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THIS FESTIVAL IS DEDICATED TO



Stanley Kauffmann

1916–2013



Peter O'Toole

1932–2013

THE NATIONAL FILM PRESERVE LTD. PRESENTS THE

41st Telluride Film Festival

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Christian Marclay

Trained as a sculptor, Christian's early fame came as a turntable artist, working with musicians including John Zorn, Butch Morris and Sonic Youth. Marclay has turned the collage into high art, transforming musical ephemera into sculptural pieces that have been exhibited at MoMA, Tate Modern and the Centre Pompidou. His best-known work *The Clock*, winner of the Golden Lion at the Venice Biennale, offered a 24-hour investigation of time and the movies, and has played to rapturous reviews and overflow audiences around the world.

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

Guy Maddin and Kim Morgan



Guy Maddin and Kim Morgan enjoy the distinction of being the first couple—and, indeed, married couple—to serve in the great tradition of guest artistic directors of the Telluride Film Festival. And what a partnership they represent. Exemplars of highly individualistic film connoisseurship, they have each made careers transforming their highly specific, often eccentric, cinematic enthusiasms into deeply personal art and criticism.

In films including ARCHANGEL (TFF 17), CAREFUL (TFF 19) and THE SADDEST MUSIC IN THE WORLD (2003), Maddin (a Tributee at the 22nd Festival, with fellow Surrealists Jan Svankmajer and the Brothers Quay) has mystifyingly but indelibly transformed a fetishism for esoteric silent and transition-to-sound film techniques into an unprecedented creative style. He also has single-handedly redefined, or perhaps simply defined, the city of Winnipeg to the world. Bending meticulously recreated, antiquated expressive modes to his own devices, this complete filmmaker has always gone his own way with genial, arresting and sometimes just jaw-dropping results.

As for Morgan, just when one might have justifiably thought that everything that could be said about that cinematic lodestar known as film noir had, in fact, been said, Morgan arrived to address the genre anew. Writing for her own blog *Sunset Gun*, and in *The Huffington Post*, *Entertainment Weekly* and *Garage Magazine*, where she authors the movie column "Drive, She Said," Morgan has, with particularly intuitive, lyrical and sometimes besotted appreciation, given us new insights into the wondrous women who populated the noir world, both the characters and the actresses who portrayed them. If she hadn't before, Morgan must have fallen at least partly in love with Maddin when she saw his MY WINNIPEG (2007), which featured the final film appearance of DETOUR star Ann Savage.

By their own admission, M&M's tastes overlap to an extraordinary degree. The six films they have chosen to show and introduce at Telluride represent a unified expression of sensibilities and discernment. Five of the six are Hollywood titles, five are in black-and-white and they were made between the early 1930s and the mid-1970s. With one exception, they were directed by justly celebrated auteurs, but the films are not official classics and are very rarely screened.

It's a wonderfully idiosyncratic list, a grouping of films that have hitherto never before met. Unto themselves, they constitute a fine mini-festival. -TM

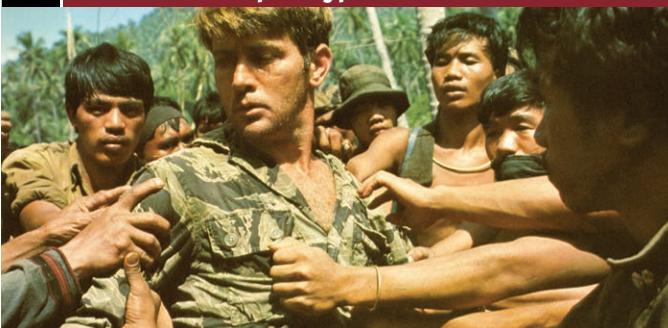
A full description of the Guest Directors' selections can be found on pages 24-25.

Shows

Shows

H/Fri 2PM - C/Sat 8:30AM

1 | A Tribute to Apocalypse Now



Made possible by a donation from The Burns Family

"My film is not about Vietnam—it is Vietnam," Francis Ford Coppola famously (and accurately) said of his 1979 magnum opus: a boldly re-imagined version of Joseph Conrad's *Heart of Darkness* transposed to the all-consuming madness of the Mekong Delta. Shot over 14 months under arduous conditions in the Philippines, *APOCALYPSE NOW* remains one of the essential experiences of modern cinema, from its opening napalm blasts (and Jim Morrison singing "The End") to its final, unforgettable bout of ritual and sacrifice. It has been 35 years since the film's release, and while there have been countless films about Vietnam, there remains only one *APOCALYPSE NOW*. We are thrilled to present these special screenings from a new DCP of the original theatrical cut, made under Francis Ford Coppola's supervision.

Coppola's towering achievement began as the project of another visionary Northern California director, George Lucas. Lucas had commissioned John Milius to write the first draft of the screenplay and imagined directing it close to home, in the Sacramento-San Joaquin delta region, in small-scale, semi-documentary fashion. But by the time *APOCALYPSE* was ready to go, Lucas was already immersed in *STAR WARS* and ceded the project to Coppola (his mentor), who saw in Milius' script another possibility: that of a big, widescreen Hollywood war epic like *THE BRIDGE ON THE RIVER KWAI* shot through with touches of the absurd, a la *DR. STRANGELOVE*.

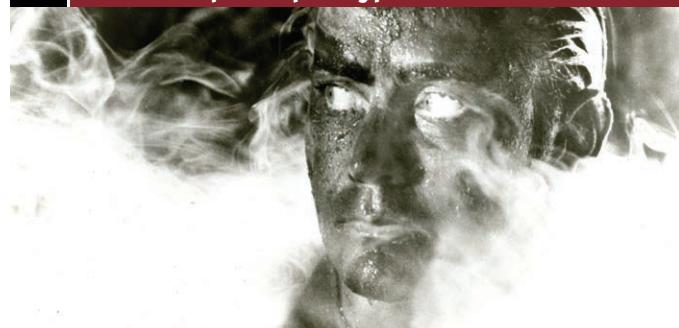
It was, seemingly, a moment when Coppola had Hollywood in the palm of his hand, fresh off the triumphs of the two *GODFATHER* movies and *THE CONVERSATION*. And yet—for what would ultimately prove very valid reasons—*APOCALYPSE NOW* frightened the studios. Coppola was ultimately forced to self-finance the film, making it perhaps history's biggest and riskiest independent production.

It was a production beset by bad weather, bad health and generally bad vibes (including the arrival of Brando, dramatically overweight and grossly underprepared), all expertly chronicled by Eleanor Coppola in her behind-the-scenes documentary *HEARTS OF DARKNESS: A FILMMAKER'S APOCALYPSE*, playing elsewhere in the Festival. But perhaps a touch of jungle madness was necessary to achieve the film's unique, dream-like intensity: helicopters, under the command of Col. Kilgore (Robert Duvall) swooping in to the sounds of Wagner; surfing soldiers hanging ten on the Mekong Delta; a Playboy bunny revue descending into riot conditions; Kurtz (Marlon Brando) in his desiccated grandiloquence, lurking in the shadows, philosophizing into the endless night. "The horror, the horror" yes, but also the surreal, hypnotic, psychedelic beauty. —SF (U.S., 1979, 153m)

The 2PM Friday screening at the Herzog Theatre will be followed by an on-stage discussion with Francis Ford Coppola, producer-casting director Fred Roos, cinematographer Vittorio Storaro, co-screenwriter John Milius and editor-sound designer Walter Murch, moderated by Scott Foundas. The discussion after the 8:30AM Saturday screening at Chuck Jones' Cinema will be moderated by James Gray.

S/Fri 6:45PM

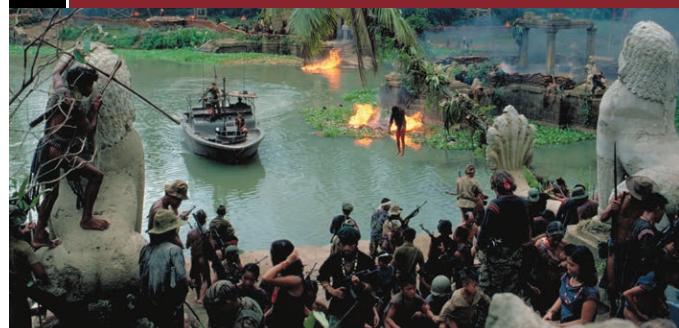
2 | A Close-Up on Apocalypse Now



James Gray (*THE IMMIGRANT*, *WE OWN THE NIGHT*) is from a generation of filmmakers whose careers have been deeply influenced by Francis Ford Coppola's *APOCALYPSE NOW*. Gray hosts this once-in-a-lifetime discussion, held at the intimate, historic Sheridan Opera House, with four of the key members of the film's creative team. Oscar-winning producer Fred Roos (*THE GODFATHER*) uses screen tests to discuss the casting of the film, and Oscar-winning editor and sound editor Walter Murch (*THE ENGLISH PATIENT*), Oscar-winning cinematographer Vittorio Storaro (*THE LAST EMPEROR*, *RED*), and the legendary Francis Ford Coppola each present sequences from the film that reveal how and why they were created. The result: never-before-heard insights into the making of the most ambitious independent film in cinema history. *Also of note: A Conversation with Dennis Jakob, a creative consultant on APOCALYPSE NOW and one of cinema's essential behind-the-scenes visionaries, with Errol Morris and Guy Maddin, Monday, 11 AM at the County Courthouse.*

L/Sat 7:30PM Q & A

3 | Hearts of Darkness



Determined to make an unorthodox film about the extreme conditions of Vietnam, Francis Ford Coppola began shooting in the jungles of the Philippines in March 1975. Over the next 238 days of principal photography, the *APOCALYPSE NOW* production survived a typhoon, a heart attack suffered by its star, and a director flirting with a mental breaking point. Writer-directors George Hickenlooper and Fax Bahr transform co-director Eleanor Coppola's remarkable, no-holds-barred behind-the-scenes footage, along with interviews with writer John Milius ("Francis had me convinced this would be the first film to win the Nobel Prize"), Martin Sheen, George Lucas, Laurence Fishburne, Robert Duvall and Dennis Hopper, into one of the most startling and surprisingly inspiring accounts of artistic commitment, in any medium. Francis Ford Coppola created a project of such immense ambition that its mere completion remains one of the great cinematic achievements. —JD (U.S., 1991, 97m) *In person: Eleanor Coppola*

Shows

Shows

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

4 | Tales of the Grim Sleeper



In 2010, the Los Angeles police arrested Lonnie Franklin, a middle-aged African American, for the murder of ten women over the course of 25 years. Few were aware of the serial killings (Franklin may have killed many more), and his neighbors in South Central described him as a decent guy who worked hard and resisted drug gangs. Director and on-screen interviewer Nick Broomfield (*BIGGIE AND TUPAC, HEIDI FLESS: HOLLYWOOD MADAM*), along with his son Barney, and Marc Hoeferlin, dig for information, uncovering a murky, hellish tale of brutality and depravity fueled by economic desperation, institutional racism and crack cocaine. And we wonder: Would the LAPD let a killer operate for a quarter-century in a white, middle-class neighborhood? Broomfield's interviews with survivors of near-fatal encounters with the killer are riveting and heartbreakin. -LG (U.K.-U.S., 2014, 105m) Preceded by *SUPERVENUS* (d. Frédéric Doazan, France, 2014, 3m). *In person: Nick Broomfield, Pam Brooks*

H/Fri 9:15PM - P/Sat 9:15AM Q&A - 0/Sat 8:30PM - C/Sun 9PM

5 | Foxcatcher



Bennett Miller (*CAPOTE* [TFF 32], *MONEYBALL*) has crafted another riveting based-on-fact drama in this American classic-to-be. Written by Max Frye and Dan Futterman, *FOXCATCHER* follows John Dupont (Steve Carell), an heir to one of America's largest family fortunes, who longs to be a coach/mentor in the ultra-macho world of Olympic wrestlers. He hooks up, admiringly at first, with Mark Schultz (Channing Tatum), a medal winner lacking the basic material resources to keep training. On the way to this American Dream, Dupont's project devolves into a Greek-infused tragedy of aspirations gone awry, poisoned by the inequalities of status, talent, power and desire. Carell, speaking in a voice like a congested whisper, his body seemingly made of paper mache, is a revelation. Tatum makes Mark's lost inarticulateness equally vivid. Mark Ruffalo (once a wrestler himself) plays Mark's decent and caring brother, trainer, and fellow medalist, completing this doomed triangle. -LG (U.S., 2014, 134m) *In person: Bennett Miller, Steve Carell, Channing Tatum*

