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38th TELLURIDE FILM FESTIVAL

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Poster Artist

Maira Kalman

A recent monograph described Maira Kalman as “an inventory of imaginative genius,” and her 12 children’s books, *New Yorker* covers (including the famed NewYorkistan) and set designs for Mark Morris reveal the world in lovely, off-kilter and unforgettable ways. Her recent projects include an illustrated version of *The Elements of Style*, the on-line column *Principles of Uncertainty* (2006-07, also released in book form), *The Pursuit of Happiness* (2008-09, originally published in *The New York Times*), and a touring exhibit of her works.

Guest Director

Each year, Telluride’s Guest Director serves as a key collaborator in the Festival’s programming decisions.

Guest Director Program sponsored by the Academy of Motion Picture Arts & Sciences

Caetano Veloso

What if Bob Dylan was friendly and a great dancer? What if John Lennon was a world-class intellectual with an insatiable curiosity for Third World literature and a deep adoration for Hollywood cinema, as seen from the wrong end of the telescope? What if Stevie Wonder could see and he loved movies? Is it possible to imagine an artist whose coolness is so intoxicating, whose style is so spontaneous and immaculate, with a free imagination so charged with brazenness, heart-stopping defiance and heart-starting tenderness? An artist who, already by 1966, is both teenager and old master? Whose electrified sense of wellbeing and appetite for life itself could survive and defeat junta after junta? And whose joy and unrelenting, honest sadness allowed his generation to survive with him?

Caetano Veloso is a beautiful being so physically perfect and mentally dazzling, of pure feminine allure and masculine courage (or perhaps that’s feminine courage and masculine allure?), an aesthete without a shred of pretention and a rock star with impeccable, ultra-refined taste, a mover and maker in the world, a maker of movements, and a quiet, introspective witness, observer and library of secret testimony.

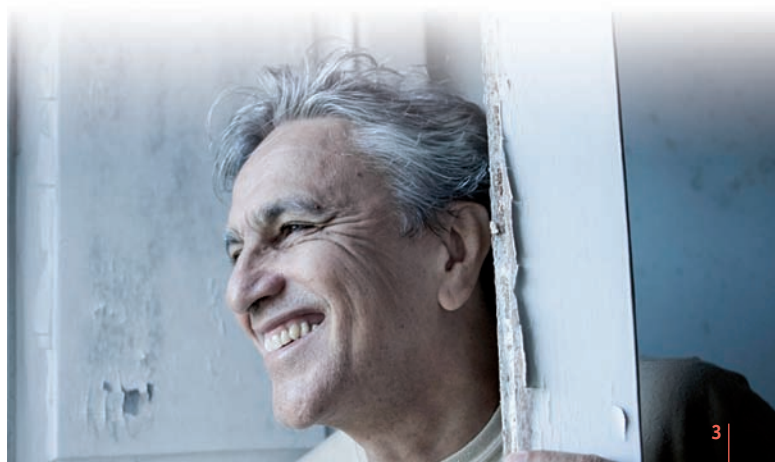
Caetano writes the best music for a sunny day at the beach, and the music you need to hear on the darkest day of your life, when you break up with someone you love. He writes music for the world we live in, and music that helped make that world happen. He also writes the music for the world that regrettably did not happen, but that, as you listen to him sing, still might.

His utopian melancholy is illuminated by a sensory thrill of sex, ideas, feelings and iridescent, floating-world dreams. Poet, performer, diplomat, essayist, sage and artist in the largest sense of the term, Caetano has given voice to a generation for several generations now.

In the early 1960s, Brazil gave the world the bossa nova, the art of confronting daily violence and brutality with sheer human vulnerability, of going up against steel and cement with the most fragile parts of ourselves. Caetano’s generation followed and created a soundtrack of elation as nonviolence, dance moves as acceptance, inclusivity and open-ended, moment by moment resolution. He made music that is irresistible as a resistance movement. His contributions to the history of music will outlive us all, but thankfully he is very much still present, still creative, still thoughtful, still surprising. He is one of the rare stars who also shines as a person. It is a pleasure to welcome him to Telluride.

—Peter Sellars

Caetano’s selections can be found on pages 22 and 23.



1a S/Fri 6:15 PM - C/Sat 11:45AM - 1b L/Sat 6:00 PM

1 A Tribute to Pierre Étaix



Made possible in part by a donation from Martin Muller

Paris-Match described him as “the French Buster Keaton.” Jerry Lewis considered him “one of the great forces” of movie comedy. He is an Oscar-winning director and a favored actor of Fellini, Bresson, Louis Malle and Otar Iosseliani. So why haven’t you heard of Pierre Étaix?

The answer (so mundane for such a magical figure!) is a bad contract, one that sent Étaix’s wondrously funny films into legal limbo for years. Fortunately, public pressure (in the form of a petition signed by Woody Allen, David Lynch and Jean-Luc Godard) and a glorious restoration effort are giving Étaix’s career the happy ending it requires. The six Étaix features and two shorts, nothing short of revelatory, deserve mention alongside the best works by Keaton, Chaplin and Tati.

After working as a draftsman and assistant director on Tati’s *MON ONCLE* (1958), Étaix (b. 1928) began directing with the award-winning shorts *RUPTURE* (1961) and *HAPPY ANNIVERSARY* (1962, Oscar for best short subject), in which a perennial traffic jam, doomed bouquets, contested parking spots and an impatient date collide in ever more delightful and absurd ways—it offers a Zen-like meditation on destiny and interconnectedness. Étaix’s hilarious debut feature *THE SUITOR* (1963), an international hit, observes a single man ineptly roaming Paris in search of love. (By film’s end, of course, he discovers it beneath his nose.)

A giant leap in ambition in cinematic expression and narrative scope, the masterwork *YOYO* (1965) follows as a bored millionaire falls for a circus performer, tours the countryside in a makeshift caravan, and raises a boy who becomes France’s greatest clown. Étaix summons the melancholy of Bergman (particularly the circus classic *SAWDUST AND TINSEL*), the social undercurrents of Chaplin, and Keaton’s joyous absurdity, as *YOYO*—the first clown epic—travels halfway through the 20th century.

Étaix continued directing through the 60s (continuing his career-long collaboration with the great writer Jean-Claude Carrière), collecting four shorts into *AS LONG AS YOU ARE HEALTHY* (1966), writing and starring in the romance *THE GREAT LOVE* (1969), and converting extensive documentary footage into *LAND OF MILK AND HONEY* (1970), an unblinking critique of the French on holiday that, poorly received, stalled Étaix’s career as a director (though he did direct the large-format film *I WRITE IN SPACE* in 1989). In 1974, with his wife Annie Fratellini, Étaix founded *École Nationale du Cirque*, which helped revitalize the art of circus and clowning throughout Europe.

As writer (he has published numerous books), illustrator, actor (he is featured in Aki Kaurismäki’s *LE HAVRE*, playing elsewhere in the festival), clown, filmmaker and visionary, Étaix is a deserving member of the comedic pantheon. It is an honor to introduce him and his films to Telluride’s audiences. —JS

1a A selection of clips, followed by the presentation of the Silver Medallion, an onstage interview with Annette Insdorf (Friday) and Paolo Cherchi Usai (Saturday), and *THE SUITOR* (France, 1963, 83m).

1b A screening of *YOYO* (France, 1970, 92m) and the Oscar-winning *HAPPY ANNIVERSARY* (France, 1962, 12m).

N/Sat 4:00 PM - S/Sun 9:00 AM - L/Sun 7:00 PM Q & A

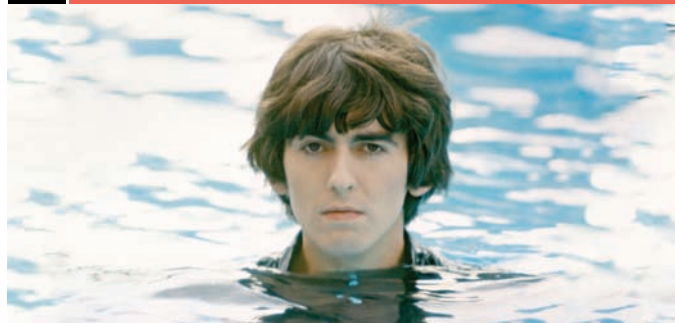
2 Le Havre



Max (André Wilms), an aging failure as an artist, lives a marginal yet serene life shining shoes, watched over by Arletty (Kati Outinen), his protective wife, and tolerated by the shopkeepers and bartenders in his working-class neighborhood. But Max’s sanguine perspective is tested when his wife becomes gravely ill and he accidentally becomes responsible for Idrissa (Blondin Miguel), a young illegal immigrant from Africa trying to reconnect with his mother. During the past 25 years, Aki Kaurismäki has combined detached, ascetic visual strategies, terse epigrammatic dialogue and an utterly distinctive melancholy-comedic tonality to create a cinema that is his and his alone. *LE HAVRE*, a splendid example of the Kaurismäki style, tells a hopeful tale of redemption streaked with paradoxical bleakness, with regulars Wilms and Outinen luminous and heartbreaking as the late-age romantic couple (and support by Festival tributee Pierre Étaix). —LG (Finland, 2011, 103m) Preceded by *RODEO* (d. Carroll Ballard, U.S., 1970, 20m). *In person:* André Wilms, Pierre Étaix, Carroll Ballard

P/Fri 6:00 PM Q & A - O/Sat 8:00 PM

3 Living in the Material World



Made possible by a donation from Ward Veale

The Beatles story, even in pieces, remains the best story pop music, or perhaps even modern culture as such, has to tell—which doesn’t mean just anyone can tell it. Not even Martin Scorsese’s shimmering 1978 concert film *THE LAST WALTZ* and his galvanic 2005 documentary *NO DIRECTION HOME: BOB DYLAN* are any real preparation for the grand scope, the depth of musical and emotional detail (never has Harrison’s music sounded so good or made so much sense), and the frank engagement with the whole trial of a single person’s life in Scorsese’s three-and-a-half hour portrayal of George Harrison. *MATERIAL* traces his boyhood in Liverpool, his life as a Beatle, his self-discovery inside and outside of the group, and his lifelong struggle to accept the material world and to transcend it. With Olivia Harrison, Paul McCartney, Ringo Starr, Astrid Kirchherr, Pattie Boyd, Eric Clapton and Klaus Voormann. —GM (U.S., 2011, 210m) *In person:* Margaret Bodde, Olivia Harrison, Scott Pascucci, Nigel Sinclair, David Tedeschi

P/Sat 8:30 AM Q&A - G/Sat 9:15 AM - P/Sun 5:45 PM - C/Mon Noon Q&A

4 The Descendants



In his first film since the Oscar-winning *SIDEWAYS*, writer-director Alexander Payne (Guest Festival Director, TFF 36) again proves himself a master of the kind of smart, sharp and surprisingly tender comedy that was once the signature of Billy Wilder and Jean Renoir. He follows Matt King (George Clooney), the heir of a prominent Hawaiian landowning family whose life is thrown for a loop when his wife is critically injured in a boating accident. Accustomed to being “the backup parent,” King suddenly finds himself center stage in the lives of his two young daughters (excellent newcomers Shailene Woodley and Amara Miller), while at the same time deciding the fate of a vast plot of unspoiled land his family has owned since the 1860s. Rooted in Clooney’s beautifully understated performance, Payne’s film is an uncommonly perceptive portrait of marriage, family and community, suffused with humor and tragedy, and wrapped in a warm human glow. –SF (U.S., 2011, 115m) *In person: Alexander Payne, George Clooney, Shailene Woodley*

P/Fri 2:30 PM - L/Sun 9:45 PM

5 The Turin Horse



On a January morning in 1889, the philosopher Friedrich Nietzsche reportedly walked out of his winter home in Turin and tearfully flung his arms around the neck of an exhausted carriage horse he saw being savagely whipped by its driver. SÁTÁNTANGÓ director Béla Tarr’s extraordinary film—winner of Best Director at this year’s Berlin Film Festival—picks up from there, depicting six days in the lives of the driver, his daughter and the horse, as an apocalyptic windstorm stirs the air outside their small farm house. Short on dialogue but long on ravishing black-and-white images that recall the silent classics of D.W. Griffith, Victor Sjöström and Carl Dreyer, this sublime meditation on everyday hardships and the human condition reconfirms Tarr—hailed as a visionary by the likes of Susan Sontag, Jim Jarmusch and Gus Van Sant—as one of the true masters of modern world cinema. Nietzsche would have loved it. Executive produced by Telluride’s Elizabeth Redleaf. –SF (Hungary, 2011, 146m) *In person: Elizabeth Redleaf.*

P/Sat 8:00 PM - P/Sun 9:30 AM

6 A Tribute to George Clooney



Made possible by a donation from The Burns Family

The pictures did get smaller, as Norma Desmond presaged. And yet somehow George Clooney, born at the tail end of Hollywood’s “Golden Age,” feels like a vital link to that bygone era, when movies were still synonymous with a certain kind of glamour and mystery, and when the most special effects were the stars themselves, looming in intoxicating close-up on very large screens.

He entered the world with a famous name, courtesy of his aunt Rosemary, but the young George grew up far from Tinseltown, moving between Kentucky and Ohio, where his father was a TV news anchor. As a child, he roamed the hallways of affiliate stations, eventually getting recruited as a cue-card holder—his first foray into live television production, a world he would later evoke in two excellent films as director, *CONFESSIONS OF A DANGEROUS MIND* (2002) and *GOOD NIGHT AND GOOD LUCK* (2005).

