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25TH

ANNUAL

**PALM SPRINGS
INTERNATIONAL
FILM FESTIVAL**

JANUARY

3-13, 2014

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FESTIVAL AT A GLANCE

| | |
|-------------------------------------|---|
| Ticketing & Festival Info | 2 |
| Festival Theaters & Sites | 6 |
| Festival Shuttle & Village Map | 7 |
| Sponsors | 7 |

WELCOME!

| | |
|---|----|
| Board of Directors..... | 16 |
| Chairman's Welcome | 17 |
| Festival Director's Welcome..... | 19 |
| Honorary Chairman Welcome... | 21 |
| Mayor's Welcome | 27 |
| Agua Caliente Band of Cahuilla Indians Welcome | 29 |
| Community Welcome | 31 |
| Artistic Director's Welcome | 41 |
| Programming Team | 43 |

CREDITS

| | |
|-----------------------|-----|
| Acknowledgements..... | 237 |
| Staff | 239 |

INDEXES

| | |
|-----------------------|-----|
| Advertisers | 243 |
| Film Contacts | 244 |
| Films by Theme | 247 |
| Films by Country..... | 249 |
| Directors..... | 251 |
| Film Index | 252 |

GALAS & SPECIAL PRESENTATIONS

| | |
|--|-----|
| BLACK TIE AWARDS GALA | 54 |
| LIGHTS, CAMERAS, ACTION!: 25 YEARS OF PSIFF | 63 |
| DÉJA VIEW: 25TH ANNIVERSARY SHOWCASE | 72 |
| TALKING PICTURES | 87 |
| VARIETY TEN DIRECTORS TO WATCH | 91 |
| OPENING NIGHT GALA | 97 |
| CLOSING NIGHT GALA..... | 99 |
| ITALIAN GALA | 101 |
| THE GAY!LA (HERS) | 103 |
| THE GAY!LA (HIS) | 105 |
| CINÉ LATINO GALA | 109 |
| CANADIAN GALA..... | 111 |
| STUDENT SCREENINGS | 115 |

THE FILMS

NEW VOICES/NEW VISIONS ...121

MODERN MASTERS131

AWARDS BUZZ.....141

BEST FOREIGN LANGUAGE FILM

WORLD CINEMA NOW169

TRUE STORIES213

SPOTLIGHT ON CANADA113

PROGRAMMING

| | |
|-------------------------|-----|
| FESTIVAL AWARDS..... | 46 |
| JURORS | 51 |
| SECRET SCREENINGS | 107 |
| OUTREACH PROGRAM..... | 231 |

The new Hard Rock Hotel Palm Springs
Photo Credit Chris Miller



ORDERING TICKETS

Tickets go on sale:

Dec 23 (online) – Palm Springs Film Society members

Dec 26 – General Public

For advance ticket sales, visit the Festival Ticket and Information Center, located in the Courtyard Plaza at 777 E. Tahquitz Canyon Way, Unit 113, or one of the Festival Box Offices located at the Regal Cinemas Palm Springs Stadium 9, 789 E. Tahquitz Canyon Way, or Camelot Theatres, 2300 E. Baristo Rd.

For Box Office hours, please see listing below. Go to www.psfilmfest.org to order tickets online, or call 800-898-PALM to order by phone 9:00 a.m. to 6:00 p.m.

During the festival, beginning January 3, 2014, tickets may be purchased at the Festival Ticket and Information Center (9:00 a.m. – 7:00 p.m.), Camelot Theatres, Palm Canyon Theatre, Palm Springs High School or Annenberg Theater during operating hours. Unless otherwise noted, operating hours are one hour prior to the first film screening at each venue until half an hour after the last film screening begins.

PICKING UP TICKETS

Benefactor Pass, Concierge Pass, Platinum Pass, Silver A Pass, and Silver B Pass orders will be held at the Ticket & Information Center located in The Courtyard Plaza, Unit 113, 777 E. Tahquitz Canyon Way. The Festival Center will be open December 26–31 and January 2, from 10:00 a.m. to 5:00 p.m. and January 3–12 from 9:00 a.m. to 7:00 p.m.; and January 13 from 9:00 a.m. to noon.

Six Packs may be exchanged online at www.psfilmfest.org, in person at the Festival Ticket and Information Center, or at Camelot Theatres, Palm Canyon Theatre, Palm Springs High School or Annenberg Theater Box Office during operating hours.

Individual advance ticket orders for films and/or events may be picked up at the Festival Ticket & Information Center, Camelot Theatres, Palm Canyon Theatre, Palm Springs High School, or Annenberg Box Office during operating hours.

TICKETING AND FESTIVAL INFORMATION

TICKETING OPTIONS

Opening Night Gala – Friday, January 3, 2014 – \$75

Opening Ceremony and Film Screening

Palm Springs High School, 6:30 p.m.

Opening Night Gala Party immediately following screening at the

Palm Springs Art Museum

Closing Night Gala – Sunday, January 12, 2014 – \$50

Closing Ceremony, Film Screening and Reception

Palm Springs High School Auditorium, 5:30 p.m.

Reception immediately following screening

International Gala Film Screenings (includes Gay!La and Italian Gala)

Special presentation film screenings with special guests

General Admission – \$13

(Must be in your seat at least 10 minutes before show time or seating is not guaranteed)

Anniversary Pack – \$100

A package of 10 vouchers that must be exchanged for tickets to \$11 or \$12 film screenings. Please note that this value package is only available for purchase until the end of day on January 2, 2014. These vouchers must be exchanged in advance. Exchange online at www.psfilmfest.org or in person at one of the festival box offices.

Six Pack – \$60

A package of six vouchers that must be exchanged for tickets to \$11 or \$12 film screenings. Please note that this value package is only available for purchase until the end of day on January 2, 2014. These vouchers must be exchanged in advance. Exchange online at www.psfilmfest.org or in person at one of the festival box offices.

Regular Individual Screening Tickets General Admission – \$12

Matinee (screenings starting before 3:00 p.m.) – \$11

(Must be in your seat at least 10 minutes before show time or seating is not guaranteed)

Talking Pictures Programs General Admission – \$25

Déjà View Screenings General Admission – \$5

Festival International Parties General Admission – \$25

FESTIVAL PASSES

An allotment of seats is reserved at every screening for pass holders. Pass holders will be allowed preferred entrance into theaters up to 20 minutes prior to show time or until the pass holder allotment has been reached. Early arrival at all screenings is recommended, however, lines will not be formed until one hour prior to showtime. Passes do not guarantee seating (except the Benefactor Pass) and pass holders may not always be able to attend the film program at their first choice of screening times or location. Please check the back of your pass for additional information and instructions concerning special events.

Benefactor Pass – \$2,750

Concierge Pass – \$2,000

Platinum Pass – \$500

Silver A Pass – \$375

Silver B Pass – \$375

FESTIVAL BOX OFFICE HOURS

BEFORE THE FESTIVAL:

Festival Ticket & Information Center

777 E. Tahquitz Canyon Way, Unit 113

December 26–31 and January 2: Daily 10:00 a.m. – 5:00 p.m.

Regal Cinemas Palm Springs Stadium 9

789 E. Tahquitz Canyon Way

December 26 – January 2: Daily 10:00 a.m. – 5:00 p.m.

Camelot Theatres

2300 E. Baristo Rd.

December 26 – January 2: Daily 10:00 a.m. – 5:00 p.m.

DURING THE FESTIVAL:

Festival Information & Ticket Center

777 E. Tahquitz Canyon Way, Unit 113

January 3–12: Daily 9:00 a.m. – 7:00 p.m.

January 13: 9:00 a.m. – Noon

Camelot Theatres, Palm Springs High School,

Annenberg Theater, Palm Canyon Theatre

January 3–13: One hour before the first show is scheduled until one half hour after the last show is scheduled to start.

FESTIVAL THEATERS

(see also Festival Map, p. 7)

Annenberg Theater

Palm Springs Art Museum (downstairs), 101 Museum Dr.

Camelot Theatres 2300 E. Baristo Rd.

Palm Canyon Theatre 538 N. Palm Canyon Dr.

Palm Springs High School

2248 E. Ramon Rd. @ Farrell Dr.

Regal Cinemas Palm Springs Stadium 9

789 E. Tahquitz Canyon Way

SCHEDULE CHANGES

Sometimes, for reasons beyond our control, programs must be changed, rescheduled or cancelled. A daily update on schedule changes may be obtained online at www.psfilmfest.org or in the Festival Ticket & Information Center. Changes will also be posted at each venue. Please check for updates periodically.

FESTIVAL POLICIES

The PSIFF refund policy states that ALL SALES ARE FINAL. NO REFUNDS OR EXCHANGES will be permitted, except for program cancellation. The PSIFF reserves the right to refuse service to anyone for any reason. We enforce this policy to ensure a secure, professional and convenient environment for all of our customers.

FESTIVAL MERCHANDISE

Merchandise is available at the Festival Ticket & Information Center, Regal Cinemas Palm Springs and at the Camelot Theatres.

FESTIVAL LINGO

RE-ENTRY PASSES Anyone (including pass holders) exiting an auditorium with plans to return to that particular screening must obtain a Re-Entry Pass. A festival pass or ticket stub and re-entry pass is required for re-entry.

STANDBY TICKETS When a film screening or event is deemed to be on Standby, it means that the ticket allotment has been reached. Any empty seats that were held for pass holders are released for sale 10 minutes prior to a screening. The released seats will be sold on a first come, first serve basis. Standby lines form one hour prior to a screening. Cash or voucher is accepted.

QUEUE CARDS Pass Holder line forms 45 minutes before show time. (No early birds!) Pass holders can obtain a Queue Card while awaiting entry into the specified auditorium for the next performance until the pass holder allotment is reached. Once the pass holder has a Queue Card, the pass holder does not have to wait in line. This Queue Card guarantees entry into the next screening up to 20 minutes before show time. If you do not enter the auditorium before 15 minutes prior to show time, your seat is forfeited. **Saving places in line or in the auditorium is not permitted.**

FESTIVAL ETIQUETTE

Saving space in line, or seats for other guests, is not permitted.

If you need to leave the auditorium for any reason, please be sure to take your pass or ticket stub and pick up a Re-Entry Pass before you leave. No one will be readmitted without their pass or ticket stub and the re-entry pass.

No recording equipment is permitted in the theater auditorium.

Please turn off all mobile devices during the film presentation.

For the pleasure of all guests there is no talking or texting permitted during the film presentation and no late seating.

Please complete and return your ballot immediately following each screening.

To expedite theater cleaning and seating please discard your waste in the appropriate containers and exit promptly after your screening.

All theater auditoriums are cleared between show times. Any items left in the auditoriums will be removed.

Many lines are outside of the theaters. Please dress appropriately for comfort, as it can get warm during the day and cold in the evenings. Theaters may also get chilly.

FESTIVAL LOUNGE YOU'RE INVITED!

Visit the Festival Lounge, located within the Ticket & Information Center in Suite 113 at the Courtyard of Palm Springs. The Courtyard is the complex surrounding the Regal Cinemas at 789 E. Tahquitz Canyon Way.

The Festival Lounge is open to everyone and is THE place to meet and mingle with other filmgoers, catch the latest film trailers, get to know our sponsors and try their products, purchase Festival merchandise and just relax between screenings. And, best of all, you can pick up tickets or passes at the Will Call desk or purchase tickets for upcoming films and events.

Visit every day – there's always something new to discover!

FREE FESTIVAL SHUTTLE BUS

The festival offers free shuttle service between the festival theaters. The festival shuttles run every 15 – 30 minutes with stops at all of the festival theaters and the Renaissance Hotel. The shuttles are clearly identified and are free for all festival attendees. The shuttles run from 10:00 a.m. until 10:00 p.m. January 3 – 13. The Red Line travels counter clockwise, while the Blue Line travels clockwise...so no matter which theater you're headed to, it will get you there within 15 – 20 minutes.



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FESTIVAL THEATERS & SITES



HOST HOTEL
RENAISSANCE PALM SPRINGS HOTEL

ENTERTAINMENT

- A Annenberg Theater at Palm Springs Art Museum**
101 Museum Drive
Palm Springs Art Museum
(north entrance lower level)
- B Camelot Theaters**
2300 E. Baristo Rd.
- C Festival Administrative Offices**
1700 E. Tahquitz Canyon Way,
Ste. 3
(760) 322-2930
- D Festival Ticket & Info Center**
Courtyard Plaza, 789 E. Tahquitz
Canyon Way (unit 113)
- E Palm Canyon Theatre**
538 N. Palm Canyon Dr.
(Palm Canyon & Alejo)
- F Palm Springs High School Auditorium**
2248 E. Ramon Rd. & Farrell
- G Regal Cinemas Palm Springs Stadium 9**
789 E. Tahquitz Canyon Way
- H Palm Springs Art Museum**
101 Museum Drive
- I Palm Springs Convention Center**
277 N. Avenida Caballeros
(entrance off Amado on Alvarado)

RESTAURANTS

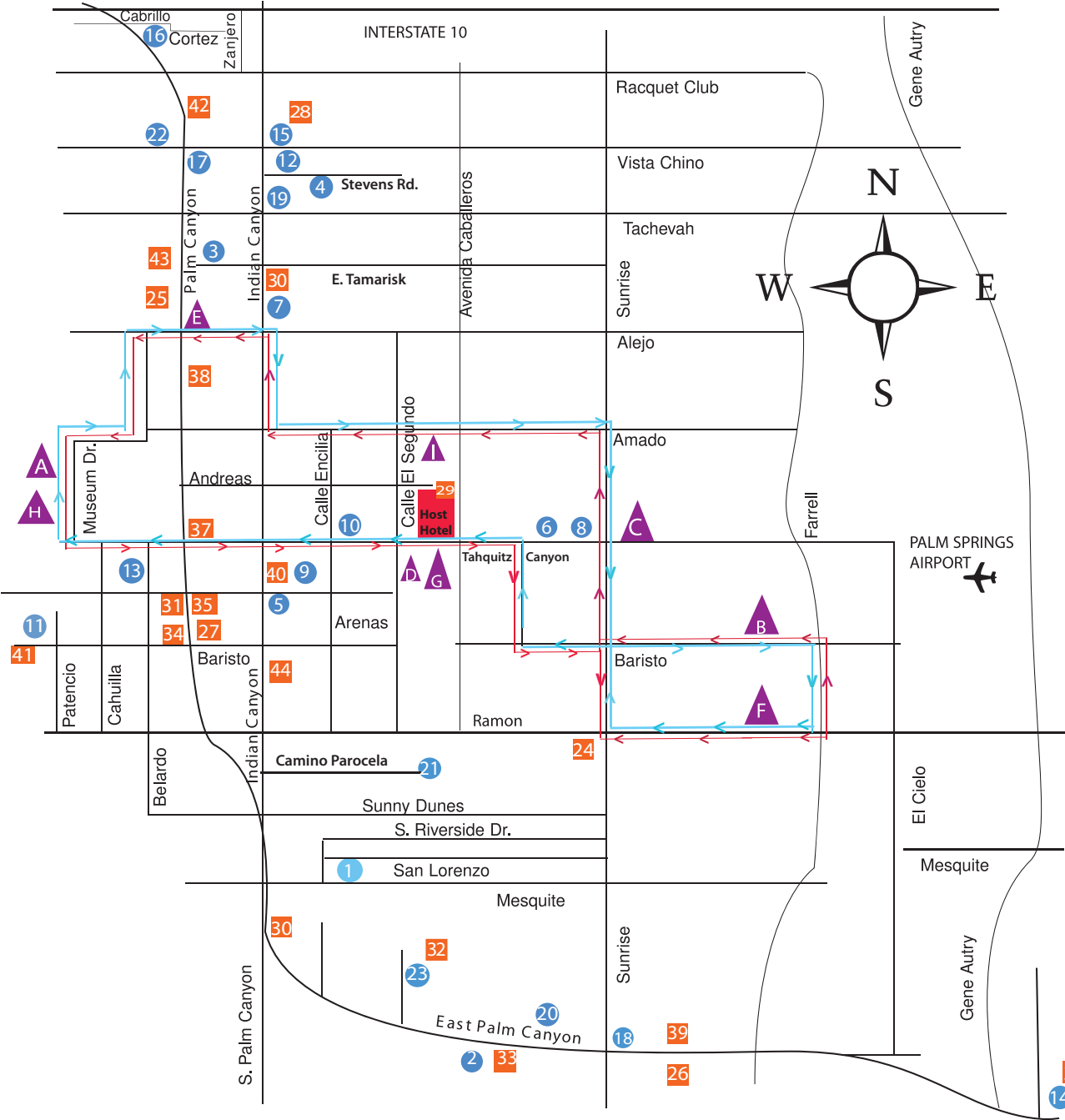
- 24 Aspen Mills**
- 25 Café Europa**
- 26 Chipotle**
- 27 The Chop House**
- 28 Circa 59 at the Riviera Resort & Spa**
- 29 Date at the Renaissance Palm Springs**
- 30 El Mirasol**
- 31 Espresso Cielo**
- 32 Europa at the Villa Royale**
- 33 King's Highway and the Adobe Room at the Ace Hotel**
- 34 Kaiser Grille**
- 35 Lulu California Bistro**
- 36 Mr. Parker's and Norma's at the Parker Palm Springs**
- 37 Peabody's Café**
- 38 Peppers Thai**
- 39 The Purple Room**
- 40 Sessions Restaurant at the Hard Rock Hotel**
- 41 Spencer's at the Mountain**
- 42 Toucan's Tiki Lounge**
- 43 TRIO**
- 44 Wang's in the Desert**

HOTELS

- 1 A Place in the Sun**
- 2 ACE Hotel & Swim Club**
- 3 Alcazar Palm Springs**
- 4 Avanti**
- 5 Best Western Las Brisas Plus**
- 6 Courtyard by Marriot**
- 7 East Canyon Hotel and Spa**
- 8 Extended Stay America**
- 9 Hard Rock Hotel**
- 10 Hilton Palm Springs Resort**
- 11 Korakla Pensione**
- 12 Los Arboles**
- 13 Palm Mountain Resort**
- 14 Parker Palm Springs**
- 15 Riviera Resort**
- 16 Private Villa Management (Previously Sundance Villas)**
- 17 Rendezvuos**
- 18 The Saguaro**
- 19 Skylark**
- 20 Sparrows**
- 21 Thirteen Palms**
- 22 Tuscany Manor**
- 23 Villa Royale**

FREE SHUTTLE BUS!

The festival offers free shuttle service between the festival theaters. The festival shuttles run every 15-20 minutes with stops at all of the festival's theaters and the Renaissance Hotel. The shuttles are clearly identified and are FREE for all festival attendees. The shuttles run from 10:00 a.m. until 10:00 p.m. January 3-13, 2014. The **RED-LINE** travels counter-clockwise, while the **BLUE-LINE** travels clockwise...so no matter which theater you're headed to, it will get you there within 15-20 minutes.



(map not to scale)



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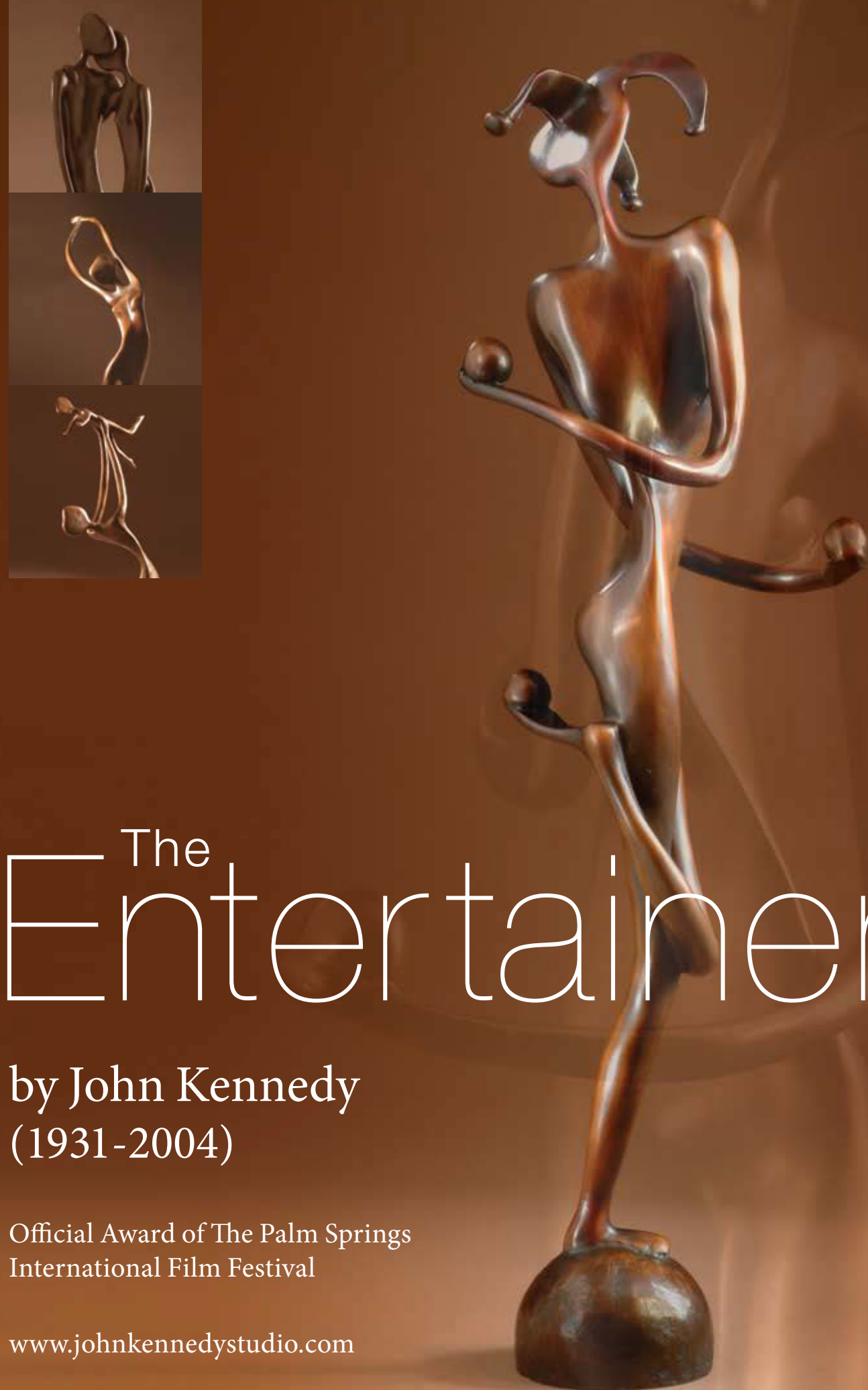
We applaud the Palm Springs International Film Festival.

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The Entertainer

by John Kennedy
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ELLEN SNEIDER



JUDY VOSSLER

WELCOME

FROM THE FESTIVAL CHAIRMAN



On behalf of the Board of Directors of the Palm Springs International Film Society, I am honored and delighted to welcome you to our 25th Annual Palm Springs International Film Festival and Awards Gala.

For the next two weeks, Palm Springs once again will be the center of the world’s cinematic spotlight as the most popular and glamorous names in film converge upon our city and are captured by *Entertainment Tonight* and every other nationally syndicated entertainment television show and by virtually every daily newspaper in the United States and throughout the major cities of the world.

This year, Sandra Bullock, Matthew McConaughey, Julia Roberts, Bruce Dern, Judi Dench, Tom Hanks, Steve McQueen, David O. Russell, Amy Adams, Jeremy Renner, Bradley Cooper, Thomas Newman, and Lupita Nyong’o are among the Academy Award nomination contenders who will be on our Awards Gala stage on the evening of January 4, 2014.

On the 25th anniversary of this Film Festival, more than 2,000 people will attend the sold-out Awards Gala, presented by legendary jeweler Cartier and sponsored by Mercedes-Benz, at the Convention Center. This glamorous event reinforces the Palm Springs brand as the place to go for fun in the sun while the rest of the country is in deep freeze.

Proceeds from the Awards Gala, which has revenues of about \$2.2 million, go back into the film society and its education programs. The Award Gala’s individual underwriters, along with myself and James Houston (gala chair), are Helene Galen, Donna MacMillan and JoAnn McGrath.

This magical 12-day adventure into the language of film was born from Sonny Bono’s vision. Today, his wife, Mary Bono is the Honorary Chairman of the Festival, along with Palm Springs’ Mayor Steve Pognet, and, in memoriam, the late and outstanding leader of the Agua Caliente Band of Cahuilla Indians, Chairman Richard M. Milanovich. I am sure Sonny has a smile on his face as he looks down upon us in amazement at the success of his vision. Darryl Macdonald, the Festival’s Executive Director, deserves a large part of the credit for that success.

As the popularity of the Film Festival has grown, it has become one of the largest and most respected film events in North America, with its glamorous Awards Show Gala, Festival attendance of 130,000+, some 450 screenings of over 180 films from over 59 countries, and a large educational component. This enormous and extremely successful event is made possible by the generous financial support of our host city, Palm Springs, and the many corporate sponsors and individual supporters, whose financial contributions are so vital to its success.

The Festival’s Board of Directors is made up of leadership individuals who collectively, each year, give more than \$1,000,000 to help fund the various activities of the Palm Springs International Film Society.

More than 800 volunteers, each year, make a massive donation of time, which translates into a huge financial contribution to the operation of the Festival. If you meet one of them at the Festival, it would be appropriate to thank them. We can’t do that often enough!

On behalf of our incredible Board of Directors, I again welcome you to this important anniversary year of the Palm Springs International Film Festival and I thank you for spending this time with us.

Sincerely,

Harold Matzner

Harold Matzner
Chairman

Dale and Leslie Chihuly applaud the outstanding honorees of the 2014 Palm Springs International Film Festival and congratulate the organization on celebrating 25 years of cinematic achievement.

CHIHULY

*Silvered Piccolo Venetian with
Crystalline Leaves, 2013*
13 x 5 x 4"



WELCOME

FROM THE FESTIVAL DIRECTOR

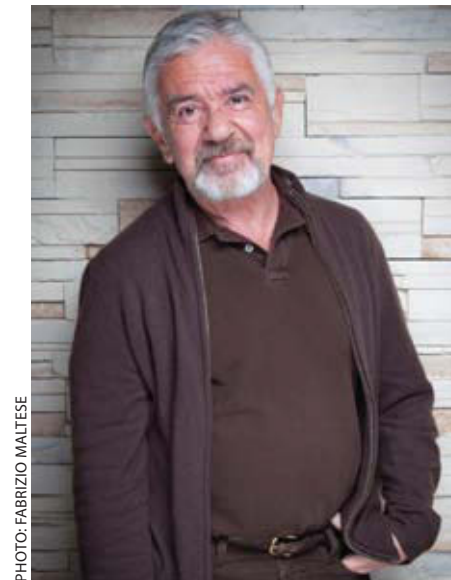


PHOTO: FABRIZIO MALTESE

It's been 25 years since this Festival launched under the supportive hand of Sonny Bono and the intrepid group of local backers and film industry advisers he had rallied to buttress his vision of an event that would attract national and international attention to Palm Springs. And looking back, it's more than fair to say that Sonny's dream has been realized in ways he may never have imagined.

During those first few years the Festival distinguished itself, premiering or showcasing the early work of an astonishing array of now celebrated directors (Alfonso Cuarón, John Madden, Luc Besson, M. Night Shyamalan, and Baz Luhrmann come to mind) and introducing great new international films to the American filmgoing public (among them *Mediterraneo*, *Enchanted April* and *La Femme Nikita*), along with a vast number of films which went on to win Oscars® and nominations for Best Foreign Language Film.

This Festival has always stayed true to that sense of discovery, but it has evolved into an organization that goes well beyond that, now hosting year-round film screenings and educational programs, and presenting the largest Short Film Festival in North America. ShortFest, has showcased 95 short films that have gone on to win Oscar® nominations over the course of its first 19 years.

This year's Festival carries on the tradition, introducing debut works by nearly 50 gifted new directors, offering a broad array of award-winning films from every corner of the globe (including 45 of this year's official Foreign Language Academy Award® submissions) and highlighting the work of established masters of world cinema.

While international in scope and vision, the Festival has always been local in flavor, encompassing the same sense of openness, the same welcoming embrace and the same laid-back feel that Palm Springs itself offers to all who come here. Perfect, then, that as the city celebrates its 75th anniversary, this event which has come to help define it celebrates its own Silver Anniversary, and bids you... Welcome.

Let the films begin!

Darryl Macdonald
Festival Director



Nothing helps people connect like the arts — to themselves, to each other and across cultures. It's why we're supporting a wide range of organizations, from leading, world-class art institutions to local, community-based programs, including the Palm Springs International Film Festival.

It's an ongoing effort that's helping to inspire, strengthen and fuel the cultural and economic health of our communities.

Learn more about what we're doing at bankofamerica.com/local



WELCOME

FROM THE HONORARY CHAIRMAN OF THE FESTIVAL



THE HONORABLE MARY BONO

SENIOR VICE PRESIDENT

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WASHINGTON, D.C. • PALO ALTO

December 9, 2013

Greetings!

Welcome to the 2014 Palm Springs International Film Festival! It is especially exciting that this year marks our 25th anniversary, and I hope you are as thrilled as I am to be part of this annual celebration of cinema.

Twenty-five years ago, my late husband, Sonny, had the vision to join with other desert leaders to found what has truly become Palm Springs' signature event. From the beginning, it was a labor of love for Sonny and me, and I know that Sonny would be so proud of how the Festival has grown; just as I am so proud to serve as the Festival's Honorary Chairman along with Mayor Steve Pougnet.

As we celebrate the 25th anniversary, special appreciation goes to the City of Palm Springs for their continued support of this world famous event. When we started, we had a tough time convincing skeptics that such a Festival would ever succeed, let alone exceed even Sonny's wildest dreams. But year after year the Festival has grown, the stars have shined ever brighter in the desert, and Palm Springs has annually been transformed into the center of the cinematic universe for two magical weeks!

Our cherished honorees, Julia Roberts, Bruce Dern, Sandra Bullock and director Steve McQueen, are but a few of the remarkably talented cinematic giants that will be recognized for their achievements. And, like the Festival itself, the awards Gala has grown each year to become the hottest ticket in town. I would be remiss if I did not thank my dear friends, Festival Chairman Harold Matzner, Gala Chairman, Jim Houston, and the magnificent Mary Hart for all they have done to make this happen, and for all their hard work and support of the Festival year after year.

I would also like to personally thank the remarkable board of directors, the generous sponsors and our entire desert community. Even during the challenging years that now seem so long ago, it was this support that ensured the Festival would go on. And of course, none of this would be possible without the dedicated staff and volunteers who devote countless hours working tirelessly to make the Festival experience one of the very best in the world.

I hope you will sample all the Festival and our desert community have to offer, I guarantee you will not be disappointed!

Once again, welcome and thanks for your support. I look forward to seeing you at the movies!


Sincerely,


Mary Bono
Honorary Chairman


Jackie Lee
we will always miss you
and Love you.
Harold Matzner



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WELCOME

FROM THE MAYOR OF PALM SPRINGS



City of Palm Springs

Stephen P. Pougnet, Mayor

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January 2014



Welcome All!

As Mayor of Palm Springs, I want to welcome you to the 25th Annual Palm Springs International Film Festival. We are honored to host many great events in our beautiful city, but I am particularly proud of the Film Festival, which was founded by the late Sonny Bono when he was Mayor of Palm Springs. This year the festival will bring tens of thousands of avid movie goers who will liven our great City and help to make this a premier event for our community.

Once again, the festival is offering free admission, with student I.D., for high school students in the Coachella Valley at Palm Springs High as well as for college students on Monday, January 13th. Also the Festival continues to support the City's Green Initiatives by focusing on reducing waste through recycling and reducing printing. Their motto of "Use Less" will apply to every aspect of the event.

Palm Springs is world famous, so it is appropriate that we host an international film festival. Our welcome mat stretches to countries throughout the world. If this is your first visit to our city, welcome! This Festival attracts film lovers far and wide who come to Palm Springs to experience the very best in movies while enjoying all the wonderful amenities the City has to offer.

A special thanks to the Film Festival's board members, staff, management, visionaries, and the many businesses and volunteers who work so hard to make the Palm Springs International Film Festival a huge success every year. Thank you for coming. Now, sit back and relax.....enjoy the show!

Sincerely,

A handwritten signature in black ink that reads "Stephen P. Pougnet".

Stephen P. Pougnet, Mayor



*The Agua Caliente Band of Cahuilla Indians
proudly supports the 2014
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January 3-13, 2014*



WELCOME

FROM THE AGUA CALIENTE BAND OF CAHUILLA INDIANS



**AGUA CALIENTE BAND OF CAHUILLA INDIANS
TRIBAL COUNCIL**

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ANTHONY J. ANDREAS III MEMBER • **JESSICA NORTE** MEMBER



Welcome!

On behalf of the Agua Caliente Band of Cahuilla Indians, it's my pleasure to officially welcome you to the Palm Springs International Film Festival. Once again, our tribe is proud to sponsor this dynamic world-renowned festival.

Hollywood has been in love with Palm Springs for more than 75 years. Whether you are visiting or you call Palm Springs home, you know why. The Coachella Valley is an amazing, special place where the sun always shines. That's why the Palm Springs International Film Festival is held right here, our home since time immemorial.

The Agua Caliente Tribal Reservation spreads across Palm Springs, Cathedral City and Rancho Mirage. If you look to the south down Palm Canyon Drive, you can see our beautiful Indian Canyons. Hidden in the foothills there are 60 miles of walking and hiking trails.

While our beautiful Tahquitz Canyon had a starring role in the *Lost Horizon*, Frank Capra's 1937 film featuring Ronald Coleman and Jane Wyman, they are more than a lush oasis of palm trees and natural spring waters. They are the home of the ancestors of the Agua Caliente Band of Cahuilla Indians.

Today, Agua Caliente tribal members are interwoven into the Coachella Valley community. We are instrumental in the Valley's prosperity today, as we have been for generations. The Tribe is a significant member of the Valley's philanthropic community, donating millions of dollars over the years to support organizations that help children, people with illness and disabilities and the elderly. In addition, the Tribe has made it a strong priority to support local public safety efforts and programs.

Whether you are visiting or call Palm Springs home, we invite you to come out and enjoy all the Coachella Valley has to offer including the amazing Indian Canyons, the healing waters at the Spa Resort Casino and the Agua Caliente Cultural Museum.

Once again, welcome to the Palm Springs International Film Festival. Sit back and enjoy the shows.

Sincerely,

Jeff L. Grubbe
Chairman of the Agua Caliente Band of Cahuilla Indians



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Extending a sunny and warm welcome to Palm Springs to everyone participating in this year's Palm Springs International Film Festival. Palm Springs is honored to be the host city of this world-class film festival for 25 years. The hundreds of films that are featured each year impress and delight those that come to experience our beautiful weather, stunning scenery and small town charm. Thank you for sharing this exciting time with us, come back and visit again!

Mary Jo Ginther
Director, Palm Springs
Bureau of Tourism



The City of Palm Springs Office of Sustainability welcomes you to the 2014 Palm Springs International Film Festival! The Festival plays an active role in making the City of Palm Springs Your Sustainable City. Our shared sustainability goals of environmental conservation and protection, social responsibility and a green economy make our City a leader in sustainability. As you enjoy

the Film Festival and our beautiful City please do your part to Reduce, Reuse and Recycle! Reduce waste by only taking materials you will use. Reuse your program throughout the several weeks of Film Festival celebration. Recycle by using designated bins and disposing of all waste properly because almost everything not contaminated by food waste is recyclable. This year join the City as we promote the Healthy Planet, Healthy You series of events including the Mayor's 10-mile and 5-K walk and run held on January 11th. Find out more about our health and wellness programs, sustainability initiatives, events, incentives and rebates at www.yoursustainablecity.com. Enjoy the Festival!

Michele Catherine Mician
Manager, Office of Sustainability

COMMUNITY **WELCOME**

On behalf of the Board of Directors of the Palm Springs Chamber of Commerce, I want to welcome all of the attendees to the Palm Springs International Film Festival. As the Chamber celebrates its seventh decade of advocacy and support for our business community, we are proud of our unique role in the history of Palm Springs. Our 1,000 members join us in our welcome to you and invite you to visit them to meet any needs you many have. Chamber businesses can be found on our website at www.palmspringschamber.com. Enjoy the festival!

Nona Watson
Chief Executive Officer
Palm Springs Chamber of Commerce



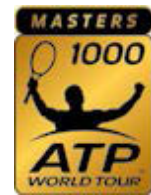
Congratulations to the Palm Springs International Film Festival on celebrating 25 years of bringing the best of international cinema to Palm Springs. The festival continues to bring worldwide attention to Greater Palm Springs, welcoming major celebrities, film industry veterans and scores of movie buffs and star watchers. Enjoy the film festival and please take time to soak up the

beautiful surroundings and unique experiences that make Greater Palm Springs iconic. On behalf of the hospitality and tourism community, we welcome you to our oasis.

Scott White
President and CEO
Greater Palm Springs Convention & Visitors Bureau



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FROM THE ARTISTIC DIRECTOR

WELCOME

In watching hundreds of films this year I noticed some trends: more and more actors are crossing the floor to the director's chair: Valeria Golino with *Miele*; *Above Dark Waters* from Finland's Peter Franzén (who also stars in 3 other films!); Christian Camargo with *Days and Nights*. The work of female directors is especially strong this year as seen in Louise Archimbault's *Gabrielle* (Canada's foreign language Oscar® submission), Rebecca Zlotowski's *Grand Central*, and Haifaa Al Mansour's *Wadjda*, from Saudi Arabia, among many others (31 in all).

A poll of our programming team reveals more trends from the trenches:

Lead Programmer **Carl Spence** noted that two of his favorite films of the year started out as TV series: Agnieszka Holland's *Burning Bush* set during the occupation of Czech Republic in 1969, and the gripping German epic *Generation War*, which has been called a German *Band of Brothers*.

Our senior programmer **Alissa Simon** singled out Georgia as the latest cinematic hotspot for emerging talent as evidenced by the multi-prizewinning *In Bloom*, their Oscar submission, as well as *Blind Dates* and *Tangerines*. It was also a strong year for Finland, represented with four films. Alissa also pointed out inventive plays on genre (the western) in *Mystery Road*, *My Sweet Pepper Land* and *Standing Aside, Watching*.

Festival Director **Darryl Macdonald** is heartened by the way in which so many of this year's films eschew easy genre classifications, instead blending genres or foregoing them altogether for more personal, character-based storytelling. "It makes for a richer cinema".

Programmer **Ken Jacobson** reported documentary filmmakers continue to strive to be both socially impactful and artistically bold, as illustrated by *The Square*, *Particle Fever*, and *More Than Honey*. He sees these films taking center stage along with other, more personal, intimate films, such as *Finding Vivian Maier*, *The Missing Picture*, *The Manor*, and *TWO: The Story of Roman and Nyro*.

Our Cine Latino programmer **Hebe Tabachnik** was excited to witness an increase in production and diversity throughout South and Central America, with almost every genre represented in her selections, and she finds that co-productions are on the rise, contributing to the increased output from countries like Peru, Bolivia, Costa Rica, Ecuador, Guatemala and El Salvador.

Asian film programmer **Therese Hayes** perceived a softening of policy in China regarding censorship and co productions – perhaps the Chinese crave cultural credibility as well as economic success. At the Busan film festival the maturation of Korean cinema was in evidence in more sophisticated dramas such as *Han Gong ju* and *Juvenile Offender*.

And that's the inside scoop! Happy Anniversary!

Helen du Toit
Artistic Director

PHOTO: FABRIZIO MALTESE



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2014 PROGRAMMERS



PHOTO: FABRIZIO MALTESE

From left: Ken Jacobson, Therese Hayes, Carl Spence, Helen du Toit, Darryl Macdonald, Alissa Simon, Hebe Tabachnik

CARL SPENCE Lead Programmer

Carl Spence is the Artistic Director at the Seattle International Film Festival and the lead programmer for the Palm Springs International Film Festival. He was previously Director of Programming at the Palm Springs Festival, helping the organization achieve unprecedented growth and stature. Before his concurrent tenure at these two organizations, he was Director of Programming at the San Francisco International Film Festival; worked in publicity and promotions for Disney, MGM, and other major studios; and curated films, concerts and live events at the University of Washington. He has studied theatre, film, and Japanese language and culture at the University of Washington and Film at NYU's Tisch School of the Arts.