P/Fri 5:45PM - C/Sat 5PM - G/Sun 9:30AM Q&A

6 | Two Days, One Night



Made possible by a donation from Elizabeth Redleaf

During their illustrious 30-year career, the writer-director team Luc and Jean-Pierre Dardenne (*Telluride tributes, TFF 32*), have created and refined a distinctive mode of cinematic social realism. Everyday people, living on the margins, struggle within an impersonal and cruel economic system that drives them into psychic conflict. Sandra (*Telluride tributee Marion Cotillard, TFF 39*) works in a factory about to be downsized. Her coworkers can save her job only if she can persuade them to vote against their financial self-interest. Her efforts lead to rich, powerful scenes of moral ambiguity and surprising psychological insight. Though most of us associate Cotillard (*LA VIE EN ROSE, MIDNIGHT IN PARIS, RUST AND BONE, TFF 39*) with alluring sexuality, here she unpretentiously embraces Sandra's everydayness in a marvelous performance, one that perfectly harmonizes with the skillful, poignant, observational style of the Dardennes. -LG (Belgium-Italy-France, 2014, 95m) Preceded by *TOUTES DES CONNES* (d. François Jaros, France, 2013, 6m). *In person: Luc and Jean-Pierre Dardenne, François Jaros*

N/Fri 9PM - H/Sat 9:45PM - C/Sun 6:15PM Q&A

7 | '71



On his first day of duty, British army grunt Gary Hook loses contact with his unit: a dangerous proposition in Belfast, at the height of the all-consuming Catholic-versus-Protestant violence. Gradually, as Gary senses the complex vendettas, schisms and betrayals on all sides of the war, his own conflicted loyalties emerge. Jack O'Connell (who gave a memorable star-making performance in last year's *STARRED UP*, TFF 40) is superb in the lead, and Gregory Roark's concise but elaborate script efficiently and satisfactorily brings together the numerous characters, their divergent motivations and labyrinthine stories. Known for directing acclaimed TV shows and high-end commercials, Yann Demange, in his feature debut, does a remarkable job at keeping an enormously tricky film suspenseful, taut and solidly grounded. And he leaves room for both sides of a politically charged historical moment to be heard. -LG (U.K., 2014, 99m) Preceded by *INVASION* (d. Hugo Ramírez & Olivier Patté, France, 2014, 4m). *In person: Yann Demange*

P/Sat 7PM - C/Sun 8:30AM

8 | A Tribute to Hilary Swank



Courage and daring mark Hilary Swank's best work onscreen. The very fact that she took on the physically and emotionally challenging roles of Brandon Teena in *BOYS DON'T CRY* and Maggie Fitzgerald in *MILLION DOLLAR BABY* tells us all we need to know about her commitment to the art of acting. She has a pair of Academy Awards to show for those extraordinary performances and continues to seek out original and demanding roles.

Born in Lincoln, Nebraska, Swank caught the acting bug as a child and began working in local theater productions after moving to Washington state. She also pursued gymnastics and swimming, even participating in the Junior Olympics. (She was ranked fifth in gymnastics in her state.) The determination and confidence required of an athlete has stood her in good stead ever since.

After relocating to Los Angeles with her mother, she started working professionally in films and TV, earning parts in such high-profile features as *BUFFY THE VAMPIRE SLAYER* and *THE NEXT KARATE KID*. Busy work in television followed, including a year-long run on the TV series *BEVERLY HILLS 90210*. Then she had a chance to try out for filmmaker Kimberly Peirce, who had auditioned and rejected hundreds of candidates for the gender-bending role of Brandon in *BOYS DON'T CRY* (1999). She cut her hair and lived as a boy for a month to prepare for the filming of this wrenching drama, which led to an Oscar and proved to be her stepping-stone to stardom.

She went on to work in a variety of films, large-scale and small, before finding another gem of a part—as a talented but star-crossed boxer—in Clint Eastwood's *MILLION DOLLAR BABY* (2002). Like *BOYS DON'T CRY*, it would require a great deal of preparation and a major physical transformation. She trained at the famous Gleason's Gym in Brooklyn, New York and gained 20 pounds in the process. Her true-to-life and utterly sincere performance earned her a second Academy Award, which puts her in rarefied company where Oscar history is concerned.

Since that time she has actively involved herself in developing material that is worthy of her talent and dedication. As a result, she has played an interesting array of real-life characters, both little-known (a dedicated schoolteacher in *FREEDOM WRITERS*, a single mom who gets a law degree to free her incarcerated brother in *CONVICTION*) and world-famous (aviatrix Amelia Earhart in *AMELIA*).

Hilary Swank never formally studied acting, but clearly that hasn't held her back. In accepting her second Oscar she declared, "I'm just a girl from a trailer park who had a dream." It's nice to see that dream come true. —LM

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

P/Sat 7PM - C/Sun 8:30AM - P/Sun 5:30PM Q&A

8a | The Homesman



Tommy Lee Jones directs, cowrites (with Kieran Fitzgerald) and co-stars in this adaptation of Glendon Swarthout's novel about a stalwart, sensitive prairie spinster. Mary Bee Cuddy (Hilary Swank) tries to lead three neighboring farm wives addled by grief and despair back East to care and safety. She is joined by George Briggs (Jones), a snaggle-toothed, middle-aged Huck Finn who is simultaneously comic and unpredictably dangerous. Oscar winners Swank and Jones are superb as the leads; the phenomenal supporting cast includes John Lithgow, James Spader, Tim Blake Nelson, Miranda Otto and Meryl Streep. With its starkly beautiful landscapes (shot by the Oscar-nominated Rodrigo Prieto), *BIUTIFUL* [TFF 37], *BROKEBACK MOUNTAIN* [TFF 32]), gunfights and Native American encounters, *THE HOMESMAN* at first seems pleasantly traditional, but Jones soon tests our assumptions about gender roles in the Old West. —LG (U.S., 2014, 120m)

In person: Tommy Lee Jones, Hilary Swank, Kieran Fitzgerald

M/Fri 6:30PM Q&A - L/Sat 9:30AM - N/Sun 1:15PM

9 | The Decent One



Heinrich Himmler was Hitler's second-in-command, the head of the feared SS and one of the men responsible for designing and implementing the Holocaust. But his day-to-day life couldn't have been more impeccably mid-century bourgeois German. Writer-director Vanessa Lapa discovers letters between Himmler and his wife and daughter, with their cheery terms of endearment, the fatherly emphasis on kindness and decency, concerns about birthday presents and job pressures, and other mundane sentiments that embody Hannah Arendt's notion of the banality of evil. There's even a pretty mistress to complete the stereotypical picture. By interspersing "work" correspondence that—efficiently, proudly and with inhuman calmness—enumerates unspeakable acts of violence against the "human animals" whom Himmler is determined to annihilate, Lapa chillingly but dispassionately reveals his duality: an everyday, career-oriented family man and bureaucrat and vicious paranoid psychotic with the blood of millions on his hands. The familiar shockingly meets the unthinkable. —LG (Austria-Israel-Germany, 2014, 96m) *In person: Vanessa Lapa*

Shows

Shows

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

10 | Leviathan

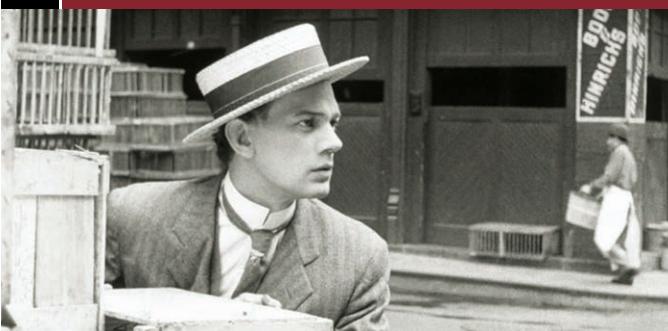


Andrey Zvyagintsev begins his film with a series of ravishing images of Russia's northwestern coast, followed by ominous shots of wrecked boats, ruined factories and the devastated skeleton of a whale, all played against Philip Glass's pulsating musical theme. Kolia (Aleksey Serebryakov), a decent but impulsive auto mechanic, is about to lose his home to Vadim (Roman Madyanov), a thuggish yet insecure politician, and calls on his old army buddy (Vladimir Vdovichenkov), now a smooth Moscow lawyer, for help. At the same time, Kolia's wife Lilya (Elena Lyadova) grows increasingly desperate. These four characters, and a large cast of supporting players, do a harrowing dance of death, all sharing the demons of alcohol, greed and spiritual isolation. Directed by Zvyagintsev with incredible precision and economy, and winner of Cannes' best screenplay award for Zvyagintsev and Oleg Negin, LEVIATHAN is a blistering enquiry into the morally chaotic conditions of Vladimir Putin's Russia. —LG (Russia, 2014, 141m) *In person: Andrey Zvyagintsev*

PORDENONE PRESENTS

S/Sat 10AM

11 | Too Much Johnson

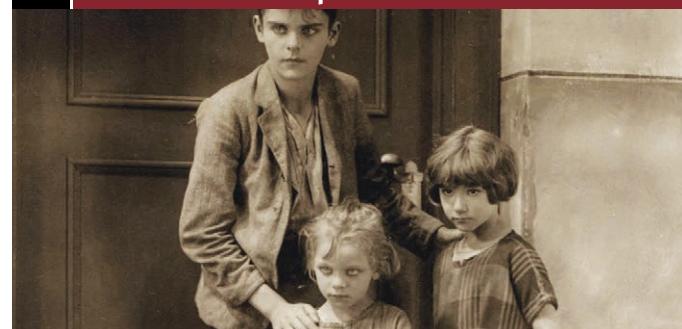


Just three years before CITIZEN KANE, a 23-year old Orson Welles embarked on an experimental stage-and-film project for the newly formed Mercury Theatre, starring a daredevil Joseph Cotten. Everything went wrong: Welles ran out of time and money, then realized that the theater chosen for the show wasn't suitable for film projection! This silent, slapstick-style farce of mistaken identities, reminiscent of Mack Sennett's chase comedies and René Clair's ENTR'ACTE, was left unfinished and never shown publicly. A nitrate copy resurfaced in a warehouse located—of all places—in Pordenone, the Italian home of the world's most renowned silent film festival. Here it is, restored by George Eastman House and shown exactly as it was found, together with an exquisite fragment of amateur footage (d. unknown, U.S., 1938, 3m) showing Welles on the set of the film. —PCU (U.S., 1938, 66m) *Live accompaniment by Donald Sosin; presented by Paolo Cherchi Usai*

PORDENONE PRESENTS

G/Sun 1:15PM

12 | Children of No Importance



An unsung master of Weimar cinema, Gerhard Lamprecht didn't take part in the Expressionist movement, but his works of the 1920s brought film realism to unprecedented heights. This stark drama of the slums reveals Lamprecht's talent in directing children and his sensibility for the rights of the weakest. "Never, not even in America—the land of child stars—has a film director immersed himself so lovingly in the psyche of the child", wrote a journalist in 1926. A trademark of his style is the withdrawal from any explicit message; by his own admission, "Aha, he's attacking society" is not the kind of reaction he seeks to elicit from the viewer. Lamprecht's compassionate, anti-ideological vision of social injustice is now ripe for rediscovery. —PCU (Germany, 1926, 95m) Followed by THE LAND BEYOND THE SUNSET (d. Harold Shaw, U.S., 1912, 14m). *Live accompaniment by Donald Sosin; presented by Paolo Cherchi Usai*

H/Sat 1:30PM Q&A - M/Sat 6:15PM - L/Mon 9:30AM

13 | Red Army



During the Cold War, the fate of the Soviet hockey team seemed a matter of life and death. Gabe Polsky's moving, exceptionally entertaining documentary explores this phenomenon through the wild tale of Viacheslav "Slava" Fetisov, an extraordinarily talented, charismatic defenseman and youngest ever captain of the national team. Now an urbane middle-aged politician, Fetisov recalls his early years of training under the brilliant coach Anatoli Tarasov, who taught him a brand of hockey that combined the rigor of chess and the elegance of ballet. After Tarasov was removed in favor of a KGB-favored hack, Fetisov began a long, ragged, often painful journey from his beloved homeland to stardom, and eventual Stanley Cup glory, in the U.S.'s National Hockey League. Polsky unfolds Fetisov's career as a metaphor for the decline of the Soviet system and global capitalism's morally ambiguous victory. —LG (U.S.-Russia, 2014, 85m) Preceded by LAZNIA (d. Tomek Ducki, Poland, 2013, 4m). *In person: Gabe Polsky*

Shows

Shows

S/Sun 6:30PM - C/Mon 8:45AM

14 | A Tribute to Volker Schlöndorff



By his own admission, Volker Schlöndorff, one of Germany's greatest directors, spent much of his youth dreaming of becoming French. He was still a teenager when his family relocated from Wiesbaden to Paris, where he went on to study philosophy at the Sorbonne and filmmaking at the legendary film school IDHEC. It was there that he befriended a classmate, Louis Malle, who hired Schlöndorff as assistant director on *ZAZIE DANS LE METRO* (1960), the start of a prolific career as an assistant that included gigs for Alain Resnais (on *LAST YEAR AT MARIENBAD*) and Jean-Pierre Melville.