His early years as a struggling actor in L.A. were about as lean as they come, a litany of direct-to-video horror sequels, failed pilots and short-lived sitcoms (including one prophetically titled *E/R*). *ER* (sans backlash) changed all that virtually overnight: women swooned; men stormed barbershops demanding Dr. Doug Ross’s signature “Caesar” haircut. As for movies, it seems only fitting that, as Hollywood has overdosed on vampires and superheroes, Clooney began his career there—with *FROM DUSK TILL DAWN* (1996) and *BATMAN & ROBIN* (1997)—before quickly seeking out more human-scale material. Thus Steven Soderbergh’s *OUT OF SIGHT* (1998) seems a watershed—only a modest hit, but one that cemented Clooney’s image as a debonair rogue one step ahead of the next smartest guy in the room. It was also the start of a remarkable partnership with its director, a kindred spirit who manages to run the gamut from the extremes of art-house esoterica (*SOLARIS*, *THE GOOD GERMAN*) to the mainstream sweet spot of the *OCEAN’S* series.

No actor since Warren Beatty has intrigued us this much on screen and off—even if, in his choice of roles, Clooney more strongly recalls Gary Cooper and James Stewart, favoring flawed everymen and antiheroes who seem to be in total control until the moment they stumble. This is as true of the monomaniacal fishing boat captain in *THE PERFECT STORM* (2000) as it is of the “fixer” lawyer *MICHAEL CLAYTON* (2007) and the corporate hatchet man of *UP IN THE AIR* (2009). It is true, too, of his latest work, as a seemingly inviolable presidential candidate in *THE IDES OF MARCH* (which he also directed), and in *THE DESCENDANTS*, where he is a husband and father learning how little he really knows about his own family. This latter is a great performance, and so seemingly effortless that it risks—like George Clooney himself—being taken for granted. –SF

A selection of clips, followed by the presentation of the Silver Medallion and an onstage interview with Todd McCarthy (Saturday) and Scott Foundas (Sunday).

P/Sat 2:45 PM

7 From Morning to Midnight



Made possible by a donation from Turner Classic Movies

Few would challenge the canonical status of *THE CABINET OF DR. CALIGARI* as the icon of German expressionist cinema, and yet, Karl-Heinz Martin's film is a far superior work in purely cinematic terms. So why isn't it celebrated as such? For one, the film was not shown in Germany for four decades, but was rediscovered in Japan, where it was distributed to huge critical acclaim (no doubt because of its extremely stylized sets, which make *CALIGARI* look tame by comparison). Based on a play by Georg Kaiser about the odyssey of a bank teller who tries to evade the monotony of his bourgeois life, the film is drenched in the black of an endless nightmare, pierced by flashes of abstract light rendered by white cutouts. It's an ideal atmosphere for the Alloy Orchestra, making a much-awaited return to TFF with a brand new original score. -PCU (Germany, 1920, 74m) *In person: The Alloy Orchestra*

M/Sat 9:00 AM Q&A - N/Sat 9:15 PM - P/Sun 11:30 PM

8 The Forgiveness of Blood



Made possible by an anonymous donation

En route to his job delivering bread, Mark takes a shortcut across a neighbor's yard. This small transgression, in an Albanian village known for its centuries-old blood feuds, leads to murder. Mark is forced into hiding, while his teenage son Nik—more interested in motorcycles and his girlfriend than in old rivalries—locks himself into the house to avoid the avenging family. Meanwhile, Nik's sister Rudina, flaunting custom, rescues her father's business. American-born writer-director and Telluride alum Joshua Marston (*MARIA FULL OF GRACE*) and cowriter Andamion Murataj weave a story of justice, family loyalty, outdated tradition and personal survival into almost unbearably intense drama. Winner of a screenwriting prize at Berlin, *FORGIVENESS* demonstrates Marston's empathy, imagination and skill in working in a foreign language. It is precise, agonizing and unexpected, revealing the universals that define human nature. -LG (U.S.-Albania-Denmark-Italy, 2011, 109m) *In person: Joshua Marston*

L/Fri 7:00 PM Q&A - C/Sat 6:00 PM - M/Sun 6:30 PM

9 Bonsái



Adapting the award-winning novel by Alejandro Zambra, this delightfully precise Chilean film opens with a story of awkward young love: Julio (Diego Noguera), a dreamy college student, fakes knowledge of Proust to impress the enigmatic, moody classmate Emilia (Nathalia Galgani). We abruptly leap forward eight years in time. Now an aspiring writer, Julio struggles to complete his first novel, creating an elaborate ruse for the sake of Bianca (Trinidad González), a pragmatic, earthy neighbor. Meanwhile, the ghosts of Emilia and Proust make unexpected reappearances in his life. Cristián Jiménez's second feature bypasses the sentimental and crowd-pleasing rite-of-passage clichés we expect from a depiction of young and attractive lovers. Instead, his supple, sure-handed synthesis of comedy, melancholy and romantic sensuality keeps us constantly off-balance. *BONSÁI*'s bittersweet, well-earned conclusion proves worthy of masters like Kieslowski and Truffaut. -LG (Chile, 2011, 102m) Preceded by *YEARBOOK* (d. Carter Smith, U.S., 2011, 10m). *In person: Cristián Jiménez, Diego Noguera*

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

10 Perdida



This film traces the unbelievable true story of the Calderón family, which built grand movie palaces in Mexico and the U.S. and employed thousands to produce incomparable, hugely successful, often reprehensible populist-genre films utterly and uniquely Mexican. Told by Viviana García Besné—whose grand-uncle was mogul José Luis Calderón—this personal tale from inside an alternate universe offers glimpses of utterly unknown zaftig saturnine actresses, overweight masked wrestlers, human robots and Aztec mummies . . . all driven by a shameless but keen commercial impulse. And the cinematic fantasies are mirrored by an even stranger labyrinth of internal sibling strife, film business clashes, Hollywood affairs, bankruptcies and anti-intellectual tirades. It's a *GREY GARDENS* enquiry into a cinematic dynasty. -MD (Mexico, 2011, 94m) Preceded by *SAVE AND PROTECT* (d. Ruslan Batyts'kyi, Ukraine, 2010, 6m). *In person: Viviana García Besné, Alistair Tremps. The Calderons' AVENTURERA plays in Backlot, page 34.*

11a S/Sun 7:00 PM - P/Mon 9:00 AM - 11b G/Mon 1:15pm Q & A

11 A Tribute to Tilda Swinton



Sponsored by Virgin Atlantic Airways

She was not born into a world of artists. But art was what she craved from the first, specifically its various processes, and its challenges—that which flummoxes standard attitudes or ideas of perception. As a daughter of the military, Swinton grew up in a world of seemingly unimpeachable authority, where facades were treated as a kind of empirical truth, designed to help shield the privileged—an “us” against “them” attitude that Swinton understood but could not abide. So, as a student at Cambridge, the London-born teenager began to learn that politics were not an abstraction, and that difference could be a force—when it was not wounded.

The burgeoning poet fell into performing, but was uneasy in the world of theatrics; rather, she was attracted to the cinema, its various intimacies, and collective isolation. She met her first great director in the standard way. Derek Jarman was holding auditions for *CARAVAGGIO* (1986) when the 25-year-old performer showed up. He opened the door holding a camera, and never turned it off. Nor did he ever stop opening doors for her. They went to the cinema and talked about ideas constantly, and became collaborators, a little-explored form of intimacy. By the time Jarman died of AIDS in 1994, he and Swinton had made seven films together (she won the Best Actress award at the Venice Film Festival in 1991 for *EDWARD II*); the dominant feature of the films they produced was Swinton’s ruthless self-education in front of the camera. Who might she be after Jarman called “Action”? Who might she be in the world without him?

Swinton hasn’t answered those questions in her subsequent work so much as she’s opened them up for further examination. Her performances aren’t separate from the grief she’s experienced (the loss of Jarman) and the hope she’s experienced with young filmmakers like Luca Guadagnino, whose 2009 feature *I AM LOVE* felt Jarman-esque in its reflection of cinema as cinema’s true subject, with Swinton as its appropriate muse. But working with great film artists has become Swinton’s stock in trade. Appearing in features by directors as diverse as Spike Jonze and Tony Gilroy (she won a Best Supporting Actress Oscar in 2007 for Gilroy’s *MICHAEL CLAYTON*), Swinton projects emotional realism in stories that are rooted in the fantastic. She knows that emotions, minimally expressed, amount to a grammar we all understand. The cinema writes life big, once you stand in front of the camera. Still, she knows how to make her body and face work within the frame of social realism, too. In *WE NEED TO TALK ABOUT KEVIN*, Swinton plays a woman whose deep ambivalence about her body during pregnancy is made manifest by her child, a son who not only turns against his mother, but other bodies. Her performance is a variation on a Swinton theme: Who do we think we are, pretending we’re shaped by consciousness, and not dreams? —HA

11a A selection of clips, followed by the presentation of the Silver Medallion, an onstage interview with Hilton Als (*Sunday*) and Davia Nelson (*Monday*), and a screening of *WE NEED TO TALK ABOUT KEVIN* (d. Lynne Ramsey, U.K., 2011, 112m).

11b *WE NEED TO TALK ABOUT KEVIN* (d. Lynne Ramsey, U.K., 2011, 112m). In person: Lynne Ramsey, Tilda Swinton, Rory Kinnear

C/Fri 5:15 PM - O/Fri 8:30 PM - G/Sat 5:15 PM Q & A

12 The Artist



Made possible by a donation from Elizabeth Redleaf

With the advent of sound, the silent movie matinee idol George Valentin (Jean Dujardin, best actor award at Cannes) finds his career being crushed. Silent (with a few striking exceptions), with a rich score by Ludovic Bourse and shot in lustrous black and white, Michel Hazanavicius’s film brilliantly evokes and re-imagines classic inside-Hollywood films like *A STAR IS BORN*, *SINGING IN THE RAIN* and *SUNSET BOULEVARD*. And it combines comedy, romance and surprising suspense: When George’s dog rescues him from an apartment fire, it’s both homage to Rin-Tin-Tin and a virtuoso action set piece in its own right. James Cromwell plays George’s loyal manservant, Penelope Ann Miller is George’s departing wife and John Goodman creates a pitch-perfect, cigar-chomping movie mogul. But it’s the funny, sexy Bérénice Bejo, a wide-eyed extra who becomes George’s guardian angel, who steals the film. —LG (France, 2011, 100m) Preceded by *LUMINARIS* (d. Juan Pablo Zaramella, Argentina, 2011, 6m). In person: Michel Hazanavicius, Penelope Ann Miller

C/Sun 11:30 AM Q & A - M/Sun 9:00 PM - N/Mon 9:15 AM

13 A Separation



Made possible by a donation from Cris Wasiak and Adele Charriaux

After being left by his wife Simin, who hopes to educate their daughter abroad, Nader hires Razieh, a devout, impoverished woman, to look after his Alzheimer’s-stricken father. Nader soon fires Razieh, and then an accident encourages her enraged husband to sue, pulling everyone into a spiraling, Kafkaesque labyrinth of Iran’s Islamic legal system. Winner of Berlin’s Golden Bear for best film, writer-director Asghar Farhadi’s masterpiece sinuously braids the power dynamics that drive Iranian culture: class conflict between a well-educated bourgeois and the urban poor; gender inequalities most painfully revealed between husband and wife; and cultural tensions between secular and spiritual values. Though the story is simple, Farhadi and his astonishing cast (winner of two awards at Berlin) explore it with subtlety and elegance. By film’s end, you can feel the tragic spiritual condition of an entire society in your bones. —LG (Iran, 2011, 123m) In person: Asghar Farhadi

M/Sat 8:30 PM **Q & A** - C/Sun 9:00 AM - G/Mon 9:30 AM**14** Footnote

Made possible by a donation from Mort and Amy Friedkin

The Talmud, a central text of Judaism, provides ancient rabbinic interpretations of Hebrew law . . . and a cottage industry for academics. Among them are Eliezer (Shlomo Bar-Abba) and his grown son Uriel (Lior Ashkenazi), both Talmudic scholars. But while Uriel is vibrant, admired, blessed with a happy marriage and wonderful children, his father is locked in stiff-necked, bewildered resentment of his son's success and his own professional obscurity. By winning an important government-sponsored prize, Eliezer seems to have a chance for reconciliation with his son, unless the old saw—academic arguments are especially hard-fought and vitriolic because so little is at stake—holds true. Writer-director Joseph Cedar follows his acclaimed *CAMPFIRE* and *BEAUFORT* with this wry, painfully funny intellectual tragicomedy, winner of best screenplay at Cannes, which reveals the vanity, competition, jealousy, humiliation, loyalty and rage of an arcane little world. There, we ultimately discover what's really at stake. —LG (Israel, 2011, 105m) *In person: Joseph Cedar*

