

THE NATIONAL FILM PRESERVE, LTD. PRESENTS THE

TELLURIDE FILM FESTIVAL



© DAVE EGGERS, 2012

39TH

AUGUST 31 — SEPTEMBER 3 2012

THIS FESTIVAL IS DEDICATED TO

Bingham Ray

1954-2012



Jan Sharp

1946-2012



THE NATIONAL FILM PRESERVE, LTD. PRESENTS THE

TELLURIDE FILM FESTIVAL

Julie Huntsinger | Directors
Tom Luddy
Gary Meyer

Geoff Dyer | Guest Director

Muffy Deslaurier | Director of Support Services

Brandt Garber | Production Manager

Karen Schwartzman | SVP, External Affairs

Elizabeth Temple | VP, Filmanthropy

Melissa DeMicco | Development Manager

Kirsten Laursen | Executive Assistant
to the Directors

Kate Sibley | Education Programs Dean

Jenny Jacobi | Operations Manager

Joanna Lyons | Events Manager

Bärbel Hacke | Hosts Manager

Shannon Mitchell | Public Relations Manager

Marc McDonald | Theater Operations Manager

Lucy Lerner | ShowCorps Manager

Erica Gioga | Housing/Travel Manager

Technical Direction

Chapin Cutler | Operations

Russell Allen | Sound, Digital Cinema

Ross Krantz | Chief Technician

Barbara Grassia | Projection

Annette Insdorf | Moderator

Pierre Rissient | Resident Curators

Peter Sellars
Paolo Cherchi Usai

Publications Editor

Jason Silverman (JS)

Chief Writer

Larry Gross

Prized Program Contributors

Meredith Brody (MB), Paolo Cherchi Usai (PCU), Mark Danner (MD), Jesse Dubus (JD), Scott Foundas (SF), Barry Jenkins (BJ), Leonard Maltin (LM), Gary Meyer (GM), Kim Morgan (KM), Nicholas O'Neill (NO), Alexander Payne (AP), David Thomson (DT)

Tribute Curator

Chris Robinson

Short Films Curator

Barry Jenkins

The National Film Preserve, Ltd.

A Colorado 501(c)(3) nonprofit, tax-exempt educational corporation

Founded in 1974 by James Card, Tom Luddy and Bill & Stella Pence

Directors Emeriti

Bill & Stella Pence

Board of Governors

Peter Becker, Ken Burns, Peggy Curran, Michael Fitzgerald, Julie Huntsinger, Linda Lichter, Tom Luddy, Gary Meyer, Elizabeth Redleaf, Milos Stehlik, Shelton g. Stanfill (Chair), Joseph Steinberg

Esteemed Council of Advisors

Laurie Anderson		New York, NY
Jeremy Barber		Los Angeles, CA
Alberto Barbera		Torino, Italy
Peter Bogdanovich		New York, NY
John Boorman		London, UK
Kevin Brownlow		London, UK
Don DeLillo		New York, NY
Buck Henry		Los Angeles, CA
Lisa Henson		Culver City, CA
Werner Herzog		Munich, Germany
Kathleen Kennedy		Santa Monica, CA
Warren Lieberfarb		Los Angeles, CA
Phillip Lopate		Brooklyn, NY
Frank Marshall		Santa Monica, CA
Errol Morris		Cambridge, MA
Kirill Razlogov		Moscow, Russia
Donald Richie		Tokyo, Japan
Salman Rushdie		London, UK
Milos Stehlik		Chicago, IL
Bertrand Tavernier		Paris, France
David Thomson		San Francisco, CA
Peter von Bagh		Helsinki, Finland
Irwin W. Young		New York, NY
Saul Zaentz		Berkeley, CA

Poster Artist

Dave Eggers

Dave is the leading multi-hyphenate of American letters: an author (the American Book Award-winning *Zeitoun* and the 2006 National Book Critics Circle Award finalist *What Is the What*); the founder and editor of the publishing house McSweeney's; a publisher (projects include the magazine *The Believer*; the quarterly DVD magazine *Wholphin* featuring an eclectic collection of films); and an educator (826 Valencia, a nonprofit writing and tutoring center for youth, expanded from San Francisco to seven other cities). But Dave began his career as an artist. His works were featured in a recent exhibit at Electric Works in San Francisco. His latest novel is *A Hologram for the King*. He'll sign his books and posters at the Festival. See page 41 for details.

Guest Director

Each year, Telluride's Guest Director serves as a key collaborator in the Festival's programming decisions, bringing new ideas and overlooked films. Past Guest Directors include Salman Rushdie, Buck Henry, Laurie Anderson, Stephen Sondheim, Peter Sellars, Slavoj Žižek, Alexander Payne, Michael Ondaatje and Caetano Veloso.

Guest Director Program sponsored by The Academy of Motion Picture Arts and Sciences

Geoff Dyer

Geoff is a man of insolently broad tastes, so inviting him to a film festival will only challenge his many interests, while provoking some he had not considered before reaching Colorado. As a programmer, he may mix Andrei Tarkovsky's *STALKER* with Brian G. Hutton's *WHERE EAGLES DARE*, as well as some pictures you've never heard of and others that may not exist. In other words, invite Geoff to Telluride and he may be seized by a sudden urge to play tennis. This is not simple caprice: he only wrote his latest book *Zona* (about watching *STALKER*) after he had been commissioned to write a study of tennis. Or it could have been the Burning Man festival held in Nevada (a pressing alternative to Telluride in many years). Or jazz, or the work of John Berger, the Battle of the Somme, yoga, Mesa Verde (a pleasant excursion from Telluride), the rage of having to do a book about D.H. Lawrence, the great experiences he has missed in life, or apples.

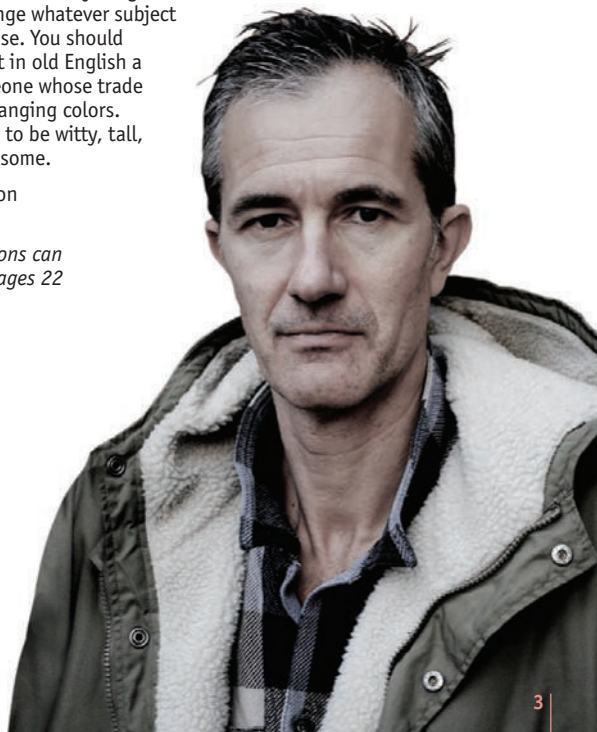
Which in that list is inauthentic? You may surmise the Battle of the Somme and apples as the leading candidates for hoax. But like many an Englishman, Geoff has a soft spot for a crisp apple—a Cox's orange pippin, an Allen's Everlasting or a Granny Smith—as well as developed theories about how the British infantry on July 1, 1916 might just as reasonably have thrown apple cores at the Germans proceeding across no man's land.

The only thing to rely on with this Dyer is the unexpected and the unlikely. He is a natural humorist and an artful dodger: asked to consider one thing, he leaps to other possibilities in bravura passages of poetry, fraud and teasing. In all likelihood, the best chance of getting him into a worthwhile conversation about movies is to start with apples and pears. It is only by being interested in everything that Geoff can change whatever subject you care to raise. You should remember that in old English a "dyer" is someone whose trade was that of changing colors. He only seems to be witty, tall, dark and handsome.

—David Thomson

Geoff's selections can be found on pages 22 and 23.

Photo by Marzena Pogorzal



S/Fri 6:45 PM - C/Sat 8:30 AM

1 A Tribute to Roger Corman



Made possible by a donation from The Burns Family

Producer-director-distributor-actor-talent scout-ageless wonder Roger Corman has lived one of the consequential Hollywood lives. The director of such seminal low-budget lodestones as *THE LITTLE SHOP OF HORRORS*, eight Edgar Allan Poe adaptations and the galvanizing racial drama *THE INTRUDER*, among 40 or so other films, he has produced about 500 more, among them the early works of such future giants as Francis Ford Coppola, Martin Scorsese, Peter Bogdanovich, Jonathan Demme, James Cameron and Ron Howard, telling the latter, "If you do a good job on this film, you'll never have to work for me again."

Breaking into the independent/exploitation/drive-in feature business in the 1950s, Corman, along with sometime-cohorts Samuel Z. Arkoff and James Nicholson at AIP, was among the first filmmakers to tap into the growing teenage market and, in parallel to the first wave of rock 'n' rollers, can be said to have helped detonate the seismic event that became known as youth culture. After blazing an early and controversial trail into outlaw/ counterculture territory with Peter Fonda on *THE WILD ANGELS* and *THE TRIP*, as well as momentarily working for the major studios in the late 1960s, Corman rededicated himself to his independent core in 1970 when he founded his own company. In a marvel of schizophrenic showmanship, at New World Pictures Corman produced in-house the irreverent initial films of Joe Dante, Allan Arkush, Paul Bartel and Jonathan Kaplan while distributing major successes from Bergman, Fellini, Truffaut and Kurosawa. He convinced the brooding Swede to sign with New World by promising that *CRIES AND WHISPERS* would become his first film to play in American drive-ins, adding, "I'm going to make you the new Jack Hill."

A strong case has been made for Corman as a cinematic stylist on the basis of the Poe films in particular. His commercial acumen is reflected in the title of his autobiography—*How I Made a Hundred Movies in Hollywood and Never Lost a Dime*. His intelligence, as a product of Stanford and Oxford, is undoubted. But ultimately what may be most impressive about the man might be called the IT'S A WONDERFUL LIFE factor: It's impossible to calculate how many lives would be different, and the poorer for it, had it not been for Roger Corman. Due to his desire, knack and ever-growing reputation for hiring smart young talent in the raw when they were willing to work for nothing to get a break, Corman arguably had as much, or more, to do with determining the cast of characters for the New Hollywood of the 1960s, '70s and '80s as anyone. As Jack Nicholson testifies in Alex Stapleton's vivid documentary *CORMAN'S WORLD: EXPLOITS OF A HOLLYWOOD REBEL*, which will be shown at the Festival, he might not have survived long enough in Hollywood to finally break through had it not been for Corman. There are countless others who would say the same. —Todd McCarthy

The program includes a screening of *CORMAN'S WORLD: EXPLOITS OF A HOLLYWOOD REBEL* (U.S., 2011, 95m) followed by the presentation of the *Silver Medallion*. Todd McCarthy (Friday) and Leonard Maltin (Saturday) will then lead an onstage interview.

1a O/Fri 10 PM - 1b N/Sat 7 PM

1a The Masque of the Red Death 1b The Intruder



Nobody has turned around as many films as quickly or cheaply. But, like a poet fixated on the sonnet, Roger Corman transmuted the extraordinarily tight constraints of low-budget filmmaking into a distinctive, generally effective storytelling style. He shot the psychotropic *MASQUE OF THE RED DEATH*—the best of his splendid Edgar Allan Poe cycle—on leftover sets and in murky, atmospheric British exteriors. A Satanic prince (Vincent Price, at his chilling best) dances with evil as the end of the world approaches (U.S.-U.K., 1964, 89m, screening in a rare Technicolor print). *THE INTRUDER* follows a white supremacist provocateur (a superb William Shatner) who, after arriving in town, incites Southern whites to riot against African American citizens. Shocking, intricately plotted and tense from the start, the film's incendiary exploration of race and segregation kept it out of American theaters. Corman claims it as his only money-losing production. —JS (U.S., 1961, 84m) *In person: Roger Corman*

P/Fri 7 PM Q & A - P/Sat Midnight - C/Sun 9 AM

2 Ginger and Rosa



While tied to the hip of her best friend Rosa (Alice Englert), Ginger (a superlative Elle Fanning) is beset by two crises: the collapse of her parents' marriage and the growing worldwide anxiety concerning nuclear Armageddon. It's then that she begins experiencing the joys and terrors of discovering her sexual identity and her creative ambitions. Writer-director Sally Potter's vivid *Portrait of the Artist as a Young Woman* is simultaneously lyrical and nostalgic and utterly clear-eyed and honest. Timothy Spall, Oliver Platt and Annette Bening are wonderful as Ginger's intellectual godfathers and mother and Alessandro Nivola and Christina Hendricks are equally strong as her flesh-and-blood parents caught in the contradiction between family obligations and 1960s Britain's working-class Bohemian-radical atmosphere. Potter (*YES*, TFF 2004) perfectly modulates the film with period music. —LG (England, 2012, 89m) Preceded by *THE MEANING OF STYLE* (d. Phil Collins, Malaysia, 2011, 5m). *In person: Sally Potter, Alessandro Nivola*

C/Fri 10:45 PM - S/Sun 4 PM - M/Sun 6:30 PM Q & A

3 Paradise: Love



Taking a break from her job working with disabled teenagers and adults, Teresa heads to Kenya, but not for a safari adventure. She is among other middle-aged and senior Austrian women flocking to see the Kenyan “beach boys,” known for their skill in sexually servicing wealthy tourists. A romantic, Teresa longs for more than pleasure; she seeks love. Ulrich Seidl’s vision of her misguided aspiration is funny, deeply disquieting but never cruel; he encourages us to see Teresa’s beauty and admire her desire (her instruction of a boy in the European codes of kissing and caressing is a poignant comic high point). Seidl’s brilliantly composed geometries (the film was photographed by Wolfgang Thaler and Ed Lachman) often serve as doll sight gags. His long-take, often-improvised dialogues are masterful. But the passionate, complicated, fearless performance of Margarete Tiesel, as Teresa, stands at the center of this unnerving, unforgettable film. —LG (Austria, 2012, 120m) *In person: Margarete Tiesel, Ed Lachman*

M/Fri 4:30 PM - N/Sat 4 PM - S/Sun 9:30 AM Q & A

4 The Gatekeepers



How exactly do six million people maintain control over several million stateless neighbors for 45 years? That’s how long the Israeli occupation of the West Bank has lasted. Some of the occupation’s instruments are obvious—border crossings, military checkpoints, soldiers on patrol. But the most vital and lethal lurk beneath the surface: the vast and ubiquitous intelligence network of the Shin Bet, Israel’s feared internal security organization. Using intelligence operatives and informants, interrogators and assassins, the directors of the Shin Bet enable Israel to control a large and often hostile population of occupied people, fighting those who take up arms—or suicide bombs—against it. Dror Moreh’s path-breaking documentary interviews six former directors, who describe in chilling detail how they did this, and tell how their bosses, Israel’s elected leaders, led the Jewish state into a deadly quagmire of unending occupation and perpetual conflict. —MD (Israel, 2012, 90m) Preceded by BODY MEMORY (d. Ulo Pikkov, Estonia, 2011, 9m). *In person: Dror Moreh*

G/Sun 1 PM

5 The Marvelous Life of Joan of Arc



Once upon a time there was Carl Theodor Dreyer’s JEANNE D’ARC—but wait! There’s more! As sumptuous and dynamic as Dreyer’s masterwork is stately and introverted, Marco de Gastyne’s epic portrait of the French heroine is a breathtaking exercise in action cinema at the heyday of the silent era. While Dreyer worked mostly in a Parisian studio, de Gastyne staged his impressive battle scenes in the historical locations of Jeanne’s life, with first-rate cinematography and hundreds of extras recruited from the French cavalry. The result is a sparkling tour de force of historic spectacle, showcasing its Hollywood-like production values and a pictorial beauty that would have filled Cecil B. DeMille with envy. Make no mistake, though—this isn’t just a swashbuckler movie in deluxe format. It has rhythm, it has subtlety, and it’s a feast for the eyes. —PCU (France, 1929, 125m) *In person: Paolo Cherchi Usai and The Mont Alto Motion Picture Orchestra*

C/Sat 9 PM - G/Sun 9:30 AM Q & A - O/Sun 8:30 PM

6 At Any Price



Every day, in America’s heartland, ruthless corporations swallow family farms. Iowan farmer Henry (a commanding Dennis Quaid) keeps his fourth-generation spread alive through an anxious program of scams, bribes, and under-the-table deals. Even so, he considers himself an All-American patriarch and upholder of “family values,” though his relationship with his would-be NASCAR-driving son Dean (Zac Efron) is a ticking time bomb. Writer-director Ramin Bahrani (MAN PUSH CART and GOODBYE SOLO) has built a cult following for his humane, micro-budgeted stories of Americans living in the margins. Here, he builds a complex, insightful family melodrama that also explores globalization and Big Agriculture. The superlative supporting cast includes Kim Dickens, Clancy Brown, Heather Graham and newcomer Maika Monroe, who, as Dean’s girlfriend, tells both father and son truths they’d prefer to not hear. —LG (U.S., 2012, 105m). Preceded by BARN OWL (d. Anna Spencer, Australia, 2011, 4m). *In person: Ramin Bahrani*

P/Sat 8 PM - P/Sun 9 AM

7 A Tribute to Marion Cotillard



Made possible by a donation from Loyola Marymount University

Every now and then an actress becomes the spirit of a moment. She is likely to be offered many of the best new scripts and seems to be in nearly every other film you see. It happened with Jeanne Moreau in the early '60s, and Catherine Deneuve a few years later. Marion Cotillard now enjoys that position, with this extra—her pained eyes and imploring voice work as easily in English-speaking pictures as in French.

So if you wonder why she's even in *THE DARK KNIGHT RISES* (and for a couple of hours you might), you should remember that Christopher Nolan likes her, and guess that something special must be coming—in this case, it's the revelation of dark, witchy designs in those silent-screen eyes signaling desire and fatalism. This gentle largeness of character was noticed by the world when her Édith Piaf in *LA VIE EN ROSE* (2007) won her an Oscar, all the more a tribute to her acting in that Cotillard sang just one song in the picture. It was only the second time (after Sophia Loren in *TWO WOMEN*) that an actress has won the Oscar while not working in English. Since then, Cotillard has appeared in nine films, as well as a few shorts—plus she had a baby, Marcel, with her companion, fellow actor (they played together in *LOVE ME IF YOU DARE*) and director Guillaume Canet (they made *LITTLE WHITE LIES* together and have just finished filming *BLOOD TIES*, about organized crime in Brooklyn).