ALISSA SIMON Senior Programmer

A film curator for more than 25 years, Alissa Simon was named a 1999 Chicagoan of the Year for her innovative work as Associate Director/Programming at the Film Center of the School of the Art Institute of Chicago. Simon began her career at the Film Department of Walker Art Center in Minneapolis and the International Museum of George Eastman House in Rochester. In addition to her work with the festival, she reviews films and writes about festivals and

filmmakers for the trade magazine *Variety* and has served on international film festival juries in Venice, Taipei, Gothenburg, Istanbul, Pusan, Belgrade, Amsterdam, Sarajevo, San Francisco, Torino, Ljubljana, Sochi, Cluj, Vancouver and Montreal.

HEBE TABACHNIK

For over 15 years our Ibero-American programmer Hebe Tabachnik has been a film curator and has participated as juror, project evaluator and panelist at film festivals in the US, Mexico, Chile, Colombia, Brazil, Cuba, Argentina, Spain, Trinidad & Tobago, Israel and China. She is also the Ibero American Programmer for the Los Angeles Film Festival (LAFF) where she is also Short Film Programmer and curator/producer of the Future Filmmakers Showcase. Since 2011, she has been a Guest Programmer at the Guadalajara Film Festival and since 2013 the Director and Producer of FICG in LA, the Guadalajara International Film Festival in Los Angeles. She has worked for the Sundance Film Festival and the American Cinematheque of Los Angeles. She has also served on the selection committee of the International Documentary Association (IDA) Awards.

THERESE HAYES

Therese Hayes was raised in France and

London, and studied Far Eastern Civilization at the university of Washington in Seattle. During numerous visits to India she studied Indian art and cinema and is now a consultant on Indian films to several Film Festivals and institutions. She is on the board of Film Trust India in New Delhi, India and is co-director of programming for Bollywood and Beyond Indian Film Festival in Stuttgart, Germany. In 2005 she co-founded Dreamwork Corporation with renowned sitarist Ustad Nishat Khan, for the promotion of Indian classical music.

KEN JACOBSON

At the Palm Springs International Film Festival, Ken oversees the documentary line-up and programs the Student Screening Day for 1,100 local students. Ken served as Education and Programming Coordinator for the Festival from 2008-2013. In his current position, as Director of Educational Programs and Strategic Partnerships for the International Documentary Association based in Los Angeles, Ken creates the IDA's educational and professional development programs and is organizing a major conference of documentary filmmakers and decision makers to be convened in October 2014. Ken is also a film instructor and documentary filmmaker.

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AWARDS



THE ENTERTAINER

Sculptor John Kennedy (1931-2004) is renowned for his graceful bronze figures, which are prized by art lovers and collectors and which adorn parks, campuses and public buildings around the world. Two of his most famous sculptures are *Spirit of Audrey*, dedicated to Audrey Hepburn and located at the UNICEF Headquarters in New York City and *The Entertainer*, the official statuette of the Palm Springs International Film Festival.

Born in Rangoon, Burma (now Myanmar) Kennedy would, many years later, draw inspiration from the tall, elegantly thin Shan people for his distinctive style of sculpture. Throughout successful careers as a journalist, talent manager, nightclub owner and entrepreneur, Kennedy always held on to his greatest passion; the creation of art. He apprenticed with world-class sculptors in Europe and, after moving his family to Palm Springs in 1980, he was finally able to immerse himself in it totally.

Kennedy created *The Entertainer* in 2005 and granted it exclusively to the Film Festival in perpetuity. We are honored by his generosity of spirit and proud to have this graceful symbol of artistic achievement representing the Festival.

THE PANAVISION AWARD

This year, for the first time, the Panavision Award will be our Programmers' Choice for the top U.S. feature film in the festival – narrative or documentary. The winner will receive a camera package from Panavision valued at \$60,000.



HP BRIDGING THE BORDERS AWARD

At a time when physical, religious, racial, cultural, and economic borders divide the population of our planet, efforts to bridge those borders should be appreciated. In that spirit, Cinema Without Borders will present the Bridging the Borders Award to the film that is most successful in bringing the people of our world closer together.



The Winner of 2014 HP Bridging The Borders Award presented by Cinema Without Borders will receive a diploma and an HP ZBook 15 with a built-in HP DreamColor display, an approximately \$3000 value.

Second place will receive a certificate for an upcoming Method Acting Intensive Workshop provided by The Lee Strasberg Theater and Film Institute with a value of \$2000.



CHIHULY

This year, Palm Springs International Film Festival honorees will receive a *title TBD* created by Dale Chihuly to celebrate the 25th anniversary of the festival.

In 1988, inspired by Italian Art Deco, Chihuly started the *Venetians* series with Italian glassblower Lino Tagliapietra. The series developed further into smaller, *Piccolo Venetians*, in 1993. Chihuly continues to work on the series, most recently creating vessels in black and exploring the effects of silvering.

Chihuly is renowned for his ambitious architectural installations around the world, in historic cities, museums and gardens. His artwork is included in more than 200 museum collections worldwide including the Metropolitan Museum of Art, the Smithsonian American Art Museum and the Corning Museum of Glass.

To learn more about Chihuly and his artwork, please visit chihuly.com.

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AUDIENCE CHOICE AWARDS



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Audiences play an important role in the life of a film. Filmmakers create their movies with an audience in mind and, in this day in age, content is being driven more and more by audiences themselves, rather than the critics and industry executives. It is only natural that audience awards from festivals play a major role in the marketing and distribution of a film.

At PSIFF, as at other key festivals, the audience awards have had a profound effect on a film's ability to cross over to a larger audience and even secure distribution. PSIFF is proud to recognize two special films with the Audience Award for Best Narrative Feature and Best Documentary Feature. The Audience Award for Best Narrative Feature is sponsored by Mercedes-Benz.

The Audience Choice Awards are presented at the Festival Awards Ceremony, January 12, and again on stage, prior to the Closing Night screening.



Silvered Piccolo Venetian with Crystalline Leaves, 2013
13 x 5 x 4"

Chihuly and Lino Tagliapietra, 1989

2014 CINE LATINO AWARD

The Ciné Latino Award is presented to the best Ibero American film screening at the Festival.

This award aims to highlight the tremendous creativity we are seeing in modern Spanish, Portuguese and Latin American films, and the PSIFF is one of the first in the USA to recognize this burgeoning talent pool. Ciné Latino at PSIFF is our annual celebration of this powerful, multi-faceted cinema, showcasing diversity not only in subject matter and language, but also in bringing exciting new works from across the region.

The award is sponsored by two of the leading Latino cultural, social and educational organizations in Mexico and the USA, the Guadalajara International Film Festival (FICG) and the University of Guadalajara Foundation/USA. A jury of notable industry professionals will select the winner among the 21 Ibero American films in this year's line up. The winner will receive a \$7,500 cash prize.

This year's eligible films are:

- 15 Years and One Day (Spain)
- Anina (Uruguay/Colombia)
- Coast of Death (Spain)
- Gloria (Chile/Spain)
- Grazing the Sky (Spain/Portugal/Mexico)
- Heli (Mexico/Germany, Netherlands,France)
- Ignasi M. (Spain)
- La jaula de oro (Mexico/Spain)
- Last Call (Mexico)
- Living Is Easy with Eyes Closed (Spain)
- Purgatorio (Mexico/USA)
- Rabbit Woman (Argentina/Spain)
- Reaching for the Moon (Brazil)
- Roa (Colombia/Argentina)
- Root (Chile)
- Tattoo (Brazil)
- The German Doctor (Argentina)
- The Magnetic Tree (Spain/Chile)
- The Mute (Peru/France, Mexico)
- The Searches (Mexico)
- The Summer of Flying Fish (Chile/France)



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JURIES



THE FIPRESCI AWARD

A special jury of international critics convenes to present the prestigious FIPRESCI Award to one of the official Best Foreign Language Film submissions to the Academy Awards that are screening at this year's Festival. In addition to the Best Foreign Language Film of the Year prize, they jury will award prizes for Best Actor and Best Actress from the Awards Buzz category. Last year's winners were *Fill the Void* (Best Film), the ensemble male cast of *Caesar Must Die* (Best Actor), and *Our Children* (Best Actress).

THE FIPRESCI JURY



STEVEN REA is the movie critic for the *Philadelphia Inquirer*, a member of the National Society of Film Critics, author of the book *Hollywood Rides a Bike* (Angel City Press), and curator of the popular Tumblr blog, *Rides a Bike*.



GYORGY KARPATI is an assistant professor at Pazmany Peter Catholic University, and the regular film critic and correspondent for *Magyar Nemzet*, Hungary's second biggest national daily. He's publisher-editor-co-writer of *Grindhouse: The Forbidden Era of Filmhistory* essay book (2007) and *In Genre – Genre History* essay book (2008).



KARSTEN KASTELAN is a film journalist and for many years the Berlin correspondent for *The Hollywood Reporter*. Born in 1970 in Warstein, North Rhine-Westphalia, he has also written for *Screen* and as a unit publicist. He is a longstanding member of FIPRESCI.

THE JOHN SCHLESINGER AWARD

The brilliant director, writer, producer, and longtime Palm Springs resident John Schlesinger amassed an astonishing body of work, garnering worldwide recognition and honors for such films as *Billy Liar*, *Midnight Cowboy*, and *Sunday Bloody Sunday*. While Schlesinger won dozens of awards over the course of his illustrious career, he never forgot how important it was to have his first film, the documentary *Terminus*, win two prestigious awards. As a longtime supporter of the Festival, Schlesinger championed the work of talented new directors. In his honor, the award is given to one of the debut feature documentaries being screened at this year's Festival.

THE SCHLESINGER JURY



ADAM DEL DEO joined the Netflix Original Documentary & Comedy team summer 2013. Previously, he worked as SVP of Production at Endgame Entertainment where he oversaw both feature and documentary films. Del Deo co-directed the non-fiction features: HBO's *Sport in America* (2013), Oscar® shortlisted *Every Little Step* (2008), *So Goes the Nation* (2006), and *The Year of the Yao* (2004).



KIRBY DICK directed *The Invisible War*, a groundbreaking investigation into the epidemic of rape within the US military. The film was nominated for an Academy Award, compelled the Pentagon to initiate long overdue reforms, and was instrumental in the US House and Senate passing significant legislation. His prior film, *Outrage*, a searing indictment of the hypocrisy of powerful, closeted politicians, was nominated for an Emmy. Other films include *Twist of Faith*, *This Film Is Not Yet Rated* and *Derrida*.



ALEXANDRA JOHNES, a primetime Emmy-winning producer, has worked most notably as a producer of feature documentaries for acclaimed documentary directors Alex Gibney, Eugene Jarecki and Jehane Noujaim. Recent films include *The Square*, *Mea Maxima Culpa*, *The House I Live In*, *Client 9* and *Freakonomics*. From 2007–2012, Alexandra ran Alex Gibney's company, Jigsaw Productions.

THE NEW VOICES, NEW VISIONS AWARD

The New Voices/New Visions Award will be presented to one of the 10 features from exciting new filmmakers marking their feature film debut at the Festival, with the additional criterion that the selected films are currently without US distribution. New Voices/New Visions focuses on films that our programmers feel represent the most distinctive new directors to have emerged in the last year. The winner will be chosen by a jury of US distributors.

THE NEW VOICES, NEW VISIONS JURY



EDWARD ARENTZ is the Managing Director of Music Box Films, since 2008 one of the leading US distributors of foreign language, documentary and American independent features and TV series, including the original Swedish-language version of *The Girl With the Dragon Tattoo* and more recently the critically acclaimed French TV series *The Returned*.



JAMES EMANUEL SHAPIRO is Draft-house Film's Chief Operating Officer. He's based in LA, consumes too much scotch, believes in the divinity of Kubrick, *Galaxie 500*, and the French New Wave, is an avid sports fan, loves his girlfriend Deb and their four pets and sometimes drinks from a volcano.



LINZEE TROUBH is the Head of Sales at Cinetic Media, the leading independent film sales company in North America. Prior to joining Cinetic in 2010, Linzee worked in operations at the Tribeca Film Center. At Cinetic, Linzee is responsible for securing distribution for approximately 50 films every year. Recent projects include *After Tiller*, *Compliance*, *Venus and Serena*, and *Short Term 12*. In addition Linzee specializes in broadcast and digital sales for Cinetic films and works for Cinetic's distribution arm, Producer's Distribution Agency (PDA).

CINE LATINO AWARD

The award is sponsored by two of the leading Latino cultural, social and educational organizations in Mexico and the US, the Guadalajara International Film Festival (FICG) and the University of Guadalajara Foundation/USA. A jury of notable industry professionals will select the winner among the 25 Ibero American films in this year's line up. The winner will receive a \$7,500 cash prize.

CINE LATINO JURY



Emilio's work on TV includes *Dead Like Me*, *Paul Rodriguez Live* and *CSI NY*.



ANNA MARIA DE LA FUENTE is *Variety's* Chief Latin America Writer. She was the Spanish Bureau Chief for *The Hollywood Reporter* from 1990-1996. In 1996, she moved to Los Angeles and became a freelance media writer contributing to the *Los Angeles Times*, *Variety Deal Memo*, *Billboard* and *Broadcast* among others. In 1998, she was appointed Latin America Bureau Chief for London-based trade *Screen International*. De La Fuente has been with *Variety* since 2004.



IVÁN TRUJILLO BOLIO is Director of the International Film Festival in Guadalajara. Previously he was General Director of the Film Archive of the UNAM from 1989 to 2008, and presided over the International Federation of Filmic Archives from 1999 to 2003. From 2008 to 2010 he was Mexico's cultural attaché in Cuba. The French government awarded him the Chevalier de l'Ordre des Arts et des Lettres, and the Spanish government a Regard for Civic Worth.



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25TH ANNUAL INTERNATIONAL AWARDS GALA

THE PALM SPRINGS INTERNATIONAL FILM SOCIETY

TELEVISION'S LONGEST-RUNNING anchor on an entertainment news program, Mary Hart left *Entertainment Tonight* after 30 seasons at the world's premiere entertainment news-magazine. Ms. Hart joined *Entertainment Tonight* as a correspondent in the summer of 1982, and within just a few weeks was promoted to cohost of the fledgling show.

American Women in Radio and Television (AWRT) honored Ms. Hart with the Gracie Allen award, which recognizes those responsible for "exemplary programming created for women, by women, and about women in all facets of broadcasting and electronic media." She was also presented with the Samaritan Award by the National Association of Broadcasters Education Foundation (NABEF) for her work on behalf of several children's charities. Ms. Hart hosted the CBS special, *The Stars' First Time* on *Entertainment Tonight*, where she sat down with some of Hollywood's leading actors to show them footage of and reminisce about their very first interviews on *ET* at the start of their careers. They included George Clooney, Halle Berry, Denzel Washington, Drew Barrymore, Patricia Heaton, Jennifer Lopez, Jon Bon Jovi, and Leonardo DiCaprio.

In 1999, Ms. Hart was inducted into the Broadcasting & Cable Hall of Fame, along with such luminaries as Tom Brokaw and the late Brandon Tartikoff. The year before, she was awarded AWRT's Silver Satellite Award for outstanding accomplishments in electronic communications.

A South Dakota native, Hart attended Augustana College, where she ma-

jored in English. Soon after graduation, she became a high school English teacher in Sioux Falls, while simultaneously hosting a local cable show. She later moved to Cedar Rapids, Iowa, adding a television and radio show to her on-air credits.

In 1976, Ms. Hart moved to Oklahoma City, Oklahoma, where she spent three years cohosting *Dannysday*, a noontime talk show on the NBC affiliate. In 1981, upon moving to Los Angeles, Ms. Hart appeared in national commercials and hosted the popular *PM Magazine*. She impressed the NBC brass so much that they hired her to cohost the national daytime talk show, *The Regis Philbin Show*. Soon after that series ended in 1982, Paramount Domestic Television tapped Ms. Hart for *Entertainment Tonight*, where she defined entertainment journalism until 2011.

Away from the camera, Ms. Hart has been involved with several philanthropies for children. She is a member of the Board of Trustees for Children's Hospital Los Angeles, and is Leadership Chair of the New Hospital Campaign. She was recently named Chairman of the Edith Sanford Breast Cancer Initiative. She is also an ambassador for Childhelp USA, the organization that combats child abuse across America, has served on the board of directors for the National Childhood Cancer Foundation for many years, and continues her affiliation with the Children's Miracle Network.

Ms. Hart, her husband, businessman Bert Sugarman, and their son divide their time between Los Angeles and Palm Desert.

MARY HART

HOSTS THE 25TH ANNUAL
INTERNATIONAL AWARDS GALA



SHINE ON!

ANNUAL AWARDS GALA BRINGS THE WORLD'S BIGGEST STARS TO PALM SPRINGS

One of the most hotly anticipated awards seasons in memory kicks off in high style at the Palm Springs International Film Festival's Black Tie Awards Gala, Saturday Jan. 4, at the Palm Springs Convention Center.



Julia Roberts

PRESENTED BY CARTIER AND HOSTED FOR THE 11TH YEAR by beloved entertainment television personality Mary Hart, the Awards Gala is not just the hottest ticket in town, it's the highlight of the region's philanthropic calendar, helping to raise more than \$1 million in funding for the year-round activities of the Palm Springs International Film Society.

So what's all the buzz about? Well, it might have something to do with the guest list. Hollywood A-listers, industry players and local stargazers return to the Gala year after year to fete the most accomplished film artists for outstanding work both in front of and behind the camera. And, well, some people just know how to throw a party. At once an oracle for the big televised awards shows to come (11 Gala honorees have already earned Golden Globe nominations), and an intimate, anything-goes antidote to them, the Gala has built a 25-year reputation as the place where both the local community



The ensemble cast of *American Hustle*

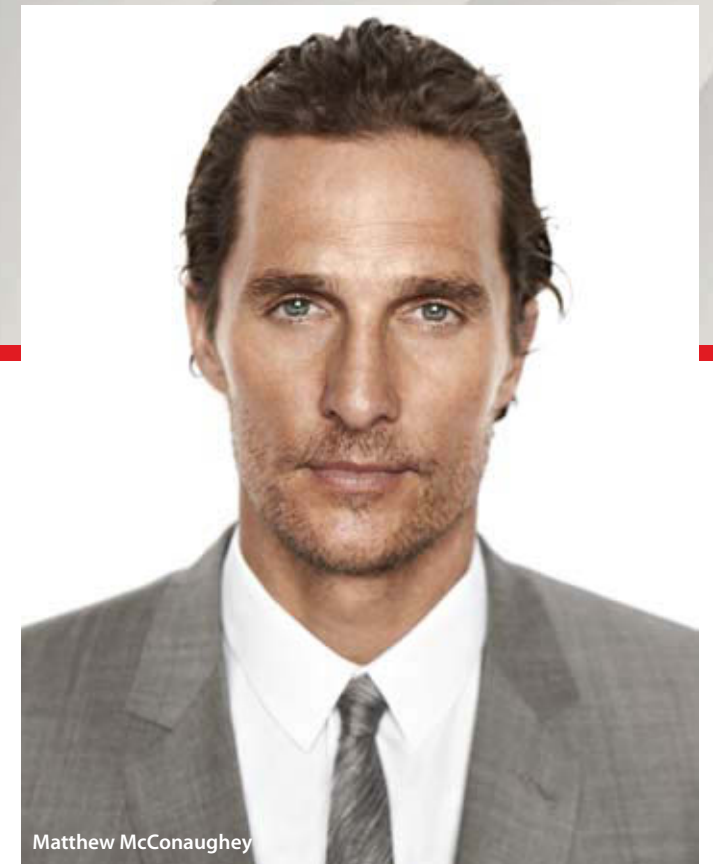
and the world's top stars can let loose and enjoy a little desert hospitality.

And when we say the world's top stars, that's no overstatement. Imagine an ensemble of actors, any one of whom could carry a global blockbuster on his or her own. Now imagine them all joining forces, enhancing each other's performances, and falling in together like puzzle pieces to tell the fabulous, full-bodied story that is David O. Russell's *American Hustle*. Recipients of this year's Ensemble Performance Award, **Amy Adams, Christian Bale, Bradley Cooper, Jennifer Lawrence, Jeremy Renner** and **Robert De Niro** lead a group of talent that's flawlessly assembled down to the smallest role. Call it casting kismet.

Another of this year's top performances seemed positively predestined. When the most dynamic, most award-winning contemporary play in years is slated for a movie makeover, everyone wants to know who's playing whom. So when **Julia Roberts** was cast in the gritty role of Barbara in the adaptation of Tracy Letts' Pulitzer Prize and Tony Award-winning drama *August: Osage County*, fans knew one of its most complex characters would be in good hands. Widely regarded as one of her finest performances ever, Roberts' turn as the tough yet brittle daughter whose confrontational relationship with her spiteful mother makes for both pitch-black comedy and weighty drama has earned her a Spotlight Award.

Whether it's comedy or drama, or that delicious gray area in between, when has **Matthew McConaughey** ever failed to deliver a standout performance? Whatever the picture, he's never appeared to be at anything less than the top of his game. But even with his reputation as a consummate actor, nothing could have prepared us for his towering achievement in *Dallas Buyers Club*. Displaying fierce commitment and astonishing range worthy of the Desert Palm Achievement Award, McConaughey, the impeccably handsome actor, absolutely disappears into Ron Woodroof, the physically withering character, to tell the story of a man who refused to let a fatal disease kill his spirit.

Another Desert Palm Achievement Award recipient also earned the honor for portraying a character fighting to survive in a hopeless



Matthew McConaughey



Sandra Bullock

AWARDS GALA HONOREES



Steve McQueen



Lupita Nyong'o

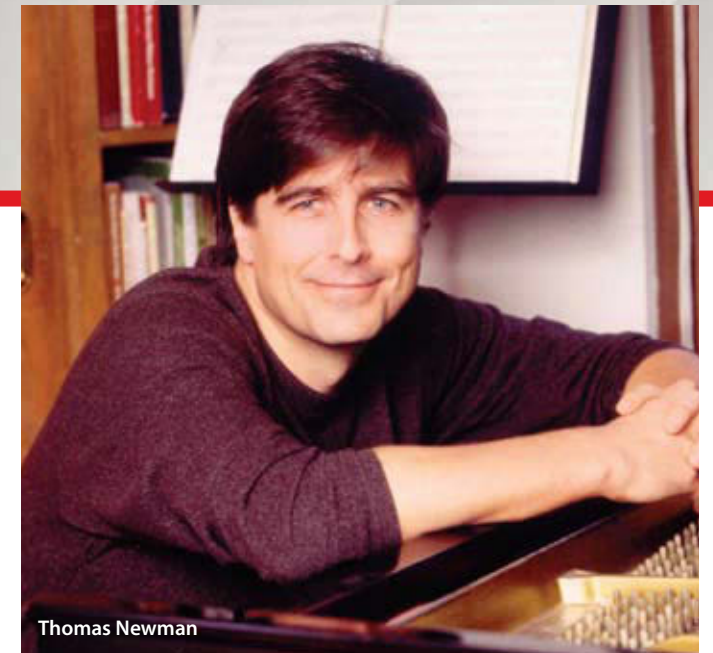
situation. More than the dazzling special effects or game-changing 3-D filming technique, it's **Sandra Bullock's** performance as Dr. Ryan Stone that keeps audiences glued to Alfonso Cuarón's *Gravity*. On her own throughout much of the film, except of course for her galvanizing scenes with co-star George Clooney, Bullock is a force of nature, bringing to life a strong but vulnerable woman who summons unimaginable courage to get herself home after a freak accident leaves her abandoned in space.

We see that theme again this year—the human spirit's ability to endure inhuman circumstances in order to survive—in a very different, very powerful film by a director who, after only three features, has established himself as one of the most important filmmakers working today. Earning the Director of the Year Award for the masterful *12 Years a Slave*, **Steve McQueen** challenges his audiences to confront a shameful truth through the incredible personal journey of one free man abducted into slavery. Eliciting intense performances of characters that run the entire gamut from good to evil, and instilling his potent artistic vision into every image and every sound in the film, McQueen has created the richest, most shockingly authentic film ever set in the era of American slavery.

Playing Patsey, the object of both unwanted affection and devastating violence for vicious plantation owners in *12 Years a Slave*, **Lupita Nyong'o** arrives in her first feature film as a fully formed actress capable of astounding depth and gut-wrenching intensity. Born in Mexico, raised in Kenya and educated at the Yale School of Drama, Nyong'o starred in a Kenyan TV series, appeared in numerous stage productions at Yale, and directed the documentary *In My Genes* before being cast in the role that earns her this year's Breakthrough Performance Award—and the attention of audiences and filmmakers worldwide.

Fifty-some years and 80-odd movies into a career packed with memorably quirky supporting characters, the incomparable **Bruce Dern** is finally standing front and center as the star of one of the most eloquent pictures of the year, delivering the most genuine performance in his long and lauded filmography. Recipient of this year's Career Achievement Award for his instant-classic role as Woody Grant in Alexander Payne's slice-of-life dramedy *Nebraska*, 77-year-old Dern hits a new high in a career that has seen him work with directors like Alfred Hitchcock, Hal Ashby and Francis Ford Coppola; appear in dozens of television series; score Oscar® and Emmy nominations (for *Coming Home* and *Big Love*, respectively); and, most importantly, never compromise his dedication to the craft of acting.

Thomas Newman knows a thing or two—or 11, if you want to measure it in terms of his Oscar nominations—about crafting indelible music. The master behind dozens of film and TV scores such as *American Beauty*, *The Shawshank Redemption*, *WALL-E* and *Skyfall* will receive this year's Frederick Loewe Award for Film Composing for the lush but quirky orchestrations that perfectly complement the heartwarming *Saving Mr. Banks*.



Thomas Newman

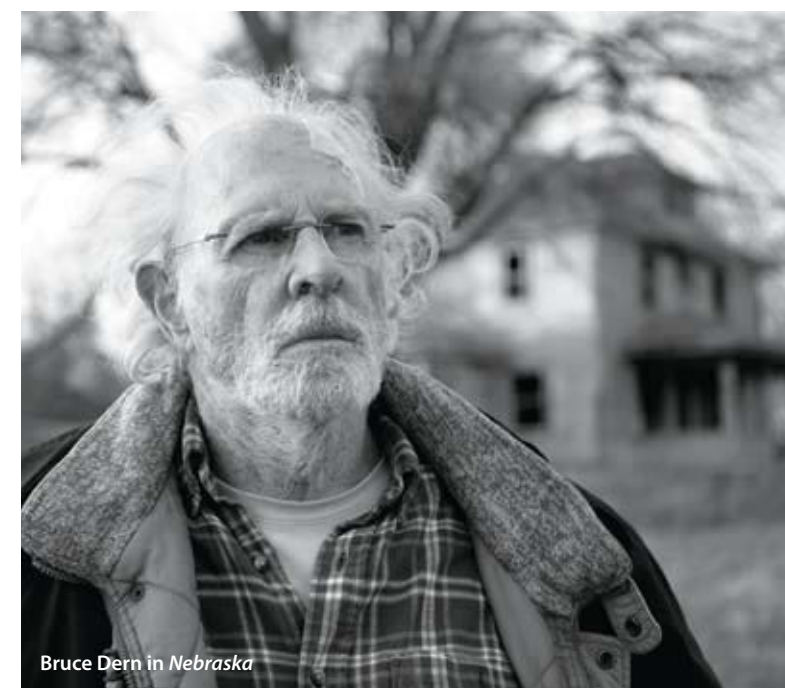
One of the highlights of the Awards Gala is the star-studded roster of surprise presenters who have a personal connection to the winner. Expect the Palm Springs International Film Society to pull out all the stops for this glamorous 25th anniversary event.

That film tells the story of how Walt Disney convinced prickly Australian writer P.L. Travers to let his studio turn her novel into the now-classic musical *Mary Poppins*. A flawless take on the flawed icon Disney is only one of the magnificent performances **Tom Hanks** delivered this year, earning him the coveted Chairman's Award. In the other, the actor leads audiences on the harrowing journey of *Captain Phillips*, whose hair-raising standoff with a band of Somali pirates makes for the most suspenseful movie of the year—and lets Hanks issue another stunning reminder that he's one of the best actor's we've got.

The action doesn't end with the honorees. One of the highlights of the Awards Gala is the star-studded roster of surprise presenters who have a personal connection to the winner. Last year, Hanks, Martin Sheen, Diane Lane, John Hawkes and other big names were on hand to share stories about the winners and present them with the Gala's coveted prizes, original Chihuly glass sculptures or John Kennedy "The Entertainer" statue. Expect the Palm Springs International Film Society to pull out all the stops for this glamorous 25th anniversary event.



Tom Hanks



Bruce Dern in *Nebraska*

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Brad Pitt with Gloria Greer — 2007



Stacey Keibler and George Clooney — 2012



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Clint Eastwood and Morgan Freeman — 2012

LIGHTS, CAMERAS, ACTION!

CELEBRATING ITS 25TH YEAR, PALM SPRINGS INTERNATIONAL FILM FESTIVAL ENJOYS ITS PLACE AS A GO-TO DESTINATION FOR ACADEMY MEMBERS AND STARRY-EYED VISITORS

By Ellen Paris



Helen Mirren — 2010

Ben Affleck, Bradley Cooper, Helen Hunt, Naomi Watts, Alan Arkin, Helen Mirren, Sally Fields, Tom Hanks, and Richard Gere. Over the years, they — and scores of other celebrities — have stepped out from their limos, onto the red carpet, and into the flashing cameras of hundreds of photographers shooting the star-studded Palm Springs International Film Festival for media outlets around the world.

This is where actors, directors, and producers have come to start the awards season for 25 years, during which the festival has grown to one of the largest in the United States. Last year, more than 130,000 attendees viewed 433 screenings and enjoyed a robust program of lectures and Q&As with directors (David O. Russell, Ang Lee, and Robert Zemeckis), parties, and after-parties.

ALL PHOTOS BY SHERRI BREYER UNLESS OTHERWISE NOTED



Mary and Sonny Bono at the inaugural Palm Springs Film Festival — 1989

PALM SPRINGS LIFE ARCHIVES

“I was walking through the gala and came face to face with Sophia Loren. I never would think I’d see her in Palm Springs.”

— Judy Vossler

Entertainment Tonight alone runs about 15 editorial segments seen by 22 million viewers. The red carpet coverage, including stories and images moving through the Reuters and Associated Press services, nets approximately 1 billion impressions, or about \$30 million in media value.

“The Palm Springs International Film Festival and Awards Gala is consistently voted the most popular special event in the Coachella Valley, and is a huge economic tourism booster for our city,” says Palm Springs Mayor Steve Pougnet. “There’s no doubt this is one of the most important investments our city has made, and we are proud to be the title sponsor of this truly spectacular event, which, each and every year, puts Palm Springs on the international stage.”

In the event’s infancy, founder and former Mayor Sonny Bono received a mixed response. He pitched the idea in 1988. His supporters included developer John Wessman, longtime friend and road manager Denis Pregnotato, country club builder Bill Bone, and Western Waste Industries Chairman Kosti Shirvanian. To raise funds for the event’s launch, Bono and wife Mary hosted a tennis tournament at their home.

“I think it’s really exciting to be here,” Martin Sheen, who attended last year, says of Palm Springs. “Every time you hear a roar, you know someone has arrived.”

Cooper traveled from Hungary to receive his award. “We spontaneously sang happy birthday to him,” says Mary Hart, longtime host of *Entertainment Tonight* and mistress of ceremonies at the festival’s black-tie awards gala.

“The key to this festival’s huge growth in popularity and prestige is the people I see attending,” Hart says. “When the stars and their handlers walk the red carpet and attend the gala, they are not expecting it to be as big, glamorous, and fun as it is. They are totally surprised by the huge media attention.”



Laura Linney, Liam Neeson, and Lynn Redgrave — 2005

PALM SPRINGS INTERNATIONAL FILM FESTIVAL 2014



Diane Lane and Richard Gere — 2013



Jimmy Stewart, Frank Sinatra, and Robert Wagner at the Desert Palm Achievement Award Gala — 1993

PALM SPRINGS LIFE ARCHIVES

“I know my friend Sonny Bono would be very proud of what his vision has become.”
— Harold Matzner

Other community and business leaders lending support in the early days were Ric and Rozene Supple, owners of Camelot Theatres in Palm Springs. “We got involved in the second year because Rozene was a big movie buff,” says Ric, who chaired the festival in 1994 and 1995. Rozene took the reins for the festival’s 10th anniversary. Others included Desert Hospital’s Kay Hazen, Mark Matthews of the Desert Hospital Foundation, movie theater executive Marshall Stone, and David Kaminsky, a medical doctor and film expert.

There were also less-optimistic personalities, including mega producer and part-time Palm Desert resident Jerry Weintraub. “I told Sonny 52 times not to do it,” Weintraub says. “I said it’s too close to Hollywood. I was very wrong.” Weintraub was honored with the festival’s 2008 SAG Foundation Patron of the Arts Award.

By launching the festival, Bono, who had been criticized for killing Spring Break in Palm Springs by supporting a ban on thongs, restored a shine to the city, which has since become a key destination for members of the Academy of Motion Picture Arts and Sciences who come to screen entries, especially in the foreign film category.

Ultimately, the glamorous event helped to reinforce Palm Springs as the place to go for fun in the sun while the rest of the country is in deep freeze.

“I know my friend Sonny Bono would be very proud of what his vision has become,” says Harold Matzner, the festival’s chairman and the man largely responsible for its elite status. Matzner infused his marketing expertise, Rolodex of connections, and hard cash. “The city had no other national event, and it was clear to me that a well-developed, first-rate awards gala could command national attention. The media coverage we’ve generated with the Awards Gala draws the big names, and those big names draw the media.”

This year’s Award Gala \$20,000 platinum tables sold out before honorees were announced.

People love coming to Palm Springs and seeing celebrities, says Judy Vossler, a Greater Palm Springs tourism executive and festival board member who has attended the event every year. She recalls one unforgettable moment: “I was walking through the gala and came face to face with Sophia Loren. I never would think I’d see her in Palm Springs.”



William H. Macy and Felicity Huffman — 2006



Naomi Watts — 2013



Javier Bardem — 2011



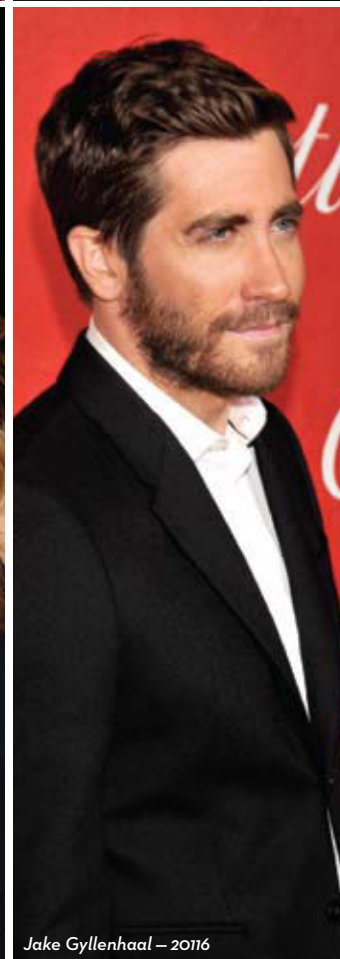
Sally Field — 2013



Ben Affleck — 2013



Helen Hunt — 2013



Jake Gyllenhaal — 2016



Charlize Theron — 2012



Bradley Cooper — 2013



Darryl Macdonald, Mary Bono, and Mayor Steve Pougnet — 2012

In 2012, George Clooney, honored with the Chairman's Award for Acting, Directing, Producing and Writing, charmed crowds on the red carpet. Carmen Mraz of La Quinta recalls her close encounter with the actor. "I saw him leaving the red carpet, and he was alone for a moment. I made a run for it, shook his hand and told him I was a major fan. He said, 'Hello, sweetheart, how are you?' I froze, couldn't say a word and ran away," Mraz laughs.

In the beginning, a small gala honored one or two stars. The names were old Hollywood — Lucille Ball, Cyd Charisse, Ruby Keeler, Jimmy Stewart, Marcello Mastroianni, and Frank Sinatra.

Celebrity photographer and festival board member Michael Childers says the festival has improved in lockstep with the changing face of Palm Springs. "I came on [the board] in 2000 and have seen tremendous excitement and growth in the festival, and a renaissance of Palm Springs," says the winner of the 2013 Crystal Lens Award For Lifetime Achievement in Hollywood Photography.

Palm Springs Life Social Editor Gloria Greer has interviewed Hollywood royalty at the festival — Sophia Loren, Kirk and Michael Douglas, and John Travolta. "Sophia Loren was a great thrill" Greer says. "She was so gracious and down to earth." Loren was the sole honoree in 1994 when, Greer says, "There weren't any paparazzi around."

Palm Springs in January has become an important stop during awards season, with more than 350 media coming to town.

"I've seen the caliber of filmmakers, celebrities, and press attending the gala and on the red carpet grow so much, it has become the event studios want a presence at to get publicity for their films," says Lea Yardum, an awards consultant for Paramount since 2005.

Darryl Macdonald, festival director since 2004 and the man Matzner says deserves a large part of the credit for the success of the festival, says, "The influence this festival has had on the

Foreign Language Film category of the Academy Awards is huge. Ever since the festival's first year, when *Cinema Paradiso* won the Audience Award here, then went on to win the Foreign Language Oscar, and that was followed up with the same thing happening to *Mediterraneo* the following year, the link between this festival and the Best Foreign Language Film award winners has been a continuing motif.

"Over these last 24 years, there has only been one year when the winner in this category has not been showcased at the Palm Springs International Festival before winning the Oscar — a remarkable track record for any film festival," Macdonald says.

According to the website Indiewire, "Nowhere else can you get such a comprehensive lineup of Best Foreign Language Oscar contenders. ... The event's desert sunshine, pools, golf courses, laid-back vibe, and proximity to Los Angeles are a natural draw for Hollywood (and non-Hollywood) brass."

At press time, organizers of the 25th annual festival had announced four of this year's honorees: Matthew McConaughey, Sandra Bullock, Bruce Dern, Julia Roberts, and Steve McQueen. Cartier is the presenting sponsor of the Awards Gala, and top-tier sponsors include Mercedes-Benz, *Entertainment Tonight*, and the city of Palm Springs. The list of presenting and major sponsors grows longer year after year.

Proceeds from the awards gala, which nets about \$1.5 million, go back into the film festival and its education programs, says Matzner, who joined the board in 2000 and is one of the Award Gala's five individual underwriters, along with James Houston (gala chair), Helene Galen, Donna MacMillan, and JoAnn McGrath. Mr. Houston's wife, Jackie Lee, chaired the Gala for many years and played an important part in the Gala's growth. She passed away in 2011.

The festival has become known for premiering films from directors who achieve success, including M. Night Shyamalan (*The Sixth Sense*), John Madden (*The Best Exotic Marigold Hotel*), and Alfonso Cuarón (*Gravity*). This sense of discovery has fueled the festival's reputation, reflected in its New Voices/ New Visions showcase and the vast number of international films it has introduced to American audiences over the years.

Palm Springs certainly reaps the rewards of hosting the festival. It fills hotels, restaurants, and attractions such as the Palm Springs Aerial Tramway and the Indian Canyons.

