

THE NATIONAL FILM PRESERVE LTD. PRESENTS THE

TELLURIDE COLORADO XL FILM FESTIVAL

Julie Huntsinger | Directors
Tom Luddy
Gary Meyer

Muffy Deslaurier | Director of Support Services

Brandt Garber | Production Manager

Karen Schwartzman | SVP, Partnerships

Erika Moss Gordon | VP, Filmanthropy

Melissa DeMicco | Development Manager

Jannette Angelle Bivona | Assistant to the Directors

Kate Sibley | Education Programs Dean

Jenny Jacobi | Operations Manager

Joanna Lyons | Events Manager

Bärbel Hacke | Hosts Manager

Shannon Mitchell | VP, Publicity

Marc McDonald | Theater Operations Manager

Lucy Lerner | SHOWCorps Manager

Erica Gioga | Housing/Travel Manager

Chapin Cutler | Technical Director

Ross Krantz | Technical Wizard

Barbara Grassia | Projection Chief

Annette Insdorf | Moderator

Mark Danner | Resident Curators

Godfrey Reggio

Pierre Rissient

Peter Sellars

Paolo Cherchi Usai

Publications Editor

Jason Silverman (JS)

Chief Writer

Larry Gross (LG)

Prized Program Contributors

Sheerly Avni (SA), Michael Barker (MB), Meredith Brody (MBr),
Paolo Cherchi Usai (PCU), Mark Danner (MD), Jesse Dubus (JD), Roger Ebert (RE),
Scott Foundas (SF), Barry Jenkins (BJ), Dorna Khazeni (DK), Jonathan Marlow (JM),
Todd McCarthy (TM), Colin MacCabe (CM), Gary Meyer (GM), Peter Sellars (PS),
Milos Stehlik (MS), David Thomson (DT), Angela Valles (AV)

Tribute Curator

Chris Robinson

Short Films Curators

Barry Jenkins and Godfrey Reggio

The National Film Preserve, Ltd.

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

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

Directors Emeriti

Bill & Stella Pence

Board of Governors

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

Esteemed Council of Advisors

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

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.

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.*

P/Thu 6:30PM - C/Fri 9AM

2 A Tribute to Robert Redford



Photo Credit: © Pamela Gentile

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).

H/Thu 3:30PM - P/Fri 3PM Q & A - O/Fri 8:30PM - H/Sat 9:15AM

3 All Is Lost



Made possible by a donation from Mort & Amy Friedkin

The considerable merits of J.C. Chandor's compact and clever debut *MARGIN CALL* (Oscar nominee, best original screenplay) in no way prepares us for the staggering originality of his second film. More easily compared to the best fiction of Ernest Hemingway and Stephen Crane, *ALL IS LOST* is a rigorous and gripping tale of solitude, action and danger, pitting a lone man against the relentless menace of nature in all of its indifference and destructiveness. Robert Redford plays a man lost at sea who, though battling bravely, slowly sees his chances of rescue fading. With no exposition, sentimental pathos or conventional dramatic psychology, *ALL IS LOST* becomes mythic: a minimalist epic. Redford remains on screen alone, with no words to speak and no one to be mesmerized by his good looks, inhabiting a character the rest of us will talk about for a generation. —LG (U.S., 2013, 107m) Preceded by *SNAIL TRAIL* (d. Philipp Artus, Germany, 2012, 3m). *In person: Robert Redford, J.C. Chandor*

P/Fri 12PM

4 Pierre Rissient: Carte Blanche



Presented by Turner Classic Movies

People don't talk enough about the role of screenwriters, and here we have two writers with impressive, forgotten work. Edwin Rolfe was a poet, unsuccessful in movies, who died when he was 44. But *MUSCLE BEACH* (d. Irving Lerner, Joseph Strick, U.S., 1948, 9m) is an interesting film about weightlifters, with the words chanted and sung by Edwin Robinson, that builds a strong sense of the poetry of everyday life. Alfred Hayes was a prominent novelist (two of his books will be reprinted this fall) and a successful but unhappy screenwriter—he wrote for Hitchcock the TV episode *A PIECE OF THE ACTION* (d. Bernard Girard, U.S., 1962, 52m). It's the story of a man, played by young Robert Redford, lured toward the game his brother (Gig Young), a compulsive gambler, is trying to quit. The episode was produced by actor Norman Lloyd. —Pierre Rissient
In person: Pierre Rissient

P/Fri 6:30PM - C/Sat 9AM

5 A Tribute to T Bone Burnett and the Coen Brothers

Photo Credit: Allison Rosa ©2012 Long Strange Trip LLC

Made possible by a donation from The Burns Family

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 *O 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 *O 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.

G/Thu 7PM Q&A - H/Thu 9:45PM - G/Fri 4:30PM - C/Sat 11:30AM

6 Inside Llewyn Davis*Made possible by a donation from John Steel & Bunny Freidus*

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*

M/Thu 9:15PM - S/Fri 1:15PM Q&A - H/Fri 9:30PM - L/Sun 9:30 AM

7 The Galapagos Affair: Satan Came to Eden

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 island of Floreana like moths to the flame. Dan Geller and Dayna Goldfine (*BALLETS 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 wildness, human nature and our struggles to escape what perhaps is inevitable. —SF (U.S., 2013, 129m) *In person: Dan Geller, Dayna Goldfine, Thomas Kretschmann*

G/Sat 4:15PM Q&A - H/Sun 9AM - C/Sun 3:45PM - P/Mon 12:30PM

8 **The Invisible Woman***Made possible by an anonymous donation*

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*

C/Thu 9:15PM - P/Fri 9AM Q&A - G/Sat 10:15PM - H/Sun 6:30PM

9 **Nebraska***Made possible by a donation from Warren & Becky Gottsegen*

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*

G/Thu 10PM - H/Fri 11:45AM Q&A - C/Fri 10PM - N/Sun 1PM

10 **Blue Is the Warmest Color**

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*

L/Fri 7:45PM - M/Sat 1:15PM - N/Sat 6:45PM Q&A

11 **The Missing Picture**

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*

S/Sat 6:30PM - C/Sun 9AM

12a A Tribute to Mohammad Rasoulof



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 Danner (Saturday) and Milos Stehlik (Sunday).

S/Sat 6:30PM (Tribute with Q & A) - C/Sun 9AM (Tribute with Q & A) - M/Mon 9AM

12b Manuscripts Don't Burn



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 terrifically 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 unforgettably convincing depiction of everyday life when horrific political injustice is woven into the fabric. —LG (Iran, 2013, 125m)

In person: Mohammad Rasoulof

S/Thu 9PM - N/Fri 4PM - H/Sun 3:45PM - G/Sun 7PM Q & A

13 The Unknown Known



"All 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*

G/Fri 1:30PM Q & A - P/Fri 9PM - P/Sat 5:15PM - C/Mon 9AM

14 Labor Day



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

S/Thu 6:30PM - C/Fri 11:30AM Q & A - H/Fri 3:45PM

15 Tim's Vermeer



Made possible by a donation from Elizabeth Redleaf

In 2001, in his book *Secret Knowledge*, David Hockney argued that some classical painters—Vermeer especially—had used camera optics in their great paintings. There was controversy. Was this cheating? Why shouldn't an artist do what he can think of? answered Hockney. But Tim Jenison, an inventor, considered how he might use 17th-century technology to achieve Vermeer's photographic look. When his first experiment seemed to work, he thought, "Why not paint my own Vermeer?" TIM'S VERMEER is a riveting documentary on that adventure, directed by Teller, with Penn Jillette and Farley Ziegler as producers. We see Hockney's delight when he discovers the speculation proved in canvas and pigment. So this is a rare film, a mystery story, a fine art celebration, and as absorbing as the scenes in BLOW UP where the photographer pieces together what happened in that park. —DT (U.S., 2013, 80m) Preceded by NORMAN (d. Robbe Vervaeke, Belgium, 2012, 10m). *In person:* Teller, Penn Jillette, Tim Jenison

G/Fri 9:15AM Q & A - S/Fri 9:15PM - C/Sat 5PM - P/Sun 5:45PM

16 The Past



Made possible by a donation from Elizabeth Redleaf

Writer-director Asghar Farhadi's Oscar-winning A SEPARATION (TFF 2011) provided a meticulous examination of how a tiny misunderstanding can create insoluble ethical and cultural dilemmas. In THE PAST, Farhadi's first film made outside of Iran, the Iranian Ahmad (Ali Mosaaffa) returns to Paris to finalize his divorce with Marie (Cannes best actress winner Bérénice Bejo, THE ARTIST, TFF 2011). He awkwardly winds up sleeping in the chaotic house of Marie's new boyfriend Samir (Tahar Rahim, the magnetic star of A PROPHET, TFF 2009), first becoming an observer of their relationship's crises, and then a conflicted participant in them. All three sympathetically yearn to turn a new page and start afresh, and yet discover their destinies inexorably shaped by their past moral choices and emotional commitments. Farhadi demonstrates a Bergman-like mastery as he creates intricate mystery and devastating emotion out of the most prosaic domestic situations. —LG (France/Italy, 2013, 130m) *In person:* Asghar Farhadi, Tahar Rahim

MICHAEL BARKER PRESENTS

O/Sat 8:30PM

17 Death Rides a Horse



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*

18a Part 1: P/Thu 1:30PM - L/Fri 12PM - M/Sun 1:30PM

18b Part 2 & 3: P/Thu 3:15PM - L/Fri 4:15PM Q & A - M/Sun 6PM

18 Burning Bush



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*

C/Thu 7PM - N/Fri 9:30AM Q & A - P/Fri 11:30PM

19 Fifi Howls from Happiness



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*

DAVID THOMSON PRESENTS “THIS FILM IS NOT VERTIGO”

