Telluride Colorado Film Festival

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**Poster Artist**
Dean Tavoularis

After training as a painter, Dean Tavoularis found work as an assistant on Disney’s LADY AND THE TRAMP, and a legendary career began. He has collaborated, as production designer, with Arthur Penn, Michelangelo Antonioni, Wim Wenders, Warren Beatty and Roman Polanski, and remains best known for his career-long collaboration with Francis Ford Coppola, including his Oscar-winning design for THE GODFATHER II. Dean has been nominated for Oscars for APOCALYPSE NOW, THE BRINK’S JOB, GODFATHER III and TUCKER. His fine art is represented by Galerie Catherine Houard in Paris.

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**Introducing
THE WERNER HERZOG THEATER**

Werner at TFF 7, 1980

Chuck Jones represents cinema’s joie de vivre, Abel Gance its vision and ingenuity. Pierre Rissient embodies its unparalleled ability to connect us. Werner Herzog, the fourth cineaste for whom the Festival has named a theater, demonstrates fearlessness and commitment. And that’s not all. More than any contemporary filmmaker, Werner has shared with us his seemingly infinite, gloriously diverse curiosity. His films explore human ambition within the greater context of the natural world. They abide by the highest moral standard for any storyteller: to reveal the deepest truth, in whatever form it may take and by whatever means necessary. And he has now been doing this essential work for 50 years. Werner, who has both a classic film, AGUIRRE, and a new work, DEATH ROW, playing at the Festival, continues to enrich the world with the stories he tells. We are honored to have his name on a theater at the Telluride Film Festival.

H/Thu 7:15PM

1. **Aguirre, the Wrath of God**

One of the great haunting visions of the cinema, Werner Herzog’s film tells the story of the doomed expedition of the conquistador Gonzalo Pizarro, who in 1560 and 1561 led a body of men into the Peruvian rain forest, lured by stories of the lost city. This is essential Herzog, from the striking opening shot—a long line of men snakes its way down a steep path to a valley far below—to the film’s final images, Aguirre alone on his raft, surrounded by corpses and by hundreds of chattering little monkeys. Kinski embodies the central Herzogian theme: a man haunted by a vision of great achievement who commits the sin of pride by daring to reach for it, and is crushed by an implacable universe. Of course, there is the same saintly madness in Herzog, who cannot be bothered with conventional success as he reaches for transcendence. —RE (Germany, 1972, 93m) In person: Werner Herzog. Preceded by presentation of Special Medallion to Alejandro Ramirez.
Robert Redford first captured moviegoers’ attention with his good looks and charm in the 1960s: on stage, then on television (in series ranging from *Perry Mason* to *The Twilight Zone*), and finally on the big screen. But he soon revealed that while he had no aversion to appearing in popular entertainment, he refused to settle into a niche as a conventional Hollywood leading man. What’s more, there proved to be no definitive Robert Redford “type.” He could be charming (*The Way We Were*) or elusive (*The Great Gatsby*), intense (*Three Days of the Condor*) or irreverent (*The Candidate*). Thus began his long, and continuing, journey of exploration as an actor, producer, director, entrepreneur and citizen-activist.

Few, if any, can match his reach, from popular movie star in *Butch Cassidy* and *The Sundance Kid* to Oscar-winning director of *Ordinary People* (as well as *The Milagro Beanfield War*, *A River Runs Through It*, *Quiz Show* and *The Horse Whisperer*, among others) to driving force behind groundbreaking grown-up entertainment including *Jeremiah Johnson* and *All the President’s Men*. What’s more, he had the foresight and determination to reinvent a film festival and use it as a springboard for a filmmaking laboratory and institute. With his commitment, time, money, and land, he willed it to life, with the whimsical name of a character he played so memorably onscreen, Sundance. He has fostered more nascent careers, and called on the combined wisdom of more experienced practitioners, than any other single school or institution in this country. In presenting him with an honorary Oscar in 2002, the Academy of Motion Picture Arts and Sciences called him “an inspiration to independent and innovative filmmakers everywhere.”

More than once in his long career Redford has been a game-changer. But his dedication to the Sundance Institute and Festival came at a price to his own career ambitions. He has sought to redress that situation over the past decade as a filmmaker and as an actor.

With years between films, each Redford performance has the unspoken feeling of a “comeback,” yet he’s never really been away. What’s more, he seems every bit as at ease in his recent pictures as he did when he first attracted attention back in the 1960s. He has resisted the lure of sentimentality and remained a resolutely contemporary figure onscreen (and off). What’s more, he’s about to offer us a taste of surprise by costarring in his first comic-book superhero outing, *Captain America: The Winter Soldier*.

His tour-de-force performance in *All Is Lost*, playing elsewhere in the festival, seems a perfect cue for Telluride to honor Robert Redford, the consummate screen actor. –LM

The program includes a selection of clips followed by the presentation of the Silver Medallion and an onstage interview led by Todd McCarthy (Thursday) and John Horn (Friday).
It was only a matter of time until the Coen Brothers made a film about actual musicians. The contemporary directors with arguably the most novel and sophisticated approach to the use of music in their work, they’ve been building up to it for years. In THE BIG LEBOWSKI, the first of the brothers’ four collaborations to date with T Bone Burnett, it’s a toss-up as to what’s the most important thing in life to The Dude, weed or music. In THE LADYKILLERS, the motley crew of robbers assembled by Tom Hanks pretend to be classical musicians while burrowing from a house basement into a nearby casino vault. And you could argue that those one-hit wonders, the Soggy Bottom Boys in 0 BROTHER, WHERE ART THOU?, are accidental musicians rather than the real deal. Finally, in INSIDE LLEWYN DAVIS, the Coens put an actual and accomplished musician front and center in one of their tales, even if the reliably mordant writer-directors can’t help but undercut their cranky title character by making him an unsuccessful one, as well as his own worst enemy.

The Coens have displayed a rarified and witty gift for music from the very beginning. The then-unknown Carter Burwell scored BLOOD SIMPLE, and their 16-films-and-counting collaboration now ranks as one of the great director-composer relationships in all of cinema. However, since the filmmakers have begun more adventurously exploring the back roads and dark alleys of American popular music in their ongoing search for idiosyncratic and resonant musical flavors, they have turned four times now to their invaluable friend T Bone Burnett as their musical guru. At once an archivist, conjuror, professor, sleuth, matchmaker and (officially) music producer, Burnett has enriched all the Coen films he’s worked on with ever-surprising and resonant musical choices, from little-known blues, country, gospel and pop tunes to famous songs he has arranged to have covered to reliably disarming effect. Just as the Coens’ work is simultaneously heightened and subversively underscored by unexpected humor and a bracingly precise visual style, so does it often seem designed around musical choices that likewise take the work, and the audience, to entirely unexpected places.

Ironically, “Man of Constant Sorrow,” the name of the song of uncertain origin that became a fluke hit both in the context of 0 BROTHER and in Grammy-winning real life, could have been an accurate alternate title for INSIDE LLEWYN DAVIS, given the leading character’s unbroken string of mostly self-inflicted ill fortune. For aficionados of the ongoing collaboration between the Coens and Burnett, however, their idiosyncratic evocation of the acoustic folk revival in Greenwich Village circa 1961 is a deep-dish delight, a cherishable example of esoteric musical connoisseurship resulting in widespread and continuing pleasure. –TM

A 90-minute program featuring a musical performance by the Americans; a clip reel with scenes from the collaboration; and an onstage interview with T Bone Burnett and Joel and Ethan Coen led by Todd McCarthy (Friday) and Scott Foundas (Saturday). INSIDE LLEWYN DAVIS plays elsewhere in the festival.

The Coen brothers have mastered the genre film (FARGO, TRUE GRIT) and shaggy-dog comedy (RAISING ARIZONA, THE BIG LEBOWSKI). The Palme d’Or-winning BARTON FINK and this Grand Prix winner suggest another Coen specialty: the self-absorbed artist trapped in a world comically indifferent to his efforts. INSIDE LLEWYN DAVIS follows a fanatical, Dylanesque singer-songwriter living hand-to-mouth in the thick of the Greenwich Village folk music revival of the early 60s. The Coens leave us to wonder: Is Llewyn’s integrity a sign of his admirable commitment, or a symptom of selfishness and self-destructiveness? Is he a great artist or a hack? Hilarious, occasionally surreal, often dark and always sharp-witted, this musician’s odyssey is elevated by a tremendous central performance from Oscar Isaac, Bruno Delbonnel’s elegant cinematography and unforgettable arrangements from T Bone Burnett. –LG (U.S., 2013, 105m) In person: Joel and Ethan Coen, T Bone Burnett, Oscar Isaac

The Eden of the title is the Galápagos Islands, where the free-thinking German doctor Friedrich Ritter brought his wife in 1929, seeking refuge from the “huge, impersonal monster” of organized society. Their “Swiss Family Robinson” idyll proved short-lived, as word of the Ritters’ neo-primitive experiment drew others to the tiny isle of Floreana like moths to the flame. Dan Geller and Dayna Goldfine (BALLET S RUSSES) tell a story with characters worthy of the richest fiction—including a decadent baroness intent on building a luxury hotel—climaxing in a violent, still unsolved mystery. Nearly a decade in the making, this remarkable documentary recounts the strange and sordid Floreana tale using the actual journals and diaries of the key players, here brought to life by an all-star voice cast (including Cate Blanchett, Connie Nielsen and Josh Radnor). It’s a haunting exploration of wilderness, human nature and our struggles to escape what perhaps is inevitable. –SF (U.S., 2013, 129m) In person: Dan Geller, Dayna Goldfine, Thomas Kretschmann
Nelly (Felicity Jones), a quiet Victorian woman, has children, a job as a schoolteacher, a handsome if staid husband ... and a dark secret. Years earlier, as a struggling 18-year-old actress, she fell in love with an older, married man who shared her interest in theater. Thus began Nelly’s torrid, long-term affair with Britain’s preeminent creative force, the novelist Charles Dickens. In his second directorial effort, after his visionary CORIOLANUS, Ralph Fiennes has crafted a rich and poignant man-and-muse story. Can romance survive the suffocating secrecy necessary when loving someone in the spotlight? Abi Morgan adapted Claire Tomalin’s biography, Kristin Scott Thomas and Tom Hollander provide outstanding support and Rob Hardy’s elegant period cinematography is perfectly suited to the story. Fiennes’ striking and convincing performance as Dickens, a man uncomfortable in his own skin, is restrained, compelling and utterly persuasive. –LG (England, 2013, 111m) In person: Ralph Fiennes