More and more, she has worked in English: *BIG FISH* for Tim Burton, Abel Ferrara's *MARY*, *A GOOD YEAR* for Ridley Scott, the woeful girl friend to Dillinger in Michael Mann's *PUBLIC ENEMIES*, the neglected wife in *NINE*, Mal in Nolan's *INCEPTION*, a chance encounter in Woody Allen's *MIDNIGHT IN PARIS*, a doctor in *CONTAGION*, as well as a film yet to come directed by James Gray, costarring Joaquin Phoenix and Jeremy Renner. The remarkable thing about this career so far is that while Marion Cotillard is an unmistakable power on screen, she is most in her element as women who live in sadness, victimhood or retreat, yearning and suffering.

So it's the more impressive to see her in Jacques Audiard's *RUST & BONE* as a drifter who needs a drastic accident to find her way to love, authority and a new life. This is a major role, to sit alongside Édith Piaf and Mal, the suicide wife who still casts a net of malign memory over the hero and seeks to draw him into the sea of her eyes. Cotillard is already one of the essential faces of film history, totally present, yet hidden in reverie. Anything else? Yes, a project with Asghar Farhadi, the director of *A SEPARATION*. Nothing to regret. —David Thomson

The program includes a compilation of clips followed by an onstage interview with Todd McCarthy (Saturday) and Davia Nelson (Sunday) and RUST & BONE (see description on opposite page).

P/Sat 8pm (Tribute) - P/Sun 9am (Tribute) - C/Sun 5 PM

7a Rust & Bone



Jacques Audiard follows his essential crime drama *A PROPHET* (TFF 2009) with the stuff of romance: mismatched lovers facing extraordinary obstacles. Alain (rising star Matthias Schoenaerts of the Oscar-nominated *BULLHEAD*) is an inarticulate thug competing in gladiatorial street fights who can barely keep his son fed, clothed and in school. Stéphanie (Marion Cotillard) is a free-spirited, streetwise dolphin trainer who suffers a devastating injury. What could have been the material for a '30s Warner Brothers programmer (maybe with Wallace Beery and Jean Harlow) is elevated by the seriousness with which Audiard presents his story and through his extraordinary sense of style. His Côte d'Azur settings are sensuous, his editing rhythms jaggedly propulsive. Schoenaerts and Cotillard bring deep commitment and physical intensity to their roles, and their characters' struggles are deeply felt. Unforgettable. —LG (France, 2012, 120m) *In person: Marion Cotillard, Matthias Schoenaerts*

N/Fri 9:30 PM - L/Sun 12:15 PM - S/Sun 6:45 PM Q & A

8 Love, Marilyn



Nilton H. Greene ©2012 www.archiveimages.com

Made possible by a donation from Mort & Amy Friedkin

Her face launched a thousand books, TV shows and feature films. But the gifted documentarian Liz Garbus (*BOBBY FISCHER AGAINST THE WORLD*) has something new from Marilyn Monroe: her diaries. This vivid, intimate portrait features brilliant actresses including Elizabeth Banks, Uma Thurman, Marisa Tomei, Lili Taylor, Lindsay Lohan, Evan Rachel Wood, Glenn Close and Ellen Burstyn performing excerpts that reveal Marilyn's impressive depth of intellectual and creative curiosity, her diligent, rigorous and sometimes self-hating improvement program and her battle for creative control with 20th Century Fox, the studio that both launched and exploited her. Monroe's tragic inability to trust or accept love from the men in her life and her struggles with tranquilizers are recounted with unprecedentedly poignant and authentic detail. Never-before-seen footage, including materials from the Arthur Miller and Truman Capote estates, bring a rich dimensionality to a story you thought you knew. —LG (U.S., 2012, 107m) *In person: Liz Garbus*

G/Fri 9:30 PM - G/Sat 9 AM **Q & A** - P/Sat 4:30 PM**9** **Midnight's Children**

Born at the hour and the date of India's self-declared independence from British rule, Saleem (Satya Bhabha) is switched at birth from a life of illegitimacy and poverty into a family of wealth and prosperity. This mix-up, along with Saleem's enigmatic telepathic powers, transforms his path, and he takes a symbolic adventure into the tensions, conflicts and blood-soaked tragedies of modern India. Deepa Mehta's film version of this iconic novel (Salman Rushdie adapted his own book) offers an astonishing combination of family chronicle, political allegory and magical-realism, fueled by questions of class and ethnic and religious identity. With vividly sensual photography by Giles Nuttgens, sensational design and a confident blending of tones and styles, Mehta's version miraculously matches Rushdie's comic, violent and erotic elements. She does impressive justice to an indisputable literary classic of the 20th century. -LG (Canada-Sri Lanka, 2012, 149m) *In person: Deepa Mehta, Satya Bhabha, Salman Rushdie*

N/Fri 7 PM - C/Sat 11:45 AM **Q & A** - P/Sun 4 PM**10** **The Sapphires**

In a remote Australian village in 1968, where white racism rules, an Aboriginal country-western singing group struggles to make it in the music business. Their fortunes change when they meet the drunken pianist Dave (Chris O'Dowd, Kristin Wiig's love interest in *BRIDESMAIDS*) who recognizes their talent and adds soul music to their repertoire. Soon, the precocious singer Julie (real-life music star Jessica Mauboy), boy-crazy Cynthia (Miranda Tapsell), the tough and tart-tongued leader Gail (Deborah Mailman), along with a cousin who wishes she were white, score a gig: entertaining American troops in Vietnam. Wayne Blair, directing from Tony Riggs's and Keith Thompson's screenplay, tells a rousing tale that's based on Riggs's true-life family. Gail and Dave's charming, surprising romance is convincingly slow-burning, and the musical numbers—Motown classics sprinkled with Aboriginal folk songs—are performed against the chaotic and bloody background of war. It's smashing entertainment. -LG (Australia, 2012, 98m) *In person: Wayne Blair*

M/Fri 2 PM - L/Sat 9:45 AM - S/Sat 4:30 PM **Q & A****11** **Barbara**

Our title heroine (superbly played by Nina Hoss) is a doctor exiled to an East German provincial backwater in 1980. Her crime: attempting to emigrate. Writer-director Christian Petzold refuses to give us the stereotypical condemnation of communist tyranny we might expect. Instead, *BARBARA* taps the toxicity of the system to extract universal, often ironic truths about male-female problems of communication and honesty. As in his widely praised *JERICHO*, Petzold offers consistent surprises, with Barbara's almost perversely tough-minded integrity at stake as she juggles manipulative men (and, perhaps, a meaningful love). The film builds a terrific sense of a corrupt, routine bureaucracy engaged in endless surveillance. Even the beautiful forests feel dark and ominous. Think Bergman at his best, unleashing his psychosexual dramas into the world of *THE LIVES OF OTHERS*. *BARBARA* confirms Petzold as a potent force in Germany's emerging generation of filmmakers. -LG (Germany, 2012, 105m) *In person: Christian Petzold*

S/Fri 9:45 PM - N/Sat 9:30 AM **Q & A** - L/Sun 2:45 PM**12** **The Central Park Five**

Made possible by a donation from Peter & Linda Bynoe

New York, April, 1989: A white, middle-class investment banker is brutally assaulted and raped while jogging in Central Park. Five teenage boys from Harlem, held by the NYPD for hours until they confess, soon become scapegoats for the city's skyrocketing crime and intensifying racial antagonisms. Ken Burns, his daughter Sarah Burns (working from her own book about the subject) and David McMahon use meticulous research and full access to four of the five suspects to tell a tragic story of a crime, its highly compromised investigation and trials and the aftermath. And it shows how the media fanned the flames, introducing the phrase "wilding" and summoning nightmares of rampaging black men. By capturing an intense moment in time—a grim New York infected by crack, AIDS and fear—*THE CENTRAL PARK FIVE* reveals the persistent realities of racism and injustice. None of us can afford to look away. -LG (U.S., 2012, 119m) *In person: Sarah Burns, Ken Burns, David McMahon*

P/Sun 7 PM - C/Mon 9 AM

13 A Tribute to Mads Mikkelsen



Jeepers creepers: Does anyone in movies today have a more piercing, mysterious, haunted, oddly seductive gaze than Denmark's Mads Mikkelsen? Not for nothing was he cast as the villainous Le Chiffre in 2006's James Bond reboot *CASINO ROYALE*—a character with an emotive ocular scar that causes him to periodically weep blood-red tears. And yet, as many already knew, and as many more have discovered in the wake of that international smash, there is much more to this thinking man's superstar than at first meets ... well, you get the idea.

He was born in a working-class suburb of Copenhagen, the son of a nurse mother and taxi driver father, in that era when children were taught to pursue practical vocations rather than pipe dreams like being in the movies. But as a child, Mikkelsen discovered a talent for gymnastics, which led to a decade-long career in professional dance (and which accounts for his graceful onscreen physicality), and in turn to his enrollment at Denmark's national theater school.

It was his fellow Dane, the future *DRIVE* director Nicolas Winding Refn, who gave Mikkelsen his break in movies, casting him as the ill-fated sidekick of a small-time drug dealer in the bracing *PUSHER* (1996). It was both men's feature film debut, and the start of a fruitful creative partnership that has gone on to include the excellent *BLEEDER* (1999, where Mikkelsen is a shy video-store clerk modeled on Refn himself) and a wordless tour-de-force as the mute Norse warrior One-Eye in the unclassifiable *VALHALLA RISING* (2009).

In between, Mikkelsen became the soulful leading man of choice for many of the young directors emerging from Denmark's low-budget Dogme 95 filmmaking movement, including Susanne Bier—for whom he played the adulterous doctor in her breakthrough *OPEN HEARTS* (2002) and the man meeting the adult daughter he never knew in the Oscar-nominated *AFTER THE WEDDING* (2006)—and Lone Scherfig (*WILBUR WANTS TO KILL HIMSELF*, 2002). Not surprisingly, the world soon came calling, and in recent years he has been everything from Russian (in the bio-pic *COCO CHANEL & IGOR STRAVINSKY*, 2009) to ancient Greek (in the Hollywood blockbuster *CLASH OF THE TITANS*, 2010) to 17th-century French (in the latest remake of *THE THREE MUSKETEERS*, 2011).

In 2012, Mikkelsen has the good fortune of two very different films that are as good as he is in them. The first is Nikolaj Arcel's magnificent historical drama *A ROYAL AFFAIR*, in which he plays the controversial enlightenment thinker Johann Struensee, who becomes first an adviser and later a Svengali to the mad King of Denmark. Then there is Thomas Vinterberg's harrowing *THE HUNT*, where he is a kindly kindergarten aide falsely accused of a horrific crime. Mikkelsen plays the part like a wounded animal on the run, gradually turning more predatory as he is backed into an inescapable corner. It is an unforgettable performance for which Mikkelsen was justly rewarded with the Best Actor prize at this year's Cannes Film Festival. Once you have seen it, you will doubtless wonder if Oscar can be far behind. —Scott Foundas

The program includes a selection of clips followed by the presentation of the Silver Medallion, an onstage interview led by Scott Foundas (Sunday) and John Horn (Monday) and THE HUNT (see opposite page), shown in its entirety.

With A Tribute to Mads Mikkelsen P/Sun 7 PM - C/Mon 9 AM

13a The Hunt



With shades of Ibsen's *An Enemy of the People*, director Thomas Vinterberg's devastating drama follows an upstanding member of a close-knit Danish community is charged with an unthinkable crime. Lucas (the great Mads Mikkelsen) is a kindergarten aide beloved by students and parents alike, until a girl in his class accuses him of inappropriately touching her. No sooner is the charge leveled than Lucas is deemed guilty in the public eye and then ostracized—indeed, hunted—by his former friends and neighbors. Knowing that Lucas is indeed innocent adds an extra layer of horror to this already breathless tale. A provocative, all-too-believable study in mob mentality and the unfailing belief of adults in the innocence of children, *THE HUNT* marks a dazzling return to form for Vinterberg (*THE CELEBRATION*) and a career high for Mikkelsen, winner of Best Actor at this year's Cannes Film Festival. —SF (Denmark, 2012, 110m) *In person: Mads Mikkelsen*

P/Fri 10 PM - S/Sat 1:15 PM Q & A - M/Sat 9 PM

14 A Royal Affair



Made possible by an anonymous donation

The most scandalous chapter in Denmark's history also provides romantic tragedy worthy of Ibsen or Tolstoy. Around 1770, as King Christian VII struggles with mental illness, Johann Struensee, his trusted physician, begins an adulterous love affair with Queen Caroline Mathilde. A political reformer dedicated to Enlightenment ideals, Struensee soon consolidates power, creating laws intended to seed a new society. Instead, sexual intrigue, political uprisings and the birth of an illegitimate princess dominate his reign. Writer-director Nikolaj Arcel and cowriter Rasmus Heisterberg (working from Bodil Steensen-Leth's novel) spin a hugely entertaining tale of lust, ego, vanity, power and liberation unfolding in Copenhagen's royal corridors. Mads Mikkelsen (*CASINO ROYALE*, *FLAME AND CITRON*), who effortlessly conveys Struensee's charisma and intelligence, is matched by Alicia Vikander as the recklessly passionate Caroline. But Mikkel Boe Følsgaard, as the tortured manic-depressive King Christian VII, nearly steals the film. He is first saved, and then betrayed. —LG (Denmark, 2012, 137m) *In person: Nikolaj Arcel, Mads Mikkelsen*

PORDENONE PRESENTS

G/Sat 4 PM

15 Hands Up!



Perhaps the most undeservedly neglected icon in the pantheon of silent cinema, Raymond Griffith combined daring slapstick with sophisticated comedy. Griffith's best visual gags, fully exploiting the grace of his eccentric body language, are as original and exhilarating as those of Chaplin, Langdon and Harold Lloyd. Universally regarded as Griffith's creative peak, **HANDS UP!** is a Civil War parody that transmutes the clichés of the genre—gambling Indians, Confederate spies, Mormons' polygamy, a precious carriage falling into the wrong hands—into pure cinematic gold. Walter Kerr hailed it as "masterfully delicate, the work of an inventive, unaggressive, amiably iconoclastic intelligence," an offbeat counterpoint to Keaton's **THE GENERAL**. The audience at Pordenone's annual rendezvous for silent film buffs agreed with thunderous applause. —PCU (d. Clarence Badger, U.S., 1926, 65m) Preceded by Charley Chase's **MOVIE NIGHT** (d. Lewis Foster, U.S., 1929, 20m). *In person: Paolo Cherchi Usai; live music accompaniment by Donald Sosin*

G/Sat 1:30 PM - N/Sun 1:15 PM - P/Mon 9:15 AM Q & A

16 Frances Ha



Made possible by a donation from Elizabeth Redleaf

If writer-director Noah Baumbach (**SQUID AND THE WHALE**, **GREENBERG**) hadn't signed his name to it, you might mistake this youthful, joyous film for the debut of some wunderkind fresh out of film school. Greta Gerwig (who also cowrote the screenplay) gives a wildly inventive comic performance as an aspiring dancer who works as an apprentice, trying to keep up with the fast pace and high cost of New York living. When her roommate and BFF Sophie ("We're the same person!") announces she's trading Brooklyn for Tribeca, the newly untethered Frances wonders: Can she find happiness and true love, or at least a steady job? Shot in luminous black-and-white and edited with the jaunty rhythms of the French New Wave, **FRANCES HA** beautifully captures the moment we stumble, ready or not, into adulthood. —SF (U.S., 2012, 85m) Preceded by **THE GREAT RABBIT** (d. Atsushi Wada, Japan, 2011, 7m). *In person: Noah Baumbach, Greta Gerwig, Mickey Sumner*

G/Fri 6:45 PM - O/Sat 8:30 PM - C/Sun 11:30 AM Q & A

17 No



Made possible by an anonymous donation

In 1988, Chilean voters prepare to head to the polls to vote on the future of the brutal dictator Augusto Pinochet. René Saavedra (the charismatic Gael García Bernal), a guileless, opportunistic and successful ad exec, is approached to mastermind a media campaign. The goal: defeat Pinochet. His strategy? Rouse voters from their apathy and fear with the same glitzy, pop-driven style he uses to sell cola. But René's fluffy, jingle-filled spots enrage both the left and the right, endangering him and his loved ones. Following his acclaimed **POST MORTEM** and **TONY MANERO** and working from a script by Pedro Peirano, Pablo Larraín continues exploring the moral and spiritual costs of Pinochet's rule with this prizewinner at Cannes. **NO** paints a vivid, funny depiction of true-life heroism, showing how crisis can elevate even the most unexpected of us to be our best selves. —LG (Chile, 2012, 117m) *In person: Pablo Larraín, Gael García Bernal*

S/Sat 7:15 PM - N/Sun 3:45 PM - G/Mon 9 AM Q & A

18 Stories We Tell



This is a movie you will want to see several times. It begins like a regular documentary, with Sarah Polley sitting down with her dad to investigate their family history. The story that unfolds is fascinating and mysterious, and it is illumined by vivid and arresting home movies. But we realize that there are several stories at play, and even more storytellers. There will be large surprises, not to be spoiled here. But as Dad says of his daughter, in a tender yet rueful way, "You see what a vicious director you are." By the end of the film the dogma of pure documentary has disappeared, to be replaced by exactly what the title promised: a story film. And so Sarah Polley, actress and director of **AWAY FROM HER**, becomes an ever more intriguing figure on the movie scene. —DT (Canada, 2012m, 108m) *In person: Sarah Polley*

M/Sat 6:30 PM Q & A - C/Sun 2:30 PM - L/Sun 5:30 PM

19 Wadjda



Made possible by a donation from Elizabeth Redleaf

Wadjda, our spirited and independent-minded 11-year-old heroine, wants to own her own bicycle. To do so means telling some strategic lies to her mother and her teachers. Haifaa Al Mansour's first feature is also the first shot entirely on locations in Saudi Arabia and (remarkable given the conventions of Saudi society) the first by a Saudi woman. But what matters is the film itself, an elegant and economical comment on the deceptions, deceptions and dreams of women who, even in the 21st century, must struggle to affirm their humanity and dignity. Wadjda is played by the charming and beguiling Waad Mohammed as a resourceful girl determined to outwit the harsh restrictions on women, which are a feature of Saudi Arabia's brand of Islam, and preserve her own inner life. An impressively assured debut film by an important new filmmaking voice. —LG (Saudi Arabia, 2012, 97m). Preceded by REINDEER (d. Eva Weber, U.K., 2011, 3m). In person: Haifaa Al Mansour