S/Mon 9:15AM

20 Portrait of Jennie



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)

H/Sat 9:45PM - G/Sun 9AM Q & A - O/Sun 8:30PM - P/Sun 11:30PM

21 Tracks



Made possible by a donation from The Reilly Family

In 1977, Robyn Davidson set out on a solo trek, taking four camels and a dog 1700 miles across the vast Australian desert towards the Indian Ocean. The superbly gifted Mia Wasikowska (ALICE IN WONDERLAND, JANE EYRE, ALBERT NOBBS, TFF 2011) stars in this adaptation of Davidson’s best-selling memoir. Though some humans pop up—a smitten National Geographic photographer (charmingly played by Adam Driver of *Girls*), an Aboriginal elder (Roly Mintuma) who communicates to her without words—TRACKS’ core delights are the uncannily varied beauty of the desert landscape and its creatures, and the wonderful ways Wasikowska expresses her curiosity, fascination and amusement in response to them. American director John Curran, who began his career in Australia with the superb PRAISE, returns 15 years later. Working with the gifted cinematographer Mandy Walker and writer Marion Nelson, he and Wasikowska make both the journey and the destination quietly ecstatic. –LG (Australia, 2013, 110m) Preceded by ANINGAAQ (d. Jonás Cuarón, U.S., 2013, 7m). *In person: John Curran, Mia Wasikowska, Robyn Davidson, Jonás Cuarón*

P/Thu 11:45PM - C/Fri 7:15PM **Q&A** - G/Sat 9:45AM - S/Sat 1:30PM**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

S/Sat 9:15AM

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.*

C/Sat 2PM

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 accords 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 McCabe*

M/Thu 6PM **Q&A** - M/Sat 8:45PM - N/Sun 9:30AM - H/Sun 1:15PM**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*

PORDENONE PRESENTS

G/Sun 4:30PM

26 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*

M/Sat 3:30PM - S/Sun 9:15AM Q & A - M/Sun 3:30PM

27 Bethlehem

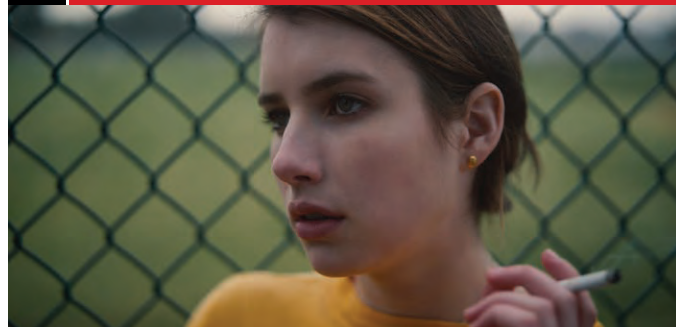


Made possible by a donation from Keller Doss

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*

P/Thu 9:15PM - H/Fri 9AM Q & A - G/Sat 1:15PM - C/Sun 11:45PM

28 Palo Alto



“I think pain only hurts if it’s prolonged,” says one of the half-smart, half-twisted teenagers who wander trance-like through 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*

L/Thu 6:30PM - M/Fri 9PM - L/Sat 9AM Q & A

29 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*

C/Thu 11:45PM - N/Fri 1:30PM - H/Sat 3:30PM Q & A

30 Death Row: Blaine Milam + Robert Fratta

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 incalculably 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*

PORDENONE PRESENTS

P/Sat 12PM

31 A Simple Case

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 Thibaudau'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 Thibaudau*

M/Thu 6:30PM - S/Fri 9:15AM - N/Sat 1:15PM Q & A - P/Sat 11:30PM

32 Starred Up

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 PROPHECY*. 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*

M/Thu 9PM - C/Fri 2PM - M/Sat 9:15AM Q & A - S/Sat 4PM

33 Gloria

Made possible by a donation from Carol Bobo

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*

MOVIES À LA MONIQUE

L/Sat 6:15PM

34 **La Poison**

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-ever-after, 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) *Introduced by Monique Montgomery*

M/Fri 1:30PM - C/Fri 4:45PM - P/Sat 2:15PM Q&A - G/Mon 9AM

35 **Before the Winter Chill**

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 (Leïla 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*

L/Fri 2PM - L/Sat 4PM - M/Sun 9:30AM Q&A

36 **Ida**

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*

H/Sat 6:45PM - G/Sat 7:45PM - H/Sun 9:30PM Q&A - G/Sun 10PM

37 **Gravity** in 3D

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*

Guest Directors

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. Erice 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-time host of Saturday Night Live. He was Telluride's guest director in 2005.

Guest Directors

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.

—Phillip 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.

B. RUBY RICH PRESENTS

L/Sun 7PM **Q & A**

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

C/Sun 12:45PM

43 Mahanagar



Print courtesy of the Academy Film Archive

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 (India, 1963, 135m)

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.

These short masterpieces play before feature films.



SNAIL TRAIL

(d. Phillipp Artus, Germany, 2012, 3m)
The exponential spiral.

3 Precedes ALL IS LOST



DRUNKEN THAN A SKUNK*

(d. Bill Plympton, U.S., 2013, 3m) It's five o'clock somewhere.

9 Precedes NEBRASKA



NORMAN

(d. Robbe Vervaeke, Belgium, 2012, 10m) Loneliness. Moment by moment, stroke by stroke.

15 Precedes TIM'S VERMEER



DOUBLE FIKRET

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

19 Precedes FIFI HOWLS FROM HAPPINESS



ANINGAAQ*

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

21 Precedes TRACKS



LA VIANDE+L'AMOUR

(d. Johanna Rubin, Sweden, 2011, 1m) Meat plus love equals... this.

22 Precedes UNDER THE SKIN



GUMSHOE*

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

28 Precedes PALO ALTO



THREE, TWO*

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

32 Precedes STARRED UP



CHEMIN FAISANT

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

35 Precedes BEFORE THE WINTER CHILL



SWIMMER

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

36 Precedes IDA



GET A HORSE!*

(d. Lauren MacMullan, U.S., 2013, 7m) The return of the world's favorite cartoon mouse.

37 Precedes GRAVITY

*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 Cinopolis, 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 Cinopolis 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 Cinopolis 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).

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. Laminated Qs are distributed at each venue to better control entry and determine as quickly as possible when a show is expected to sell out. Only one Q per person present will be issued. Holders of Qs are not guaranteed entry. 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 W reservation, 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 (Acme's excepted), who are advised to secure one for the show they plan on attending. Any available seats after all passholders have been seated will be sold at \$25 each. Passholders should plan on allowing no less than 30 minutes travel time from the base of the gondola to ensure entry into Chuck Jones' Cinema.

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

Schedule Information

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

P | Palm [650 seats]

G | Galaxy [500 seats]

C | Chuck Jones' Cinema [500 seats]

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

Key

40 | Show

d | Talking Heads

★ | Festivity

Ⓢ | Free Show

Q & A | Discussion follows the screening

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

	Palm	Galaxy	Chuck Jones' Cinema	The Werner Herzog	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	Elks Park & Elsewhere
2	18a Burning Bush: Part 1 1:30PM-3PM								
3	18b								
4	Burning Bush: Parts 2 & 3								
5			46 Sadourni's Butterflies	3 All Is Lost					b Opening Night Feed on Colorado Avenue
6							25 The Lunch-box		
7	2 A Tribute to Robert Redford	6 Inside Llewyn Davis	19 Fifi Howls from Happiness	1 Aguirre: The Wrath of God	15 Tim's Vermeer	32 Starred Up	29 La Maison de la Radio		
8		Q & A				Q & A	A Locations: Rusty James		
9	28 Palo Alto		9 Nebraska		13 The Unknown Known	7 Galapagos Affair: Satan Came to Eden	33 Gloria	41 Guest Director: Michael Ondaatje	Rumble Fish
10		10 Blue Is the Warmest Color							
11									
12	22 Under the Skin		30 Death Row						
1									




Schedule

Friday, August 30

	Palm	Galaxy	Chuck Jones' Cinema	The Werner Herzog	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	Elks Park & Elsewhere
8									
9	9 Nebraska	16 The Past	2 A Tribute to Robert Redford	28 Palo Alto	32 Starred Up	19 Fifi Howls from Happiness	45 Out of Love + Una Chanza Mas	40 Guest Director: Phillip Lopate	11:00 DeLillo signing, Brigadoon
10						Q & A	Q & A		11:30 Panh signing, Brigadoon
11	Q & A	Q & A	15 Tim's Vermeer	10 Blue Is the Warmest Color		Q & A	Q & A	18a Burning Bush: Part 1	a Survival Tactics
N	4 Pierre Rissient Carte Blanche								
1		14 Labor Day	33 Gloria		7 Galapagos Affair: Satan Came to Eden	30 Death Row	35 Before the Winter Chill	36 Ida	d Dern/ Maltin
2		Q & A		Q & A	Q & A				
3	3 All Is Lost								
4		6 Inside Llewyn Davis	35 Before the Winter Chill	15 Tim's Vermeer	C Natan w/Panel Discussion	13 The Unknown Known	TBA	18b Burning Bush: Parts 2 & 3	
5	Q & A								
6									e Thomson/ Penn/ Teller/ Ziegler/ Jenison
7	5 A Tribute To T Bone Burnett and the Coen Bros			TBA		46 Sadourni's Butterflies	TBA	Q & A	Story Night 9 PM at Brigadoon
8		TBA	22 Under the Skin		38 Guest Director: Don DeLillo	Q & A	Q & A	11 The Missing Picture	3 All Is Lost
9			Q & A						
10	14 Labor Day		10 Blue Is the Warmest Color	7 Galapagos Affair: Satan Came to Eden	16 The Past	TBA	29 La Maison de la Radio	TBA	
11		TBA							
12	19 Fifi Howls from Happiness								
1									