Then, with Malle as his producer, Schlöndorff returned to Germany and made his debut feature, *YOUNG TÖRLESS* (1966), a chilling, psychologically acute film about bullying that anticipated by several decades Michael Haneke's *THE WHITE RIBBON* (TFF 36) and announced Schlöndorff as the latest in the wave of young filmmakers comprising the New German Cinema. Among the others were Werner Herzog, Alexander Kluge, Wim Wenders, and of course Rainer Werner Fassbinder who in 1970 starred for Schlöndorff in a brilliant modern adaptation of Bertolt Brecht's *BAAL*, made for German TV and little seen since then. In Telluride, it makes its long overdue comeback.

Schlöndorff's best films have time and again returned to the subject of his country's great and terrible journey through the 20th century. *THE LOST HONOR OF KATHARINA BLUM* (1975), a blistering portrait of an innocent woman undone by a lethal cocktail of state power, radical politics and tabloid sensationalism, was made in partnership with Schlöndorff's then wife, Margarethe von Trotta. *COUP DE GRACE* (1976, TFF 5) followed a magnificently doomed romance set against the German involvement in the Russian Civil War. Many recoiled at the prospect of a film version of Günter Grass' phantasmagorical novel about Germany, but *THE TIN DRUM* (1979) is a masterpiece that captures all of its horror, mordant humor and oddly touching moments of a tale about a boy who rails against an inhuman world by refusing to grow.

In the decades since, Schlöndorff has been very much a man of the world, working in Europe and America, always with impeccable taste in source material. Few directors could seem as comfortable handling Musil, Proust, Arthur Miller (the TV version of *DEATH OF A SALESMAN*, with Dustin Hoffman) and the British pulp novelist James Hadley Chase. For a few years in the '90s, he even became a studio executive, helping to rehabilitate Germany's famed Studio Babelsberg. But in recent years, he has returned to directing, and we are lucky to have him back. His latest, *DIPLOMACY*, is both one of his best and most personal works—a scintillating drama of political manners and maneuvers set in Nazi-occupied Paris in the shadow of the Allies' advance. It is, above all, a love letter to the City of Lights as could only have been made by a German with the soul of a Frenchman. —SF

The program includes a selection of clips followed by the presentation of the Silver Medallion, an onstage interview led by Scott Foundas (Sunday) and Todd McCarthy (Monday) and *DIPLOMACY* (see opposite page), shown in its entirety. *BILLY, HOW DID YOU DO IT?* (opposite page) and *BAAL* (page 23) also screen at the Festival.

S/Sun 6:30PM - C/Mon 8:45AM

TRIBUTE PROGRAM

14a | Diplomacy



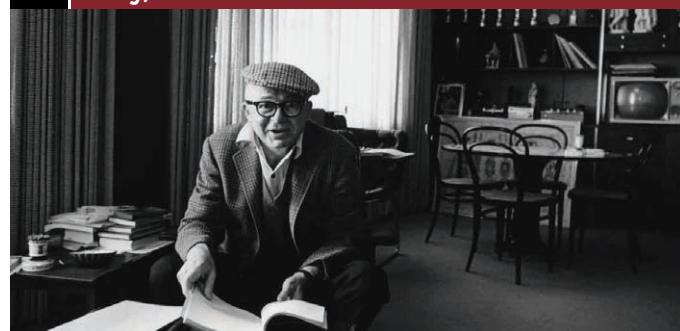
In 1945, Hitler ordered General Dietrich von Choltitz (Niels Arestrup, *A PROPHET*, TFF 36) to destroy Paris's iconic landmarks, from the Eiffel Tower to the Arc de Triomphe to Notre-Dame, before the German surrendered to the Allies. In the film, Raoul Nordling, an urbane Swedish diplomat (André Dussollier, *WILD GRASS*) arrives at Von Choltitz's hotel suite to persuade a man who has built a career on loyalty to disobey the order. Director Volker Schlöndorff adapts Cyril Gely's play into a magnificent miniature, set almost entirely in one room and playing in real time, as the diplomat appeals to the General's decency, the futility of war, and Paris's cherished position in the world's imagination. Though we know the outcome, the ensuing verbal chess game—as performed by two of Europe's greatest living actors—unfolds with such astonishing wit and intricacy that we are swept away by the suspense. —LG (France-Germany, 2014, 85m)

In person: Volker Schlöndorff

L/Sun 9:30AM

TRIBUTE PROGRAM

15 | Billy, How Did You Do It?



After TFF 41 tributee Volker Schlöndorff received a fan letter from a surprising source—the great director Billy Wilder—he proposed a collaboration: a series of interviews between the two directors for television. A sign on Wilder's wall asking, "What would Lubitsch do?" suggested a framework: Schlöndorff would set out to better understand Wilder's methods and inspirations. Wilder proves to be irascible, passionate and curious, speaking in an excited mix of English and German, while Schlöndorff is perceptive and eloquent, clearly delighted by the journey through Wilder's exceptional career. *BILLY, HOW DID YOU DO IT?* is pure cinephilic pleasure. —JD (Germany, 1992, 183m) *In person:* Volker Schlöndorff

Shows

Shows

P/Fri 8:30PM - G/Sat 1:15PM Q&A - P/Sun 8:45PM

16 | Wild



Made possible by a donation from Elizabeth Redleaf

Cheryl Strayed (Reese Witherspoon) suffered a painful divorce, the abrupt death of her 45-year-old mother (Laura Dern) and a period of promiscuity and drug use. At the edge of homelessness, she decides to hike the 1100-mile Pacific Crest Trail from Mexico to Oregon. Solo. Novelist-screenwriter Nick Hornby and director Jean-Marc Vallée (*DALLAS BUYERS CLUB*) adapt Strayed's acclaimed, best-selling memoir into a passionate, emotional, funny and involving cinematic journey. Witherspoon, who also produces, is superbly unsentimental and gutsy in rendering the inner battle between Cheryl's self-destructive impulses and her will to survive. Both Dern and Thomas Sadoski, as the anguished husband left behind, give excellent support, as are those she encounters: veteran hikers, spiritual seekers, granola freaks and the most ordinary of ordinary people, each a reminder of the restlessness of the human soul. -LG (U.S., 2014, 115m) Preceded by *LAVA* (d. James Ford Murphy, U.S., 2014, 7m). *In person:* Jean-Marc Vallée, Reese Witherspoon, Laura Dern, Cheryl Strayed, James Ford Murphy

G/Sat 10:30PM - H/Sun 3PM - G/Mon 9AM Q&A

17 | 99 Homes



Writer-director Ramin Bahrani (*AT ANY PRICE*, TFF 39) and cowriters Amir Naderi and Bahareh Azimi distill an American catastrophe—the 2008 foreclosure of millions of homes—into the story of two ordinary guys. As real-estate broker Ricky (Michael Shannon) evicts Dennis (Andrew Garfield), a young single-dad and unemployed construction worker, he recognizes Dennis' potential. Soon, Ricky is training Dennis in the art of eviction, along with the bottom-feeder profiteering that can come with it. Shannon's Ricky is a multilayered bad guy worthy of Arthur Miller and David Mamet, effectively preying on human weakness because he knows and fears it in himself. Garfield disappears so entirely into the skin of a working-class guy trying to survive that one could forget that he's also one of Hollywood's great action heroes. *99 HOMES* is the kind of film we see far too rarely: a superb socially conscious drama. -LG (U.S., 2014, 112m) Preceded by *LIFT YOU UP* (d. Ramin Bahrani, U.S., 2014, 7m). *In person:* Ramin Bahrani

H/Fri 6:30PM - C/Sat 7:30PM Q&A - P/Sun 2:30PM

18 | The Imitation Game



Made possible by a donation from Mort & Amy Friedkin

During World War II, the brilliant, idiosyncratic British mathematician Alan Turing—a pioneer in the theory of artificial intelligence—was assigned the task of decoding Nazi Germany's encrypted military messages. Graham Moore's script combines psychological insight into Turing with a panoramic history of war and its aftermath. Morten Tyldum, a veteran Norwegian director, flawlessly choreographs and controls the dramatic elements. Benedict Cumberbatch convincingly conveys both the excitement and the painful isolation of Turing's creative genius, with superb support from Charles Dance as the military man who considers him a fraud, Mark Strong as the sinister head of Britain's new spy unit MI6, Matthew Goode as the most socially adept of Turing's colleagues and Keira Knightley, a gifted puzzle-solver who makes a poignant effort to help lead Turing toward a more normal life. -LG (U.K.-U.S., 2014, 114m) Preceded by *BOX* (d. Tarik Abdel-Gawad, U.S., 2013, 5m). *In person:* Morten Tyldum

G/Fri 5:45PM - G/Sat 9:30AM - H/Sun 6PM Q&A

19 | Mr. Turner



Made possible by a donation from John Steel & Bunny Freidus

Master filmmaker and Telluride tributee Mike Leigh (TFF 23), has long been fascinated by J.M.W. Turner, the visionary, radical mid-19th century British painter. For his 12th feature, Leigh delves deeply into Turner's life of creativity and often off-putting intensity. Frequent Leigh collaborator Timothy Spall, who won Cannes' Best Actor prize for the role, is alternately tender, funny, and frightening as he works towards artistic immortality; he is aided by a superb cast featuring Leigh regulars Ruth Sheen and Lesley Manville, and newcomer Marion Bailey in the key role of Sophia, whom Turner loved toward the end of his life. Cinematographer Dick Pope, another longtime member of Leigh's team, contributes eloquent landscapes that evoke Turner's work. Leigh brings tiny details of Victorian England to vivid life, and avoids either idealizing or disparaging Turner, instead displaying the man in the breadth of his vulgar, obsessive tragicomic humanity. The exchanges between Turner and his eccentric fellow painter Benjamin Haydon (Martin Savage) are a special treat. -LG (U.K., 2014, 150m) *In person:* Mike Leigh, Marion Bailey

Shows

Shows

S/Sat 9:30PM - H/Sun 12:15PM Q&A - N/Mon 9:15AM

20 | The Look of Silence



Joshua Oppenheimer's extraordinary follow-up to *THE ACT OF KILLING* (TFF 39) profiles a young optometrist in his attempt to bring the past into focus, beginning with the 1965 mass murder of Indonesian communists and the subsequent rewriting of history by the right-wing government. In a series of quiet, timeless, quotidian moments where seemingly nothing is happening, indeed, everything is being said. So much more than "the other side" of the story—the story of the victims—this also is a rich essay on memory, time and death. One killer calmly threatens the brother of a victim. Another killer says, "It's politics." That is, if politics is ultimately about self-deception, denial and repression. Another killer sums it up, "Life on earth. That's how it is." One of the greatest and most powerful documentaries ever made: a profound comment on the human condition.