P/Fri 10:45 PM - N/Sat 1:00 PM - C/Sun 5:15 PM **Q & A****15** In Darkness

Made possible by a donation from Keller Doss

In the German-occupied Polish city of Lvov during the Second World War, a militia of collaborationist Ukrainians prove as anti-Semitic as the Nazis. Determined to evade deportation and certain death, a small band of Jews from disparate classes and cultural backgrounds find a nightmarish hiding place in the city's sewers, where survival is almost indistinguishable from hell. They soon discover they must pay the mercurial Soha (the superb Robert Więckiewicz)—a rough-and-tumble thief, con man and garden-variety Polish-Catholic anti-Semite—to help them if they are to stand even the tiniest chance of surviving. Master filmmaker Agnieszka Holland (*TOTAL ECLIPSE*, TFF 22) and screenwriter David Shamoon alternate scenes of almost unbearable suspense with moments of startling sensuality and beauty. Working at the very height of her powers, Holland's bold, Brueghel-esque passion and intensity reveal how, step by step, Soha comes to care for "his" Jews. —LG (Poland, 2011, 145m) *In person: Agnieszka Holland, David Shamoon*

C/Fri 10:15 PM - P/Sat Noon - S/Sat 5:30 PM **Q & A****16** Into the Abyss: A Tale of Death, a Tale of Life

For 35 years, TFF regular Werner Herzog has dramatized the physical and spiritual extremities of human experience, focusing on exceptional people—heroic, absurd or both—who, often spectacularly, confront nature as an extravagant mirror, or whose experience blurs the line between imagination and madness. But in his latest film, Herzog works in a subtler mode. Focusing with factual precision on a small-town triple-murder case in Texas, he introduces perpetrators and survivors notable chiefly for their unremitting sadness and powerlessness. Herzog devotes the lion's share of his attention to the "protocol of death" surrounding the execution of one convicted murderer. Who will hold the doomed man's hand in the last minutes? How will the officer strap him down for lethal injection? As stripped down, quiet, and devoid of spectacular vistas as it is, *INTO THE ABYSS* nonetheless proves to be quintessential Herzog, a rich enquiry into the unanswerable mysteries of Death itself. —LG (U.S., 2011, 95m) *In person: Werner Herzog*

G/Sun 7:00 PM

17 Trip to the Moon and Beyond, with Serge Bromberg

Georges Méliès's famous 1902 "moon with a rocket in the eye" masterpiece was the Holy Grail for film preservationists, long available only in battered black-and-white prints. But this glorious, hugely entertaining landmark—groundbreaking as fantasy and science fiction and for its special effects—was rescued in its original color version, frame by frame, by Lobster Films and the Groupama Gan and Technicolor foundations, in the most elaborate and expensive restoration in the history of cinema. How important is this film? It was the first archival work and first short to open the Cannes Film Festival. *MOON* is the finale of Serge Bromberg's latest extraordinary picture show. What else will you see? San Francisco the day before the 1906 earthquake, the first hand-colored films, Japanese acrobats and Buster Keaton going nowhere, plus other surprises gleaned from attics and flea markets. *Georges accompanies it all with live piano and stories. Total run time: 100 minutes, followed by a Q&A*

PORDENONE PRESENTS

G/Sun 1:30 PM

18 The House on Trubnaya Square



Made possible by a donation from Charles Goodman

Boris Barnet's riveting blend of comedy, surrealism, stop-motion animation and social satire ranks as one of the supreme achievements of Soviet cinema, and a delightful example of parody of avant-garde filmmaking: think Eisenstein and Dziga Vertov with a smile. A country girl finds a job in Moscow and becomes involved in the lives of the inhabitants of an apartment building, discovering modernity at a breakneck pace (and finding a new meaning in life at a stage play on the life of Joan of Arc!) through a hilarious chain of narrative twists and turns. A major hit at last year's Pordenone annual tribute to the glory of silent cinema, TRUBNAYA breathes new life with Dennis James's score, commissioned by the Pacific Film Archive in Berkeley for its 25th anniversary and performed at TFF by its acclaimed composer and his Filmharmonia Ensemble. -PCU (USSR, 1928, 66m) Preceded by CHESS FEVER (USSR, 1925, 26m). *In person: Paolo Cherchi Usai, Dennis James and the Filmharmonia Ensemble*

M/Fri 9:30 PM - L/Sat 1:00 PM Q & A - N/Sat 6:30 PM

19 Passerby



This cinematic poem blurs fiction and documentary using exquisitely textured and sensual black-and-white photography while following Expedito, a silent, brooding 65-year-old man. Each day, he brings flowers to his mother's grave, returns to his apartment to take his medicine and watches construction workers create a gigantic, noisy monstrosity across the street. Then he wanders, gazing obsessively at beautiful women and listening through his earphones to music and talk radio, as the alienating chaos of Rio de Janeiro registers on his nervous system. Finally, he seeks escape through live music at nightclubs he frequents. Writer-director Eryk Rocha (son of Brazil's '60s cinema legend Glauber Rocha) and producer Walter Salles (CENTRAL STATION, MOTORCYCLE DIARIES, TFF 25 and 31) create a haunting, surprising, and ultimately upbeat tale of a man alone in a buzzing city. "The pain of passion has no explanation," one lyric the man hears says. "You must suffer to know what is deep inside." -LG (Brazil, 2011, 125m) *In person: Eryk Rocha*

G/Fri 6:30 PM - G/Sat 2:45 PM - G/Sun 9:15 AM Q & A

20 Pina

in 3D



Made possible by a donation from John Steel and Bunny Freidus

"Dance, dance, or we are lost." Pina Bausch's final words summarize her life and provide a conceptual frame for frequent TFF guest Wim Wenders's breathtaking tribute. A dancer turned choreographer, Bausch and her Tanztheater Wuppertal elevated dance into brilliantly subversive new expressive realms, and Wenders's gorgeous 3D cinematography captures the purity, intensity and dimensionality of her choreographic spaces. Bausch's dances, according to the *Guardian*, "redrew the map of the theatre arts," and here they offer deep insights into her central subject matter: love, despair, alienation, mortality and our relationship to nature. Prior to her death in 2009, Bausch and Wenders started planning the on-location scenes that drop us directly into the center of the action. Intimate interviews with her collaborators offer an indelible image of an artist who went the full distance, the unmistakable worlds she created, and her uncommonly rich creative life. -LG (Germany, 2011, 103m) Preceded by LA LUNA (d. Enrico Casarosa, U.S., 2011, 7m). *In person: Wim Wenders*

N/Fri 10:00 PM - N/Sat 9:15 AM Q & A - L/Sun 1:00 PM

21 The Kid With a Bike



Made possible by an anonymous donation

Winner of the Grand Jury Prize at Cannes, the latest film by 2005 Telluride tributees Luc and Jean-Pierre Dardenne (THE CHILD, TFF32) centers on Cyril, a restless 11-year-old boy (played with terrific intensity by newcomer Thomas Doret) placed in a children's home after being abandoned by his father. Unwilling to accept this betrayal, Cyril runs away to his former apartment block in search of both dad and his abandoned bicycle. Instead, he meets Samantha (Cécile de France), a kind hairdresser who helps to retrieve his bike and eventually agrees to become his weekend guardian. But literally and figuratively, Cyril isn't out of the woods just yet. Shooting once more in the Belgian seaport town of Seraing, the Dardennes' latest poetic, universally resonant drama about parents, children and moral responsibility shows us life itself in more dimensions than 3D technology will ever allow. -SF (Belgium, 2011, 87m) Preceded by TWO STEPS BEHIND (d. Paulina Majda, Poland, 2011, 8m). *In person: Luc and Jean-Pierre Dardenne*

M/Sat 1:00 PM **Q & A** - P/Sat 5:00 PM - S/Sun 10:30 PM**22** Goodbye First Love

Made possible by a donation from Elizabeth Redleaf

"You're everything to me," 15-year old Camille (Lola Créton) tells her boyfriend Sullivan (Sebastian Urzendowsky). As we encounter them at the crisis moment in their relationship, we believe it. With Sullivan about to quit school and Paris to travel for a year in Latin America, we see, in radiant opening sequences, two lovers in constant motion, spilling out of themselves with feelings, anxieties, dreams and lust, always emotionally naked, whether their clothes are on or not. After four years of separation, the desolate Camille finally finds new love with a quietly charismatic architecture professor (Magne Håvard Brekke), until Sullivan makes an unexpected return. Writer-director Mia Hansen-Løve marvelously conveys the simultaneous uniqueness and ordinariness of the young lovers, and demonstrates deep feeling for the sensuous, tactile qualities of décor, locations and moods. And her grasp of the poignant transience underlying even the deepest love makes for heartbreaking poetry. -LG (France, 2011, 110m) *In person: Mia Hansen-Løve*

M/Mon 9:30 AM

23 Happy-Go-Lucky

Nothing could be simpler: a Siberian farm-worker and his wife travel south for their first holiday, meeting characters such as a smooth-talking con man and a professor of folklore, who invites them to stop off in Moscow. In his fourth and penultimate film as a director, the beloved Vasili Shukshin (1929-1974) united his three personae: a popular actor, a writer who spoke for the ordinary Russian people, and a filmmaker with a distinctively blunt, yet often poetic style. Shukshin and his real-life wife play the country couple making the great journey that defined modern Russia, from village to city, and their knowing banter is a delight. Simple, yet revealing: as Andrei Konchalovsky said recently, "If you want to understand Russia, you'd better see Shukshin." Craggily handsome, always ready to pick a fight, yet insecure among "cultured" folk, Shukshin represented a Russia too rarely seen. Here, he bares his soul, with music and glorious 'scope cinematography to match. -IC (Russia, 1972, 96m) *Introduced by Tom Luddy*

M/Sat 6:15 PM - N/Sun 9:00 AM **Q & A** - L/Sun 3:00 PM**24** Bitter Seeds

Truth is crueler than fiction. It would take a mash-up of Kafka, Capote, and Poe to invent the bitter storyline herein: an aspiring young journalist tracks the causes of an epidemic of farmer suicides in India—one every 30 minutes—that includes her own father. In 2004 Monsanto introduced its genetically modified seeds to the Indian market, promising higher yields. In truth, expensive pesticides and chemical fertilizers were needed, and the sterile seeds, unlike the conventional seeds previously saved by the farmers, had to be purchased anew each year. A vicious cycle follows: annual loans from usurious moneylenders, desperate debt and the inability for farmers to provide dowries for their daughters, making the symbolism of suicide by drinking the expensive pesticide inescapable. Micha Peled follows one farmer through the disappointing season, praying for rain, discovering infestation, selling his meager yield achieved through backbreaking labor. It is a modern-day folktale worthy of Ray or Griffith. -MB (U.S., 2011, 88m) *In person: Micha X. Peled, Alice Waters*

G/Fri 9:15 PM - C/Sat 8:30 AM **Q & A** - G/Sun 3:45 PM**25** Albert Nobbs

Made possible by a donation from Warren and Becky Gottsegen

Not long into Rodrigo Garcia's elegant film, you may find yourself wondering just who that husky-voiced Irish character actor is so masterfully playing the title character—a reserved, fastidious hotel butler in 1890s Dublin. The surprising answer is none other than five-time Oscar nominee Glenn Close (who also cowrote and coproduced). Recreating her award-winning stage role, Close gives a triumphant, transformative performance as an emotionally scarred woman who has lived in disguise for so long she has nearly forgotten who she really is—until a series of encounters with sympathetic fellow travelers rekindle in Albert the dream of a better life. Featuring exquisite production design by Oscar-winner Patrizia von Brandenstein (AMADEUS) and standout supporting performances by Oscar-nominee Janet McTeer and Mia Wasikowska, ALBERT NOBBS draws an alternately comic and heartbreaking portrait of solidarity among women in the classist, sexist society of the 19th century. -SF (U.S., 2011, 108m) Preceded by OH PARIS (d. Oleksandr Shmygun, Ukraine, 2010, 9m). *In person: Glenn Close, Rodrigo Garcia*

N/Fri 7:00 PM Q & A

26 The Story of Film: An Odyssey (parts 1&2)



How did a photographic gimmick become the most powerful form of communication the world has known? “The ghost in the machine was art,” Mark Cousins tells us as he guides this consciousness-expanding, compulsively watchable journey through innovation and experimentation in the movies. Using the poetic voiceover that has become his trademark, Cousins describes the leapfrogging advances in language, technology and psychological projection that changed the way movies are made . . . and the way we view the world. More than mere historian, Cousins might be our greatest cinephile, and he fills THE STORY OF FILM with glorious clips from movies iconic and obscure, from Méliès to Godard. You’ll get an intro to the reverse-angle shot, revel in THIEF OF BAGDAD’s opening and see how Abel Gance (in Telluride!) revolutionized the movies, as Cousins argues for us to “redraw the map of movie history we have in our heads.” With pleasure. –JS (U.K., 2011, 120m) *In person: Mark Cousins, John Archer.* **Parts 1-15 will screen daily between 10 a.m. and 4 p.m., 137 W. Colorado Ave.**

L/Fri 9:45 PM - L/Sat 8:30 PM Q & A - S/Sun 2:15 PM

27 The Way Home



Hoping to unite a young boy with his father, an Indian doctor (the popular South Indian actor Prithviraj Sukumaran) embarks upon a perilous journey from the southern state of Kerala to Kashmir, only to find the father is a terrorist with a militant group—a discovery with deep implications for the doctor. Dr. Biju’s beautifully shot second feature follows the boy and the doctor through some of India’s most picturesque locales, from the desert in Rajasthan to the majestic Himalayan mountains, capturing the current political realities of India in a forceful but subtle way, reminiscent of Iranian and Turkish cinemas. Winner of the National Award for the best 2010 film in the Malayalam language, THE WAY HOME offers a potent example of how India’s regional cinema, determinedly removed from the clichés of Bollywood’s musicals, is charting new cinematic territory. –AC (India, 2010, 95m) Preceded by KUBLA KHAN (d. Joan Gratz, U.S., 2011, 4m). *In person: Dr. Biju, Joan Gratz*

28 Special Medallion

S/Sat 9:00 AM

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 Kauffman and Manny Farber, Pierre Rissient, Leonard Maltin, Serge Bromberg and UCLA Film & Television Archive.