Adèle (19-year-old Adèle Exarchopoulos, in a stunning performance) is a passionate but utterly typical suburban high school senior. Along with her pals, she’s trying to figure out the how-tos of lovemaking. Enter Emma (rising star Léa Seydoux), an older, mysterious blue-haired bohemian who shares the secrets of both Sartre and sex. Based on the popular graphic novel by Julie Maroh, writer-director Abdellatif Kechiche’s Palme d’Or-winning film captures the dizzying intensity of inarguable sexual chemistry, while reminding us how class, careerism and the passage of time often erode the most authentic of relationships. BLUE was the talk of Cannes (and beyond) for a controversial sex scene. But these daring, unforgettable moments, as potent as a Kurosawa samurai sequence or Minnelli dance number, are great cinema. With no words spoken, the dynamic of two lovers is brilliantly articulated. It’s not one frame longer than it should be. –LG (France, 2013, 179m) In person: Abdellatif Kechiche, Adèle Exarchopoulos, Léa Seydoux

Woody (Bruce Dern, winner of Cannes best actor prize for a nearly wordless performance) is a broke, bitter, recovering alcoholic who barely speaks to his shrewish wife (scene-stealer June Squibb) or grown sons. After falling under the delusion that he’s won a mail-order sweepstakes, he embarks on a cross-country journey, his youngest son David (Will Forte) playing Sancho to his Don Quixote, and making discoveries about his father he never could expect. Telluride favorite Alexander Payne (THE DESCENDANTS, TFF 2001) explores cruelty, frustration and greed in this Middle American landscape, tempering it with thorough and obvious love. Phedon Papamichael’s bleakly beautiful black-and-white vistas and a superb cast of supporting performers (Stacy Keach, Bob Odenkirk and beautifully picked-and-managed nonprofessionals) make NEBRASKA Payne’s toughest, most tender and complex work yet. Think Ozu on the modern American prairie. –LG (U.S., 2013, 110m) Preceded by DRUNKER THAN A SKUNK (d. Bill Plympton, U.S., 2013, 3m). In person: Alexander Payne, Bruce Dern, Bill Plympton

Rithy Panh was 13 when the Khmer Rouge came to power. Within four years, his parents and most of his brothers and sisters were dead. In the decades since, Panh has dedicated his life to the singlehanded creation of a national filmography of Cambodia’s forgotten genocide, focusing his camera not only on victims and survivors (THE LAND OF WANDERING SOULS, RICE PEOPLE) but on the perpetrators (S21, DUCH: MASTER OF THE FORGES OF HELL). With THE MISSING PICTURE, winner of a top prize at Cannes, Panh turns inward, offering an explicitly and exquisitely personal film. Dioramas and hand-carved clay figurines recreate his childhood memories before and during Pol Pot’s murderous reign, evoking both innocence and terror, with his first-person accounts serving as a heartbreaking meditation on the horrors of a revolutionary ideology “so pure that it had no room for people.” –SA (Cambodia, 2013, 95m) In person: Rithy Panh
Iran has produced a disproportionate number of great films and filmmakers. Perhaps the most astonishing career arc is that of Mohammad Rasoulof, whose five feature films situate him as a brave critical voice of the systematic oppression of individuals in Iran. His films are measured yet powerful cries for freedom. While many filmmakers are celebrated for showing us the evils of history, Rasoulof is one of the very few filmmakers who has dared, at his own risk, to critique the abuse of power in the present moment.

From his early documentaries, Rasoulof began creating a distinctive cinematic style. Rasoulof’s films are both fierce and beautiful, and his characters ordinary individuals who face irresolvable obstacles. His films are grounded in the daily life of Iran, yet have the universal resonance to become “shots heard around the world.”

His first feature, THE TWILIGHT (2002), follows a prison warden who latches onto a novel solution to rehabilitate a habitual prisoner: get him married. The experiment is ostensibly successful until the couple faces the world outside prison. In IRON ISLAND (TFF 2005), a rusting tanker in the Gulf becomes a mini Diaspora, an alternate community ruled by a benevolent captain. Yet here too, there is no permanence. At the end, the loyal citizens follow the captain into the desert to a new promised land. The boatman in the visually ravishing allegory THE WHITE MEADOWS (2009) travels from island to island to remove sorrow by collecting tears—a poetic endeavor founded on a lie.

In 2010, Rasoulof was arrested along with his colleague and friend Jafar Panahi for working on an unauthorized film, which allegedly dealt with the aftermath of the Green Revolution. Banned from filmmaking for 20 years and sentenced to six years in prison (commuted to one year on appeal), he responded with two films that are much bolder and more accusatory. In GOODBYE (2010), an attorney loses all illusions about her country after being disbarred for her activism. She becomes increasingly desperate to leave the country. It’s a vivid portrait of how a relentless and cynical state system maintains power by destroying individual lives. The film won two awards at Cannes and yet was unreleased in the U.S.

MANUSCRIPTS DON’T BURN, another prize winner at Cannes, goes a step further in showing us the state—in this case, two thugs working as the secret police—as they crush intellectuals in search of their writings. It is based on an actual incident: a secret agent was ordered to drive a bus filled with writers going to a poetry conference off a cliff. The cynicism of the regime is captured in an unforgettable scene in which the agent poisons the writer while raiding his refrigerator. Shot clandestinely with unnamed actors and participants, MANUSCRIPTS is a work of conscience, humanity and searing intensity. –MS

The program includes a selection of clips followed by the presentation of the Silver Medallion, MANUSCRIPTS DON’T BURN (see adjoining page), shown in its entirety and an onstage interview led by Mark Banner (Saturday) and Milos Stehlik (Sunday).

Imagine Kafka’s The Trial retold from the point of view of the thuggish “officers of the court” who come to arrest, terrorize and ultimately murder Joseph K. That’s the terrifyingly disturbing premise of Iranian dissident writer-director Mohammad Rasoulof’s MANUSCRIPTS DON’T BURN. Khosrow and Morteza, two schlubby ordinary guys, inhabit a frightening purgatory, waiting to commit acts of brutal violence on behalf of government bureaucrats keen to suppress evidence of their previous crimes. Rasoulof insists on the humanity of these evildoers and never suggests their victims are saints without their own failings. The film was shot illegally on the streets of Tehran; the cast and crew remain anonymous for their protection. Rasoulof’s fifth feature, which was smuggled out of Iran for its Cannes premiere, is an unforgettable convincing depiction of everyday life when horrific political injustice is woven into the fabric. –LG (Iran, 2013, 125m) In person: Mohammad Rasoulof

“The generalizations are false. Including this one.” So runs the central paradox in the body of wisdom known as “Rumsfeld’s Rules.” The Secretary of Defense under Gerald Ford (he was appointed at age 33) and George W. Bush, Donald Rumsfeld claims his rules guided the policies he championed, including launching wars against Afghanistan and Iraq. Oscar-winning director Errol Morris reviews the Rumsfeld years, from Vietnam to Watergate to 9/11 and the Iraq War, through the prism of the Rumsfeld Doctrine. As in his invaluable FOG OF WAR (TFF 2003), Morris uses his depth of historical knowledge, subtly provocative questions and a superhuman patience as he reveals Rumsfeld’s complex psychology. As UNKNOWN KNOWN progresses, Morris strips bare the contradictions, obfuscations, paradoxes and clichés at the heart of Rumsfeld’s Rules, leaving us with an empty grin—and the fuzzy logic that propelled the United States into two lengthy, hugely costly wars. –JS (U.S., 2013, 104m) In person: Errol Morris
There are benefits to having a man around, especially if you’re a single mom trying to raise a 12-year-old son who isn’t very good at sports and doesn’t quite know what to make of the strange changes coursing through his body. When Adele (Kate Winslet) bumps into Frank (Josh Brolin), it’s no “meet cute” scenario: He’s bleeding and there are reports of an escaped convict on the news. And that, really, is all you should know before heading into the latest from Telluride regular Jason Reitman (JUNO, UP IN THE AIR). Superbly adapted from a very fine novel by Joyce Maynard (To Die For), it is by turns a film noir, a romantic melodrama and a coming-of-age story, brilliantly acted by Winslet, Brolin and newcomer Gattlin Griffith, and directed with a master’s lyrical, sensual touch. By the end, there won’t be a dry eye—or taste bud—in the house. —SF (U.S., 2013, 111m) In person: Jason Reitman, Joyce Maynard

When I was a kid, I lived on an American army base in Germany, and I think I saw every Western ever made. I saw Giulio Petroni’s DEATH RIDES A HORSE in an airplane hangar and my love for Italian Westerns replaced my love for the American ones. I’d never seen anything so violent! A kid witnesses the death of his parents and sets off to get revenge; he finds an older mentor to help him. Lee Van Cleef plays the good guy, or more accurately, the guy who tries to reclaim his humanity. John Phillip Law is the kid, and I could imagine being like him. There is something raw and immediate about the film, and also moments that are stylized and almost elegant. It’s clear Mr. Tarantino has seen it more than once and borrowed heavily. It’s time it was recognized on its own. —MB (Italy, 1967, 114m) Presented by Michael Barker, cofounder Sony Pictures Classics
In 1968, Soviet tanks moved in to crush the “Prague Spring” experiment in democracy. In January 1969, Jan Palach, a 21-year-old student, set himself on fire in Wenceslas Square, searing the national conscience and setting a movement alight. Agnieszka Holland’s harrowing, courageous and utterly mesmerizing film, commissioned by European HBO and made in collaboration with members of the Palach family, traces the extreme price exacted behind the scenes from those who make history and on those closest to them. Across three epic chapters, the grey areas are filmed with scorching intensity, radiating both fury and hope against hope. This is the kind of fierce, historic document that never existed before, and that is arriving on schedule to feed the fires of a rising generation that is resisting a culture of lies, erosions and erasures of democracy, from Egypt to Oakland. –PS (Czech Republic, 2013, Episode 1, 84m; Episodes 2&3, 152m)