G/Sun 7:15 PM

20 Retour du Flamme 2012



From the archives of Roy Export Company Establishment. Courtesy Cineteca di Bologna

How can Serge Bromberg possibly top the unforgettable lost-and-found programs he's presented the past three years? How about a screening of the newly restored Charlie Chaplin classic THE IMMIGRANT? Or HUNGRY HOBOS, the first screening of a lost Walt Disney film since its 1928 premiere? Or some 1918 animated PSAs from France, warning of the dangers of liquor? Or singing along with Lillian Roth and Georges Méliès' most extravagant spectacle? If that's not enough, Serge presents more films that'll dazzle the most seasoned lovers of classic cinema. But for Serge, discovering, restoring and screening great films is not enough. As always, with his "Retour du Flamme" programs (celebrating their 20th anniversary this year), he'll accompany the silents on piano and tell stories about their creation. Serge's knowledge and wit are why he has broken all speed records for becoming a Telluride tradition. —JS (Total run time: 100 minutes)

L/Fri 9 PM

21 I Knew Her Well



An exhilarating wind of sadness blows through this portrait of an aspiring starlet who moves to Rome and, in a series of minutely observed episodes, allows herself to be used by a variety of men. Always interested in female protagonists, Antonio Pietrangeli directed a remarkable trio of films—this one, ADUA E LE COMPAGNE and LA VISITA—that deserve to be much better known. His long career as screenwriter and director cut short at age 49 by drowning, Pietrangeli balanced deep compassion and rich humor with a devastatingly clinical eye for the Italy of his day to create a unique tone all his own. Pietrangeli cowrites here with the great Ettore Scola and Ruggero Maccari, breathing life and imagination into every sequence and every character, and pulls no punches with his protagonist. Perfectly cast with the luscious young Stefania Sandrelli, Adriana is portrayed without sentimentality as superficial, even pathetic, until realizing too late the emptiness of her dreams. —AP (Italy, 1965, 122m) Introduced by Alexander Payne and Michael Fitzgerald

N/Fri 4 PM - L/Sat 3:45 PM

22 Piazza Fontana



December 1969: A bank in Milan is blown up, killing 17 people. An anarchist leader with impeccable credentials for decency dies while being interrogated. Prosecutors, judges and the government struggle to get at the truth, never knowing who within their ranks may be listening in. Marco Tullio Giordana (THE BEST OF YOUTH) investigates a devastating true story of political violence with remarkable clarity, precision and elegance. With the brilliant screenwriters Sandro Petraglia and Stefano Rulli, he depicts a fascinatingly malevolent, Machiavellian labyrinth of deceit, featuring political extremists, police conspiracy, informants and spies. Comedy star Valerio Mastandrea plays the anguished police commissioner, Pierfrancesco Favino is the martyred activist, and Fabrizio Gifuni the nation's future Prime Minister and eventual victim of Red Brigades terrorism. All are superb, as Giordana sets the stage for 30 years of Italian violence and resistance. —LG (Italy, 2012, 129m)

L/Fri 6:30 PM - N/Sun 9:30 AM Q & A

23 What Is This Film Called Love?



Mark Cousins spent six years traveling the globe while filming his 15-hour *STORY OF FILM* (TFF 2011). How to follow such a grueling feat? By taking a walk through the neighborhood. In *FILM CALLED LOVE?*, Cousins and his \$60 camera stroll through Mexico City, ruminating on life and creativity and chatting with a laminated photo of his hero Sergei Eisenstein. This is cinema of the moment, shot with the DIY tools of our digital age and emerging, filter-free, from Cousins' fascinating psyche. Cousins ponders progress, ecstasy and perspective and does a few push-ups; we watch deep connections form from thin air. As Telluride already knows, Mark's distinctive artist's-eye view of the world is sweet, sincere and often revelatory. —JS (Ireland-Mexico, 2012, 70m) Preceded by *JUNKOPIA* (d. Chris Marker, Frank Simeone & John Chapman, U.S.-France, 1981, 6m) and the Chris Marker segment from *AGNÈS DE CI DE LÀ VARDA* (d. Agnès Varda, France, 2011, 6 min). *In person: Mark Cousins*

G/Sat 9:45 PM - S/Sun 9:30 PM - S/Mon 9:15 AM Q & A

24 The Iceman



While conducting one life—devout Catholic and dedicated husband and father—Richard Kuklinski lived another: as a freelance assassin who committed more than 100 murders for assorted Mafia families. Michael Shannon (*TAKE SHELTER*) gives a commanding performance as the terrifying yet vulnerable Kuklinski, leading a cast that also includes Ray Liotta (the crime boss who lures Kuklinski into the business), Winona Ryder (the loyal wife) and Chris Evans (a professional killer with distinctive skills). Writer-director Ariel Vromen and cowriter Morgan Land, working from Anthony Bruno's book and using impressive economy, simplicity and directness, tell the savage story of Kuklinski's troubled past and his cat-and-mouse games with police. The story is aided immeasurably by the moody but unfussy cinematography of Bobby Bukowski. The most realistic American gangster film since *GOODFELLAS*, *THE ICEMAN* is also one of the best. —LG (U.S., 2012, 120m) *In person: Ariel Vromen*

O/Fri 8:15 PM - G/Sat 6:45 PM Q & A - C/Sun 8 PM

25 Hyde Park on Hudson



Made possible by a donation from Warren & Becky Gottsegen

In 1939, Franklin Delano Roosevelt and his family invite the timid new King of England to visit. Though desperate to convert the U.S. into an ally in the struggle against the Nazis, nothing could prepare the Royals for a trip to rural America, nor the harem of FDR's caretakers and lovers jockeying for power and influence. Bill Murray gives a subtle and credible performance—one of his career bests—as the persuader and seducer-in-chief who is also the sly Machiavellian stage manager of his public image. Director Roger Michell and screenwriter Richard Nelson weave together a gentle comedy of manners with an inside glimpse of how political goals get achieved. Telluride favorite Laura Linney is compelling and poignant as Margaret Suckley, FDR's shy young cousin, invited to help steer the visitors. The superb supporting cast includes Samuel West as George VI, Olivia Colman as Queen Elizabeth and Olivia Williams as Eleanor Roosevelt. —LG (U.S., 2012, 95m) Preceded by *UNA FURTIVA LAGRIMA* (d. Carlo Vogege, U.S., 2012, 3m). *In person: Laura Linney, Roger Michell*

M/Fri 6:45 PM Q & A - L/Sat 6:15 PM - C/Sun 10:30 PM

26 The Act of Killing



Every now and then a nonfiction film comes along that is unlike anything else I have seen: Buñuel's *LAND WITHOUT BREAD*, Herzog's *FATA MORGANA*, Hara's *THE EMPEROR'S NAKED ARMY MARCHES ON*. Well, it's happened again. Here, Joshua Oppenheimer invites unrepentant Indonesian death-squad leaders to make fiction films reenacting their violent histories. Their cinematic dreams dissolve into nightmares and then into bitter reality. Like all great documentary, *THE ACT OF KILLING* demands another way of looking at reality. It is like a hall of mirrors—the so-called *mise en abyme*—where real people become characters in a movie and then jump back into reality again. And it asks the central question: what is real? Gabriel García Márquez, in a *Paris Review* interview, wrote about reading Kafka's *Metamorphosis* for the first time, "I didn't know you were allowed to do that." I have the same feeling with this extraordinary film. —Errol Morris (Denmark, 2012, 115m) *In person: Joshua Oppenheimer, co-director Christine Cynn, Errol Morris*

N/Fri 1:45 PM - M/Fri 9:45 PM - M/Sat 9:45 AM **Q & A****27 The Attack**

The life of a happily married Israeli-Arab physician, who has achieved great professional success, is shattered suddenly by a suicide bombing. A woman explodes herself amidst a gathering of families in Tel Aviv. The woman ... is his wife. Facing harsh police interrogation, he resists the idea of his wife's complicity but eventually must make an anguished journey to the Palestinian territories, confronting truths about his wife, himself and his people that he has hitherto never been ready to face. Working from Yasmina Khadra's internationally acclaimed novel, director Ziad Doueiri (*WEST BEIRUT*) and co-scenarist Joelle Touma have created a powerful psychological thriller that distills complex moral ironies and dilemmas that characterize the Arab-Israeli conflict today. Ali Suliman, in almost every scene, carries the film superbly. Reymond Amsalem, seen only in brief flashback fragments as his doomed wife, makes a sensational impression. —LG (Lebanon-France, 2012, 105m) *In person: Ziad Doueiri*

S/Fri 3:45 PM - C/Sat 2:45 PM - M/Mon 9:30 AM

28 Amour

Made possible by a donation from Keller Doss

We open at a recital, watching a happily married pair of music teachers (the remarkable 85-year-old Emmanuelle Riva, *HIROSHIMA MON AMOUR*, and the 82-year-old Jean-Louis Trintignant, *THE CONFORMIST*). That's the last we'll see of them outside of their apartment. After Anne suffers a series of debilitating strokes, Georges patiently but futilely attempts to keep her alive with as much dignity as possible, his efforts doomed by what Yeats calls "the discourtesy of death." Though known for his often dark, sometimes absurdist visions (*CACHE*, TFF 2005, *THE WHITE RIBBON*, TFF 2009), Michael Haneke here weaves dream and memory into a simple, unspectacular and devastatingly moving vision. Showing what has made life worth living for this couple, he makes Anne's decline all the more poignant. *AMOUR*, Haneke's second Palme d'Or winner in three years, is an inarguable masterpiece, unsurpassed in its weave of emotion, story, tone and form. —LG (Austria, 2012, 127m)

S/Fri 1:15 PM - S/Sun 1 PM **Q & A** - P/Sun 11 PM**29 Superstar**

Made possible by a donation from John Steel & Bunny Freidus

How would it feel to be famous and not know why? That's the Kafkaesque twist the once-invisible Martin (French megastar Kad Merad) wakes up to. As he rides the subway, between his drab apartment and his dull job as a factory supervisor, he's suddenly besieged by fans snapping cell phone pictures. His face pops up everywhere he looks: on the Internet, the newspapers, on TV. But why? And can this quiet-seeking man ever escape? Xavier Giannoli's troubling, very funny and very modern comedy updates media-cynical films (*A FACE IN THE CROWD*, *NETWORK*) and reality tweaking ones like *THE TRUMAN SHOW* to explore how celebrity worship has become our dominant religion. Cécile de France (*THE KID WITH A BIKE*, TFF 2011) plays a tabloid TV producer who happily features Martin and then gets a bit too close. —MB (France, 2012, 112m) Preceded by *B00* (d. Rupert Reid, Australia, 2012, 3m). *In person: Xavier Giannoli, Kad Merad*

C/Fri 5 PM **Q & A** - N/Sat 1:30 PM - P/Sun 1 PM**30 Everyday**

One morning, Karen (Shirley Henderson), an embattled single mom, preps her four very small children for school. Is she widowed, divorced or abandoned? No—her husband (John Simm) is doing a five-year stretch in prison. Michael Winterbottom's patient observational style depicts Karen's efforts to protect her kids, fend off loneliness and simply survive between the brief, intense, sexually charged moments when she visits her husband. Winterbottom's 20th completed feature in the last 15 years isn't a traditional socially conscious issue film about the "problem" of prisoners and their families. As its title suggests, it is more a dispassionate ironic hymn to the "dailiness" of marriage and the terrors and joys of raising kids. Winterbottom went all out to make this true to life, casting four real siblings and, by filming in two-week stints over a five-year period, watching them grow in front of the camera. —LG (U.K., 2012, 120m) *In person: Michael Winterbottom, Shirley Henderson, Shaun, Robert, Stephanie and Katrina Kirk*

Guest Director program sponsored by The Academy of Motion Picture Arts and Sciences

I wish I could claim some underlying theme, pattern or even logic to my choice of films—but I cannot. These are just films that I admire and love and that benefit from being seen on the big screen. Even now I am tempted to waste more time and space talking about films that almost but didn't quite make it: PATU!, for example, Merata Mita's bruising, battered and quite magnificent documentary about attempts by the anti-Apartheid movement to stop the Springboks' rugby tour in New Zealand in 1981. And then there was NIL BY MOUTH. And WHERE EAGLES DARE. ... But then there will always be WHERE EAGLES DARE. —Geoff Dyer

P/Fri 2:30 PM

31 Stalker



If there were a pattern to my choices, this would be at its center. I have been watching Andrei Tarkovsky's film, on and off, for more than 30 years, its mystery and majesty increasing with every viewing. The eponymous Stalker takes two clients in to the forbidden Zone, at the heart of which, it is claimed, is a Room where one's deepest wishes

come true. What exactly is this Zone? What powers does it have? These questions are never definitively settled. One thing is beyond doubt: the trio's expedition to the Zone is a journey through the wonder of cinematic space—and time. As such it has to be seen on the big screen, from a print. Unfortunately, while this has not been forbidden it has been increasingly difficult to do. Six months ago there was not a single print in the North American continent. Somehow the people at Telluride have gotten hold of one. (Russia, 1979, 160m)

M/Sat 1:15 PM

32 Beau Travail



Claire Denis's first film CHOCOLAT ends with an apparently unscripted sequence of gestural choreography from a bunch of baggage handlers at an airport in Cameroon. BEAU TRAVAIL, her strange and daring version of Herman Melville's Billy Budd—swapping sailors for the French Foreign Legion, relocating from the sea to the desert of Djibouti—

takes this love of unexpected ballet a stage further. Whether fighting, swimming or swarming over obstacle courses, the Legionnaires are engaged in a gorgeous, and seriously dehydrating, martial dance. Stunning to look at—on the brink, at times, of seeming over-choreographed—BEAU TRAVAIL is magically free of convention, confident in the creation of its own rhythm, form and style. (France, 1999, 92m)

S/Sat 9:45 PM

33 Together



This hilarious, scathing—but compassionate—examination of a Swedish commune in the mid-1970s is proof, along with LILYA 4-EVER, of what a great filmmaker Lukas Moodysson could be—before he went completely off the narrative rails. Of all the things to admire and enjoy in a film that is, incidentally, an intense study of loneliness and isolation, the ending

deserves special mention: an entirely unforced and unsentimental affirmation of the film's title. Oh, and look out for one of the strangest ever uses in subtitles of the word "apparatus." (Sweden, 2000, 106m)

M/Sun 10 AM

34 Werner x 2



LESSONS OF DARKNESS (France-U.K.-Germany, 1992, 50m) has the mythic status entirely appropriate to a Herzog film. A documentary about the blazing oil wells of Kuwait after the first Gulf War, it was shown on TV in Britain in 1992. As soon as it had finished a friend called and asked, "Did you see that?"

as though an unexplained comet had somehow streaked through the schedules. I had seen it, yes, but have never had a chance to do so again. Hence the decision—a combination of curiosity and remembered admiration—to show it here, paired with another seldom seen Herzog doc, THE GREAT ECSTASY OF WOODCARVER STEINER (Germany, 1974, 45m). Don't be put off by the irritating title: although Steiner is a woodcarver, this 1974 film concentrates on his other life as a ski-jumper. Or sky-flyer. Beautiful slow-motion shots of Steiner in flight combine with barely watchable footage of crashes. Steiner is faced with an awful choice: he wants to win, to out-soar his rivals, but that puts him in danger of flying beyond the safety limits of the course.

G/Sun 4:30 PM

35 Baraka



There is an underdeveloped genre of documentary with no commentary, no specific setting (unless Earth itself counts), and no narrative or story. Godfrey Reggio's KOYAANISQATSI (TFF 1982) is the best known of these: a compilation of ravishing footage of cities and natural wonders, all drifting by in slow-mo or scooting past in hyper-time-lapse. Viewers wanting to trance out to more power-bong cinematography were delighted to learn that Ron Fricke, the KOYAANISQATSI DP, had directed his own film. BARAKA expands the Koya concept both literally—it was shot in breathtaking 70mm—and thematically to include sacred sites and religious rituals as well as the National Geographic/Lysergic splendors of our excellent planet. My favorite sequence shows a snow monkey in a pool. Cut to a shot of the cosmos—the monkey's point of view: he's a whacked-out, Blakean visionary and astrophysicist all rolled into one! (U.S., 1992, 96m, new 70mm print)

N/Mon 9:15 AM

36 Unrelated

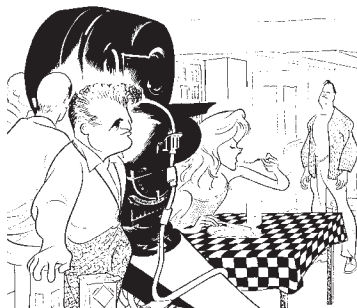


Joanna Hogg's first feature is an understated masterpiece, even if bits of it are as unwatchably awful—I intend this as praise—as the crashes in STEINER! A pair of posh English families and their just-about-grown-up kids take a holiday villa in Tuscany. They are joined by Anna, stranded between "the youngs" and "the olds." She finds

herself falling for Oakley (Tom Hiddleston), later described by his father as a "supercilious prat." With touches of Mike Leigh and Henry James (the psychological cruelty in James is often forgotten) and an allusive nod to Buñuel, the harm of the bourgeoisie is observed with lyrical but devastating precision. UNRELATED is, among other things, the most discreet—and English—horror film ever made. Or should that be comedy? (U.K., 2007, 100m)

All films introduced by Geoff Dyer

SPOTLIGHT: JACK GARFEIN



Jack Garfein is a filmmaker so ahead of his time that, even after 50 years, his two features *THE STRANGE ONE* and *SOMETHING WILD* continue to astound. Telling complicated, human stories that remain modern and experimental, Garfein beautifully combines expressionistic lyricism with raw naturalism. He explores controversial subjects without preaching or simplifying his characters. Born in 1930 in

Czechoslovakia, Garfein came to the U.S. after surviving Auschwitz, joined the Actors Studio, directed numerous plays and founded the Actors Studio West. He chronicled his return to Auschwitz with *The Journey Back*, wrote *Life and Acting: Techniques for the Actor* and remains one of the greatest acting teachers. He is a force. —Kim Morgan

P/Sat 9:15 AM

37 Something Wild



Presented by Turner Classic Movies
Garfein's emphatic, mysterious and darkly beautiful drama still shocks and distresses viewers today. Expressionistic, naturalistic and raw, it dared observe the complexity of rape through a troubled young woman (Carroll Baker, also Garfein's wife). Her anxiety, repulsion, depression and eventual withdrawal from society are given a potent

punch with the arrival of a tremendous Ralph Meeker in an unprecedented performance. Provocative and disturbing, the story turns into a twisted Stockholm syndrome fairy tale that will provoke argument. Featuring a score by Aaron Copland, title sequence by Saul Bass and cinematography by Eugen Schüfftan, *SOMETHING WILD* is a masterpiece. —KM (U.S., 1961, 112m) *Followed by a conversation with Jack Garfein and Kim Morgan*

N/Sun 9 PM

38 The Strange One



Strange, shocking and wonderful indeed. Adapted from Calder Willingham's novel and play *End as a Man* (directed on stage by Garfein), *THE STRANGE ONE* looks at a sadistic, sociopathic cadet Jocko De Paris (a remarkable Ben Gazzara) as he terrorizes and manipulates underlings in a Southern military academy. Garfein's picture boldly took on hazing and dared to observe

more than mere undercurrents of homosexuality within this prison-like milieu. Along with Gazzara in his film debut, the cast includes George Peppard, Pat Hingle, Geoffrey Horne, James Olson, Larry Gates and Arthur Storch. —KM (U.S., 1957, 100m) *In person: Jack Garfein, Kim Morgan*

These short masterpieces play before feature films.