Schedule

Saturday, August 31

40 | Show  | Talking Heads
 | Festivity  | Free Show

Schedule

Sunday, September 1

	Palm	Galaxy	Chuck Jones' Cinema	The Werner Herzog	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	Elks Park & Elsewhere		Palm	Galaxy	Chuck Jones' Cinema	The Werner Herzog	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	Elks Park & Elsewhere
8										8									
9	TBA		5 A Tribute To T Bone Burnett and the Coen Bros	3 All Is Lost	23 Slow Food Story	47 Student Prints	33 Gloria	29 La Maison de la Radio	10:30 Davidson signing, Brigadoon	9	E Jodorowsky's Dune	21 Tracks	12 A Tribute to Mohammad Rasoulof	8 Invisible Woman	27 Bethlehem	25 The Lunch-box	36 Ida	7 Galapagos Affair: Satan Came to Eden	11:00 Maynard signing, Brigadoon
10		22 Under the Skin			Special Seminar: Alice & Friends	Q & A	Q & A	Q & A	f Reitman/Maynard/Foundas	10		Q & A			Q & A	Q & A			
11			6 Inside Llewyn Davis	TBA					b Moving Pictures	11	TBA			S Behind the Scenes with Get a Horse!					h Dyer/Ondarjz/Fiennes
N	31 A Simple Case									N			S 43						c Extreme Performance
1		28 Palo Alto		24 Le Joli Mai	22 Under the Skin	32 Starred Up	11 The Missing Picture	TBA		1		TBA	25 Guest Director: Salman Rushdie	25 The Lunch-box	TBA	10 Blue Is the Warmest Color	18a Burning Bush: Part 1	47 Student Prints	
2	35 Before the Winter Chill			Q & A		Q & A			3:15 Thomson signing, Brigadoon	2							Q & A		
3	Q & A				30 Death Row	33 Gloria	45 Out of Love + Una Chanza Mas	27 Bethlehem	36 Ida	3	TBA		8 Invisible Woman	13 The Unknown Known	44 Calling Cards		27 Bethlehem	TBA	i Cuarón/Cuarón
4		8 Invisible Woman			Q & A		Q & A			4		S 26			Q & A	TBA			
5	14 Labor Day	Q & A		16 The Past						5			He Who Gets Slapped						
6					37 Gravity	12 A Tribute to Mohammad Rasoulof	11 The Missing Picture	TBA	34 Poison	6	16 The Past		13 The Unknown Known	9 Nebraska	B Dior and I		18b Burning Bush: Parts 2 & 3	42 Guest Director: B. Ruby Rich	j Linda Jones Clough in CIC Lounge
7	TBA	37 Gravity	TBA			Q & A	Q & A			7		Q & A			Q & A	TBA			
8										8			TBA						S 21
9							25 The Lunch-box	TBA	17 Death Rides a Horse	9	TBA		TBA	37 Gravity	TBA	TBA	TBA	Q & A	Tracks
10		9 Nebraska		21 Tracks	39 Guest Director: Buck Henry					10		37 Gravity							
11			TBA							11				Q & A					
12	32 Starred Up									12	21 Tracks		28 Palo Alto						
1										1									

Schedule

Monday, September 2

40 | Show d | Talking Heads
★ | Festivity S | Free Show

	Palm	Galaxy	Chuck Jones' Cinema	The Werner Herzog	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	Elks Park & Elsewhere
8									
9	TBA	35 Before the Winter Chill	14 Labor Day		20 Portrait of Jennie	44 Calling Cards	12b Manuscripts Don't Burn	TBA	
10				TBA		Q & A			K Kachiche/Seydoux/Exarchopoulos/MacCabe
11						★ Labor Day Picnic in Town Park			
N		TBAs		TBAs	TBAs				
1	8 Invisible Woman								
2		TBA				TBAs	TBAs		
3									
4	TBAs								
5								TBA	
6									
7									
8									
9									TBA
10									

The Rules

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

Backlot Schedule

Thursday, August 30 – Monday, September 2

	Thursday	Friday	Saturday	Sunday	Monday
8					
9		S K Road Movie: A Portrait of John Adams	S L A Story of Children and Film	S H Musidora: The Tenth Muse	S B Dior and I
10		S D Here Be Dragons	Q & A	Q & A	Q & A
11		Q & A	C Natan	F Milius	Q & A
N			Q & A	Q & A	
1		S G Multiple Visions, The Crazy Machine	Q & A	S I Particle Fever	S J Remembrance
2	S L A Story of Children and Film	Q & A	S E Jodorowsky's Dune	Q & A	
3	Q & A	H Musidora: The Tenth Muse	Q & A	K Road Movie: A Portrait of John Adams	TBA
4	S J Remembrance	Q & A	A Locations: Looking for Rusty James	D Here Be Dragons	TBA
5		F Milius	Q & A	Q & A	TBA
6	S B Dior and I	Q & A	G Multiple Visions, The Crazy Machine	A Locations: Looking for Rusty James	TBA
7	Q & A	E Jodorowsky's Dune	Q & A	Q & A	
8	S C Natan	Q & A	I Particle Fever	TBA	
9	Q & A		Q & A		
10					
11					
12					
1					

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 - 6 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.

Filmmakers of Tomorrow

Sponsored by Américas Film Conservancy

S/Sun 4PM Q & A - N/Mon 9AM Q & A

44

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.



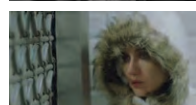
THE DATE (d. Jenni Toivoniemi, Finland, 2012, 8m)

Tino hosts a date for Diablo.



Open City: KIDS* (d. A.V. Rockwell, U.S., 2013, 4m)

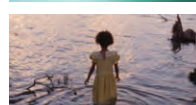
From the mouths of babes.



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

Filmmakers of Tomorrow

Sponsored by Américas Film Conservancy

Two programs of films by exceptionally promising artists.

GREAT EXPECTATIONS

M/Fri 9:15AM Q & A - N/Sat 3:45PM Q & A

45 Out of Love + Una Chanza Más

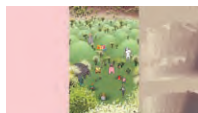


These two thoughtful essays, connected by love and work, reveal the processes of becoming a grown-up. Battiste Fenwick's *UNA CHANZA MÁS* (U.S., 2013, 52m), edited by Esther Julie-Anne, unfolds as a redemption tale. An L.A. gangbanger, upon being released from prison, trains to become a firefighter. 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

C/Thu 4:45PM - N/Fri 6:30PM Q & A

46 Sadourni's Butterflies



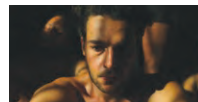
The trippy *X-VERT* (d. Ethan Clarke, U.S., 2013, 2m) turns animation on its head, and *SUBSCONCIOUS PASSWORD* (d. Chris Landreth, Canada, 2013, 11m) is the award-winning tale of mind games by an Oscar-winning master. As the tragicomic fairy tale *SADOURNI'S BUTTERFLIES* (Argentina, 2013, 94m) opens, 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 Darío Nardi employs the aesthetics of silent-film melodrama, à 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, Darío Nardi*

Filmmakers of Tomorrow

N/Sat 9AM Q & A - L/Sun 1:30PM Q & A

47 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?



SKIN* (d. Jordana Spiro, Columbia University, U.S., 2012, 13m) A girl, a boy, and her dog.



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*

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.

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.

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

A Locations: Looking for Rusty James



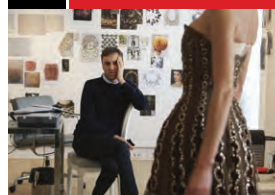
Francis Ford Coppola's *RUMBLE FISH* failed miserably upon its U.S. release, an experiment that was met with confusion and even derision. But some viewers appreciated and even worshipped it ... including teenagers and young people in Chile, Uruguay and Argentina. *LOCATIONS* is a love letter to the film 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/Thu 6:15PM **Q&A** - S/Sun 6:45PM **Q&A** - B/Mon 9:15AM **Q&A**

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

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.

B/Fri 10:30AM Q&A - B/Sun 5PM Q&A

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*

B/Fri 8PM - B/Sat 1:45PM - P/Sun 9AM

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 Dalí, Pink Floyd and others signing on to help, it probably would have been. -GM (U.S./France, 2013, 87m)

B/Fri 5:30 PM Q&A - B/Sun 11 AM Q&A

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, Kathleen 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*

B/Fri 1PM Q&A - B/Sat 6:15PM Q&A

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 Iturbé'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

B/Fri 3:15 PM Q&A - B/Sun 9AM Q&A

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*

B/Sat 8:30PM Q&A - B/Sun 1:15PM Q&A

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

B/Thu 4:30PM - B/Mon 1PM

J Remembrance—A Small Movie About Oul 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 supplanted 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*

B/Fri 9AM - B/Sun 3:30PM

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*

B/Thu 2PM Q & A - B/Sat 9AM Q & A

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*

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 9pm

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.*



★ 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

Hop 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.



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.

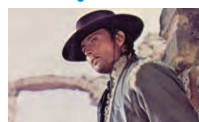
Friday



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 ultraviolent, 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.