–EM (Denmark-Indonesia-Norway-Finland-U.S., 2014, 99m) Preceded by *VERBATIM* (d. Brett Weiner, U.S., 2014, 7m). *In person:* Joshua Oppenheimer, Adi, Brett Weiner

C/Fri 10PM - P/Sat 12:45PM - G/Sat 7:15PM Q&A

21 | Mommy



Made possible by a donation from Shauvik & Joya Kundagrami

In 2009, 21-year old actor-writer-director Xavier Dolan won three prizes in Cannes' prestigious Director's Fortnight program for his coming-of-age comedy *I KILLED MY MOTHER*. This year, his fifth film shared the Grand Jury Prize with no less an eminence than Jean-Luc Godard. In *MOMMY*, Diane (Anne Dorval), a sexy, tough-talking working-class widow, tries to keep Steve (Antoine Olivier Pilon), the son she passionately adores, from succumbing to psychological instability and a propensity for sociopathic violence. Mother and son's undeniably inappropriate *amour fou*—codependency is too tame a word for it—seems headed for catastrophe when they meet and befriend Kyla (Suzanne Clément), a mousy neighbor coping with her own demons. Dolan stages and shoots scenes of extravagant, almost delirious emotional intensity, crafting a deeply personal film with relentless confidence. It's a risky, provocative and worthwhile ride. –LG (Canada, 2014, 139m)

In person: Xavier Dolan

G/Fri 9PM Q&A - H/Sat 9AM - C/Sat 2:15PM

22 | Rosewater



An Iranian-born journalist (Gael García Bernal) leaves his pregnant wife in the U.K. and returns to Tehran to cover the controversial 2009 presidential elections. When his video discloses police violence, he's arrested and thrown into solitary confinement as a "CIA-Zionist" spy. It's no surprise that writer-director Jon Stewart, the comedian-host of *The Daily Show*, has well-informed convictions about Iran's repressive theocratic government. What IS astonishing are Stewart's skills in adaptation (he works from Maziar Bahari's memoir), cinematic storytelling and sophisticated characterization, in his debut as a filmmaker. García Bernal and Kim Bodnia, as his angry, insecure but weirdly touching interrogator, give fantastically authentic performances, with Stewart adroitly see-sawing in tone between surreal, Kafkaesque black comedy and scenes of terrifying physical suffering. *ROSEWATER* is a knockout, both thrilling and unexpected. –LG (U.S., 2014, 96m) Preceded by *AÏSSA* (d. Clément Tréhin-Lalanne, France, 2014, 8m). *In person:* Jon Stewart, Gael García Bernal, Maziar Bahari

S/Fri 9:30PM - L/Sat 11:45AM Q&A - C/Sat 10:45PM

23 | Wild Tales



Made possible by a donation from Casey & Megan McManemin

Revenge, if not always sweet, can, in the right hands, be very funny. This anthology of six narratives, unified principally by themes of coincidence, demonstrates the manner in which each of its principal characters—having suffered an insult or indignity, from the most trivial to the most serious—goes to sometimes outlandishly murderous lengths to get even. These concise fables all center on perfectly ordinary middle class Argentineans. Lurking beneath their civilized exteriors, as we discover, are boundless waves of rage and an almost insatiable desire for chaos. Writer-director Damián Sziffrón's original, provocative work here involves elegantly piloting a cast of some of the most admired names in Argentinean cinema: Ricardo Darín, Oscar Martínez and Érica Rivas. Somewhere in movie heaven, the ghost of Luis Buñuel smiles. –LG (Argentina-Spain, 2014, 121m) Preceded by *DON'T HUG ME I'M SCARED II: TIME* (d. Becky Sloan & Joseph Pelling, U.K, 2013, 4m). *In person:* Damián Sziffrón

Shows

Shows

H/Sat 6:45PM Q&A - P/Sun 8:30AM - P/Sun 11:30PM

24 | Birdman



Made possible by a donation from Andrew W. Marlowe & Terri E. Miller

In pursuit of redemption on Broadway, the faded, straight-out-of-rehab Hollywood action star Riccan Thomson (Michael Keaton) must juggle a needy mistress (Andrea Riseborough), an insecure leading lady (Naomi Watts), a maniacally over-confident co-star (Ed Norton), his truth-telling daughter (Emma Stone), his terrified lawyer (Zach Galifianakis), and an exhausted ex-wife (Amy Ryan). That's not to mention facing down his vindictive superhero doppelgänger. In the performance of a lifetime, Keaton dominates this amazing ensemble with a controlled comic pathos. Alejandro González Iñárritu (*BABEL*, TFF 33; *BIUTIFUL*, TFF 37) has created a swirling, sinuous rendering of his own intricate Pirandellian script (cowritten by Nicolás Giacobone, Alexander Dinelaris and Armando Bo), employing special effects and brilliant cinematography by Oscar winner Emmanuel Lubezki to take the backstage-comedy melodrama (mastered by Fellini, Altman and Fosse) to entirely new heights. —LG (U.S., 2014, 118m) *In person: Alejandro González Iñárritu*

N/Sat 6:30PM Q&A - N/Sun 6PM - P/Mon 9:15AM

25 | Dancing Arabs

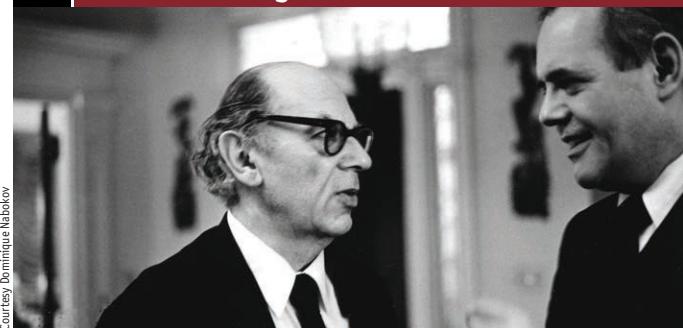


Made possible by a donation from the Alexander Schoch Family

First love, school bullies, British New Wave ... and SCUD missiles. This bittersweet 80s coming-of-age drama from director Eran Riklis (*THE SYRIAN BRIDE*, *THE LEMON TREE*) adapts two largely autobiographical novels by the popular Arab-Israeli Sayed Kashua (best known for both his *Haaretz* columns and the award-winning Israeli television comedy *ARAB LABOR*). Eyad (Tawfeek Barhom) is a gifted Arab teenager who wins the chance to attend one of the most prestigious Jewish boarding schools in Israel. Isolated and lonely at first, Eyad soon develops close friendships with schoolmates Jonathan and Naomi. But then heartbreak, personal tragedy and the broken politics of the region destroy their temporary adolescent idyll. As Eyad moves into manhood, he is forced to make impossible decisions about where he will stand—and who he will be—in a divided country. —SA (Israel-Germany-France, 2014, 105m) *In person: Eran Riklis, Tawfeek Barhom, Sayed Kashua*

C/Fri 7:30PM - N/Sat 1:15PM Q&A

26 | The 50 Year Argument



Courtesy Dominique Nabokov

W.H. Auden. Isaiah Berlin. Joan Didion. Vaclav Havel. James Baldwin. Susan Sontag. Norman Mailer. Gore Vidal. Fifty years ago, longtime editor Robert Silvers created, in the *New York Review of Books*, a space for our best thinkers to respond to urgent political questions of the moment. Martin Scorsese and co-director David Tedeschi weave rarely seen archival material, contributor interviews and vérité footage into a celebration of current affairs writing that avoids the stereotypes, laziness and ideological cant of commercial journalism and punditry. Whether analyzing the Vietnam War, the rise of feminism, Czechoslovakia's Velvet Revolution or U.S. torture policy, the magazine's brilliant contributors have provided irreplaceable insights in the major debates of the past half-century, making a major contribution to the moral and intellectual life of America and beyond. —LG (U.K.-U.S., 2014, 97m) Preceded by *A WRITER AND THREE SCRIPT EDITORS WALK INTO A BAR* (d. Matthew Saville, 2014, Australia, 3m) *In person: Robert Silvers, Margaret Bodde*

M/Fri 9PM - G/Sat 4:15PM - H/Sun 9AM Q&A

27 | The Salt of the Earth



In addition to masterful fiction films including *THE AMERICAN FRIEND*, *PARIS, TEXAS* (TFF 11) and *WINGS OF DESIRE*, the tireless and ever-curious Wim Wenders has created wondrous documentaries (*TOKYO-GA*, *BUENA VISTA SOCIAL CLUB*, *PINA*, TFF 38). This deeply emotional portrait of Brazilian photographer Sebastião Salgado, co-directed with Salgado's son Juliano, is his finest nonfiction work yet. Salgado left a comfortable middle-class career as an economist to become a restless globetrotting artist. Each series of Salgado's photos—documenting marginalized folk artists, manual laborers working nightmarish jobs, and survivors of genocide—combine acute moral and social commitment with visionary intensity and beauty. In *SALT*, Salgado, advancing in years, and Juliano set out to document the Earth's last untouched communities. The deep respect and affection Wenders and Juliano feel for this great artist radiate from every frame. —LG (Brazil-Italy-France, 2014, 109m) *In person: Wim Wenders, Juliano Ribeiro Salgado*

Shows

Shows

N/Sat 4PM - C/Sun 3:15PM Q&A - H/Sun 9:30PM

28 | Merchants of Doubt



Working from Naomi Oreske and Erik Conway's acclaimed book, Robert Kenner (FOOD INC.) crafts an entertaining and thoughtful investigation of an acute problem: the pro-industry science deniers. From the advocates of nuclear deterrence, to the peddling of pseudo-science by cigarette manufacturers to deniers of climate change—perhaps today's most urgent scientific and political issue—Kenner exposes the ways that industry-funded professional deniers deliberately mystify what the scientific community considers settled facts. A startling array of climate change deniers cheerfully admit to their distortions and Kenner is able to locate the ideological convictions that are driving them. Particularly moving is one arch-conservative U.S. Congressman who decided to go to Antarctica to check out the state of the polar ice caps for himself. Shaken by what he saw, he returned to oppose his old die-hard ideological allies. —LG (U.S., 2014, 96m) Preceded by FEAST (d. Patrick Osborne, U.S., 2014, 6m).

In person: Robert Kenner, Patrick Osborne

N/Fri 6:30PM - L/Sat 2:45PM - S/Sun 9:30PM Q&A

29 | The Gate



After being captured by the Khmer Rouge in 1971, François Bizot (Raphaël Personnaz), a French ethnologist studying rural Buddhism in Northern Cambodia, was accused of being a spy for the CIA, chained to a post in the jungle and interrogated daily by Ta Duch, a military leader. As his three months in captivity unfolded, Bizot earned the respect of Duch, who eventually argued to his superiors that Bizot was a scholar. He became the only Westerner released alive from Khmer Rouge captivity. Director Régis Wargnier (INDOCHINE) adapts Bizot's powerful autobiography into a suspenseful drama with multiple unexpected twists, including one that occurs years later, as Bizot becomes a witness at Duch's trial for the atrocities committed during the war. Produced by Rithy Panh (THE MISSING PICTURE, TFF 40). —GaM (France-Belgium-Cambodia, 2014, 94m) Preceded by SOCK SKEWER STREET 8 (d. Elli Vourinen, Finland, 2013, 6m). In person: Régis Wargnier

H/Sat 4PM - G/Sun 6:45PM Q&A - S/Mon 9:15AM

30 | Madame Bovary



Made possible by a donation from Warren & Becky Gottsegen

Astonishingly, no high-profile female director has taken on the French classic *Madame Bovary*—until now. The lush new adaptation by Sophie Barthes (COLD SOULS) stars Mia Wasikowska as a young woman suffocated by provincial life, whose longing for sensuous pleasures prompts her downfall. Barthes' take on Flaubert's seminal novel is meticulously crafted, with an elaborate production design that plunges the viewer into the atmosphere of 19th-century Normandy. Combining a contemporary cinematographic approach, with a close attention to period detail, and bringing together an all-star cast (Rhys Ifans, Paul Giamatti, Ezra Miller and Logan Marshall-Green) in supporting roles, Barthes renews the archetypal fallen woman story and masterfully adapts Flaubert's descriptive acuity. The condensed script—encompassing only a few years of Emma Bovary's life—paired with cinematographer Andrij Parekh's naturalistic precision—beautifully conveys Emma's restless disillusionment. —MF (U.K.-Belgium, 2014, 118m) In person: Sophie Barthes

N/Sun 9:30AM Q&A - G/Sun 9:45PM - P/Mon 1:30PM

31 | The Price of Fame



At the end of the 1970s, in an uneventful Swiss town, Osman—a hard-working family man struggling to raise a kid and care for his ill wife—reluctantly takes in Eddy, a small-time criminal with grandiose delusions. When news of Charlie Chaplin's death spreads, Eddy enlists Osman in a pipe-dream scheme to kidnap the body of the deceased star and demand a hefty ransom. Loosely based on true events, this elegantly outlandish comedy by Xavier Beauvois (OF GODS AND MEN, TFF 37) about a “less-than-perfect crime” proceeds with aesthetic rigor and erudite knowledge of film history. Benoit Poelvoorde and Roschdy Zem are brilliant as the buffoonish dreamer and his levelheaded accomplice, and Beauvois’s ability to imprint the magical universe of the movies onto a dull little lakeside town make this a surreal, engrossingly funny and devoutly Chaplinesque adventure. —MF (France, 2014, 114m) In person: Xavier Beauvois

Special Medallion

Shows

Special Medallion

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



CINETECA DI BOLOGNA AND GIAN LUCA FARINELLI



If the world's film archives are a solar system with increasing influence on the significant presentation of films, then Gian Luca Farinelli, the head of the Cineteca di Bologna, is one of its centers of gravity, perhaps even the most important one of the moment. His archive and its laboratory are an essential center for the restoration work that is crucial for the preservation of film culture.