SIGHT & SOUND

Who would found a film magazine now and call it *Sight & Sound*? It feels like university film societies from the 1930s, with Eisenstein rattling through 16mm projectors. Yet *Sight & Sound* will be eighty in 2012, and the magazine thrives still, in some ways younger than ever.

The British Film Institute took it over in 1934 and ran it generally as a quarterly until the early '90s when it became monthly. Anyone British and in love with film learns to sigh over the BFI—and to be grateful for it. Elitist, precious, institutional? From time to time. Essential, heartfelt, idiosyncratic? Usually.

The magazine once came with membership to what was then the National Film Theatre—the best promotion a journal could have. For glorious years it had a sister publication, the *Monthly Film Bulletin* (which did reviews and credits). The merger of the two was awkward, and credits are still an issue at *Sight & Sound*. But the magazine’s reputation came from its distinctive editing and varied writing. Since 1949, the editors have been Gavin Lambert (a novelist/screenwriter in the making), Penelope Houston (a smart “M”-like figure—I mean Bond, not Lang), Philip Dodd (boldly innovative) and Nick James (with us in Telluride and the author of exceptional editorials).

The magazine’s single theory has been to stay open to its authors’ ideas: Pauline Kael (early), Louise Brooks, Richard Roud (a key figure in London and New York), Tom Milne (maybe the best), Jan Dawson, Jonathan Rosenbaum, Gilbert Adair, Tony Rayns and so on—not forgetting its provocation to insurrections, like *Movie and Screen*, who found *Sight & Sound* stuffy and unaware of some of the most important things. “Ray or Ray?” Penelope Houston responded—Satyajit or Nicholas? Why not enjoy both?

Next year, *Sight & Sound* will renew its famous “ten best” poll, begun in 1952 and applied every ten years. There is no greater tribute to a magazine at 80 than its readers knowing that every issue is likely to provide surprises, if not outrages. We owe it plenty.

–David Thomson

SIGHT & SOUND PRESENTS

Penda’s Fen



Britain’s Alan Clarke, who was honored with a Telluride retrospective in 1992, is regarded as one of cinema’s most brilliant social-realist filmmakers. PENDA’S FEN is the glorious romantic exception to that notion. The film follows Stephen, a teenage vicar’s son living in the Midlands, as he undergoes a transformation of mind that taps

into the mythic undercurrents that then influenced ideas about Britain’s moral and physical landscape. Made in 1974 for the BBC “Play for Today” series in a close collaboration between Clarke and playwright David Rudkin, PENDA’S FEN begins with Stephen contemplating Sir Edward Elgar’s choral work *Dream of Gerontius* and harboring a militaristic patriotism. But soon Stephen’s poetic spirit begins to evolve in startling ways. The film is rich with images drawn from pagan myth. The “special effects” are very much of their time but are all the more inspiring for it. –NJ (U.K., 1974, 90m) *Introduced by Nick James*

S/Sat 2:30 PM - P/Sat 10:45 PM - M/Sun 9:00 AM Q & A

29 Target



In 2020, the Russian rich—now super rich—have sealed themselves off in their single-minded pursuit of technological and hedonistic pleasure. A powerful minister (Maksim Sukhanov), his bored, beautiful wife (Justine Waddell), her game-show host brother (Danila Kozlovskiy) and a cynical military officer (Vitaly Kishchenko) make their way to a remote mysterious military storage facility on the Mongolian border. While exposure to its “radiation” arrests the aging process, and perfects them physically, it also leads them to discover insatiable desires and, ultimately, their own special chaos. Written by the much-admired novelist Vladimir Sorokin and directed by Alexander Zeldovich, this wild ride features astonishing visual design of a brave new world “five minutes into the future.” But it is matched by the quiet desolate beauty of the Mongolian landscapes. Mixing and matching social satire, fierce eroticism, MAD MAX-like action and somber philosophical speculation, TARGET is quite unlike anything you’ve ever seen before. –LG (Russia, 2011, 152m) *In person: Alexander Zeldovich, Justine Waddell*

P/Sun 3:00 PM - C/Sun 8:45 PM - P/Mon 1:15 PM

30 Shame



British artist-turned-filmmaker Steve McQueen’s acclaimed 2008 debut HUNGER (TFF 35)—a portrait of IRA hunger striker Bobby Sands—described one man’s unyielding control over his own body. His latest, also starring the superb Michael Fassbender, offers an equally vivid depiction of the complete absence of restraint. Brandon, a 30-year-old sex addict, prowls the streets of Manhattan each night looking for quick hookups. By day, he manages to assimilate seamlessly into a dull corporate workplace (letting an intern take the blame for the copious Internet porn on his computer). His solitary existence is shaken by the unexpected arrival of Sissy (AN EDUCATION’s Carey Mulligan, TFF 36), another damaged soul who brings memories of a painful shared past, and the challenging Marianne (Nicole Behaire, TFF 35). Brilliantly filmed in long takes and striking widescreen compositions, and anchored by two fearless, emotionally naked performances, SHAME provides a highly provocative, cinematically stunning snapshot of information-age desire and disillusionment. –SF (U.K., 2011, 99m)

20

G/Sat Noon - O/Sun 8:15 PM - C/Mon 9:00 AM Q & A

31 The Island President



The Maldives—200 tiny inhabited islands and 1200 coral reefs in the middle of the Indian Ocean—are “the height of the good life, a cross between paradise and paradise,” says Mohamed Nasheed, the country’s president. Nasheed endured years of imprisonment, torture and exile as a result of combating an often-brutal dictatorship, but he now faces a worse evil than dictators: climate change. If sea levels continue rising at present rates, the Maldives will cease to exist. Director-cinematographer Jon Shenk (LOST BOYS OF SUDAN) captures the beauty of the Maldives, and Nasheed’s charm and charisma, and then follows Nasheed as he navigates intricate back-room diplomatic battles, trying to forge international consensus on lowering carbon emissions. This witty, entertaining, inspiring and urgent saga—an island David versus the Goliaths of China, India and the U.S.—climaxes at a 2009 summit in Copenhagen, with 192 countries in attendance. –LG (U.S., 2011, 101m) Preceded by ZERGÛT (d. Natasha Subramaniam & Alisa Lapidus, U.S., 2011, 5m). *In person: Richard Berge, Jon Shenk, Natasha Subramaniam, Alisa Lapidus*

G/Sat 10:45 PM - C/Sun 2:30 PM - G/Sun 9:30 PM Q & A

32 A Dangerous Method



In 1904, Sabina Spielrein (Keira Knightley), the daughter of wealthy Russian Jews, is diagnosed with acute hysteria. The young Swiss doctor Carl Jung (Michael Fassbender) begins treating her with psychoanalysis, the radical new “talking cure.” His success connects her with the pioneering Dr. Sigmund Freud (Viggo Mortensen, TFF 36 Tributee) until, inspired by his growing passion for Sabina and his own poetic imagination, he finds himself at odds with his mentor. David Cronenberg, a legendary master of horror and the grotesque, deepens the mastery of adult psychological drama demonstrated in A HISTORY OF VIOLENCE in this new high point in his career. Working from Christopher Hampton’s superb adaptation of John Kerr’s book, Cronenberg, Fassbender and Mortensen transform an intellectual power struggle into an almost hypnotic dance. And Knightley, the astonishing heart of the film, makes Sabina’s violent sexuality and incisive intelligence both extraordinary and believable –LG (U.K./Switzerland/U.S./Canada, 2011, 99m) Preceded by FIRST INTERVIEW (d. Dennis Tupicoff, Australia, 2011, 15m). *In person: Christopher Hampton*

21

Guest Director Program sponsored by the Academy of Motion Picture Arts & Sciences

M/Fri 6:45 PM

33 Black God, White Devil



Glauber Rocha's film changed Brazil's self-image and mesmerized European viewers in the early '60s, with Rocha himself becoming a symbol of a supposed cultural vitality of the so-called Third World. In the Bahia of my youth, he was an adolescent agitator who said he was going to pick up where Eisenstein stopped. J.P. Gorin and Godard dedicated a scene to Glauber in *EAST WIND*, Martin Scorsese wrote a Glauber essay for *Cahiers du Cinéma*; and Coppola, Leone and Pasolini acknowledged being influenced by his boldness. In the first rhapsodic half of *BLACK GOD*, the hero follows a religious leader; in the Brechtian second, he joins a bunch of bandits. It was praised when launched but became more and more difficult to watch. I think it is time to see it again. One may find it uneven, but it is too beautiful to be ignored. -CV (Brazil, 1964, 125m)

N/Sun 1:00 PM

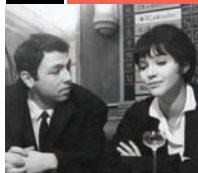
34 The Apartment



Hollywood is Godard's greatest love and his biggest foe. He and the Nouvelle Vague changed the way Hollywood films were seen worldwide, the way American critics saw movies, and finally Hollywood itself. Pauline Kael, who applauded Nouvelle Vague directors and the American directors influenced by them, loved to despise Billy Wilder. She wanted to show her genuine love for movies through contempt for the cult of respected directors. When it came to *THE APARTMENT*, she also had a feminist-tinted moral problem. Still, this romantic comedy, which I saw in my late teens, remains the only one that can stand next to *LES GRANDES MANŒUVRES*. Moreover, I didn't want my little list of films—which is mostly a short autobiography—to lack a Hollywood representative. *THE APARTMENT* is the most perfect example of why we should think of Hollywood more as a beautiful miracle than as an ugly sin. -CV (U.S., 1960, 125m)

C/Sat 8:30 PM

35 Vivre Sa Vie



The most rebellious of the French Nouvelle Vague directors, Godard was for many years my favorite filmmaker. But his left-wing habits seem to have led him to believe that a revolutionary artist has the right, if not the duty, to be a trickster to those who provide the money for his films, an idea that led him to behave like a spoiled genius. His latest movies sometimes seem to have been shot too briefly, too hastily, leaving him with just close-up images—and great takes of the sea waves—to assemble in the editing room. Still, sometimes beauty and inspiration come from this precarious method. When that happens, what comes up is the quality that pervades a film such as this, about a woman (Anna Karina) descending into prostitution. It is a masterpiece not only among films, but among works of art. -CV (France, 1962, 85m)

S/Sat Noon

36 Les Grandes Manœuvres



As a passionate teenage moviegoer, I wanted to find my own criteria to evaluate films. I felt this 1955 film by René Clair, which I saw in the little old theater at Purificação Square, contained all I needed to know about filmmaking (and film watching): perfect elegance of composition within the frame, fluency of rhythm defined by firm yet light-handed cuts, genius acting (including a glimpse of a teenage Brigitte Bardot) and, more importantly, the subtle tone, with somber feelings beneath hidden laughs. The story of a dashing lieutenant (Gérard Philipe) and the gorgeous woman (Michèle Morgan) he bets he can seduce, *MANŒUVRES* is a melancholy comedy that feels like a dance. The rebel filmmakers of the Nouvelle Vague despised Clair's oeuvre, calling it "cinéma de papa." Well, when I saw this film again, many years after that, I thanked chance for having had, as a film child, such a wonderful daddy. -CV (France, 1955, 106m)

L/Sun 5:00 PM

37 Nordeste: Cordel, Repente E Canção



Tom Luddy suggested Northeastern Brazil as a unifying theme of my choices, and among the films he mentioned Tânia Quaresma's was the only one I had not seen. When I finally received a copy of it, I began watching with the firm certainty that I was not going to include it in my list. There are so many flat films on the region's arts and culture that it was a big surprise for me to discover a gem. Tânia's movie is the only one as moving as the Northeasterners who recite, improvise and sing the region's still medieval-sounding poems, which are like trans-blues. So I present the pure beauty of this work with my mea culpa for not having seen it earlier. All the films I chose have to do with poetry: they are good for poetical reasons. Tânia's is a poem about poems. Not often does one put a camera in front of such singular creators and enhance the magic. Tânia's film explains Rocha's, Godard's, Clair's and even Wilder's. -CV (Brazil, 1975, 68m)

L/Mon 1:30 PM

38 Aniceto



This astonishingly powerful work by the unique Argentine director Leonardo Favio begins with images that remind you of the invention of the cinematograph, images that could belong to a silent movie of the early 1900s or to a video-art contemporary fantasy. The more you see it, the weirder the atmospheres feel. Still, it keeps the candy taste of some of the tacky songs its director also is famous for. It's not for nothing that this is the only 21st-century film in my list. For me, it says more than any other film I've seen lately about where the moving picture can go. Maybe because, like me, Favio is South American, writes and sings songs, and has decided to intrude into the area of film. I only directed an anti-film—he's directed many film-films, and this one comes 100 percent from the heart. -CV (Argentina, 2008, 82m)

Passes

Passholders are admitted to the theatres 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 will usually 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 theatres after passholders have been seated will be sold on a first-come, first-served basis for \$25 each, cash only.

