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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


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.
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 Medalion. Todd McCarthy (Friday) and Leonard Maltin (Saturday) will then lead an onstage interview.

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

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
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 droll 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

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 enduring occupation and perpetual conflict. –MD (Israel, 2012, 90m) Preceded by BODY MEMORY (d. Ulo Pikkov, Estonia, 2011, 9m). In person: Dror Moreh

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

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
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 MIDDNIGHT 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).
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-realist, 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

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 Rigg’s and Keith Thompson’s screenplay, tells a rousing tale that’s based on Rigg’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

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 JERICHOW, 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

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
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.
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 counterpart to Keaton’s THE GENERAL. The audience at Pordenone’s annual rendezvous for silent film buffs agreed with thunderous applause. —FCU (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

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

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

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
**Wadjda**

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, and dreams of women, 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*

**Retour du Flamme 2012**

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)

**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 balances 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 Stefano 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*

**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)
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

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 ICIAN is also one of the best. ~LG (U.S., 2012, 120m) In person: Ariel Vromen

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 poignantly 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 Vogele, U.S., 2012, 3m). In person: Laura Linney, Roger Michell

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
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

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 BOO (d. Rupert Reid, Australia, 2012, 3m). In person: Xavier Giannoli, Kad Merad

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 discoutyese 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 reality into a simple, unsurprising 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)

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

**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)

**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)

**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)

**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.

**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 KOYAANISQATS! (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 sweeping past in hyper-time-lapse. Viewers wanting to trance out to more pow-bong cinematography were delighted to learn that Ron Fricke, the KOYAANISQATS! 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)

**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 “youds” and the “olds.” She finds herself falling for Oakley (Tom Hiddleston), later described by his father as a “superficial 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 expressionist 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

SHOWcase for Shorts

These short masterpieces play before feature films.

Segment from AGNÈS DE CI DE LÀ VARTA
Agnès Varda visits Chris Marker, a famous artist who keeps himself hidden from sight. (d. Agnès Varda, France, 2011, 6m)

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

BODY MEMORY
Trauma, rage, captivity and transition. (d. Ulo Pikov, Estonia, 2011, 9m)

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

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

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

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

THE MEANING OF STYLE
Manhood for skinheads. (d. Phil Collins, Malaysia, 2011, 5m)

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

*denotes filmmaker in person

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

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

P/Sat 9:15 AM

N/Sun 9 PM
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. Laminate 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 Reservation, 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 (Acmes 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.
**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)

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<th>Brigadoon’s hours:</th>
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<td>Thursday 12 PM - 5 PM</td>
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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.

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.

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**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.
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.


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, 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 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.
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.

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.


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


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

EINSPRUCH 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

42 Annecy 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 Annecy 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 Pavlálová, France-Czech Republic, 2012, 7m) Who knew public transit could be so scintillating?

UNA FURTIVA LAGRIMA* (d. Carlo Vogele, Luxemburg, 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.
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 criticized 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  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

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)

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

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)

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)
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

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)

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)

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

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

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
Talking Heads

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

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.

Festivities 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


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Telluride Film Festival
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