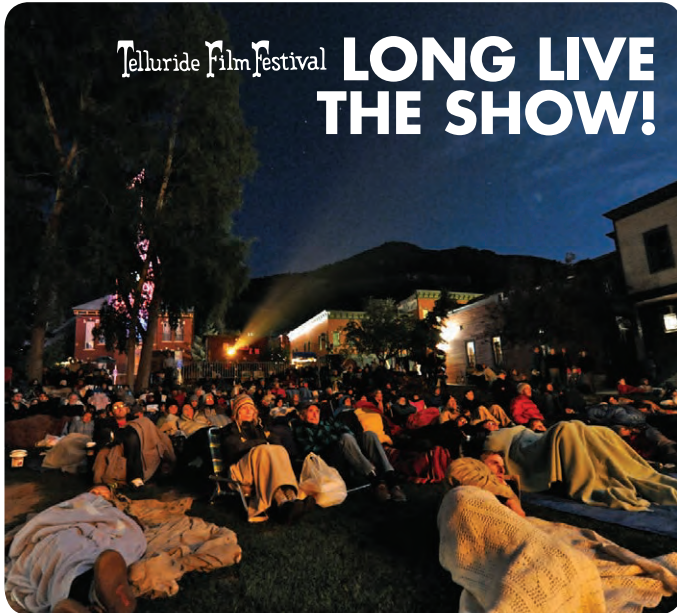
DAILY PRIZES: Decorate your home with a beautiful hand-woven rug from **Azadi Fine Rugs**. This stunning Gashgai/Qashgai Persian rug is said to be the most famous of all of the Persian tribal weavings, combining motifs of family, spirituality and gratitude. Or cruise home on a bike from **Pure Fix Cycles**. 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	Keller Doss
Eric Bunderson	Tom and Kim Schwartz
Ken and Julie Burns	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



HQ

The Calculator: Sally Meeks **Coverage:** Fiona Armour, Paige Azaraksh, Jessica Barker, Jannette Bivona, Jeff Capps, French Clements, Nancy Copeland, Ali Giordana, Ayesha Janmohammed, Tien-Tien Jong, Katherine Kilkenny, Trevor Kwong, George Larkin, Jonathan Marlow, Bill Pence, Rob Richert, Meika Rouda, Danielle Schmidt

Emergency Management: Dave Hutchinson, Marc McDonald

Pass Design & Production: Cube Services, Inc **RFID System:** Intellitix

Poster Bitch & Word Parser: Kate Sibley **Show Welcome Advance Team Head:**

Esther White **SWAT Crew:** Nancy Craft, Marcia Greene, Joel Kaufman, David Kuntz, Jim Lincoln, Sue Lincoln, Michelle Maughn, Stacey Plunkett

Programming Consultant: Sarah Steinberg Heller

Short Film Coordinator & TBAs: Jesse Dubus

SuperStar: Jack Brailsford

TeamStars: Mary Beth Mueller

Festival Poster Flags: Janet Behrens Siebert (1-32); Mettje Swift, Banner Art Studio (33-40)

Communications: 3rd St R & D Production Services, Greg Carttar (Mother), Char Harner (Mother Superior), Mike Hodges

Operations Support: Project Assistants: April Bindock, Amy Palamar

Receptionists: Jody Arthur, Samantha Falewee

Festival Box Office Crew: Muffy Deslaurier, Amy Low Estey, Jennifer Winter.

COMMUNICATIONS & MEDIA

Media Manager: Justin Bradshaw

Press Crew: Kean Bauman, Vivien Killilea, Richard Parkin

Photographers: Ralph Barnie, Pamela Gentile, Ingrid Lundahl, Kevin Van Rensselaer

Video Crew: Jeanne Applegate, Chris Bagley, Jacob Clinton, Joe Garrity, Kimberly Shively

Website: Turing

Mobile App: Peter Nies and Dave Wells, Fat Fractal

DEVELOPMENT

Development Consultant: Elizabeth Temple **Development Assistant:** Grace Carroll **Legacy Consultant:** Greg Lassonde **Mayor of Brigadoon & Sponsorship**

Operations Manager: Bob O'Brien **Brigadoon Production:** L Brady Richards

Brigadoon Assistant Manager: Rebecca Kraut **Development Aids:** Kate Lyman

Shipping Staff: George Christensen, Janina Ciezadlo, Casey Kesler, Jack

Sherman, Molly Smith **FILMLab Coordinator:** Christine Ronan

EDUCATION

Assistant Dean & Telluride Education Programmer: Erika Moss Gordon

Symposium Coordinator: Austin Sipes **SHOW Shorts Coordinator:** Filip

Celander **Student Symposium Faculty:** Howie Movshovitz, Linda Williams **City**

Lights Faculty: Lynn Gershman, Ara Osterweil **Education Videographers:** Brad

Bischoff, Sean J S Jourdan, Christoph Rainer, Miguel Silveira **Education Services**

Coordinator: Zoe Movshovitz **Education Services Staff:** Greg Nemer, Robert Rex

Alumni Coordinator: Michael Rodriguez **Student Travel Wizard:** Bill Kelly

EVENTS

Event Assistant: Kerry Bolger **Event Coordinators:** Patti Duax, Mark Gudmens,

Erika Henschel **Bar Managers:** John Albertson, Craig Colton **Dressers:** Head

Dresser: Thrax Felsenthal **Dressers:** Megan Alldis, Emily Ballou, Ambrosia Brown,

Katie Lewandowski, Molly Radecki, Betsy Rowbottom **Event Staff:** Matthew

Anderson, Jane Applegate, Molly Babcock, Neal Babcock, Katie Emma Begly,

Anthony Betz, Charles Bowden, Virginia Bowden, Kathy-Jo Brodsky, Phillip

Brogdon, Valerie Bynum, Donald Campbell, Jenna Cichanski, Chris Coburn, Jack

Cummins, Bryna Cytrynbaum, Jennie Daley, Joseph DiPaolo, Amy Duran, Skip

Edwards, Vicki Eidsmo, Ellen Esrick, Jerry Esrick, Lyn Faulkner, Rube Felicelli,

Connie Fisher, Layna Fisher, Anastasia Foss, Gabriella Gesicki, Barbara Gross,

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 McArdle, Matthew McRee, Kristin Metheny, Kathy Metzger, Jon Mills, Rachael Montgomery, Hannah Neace, Clark Olson, Carla Ovando, Cara Pallone, Angela 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 Tripuraneni, Christine Tschinkel, Tina Whatcott, Keith Yoshida **Clubhouse:** **Clubhouse Supervisor:** Michael Goller **Crew Chiefs:** Amy Guy, John Kula **Chefs de Cuisine:** Adam Buzan, Karly Koster, Bob Morrison, Megan Oplinger, Brian Roedel, Spencer Wilcox **Prep Cooks:** Wayne Anderson, Liam Guy-Hamer, Luis Cancino III **Front of the House:** Ginger Bynum, Mary Paxton, Emily Pierson

HOSPITALITY at BRIGADOON

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

HOSTS

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

SHOWCorps

Divine Goddesses: Lindsey Campbell, Beth Kelly **Festival Supervisor:** Johnny Bulson **Queens De Bennie:** Jan DeLuca, Annemarie Jodlowski **Commandos:** Amy DeLuca, Linda Holt, Crystal Geise, John Kelly, Jon Kornbluh, Nancy Lee, Angela Mallard, Andrew Miller, JoAnn Weisel, Kailee Winslow

TRANSPORTATION & HOUSING

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 **Lighting Designer:** Jonathan Allen **Masons & Nugget Manager:** Amanda Baltzley **Palm & Le Pierre Manager:** Keith Brown **Rigging Coordinator:** Ian Manson **Rigging Manager:** Erik Cooper **Schlep Master:** Tim Territo **Shop Manager:** Doug Chisholm **Storage & Retrieval Manager:** Erin Klenow **Special Projects Consultant:** Meika Rouda

Assistant Managers:

CJC Assistant Manager: Aly Stosz **Concessions Assistant Manager:** Liam Hartigan **Galaxy Assistant Manager:** Lane Scarberry **Herzog Assistant Manager:** Shane Scott **IT Tech Assistant Managers:** Thanasis Kinias, Jamie Thompson **Palm & Le Pierre Assistant Manager:** Kyle Wavra **Shop Foreman:** Eric Nepsky **Storage & Retrieval Assistant Manager:** Nathan Dingley

Abel Gance/Galaxy Construction: Tellef Hervold **Artist/Set Builders:** Bruce Hooper, Mary Beth O'Connor, Avery Thatcher **Design Production:** Eli Burke-Simpson, Christianne Hedtke, Sidney McNab **Electrician "Sparks":** Phil Hayden **Graphic Lab Administrator:** Takara Tatum **Graphic Design Team:** David Byars, Dawn Davis, Trang Pham, Jacob Wascalus **IT Systems (computer Dog):** Joshua Sachs **IT Labor:** Dylan Brooks **Kiosk Programmer:** Seth Davidow **Labor:** Nick Kolachov, Joshua Landis-Spuur **Lighting Team:** Aaron Delman, Josie Kovash, Hayley Nenadal **Master Carpenter:** Allan McNab **Production Apprentices (Vespucci Dogs):** Fiona Armour, Nora Bernard, Cara Cirrincione, Bianca Darby-Matteoda, Jona Gerlach, Stephen Kelly, Charles Miller, Taylor Perry, Cameron Siemer, Hadley Smith, Logan Smith, Adam Wright **Riggers:** Jeff Downs, Alison Hughes, Joseph Lepp, Kevin Lindley, Jeff Norman, Todd Post, Tim Vierling **Schlep Chairs:** Joshua Daniel, David Steck **Schlep Crew:** Ehren W Borg, Ian Fallenius, Jesse Henderson Hope, Gregory Hope, Tim Nicholson, Jacob O'Brien **School Staff (Real):** Kurt Shugars **Set Dresser:** Mary Beth O'Connor **Skilled Labor:** Bill Lyons, Rodney Porsche, Bracken Raleigh **Wastemaster Master:** Kate Rennebohm **Wastemaster Crew:** Olivier Creurer, Patrick Dyar, Josh Rathmell, Ola Rennebohm, Tare Rennebohm, Heather Rennebohm, Bob Rennebohm, Diego Rodriguez **Production Breakfast:** Sara Chaffin, Kate Wadley **Cookie Baker:** Hanna Penberthy **Cookie Boy:** ? **Phantom:** Marcello Vespucci