In person: Agnieszka Holland, Tatiana Pauhofová

Iranian filmmaker Mitra Farahani finds the renowned and reclusive artist Bahman Mohassess living in Rome in a hotel room. He’s the last of a lost race of men capable of speaking truth, looking atrocity in the eye and bearing witness compassionately. To tell Mohassess’ story, Farahani carves out an exquisite cinematic space, densely interwoven with filmic and literary references. Her camera serves as unflinching witness to the trust and affection that develops between them and their growing collusion. Farahani has captured the pyrotechnics of the flamboyant artist and implicated herself in the final chapter of his life. FIFI is a lyrical investigation of life, death and art, bringing to mind Chris Marker’s statement about another mythic Iranian figure, Forough Farrokhzad: that women alone know the exact distance to take from suffering. –DK (U.S., 2013, 96m) Preceded by DOUBLE FIKRET (d. Haiyang Wang, China, 2012, 3m). In person: Mitra Farahani

A mediocre painter finds the spark of creativity in a mysterious woman, and their romance soon becomes a fatal obsession. It’s the kind of story that would have suited Hitchcock’s genius; instead, David O. Selznick hired William Dieterle for the job, with Jennifer Jones and Joseph Cotten in the starring roles. It was a doomed project that brought an abrupt end to the producer’s career in Hollywood. The result, however, is a true harbinger of VERTIGO: visionary cinema in its purest form, with atmospheric black and white (in Academy format) that explodes into a widescreen Technicolor hallucination in the climactic finale. No wonder Luis Buñuel called it one of his favorite films! David Thomson will present this baroque elegy to demented love, and discuss its surprising impact. –PCU (U.S., 1948, 86m)
**Shows**

22 **Under the Skin**

In search of loners, Laura (Scarlett Johansson) drives around the exquisitely moody landscapes of the Scottish highlands. She’s an alien, sent from afar and equipped with enough human language and awesome seductive power to capture, destroy and presumably send home human males. And then, her curiosity about her human body and an accidental act of pity disrupt her mission: talk about lost in translation! Jonathan Glazer, known for his brilliant music videos and SEXY BEAST, and cowriter Walter Campbell adapt Michael Faber’s acclaimed novel to create a surprisingly layered tale. UNDER THE SKIN begins like an effectively creepy sci-fi horror film, but soon deepens into a lyrical evocation of solitude and estrangement and a mournful lament for ephemeral earthly beauty. The photography by Daniel Landin is richly atmospheric, and Mica Levi’s musical themes provide an ominous depth. –LG (U.K., 2013, 107m) Preceded by LA VIANDE+L’AMOUR (d. Johanna Rubin, Sweden, 2012, 1m). In person: Jonathan Glazer

**ALICE WATERS PRESENTS**

23 **Slow Food Story**

This is the story of a revolution, a revolution at a snail’s pace, ongoing for 25 years. Its líder máximo is Carlo Petrini, better known as “Carlin,” who invented Slow Food, an international fast-food resistance movement. Without leaving his native Bra, a small town, he created a movement that spans 150 countries, with 100,000 members, and has transformed gastronomy. SLOW FOOD STORY tells a tale of pranks, politics and passions, of restaurants and rediscovered peasant rites, of wine and journeys and gambles. Stefano Sardo’s dedicated documentary shows how even the most important cultural adventures can be born of a tongue-in-cheek approach to life. The “Culinary Cinema” at the Berlin International Film Festival is inspired by Carlin and Alice Waters. (Italy, 2013, 73m) –Dieter Kosslick, Slow Food Fighter. Followed by the seminar “Alice & Friends,” presented by Participant Media. See Talking Heads, page 45 for full description.

24 **Le Joli Mai**

Using the new lightweight technology of the early 60s, Chris Marker and cameraman/codirector Pierre Lhomme deliver an unsurpassed portrait of Paris, a city balanced between war and peace, poverty and prosperity. Marker wandered the streets of Paris in May 1962, mixing impromptu encounters with more staged conversations to investigate the reality of a city entering the age of consumerism. The immediate backdrop was the accord that ended the eight-year Algerian war two months earlier, but the wider canvas is contemporary capitalist society. Marker’s film is remarkably prescient in the short term—May 1962 leads to May 1968—and in sketching the dilemmas of our modern world. Newly restored, with footage unseen in the initial U.S. release, LE JOLI MAI features commentary by Simone Signoret and a score by former Festival tributee Michel Legrand (TFF 2007). It’s a reminder of a more innocent time, when we spoke to the camera without models to imitate. –CM (France, 1963, 145m) Presented by Colin MacCabe

25 **The Lunchbox**

Each day Ila (Nimrat Kaur), a lonely young wife, cooks meals for her workaholic husband and sends them to him via a lunch box delivery system that services thousands of office workers in Mumbai. When one of her boxes mistakenly reaches Saajan (Irrfan Khan) a melancholy, widowed, retirement-bound accountant, he instantly falls for the anonymous creator of the delicacies. Halting, tentative communications ensue. Is this an unlikely story of a burgeoning friendship, or another tale about the irreducible loneliness of the big city? First-time writer-director Ritesh Batra interweaves this character study with documentary-style footage of the “dabbawallahs” who connect home-cooked meals with harrowed office workers. And Khan (THE NAMESAKE, TFF 2006, LIFE OF PI, SLUMDOG MILLIONAIRE, TFF 2008), having earned a reputation as one of the world’s most powerful actors, provides a mesmerizing presence that anchors and sustains this elegant Chekhovian comedy-drama. –LG (India, 2013, 105m) In person: Ritesh Batra
## He Who Gets Slapped

Victor Sjöström, a celebrity in his native Sweden, had not planned to be in Hollywood for long. However, the critical and popular acclaim for his first U.S. feature NAME THE MAN (1924) persuaded MGM producer Irving Thalberg to keep this talented filmmaker around for as long as possible. Sjöström next adapted a celebrated Russian stage play about a failed scientist turned into a circus clown. He cast Lon Chaney in the lead, along with the rising stars Norma Shearer and John Gilbert in support. Supremely skilled at depicting the nuances of emotional masochism, Chaney found his match in Sjöström, already known for his razor-blade precision in exploring the deeper ends of human cruelty. Swift action, unbridled melodrama and the director’s proven mastery of his medium are ideal ingredients for the Alloy Orchestra; their brand new score is a fitting tribute to this weird and haunting jewel of silent cinema. –PCU (U.S., 1924, 95m) In person: Paolo Cherchi Usai and The Alloy Orchestra

## Palo Alto

“I think pain only hurts if it’s prolonged,” says one of the half-smart, half-twisted teenagers who wander trance-like though writer-director Gia Coppola’s astonishingly assured debut film, which she adapted from a story collection by James Franco. Welcome to the Bizarro John Hughes world; this is a suburban-teen comedy gone all wrong. The kids know everything about sex, substances and suicide, but can’t begin to figure out how or what they feel. Emma Roberts leads an unforgettable cast that includes Franco, 17-year-old Jack Kilmer (his father Val plays a supporting role) and Colleen Camp. Autumn Durald’s moodily sensuous cinematography is a huge asset, and Ms. Coppola’s fluid and confident direction and spot-on insights make this one of the most arresting and persuasive depictions of 21st-century American teenage experience yet put on film. –LG (U.S., 2013, 100m) Preceded by GUMSHOE (d. Matt Steinauer, U.S., 2013, 5m).

In person: Gia Coppola, Matt Steinauer

## Bethlehem

Sanfur (Shhadi Maryee) is caught in a double bind. The Palestinian teenager lives in the shadow of his brother, a resistance hero in the fight against Israeli occupation. But Sanfur also has been brought on as an “asset” by Razi (Tsahi Halevi), a clever but conflicted Israeli secret-service agent with whom Sanfur has seemingly developed a father-son friendship. Yuval Adler cowrote his debut with Arab journalist Ali Vakad, who spent years researching the crisis, and it works as a tense cat-and-mouse thriller, using sharp focus to show how both sides in this endless war use ruthless means to achieve their goals. But Adler also reveals another tragedy: the perpetual atmosphere of fear, paranoia and mistrust that forces everyone to question the loyalty of their own comrades and family. The moral costs of Middle East violence have never been so vividly depicted. –LG (Israel, 2013, 100m)

In person: Yuval Adler

## La Maison de la Radio

As patient and sharp-eyed as an owl, and with a deviously sly sense of humor, Nicolas Philibert transmutes observational cinema into an enormously expressive form. You couldn’t ask for a better tour guide to Radio France, located in a giant circular building in the heart of Paris. One moment Philibert shows us an editor shaming a newbie journalist for his sloppy work; the next, sound engineers create a perfect thunderbolt. We dash outside, riding alongside a reporter following the Tour de France. A wondrous singer leaves her ensemble smiling in awe, a man brazenly flirts with his interviewer, and news producers barely hide their impatience in their story meetings. Philibert reveals an institution filled with gifted, committed craftspeople creating beauty and meaning, often under deadline pressure. Ultimately, we have our own revelation: This is what great radio looks like! –JS (France, 2013, 103m) In person: Nicolas Philibert
Since 1976, Texas has executed more than 500 people, nearly 40 percent of the nation’s total. In two hour-long documentaries, Werner Herzog resumes the investigation he initiated with INTO THE ABYSS (TFF 2012) by stating his “respectful” opposition of the death penalty. Yet Herzog’s portraits of the condemned are anything but straightforward liberal-humanist defenses. Blaine Milam and Robert Fratta each committed horrifying crimes. One is disconcerting in his childish irresponsibility, and the other demonic in his confidence that his fate is safely in the hands of a higher power. Herzog explores the notion of the “closure” for which death penalty advocates desperately yearn, and relentlessly portrays victims, killers, cops, lawyers and judges forming an inescapably strange web of circumstance that veer from the most grotesque irony to the starkest tragedy. As always, Herzog retains his deepest motivation: exploring the sheer mystery of human action at its most extreme. —LG (U.S., 2013, 104m) In person: Werner Herzog