The Chaplin estate entrusted Gian Luca with the new prints of the master's works, and Bologna also houses the archives of Pasolini, Scorsese, and many other masters. Beyond the essential restoration work, the archive also publishes books and DVDs, and encompasses a wide range of activities that bring the local and global creative communities together.

In June and July, the festival Il Cinema Ritrovato gathers together the world's leading film experts, archivists, historians and critics to view unknown and rarely seen film treasures. Farinelli and Nicola Mazzanti were in their 20s when they founded the event in 1988. It's a prime example of how film history has often been made by the very young, and how many initiatives in film culture can be as important as the best films. A recent example of Bologna's restorative work is *JOYFUL LAUGHTER* (1960), a masterpiece by Mario Monicelli, a director of importance to the archive. —PvB

SPECIAL MEDALLION PROGRAM

S/Sun 9:30AM

32 | Joyful Laughter

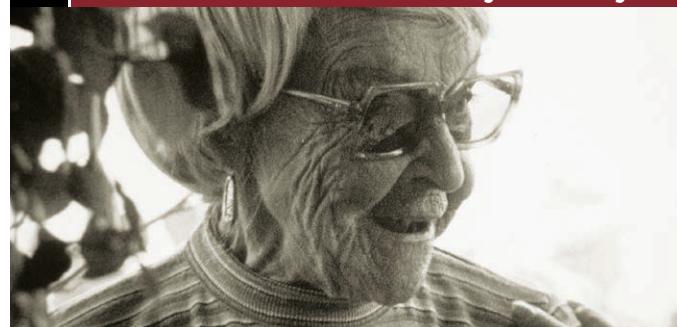


Shot just a few months after *LA DOLCE VITA*, and filmed in Rome in the same locations and with the same set designer, Mario Monicelli's film acted like a parody of Fellini's masterpiece. Though it made use of the same stage, *JOYFUL LAUGHTER* (released in Italy as *RISATE DI GIOIA*) portrayed a completely different viewpoint to Fellini's romantic Italy. The film's comedic couple, Anna Magnani and Totò, the quintessential losers, served as perfect opposites to Anita Ekberg and Marcello Mastroianni, and Monicelli contrasts *LA DOLCE VITA*'s promise of a bright and glamorous future with a depiction of an archaic, already perishing Italy. The film, about two performers struggling even to find enough food to eat, decisively expresses Monicelli's anti-modern poetics during the period when he released *BIG DEAL ON MADONNA STREET* (1958), *THE GREAT WAR* (1959) and *THE ORGANIZER* (1963), all nominated for Academy Awards. —GLF (Italy, 1960, 106m) Presented by Gian Luca Farinelli

S/Sat 6:30PM Q & A

33

Carroll Ballard: Seems Like Only Yesterday



Before his films *THE BLACK STALLION* and *NEVER CRY WOLF*, Carroll Ballard directed a series of remarkable short films that revealed him as a poetic visionary of American cinema. After decades in limbo, four shorts have been restored under Ballard's supervision: *PERILS OF PRISCILLA* (1969, 17m), a view of the world through the eyes (and ears) of a put-upon housecat; *PIGS!* (1975, 11m), which does for its title subjects what *PRISCILLA* does for cats; *RODEO* (1969, 20m), which distends a few seconds from the life of a champion bull rider into an abstract study; and *CRYSTALIZATION* (1974, 10m) a stunning science project. Finally, the revelatory *SEEMS LIKE ONLY YESTERDAY* (1971, 45m) juxtaposes interviews with a dozen California centenarians against vibrant montages tracing our rapid ascent from the Old West to the Space Age. It's a haunting, elegiacally beautiful essay on aging, memory and the steady march of time. —SF (Total run time: 107m)

In person: Carroll Ballard

S/Sat 3:45PM Q & A - L/Sun 1:30PM

34

Baal



Bertolt Brecht completed his first full-length play, a spiritual autobiography, at 20. It tells the story of an amoral creative artist who compulsively seduces and destroys every woman he encounters. In 1970, Volker Schlöndorff transposed it to the bohemian neighborhoods of Munich, casting the 25-year-old Rainer Werner Fassbinder (who had not yet emerged as one of Germany's great filmmakers) in the title role. The energies of the youthful Brecht, Schlöndorff and Fassbinder combine explosively in what emerges as a riveting, memorable, and erotic melodrama. Fassbinder seizes the role with a cold, swaggering wit and confidence, playing against actors (Hannah Schygulla [TFF 22 Tributee], Irm Herman, Peer Raben) who became part of his stock company, as well as opposite another important director to-be (and Schlöndorff's future wife) Margarethe von Trotta (TFF 36 Tributee). *BAAL*, unavailable for a generation, offers a vision of the New German Cinema to come. —LG (Germany, 1970, 85m) *In person: Volker Schlöndorff*

Guest Directors' Selections

Sponsored by Audible.com

All programs presented by Kim Morgan and Guy Maddin.
All selections screened in archival 35mm prints.

L/Fri 7PM

35 M



Finally! A restored copy of Joseph Losey's under-seen, under-discussed, and that overused but, in this case, apt term, underrated remake of Fritz Lang's classic. It should make those tiresome souls who spit on all remakes realize it can be done with brilliantly effective deviations. David Wayne, in a quietly, powerfully weird performance, terrorizes children in a 1950s Los Angeles made evocative and seedily beautiful by cinematographer Ernest Laszlo. From the very first shot to the stunning hunt in the Bradbury Building, Losey and Laszlo submerge you in a sick and lonely old world, whirling together and propelling us towards the story's powerful mob hysteria. The spectacular supporting cast includes Martin Gabel, Luther Adler, Norman Lloyd, Raymond Burr and Jim Backus. Targeted by HUAC the very year this picture was released, Losey (*THE PROWLER*, *THE SERVANT*, the wonderfully baroque *BOOM!*) left the country instead of naming names for that ghastly committee. Thankfully, Britain embraced him, and he became one of the more interesting filmmakers of the 1960s. -KM (U.S., 1951, 88m)

C/Sat 12:15PM

36 A Man's Castle



Poet of desire Frank Borzage unfurled a great ribbon of lush, utterly dis-inhibited love dreams in the late 1920s with the silents *7th HEAVEN* (1927), *STREET ANGEL* (1928) and *LUCKY STAR* (1929, TFF 1991). All featured Janet Gaynor and Charles Farrell as ardent lifters above earthly tragedy by crazed hearts to near-supernatural romantic triumphs. Borzage's feet are planted more firmly in the real world in this pre-code talkie masterpiece, set among the grim privations of the Great Depression, but imbued by cinematographer Joseph August (*THE INFORMER*, 1935) with rich, shadowy luminosity as gorgeous as anything in Sternberg or Capra of the time. Borzage deploys American alpha-everyman Spencer Tracy and quivering, young and lovely Loretta Young to highjack and downshift a lurid Stroheimian melodrama to a deliciously nuanced pace, revealing its characters and plot contours in what Martin Scorsese admiringly described as Borzage's "lovers' time," where "every gesture, every exchange of glance, every word counts." -GM (U.S., 1933, 75m)

L/Sat 10PM

37 Il Grido



Too often discussed as Michelangelo Antonioni's "transitional film"—one that combined an earthier Italian neo-realism with the alienated landscapes of his future—this is one of Antonioni's greatest works: lyrical, heartbreakingly human and so beautifully shot by Gianni di Venanzo. Simply watching a daughter walk down a lonely road with her father moves me to tears. As the lead, virile American actor Steve Cochran, notorious for playing handsome cads (*WHITE HEAT*, *THE DAMNED DON'T CRY*), makes the movie extra fascinating and potently mysterious. He's utterly believable as the heartbroken, wandering mechanic, a man who has lost his woman (Alida Valli) and a lot more along the way. You wish Antonioni had worked with Cochran again. Their combination is pure poetry. -KM (Italy, 1957, 116m)

Guest Directors' Selections

P/Sun 11:30AM Q & A

38 California Split



Presented by Turner Classic Movies

One of those movies that's so special that it's hard to even write about—it's just so alive and breathing and real and charming and sad and you can practically smell it. You want people to live in it, to fall in love with its scruffy-cool, charismatic leads (Elliot Gould and George Segal).

Working from Joseph Walsh's autobiographical screenplay, Robert Altman follows the off-kilter adventures of two gambling addicts, including female friends (or hookers), goons, oranges and bets on all the names of the Seven Dwarves ("Dumbo wasn't in that cast?"). Gould and Segal are so natural together, while being such different men and the movie is so much fun, that when you are occasionally (or, often, depending on what kind of person you are) hit with its underlying sadness, it makes it all the more aching, all the more human. It's utterly inimitable, one of Altman's greatest movies and my favorite of his. -KM (U.S., 1974, 108m) *In person: Joseph Walsh, George Segal*

M/Sun 6:30PM

39 The Road to Glory

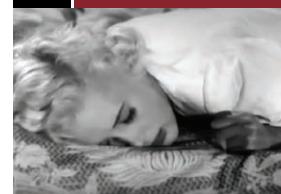


Cruelly never available on DVD or even VHS, Howard Hawks' exquisite, fully matured film erupts on the screen plop in the midst of his canonical titles. Saturated with Hawksian romance and camaraderie, but touched by vehement madness, this Great War love triangle stars milk-white goddess June Lang (in real life a mobster's wife) as

a nurse torn between two officers: Fredric March in his mid-30s leading-man prime; and Warner Baxter, that fistful of frayed nerves slathered in Brylcreem, previously known for keeping the blood pressure high in Lloyd Bacon's 42nd STREET. Lionel Barrymore plays a pathetic relic of the Franco-Prussian wars who lies about his age to serve as an elderly private beneath his own son, a startling example of paternal humiliation. I like to think that of all the credited screenwriters William Faulkner contrived the script's remarkable denouement: No one else could have commingled so much tragedy, romance and hilarity into one explosive moment! -GM (U.S., 1936, 103m)

M/Mon 9:30AM

40 Wicked Woman



When I first saw this movie, it hit me the way Ulmer's DETOUR did: hard, and with delicious, demented satisfaction. Where had this movie been all my life? A beautiful, world-weary Beverly Michaels is the wicked of the title, though not as wicked as you'd think: a white-clad drifter who sashays into town, nabs a waitress

job and falls for the obnoxiously handsome bartender Richard Egan. What to do? The joint is owned by his wife (Evelyn Scott). Russell Rouse (*NEW YORK CONFIDENTIAL*, *THE OSCAR*) allows his actors to take over their sordid surroundings with such power that you truly feel for them, particularly Michaels. A masterpiece that not only speaks vividly of human nature, but also understands women, wicked and otherwise. -KM (U.S., 1953, 77m)

Information

Passes

Passholders must wear their passes at all time to all Festival events. Passholders are admitted to the theaters first. Please read the back of your pass for information on what your pass does and does not provide.

TBAs

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

Individual Tickets

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

The Late Show

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

Free Shows

This icon  designates a show that is free and open to the public.

Passholders are admitted first to indoor shows. The Backlot is always free on a first-come, first-admitted basis.

Qs

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

Chuck Jones' Cinema

Sponsored by EY

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

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

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

Telluride Film Festival App

The Telluride Film Festival app has full program listings, panel guests, TBAs, and festivities at your fingertips. Fun features like *SHOWSeats*, *My Festival Calendar* and *Goodie Bag* make this an invaluable tool. Visit our website telluridefilmfestival.org for details.

Gathering Places

Festival Box Office

Located in Gondola Plaza directly across from Brigadoon Hospitality Center

Hours: Thurs 9AM-5PM; Fri 8AM-10PM; Sat 8AM-6PM; Sun 9AM-5PM; Mon 9AM-5PM
All pass-related issues solved here, plus sales of the Late Show Ticket.