TECH OPS

Carl Brenkert Society: Sam Chavez, Kurt Macfarlane, Clyde McKinney, Paul Pearson, Bobby Pinkston, Christopher Reyna, Marty Warren **Digital Projection:** William (Billy) Alahouzos, Chas Phillips, Curt Rousse **Sound Tech:** DJ Babb **Film Manager:** Chris Robinson **Assistant:** Luke Hamel **Film Inspection: Chief:** Paul Burt **Inspectors:** Diana Caldwell, Pamela Chandran, Zachary Hall, Steve Marsh, John Passmore **Film Traffic: Chief:** Tracy Harvey **Staff:** Katie Davis, Jeremy Freund, Lars Harvey, Chris Saxe, James Wilson **Subtitle Operators:** Jacob Clinton, Tamara Falicov **Tech Support Staff:** Deborah Cutler **Theatre PA and Sound:** Dean Rolley, Scott Doser, Stephen Steigman

THEATRE OPERATIONS

Associate MOTO: Gary Tucker **MOTO Assistant:** Jennifer Griggs **Orchestra Wrangler:** Dave Hutchinson **Box Office Management: Chief:** Karla Brown **Staff:** Lynne Beck, George Forth, Becky Leon, Mark Westman, Teresa Westman **Box Office Coordinator:** Natasha Hoover **Concessions Manager:** Jackie Arguelles **Assistant Manager:** Bonnie Mackay **Delivery:** Dan Hanley, Adam Mosier, Meg Ocampo **Warehouse:** Lene Anderson, Chuck Arguelles, Marissa Mattys, Chris McConnell, Jessie Rae McConnell **Kiosk Central:** Keaton Kail, Noah Hesse Roscoe

Ringmaster Wrangler: Jason Silverman **Ringmaster Auxiliary:** Kirk Ells, Josh Marston, Jim Pettegrew

ABEL GANCE OPEN AIR CINEMA

Manager: Lyndon Bray **Assistant:** Samuel Lyons **Ringmaster:** Seth Berg **Staff:** Sherry Brieske, Adam Conner, Michael Gruneich, Jennifer Knopp, Ross Vedder **Chief Projectionist:** Bruce Mazen

THE BACK LOT

Manager: Roger Paul **Assistant:** Tom Treanor **Staff:** Camille Bertrand, Derrick Casto, Caleb Hammond, Andrew Holding, Camille Roth

CHUCK JONES' CINEMA

Manager: JD Brown **Assistants:** Ian Bald, Eric Bialas, Beth Krakower, Jeannie Stewart **Ringmaster:** Ashley Boling **Staff:** Camellia Cosgray, Carol Dix, Cathie Dyer, Lisa Eaton, Liz Fornango, Lily Grisafi, Bob Harner, Rose Lange, Ben Lopez, Dorana Lopez, Peter Lundeen, Barbara McAbee, Kaitlin Moyer, Sylvia Pennings, Sharon Sharp, Chloe Simmons, Sarah Thomas, Charles Webb, Kenneth Woehl **Chief Projectionist:** Bill Murphey **Projectionists:** Isaac Shermann, Chris Simpson, Kevan Smoliak **Concessions: Head:** David Cook, Marilyn Evans, Peter Lindeen **Staff:** Joni Marie Clemens, Anne Doody, Sheila Hennessy, Marcia Kawa, Janet Monroe, David Monroe, Linda Smith, Frank Smith, Marc Tull

CONVERSATIONS at the COURTHOUSE

Manager: Tom Goodman **Assistant:** Jackie Kennefick **Staff:** Sandy Dwight

GALAXY

Manager: Evan Golden **Assistants:** Jackson Burke, Hilary Hart, Catherine O'Brien, Stephanie Thomas-Phipps **Ringmaster:** Dan Zak **Staff:** LinaJean Armstrong, Mark Armstrong, Brenda Berliner, Ronald Borrego, Julie (Jules) Chalhoub, Nicholas Chang, Carol Connolly, Elizabeth Day, Ashley Deaton, Angela Dye, Meredith Fraser, Claudia Fucigna, Matthew Grobar, Martine Habib, Tien-Tien Jong, Andrew Kelly, Sam Krump-Johnson, Elle Long, Robert Mather, John Peterson, Wyatt Phipps, Lauren Schacher, Richard Thorpe, Jolana Vanek, David Wilcox **Chief Projectionist:** Jay Pregent **Projectionists:** Ren Long, Jeremy Spracklen, Emma Tomiak **Concessions: Outside: Head:** Don Chan **Assistants:** Tomas Jonsson, Matthew Kennington **Outside Staff:** Amy Allison, Linda Borof, Diann Correll, Lana Cotner, Jim Fleming, Jo Fleming, Melissa Kennington, Jennifer Randolph, Esther Riester, Mark Rizzo, Jack Wolinetz, Janet Wolinetz, Shelley Woll **Concessions Inside: Head:** Waydell Walker **Inside Assistants:** Jennifer Alpert, Ron Dryden **Inside Staff:** David Brankley, Justin Bychek, Jeremy Myers, Michael Pounds, Megan Valanidas

MASONS HALL CINEMA

Manager: Kimble Hobbs **Assistants:** Peter Goldie, Tyson Kubota, William Street, Jeff York **Ringmaster:** Jeff Middents **Staff:** Nancy Anderson, Gerry D'Amour, Angela Dadak, Ross Dukes, AJ Fox, Gary Guerriero, Jordan Hobbs, Carly Rose Moser, Patricia Pringle, Stephanie Shandera, Penn Street, Bill Thorness, Quang Tran **Chief Projectionist:** Alex Fountain **Projectionists:** Nate Balding, Chris Bredenberg, Kirk Futrell

NUGGET THEATRE

Manager: Bob Giovanelli **Assistants:** Andy Brodie, Valerie Child, Felix Snow **Ringmaster:** Pamela Chandran **Staff:** Evan Barale, Dylan Carnahan, Sue Heilbronner, Frank Hensen, Ruth Hensen, Stetson Hughes, Bill Kight, Uriah Lovelycolors, Barbara Macfarlane, Beth McCall, Barbara Newby, Joanny Rivera, Jennifer Tantzen **Chief Projectionist:** Luci Reeve **Projectionists:** Mathieu Chester, Joshua Deal, Layton Hebert **Concessions: Head:** Sandy McLaughlin **Assistant:** Irwin Witzel **Staff:** Nicole Boineau, Patti Childers

PALM

Manager: Mark Rollins **Assistants:** Krista Eulberg, Bailey Massey, Alex Perez, Justin Weihs **Ringmaster:** Leyla Steele **Staff:** Melissa Bassett, Jeremy Brown, Josh Burns, Jenn Durrett, Amy Fisher, Tim Fleming, Kristin Frost, Gina Groom, Samantha Herndon, Nancy Herrmann, Amber Human, Will Kaufman, Joanie Leckey, Caroline McKenzie, David Nepsky, June Nepsky, Bailey Orshan, George Pavlik, Vicki Phelps, Patricia Pitts, Eben Price, Daniel Rihn, Nancy Rios, Hilda Schmelling, David Strauss, Mark Wensel **Chief Projectionist:** Cherie Rivers **Projectionists:** Kate Bost, Jim Cassidy, Chris Rasmussen **Concessions: Head:** Nancy Murphy **Assistant:** CC Rocque **Staff:** Susan Dahl, Suzanne Dyer Wise, Nancy Landau, Alfredo Lopez, Alex Maenchen, Charlotte Pavlik, Jackie Rivers, Emily Rocque, Vin Rocque, Christopher Rowe, Stewart Seeligson **After The Film Festival Head:** Jarrett Arguelles **Staff:** Eve Melmon, Alline Sloan

LePIERRE

Manager: Jonathan Kaplan **Assistants:** Bianca Escobar, Danielle Pelletier **Ringmaster:** Doug Mobley **Staff:** Courtney Bell, Lindsay Burns, Kate Chamuris, Rachel Hroncich, Nan Kitchens, Jeffrey Koenigsberg, Susan Orshan, Adam Rottler, Brigitta Wagner **Chief Projectionist:** Erik Teevin **Projectionists:** Brian Graney, Patty L Lecht, John Snow **Concessions: Head:** Golan Ramras **Assistants:** Adam Hyman, Mark Buchsieb **Staff:** Ursula Acurio, Riley Arthur, Michael Dooley, Jock Fleming, Rose-Eva Forgues-Jenkins, Amy J Gavell, Brian Griffith, Katie Lain, Frank Martinez, Patrick Paige, James Taschek, Brian Tran, Mary Carol Wagner, Shirley Wicevich

SHERIDAN OPERA HOUSE

Manager: Ben Kerr **Assistants:** Rick Brook, Allison Mobley, Shine Pritchard **Ringmaster:** Rick Brook **Staff:** Robert Allen, Bo Bedford, Genne Boles, Jean Buckley, Elizabeth Ferber Reder, Jeff Giordano, George Jones, Judi Kiernan, Valerie Krantz-Burge, Kelly O'Neil, Peg Redford, Jamie Ross, Sharon Swab, Kiersten Taylor, Nelli Toth, Amanda VanderTuig, Katherine Warren, Michelle Weston **Chief Projectionist:** Kevyn Fairchild **Projectionists:** Magic Brennan, Terry Fernald, Matthew Polman **Concessions: Head:** Judy Lamare **Assistant:** Caryn Sanchez **Staff:** Max Holm, Mai "Mijoe" Sahiouni, Courtney Rynd