The Late Show

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

Free Shows

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

Qs

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

Chuck Jones' Cinema

Due to 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. Passholders arriving 15 minutes prior to showtime for a specific show at CJC may receive a W2, which guarantees an unassigned seat. W2s are distributed from 90 minutes until 30 minutes prior to any show from our Acme Booths, which open daily at 7:30 a.m.:

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

Festival Kiosks

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

TFF QR Code

Use your smartphone to scan the TFF QR code for live theater line information, film TBAs, plus schedules of our Seminars and Conversations replete with bios of our guests. You can find the code on the Talking Heads page of the Program Guide, at the Kiosks and in *The Film Watch*. Questions? Stop by and visit our friendly staff at the information desk in Brigadoon.

Schedule Information

In this catalog and throughout the Festival, a movie screen-shaped icon identifies the shows that play. Scheduled showings are printed adjacent to each program description. The theatre venue, with seating capacity given, is identified by the following letter designations:

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



























The schedule calendar in these four pages uses the following symbols:

- 38** | Show
-  | Festivity
-  | Talking Head
-  | Free Show

Some of the screenings, indicated by **Q & A**, are immediately followed by a half-hour discussion between the filmmakers and the audience.

Numerous show slots on Saturday, Sunday and Monday will not be programmed. These TBA (To Be Announced) programs will be announced each morning, and are determined by passholder demand as the Festival unfolds. Expect surprise sneak previews as well.


Friday, September 2

	Palm	Galaxy	Chuck Jones' Cinema	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	The Backlot
5	 5 The Turin Horse 2:30PM							 H Sodankylä Forever 12:30 PM
6			 12 The Artist		 Opening Night Feed on Colorado Avenue			 E Georges Delerue 2:30 PM
7	 3 Living in the Material World	 20 Pina		 1a A Tribute to Pierre Étaix		 33 Black God, White Devil	 9 Bonsái	 B Sarris, Silents and Sounds
8			 42 Great Expectations					 Q & A
9			 Q & A		 Q & A		 Q & A	 C Documentary Revolutions
10	 Q & A	 25 Albert Nobbs		 39 Becoming Bert Stern		 19 Passerby	 27 The Way Home	 12 The Artist plus A Trip to the Moon
11	 15 In Darkness		 16 Into the Abyss		 21 The Kid With a Bike			
12								
1								

Schedule

Saturday, September 3

38 | Show  | Talking Head
 | Festivity  | Free Show

	Palm	Galaxy	Chuck Jones' Cinema	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	The Backlot	Elks Park & Elsewhere
8			25						
9	4	4	Albert Nobbs	Special Medallion Sight & Sound w/ Penda's Fen	21	8	10	G	
10	The Descendants	The Descendants	Q & A	Q & A	The Kid With a Bike	The Forgiveness of Blood	Perdida	Imaginary Biography	
11	Q & A				Q & A	Q & A			 Marcus/Harrison/Sinclair/Tedeschi
N			1a					C	
1	16	31	A Tribute to Pierre Etaix	36				Documentary Revolutions	a
2	Into the Abyss	The Island President		Les Grandes Manœuvres	15	22	19	E	Complex Themes
3					In Darkness	Goodbye First Love	Passerby	In the Tracks of Georges Deleue	e
4					Q & A	Q & A	Q & A	I	Close/Horn
5	7	20	39	29	2	43	TBA	Tropicália	Olivia Harrison Book-signing at Brigadoon
6	From Morning to Midnight	Pina	Becoming Bert Stern	Target	Le Havre	Calling Cards	TBA	Q & A	
7			Q & A	Q & A	Q & A	Q & A	Q & A	F	Mondo Lux
8					16	24	1b	Mondo Lux	f
9	22	12	9	16	19	24	Yoyo		Veloso/Sellers
10	Goodbye First Love	The Artist	Bonsái	Into the Abyss	Passerby	Bitter Seeds		B	Caetano Veloso Book-signing at Brigadoon
11		Q & A	Q & A	Q & A	Q & A	Q & A	Q & A	Sarris, Silents and Sounds	3
12					14	14	27	D	Living in the Material World
1	6	TBA	35	Jazz on a Summer's Day	8	Footnote	The Way Home	I Am My Films	
2	A Tribute to George Clooney		Vivre Sa Vie	★	The Forgiveness of Blood	Q & A	Q & A		
3					Q & A	Q & A	Q & A		
4	29	32	TBA				TBA		
5	Target	A Dangerous Method							




Schedule

Sunday, September 4

	Palm	Galaxy	Chuck Jones' Cinema	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	The Backlot	Elks Park & Elsewhere
8									
9	6	20	14	2	24	29		H	
10	A Tribute to George Clooney	Pina	Footnote	Le Havre	Bitter Seeds	Target	44	Sodankyla Forever	
11	Q & A	Q & A			Q & A	Q & A	Harvest	Imaginary Biography	g
N			13	TBA				G	Swinton/Mankiewicz
1	TBA		A Separation			Q & A		45	What Screen Are You On?
2		18	Q & A		34		21	Merlusse	h
3		The House on Trubnaya Square	32	27	The Apartment	10	The Kid With a Bike	TBA	TBA
4	30	Shame	A Dangerous Method	The Way Home	Student Prints	Perdida	Bitter Seeds	TBA	Alice Waters Book-signing at Brigadoon
5		25			41	Q & A	Q & A	A	
6	4	Albert Nobbs	15		TBA	TBA	37	Aventurera	i
7	The Descendants		In Darkness		Q & A	Q & A	Nordeste: Cordel, Repente E Canção		Waters/Pelad/Sellers
8		17	Q & A		TBA	9	2	I Am My Films	D
9		A Trip to the Moon	30	11a	TBA	Bonsái	Le Havre	Q & A	31
10			Shame	A Tribute to Tilda Swinton	40		Q & A	I	The Island President
11		32			Diana Vreeland: The Eye...	13	5	Tropicália	★
12		A Dangerous Method			Q & A	A Separation	The Turin Horse		Hollywood Don't Surf
1	8	Q & A		22	Q & A			Q & A	
2	The Forgiveness of Blood			Goodbye First Love					

Schedule

Monday, September 5

38 | Show  | Talking Head
 | Festivity  | Free Show

Gathering Places

	Palm	Galaxy	Chuck Jones' Cinema	Sheridan Opera House	Nugget Theater	Masons Hall Cinema	Le Pierre	The Backlot	Elks Park & Elsewhere
8									
9	11a A Tribute to Tilda Swinton	14 Footnote	31 The Island President Q & A	40 Diana Vreeland: The Eye Has To Travel	13 A Separation	23 Happy-Go-Lucky	42 Great Expectations Q & A	45 Merlusse	i Hampton/James
10									
11									
N			4 The Descendants Q & A	a Hollywood Don't Surf Q & A	TBAs	TBAs	38 Aniceto	TBAs	c Actor as Auteur?
1	30 Shame	11b We Need To Talk About Kevin Q & A							
2									
3									
4	TBAs		TBA				TBAs		
5		TBAs							
6									
7									
8									
9									s TBA
10									

Brigadoon

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

Brigadoon Plaza (next to the gondola station)

Brigadoon's hours: Festival Box Office hours:

Thursday 12 PM - 5 PM	Thursday 9 AM - 5 PM
Friday 8 AM - 6 PM	Friday 8 AM - 10 PM
Saturday 8:30 AM - 5 PM	Saturday 8 AM - 6 PM
Sunday 9 AM - 5 PM	Sunday 9 AM - 5 PM
Monday 9 AM - 5 PM	Monday 9 AM - 5 PM

This one-stop Festival headquarters includes:

- **The Hospitality Center**, where you'll find Festival programs, pass lanyards, copies of *The Film Watch*, and goodies provided by the Festival's sponsors. Film Festival staff members can answer all of your Festival-related questions.
- **SHOW Shop**, the place to purchase Festival garb, posters, logo wear and Festival-related books, along with a variety of treasures from Telluride Film Festivals past.
- **The Brig Bookstore**, featuring Alice Waters, Olivia Harrison and Caetano Veloso. See Festivities, page 39, for booksigning sessions.
- **The Press Office**, for our intrepid journalist friends.
- Directly across Brigadoon Plaza you'll find the **Festival Box Office**, for all pass issues, including sales of the Late Show Ticket.

Digital Lounge at Brigadoon

At Brigadoon during operating hours; free to all.

Powered by Time Warner Cable Business Class with additional support from DELL

A must stop at the Festival is the Digital Lounge at the Brigadoon Hospitality Tent for free access to the Internet. There you can check live theater "Q" ticket info and access the Festival schedule.

Hydration Stations

Throughout Telluride and Mountain Village

Join TFF in the battle against plastic. No more endless little water bottles! Together TFF, Brita and FilterForGood.com bring you crystal-clear filtered water that will be available throughout the towns of Telluride and Mountain Village at watering stations. Locations noted in your program guide map. Fill up as often as you can and enjoy the refreshment without the guilt. We suggest you put your name on the bottom of your water bottle so it is easily identified should you leave it at a theater.

Elks Park

The intersection of Colorado Avenue and Oak Street (SW corner)

Telluride's central location is a convenient place to rendezvous. It's also the venue for the evening outdoor screenings and the Saturday and Sunday Noon Seminars. See page 37 for Seminar details.

County Courthouse

The intersection of Colorado Avenue and Oak Street (NW corner)

The historic San Miguel County Courthouse hosts the Conversations series. See page 37 for details.

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.

These short masterpieces play before feature films.

CHESS FEVER

A bride-to-be realizes her husband has a lover: the game of chess. Is there any escape? (d. Vsevolod Pudovkin and Nikolai Shpikovsky, USSR, 1925, 26m)

18 | Precedes THE HOUSE ON TRUBNAYA SQUARE

FIRST INTERVIEW

Agnès Varda narrates the story behind a major moment: Paris's greatest photographer captures, in picture and audio, France's greatest scientist. (d. Dennis Tupicoff, Australia, 2011, 15m)

32 | Precedes A DANGEROUS METHOD

KUBLA KHAN*

From an Oscar-winning animator, a glorious hand-painted interpretation of Samuel Taylor Coleridge's opium-spiked poem. (d. Joan Gratz, U.S., 2011, 4m)

27 | Precedes THE WAY HOME.

LOW LIGHT AND BLUE SMOKE: BIG BILL BLUES

A man walks into a bar . . . and blows them away with his songs. This lost classic celebrates an essential Blues musician. (d. Jean Delire, Belgium, 1956, 18m)

★ Precedes JAZZ ON A SUMMER'S DAY

LUMINARIS

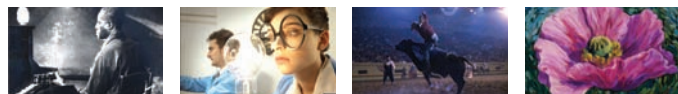
Bet you didn't know how light bulbs were made. Or the formula for ascendant love . . . (d. Juan Pablo Zaramella, Argentina, 2011, 6m)

12 | Precedes THE ARTIST

LA LUNA

From Pixar, a fable about a boy who heads to sea for a most unusual rite of passage. (d. Enrico Casarosa, U.S., 2011, 7m)

20 | Precedes PINA



OH PARIS

A ticket arrives in the mail, and a woman embarks upon a journey of bittersweet nostalgia. (d. Oleksandr Shmygun, Ukraine, 2010, 9m)

25 | Precedes ALBERT NOBBS

RODEO*

The director of NEVER CRY WOLF takes us inside the intense world of Larry Mahan, champion bull rider. Stunning restoration. (d. Carroll Ballard, U.S., 1970, 20m)

2 | Precedes LE HAVRE

SAVE AND PROTECT

The sacred and the profane, the addled and the impatient, bathed in light. (d. Ruslan Batyts'kyi, Ukraine, 2010, 6m)

10 | Precedes PERDIDA

TWO STEPS BEHIND

Imagine what might happen when a young man from the country leaves home and family behind. (d. Paulina Majda, Poland, 2011, 8m)

21 | Precedes The KID WITH A BIKE

YEARBOOK

A Rashomon tale of sex, heartbreak and contagion in a suburban high school. (d. Carter Smith, U.S., 2011, 10m)

9 | Precedes BONSAI

ZERGÜT*

A dance of the leftovers, in all their Prokofievian, stop-motion glory. (d. Natasha Subramaniam & Alisa Lapidus, U.S., 2011, 5m)

31 | Precedes THE ISLAND PRESIDENT

*denotes filmmaker in person

SPOTLIGHT ON STYLE

Telluride offers a fresh look at two legends of the industry.