The teenage criminal Eric Love (Jack O’Connell) seems street-smart enough to navigate the corruption of the British prison system. But after his violent streak sends him to an adult prison, Eric comes face to face with Nev (Ben Mendelsohn), a career criminal ... and his long-lost father. The two have not seen each other in years, and while they warily test each other, other murderous authority figures attempt to control the boy. Director David Mackenzie (YOUNG ADAM, TFF 2003) has crafted a lean, vigorous film, shot economically by WINTER’S BONE DP Michael McDonough from the utterly convincing script by Jonathan Asser, a former therapist in the prison system. But STARRED UP’s greatest pleasure is O’Connell’s sensationally kinetic breakout role, reminiscent of Tahar Rahim in A PROPHET. Somewhere in Movie Star Heaven, James Cagney is applauding. —LG (U.K., 2013, 100m) Preceded by THREE, TWO (d. Sarah-Violet Bliss, U.S., 2013, 2m). In person: David Mackenzie, Sarah-Violet Bliss

As a response to criticism for the allegedly excessive “mass appeal” of his earlier epic STORM OVER ASIA (1928), Vsevolod Pudovkin unleashed his flair for experimentation in what was supposed to be the director’s first sound feature. Everything went wrong: technical problems forced him to complete the film as a silent; viewers were baffled by the lack of a recognizable plot; then, the ideological climate of the Soviet Union changed. He was now being blamed for catering to bourgeois taste! Time has come to set the record straight. Here’s lyrical cinema at its best, deliberately operatic and yet intimate as it matches the characters’ inner life with the solemn rhythms of nature, and depicted through breathtaking black-and-white photography. A sensation at last year’s Pordenone fest, Pudovkin’s long-forgotten swansong to the art of montage is resurrected by Gabriel Thibaudeau’s emotionally charged live music performance. —PCU (USSR, 1930, 75m) Preceded by the trailer for THE ELEVENTH YEAR (USSR, 1928). In person: Paolo Cherchi Usai, Kirill Razlogov, Gabriel Thibaudeau

Vivacious, divorced, unsatisfied at work and more than a bit disappointed in the lives her grown children are leading, the 58-year-old Gloria is determined to defy the conventions of aging. After spending her nights cruising busy singles parties, nightclubs and making a few random hookups, she finds someone different: Rodolfo (Sergio Hernández), a former naval officer who sees in her the opportunity for something deeper and more passionate than a one-night stand. Sebastián Lelio’s film starts as a charming example of the woman-over-fifty-going-wild film. Thanks to a nuanced script (cowritten with Gonzalo Maza), a fearless performance by Paulina García (winner, best actress, Berlin), a few unpredictable twists, frank erotic scenes and the backdrop of Chile’s troubled political history, it’s clear this is no late-in-life fairy tale. Instead, Lelio has crafted a rich tragicomedy about love, romance and self-empowerment in the uncharted waters of modern culture. —LG (Chile, 2013, 109m) In person: Sebastián Lelio, Paulina García
The first thing that attracted me to this film was the writer-director Sacha Guitry introducing the cast, a little like Orson Welles did on CITIZEN KANE and THE MAGNIFICENT AMBERSONS. Guitry showed so much respect for the actors, that, in deference to his star Michel Simon’s wishes, he shot every scene in one take. It’s one of the reasons the film has such a freshness to it. LA POISON tells a remarkably black, consistently funny story of a marriage gone very, very wrong (the Hollywood remake, with Jack Lemmon, was called HOW TO MURDER YOUR WIFE). Few films, then or now, treat the war between the sexes and the hypocrisy of love-forever, as sharply and with so much dark insight. Guitry wrote 124 plays and directed 33 films, yet today has been forgotten here. LA POISON suggests that his sharp eye and sense of humor are eternal. ~Monique Montgomery (France, 1951, 85m) 
Introducing by Monique Montgomery

Before the orphaned Ida takes her vows in the Polish convent where she was raised, she is sent—ordered, in fact—to visit her only living relative, her Aunt Wanda, a former Stalinist judge reduced to a life of drink and despair. Wanda tells Ida that they are Jewish; together, the unlikely pair set off on a journey to discover what happened to Ida’s parents in the war. The relationship between the women, built in grim and witty scenes by two remarkable actresses, Polish star Agata Kulesza and newcomer Agata Trzebuchowska, reveals the claustrophobic irritation and painful intimacy leading each to her own form of sacrifice. The U.K.-based auteur Pawel Pawlikowski, known internationally for his documentaries and features, dwells on the ruined surfaces and desolate landscapes of 60s Poland as he tells an intensely personal story with extraordinary beauty and purity of vision. ~AV (Poland, 2013, 80m) Preceded by SWIMMER (d. Lynne Ramsay, U.K., 2012, 16m) In person: Pawel Pawlikowski, Agata Trzebuchowska

They are the perfect French haute bourgeois couple. Paul (Daniel Auteuil) is a respected surgeon. Lucie (Kristin Scott-Thomas) cooks and gardens exquisitely. Together, they bring joy and a sense of stability to their extended family and community of friends. But the passion for Paul of a stranger (Leila Bekhti) brings chaos into their well-manicured existence. Novelist-filmmaker Philippe Claudel’s second film opens as a skillful, unnerving Gallic take on FATAL ATTRACTION, with a nod to the great Claude Chabrol’s thrillers, but it is far too smart to follow those well-worn tracks, gradually morphing into something more disconcertingly original and passionate. Claudel extends the strong creative partnership he began with Scott-Thomas in I LOVED YOU SO LONG (TFF 2008) and extracts a superb, poignant performance from Auteuil, as he offers an unforgettable glimpse at the skeleton beneath the elegant skin of suburban gentility. ~LG (France, 2013, 103m) Preceded by CHEMIN FAISANT (d. Georges Schwizgebel, Switzerland, 2012, 3m). In person: Philippe Claudel

Within the inner reaches of outer space, two astronauts struggle to survive when their space shuttle is damaged by debris. From this deceptively modest premise springs GRAVITY, an exhilarating cinematic experience that efficiently straddles the horizon between fact and (science) fiction. Sandra Bullock and George Clooney (TFF tributee in 2011) dexterously portray the hapless space travelers, trapped in a terrifying and rapidly deteriorating situation with only ingenuity as their guide. Drifting through the immense emptiness of the thermosphere—enhanced by one of the rare effective uses of 3D stereoscopic imagery—a palpable claustrophobia arises amongst their Zero-G surroundings. The gifted writer-director Alfonso Cuarón, with son and cowriter Jonás Cuarón, creates an effect not unlike the one its antecedent, Georges Méliès’s A TRIP TO THE MOON, had on audiences 111 years ago. GRAVITY dazzles like few films in recent memory. ~JM (U.S./U.K., 2013, 91m) Preceded by GET A HORSE! (d. Lauren MacMullan, U.S., 2013, 7m). In person: Alfonso Cuarón, Jonás Cuarón, Lauren MacMullan
For each of the past 25 years, the film festival directors have selected a Guest Director to serve as a key collaborator in the Festival’s programming decisions, bringing new ideas and overlooked films to light. To celebrate the 40th anniversary, six past participants return with new programs.

### DON DELILLO PRESENTS

**S/Fri 7PM Q&A**

#### 38 La Morte Rouge + The Zapruder Film

This November will mark the 50th year since shots were fired as the presidential motorcade moved slowly down Elm Street in Dallas. The 26-second Zapruder film—the most disturbing record of that event—has been scrutinized through the decades by experts in various disciplines. It is the basic timing device of the assassination and a major emblem of uncertainty and chaos. A different kind of uncertainty haunts the beautifully textured LA MORTE ROUGE (Spain, 2006, 34m). Victor Erice’s film recaptures a boy’s fascination with a Sherlock Holmes movie he saw when he was five—his first movie. Eric addresses such major subjects as personal memory, the past and the present, history and fiction, and the way in which a movie can assert itself in a young mind as a scary extension of immediate household reality. These two movies, so radically different from each other, converge in a single theme: the power of film. –Don DeLillo (Program length approximately 90m)

The Zapruder film (in real time and slow-motion fragments) will be accompanied by DeLillo reading from his novel UNDERWORLD, and will be followed by a Q&A.

**Don DeLillo will receive the first Library of Congress Prize for American Fiction in September. His novels include Mao II, Libra and White Noise. He was Telluride Guest Director in 2006.**

### BUCK HENRY PRESENTS

**S/Sat 10PM**

#### 39 The Terminal Man

In Mike Hodges’ adaption of Michael Crichton’s novel, a computer programmer (George Segal) undergoes a medical procedure designed to end his violent seizures. But the electrodes newly implanted in his brain seem to increase his dread and unpredictable behavior. THE TERMINAL MAN is quite a blend, with Hodges’s typically unusual choice of actors and his use of a tricky and surprising palette of odd angles and colors. It initially spooked me with its sense of general paranoia (think INVASION OF THE BODY SNATCHERS). It’s also, like CLOCKWORK ORANGE, a cautionary tale about the menace of a world in which science trumps free will, and we trade the uncertainties of freedom for the comfort of peaceful stability. When I watched it recently, it reminded me of Ray Bradbury’s beautiful and disturbing Fahrenheit 451, a dystopian masterpiece of societal and political control. Shown here in Hodges’s own version, it’s worth a second or third look, or a mandatory first. –Buck Henry (U.S., 1972, 107m)

Buck Henry created (with Mel Brooks) the series Get Smart and was its story editor for two seasons; wrote the screenplays for THE GRADUATE and CATCH-22; codirected HEAVEN CAN WAIT; and is a 10-hour host of Saturday Night Live. He was Telluride’s guest director in 2005.

### PHILLIP LOPATE PRESENTS

**L/Fri 9:15AM**

#### 40 Naked Childhood

I was already a fan of Maurice Pialat’s gritty, uncomfortable, uncompromising films when I saw and fell in love with his first feature, NAKED CHILDHOOD (France, 1969, 83m). Avoiding the usual arc of sentimental redemptiveness, Pialat (1925-2003) made it difficult to identify unequivocally with the troubled, trouble-making orphan boy François (Michel Terrazon, in an amazing performance!), or to either simply indict or applaud the adults who oversee him, forcing the audience to revise its judgment with each scene. Technically, every camera setup, every compositional decision, perfectly supports the rigorous moral intelligence at work. An added treat is Pialat’s earlier short, LOVE EXISTS (France, 1960, 21m), an eloquent and piercing essay-film about the Paris suburbs where the director grew up.