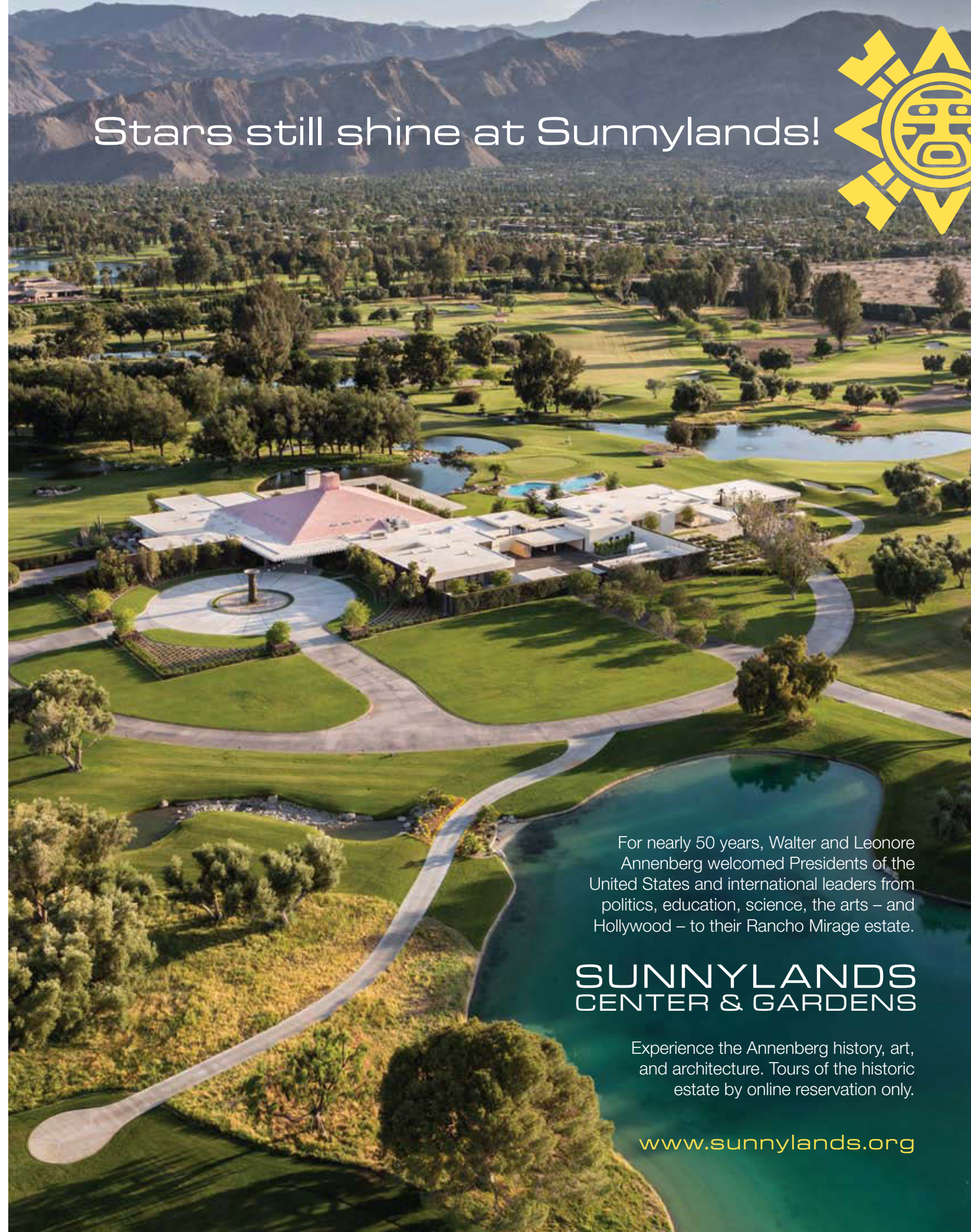
John Raymond, director of community and economic development for the city of Palm Springs, says, "January 2013 was our best January ever, with \$1,453,092 for the month in transient occupancy taxes. Though there is no way to directly track the relationship between visitors who come for the festival, it was no surprise last year that [the festival] also had its best year in attendance and ticket sales.

"The festival is a great shot in the arm for the city," he continues, "particularly because it happens so early in January, right after the holidays."

The Coachella Valley reaps more benefits from the festival.

"We've seen 20 consecutive record-breaking years of growth from the festival," says Scott White, president and CEO of the Greater Palm Springs CVB. "It promotes the area as a destination and increases awareness globally by putting the spotlight on the entire valley." 🌟

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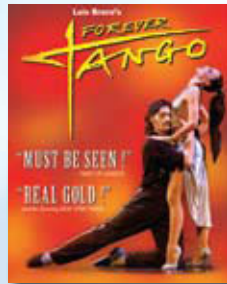
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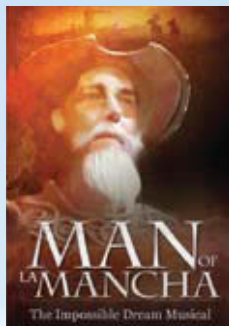


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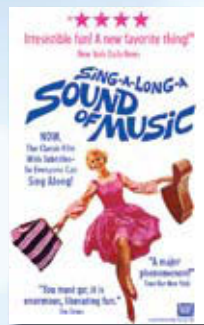
Pink Martini

With singer Storm Large

Fri & Sat, January 31 &
February 1, 8pm

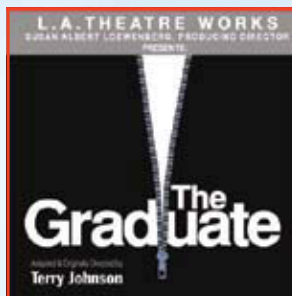
Sing-a-Long-a Sound of Music

Hosted by
"Bulldog" Bill Feingold
Sun, February 2, 2pm



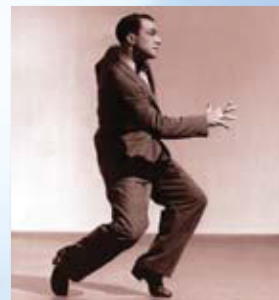
Lucie Arnaz

Latin Roots
Tue, February 11, 8pm



L.A. Theatre Works The Graduate

Tue, February 25, 8pm



Gene Kelly - The Legacy

An Evening with
Patricia Ward Kelly

Wed, March 5, 8pm

Peter and the Starcatcher

Fri, March 28, 8pm
Sat, March 29, 2pm & 8pm
Sun, March 30, 2pm & 7:30pm



Diana Krall

Glad Rag Doll Tour

Fri, April 11, 8pm



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SPECIAL 25TH ANNIVERSARY SHOWCASE

DEJA VIEW

TWENTY FIVE YEARS OF INTRODUCING NEW FILMS AND GIFTED new voices to American moviegoers makes for a wealth of indelible memories and one unavoidable question: how to celebrate that legacy on screen? Our answer? Select 10 outstanding films from those first 24 years looking for the following attributes:

- 1) They won our Audience Award for Most Popular Film that year, and went on to win an Oscar® for Best Foreign Language Film.
- 2) They are first films by now-celebrated directors whose careers we helped launch by showcasing their earliest work at the Festival.

Each of these films created special memories for our audiences when they were first shown at the Festival years ago, and each of them holds up just as well today.

And if that isn't enough inducement, admission to each film will be available at 1990 prices: just \$5.00 per ticket! Better yet, thanks to our friends at Desert Regional Hospital, the Festival's first-ever Audience Award and Oscar winner, *Cinema Paradiso*, will screen for free at a very special outdoor screening on Saturday January 11 at Forever Marilyn in downtown Palm Springs!

Please join us for this cinematic stroll down memory lane, as we bring you 10 of our favorite blasts from the Film Festival's past.

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1990

CINEMA PARADISO

ITALY, 1990, GIUSEPPE TORNATORRE

Our first Audience Award and Foreign Oscar® winner traces the tale of a man looking back at his lifelong romance with the cinema, working as an apprentice to a projectionist in his small town's cherished movie palace.

Free 25th Anniversary outdoor screening at Forever Marilyn. Presented by Desert Regional Medical Center.



"It is always good to play someone blind, or without hands or legs. You get awards every time! I had a little fear about the sentimentality but on the other hand the director was so sincere, I thought why not? Melodrama is not necessarily a bad genre". — Philippe Noiret, Cinema Paradiso

DELICATESSEN

FRANCE, 1992, JEAN-PIERRE JEUNET, MARC CARO

This visually astonishing dark comedy about the denizens of a rooming house attached to a decidedly unorthodox deli was featured in the Festival's New Directors Showcase in 1993, and helped launch the hugely successful career of Jeunet, who went on to make *Amelie*, *Alien: Resurrection* and *A Very Long Engagement*.



LOVE IN THE TIME OF HYSTERIA

MEXICO, 1991, ALFONSO CUARÓN

A highlight of our 1992 New Directors Showcase, this giddy bedroom farce was the first film by the director/writer who went on to make *Y Tu Mama Tambien*, *Harry Potter and the Prisoner of Azkaban* and this year's huge worldwide hit, *Gravity*.

"For me, the main thing is that this is a love story, a simple story about a father protecting his son from the horror... And loving his family with his imagination and fantasy, in order to save them. It's just a simple story. If you have the courage to laugh, it's like having the courage to die.

You are the owner of the world." — Roberto Benigni, *Life Is Beautiful*

LIFE IS BEAUTIFUL

ITALY, 1998, ROBERTO BENIGNI

Winner of our 1998 Audience Award (and seven subsequent Oscar® nominations, winning for Best Foreign Language Film, Best Actor and Best Score) this acclaimed tragicomedy tells the tale of an endlessly inventive man who uses humor to spare his son the horrors of a concentration camp in the late stages of WWII.



1992

1993

1998

2003

"I love dancing. I think dance in any culture, in any form, is a true leveler. The whole point of this movie: Is dance a competition? Or is dance about self-expression? Ultimately, I believe it's the latter.

The point of Strictly Ballroom is: If someone is telling you that there is only one way to cha-cha-cha, or that there is only one way to make a movie, or to paint a picture, or one way to live your life...

I just have never been able to buy into that belief. I'm not saying there shouldn't be rules or structure.

But within that, you need to find self-expression.

You need to find self-revelation."

— Baz Luhrmann, *Strictly Ballroom*



STRICTLY BALLROOM

AUSTRALIA, 1992, BAZ LUHRMANN

This deliriously enjoyable musical comedy, set in the world of ballroom dancing competitions, introduced Palm Springs filmgoers – and the world – to an audaciously talented director in the form of Baz Luhrman when it was featured in our New Directors' Showcase at the 1993 PSIFF.

SOFIE

1992, DENMARK, LIV ULLMANN

Liv Ullmann was no stranger to American audiences when she brought her directorial debut, *Sofie*, to Palm Springs' New Directors Showcase in 1993, but few could have guessed the directorial talent she'd unveil with this gorgeously evocative tale of a young woman longing for her real life to begin. Oscar® nominee: Best Foreign Language Film, 1993.



NO MAN'S LAND

BOSNIA & HERZEGOVINA, 2001, DANIS TANOVIC

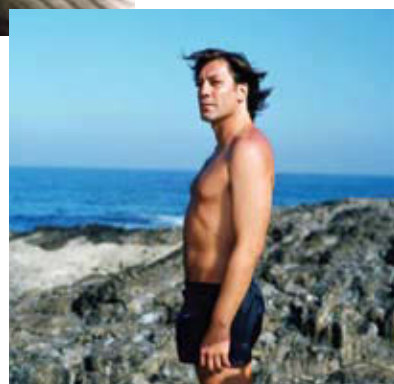
Featured in our 2002 New Director's Showcase and winning that year's Oscar for Best Foreign Language Film, this brilliant black comedy about the futility of war, a first film by writer/director Danis Tanovic (director of this year's *An Episode in the Life of an Iron Picker*) remains one of the most stunning directorial debuts of the last half century.



THE SEA INSIDE

SPAIN, 2004, ALEJANDRO AMENÁBAR

Winner of our 2005 Audience Award and that year's Oscar® for Best Foreign Language Film, this gorgeously evocative tale of a man who fought a 30-year battle for his right to end his own life brought equal acclaim for its magnificent central performance by Javier Bardem.



"I think this story asks you how much do you love your life. Because the more [Sampedro] said he wanted to die, the more he reaffirmed life. He was full of vitality even though he wanted to die. Now I understand, more than ever, that a movie's experience is a journey. And the ultimate journey is life and death, itself."
Alejandro Amenábar, *The Sea Inside*



DEPARTURES

JAPAN, 2008,
YOJIRO TAKITA

This gentle comedy, which took PSIFF audiences by storm as it won their Audience Award at the 2009 Festival and a subsequent Foreign Language Film Oscar, concerns a man who, desperate to support his family when he loses his job as an orchestra cellist, takes a new position preparing bodies for funerals, learning much about life...and death... in the process.

2005

2007

2009



THE LIVES OF OTHERS

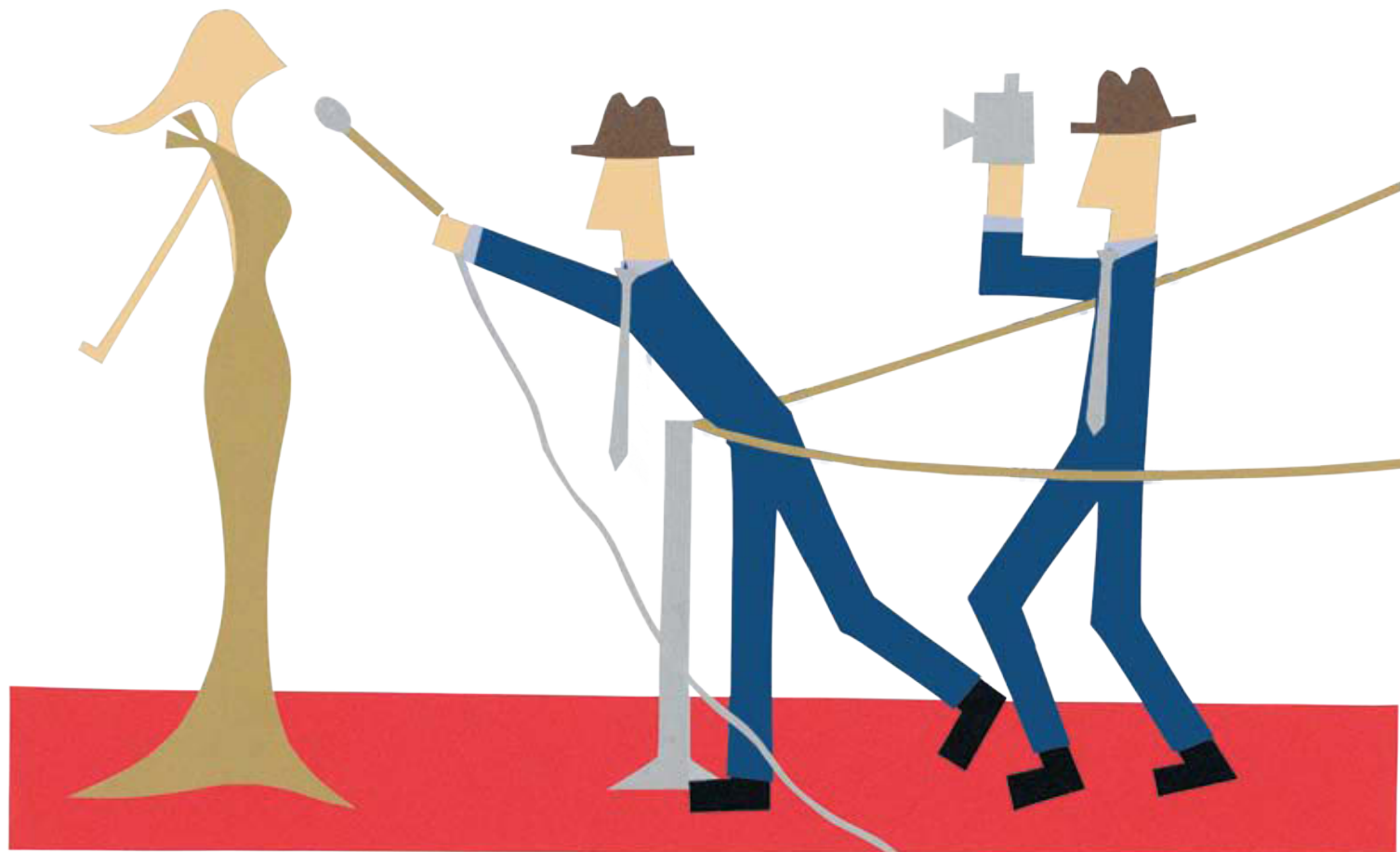
GERMANY, 2006, FLORIAN HENCKEL VON DONNERSMARCK

Winner of our 2007 Audience Award, and the subsequent Academy and Golden Globe Awards for Best Foreign Film, this is a riveting, flawless German thriller about an East German Stasi captain drawn into the lives of his downstairs neighbors when assigned to spy on them, and his own dawning realization of the immorality of his actions.

"The great thing about fiction is fiction—when done well—is truer than fact. It's truer than a true story. The word for fiction in German—dichtung—actually means density. It's actually the same word. It's the word for fiction and poetry at the same time. You somehow have to make things more dense in fiction, and you're encapsulating much more than the arbitrary qualities of a very loose reality."

That's the beauty of fiction."
— Florian Henckel von Donnersmarck, *The Lives of Others*

there are shops... and there are



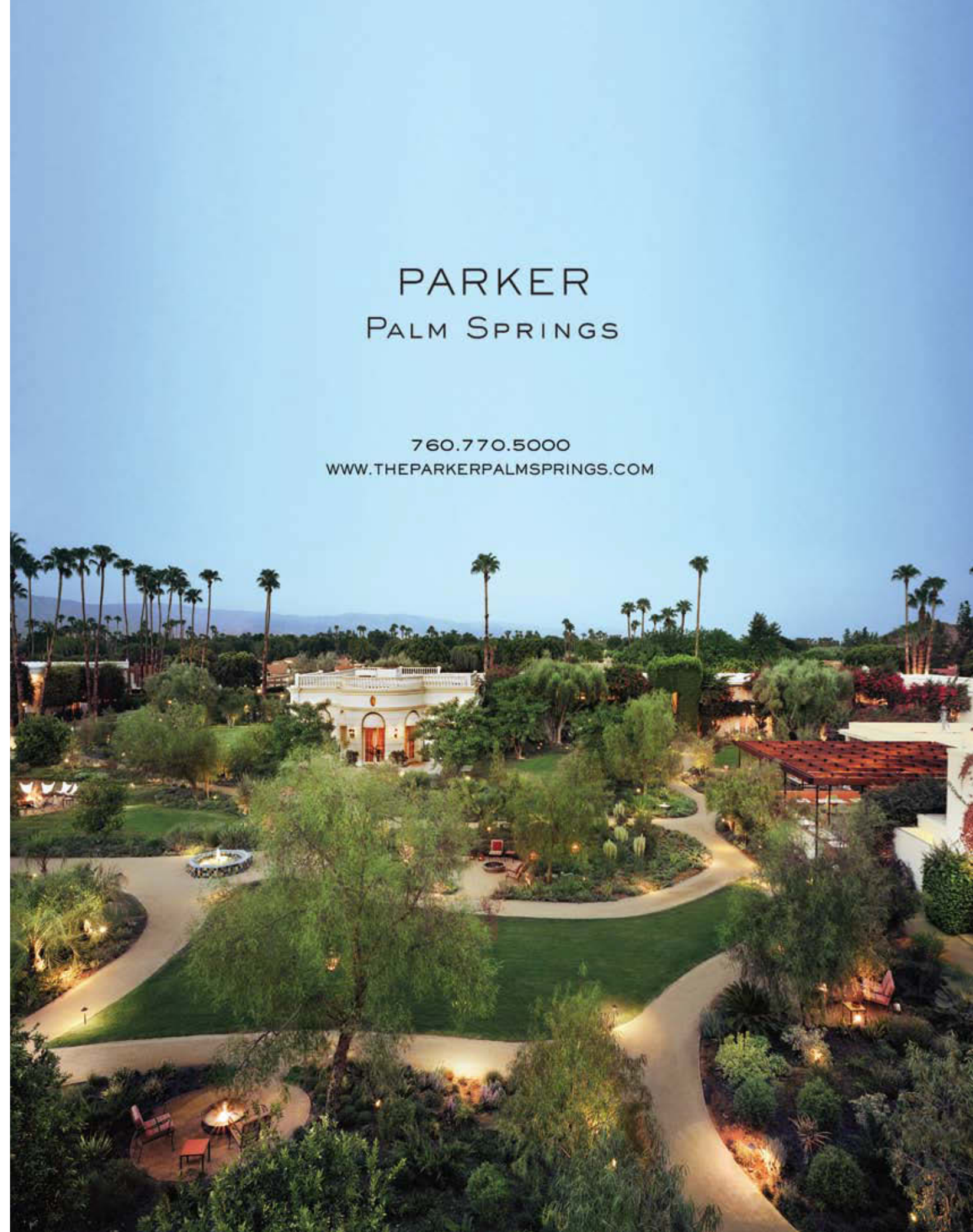
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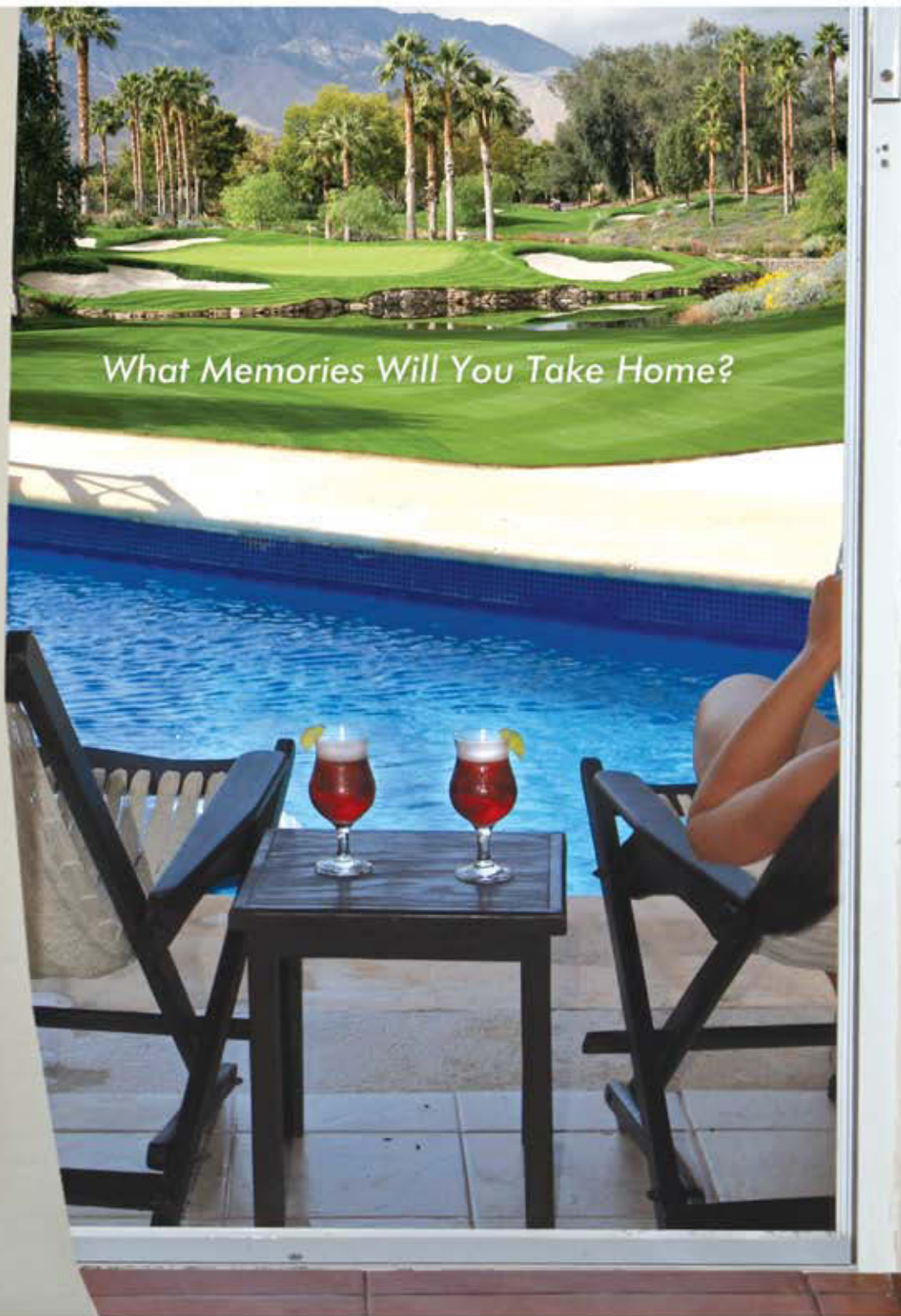
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-Lee Marcus

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CONVERSATIONS WITH THE CINEMA'S FOREMOST CREATIVE TALENTS



Our annual Talking Pictures programs go behind the scenes to explore contemporary cinema from the perspective of the creative talents engaged in making the movies we love – the directors, actors, screenwriters and producers who make on-screen magic come to life. Each program includes an on-stage interview with our special guest hosted by an acclaimed film journalist, a Q&A with the audience and the screening of our guest's recent or upcoming work.

Join us for this chance to engage in a spirited conversation with some of the most gifted talents working in movies today. Past participants have included Javier Bardem, George Clooney, Naomi Watts, Michael Douglas, Jason Reitman, Shirley MacLaine, Alan Cummings, Gary Oldman, Marc Forster and many more.

Stay tuned to our website to find out more about this year's Talking Pictures schedule.



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Our 10 Directors to Watch 2014

Amma Asante

Clio Barnard

Paul Duane

Ben Falcone

Maya Forbes

Aron Gaudet & Gita Pullapilly

Dome Karukoski

Justin Simien

Gren Wells

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Every year, the showbiz trade paper *Variety* evaluates the field of emerging filmmakers and selects 10 up-and-comers who've demonstrated exceptional potential with their early work. Past honorees have gone on to considerable success, including such directors as Christopher Nolan, Wes Anderson and Michael Winterbottom.



AMMA ASANTE

Though Asante started her career as an actress, she has found a new calling behind the camera, garnering considerable acclaim for her second feature, *Belle* (following 2004's *A Way of Life*). The true story centers on Dido Elizabeth Belle, a biracial woman whose treatment by her peers in polite British society reveals many prejudices of the time.



CLIO BARNARD

Like British compatriot Steve McQueen (selected by *Variety* in 2009), art-school grad Barnard first attracted attention with her short films and installation works. Returning to the housing estate featured in her documentary *The Arbor*, Barnard made her narrative debut with *The Selfish Giant*, which blends a poetic fable with a dose of social realism.



ANTHONY CHEN

Born in Singapore and trained in London, Chen draws from his upbringing in his debut, *Ilo Ilo*, in which a boy's connection with his family's Filipino maid is tested amidst the 1997 Asian financial crisis. The film not only won the Camera d'Or prize (awarded to first-time directors at Cannes), but also was chosen to represent Singapore at the Oscars.



PAUL DUANE

Truth is far stranger than fiction in Duane's lively documentary portraits, which include *Natan*, about a pioneer of French cinema blacklisted for bogus pornography charges and sentenced to death in Auschwitz, and *Very Extremely Dangerous*, in which hot-tempered musician-turned-criminal Jerry McGill holds nothing back from Duane's cameras.



BEN FALCONE

Comedy fans may remember Falcone as the air marshal who got frisky with Melissa McCarthy in *Bridesmaids*. In real life, the two comedians are a couple. With *Tammy*, which New Line will release next summer, Falcone makes his feature directing debut, helping to bring one of McCarthy's favorite Groundlings characters to the screen.

MAYA FORBES

The four-time Emmy nominee, who got her start writing on *The Larry Sanders Show* for HBO, thinks of herself as a comedy writer first, though her Sundance-bound debut, *Infinitely Polar Bear*, shows equal doses of heart. The film was inspired by Forbes' childhood, raised by a father with bipolar disorder (played by Mark Ruffalo in the movie).



ARON GAUDET & GITA PULLAPILLY

The Maine-based couple met while working in Midwestern TV news and collaborated on the documentary *The Way We Get By* before transitioning into narrative features. Their debut, *Beneath the Harvest Sky*, reflects the duo's attention to authenticity and detail, featuring a bravura performance from Emory Cohen — a young star in the making.



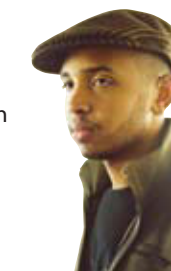
DOME KARUKOSKI

Finnish director Karukoski likes to shake things up, jumping from one genre to another with each film and tackling subjects others won't touch. Case in point is his latest, *Heart of a Lion*, about a neo-Nazi who falls in love with a single mother raising a mixed-race kid. And if that sounds tame, wait'll you see the Tom of Finland biopic he has planned.



JUSTIN SIMIEN

After grabbing the world's attention with his "Dear White People" Twitter feed (punchy memos to the majority from an African-American observer), Simien set out to make a feature from the same concept. His debut, which comments on the predicament facing ambitious young black students at a modern university, will premiere at Sundance.



GREN WELLS

After watching an early script turned into a toothless Kate Hudson romantic comedy, the politically incorrect and gleefully foul-mouthed screenwriter decided she needed to direct if she wanted to preserve her own voice. As a result, her lively debut, *The Road Within*, about a road movie about a Tourette's patient — overflows with four-letter words.



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Richard Diebenkorn, *Woman on a Porch*, 1958, oil on canvas, New Orleans Museum of Art, museum purchase through the National Endowments for the Arts Matching Grant © 2013 The Richard Diebenkorn Foundation. All rights reserved.

Explore the first exhibition to focus on this pivotal period in Diebenkorn's career with more than 100 paintings and drawings—many rarely or never seen before in public—assembled from museums and private collections across the country.

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BELLE

UNITED KINGDOM 2013 105 MINUTES



DIRECTOR BIO

AMMA ASANTE

Amma Asante is a British writer/director. A child actress, she switched to screenwriting in her late teens. Her first feature, *A Way of Life* (2004), won numerous awards, including Best Debut from BAFTA, Best International Film at the Miami Film Festival, and a UK Talent Award from the London Film Festival. *Belle* is her second feature film.

Returning to active duty in the Royal Navy, Captain Sir John Lindsay (Matthew Goode) requests that his great uncle and aunt, Lord and Lady Mansfield (Tom Wilkinson and Emily Watson) take care of his illegitimate daughter, Dido. They accept, although they are more than a little surprised to learn that the girl is black. Birthright trumps bigotry in this fascinating and engaging British costume drama, which bundles comedy of manners, romance, social critique and historical insight in one attractive package.

Not much is known about the real Dido Elizabeth Belle (1761-1804), but it is clear that the Mansfields accepted her as one of their own, and in Amma Assante's film she enjoys status and wealth, but these privileges sit uneasily with the slavery and prejudice that are the norm. Newcomer Gugu Mbatha-Raw is enchanting in her first starring big screen role, and Amma Asante has been named one of Variety's Top Ten Directors to Watch on the basis of her work here.

"A radiant, star-making central performance...a handsomely crafted, beautifully written film." Allan Hunter, *Screen*

DIRECTOR: Amma Asante

CAST: Gugu Mbatha-Raw, Sarah Gadon, Tom Wilkinson, Emily Watson, Sam Reid, Tom Felton, Matthew Goode, Penelope Wilton, Miranda Richardson

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LE WEEK-END

UNITED KINGDOM 2013 93 MINUTES

An English couple of a certain age arrive in Paris for a weekend of culture, nostalgia, decadence and maybe even romance – not necessarily in that order. Nick (Jim Broadbent) is an academic worried that his career is petering out and he has precious little to show for all his early promise. Meg (Lindsay Duncan) has lived most of her life through her husband, so has even less to hold on to. Acrimony and recrimination are their constant bedfellows.

Still, Paris is a distraction, and the Parisians can always be relied on to supply further targets for their scathing wit. Better yet, there's a chance encounter with an American (Jeff Goldblum), an ex-student of Nick who has since become a best-selling author, and who seems only too happy to see them.

The latest from writer/director team Hanif Kureishi and Roger Michell (*The Buddha of Suburbia*; *The Mother*; *Venus*) begins like a rom-com but takes a sharp turn into *Who's Afraid of Virginia Woolf* territory. It's piercing, pungent, personal stuff – and occasionally very funny into the bargain.

Winner: Best Actor, San Sebastian Film Festival

DIRECTOR: Roger Michell
PRODUCERS: Kevin Loader, Bertrand Faivre
SCREENWRITER: Hanif Kureishi
CINEMATOGRAPHER: Nathalie Durand
EDITOR: Kristina Hetherington
MUSIC: Jeremy Sams

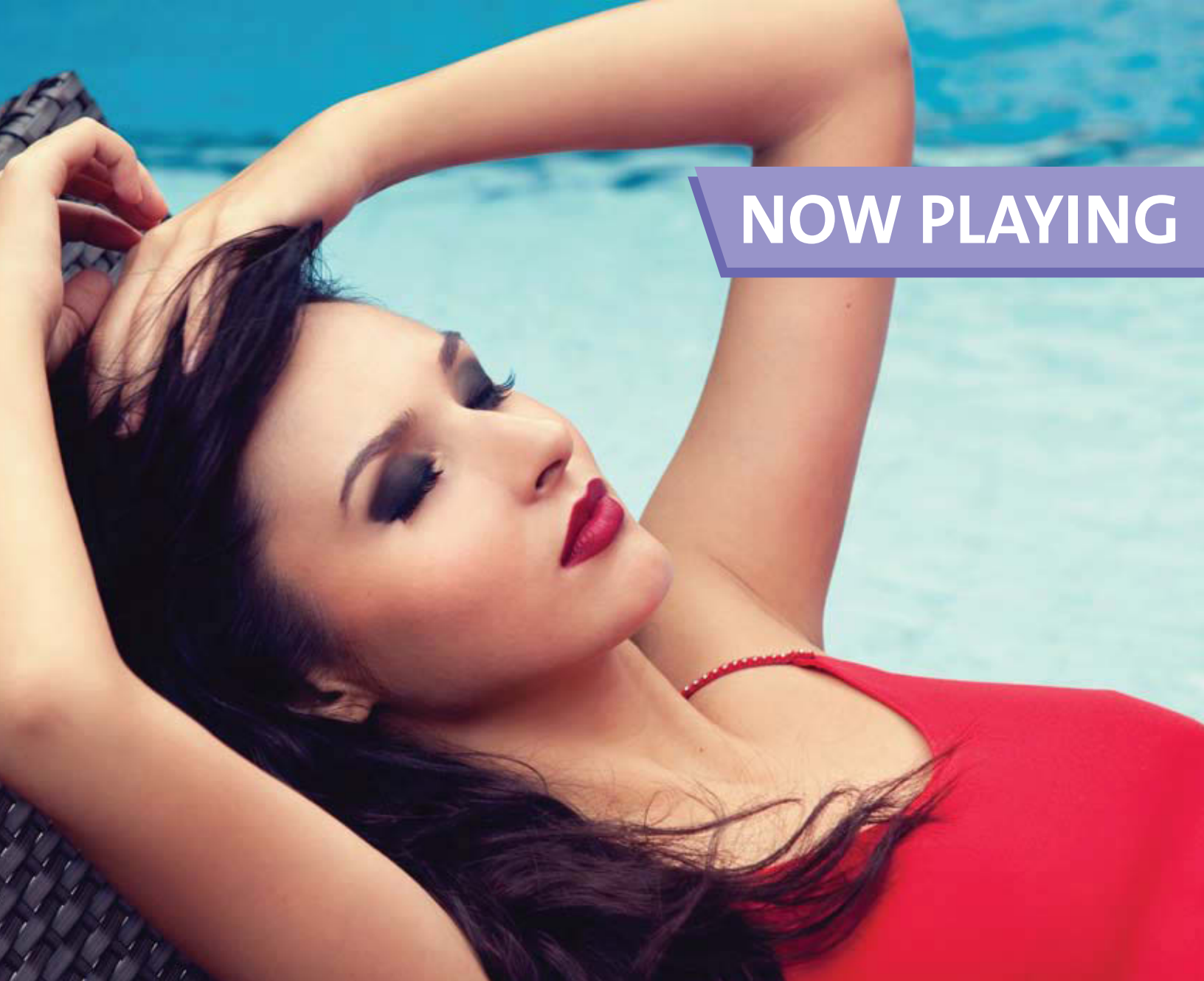
CAST: Jim Broadbent, Lindsay Duncan, Jeff Goldblum, Ollly Alexander, Judith Davis
SELECTED FILMOGRAPHY: *Hyde Park on the Hudson* (2012), *Morning Glory* (2010), *Venus* (2006), *Enduring Love* (2004), *The Mother* (2003), *Changing Lanes* (2002), *Notting Hill* (1999)



DIRECTOR BIO

ROGER MICHELL

Roger Michell was born in South Africa in 1956. A noted stage director at London's Royal Court theatre and the Royal Shakespeare Company, he made the acclaimed TV miniseries *The Buddha of Suburbia* – the first of four collaborations with writer Hanif Kureishi which also include *The Mother* and *Venus*. His other films include *Notting Hill*, *Changing Lanes*, *Morning Glory* and *Hyde Park on the Hudson*.



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DIRECTOR BIO

PAOLO SORRENTINO

One of Italy's most distinctive directors, Sorrentino was the prize for Best Director and Best Screenplay at the Venice Film Festival with his first feature, *One Man Up* (2001). It was his first collaboration with actor Toni Servillo. *The Consequences of Love* (2004) won 5 David di Donatello Awards. *Il divo* (2008) won the Jury Prize at Cannes. *This Must Be the Place* (2011) was his first film shot in USA.



Roman social doyen and celebrated journalist Jep Gambardella (Toni Servillo) bobs and weaves through a sea of fashionistas, intellectuals and the elite throngs bumping and grinding into the wee hours on his rooftop. It is his 65th birthday and anybody who is anybody is here. Yet despite the frivolity and decadence unraveling in his honor, Jep seems disconnected. He has held court in the media world for decades, but his intellectual rigor has curled back on itself, drawing him into an existential crisis exacerbated by the revelation that the love of his life – the one that got away – had written for years of her ongoing love for him in her diaries. And now she is dead.

Echoing Fellini's indictment of bourgeois decadence in *La Dolce Vita*, Sorrentino's *La grande bellezza* is at once an ode to Roman splendor and a critique of the hollow excesses that very beauty inspires.

Winner: Best Film, Best Actor, Best Director, European Film Awards; **Nominee:** Best Foreign Language Film, Golden Globes

DIRECTOR: Paolo Sorrentino

PRODUCERS: Francesca Cima, Nicola Giuliano

SCREENWRITERS: Umberto Contarello, Paolo Sorrentino

CINEMATOGRAPHER: Luca Bigazzi

EDITOR: Cristiano Travaglioli

MUSIC: Lele Marchitelli

CAST: Toni Servillo, Carlo Verdone, Sabrina Ferilli, Carlo

Buccirosso, Iaia Forte, Pamela Villoresi, Galatea Ranzi

SELECTED FILMOGRAPHY: *This Must be the Place* (2011);

Il Divo (2008); *The Family Friend* (2006); *The Consequences of*

Love (2004); *One Man Up* (2001)



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REACHING FOR THE MOON

Flores raras

BRAZIL 2013 118 MINUTES

Elizabeth Bishop is one of the brightest poets in early 1950s New York, but with her inspiration waning she accepts an invitation from former college classmate Mary to vacation at the edenic estate outside Rio she shares with her lover, fiery Brazilian architect Lota de Macedo Soares. The buttoned-up Bishop and up-front Soares are like oil and water at first, but their mutual attraction eventually boils over into a passionate love affair. As the years roll on, each of their creative endeavors flourish as they navigate a tumultuous relationship – with Mary, and later a baby, along for the unorthodox ride – but jealousy, depression, alcoholism, and political upheaval in Brazil all threaten to upend their lives.



DIRECTOR BIO

BRUNO BARRETO

Born in 1955 in Rio de Janeiro, Bruno Barreto has directed 18 feature films, including the box office smash *Dona Flor and Her Two Husbands*; *Four Days in September* (nominated for Best Foreign Film in 1998), *Bossa Nova*, *View from the Top* and *Romeo and Juliet Get Married* which won audience awards in many international festivals.