Segment from *AGNÈS DE CI DE LÀ VARDA*

Agnès Varda visits Chris Marker, a famous artist who keeps himself hidden from sight. (d. Agnès Varda, France, 2011, 6m)

23 Precedes *WHAT IS THIS FILM CALLED LOVE?*



BARN OWL

An early morning, a young girl, a decision that changes everything. (d. Anna Spencer, Australia, 2011, 4m)

6 Precedes *AT ANY PRICE*



BODY MEMORY

Trauma, rage, captivity and transition. (d. Ulo Pikkov, Estonia, 2011, 9m)

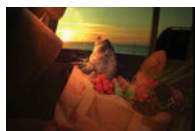
4 Precedes *THE GATEKEEPERS*



BOO*

Can pranks keep you young? A case study. (d. Rupert Reid, Australia, 2012, 3m)

29 Precedes *SUPERSTAR*



UNA FURTIVA LAGRIMA*

Pathos, drama, life and death: an operatic tale of a black bass. (d. Carlo Voegelé, U.S., 2012, 3m)

25 Precedes *HYDE PARK ON HUDSON*



THE GREAT RABBIT

What do you believe in? (d. Atsushi Wada, Japan, 2011, 7m)

16 Precedes *FRANCES HA*



JUNKOPIA

One person's trash is another's treasure. (d. Chris Marker, U.S.-France, 1981, 6m)

23 Precedes *WHAT IS THIS FILM CALLED LOVE?*



THE MEANING OF STYLE

Manhood for skinheads. (d. Phil Collins, Malaysia, 2011, 5m)

2 Precedes *GINGER AND ROSA*



REINDEER*

Above the Arctic Circle, the Sámi people bring their animals in for the winter. (d. Eva Weber, U.K., 2011, 3m)

19 Precedes *WADJDA*

*denotes filmmaker in person

Passes

Passholders are admitted to the theaters first. Please read the back of your pass for information on what your pass does and does not provide.

TBAs

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


Individual Tickets

Open seats remaining in the theaters after passholders have been seated will be sold on a first-come, first-served basis for \$25 each, cash only.

The Late Show

The Late Show Ticket (\$60) provides entry to the final shows Friday, Saturday, Sunday and Monday at both the Chuck Jones' Cinema and the Palm and may be purchased at the Festival Box Office across from Brigadoon or at either the Palm or Chuck Jones box offices. Late Show Ticket holders will be admitted to their shows with passholders.

Free Shows

This icon  delineates a show that is free and open to the public. Passholders admitted first to indoor shows. The Backlot is always free on a first-come, first-admitted basis.

Qs

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

Chuck Jones' Cinema

Sponsored by Turner Classic Movies

Due to its location in Mountain Village, a 12-minute gondola ride from Telluride, Chuck Jones' Cinema (CJC) uses the Wabbit Weservation, or W2, system for entry as an alternative to the Qs distributed at other venues. Passholders arriving 15 minutes prior to showtime for a specific show at CJC may receive a W2, which guarantees an unassigned seat. W2s are distributed from 90 minutes until 30 minutes prior to any show from our Acme Booths, which open daily at 7:30 a.m.:

1. At the Acme Booth located near Brigadoon at the gondola base.
2. At the Acme Booth next to Chuck Jones' Cinema in the Mountain Village plaza.

W2s are distributed to all passholders (Acme's excepted), who are advised to secure one for the show they plan on attending. Any available seats after all passholders have been seated will be sold at \$25 each. Passholders should plan on allowing no less than 30 minutes travel time from the base of the gondola to ensure entry into Chuck Jones' Cinema.

Festival Kiosks

Powered by Time Warner Cable Business Class with additional support from Audible.com and DELL

Make informed decisions about the next movie you want to see. Look for the black tents throughout town, where real-time information on available seats and start times is provided.

Schedule Information

Scheduled showings are printed adjacent to each program description. Venues are identified as following, with their capacities noted:


- P** | Palm [650 seats]
- G** | Galaxy [500 seats]
- C** | Chuck Jones' Cinema [500 seats]
- S** | Sheridan Opera House [230 seats]
- N** | Nugget Theater [185 seats]
- M** | Masons Hall Cinema [150 seats]
- L** | Le Pierre [140 seats]
- B** | The Backlot [50 seats]
- O** | Abel Gance Open Air Cinema

Key

- 39** | Show
-  | Talking Heads
-  | Festivity
-  | Free Show
- Q & A** | Discussion follows the screening

TBA (To Be Announced) slots will be announced each morning, and are determined by passholder demand as the Festival unfolds. Expect surprises as well.









Friday, August 31

N	Palm	Galaxy	Chuck Jones' Cinema	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	The Backlot	Elks Park & Elsewhere
1								F Journal de France	
2				29 Superstar	27 The Attack	11 Barbara		C Cinema Jenin	
3	31 Stalker								
4				28 Amour	22 Piazza Fontana	4 The Gatekeepers			
5			30 Everyday					B Carrière 250 Meters	 Opening Night Feed on Colorado Avenue
6								Q & A	
7	2 Ginger and Rosa	17 No	Q & A	1 A Tribute To Roger Corman	10 The Sapphires	26 The Act of Killing	23 What Is This Film Called Love	D Final Cut: Ladies and Gentlemen	25 Hyde Park On Hudson
8	Q & A		40 Great Expectations			Q & A		Q & A	
9									
10	14 A Royal Affair Ends at 12:20	9 Midnight's Children	Q & A	12 The Central Park Five	8 Love, Marilyn	27 The Attack	21 I Knew Her Well	G Me and Me Dad	1a The Masque of the Red Death
11			3 Paradise: Love Ends at 12:45					Q & A	

Schedule








Saturday, September 1

39 | Show  | Talking Heads
 | Festivity  | Free Show

	Palm	Galaxy	Chuck Jones' Cinema	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	The Backlot	Elks Park & Elsewhere
8									
9	 37	9	 1					K	
10	Something Wild	Midnight's Children	A Tribute To Roger Corman	42	12	27	11	Jean Negulesco Shorts	10:00 Eggers signing, Brigadoon
11	Q & A	Q & A		Anney Animation	The Central Park Five	The Attack	Barbara	In Search of Emak Bakia	 Morris/Dyer
N			10		Q & A	Q & A		Q & A	 a
1	TBA		The Sapphires				L	My Way, Then & Now	
2		16	Q & A	14	30	32	Celluloid Man	12:30 Garfein signing, Brigadoon	
3	Q & A	Frances Ha		A Royal Affair	Everyday	Beau Travail	Q & A	2:00 Rushdie signing, Brigadoon	
4			28	Q & A					 e
5	9	 15	Amour	11	4	TBA	22	Jonathan Miller	
6	Midnight's Children	Pordenone Presents: Hands Up!		Barbara	The Gate-keepers		Piazza Fontana	Carrière 250 Meters	
7			TBA	Q & A				Q & A	
8	7	25		18	 1b	19	26	H	
9	A Tribute to Marion Cotillard with Rust & Bone	Q & A		Stories We Tell	The Intruder	Wadjda	The Act of Killing	Mikis Theodorakis	
10		24			39	14	TBA	A	 17
11		The Iceman		33	Student Prints	A Royal Affair		Breaking The Frame	No
12				Together	Q & A			Q & A	
1	Ginger and Rosa		TBA						

Schedule

Sunday, September 2

	Palm	Galaxy	Chuck Jones' Cinema	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	The Backlot	Elks Park & Elsewhere
8									
9	7		2					F	
10	A Tribute to Marion Cotillard with Rust & Bone	6	Ginger and Rosa	4	23	34	40	Journal de France	 f
11		At Any Price		The Gate-keepers	What Is This Film Called Love	Werner x2	Great Expectations		Michell/Linney/Burns
N		Q & A		Q & A	Q & A			H	11:00 Morris signing, Brigadoon
1			17					Mikis Theodorakis	 b
2			No				8	A	Injustice, Reconciliation and Cinema
3	30	 5	Q & A	29	16	TBA	Love, Marilyn	Breaking the Frame	
4	Everyday	The Marvelous Life of Joan of Arc		Super-star	Frances Ha			Q & A	 g
5			19	Q & A					Waters/Sellers/Bahrani
6			Wadjda				12	I	3:00 Dyer signing, Brigadoon
7							The Central Park Five	On Borrowed Time	
8	10	 35		3	18	41			 h
9	The Sapphires	Baraka	7a	Paradise: Love	Stories We Tell	Q & A			Vida/Baumbach/Gerwig
10			Rust & Bone				19	G	
11							Wadjda	Me and Me Dad	
12								Q & A	
1									
2									
3									
4									
5									
6									
7									
8	13	20	25	8	TBA	3		J	
9	A Tribute to Mads Mikkelsen with The Hunt	Retour du Flamme 2012	Hyde Park On Hudson	Love, Marilyn	Q & A	Paradise Love		In Search of Emak Bakia	
10				Q & A		Q & A		Q & A	
11				24	38			E	
12				The Iceman	The Strange One			Jonathan Miller	
1	29		26						 6
2	Super-star		The Act of Killing						At Any Price

Schedule

Monday, September 3

39 | Show | Talking Heads
 | Festivity | Free Show

Gathering Places

	Palm	Galaxy	Chuck Jones' Cinema	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	The Backlot	Elks Park & Elsewhere
8									
9		18 Stories We Tell	13 A Tribute to Mads Mikkelsen with The Hunt	24 The Iceman	36 Unrelated	28 Amour	L Celluloid Man	C Cinema Jenin	
10	16 Frances Ha	Q & A	Q & A	Q & A				Oppenheimer/Danner/Sellars	
11	Q & A	Q & A		Q & A					
N	TBAs	TBAs		TBAs	TBAs		Labor Day Picnic in Town Park	Acting Out	
1			TBA					K Jean Negulesco Shorts	
2						TBAs	TBAs	I On Borrowed Time	
3									
4									
5									
6									
7									
8									
9									TBA
10									

The Rules

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

Brigadoon

Our magical meeting place appears out of Telluride’s mist each Festival eve. And then it disappears for another year. Visit while you can!!

Brigadoon Plaza (next to the gondola station)

Brigadoon’s hours:	Festival Box Office hours:
Thursday 12 PM - 5 PM	Thursday 9 AM - 5 PM
Friday 8 AM - 6 PM	Friday 8 AM - 10 PM
Saturday 8:30 AM - 5 PM	Saturday 8 AM - 6 PM
Sunday 9 AM - 5 PM	Sunday 9 AM - 5 PM
Monday 9 AM - 5 PM	Monday 9 AM - 5 PM

This one-stop Festival headquarters includes:

- The Hospitality Center**, where you’ll find Festival programs, pass lanyards, copies of *The Film Watch*, and goodies provided by the Festival’s sponsors. Film Festival staff members can answer all of your Festival-related questions.
- The Novo Coffee Counter**, where you can order a special coffee drink to carry you through the day.
- SHOW Shop & The Brig Bookstore**, the place to purchase Festival garb, posters, logo wear and Festival-related books, CDs and DVDs, along with a variety of treasures from Telluride Film Festivals past. See Booksignings, page 41, for book signing sessions.
- The Press Office**, for our intrepid journalist friends.
- Directly across Brigadoon Plaza you’ll find the **Festival Box Office**, for all pass issues, including sales of the Late Show Ticket.

Digital Lounge at Brigadoon

At Brigadoon during operating hours; free to all.
Powered by Time Warner Cable Business Class with additional support from DELL
Visit for free access to the Internet, to check live theater “Q” ticket info, and to access the schedule.

Hydration Stations

Throughout Telluride and Mountain Village
Join TFF in the battle against plastic. No more endless little water bottles! Crystal-clear filtered water is available throughout the towns of Telluride and Mountain Village at Telluride Film Festival watering stations. Locations noted in your program guide map.

Elks Park

The intersection of Colorado Avenue and Oak Street (SW corner)
Telluride’s central location is a convenient place to rendezvous. It’s also the venue for the evening outdoor screenings and the Saturday and Sunday Noon Seminars. See page 40 for Seminar details.

County Courthouse

The intersection of Colorado Avenue and Oak Street (NW corner)
The historic San Miguel County Courthouse hosts the Conversations series. See page 40 for details.

Special Medallion

The Festival annually celebrates a hero of cinema—an organization or individual—that preserves, honors and presents great movies. Past recipients include the Criterion Collection, HBO, Ted Turner, Stanley Kauffmann and Manny Farber, Pierre Rissient, Leonard Maltin, Serge Bromberg and UCLA Film & Television Archive.

C. CHAPIN CUTLER JR. AND BOSTON LIGHT & SOUND



A union projectionist beginning in the 1960s, C. Chapin Cutler cofounded Boston Light and Sound in 1977. Since then, his company has become the world's preeminent exhibition specialist. From Telluride and Sundance to the tour of Abel Gance's *NAPOLEON*, to a Cinerama installation in Telluride, to film premieres in Fenway Park, Cutler and company remind us of the power and beauty of properly projected images.

Film projection is an art. To be precise, it is a performing art. Chapin Cutler is one of its masters. For the almost 30 years that TFF has worked with him, he has been faithful to the Festival's pursuit of excellence in the theatrical exhibition of moving images. The celebrated quality of Telluride's screening venues is the unequivocal proof of Chapin's commitment to this mission. It is high time to honor him as the embodiment of our ideals of cinema as a point of intersection between culture and technology.

Chapin is the incarnation of SHOW, our festival's motto. What we see on the big screen isn't just the expression of a filmmaker's vision; it is the celebration of a sensorial experience where picture and sound are smoothly matched to conjure an event called Cinema. Neither a strip of 35mm celluloid nor a digital file constitutes the event in itself; their subtle, flawless integration with the viewer's environment is what makes it happen.

Make no mistake: projecting a film is not just a matter of properly handling a print, setting the focus, or pressing the right buttons of a digital server. Showing a film is like tuning a piano while playing music at the same time. No matter how good the instrument is, or how great the music, the true essence of the presentation comes primarily from the expertise and the sensibility of the performer. In a movie theater, these performers are called film projectionists. They are the unsung heroes of a cinema show, but they don't operate in a vacuum. Their activity takes place within a complex architecture that merges interior design with media engineering: a screen, a projection booth, loudspeakers, a carefully designed floor plan. The harmony between all these components is the main ingredient for the achievement of the moviegoer's full immersion in the cinematic world. Chapin, a cinephile himself, has dedicated his life to the pursuit of this rare, priceless fusion between science and subjectivity.

Since Chapin's first collaboration with TFF in 1984, his reputation has crossed borders and continents. If you hear about a first-class film festival venue in Australia or in the Middle East, there's a good chance that his company, Boston Light & Sound, has something to do with it. In this sense, Chapin has brought the spirit of Telluride to the rest of the world.

—Paolo Cherchi Usai

The Special Medallion will be presented prior to the screening of *BARAKA* (page 23).

39 Student Prints

The best in student-produced work from around the world. Curated and introduced by Barry Jenkins, followed by a Q&A with the filmmakers. Total run time: 103 minutes.



REVOLUTION REYKJAVIK* (d. Isold Uggadóttir, Iceland, 2011, Columbia University, 19m) As the economy collapses around her, an Icelandic banker wrestles with unemployment ... and her sanity.



DELICACY (d. Jason Mann, U.S., 2012, Columbia University, 11m) Discovering the world's finest dish requires a touch of magic.



THE MOUTH WRECKS WET* (d. Daniel Jaffe, U.S., 2012, New York University, 13m) Boy meets girl. Girl invites boy home. Boy ... oh boy.



THE PIRATE OF LOVE* (d. Sara Gunnarsdóttir, U.S., 2012, California Institute of the Arts, 10m) Daniel, a truck driver, records an entire CD of ballads for Sherry. Can his music conquer his loneliness?



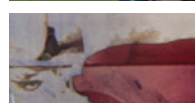
DRIFTERS* (d. Ethan Clark, U.S., 2012, California Institute of the Arts, 9m) Where am I? And how did I get on this train?



ASH* (d. Taj J. Musco, Singapore, 2012, Tisch School of the Arts Asia, 10m) How far will a man go to honor his love?



RAIN* (d. Sam McKeith, Thomas McKeith, Australia, 2011, Australian Film, Television and Radio School, 11m) In seeking shelter, a girl must face pain.



TEASE* (d. Grace Sloan, U.S., 2012, San Francisco State University, 2m) Skin, lace, and experimental surfaces.



CATERWAUL* (d. Ian Samuels, U.S., 2012, California Institute of the Arts, 14m) An aging lobsterman catches, but can he release?