–Philip Lopate

**Phillip Lopate (Guest Director, TFF 1995) is author of 15 books including nonfiction, poetry and fiction including Notes on Sontag and American Movie Critics.**

### MICHAEL ONDAATJE PRESENTS

**L/Thu 9:15PM**

#### 41 La Jetée + Elephant

There is something about ELEPHANT (U.K., 1989, 39m) by Alan Clarke and LA JETÉE (France, 1962, 28m), by Chris Marker, that makes them indelible. They never leave you, in spite of the thousand films you’ve seen since. Black and white, made for what seems like a buck twenty, they feel like the earliest movies made—in one case still photographs and subtitles, in the other the raw sound of endless footsteps and gunshots that become a nightmare. One is 28 minutes long, the other 39 minutes. A poem, William Carlos Williams said, should be the smallest machine with no unnecessary parts. These films, pared down to a stern focus, are, as a result, unforgiving and heartbreaking. Both filmmakers continued with careers that were always a search. There were other great films they were involved with. But meanwhile ELEPHANT remains one of the great political films. And LA JETÉE one of the great romances.

–Michael Ondaatje

**Michael Ondaatje, Guest Director at TFF 2010, is the author of The English Patient, Anil’s Ghost and The Cat’s Table.**
**Guest Directors**

**B. RUBY RICH PRESENTS**

**42 One Way or Another**

In 1974, young Afro-Cuban filmmaker Sara Gómez died of an alleged asthma attack after shooting her first feature film. *ONE WAY OR ANOTHER* (DE CIERTA MANERA) explores the difficulties facing young love, with the characters’ relationship tribulations reflecting the social conflicts of their time. Brilliantly, whenever their stories hit an impasse, Gómez switches into documentary mode (she’d made nearly a dozen short documentaries by then). A roster of “real people” and doc footage suddenly intervene in the drama with backstories and research, embellishing and completing her script and its context. This black-and-white dialectic between fact and fiction galvanized filmmakers of the time who were searching for new aesthetic forms, and her critiques of racial attitudes, religion and gender imbalances make her film so much more than a formal exercise. Edited posthumously by a team headed by her legendary mentor Tomás Gutiérrez Alea, this film was nearly lost to history.

—B. Ruby Rich (Cuba, 1974, 78m)

*B. Ruby Rich is a leading film scholar, curator and author of Chick Flicks (1998). She was Telluride Guest Director in 1996.*

**SALMAN RUSHDIE PRESENTS**

**43 Mahanagar**

Satyajit Ray is justly acclaimed for his films about rural life, from *PATHER PANCHALI* (1955), his masterly portrait of a village childhood, to *DISTANT THUNDER* (1973), in which the Great Famine of 1943 blights a village community. But films like *COMPANY LIMITED* (1972) and the classic *MAHANAGAR* (THE BIG CITY, 1963) showed him to be equally adept at the comedy and tragedy of urban life. In MAHANAGAR, Madhabi Mukherjee plays a young woman who gets a job because her husband’s salary can’t meet the family’s needs. The stresses placed on a traditional Indian household by her success at work are beautifully explored and resolved. Ray returned to the theme of a woman abandoning tradition in favor of modernity in *THE HOME AND THE WORLD* (1984) but in that film the consequences were tragic. MAHANAGAR is more optimistic. The big city is, finally, a metaphor of hope.

—Salman Rushdie

*Salman Rushdie, TFF Guest Director in 2004, is author of novels including Midnight’s Children, which he adapted for the screen, Joseph Anton: A Memoir and The Satanic Verses.*

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**SHOWcase for Shorts**

These short masterpieces play before feature films.

**SNAIL TRAIL**
(d. Philipp Artus, Germany, 2012, 3m)
The exponential spiral.

[Image 17x215 to 161x309]

**DRUNKER THAN A SKUNK***
(d. Bill Plympton, U.S., 2013, 3m) It’s five o’clock somewhere.

[Image 17x474 to 161x567]

**NORMAN**

[Image 305x235 to 379x282]

**DOUBLE FIKRET**
(d. Haiyang Wang, China, 2012, 3m) First comes thought, then transformation.

[Image 305x26 to 379x73]

**ANINGAAQ***
(d. Jonás Cuarón, U.S., 2013, 7m) Unexpected communications from two remote locations.

[Image 305x392 to 379x438]

**LA VIANDE+L’AMOUR**
(d. Johanna Rubin, Sweden, 2012, 1m) Meat plus love equals... this.

[Image 305x340 to 379x386]

**GUMSHOE***
(d. Matt Steinauer, U.S., 2013, 5m) Fate sticks out a foot to trip you.

[Image 305x550 to 379x594]

**THREE, TWO***
(d. Sarah-Violet Bliss, U.S., 2013, 2m) A mother and daughter come home to a surprise. A test?

[Image 305x444 to 379x491]

**CHEMIN FAISANT**
(d. Georges Schwizgebel, Switzerland, 2012, 4m) A glorious walk in the woods.

[Image 305x358 to 379x406]

**SWIMMER**
(d. Lynne Ramsay, U.K., 2012, 16m) The Oscar-nominated director’s meditation on modern Britain.

[Image 305x526 to 379x574]

**GET A HORSE!***
(d. Lauren MacMullan, U.S., 2013, 7m) The return of the world’s favorite cartoon mouse.

[Image 305x444 to 379x491]

*denotes filmmaker in person*
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.

ALEJANDRO RAMIREZ

Although he grew up in a house that shared a wall with one of his grandfather’s cinemas, Alejandro Ramirez never planned on joining the family business. Today, he runs Cinepolis, the fourth-largest chain of movie theaters in the world, with an eye to how the movies can address poverty in both his country and his home state of Michoacán. At 25, after finishing his studies in international development at Oxford and Harvard, he received a sternly worded letter from his grandfather, calling on him to come back home and help serve the family business. He changed directions—he had planned on doing activist work with the indigenous people of Guatemala—and headed home.

During the subsequent 15 years, Ramirez grew Cinepolis into a force, the first in the region to introduce digital projection and online ticketing, and offer a comfortable environment for moviegoers. Savvy, continually reinvesting his profits, and keeping an eye on both the bottom line and his social responsibility, he created financial profit and stronger communities. The Cinepolis Foundation provides medical services to the blind, helping restore sight in more than 16,000 patients. His Morelia Film Festival, in 10 short years, has emerged as one of the most important festivals in Latin America. He’s a board member of Film Aid, an international organization that both exhibits movies and trains aspiring filmmakers in refugee camps throughout the world, and a supporter of Ambulante, a Mexico-based festival that screens documentaries in some of the country’s most impoverished and remote locations.

He also has helped produce and fund activist films: the award-winning documentary PRESUMED GUILTY (2009), about an unjustly accused man facing a 20-year murder sentence; and ¡DE PANZA!, an investigation of Mexico’s troubled educational system. So what was it that Alejandro’s grandfather wrote that convinced him to take on the family business? “He told me that the best way to fight poverty is to create wealth,” Ramirez said. “And then he said maybe it was time I stopped studying poverty and started creating some wealth…. He may have been right!” —SA

The Special Medallion will be presented to Alejandro Ramirez prior to the screening of AGUIRRE (page 3).

Information

Passes
Passholders must wear their passes at all time to all Festival events. 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 just before showtime 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 Thursday, Friday, Saturday, Sunday and Monday at both Chuck Jones’ Cinema and the Palm and may be purchased at the Festival Box Office across from Brigadoon or at either venue box offices. Late Show Ticket holders will be admitted to their shows with general 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. Qs are distributed ONE HOUR BEFORE SHOWTIME.

Chuck Jones’ Cinema
Sponsored by EY
Because of its location in Mountain Village, a 12-minute gondola ride from Telluride, Chuck Jones’ Cinema (CJC) uses the Wabbit Wsevation, or W2, system for entry as an alternative to the Qs distributed at other venues. The W2 guarantees an unassigned seat for passholders for a specific show at CJC for those who arrive 15 minutes prior to showtime. W2s are available at the ACME booths between 90 and 30 minutes prior to each show:
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.

Telluride Film Festival App
The Telluride Film Festival app is back! Redesigned to incorporate Telluride Film Festival’s 40th anniversary poster art, the app has Festival program listings, panel guests, TBAs, and festivities at your fingertips. Fun features like SHOWSeats and MySHOW Calendar make this an invaluable tool. Visit our website telluridefilmfestival.org for all the details.
### Schedule Information

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

- **P** | Palm [650 seats]
- **G** | Galaxy [500 seats]
- **C** | Chuck Jones’ Cinema [500 seats]
- **H** | The Werner Herzog [650 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

**TBA** (To Be Announced) slots will be announced late the night before, after the last screening in each theater as well as on our website and apps and are determined by passholder demand as the Festival unfolds. Expect surprises as well.

### Thursday, August 29

<table>
<thead>
<tr>
<th>Time</th>
<th>Palm</th>
<th>Galaxy</th>
<th>Chuck Jones’ Cinema</th>
<th>The Werner Herzog</th>
<th>Sheridan Opera House</th>
<th>Nugget Theater</th>
<th>Masons Hall Cinema</th>
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<th>Elks Park &amp; Elsewhere</th>
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<td>5:00</td>
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### Key
- **Show**
- **Talking Heads**
- **Festivity**
- **Free Show**
- **Discussion follows the screening**

*Opening Night Feed on Colorado Avenue*

*Locations: Rusty James*
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 once the program has begun.
**Gathering Places**

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

Festival Box Office hours:
- **Wednesday** 9 AM - 5 PM  
- **Thursday** 8 AM - 10 PM  
- **Friday** 8:30 AM - 5 PM  
- **Saturday** 9 AM - 5 PM  
- **Sunday** 9 AM - 5 PM  
- **Monday** 9 AM - 5 PM

This one-stop Festival headquarters includes:

- **The Hospitality Center**, where you’ll find Festival programs, pass lanyards, copies of The Film Watch, and goodies provided by the Festival’s sponsors. Film Festival staff members can answer all of your Festival-related questions.
- **The Novo Coffee Counter**, where you can order a special coffee drink to carry you through the day.
- **SHOWShop & The Brig Bookstore**, the place to purchase Festival garb, posters, logo wear and Festival-related books, along with a variety of treasures from Telluride Film Festivals past. See Booksignings, page 46, for book signing sessions.
- 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 Friday, Saturday and Sunday Noon Seminars. See page 45 for Seminar details.