S/Fri 9:45 PM - C/Sat 3:15 PM **Q & A**

39 Becoming Bert Stern



In the 1950s and '60s, Bert Stern's furious conceptual energy and visual wit transformed American commercial photography, helping turn advertising into the worldwide cultural phenomenon it is today. And his legendary final session with Marilyn Monroe, completed just before her death, remains an unsurpassed example of intimacy in the genre of celebrity portraiture. Writer-director Shannah Laumeister, for 30 years a close friend and photographic subject of the rueful, fatalistic Stern, also interviews old girlfriends and ex-wives, explores Stern's romantic, sexual and chemical excesses, and reveals his ruthless creative determination. It too is portraiture both unsparing and tender. —LG (U.S., 2011, 99m) *In person: Bert Stern, Shannah Laumeister. Also see Bert Stern's classic concert film JAZZ ON A SUMMER'S DAY, page 38.*

N/Sun 9:00 PM **Q & A** - S/Mon 9:15 AM

40 Diana Vreeland: The Eye Has to Travel



"How does one become Diana Vreeland?" the late fashion editor and cult figure, then 80 years old, is asked five minutes into this delightful film. Vreeland answers in her inimitable smoky drawl: "The first thing to do, my love, is arrange to be born in Paris. After that, everything flows quite naturally." So begins this loving, intimate and ultimately exhilarating celebration of the "High Priestess of Fashion," the columnist, editor and finally museum curator who so profoundly shaped the look and style of American women. As Richard Avedon would say after her death, "She was and remains the only genius fashion editor." Using archival footage, family photos and recorded conversations with George Plympton, Lisa Immordino-Vreeland (a granddaughter by marriage) wisely lets the legend's own voice carry the film. As one would expect with such a guide, everything follows quite naturally. —SA (U.S., 2011, 90m) *In person: Lisa Immordino-Vreeland*

N/Sun 3:45 PM Q & A

41 Student Prints

The best in student-produced work from around the world. *Curated and presented by Godfrey Reggio, followed by Q&A with filmmakers. Total run time: 97 minutes.*



A DOCTOR'S JOB Behind on his bills, a doctor takes a second job . . . and finds his training to be a lifesaver. (d. Julio O. Ramos, 2010, UCLA, 10m)



THE BIRDS UPSTAIRS* Determined to become parents, a couple receives a deep lesson about their true selves. (d. Christopher Jarvis, 2010, NYU, 8m)



MOTHERSBANE A boy becomes a man, and learns about love, vulnerability and the human body. (d. Jason Jakaitis, 2011, San Francisco State University, 12m)



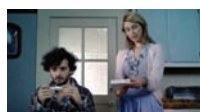
MANHATTAN MELODY* Is tonight the night? Will Holly finally have the magical, romantic adventure she's only read about? (d. Sasha Gordon, 2011, NYU, 19m)



THE WIND IS BLOWING ON MY STREET Good news is followed by a small misfortune, putting an Iranian woman at risk . . . but in the company of a new friend. (d. Saba Ribazi, 2010, NYU, 15m)



BABYLAND* Amber will do just about anything for love—a risky tactic in a small town. (d. Marc Fratello, 2011, Columbia University, 28m)



CRAZY GLUE* Ever wonder why some couples stick together? (d. Elizabeth Orne, 2011, NYU, 6m)

**denotes filmmaker in person*

C/Fri 7:45 PM Q & A - L/Mon 9:00 AM Q & A

42 Great Expectations

These two outstanding narratives, based on true stories, follow immigrants dealing with miscarriages of justice. *Introduced by Godfrey Reggio.*



JOURNEY OF NO RETURN (d. Güclü Yaman, Germany, 2010, 25m) A Sudanese man living in Germany reports a stolen jacket to police, only to enter a threatening, Kafkaesque bureaucracy.

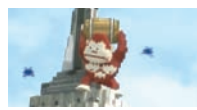


CRULIC: THE PATH BEYOND (d. Anca Damian, Romania/Poland, 2011, 73m) A Romanian man found guilty of a theft in a Polish court, despite strong evidence to the contrary, goes on a hunger strike in this inventive animated feature, featuring hand-drawn collages with a posthumous first-person narration performed by Vlad Ivanov (4 MONTHS, 3 WEEKS and 2 DAYS). A portrait that's by turns poignant and infuriating.

M/Sat 3:45 PM Q & A

43 Calling Cards

Outstanding works by emerging filmmakers. *Introduced by Godfrey Reggio.*



PIXELS* (d. Patrick Jean, France, 2010, 3m) Game over: After years, familiar icons exact their revenge.



CRESCENDO (d. Alonso Alvarez Barreda, U.S., 2011, 15m) One woman wonders: Can pain and despair yield beauty?



LOVE BIRDS (d. Brian Lye, Czech Republic, 2010, 7m) Love is for the birds.



HOPE* (d. Pedro Pires, Canada, 2011, 11m) On the battlefield, a general's final, vivid dream.



COLLABORATION HORIZONTALE (d. Ciaran Cassidy, Ireland, 2010, 13m) After World War II, a French city took revenge on some of its own.



MUYBRIDGE'S STRINGS (d. Koji Yamamura, Canada, 2010, 13m) Moments in time, woven together, yield the birth of cinema.



THE PALACE* (d. Anthony Maras, Australia, 2011, 15m) The moment of truth arrives for a Turkish soldier and a Greek family in hiding.



BURUNGO (d. Otto Suuronen, Finland, 2011, 14m) Mom needs a new dress. Can two sisters find the money?



SUGAR (d. Jeroen Annokkeé, Netherland, 2011, 8m) A helpful lesson in how not to woo your hot neighbor.

**denotes filmmaker in person*

STUDENT PROGRAMS

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

Student Symposium

Celebrating its 23rd glorious year, this program provides 50 graduate and undergraduate students with a weekend-long immersion in cinema. Participants watch films and discuss movies with Festival guests and Symposium faculty. For more information on all the education programs, pick up a brochure at Brigadoon.

Both programs made possible in part by a contribution from George & Pam Hamel and Peter & Linda Bynoe with additional support provided by Pangea Media Productions, LLC and Facets Multi-Media.

City Lights Project

Now in its 12th 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.

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

The Backlot is sponsored by Jeffrey Keil & Danielle Pinet

B/Sun 4:30 PM

A Aventurera (The Adventurers)



The shocking success of this inspired, over-the-top vehicle for Cuban singer-dancer Ninón Sevilla drove Mexican cinema in a noir-ish direction and established the enduring "cabaretera" genre. Preeminent Latin musicians and Sevilla herself perform lyrical set pieces as if from a wayward

Busby Berkley film. But beneath the sensationalist tawdry B-movie facade operates a brilliant script by Alvaro Custodio and Carlos Sempelayo: the lost-innocent Sevilla survives a shadowy cabaret universe of natty gangsters, lounge lizards and sybarite excesses, a trapped and damaged dark angel unrelentingly exacting her revenge. Produced by the Calderon brothers, the subjects of PERDIDA (see page 9). -MD (Mexico, 1950, 101m) *In person: Viviana García Besné, Michael Donnelly, Alistair Tremps*

B/Fri 6:30 PM Q&A - B/Sat 7:30 PM

B Sarris, Silents and Sounds



This eclectic collection opens with a former Telluride honoree: ANDREW SARRIS: CRITIC IN FOCUS (d. Casimir Nozkowski, U.S., 2011, 11m) sits down for an interview with a film lover who introduced the French New Wave's auteur theory to the United States. SERGEI PROKOFIEV (d. Julia Titova, Russia,

2011, 13m) uses stop-motion animation to transform paper cutouts into the story of the composer's life, told in his own words. In NIGHT HUNTER (U.S., 2011, 16m), Boulder animator Stacy Steers painstakingly conjures the ghost of Lillian Gish with more than 4,000 handmade collages. Finally, Werner Herzog's ODE TO THE DAWN OF MAN (U.S., 2011, 40m) pays tribute to Ernst Reijseger, the composer he worked with on this year's CAVE OF FORGOTTEN DREAMS, observing him as he fine-tunes and records the stirring score that evoked the wonder of ancient traces of civilization. -JD *Total run time 80 minutes. In person: Casimir Nozkowski, Stacy Steers, Werner Herzog*

B/Fri 8:45 PM - B/Sat 10:45 AM

C Documentary Revolutions



How did the documentary become a defining information form of the 20th century? THE DOCUMENTARY FILM MOB (d. Chris Durlacher, U.K., 2011, 60m) shows how John Grierson, through the aegis of the British government-sponsored Empire Film Board, pioneered the use of documentaries in

the 1930s and '40s as a tool for social activism. These films both radically challenged English society and forever altered the form. THE CAMERA THAT CHANGED THE WORLD (d. Mandy Chang, U.K., 2011, 59m) tells the story of how directors in the U.S. and France, desperate for mobility, created new, quiet and lightweight cameras that allowed them to become "flies on the wall," launching the cinema vérité and direct cinema movements, and thus changing our very understanding of reality. -JD

B/Sat 9:30 PM - B/Sun 6:45 PM

D I Am My Films, Part 2 ... 30 Years Later



In the late 1970s, Christian Weisenborn made a documentary about his friend Werner Herzog. More than 30 years later, he rejoins the legendary director and Telluride fixture at his L.A. home to discuss Herzog's documentaries and where his life and career have taken him. As anyone who has heard him speak, Herzog delivers unforgettable stories about making his films and passionately philosophizes on how documentary film can express greater truth. Herzog's ease with Weisenborn allows for an intimate glimpse of the artist who, more than any other, has productively blurred our notions of the real and unreal. -JD (Germany, 2011, 97m)

B/Fri 2:30 PM - B/Sat 1:15 PM

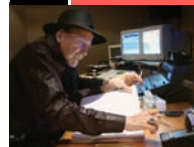
E In the Tracks of Georges Delerue



JULES AND JIM. CONTEMPT. HIROSHIMA, MON AMOUR. THE CONFORMIST. PLATOON. The filmography of legendary composer Georges Delerue reads like a canon of classic cinema and evokes some of the most memorable music ever created for celluloid. TRACKS profiles an astonishingly prolific composer, with over 200 scores to his credit, through recollections of luminaries including François Truffaut, Jean-Luc Godard, Jacqueline Bisset and Oliver Stone, and describes how a former factory worker from Roubaix went on to define the sound of the French New Wave. -JD (France, 2011, 73m)

B/Fri 4:15 PM - B/Sat 5:15 PM

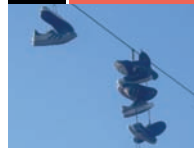
F Mondo Lux - Die Bilderwelten des Werner Schroeter



Thomas Elsaesser called Werner Schroeter "the German cinema's greatest marginal filmmaker." Rainer Werner Fassbinder praised Schroeter as cinema's "best kept secret." Elfi Mikesch's tribute, shot before Schroeter died of cancer at the age of 65 in 2010, shows him working with feverish intensity on three separate projects: a retrospective of his photography, including images of Isabelle Huppert, Magdalena Montezuma and Ingrid Caven; a stage performance fusing the Greek tragedies of Elektra and Antigone; and NUIT DE CHIEN, a movie on which he is doing the final sound work. Schroeter is pale and gaunt, and his nerves are taut. Though the angel of death seems close at hand, the sheer beauty of the images Schroeter creates, and the unremitting intensity of his focus, give this portrait a strangely joyful quality. -LG (Germany, 2011, 97m)

B/Sat 9:15 AM - B/Sun 11:00 AM

G Notes for an Imaginary Biography



Argentine-French filmmaker/critic/novelist Edgardo Cozarinsky's beautiful, magical film is not easy to categorize. Part essay, novel, diary and history, its short sequences are the revelations of small secrets. Cozarinsky's own life straddles Argentina and Europe, cinema and literature, exile and travel.

Here he orchestrates the images, words and sounds he has gathered in a biography which he intersects with his personal history (Vietnam, Stalin, France under the Occupation). With music by Ulises Conti, who calls the film the "murmur of human beings." -MS (France, 2011, 60m)

B/Fri 12:30 PM - B/Sun 9:00 AM

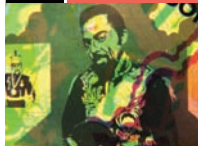
H Sodankylä Forever



Each summer, thousands of cinephiles make an epic pilgrimage to a remote Finnish village 80 miles north of the Arctic Circle for the Midnight Sun Film Festival, founded by former Telluride Guest Director Peter von Bagh and the Kaurismäki brothers and close kin to Telluride. Von Bagh's history of the festival excerpts interviews from more than 25 years of onstage tributes, including Agnieszka Holland, to explore how 20th-century culture and conflict shaped generations of film artists. It's a glorious example of cinema turning its lens on itself. —JD (Finland, 2011, 89m)

B/Sat 2:45 PM **Q&A** - B/Sun 9:15 PM

I Tropicália



Marcelo Machado's epic documentary centers on the decisive, inspiring music of Caetano Veloso and Gilberto Gil but radiates beyond, showing the way the Brazilian musical genre crossed over with theater, cinema, poetry and politics, and embodied both intense social and spiritual idealism and rock-star-style hedonism and commercial ambition. An intoxicating blend of biography, performance and cultural history, TROPICÁLIA may finally connect Brazil's fabulous musicians, who enjoy a worldwide following, with the American audience they've deserved. Produced by Fernando Meirelles (CITY OF GOD, TFF 29). —LG (Brazil, 2011, 88m) *In person: Marcelo Machado, Caetano Veloso, Paula Cosenza, Denise Gomes*

SPOTLIGHT ON MARCEL PAGNOL

In honor of the 40th anniversary of Berkeley's legendary restaurant Chez Panisse, we celebrate the great French auteur, a key inspiration for chef and owner Alice Waters.

L/Sun 9:45 AM

44 Harvest



Only one man, a poacher, remains in a village situated in a remote region of Provence, until the arrival of a cabaret singer, pulling a cart for the knife-grinder who has picked her up. Together, they begin to plant a new life in the dying village's rich soil. HARVEST, chosen by Alice Waters, celebrates what the poacher calls "making wheat": the thrill of growing one's own food, the redemptive possibilities of living off the land. (France, 1939, 129m) *In person: Alice Waters, Nicolas Pagnol*

B/Sun 12:30 PM - B/Mon 10:00 AM

45 Merlusse



Shot in a boarding school, with students playing themselves, Pagnol's film tells of a burly, one-eyed teacher nicknamed "Merlusse" (codfish), who is feared and despised by his young charges. Richly observant, profound and shot in a realistic style, the film, according to Bertrand Tavernier, is "a pure masterpiece . . . an autobiographical film shot on location, with live sound in a real school, and it tells of all the dirty tricks students can do, and their redemptions. It's the definitive Christmas film: moving, touching, funny, true." (France, 1938, 65m) *In person: Alice Waters, Nicolas Pagnol*

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

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

Noon Seminars

Sponsored by United Talent Agency

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

Moderated by Annette Insdorf.