*denotes filmmaker in person

STUDENT PROGRAMS

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

Student Symposium

Celebrating its 24th glorious year, this program provides 50 graduate and undergraduate students with a weekend-long immersion in cinema. Participants watch films and discuss movies with Festival guests and Symposium faculty. For more information on all the education programs, pick up a brochure at Brigadoon.

City Lights Project

Now in its 13th year, this program builds on the success of the Student Symposium, expanding the personal and professional horizons of 15 high school students and five teachers from three schools. City Lights participants experience the Festival through screenings and intensive discussions with Telluride's special guests.

City Lights Project sponsored by Time Warner Cable. Both programs made possible in part by a contribution from George & Pam Hamel, with additional support provided by Pangea Media Productions, LLC and Facets Multi-Media.

Filmmakers of Tomorrow

Sponsored by Américas Film Conservancy

C/Fri 7:45 PM **Q & A** -L/Sun 9:30 AM

40 Great Expectations

Curated and presented by Barry Jenkins



IT AIN'T OVER* (d. Caleb Slain, U.S., 2012, 11m) As a man's body deteriorates, his spirit grows.



UNDER THE COLOURS* (d. Esmail Monsef, Iran, 2012, 21m) A group of Iranian soldiers confront a mystery: a red skirt that arrives with the wind.



PILGRIM HILL* (d. Gerard Barrett, Ireland, 2012, 78m) This unsentimental, naturalistic debut, recalling the work of the Dardenne brothers, portrays the loneliness of a bachelor farmer in contemporary Ireland, living on a small holding with his dying father. Winner of Galway's Bingham Ray Award.

M/Sun 3:45 PM **Q & A**

41 Calling Cards

Superb new works from promising filmmakers.

Curated and presented by Barry Jenkins



IT'S NOT A COWBOY MOVIE (d. Benjamin Parent, France, 2012, 12m) Water-cooler talk in a middle-school bathroom ... with a dose of Jack Twist.



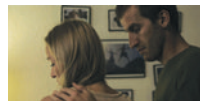
THE SEARCH FOR INSPIRATION GONE* (d. Ashley Michael Briggs, England, 2012, 9m) Visions of here, there, everywhere, nowhere.



LACK OF EVIDENCE (d. Hayoun Kwon, France, 2011, 9m) An exiled twin lives to tell the tale.



THE CHAIR* (d. Grainger David, U.S., 2012, 12m) A boy's view from a front row seat in hell.



THE RETURN (by Blerim Gjoci, Kosovo, 2012, 20m) Returned from war, a man finds less. And so much more.



EINSBRUCH VI (d. Rolando Colla, Switzerland, 2012, 17m) A journey into the Swiss immigration system ... told from the inside.



ASAD* (d. Bryan Buckley, South Africa-U.S., 2011, 18m) A tiny Somali boy lives a tall, pirating tale.



THE END (d. Didier Barcelo, France, 17m, 2011) Charlotte Rampling has a bone to pick with ... whom?

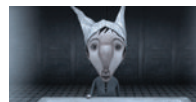
*denotes filmmaker in person

Filmmakers of Tomorrow

S/Sat 10 AM

42 Anecy Animation

Emerging artists from around the world are using animation brilliantly as an expressive tool. Here are some of the best new works, all of which were discovered by the world-famous Anecy International Animated Film Festival. Curated by Barry Jenkins and presented by Barry Jenkins and Serge Bromberg



EDMOND WAS A DONKEY (d. Franck Dion, France, 2012, 14m) Born this way.



NIGHTINGALES IN DECEMBER (d. Theodore Ushev, Canada, 2011, 3m) In the darkest of times, a distinct call.



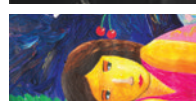
TUNNEL (d. Maryam Kashkoolinia, Iran, 2012, 7m) In times of war, everything seeps below the surface.



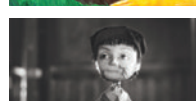
AALTERATE (d. Christobal de Oliveira, France-Netherlands, 2011, 10m) When pushed beyond its limits, a woman's subconscious activates.



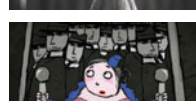
HERE AND THE GREAT ELSEWHERE (d. Michèle Lemieux, Canada, 2012, 14m) Meditations on time and space.



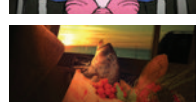
FLOOD (d. Julia Gromskaya, Italy, 2012, 5m) A woman waits.



SEVEN MINUTES IN THE WARSAW GHETTO (d. Johan Oettinger, Denmark, 2012, 8m) A boy's curiosity leads to an impassable wall.



TRAM (d. Michaela Pavlátová, France-Czech Republic, 2012, 7m) Who knew public transit could be so scintillating?



UNA FURTIVA LAGRIMA* (d. Carlo Voegelé, Luxembourg, 2012, 3m) A dish best served in high C.

*denotes filmmaker in person

The National Film Preserve and Telluride Film Festival proudly host **FilmLAB**, a master-class program for UCLA School of Theater, Film and Television graduate filmmaking students which launched in 2011, with partial support from Founding Sponsor Frank Marshall.

Behind-the-scenes movies and portraits of artists, musicians and filmmakers. Located at Telluride's Wilkinson Library. *All screenings are free and open to the public on a first-come, first-served basis.*

The Backlot presented by Jeffrey Keil & Danielle Pinet

B/Sat 8:45 PM Q&A - B/Sun 12:30 PM Q&A

A Breaking the Frame



At Telluride 1977, groundbreaking filmmaker and interdisciplinary visionary Carolee Schneemann performed her seminal work, *Interior Scroll*, for the second and final time. In the piece, she ceremoniously painted her nude figure in mud before removing a scroll from her vagina and reading from it a response to a male artist who critiqued

her work as messy and "female." It's vintage Schneemann, encapsulating the themes of feminism, sexuality and body politics that are central to her impressive oeuvre. Marielle Nitoslawska's *BREAKING THE FRAME* uses extensive interviews with Schneemann and images and excerpts of her paintings, films, home movies, and diaries to tell the story of a monumental artist and underappreciated figure in the male-dominated avant-garde art and film scene of the '60s. -JD (Canada, 2012, 100m) *In person: Director, Marielle Nitoslawska, Talent, Carolee Schneemann*

B/Fri 5 PM Q&A - B/Sat 5 PM Q&A

B Carrière 250 Meters



Roughly 250 meters separate Jean-Claude Carrière's birthplace from his familial burial ground. Such is the sum distance of his life's journey, he jokes. But as we accompany Carrière—the preeminent screenwriter, primary collaborator of Luis Buñuel, and TFF31 tributee—to the key places in his life and career, it

becomes clear that his life trajectory is anything but straightforward. In France, Mexico, Spain, New York, India and beyond, he rejoins friends and collaborators including Peter Brook (TFF30), Milos Forman and Pierre Étaix (TFF38). Juan Carlos Rulfo (*IN THE PIT*) has created a documentary as unconventional as its subject, using the template of a travelogue to evoke the spirit of a man every bit as extraordinary as his work. -JD (Mexico, 2012, 89m) *In person: Director, Juan Carlos Rulfo, Editor, Valentina Leduc*

B/Fri 2:45 PM - B/Mon 9:15 AM

C Cinema Jenin



When documentarian Marcus Vetter decided to work with a group of Palestinians to renovate and reopen an abandoned West Bank cinema, it seemed like a simple enough proposition. But in Palestine, nothing is ever easy. Despite their best intentions, what was meant to be an apolitical humanitarian project meets

complications at every turn, with the owners of the cinema squabbling over contracts and neighbors suspicious of foreign interference. In this hopeful story of a determined alliance's ambition to use the moving image's power to unite a community, Vetter illustrates the mountain of obstacles lying in the way of even the most benign projects in the West Bank. -JD (Germany-Israel-Occupied Palestinian Territory, 2012, 95m)

B/Fri 7:15 PM Q&A - B/Sat 1 PM Q&A

D Final Cut: Ladies and Gentlemen



A man and a woman meet and fall deeply in love. Sound like something you've seen before? Well, you have. But not quite like this. Using post-production funds intended for a film that was never shot, cult favorite György Pálfi (*TAXIDERMIA*, *HUKKLE*) culled clips from hundreds of famous movies and reassembled them into this dazzling

meta-love story that overflows with nostalgic pleasure. Marilyn Monroe sings along with Rita Hayworth to the delight of Al Pacino and Humphrey Bogart, then Julia Roberts makes passionate love to Marlon Brando. Pálfi's whimsical simulacrum crisscrosses movie history, inspiring exuberant cinephilic pleasure with every cut. Entertaining and original, *FINAL CUT* celebrates the cumulative joy of cinemagoing. -JD (Hungary, 2012, 84m) *In person: Producer, Viktor Dénes Huszár*

B/Sat 3 PM - B/Sun 9 PM

E Jonathan Miller



After studying biology with friend and classmate Oliver Sacks and training in medicine at Cambridge, Jonathan Miller demonstrated himself to be a great polymath, becoming one of the most celebrated theater, opera and television directors in English history. Even as his star rose in the field of performance, he maintained his fascination with science, at one point holding a research fellowship in the history of medicine and producing a number of scientific television programs. This BBC-produced documentary for the Silver Medallion-winning *ARENA* series allows Miller to tell the story in his own words, using clips and testimonies from Sacks, Eric Idle and Kevin Spacey. -JD (d. David Thompson, U.K., 2012, 90m)

B/Fri 12:30 PM - B/Sun 9 AM

F Journal de France

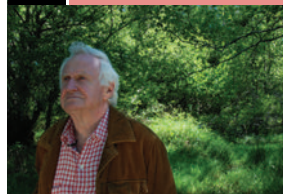


From the Prague Spring of 1968 to Nelson Mandela's release from captivity in South Africa, the master photojournalist and documentarian Raymond Depardon has captured many of the defining moments of contemporary history in France and the world over. Claudine Nougaret, who has been his partner in life and filmmaking

since they met on the set of Eric Rohmer's *LE RAYON VERT*, assembles this loving tribute to Depardon from their impressive collection of films and outtakes, while also recounting the moving story of the couple's love affair. This tender, intimate film reveals a supremely compassionate artist who has devoted his career to shining light on injustice and oppression, and the loving relationship that grew along with it. -JD (d. Raymond Depardon and Claudine Nougaret, France, 2012, 100m)

B/Fri 9:15 PM **Q&A** - B/Sun 5 PM **Q&A**

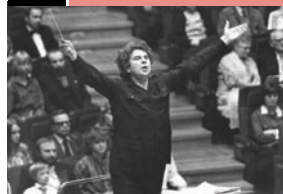
G Me and Me Dad



After years of emotional distance, John Boorman's daughter Katriné turns the camera on the legendary director, inspiring a rapprochement between the two. Along the way, she and her family—who often worked in various capacities on his films—reveal a man as charming as he is strong-willed, and they interpret his impressive filmography (*DELIVERANCE*, *THE GENERAL*, *POINT BLANK*) through the perspective of their shared history. Combining an informal shooting style with home movies and archival footage, Katriné shows her father at his most unguarded, revealing the sometimes tempestuous family relationships and using the films created during her childhood as reference points. *ME AND ME DAD* is an exceedingly human depiction of a celebrated director, a husband and a father. —JD (U.K., 2012, 66m) *In person: Director Katriné Boorman, Producer David Moynihan*

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

H Mikis Theodorakis. Composer



For many composers, working with directors such as Michael Powell and Jean Renoir and writing the scores for films including *ZORBA THE GREEK*, *SERPICO* and *Z* would be crowning achievements. For Mikis Theodorakis, one of the 20th century's major composers, such credits are barely more than footnotes to a stranger-than-fiction life. Born in Greece and living under occupations and dictatorships and even imprisoned, Theodorakis found ways to weave modern techniques with melody, making music that stands in contrast to the sometimes cold dissonance of his contemporaries. In his own words, Theodorakis recounts his remarkable life, his artistic triumphs, the years of intense social upheaval and his hugely influential political career. —JD (d. Klaus Salge and Asteris Kutulas, Germany, 2012, 53m)

B/Sun 3 PM - B/Mon 3:15 PM

I On Borrowed Time



The director Paul Cox (*INNOCENCE*, TFF 2000, *A WOMAN'S TALE*, TFF 1991) had just been diagnosed with cancer and given six months to live. The noted documentarian David Bradbury decided to create a solemn elegy to an Australian legend. But then Cox is told a liver transplant could save his life. *ON BORROWED TIME* follows the fiercely independent filmmaker on a remarkable personal journey, as resigned ruminations on mortality give way to fierce hope. Bradbury juxtaposes clips from Cox's works with recollections of the spontaneous, sometimes maddeningly stubborn filmmaker from his friends and collaborators, revealing the passion, intelligence and idiosyncrasies of a man who, in life and in art, prizes beauty and love above all else. —JD (Australia, 2012, 87m)

B/Sat 11 AM **Q&A** - B/Sun 7 PM **Q&A**

J In Search of Emak Bakia



In 1926, Man Ray traveled to Biarritz, in the French Basque Country, and made a purely visual "cinépoem" called *EMAK BAKIA* (Basque for "Leave Me Alone"). Nearly 80 years later, filmmaker Oskar Alegria set out in Man Ray's footsteps to find the seaside house from which the film is said to take its name, using the Dadaists' predilection for chance and game-playing to guide his search. The result is a charming, ruminative film that takes unexpected turns, making discoveries both fascinating and poignant. Alegria's film is a rare delight, a reverent homage rooted both in the present and the past. Man Ray would approve. —JD (Spain, 2012, 84m) *In person: Director, Oskar Alegria*

B/Sat 9 AM - B/Mon 1:15 PM

K The Short Films of Jean Negulesco



Jean Negulesco (1900-1993) is a Hollywood legend, with more than 30 features to his credit: *THE MASK OF DIMITRIOS*, *THREE STRANGERS*, *TITANIC*, *HOW TO MARRY A MILLIONAIRE* and, with a Best Director Oscar nomination, *JOHNNY BELINDA*. To get there, he honed his craft by directing dozens of one- and two-reelers in the early 1940s for Warner Brothers' Vitaphone division. This collection demonstrates how he moved fluidly from comedy to drama to, most memorably, musicals. Our sampler includes: the riotous high energy of *BORRAH MINEVITCH AND HIS HARMONICA SCHOOL* (1942); the surrealistic Hollywood fantasy *ALICE IN MOVIELAND* (1940); the extravagant *SIX HITS AND A MISS* (1942); the inspirational prison drama *OVER THE WALL* (1943); *SKINNAY ENNIS AND HIS ORCHESTRA* (1941), featuring big band standards; and the Technicolor *GAY PARISIAN* (1941), starring the Ballet Russe de Monte Carlo and choreographed by Leonide Massine. —GM (90 minutes total run time) *Introduced by Leonard Maltin*

BACKLOT AT THE PIERRE

L/Sat 12:15 PM **Q&A** - L/Mon 9 AM

L Celluloid Man: A Film on P.K. Nair



Well over 1,700 films were produced in India during the silent period. Only a dozen have survived the ravages of time, often in a fragmentary state and in desperate conditions. P.K. Nair, founder of the National Film Archive in his country, is the heroic figure behind the survival of these precious incunabula of cinema. Following the example of Henri Langlois, his flamboyant guru and mentor, Nair has dedicated years to the cause of film culture; the relentless, stubborn determination he demonstrated in the creation of an Asian equivalent to the Cinémathèque Française with less than a shoestring budget (and the extra challenge of a tropical climate!) is very definitely the stuff legends are made of. In this sense, Shivendra Singh Dungarpur's passionate biography—interspersed with rare footage and eye-opening glimpses into the origins of the Indian film industry—is as sprawling and epic as a classical Bollywood melodrama. —PCU (India, 2012, 164m) *In person: Director, Shivendra Singh Dungarpur*

Go behind the scenes with the Festival's special guests.

Admission is free; passholders receive first seating at indoor venues.

Noon Seminars

Saturday and Sunday panels are free and open to the public; only passholders admitted to the Monday panel.

Moderated by Annette Insdorf.

- a** **"I Did It My Way: American Indies Then and Now"**
How has American independent cinema evolved in the decades since Roger Corman began?
Saturday, Noon, Elks Park
- b** **"Injustice, Reconciliation and Cinema"**
How are filmmakers addressing terrorism and political strife? Can movies help us move forward?
Sunday, Noon, Elks Park
- c** **"Acting Out and Acting In"**
How do actors and directors prepare a screen performance?
Monday, Noon, Town Park

Conversations

Sponsored by Universal Studios

County Courthouse, main street

Join the dialogue about cinema, culture and whatever else is on the minds of the Festival's guests.

- d** **Errol Morris and Geoff Dyer**
Saturday, 11:00 AM
- e** **Dave Eggers, Salman Rushdie and Deepa Mehta**
Saturday, 3:00 PM
- f** **Roger Michell, Laura Linney and Ken Burns**
Sunday, 10:00 AM
- g** **Alice Waters, Peter Sellars and Ramin Bahrani**
Sunday, 2:15 PM
- h** **Vendela Vida, Noah Baumbach and Greta Gerwig**
Sunday, 4:30 PM
- i** **Joshua Oppenheimer, Mark Danner and Peter Sellars**
Monday, 10:00 AM

Check out the Talking Heads section of our TFF mobile app for more info on our Noon Seminars and Courthouse Conversations. Visit telluridefilmfestival.org for details.

Presented by Audible.com

Dave Eggers

Brigadoon/Sat 10:00 AM

Poster artist Dave Eggers will sign his latest novel *A Hologram for the King* ("supremely readable" —*New York Times*), his nonfiction *Zeitoun* ("the stuff of great narrative fiction" —*New York Times*) and *A Heartbreaking Work of Staggering Genius* ("utterly unforgettable" —*San Francisco Chronicle*).

Jack Garfein

Brigadoon/Sat 12:30 PM

Jack Garfein ("the greatest living acting teacher" —Carroll Baker) signs his book *Life and Acting*. His films are showcased at the Festival.

Salman Rushdie

Brigadoon/Sat 2:00 PM

Salman will sign his classic *Midnight's Children*, named the "Booker of Bookers"—the best in a century of the major British literary prize.

Errol Morris

Brigadoon/Sun 11:00 AM

Errol Morris ("like a magician, and as great a filmmaker as Hitchcock or Fellini" —Roger Ebert) will sign *Believing Is Seeing* ("eye-opening, mind-expanding, and essential" —*Booklist*).