Winner of audience awards at the Outfest and Frameline film festivals, *Reaching for the Moon* is driven by commanding, intensely emotional performances from Miranda Otto (*The Lord of the Rings* trilogy) and telenovela superstar Glória Pires, sensitive direction from acclaimed Brazilian director Bruno Barreto (*Gabriela*; *Dona Flor and Her Two Husbands*), and lovely photography of Rio's lush countryside.

DIRECTOR: Bruno Barreto

PRODUCERS: Lucy Barreto, Paula Barreto

SCREENWRITERS: Matthew Chapman, Julie Sayres, Carolina Kotscho

CINEMATOGRAPHER: Mauro Pinheiro Jr, ABC

EDITOR: Leticia Giffoni

MUSIC: Marcelo Zarvos

CAST: Glória Pires, Miranda Otto, Tracy Middendorf, Marcello Airoldi, Treat Williams

SELECTED FILMOGRAPHY:

Last Stop 174 (2008); *Caixa Dois* (2007); *View from the Top* (2003); *Bossa Nova* (2000); *Four Days in September* (1997); *Gabriela* (1983); *Don Flor and Her Two Husbands* (1976)



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TEST

USA 2013 90 MINUTES

Set in San Francisco in 1985, when AIDS paranoia had reached a fever pitch just as a new test for the retrovirus had come into use, *Test* follows the fortunes of Frankie, the newest member of a fast-rising contemporary dance company. When a troupe member falls ill and Frankie is called upon to fill his role things begin to change, and his relationship with a handsome veteran member of the company deepens in unexpected ways. Writer/director Chris Mason Johnson has created a marvel with this spare, but richly nuanced period piece about love in a time of near-hysteria, and lead Scott Marlowe gives a pitch-perfect performance in the role of the enigmatic young dancer who finds himself tested on many different levels in the course of the story.



DIRECTOR BIO

CHRIS MASON JOHNSON

Chris Mason Johnson began his career as a dancer in companies such as the Frankfurt Ballet and White Oak Dance Project with Mikhail Baryshnikov. He subsequently worked in film development and has taught screenwriting. His first feature as writer/director was *The New Twenty* (2009).

"Breathtaking." *The Advocate*

Winner: Jury Award for Best Narrative Feature, L.A. Outfest.

DIRECTOR: Chris Mason Johnson

PRODUCERS: Chris Mason Johnson, Chris Martin

SCREENWRITER: Chris Mason Johnson

CINEMATOGRAPHER: Daniel Marks

EDITORS: Christopher Branca, Chris Mason Johnson, Adam Raponi

MUSIC: Ceiri Torjussen

CAST: Scott Marlowe, Matthew Risch, Rory Hohenstein, Kristoffer Cusick, Damon K. Sperber, James Sofranko, Sergio Benavido

SELECTED FILMOGRAPHY: *The New Twenty* (2009)



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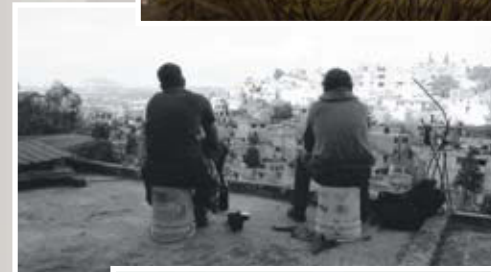
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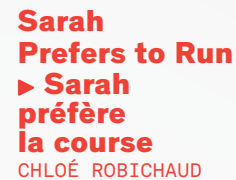


EACH YEAR FOR MORE THAN A DECADE, THE Festival has celebrated the wealth of talent and vital cinema emerging from the countries of the Ibero-American region with our special Cine Latino showcase, featuring films from Latin America, the Caribbean, Brazil, Portugal and Spain. This year our salute to films made in the Spanish and Portuguese languages includes more than 20 movies, encompassing all kinds of genres, from animated family film to thriller, documentary to coming-of-age drama and romance.

Join us as we celebrate this abundance of rich, thematically diverse cinematic splendor with our annual Cine Latino Gala, Saturday, January 11, with screenings throughout the day at various Festival theatres, and an evening reception at local hot spot, The Ace Hotel.



Mercedes-Benz



CANADA 2013 104 MINUTES *In French with English subtitles*

Looking for a radiant new screen personality? Then look no further: Gabrielle Marion-Rivard is an extraordinarily expressive actress, a young woman bound to make a deep impression on everyone who sees this movie. Whether she will get to act again on film is questionable, however. Like the eponymous character she plays for writer/director Louise Archambault, Marion-Rivard suffers from a rare neurological disorder, Williams syndrome. It's a condition which effects brain development, and the extent to which it proscribes what we like to consider "normal" life is one of the themes explored in this beautifully observed, caring, never mawkish film.



LOUISE
ARCHAMBAULT

Louise Archambault's first feature, *Familia*, played numerous festivals around the world and earned the Citytv Award for Best Canadian First Feature at the 2005 Toronto International Film Festival. It was nominated in seven categories at the Genie Awards, where it won the Claude Jutra Award for Best First Film. *Gabrielle* is her second feature film.

DIRECTOR: Louise Archambault
PRODUCERS: Luc Déry, Kim McCraw
SCREENWRITER: Louise Archambault
CINEMATOGRAPHER: Mathieu Laverdière
EDITOR: Richard Comeau

MUSIC: François Lafontaine
CAST: Gabrielle Marion-Rivard, Alexandre Landry, Melissa Désormeaux-Poulin, Vincent-Guillaume Otis, Benoit Gouin, Sébastien Ricard, Isabelle Vincent, Marie Gignac
SELECTED FILMOGRAPHY: *Familia* (2005)





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SPOTLIGHT ON CANADIAN CINEMA

WE'VE SELECTED CANADA FOR A SPECIAL focus at this year's festival for many reasons, not the least of which is that this relatively small but growing indigenous industry continues to produce a wealth of talent and films of rare depth and richness. Whether it's new work from established auteurs like Denis Villeneuve and Denis Côté, gifted actor/directors like Don McKellar or newly emerging talents like Chloé Robichaud, Craig Goodwill and Sébastien Pilote, Canadian creative ingenuity is on abundant display. It's a cinema steeped in a rich and distinctive culture, one that never shies away from tough issues, controversy or the unconventional. All of this makes our Spotlight on Canadian Cinema the perfect match for the 25th anniversary of a Festival that has focused on those attributes since its inception.



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STUDENT SCREENING DAY

NOW IN ITS SIXTH YEAR, STUDENT SCREENING DAY AT THE PSIFF will be held January 13th at the Palm Springs High auditorium. Approximately 1,100 Coachella Valley high school students will converge for this highly anticipated event, which presents two films from the Festival lineup and gives students the unique opportunity to interact with the filmmakers. Following the screening of each film, students will ask questions of the filmmakers in live or Skyped Q&A sessions. Lunch will be served from Chipotle.

Every year we hear from students and their teachers that this event is one of the highlights of the year. But Student Screening Day is not just a break from the routine of the everyday; it is an opportunity to inspire and be inspired. The screenings are intended to use the medium of film to expose students to ideas, cultures, and people from around the world. Over the years, the films, representing

a diverse range of perspectives and story-telling styles, have brought all corners of the world inside the Palm Springs High auditorium.

Past films include the following documentaries and narratives: *Little World* (Spain), *Inuk* (Greenland), *Lucky* (South Africa), *Shakespeare High* (USA), *Soul Boy* (Kenya), *Samson and Delilah* (Australia), and *Louder Than a Bomb* (USA).

Participating are nine local high schools from three school districts: Cathedral City, Coachella Valley, Desert Hot Springs, Indio, La Quinta, Palm Desert, Palm Springs, Shadow Hills — and for the first time — Rancho Mirage High School, the Palm Springs Unified School District's new high school.

This event is made possible by the generous support of our sponsors.



THE CRASH REEL

USA 2013 108 MIN

DIRECTOR: LUCY WALKER

Kevin Pierce is a champion U.S. snowboarder completing his final training in the run up to the 2010 Vancouver Olympics. But when he suffers a major accident on the slopes of Park City, Utah, going for the gold is no longer an option. How will Kevin come back from a traumatic brain injury and how will this life-altering event affect every aspect of his life, from his relationship with his family to his own dreams and ambitions? Lucy Walker masterfully weaves together Kevin's story from hundreds of hours of footage into this riveting and poignant documentary. Shortlisted for the Oscar® for Best Documentary Feature.



WADJDA

SAUDI ARABIA 2012 98 MIN

DIRECTOR: HAIFAA AL MANSOUR

WADJDA is a ten-year old girl growing up in a suburb of Riyadh, Saudi Arabia. Though it's taboo for a girl to ride a bicycle, Wadjda wants desperately to race the neighborhood boys and she is determined to do so. Her schemes for raising money to buy the bike of her heart's desire may make her dreams come true, but they can also get her into deep trouble. WADJDA is directed by Haifaa Al Mansour, the first female filmmaker in Saudi Arabia. The film is the first full-length feature to be shot entirely in Saudi Arabia and is the country's first official submission for Oscar® consideration in the foreign language category.



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ABOVE DARK WATERS



LEFT FOOT RIGHT FOOT



MEDEAS



PARIS OR PERISH

THE NEW VOICES/NEW VISIONS SHOWCASE is comprised of 12 outstanding first feature films from talented new directors who excited us with their original, fresh perspectives and strong, creative approaches to the medium. In addition, the films selected for this competition are all US premieres, and are currently without US distribution. Every year we invite a jury of US distributors to attend the festival, consider the films and choose a winner, providing an important platform for these innovative new films to be seen and enjoyed by American buyers and audiences alike.

The films themselves are as varied as they are accomplished — this year's line-up includes sophisticated comedy in *Paris or Perish* (France); bone-dry Icelandic wit in *Of Horses and Men*; and a charming coming of age story with *The Magnetic Tree* (Spain). *Class Enemy* is a powerful drama from Slovenia, and *Bristel Goodman* (USA) is a compelling, dark thriller. *Medeas* (USA) brings us an intimate portrayal of a troubled family. *Above Dark Waters* (Finland) is a tragicomic portrayal of a boy growing up in Lapland, and *Han Gong-ju*, from South Korea, tells the deeply unsettling tale of a high school girl placed in the care of a stranger. The Canadian *Patch Town* is a darkly twisted musical fantasy, based on the acclaimed short film of the same name that played at Palm Springs Shortfest in 2012. *Left Foot Right Foot* (Switzerland) tells the story of a party loving couple who are forced to grow up fast, and *Everything We Loved* from New Zealand follows a couple who resort to desperate measures while struggling to overcome a crippling loss.

Class Enemy and *Of Horses and Men* are eligible for the New Voices/New Visions prize but are listed in the Awards Buzz section.



ABOVE DARK WATERS Tumman veden päällä

US PREMIERE

FINLAND 2013 108 MINUTES
In Finnish with English subtitles

Told through the eyes of a sensitive young boy, this tragicomedy tells a touching story about growing up in southwestern Lapland in the 1970s. The child trusts his parents unconditionally, admires their wisdom and experience, and is full of hope and faith in the future. But the boy starts to hear noises at night; arguments and crying. His abusive-when-drunk policeman father disappears; his pretty mother takes the boy and his sister to her parents' house. The maternal grandparents play a big part in the life of the family, maintaining a reassuring (and sometimes surreal) normality for the children.

Above Dark Waters is a perceptive and simultaneously hilarious story based on the debut director's own autobiographical novel. Peter Franzén, one of Finland's best-known actors (and a visitor to PSIFF last year with *Purge* and *The Road North*), captures the worldview of a child with acute detail – and as much as possible filmed in the very places where he grew up. The narrative consists of small observations and eventually evolves to a great drama where childhood is no longer what it was supposed to be.

DIRECTOR:
Peter Franzén
PRODUCERS:
Jukka Helle
Markus Selin
SCREENWRITER:
Peter Franzén
CINEMATOGRAPHER:
Pini Hellstedt
EDITOR:
Kimmo Taavila
MUSIC:
Janne Lappalainen
CAST:
Olavi Angervo
Samuli Edelmann
Matleena Kuusniemi
Ismo Kallio
Marja Packalén
Peter Franzén

SELECTED FILMOGRAPHY:
Debut Feature



BRISTEL GOODMAN

WORLD PREMIERE

USA 2013 92 MINUTES

Eddie Dees is a traumatized Iraq War veteran who meets his dream girl in an internet chat room. Through a series of webcam exchanges their relationship grows... until the night he witnesses what appears to be her murder online. Returning to the apartment that was the scene of the crime, Eddie encounters a longtime tenant who knows nothing of her. Scouring the internet, it is as if she never existed. His search for the truth leads to a conspiracy of troubled young people and a deadly stalker. As the body count grows, the evidence increasingly points toward Eddie, who refuses to relent – even as he fights for the love of a girl, who may or may not exist...

Taking its dark tale from a real-life online alternate reality game in NYC, *Bristel Goodman* casts a powerful spell with its riveting tale of love and lunacy.

DIRECTOR:
Dan Harnden
PRODUCERS:
Dan Harnden
Richard Ramsdell
Terry Welch
SCREENWRITER:
Dan Harnden
CINEMATOGRAPHER:
Jeb Bergh
EDITOR:
Richard Ramsdell
MUSIC:
Nick Heron
CAST:
John Golaszewski
Natalia Volkodaeva
Kate Gorney
Ezra Saint James
Lucas Van Engen
Jessica Myhr
Joe Varca

SELECTED FILMOGRAPHY:
Debut Feature



EVERYTHING WE LOVED

WORLD PREMIERE

NEW ZEALAND 2013 100 MINUTES

Charlie once made a living as a traveling magician. His picture-perfect marriage and family, though, has been torn asunder by a crippling loss. What will Charlie do to reclaim the family he loves? In this arresting drama, the ideal of marriage and parenthood is tested by Charlie's grief-driven deviance, his overwhelming desire to raise a child, and his ability to create the grandest illusion of them all: happiness. With a young boy named Tommy as a prop, Angela, Charlie's wife, eventually becomes complicit in the couple's charade. Will Tommy fall under their spell too, or will the grand illusion come unraveled?

Writer/director Max Currie's debut feature is a stunning, even-handed depiction of the lengths we'll go to create and maintain the appearance of happiness. But don't be fooled; there is more here than meets the eye. *Everything We Loved* is a fragile, meditative critique of the damage that arises from emotional sleight of hand.

DIRECTOR:
Max Currie
PRODUCERS:
Tom Hern
Luke Robinson
Michael Eldred
James Napier Robertson
Tim Wood
Sasha Wood
SCREENWRITER:
Max Currie
CINEMATOGRAPHER:
Dave Garbett
EDITOR:
Dan Kirchner
MUSIC:
Tim Prebble
CAST:
Brett Stewart
Sia Trokenheim
Ben Clarkson

SELECTED FILMOGRAPHY:
Debut Feature



HAN GONG-JU

NORTH AMERICAN PREMIERE

SOUTH KOREA 2013 112 MINUTES
In Korean with English subtitles

Watch out! This Korean high school drama begins in a quiet, almost whimsical register but piles on the emotional revelations until many who saw the movie at its Busan International Film Festival premiere a couple of months ago were left weeping.

Gong-ju ("Princess") appears to be a typical teenager, but then why has she abruptly been transferred out of her school and placed in the care of a teacher? She keeps to herself as much as possible and won't be drawn out. But friendly Eunhee does succeed in persuading the new girl to join their a cappella group, a seemingly innocent development that will ultimately expose the terrible truth Gong-ju has been hiding.

Remarkably, not only is this Lee's first movie, he hasn't even graduated from film school yet!

"Emotionally devastating... Chun Woo-hee catches every nuance of panic and pain that a teenage girl stripped of all standard forms of emotional and psychological support would experience. It is exciting and reassuring that Korean cinema is still producing emerging directors who deserve attention and that this next generation haven't forgotten that there are important stories to tell." Russell Edwards, SBS

Winner: Critics Award and Movie Collage Award, Busan

DIRECTOR:
Lee Su-jin
PRODUCER:
Kim Jung-hwan
SCREENWRITER:
Lee Su-jin
CINEMATOGRAPHER:
Hong Jae-sik
EDITOR:
Choi Hyun-sook
MUSIC:
Kim Tae-sung
CAST:
Chun Woo-hee
Jeong In-sun
Lee Young-ran
Kim So-young

SELECTED FILMOGRAPHY:
Debut Feature



LEFT FOOT RIGHT FOOT

US PREMIERE

SWITZERLAND/FRANCE 2013 105 MINUTES
In French with English subtitles

The loss of youth and innocence can be played for comedy or tragedy. The stunning black-and-white cinematography and hypnotic electric guitar that fill *Left Foot Right Foot*, as portentous as they are beautiful, are a pretty clear indication which side of the coin photographer Germinal Roaux intends to focus on in his first feature.

An ominous specter hangs over events as banal as schlepping the laundry around or as ecstatic as drug-fueled dancing in a nightclub. Marie and Victore are barely 20. They work lousy jobs. They live in a cramped, crummy apartment. A map of the world hangs on the wall but they've probably never seen much outside of their Swiss suburb of Lausanne. They laze in bed as young lovers and they quarrel over how they'll pay the bills like an old married couple. But when a former friend of Marie's dazzles her into accepting a job as a hostess for a rich nightclub owner, and Vincent's severely autistic brother Mika requires more of Vincent's attention, an unexpected chain of events will force them both to grow up fast.

DIRECTOR:
Germinal Roaux
PRODUCERS:
Gérard Ruey
Jean-Louis Porchet
SCREENWRITERS:
Germinal Roaux
Marianne Brun
Aude Py
CINEMATOGRAPHER:
Denis Jutzeler
EDITOR:
Valentin Rotelli
CAST:
Nahuel Perez Biscayart
Agathe Schlencker
Mathilde Bisson
Dimitri Stapfer
Stanislas Merhar
SELECTED FILMOGRAPHY:
Debut Feature



THE MAGNETIC TREE
El árbol magnético

NORTH AMERICAN PREMIERE

SPAIN 2013 85 MINUTES
In Spanish with English subtitles

A young man returns to Chile from Germany after many years. He visits his cousin's family as they're about to sell their long-time country home. They drive out to a place he remembers fondly: a tree with a mysterious, magnetic force so powerful that it can pull cars toward itself. Later, their colorful, multigenerational extended family joins them for a farewell celebration. In a series of probing, freeform conversations, they explore the safety and connectedness, and the feelings of confinement that come from family relationships.

The Magnetic Tree is Isabel de Ayguavives' debut feature film after her success with a series of shorts that played at major festivals worldwide. She brings a heartfelt, personal touch to a film that captures the specific textures of family interactions, and she finds patterns of dialogue that reveal emotional subtexts even as they strain to avoid them.

"Lively and intimate, it's a film made by someone whose interest in and compassion for her people is deep and forgiving." Jonathan Holland, *The Hollywood Reporter*



DIRECTOR:
Isabel de Ayguavives
PRODUCERS:
Sergio Gándara
Ignacio Monge
Rafael Álvarez
Leonora Gonzalez
SCREENWRITER:
Isabel de Ayguavives
CINEMATOGRAPHER:
Alberto D. Centeno
EDITOR:
José Manuel Jiménez
MUSIC:
Nico Casal
CAST:
Andrés Gertrúdx
Catalina Saavedra
Manuela Martelli
Gonzalo Robles
Juan Pablo Larenas
Daniel Alcaíno
Edgardo Bruna
SELECTED FILMOGRAPHY:
Debut Feature



MEDEAS

NORTH AMERICAN PREMIERE

USA/ITALY, MEXICO 2013 98 MINUTES

One of the greatest pleasures of programming is discovering new talent. In his sensual and rigorous feature debut, it is clear from the first frame that co-writer and director Andrea Pallaoro is enormously talented.

Inspired both by Greek tragedy and by true stories, *Medeas* quietly reveals the inner desires of a farming family, through observational portraits set against an unforgiving and aching beautiful Southern California landscape harkening back to the early films of Terrence Malick.

Times are hard for dairy farmers, especially during a drought, and Ennis' frustrations are staring to boil over. Although he comes down hard on his children – especially his blossoming daughter and his moody teenage son – he is clearly devoted to his family. His hearing impaired wife, Christina (Catalina Sandino Moreno, *Maria Full of Grace*), performs her duties in the home but her pent up passion is only evident when she leaves the homestead. Tensions well up beneath the surface like a tidal wave.

"A stylish psychodrama full of gorgeous moments." Stephen Dalton, *The Hollywood Reporter*

Winner: Best Director, Marrakech Film Festival

DIRECTOR:
Andrea Pallaoro
PRODUCERS:
Kyle Heller
Gina Resnick
Jonathan Venguer
Eleonora Grenata
Alexis Seely
SCREENWRITERS:
Andrea Pallaoro
Orlando Tirado
CINEMATOGRAPHER:
Chayse Irvin
EDITORS:
Arndt Peemoeller
Isaac Hagy
CAST:
Catalina Sandino
Moreno
Brian F. O'Byrne
Kevin Alejandro
Ian Nelson
Mary Mouser
SELECTED FILMOGRAPHY:
Debut Feature



PARIS OR PERISH Paris a tout prix

US PREMIERE

FRANCE 2013 97 MINUTES
In French with English subtitles

Brightly colored and vivacious, debuting director Reem Kherici's fast-paced, fish-out-of-water comedy journeys from the upper reaches of the Paris fashion world to the bucolic Moroccan countryside, displaying a lot of heart along the way.

Kherici – she also co-wrote the script – stars as Maya, an up-and-coming fashion designer whose lifestyle entails nightly cocktail parties, closets full of designer shoes and a group of fair-weather fashion friends as hilariously snarky as they are ambitious. After a night of partying, Maya gets pulled over by a cop who discovers her papers have expired. Before she knows it she's on a plane home to her native Morocco, stiletto heels in hand. There, the family ties and cultural roots she has tried so hard to deny unavoidably rise to the surface...

Don't mistake this for an overly earnest treatise on the immigrant experience – Kherici keeps the jokes flowing and, smartly, makes Maya the butt of many of them. Moments of genuine feeling also punctuate the proceedings, making *Paris or Perish* much more than just a jaunty comedy.

DIRECTOR:
Reem Kherici
PRODUCERS:
Eric Altmayer
Nicolas Altmayer
SCREENWRITERS:
Reem Kherici
Philippe Lachau
Morgan Spillemaecker
CINEMATOGRAPHER:
Nicolas Massart
EDITOR:
Véronique Parnet
MUSIC:
Laurent Aknin
CAST:
Reem Kherici
Cécile Cassel
Shirley Bousquet
Tarek Boudali
Phillipe Lacheau
Salim Kechiouche
Stéphane Rousseau
SELECTED FILMOGRAPHY:
Debut Feature





PATCH TOWN

US PREMIERE

CANADA 2013 85 MINUTES

Jon (Rob Ramsay) is just another mindless laborer on an assembly line, but at no ordinary factory. Day after day he and his fellow drones harvest kids from cabbages – kids that will go on to become the beloved toys of little boys and girls in the land outside this dreadful factory. But when Jon discovers the awful secret that he and all the indentured workers are actually grown-up and discarded toys, he'll have to take on a villainous corporation to reunite with his long-lost mother, protect his newfound family, and finally find freedom.

Inspired by his award-winning short film of the same name (ShortFest '12), Craig Goodwill's feature debut is a darkly comic, one-of-a-kind vision of *faux* Russian folklore laid over a sharp satire of contemporary consumer culture. Stylish, retro-futuristic design, musical numbers (by *Evil Dead the Musical* composer Christopher Bond), and sci-fi theatrics all add up to one of the most original and creative films in this year's festival.



DIRECTOR:
Craig Goodwill

PRODUCERS:
Craig Goodwill
David Sparkes

SCREENWRITERS:
Christopher Bond
Trevor Martin
Craig Goodwill

CINEMATOGRAPHER:
Guy Godfree

EDITOR:
Jeremy Lalonde

MUSIC:
Silvio Amato

CAST:
Rob Ramsay
Zoie Palmer
Julian Richings
Suresh John
Scott Thompson
Ken Hall

**SELECTED
FILMOGRAPHY:**
Debut Feature



ROOT Raiz

NORTH AMERICAN PREMIERE

CHILE 2013 87 MINUTES

In Spanish with English subtitles

Amalia, a young, unemployed Chilean woman, returns home to her bitter and domineering mother. The family maid has passed away leaving an orphaned nine-year-old son, Cristóbal. When his aunt refuses to take him in, Amalia finds the courage to defy her mother: she takes her late father's truck and heads out into the country to help Cristóbal find his father. An elderly woman leads them to the father's home, but he has vanished. Amalia and Cristóbal continue the search, and develop a special bond as they both struggle to connect with distant, emotionally damaged parents.

Premiering at the prestigious San Sebastian International Film Festival and going on to take a top award at Valdivia, *Root* is an assured debut feature from writer/director Matías Rojas Valencia. He seamlessly incorporates documentary elements to give a human face to the problematic issue of Chile's impoverished indigenous people and draws impressive performances from actors and non-actors alike, achieving a powerful dramatic impact with a restrained style.

DIRECTOR:
Matías Rojas Valencia

PRODUCERS:
Gonzalo Rodríguez-Varas
Gabriela Larraín
Matías Rojas Valencia

SCREENWRITER:
Matías Rojas Valencia

CINEMATOGRAPHER:
Gabriela Larraín

EDITOR:
Matías Rojas Valencia

MUSIC:
José Pedro Dal Pozzo
Arturo Zegers
Protistas Band

CAST:
Mercedes Mujica
Elsa Poblete
Cristóbal Ruiz
Celia Uribe
Eugenio Morales

**SELECTED
FILMOGRAPHY:**
Debut Feature



TELEFILM
CANADA



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ABOVE DARK WATERS



LEFT FOOT RIGHT FOOT



MEDEAS



PARIS OR PERISH

THE NEW VOICES/NEW VISIONS SHOWCASE is comprised of 12 outstanding first feature films from talented new directors who excited us with their original, fresh perspectives and strong, creative approaches to the medium. In addition, the films selected for this competition are all US premieres, and are currently without US distribution. Every year we invite a jury of US distributors to attend the festival, consider the films and choose a winner, providing an important platform for these innovative new films to be seen and enjoyed by American buyers and audiences alike.

The films themselves are as varied as they are accomplished — this year's line-up includes sophisticated comedy in *Paris or Perish* (France); bone-dry Icelandic wit in *Of Horses and Men*; and a charming coming of age story with *The Magnetic Tree* (Spain). *Class Enemy* is a powerful drama from Slovenia, and *Bristel Goodman* (USA) is a compelling, dark thriller. *Medeas* (USA) brings us an intimate portrayal of a troubled family. *Above Dark Waters* (Finland) is a tragicomic portrayal of a boy growing up in Lapland, and *Han Gong-ju*, from South Korea, tells the deeply unsettling tale of a high school girl placed in the care of a stranger. The Canadian *Patch Town* is a darkly twisted musical fantasy, based on the acclaimed short film of the same name that played at Palm Springs Shortfest in 2012. *Left Foot Right Foot* (Switzerland) tells the story of a party loving couple who are forced to grow up fast, and *Everything We Loved* from New Zealand follows a couple who resort to desperate measures while struggling to overcome a crippling loss.

Class Enemy and *Of Horses and Men* are eligible for the New Voices/New Visions prize but are listed in the Awards Buzz section.



ABOVE DARK WATERS Tumman veden päällä

US PREMIERE

FINLAND 2013 108 MINUTES
In Finnish with English subtitles

Told through the eyes of a sensitive young boy, this tragicomedy tells a touching story about growing up in southwestern Lapland in the 1970s. The child trusts his parents unconditionally, admires their wisdom and experience, and is full of hope and faith in the future. But the boy starts to hear noises at night; arguments and crying. His abusive-when-drunk policeman father disappears; his pretty mother takes the boy and his sister to her parents' house. The maternal grandparents play a big part in the life of the family, maintaining a reassuring (and sometimes surreal) normality for the children.

Above Dark Waters is a perceptive and simultaneously hilarious story based on the debut director's own autobiographical novel. Peter Franzén, one of Finland's best-known actors (and a visitor to PSIFF last year with *Purge* and *The Road North*), captures the worldview of a child with acute detail – and as much as possible filmed in the very places where he grew up. The narrative consists of small observations and eventually evolves to a great drama where childhood is no longer what it was supposed to be.

DIRECTOR:
Peter Franzén
PRODUCERS:
Jukka Helle
Markus Selin
SCREENWRITER:
Peter Franzén
CINEMATOGRAPHER:
Pini Hellstedt
EDITOR:
Kimmo Taavila
MUSIC:
Janne Lappalainen
CAST:
Olavi Angervo
Samuli Edelmann
Matleena Kuusniemi
Ismo Kallio
Marja Packalén
Peter Franzén

SELECTED FILMOGRAPHY:
Debut Feature



BRISTEL GOODMAN

WORLD PREMIERE

USA 2013 92 MINUTES

Eddie Dees is a traumatized Iraq War veteran who meets his dream girl in an internet chat room. Through a series of webcam exchanges their relationship grows... until the night he witnesses what appears to be her murder online. Returning to the apartment that was the scene of the crime, Eddie encounters a longtime tenant who knows nothing of her. Scouring the internet, it is as if she never existed. His search for the truth leads to a conspiracy of troubled young people and a deadly stalker. As the body count grows, the evidence increasingly points toward Eddie, who refuses to relent – even as he fights for the love of a girl, who may or may not exist...

Taking its dark tale from a real-life online alternate reality game in NYC, *Bristel Goodman* casts a powerful spell with its riveting tale of love and lunacy.

DIRECTOR:
Dan Harnden
PRODUCERS:
Dan Harnden
Richard Ramsdell
Terry Welch
SCREENWRITER:
Dan Harnden
CINEMATOGRAPHER:
Jeb Bergh
EDITOR:
Richard Ramsdell
MUSIC:
Nick Heron
CAST:
John Golaszewski
Natalia Volkodaeva
Kate Gorney
Ezra Saint James
Lucas Van Engen
Jessica Myhr
Joe Varca

SELECTED FILMOGRAPHY:
Debut Feature



EVERYTHING WE LOVED

WORLD PREMIERE

NEW ZEALAND 2013 100 MINUTES

Charlie once made a living as a traveling magician. His picture-perfect marriage and family, though, has been torn asunder by a crippling loss. What will Charlie do to reclaim the family he loves? In this arresting drama, the ideal of marriage and parenthood is tested by Charlie's grief-driven deviance, his overwhelming desire to raise a child, and his ability to create the grandest illusion of them all: happiness. With a young boy named Tommy as a prop, Angela, Charlie's wife, eventually becomes complicit in the couple's charade. Will Tommy fall under their spell too, or will the grand illusion come unraveled?

Writer/director Max Currie's debut feature is a stunning, even-handed depiction of the lengths we'll go to create and maintain the appearance of happiness. But don't be fooled; there is more here than meets the eye. *Everything We Loved* is a fragile, meditative critique of the damage that arises from emotional sleight of hand.

DIRECTOR:
Max Currie
PRODUCERS:
Tom Hern
Luke Robinson
Michael Eldred
James Napier Robertson
Tim Wood
Sasha Wood
SCREENWRITER:
Max Currie
CINEMATOGRAPHER:
Dave Garbett
EDITOR:
Dan Kirchner
MUSIC:
Tim Prebble
CAST:
Brett Stewart
Sia Trokenheim
Ben Clarkson

SELECTED FILMOGRAPHY:
Debut Feature



HAN GONG-JU

NORTH AMERICAN PREMIERE

SOUTH KOREA 2013 112 MINUTES
In Korean with English subtitles

Watch out! This Korean high school drama begins in a quiet, almost whimsical register but piles on the emotional revelations until many who saw the movie at its Busan International Film Festival premiere a couple of months ago were left weeping.

Gong-ju ("Princess") appears to be a typical teenager, but then why has she abruptly been transferred out of her school and placed in the care of a teacher? She keeps to herself as much as possible and won't be drawn out. But friendly Eunhee does succeed in persuading the new girl to join their a cappella group, a seemingly innocent development that will ultimately expose the terrible truth Gong-ju has been hiding.

Remarkably, not only is this Lee's first movie, he hasn't even graduated from film school yet!

"Emotionally devastating... Chun Woo-hee catches every nuance of panic and pain that a teenage girl stripped of all standard forms of emotional and psychological support would experience. It is exciting and reassuring that Korean cinema is still producing emerging directors who deserve attention and that this next generation haven't forgotten that there are important stories to tell." Russell Edwards, *SBS*

Winner: Critics Award and Movie Collage Award, Busan

DIRECTOR:
Lee Su-jin
PRODUCER:
Kim Jung-hwan
SCREENWRITER:
Lee Su-jin
CINEMATOGRAPHER:
Hong Jae-sik
EDITOR:
Choi Hyun-sook
MUSIC:
Kim Tae-sung
CAST:
Chun Woo-hee
Jeong In-sun
Lee Young-ran
Kim So-young

SELECTED FILMOGRAPHY:
Debut Feature



LEFT FOOT RIGHT FOOT

US PREMIERE

SWITZERLAND/FRANCE 2013 105 MINUTES
In French with English subtitles

The loss of youth and innocence can be played for comedy or tragedy. The stunning black-and-white cinematography and hypnotic electric guitar that fill *Left Foot Right Foot*, as portentous as they are beautiful, are a pretty clear indication which side of the coin photographer Germinal Roaux intends to focus on in his first feature.

An ominous specter hangs over events as banal as schlepping the laundry around or as ecstatic as drug-fueled dancing in a nightclub. Marie and Victore are barely 20. They work lousy jobs. They live in a cramped, crummy apartment. A map of the world hangs on the wall but they've probably never seen much outside of their Swiss suburb of Lausanne. They laze in bed as young lovers and they quarrel over how they'll pay the bills like an old married couple. But when a former friend of Marie's dazzles her into accepting a job as a hostess for a rich nightclub owner, and Vincent's severely autistic brother Mika requires more of Vincent's attention, an unexpected chain of events will force them both to grow up fast.

DIRECTOR:
Germinal Roaux
PRODUCERS:
Gérard Ruey
Jean-Louis Porchet
SCREENWRITERS:
Germinal Roaux
Marianne Brun
Aude Py
CINEMATOGRAPHER:
Denis Jutzeler
EDITOR:
Valentin Rotelli
CAST:
Nahuel Perez Biscayart
Agathe Schlencker
Mathilde Bisson
Dimitri Stapfer
Stanislas Merhar
SELECTED FILMOGRAPHY:
Debut Feature



THE MAGNETIC TREE
El árbol magnético

NORTH AMERICAN PREMIERE

SPAIN 2013 85 MINUTES
In Spanish with English subtitles

A young man returns to Chile from Germany after many years. He visits his cousin's family as they're about to sell their long-time country home. They drive out to a place he remembers fondly: a tree with a mysterious, magnetic force so powerful that it can pull cars toward itself. Later, their colorful, multigenerational extended family joins them for a farewell celebration. In a series of probing, freeform conversations, they explore the safety and connectedness, and the feelings of confinement that come from family relationships.

The Magnetic Tree is Isabel de Ayguavives' debut feature film after her success with a series of shorts that played at major festivals worldwide. She brings a heartfelt, personal touch to a film that captures the specific textures of family interactions, and she finds patterns of dialogue that reveal emotional subtexts even as they strain to avoid them.

"Lively and intimate, it's a film made by someone whose interest in and compassion for her people is deep and forgiving." Jonathan Holland, *The Hollywood Reporter*



DIRECTOR:
Isabel de Ayguavives
PRODUCERS:
Sergio Gándara
Ignacio Monge
Rafael Álvarez
Leonora Gonzalez
SCREENWRITER:
Isabel de Ayguavives
CINEMATOGRAPHER:
Alberto D. Centeno
EDITOR:
José Manuel Jiménez
MUSIC:
Nico Casal
CAST:
Andrés Gertrúdx
Catalina Saavedra
Manuela Martelli
Gonzalo Robles
Juan Pablo Larenas
Daniel Alcaíno
Edgardo Bruna
SELECTED FILMOGRAPHY:
Debut Feature



MEDEAS

NORTH AMERICAN PREMIERE

USA/ITALY, MEXICO 2013 98 MINUTES

One of the greatest pleasures of programming is discovering new talent. In his sensual and rigorous feature debut, it is clear from the first frame that co-writer and director Andrea Pallaro is enormously talented.

Inspired both by Greek tragedy and by true stories, *Medeas* quietly reveals the inner desires of a farming family, through observational portraits set against an unforgiving and aching beautiful Southern California landscape harkening back to the early films of Terrence Malick.

Times are hard for dairy farmers, especially during a drought, and Ennis' frustrations are staring to boil over. Although he comes down hard on his children – especially his blossoming daughter and his moody teenage son – he is clearly devoted to his family. His hearing impaired wife, Christina (Catalina Sandino Moreno, *Maria Full of Grace*), performs her duties in the home but her pent up passion is only evident when she leaves the homestead. Tensions well up beneath the surface like a tidal wave.

"A stylish psychodrama full of gorgeous moments." Stephen Dalton, *The Hollywood Reporter*

Winner: Best Director, Marrakech Film Festival

DIRECTOR:
Andrea Pallaro
PRODUCERS:
Kyle Heller
Gina Resnick
Jonathan Venguer
Eleonora Grenata
Alexis Seely
SCREENWRITERS:
Andrea Pallaro
Orlando Tirado
CINEMATOGRAPHER:
Chayse Irvin
EDITORS:
Arndt Peemoeller
Isaac Hagy
CAST:
Catalina Sandino
Moreno
Brian F. O'Byrne
Kevin Alejandro
Ian Nelson
Mary Mouser
SELECTED FILMOGRAPHY:
Debut Feature



PARIS OR PERISH Paris a tout prix

US PREMIERE

FRANCE 2013 97 MINUTES
In French with English subtitles

Brightly colored and vivacious, debuting director Reem Kherici's fast-paced, fish-out-of-water comedy journeys from the upper reaches of the Paris fashion world to the bucolic Moroccan countryside, displaying a lot of heart along the way.

Kherici – she also co-wrote the script – stars as Maya, an up-and-coming fashion designer whose lifestyle entails nightly cocktail parties, closets full of designer shoes and a group of fair-weather fashion friends as hilariously snarky as they are ambitious. After a night of partying, Maya gets pulled over by a cop who discovers her papers have expired. Before she knows it she's on a plane home to her native Morocco, stiletto heels in hand. There, the family ties and cultural roots she has tried so hard to deny unavoidably rise to the surface...

Don't mistake this for an overly earnest treatise on the immigrant experience – Kherici keeps the jokes flowing and, smartly, makes Maya the butt of many of them. Moments of genuine feeling also punctuate the proceedings, making *Paris or Perish* much more than just a jaunty comedy.

DIRECTOR:
Reem Kherici
PRODUCERS:
Eric Altmayer
Nicolas Altmayer
SCREENWRITERS:
Reem Kherici
Philippe Lachau
Morgan Spillemaecker
CINEMATOGRAPHER:
Nicolas Massart
EDITOR:
Véronique Parnet
MUSIC:
Laurent Aknin
CAST:
Reem Kherici
Cécile Cassel
Shirley Bousquet
Tarek Boudali
Phillipe Lacheau
Salim Kechiouche
Stéphane Rousseau
SELECTED FILMOGRAPHY:
Debut Feature





PATCH TOWN

US PREMIERE

CANADA 2013 85 MINUTES

Jon (Rob Ramsay) is just another mindless laborer on an assembly line, but at no ordinary factory. Day after day he and his fellow drones harvest kids from cabbages – kids that will go on to become the beloved toys of little boys and girls in the land outside this dreadful factory. But when Jon discovers the awful secret that he and all the indentured workers are actually grown-up and discarded toys, he'll have to take on a villainous corporation to reunite with his long-lost mother, protect his newfound family, and finally find freedom.

Inspired by his award-winning short film of the same name (ShortFest '12), Craig Goodwill's feature debut is a darkly comic, one-of-a-kind vision of *faux* Russian folklore laid over a sharp satire of contemporary consumer culture. Stylish, retro-futuristic design, musical numbers (by *Evil Dead the Musical* composer Christopher Bond), and sci-fi theatrics all add up to one of the most original and creative films in this year's festival.