Brigadoon Hospitality Center

Brigadoon Plaza (next to the gondola station)

Hours: Thurs 12PM-5PM; Fri 8AM-6PM; Sat 8AM-5PM; Sun 9AM-5PM; Mon 9AM-5PM
Our magical meeting place appears out of Telluride's mist each Festival eve. And then it disappears for another year. Visit while you can!!

This one-stop Festival headquarters includes:

- **Information Desk:** 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.
- **Blu Homes Digital Lounge:** Meet Blu Homes and enjoy free access to the Internet, check live theater "Q" ticket info, and access the Festival schedule.
Powered by Time Warner Cable Business Class with additional support from DELL
- **SHOWShop & The Brig Bookstore:** the place to purchase Festival garb, posters, logo wear and Festival-related books, along with a variety of treasures from Telluride Film Festivals past. See Booksignings, page 42, for book signing sessions.

Discovery Hospitality Satellite – New!!

Located in Town Park near Werner Herzog Theatre

Hours: Fri 1PM-8PM; Sat 8:30AM-8PM; Sun 8:30AM-8PM; 8:30AM-5PM

"Discovery" is a new Festival hospitality center including Information Desk, Blu Homes Lounge, and live theater "Q" ticket info.

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 42 for Seminar details.

County Courthouse

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

The historic San Miguel County Courthouse hosts the Conversations series. See page 42 for details.

Festival Kiosks

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

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

Festival Daily Drawing

Inspired by TFF 41 poster artist Christain Marclay's signature celebration of celluloid and outmoded technology, this year's Daily Drawing is a collage of wonderful prizes that are also certain to inspire! For full glorious details on this year's cornucopia of prizes check out the inside back cover of the Program Guide.

- **Enter everyday to win** the Mandarin Oriental Hotel Grand Prize on Monday. Grand Prize will be awarded at the Labor Day Picnic Noon Seminar.
- **Enter Friday to win** an Audible.com membership, an Azadi fine rug or a PureFix bicycle
- **Enter Saturday to win** an Audible.com membership, a Braven speaker or Sea to Ski accommodations package
- **Enter Sunday to win** an Audible.com membership, Begg & Co. cashmere scarf or Crumpler bag.

Schedule

Friday, August 29

41 | Show

d | Talking Heads

b | Festivity

∅ | Free Show

Q&A | Discussion follows screening

TBA | To Be Announced

Schedule

Friday, August 29

	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Chuck Jones' Cinema (C) [500 seats]	Werner Herzog Theatre (H) [650 seats]	Sheridan Opera House (S) [230 seats]	Nugget Theatre (N) [165 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [50 seats]	Elks Park & Elsewhere (O)
8										8
9										9
10										10
11										11
N										N
1										1
2										2
3										3
4										4
5										5
6	6 Two Days, One Night	19 Mr. Turner	43 Great Expectations							6
7			Q & A							7
8			26 The 50 Year Argument							8
9	16 Wild	22 Rosewater		18 The Imitation Game	2 A Close-Up on Apocalypse Now	29 The Gate	9 The Decent One	35 M	7 Magician	9
10										10
11			21 Mommy	5 Foxcatcher	23 Wild Tales	7 '71	27 The Salt of the Earth	10 Leviathan	I Socialism	11
12	4 Tales of the Grim Sleeper									12
1										1

Schedule

Saturday, August 30

41 | Show

| Festivity

d | Talking Heads

| Free Show

Q&A | Discussion follows screening

TBA | To Be Announced

Schedule

Saturday, August 30

Palm (P) [650 seats]	Galaxy (G) [500 seats]	Chuck Jones' Cinema (C) [500 seats]	Werner Herzog Theatre (H) [650 seats]	Sheridan Opera House (S) [230 seats]	Nugget Theatre (N) [165 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [50 seats]	Elks Park & Elsewhere (O)
8									8
9		1 A Tribute to Apocalypse Now	22 Rosewater		41 Student Prints	10 Leviathan	9 The Decent One	D Forbidden Films	
10	5 Foxcatcher	19 Mr. Turner		11 Too Much Johnson					
11	Q & A			Q & A		Q & A			
N			36 Behind the Scenes: Feast and Lava						
1	21 Mommy	16 Wild	22 Rosewater	13 Red Army	A Seymour	26 The 50 Year Argument	23 Wild Tales	E I Stop Time	
2			Q & A	Q & A	Q & A	Q & A	Q & A	Q & A	
3	TBA	27 The Salt of the Earth	22 Rosewater	30 Madame Bovary	34 Baal	28 Merchants of Doubt		G Magician	
4			Q & A	Q & A	Q & A	Q & A			
5		6 Two Days, One Night		30 Madame Bovary	34 Baal	28 Merchants of Doubt			
6				Q & A	Q & A	Q & A			
7	8 A Tribute to Hilary Swank with The Homesman	21 Mommy	18 The Imitation Game	24 Birdman	33 Carroll Ballard: Seems Like Only Yesterday	25 Dancing Arabs	13 Red Army	B How to Smell a Rose	
8				Q & A	Q & A	Q & A		Q & A	
9									
10	TBA	17 99 Homes	23 Wild Tales	7 '71	20 The Look of Silence	4 Tales of the Grim Sleeper	3 Hearts of Darkness	F Keep On Keepin' On	
11						Q & A	Q & A	Q & A	
12									
1							37 Il Grido		5 Foxcatcher

Schedule

Sunday, August 31

41 | Show

b | Festivity

d | Talking Heads

s | Free Show

Q&A | Discussion follows screening

TBA | To Be Announced

Schedule

Sunday, August 31

Palm (P) [650 seats]	Galaxy (G) [500 seats]	Chuck Jones' Cinema (C) [500 seats]	Werner Herzog Theatre (H) [650 seats]	Sheridan Opera House (S) [230 seats]	Nugget Theatre (N) [165 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [50 seats]	Elks Park & Elsewhere (O)
24 Birdman	8 A Tribute to Hilary Swank with The Homesman	6 Two Days, One Night	27 The Salt of the Earth	32 Special Medallion + Joyful Laughter	31 The Price of Fame	4 Tales of the Grim Sleeper	15 Billy, How Did You Do It?	C Bertolucci on Bertolucci	f Mark Danner, Jon Stewart, Maziar Bahari, Gael García Bernal
38 California Split	Q & A	Q & A	Q & A	Q & A	Q & A	Q & A	Q & A	I Socialism	11 AM Bahari signing, Brigadoon
12 Children of No Importance	TBA	20 The Look of Silence	28 Merchants of Doubt	9 How to Smell a Rose	9 The Decent One	TBA	34 Baal	Q & A	b Sunday Seminar
18 The Imitation Game	Q & A	Q & A	17 99 Homes	Q & A	Q & A	42 Calling Cards	10 Leviathan	D Forbidden Films	g Dyer and Salgado
8a The Homesman	TBA	7 '71	19 Mr. Turner	14 A Tribute to Volker Schlöndorff with Diplomacy	25 Dancing Arabs	39 The Road to Glory	TBA	A Seymour	2 PM Hope signing, Brigadoon
30 Madame Bovary	Q & A	Q & A	Q & A	Q & A	TBA	TBA	H Night Will Fall	B How to Smell a Rose	4 PM Kashua signing, Brigadoon
16 Wild	Q & A	5 Foxcatcher	28 Merchants of Doubt	29 The Gate	TBA	TBA	TBA	Q & A	F Keep On Keepin' On and Justin Kauflin Concert
24 Birdman	The Price of Fame	TBA	TBA	Q & A					

Schedule

Monday, September 1

41 | Show

 | Festivity

d | Talking Heads

 | Free Show

Q & A | Discussion follows screening

TBA | To Be Announced

Schedule

Monday, September 1

	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Chuck Jones' Cinema (C) [500 seats]	Werner Herzog Theatre (H) [650 seats]	Sheridan Opera House (S) [230 seats]	Nugget Theatre (N) [165 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [50 seats]	Elks Park & Elsewhere (O)
8										8
9	25 Dancing Arabs	17 99 Homes	14 A Tribute to Volker Schlöndorff with Diplomacy	TBA	30 Madame Bovary	20 The Look of Silence	40 Wicked Woman	13 Red Army	F Keep On Keepin' On	9
10									Q & A	10
11		Q & A								
N										N
1										1
2	31 The Price of Fame	TBA	TBA	TBA	TBA	TBA	TBA	TBA		2
3										3
4	TBA									4
5										5
6										6
7										7
8										8
9										9
10										10
11										11
12										12
1										1

Labor Day Picnic

i
Guy Maddin,
Errol Morris,
and Dennis Jakob

c
Monday Seminar

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.

SHOWcase for Shorts

These short masterpieces play before feature films.

SUPERVENUS (d. Frédéric Doazan, 2014, 3m) A comic and unsettling evolution of our changing perceptions of female beauty.

■ 4 Precedes TALES OF THE GRIM SLEEPER

TOUTES DES CONNES* (d. François Jaros, Canada, 2013, 6m) A relationship ends, in 95 scenes of humor and humiliation.

■ 6 Precedes TWO DAYS, ONE NIGHT

INVASION (d. Hugo Ramirez & Olivier Patté, France, 2014, 4m) A meteorite (painstakingly painted) disrupts everything.

■ 7 Precedes '71

THE LAND BEYOND THE SUNSET (d. Harold Shaw, U.S., 1912, 14m) The first battle cry against child abuse.

■ 12 Follows CHILDREN OF NO IMPORTANCE

LAZNIA (d. Tomek Ducki, Poland-United Kingdom, 2013, 4m) Two swimmers dive into fantastical animated waters.

■ 13 Precedes RED ARMY

LAVA* (d. James Ford Murphy, U.S., 2014, 7m) A musical love story, spanning millions of tropical years.

■ 16 Precedes WILD

LIFT YOU UP* (d. Ramin Bahrani, U.S., 2014, 7m) "Which came first, the chicken or the egg?" The answers are deeper than you think.

■ 17 Precedes 99 HOMES

BOX (d. Tarik Abdel-Oawad, U.S., 2013, 5m) Real and digital space merge through projection-mapping onto moving surfaces in a live performance.

■ 18 Precedes THE IMITATION GAME

VERBATIM* (d. Brett Weiner, U.S., 2014, 7m) Do you know what "photocopying machine" means?

■ 20 Precedes THE LOOK OF SILENCE

ÄISSA (d. Clément Tréhin-Lalanne, France, 2014, 8m) Deportation? A Congolese teen's physical exam determines her destiny.

■ 22 Precedes ROSEWATER

DON'T HUG ME I'M SCARED II: TIME (d. Becky Sloan & Joseph Pelling, U.K., 2013, 4m) This ain't Sesame Street.

■ 23 Precedes WILD TALES

A WRITER AND THREE SCRIPT EDITORS WALK INTO A BAR* (d. Matthew Saville, Australia, 2014, 3m) Can't a guy just tell a joke?

■ 26 Precedes THE 50 YEAR ARGUMENT

FEAST* (d. Patrick Osborne, U.S., 2014, 6m) A canine's gourmet life takes a turn after his master falls in love.

■ 28 Precedes MERCHANTS OF DOUBT

SOCK SKEWER STREET 8 (d. Elli Vuorinen, Finland, 2013, 6m) A lonely woman finds tiny knitted socks and worries about whose feet must be cold.

■ 29 Precedes THE GATE

*denotes filmmaker in person

Filmmakers of Tomorrow

Sponsored by Américas Film Conservancy

N/Sat 9:30AM Q&A

41 | Student Prints

In its 21st year, this program celebrates the best in student-produced work from around the world. Curated and introduced by Gregory Nava, followed by a Q&A with the filmmakers.



NO MAN'S LAND* (d. David Adler, Denmark, 2014, National Film School of Denmark, 19m) A dangerous friendship blossoms under the most deadly conditions.



FIRST PRIZE* (d. Kevin McMullin, U.S., 2014, Columbia University, 10m) A boy makes a discovery. But who would believe it?



STONE CARS* (d. Reinaldo Marcus Green, U.S.-South Africa, 2013, New York University, 14m) In a tough spot, a girl is forced to make a fateful decision.



NOCEBO (d. Lennart Ruff, Germany, 2014, Munich Film School, 39m) A cover-up. An escape. Skeptical authorities. And then, the pursuit. But what is real?