Geoff Dyer

Brigadoon/Sun 3:00 PM

Guest Director Geoff Dyer will sign his award-winning books: the novel *Jeff in Venice, Death in Varanasi* ("pungent and funny" —*New Yorker*); *Zona*, his book on the film *STALKER* ("magnificently unpredictable" —*GQ*); *Out of Sheer Rage* ("the funniest book I have ever read" —Steve Martin) and his essays *Otherwise Known as the Human Condition* (National Book Critic's Circle Award).



Happy 100th, Chuck!



Few filmmakers have captured the spirit of Telluride as well as Chuck Jones, the brilliant animator-artist who received his

first retrospective at Telluride in 1976. In the years since, Chuck and his characters—the Road Runner, Wile E. Coyote, Pepe Le Pew, Speedy Gonzales, Marvin Martian, Michigan J. Frog plus those he directed including Bugs Bunny, Daffy Duck, Yosemite Sam and Elmer Fudd—made regular treks to Telluride. Chuck won three Oscars out of his eight nominations and received an Honorary Academy Award in 1996.

When Jones-aholic Robin Williams handed him the statuette, he proclaimed Chuck “the Orson Welles of cartoons.” We’ll celebrate the centenary of our friend (who died in 2002) with classic cartoons, played Saturday, Sunday and Monday before the feature films at Elks Park, and his words of wisdom will be included at screenings throughout the Festival.



★ Opening Night Feed

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

Ready, set, go! America’s most beautiful main street hosts our launch party, featuring new and old friends, filmmakers and special, delicious food and the early buzz. *For all passholders except Acme and Cinephile.*

★ Labor Day Picnic

Town Park/Mon 11:00 AM – 1:00 PM

Join us at the world’s loveliest picnic area: Telluride’s Town Park. Dessert includes ice cream sundaes and the weekend’s final Seminar. *For all passholders of the Festival.*



Festival Daily Drawing

Stop by Brigadoon to see this year’s selection of unBEARably cool prizes to win in the Daily Drawing! To find out more details and enter your name into each day’s drawing, visit the Brigadoon Information Desk.

GRAND PRIZE

Enter **Friday, Saturday or Sunday** for a chance to win **Monday’s Grand Prize**—a two-night stay at the **Mandarin Oriental, Las Vegas** where you will “Celebrate the Stars.” The Mandarin Oriental, Las Vegas is the only hotel in Las Vegas, and among only four in the United States, to receive the prestigious *Forbes Five Star* designation in all three categories (hotel, spa and restaurant) for 2012. You will enjoy two nights in a Stripview Room, two unlimited access passes to the revitalizing Tian Quan Therma Experiences and a three-course tasting menu for two at Twist by Pierre Gagnaire. Experience all three Five Star categories with this star-studded overnight package prize!

Enter Friday for a chance to win one of three amazing prizes on Saturday. Soak up the sun in Hawaii as a special guest of the **Mauna Kea Beach Hotel**. Enjoy luxury guestrooms, excellent dining and first-class golf and tennis. Or win an ultra-convenient **Switched On** Power Punk battery charger. Never again be without power on your cell phone, laptop or iPad by keeping it packed in your bag. Last but not least, wrap yourself in a stunning cashmere sweater from Telluride’s own **CashmereRED**. Win the amazing opportunity to customize your own sweater at their Design Your Own Sweater Party over the Festival weekend. Choose your own style and color, and your personalized, ultra-soft cashmere sweater will be shipped directly to your home.

Enter Saturday for Sunday’s prizes. Decorate your home with a beautiful handwoven rug from **Azadi Fine Rugs**. Styled from Uzbekistan with green, gold, cherry, and black tones, its geometric tribal imagery will bring gorgeous style to any room. Or cruise home on a bike from **Pure Fix Cycles**. Enjoy the style and efficiency of this cool ride, officially named “The Romeo.” Its sleek look and simple efficiency will get you noticed as you cycle your way around town. Ready for your close-up? **Equinox Fitness Clubs** invite you to enjoy a three-month membership and experience what the *New York Times* calls “a temple of well-being.”

HQ
The Calculator: Sally Meeks. **Festival Assistant:** Jannette Angelle Bivona. **Coverage:** Michelle Aguila, Sheerly Avni, Paige Azaraksh, Pio Bujak, French Clements, Nancy Copeland, Pamela Esterson, Jesse Dubus, Kyle Glasgow, Luke Hamel, Stela Jelincic, Tien-Tien Jong, Malin Kan, Eliane Lima, Jonathan Marlow, Kagure Njagi Kabue, Meika Rouda, Sandra Song, Asalle Tanha. **Emergency Management:** Dave Hutchinson, Marc McDonald. **Pass Design & Production:** Cube Services, Inc.
Poster Bitch & Word Parser: Kate Sibley. **Room Set-up:** Head: Esther White. **Crew:** Nancy Craft, Marcia Greene, Michelle Hill, Joel Kaufman, David Kuntz, Jim Lincoln, Stacey Plunkett. **Programming Consultant:** Sarah Steinberg Heller
Short Film Coordinator & TBAs: Jesse Dubus.
Super Star: Jack Brailsford.
TeamStars: Luke Hamel, Jennifer Hayes, Malin Kan, Mary Beth Mueller, Sandra Song.
Festival Poster Flags: Janet Behrens Siebert (1-32); Mettje Swift, Banner Art Studio (33-39).

Communications: 3rdt St. R & D Production Services, Greg Carttar (Mother), Char Harner (Mother Superior), Roger Redden (Ramjet).

Operations Support: **Communications Coordinator:** April Bindock. **Transportation Coordinator:** Crystal Geise. **Project Specialist:** Luke Reid-Grassia. **Reception & Assistants:** Jody Arthur, Noelle Cope.

Festival Box Office Crew: Muffy Deslaurier, Margaret Parsons, Dana Richardson, Liz Salem.

COMMUNICATIONS & MEDIA

Media Manager: Justin Bradshaw.
Press Crew: Kean Bauman, Amy Fisher, Benjamin Lopez, Richard Parkin, Judy Phu, Ann Stone.
Photographers: Ralph Barnie, Pamela Gentile, George Gund, Vivien Killilea, Ingrid Lundahl.
Video Crew: Jeanne Applegate, Chris Bagley, Jacob Clinton, Bradley Furnish, Joe Garriy, Winston Good, Avery Hudson, Kimberly Shively.
Website Designer: Turing.

DEVELOPMENT

Development Associate: Krissy Webster. **Legacy Consultant:** Greg Lassonde. **Mayor of Brigadoon & Sponsorship Operations Manager:** Bob O'Brien. **Brigadoon Production:** L. Brady Richards. **Brigadoon Assistant Manager:** Rebecca Kraut. **Shipping & Development Event Aid:** Catherine O'Brien. **Shipping Staff:** Michael Chapman, George Christensen, Casey Kesler, Patty Mason, Joe O'Brien.

EDUCATION

Assistant Dean & Telluride Education Programmer: Erika Moss Gordon. **Symposium Coordinator:** Austin Sipes. **SHOW Shorts Coordinator:** Filip Celander. **Student Symposium Faculty:** Howie Movshovitz, Linda Williams. **City Lights Faculty:** Lynn Gershman, Ara Osterweil. **Education Videographers:** Brad Bischoff, Sean J. S. Jourdan, Miguel Silveira. **Education Services:** Zoe Movshovitz, Greg Nemer, Robert Rex. **Alumni Coordinator:** Michael Rodriguez. **Student Travel Wizard:** Bill Kelly.

EVENTS

Events Assistant Manager: Erika Henschel. **Event Coordinators:** Patti Duax, Hanna Penberthy. **Special Projects Assistant:** Nicole Campbell. **Bar Managers:** John "Jack" Albertson, Kerry Bolger. **Dressers:** **Head Dresser:** Jennifer Mueffelman. **Assistant Head Dresser:** Patrick "Thrax" Felsenthal. **Dresser Crew:** Rachel Bowers, Ambrosia Brown, Mitch Key. **Staff:** Eric Abbott, Arianne Alizio, Molly Babcock, Neal Babcock, Molly Bohon, Codi Borner, Charles Bowden, Virginia Bowden, Kathy-Jo Brodsky, Phillip Brogdon, Nicholas Butler, Donald Campbell, Annie Carlson, Derrick Casto, Corinna Clendenen, Jennie Daley, Amy Duran, Skip Edwards, Ellen Esrick, Jerry Esrick, Rube Felicelli, Connie Fisher, Emma Fries, Noah Gaiser, Paul Gandell, Eve Goldman, Bonnie Hanson, Amy Hartman, Rachael Herren, Kristine Hilbert, Kacey Inscho, Michael "Hawkeye" Johnson, Bill Kight, Ellen Curtis Kuus, Jaan Kuus, Anita Langford, Bill Langford, Carol Lee, Linda Levin, Harriet Levy, Raymond Levy, Vicki Lusk, Cat MacLeod, Meredith Mantik, Joseph McFarland, Jon Mills, Danielle Nelson, Abbey Odunlami, Clark Olson, Wally Papciak, Paul Read, Sarah A. Riling, Diego Rodriguez, Jen Rogan, Camille Roth, Barry Satlow, Diana Saura-Campbell, Lisa Schroeder, Nancy Schumm, Nicole Seccafien, Sharon Sharp, Sandy Stasiak, Leelynn Thompson, Susie Thorness, Megan Trinrud, Nate Trinrud, Christine Tschinkel, Tina Whatcott, Keith Yoshida, Joanne Young. **Schlep:** Corin Dalton, Joseph Sanders, Steve Schneider, Mark

Villafane-Leon. **Clubhouse:** **Clubhouse Supervisor:** Michael Goller. **Crew Chiefs:** Gene Cross, Chad Dillon, Camille Silverman. **Chefs de Cuisine:** Amy Guy, Karly Koster, Robert Morrison, Phillip Polito. **Prep Cooks:** Adam Buzon, John Nelson, Megan Oplinger **Front of the House:** Emily Light, Mary Paxton, Emily Pierson.

HOSPITALITY at BRIGADOON

Manager: Amy Levek. **Assistant Managers:** John Irvin, Nancy Talmey. **Information Specialists:** Rhonda Baron-Hall, Laura Harper, Andrew Lewis, Marjorie McGlamery, Lauren Metzger. **Coordinator:** Mike Oard.

HOSTS

Assistant: Marc Schauer. **Hosts Crew:** Kate Clark, Matthew Clark, Laura Colbert, Gus Gusciora, Drew Ludwig, John Musselman, Kristen Redd.

SHOW Shop

Buyer: Muffy Deslaurier. **Shop Manager:** Jim Eckardt. **Assistant:** Elaina Eckardt. **Staff:** Hether Bachman, Joseph J. Bell, Toby Cote, Steve Kahley, Zack Mollhagen, Chuck Norris, Pam Pettee, Katherine Schlauch, Kody Simmons, Chris Sundin, Lance Vigli.

SHOWCorps

Divine Goddesses: Lindsey Campbell, Ellie Greene. **Princess:** Celine Wright. **Commandos:** Francine Cogen, Amy DeLuca, Jan DeLuca, Linda Holt, Annemarie Jodlowski, Beth Kelly, John Kelly, Jon Kornbluh, Nancy Lee, Angela Mallard, Betsy Rowbottom, Steven Steinberg, JoAnn Weisel, Lara Young.

TRANSPORTATION & HOUSING

Assistant: Lois Stern. **Airport Liaisons:** Barbara Hunt, Artie Sowinski. **Drivers:** Jeff Bubar, Paul Dujardin, Gino Gioga, Terri Gioga, Roberta Hardy, Lance Lee, Jim Lilly, Susan Lilly, Larry Shamis, Jennifer Sher, Cathleen Sowinski, Howard Stern, David Swanson, Jon Tukman, Carmella Wilson, Marcus Wilson, Jack Zoller. **Travel Agents:** Ann Denney, Bill Kelly, Shelly Klein.

PRODUCTION

Managers:
Brigadoon Set-up: David Oyster.
C.J.C. Manager: Juliet Berman.
Concessions Manager: Dennis Green.
Design Manager: Anita David Stiegler.
Galaxy Manager: Karen Kurzbuch.
Graphic Lab Manager: Doug Mobley.
IT Manager: Hunt Worth.
Lighting Director: Jonathan Allen.
Masons Manager: Tami L. Hodges.
Nugget, Backlot Rigging & Special Projects: Michael Anderson.
Office Manager: Amanda Baltzley.
Palm & Pierre Manager: Jon Delouz.
Rigging Coordinator: Ian Manson.
Rigging Manager: Erik Cooper.
Storage & Retrieval Manager: Erin Klenow.
Production Supervisor: Tami L. Hodges.
Schlep Master: Tim Territo.
Shop Manager: Tellef Hervold

Assistant Managers:

CJC Assistant Manager: Aly Stosz.
Concession's Assistant Manager: Jim Riley.
Galaxy Assistant Manager: Lane Scarberry.
Graphics Lab Assistant Manager: Allyson Crilly
IT Tech Assistant Manager: Jaime Thompson.
Shop Foreman: Eric Nepsky.
Storage & Retrieval Assistant Manager: Carlos Bravo-Angel.

Crew:

Design Production: Christianne Hedtke, Bruce "Buff" Hooper, Sidney McNab, Mary Beth O'Connor, Avery Thatcher.

Electrician “sparks”: Phil Hayden.
Electric Labor: Christopher Gruneich.
Graphic Lab Administrator: Takara Tatum.
Graphic Design Team: Suzan Beraza, Oliver Creuner, Dawn Davis, Trang Pham.
IT Systems (Computer Dog): Thanasis Kinias.
Kiosk Programmer: Seth Davidow.
Labor: Dylan Brooks, Nick Kolachov, Bill Lyons, Joey (Joie) Tran, Rodney Porche.
Lighting Techs: Aaron Delman, Josie Kovash, Hayley Nenadal.
Master Carpenter: Allan McNab.
Production Apprentices (Vespucci Dogs): Christina L. Bryant, Christina Tinucci, Noah Hesse Roscoe, Shaun Boyd, Kevin Harman, Joseph Lepp, Travicia Jordan, Joshua Rathmell, Nicole Dube, Brian J. Roedel.
Riggers: Germaine Marie Baca-Has, Leah Boleman, Keith Brown, Alison Hughes, Mark Lange, Tim Vierling.
Schlep Chair Coordinator:
Schlep Crew: Ehren Borg, Bryan Gilmore, Karl Fallenius, Ian Fallenius, Jesse Hope, Gregory Hope, Sam Engbring, Samael Kimiegh, Robert Rex, Eliot Muckerman, Jacob O'Brien, Nyle Kenning, Kevin Lindley, Jeff Norman, Bart Steck.
Wastewater Master: Kate Rennebohm.
Wastewater Crew: Nika Khanjani, Bob Rennebohm, Heather Rennebohm, Ola Rennebohm, Tare Rennebohm, Adam Rosadiuk.
Cookie Mom!: Tamara Ogorzaly.
Cookie Boy: ?
Phantom: Marcello Vespucci.

TECH OPS

Carl Brenkert Society: Russell Allen (RealD), Sam Chavez (Bay Area Cinema Products), Chapin Cutler (Boston Light & Sound, Inc.), Buzz Hays (Stone's Throw Films), Ross Krantz (Cinema Engineering Services), Clyde McKinney (McKinney Technical Services), Bobby Pinkston (BWP & Associates), Paul Pearson, Marty Warren and Steve Smith (Dolby Laboratories), Christopher Reyna (New Paradigm Productions).
Digital Projection: Curt Rousse. **Film Inspection:** Chief: Paul Burt. **Inspectors:** Diana Caldwell, Zachary Hall, Steve Marsh. **Film Shipping & Traffic:** Chief: Chris Robinson.
Assistant: Tracy Harvey. **Staff:** Katie Davis, Jeremy Freund, Lars Harvey, James Wilson.
Theater PA & Sound: Scott Doser, Dean Rolley. **Tech Support Staff:** Deborah Cutler.

THEATER OPERATIONS

Associate MOTO: Gary Tucker. **MOTO Assistant:** Jennifer Griggs.
Orchestra Wrangler: Dave Hutchinson.
Felix: Head: Karla Brown. **Staff:** Lynne Beck, Mark Westman, Teresa Westman.
Box Office Coordinator: Natasha Hoover.
Concessions: Manager: Jackie Arguelles. **Assistant Managers:** Bonnie Mackay. **Carbonated Beverage:** Chuck Giallanza, Trish Giallanza. **Warehouse & Delivery Staff:** Lene Anderson, Chuck Arguelles, Dan Hanley, Adam Mosier, Meg Ocampo, James Taschek.
Ringmaster Wrangler: Jason Silverman. **Ringmaster At-Large:** Barry Jenkins.

ABEL GANCE OPEN AIR CINEMA

Manager: Lyndon Bray. **Assistant:** Samuel Lyons. **Ringmaster:** Seth Berg. **Staff:** Stephanie Bray, Sherry Brieske, Jennifer Knopp, Jay (Ross) Vedder. **Chief Projectionist:** Mathieu Chester.

The BACKLOT

Manager: Roger Paul. **Assistant:** Tom Treanor. **Staff:** Camille Bertrand, Andrew Holding, Ali Lillehei, Callie Lockhart, Samuel B. Prime.

CHUCK JONES' CINEMA

Manager: Jeffrey D. “JD” Brown. **Assistants:** Ian Bald, Bob Greenberg, Beth Krakower, Jeannie Stewart. **Ringmaster:** Ashley Boling. **Line Manager:** Trish Hawkins. **Staff:** Eric Bialas, Jenny N. Duffey, Cathie Dyer, Lisa Eaton, Liz Fornango, Bob Harner, Susie Harrington, Saul Hopper, JJ Levy, Dorana Lopez, Peter Lundeen, Kaitlin Moyer, Patrick Riley, Dana Silkenen, Kenneth Woehl. **Chief Projectionist:** Ryan Gardner Smith. **Projectionists:** Chris Simpson, Kevan Smoliak, John Snow. **Concessions:** Head: Lee Duffey. **Assistants:** Marilyn Evans, Suzette Janoff. **Staff:** Doug Cunningham, Marilyn Evans, Sheila Hennessy, Frank Smith, Linda Smith, Marc Tull, Zaq Tull.