DIRECTOR:
Craig Goodwill

PRODUCERS:
Craig Goodwill
David Sparkes

SCREENWRITERS:
Christopher Bond
Trevor Martin
Craig Goodwill

CINEMATOGRAPHER:
Guy Godfree

EDITOR:
Jeremy Lalonde

MUSIC:
Silvio Amato

CAST:
Rob Ramsay
Zoie Palmer
Julian Richings
Suresh John
Scott Thompson
Ken Hall

**SELECTED
FILMOGRAPHY:**
Debut Feature



ROOT Raiz

NORTH AMERICAN PREMIERE

CHILE 2013 87 MINUTES

In Spanish with English subtitles

Amalia, a young, unemployed Chilean woman, returns home to her bitter and domineering mother. The family maid has passed away leaving an orphaned nine-year-old son, Cristóbal. When his aunt refuses to take him in, Amalia finds the courage to defy her mother: she takes her late father's truck and heads out into the country to help Cristóbal find his father. An elderly woman leads them to the father's home, but he has vanished. Amalia and Cristóbal continue the search, and develop a special bond as they both struggle to connect with distant, emotionally damaged parents.

Premiering at the prestigious San Sebastian International Film Festival and going on to take a top award at Valdivia, *Root* is an assured debut feature from writer/director Matías Rojas Valencia. He seamlessly incorporates documentary elements to give a human face to the problematic issue of Chile's impoverished indigenous people and draws impressive performances from actors and non-actors alike, achieving a powerful dramatic impact with a restrained style.

DIRECTOR:
Matías Rojas Valencia

PRODUCERS:
Gonzalo Rodríguez-Varas
Gabriela Larraín
Matías Rojas Valencia

SCREENWRITER:
Matías Rojas Valencia

CINEMATOGRAPHER:
Gabriela Larraín

EDITOR:
Matías Rojas Valencia

MUSIC:
José Pedro Dal Pozzo
Arturo Zegers
Protistas Band

CAST:
Mercedes Mujica
Elsa Poblete
Cristóbal Ruiz
Celia Uribe
Eugenio Morales

**SELECTED
FILMOGRAPHY:**
Debut Feature



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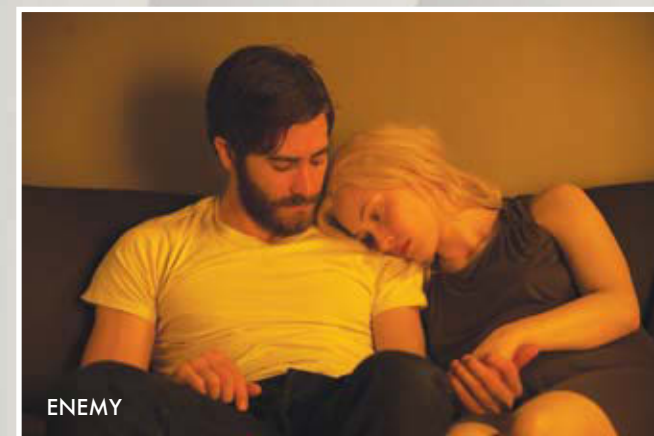
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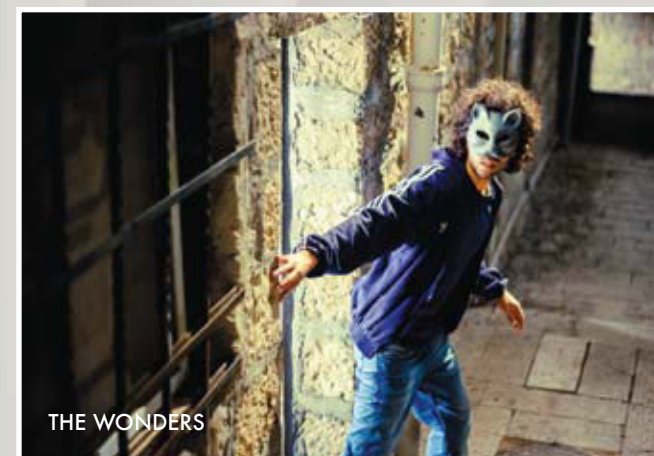
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LIKE FATHER, LIKE SON



ENEMY



THE WONDERS



THE WIND RISES

EVERY YEAR OUR MODERN MASTERS PROGRAM offers a spectacular range of new work from some of the most revered and skillful filmmakers working today. This year's slate is rich and varied, encompassing everything from political documentary to animation to drama and comedy.

In *The Unknown Known*, legendary documentarian Errol Morris (*The Thin Blue Line*, *The Fog of War*) asks the master of obfuscation, former secretary of defense Donald Rumsfeld, to explain himself. Hirokazu Kore-eda (*Nobody Knows*, *Still Walking*) brings us *Like Father, Like Son*, another of the beautifully observed, tonally elegant family stories on which he has built his reputation. François Dupeyron's *One of a Kind*, based on his own novel, is a soulful drama from the director of *Monsieur Ibrahim*. *The Priest's Children* from the pioneering Croatian helmer Vinko Bresan (*Witnesses*) is a darkly comic satire exploring religion, national identity and sexual mores. *Burning Bush* by renowned Polish filmmaker Agnieszka Holland (*In Darkness*) is an epic combining elements of the thriller, drama and historical chronicle. The unmistakably stylish hand of François Ozon (*Swimming Pool*, *Potiche*) brings us *Young & Beautiful*, a controversial exploration of a young woman's sexual identity.

The Wind Rises is the stunning swansong of the legendary animator Hayao Miyazaki (*Princess Mononoke*, *Spirited Away*, *Howl's Moving Castle*). Roger Michell (*Notting Hill*) teams with his frequent collaborator the great writer and filmmaker Hanif Kureishi (*My Beautiful Laundrette*) for *Le Week-End*, a witty, barbed portrayal of an aging couple who attempt to rekindle their feelings for each other. Celebrated Israeli filmmaker Avi Nesher (*The Matchmaker*) brings us *The Wonders*, a modern day noir. Denis Villeneuve (*Prisoners*, *Incendies*) has created a powerful Kafka-esque mystery with *Enemy*. Claude Lanzmann (*Shoah*) returns with an epic character study of the complex, controversial figure Benjamin Murelstein in *The Last of the Unjust*. *Words and Pictures* from Fred Schepisi (*Roxanne*, *Six Degrees of Separation*) features brilliant turns by Clive Owen and Juliette Binoche as a troubled English teacher and his friendly rival, an abstract painter.

PRESENTED BY SOUVERAIN





BURNING BUSH Horící ker

CZECH REPUBLIC 2013 206 MINUTES
In Czech with English subtitles

In January 1969 university student Jan Palach set himself aflame in Prague's Wenceslas Square to protest the Soviet occupation of his homeland. His brave deed and painful death sparked massive spin control by the Czech government and its Soviet overlords, rather than the expressions of dissent he hoped to inspire. This is Agnieszka Holland's feature-cut of her expertly-directed, three-part HBO Europe miniseries. It's a compelling slice of history reminding us that fear can trump idealism and the truth doesn't always lead to justice.

Rather than telling Palach's story in straightforward biopic form, the film concentrates on the impact his self-immolation had within the social and political climate of the time. The action centers on charismatic attorney Dagmar Buresova who becomes part of Jan's legacy by acting for his family in the legal case against the communist government, a regime that tried to dishonor Palach's sacrifice. *Burning Bush* is a taut, nuanced work that represents a valuable contribution to understanding the past half-century of Czech history.

DIRECTOR:
Agnieszka Holland

PRODUCERS:
Tomás Hruby
Pabla Kubečková

SCREENWRITER:
Štěpán Hulík

CINEMATOGRAPHER:
Martin Štrba

EDITOR:
Pavel Hrdlička

MUSIC:
Antoni Komasa
Lazarkiewicz

CAST:
Tatiana Pauhofová
Jaroslava Pokorná
Petr Stach
Jan Budar
Martin Huba
Ivan Trojan

SELECTED FILMOGRAPHY:
In Darkness (2011)
Copying Beethoven (2006)
Washington Square (1997)
The Secret Garden (1993)



ENEMY

CANADA/SPAIN 2013 90 MINUTES

Little in Adam Bell's life seems to interest him. Not his job as a history professor, not his home amid the glassy high-rises of Toronto, not even his gorgeous girlfriend. Then one day he is shocked and thrilled to discover in the background of a film a man who looks like him. Exactly like him. The man turns out to be Anthony Clair, a struggling actor living in a dumpy Toronto suburb. As Adam sets out to track down Anthony, their lackluster lives become bizarrely intertwined.

Already highly praised for films like *Maelstrom*, *Polytechnique* and the Academy Award®-nominated *Incendies*, Québécois director Denis Villeneuve asserts himself as an A-list international filmmaker with this gripping, mind-bending mystery — a companion piece of sorts to his other English-language Jake Gyllenhaal thriller, *Prisoners*. Villeneuve perfectly captures the deeply layered motifs in José Saramago's source novel *The Double*, matching the complex themes with equally detailed cinematography and sound. Alongside a small but well utilized supporting cast, Jake Gyllenhaal delivers the (dual) performance of his career as Adam and Anthony.



DIRECTOR:
Denis Villeneuve

PRODUCERS:
M.A. Faura
Niv Fichman
Luc Déry
Sari Friedland

SCREENWRITER:
Javier Gullón

CINEMATOGRAPHER:
Nicolas Bolduc

EDITOR:
Matthew Hannam

MUSIC:
Saunder Jurriaans
Danny Bensì

CAST:
Jake Gyllenhaal
Mélanie Laurent
Sarah Gadon
Isabella Rossellini

SELECTED FILMOGRAPHY:
Prisoners (2013)
Incendies (2010)
Polytechnique (2009)
Maelstrom (2000)
Un 32 aout sur terre (1998)



THE LAST OF THE UNJUST Le dernier des injustes

FRANCE/AUSTRIA 2013 220 MINUTES
In German with English subtitles

Claude Lanzmann, whose epic *Shoah* is the definitive film about the Holocaust, returns to one of the subjects from that masterpiece to unravel the tale of the 'model' concentration camp, Theresienstadt, and the ambiguous leader of its Jewish Council, Benjamin Murelstein.

Lanzmann interviewed Murelstein for *Shoah*, but felt he couldn't do justice to him in the context of that film without doubling its length. A former rabbi from Vienna, Murelstein spent the immediate pre-war years as Adolf Eichmann's hand-picked representative of Austria's Jewish community, and claimed to have saved 120,000 Jews from deportation and certain death by helping them escape to the US, Britain and Palestine. Once war began and Murelstein was sent to the camp, he negotiated on a day-to-day basis with Eichmann over the fate of its inmates. As Murelstein puts it, "they wanted a puppet, but I got to pull some of the strings." His interviews with Lanzmann are undeniably riveting, as he recounts the realities of life in the camp with complete candor, alternately erudite, cunning and guileless. What emerges is a fascinating portrait of the ambiguities of war.



TV5MONDE



DIRECTOR:
Claude Lanzmann

PRODUCERS:
David Frenkel
Danny Krausz
Jean Labadie
Kurt Stocker

SCREENWRITER:
Claude Lanzmann

CINEMATOGRAPHERS:
Caroline Champetier
William Lubtchansky

EDITOR:
Chantal Hymans

CAST:
Benjamin Murelstein
Claude Lanzmann

SELECTED FILMOGRAPHY:
Sobibór, 14 octobre 1943, 16 heures (Doc 2001)
Un vivant qui passe (Doc 1999)
Tsahal (Doc 1994)
Shoah (Doc 1985)
Israel, Why (Doc 1973)



LIKE FATHER, LIKE SON Soshite chichi ni naru

JAPAN 2013 120 MINUTES
In Japanese with English subtitles

It's a nightmare scenario for any family: the unthinkable revelation that a maternity ward mix-up sent them home with someone else's child. A terrible mistake at any time, but for the truth to emerge some six years later... What to do with such information? According to the new movie by modern Japanese master Hirokazu Kore-eda (*Still Walking, After Life*) almost all parents caught in this rare but not unprecedented situation eventually accept the inevitable, and "swap" the child they have reared for their natural offspring.

Such is the decision arrived at by wealthy careerist Ryota and his wife Midori, and by Yudai and Yukari, the working class couple who will take the boy, Keita, on whom Ryota has previously pinned so many hopes, and in whom he has always been secretly disappointed. Although his style is impeccably understated, Kore-eda mines this rich dramatic seam for the emotional anguish you might expect, along with biting shards of class satire and – as always – a profound compassion for the children at the center of it all. Steven Spielberg has acquired the rights for a US remake.

Winner: Jury Prize, Cannes Film Festival; Audience Award (Best Feature), Vancouver International Film Festival

DIRECTOR:
Hirokazu Kore-eda

PRODUCERS:
Chihiro Karneyama
Tatsuro Hatanaka
Tom Yoda

SCREENWRITER:
Hirokazu Kore-eda

CINEMATOGRAPHER:
Mikiya Takimoto

EDITOR:
Hirokazu Kore-eda

MUSIC:
Yasui Shin

CAST:
Masaharu Fukuyama
Machiko Ono
Yoko Maki
Lily Franky
Keita Ninomiya
Hwang Sho-gen

SELECTED FILMOGRAPHY:
I Wish (2011)
Air Doll (2009)
Still Walking (2008)
Hana (2006)
Nobody Knows (2004)
Distance (2001)





ONE OF A KIND Mon âme par toi guérie

FRANCE 2013 124 MINUTES
In French with English subtitles

François Dupeyron takes his own novel – about a depressed middle-aged man who hesitatingly embraces his gift for healing – and turns it into a soul-stirring tale of personal redemption. Overweight and unloved, Frédi (Grégory Gadebois, as effective here as in the cult TV series *The Returned*) worries about his disaffected teenage daughter and puts up with his recently laid-off father (veteran Jean-Pierre Darroussin). While riding his motorbike one night, Frédi hits and severely injures a boy, and then uses his powers to save the boy's life. Word gets out and soon everything changes – not necessarily for the better.

"The film [is] entirely naturalistic in terms of its lived-in performances... as well as on a technical level, with Dupeyron keeping terrific d.p. Yves Angelo's camera quite close to his characters as they move around, reinforcing the you-are-there feeling. The gorgeous sunlight of the south of France that Angelo captures even manages to suggest that the working-class, almost white-trash milieu depicted can also occasionally be touched by grace." Boyd van Hoeij, *Variety*

DIRECTOR:
François Dupeyron
PRODUCER:
Paulo Branco
SCREENWRITER:
François Dupeyron
CINEMATOGRAPHER:
Yves Angelo

EDITOR:
Dominique Fayse
CAST:
Grégory Gadebois
Céline Sallette
Jean-Pierre Darroussin
Marie Payen
Philippe Rebbot

SELECTED FILMOGRAPHY:
Trésor (2009)
Aide-toi le ciel t'aidera (2008)
Petits secrets (2006)
Monsieur Ibrahim (2002)
The Officer's Ward (2001)



THE PRIEST'S CHILDREN Svecenikova djeca

CROATIA/SERBIA 2013 93 MINUTES
In Croatian with English subtitles

When a naïve Catholic clergyman tries to boost the birth rate among his Dalmatian island flock, his plan sparks a host of unintended consequences. This acerbic satire from director Vinko Bresan (known – and loved – for using humor to approach sensitive historical and cultural topics) was Croatia's top-grossing production of the year.

In the spirit of the Church's stance on birth control, Father Fabijan decides to pierce the prophylactics sold at a harbor-side kiosk in order to increase the island's birth rate. To make the plan more effective, Fabijan and the kiosk vendor join forces with a crazed pharmacist willing to substitute vitamins for birth-control pills. Sure enough, the birth rate skyrockets and Fabijan's church is chock-a-block with pregnant brides. As Bresan pokes fun at hot-button ethical issues in highly cinematic, jauntily paced fashion, the film's tone smoothly shifts from blithe comedy to sardonic absurdity to melancholic irony.

DIRECTOR:
Vinko Bresan
PRODUCERS:
Ivan Maloca
Lazar Ristovski
SCREENWRITER:
Mate Matic
CINEMATOGRAPHER:
Mirko Pivcevic

EDITOR:
Sandra Botica Bresan
MUSIC:
Mate Matic

CAST:
Kresimir Mikic
Niksa Butijer
Marija Skaric
Drazen Kuhn
Jadranka Dokic
Lazar Ristovski

SELECTED FILMOGRAPHY:
Will Not End Here (2008)
Witnesses (2003)
Marsal (1999)
How the War Started on My Island (1996)



THE UNKNOWN KNOWN

USA 2013 96 MINUTES

One day, when aliens descend on Earth, they may ask the question, "Who was this Donald Rumsfeld and why did Errol Morris want to make a documentary about him?" Of course, aliens might have other things on their minds, but the question remains: why did Morris want to tackle the subject of Rumsfeld? While some might be under the misconception that Morris simply intended to debate the former Secretary of Defense on the Iraq War, Morris's real motive is to use Rumsfeld – known for writing thousands of memos (so-called "snowflakes") during his career – as the means for examining the relationship between words, action and meaning (i.e., language itself).

Like a master chef, Morris uses his Rumsfeld interview as the main course, filling out the plate with elegantly prepared side dishes of archival footage and original images; he sautes them with an affecting sound design and musical score (by Danny Elfman). So, don't be fooled, this is not an MMA fight between Errol Morris and Donald Rumsfeld. If it were, it would certainly have been a smackdown but also a far less subtle and thought-provoking movie.

DIRECTOR:
Errol Morris
PRODUCERS:
Amanda Branson Gill
Robert Fernandez
Errol Morris
Mike Charlton
Ali El Chami
Ann Petrone

CINEMATOGRAPHER:
Robert Chappell

EDITOR:
Steven Hathaway

MUSIC:
Danny Elfman

WITH:
Donald Rumsfeld
Errol Morris

SELECTED FILMOGRAPHY:
Tabloid (2010)
Standard Operating Procedure (2008)
The Fog of War: Eleven Lessons from the Life of Robert S. McNamara (2003)
Mr. Death: The Rise and Fall of Fred A. Leuchter Jr. (1999)
Fast Cheap & Out of Control (1997)
The Thin Blue Line (1988)



LE WEEK-END

UNITED KINGDOM 2013 93 MINUTES

An English couple of a certain age arrive in Paris for a weekend of culture, nostalgia, decadence and maybe even romance – not necessarily in that order. Nick (Jim Broadbent) is an academic worried that his career is petering out and he has precious little to show for all his early promise. Meg (Lindsay Duncan) has lived most of her life through her husband, so has even less to hold on to. Acrimony and recrimination are their constant bedfellows.

Still, Paris is a distraction, and the Parisians can always be relied on to supply further targets for their scathing wit. Better yet, there's a chance encounter with an American (Jeff Goldblum), an ex-student of Nick who has since become a best-selling author, and who seems only too happy to see them.

The latest from writer/director team Hanif Kureishi and Roger Michell (*The Buddha of Suburbia*; *The Mother*; *Venus*) begins like a rom-com but takes a sharp turn into *Who's Afraid of Virginia Woolf* territory. It's piercing, pungent, personal stuff – and occasionally very funny into the bargain.

Winner: Best Actor, San Sebastian Film Festival



DIRECTOR:
Roger Michell
PRODUCERS:
Kevin Loader
Bertrand Faivre
SCREENWRITER:
Hanif Kureishi

CINEMATOGRAPHER:
Nathalie Durand

EDITOR:
Kristina Hetherington

MUSIC:
Jeremy Sams

CAST:
Jim Broadbent
Lindsay Duncan
Jeff Goldblum
Olly Alexander
Judith Davis

SELECTED FILMOGRAPHY:
Hyde Park on the Hudson (2012)
Morning Glory (2010)
Venus (2006)
Enduring Love (2004)
The Mother (2003)
Changing Lanes (2002)
Notting Hill (1999)





THE WIND RISES Kaze tachinu

JAPAN 2013 126 MINUTES
In Japanese with English subtitles

Veteran animator Hayao Miyazaki grew up fascinated by airplanes – his father owned a factory that produced rudders for biplanes – as can be seen in the whimsical flying contraptions that pop up in *Castle in the Sky*, *Porco Rosso* and *Kiki's Delivery Service*. It makes sense, then, that his first film in five years, and very possibly his swansong, should be inspired by the life of Jiro Horikoshi, a young man much like the filmmaker, who grew up to be a designer and engineer, and who is best known for the “Zero” fighter plane, a masterpiece of aerodynamics that became fodder for the Imperial war machine in WWII.

“Miyazaki’s 11th feature draws a sober, socially astute portrait of Japan between the two World Wars, marked by flights of incredible visual fancy, harrowing images of poverty and destruction, and touches of swooning romance [...] Miyazaki is at the peak of his visual craftsmanship here, alternating lush, boldly colored rural vistas with epic, crowded urban canvases, soaring aerial perspectives and test flights both majestic and ill-fated. ‘Airplanes are beautiful dreams,’ notes a character in one of pic’s fantasy sequences. So, too, this movie about them.” Scott Foundas, *Variety*

Winner: Best Animated Film, New York Film Critics Circle, National Board of Review.
Audience Award, Mill Valley Film Festival



THE WONDERS Pla’ot

ISRAEL 2013 112 MINUTES
In Hebrew with English subtitles

A genial slacker, a private investigator and a *femme fatale* join forces to rescue a kidnapped holy man in this unpredictable genre mashup. On one level, it’s a stylish and amusing riff on *Chinatown* by way of *Alice In Wonderland*. But on another, it provides ripped-from-the-headlines commentary on the messianic cults that misuse the millions of shekels finagled from their followers.

Starting as an urban noir, the character-driven plot pivots on the missing Rabbi Knafo, whose followers believe he’s a modern-day prophet with a direct line to God. When Knafo suddenly turns up in an abandoned Jerusalem apartment, the captive of some sinister ultra-Orthodox thugs, menacing private detective Jacob Gittes monitors his plight. Gittes is working on behalf of Knafo’s sister-in-law, Ella Gorsky, a gorgeous redhead with some secrets of her own. But when Gittes requests the assistance of the laid-back graffiti artist who lives in a messy flat across from where Knafo is being held, complications and misunderstandings ensue.

“A moving, original and complex look at both the light and darkness at the heart of Jerusalem.” Hannah Brown, *The Jerusalem Post*



DIRECTOR:
Avi Nesher

PRODUCERS:
Leon Edery
Moshe Edery
Avi Nesher
David Silber
Henry Pitchazde

SCREENWRITERS:
Avi Nesher
Shaanan Streett

CINEMATOGRAPHER:
Michel Abramowicz

EDITOR:
Isaac Sehayek

MUSIC:
Avner Dorman

CAST:
Ori Hizkiah
Efrat Gosh
Adir Miller
Yehuda Levi
Yuval Scharf

SELECTED FILMOGRAPHY:
The Matchmaker (2010)
The Secrets (2007)
Turn Left at the End of the World (2004)
Raw Nerve (2000)
Ritual (2001)
Rage and Glory (1984)
Dizengoff 99 (1979)
The Troupe (1978)



WORDS AND PICTURES

US PREMIERE
USA 2013 120 MINUTES

Jack (Clive Owen) is a brilliant but troubled English teacher at an upscale private school who meets far more than his match when Dina (Juliette Binoche), an accomplished painter suffering from arthritis, comes to teach art. Beset by writer’s block and bothered by his students’ focus on social media, Jack has taken to drinking... Drinking a lot, in fact, both in and out of school.

Initially, he and Dina are like oil and water, routinely bickering and dismissive of each other’s reliance upon their respective disciplines, though both struggle to inspire passion in their students. Desperate to get his students’ grades up, Jack hatches a plan: a challenge to the new teacher and her students to prove which is more worthwhile, words or pictures.

In the hands of a director as gifted as Fred Schepisi (*Roxanne*; *Six Degrees of Separation*; *Last Orders*) and supremely talented actors like Clive Owen and Juliette Binoche, this far transcends generic convention. Blessed with a witty script by Gerald Di Pego and brimming with unexpected incident and plot twists, *Words and Pictures* melds the best of both those worlds into a moving picture of sheer delight.



DIRECTOR:
Fred Schepisi

PRODUCERS:
Curtis Burch
Gerald Di Pego

SCREENWRITER:
Gerald Di Pego

CINEMATOGRAPHER:
Ian Baker

EDITOR:
Peter Honess

MUSIC:
Paul Grabowsky

CAST:
Clive Owen
Juliette Binoche
Valerie Tian
Keegan Connor Tracy
Bruce Davison
Adam DiMarco
David Neghaban

SELECTED FILMOGRAPHY:
The Eye of the Storm (2011)
Last Orders (2001)
I.Q. (1994)
Six Degrees of Separation (1993)
A Cry in the Dark (1988)
Roxanne (1987)
The Chant of Jimmy Blacksmith (1978)



YOUNG & BEAUTIFUL

Jeune & jolie
FRANCE 2013 95 MINUTES
In French with English subtitles

No stranger to controversy, France’s not-so-young enfant terrible François Ozon (*Swimming Pool*) has contrived another provocation with this unflinching portrait of a 17-year-old Parisienne, Isabelle (model-turned-actor Marine Vach), who very deliberately chooses to work as an expensive call girl. Ozon’s nonjudgmental tone and visual finesse elevate this potentially lurid scenario. Isabelle’s mother (Géraldine Pailhas) is understandably dismayed when the truth comes out, but the filmmaker charts a more neutral path, posing very pertinent questions about young women, sex and power that resonate well beyond the boundaries of the movie, making this a worthy modern counterpart to Buñuel’s classic *Belle de Jour*.

“Vach really owns the film... Obviously she’s extravagantly, wantonly photogenic (a quality exploited in full by Pascal Marti’s impeccable lensing), but she also gives a proper performance, especially in the final reels when Isabelle starts to feel the irretrievability of the innocence she so brutally cast aside.” Leslie Felperin, *Variety*



TV5MONDE



DIRECTOR:
François Ozon

PRODUCERS:
Eric Altmayer
Nicolas Altmayer

SCREENWRITER:
François Ozon

CINEMATOGRAPHER:
Pascal Marti

EDITOR:
Laure Gardette

MUSIC:
Philippe Rombi

CAST:
Marine Vach
Géraldine Pailhas
Frédéric Pierrot
Johan Leysen
Charlotte Rampling

SELECTED FILMOGRAPHY:
In the House (2012)
Potiche (2010)
Time to Leave (2007)
5x2 (2004)
Swimming Pool (2003)
8 Women (2002)
Under the Sand (2000)

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EVERY YEAR THE PALM SPRINGS INTERNATIONAL FILM Festival brings you the world's largest lineup of Oscar® submissions for Best Foreign Language film. Forty-five films will be presented, including five titles that played in PSIFF13 that we are delighted to welcome back this year. Please note that six more previous PSIFF selections have subsequently been honored to represent their countries this year: *Soongava: Dance of the Orchids* (Nepal); *Color of the Chameleon* (Bulgaria); *Eat Sleep Die* (Sweden); *Neighboring Sounds* (Brazil); *The Cleaner* (Peru) and *La Playa D.C.* (Colombia). We're proud to have helped launch these films and wish them continued success.

This year, as usual, our line up includes a host of titles that come garlanded with acclaim from international festivals, such as Asghar Farhadi's *The Past*, the successor to his lauded 2012 Oscar® winner *A Separation*, and for which Berenice Bejo was named Best Actress at Cannes; Calin Peter Netzer's *Child's Pose*, which was awarded the Golden Bear and FIPRESCI Jury Prize at the 2013 Berlinale; Srdan Golubovic's *Circles* which took a Special Jury Prize at Sundance; and János Szász's *Le Grand Cahier*, the winner at Karlovy Vary.

But please don't overlook possibly less familiar titles from filmmakers who have yet to establish themselves... Movies like *Wadjda*, from Saudi Arabia; *Of Horses and Men from Iceland*; and *Ilo Ilo* from Singapore, to cite just three. A jury of international film critics will attend the festival to view and consider this diverse showcase of films and bestow the festival's FIPRESCI awards for best film, actor and actress. Many of our previous year's FIPRESCI winners have gone on to garner Oscar success, so you may indeed receive a sneak preview of some of the 2014 Academy Award winners. But you will also have the opportunity to see films that you may not be able to see elsewhere, and some which may not be released theatrically in the USA. We encourage you to seek out work by your favorite filmmakers, but also to explore and embrace films and directors that are completely new to you, and look forward to broadening our cinematic horizons together.

Please note: PSIFF 2013 presented the following films:
The Hunt (Denmark)
More than Honey (Switzerland)
Renoir (France)
Two Lives (Germany)
The Wall (Austria)



A **THE GERMAN DOCTOR** Wakolda

W ARGENTINA 2013 93 MINUTES
In Spanish with English subtitles

A In 1960, an Argentine family befriends a charming German doctor on their way to the remote town of Bariloche. He quickly takes a keen interest in their daughter Lilith, a girl under-sized for her age. The family opens an inn and takes him in as a guest, but the father becomes suspicious when the doctor opens a genetic research lab. He turns out to be one of the most infamous Nazi war criminals, Joseph Mengele.

B Director Lucía Puenzo won a berth in the Un Certain Regard section of the Cannes Film Festival for this, her third film, which she adapted from her own speculative novel. Helmut Gregor is quietly terrifying in the lead role, and cinematographer Nicolás Puenzo takes full advantage of evocative landscapes and the unique, Alpine character of Bariloche.

“A creepystory with a lot of morbid fascination, set off by the captivating young Florencia Bado in her first screen role.” *The Hollywood Reporter*

DIRECTOR:
Lucía Puenzo
PRODUCERS:
Lucía Puenzo
Nicolas Battle
SCREENWRITER:
Lucía Puenzo
CINEMATOGRAPHER:
Nicolás Puenzo
EDITOR:
Hugo Primero
MUSIC:
Andrés Goldstein
Daniel Tarrab
Laura Zisman
Dirty Three
CAST:
Florencia Bado
Alex Brendemuhl
Diego Peretti
Natalia Oreiro
Elena Roger

SELECTED FILMOGRAPHY:
The Fish Child (2009)
XXY (2007)



THE ROCKET

AUSTRALIA 2013 96 MINUTES
In Lao with English subtitles

An audience favorite everywhere it plays, Australia's submission to the Academy Awards® (a co-production with Laos and Thailand) is both a rapturous crowd-pleasing comedy and a surprisingly resonant, tough little movie about the tensions between the traditional way of life of indigenous peoples and the development imperatives of government and industry.

According to Laotian tradition, 10-year-old Ahio is cursed by virtue of being born a twin – though only his mother and his grandmother know it, having covered up the death of his brother in childbirth. When a succession of tragedies befalls his village and his family, though, his granny can't keep it a secret any longer. Could he really be to blame for the dam project that forces them off their ancestral land? And everything else? The irrepressible Ahio refuses to believe it, but even his dad harbors doubts as the mischievous, enterprising kid keeps landing in hot water. Only an orphaned playmate and her alcoholic uncle – a Vietnam war veteran who models himself after singer James Brown – accept the boy for who he is. But when a DIY rocket-building competition offers a chance of redemption, everyone's trust will be pressed to the limit...

Winner: Best Debut Film, Berlin Film Festival; Best Narrative Feature, Best Actor, Audience Award, Tribeca; Audience Awards, AFI Fest; Melbourne, Sydney, Calgary, Naples, Leeds Film Festivals

DIRECTOR:
Kim Mordaunt
PRODUCER:
Sylvia Wilczynski
SCREENWRITER:
Kim Mordaunt
CINEMATOGRAPHER:
Andrew Commis
EDITOR:
Nick Meyers
MUSIC:
Caitlin Yeo
CAST:
Sitthiphon Disamoe
Lounghnam Kaosainam
Thep Phongam
Bunsri Yindi
Sumrit Warin

SELECTED FILMOGRAPHY:
Bomb Harvest
(Doc 2007)



THE WALL

AUSTRIA 2012 108 MINUTES
In German with English subtitles

Rarely does cinema use the most powerful tools at its disposal – especially its ability to conjure up unique visual worlds and make them real via an articulate script and a spectacular performance – with the authority on display in Julian Pölsler's dystopian drama. Set in the Austrian Alps and stunningly shot (by nine credited cinematographers) to take full advantage of the locations, Pölsler's film imagines a post-apocalyptic universe in which a lone woman (Martina Gedeck from *The Lives of Others*) is confined to a solitary Alpine existence by a bizarre, semi-invisible wall separating her from the (possibly uninhabited) outside world. Caught in this existential trap, she endures, relating her story via insightful and deeply unsettling narration.

A PSIFF pick last year that has now been selected as Austria's nominee for the Best Foreign Language film, *The Wall* is a riveting experience for many reasons, but most obviously for Gedeck's outstanding performance in a role both physically and psychologically demanding. Her voice heard almost exclusively in voiceover, Gedeck has to convey her character's daily emotional and material challenges without recourse to speech. She does so brilliantly and her muscular performance ranks as one of the best of the year.

"Riveting and emotionally involving from start to finish. Intensely cinematic. Gedeck's performance is phenomenal." Jonathan Romney, *Screen International*

DIRECTOR:
Julian Pölsler
PRODUCERS:
Wasiliki Bleser
Antonin Svoboda
Bruno Wagner
Rainer Kölmel
Martin Gschlacht
SCREENWRITER:
Julian Pölsler
CINEMATOGRAPHERS:
J. R. P. Altmann
Christian Berger
Markus Fraunholz
Martin Gschlacht
Bernhard Keller
Helmut Pirnat
Hans Selikovsky
Thomas Tröger
Richi Wagner

EDITORS:
Bettina Mazakarini
Natalie Schwager
Thomas Kohler
Ton Uve Haussig
Gregor Kienel
Markus Kathriner

MUSIC:
Uwe Kirbach

CAST:
Martina Gedeck

SELECTED FILMOGRAPHY:
Anna and the Prince
(2009)
Bella Block (2007)



THE BROKEN CIRCLE BREAKDOWN

BELGIUM 2013 110 MINUTES
In Dutch with English Subtitles

Elise and Didier fall in love at first sight. She has her own tattoo parlor and he plays the banjo in a bluegrass band. They bond over their shared enthusiasm for American music and culture, and dive headfirst into a sweeping romance that plays out both on and off stage. But when tragedy hits their new family, everything they know and trust is tested.

An intensely moving portrait of a relationship from beginning to end, propelled by a soundtrack of foot-stomping bluegrass and edited so that the rough rubs right up against the smooth, *The Broken Circle Breakdown* is a romantic melodrama of the highest order.

A huge hit in Belgium last fall, this crowd-pleasing tearjerker went on to scoop the most nominations in this year's European Film Awards.

"Belgium's submission for the 2014 foreign language film Oscar® is a powerful and haunting tale of love, death and bluegrass – a mournful song played on a broken instrument, with striking visual accompaniment." Mark Kermode, *The Observer*

Winner: Panorama Audience Award, Berlin Film Festival; Best Actress, Best Screenplay, Tribeca Film Festival



DIRECTOR:
Felix Van Groeningen
PRODUCERS:
Dirk Impens
Arnold Heslenfeld
Laurette Schillings
Frans van Gestel
SCREENWRITERS:
Carl Joos
Felix Van Groeningen
CINEMATOGRAPHER:
Ruben Impens
EDITOR:
Nico Leunen
MUSIC:
Bjorn Eriksson
CAST:
Veerle Baetens
Johan Heldenbergh
Neil Cattrysse
Geert Van Rampelberg

SELECTED FILMOGRAPHY:
The Misfortunates
(2009)
With Friends Like These
(2007)
Steve + Sky (2004)



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AN EPISODE IN THE LIFE OF AN IRON PICKER

Epizoda u životu beraca željeza

BOSNIA 2013 74 MINUTES
In Bosnian with English subtitles

As matter-of-fact as its mouthful of a title, this touching social-realist drama offers a modest, low-key glimpse into the struggles of an impoverished Roma family. Recreating a shocking instance of discrimination using the very people who experienced it, director Danis Tanovic (*No Man's Land*) employs handheld camera and real locations, marking a stylistic return to his roots as a documentary filmmaker during the war.

The Mujic family – father Nazif, mother Senada and lively young daughters – live in a Roma shantytown in the Tuzla region of Bosnia-Herzegovina, far from the conveniences of the city. Nazif ekes out a precarious living by collecting scrap metal for recycling. Senada minds their home and the girls. Although Nazif fought in the trenches for four years during the Balkan war, he has no government pension, child benefits or health insurance for his family. When Senada suffers a miscarriage, the hospital refuses to perform the prescribed surgery unless Nazif pays what amounts to an unobtainable fortune for an iron picker. With Senada's life at risk Nazif tries every means possible to facilitate the operation.

Winner: Jury Grand Prize, Best Actor, Berlin Film Festival; Freedom Award, Best Feature, Jerusalem Film Festival

DIRECTOR:
Danis Tanovic

PRODUCERS:
Amra Baksic Camo
Cedomir Kolar
Danijel Hocevar

SCREENWRITER:
Danis Tanovic

CINEMATOGRAPHER:
Erol Zubcevic

EDITOR:
Timur Makarevic

MUSIC:
Samir Foco

CAST:
Nazif Mujic
Senada Alimanovic
Semsa Mujic
Sandra Mujic

SELECTED FILMOGRAPHY:
Cirkus Columbia (2010)
Triage (2009)
L'enfer (2005)
No Man's Land (2001)

THE MISSING PICTURE

L'image manquante

CAMBODIA 2013 92 MINUTES
In French with English subtitles

How to represent loss and absence? The Khmer Rouge, the perpetrators of the genocide that decimated Cambodia in the late 1970s, did not just wage ideological war on the intelligentsia of their own country, they obliterated the film archives that existed at that time, creating a permanent vacuum. Rithy Panh lost his father, mother and sisters to malnutrition as a child before escaping to Thailand in 1979, but has returned obsessively to document the scarred psyche of his native land in his work (including *S-21: The Khmer Rouge Death Machine* and *Rice People*).

In *The Missing Picture*, which won the top prize in the Un Certain Regard section at Cannes, Panh fashions hand-painted clay figures and dioramas to show us the lost world of metropolitan Phnom Penh in the late '60s and early '70s, the rice fields and labor camps to which its citizens were exiled, and the mass graves where many of them were dumped. These lovingly rendered images are juxtaposed with the unconsciously horrifying propaganda footage shot by the Khmer Rouge to memorialize the glorious Kampuchea Communist Revolution, while Panh's haunting first-person narration places his family's experience against the backdrop of history.

Winner: Best Film, Un Certain Regard, Cannes Film Festival

DIRECTOR:
Rithy Panh

PRODUCER:
Catherine Dussart

SCREENWRITERS:
Rithy Panh
Christophe Bataille

CINEMATOGRAPHER:
Prum Mesa

EDITORS:
Rithy Panh
Marie-Christine Rougerie

MUSIC:
Marc Marder

CAST:
Randal Douc

SELECTED FILMOGRAPHY:
Duch, Master of the Forges of Hell (2011)
The Sea Wall (2008)
Paper Cannot Wrap Ember (2007)
The Burnt Theatre (2005)
S21: The Khmer Rouge Death Machine (2003)
The Land of the Wandering Souls (2000)
Rice People (1994)

GABRIELLE

CANADA 2013 104 MINUTES
In French with English subtitles

Looking for a radiant new screen personality? Then look no further: Gabrielle Marion-Rivard is an extraordinarily expressive actress, a young woman bound to make a deep impression on everyone who sees this movie. Whether she will get to act again on film is questionable, however. Like the eponymous character she plays for writer/director Louise Archambault, Marion-Rivard suffers from a rare neurological disorder, Williams syndrome. It's a condition which affects brain development, and the extent to which it proscribes what we like to consider "normal" life is one of the themes explored in this beautifully observed, caring, never mawkish film.

At 22, Gabrielle is living with several other developmentally challenged adults in a group home. At first she seems content – she's a naturally happy person – but the limits of her autonomy become obvious when first her beloved elder sister tells her she's moving to the other side of the world, and then Gabrielle's boyfriend, Martin, is barred from seeing her because his mother objects to their relationship becoming sexual. Not simply an "issue" movie, Gabrielle is about the joys as well as the frustrations of dependence, about how we all need each other... In other words, it's a film about love.