THE WERNER HERZOG THEATRE

Manager: Katie Trainor **Assistants:** Clay Farland, Tondeleyo Gonzalez, Bob Greenberg, Alexis McNaughton **Ringmaster:** Barry Jenkins **Staff:** Corey Buckley, Dick Carter, Juanita Chen, Francine Cogen, Peter Cogen, Christina De Barros, Bob Garber, Trish Hawkins, Saul Hopper, Janine Kowack, Alex Langstaff, JJ Levy, Ali Lillehei, Adam Lipman, Dillon Magrann-Wells, Emma Myers, Josh Oxenhandler, Mary Ann Quindlen, Christoph Rainer, Dana Richardson, Julie Richardson, Adrian Rothschild, Cheryl Schmidt, Emily Shurtz, Sarah Stockdale, Melissa Swearngin, Phil Swearngin, Russell Wilder, Tammy Williams **Chief Projectionist:** Ryan Gardner Smith **Projectionists:** Greg Babush, Aaron Ridenour, Cody Weigel **Concessions: Head Inside:** Bonnie MacKay **Assistants:** Lucas Celler, Emily Light **Head Outside:** Jim Berkowitz **Assistants:** Danger Charles, Kara Tatone **Staff:** Anya Backlund, Aaron Brian, Robin Charles, Lana Cotner, Robert Eastman, John Fleming, Sarah Haas, Brianne Jacobsen, Danielle Jenkins, Kathleen Joyce, Catherine O'Rourke, Rachel Oftedahl, Becky Pagan, Ben Post, Scott Poston, Jennifer Randolph, Briana Rowe, Flora Scott, Emily Searles, John White

Sponsors

Sponsors



Patron Brunch



Palm



Chuck Jones' Cinema



Student Symposium



Storytelling Night



General Support



Galaxy & Werner Herzog Theatre



Noon Seminars



Private Aviation Partner



Labor Day Picnic



Conversation Series



Worldwide Hospitality Partner



Filmmakers of Tomorrow



Hospitality Partner



Festival Wine



General Support



Filmmakers Reception



Festival Product



"The Sound of Telluride"



Hospitality Partner



Festival Product



POS System



Hospitality Partner



Media Partner



Nugget Theater



Technical Services

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

GENERAL SUPPORT

Canon



FILM INDEPENDENT

NEC

NOVO
COFFEE



TIME WARNER CABLE
Business Class

FESTIVAL PRODUCTS & SERVICES



Chopin
MODA

DEADLINE.com

enza
PROSECCO



Parrot



Applegate Natural & Organic Meat
Chocolove
The Criterion Collection
DOGSWELL®
Facets Multi-Media
FedEx
Fig + Yarrow
FotoKem
Fusionbrands
govino
Happy Tiffin
KIND Healthy Snacks
Late July Snacks

Le Creuset
Library of Flowers
Lomography
Luana Naturals
Microsoft
Newman's Own Organics
Oogie's Snacks LLC
Pangea Media Productions, LLC
Pure Fix Cycles
RADIUS
Sahale Snacks
Sequence STILL MOTION
Sprinkles Cupcakes

Stephanie Johnson
Talent
Talus Wind Ranch NM
Tata Harper Skincare
TCHO
Telluride Daily Planet
Telluride Style
The Watch
Torie & Howard LLC
VER Rentals
Verterra
Victorinox Swiss Army
ZAP Zoetrope Aubry Productions, San Francisco

TELLURIDE BUSINESS FRIENDS



AUBERGE RESIDENCES
TELLURIDE, COLORADO



Azadi Fine Rugs
Frontier Airlines
Gray Head

Fletcher & Liz McCusker
Telluride Chamber of Commerce
Mountain Living Magazine

Alpine Bank of Telluride
Clark's Market

Timberline Ace Hardware

CashmereRED
Colorado Yurt Company
La Praz

lumiere telluride
Mountain Tails
Two Skirts

Market at Mountain Village
Ridgway Mountain Market

Ski Butlers Telluride
Target Montrose

LODGING PARTNERS

Camels Garden
Ice House

Inn at Lost Creek
River Club

CATERERS

221 South Oak
Chef Mike Algna
La Cocina De Luz
Chef Eliza Gavin
Chef Chad Glidewell

Chef Michael Goller
Chef Sutheshnie Govindsamy
Chef Carly Kunselman
Chef Ross Martin

New Sheridan Chop House
Pescado
Chef Brady Pitt
Chef Lucas Price
there



Anonymous

Adam & Diane Max

Ron & Joyce Allred

Jay Morton & Mike Phillips

Harmon & Joanne Brown

The Myerson Family

Kevin & Mary Grace Burke

Mark & Alison Pincus

Ken & Julie Burns

Charles & Jessie Price

Barry & Paula Downing

Elizabeth Redleaf

The Fairholme Foundation

Tom & Kim Schwartz

Charles Goodman

Prabha & Anita Sinha

The Grace Trust

Joseph & Diane Steinberg

Chad Graff & Joann
Falkenburg

Mark & Tammy Strome

George & Pam Hamel

Patricia Sullivan

Ken & Karen Heithoff

Richard & Ann Teerlink

Peter & Heidi Knez

Dr. Steven & Melissa Traub

Vincent & Anne Mai

Ward Veale

JoAnn & John Weisel

MAJOR SUPPORTERS

The Burns Family

George & Pam
Hamel

Jeffrey Keil &
Danielle Pinet

Tribute

Education

The Backlot

Ralph & Ricky
Lauren

Leucadia National
Corporation

Bill & Michelle
Pohlad

Abel Gance
Open Air Cinema

General Support

General Support

Elizabeth
Redleaf

Bobby & Polly
Stein

**Film Sponsorship
& General Support**

General Support

WERNER HERZOG THEATRE DONORS

Anonymous	Keller Doss
Anonymus Show Ring Donor	Garrett Gruener & Amy Slater
Anonymous	Louise Jamail
Anonymous	The Myerson Family
Anonymous – In Honor of	Prospect Creek Foundation
Roger Ebert	Guy & Jeanine Saperstein
Boettcher Foundation	Jay & Nancy Wilkinson

BENEFACTORS

Banky Larocque Foundation	Michael Fitzgerald
Bruce & Martha Atwater	Mort & Amy Friedkin
Peter Becker	Warren & Becky Gottsegen
Carol Bobo	Andrew W. Marlowe & Terri E. Miller
Peter & Linda Bynoe	James & Laura Maslon
Keller Doss	Casey & Megan McManemin
Roger & Chaz Ebert Foundation	Nicholas Palevsky
The Reilly Family	John Steel & Bunny Freidus

CONTRIBUTORS

Sid & Nancy Ganis	Joe Tarabino
Jim & Kay Park	Jack Zoller
Alexander Payne	

DONORS

Peggy Curran	Maxine Rosston
Lucasfilm Foundation	Shelton g. Stanfill
Charles Goodman	

FRIENDS

Eric Bunderson	Denise Kasell
Paul Coleman	Jay & Rebecca Markley
Benjamin & Elizabeth Crane	William Merritt
Tom Desmond	Nancy Pitt
Jennifer Flynn	Suzie Reid
Michael Freedman	Leslie Roach
Georgiana Gibson	Fred & Claudia Schwab
Trudye Grunert	William Walker
Ruth Hayler	Jennifer Warren
James Hemphill	