CONVERSATIONS at the Courthouse

Manager: Tom Goodman. **Assistant:** Jackie Keneffick. **Staff:** Sandy Dwight.

GALAXY

Manager: Katie Trainor. **Assistants:** Michelle Aguila, Evan Golden, Tondeleyo Gonzalez, Hilary Hart, Stephanie Thomas-Phipps. **Ringmasters:** Kirk Ellis, Dan Zak. **Line Managers:** Nicholas Chang, Clay Farland. **Staff:** LinaJean Armstrong, Mark Armstrong, Jonathan Augello, Michelle Aguila, Ronald Borrego, Jackson Burke, Julie (Jules) Chalhoub, Elizabeth Day, Meredith Fraser, Martine Habib, Adam Hurly, Tien-Tien Jong, Sam Krump-Johnson, Elle Long, Shea McWilliams, Jenna Mills, Robert N. Mills, Cheryl Schmidt, Melissa Swearngin, Phil Swearngin, Richard Thorpe, Jolana Vanek, David Wilcox. **Chief Projectionist:** Jay Pregent. **Projectionists:** Ren Long, Jeremy Spracklen, Emma Tomiak. **Concessions:** Head Inside: Jennifer Alpert. **Inside Assistants:** Sunshine Mascovich, Moose Stovall. **Inside Staff:** Karen Crawford, Ronald L. Dryden, Laraine Pounds, Michael Pounds, Barbara Skinner, Noreen Weston. **Head Outside:** Don Chan. **Outside Assistants:** Tomas Jonsson, Misa Mascovich. **Outside Staff:** Linda Borof, Justin Bychek, Karen Gaines, Matthew Kennington, Melissa Kennington, Richard Knox, Janet Monroe, Eric Palumbo, Claire Reid, John Reid, Esther Riestler, Jonathan Tanners, Jack Wolinetz, Janet Wolinetz, Shelley Woll.

MASONS HALL CINEMA

Manager: Kimble Hobbs. **Assistant Managers:** Peter Goldie, Tyson Kubota, William “Moses” Street, Jeff York. **Ringmaster:** Jeff Middents. **Line Manager:** Jordan Hobbs. **Floor Managers:** Catherine Gockley, Gary Guerriero. **Staff:** AJ Fox, Nancy Anderson, Gerry D'Amour, Angela Dadak, Patricia Pringle, Bryce Renninger, Penn Street, Bill Thorness, Quang Tran, Michelle Weston. **Chief Projectionist:** Alex Fountain. **Projectionists:** Nate Balding, Kirk Futrell, Layton Hebert.

NUGGET THEATER

Manager: Bob Giovannelli. **Assistants:** Corey Buckley, Barbara Macfarlane, Pete Marczyk, Felix Snow. **Ringmaster:** David Wilson. **Line Managers:** Valerie Child, Marcie Gainer. **Staff:** Evan Barale, Andy Brodie, Jennifer Erickson, Frank Hensen, Ruth Hensen, Heather Kroger, Arin Liberman, Beth McCall, Barbara Newby, Josh Polon, Robert Roth, Jennifer Tantzen. **Chief Projectionist:** Luci Reeve. **Projectionists:** Joshua Deal, Matt Lanning, Cynthia Wyszynski. **Assistant:** Irwin Witzel. **Concessions:** Head: Sandy McLaughlin. **Staff:** Patti Childers, Vicki Eidsmo, Gil Kliger.

PALM

Manager: Mark Rollins. **Assistants:** Krista Eulberg, Alex Perez, Justin Weihs. **Ringmaster:** Leyla Steele. **Line Managers:** Adam Burns, Josh Burns. **Staff:** Melissa Bassett, Jacob Brennan, Dick Carter, Julie Denny, Jenn Durrett, Tim Fleming, Kristin Frost, Bob Garber, Lissa Gulyas, Magan Heil, Samantha Herndon, Ralph Hollender, Kate Hurwitz, Will Kaufman, Janine Kowack, Joanie Leckey, Randy Mandell, Caroline McKenzie, Bailey Orshan, Eben Price, Andrea Reitberger, Nancy Rios, Hilda Schmelling, Uli SirJesse, John Snow, David Strauss, Joey (Joie) Tran. **Chief Projectionist:** Cherie Rivers. **Projectionists:** Greg Babush, Jim Cassidy, Chris Rasmussen. **Concessions:** Head: Ryan Oestreich. **Assistants:** CC Rocque, Nancy Murphy. **Staff:** Aimee Bourget, David Cook, Gili Kliger, Nancy Landau, Alfredo Lopez, Alex Maenchen, Josie Preston, Thomas Preston, Emily Rocque, Vin Rocque, Stewart Seeligson, Amy Van Der Bosch. **After The Film Festival:** Head: Jarrett Arguelles. **Staff:** Eve Melmon, Alline Sloan.

LePIERRE

Manager: Jonathan Kaplan. **Assistants:** Tom Baldridge, Bianca Escobar, Danielle Pelletier. **Ringmaster:** Doug Mobley. **Staff:** Courtney Bell, Kate Chamuris, Rachel Hroncich, Nan Kitchens, Jeffrey Koenigsberg, Susan Orshan, Tom Schillaci, Emily Shurtz, Brigitta Wagner. **Chief Projectionist:** Erik Teevin. **Projectionists:** Brian Graney, Patty L. Lecht, Bill Murphey, Mary C. **Concessions:** Head: Golan Ramras. **Assistants:** Jim Berkowitz, Mary Carol Wagner. **Staff:** Ursula Acurio, Riley Arther, Morgan Burns, Ann-Marie Fleming, Jock Fleming, Rose-Eva Forgues-Jenkins, Amy J Gavell, Brian Griffith, Andrew Juhl, Frank Martinez, Param Tomanec, Brian Tran, Shirley Wicevich.

SHERIDAN OPERA HOUSE

Manager: Ben Kerr. **Assistants:** Rick Brook, Allison Mobley, Shine Pritchard, Rick Stafford. **Line Managers:** Genne Boles, Jerry Grandey. **Head Ushers:** Robert “Bobalouie” Allen, Bo Bedford. **Staff:** Jackie Britt, Jean Buckley, Kiersten Harter, George Jones, Malin Kan, Peter Kellner, Valerie Krantz-Burge, Catherine Meunier, Julie Mordecai, Kelly O'Neil, Sheridan Pritchard, Peg Redford, Sharon Swab, Nelli Toth. **Chief Projectionist:** Kevyn Fairchild. **Projectionists:** Magic Brennan, Terry Fernald, Matthew Polman. **Concessions:** Head: Judy Lamare. **Staff:** Christine Gamage, Jane Julian, Greta Pittard.

Sponsors

Sponsors



Patron Brunch



Signature Sponsor



Guest Director Program



General Support



General Support



Worldwide Hospitality Partner



The Galaxy



Tribute



Conversation Series



Filmmakers Reception



Hospitality Partner



Filmmakers of Tomorrow



Festival Product



Festival Malt Beverage



Hospitality Partner



Hospitality Partner



General Support



Festival Product



POS System



Festival Product



"The Sound of Telluride"



Media Sponsor



Digital Cinema Advisor



Technical Services

This event is sponsored in part by the Town of Telluride, Commission for Community Assistance, Arts and Special Events.

Sponsors

GENERAL SUPPORT

Canon



The power to do more

**CHAMISAL
VINEYARDS**



ENCANTADO

DEADLINE.com



FESTIVAL PRODUCTS & SERVICES



3B Bags
Agloves
Austin Press
Botanical Interests
CamelBak
The Criterion Collection
diptyque
DODOcase
DOGSWELL®
Equinox Fitness Clubs
Facets Multi-Media
Fusionbrands
Gray Head Homeowners
govino

Happy Tiffin
Heritage Foods
Izze
Justin's Nut Butter
KIND Healthy Snacks
Long Mountain Ranch
MyChelle Dermaceuticals
Native Union
Natural Vines® Licorice
Newman's Own Organics
Oogie's Gourmet Popcorn
Pangea Media
Productions, LLC
popchips
Quaker Oats

RADIUS
Sahale Snacks
See's Candies
Stephanie Johnson
Supergoop!
Telluride Daily Planet
Telluride Style
Telluride Watch
Three by Three Seattle
To-Go Ware
TokyoMilk
VER Rentals
Votivo, LLC
ZICO Coconut Water

TELLURIDE BUSINESS FRIENDS



Azadi Fine Rugs
Concierge Auctions
Element 52
Frontier Airlines

Fletcher & Liz McCusker
Mountain Living Magazine
Telluride Ski & Golf

5280
Clark's Market

Switched On
Timberline Ace Hardware

CashmereRED
Colorado Yurt Company

Mountain Tails
Wells Fargo Bank

lumiere telluride
Market at Mountain Village
Noosa Yoghurt

Ridgway Mountain Market
Ski Butlers Telluride
Target Montrose

Filmanthropy



Anonymous

Jay Morton & Mike Phillips

Ron & Joyce Allred

Charles & Jessie Price

Harmon & Joanne Brown

Elizabeth Redleaf

Kevin & Mary Grace Burke

Tom & Kim Schwartz

Ken & Julie Burns

Prabha & Anita Sinha

Barry & Paula Downing

Joseph & Diane Steinberg

The Grace Trust

Mark & Tammy Strome

George & Pam Hamel

Patricia Sullivan

Ken & Karen Heithoff

Richard & Ann Teerlink

Peter & Heidi Knez

Dr. Steven & Melissa Traub

Vincent & Anne Mai

Ward G. Veale

Adam & Diane Max

JoAnn & John Weisel

MAJOR SUPPORTERS

The Burns Family
Tribute

The Fairholme
Foundation
General Support

The Charles
Goodman Family
General Support

George & Pam
Hamel

Education

Jeffrey Keil &
Danielle Pinet

The Backlot

Ralph & Ricky
Lauren

Abel Gance
Open Air Cinema

Leucadia National
Corporation

General Support

Bill & Michelle
Pohlad

Digital Cinema &
Sound

Elizabeth
Redleaf

Film Sponsor &
General Support

Bobby & Polly
Stein

General Support

BENEFACTORS

Anonymous	Mort & Amy Friedkin
Bruce & Martha Atwater	Warren & Becky Gottsegen
Peter & Linda Bynoe	Terri E. Miller & Andrew W. Marlowe
Keller Doss	Nicholas Palevsky
Michael Fitzgerald	John Steel & Bunny Freidus

CONTRIBUTORS

Alexander Payne

DONORS

Peggy Curran	Bill & Stella Pence
Sid Ganis	Shelton g. Stanfill
Lucasfilm Foundation	Joe Tarabino

FRIENDS

W. Eric Bunderson	Dianne O’Flynn
Benjamin Crane	Frances Perry
Tom Desmond	Stephen Scheier
Hal Haddon	Fred & Claudia Schwab
Ruth Hayler	Eric Shamlin
James Hemphill	Mark & Nancy Shapiro
Martha Jameson	Jennifer Warren
William Merritt	Bernard & Miriam Yenkin

LEGACY CIRCLE MEMBERS

Anonymous	Keller Doss
Eric Bunderson	Tom & Kim Schwartz
Ken Burns	Kate Sibley

LODGING PARTNERS

Camels Garden Hotel	The River Club
Franz Klammer Lodge	Victorian Inn
Ice House Lodge	

CATERERS

221 South Oak	La Cocina De Luz
Aemono	New Sheridan Chop House
Sutheshnie Govindsamy	Brady Pitt

Steven Addis, Buffy Afendakis, Michael Afendakis, Dennis Albers, Tracy Albers, Rhonda Allison, Bill Apfelbaum, Bonnie Apfelbaum, Bonnie Arnold, Joshua Astrachan, Edward Barlow, Janet Barnhill, Robert Barnhill, Bob Bassett, Gary Belske, Susan Belske, Dale Berger, Max Berger, Stephen E. Binder, Carol Bobo, Christopher Bonovitz, Jill Bonovitz, Sheldon M. Bonovitz, Marshall Brachman, Adrienne Brandes, RJ Brandes, Harmon Brown, Jeff Brown, Joanne Brown, Mark Buell, Susie Buell, Marsha Burns, Audrey Cadwallader, Hayden Cadwallader, Colleen Camp, Diane Carson, Seth Chatfield, Bruce Cohen, Bud Colligan, Rebecca Colligan, Michelle Corselli, Jeff Corzine, Jerry Delaney, Joann Delaney, Paul Delaney, Angelique DeLuca, Michael DeLuca, Beth Dembitzer, Becky Deupree, Alan Docter, Marcia Docter, Laura Donnelley, Kate Dunn, Barbara Eisonson, Michael Eisonson, Carla Emil, Jennifer Eplett Reilly, Shannon Esau, Joseph Evangelisti, Alicia Glekas Everett, Bunny Fayne, Steven Fayne, Charles Ferguson, Elena Ferrall, Patrick Ferrall, Ronaldo Foresti, Katrine Formby, Andy Fremder, Barb Fremder, Joanna French, Michael French, Susan Fried, Bunny Freidus, Debra Gershen, Bonnie Gibson, Frederick W. Green, Ellen Gregor, Jeff Gregor, John Grudzina, Bill Haney, Susan Harmon, Kim Hendrickson, Lisa Henson, Susan Hepner, Deon Hilger, James Tomilson Hill, Janine Hill, Marsha Hitchcock, Leon Hogan, Linda Hogan, Michael Isaacs, Lisa Jackson, Warren Jason, Robert F. Johnson, Jr., Jim Jordan, Alexis Kane, Matthew Kane, William F. Kay, Donna Eplett Keller, Kathleen Kennedy, Aleen Keshishian, Kathryn Kissam, Deborah Klein, Don Kraitsik, Maureen Kucera-Walsh, David Larose, Margie Larose, Lisa Larsen, Louis J. Lavigne, Jr., Bill Lee, Dale Leonudakis, Susan Levine, Ray Levites, Tracey Levites, Barbara Loveless, Brenda Mainer, Norman Marck, Mort Marcus, Michael Marsh, Yvonne Marsh, Frank Marshall, James Maslon, Laura Maslon, Erle Martin, Kristin Martin, Leigh Matthes, William Matthes, Donna Mawer, Steve Mawer, Anna McKay, Rob McKay, Donna-Lynn McMurray Kovic, Belinda Metzger, James Metzger, Richie Meyer, Dan Morris, Marci Morris, Arthur J. Nagle, Lisa Nemeroff, Deborah Ortega, Kay Park, Jim Park Jr., Kristy Patterson, Michael Patterson, Jane Patton, David Peck, Jan Peck, Julie Pernworth, Alison Pincus, Mark Pincus, Andrew Rachleff, Debbie Rachleff, Shelby Rachleff, Gordon Radley, Jennifer Eplett Reilly, Winifred Reilly, Grey Rembert, Marion Rich, Edward Roach, Jeanette M. Roach, Kim Roberts, Rob Roberts, Winnie Roloson, Barbara Rominski, Terry Rossio, Maxine Rosston, Lisa Rotenberg, Andrew Roth, Gail Roth, Nancy Rothman, Eve Ruffatto, Mike Ruffatto, Frank Ruggeri III, Amy Sabel, Luly Samuels, Ian Sanders, Guy Saperstein, Jeanine Saperstein, Julie Schlacter, Alexander Schoch, Kate Schoch, John Schow, Jane Schweppe, Mark Shapiro, Veronica Shapiro, Janell Shearer, Rich Silverstein, Betiana Simon, Eve Simon, Fred Simon, Todd Simon, Linda Sonntag, Mary Frances Stahler, Jocelyn Stamat, John Steel, Christina Steil, Adam Steinberg, M. Carol Stevens, Donna Stone, Katherine Stuart, Carl Thoma, Margo Thoma, Marilyn Thoma, Patty Toland, Adam Traub, Alice Traub, Samson Traub, Valerie Tripi, Stephen Ujlaki, Diego Veitia, Audrey Vera, Jeffrey Walker, Suzanne Walker, Dyan Watson, Ed Watson, Marshall Watson, David Weber, Frona Weaver, Irene Weigel, Lynn Weigel, Robert Wetzel, Max Wheeler, Mimi Wheeler, Kimberly Williams, Jennifer Wilson.