**County Courthouse**
The intersection of Colorado Avenue (the main street) and Oak Street (NW corner) The historic San Miguel County Courthouse hosts the Conversations series. See page 45 for details.

**Festival Kiosks**
*Powered by Time Warner Cable Business Class with additional support from DELL*
Look for the little black tents throughout town, where real-time information on available seats and start times is provided. Make informed decisions about the next movie you want to see.

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**Filmmakers of Tomorrow**
*Sponsored by Américas Film Conservancy*

**Calling Cards**
Superb new works from promising filmmakers.  
Curated and presented by Barry Jenkins

**THE EVENT** (d. Julia Pott, U.S., 2012, 3m)  
Two animals contemplate a cute, if bleak, future.

**NASHORN IM GALOPP** (d. Erik Schmitt, Germany, 2013, 15m)  
Urban estrangement in a shoebox diorama.

**THE DATE** (d. Jenni Toivoniemi, Finland, 2012, 8m)  
Tino hosts a date for Diablo.

**Open City: KIDS** (d. A.V. Rockwell, U.S., 2013, 4m)  
From the mouths of babes.

**SOLITUDES** (d. Liova Jedlicki, France/Romania, 2013, 17m)  
A Romanian prostitute learns what friends are for.

**JONAH** (d. Kibwe Tavares, Tanzania/U.K., 2012, 17m)  
A picture is worth a thousand words. And then some.

**BONESHAKER** (d. Frances Bodomo, U.S., 2012, 13m)  
Makes me wanna holler.

**ANACOS** (d. Xacio Baño, Spain, 2012, 6m)  
A son traces his mother’s life.

**LA FUGUE (THE RUNAWAY)** (d. Jean-Bernard Marlin, France, 2013, 22m)  
A young woman runs.

*denotes filmmaker in person*
Two programs of films by exceptionally promising artists.

**GREAT EXPECTATIONS**

**45 Out of Love + Una Chanza Más**

These two thoughtful essays, connected by love and work, reveal the processes of becoming a grown-up. Battiste Fenwick's UNA CHANZA MÁS (U.S., 2013, 52m), edited by Esther Julie-Anne, unfolds as a redemption tale. An L.A. gangbanger, upon being released from prison, trains to become a firefighter. But, as Fenwick tells us, feel-good stories aren’t always easy to find, and life is no Hollywood tale. And as she prepares for her own marriage to Fenwick, Julie-Anne's OUT OF LOVE (U.S., 2013, 70m) seeks out the multitude of her father's ex-wives, trying to answer a key question: Why does he fail in love? Is her own relationship likewise doomed? The commitment these films demonstrate suggests a brighter future. *In person: Battiste Fenwick and Esther Julie-Anne*

**GREAT EXPECTATIONS**

**46 Sadourni’s Butterflies**

The trippy X-VERT (d. Ethan Clarke, U.S., 2013, 2m) turns animation on its head, and SUBSCONCIOUS PASSWORD (d. Chris Landreth, Canada, 2013, 11m) is the award-winning tale of mind games by an Oscar-winning master. As the tragicomic fairy tale SADOURNI’S BUTTERFLIES (Argentina, 2013, 94m) opens, our title hero, a circus dwarf in clown face, is dragged off to prison after committing a horrible crime of passion. Years later, Sadourni (tenderly played by Christian Medrano) is given daily leave from jail to pursue his quixotic dream: to become like everyone else. Argentine writer-director Dario Nardi employs the aesthetics of silent-film melodrama, a la Guy Maddin. Like David Lynch he creates an expressionist dreamworld with rules all its own. His camera fixates on a chess piece, a Ferris wheel, eyebrow tweezers, a surgeon's mirror, infusing the film with a sense of dread and poetry.

*LG In person: Ethan Clarke, Dario Nardi*

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**Filmmakers of Tomorrow**

**Student Prints**

In its 20th year, this program celebrates the best in student-produced work from around the world. *Curated and introduced by Godfrey Reggio, followed by a Q&A with the filmmakers.*

**THE EXIT ROOM** (d. Todd Wiseman, Columbia University, U.S., 2013, 10m) A member of the resistance sees survival flashing before his eyes.

**MY NAME IS YOUR FIRST LOVE** (d. Rob Richert, Columbia University, U.S., 2012, 14m) A teenage boy gets a job and motivation to do his very best.

**SIX LETTER WORD** (d. Lisanne Sartor, American Film Institute, U.S., 2013, 17m) A mother struggles to survive and help her troubled little boy.

**REPORTING ON THE TIMES** (d. Emily Harrold, New York University, U.S., 2012, 18m) How did the biggest news story of the century go missing?


**INTO THE SILENT SEA** (d. Andrej Landin, Chapman University, U.S., 2013, 25m) Under desperate circumstances, and across vast distances, an intense connection is made.

**REZA HASSANI GOES TO THE MALL** (d. Sara Zandieh, Columbia University, U.S., 2012, 10m) ... and finds himself in a cross-cultural action-adventure.

*denotes filmmaker in person

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**FilmLAB**

The National Film Preserve and Telluride Film Festival proudly present 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.
Education Programs

STUDENT PROGRAMS
Celebrating its 25th year, the Telluride Education Program continues with its two main strands. For more information on all the education programs, pick up a brochure at Brigadoon. Past presenters include Werner Herzog, Ken Burns, Peter Sellars, Michael Moore and Tilda Swinton.

Student Programs are made possible in part by a contribution from George & Pam Hamel, with additional support provided by Pangea Media Productions, LLC and Facets Multi-Media.

Student Symposium
Sponsored by Film Finances, Inc.

“I’ve never been this immersed in film before, and it really has changed the way I think about the medium. Being surrounded by so many passionate creators was a truly wonderful experience, and I’m starting to view film as a way to FIND OUT what I think and ask difficult questions instead of simply another way to tell stories.”
–Will Sonheim, Northwestern University

Celebrating its 25th glorious year, this program provides 50 graduate and undergraduate students with a weekend-long immersion in cinema. This year includes returning alumni. Participants watch films and discuss movies with Festival guests and Symposium faculty.

City Lights Project

“As the events and activities of our weekend are revealed, the realization of just how awesome this opportunity is sinks in. The looks on the faces of all the students during our first meeting were unforgettable. Their heads began to swim with all the wonders, their smiles got larger and larger!”
–Eileen Jones, teacher, Burlington (CO) High School

Now in its 14th 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.

Frontlot/Backlot

0/Thu 8PM - B/Sat 4PM Q&A - B/Sun 7PM Q&A

A Locations: Looking for Rusty James
Francis Ford Coppola’s RUMBLE FISH failed miserably upon its U.S. release, an experiment that was met with confusion and even derision. But some viewers appreciated and even worshipped it ... including teenagers and young people in Chile, Uruguay and Argentina. LOCATIONS is a love letter to the film from the prominent essayist and filmmaker Alberto Fuguet, who travels through space (he makes a pilgrimage to Tulsa, where the film is set) and time (how things change from those teenage years!), examining the ability of cinema to distill for us a powerful moment in time and shape our identities. The film (which is now finally finding the appreciation it deserves in the U.S.) will never change. Those who deeply experienced it can’t stop. –JS (Chile, 2013, 92m) In person: Alberto Fuguet

Francis Ford Coppola and Alberto Fuguet will introduce the 8PM Thursday screening at the Abel Gance Outdoor Cinema. The screening will be followed by Francis Ford Coppola’s RUMBLE FISH (U.S., 1983, 95m) starring Matt Dillon, Mickey Rourke, Diane Lane, and Nicolas Cage.

B Dior and I

It was a surprise when Dior hired Raf Simons to replace disgraced designer John Galliano (fired after an anti-Semitic rant). A non-French-speaking Belgian who began in menswear, Simons had no experience with hand-sewn haute couture. It was even more of a surprise that Dior and Simons permitted director Frédéric Tcheng (DIANA VREELAND: THE EYE HAS TO TRAVEL, TFF 2011) access to film the brief and stressful eight weeks (rather than the usual four to five months) that Simons had to design his first collection. His amazing access offers a never-before-seen glimpse into the hearts and minds of the gifted artisans who serve Simons’s vision, culminating in a fashion show attended by the crème de la crème of world celebrities. –MB (U.S., 2013, 106m) In person: Frédéric Tcheng

B/ Thu 6:15PM Q&A - S/Sun 6:45PM Q&A - B/Mon 9:15AM Q&A

C Natan
It seems far-fetched in every way: a documentary from Ireland about a great tragedy of French film history that few French cineastes even know about. Bernard Natan was born Jewish in Romania in 1886, came to Paris, served in the First World War and was granted French citizenship. After (maybe) directing pornos, he became a decisive executive at Pathé, responsible for films including THE MARVELOUS LIFE OF JOAN OF ARC, LES MISÉRABLES and THE LAST MILLIONAIRE. But, as directors David Cairns and Paul Duane show, the business got complicated. Charged with fraud, Natan went to prison and then the Germans put him on a train for Auschwitz. He died in 1942. –DT (Ireland, 2013, 66m) Preceded by WAYS OF LISTENING (d. Colin MacCabe, U.K., 2013, 23m), which captures the essence of the deep friendship between the philosopher John Berger and the actress Tilda Swinton. In person: David Cairns, Paul Duane, Colin MacCabe

B/Thu 8:30PM Q&A - S/Fri 4:30PM - B/Sat 11:30AM Q&A
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.