LEGACY CIRCLE MEMBERS

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

Richard Abernethy, Susan Frye Abernethy, Anita Abramowitz, Marc Abramowitz, Dennis Adamovich, Steven Addis, Buffy Afendakis, Michael Afendakis, Judith Anderson, Bill Apfelbaum, Bonnie Apfelbaum, Allan Arkush, Bonnie Arnold, Kristine Ashe, Joshua Astrachan, Bruce Atwater, Martha Atwater, Colin Bailey, Ed Barlow, Bob Bassett, Dale Berger, Max Berger, Marc Berman, Sharen Berman, Stephen E. Binder, Margaret Black, Christopher Bonovitz, Erik F. Bonovitz, Jill Bonovitz, Sheldon M. Bonovitz, Dan Brabec, Esther Brabec, Marshall Brachman, Maggie Brennan, Alan Brown, Harmon Brown, Joanne Brown, Tim Buck, Mark Buell, Susie Tomkins Buell, Eric Bunderson, Diane Carson, Seth Chatfield, Jim Clough, Linda Jones Clough, Marty Cohen, Sharleen Cooper Cohen, Bud Colligan, Rebecca Colligan, Michelle Corselli, Jeff Corzine, Angus Deardoff, Sandra Deardoff, Becky Deupree, Alan Docter, Marcia Docter, Laura Donnelley, Beth Doty, Mark Doty, Jeffery Drope, Kathleen Dunn, Roger Durling, Kimberley Elting, Carla Emil, DeLaine Emmert, Mark Emmert, Shaari Ergas, Candy Ergen, Charlie Ergen, Joseph Evangelisti, Jodie Evans, Alicia Glekas Everett, Bunny Fayne, Steven Fayne, Charles Ferguson, Elena Ferrall, Patrick Ferrall, Ronaldo Foresti, Bunny Freidus, Michael French, Venus French, Debra Gershen, Bonnie Gibson, Frederick W. Green, Ellen Gregor, Jeff Gregor, Lisa Greissinger, Garrett Gruener, Paul Guilfoyle, George Gund V, Pilar Haile-Damato, Luke Hamel, Bill Haney, Susan Harmon, Dan Hartman, Bruce Heavin, Sue Heilbronner, Alexandra Helfrich, Ariel Heller, Caleb Heller, Susan Hepner, Martha Hinojosa-Nadler, Marsha Hitchcock, Leon Hogan, Linda Hogan, Susan Holdstein, Michael Isaacs, Susan Jason, Warren Jason, Christopher Jenkins, Jim Jordan, Bob Kalb, Jo-Ann Kalb, William F. Kay, Alice Kelikian, Donna Eplett Keller, Kathleen Kennedy, Shari Kerrigan, Aleen Keshishian, Bill Kinder, Jenny Kinder, Kathryn Kissam, Betty Klapper, David Klapper, Deborah Klein, Richard Klussman, Andrew Knez, Deb Knez, Jessica Knez, Don Kraitsik, Linda Krivkovich, Peter Krivkovich, Chris Kuelling, Sibyl Kuelling, Judy Ann Lang, David Larose, Margie LaRose, Lisa Larsen, Daniel Launspach, Camille LeBlanc, Bill Lee, Dale Leonudakis, Bebe Lerner, Susan Levine, Moses Libitzky, Susan Libitzky, Rose Lichter-Marck, Barbara Loveless, Brenda Mainer, Vinnie Malhotra, Norman Marck, Mort Marcus, Michael Marsh, Yvonne Marsh, Frank Marshall, Amy Martin, Erle Martin, Kristin Martin, Donna Mawer, Steve Mawer, Timothy McAndrew, Chet Mehta, Patricia Mellencamp, Michael Meucci, Cathy Meyer, Richie Meyer, Beth Miller, Helaine Miller, Mike Montgomery, V Montgomery, Karen Morales, Kenneth Morales, Isabella Moroni, Claire Morton, Catherine Moscahlaidis, Eric Moscahlaidis, Sheryl Mousely, Arthur J. Nagle, Lisa Nemeroff, Tammy Noth, Deborah Ortega, Kristy Patterson, Michael Patterson, Jane Patton, David Peck, Jan Peck, Jonathan Pellegrin, Connie Peterson, Joan Peterson, Jim Potter, Kathleen Potter, John Ptak, Margo Reese, Jennie Eplett Reilly, Grey Rembert, Burton Ritchie, Stephanie Ritchie, Edward Roach, Jeanette M. Roach, Winnie Roloson, Barbara Rominski, Cheryl Rosner, Jason Ross, Dean Rossi, Maxine Rosston, Andrew Roth, Gail Roth, Stacy Roy, Frank Ruggeri III, Lee Russo, Henry Samueli, Guy Saperstein, Jeanine Saperstein, Walter Scheidel, Isis Schlesinger, Jeff Schlesinger, John Schow, Wynnell Schrenk, Chandra Schwartz, Mark R Shapiro, Veronica Shapiro, Janell Shearer, Dave Shull, Peggy Siegal, Rich Silverstein, Betiana Simon, Eve Simon, Fred Simon, Todd Simon, Alan Singer, Joel Atlas Skirble, Amy Slater, Annette Smith, Douglas L. Smith, Paul Smith, Linda Sonntag, Paul Sparks, Mary Frances Stahler, Brigitte Stanfill, John Steel, Jim Steinback, Joanne Steinback, M. Carol Stevens, Jim Stowers, Michele Stowers, Katherine Stuart, Victoria Teerlink, Patty Toland, Adam Traub, Alice Traub, Samson Traub, Valerie Tripi, Michael Uytengsu, Rene Uzee, Alexis Van der Mije, Brenda Van der Mije, Caroline VanDuzer, Jeanne L. VanDuzer, William VanDuzer, Diego Veitia, Audrey Vera, Cris Wasiak, Brenda Watson, Diane Watson, Edward Watson, David Weber, Irene Weigel, Lynn Weigel, Lynda Weinman, Bob Wetzel, Kimberly Williams, Jennifer Wilson, Alan Wintermute, Amelia Wolff, Jean Wolff, Kari Wolff, Keith Wolff, Kevin Wolff, Lewis Wolff, Casey York.

THANK YOU

42West, Beth Aboulafia, Eric Abraham, Jeffrey Abramson, AGAT Films, Sandy Ako, Clare Albers, Kelley Alexander, Susan Allen, American Paper, American Zoetrope, Anchor Bay Entertainment, Geoff Andrew, Alane Anderson, APA Talent and Literary Agency, Linda Appel Lipsius, John Archer, Rachel Archibald, Bonnie Arnold, Arsenal, Art Management, Gina Asoudegan, Cillford W. Atkinson, Kim Aubry, Arianne Ayers, Paige Azaraksh, Ori Bader, Cameron Bailey, Marc Balgavy, Marie Balducchi, Roshanna Baron, The Barbara Hogenson Agency, Inc., Jeremy Barber, Michael Barker, Stephanie Bauman, BBC, Rita Beida, Gary Belske, Andrea Benveniste, Tom Bernard, Jessica Bernstein, Ivan Bertoux, John Beug, Daniel Bish, Denis Bisson, Alex Black, Jeff Blake, Livia Bloom, Oleg Bochkov, Margaret Bodde, Krista Boling, Adriene Bowles, Donald W. Bowman, Ky J. Boyd, Randy Boyd, Jack Brailsford, Rodrigo Brandao, Catherine Brassen-Jacobs, Jeanie Braun, Coleman Breland, British Film Institute, Kim Britt, Herb Brodsky, Jake Brodsky, Serge Bromberg, Cynthia Brown, Maryam Brown, Tom Bruchs, Robert Burns, Kelly Byke, Rob Byrne, CAA, Anush Cabraloff, Bruce Calvert, Luciana Caprara, Louise Caroline Castenskiold, Elle Carrière, Federica Carrion, Nicole Caruso, Julia Castillo-Dill, Cattleya Film and TV Production, Celluloid Dreams, Kristin Charbo, Florence Charmasson, Sabine Chemaly, Chris Chouinard, Jennifer Cibulka, Cinema Guild, Cinephil, Cinetic Media, Robin Clark, Tom Clark, Emily Clibourn, Linda Jones Clough, Anne Coco, Brian Coffey, Charles Cohen, Howard Cohen, Cohen Media, Linda Colangelo, Julie Cole, Adrienne Collatos, Megan Colligan, Jason Colton, Rick Compton, Consulat Général de France à San Francisco, Contemporary Films, Penny Cooper, Jeanne Cordova, Erika Cottrell, Noah Cowan, Brandee Cox, CPC Solutions, Creative Artists Agency, Creative Differences, Grover Crisp, Lauryn D'Angelo, Eric d'Arbeloff, Chris Dagget, Adam Danker-Feldman, Julia Danicic, Joe Dante, Chris Day, Rose DeMann, Judy DeMicco, Ann Denney, Christine Deorio, Michelle DePaepe, Craig Deslaurier, Desmet Collection, Esther Devos, Ashley Dillon, Angie DiMattia, Richard Donnelly, Linda Duchin, Dan Dwiggin, Michael Dwork, Mary Eckels, Eric Edwards, Zoë Elton, Jonathan Epstein, Gwen Evans, Eye Film Institute, Joe Facarian, Christian Falkenberg Husum, Alison Farber, George Feltenstein, Cathy Field, Film Comment, The Film Foundation, Film Society of Lincoln Center, Sarah Finklea, Fisher Klingenstein Films, Gillian Fox, Mark Fishkin, Debra Flemings, Catherine Flores, Focus Features, Justin Fox, Fox Searchlight Pictures, Sonia Freeman, Thierry Fremaux, French Cultural Services, Hans Friedrich, Frontier Airlines, Thomas Fry, Pablo Erice Garcia, Karina Gechtman-Harroch, Jess Gemple, Megan George, George Eastman House, Dina Germadnig, Jon Gerrans, Jean-Sebastien Giard, Steve Gilula, Paul Ginsburg Nancy Goldman, Cassandra Gomes, Gosfilmofond, Kathy Govier-Hirsch, Tim Grady, Claudia Gray, Samantha Greenwood, Barbora Greplova, Dan Guando, Wendy Guerrero, Sue Guldin, Harlan Gulko, Liz Gullett, Bette-Ann Gwathmey, Randy Haberkamp, May Hadaoung, Lynne Hale, Charlie Hallowell, Bart Halz, Madelyn Hammond, Amber Hancock, Piers Handling, Bronwen Hanna-Korpi, Harper Collins Publishing, Ellen Harrington, Harvard Film Archive, Karen Hassan, Natasha Hayes, John Hazelton, Peter Heller, Ray Hemenez, Kim Hendrickson, Eugene Hernandez, Werner Herzog, Ryan Hicks, Barry Hirsch, Lynn Hirshfield, Elizabeth Hodgson, Melissa Holloway, Michelle Hooper, Mishana Hosseinioun, Hotel Splendid Cannes, Houghton Mifflin Harcourt, Jan-Christopher Horak, Tania Hortsmann, Jonathan Howell, Marcus Hu, George Hubbard, Dawn Hudson, Jodi Hughs, Bob Hurwitz, Icarus Films, IFC Films, Benjamin Illos, Israel Film Fund, Rachida Izri, Janus Films/The Criterion Collection, Bob Jason, Sam Joly, Angela Johnson, Ellen Jones, Kathy Jones, Kaylan Jones, Kent Jones, Josefine Kals, Kim Kalyka, David Kampner, Mike Kaplan, Manny Kapranos, Craig Kausen, Donald R. Katz, Adam Keen, Mary Keene, Morgan Kellum, Carly Kennedy, Osnat Keren, Simon Kerr, Shereen Khan, Dorna Khazeni, Killer Films, Bill Kinder, Jonathan King, Vanessa Kirsch, Glenn Kiser, Kino Lorber, Shelly Klein, Jan Klingelhofer, Rich Klubeck, Taylor Knight, Amy Koch, Christina Kounelias, Edith Kramer, Amy M. Kreutzen, Sue Kroll, Dina Kuperstock, Oliver Kwon, Marleen Labiit, Christopher Lane, Patty Lawlor, Le Video San Francisco, Paul Leger, Wil Leggett, Jennifer Leightner, Dylan Leiner, Giovanni Lepori, Bebe Lerner, Samantha Leroy, Miles Levy, Emmanuel Libet, Eric Liknaitzky, Suzanne Lindbergh, Jeff Lipsky, Lobster Films, Richard Lorber, Jose Lopez, Los Angeles County Museum of Art, Lucasfilm, Ltd., Ashton Lynch, Mark Magidson, Ana Malbasic, Vanessa Manko, Greil Marcus, Alice Markowitz, Jonathan Marlow, Katie Marpe, Frank Marshall, Jolynn Martin, Katie Martin Kelly, Tara Martins, Debra Matt, Erica McCarthy, Genevieve McGillicuddy, Molly McGlynn, Michelle Meere, Varun Mehra, Chet Mehta, Mindy Mendelsohn, Margaret Menegoz, Becky Mertens, Cathy Meyer, Greg Meyer, Helen Meyer, John Meyer, Jonathan Miller, Mark Miller, Laurent Million, Adam Mizel, Marjaneh Moghimi, Ulrich Möller-Jørgensen, Arpad Molnar, Mona de Alva, Monadnock Paper Mills, Inc., Beth Moneyhan, Monique Montgomery, Gary Moore, Nastasya Morauw, Isabella Moroni, Moxie Firecracker Films, Cristina Mueller, Fredrick Munk, Anita Nadelson, Mona Nagai, National Film Board of Canada, Netherlands Filmmuseum, Daniele Neuhaerth, New Yorker Films, Angeline