THANK YOU

Beth Aboulafia, Jeffrey Abramson, The Academy of Motion Pictures Arts and Sciences, Adopt Films, Nicolette Aizenberg, Sandy Ako, Susan Allen, AMC Theatres, American Paper, Anchor Bay Entertainment, Alane Anderson, John Archer, Allan Arkush, Bonnie Arnold, Clifford W. Atkinson, Kim Aubry, Arianne Ayers, Azadi Fine Rugs, Paige Azaraksh, Ori Bader, Cameron Bailey, Patience Baldwin, Marc Balgavy, Beth Banta, The Barbara Hogenson Agency, Inc., Jeremy Barber, Michael Barker, Nina Basu, Stephanie Bauman, BBC, Rita Beida, Tom Bernard, Jessica Bernstein, Ivan Bertoux, William G. Betz, John Beug, Ariane N. Bicho, Denis Bisson, Alex Black, Jeff Blake, Ehud Bleiberg, Neal Block, Margaret Bodde, Krista Boling, Mark Bowen, Adriene Bowles, Eamonn Bowles, Ky J. Boyd, Heather Braasch, Jack Brailsford, Catherine Brassen-Jacobs, Coleman Breland, British Film Institute, Kim Britt, Herb Brodsky, Jake Brodsky, Cynthia Brown, Maryam Brown, Natalie Brown, Tom Bruchs, Robert Burns, Bruce Calvert, Luciana Caprara, Elle Carrière, Federica Carrión, Louise Caroline Castenskiöld, Celluloid Dreams, Cecilia Cenciarelli, Kristin Charbo, Aseem Chhabra, Chris Chouinard, Jennifer Cibulka, Cinema Guild, Cinephil, Robin Clark, Tom Clark, Emily Clibourn, Linda Jones Clough, Charles Cohen, Howard Cohen, Cohen Media, Megan Colligan, Rick Compton, Consulat Général de France à San Francisco, Contemporary Films, John Cooper, Penny Cooper, Jeanne Cordova, Erika Cottrell, Edward Costa, Matt Cowal, Noah Cowan, CPC Solutions, Creative Artists Agency, Grover Crisp, Lauryn D'Angelo, Eric d'Arbeloff, Chris Daggett, Joe Dante, Mercedes Davidson, Jon Davison, Mike DeLorenzo, Rose DeMann, Judy DeMicco, Ann Denney, Christine Deorio, Michelle DePaepe, Craig Deslaurier, Esther Devos, Cineteca di Bologna, Angie DiMattia, Elle Driver, Dan Dwigings, Mary Eckels, Eric Edwards, Zoë Elton, Pamela Esterson, Gwen Evans, Gianluca Farinelli, Kelly Farkas, George Feltenstein, Cathy Field, Film Comment, The Film Foundation, Film Society of Lincoln Center, Sarah Finklea, Mark Fishkin, Debra Flemings, Catherine Flores, Focus Features, Saskia Foley, Scott Foundas, Justin Fox, Fox Home Entertainment, Fox Searchlight Pictures, Thierry Fremaux, French Cultural Services, Hand Friedrich, Hans Friedrich, Suzanne Fritz, Frontier Airlines, Jess Gemple, Megan George, George Eastman House, Dina Germadnig, Wafa Ghermani, Alessandra Ghini, Steve Gilula, Lauren Gladney, Nancy Goldman, Shawn Glasser, Tim Grady, Howard Green, Samantha Greenwood, GroupM ESP, Trevor Groth, Dan Guando, Harlan Gulko, Liz Gullett, Shawn Guthrie, Randy Haberkamp, May Haduong, Lynne Hale, Bart Haly, David Hamilton, Madelyn Hammond, Piers Handling, Harvard Film Archive, Buzz Hays, John Hazelton, Peter Heller, Elita Hemmati, Kim Hendrickson, Eugene Hernandez, Werner Herzog, Grant Heslov, Ryan Hicks, Elizabeth Hodgson, Joanna Hogg, Michelle Hooper, Hotel Splendid Cannes, Houghton Mifflin Harcourt, Jonathan Howell, George Hubbard, Bob Hurwitz, IFC Films, Benjamin Illos, Bob Lenihan, Istituto Luce, Janus Films/The Criterion Collection, Angela Johnson, Ellen Jones, Kaylan Jones, Josefine Kals, Kim Kalyka, Donald R. Katz, Craig Kausen, Todd Kausen, Mary Keene, Morgan Kellum, Sarah Kelly, Shereen Khan, Bill Kinder, Kino Lorber, Jan Klingelhofer, Rich Klubeck, Amy Koch, Dieter Kosslick, Christina Kounelias, Philippa Kowarsky, Rose Kuo, Edith Kramer, Denise Kreft, Dina Kuperstock, Oliver Kwon, Ed Lachman, Georgia Landers, Christopher Lane, Tim Lanza, Patty Lawlor, Le Video San Francisco, Wil Leggett, Natalie Lehmann, Jennifer Leightner, Dylan Leiner, Giovanni Lepori, Avi Lerner, Bebe Lerner, Samantha Leroy, Le Video San Francisco, Emmanuel Libet, Eric Liknaitzky, David Linde, Jeff Lipsky, Lobster Films, Alice Lodge, Richard Lorber, Lucasfilm, Ltd., Dara Lum, Ashton Lynch, Lindsay Macik, Allison Mackie, Mark Magidson, Magnolia Pictures, Vanessa Manko, Jenny Manriquez, Greil Marcus, Jonathan Marlow, Steve Marsh, Frank Marshall, Jolynn Martin, Tara Martins, Debra Matt, Erica McCarthy, Todd McCarthy, Molly McGlynn, Michelle Meere, Varun Mehra, Chet Mehta, Jody Menaker, Becky Mertens, Cathy Meyer, Eleanor Meyer, Greg Meyer, Helen Meyer, John Meyer, Meyer Sound, Mona de Alva, Monadnock Paper Mills, Inc., Anita Monga, Monique Montgomery, Nastasya Morauw, Isabella Moroni, Moxie Firecracker Films, Cristina Mueller, Mike Mulvihill, Fredrick Munk, Museum of Modern Art, Ulrich Möller-Jørgensen, Anita Nadelson, Mona Nagai, National Film Board of Canada, NBC Universal, New Horizon Pix, New Yorker Films, Nonesuch Records, Ethan Nosowsky, Lucia Noyce, Nicholas O'Neill, Nick Ogiony, Julia Oh, Nora Orallo, Rob Ortiz, Oscilloscope Laboratories, Susan

Oxtoby, Pacific Film Archive, Rene Paula, Pangea, Robert Patrick, Julie Park, Park Circus, Ashleigh Parker, Alexander Payne, Sarah Pearce, Richard Peña, Theresa Peters, Jan C Peterson, Lincoln Phipps, Pixar, Michael Pollan, Rialto Cinemas Cerrito, Nancy Richardson, Bryna Rifkin, Roadside Attractions, Nikki Robbins, Michelle Robertson, Ric Robertson, Christine Ronan, Rena Ronson, Kimberly Roush, Judy Rousseau, Gary Rubin, Jennifer Rutkowski, Alegra Salke, Staci Samuelson, San Francisco Silent Film Festival, San Rafael Smith Theatre, Thomas Sanchez, Jason Sanders, Cadence Sanman, Ronnee Sass, Dan Savoca, Peter Scarlet, Zach Schau, Teri Schwartz, Martin Schweighofer, Martin Scorsese, Holly Scott, Jonathan Sehring, Lynne Segall, Delphine Selles, Elizabeth Shaffer, Eric W. Shamlin, James Shamus, Dave Shaw, Summer Shelton, David Shepard, Samantha N. Sheppard, Loneta Showell, Steve Shurtz, Rona Siegel, Silent Film Still Archive, Gemaine Simiens, Matt Singer, ski.com, Adrian Smith, Molly Smith, Victoria Smurro, Emily Snyder, April Sohayda, Solstice Press, Sony Pictures Classics, Alan Somers, Em-J Staples, Emily Meyer Steinberg, Sarah Steinberg Heller, Luchi Stipetic, Jennifer Stott, Lori Styler, Rachel Sutherland, Keely Svacha, Charles Tabesh, Fumiko Takagi, Matt Talbot, Kevin Taylor, Technicolor, The Weinstein Company, Andrea Thein, David Thomson, Tricia Thompson, Pascale Thouzery, Abby Topolsky, Rick Topper, Toronto International Film Festival, Scott Trepanier, Katie Trainor, Jacqi Tully, Turing Studio, UCLA Film & Television Archive, Stephen G. Ujlaki, Ulrich Seidl Filmproduktion, Universal Pictures, United Talent Agency, Jessica Uzzan, Christine Vachon, Vijay Vaidyanathan, Agnes Varda, Joe Velasquez, Richard Verney, Danielle Viau, Gina Wade, Bart Walker, Anthony Wall, Walt Disney Animation Studios, Jeanie Waner, Amanda Warman, Warner Brothers, Warner Brothers Home Video, Alice Waters, Harvey Weinstein, Ryan Werner, Kristin White, Wide Management, Christine Wilcock, Wild Bunch, Rebecca Wilder, Daniel Wilder-DeMicco, Zachary Wilder-DeMicco, Winette Winston, Stacey Wisnia, Kerri Wong, Lila Yacoub, Sarah Zamani, Bryan Zebarth, Dan Zastrow, Zoetrope Aubry Productions, Mila Zuo.

AND IN TELLURIDE

Jennie & Michael Abt, Amanda Acosta, Adams Communications, Aemona Fine Foods & Catering, Alpine Bank, ALSCO, American Linen Division, Shelly Anderson, Matthew Beaudin, Lynne Beck, Claire and Gary Bennett, Boot Doctors, Rachel Bowers, Ann Brady, Barb Brattin, Karen Brown, Bruin Waste, Jeff & Kathleen Bush, Seth Cagin, Camelot Gardens, Steve & Terry Catsman, Jenny Clark, Emily Coleman, Laura Cook, Cooling's Heating and Air Conditioning, Chris Cox, Customs House, Mark DeMist, Scott Doser, Chip and Cathe Dyer, Bill Ellison, Ray Farnsworth, Ivy Fife, First Student, Bill & Katrine Formby, Stu Fraser, Ed Frisch, Peter Garber, Ken Gart, Eliza Gavin, Jared Gibson, Elaine Giuliani, Sutheshnie Govindsamy, Caci Grinspan, Mike Guskea, Rick Herrington, Tellef Hervold, Darin Hill, Liz & Rick Hodges, Kristin Holbrook, Emma & Dan Kigar, KOTO FM, Sophia Kyriakakis, La Cocina de Luz, Scott Leigh, Frannie Major, Paul Major, Larry & Mitzi Mallard, Fletcher & Liz McCusker, Susie Meade, Jennifer Metzger, Jim Mikula, Andrew Mirrington, Tom Mortell, Val Mortell, Mountain Limo, Chris Myers, New Leaf Design, Patrick Nicklaus, Night and Day, Brian O'Neill, Amy and Dwight Olivier, Erich Owen, David Oyster, Alan Palmer, Steve & Ronnie Palomar, Maureen Pelisson, Wes Perrin, Pescado, Brady Pit, Ian Price, Lucas Price, Doug Pruett, Red Hat Foods, Anne Reeser, Jim Riley, Rocky Mountain Ice, Jill & Harvey Roisman, Dean Rolley, Heather Rommel, Heather Rommel, San Miguel County, Sani-Serve, Bob Saunders, Lisa Schroeder, Kyle A. Schumacher, Scott Shifrin, Matt Skinner, Adam Smith, Sysco Intermountain Food Services Inc., Marta Tarbell, Telluride Express, Telluride Gallery of Fine Art, Telluride Gravel, Telluride Locksmith, Telluride Masonic Lodge, Telluride Public Schools, Telluride Sports, Telluride TV, Riley Tippet, Town of Mountain Village, Town of Telluride Staff, US Bank, Vail Resort Inc., Viking Rentals, Kelly Wallace, Cathleen Walsh, Brian Werner, Benjamin Whiting, Kathie Widby, Amber Wilkerson, Wilkinson Public Library, Ted Wilson, Paul Yoo, Lara Young, Paul Zabel.

Index by Page

Shows

Act of Killing, The 19
Amour 20
At Any Price 7
Attack, The 20
Baraka 23
Barbara 11
Beau Travail 22
Breaking the Frame 36
Carriere 250 Meters 36
Celluloid Man 39
Central Park Five, The 11
Cinema Jenin 36
Everyday 21
Final Cut 37
Frances Ha 14
Gatekeepers, The 6
Ginger and Rosa 5
Great Ecstasy of Woodcarver Steiner 23
Hands Up! 14
Hunt, The 13
Hyde Park on Hudson 19
I Knew Her Well 17
Iceman, The 18
In Search of Emak Bakia 39
Intruder, The 5
Jonathan Miller 37
Journal de France 37
Lessons of Darkness 23
Love, Marilyn 9
Marvelous Life of Joan of Arc, The 7
Masque of the Red Death, The 5
Me and Me Dad 38
Midnight's Children 10
Mikis Theodorakis 38
No 15
On Borrowed Time 38
Paradise: Love 6
Piazza Fontana 17
Pilgrim Hill 34
Retour du Flamme 16
Royal Affair, A 13
Rust & Bone 9
Sapphires, The 10
Something Wild 24
Spotlight: Jack Garfein 24
Stalker 22
Stories We Tell 15
Strange One, The 24
Superstar 21
Together 22
Tribute to Mads Mikkelsen, A 12
Tribute to Marion Cotillard, A 8
Tribute to Roger Corman, A 4
Unrelated 23
Wadjda 16
What Is This Film Called Love? 18

Information & Special Programs

AnneCy Animation 35
Backlot 36-39
Brigadoon 31
Brig Bookstore 31
Booksignings 41
Calling Cards 34
City Lights Project 33
Conversations 40
Curated by Geoff Dyer 22-23
Daily Drawing 43
Digital Lounge 31
Festivities 42-43
Filmanthropy 51-52
Filmmakers of Tomorrow 33-35
Gathering Places 31
Great Expectations 34

Guest Director: Geoff Dyer 3
Hospitality 31
Information 26-27
Labor Day Picnic 42
Opening Night Feed 42
Patrons 53
Pordenone Presents 14
Poster Artist: Dave Eggers 2
Schedule 27-30
Seminars 40
SHOWcase for Shorts 25
ShowCorps 44-47
SHOW Shop 31
Special Medallion: Chapin Cutler 32
Sponsors 48-50
Student Prints 33
Student Symposium 33
Talking Heads 40
Thanks 54-55
The Rules 30

Short Films

Aalterate 35
Agnés de ci de la Varda 25
Asad 34
Ash 33
Barn Owl 25
Body Memory 25
Boo 25
Caterwaul 33
Chair, The 34
Delicacy 33
Drifters 33
Edmond Was a Donkey 35
Einspruch VI 34
End, The 34
Flood 35
Great Rabbit, The 25
Here and the Great Elsewhere 35
It Ain't Over 34
It's Not a Cowboy Movie 34
Jean Negulesco Shorts 39
Junkopia 25
Lack of Evidence 34
Meaning of Style, The 25
Mouth Wrecks Wet, The 33
Nightingales in December 35
Pirate of Love, The 33
Rain 33
Reindeer 25
Return, The 34
Revolution Reykjavik 33
Search for Inspiration Gone, The 34
Seven Minutes in the Warsaw Ghetto 35
Tease 33
Tram 35
Tunnel 35
Una Furtiva Lagrima 25
Under the Colours 34

Telluride Film Festival

The 40th Telluride Film Festival
will be held August 29-
September 2, 2013

©2012 The National Film Preserve, Ltd.
800 Jones Street
Berkeley, CA 94710
Tel: 510.665.9494 Fax: 510.665.9589
www.telluridefilmfestival.org

Telluride Film Festival

**LONG LIVE
THE SHOW!**



Join these Festival stars by making a legacy gift!

What do you get when you cross Passholders with Staff, Board, Sponsors, and Show Ringers?

A group of stars who have joined the Festival's Legacy Circle by including a gift in their will:

Anonymous

Eric Bunderson

Ken Burns

Keller Doss

Tom & Kim Schwartz

Kate Sibley

These generous legacy supporters are building an endowment to ensure that future generations will enjoy Telluride's unrivaled cinematic landscape.

Won't you join them?

For more information or a confidential consultation on making your legacy gift please contact:

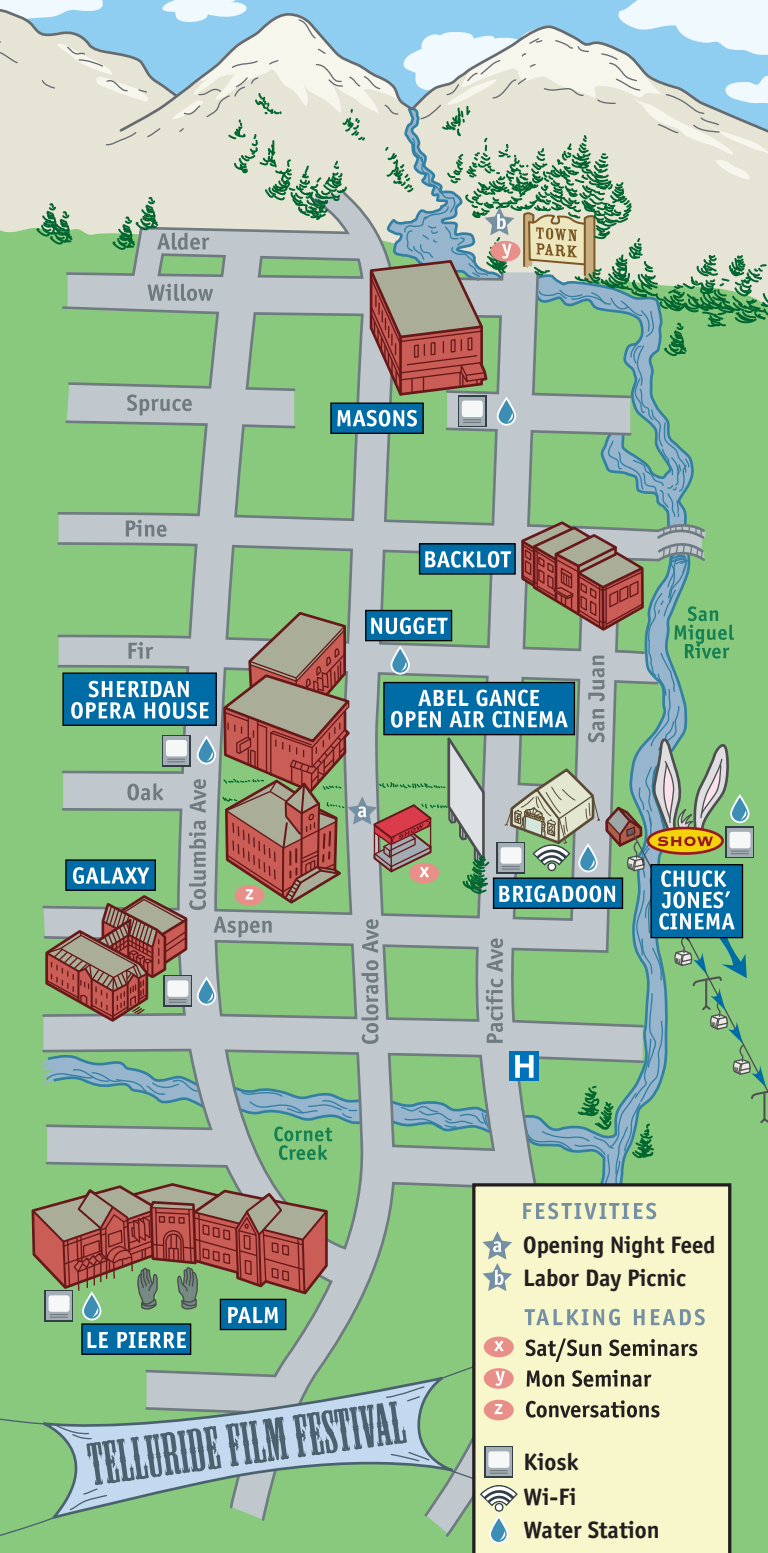
Elizabeth | 970.708.0878

Greg | 415.509.4886

legacy@telluridefilmfestival.org



SHOW LOCATIONS






FESTIVITIES

- a** Opening Night Feed
- b** Labor Day Picnic

TALKING HEADS

- x** Sat/Sun Seminars
- y** Mon Seminar
- z** Conversations

-  Kiosk
-  Wi-Fi
-  Water Station