- a Complex Themes Directed with Simplicity**
How do directors draw us deeper into their films?
Saturday, Noon, Elks Park
- b What Screen Are You On?**
How do filmmakers approach projects that jump from theatrical, to television, to 3D formats?
Sunday, Noon, Elks Park
- c Actor as Auteur?**
How do actors influence not only their own performances, but the deeper layers of a film?
Monday, Noon, Town 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 Greil Marcus with Olivia Harrison, Nigel Sinclair and David Tedeschi**
Saturday, 10:15 AM
- e Glenn Close and John Horn**
Saturday, 2:00 PM
- f Caetano Veloso and Peter Sellars**
Saturday, 5:45 PM, Elks Park
- g Tilda Swinton and Ben Mankiewicz**
Sunday, 10:30 AM
- h TBA**
Sunday, 1:15 PM
- i Alice Waters, Micha Peled, Peter Sellars**
Sunday, 4:45PM
- j Christopher Hampton with Nick James**
Monday, 10:00 AM

Use your smartphone to catch the QR Code in the Catcher's vest for info on Talking Heads, Kiosks and TBAs.



★ Hollywood Don't Surf!

O/Sun 10:15 PM **Q&A** - S/Mon 1:30 PM **Q&A**



From GIDGET to ENDLESS SUMMER to BLUE CRUSH, this celebration of surf movies weaves interviews (Steven Spielberg, Quentin Tarantino and Laird Hamilton, among others) with cinema's most wicked surfing clips. Two-time Oscar-nominated director Greg MacGillivray and co-director Sam George take us back to surfing's epic bomb—and now a cult favorite—BIG WEDNESDAY, which John Milius shot on the waves of El Salvador, even as a war raged on shore. Plus they serve up some unbelievable rarities, including the first surfing movie, shot in 1906. (U.S., 2011, 85m) *In person: Sam George, Nia Peeples*

★ Jazz on a Summer's Day S/Sat 8:30 PM



In 1958, Bert Stern took a film crew to Newport, Rhode Island for the Newport Jazz Festival. No film has ever presented a greater array of talent in a more complementary fashion. Thelonious Monk builds a lovely version of "Blue Monk" and Anita O'Day sings "Sweet Georgia Brown" and "Tea for Two," with Jack Teagarden and Louis Armstrong performing "Rockin' Chair." Eric Dolphy plays with the Chico Hamilton Quartet, and Mahalia Jackson, Dinah Washington, Chuck Berry and the George Shearing Quintet also perform. What a movie! —TL (U.S., 1960, 86m) Preceded by LOW LIGHT AND BLUE SMOKE: BIG BILL BLUES (d. Jean Delire, Belgium, 1956, 18m). *In person: Bert Stern*

★ Opening Night Feed

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

Festivalgoers, start your engines! America's most beautiful main street hosts our kickoff, featuring friends old and new, the festival guests, delicious food and the early buzz. *For all passholders except Acme and Cinephile.*

★ Labor Day Picnic

Sponsored by Omaha Steaks

Town Park/Mon 11:00 AM - 1:00 PM

Bring yourself and your appetite to the world's most beautiful picnic spot. On the menu: grilled chicken and steak from Omaha Steaks and ice cream sundaes, plus the weekend's final Seminar. *For all passholders of the Festival.*



EXHIBIT



The Worlds of Maira Kalman

137 W. Colorado Ave.

Fri-Mon 10:00 AM-4:00 PM

Our 2011 Poster Artist, whose works grace the cover of the *New Yorker* and museum walls around the world, brings some of her favorite prints to Telluride. All proceeds benefit the Festival.

BOOKSIGNINGS

Olivia Harrison Booksigning

Brigadoon/Sat 3:00 PM

Olivia signs her forthcoming biography *George Harrison: Living in the Material World*, which draws from her personal archive to tell a new story of the guitar-obsessed boy who became a Beatle and an icon of modern music.

Caetano Veloso Booksigning

Brigadoon/Sat 7:00 PM

Our guest director signs copies of *Tropical Truth: A Revolution in Music and Brazil*, the most moving and insightful account of the social-cultural upheavals in Brazil yet told. "Extraordinary. There has never been anything like it." —*New York Times*

Alice Waters Booksigning

Brigadoon/Sun 3:30 PM

This month marks the anniversary of the restaurant that best represents the American sustainable food movement. Alice Waters's *40 Years of Chez Panisse: The Power of Gathering* tells her story in a book that Meredith Brody called "the book of the year."

SWEET DREAMS!

Festival Daily Drawing

Dream a little dream of these incredible prizes, and it might just come true! Drop your entry forms at Brigadoon to be eligible to win some great Telluride Film Festival prizes! For more details, visit the Brigadoon Information Desk.

GRAND PRIZE

Enter **Friday, Saturday or Sunday** for a chance to win Monday's dreamy Grand Prize retreat at the Mandarin Oriental, Las Vegas—a sophisticated sanctuary of modern elegance! Enjoy a romantic journey for two in a sumptuous haven of oriental tranquility amidst the glistening lights of Las Vegas! Relax with a Tian Quan immersion at the five-star Mandarin Oriental Spa, experience a culinary tour through Asia at Bento by MÖzen Bistro, and top the night off with an evening of live jazz at your reserved private table in the Mandarin Bar.

Enter Friday for a chance to win one of two prizes on Saturday. Take a chance and you just might wake up to find yourself enjoying the sands of Hawaii. As a special guest of the Mauna Kea Beach Hotel you will enjoy luxury guestrooms, cabanas and beach activities; or wrap yourself in a stunning cashmere sweater from Telluride's own CashmereRED. Select any sweater from their Hawick Fashion or Classics Collections in a dreamscape of 48 colors.

Enter Saturday for Sunday's prize. Let your dreams take flight on a beautiful tribal carpet provided by Azadi Fine Rugs. This hand-woven rug is made by a nomadic tribe of woman in the Baluchistan Mountains.

FESTIVAL OPERATIONS

HQ
The Calculator: Sally Meeks. **Coverage:** Sheerly Avni, Jannette Bivona, Jo Alice Canterbury, Nancy Copeland, Grey Cusack, Mark Dreschke, Jesse Dubus, Joe Garity, Tien-Tien Jong, Malin Kan, Kirsten Laursen, Chen Li, Jonathan Marlow, Sophia Matano, Meika Rouda, Zuzu Snyder.
Emergency Management: Dave Hutchinson, Marc McDonald.
TSIB Project Assistants: Jamie Intemann, Cyndi "Cutter" Martin. **Staff:** Jody Arthur.
Intern: Noelle Cope.
Pass Design & Production: Cube Services, Inc.
Poster Bitch & Word Parser: Kate Sibley.
Room Set-up Crew: **Head:** Esther White. **Crew:** Nancy Craft, Marcia Greene, Joel Kaufman, Stacey Plunkett, Betsy Rowbottom, Sharon Shuteran.
Student Prints & SHOW Shorts Coordinator & TBAs: Jesse Dubus.
Super Star: Jack Brailsford.
TeamStars: Jannette Bivona, Jennifer Hayes, Mary Beth Mueller.

COMMUNICATIONS & MEDIA

Media Manager: Justin Bradshaw.
Photographers: Ralph Bernie, Pamela Gentile, Lisa Law, Ingrid Lundahl, Arun Navader.
Press: Kean Bauman, Amy Fisher, Benjamin Lopez, Richard Parkin.
Video Crew: Chris Bagley, Jacob Clinton, Bradley Furnish, Joe Garrity, Winston Good, Avery Hudson, Nicolas Scheepers, Kimberly Shively.
Website Designer: Turing.

DEVELOPMENT

Development Associate: Krissy Webster. **Legacy Consultant:** Greg Lassonde. **Mayor of Brigadoon & Sponsorship Operations Manager:** Bob O'Brien. **Shipping & Development Aid:** Catherine O'Brien. **Shipping Staff:** Jacob Brennan, Michael Chapman, George Christensen, Casey Kesler, Joe O'Brien, Lori Ryan, Jack Sherman.

EDUCATION

Assistant Dean & Telluride Education Liaison: Erika Gordon.
Student 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: Andrew Eick, Sean J.S. Jourdan, Miguel Silveira.
Student Services: Zoe Movshovitz, Greg Nemer, Robert Rex.
Alumni Coordinator: Michael Rodriguez.
Student Travel Wizard: Bill Kelly.

EVENTS

Special Projects Assistant: Nicole Campbell, Erika Henschel. **Coordinators:** Hanna Penberthy, Christie Royden, Nate Soules. **Spirit Handler:** John "Jack" Albertson. **Dressers:** **Head:** Elizabeth Forsythe. **Staff:** Rachel Bowers, Ambrosia Brown, Joni Cipollone, Patrick "Thrax" Felsenthal, Mike Harold. **Event Staff:** Riley Arthur, Sawen Aziz, Molly Babcock, Neal Babcock, Irwin Borof, Linda Borof, Charles Bowden, Virginia Bowden, Peter Chadman, Emily Coleman, Jennie Daley, Dalila Droege, Amy Duran (Savath), Skip Edwards, Vicki Eidsmo, Ellie Epperson, Ellen Esrick, Jerry Esrick, Rube Felicelli, Katherine Forde, Liz Fornango, Kristen Freeman, Emma Frires, Paul Gandell, Jewel Greenberg, Bonnie Hanson, Amy Hartman, Kimberly "Domino" Hawks, Jessica Hintermeister, Michael "Hawkeye" Johnson, Mitch Key, Ellen Curtis Kuus, Jaan Kuus, Anita Langford, Bill Langford, Carol Lee, Kit Lee, Harriet Levy, Raymond Levy, Cat MacLeod, Meredith Mantik, Kathy Metzger, Jenna Mills, Jon Mills, Robert N. Mills, Lisa Ogdie, Paul Read, Kristen Redd, Marion Rich, Esther Riester, Sarah A. Riling, Barry Satlow, Sharon Sharp, Emily Shurtz, Sharon Shuteran, Doug Sonnenberg, Sandy Stasiak, Christine Tschinkel, Rich Wamsley, Hilary Witzelben, Alane Woehle, Lucy Woods, Keith Yoshida, Joanne Young. **FEED Staff:** Robert "Bobalouie" Allen, Gigi Spitzer. **Schlep:** Ashley Bremers, Derek Cibere, Matthew Clark, Atman Hanel, John Musselman. **Clubhouse: Chef/Clubhouse Supervisor:** Marc Costa. **Crew Chiefs:** Kathryn McKenzie, Gordon Rhoades, Camille Silverman. **Chefs de Cuisine:** Gene Cross, Cynthia Delles, Jeff Erickson, Danielle Tremblay. **Prep Cooks:** Karly Koster, John Nelson. **Front of the House:** Emily Light, Emily Pierson, Samuel B. Prime. **Bouncer:** Kate Dominus.

HOSPITALITY

Manager: Amy Levek. **Assistants:** Peter Cogen, John Irvin. **Information Specialists:** Carlisle Connick, Andy Lewis, Anna Lewis, Jim Lilly, Marjorie McGlamery, Billy Royal.
Festival Box Officers: Dana Richardson, Jason Strykowski. **TeamStar:** Liz Salem.

HOSTS

Assistant Manager: Marc Schauer. **Hosts:** Kate Clark, Matthew Clark, Gus Gusciora, Amy Kaiser, Gabriel Lifton-Zoline, Drew Ludwig.

SHOW Shop

Manager: Jim Eckardt. **Assistant:** Priscilla Mangnall.
Staff: Joseph J. Bell, Anne Brady, Patty Costello, Elaina Eckardt, Kash Griffith, Larry Lambelet, Irene Matthews, Zack Mollhagen.

SHOWCORPS

Divine Goddess: Lindsey Campbell. **Duke of ShowCorps:** David G. Byars. **Our Prince Charmings:** Johnny Bulson, Peter Lundeen. **Commandos:** Francine Cogen, Amy DeLuca, Jan DeLuca, Mary Jo Hegarty, Linda Holt, Annemarie Jodkowski, John Kelly, Jon Kornbluh, Nancy Lee, Peter Lundeen, Angela Mallard, Beth Roberts, Liz Salem, Steven Steinberg, JoAnn Weisel, Lara Young.

TRANSPORTATION & HOUSING

Assistant: Lois Stern. **Airport Liasons:** Michelle Cellitti, Vincent M. Egan, Barbara Hunt. **Drivers:** Paul Dujardin, Gino Gioga, Terri Gioga, Roberta Hardy, Lance Lee, Susan Lilly, Teresa Saenz, Larry Shamis, Jennifer Sher, Artie Sowinski, Howard Stern, David Swanson, Jon Tukman, Carmella Wilson, Marcus Wilson, Jack Zoller. **Agents:** Ann Denney, Bill Kelly, Shelly Klein.