Nicolai, Nonesuch Records, Samin Nosrat, Obsidian Ridge Wine Co., Nicholas O'Neill, Nick Ogiony, Julia Oh, Nora Orallo, Andrew Oran, Other Press, Jennifer Outler, Susan Oxtoby, Pacific Film Archive, Rene Paula, Gary Palmucci, Pangea, Paramount Pictures, Elaine Paterson, Robert Patrick, Susan Patricia, Julie Park, Park Circus, Ashleigh Parker, Alexander Payne, Sarah Pearce, Sara Pearson, Helen Peacock, Richard Peña, Joseph T. Perrulli, Theresa Peters, Jan C Peterson, Catherine Piot, Aurore Pinon, Pixar, Amanda Poiriroo, Michael Pollan, Tom Prassis, Rebecca Rand, Random House, Steve Ransohoff, Don Ranvaud, Paul Rassam, Noemi Rav, Rinaldo Rava, Rectangle Productions, Brett Resnick, Rialto Cinemas Cerrito, Nancy Richardson, Roadside Attractions, Noémie Robert, Caitlin Robertson, Michele Robertson, Nikki Robbins, Christine Ronan, Bernardo Rondeau, Rena Ronson, Antony Root, Josh Rosenbaum, Adriana Rotaru, Kimberly Roush, Judy Rousseau, Jessica Rovins, Gary Rubin, Jennifer Rutkowski, Shelley Sale, Alegria Salke, Staci Samuelson, Nancy Sanchez, San Francisco Silent Film Festival, San Rafael Smith Theatre, Charles M. Schayer and Company, Jason Sanders, Adriana Sandoval Peña, Adrien Sarre, Ronnee Sass, Dan Savoca, Zach Schau, Katriel Schory, Eve Schoukroun, Lauren Schwartz, Teri Schwartz, Martin Scorsese, Holly Scott, Lynne Segall, Delphine Selles, Cara Serio, Gina Sharp, Summer Shelton, David Shepard, Samantha N. Sheppard, Loneta Showell, Buffy Shutt, Rona Siegel, Gemaine Simiens, Matt Singer, ski.com, Skip Skinner, Adrian Smith, Molly Smith, Tim Smith, Victoria Smurro, Emily Snyder, Solstice Press, Sony Pictures Classics, Alan Somers, Artem Sopin, Paula Stachowski, Sarah Steinberg Heller, Lucki Stipetic, Jennifer Stott, Strand Releasing, Strategy PR Consulting, Josh Strauss, Lori Styler, Matthew Sussman, Rachel Sutherland, Keely Svacha, Sharon Swart, Cynthia Swartz, Charles Tabesh, Fumiko Takagi, Matt Talbot, Mary Tallungan, Chris Taylor, Kevin Taylor, Technicolor, The Weinstein Company, TF1, Andrea Thein, The Museum of Modern Art, Tricia Thompson, Pascale Thouzey, Rick Topper, Toronto International Film Festival, Katie Trainor, Scott Trepanier, Tricycle Wine Co., Jacqi Tully, Turing Studio, Twentieth Century Fox, UBO Europe, UCLA Film & Television Archive, Unifrance, Universal Pictures, United Talent Agency, Nancy Uley, Jessica Uzzan, Christine Vachon, Tulin Valerie, Ronit Vanderlinden, Agnes Varda, Ines Vasiljevic, Frank Vento, Richard Verney, Danielle Viau, Gina Wade, Jason Wald, Bart Walker, Walt Disney Animation Studios, Walt Disney Company, Jeanie Waner, Sofie Wanting Hassing, Amanda Warman, Warner Brothers, Warner Brothers Home Video, Haiyang Wang, Todd Weiner, Ryan Werner, West End Films, Kristin White, Wide Management, Christine Wilcock, Wild Bunch, Rebecca Wilder, Daniel Wilder-DeMicco, Zachary Wilder-DeMicco, Timothy Willms, Winette Winston, Christina Won, Kerri Wong, Kurt Woolner, Mark Wynns, Sarah Zamani, Bryan Zebarth, Farley Ziegler, Dan Zastrow, Mila Zuo.

AND IN TELLURIDE

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

Index by Page

Feature Films

Aguirre 3
All is Lost 5
Before the Winter Chill 22
Bethlehem 18
Big Lebowski, The 48
Blue Is the Warmest Color 9
Burning Bush 14
Death Rides a Horse 13
Death Row 20
Dior and I 41
Elephant 25
Fifi Howls from Happiness 14
Galapagos Affair, The 7
Gloria 21
Gravity 23
He Who Gets Slapped 18
Here Be Dragons 42
Ida 23
Inside Llewyn Davis 7
Irish Folk Furniture 44
Invisible Woman, The 8
Jetée, La 25
Jodorowsky's Dune 42
Labor Day 12
Le Joli Mai 17
Locations 41
Lunchbox, The 17
Mahanagar 26
Maison de la Radio, La 19
Manuscripts Don't Burn 11
Milius 42
Missing Picture, The 9
Multiple Visions 43
Musidora 43
Naked Childhood 25
Natan 41
Nebraska 8
One Way or Another 26
Out of Love 38
Palo Alto 19
Particle Fever 43
Past, The 13
Piece of the Action, A 5
Poison, La 22
Portrait of Jennie 15
Remembrance 44
Road Movie: John Adams 44
Rumble Fish 48
Sadourni's Butterflies 38
Simple Case, A 20
Slow Food Story 16
Starred Up 21
Story of Children and Film, A 44
Terminal Man 24
Tim's Vermeer 12
Tracks 15
Una Chanza Mas 38
Under the Skin 16
Unknown Known, The 11

Special programs and information

Alice & Friends 45
Backlot 41-44
B. Ruby Rich presents 26
Booksignings 46
Buck Henry presents 24
Calling Cards 37
City Lights Project 40
Conversations 45
Don DeLillo presents 24
Festivities 47
FilmLAB 39
Gathering Places 36
Get a Horse program 46

Great Expectations 38
Information 29
Michael Ondaatje presents 25
Phillip Lopate presents 25
Pierre Rissient: Carte Blanche 5
Punch Brothers 47
Raffle 49
Salman Rushdie presents 26
Schedules 30-35
Seminars 45
Showcase for Shorts 27
Special Medallion: Ramirez 28
Story Night 46
Student Prints 39
Student Symposium 40
Tribute to Burnett and the Coens 6
Tribute to Rasoulof, A 10
Tribute to Redford, A 4

Short Films

Anacos 37
Aningaaq 27
Boneshaker 37
Chemis Faisant 27
Corrugation of Dreams, The 42
Date, The 37
Double Fikret 27
Drunker than a Skunk 27
Event, The 37
Exit Room, The 39
Fitzcardboardaldo 44
Fugue, La 37
Get a Horse! 27
Gumshoe 27
Into the Silent Sea 39
Irish Folk Furniture 44
Jonah 37
La Morte Rouge 24
La Viande+L'Amour 27
Love Exists 25
Muscle Beach 5
My Name Is Your First Love 39
Nashorn Im Galopp 37
Norman 27
Open City: KIDS 37
Pionniere, La 43
Reporting on the Times 39
Reza Hassani 39
Six Letter Word 39
Skin 39
Snail Trail 27
Solitudes 37
Subconscious Password 38
Swimmer 27
Three, Two 27
Ways of Listening 41
X-Vert 38
Zapruder film 24

Telluride Film Festival

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

©2013 The National Film Preserve, Ltd.
800 Jones Street
Berkeley, CA 94710
Tel: 510.665.9494 Fax: 510.665.9589
www.telluridefilmfestival.org