TELEFILM CANADA Québec



DIRECTOR:
Louise Archambault

PRODUCERS:
Luc Déry
Kim McCraw

SCREENWRITER:
Louise Archambault

CINEMATOGRAPHER:
Mathieu Laverdière

EDITOR:
Richard Comeau

MUSIC:
François Lafontaine

CAST:
Gabrielle Marion-Rivard
Alexandre Landry
Melissa Désormeaux Poulin
Vincent-Guillaume Otis
Benoit Gouin
Sébastien Ricard
Isabelle Vincent
Marie Gignac

SELECTED FILMOGRAPHY:
Familia (2005)

GLORIA

CHILE 2013 108 MINUTES
In Spanish with English subtitles

Sebastián Lelio's *Gloria* is a touchingly detailed and intimate look at a divorced, middle-aged Chilean woman's quest to navigate the dating world and find romance. Lelio finds gentle humor in Gloria's awkward maneuvers in a mundane dance bar, and the story takes a sharp turn when she gets involved with Rodolfo, a wealthy older man. His affection helps her in the process of letting go of her grown-up children, who are becoming increasingly distant. But Rodolfo's unhealthy relationship with his own adult daughters becomes a burden on their budding relationship.

Winner of multiple awards at the Berlin Film Festival, *Gloria* features an unforgettable performance by Paulina García, who conveys the strength and vulnerability of a woman who's not afraid to give of herself. It's a refreshingly raw and candid look into the heart of the kind of compelling character that's too often overlooked in mainstream films.

Winner: Best Actress, Ecumenical Prize, Berlin Film Festival



DIRECTOR:
Sebastián Lelio

PRODUCERS:
Luis Collar
Juan de Dios Larraín
Pablo Larraín

SCREENWRITERS:
Gonzalo Maza
Sebastián Lelio

CINEMATOGRAPHER:
Benjamin Echazarreta

EDITORS:
Soledad Salfate
Sebastián Lelio

CAST:
Paulina García
Sergio Hernández
Diego Fontecilla
Fabila Zamora

SELECTED FILMOGRAPHY:
The Year of the Tiger (2011)
Christmas (2009)
The Sacred Family (2005)

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BACK TO 1942 Yi jiu si er

CHINA 2012 145 MINUTES

In Mandarin with English subtitles

In this impressive historical epic, director Feng Xiaogang (who scored a blockbuster hit with his earthquake drama, *Aftershock*) details one of the darkest moments in Chinese history. Three million people in Henan province died in the famine of 1942 when poor harvests and massive drought compounded the chaos of the Sino-Chinese war.

In this gut-wrenching account, wealthy landlord Master Fan sees his son killed and his village burnt to the ground by bandits. He and his family are forced to join the millions of refugees fleeing famine and advancing Japanese troops.

"Feng Xiaogang has been called China's Spielberg. *Back to 1942* shows the director's mastery of chaotic spectacle, massed human motion and elegant camera movements." Mark Jenkins, *Washington Post*

Winner: Best Film, Best Actor, Best Cinematography, Best Screenplay, Golden Rooster Awards; Best Director, Rome Film Festival; Best Film, Beijing Film Festival; Best Mainland Chinese Film, Hong Kong Film Awards.

DIRECTOR:
Feng Xiaogang

PRODUCERS:
Wang Zhongjun
Han Sanping
Liu Guangquan
Albert Yeung
Peter Lam
Song Dai
Wang Yiyang

SCREENWRITER:
Liu Zhenyun

CINEMATOGRAPHER:
Lu Yue

EDITOR:
Xiao Yang

MUSIC:
Xiao Jiping

CAST:
Zhang Guoli
Adrien Brody
Chen Daoming
Tim Robbins
Zhang Hanyu
Lu Xuejian
Fan Wei

SELECTED FILMOGRAPHY:
If You Are the One 2 (2010)
Aftershock (2010)
If You Are the One (2008)
Assembly (2007)
The Banquet (2006)

HYBROTHERS
华谊兄弟传媒



HALIMA'S PATH Halimin put

CROATIA 2012 93 MINUTES

In Croatian with English subtitles

Beautifully shot, marvelously acted and ingeniously structured over a three-decade span, Arsen Ostojic's complex Balkan War drama is a heart-rending chronicle of one woman's journey to finally put the ghosts of that conflict to rest. Alma Prica is mesmerizing in the title role, a Bosnian Muslim mother determined to recover the remains of her son who, like her husband, was a victim of that region's sectarian strife.

Approached by her pregnant niece in 1977, Halima agrees to raise the baby – whose father is a Christian – as her own. Today, her adopted son remains one of the many unidentified and unclaimed casualties of that 1990s war, but in order for Halima to retrieve his bones and bury him alongside her husband she must present DNA evidence of their kinship to the authorities – evidence that can only come from her niece, now long-married to her Christian boyfriend... Expertly weaving together the film's three time frames and mining Halima's story for moments of deep emotion, Ostojic fashions a paean to determination and the unquenchable nature of the human spirit.

Winner: Jury Prize, Best International Feature, Raindance Film Festival

DIRECTOR:
Arsen Anton Ostojic

PRODUCERS:
Arsen Anton Ostojic
Slobodan Trninic

SCREENWRITER:
Fedja Isovich

CINEMATOGRAPHER:
Slobodan Trninic

EDITOR:
Dubravko Slunjski

MUSIC:
Mate Matic

CAST:
Alma Prica
Olga Pakalovic
Mijo Jurisic
Mustafa Nadarevic
Miraj Grbic
Daria Lorenci Flatz
Izudin Bajrovic

SELECTED FILMOGRAPHY:
No One's Son (2008)
A Wonderful Night in Split (2004)
Life Drawing (2002)



THE HUNT Jagten

DENMARK 2012 115 MINUTES

In Danish with English subtitles

A parent's prime responsibility must be to protect his or her child. The same goes for a school and its pupils; a community and its children. So when first one, then another, and finally several infants all imply that kindergarten teacher Lucas (Mads Mikkelsen) is a pedophile, he's immediately ostracized, a pariah in the small town where he himself grew up and made a life. Only one thing, though: the charges are false, the result of a single, silly lie that spins far out of control and contaminates the perception of anyone it touches.

In his most successful film since *The Celebration*, Dogme co-founder Thomas Vinterberg remorselessly turns the screws on Lucas, showing how easily public opinion can embrace the blood lust of a lynch mob, and testing how even a fundamentally good man responds to such malignant stress. This probing psychological drama is as gripping and cathartic as any thriller, with a searing performance from Mikkelsen at its core. A PSIFF selection last year, when it was runner up in our Audience poll, *The Hunt* is this year's Danish Academy Awards® submission.

Winner: Best Actor and Ecumenical Prize, Cannes Film Festival; Best Screenplay, European Film Awards' Audience Award, Vancouver Film Festival. Nominee: Best Foreign Language Film, Golden Globe Awards

DIRECTOR:
Thomas Vinterberg

PRODUCERS:
Sisse Graum Jorgensen
Morten Kaufmann
Thomas Vinterberg

SCREENWRITERS:
Thomas Vinterberg
Tobias Lindholm

CINEMATOGRAPHER:
Charlotte Bruus Christensen

EDITORS:
Janus Billeskov Jansen
Anne Østerud

MUSIC:
Nikolaj Egelund

CAST:
Mads Mikkelsen
Thomas Bo Larsen
Annika Wedderkopp
Lasse Fogelstrøm
Susse Wold
Anne Louise Hassing

SELECTED FILMOGRAPHY:
Submarino (2010)
When a Man Comes Home (2007)
Dear Wendy (2004)
It's All About Love (2003)
The Celebration (1998)



WINTER OF DISCONTENT El sheita elli fat

EGYPT 2013 96 MINUTES

In Arabic with English subtitles

This hard-hitting political thriller delivers a searing account of the root causes of the Egyptian revolution.

Set against the momentous backdrop of the Tahrir Square protests, it offers a compellingly raw, starkly moving, multi-perspectival vision of the lives of an activist, Amr (played by *Salmon Fishing in the Yemen's* Amr Waked, who also produces); a journalist, Farah; and a state security officer, Adel, among others. Amr's anguish as a victim of Hosni Mubarak's police state in 2009 is interwoven with the pivotal events of 2011 that changed the face of Egypt. As the story unfolds we are propelled into the heady, often surreal atmosphere of terror and uncertainty that characterized the last days of Mubarak's rule.

"There is a remarkable formal technique and artistry in this movie, a fascinating insight into state oppression. One campaigner, beaten and bruised after a stay in the cells, brilliantly declaims: 'My relationship with politics is strictly sexual!' That is, his politics are not abstract, they take the concrete and physical form of having been violently abused. A fascinating film." Peter Bradshaw, *The Guardian*

Winner: Best Actor, Dubai Film Festival; Critics Award, Montpellier Film Festival

DIRECTOR:
Ibrahim El-Batout

PRODUCERS:
Salah Alhanafy
Ibrahim El-Batout
Amr Waked
Ahmed El Zoghby
Tamer Mortada

SCREENWRITERS:
Ahmed Amer
Ibrahim El-Batout
Yasser Naeim
Habi Seoud

CINEMATOGRAPHER:
Victor Credi

EDITOR:
Hisham Saqr

MUSIC:
Ahmed Mostafa Saleh

CAST:
Amr Waked
Salah Alhanafy
Salah Hanafy
Moataz Mosallam
Tamer Abdul-Hamid

SELECTED FILMOGRAPHY:
Hawl (2010)
Eye of the Sun (2008)
Ithaki (2005)



THE DISCIPLE Lärjungen

US PREMIERE
FINLAND 2013 93 MINUTES
In Swedish with English subtitles

Set in the summer of 1939, *The Disciple* feels like an iconic, even ancient, story. It takes place on an isolated, rocky island in the Baltic Sea where lighthouse keeper Master Hasselbond is a God-like figure, overseeing his despairing wife, an innocent young daughter and a teenage son, Gustaf, who both fears and loves him. Then an outsider comes to this doomed place, a 13-year-old boy chosen by default to become the lighthouse keeper's assistant – much to Hasselbond's disgust.

Raised and abused in an orphanage, Karl is determined to prove his worth. He befriends Gustaf, but their friendship changes to rivalry and hate when Hasselbond starts to favor Karl over his own son.

"Working with a seemingly simple premise, Bengts creates an alluring piece whose haunting musical score by Peter Hägerstrand truly becomes an invisible player in the story. [...] Tense and strikingly beautiful *The Disciple* is a film about legacy, about parents' expectations of their children and the alienating lack of individuality those expectations can impose on them." Carlos Aguilar, *Indiewire*



RENOIR

FRANCE 2012 111 MINUTES
In French with English subtitles

A wonderfully acted, gorgeously shot period piece that is as lyrical and romantic as its singular setting on the Côte d'Azur, this fact-based tale traces the complicated situation that arises when the arthritic 74-year-old painter Pierre-Auguste Renoir (French icon Michel Bouquet) and his new 15-year-old model Andrée Heuschling (Christa Theret) play host to the painter's son Jean (Vincent Rottiers), a wounded WWI veteran soon to change the course of film history. The beautiful home and grounds reverberate with familial intrigue, as both Renoirs, *père et fils*, become smitten with the enchanting and headstrong Heuschling.

Anchored by Mark Lee Ping Bin's luscious images (he shot Wong Kar-wai's *In the Mood for Love*), *Renoir* is a tender and sensitively handled treatment of a master in his old age and a young man struggling under the weight of his father's reputation. Knowing that Jean Renoir would go on to make such seminal films as *Grand Illusion* and *The Rules of the Game* only adds to the film's many delights. A PSIFF13 selection, now France's submission for Best Foreign Language Film.



TV5MONDE

DIRECTOR:
Gilles Bourdos
PRODUCERS:
Olivier Delbosc
Marc Missonnier
SCREENWRITERS:
Gilles Bourdos
Jérôme Tonnerre
Michel Spinosa (contribution)
CINEMATOGRAPHER:
Mark Lee Ping Bin
EDITOR:
Yannick Kergoat
MUSIC:
Alexandre Desplat
CAST:
Michel Bouquet
Christa Theret
Vincent Rottiers
Thomas Doret
Anne-Lise Heimbürger
Sylviane Goudal
Emmanuelle Lepoutre
Solène Rigot

SELECTED FILMOGRAPHY:
Afterwards (2008)
A Sight for Sore Eyes (2003)
Disparus (1998)



IN BLOOM Grzeli nateli dgeebi

GEORGIA 2013 102 MINUTES
In Georgian with English subtitles

An impressive coming-of-age story about female friendship, fatal feuds and family friction. Strong on both cinematic and political levels, *In Bloom* tells a universal and personal story with the help of brilliant cinematography, marvelous production design and two teen actresses who thrust the audience into their world.

Tbilisi, 1992: The Soviet era is over and Georgia must fend for itself. Civil war is raging in the province of Abkhazia. For beautiful Natia and thoughtful Eka, the 14-year-old protagonists, childhood is coming to an end. Eka is growing up without her father, rebelling against her anxious mother and her irritating older sister, while Natia's short-tempered, alcoholic father terrorizes her entire family. Chaos, insecurity and fear of what the future might bring also hold sway outside the home, at school, on the street and in the bread lines.

Winner: Best Film, Sarajevo Film Festival, Wiesbaden GoEast; New Auteurs Award, AFI Fest, Hong Kong Film Festival; Audience Award, Milan Film Festival

DIRECTORS:
Nana Ekvtimishvili
Simon Gross
PRODUCERS:
Simon Gross
Marc Wächter
Nana Ekvtimishvili
Guillaume de Seille
SCREENWRITER:
Nana Ekvtimishvili
CINEMATOGRAPHER:
Oleg Mutu RSC
EDITOR:
Stefan Stabenow
CAST:
Lika Babluani
Mariam Bokeria
Zurab Gogladze
Data Zakareishvili

SELECTED FILMOGRAPHY:
Gross: Fata Morgana (2007)



TWO LIVES Zwei Leben

GERMANY 2012 100 MINUTES
In German and Norwegian with English subtitles

Europe 1990. The Berlin Wall has just crumbled. Katrine is a Norwegian "war child," raised in East Germany, but living in Norway for the past 20 years. She enjoys a happy life with her mother, her husband, daughter and granddaughter.

When a lawyer asks Katrine and her mother to testify in a trial against the Norwegian state on behalf of the war children, she resists. Gradually, a web of concealment and secrets is revealed, truths that shake the family to its core.

This suspense drama addresses an important and somewhat taboo topic in Norwegian history: the way Norwegian women who had relationships with German occupation soldiers were treated by their country after World War II, and what happened to them under the Stasi regime in the former East Germany. With iconic Norwegian actress Liv Ullmann as Katrine's mother. A PSIFF selection last year, *Two Lives* has been selected as this year's German contender for the Academy Awards®.

DIRECTOR:
Georg Maas
PRODUCERS:
Axel Helgeland
Rudi Teichmann
Dieter Zeppenfeld
Peter Kreutz
SCREENWRITERS:
Georg Maas
Christoph Tolle
Stale Stein Berg
CINEMATOGRAPHER:
Judith Kaufmann
EDITOR:
Hansjörg Weißbrich
MUSIC:
Christoph M. Kaiser
Julian Maas
CAST:
Juliane Kohler
Liv Ullmann
Ken Duken
Sven Nordin
Rainer Bock
Julia Bache-Wiig
Thomas Lawinky
Klara Manzel
Vicky Krieps

SELECTED FILMOGRAPHY:
The Buddah Wallah (Doc 2011)
New Found Land (2003)
Pfadfinder (Doc 1999)



A **LE GRAND CAHIER** **A nagy füzet**

W **HUNGARY** 2013 110 MINUTES
In Hungarian with English subtitles

A Based on the award-winning novel by Agota Kristof, this distinctively photographed, chillingly atmospheric drama follows inseparable teen twins dispatched to live with their vicious grandmother by their parents during WWII. They survive by assiduously exterminating all human sentiment within themselves. Opening in 1944 amid quiet, civilized surroundings that are never seen again, the action unfolds in short, increasingly nightmarish vignettes. Everything is filtered through the eyes of the 13-year-old brothers who narrate in precise and objective-sounding tones.

B Left with their cruel grandmother who starves, beats and otherwise abuses them, the formerly pampered boys at first find it difficult to adjust to their new surroundings. But as they inscribe their thoughts and experiences in the notebook given them by their father they realize the only way to cope with the inhumane world of adults and war into which they have been thrust is to become completely unfeeling. Thus, they devise a plan to train their bodies and minds so that they can free themselves from hunger, pain and emotion in order to endure future hardships.

Z **Winner: Grand Prize, Karlovy Vary Film Festival**

DIRECTOR:
János Szász
PRODUCERS:
Sándor Söth
Pál Sándor
Alexander Dumreicher
Ivanceanu
Marc Irmer

SCREENWRITERS:
András Szekér
János Szász

CINEMATOGRAPHER:
Christian Berger

EDITOR:
Szilvia Ruszev

MUSIC:
Johan Johanson

CAST:
András Gyémánt
László Gyémánt
Piroska Molnár
Ulrich Thomsen
Ulrich Matthes
Sabin Tambrea

SELECTED FILMOGRAPHY:
Opium: Dieary of a Madwoman (2007)
Eyes of the Holocaust (2000)
Witman fluk (1997)
Woyzeck (1994)

OF HORSES AND MEN **Hross i oss**

US PREMIERE

ICELAND 2013
In Icelandic with English subtitles

This very dry, very Icelandic comedy is a country romance about the human streak in the horse and the horse in the human. Love and death become interlaced with immense consequences. Through several interlinked short episodes we follow the inhabitants of an isolated hamlet.

Director Erlingsson says: “This is not a straightforward story. I hope that the English title, *Of Horses and Men*, gives the right point of view. The word that is missing, ‘stories,’ is the key. And of course it must be said that here in the north, women are also men. It is important to state that no horses were hurt in the making of this film. The entire cast and crew are horse owners and horse lovers... I must admit, however, that there were some human actors that were traumatized during the shooting of the film, but I happen to know that they were still alive when this was written.”

Winner: New Director’s Award, San Sebastian Film Festival; Best Director, Tokyo Film Festival



DIRECTOR:
Benedikt Erlingsson

PRODUCERS:
Fridrik Thór Fridriksson
Christoph Thoke

SCREENWRITER:
Benedikt Erlingsson

CINEMATOGRAPHER:
Bergsteinn Björgulffsson

EDITOR:
David Alexander Corno

MUSIC:
David Thor Jonsson

CAST:
Ingvar E. Sigurdsson
Steinn Armann
Magnusson
Helgi Björnsson
Charlotte Bøving
Atli Rafn Sigurdarson
Halldora Geirhardsdottir
Kjartan Ragnarsson

SELECTED FILMOGRAPHY:
Debut Feature

THE GOOD ROAD

INDIA 2013 92 MINUTES
In Gujarati with English subtitles

State Highway 378, Gujarat is in an overlooked part of western India where acts of great compassion are often shown to strangers.

Pappu, a truck driver, finds that supporting his extended family is beyond his means, so he plans to stage an accident expecting the insurance settlement to take care of his problems.

Poonam, an 11-year-old girl, has run away from the city wanting to reach her grandmother at the end of the highway. Tired and hungry, she wanders into what seems to be a garment-dyeing workshop. However, her predicament is worse than she imagines.

An urban middle class couple inadvertently leaves their seven-year-old son behind at a roadside café and only discover he is missing hours later. Desperate, they double back to search, but meanwhile the café owner has persuaded Pappu to take the boy on his truck.

These seemingly disconnected stories will converge in a dramatic life-changing incident. Chosen over popular success *The Lunchbox* to represent India in the Academy Awards®, *The Good Road* was named Best Gujarati Film at India’s 60th National Film Awards for “capturing the flavor of the never-ending and undulating highways of the other India and its hidden facets.”

DIRECTOR:
Gyan Correa

PRODUCER:
Nina Lath Gupta

SCREENWRITER:
Gyan Correa

CINEMATOGRAPHER:
Amitabha Singh

EDITOR:
Pareesh Kamdar

MUSIC:
Rajat Dholakia

CAST:
Ajay Gehi
Keval Katrodia
Shamji Dhana Kerasia
Sonali Kulkarni

SELECTED FILMOGRAPHY:
Debut Feature

THE PAST **Le passé**

IRAN 2013 130 MINUTES
In French with English subtitles

Returning from Tehran after several years away, Ahmad (Ali Mosaffa) arrives in France to finalize divorce proceedings from his wife, Marie (*The Artist’s* Bérénice Bejo). Despite his resolve to remain detached, he’s soon drawn back into her home (she hasn’t booked him the hotel room he requested) and into renewed emotional turbulence with the revelations that Marie is on the point of marrying again, to another immigrant, Samir (Tahar Rahim, *A Prophet*), and her teenage daughter from a previous liaison is adamantly opposed to the union for reasons that go beyond predictable adolescent recalcitrance.

Following up on his Academy Award®-winning *A Separation*, Asghar Farhadi has fashioned another impressive, intelligent, dense, knotty, and revealing movie about relationships – the things that bind people together, and the things that pull them apart.

“As familiar as they are often unpredictable, Farhadi’s finely etched characters are forever revealing new sides of themselves to the camera, pulling the viewer’s sympathies every which way as the human condition is not just examined but anatomized.” Justin Chang, *Variety*

Winner: Best Actress and Ecumenical Prize, Cannes; Best Screenplay, Durban Film Festival. Nominee: Best Foreign Language Film, Golden Globe Awards

DIRECTOR:
Asghar Farhadi

PRODUCER:
Alexandre Mallet-Guy

SCREENWRITER:
Asghar Farhadi

CINEMATOGRAPHER:
Mahmoud Kalari

EDITOR:
Juliette Welfling

MUSIC:
Evgueni Galperine
Youli Galaperine

CAST:
Ali Mosaffa
Bérénice Bejo
Tahar Rahim
Pauline Burlet
Jeanne Jestin
Sabrina Ouazani

SELECTED FILMOGRAPHY:
A Seperation (2011)
About Elly (2009)
Fireworks Wednesday (2006)
Beautiful City (2004)
Dancing in the Dust (2003)



BETHLEHEM

ISRAEL 2013 99 MINUTES
In Hebrew with English subtitles

Based on extensive research, and co-written by Ali Waked, a Muslim journalist who spent years in the West Bank, *Bethlehem* reveals the complex relationship between an Israeli Secret Service officer, Razi, and his teenage Palestinian informant Sanfur, who was just 15 when recruited and whose older brother Ibrahim is a highly wanted militant. Shuttling between Israeli and Palestinian points of view, it is a raw portrayal of characters torn apart by competing loyalties, providing a glimpse into the dark world of intelligence gathering.

Sanfur, who has always lived in his brother's shadow, thrives on Razi's attention. Now 17, he struggles to navigate between Razi's demands and his loyalty to his brother, living a double life and lying to both.

"Adler's smooth, fast paced, smart approach – no doubt the result of his American filmmaking training – offers, under the guise of a thriller, a morality tale strewn with victims but without any outright heroes or villains." Dan Fainaru, *Screen*

Winner: 6 Israeli Academy Awards including Best Film, Best Director, Best Screenplay; Best Film, Venice Days, Venice Film Festival

DIRECTOR:
Yuval Adler

PRODUCERS:
Talía Kleinhandler
Osnat Handelsman
Keren
Sébastien Delloye
Diana Elbaum
Sonja Ewers
Steve Hudson

SCREENWRITERS:
Yuval Adler
Ali Waked

CINEMATOGRAPHER:
Yaron Scharf

EDITOR:
Ron Omer

MUSIC:
Yishai Adar

CAST:
Tsahi Halevy
Yossi Einy
Shadi Mar'i
Hitham Omari
Hisham Suliman
George Iskander

SELECTED FILMOGRAPHY:
Debut Feature



THE GREAT BEAUTY La grande bellezza

ITALY 2013 142 MINUTES
In Italian with English subtitles

Roman social doyen and celebrated journalist Jep Gambardella (Toni Servillo) bobs and weaves through a sea of fashionistas, intellectuals and the elite throngs bumping and grinding into the wee hours on his rooftop. It is his 65th birthday and anybody who is anybody is here. Yet despite the frivolity and decadence unraveling in his honor, Jep seems disconnected. Numb.

Jep was once a celebrated author, though he seems to have blown his creative wad on his first book, written four decades earlier. Thereafter he has held court in the media world, but now, despite his lofty position, his intellectual rigor starts to curl back on itself, drawing him into an existential crisis exacerbated by the revelation that the love of his life – the one that got away – had written for years of her ongoing love for him in her diaries. And now she is dead.

Echoing Fellini's indictment of bourgeois decadence in *La Dolce Vita*, Sorrentino's *La Grande Belleza* is at once an ode to Roman splendor and a critique of the hollow excesses that very beauty inspires.

Winner: Best Film, Best Actor, Best Director, European Film Awards. Nominee: Best Foreign Language Film, Golden Globe Awards

DIRECTOR:
Paolo Sorrentino

PRODUCERS:
Francesca Cima
Nicola Giuliano

SCREENWRITERS:
Umberto Contarello
Paolo Sorrentino

CINEMATOGRAPHER:
Luca Bigazzi

EDITOR:
Cristiano Travaglioli

MUSIC:
Lele Marchitelli

CAST:
Toni Servillo
Carlo Verdone
Sabrina Ferilli
Carlo Buccirosso
Iaia Forte
Pamela Villoresi
Galatea Ranzi

SELECTED FILMOGRAPHY:
This Must be the Place (2011)
Il Divo (2008)
The Family Friend (2006)
The Consequences of Love (2004)



THE GREAT PASSAGE Fune wo amu

JAPAN 2013 133 MINUTES
In Japanese with English subtitles

This slow burning romance between a charming geek and a beautiful culinary student could only have been made by the idiosyncratic Yuya Ishii (*Mitsuko Delivers*). With warmth and humor Ishii makes us understand that beauty can be found in the meaning of words and that a story about editing a new dictionary can be captivating.

In 1995, failing as a salesman, Majime is transferred to the reference department of a publishing house to work on The Great Passage, a dictionary meant to recognize how new words and slang are changing the Japanese language. The job – which will last more than a decade – is not for everyone, but with his linguistic skills and obsession with words Majime finds his true calling.

Awkward, socially clumsy and solitary by nature, he is only truly at home with his books and the house cat Tora-san. Then he meets his landlady's beautiful granddaughter, recently returned from culinary school, and he is totally smitten; words fail him.

"At once accessibly humanist and endearingly nerdy, suffused with a deep love of language and a quiet awe at the possibilities of human collaboration." Justin Chang, *Variety*

DIRECTOR:
Yuya Ishii

PRODUCERS:
Yasuyuki Iwanami
Tomoo Tsuchii
Kimitaka Goka
Ikeda Fumitsugu

SCREENWRITER:
Kensaku Watanabe

CINEMATOGRAPHER:
Junichi Fujisawa

EDITOR:
Shinichi Fushima

MUSIC:
Takashi Watanabe

CAST:
Ryuhei Matsuda
Aoi Miyazaki
Joe Odagiri
Haru Kuroki
Misako Watanabe
Chizuru Ikewaki
Kaoru Yachigusa

SELECTED FILMOGRAPHY:
Mitsuki Delivers (2011)
A Man with Style (2011)
Sawako Decides (2010)
Kimi to arukou (2009)
Bare-assed Japan (2007)
Of Monster Mode (2007)



THE OLD MAN Shal

KAZAKHSTAN 2012 102 MINUTES
In Kazakh with English subtitles

The second installment in Ermek Tursunov's trilogy on Kazakh identity (after *Kelin*), Shal is inspired by Hemingway's *The Old Man and the Sea* – making it a Central Asian cousin to such elemental Oscar® season survival dramas as *All Is Lost*, *Gravity* and *Captain Phillips*.

Yerbolat Toguzakov plays Kassym, a 73-year-old shepherd who lives out in the steppes where the director himself grew up. Driving his 11 sheep (each named for a famous soccer player, "Pele" even has the number 10 painted on its back) out to winter pasture, Kassym gets lost in the vast empty, icy expanse. When wolves get scent of the herd things go from bad to worse...

Vivid and intense, *The Old Man* is a tour-de-force for Toguzakov. Says his director: "Every wrinkle is a trace of a long life, but when he turns around and walks he looks like a little boy. Like this tiny little man, Kazakhs are sometimes funny, gullible, and generous – but you try to survive in the wintry steppes for a day or two! I needed an actor who could jump into a river, fight with wolves, and crawl tirelessly for kilometers in the snow. Without him it would simply be a different movie."

DIRECTOR:
Yermek Tursunov

PRODUCER:
Alexander Vovnyanko

SCREENWRITER:
Yermek Tursunov

CINEMATOGRAPHER:
Murat Aliyev

MUSIC:
Kuat Shildebayev

CAST:
Yerbolat Toguzakov
Orynbek Moldakhan

SELECTED FILMOGRAPHY:
Sem mayskikh dney (2012)
Kelin (2009)





MOTHER, I LOVE YOU Mammu, es tevi milu

LATVIA 2013 83 MINUTES
In Latvian with English subtitles

In this striking coming-of-age drama, 12-year-old Raimonds does what he can to make his strict, single mother proud – he even plays the saxophone in the school band instead of riding his scooter in a skate park. When he tries to cover up a bad behavior note from his school it sparks a spiral of lies that soon spins out of control.

Thanks to his friend Peteris, whose mother is a cleaning lady, Raimonds obtains the keys to a fancy apartment and tries to spend the night there. Unfortunately, the owner comes back home with a girl, who not only robs him but also takes Raimonds’ saxophone. The boy has to venture into nighttime Riga to get the instrument back.

“A treat... tells a fairly simple story in a very sophisticated way, proving the too-often forgotten truth that with good cinematic storytelling any tale can be tense, suspenseful and emotional... The drama and the tension feel absolutely real. [Konovalovs] gives a very detailed and emotionally layered performance.” Katie Walsh, *Indiewire*

Winner: Grand Prix, Berlin Generation K-Plus (Youth); Best Narrative Feature, Los Angeles Festival

DIRECTOR:
Janis Nords

PRODUCERS:
Alise Gelze
Gatis Smits

SCREENWRITER:
Janis Nords

CINEMATOGRAPHER:
Tobias Datum

EDITOR:
Tamara Meem

MUSIC:
Zoe Keating

CAST:
Kristofers Konovalovs
Vita Varpina
Matiss Livcans
Indra Brike

SELECTED FILMOGRAPHY:
Amatieris (2008)



HELI

MEXICO 2013 105 MINUTES
In Spanish with English subtitles

This will end badly. We know that from the film’s grim opening sequence, in which armed gangsters bundle a bloodied captive out of their SUV, drag him up onto a footbridge, string a rope around his neck and drop him over the side. It’s not just a murder, it’s a public announcement.

We are in Mexico, and circling back a couple of days, 17-year-old Heli would seem to be in a reasonably secure place: he’s married with a young son, and working on a car assembly line like his father, with whom he still lives. Also in the home is Heli’s kid sister, Estrela, a studious child who is harboring a secret. Her boyfriend is much older than she is, an army cadet. Humiliated by his comrades, he makes a dreadful miscalculation...

Amat Escalante has hammered out a gripping, brutal film about a well-meaning, naïve, impoverished family visited by shocking, ugly violence, more collateral damage in the devastating drug trade. A prolonged torture sequence is particularly difficult to watch, not least for the callous indifference of the perpetrators, momentarily distracted from their video games.

Winner: Best Director, Cannes Film Festival

DIRECTOR:
Amat Escalante

PRODUCERS:
Amat Escalante
Carlos Reygadas
Jaime Romandia

SCREENWRITERS:
Amat Escalante
Gabriel Reyes

CINEMATOGRAPHER:
Lorenzo Hagerman

EDITOR:
Natalia Lopez

CAST:
Andrea Vergara
Armando Espitia
Juan Eduardo Palacios
Linda González

SELECTED FILMOGRAPHY:
Los bastardos (2008)
Sangre (2005)



HORSES OF GOD Les chevaux de dieu

MOROCCO 2012 115 MINUTES
In Arabic with English subtitles

Inspired by the true story of a terrorist attack that took place in Morocco in 2003, *Horses of God* chillingly depicts how a notorious Casablanca slum becomes a breeding ground for terrorism. The narrative follows two brothers who live in Sidi Moumen over the course of a decade. In childhood, they seek out adventures and excitement, and have all the dreams for the future that come with youth, but ultimately, deprivation, machismo, wounded pride and powerlessness engender fanaticism. Renowned director Nabil Ayouch (*Ali Zoua*, PSIFF 2001) shot in a neighborhood similar to Sidi Moumen and worked with non-professional actors from the area to give his film a striking authenticity.

“*Horses Of God* is simply one of the very most powerful pictures that I have ever seen... Extraordinarily gripping and moving, the cinematic style is really breathtaking. I can’t remember being so blown away by the marriage of visuals and storytelling since the first time I saw Marty Scorsese’s *Mean Streets* and Bertolucci’s *The Conformist* way back then.” Jonathan Demme

Winner: Best Director, Seattle Film Festival; Best Film, Valladolid Film Festival

DIRECTOR:
Nabil Ayouch

PRODUCERS:
Nabil Ayouch
Pierre-Ange Le Pogam
Patrick Quinet
Eric van Beuren

SCREENWRITER:
Jamal Belmahi

CINEMATOGRAPHER:
Hichame Alaoui

EDITOR:
Damien Keyeux

MUSIC:
Malvina Meinier

CAST:
Abdelhakim Rachid
Abdelilah Rachid
Hamza Souidek
Ahmed El Idrissi Amrani

SELECTED FILMOGRAPHY:
My Land (Doc 2011)
Whatever Lola Wants (2007)
Ali Zoua: Prince of the Streets (2000)
Mektoub (1997)



BORGMAN

NETHERLANDS 2013 115 MINUTES
In Dutch with English subtitles

A playful and sinister adult fable from Dutch writer-director Alex van Warmerdam (*Abel; The Northerners; Grimm*): vagrant trickster Borgman’s arrival amidst the tree-lined avenues of an exclusive residential area sets off a series of unsettling events that penetrate the carefully constructed façade of a wealthy couple, their three children and the nanny.

An outrageous provocation, Borgman proves that evil comes in everyday form, embodied within ordinary, normal, polite men and women who perform their tasks with pride and pleasure, and with ruthless attention to detail. It shows that evil is enacted not just on cold winter nights, but in the optimistic summer, beneath a warm and comforting sun. And that a perpetually elusive man like Borgman can intoxicate a woman so fully with desire that she is rendered powerless.

“If Michael Haneke had a slightly less ironic appreciation of the term ‘funny games,’ he might have cooked up something a little like *Borgman*, a sly, insidious and intermittently hilarious domestic thriller, more disquieting than explicit.” Guy Lodge, *Variety*

Winner: Best Director, Athens Film Festival; Best Film, Screenplay, Actress, Netherlands Film Festival; Best Film, Sitges Film Festival; Best European Film, Strasbourg Film Festival

DIRECTOR:
Alex van Warmerdam

PRODUCERS:
Marc van Warmerdam
Eurydice Gysel
Koen Mortier
Mogens Glad
Tine Mosegaard

SCREENWRITER:
Alex van Warmerdam

CINEMATOGRAPHER:
Tom Erisman

EDITOR:
Job ter Burg

MUSIC:
Vincent van Warmerdam

CAST:
Jan Bijvoet
Hadewych Minis
Jeroen Perceval
Sara Hjort Ditlevsen
Elve Lijbaart
Dirkje van de Pijl
Alex van Warmerdam

SELECTED FILMOGRAPHY:
The Last Days of Emma Blank (2009)
Waiter (2006)
Grimm (2003)
Little Tony (1998)
The Northerners (1992)
Abel (1986)



WHITE LIES Tuakiri huna

US PREMIERE
NEW ZEALAND 2013 96 MINUTES
In Maori with English subtitles

Based on a novella by Witi Ihimaera (*Whale Rider*), this is the sober story of a Maori healer, Paraiti, facing a difficult ethical dilemma. Set in beautiful Ruatahuna, in 1929, and written and directed by Mexican-born Dana Rotberg (who moved to New Zealand 10 years ago, shortly after seeing *Whale Rider*), the film is an intimate, intense examination of the legacy of racial discrimination that left both physical and metaphorical scars on the native Maoris.

Paraiti – affectionately known as "Scarface" to her friends – is on her way to watch a Chaplin movie in town when she is intercepted by the formidable housekeeper (Rachel House) of a wealthy white woman. Her mistress is six months pregnant and desperate to abort before her husband returns from abroad – but none of the colonial doctors will oblige. Paraiti (singer-songwriter Whirimako Black) has her own scruples about ending a life, but she is drawn into a traumatic confrontation with the white woman and her overbearing servant. Beautifully shot and featuring large portions in the te reo Maori dialect, *White Lies* is New Zealand's submission for Best Foreign Language film.

DIRECTOR:
Dana Rotberg
PRODUCERS:
John Barnett
Chris Hampson
SCREENWRITER:
Dana Rotberg
CINEMATOGRAPHER:
Alun Bollinger
EDITOR:
Paul Sutorius
MUSIC:
John Psathas
CAST:
Whirimako Black
Rachel House
Antonia Prebble
Nancy Brunning
Te Waimarie Kessell
Kahuorangi Tawhara

SELECTED FILMOGRAPHY:
Otilia Rauda (2001)
Angel of Fire (1992)
Intimacy (1991)



I AM YOURS Jeg er din

US PREMIERE
NORWAY 2013 96 MINUTES
In Norwegian with English subtitles

Mina (Amrita Acharia, who played the handmaiden Irri in *Game of Thrones*) is a young and sexy single mother living in Oslo with her six-year-old son Felix. A Norwegian-Pakistani, she has a troublesome relationship with her family, who tend to blame her for the divorce. Understandably: she's a natural flirt, and while she has plenty of male companions, they tend not to hand around for long.

One day, Mina meets Jesper (Ola Rapace), a Swedish film director, and they fall head over heels in love. Mina takes Felix with her to Stockholm hoping she has found something more stable, but boy and man don't exactly see eye to eye...

"I wanted to make a very naked and true story ... Often we see female characters being as good a person as possible, Mina is a normal human being. She is selfish but everyone in the movie is quite selfish. She is always running after being loved. [Despite everything] she keeps after it because she doesn't know what love is." Iram Haq

Winner: Best Film, Lubeck Nordic Film Festival.

DIRECTOR:
Iram Haq
PRODUCER:
Maria Ekerhovd
SCREENWRITER:
Iram Haq
CINEMATOGRAPHERS:
Marek Septimus Wieser
Cecilie Semec
EDITORS:
Anne Osterud
Janus Billeskov Jensen
CAST:
Amrita Acharia
Ola Rapace
Prince Singh
Rabia Noreen
Trond Fausa Aurvag
Assad Siddique

SELECTED FILMOGRAPHY:
Debut Feature



OMAR

PALESTINIAN TERRITORY 2013 98 MINUTES
In Arabic with English subtitles

A tense and gripping thriller about betrayal – suspected, and real – in the Occupied Territories, *Omar* centers on a Palestinian baker who routinely climbs over the separation wall to meet his beautiful girlfriend Nadja, the younger sister of his militant best friend. By night, Omar is (depending on one's point of view) either a freedom fighter or a terrorist, ready to risk his life to strike at the Israeli military.

When an Israeli soldier is killed, Omar is arrested and tricked into an admission of guilt by association. Before he knows it, he is pressed into work as an informant. So begins a dangerous game. Is he playing his Israeli handler or will he really betray his cause? And who can he trust? Hany Abu-Assad (*Paradise Now*) has written and directed a dynamic, action-packed drama about the insoluble moral dilemmas and tough choices facing those on the front lines of the ongoing conflict.