PRODUCTION

Production Supervisor/Manager: Tami L. Hodges.
Production Office Manager: Connie Giles.
Managers:
Brigadoon Managers: David Oyster, Brady L. Richards.
C.J.C. Manager: Juliet Berman.
Concessions Manager: Dennis Green.
Production Design Manager: Anita David Stiegler.
Galaxy Manager: Karen Kurzbuch.
Graphic Lab Manager: Doug Mobley.
IT Manager: Hunt Worth.
Lighting Director: Jonathan Allen.
Nugget, Masons, Backlot Rigging Special Projs: Michael Anderson.
Palm & Pierre Manager: Jon Delouz.
Storage & Retrieval Manager: Erin Klenow.
Rigging Manager/ Coordinator: Ian Manson.
Rigging Manager: Erik Cooper.
Shop Manager: Tim Frush.
Assistant Managers:
Concession's Assistant Manager: Vivien Trinh.
Galaxy Assistant Manager: Lane Scarberry.
Graphics Lab Assistant Manager: Jacob Wascalus.
IT Tech Assistant Manager: Jaime Thompson.
CJC Assistant Manager: Liam Hartigan.
Storage & Retrieval Assistant Manager: Frank Ledezma.
Shop Foreman: Eric Nepsky.
IT Systems/Computer Dog: April Bindock.
Design Production: Lauren Clarke, Christianne Hedtke, Bruce "Buff" Hooper, Sidney McNab, Mary Beth O'Connor, Avery Thatcher.
Production Apprentices (Vespucci Dogs): Garrett Bradley, Derrick Casto Rebecca Kraut, Hayley Nenadal, Diego Rodriguez, Jaime Schiller, Shane Scott, Aly Stosz, Stanzi Vaubel, Kyle Wavra.
Labor: Parker Bell, Dylan Brooks, Richard Griggs, Nick Kolachov, Bill Lyons, Joey (Joie) Tran, Kathryn Everett, Takara Tatum, Michelle Montague.
Electrician "sparks": Phil Hayden.
Electric Labor: Christopher Gruneich.
Graphic Lab Administrator: Jaime Wascalus.
Graphic Design Team: Suzan Beraza, Dawn Davis, Molly Papier.

Kiosk Programmer: Seth Davidow.

Lighting Techs: Aaron Delman Josie Kovash, Thomas White.

Master Carpenter: Allan McNab.

Riggers: Germaine Marie Baca-Has, Keith Brown, Alison Hughes, Mark Lange, Thomas "T.R." Richards, Tim Vierling.

Schlep Master: Tim Territo.

Schlep Crew: Kyle Burns, John Chance, Sam Engbring, Susannah Faxon-Mills, Bryan Gilmore, Christopher Gruneich, Jonathan Hedlund, Tellef Hervold, Gregory Hope, Jesse Henderson Hope, Eli Benjamin Horowitz, Jim Hurst, Nyle Kenning, Nick LeClaire, Mike Lynch, Eliot Muckerman, Jeff Norman, Jorn Reimann, Robert Rex, Thomas Wirth.

Schlep Chairs Coordinator: Jacob Reuter.

Wastemaster Master: Kate Rennebohm.

Wastemaster Crew: David Burke, Olivier Creurer, Ola Rennebohm, Tare Rennebohm, Adam Rosadiuk, Jonathon Tracy, Charles "Scott" Upshur.

Prod Breakfast: Kate Wadley.

Cookie Mom!: Tamara Ogorzaly.

Cookie Boy: ?

Phantom: Marcello Vespucci.

TECH OPS

Carl Brenkert Society: Russell Allen (RealD), Jon Busch (Cinema Associates of Aspen), Sam Chavez (Bay Area Cinema Products), Chapin Cutler (Boston Light & Sound, Inc.), Buzz Hays (Stone's Throw Films), Ross Krantz (Cinema Engineering Services), Clyde McKinney (McKinney Technical Services), Paul Pearson, Dustin Hudson and Paul Kudros (Dolby Laboratories) Christopher Reyna (New Paradigm Productions).

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

Digital Projection: William "Billy" Alahouzos, Curt Rouse.

Film Inspection: Chief: Paul Burt. **Inspectors:** Diana Caldwell, Zachary Hall, Steve Marsh, John Passmore.

Film Shipping & Traffic: Chief: Chris Robinson. **Assistant:** Tracy Harvey. **Staff:** Katie Davis, Jeremy Freund, Zachary Hall, Lars Harvey, John Passmore.

Theatre PA & Sound: Dean Rolley.

Tech Support Staff: Deborah Cutler.

THEATRE OPERATIONS

Associate MOTO: Gary Tucker. **MOTO Assistant:** Jennifer Griggs.

Orchestra Wrangler: Dave Hutchinson.

Felix: Head: Karla Brown. **Staff:** Lynne Beck, George Forth, Becky Leon.

Concessions Manager: Jackie Arguelles. **Assistant Manager:** Bonnie Mackay. **Concession Production and Set-up: Manager:** Dennis Green. **Assistant:** Viven Trinh. **Carbonated Beverage:** Chuck Giallanza, Trish Giallanza.

Concessions Warehouse & Delivery: Lene Anderson, Chuck Arguelles, Dan Hanley, Jeff Lessard, Adam Mosier, Meg Ocampo, Bill Slemmer, Gail Slemmer.

Festival Flags: Mettje Swift, Banner Art Studio (33-38); Janet Behrens Siebert (1-32).

Ringmaster Wrangler: Jason Silverman. **Ringmaster At-large:** Barry Jenkins.

Kiosks: Seth Davidow.

ABEL GANCE OPEN AIR CINEMA

Manager: Lyndon Bray. **Assistant:** Samuel Lyons. **Ringmaster:** Seth Berg. **Staff:**

Stephanie Bray, Sherry Brieske, Jennifer Knopp, Bill Lyons, Ross Vedder. **Chief**

Projectionist: Mathieu Chester.

The BACKLOT

Manager: Roger Paul. **Staff:** Jonathan Hilt, Camille Roth, Tom Treanor, Landon Zakheim.

CHUCK JONES' CINEMA

Manager: Jeffrey D. "JD" Brown. **Assistants:** Ian Bald, Trish Hawkins, Beth Krakower, Jeannie Stewart. **Ringmaster:** Ashley Boling. **Staff:** Eric Bialas, Codi Borner, Russel J. Brewer, Grey Cusack, Carol Dix, Lisa Eaton, Bob Greenberg, Bob Harner, Susie Harrington, Saul Hopper, Keaton Kail, JJ Levy, Dorana Lopez, Barbara McAbee, Alexis "Lex" McNaughton, Kaitlin Moyer, Jared Parmenter, Jordan Schevene, Dana Silkens, Sarah Thomas. **Chief Projectionist:** Ian Price. **Projectionists:** Josh Perry, Chris Simpson, Ryan Gardner Smith. **Acme Booths:** Natasha Hoover, Kenneth Woehl. **Concessions: Manager:** Lee Duffy. **Staff:** Bay Bryan, Jenny N. Duffey, Karl Ebel, Jason Galt, Suzette Janoff, Jenny Kim, Casey Nimmer, Katrina Tomas.

CONVERSATIONS at the Courthouse

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

GALAXY

Manager: Katie Trainor. **Assistant Managers:** Evan Golden, Tondeleyo Gonzalez, Hilary Hart, Stephanie Thomas-Phipps. **Ringmasters:** Kirk Ellis, Dan Zak. **Staff:** LinaJean Armstrong, Mark Armstrong, Jonathan Augello, Melissa Bassett, Ronald Borrego, Jackson Burke, Julie (Jules) Chalhoub, Elizabeth Day, Sunshine Day, Clay Farland, Jessica Fields, Connie Fisher, Meredith Fraser, Adam Hurlly, Tien-Tien Jong, Shea McWilliams, Cheryl Schmidt, Victoria Schmitt, Melissa Swearngin, Phil Swearngin, Richard Thorpe, Jolana Vanek, David Wilcox, Laliv Zang. **Chief Projectionist:** Joel Rice. **Projectionists:** Jay Pregent, Jeremy Spracklen, Emma Tomiak. **Concessions: Head Out:** Gwen Vogel. **Assistant Out:** James Cathcart. **Staff Out:** Molly Bohon, David Brankley, James (Jim) Fleming, Jowann Fleming, Melina Fleming, Jenny Lynn Hall, Matthew Kennington, Richard Knox, Lorenzo Mitchell, Lesley Pinto, Cindi Rowell, Susie Thorness, Shaunita Wells, Jack Wolinetz, Janet Wolinetz. **Head In:** Waydell Walker. **Assistant:** Jennifer Alpert. **Staff:** Corinna Clendenen, Adam Conner, Karen Crawford, Ronald L. Dryden, John Fleming, Laraine Pounds, Barbara Skinner, Moose Stovall.

MASONS HALL CINEMA

Manager: Kimble Hobbs. **Assistants:** Peter Goldie, Tyson Kubota, William "Moses" Street, Jeff York. **Ringmaster:** Jeff Middents. **Staff:** Anne Cutlip, Gerry D'Amour, Angela Dadak, AJ Fox, Jordan Hobbs, Caitlin Rucker, Sheryl Steuart, Penn Street, Bill Thorness, Quang Tran, Michelle Weston, Russell Wilder. **Chief Projectionist:** Nate Balding. **Projectionists:** Ryan Diduck, Keyvn Fairchild, Kirk Futrell.

NUGGET THEATRE

Manager: Barbara Macfarlane. **Assistants:** Andy Brodie, Pete Marczyk, Felix Snow.

Ringmaster: David Wilson. **Staff:** Judy Anderson, Valerie Child, Jennifer Erickson, Frank Hensen, Ruth Hensen, Bill Kight, Arin Liberman, Uriah Lovelycolors, Beth McCall, Barbara Newby, Josh Polon. **Chief Projectionist:** Luci Reeve. **Projectionists:** Joshua Deal, Brian Graney, Mike Olpin. **Concessions: Head:** Sandy McLaughlin. **Assistant:** Judy Lamare. **Staff:** Cole Brackney, Patti Childers, Irwin Witzel.

PALM

Manager: Mark Rollins. **Assistants:** Krista Eulberg, Bailey Massey, Alex Perez, Justin Weihs. **Ringmaster:** Leyla Steele. **Staff:** Jeremy Brown, Adam Burns, Josh Burns, Dick Carter, Jenn Durrett, Will Evans, Tim Fleming, Paula Fletcher, Kristin Frost, Bob Garber, Elisabeth Gick, Magan Heil, Samantha Herndon, Kate Hurwitz, Steve Johnson, Keaton Kail, Will Kaufman, Joanie Leckey, Elle Long, Caroline McKenzie, Edward "Monty" Montgomery, Eben Price, Nancy Rios, Hilda Schmelling, Kole Shugars, Ulli SirJesse, David Strauss, Joey (Joie) Tran. **Chief Projectionist:** Cherie Rivers. **Projectionists:** Greg Babush, Jim Cassidy, Chris Rasmussen. **Concessions: Head:** Elizabeth Forth. **Assistant:** Dan Zak. **Staff:** Kristina Anderson, Valerie Bynum, Nicholas Chang, David Cook, Susan Dahl, Suzanne Dyer, Marlyn Evans, Kathi Glass, Paige Glass, Nancy Landau, Linda Levin, Marcia Northrup-LaBarge, Michael Pounds, CC Rocque, Emily Rocque, Vin Rocque, Stewart Seeligson, Shirley Wicevich. **ATFF Head:** Jessie Arguelles. **Staff:** Eve Melmon, Kaiulani Schuler.

LE PIERRE

Manager: Jonathan Kaplan. **Assistants:** Tom Baldrige, Bianca Escobar, Danielle Pelletier.

Ringmaster: Doug Mobley. **Staff:** Courtney Bell, Kate Chamuris, Pat Clark, Rachel

Hroncich, Jeffrey Koenigsberg, Susan Orshan, Colleen Teevin, Brigitta Wagner. **Chief**

Projectionist: Erik Teevin. **Projectionists:** Patty L. Lecht, Bill Murphey, Rufus Wright.

Concessions: Head: Golan Ramras. **Assistants:** Jim Berkowitz, Adam Hyman. **Staff:** Mark Buchsieb, Christine Davila, Cheryl Fitzhugh, Ann-Marie Fleming, Jock Fleming, Karen Gaines, Amy J. Gavell, Alfredo Lopez, Nancy Murphy, Ryan Oestreich, Mary Sama-Brown, Brian Tran, Mary Carol Wagner, Bertie Wehr.

SHERIDAN OPERA HOUSE

Manager: Ben Kerr. **Assistants:** Rick Brook, Allison Mobley, Shine Pritchard, Rick Stafford.

Ringmaster: Rick Brook. **Staff:** Robert "Bobalouie" Allen, Bo Bedford, Andrea Benda, Genne Boles, Caitlin Brennan, Jean Buckley, Jerry Grandey, Kiersten Harter, George Jones, Isabel Kammerer, Judi Kiernan, Valerie Krantz-Burge, Jamie Ross, Robert Roth, Nelli Toth, Mark Westman, Teresa R. Westman. **Chief Projectionist:** Magic Brennan. **Projectionists:** Terry Fernald, Alex Fountain, Matthew Polman. **Concessions: Head:** Jessica Arguelles. **Staff:** Janine Kowack, Sheridan Pritchard.

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Ice House	Victorian

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La Cocina De Luz	221 South Oak
Pescado	Butcher and the Baker

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