D Here Be Dragons

Invited to serve on a jury at a film festival in Albania earlier this year, director Mark Cousins (THE FIRST MOVIE, STORY OF FILM, WHAT IS THIS FILM CALLED LOVE?) uses the opportunity to make a story about “going and looking” as he explores a land that’s remained unknown and mysterious since medieval times. Cousins discovers the country through the lens of cinephilia, following trains of thought and veering swiftly but elegantly in ways that recall Chris Marker’s film-essays. ~JD (U.K., 2013, 79m) Preceded by THE CORRUGATION OF DREAMS (d. Robin Frohardt, U.S., 2013, 4m) a master puppeteer’s exploration of Werner Herzog’s most famous moment. In person: Mark Cousins, Robin Frohardt

E Jodorowsky’s Dune

In 1975, cult film director Alejandro Jodorowsky (EL TOPO, THE HOLY MOUNTAIN) optioned the rights to Frank Herbert’s science fiction classic Dune. Director Frank Pavich’s inspiring documentary lets us explore the detailed process of preparing the hallucinatory project that was not to be. Jodorowsky is both passionate and very funny as he tells stories of the movie he said would be “the most important picture in the history of humanity” and shows us the storyboards and other materials prepared in hopes of filming the epic: a 14-hour movie from Herbert’s phonebook-sized script. “I didn’t read Dune, but I had a friend who said it was fantastic,” Jodorowsky says. And, with Mick Jagger, Salvador Dali, Pink Floyd and others signing on to help, it probably would have been. ~GM (U.S./France, 2013, 87m)

F Milius

“Go ahead. Make my day!” With his scripts—DIRTY HARRY, APOCALYPSE NOW, JAWS, CONAN THE BARBARIAN and RED DAWN, among others—John Milius helped define tough-guy behavior and expressed, and probably fueled, our high-testosterone culture. And his wild bad-boy behavior turned him into a mythic figure. Milius got big, and then Hollywood turned against him. Was it his box office failures or his controversial politics? Those telling his amazing story include Francis Ford Coppola, Clint Eastwood, Harrison Ford, Kathryn Kennedy, George Lucas, Michael Mann, Paul Schrader, Arnold Schwarzenegger, Martin Scorsese, Charlie Sheen, Steven Spielberg, Oliver Stone and Milius himself. Expect guns, girls and motorcycles aplenty. ~GM (d. Zak Knutson, Joey Figueroa, U.S. 2013, 95m) In person: Zak Knutson, Joey Figueroa

G Multiple Visions, the Crazy Machine

The revered Mexican cinematographer Gabriel Figueroa made more than 200 films with the likes of Luis Buñuel, John Ford, John Huston and the great Emilio Fernandez (1985 TFF tributee). His haunting images, which sparkle in “inky black and white, sprinkled with silver like fireworks,” are discussed with 40 of his contemporaries and successors including Vittorio Storaro, Janusz Kaminski, Christopher Doyle and Raoul Coutard. Their passionate insights, Figueroa’s luminous work, Michael Nyman’s score and Octavio Itrube’s deft editing cast a powerful spell. But most impressive is the breadth of talent lined up by writer-director-producer Emilio Maille, which in itself makes MULTIPLE VISIONS essential viewing for any cinephile. ~JD (Mexico, 2012, 93m) In person: Emilio Maille

H Musidora, the Tenth Muse

Her name comes from the ancient Greek, “gift of the Muses.” Surrealist poet Louis Aragon went even further by calling her “the tenth Muse,” a heroine for the French literary avant-garde. Her stunning screen presence (as Irma Vep, the heroine of Louis Feuillade’s 1915 serial LES VAMPIRES) redefined female stardom in silent cinema. Among her friends and lovers were famous bullfighters and notable writers like Colette and Pierre Louÿs. A fiercely independent woman, she created her own production company. Later in her life, she helped Henri Langlois in his efforts for the newly born Cinémathèque Française. Long after her death in 1957, she was hailed as a role model by women’s rights’ activists. Her real name was Jeanne Roques, but she will always be remembered as Musidora. If this isn’t the stuff legend is made of, what else will do? ~PCU (d. Patrick Cazals, France, 2013, 65m) Preceded by LA PIONNIERE (d. Daniela Abke, Germany, 2012, 13m), a found-footage tribute to Alice Guy, the world’s first female filmmaker. In person: Patrick Cazals

I Particle Fever

You could almost hear the cry go out last March, when the discovery hit the news: “Would someone please explain the Higgs boson?” Fortunately, physicist-turned-filmmaker Mark Levinson has trained his cameras on the Large Hadron Collider since its opening, awaiting this moment. The LHC is the largest science experiment in history—a 17-mile long tunnel on the French-Swiss border, with immense data collection systems, designed and operated with 10,000 scientists and engineers from 150 countries to replicate the instant after the Big Bang in order to see what we learn about the atom…and life itself. Given the state of science reporting, this could be ponderously dull, but PARTICLE FEVER has the energy and unfolding thrills of SPELLBOUND, plus wonderfully easy-to-grasp graphics and fantastic subjects who explain and make exciting the complex matters at hand, including the Higgs. ~JS (U.S., 2013, 99m) In person: Mark Levinson
**Backlot**

**J**  Remembrance — A Small Movie About Oulu in the 1950s  
Former TFF Guest Director Peter Von Bagh spent his childhood in a small port city in the north of Finland that has seen its share of change. Von Bagh uses period newsreels, pop music and art and writing by local luminaries to chronicle both the big trends and the small everyday moments. Filled with bursts of nostalgic happiness—including Saturday morning cinema clubs—and analysis of landscape-altering events (bombings in World War II, the opening of a Nokia plant), REMEMBRANCE is in no small part a lament for the way the contemporary world, with its virtual worlds and ever-growing consumerism, has largely supplant all the tight-knit communities of his childhood, and of ours. —JD (Finland, 2013, 69m). Preceded by IRISH FOLK FURNITURE (d. Tony Donoghue, Ireland, 2013, 8m), which breathes life into wonderful old relics. In person: Tony Donoghue

**K**  Road Movie: A Portrait of John Adams  
John Adams, one of America’s greatest living composers, blurs the lines between classical, avant-garde and popular music with his vital operas, orchestral pieces and film scores. Telluride regular Mark Kidel revisits Adams’s life and creative practice, showing the glorious Western landscapes that inspire his work. Adams speaks with an unpretentious candor that belies the stereotype of a visionary artist—it’s more befitting of his New Hampshire roots. He reveals his diverse influences, from European classical to Indian raga, rock to jazz, as well as his first road trip to California, where he now lives and works. This candid, openhearted portrait reveals an artist of the first order. —JD (U.K., 2013, 59m) Preceded by FITZCARDBOARDALDO (d. Robin Frohardt, U.S., 2013, 4m). In person: Robin Frohardt

**L**  A Story of Children and Film  
Mark Cousins loves kids in movies. Using the films of Laurel and Hardy and Wes Anderson, Ozu and Kiarostami, he narrates a poignant and eclectic survey. He starts with a home-movie clip featuring his niece and nephew, and continues his exploration by contemplating the magical, wondrous participation of children in classics including THE 400 BLOWS and KES and lesser-known gems from countries whose films are rarely screened in the West. Cousins’ deeply perceptive film both tells the story of the importance of children in cinema and summons childhood’s joys, fears, mystery and awe. —JD (U.K., 2013, 101m) In person: Mark Cousins

**Talking Heads**

Go behind the scenes with the Festival’s special guests. Admission is free; passholders receive first seating at indoor venues.

**Noon Seminars**  
Sponsored by the Academy of Motion Picture Arts and Sciences  
Panels are free and open to the public. Moderated by Annette Insdorf.

**a**  Survival Tactics  
When stories of cinema become a matter of life and death, on the screen and behind the scenes.  
Friday, Noon, Elks Park

**b**  Moving Pictures  
How is narrative shaped by evolving visual strategies? What makes a story cinematic?  
Saturday, Noon, Elks Park

**c**  Extreme Performance  
How do actors and directors push beyond their boundaries?  
Sunday, Noon, Elks Park

**Conversations**  
Sponsored by Universal Studios  
County Courthouse, main street, unless otherwise noted  
Join the dialogue about cinema, culture and whatever else is on the minds of the Festival’s guests.

**d**  Bruce Dern and Leonard Maltin  
Friday, 2:00 PM

**e**  David Thomson with Penn, Teller, Farley Ziegler and Tim Jenison  
Friday, 6:00 PM

**f**  Jason Reitman, Joyce Maynard and Scott Foundas  
Saturday, 10:30 AM

**g**  TBA  
Saturday, 4:00 PM in the park

**h**  Geoff Dyer, Michael Ondaatje and Ralph Fiennes  
Sunday, 11:00 AM

**i**  Alfonso Cuarón and Jonás Cuarón  
Sunday, 4:00 PM in the park

**j**  AN ANIMATED CONVERSATION with Linda Jones Clough and friends  
Sunday, 7:00 PM in the Chuck Jones Cinema Lounge

**k**  Abdellatif Kechiche, Lea Seydoux, Adele Exarchopoulos and Colin MacCabe  
Monday, 10:00 AM

**Special Seminar**  
**Alice & Friends**  
Sponsored by Participant Media  
Preceded by the presentation of the inaugural FOOD, INC. Movement Award to Alice Waters. Panelists Alice Waters (chef and author, Chez Panisse), Michael Pollan (author, *Cooked, Omnivore’s Dilemma*) Stefano Sardo (director, SLOW FOOD STORY) and Dieter Kosslick (Director, Berlin International Film Festival) discuss issues at the intersection of sustainability, consumption and art. For attendees of SLOW FOOD STORY (S/Sat 9:15 AM)
**Book Signings**

**Don DeLillo**  
Brigadoon/Fri 11 AM  
The National Book Award-winning author revisits the Kennedy assassination with *Libra*, “a stop-motion frame of the crossfire, a still picture of an awful moment” (*New Yorker*), and *Underworld*, named the second best American novel of the past 25 years in a *New York Times* survey.

**Rithy Panh**  
Brigadoon/Fri 11:30 AM  
A towering figure as a documentary filmmaker, the Cannes-winning Rithy Panh tells his personal story of the genocide in Cambodia in *The Elimination: A Survivor of the Khmer Rouge Confronts his Past and the Commandant of the Killing Fields*.

**Robyn Davidson**  
Brigadoon /Sat 10:30 AM  
Davidson made a legendary epic, solo trip, and lived to write the tale. Her *Tracks*, which she’ll sign, has been adapted for the big screen in a film directed by John Curran, playing at this year’s Festival.

**David Thomson**  
Brigadoon/Sat 3:15 PM  
The former Telluride Film Festival Special Medallion winner and “probably the greatest living film critic and historian” (*Atlantic Monthly*) brings his latest book, *Moments that Made the Movies*, to the Festival.

**Joyce Maynard**  
Brigadoon/Sun 11:00 AM  
After her wonderful and warped *To Die For* (shown at TFF 1995 in an adaptation by Gus Van Sant), Joyce Maynard’s novels included the best-selling *Labor Day*, whose adaptation (by Jason Reitman) plays at this year’s Festival, and which she will sign.