"A swift thriller with exciting foot chases and tense gunplay [...] illuminates the unevenly shared predicament of Palestinians on the West Bank and the Israelis who police them." A.O. Scott, *The New York Times*

Winner: Special Jury Prize, Un Certain Regard, Cannes Film Festival

DIRECTOR:
Hany Abu-Assad
PRODUCERS:
David Gerson
Waleed Zualter
Hany Abu-Assad
SCREENWRITER:
Hany Abu-Assad
CINEMATOGRAPHER:
Ehab Assal
EDITORS:
Martin Brinkler
Eyas Salman
CAST:
Adam Bakri
Samer Bishara
Ehab Hourani
Leem Lubani
Waleed Zuaiter
SELECTED FILMOGRAPHY:
The Courier (2011)
Paradise Now (2005)
Ford Transit (Doc 2002)
Rana's Wedding (2002)
The 14th Chick (1998)



TRANSIT

PHILIPPINES 2013 93 MINUTES
In Tagalog with English subtitles

In 2009 the Israeli government passed a new law allowing the children of foreign workers to be deported back to their parents' country. *Transit* deals with the struggles of an extended Filipino family that has lived and worked in Tel Aviv for years. Janet's work visa has expired and she may be deported back to the Philippines. Her teenage daughter Yael, born of an Israeli father from a past relationship, wants to stay, and Janet's brother Moses hides his four-year-old son at home for fear that if he is found, the child will also be deported.

"Gracefully directed and inventively edited *Transit* [...] speaks to the broader global picture of displaced people — whether refugees, asylum seekers or foreign guest workers — who have left their homeland in search of a better life. Wisely resisting the temptation to tubthump on political themes, Espia and co-scripiter Giancarlo Abrahan stay firmly focused on how such laws impact human relationships." Richard Kuipers, *Variety*

Winner: 9 Awards including Best Film, Audience Award, Best Director, Best Actress, Cinemalaya Film Festival

DIRECTOR:
Hannah Espia
PRODUCER:
Paul Soriano
SCREENWRITERS:
Giancarlo Abrahan
Hannah Espia
CINEMATOGRAPHERS:
Ber Cruz
Lyle Nemenzo Sacris
EDITORS:
Hannah Espia
Benjamin Tolentino
MUSIC:
Mon Espia
CAST:
Jasmine Curtis-Smith
Marc Justine Alvarez
Irma Adlawan
Ping Medina
Mercedes Cabral
SELECTED FILMOGRAPHY:
Debut Feature



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WALESA. MAN OF HOPE

Walesa. Człowiek z nadziei

POLAND 2013 127 MINUTES
In Polish with English subtitles

1970, Gdansk. The Communist authorities bloodily repress a workers’ protest. Among them: Lech Walesa, an ordinary shipyard electrician. Refusing to submit, he founds a new movement, Solidarity, and embarks on a “quiet revolution” that will not only topple the dictatorship in Poland, but eventually bring down the Iron Curtain and end the Cold War.

There could no more appropriate filmmaker for this biopic than Andrzej Wajda, the 87-year-old Polish master whose illustrious career includes such epochal works as *Kanal* and *A Generation*, important historical dramas like *Danton* and *Katyn*, and who gave cinematic expression to the ideals of Solidarity in his masterpieces, *Man of Marble* and *Man of Iron*. Skillfully incorporating reams of archival material, the movie is structured around an interview with the famously tough Italian journalist Oriana Fallaci. It finds its focal point in the dichotomy between Walesa’s working class domestic life and the world-changing role he wound up playing, no doubt attributable to his bullish charm, conviction and charisma, all qualities very much to the fore in Robert Wiekiewicz’s brilliant portrait of the man.

Winner: Best Actor, Chicago International Film Festival

DIRECTOR:
Andrzej Wajda
PRODUCERS:
Michał Kwiecinski
SCREENWRITER:
Janusz Glowacki
CINEMATOGRAPHER:
Paweł Edelman
EDITORS:
Grażyna Gradon
Milenia Fiedler
MUSIC:
Paweł Mykietyn
CAST:
Robert Wiekiewicz
Agnieszka Grochowska
Maria Rosario Omaggio
Zbigniew Zamachowski
Cezary Kosinski

SELECTED FILMOGRAPHY:
Katyn (2007)
Danton (1983)
Man of Iron (1981)
Man of Marble (1977)
Ashes and Diamonds (1958)
Kanal (1957)
A Generation (1955)



CHILD’S POSE

Pozitia copilului

ROMANIA 2013 112 MINUTES
In Romanian with English subtitles

The latest from director Calin Peter Netzer, (a Palm Springs guest in 2010 with *Medal of Honor*) blends social commentary and psychological realism in a sharply crafted drama. What starts out as a caustic look into the corrupt heart of the Eastern European bourgeoisie twists into a brilliantly ambiguous study of obsessive motherly love. It pivots on a riveting performance by Luminita Gheorghiu (*The Death of Mr. Lazarescu*) as a steely, well-to-do Bucharest architect determined to keep her thirtysomething deadbeat son out of jail after a deadly car crash. How far will she go to convince the police, eyewitnesses and even the victim’s family that her son was not recklessly speeding?

“It’s one of those rare films (Iranian Oscar®-winner *A Separation* was another) which trusts audiences to bring along their own moral compass. Sharp, chilling and involving.” Nick Roddick, *London Evening Standard*

“Spectacular... A snappish, seething, darkly funny drama of class and ethics that Luminita Gheorghiu presides over with iron-backed imperiousness.” Guy Lodge, *Hitfix*

Winner: Golden Bear, Berlin Film Festival

DIRECTOR:
Calin Peter Netzer
PRODUCERS:
Calin Peter Netzer
Ada Solomon
Dana Giurgiu
SCREENWRITERS:
Calin Peter Netzer
Razvan Radulescu
CINEMATOGRAPHER:
Andrei Butica
EDITOR:
Dana Lucretia Bunescu
CAST:
Luminita Gheorghiu
Bogdan Dumitrache
Florin Zamfirescu
Natasa Raab
Ilinca Goia
Vlad Ivanov
Mimi Branescu

SELECTED FILMOGRAPHY:
Medal of Honor (PSIFF 2010)
Maria (2003)



STALINGRAD

RUSSIA 2013 131 MINUTES
In Russian with English subtitles

The sole survivor of her family, a conflicted German officer, his scared Soviet mistress and five Soviet officers make up the central cast of characters in this gritty yet striking film about one of the longest, costliest and most pivotal battles of WWII. While displaying epic battle sequences, the film is anchored by its human touch in the spaces where the lives of the civilians and soldiers overlap.

It’s no wonder that *Stalingrad* has been one of the most successful Russian films to perform in its home country in years. This big budget picture (Russia’s first 3D film ever) boasts stunningly immersive cinematography and highly stylized CG effects, wrapped in a tale of doomed love, to tell the story of a turning point in 20th-century history.

“A modern update whose meticulous historical recreation is frighteningly real... its astute use of a modern deep-focus, 3D idiom creates the engrossing immediacy of a large-scale disaster film.” Deborah Young, *The Hollywood Reporter*

DIRECTOR:
Fedor Bondarchuk
PRODUCERS:
Sergey Melkumov
Anton Zlatopolsky
Alexander Rodnyansky
Dmitry Rudovskiy
SCREENWRITERS:
Sergey Snezhkin
Ilya Tilkin
CINEMATOGRAPHER:
Maxim Osadchy
Korytkovsky
EDITORS:
Natalia Gorina
Igor Litoninsky
MUSIC:
Angelo Badalamenti
CAST:
Thomas Kretschmann
Pyotr Fyodorov
Sergei Bondarchuk Jr.
Maria Smolnikova
Yanina Studilina
Dmitry Lysenkov

SELECTED FILMOGRAPHY:
The Inhabited Island: Final Battle (2009)
The Inhabited Island (2008)
9th Company (2005)



WADJDA

SAUDI ARABIA 2012 98 MINUTES
In Arabic with English subtitles

Sources say that the delightful *Wadjda* is one of the frontrunners in the Foreign Language Oscar® competition and it is certainly already one of the most feted. The title character is a 12-year-old girl living in a suburb of Riyadh, the capital of Saudi Arabia. Although she lives in a conservative world, she is fun loving, entrepreneurial and always pushing the boundaries of what she can get away with. She desperately wants a bicycle so that she can beat her friend Abdullah in a race. But Wadjda’s mother won’t allow it, fearing repercussions from a society that sees bicycles as unbefitting a girl’s virtue. So Wadjda decides to try and raise the money herself...

“A real discovery from the Middle East and a film that will be one of the most-seen Arab-language films of the year, *Wadjda* has the distinction of being the first feature film ever shot in Saudi Arabia. And perhaps even more significantly, it is the first feature written and directed by a Saudi Arabian woman, the talented Haifaa Al Mansour.” Deborah Young, *The Hollywood Reporter*

Winner: Best Film, Best Actress, Dubai Film Festival; Audience Award, Los Angeles Film Festival; Most Popular International Feature, Vancouver Film Festival; Best Film, Cinema of the Future, Venice Film Festival

DIRECTOR:
Haifaa Al Mansour
PRODUCERS:
Gerhard Meixner
Roman Paul
SCREENWRITER:
Haifaa Al Mansour
CINEMATOGRAPHER:
Lutz Reitemeir
EDITOR:
Andreas Wodraschke
MUSIC:
Max Richter
CAST:
Waad Mohammed
Reem Abdullah
Abdullrahman Al Gohani
Ahd
Sultan Al Assaf

SELECTED FILMOGRAPHY:
Women Without Shadows (Doc 2005)



CIRCLES Krugovi

SERBIA 2012 113 MINUTES
In Serbian with English subtitles

Bosnia, 1993: In the midst of the Yugoslav wars, Marko, a Serbian soldier, witnesses a brutal attack on Haris, a Muslim civilian, by three fellow soldiers. Marko intervenes and saves Haris, but must face the wrath of his countrymen.

Serbia, 2008: The war is over but the wounds of the conflict are still open, and the events of 12 years ago still reverberate for those who took part in them. Marko's father is rebuilding a church in the countryside. When the son of one of the soldiers from the first episode offers his help, he hesitates. Marko's friend, a renowned surgeon in Belgrade, faces terrible choices when told to operate on one of the three soldiers, now on the verge of death. As for Haris, he now lives in Germany and is faced with a unique opportunity to repay his debt.

"*Circles* is a film about guilt," director Golubovic explains. "About whether it is only the ones who committed the crime who are culpable, or whether it's also those who witnessed the crime and failed to prevent it."

Winner: Audience Award, Sarajevo Film Festival, Sofia Film Festival; Special Jury Prize, Sundance Film Festival

DIRECTOR:
Srdan Golubovic
PRODUCERS:
Jelena Mitrovic
Alexandre Ris
SCREENWRITERS:
Srdan Koljevic
Milena Pota Koljevic
CINEMATOGRAPHER:
Aleksander Ilic
EDITOR:
Marko Glusac
MUSIC:
Mario Schneider
CAST:
Aleksander Bercek
Leon Lucev
Nebojsa Glogovac
Nikola Rakocevic
Marko Janketic

SELECTED FILMOGRAPHY:
The Trap (2007)
Absolute Hundred (2001)



ILO ILO

SINGAPORE 2013 99 MINUTES
In Mandarin with English subtitles

Jiale is a problem kid. He's too smart for his own good, though his grade school teachers wouldn't put it like that. Part of the problem is surely that his mum (an office worker) and his dad (a sales executive) are both working too hard to give him the attention he needs. So when they decide to hire a live-in Filipino maid, the hope is that Teresa will be able to curb his bad behavior. The fear, that he'll drive her away before she's even unpacked her bags.

Set in Singapore during the economic recession of the late '90s, *Ilo Ilo* is a deeply empathetic movie that gives each of these characters his or her due – including some gentle mockery where the parents are concerned. But it's Teresa that director Anthony Chen has most time for: a mom who has left her own child back home, and who gradually wins the trust of Jiale despite the severe tests he sets for her.

"A small gem about how families learn to persevere during the toughest times... Its emotional wallop sneaks up on you!" Tim Grierson, *Screen Daily*

Winner: Camera d'or, Cannes Film Festival; Best First Feature, London Film Festival

DIRECTOR:
Anthony Chen
PRODUCERS:
Hwee Sim Ang
Anthony Chen
Wahyuni A. Hadi
SCREENWRITER:
Anthony Chen
CINEMATOGRAPHER:
Benoit Soler
EDITORS:
Hoping Chen
Joanne Cheong
CAST:
Koh Jia Ler
Angeli Bayani
Tian Wen Chen
Yann Yann Yeo

SELECTED FILMOGRAPHY:
Debut Feature



CLASS ENEMY Razredni sovraznik

SLOVENIA 2013 112 MINUTES
In Slovene with English subtitles

The academic year is nearly over for a tightly knit bunch of high school seniors. But the atmosphere in the classroom changes when their beloved homeroom teacher Nusa, goes on maternity leave and is replaced by German authoritarian Robert. While Nusa was keyed in to the students' lives and personalities, Robert displays no such sensitivity. Thus he ignores the feelings of the grieving Luka, whose mother recently died, and of shy pianist Sabina, who is hypersensitive to criticism. When Robert delivers some scathing remarks to Sabina and she hangs herself shortly afterward without leaving a note, the tragedy sparks a student rebellion.

As a colossal battle of wills unfolds at the high school, first-time director Rok Bicek demonstrates an impressive control of tension and suspense, making each encounter between class and instructor crackle with the possibility of violence.

Winner: Critics Week, Venice Film Festival

DIRECTOR:
Rok Bicek
PRODUCERS:
Janez Lapajne
Aiken Veronika Prosenicz
SCREENWRITERS:
Necj Gazvoda
Janez Lapajne
Rok Bicek
CINEMATOGRAPHER:
Fabio Stoll
EDITORS:
Janez Lapajne
Rok Bicek
MUSIC:
Frédéric Chopin
CAST:
Igor Samobor
Nataša Barbara Gracner
Tjaša Železnik
Maša Derganc
Robert Prebil
Voranc Boh
Jan Zupancic
Daša Cupevski

SELECTED FILMOGRAPHY:
Debut Feature



JUVENILE OFFENDER Beom-joe so-nyeon

SOUTH KOREA 2012 107 MINUTES
In Korean with English subtitles

Troubled 16-year-old Ji-gu, abandoned by his parents when he was a baby, lives with his bed-ridden grandfather. Home smells of sickness; school is a place to hang out. His only interest is his sweet new girlfriend. Following the wrong crowd, Ji-gu has another run-in with the law and having no parent to vouch for him, he ends up in juvenile detention.

Months later when his grandfather dies, the institution tracks down the mother he thought dead. They try to make up for lost time but as he gets to know her, he starts to understand why this immature young mother who can barely take care of herself had to leave him behind when she was only 17.

"Simultaneously bleak and humanistic, writer-director Kang Yi-kwan's intimate look at a national problem reveals the myriad ways bad decisions trickle down through generations, while offering a slim ray of hope for a clan awkwardly attempting to make amends." Peter Debruge, *Variety*

Winner: Best Actor and Special Jury Prize, Tokyo International Film Festival; Lino Brocka Award and Best Actor, Cinemanila

DIRECTOR:
Kang Yi-kwan
PRODUCERS:
Park Joo-young
SCREENWRITERS:
Kang Yi-kwan
Park Joo-young
CINEMATOGRAPHER:
Byun Bong-sun
EDITORS:
Park Yook-yung
Kim Jin-hee
MUSIC:
Kang Min-kook
CAST:
Lee Jung-hyun
Seo Young-ju
Kim Geunyeong
Jun Ye-jin

SELECTED FILMOGRAPHY:
Sa-kwa (2005)



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15 YEARS AND ONE DAY 15 Años y un día

US PREMIERE

SPAIN 2013 100 MINUTES
In Spanish with English subtitles

Fourteen-year-old Jon is increasingly acting out. He gets expelled from school and then poisons a neighbor's dog. His mother, a widow and a struggling actress, feels overwhelmed and sends him to the Alicante coast to live with his grandfather Max, a Bosnian War veteran and a strict disciplinarian. Jon and Max clash – no TV! – but the boy starts to adapt to his new environment and make new friends. Suddenly a shocking act of violence turns Jon's life upside down; it's left to Max to investigate who's responsible.

Directed with great sensitivity by Gracia Querejeta (*Seven Billiards Tables*, *Héctor*), the film boasts a stellar cast including the always wonderful Maribel Verdú (*Blancanieves*, *Y tu mamá también*), and Arón Piper who gives a breakout performance in the lead role. *15 Years and One Day* is dedicated to the director's father, the great film producer Elias Querejeta, who died last June.

DIRECTOR:
Gracia Querejeta

PRODUCERS:
Gerardo Herrero
Mariela Besuievsky

SCREENWRITERS:
Antonio Mercero Santos
Gracia Querejeta

CINEMATOGRAPHER:
Juan Carlos Gómez

EDITOR:
Ignacio Ruiz Capillas

MUSIC:
Pablo Salinas

CAST:
Tito Valverde
Maribel Verdú
Aron Piper
Belen Lopez
Susí Sanchez

SELECTED FILMOGRAPHY:
Seven Billiards Tables (2007)
Héctor (2004)
By My Side Again (1999)
Robert Rylands' Last Journey (1996)
Una estación de paso (1992)

MORE THAN HONEY

SWITZERLAND 2012 95 MINUTES
In German with English subtitles

Selected for PSIFF last year (when it was voted runner up in our documentary Audience Awards), this vital film is Switzerland's submission for the Best Foreign Language Film this year. As entrancing as *March of the Penguins* (but without Morgan Freeman), *More than Honey* features some of the most spectacular footage of bees ever put on film. But this is not just a picturesque nature doc. It is also an investigation into a mystery. What is killing off the world's bee populations at an alarming rate? This dire situation is devastating to the human species, too; without bees, one-third of the world's food would not exist. To find answers, Academy Award®-nominated director Markus Imhoof travels the world, talking to and observing the inner-workings of beekeepers, farmers and scientists.

Through the use of amazing point-of-view cinematography that defies the imagination, we actually soar through the air with the bees. A top audience favorite at both the Vancouver International Film Festival and IDFA (the world's most prestigious documentary festival), the movie is also a personal narrative. Imhoof's grandfather owned an orchard and cannery and built a special house for 150 bee colonies. Heartfelt, gorgeously shot, and suspenseful, *More Than Honey* is an important, thought-provoking and enriching experience.



Switzerland.

thelmafilm
SWISSFILMS

DIRECTOR:
Markus Imhoof

PRODUCERS:
Helmut Grasser
Markus Imhoof
Thomas Kufus
Pierre-Alain Meier

SCREENWRITERS:
Markus Imhoof
Kerstin Hoppenhaus

CINEMATOGRAPHERS:
Attila Boa
Jörg Jeshel

EDITOR:
Anne Fabini

MUSIC:
Peter Scherer

WITH:
Fred Jaggi
Randolf Menzel
John Miller

SELECTED FILMOGRAPHY:
Flammen im Paradies (1997)
The Mountain (1991)
The Journey (1986)
The Boat Is Full (1981)

THE BUTTERFLY'S DREAM Kelebegin ruyasi

TURKEY 2013 123 MINUTES
In Turkish with English subtitles

This ambitious, tragicomic melodrama – the most expensive Turkish film ever made – tells a story about a distant time when poetry was what people lived for; not money, success or power. In 1941 in Zonguldak, an impoverished mining city on the Black Sea coast of Turkey, two handsome, talented, young poets are friends and rivals. They make a bet to decide who can court a pretty aristocrat's daughter. May the best poet win!

At the same time, the two friends have to deal with more serious problems: disease, poverty, compulsory work in the coal mines and the distant but still looming threat of WWII. As the story progresses, the poets travel through cities and events in search of happiness. Is it the optimist who is the bravest or the pessimist?

Director Yilmaz Erdogan is a popular poet in his own right, though best known in North America for his starring role in Nuri Bilge Ceylan's film *Once Upon a Time in Anatolia*. Based on a true story, the film has been such a success in Turkey that the two poets, long-since forgotten, have been propelled to the top of the best-seller lists.

DIRECTOR:
Yilmaz Erdogan

PRODUCERS:
Necati Akpinar

SCREENWRITER:
Yilmaz Erdogan

CINEMATOGRAPHER:
Gökhan Tiryaki

EDITORS:
Bora Goksingol
Cagri Turkkkan

MUSIC:
Rahman Altin

CAST:
Kivanç Tatlitug
Belçim Bilgin
Mert Firat
Farah Zeynep Abdullah
Yilmaz Erdogan
Ahmet Mümtaz Taylan

SELECTED FILMOGRAPHY:
Neseli hayat (2009)
Haybeden gerçeküstü ask (2007)
Magic Carpet Ride (2005)
Vizontele Tuuba (2004)
Vizontele (2001)

METRO MANILA

UNITED KINGDOM 2013 115 MINUTES
In Tagalog with English subtitles

A naive farming couple from the picturesque but impoverished rice-growing region of Banaue, northern Philippines, come to grief in the crime-ridden capital in this polished and surprising mixture of melodrama and heist flick from UK director Sean Ellis (*Cashback*). When their rice harvest fails, honest but dirt-poor Oscar Ramirez and sultry wife Mai decide to seek a better life for themselves and two young daughters in Manila. But they guilelessly fall prey to the first conman they meet. Stripped of their savings, they are left without a roof over their heads.

While the pregnant Mai finds employment among the bar girls/sex workers at Charlie's, Oscar happens on a position as an armored truck driver through the favors of soon-to-be partner Ong. Naturally Ong has ulterior motives, but several inventive and unexpected plot twists result in the desperate Oscar coming up with a plan of his own. *Metro Manila* is the UK's submission for the Academy Award® for Best Foreign Language Film.

Winner: Audience Award, Sundance Film Festival; Critics' Award, Hamburg Film Festival; Best Film, Best Director, British Independent Film Awards



DIRECTOR:
Sean Ellis

PRODUCERS:
Celine Lopez
Enrique Gonzalez
Mathilde Charpentier
Sean Ellis

SCREENWRITERS:
Sean Ellis
Frank E. Flowers

CINEMATOGRAPHER:
Sean Ellis

EDITOR:
Richard Mettler

MUSIC:
Robin Foster

CAST:
Jake Macapagal
Althea Vega
John Arcilla
Erin Panlilio
Angela Kanapi
Moises Magisa

SELECTED FILMOGRAPHY:
The Broken (2008)
Cashback (2006)

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ANINA

URUGUAY 2013 80 MINUTES
In Spanish with English subtitles

Anina Yatay Salas – her name made up of three palindromes – gets teased a lot at school. When she’s caught fighting with her enemy Yisel, an overweight girl Anina calls the “she elephant,” each of them is given a black envelope with a punishment written inside, but they’re not allowed to open it for a week. Over the course of that time Anina starts to understand Yisel better – realizing she’s not the person she appears to be – and starts to develop compassion for her.

Director Alfredo Soderguit based this charming animated film on a popular children’s book by Sergio López Suárez, which he illustrated. He goes against the current trend of slick, digital, 3D animation – instead employing a sweetly handcrafted, pencil-and-watercolor visual style.

“Few animated films can convey a classic tale with a message about family and friendship packed with intelligent humor... Soderguit’s film is lively, witty, and full of heart [...] Destined to become a classic.” Carlos Aguilar, *Indiewire*

DIRECTOR:
Alfredo Soderguit

PRODUCERS:
Julián Goyoaga
Germán Tejeira
Jhonny Hendrix

SCREENWRITERS:
Alfredo Soderguit
Federico Ivanier
Germán Tejeira
Julián Goyoaga
Alejo Schettini

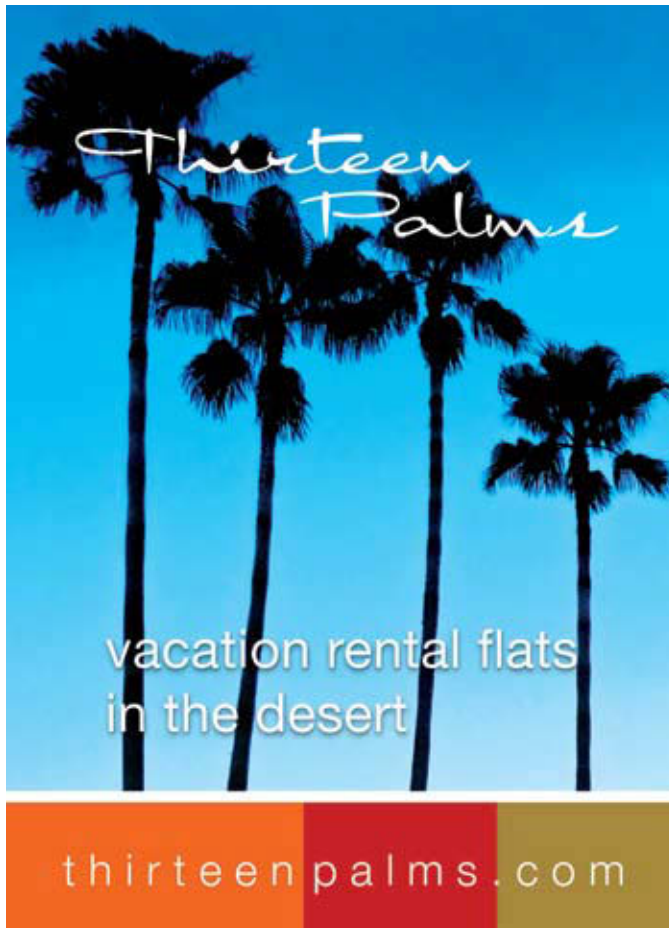
CINEMATOGRAPHERS:
Juan Carve
Paulo Pérez

EDITORS:
Julián Goyoaga
Germán Tejeira

MUSIC:
Gastón Otero
Bruno Boselli

CAST:
Federica Lacaño
María Mendive
César Troncoso
Cristina Morán
Guillermina Pardo
Lucía Parrilla

SELECTED FILMOGRAPHY:
Debut Feature





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THE DESERT'S NEWS LEADER

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THE FORGOTTEN KINGDOM



THE INVISIBLE WOMAN



GAMING INSTINCT



WALKING WITH THE ENEMY

THE 82 FILMS FROM 41 COUNTRIES IN OUR WORLD Cinema Now section come in all shapes and sizes, both strange and familiar. Here, you'll find coming-of-age dramas like *Harmony Lessons* and *Sarah Prefers to Run*, captivating love stories in *Lootera* and *Paradise*, engrossing thrillers in *Montage* and *Gaming Instinct*, and even "westerns," like Australia's *Mystery Road*, Japan's samurai *Unforgiven*, and *Gold*, a German movie set in Canada during the Klondike.

You'll also find enthralling stories about escape and discovery.

In Andrew Mudge's *The Forgotten Kingdom*, young Atang, mired in the bustle of Johannesburg, returns to his remote village in landlocked Lesotho to bury his father. During the journey, Atang explores both the metaphysical and geographic terrain of his ancestry. A sojourn of escape and discovery turns out to be exactly what he needs.

In our world, today, we're bombarded with information from the moment we rise until the moment we sleep. We find ourselves craving escape – just like Atang. The films in our World Cinema Now section fill that universal need. In Wiebke von Carolsfeld's *Stay*, a pregnant woman leaves Ireland for Montreal, where she searches for answers about her future. In Uberto Pasolini's *Still Life*, a London council worker discovers the joy of life through investigating an unclaimed corpse. In Lisa Langseth's *Hotell*, a therapy group finds unorthodox (and unprescribed) renewal in the anonymous confines of hotels.

The now, this moment, always demands attention, but for a few short hours, enveloped by the cinema's calming dark, among the crowd's hushed surprise and booming laughter, a portal into another world beckons, opens, swallows us whole. Down the rabbit hole we tumble, into and out of time we travel, far down, deep among the legends of our species, until we emerge, rejuvenated and reminded that these other worlds are also our own.



3 NIGHTS IN THE DESERT

WORLD PREMIERE

USA 2014 90 MINUTES

Former bandmates, Travis (Wes Bentley, *American Beauty*; *The Hunger Games*), Anna (Amber Tamblyn, *Sisterhood of the Traveling Pants*) and Barry (Vincent Piazza, *Boardwalk Empire*), haven't seen each other in seven years. Following up on a pledge from better times, the three estranged friends meet up at the now reclusive Travis's home to celebrate their collective 30th birthdays. The weekend promises to be full of music, reminiscing and relaxation but when the initial excitement wears off and they are forced to face their pasts, and each other, it quickly becomes apparent that time has not healed all wounds.

In the vein of such other thirtysomething coming-of-age films as *The Big Chill* and *Little White Lies*, *3 Nights in the Desert* reflects upon lost loves, forgotten dreams and missed opportunity against the backdrop of the desolate and enchanting California desert.

DIRECTOR:
Gabriel Cowan

PRODUCERS:
Gabriel Cowan
John Suits
Adam Chanzit
David E. Groom

SCREENWRITER:
Adam Chanzit

CINEMATOGRAPHER:
Jonathan Bruno

EDITOR:
Seth Clark

MUSIC:
Tim Ziesmer

CAST:
Amber Tamblyn
Wes Bentley
Vincent Piazza

SELECTED FILMOGRAPHY:
Growth (2010)
Breathing Room (2008)
Flower in the Gun Barrel (2008)



AGE OF UPRISING: THE LEGEND OF MICHAEL KOHLHAAS

FRANCE/GERMANY 2013 122 MINUTES

In French with English subtitles

In this epic tale of wrongdoing and retribution set in 16th-century Cévennes, Michael Kohlhaas (played by Palms Springs favorite, the ever impressive Mads Mikkelsen) starts out as a successful, well-to-do horse trader with a loving family. The once unshakable feudal system is slowly declining, and when a local nobleman humiliates Kohlhaas and seizes two of his horses, he retaliates by gathering an army and embarking on a Robin Hood-esque mission to have his revenge against the baron. Kohlhaas's actions become more and more violent and extreme, and the repercussions increasingly devastating.

Based on Heinrich von Kleist's classic German Romanticist novel, the story of Michael Kohlhaas previously inspired a 1969 film by Volker Schlöndorff. With gorgeous widescreen cinematography, skillful stunt work, and a powerful score, *Age of Uprising: The Legend of Michael Kohlhaas* is a stunning period piece that also raises important questions of faith and morality.

DIRECTOR:
Arnaud des Pallières

PRODUCERS:
Serge Lalou
Gunnar Dedio
Martina Haubrich

SCREENWRITERS:
Christelle Berthevas
Arnaud des Pallières

CINEMATOGRAPHERS:
Adrien Debackere
Jeanne Lapoirie

EDITORS:
Sandie Bompar
Arnaud des Pallières

CAST:
Mads Mikkelsen
Melusine Mayance
Delphine Chuillot
Bruno Ganz
Denis Lavant
David Bennent

SELECTED FILMOGRAPHY:
Parc (2008)
Adieu (2003)
Drancy Avenir (1997)



ALAN PARTRIDGE: ALPHA PAPA

UNITED KINGDOM 2013 90 MINUTES

A UK comedy legend who has never quite broken out of cult status over here, Steve Coogan has been impersonating the deluded radio DJ, chat-show host and hilariously obtuse egomaniac Alan Partridge for more than 20 years. The picturesque but sleepy city of Norwich near England's east coast is his domain; befouling the airwaves with self-important chatter – "We're asking, what is the worst monger? Iron, fish... rumor... or war?" – is his very funny game.

When North Norfolk Digital radio is taken over by a media conglomerate and renamed "Shape," out-of-step late-night host Pat Farrell (Colm Meaney, great!) is left jobless. Shotgun in hand, Farrell marches into the station and takes a handful of hostages. The only person he will talk to is erstwhile co-worker Partridge, who reluctantly steps into the role of hostage negotiator... Rife with characteristic Partridge non-sequiturs and a surprising amount of heart, *Alpha Papa* is satire at its best and a brilliant introduction to the skewed world of Coogan's riotous alter ego.

DIRECTOR:
Declan Lowney

PRODUCERS:
Kevin Loader
Henry Normal

SCREENWRITERS:
Rob Gibbons
Neil Gibbons
Armando Iannucci
Peter Baynham
Steve Coogan

CINEMATOGRAPHER:
Ben Smithard

EDITOR:
Mark Everson

CAST:
Steve Coogan
Colm Meaney
Felicity Montagu
Sean Pertwee

SELECTED FILMOGRAPHY:
Debut Feature



ANOTHER HOUSE L'Autre maison

US PREMIERE

CANADA 2013 105 MINUTES

In French with English subtitles

Estranged brothers come together to deal with their father's rapid mental disintegration in this engrossing family drama.

Eric (Émile Proulx-Cloutier), along with his lover Maia (Florence Blain), has been his father's longtime caregiver at the family's remote lakeside home while he studies for his pilot's license and she pursues her musical career. The stress is beginning to show... His older sibling Gabriel (the always wonderful Roy Dupuis), meanwhile, is rarely even around, preferring the rigors of his celebrated career as a war correspondent. When Gabriel returns home at his brother's urging during a brief sojourn away from the front lines, family tensions burst into the open. Exquisitely made and co-written by tyro director Mathieu Roy, *Another House* is a moving paean to the frailties of family and memory inspired by his father Michel Roy's struggle with Alzheimer's disease.

Winner: Best Canadian Film, Best Actor, Montreal Film Festival

DIRECTOR:
Mathieu Roy

PRODUCERS:
Roger Frappier
Felize Frappier

SCREENWRITERS:
Mathieu Roy
Michael Ramsey

CINEMATOGRAPHER:
Steve Asselin

EDITOR:
Louis-Martin Paradis

CAST:
Marcel Sabourin
Roy Dupuis
Émile Proulx-Cloutier
Florence Blain Mbaye
Julie Gayet

SELECTED FILMOGRAPHY:
Surviving Progress (Doc 2011)



TV5MONDE





THE AUCTION Le démantèlement

US PREMIERE

CANADA 2013 111 MINUTES

In French with English subtitles

Gaby (Gabriel Arcand) lives an isolated existence on the sheep farm he inherited from his father, the Bouchard & Sons Farm. But he has no sons himself and his two daughters live far away in Montreal. His brothers chose a different life and his ex-wife left the suffocating existence of farm life.

One day, the eldest daughter, Marie, comes with her sons, announces that she is getting a divorce and presses her father for a large loan in order to keep her house, without a thought for his economic hardships. Against reason and warnings from friends, neighbors and even his younger daughter Frederique, Gabriel gradually feels that he has no other choice but to sell his beloved farm and dismantle the only life he knows in order to help Marie. After all he will say: "A father needs to give to be happy."

In this honest portrait of a family in the midst of change, Sébastien Pilote (*The Salesman*) gives us a touching tale of self-sacrifice and love in economically depressed rural Quebec.

Winner: FIPRESCI prize and Best Actor, Turin Film Festival



DIRECTOR:

Sébastien Pilote

PRODUCERS:

Payeur Bernadette
Daigle Marc

SCREENWRITER:

Sébastien Pilote

CINEMATOGRAPHER:

Michel La Veaux

EDITOR:

Stéphane Lafleur

MUSIC:

Serge Nakaushi-
Pelletier

CAST:

Gabriel Arcand
Lucie Laurier
Sophie Desmarais
Gilles Renaud
Johanne-Marie
Tremblay

SELECTED

FILMOGRAPHY:

The Salesman (2011)



BASTARDO

US PREMIERE

TUNISIA/FRANCE/QATAR 2013 106 MINUTES

In Arabic with English subtitles

A metaphor for Tunisia's contemporary developmental travails in which a down-trodden orphan – now grown – has a reversal of fortune and takes on the thugs who control his ghetto. Filmed in an unsettlingly fantastical style drawing on film noir and magical realism and packed with larger-than-life characters, this is a story about power, order and capitalism gone awry. Does ruthlessness always go hand-in-hand with power?

Mohsen, "the bastard," was found in a dustbin 30 years ago by Am Salah, his adoptive father, and has always been excluded and rejected by the residents of the rundown district where he lives. After being fired from his job, Mohsen and his friend Khelifa place a cell phone antenna on the roof of Mohsen's house. The aerial makes Mohsen a wealthy and respected man. But village strongman Larnouba isn't happy with the change...

Director Belkadhhi says: "Power and corruption have been part of our lives for decades, and less than three years after the revolution, I am still wondering if we made it. Back in 2007, when I began writing the script, I had one thought in mind: my main character Bastardo shouldn't choose power. It's rather power that chooses him and radically changes him."

DIRECTOR:

Néjib Belkadhhi

PRODUCER:

Imed Marzouk

SCREENWRITER:

Néjib Belkadhhi

CINEMATOGRAPHER:

Gergely Pohárnok

EDITORS:

Pascale Chavance
Badi Chouka

MUSIC:

Lone Wolf

CAST:

Chedly Arfaoul
Abdel Moneem
Chouayat
Lobna Noomene
Taoufik El Bahri
Lassad Ben Abdallah
Latifa El Gafsi

SELECTED

FILMOGRAPHY:

VHS-Kahloucha (Doc
2006)



BICYCLING WITH MOLIERE Alceste à bicyclette

FRANCE 2013 104 MINUTES

In French with English subtitles

A kind of theatrical odd couple, Serge Tanneur (Fabrice Luchini) and Gauthier Valence (Lambert Wilson) aren't really friends but they're willing to pretend if it's to their mutual advantage. And perhaps it is: Gauthier is the star of a hit TV show, but he has an itch to stage Moliere's *Le Misanthrope*, and he wants to persuade Serge, a prickly but highly respected theater star, to come out of retirement to costar in the project. To his surprise, Serge doesn't leap at the chance but instead agrees to rehearse the play with him for a few days to gauge their rapport...

While some familiarity with Moliere's play would certainly enhance your appreciation for this classy, caustic comedy, a passing acquaintance with the vanity, pretension and hypocrisy of the typical middle-aged male – and actors, most of all – is the only basic requirement here. It's a talky script, no question, but when that talk is performed with the relish and wit of such seasoned *farceurs* as Luchini and Wilson, that's to the good – and director Le Guay throws in some choice visual slapstick for good measure.

DIRECTOR:

Philippe Le Guay

PRODUCERS:

Anne-Dominique
Toussaint
Romain Le Grand
Floran Genetet-Morel

SCREENWRITERS:

Philippe Le Guay

CINEMATOGRAPHER:

Jean-Claude Larrieu

EDITOR:

Monica Coleman

MUSIC:

Jorge Arriagada

CAST:

Fabrice Luchini
Lambert Wilson
Maya Sansa
Camille Japy
Annie Mercier

SELECTED

FILMOGRAPHY:

*The Women on the 6th
Floor* (2010)
Du jour au lendemain
(2006)
The Cost of Living (2003)
Nightshift (2001)
L'année Juliette (1995)
Les deux Fragonard
(1989)



TV5MONDE



BLIND DATES Brma paemnebi

GEORGIA 2013 95 MINUTES

In Georgian with English subtitles

Boasting a strong vision, ironic sense of humor and brilliant minimalistic acting, this lovely, compassionate, melancholy comedy portrays the warmth and delicacy of human relationships in contemporary Georgia. Sandro is a 40-year-old Tbilisi teacher who still lives with his parents. His mother constantly bugs him to grow up and get married, but Sandro has little luck with the women he and his single friend Iva contact through dating sites. After yet another unsuccessful match up, Sandro meets hairdresser Manana, the mother of one of his students, and falls in love with her. However, the seemingly single Manana turns out to be married and her hot-tempered husband Tengo is just about to be released on probation.

"Quietly enchanting [...] The unpredictable narrative deftly juggles a mix of rueful humor and genuine sweetness, with pitch-perfect performances and unfussily naturalistic yet artful staging. The result is a slow-burning delight that leaves a soulful afterglow." Dennis Harvey, *Variety*

Winner: Special Jury Prize, Abu Dhabi Film Festival

DIRECTOR:

Levan Koguashvili

PRODUCERS:

Levan Koguashvili
Suliko Tsulukidze
Olena Yershova

SCREENWRITERS:

Boris Frumin
Levan Koguashvili

CINEMATOGRAPHER:

Tato Kotetishvili

EDITORS:

Levan Koguashvili
Nodar Nozadze

CAST:

Kakhi Kavsadze
Archil Kikodze
Andro Sakhvarelidze
Ia Sukhitashvili

SELECTED

FILMOGRAPHY:

Street Days (2010)
Women from Georgia
(Doc 2009)

**TELEFILM
CANADA**

Québec



BURKHOLDER

WORLD PREMIERE

USA 2013 84 MINUTES

Writer/director Taylor Guterson delighted PSIFF audiences two years ago with *Old Goats*, a low-key comedy about three old codgers, pals, who refused to give up on life. It was a movie that broke stereotypes and meant a lot to a lot of people, but Guterson wasn't ready to put aside his actors just yet. As he notes, *Old Goats* premiered just a few weeks before one of the cast, Bob Burkholder, turned 90 years old. "I wanted to do another feature with him while we still had time."