THE PRIDE OF STRATHMOOR* (d. Einar Baltin, U.S., 2014, University of Southern California, 8m) Georgia, 1927. A pastor is swallowed by madness, as his journal reveals.



GUESTS* (d. Mark Columbus, U.S., 2014, UCLA, 12m) A boy faces a new schoolyard, the terrors of death and Bobby Bell.

*denotes filmmaker in person

Student Programs

STUDENT SYMPOSIUM

Sponsored by Film Finances, Inc.

Celebrating its 26th glorious year, this program provides 54 graduate and undergraduate students with a weekend-long immersion in cinema. Participants watch films and discuss movies with Festival guests and Symposium faculty.

Roger Ebert/TFF University Seminars:

University professors travel with students to the Festival each year to participate in special programming and to attend screenings throughout the weekend.

CITY LIGHTS PROJECT

Sponsored by Peter G. Dodge Foundation

Now in its 15th year, this program builds on the success of the Student Symposium, expanding the personal and professional horizons of 21 high school students and seven teachers from four schools. City Lights participants experience the Festival through screenings and intensive discussions with Telluride's special guests.

Education Programs made possible in part by contributions from George & Pam Hamel and the Kayne Foundation. Programs additionally made possible by the Roger & Chaz Ebert Foundation, Pangea Media Productions, LLC and Facets Multi-Media.

FilmLAB

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

Filmmakers of Tomorrow

Sponsored by Américas Film Conservancy

M/Sun 4PM Q&A

42 | Calling Cards

Exceptional new works from promising filmmakers. Curated and presented by Jonathan Marlow



THEORETICAL ARCHITECTURES* (d. Josh Gibson, U.S., 2014, 5m) I am sitting in a room different from the one you are in now.



JA VI ESKER [YES WE LOVE] (d. Hallvar Witzø, Norway, 2014, 15m) The Norwegian National Anthem and a portmanteau of four stories on Independence Day.



SYMPHONY NO.42 (d. Réka Bucsi, Hungary, 2013, 10m) Anthropomorphic behavior abounds in the forest, where all is not as it seems.



EN PLEIN AIR* (d. Jerzy Rose, U.S., 2014, 8m) The Rohmer-ian reality of everyday ersatz courtship.



DISCUSSION QUESTIONS* (d. Jonn Herschend, U.S., 2014, 6m) At the midpoint, we review what we've seen, PowerPoint-wise.



CUT (d. Matthias Müller & Christoph Girardet, Germany, 2013, 12m) A collage of the in-between moments, familiar and unfamiliar. Cut.



THE SAND STORM* (d. Jason Wishnow, China/U.S., 2014, 9m) In the not-quite end-times, a world severely depleted of water resorts to extraordinary means.



WASHINGTONIA (d. Konstantina Kotzamani, Greece, 2013, 24m) Interconnected vignettes plunder the space between the animal kingdom and the bakery (and everything in-between).

C/Fri 5PM Q&A

43 | Great Expectations

A program of extraordinary films by an array of promising filmmakers. Curated and presented by Jonathan Marlow



DIVE* (d. Matthew Saville, New Zealand, 2014, 13m) "If you meet your double, you should kill him."



BALLKONI [BALCONY] (d. Lendita Zegiraj, Kosovo, 2013, 20m) When one person's actions resonate through an entire community.



LA ISLA (d. Dominga Sotomayor & Katarzyna Klimkiewicz, Chile/Poland, 2013, 30m) Is a family gathering about to be ruined? In the sublime moments of unknowing, anything is possible.



L'ASSENZA [THE ABSENCE] (d. Jonathan Romney, U.K., 2014, 21m) Something, once seen, cannot be unseen. Seen things can become an obsession. Obsessions have consequences.

*denotes filmmaker in person

Frontlot/Backlot

The Backlot is presented by Jeffrey Keil & Danielle Pinet

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.

S/Sat 1:15PM Q&A - B/Sat 5:45PM Q&A - B/Sun 4PM

A | Seymour



Ethan Hawke's loving and perceptive biography of a reclusive New York concert pianist-turned-piano-teacher also provides a revealing glimpse into Hawke's search for meaning. Seymour Bernstein, a quiet Buddha of a man, withdrew from the bright spotlight of his highly successful performance career in order to teach a younger generation. Living in the same one-

room New York apartment for 57 years, he set out to "inspire and encourage an emotional response" in his students, "not just for music, but for all aspects of life." Hawke sees in Bernstein a quality that he hopes holds the key to his own artistic evolution. -JD (U.S., 2014, 81m)

In person: Ethan Hawke, Seymour Bernstein

B/Sat 3:30PM Q&A - S/Sun 1:30PM Q&A - B/Sun 8:30PM Q&A

B | How to Smell a Rose



"How do you teach someone to film?" documentary luminary Ricky Leacock asks fellow legend Les Blank. "How do you teach someone to smell a rose?" In 2000, Blank and co-director Gina Leibrecht brought their camera on a visit to Leacock and Valerie Lalonde, Leacock's wife and collaborator, in rural France. Made with that footage, Leibrecht's bittersweet valentine

to two iconic documentary independents is suffused with their passion for life, cinema and, not least of all, food. Leacock shot films including MONTEREY POP and PRIMARY (TFF 4), pioneering Direct Cinema along with the Maysles brothers and D.A. Pennebaker (TFF 29 Tributee). Leacock passed away in 2011, and Blank followed last year. ROSE leaves behind a vibrant, joyous record of two men who knew how to experience, and capture, life's richness. -JD (U.S.-France, 2014, 65m) Preceded by ED AND PAULINE, featuring memories of Pauline Kael and Ed Landsberg's Berkeley repertory cinema (d. Christian Bruno, U.S., 2014, 18m). In person: Gina Leibrecht, Christian Bruno

Backlot

The Backlot is presented by Jeffrey Keil & Danielle Pinet

Backlot

B/Fri 1PM - B/Sun 9:15AM

C | Bertolucci on Bertolucci



Walter Fasano and Luca Guadagnino weave footage assembled entirely from decades of interviews and press conferences into an illuminating and essential look at the career of the seminal Italian director, one of cinema's great artists. Bernardo Bertolucci speaks, with wit and keen self-awareness, of his career, from

his beginnings as an assistant to Pier Paolo Pasolini through his canonical films including LAST TANGO IN PARIS and THE LAST EMPEROR. A romantic with a penchant for lyrical speech, he passionately reinforces his dedication to pleasure in cinema. -JD (Italy, 2013, 105m)

B/Sat 9AM - B/Sun 1:45PM

D | Forbidden Films

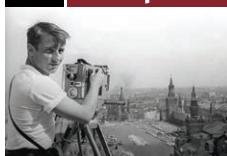


The Nazis made more than 40 incendiary films during World War II; Germany has banned them ever since. Director Felix Moeller (HARLAN: IN THE SHADOW OF JEW SUSS, TFF 36) interviews German film historians, archivists and filmgoers in an investigation of the power, and potential danger, of cinema when used for ideological purposes.

Utilizing clips from the films and recorded discussions from public screenings (permitted in Germany in educational contexts) in Munich, Berlin, Paris and Jerusalem, Moeller shows how contentious these 70-year-old films remain, and how propaganda can retain its punch when presented to audiences susceptible to manipulation. -JD (Germany, 2014, 94m)

B/Fri 3:15PM Q&A - B/Sat 11:15AM Q&A

E | I Stop Time



"It was as if the world had burst and everything blew apart, but you didn't know where to and why." The words of forgotten Soviet cinematographer Vladislav Mikosha preface this gripping account of World War II. Gunilla Bresky traces Mikosha's path from an early stint in a projection booth to the trenches on the Eastern

Front, as he created a stunning body of work: an intimate meditation on the horrors of war and proof of cinema's ability to wrest meaning from a shattered world. After the Germans retreat, Mikosha heads to America—a detour that brings encounters with a remarkable cast of characters: Ingrid Bergman, Hedy Lamarr, Charlie Chaplin and Soviet sniper Lyudmila Pavlichenko. -MF (Sweden-Russia, 2014, 82m) *In person: Gunilla Bresky*

B/Sat 8:15PM Q&A - O/Sun 8:30PM Concert - B/Mon 9AM Q&A

F | Keep On Keepin' On



From producer Quincy Jones and director Alan Hicks comes this inspiring tribute to Clark "CT" Terry, a living legend whose career spans more than seven decades. Terry is one of jazz's most prolific and beloved musicians: he counts Miles Davis, Ella Fitzgerald, and Duke Ellington among his many admirers, and Dizzy Gillespie called him

"the greatest jazz trumpet player on earth." Hicks explores Terry's personal approach to jazz, his dedication to teaching, and his friendship with a young blind piano player named Justin Kauflin. At 90 years old, and suffering from the debilitating effects of diabetes, Terry continues to share his wisdom with the next generation. When times get tough, he tells his students, just keep on keepin' on. -MF (U.S., 2014, 86) *In person: Al Hicks, Quincy Jones, Justin Kauflin*

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

G | Magician



Oscar-winner Chuck Workman's impressive, comprehensive documentary tells the tragic, extraordinary story of Orson Welles, a great filmmaking genius whose masterpieces were interspersed with films compromised by studio intervention or never completed at all. How could such a talent be repeatedly thwarted by

the studio system and its financiers? Workman tells Welles's story through a wealth of interviews with the director and actor, an impressive assortment of clips from his remarkably diverse career, and testimonies by luminaries including Martin Scorsese, Peter Bogdanovich, George Lucas, Walter Murch and Steven Spielberg. -JD (U.S., 2014, 94m) *In person: Chuck Workman*

B/Fri 5:15PM - B/Sun 6:15PM

H | Night Will Fall



In 1945, a British camera crew entering the Bergen-Belsen concentration camp encountered horrors that revealed the unprecedented scale of Nazi extermination policies. Sidney Bernstein, film chief of Britain's Psychological Warfare Division, recognized the necessity to document the atrocities, and commissioned a film to register the conditions in camps throughout Europe, with help from Allied troops and notable colleagues (Alfred Hitchcock, Stewart McAllister, Billy Wilder). But as post-war political sentiments shifted, Bernstein's project proved inconvenient to reconstruction efforts, and the reels were shelved. André Singer's NIGHT WILL FALL traces the story of the film's production using interviews and restored images from the rarely seen footage. -MF (U.K.-U.S.-Israel, 2014, 80m)

B/Fri 9:30PM - B/Sun 11:45AM Q&A

I | Socialism



Peter von Bagh presents an eloquent study on the rise and fall of socialism in the 20th century through the lens of cinema. A film historian, Midnight Sun Film Festival founder, and former Telluride Guest Director (TFF 24), von Bagh employs clips from films by Chaplin, Pasolini, Renoir, Lang, Eisenstein and Dovzhenko as he ruminates on the difference between socialism's existence in the world of images and the way in which it played out in real life. SOCIALISM laments what might have been with a complex mixture of nostalgia and horror, while celebrating cinema inspired by dreams of a better world. -JD (Finland, 2014, 68m) Preceded by THE LAST REEL, in which an independent art cinema prepares for a big transition (d. Julia Reichert & Steve Bognar, U.S., 2014, 9m). *In person: Julia Reichert & Steve Bognar*

Talking Heads

Festivities

Noon Seminars

Sponsored by the Academy of Motion Picture Arts and Sciences

Festival guests gather to discuss cinema, art and life. Moderated by Annette Insdorf. Saturday and Sunday panels are free and open to the public; Monday panel is open to all Festival passholders. Seminar topics and participants will be announced on the TBAs the prior evening.

a Saturday Seminar

Saturday, Noon, Elks Park

c Monday Seminar

Monday, Noon, Town Park

b Sunday Seminar

Sunday, Noon, Elks Park

Conversations

Sponsored by Universal Studios

County Courthouse, main street, unless otherwise noted

Join an intimate dialogue about the movies and whatever else is on the minds of the Festival's guests.

d Vendela Vida, Reese Witherspoon,

Jean-Marc Vallée and Cheryl Strayed
Abel Gance Open Air Cinema/
Saturday 10AM

e Mark Danner, Robert Silvers,

and Margaret Bodde
Saturday 4PM

f Mark Danner, Jon Stewart,

Maziar Bahari, Gael García Bernal
Abel Gance Open Air Cinema/
Sunday 10AM

g Geoff Dyer and

Juliano Ribeiro Salgado
Sunday 2PM

h Michael Barker and

Volker Schlöndorff
Sunday 4PM

i Guy Maddin, Errol Morris,

and Dennis Jakob
Monday 11AM

Booksignings

Cheryl Strayed

Brigadoon/Saturday 4PM

Strayed's number one bestselling *Wild*, the memoir of a woman who takes to the trail in search of herself, is "spectacular . . . gripping . . . A breathtaking adventure tale and a profound meditation on the nature of grief and survival . . . A literary and human triumph" (*New York Times*).