**Special Telluride 40th anniversary event**

**Story Night**  
Brigadoon/Friday 9 pm  
*Sponsored by Audible.com*  
Once upon a time, storytellers shared tales of their lives in nightclubs and other alternative spots. Audiences first in New York City and then around the world lined up to hear them. It was called The Moth, and Joey Xanders, one of the program’s visionaries, brings the spirit of that now-legendary story-based performance series to Telluride. The evening’s theme—“From the Sidelines to the Playing Field: An Evening of Stories on Risking Failure for Fealty”—encourages members of the Telluride family to tell a story that involves a struggle, high stakes and willingness to risk all for the devotion to art (and that doesn’t even include the flight into Telluride Airport). Our presenters include Buck Henry, Jason Reitman, Joyce Maynard, Chaz Ebert, Teller, Gregory Nava, Tamara Jenkins and Michael Fitzgerald. Free; passholders seated first

**Get Behind the Scenes of Get a Horse!**  
Werner Herzog Theatre/Sun 11:30 AM  
Walt Disney Animation Studios presents the never-before-seen short starring the one and only Mickey Mouse in this black-and-white, hand-drawn short. Walt Disney himself provides Mickey’s voice. Join director Lauren MacMullan (*The Simpsons*, WRECK-IT RALPH) for a special screening and behind-the-scenes glimpse at the how it came to be. (60m) Free and open to the public.

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**Punch Brothers**  
Town Park/Wed 5:00 PM  
The legendary Punch Brothers was founded by renowned mandolinist/singer Chris Thile with four virtuosic musicians: guitarist Chris Eldridge, bassist Paul Kowert, banjo player Noam Pikelny, and fiddler Gabe Witcher. In celebration of their contributions to Joel and Ethan Coen’s new film INSIDE LLEWYN DAVIS, the band’s set in Telluride will include songs featured in several of T Bone Burnett and the Coen Brothers collaborations’, including songs from the soundtrack of INSIDE LLEWYN DAVIS. It’s the perfect kick-off for Telluride 40.

**Opening Night Feed**  
Colorado Avenue/Thu 5:00-6:30 PM  
Join down from that steed and mosey up to a feast designed to sustain you through the night. This party takes place on the most beautiful main street in the West, featuring new and old friends, filmmakers and special guests, 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  
*Sponsored by Participant Media*  
Join us at the world’s loveliest picnic area: Telluride’s Town Park. A hearty meal topped off with a build-your-own sundaes bar. And a chance to compare notes and say “Happy Trails” until next year. For all passholders of the Festival.

**40 Years of THE SHOW**

*Presented by the Academy of Motion Picture Arts and Sciences*

- “40th Anniversary Exhibition” from the Academy’s Telluride Film Festival Collection, at the Sheridan Opera House.
- Companion Exhibit “Alternate Telluride,”” at the Backlot.
- Clips highlighting Telluride Film Festival’s history from the Academy Film Archive, before screenings.
- Photographic Exhibit supported in part by the Academy, at the Werner Herzog Theater.
- Visiting Artist support provided by the Academy.
Free Movies Under The Stars

The 40th anniversary program at the Abel Gance Open Air Cinema

Sponsored by Ralph & Ricky Lauren

Bring your lawn chairs, blankets and foul-weather gear—the SHOW must go on!!

Wednesday

The Big Lebowski  8:30PM
Abide! Celebrate the tribute to T Bone Burnett and the Coen Brothers with an outdoor screening of the best bowling movie ever!

Thursday

Rumble Fish Celebration  8:00PM
Francis Ford Coppola, the first Telluride tributee in 1974, presents his neglected masterpiece. It starts with LOCATIONS: LOOKING FOR RUSTY JAMES (see page 42), a look at the film’s enduring cult status in South America, at 8:00 PM and continues with RUMBLE FISH (U.S., 1983, 94m), directly afterward. The film stars Matt Dillon, Mickey Rourke and Diane Lane in the tale of a young street tough living in the shadow of his brother and more dangerous times.

Friday

All Is Lost  8:30PM
Robert Redford fights the elements! J.C. Chandor’s film features one of our tributee’s most powerful roles. See page 5 for the full description.

Saturday

Death Rides a Horse  8:30PM
Saddle up for this ultraviolet, super-stylized and hugely satisfying Spaghetti Western, presented by Sony Picture Classics’ Michael Barker. See page 13.

Sunday

Tracks  8:30PM
Prepare for the trek of a lifetime, mate! Memoirist Robyn Davidson is among those presenting the fictionalized version of her 1700-mile journey across the Australian desert. See page 15.

Monday

8:30PM
A surprise!! See our TBAs for details.

TFF’s 40th Birthday Raffle!

Make a wish, blow out the candles, and collect your PRIZES

Stop by Brigadoon to participate in the Festival Daily Drawing. Each day you can enter your name to win one of this year’s exciting prizes, all in celebration of our 40th Anniversary! Visit the Brigadoon Information Desk for more details and to enter your name.

GRAND PRIZE: A two-night stay at the Mandarin Oriental, Las Vegas where you will experience the magic of “Lucky Sevens.” From the Seven Wonders of the Ancient World ... to seven days of the week, your getaway begins with a spacious suite with sleek Asian-inspired décor and continues with a seven-course tasting menu and wine pairing at Twist by Pierre Gagnaire, with exhilarating views and mouth watering cuisine. Relax and unwind with unlimited access passes to the revitalizing Tian Quan Thermal Experience and indulge in a 77-minute treatment for two focusing on therapy for the mind, body and soul. Take a gamble and enter everyday to win this amazing retreat that builds upon the mystical powers that create good fortune, balance and harmony in tune with a modern interpretation of good luck.

DAILY PRIZES: Decorate your home with a beautiful hand-woven rug from Azadi Fine Rugs. This stunning Gashgai/Qashqai Persian rug is said to be the most famous of all the Persian tribal weavings, combining motifs of family, spirituality and gratitude. 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. Cook up something amazing with a deluxe Le Creuset gift set. This bright and beautiful gift set represents the gold standard in cookware, and is a fabulous addition to any kitchen. You are in for a brilliant new listening experience with the Parrot Zik. As the world’s most advanced wireless headphones, the Zik incorporates capacitive touch controls, active noise cancellation, wireless music streaming, bluetooth handsfree, NFC and an integrated iOS/Android App. Care for your cashmere with Telluride’s own CashmereRED cashmere wash and care kit. Along with this wonderful care kit, win the amazing opportunity to customize your own sweater at a personal Design Your Own Sweater Party during the Festival weekend. Revel in a full year of free audio from Audible.com with a free 12-month membership. The world’s largest producer and seller of digital spoken-word entertainment, Audible content comprises more than 150,000 titles. Travel in style with Crumpler’s Dry Red No 4. Unbelievably light, loaded with internal and external compartments and complete with its own foldaway shoe bag and snooze-a-matic eye mask, this bag makes packing almost as fun as the trip!

Enter everyday to win the Mandarin Oriental Hotel Grand Prize on Monday.

Enter Thursday to win an Audible.com membership, Le Creuset giftset, or a Pure Fix bike on Friday.

Enter Friday to win an Audible.com membership, Le Creuset giftset, Crumpler bag or CashmereRED cashmere care kit + design your own sweater party on Saturday.

Enter Saturday to win an Audible.com membership, Le Creuset giftset, Parrot Zik headphones, or Azadi fine rug on Sunday.
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 and Julie Burns
- Keller Doss
- Tom and 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:

Erika | 970.708.4009
Greg | 415.509.4886
legacy@telluridefilmfestival.org
ShowCorps

Gary Gross, Bonnie Hanson, Jenny Hardy, Amy Hartman, Anna Husted, Pamela Johns, Pamela Johns, Hawkeye Johnson, Betty Jones, Anita Langford, Carol Lee, Linda Levin, Linda Levin, Adam Levy, Gretchen Levy, Harriet Levy, Matthew Levy, Michael Levy, Raymond Levy, Cat MacLeod, Katherine Mc Ardle, Matthew McRee, Kristin Metheny, Kathy Metzger, Jon Mills, Rachael Montgomery, Hannah Neace, Clark Olson, Carla Ovando, Cara Pallone, Angola Pashayan, Devin Perreault, Kathy Perry, Caity Pinkard, Cameron Powell, Paul Read, Sarah A Riling, Mark Rizzo, Sean Ruderman, Zachary Sabatka, Mary Sama-Brown, Barry Satlow, Diana Saura-Campbell, Kaiulani Schuler, Jonathan Sherman, Debbie Simonian, Wendy Simpson, Sandy Stasiek, Susie Thorness, Megan Trinrud, Nate Trinrud, Bhavna Tri puraneni, Christine Tschinkel, Tina Whatcott, Keith Yoshida Clubhouse:


Front of the House: Ginger Bynum, Mary Paxton, Emily Pierson

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Manager: Amy Levek Assistant Managers: John Irvin, Nancy Talmey
Information Specialists: Rhonda Irwin, Andrew Lewis, Marjorie McGlamery, Mike Oard, Susie St Onge

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Assistant: Marc Schauer Hosts: Matthew Clark, Kate Clark, Dan Collins, Gus Gusciora, Charlotte Hacke, Drew Ludwig, John Musselman, Kristen Redd

SHOWShop
Manager: Jim Eckardt Assistant: Elaina Eckardt Staff: Hether Bachman, Joseph J Bell, Fay Davis Edwards, Stacey Knights, Larry Lambelet, Zack Mollhagen, Pam Pettee, Katherine Schlauch

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Assistant: Lois Stern Airport Liaisons: Barbara Hunt, Artie Sowinski Drivers: Jeff Bubar, Terri Gioga, Roberta Hardy, Bill Langford, Lance Lee, Jim Lilly, Susan Lilly, Cathleen Sowinski, Howard Stern, David Swanson, Jon Tukman, Carmella Wilson, Marcus Wilson Travel Agents: Ann Denney, Shelly Klein

PRODUCTION
Managers:
Office Manager: Amanda Baltzley
Production Coordinator: Gus Gusciora
Brigadoon Set-up: David Oyster
CJC 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: John Stewart

Production Apprentices (Vespucii Dogs):
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**Telluride Film Festival**

The 41st Telluride Film Festival will be held August 29–September 1, 2014

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