Maziar Bahari

Brigadoon/Sunday 11AM

Bahari's memoir *Then They Came for Me*, adapted by Jon Stewart for his debut ROSEWATER, "turns a lens not only on Iran's surreal justice system but on the history and culture that helped produce it" (*The Washington Post*).

Sayed Kashua

Brigadoon/Sunday 4PM

The semi-autobiographical novel *Dancing Arabs* by the hugely popular Israeli Arab writer is "nearly absurdist at moments . . . a chilling, convincing tale" (*Booklist*).

Werner Herzog

Brigadoon/Saturday 2PM

With his new collection of interviews *A Guide for the Perplexed*, Herzog, working with Paul Cronin, philosophizes on cinema and life. "Reading him expounding on his myriad interests and obsessions, in tones that are full and fluent without ever crossing into pretentiousness or obscurity, is a tonic for the brain" (*The Independent*).

Ted Hope

Brigadoon/Sunday 2PM

With *Hope for Film*, the writer-producer-visionary responsible for films that have garnered 12 Oscar nominations gives an inside look at the indie film business. His descriptions of work with Ang Lee, Hal Hartley, Michel Gondry, Nicole Holofcener and Todd Solondz are "relentlessly useful" (*Kirkus*).

★ Opening Night Feed

Colorado Avenue/Friday 5PM–6:30PM

Hop down from that steed and mosey up to a feast designed to sustain you through the night. This party takes place on the most beautiful main street in the West, featuring new and old friends, filmmakers and special guests, delicious food and the early buzz. *For all passholders except Acme and Cinephile.*

★ Where Eagles Dare

Abel Gance Open Air Theatre/Friday 8:30PM



Presented in partnership with the Academy of Motion Picture Arts and Sciences

I keep waiting for the day when this film begins to pall. I mean, how many films can stand up to multiple viewings over 40 years? In fact, it gets better every time I see it. And that's only on TV—on the big screen it reveals itself to be nothing short of a masterpiece. The title is not just a sonorous bit of rhetoric plucked from Shakespeare. No, the castle scaled by

Richard Burton, Clint Eastwood et al is the Schloss Adler, the Castle of the Eagles. So the title is literally true, thereby cleverly inverting or—as is said in the world of agents and double agents—"turning" the intended sense of the lines in Richard III: "The world is grown so bad, that wrens make prey where eagles dare not perch." How cool is that! —GD (U.S., 1968, 156m). Print courtesy of the Academy Film Archive. *Presented by Geoff Dyer and Michael Barker*

★ Behind the Scenes: Feast and Lava

Werner Herzog Theatre/Saturday 11:45AM

Join the makers of Disney's *FEAST* (playing before *MERCHANTS OF DOUBT*) and Pixar's *LAVA* (playing before *WILD*) for a once-in-a-lifetime opportunity to understand the inspiration behind and creation of two memorable animation films.

★ Quincy Jones presents: Justin Kauflin in Concert

Elks Park/Sunday 8:30PM

The great Quincy Jones, winner of 27 Grammys, will introduce Justin Kauflin and his trio (Chris Smith on bass and Billy Williams on drums). Justin is featured in and is the composer for *KEEP ON KEEPIN' ON* (page 40), a film about Quincy's mentor, the 93-year-old legendary jazz great Clark Terry, who broke the color barrier in the 1960s when he became the

first African-American staff musician at NBC's *The Tonight Show*. Kauflin will perform some of Terry's favorite standards along with his original music composed for his new album, scheduled for release later this year.



★ Labor Day Picnic

Town Park/Monday 11AM–1PM

Join us at the world's loveliest picnic area: Telluride's Town Park. A hearty meal topped off with ice cream, our final Seminar and a chance to debate your new best friends about the favorites of the Festival. *For all passholders of the Festival*.

HQ

The Calculator: Sally Meeks
Intern: Maddie Arrellano, Alice Pinon
Coverage: Fiona Armour, Paige Azarakhsh, Jessica Barker, Jannette Bivona, Varun Bhuchar, French Clements, Jesse Dubus, Barry Jenkins, Tien-Tien Jong, Bill Kinder, Sussu Laaksonen, Justin Lai, Summer Mason, Rob Richert, Hilda Schmeling, Mac Simonson

Emergency Management: Dave Hutchinson, Marc McDonald

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SWAT Crew: Nancy Craft, Joel Kaufman, David Kuntz, Jim Lincoln, Sue Lincoln, Michelle Maughn, Cindy Obrand, Tamara Ogorzaly, Stacey Plunkett

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Short Film Coordinator & TBAs: Jesse Dubus

SuperStar: Jack Brailsford

TeamStars: Mary Beth Mueller

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Brigadoon Assistant

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Box Office: Rebecca Belt
Development Photographer: Melissa Plantz
Development Aid: Tara Goggins

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SHOW Shorts Coordinator: Filip Celander
Student Symposium Faculty: Howie Movshovitz, Linda Williams
City Lights Faculty: Lynn Gershman, Pamela Kerpus
Education Videographers: Sean J.S. Jourdan, Miguel Silveira
City Lights Coordinator: Zoe Movshovitz
Student Services Manager: Rob Rex
Education Staff: Sarah Steinberg Heller, Coral Knights, Golan Ramras, Brian Tran
Student Travel Wizard: Bill Kelly
Honorary Faculty, City Lights: Linda Jones Clough

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Dressers: Riley Arthur, Betsy Rowbottom, Matt Sablajak, Emily Ballou, Patrick Felsenthal, John Harff
Flower Dresser: Emily Ballou
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CJC Manager: Juliet Berman, Aly Stosz
Concessions Manager and Special Projects: David Oyster
Galaxy Manager: Karen Kurzbuch
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Herzog Manager: Michael Anderson
IT Manager: Hunt Worth
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Lighting Designer: Jonathan Allen
Lighting Director: Brian Ferguson
Nugget & Masons Manager: Amanda Baltzley
Palm & Le Pierre Manager: Kyle Wavra
Rigging Coordinator: Ian Manson
Rigging Manager: Erik Cooper
Schlep Master: Tim Territo
Schlep Coordinator: Erin Klenow

Assistant Managers:

Concessions Assistant Manager: Jake Sullivan
Galaxy Assistant Manager: Lane Scarberry
Graphic Lab Assistant Manager: Jacob Wascalus
Herzog Assistant Manager: Joshua Daniel
IT Tech Assistant Manager: Thanasis Kinias
Palm & Le Pierre Assistant Manager: Nicole Dube
Shop Foreman: Eric Nepsky

Crew:

Abel Gance/Galaxy Construction: Tellef Hervold
Artists: Bruce Hooper, Avery Thatcher
Assistant to the Production Manager: Jena Jarvis
Electrician "Sparks": Phil Hayden
Sparks Assistant: Laurel Robinson
Graphic Lab Administrator: Takara Tatum
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Head Set Dresser: Mary Beth O'Connor
IT Systems (computer Dog): Carley Callahan
IT Labor: Dylan Brooks
Kiosk Programmer: Seth Davidow
Labor: Nick Kolachov, Shane Scott
Lighting Techs: Vreje Bakalian, Hayley Nenadal, Ramon Wenn
Master Carpenter: Allan McNab
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Schlep Events: Taj Kaynor, Devin Perrault, Joseph Sanders, Aaron Snyder
Set Dressers: Christianne Hettke, Sidney McNab
Skilled Labor: Bill Lyons, Rodney Porsche, Bracken Raleigh
Wastemaster Master: Kate Rennebohm
Wastemaster Crew: Olivier Creurer, Bob Rennebohm, Heather Rennebohm, Diego Rodriguez, Joseph Stodgel, Aurelia Wilson, Dermot Wilson, Imogen Wilson
Production Breakfast: Kate Wadley
Cookie Baker: Eli Wallace
Cookie Boy: ?
Phantom: Marcello Vespucci

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Telluride Film Festival

The 42nd Telluride Film Festival will be held September 4-7, 2015

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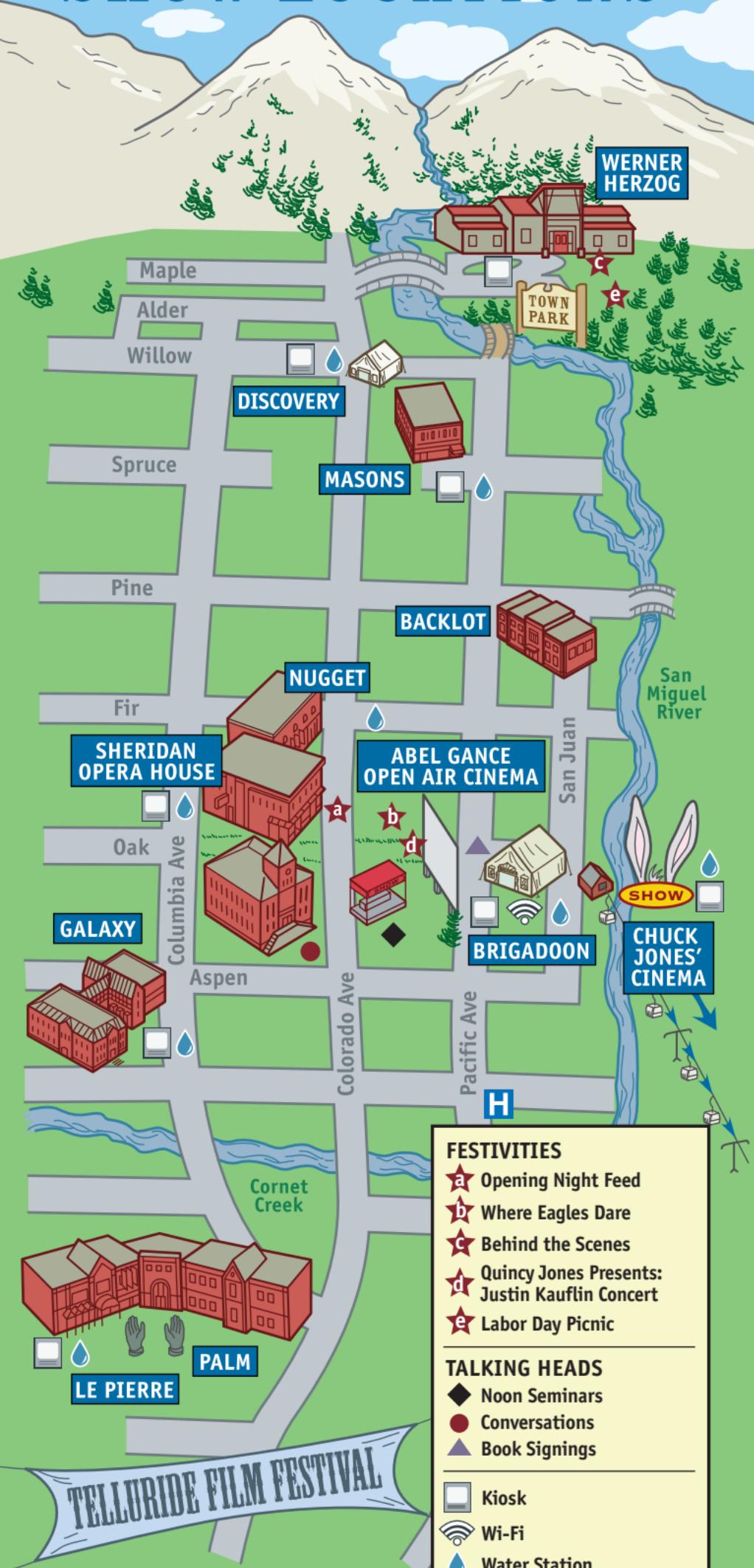
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- a ★ Opening Night Feed
- b ★ Where Eagles Dare
- c ★ Behind the Scenes
- d ★ Quincy Jones Presents:
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- e ★ Labor Day Picnic

TALKING HEADS

- ◆ Noon Seminars
- Conversations
- ▲ Book Signings

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