This time, Burkholder (whose name gave Guterson his title) played a more fictionalized version of himself: Teddy rents a basement suite from Barry (Britt Crosley, another *Old Goats* alumnus), and has done for more than two decades. But lately Barry has become irritated by the older man's erratic behavior. Casting about for a solution, he turns to an under-employed couples counselor for help...

Guterson again: "Though *Burkholder* touches on some of the challenges associated to aging, to me it's a very positive and life-affirming film. Bob's character never gives in, never surrenders [...] That strongly parallels Bob in real life. He was as committed to finishing the film as I was. Bob and his family saw an early cut and really liked it. I was working on a subsequent cut when Bob passed away."

DIRECTOR:
Taylor Guterson

PRODUCERS:
Taylor Guterson
Charles Lake
Benita Staadecker

SCREENWRITER:
Taylor Guterson

CINEMATOGRAPHER:
Taylor Guterson

EDITOR:
Taylor Guterson

MUSIC:
Joshua Myers

CAST:
Bob Burkholder
Britton Crosley
David VanderWal
Sean MacLean
James Molyball
Cory Fortin
Dori Guterson

SELECTED FILMOGRAPHY:
Old Goats (2010)



CATCH THE DREAM Tarok

NORTH AMERICAN PREMIERE

DENMARK 2013 135 MINUTES

In Danish with English Subtitles

From the muddy paddocks of rural Denmark to the Prix d'Amerique in Paris, here's the story of Denmark's most famous racehorse and the human family behind it. We are pleased to welcome another moving historical epic from director Anne-Grethe Bjarup Riis, whose *This Life* was an audience favorite at last year's PSIFF.

A chestnut stallion, Tarok was a legendary Danish trotting champion who captured the hearts of an entire population in the 1970s. He was bred in 1972 by the Laursen family and named after their favorite game of cards. The Laursens took up harness racing after they had replaced their last plough horses with a tractor. During his career, Tarok won 111 out of 156 races, including the Nordic as well as the European Championship in 1977. A national phenomenon, Tarok had his own fan club and he received daily letters from all over the country. Apart from the sporting pages, his name appeared on everything from stickers to clothing items. Come and catch the dream.

DIRECTOR:
Anne-Grethe Bjarup Riis

PRODUCER:
Regner Grasten

SCREENWRITER:
Thorvald Lervad

CINEMATOGRAPHER:
Morten Bruus

EDITOR:
Andri Steinn

MUSIC:
Simon Ravn

CAST:
Bjarne Henriksen
Michelle Bercon
Kirsten Lehfeltdt
Henrik Vestergaard
Iben Dörner
Thomas Ernst

SELECTED FILMOGRAPHY:
This Life (2012)



LE CHEF Comme un chef

FRANCE/SPAIN 2012 84 MINUTES

In French with English subtitles

Poking fun at the restaurant world (including the current fashion for molecular gastronomy), this genial, broadly-played situation comedy dishes up easily digestible laughs as an annoying, know-it-all foodie lucks into his dream job at a fine dining establishment. A self-trained cook with *haute cuisine* ambitions, Jacky (Michael Youn) gets canned from a series of menial cooking jobs for taking exception to his customers' taste. Beatrice, Jacky's heavily pregnant girlfriend, tries to halt their financial meltdown by arranging a handyman position for him at an old folks' home, but he can't resist the siren call of the kitchen.

Meanwhile, Alexandre Lagarde (Jean Reno), chef and nominal proprietor of the three-star Cargo Lagarde, faces a crisis of a different sort. Stanislaw, the interfering son of his retired business partner, wants him to cut costs and update the menu. Since he can fire Alexandre if the restaurant loses a star, Stanislaw tries to undermine him in every way possible, transferring his favorite sous-chefs and threatening his raw material suppliers. Come prepared for mouth-watering scenes involving food preparation and meal consumption.

DIRECTOR:
Daniel Cohen

PRODUCERS:
Sidonie Dumas
Jeremy Burdek
Nadia Khamlichi
Adrian Politowski
Gilles Waterkeyn

SCREENWRITERS:
Daniel Cohen
Olivier Dazat

CINEMATOGRAPHER:
Robert Fraisse

EDITOR:
Geraldine Retif

MUSIC:
Nicola Piovani

CAST:
Jean Reno
Michael Youn
Raphaëlle Agogué
James Gerard
Julien Boisselier
Salome Stevenin

SELECTED FILMOGRAPHY:
Les deux mondes (2007)
Une vie de prince (1999)



TV5MONDE

Preceded by the Disney Pixar animated short film *Party Central*, directed by Kelsey Mann. USA 2014 6 MINUTES



CUPCAKES Bananot

US PREMIERE

ISRAEL/FRANCE 2013 90 MINUTES

In Hebrew with English Subtitles

As light and tasty as its title suggests, the latest from Eytan Fox's (*Yossi & Jagger*; *Walk on Water*) is a charming comedy which takes a Eurovision-style song contest as a jumping-off point for a sweet and unabashedly nostalgic evocation of a time when, as one character puts it, "you borrowed a cup of sugar from your neighbor and stayed for coffee."

In contemporary Tel Aviv, six diverse friends – gay, straight, successful, not so successful – gather to watch the Universong competition. Like most viewers, they are appalled by the winning song, and taking the trials of one of their group whose marriage is splitting up as a subject, they jokingly compose "A Song for Anat" (actually the work of Babydaddy, from Scissor Sisters). They are as surprised as anyone when it is chosen as Israel's entry for next year's competition... Starring a who's who in the contemporary Israeli film, television and music industries, *Cupcakes* is, in Fox's words, "about fun and games and music and romance and happy endings. I've made films that were more confrontational and challenging. But this is something to sweeten life, for myself and the audience."

DIRECTOR:
Eytan Fox

PRODUCERS:
Lauranne Bourrachot
Marco Cherqui

SCREENWRITERS:
Eytan Fox
Eli Bijaoui

CINEMATOGRAPHER:
Dani Shneor

EDITOR:
Ron Omer

MUSIC:
Haim Frank Lifman

CAST:
Yael Bar-Zohar
Dana Ivgy
Anat Waxman
Efrat Dor
Keren Berger
Denis Sandler

SELECTED FILMOGRAPHY:
Yossi (2012)
The Bubble (2006)
Walk on Water (2004)
Yossi & Jagger (2002)
Song of the Siren (1994)
After (1990)





DAYS AND NIGHTS

WORLD PREMIERE

USA 2013 92 MINUTES

Anton Chekhov's *The Seagull* has seen numerous iterations over the decades, but actor/director Christian Camargo (*The Hurt Locker*) is able to honor the darkness and depth of this Russian tragedy while relocating it to a Memorial Day weekend in rural New England and putting his own contemporary spin on the material. With a haunting score, lovely cinematography, and strong performances from a remarkable ensemble cast, we see a family come together then fracture apart over the course of one disastrous weekend.

William Hurt plays Herb, an ailing estate owner and the rock of the family. He is surrounded by the folks who keep him and the estate running; his doctor (played by a subdued Jean Reno); his groundskeeper Johan (Michael Nyqvist, *The Girl with the Dragon Tattoo*); Johan's daughter Alex (Katie Holmes) and his housekeeper Mary (Cherry Jones, *Signs*). When Herb's sister, an aging actress (played by the always superb Allison Janney), comes to visit, it sends her son (Ben Whishaw, *Cloud Atlas*) into a tailspin, proving how delicate love and family can be.

DIRECTOR:
Christian Camargo

PRODUCERS:
Barbara Romer
Juliet Rylance

CINEMATOGRAPHER:
Steve Cosens

EDITOR:
Ron Dulin

MUSIC:
Claire von Kampen

CAST:
Katie Holmes
William Hurt
Jean Reno
Allison Janney
Ben Whishaw
Michael Nyqvist
Cherry Jones
Mark Rylance

**SELECTED
FILMOGRAPHY:**
Debut Feature



EMPIRE OF DIRT

US PREMIERE

CANADA 2013 99 MINUTES

Lena (Cara Gee) has worked long and hard to turn her life around. A teenage runaway and single mom, she went through drug addiction and came out the other side. Now in her late twenties, she's making ends meeting by working as a cleaner and donating her services as a counselor at a youth center. But it's a precarious balance, and when her headstrong 13-year-old daughter Peek-a (Shay Eyre) turns up in hospital after an overdose Lena reluctantly heads back home to rural Ontario and introduces Peek-a to the grandmother she had always claimed was dead.

This affecting portrait of three generations of Cree women smacks of authenticity and truth. It's a low-key movie about mother-daughter relationships and the way past mistakes have a way of cycling back round again no matter how hard you try to run away from them. All three actresses impress, but perhaps the stand out is Jennifer Podemski as the grandmother, Minnie, who has learned to roll with the punches and now makes her living selling manure, an appropriately earthy and guardedly optimistic metaphor.

DIRECTOR:
Peter Stebbings

PRODUCERS:
Jennifer Podemski
Geoff Ewart
Heather Dahlstrom

SCREENWRITER:
Shannon Masters

CINEMATOGRAPHER:
David Greene

EDITOR:
Jorge Weisz

MUSIC:
Justin Peroff
Liam O'Neill

CAST:
Cara Gee
Shay Eyre
Jennifer Podemski
Luke Kirby
Jordan Prentice
Lawrence Bayne
Michael Cram

**SELECTED
FILMOGRAPHY:**
Defendor (2009)



TELEFILM
CANADA



FIVE DANCES

USA 2013 83 MINUTES

Recently arrived in New York from Kansas on a ballet scholarship, 18-year-old Chip (Ryan Steele, of Broadway's *Newsies*) hopes that his years of hard training haven't been all for naught. Joining a small Soho-based modern dance troupe, Chip soon discovers that a dancer's career and personal life are inseparable, and that professional experience and romance often parallel the challenges of artistic expression.

Structured around a five-section dance and set mostly in the troupe's loft rehearsal space, this is a raw, real, and refreshing examination of the politics of movement. Featuring kinetic energy from New York's finest dancers (Reed Luplau, Catherine Miller, Luke Murphy) and choreographed by Jonah Bokaer of the legendary Merce Cunningham Dance Company. *Five Dances* is Brown's most dynamic film to date, and a classic tale of seeking love and success in the big city.

**Winner: Best Feature, Rio Gay Film Festival;
Best International Feature, Tel Aviv LGBT
Film Festival**

DIRECTOR:
Alan Brown

PRODUCERS:
Agathe David-Weill
Tracy Utley
Alan Brown

SCREENWRITER:
Alan Brown

CINEMATOGRAPHER:
Derek McKane

EDITOR:
Jarrah Gurrie

MUSIC:
Nicholas Wright

CAST:
Ryan Steele
Reed Luplau
Kimiye Corwin
Catherine Miller
Luke Murphy

**SELECTED
FILMOGRAPHY:**
Private Romeo (2011)
Superheroes (2007)
Book of Love (2004)



A FIVE STAR LIFE Viaggio sola

ITALY 2013 86 MINUTES

In Italian with English subtitles

The remarkable Margherita Buy – who won the David di Donatello award (the Italian Oscar®) for this performance – is utterly compelling as Irene, a blithely solipsistic single woman in her 40s whose job consists of sternly and fastidiously evaluating, and roundly criticizing, European five-star hotels and resorts.

Oblivious to the sterile emptiness of her existence – an emptiness that is treated with equal doses of humor and pathos by director Maria Sole Tognazzi's expert hand – Irene finally begins to question things when confronted by her only friend Andrea's (Stefano Accorsi) news that he has gotten his latest one-night stand pregnant.

A sleeper hit in Italy, *A Five Star Life* has been compared to both *Up in the Air* and *Eat Pray Love*. As director Maria Sole Tognazzi points out: "Today a woman can still feel incomplete if she has no children, but there is a large part of the population, 17 percent, who are women, single and happy. Perfection doesn't exist, there are no better lives than others, but there are roads marked by who we are."

**Winner: Best Actress, David di Donatello
Awards**

DIRECTOR:
Maria Sole Tognazzi

PRODUCER:
Donatella Botti

SCREENWRITERS:
Ivan Cotroneo
Francesca Marciano
Maria Sole Tognazzi

CINEMATOGRAPHER:
Arnaldo Catinari

EDITOR:
Walter Fasano

MUSIC:
Gabriele Roberto

CAST:
Margherita Buy
Stefano Accorsi
Fabrizia Sacchi
Gian Marco Tognazzi
Lesley Manville

**SELECTED
FILMOGRAPHY:**
Ritratto di mio padre
(Doc 2010)
The Man Who Loves
(2008)
Past Perfect (2003)

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THE FORGOTTEN KINGDOM

LESOTHO/SOUTH AFRICA 2013 98 MINUTES
In Southern Sotho with English subtitles

One of the poorest countries in the world, Lesotho is a beautiful, mountainous kingdom landlocked by South Africa. Economic necessity drives many of the population, the Basotho, to seek work in Johannesburg. Such is the experience of Atang, who only returns to fulfill his promise to bury his estranged father in the remote village where he was born. It's a melancholy pilgrimage, but also a journey of rediscovery and love.

US filmmaker Andrew Mudge spent a year in Lesotho preparing his first feature (also, incidentally, the first feature ever made in that country). He has made a lovely, contemplative, transcendent movie, a film that transports us to somewhere new and strange, yet immediately familiar.

"Vast and rugged landscapes. Horsemen wrapped in blankets moving through snow peaked valleys. Thatched-hut villages lost in time. In *The Forgotten Kingdom*, I wanted to make a film that was primarily visual, told through the colors of the land and the faces of the Basotho people. My own experience of discovering this mostly overlooked country called Lesotho was like finding something exquisitely beautiful and unique. I wanted to convey that experience to an audience." Andrew Mudge

Winner: Best Feature, Woodstock and Sarasota Film Festivals

DIRECTOR:
Andrew Mudge
PRODUCERS:
Terry Leonard
Chris Roland
T.R. Boyce Jr.
Pieter Lombaard
Cecil Auther Matlou
SCREENWRITER:
Andrew Mudge
CINEMATOGRAPHER:
Carlos Carvalho
EDITOR:
Andrew Mudge
MUSIC:
Robert Miller
CAST:
Zenzo Ngqobe
Lebohang Ntsane
Nozipho Nkelemba
Jerry Mofokeng
Moshoeshoe Chabeli
Lillian Dube



GAMING INSTINCT Spieltrieb

US PREMIERE

GERMANY 2013 104 MINUTES
In German with English subtitles

Ada and Alev aren't ordinary teenagers. She's the dark-haired, introspective outcast at a prep school her family can't afford, and he's the nihilistic, Nietzsche-quoting dandy whose globe-trotting multicultural family has left him without roots. Helplessly drawn to Alev's iconoclastic cool, Ada indulges him in an elaborate scheme to take down one of the school's teachers. But as the vulnerable, lovelorn Ada is drawn deeper and deeper into Alev's sordid game, we can never be certain who exactly is playing whom.

Sharply photographed by cinematographer Andreas Berger (who also shot director Gregor Schnitzler's kinetic *What to Do in Case of Fire*) and flush with a dangerous sexuality, the briskly paced *Gaming Instinct* could pass for a perfectly fine psycho-sexual dramatic thriller. But what takes the film to another level are the challenging philosophical theories that drive Alev (Jannik Schümann) and the sensitive, nuanced lead performance by Michelle Barthel, an award-winning young television actress with a bright future in film.

DIRECTOR:
Gregor Schnitzler
PRODUCERS:
Markus Zimmer
SCREENWRITERS:
Kathrin Richter
Jürgen Schlazenhof
CINEMATOGRAPHER:
Andreas Berger
EDITOR:
Georg Söring
MUSIC:
Gerd Baumann
CAST:
Michelle Barthel
Jannik Schümann
Maximilian Brückner
Richy Müller
Ulrike Folkerts
Sophie von Kessel

SELECTED FILMOGRAPHY:
Resturlaub (2011)
The Cloud (2006)
Solo Album (2003)
What to Do in Case of Fire? (2001)
Finnlandia (2001)



GENERATION WAR: PARTS 1 & 2
Unsere mütter, unsere väter

GERMANY 2013 131 MINUTES (PART 1), 148 MINUTES (PART 2)
In German with English subtitles

When broadcast in its home country last spring, Philipp Kadelbach's epic TV miniseries re-ignited the debate about just who was responsible for Nazi atrocities during WWII. Was it the German serving in the military or minding the home front? Or were these "average" citizens just following the orders of those on high? The series' producer Nico Hoffman concisely summarized the ongoing argument about German guilt and responsibility: "It's never over."

In 1941 Berlin, five friends – brothers Wilhelm and Friedhelm, the former a decorated officer, the latter a green recruit; the nurse Charlotte, very much in love with Wilhelm; chanteuse Greta, who harbors hopes of musical glory; and Greta's boyfriend Victor, a Jew increasingly desperate to flee the country with his recalcitrant parents – gather for one last social evening before going their separate ways, some to the Eastern Front, some to less certain fates. Tracing the widely divergent paths each friend takes between 1941 and 1945, this big-budget chronicle captures the soul-destroying nature of war with intelligence and power.

DIRECTOR:
Philipp Kadelbach
PRODUCERS:
Benjamin Benedict
Nico Hofmann
Jürgen Schuster
SCREENWRITER:
Stefan Kolditz
CINEMATOGRAPHER:
David Slama
EDITOR:
Bernd Schlegel
MUSIC:
Fabian Römer
CAST:
Volker Bruch
Tom Schilling
Katharina Schüttler
Miriam Stein
Ludwig Trepte
Mark Waschke
Sylvester Groth

SELECTED FILMOGRAPHY:
Hindenburg (miniseries 2011)
The Secret of the Whales (miniseries 2010)
Two Bottles (2002)



GERONTOPHILIA

CANADA 2013 90 MINUTES

Bruce LaBruce – bad-boy purveyor of sexually transgressive "lo-fi" movies mixing art and trash in equal measure (*Hustler White*, *L. A. Zombie*) – shocks us with his latest in an altogether different way: his May-December romance between supposedly straight, fresh-faced 18-year-old Lake (Pier-Gabriel Lajoie) and the octogenarian (Walter Borden) he cares for in a home for the elderly is as gentle and pleasing as the Canadian gay icon's earlier works were hardcore and confrontational.

Wittily dubbed *Harold and Claude* by *The Hollywood Reporter's* David Rooney, *Gerontophilia* has Lake (whose bedroom sports a large poster of the aged Mahatma Gandhi) discovering his sexual predilection for elderly males while giving mouth-to-mouth to a near-drowned pensioner at the local pool. The youngster takes a job at a care home to be near older men and it's there he meets Melvyn, an 81-year-old who springs to life when Lake begins replacing his meds with martinis. When the higher-ups discover that Lake and Melvyn are having sex, it is time for our dynamic duo to hit the road...

Winner: Best Feature Film, Montreal Festival of New Cinema

DIRECTOR:
Bruce LaBruce
PRODUCERS:
Nicolas Comeau
Leonard Farlinger
Jennifer Jonas
SCREENWRITERS:
Bruce LaBruce
Daniel Allen Cox
CINEMATOGRAPHER:
Nicolas Cannicconi
EDITOR:
Glenn Berman
MUSIC:
Ramachandra Borcar
CAST:
Pier-Gabriel Lajoie
Walter Borden
Katie Boland
Marie-Hélène Thibault

SELECTED FILMOGRAPHY:
L.A. Zombie (2010)
The Raspberry Reich (2004)
Skin Flick (1998)
Hustler White (1996)
No Skin Off My Ass (1991)



TELEFILM
CANADA



GOLD

GERMANY 2013 113 MINUTES
In German with English subtitles

The Klondike Gold Rush of the late 1890s infected dreamers all over the world with mining fever, spurring them to depart for the uncharted wilderness of northwest Canada. Inspired by period diaries and photographs, this astutely cast, beautifully crafted drama of betrayal, romance and the unforgiving frontier life tells the story of a diverse group of Germans who set off with great hopes. It is an involving, naturalistic period piece, full of tension and immediacy that satisfyingly exploits the conventions of the late-era western as well as its ruggedly majestic landscapes.

Blowhard Wilhelm Laser leads seven compatriots as they set off from Ashcroft, Canada's northern-most railway terminus, in the summer of 1898. Among the party are cautious and capable Emily (Nina Hoss, *Barbara*), eager to make a new life for herself; Joseph Rossman, determined to escape poverty for the sake of his family; and whisky-slugging journalist Gustav Muller. They're supported by cooks Otto and Maria Dietz, who drive the covered wagon, and experienced horse wrangler Carl Boehmer, the only one with a real notion of the enormous hardships they will face...

DIRECTOR:
Thomas Arslan

PRODUCERS:
Florian Koerner von
Gustorf
Michael Weber

SCREENWRITER:
Thomas Arslan

CINEMATOGRAPHER:
Patrick Orth

EDITOR:
Bettina Böhler

MUSIC:
Dylan Carlson

CAST:
Nina Hoss
Marko Mandic
Uwe Bohm
Peter Kurth

SELECTED FILMOGRAPHY:
In the Shadows (2009)
Vacation (2007)
A Fine Day (2001)
Dealer (1999)



GRAND CENTRAL

FRANCE/AUSTRIA 2013 94 MINUTES
In French with English subtitles

Incendiary French star Léa Seydoux (*Blue is the Warmest Color*) reunites with *Belle Épine* director Rebecca Zlotowski for this intense love triangle set in and around a nuclear power plant.

Gary (Tahar Rahim, *A Prophet* and *The Past*) arrives at the plant looking to score danger money. He gets it, finding maintenance work close to the reactor itself. But the real danger comes in the form of his attraction to Karole (Seydoux), who also works at the facility, alongside her fiancé Toni (Denis Ménochet – Seydoux's father in *Inglourious Basterds*).

Shooting in an actual, billion-dollar Austrian plant that was completed shortly before that country voted to ban nuclear power, Zlotowski grounds her melodrama in the mundane operations of this clinical, antiseptic environment. She draws a stark contrast between this industrial space and the lush countryside that surrounds it, where the tight-knit workers can let their hair down and enjoy themselves – but she's also alert to the wider complexities and ironies implicit in this set up, and especially the ramifications of Gary and Karole's illicit love affair.

"So intense it's practically radioactive... Engrossing, superbly acted."—Scott Foundas, *Variety*

TV5MONDE



DIRECTOR:
Rebecca Zlotowski

PRODUCERS:
Frédéric Jouve
Gabriela Kranzelbinder

SCREENWRITERS:
Rebecca Zlotowski
Gaëlle Macé

CINEMATOGRAPHER:
George Lechaptois

EDITOR:
Julien Lacheray

MUSIC:
Rob

CAST:
Tahar Rahim
Léa Seydoux
Denis Ménochet
Olivier Gourmet
Johan Libéreau

SELECTED FILMOGRAPHY:
Belle Épine (2010)



THE GRAND SEDUCTION

US PREMIERE

CANADA 2013 115 MINUTES

With charm and chuckles to spare, Don McKellar's (*Last Night*) droll comedy features a superb performance from Brendan Gleeson as one of the down-on-their-luck Newfoundland villagers determined to trick a big-city doctor (a delightful Taylor Kitsch) into settling in their costal community.

Gleeson's Murray French, a fisherman no longer allowed to fish, heads up a band of citizens who see hope for their locale in the form of a new factory. The problem? The company insists that a full-time doctor commit to the village for a five-year term. When the somewhat unscrupulous Dr. Lewis arrives in town for what he sees as a month's service, the villagers resort to any means necessary to get him to stay – including listening in on the good doctor's phone conversations to learn his likes and dislikes... Rollicking humor, quiet moments of whimsy and genuinely touching scenes – all anchored in the gorgeous seaside community of Trinity Bay, Newfoundland, where the film was shot – make *The Grand Seduction* well nigh irresistible.



TELEFILM
CANADA



DIRECTOR:
Don McKellar

PRODUCERS:
Barbara Doran
Roger Frappier

SCREENWRITERS:
Michael Dowse
Ken Scott

CINEMATOGRAPHER:
Douglas Koch

EDITOR:
Dominique Fortin

MUSIC:
Maxime Barzel
Paul-Étienne Côté
Francois-Pierre Lue

CAST:
Brendan Gleeson
Taylor Kitsch
Liane Balaban
Gordon Pinsent
Mark Critch
Mary Walsh

SELECTED FILMOGRAPHY:
Childstar (2004)
Last Night (1998)



HARMONY LESSONS

Uroki armonii

KAZAKHSTAN/GERMANY, FRANCE 2013 115 MINUTES
In Kazakh with English subtitles

One of the year's most exciting discoveries, this gripping tale of bullying and revenge makes a village high school in rural Kazakhstan a microcosm for the ills of Kazakh society. The protagonist is smart, fastidious, 13-year-old Aslan, who lives with his grandmother on an isolated farm. On his first day at school he falls victim to a humiliating prank pulled by his thuggish classmate Bolat. Not only is Aslan traumatized, but the bully persuades the other boys to treat him as an outcast, never speaking to him or shaking his hand. When a new boy from the capital arrives mid-semester he tries to resist Bolat's reign of terror. Meanwhile, Aslan methodically plots his revenge...

"Rich and strange: an existential coming-of-age revenge movie. Intriguing, laconic, mysterious [*Harmony Lessons*] derives much of its impact from a script that keeps us guessing throughout and from the committed performances of its non-professional adolescent cast." Lee Marshall, *Screen*

Winner: Grand Prix and Best Actor, Amiens Film Festival; New Directors Showcase, Seattle Film Festival; New Filmmakers, São Paulo; Best Cinematography, Berlin Film Festival

DIRECTOR:
Emir Baigazin

PRODUCER:
Anna Katchko

SCREENWRITER:
Emir Baigazin

CINEMATOGRAPHER:
Aziz Zhambakiyev

EDITOR:
Emir Baigazin

CAST:
Timur Aidarbekov
Aslan Anarbayev
Mukhtar Andassov
Anelya Adilbekova
Bibitzhan Muslimov
Omar Adilov

SELECTED FILMOGRAPHY:
Debut Feature



HEART OF A LION Leijonasydän

US PREMIERE

FINLAND/SWEDEN 2013 99 MINUTES
In Finnish with English subtitles

That neo-Nazis are alive and well in Scandinavia is not news, but the way director Dome Karukoski deals with the subject is. While pulling no punches in his depiction of despicable neo-Nazi behavior and attitudes, his focus is on the possibility of restoring humanity to the inhuman. Teppo (Peter Franzén) and waitress Sari (Laura Birn) fall for each other, despite two insurmountable obstacles: he's a neo-Nazi straight out of prison and she's the mother of a young boy of African descent...

"Karukoski... has taken on the country's neo-Nazi issues and brought them very close to home in this strange hybrid of a film [that]... finds a way to mix hatred with humor, particularly as stepdad and son go from adversaries to allies... It's a highly combustible topic... but despite [the violence] there is a lot of heart and warmth here too. *Heart of a Lion* is clever in the way it casts the idea of 'the Fatherland' against that of 'fatherhood,' with Franzén excellent as the man in the middle." Betsy Sharkey, *The Los Angeles Times*

DIRECTOR:
Dome Karukoski

PRODUCER:
Aleksi Bardy

SCREENWRITER:
Aleksi Bardy

CINEMATOGRAPHER:
Hena Blomberg

EDITOR:
Harri Ylonen

MUSIC:
Jean Paul Wall

CAST:
Peter Franzén
Laura Birn
Jasper Paakonen
Yusufa Sidibeth

SELECTED FILMOGRAPHY:
Lapland Odyssey (2010)
Forbidden Fruit (2009)
Home of the Dark
Butterflies (2008)
Beauty and the Bastard (2005)



HIDDEN HILLS

WORLD PREMIERE

USA 2013 73 MINUTES

Mimicking the style of '60s Rock Hudson-Doris Day movies and turning societal convention on its ear, this deeply demented comedy dares to ask the straight-faced question: "Can true love between two white men survive in a time and place where societal norms only tolerate interracial romance, and straight people are the ones kept in the closet?"

Long-time business partners Drew Drake and Whitey Ford have a deep, dark secret from their friends: they're actually a couple – a no-no in their world, where even though being straight is strongly frowned upon, non-interracial relationships are even more taboo. And while the two have been very successful in the professional world (Drew is a real estate agent and the two have a successful comedy act), their life together is burdened by the knowledge that they cannot openly declare their love for fear it would spell doom for their friendships and careers. Everything comes to a head when one of the pair becomes the obscure object of desire for a perverted female friend, and their longtime secret romance threatens to burst into the open. Unabashedly kitschy, decidedly retro-modern and deliciously amusing, *Hidden Hills* is a surreal delight.

DIRECTOR:
Dan Steadman

PRODUCER:
Cynthia Webster

SCREENWRITER:
Dan Steadman

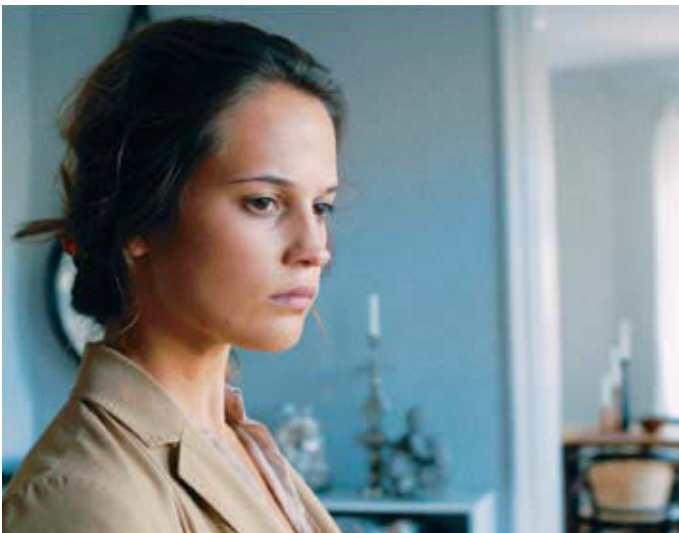
CINEMATOGRAPHER:
Brett Frager

EDITOR:
Dan Steadman

MUSIC:
Geoffrey Burch

CAST:
Ted Trent
Tim O'Leary
Karen Forman
Jane Wiedlin
Wendy Shapero
Worthie Meacham
Stephen Foster

SELECTED FILMOGRAPHY:
Ybor City (2013)
Red Lodge (2013)



HOTELL

US PREMIERE

SWEDEN 2013 97 MINUTES
In Swedish with English subtitles

In times of crisis, who hasn't wanted to be someone else? Cathartic oddball drama *Hotell* trades on this universal sentiment with a guilty pleasure tale of a therapy group that starts its own unique course of treatment. Whipping up a sympathetic brew of humor, compassion, awkwardness and devastation, Lisa Langseth draws intense and committed performances from a fine cast that includes Alicia Vikander (*A Royal Affair*, PSIFF 2012).

Young, affluent and expecting her first child, type-A interior designer Erika thinks she has everything under control. But fate has something different in store and Erika just can't cope. Unable to confront her own pain, she tries group therapy, where she distracts herself by listening to the problems of others. There she meets torture-obsessed Rikard, who has major mommy issues; pathologically timid Ann-Sofi; lonely, middle-aged Pernilla and silent Peter. When the therapy group leader goes on vacation, the members decide to explore the notion of making a fresh start by going somewhere no one knows them – namely, the well-appointed confines of anonymous hotels.

DIRECTOR:
Lisa Langseth

PRODUCERS:
Patrik Andersson
Frida Jonason
Jessica Ask
Mikkel Jersin

SCREENWRITER:
Lisa Langseth

CINEMATOGRAPHER:
Simon Pramsten

EDITOR:
Elin Pröjts

MUSIC:
Johan Berthling
Andreas Söderström

CAST:
Alicia Vikander
David Dencik
Simon J. Berger
Anna Bjelkerud
Mira Eklund
Henrik Norlén

SELECTED FILMOGRAPHY:
Pure (2009)



HUNTING ELEPHANTS

Latzoud pilim

US PREMIERE

ISRAEL 2013 107 MINUTES
In Hebrew with English subtitles

A crowd pleasing crime caper with an impressive cast, *Hunting Elephants*, like *The Sunshine Boys* or *The Odd Couple*, serves up prime shtick from its older stars. The story revolves around Yonatan, a boy genius, whose father, a bank security expert, dies suddenly of a heart attack. But the nasty bank manager won't pay the father's pension to his widow, citing a technicality. As his mother tries to earn a living, Yonatan starts spending time with his estranged grandfather Eliyahu and Eliyahu's former underground fighter buddy Nick at the senior citizen's home.

But – Patrick Stewart alert! – when the English brother of Eliyahu's ailing wife suddenly turns up, things get complicated. And they become more so when the bank declares that it will repossess Yonatan's home. Pushed to the brink, the boy must find money fast, and what better place than from the bank that's behind all this trouble? Luckily his three senior citizen pals have special skills...

Nominated for 7 Israeli Academy Awards including Best Film

DIRECTOR:
Reshef Levi

PRODUCERS:
Ehud Bleiberg
Nicholas Donnermeyer
Leon Edery
Moshe Edery

SCREENWRITER:
Reshef Levi

CINEMATOGRAPHER:
Yaron Scharf

EDITOR:
Isaac Sehayek

MUSIC:
Gilad Benamram

CAST:
Gil Blank
Sasson Gabal
Moni Moshonov
Patrick Stewart
Yael Abercassis
Moshe Ivgy
Rotem Zussman

SELECTED FILMOGRAPHY:
Lost Islands (2008)





IN SECRET

USA 2013 102 MINUTES

Rising star Elizabeth Olsen shines as the put-upon and scheming Thérèse Raquin in Charlie Stratton’s audacious adaptation of Émile Zola’s 1860s Parisian drama, while Jessica Lange turns in a towering performance in the role of Thérèse’s cold-hearted aunt. The tale of a young girl who – after being shunted off to her aunt’s home and raised as little more than a servant – connives with her lover (Oscar Isaac, *Inside Llewyn Davis*) to get rid of her ineffectual husband/cousin proves ideal material for two powerful actresses at the peaks of their powers.

“A beautifully mounted and impressively intense adaptation of Émile Zola’s tale of adultery and murder in the 19th century, *In Secret* is a remarkably hard-boiled film that is given its strength by a mature performance by Elizabeth Olsen as the haunted, passionate and ultimately tormented Thérèse. It is a dark and brooding costume drama that tells its tale of sexual obsession and dark plots with a grim grace.” Mark Adams, *Screen*

DIRECTOR:
Charlie Stratton

PRODUCERS:
William Horberg
Mickey Liddell
Pete Shilaimon
Lynn Givens

SCREENWRITER:
Charlie Stratton

CINEMATOGRAPHER:
Florian Hoffmeister

EDITORS:
Celia Haining
Leslie Jones
Paul Tothill

MUSIC:
Garbriel Yared

CAST:
Elizabeth Olsen
Oscar Isaac
Jessica Lange
Tom Felton
Matt Lucas
Mackenzie Crook
Shirley Henderson

**SELECTED
FILMOGRAPHY:**
Debut Feature



THE INVISIBLE WOMAN

UNITED KINGDOM 2013 111 MINUTES

It was a scandal kept secret for more than a century. In 1857, 45-year-old Charles Dickens was the most famous writer in the world, a husband and father to 10 children, and an upstanding member of the British upper crust. Nelly Ternan was the youngest in a family of traveling actresses, a beautiful and vivacious 18-year-old who effortlessly enthralls Dickens when they appear together onstage. Their passion builds over a series of stolen encounters and eventually erupts in a clandestine affair that would last 13 years – and leave Ternan still dealing with the emotional fallout many years after Dickens’ death.

Based on Claire Tomalin’s 1990 exposé, *The Invisible Woman* may be set in the prim and proper world of Victorian England, but in his double-duty role as director and energetic lead actor, Ralph Fiennes keeps the style about as uncorseted as a 19th-century period piece can be. The electric chemistry Fiennes’ Dickens shares with Felicity Jones’ Nelly is a treat to watch, but ultimately it is the story of Nelly’s life in the shadow of a giant that forms the pulsant heart of this always-engaging film.

DIRECTOR:
Ralph Fiennes

PRODUCERS:
Christian Baute
Carolyn Marks
Blackwood
Stewart Mackinnon
Gabrielle Tana

SCREENWRITER:
Abi Morgan

CINEMATOGRAPHER:
Rob Hardy

EDITOR:
Nicolas Gaster

MUSIC:
Ilan Eshkeri

CAST:
Ralph Fiennes
Felicity Jones
Kristin Scott Thomas
Michelle Fairley
Tom Hollander
Tom Burke
Perdita Weeks

**SELECTED
FILMOGRAPHY:**
Coriolanus (2011)



IT’S ALL SO QUIET Boven is het stil

NETHERLANDS/GERMANY 2013 93 MINUTES
In Dutch with English subtitles

Helmer, an unmarried farmer in his fifties, lives with his aged, bedridden father in the Dutch countryside. His working days are marked by the visits of milk collector Johan, a man of his own age for whom Helmer holds a secret fascination. One day Helmer decides to renovate the house, buying himself a new double bed and moving his father upstairs. His life gains even more momentum when adolescent farmhand Henk comes to help him out. Based on Gerbrand Bakker’s beloved bestseller, this subtle portrait of rural loneliness delivers a spare but hopeful story of self-denial and personal growth as Helmer tries to cast off the shackles of closeted emotional repression he’s worn all his life.

“A poignant reflection on solitude, homosexual repression and aging. . . Middle-aged gay men in particular will respond to its mournful sensuality.” David Rooney, *The Hollywood Reporter*

**Winner: Best Film, Torino LGBT Festival;
Best Director, Basel Film Festival; Grand
Jury Award, L.A. Outfest**

DIRECTOR:
Nanouk Leopold

PRODUCERS:
Stienette Bosklopper
Els Vandevorst
Herbert Schwering

SCREENWRITER:
Nanouk Leopold

CINEMATOGRAPHER:
Frank van den Eeden

EDITOR:
Katharina Wartena

MUSIC:
Paul M. Van Brugge

CAST:
Martijn Lakemeier
Jeroen Willems
Henri Garcin
Wim Opbrouck

**SELECTED
FILMOGRAPHY:**
Brownian Movement
(2010)
Wolfsbergen (2007)
Guernsey (2005)



LA JAULA DE ORO

MEXICO/SPAIN 2013 110 MINUTES
In Spanish with English subtitles

Sara, a Guatemalan teenager, chops her hair off and disguises herself as a boy. She’s joined by her friends Juan and Samuel on a thrilling and brutal journey north, hopping freight trains heading for Los Angeles. A blossoming attraction to a Tzotzil Indian boy named Chauk she meets on the way leads to anger and bitterness, but as the group faces life-and-death challenges from bandits and corrupt law enforcement they learn crucial life lessons about friendship and loyalty.

In his ambitious debut feature, director Diego Quemada-Diez brings a gritty, near-documentary realism and social conscience to a story about the excitement and horror young Central American migrants regularly face. Quemada-Diez – a camera assistant to Ken Loach on films like *Carla’s Song* and *Land and Freedom* – captures his characters’ youthful sense of adventure as they pursue a dream that may not be all that it seems (the title translates as “The Gilded Cage”). The remarkable cast of untrained actors won a special prize in the Un Certain Regard section of the Cannes Film Festival.

“A very substantial movie, with great compassion and urgency.” Peter Bradshaw, *The Guardian*

**Winner: Best Film, Zurich and Mumbai Film
Festivals**

DIRECTOR:
Diego Quemada-Diez

PRODUCERS:
Edher Campos
Inna Payán
Diego Quemada-Diez
Luis Salinas

SCREENWRITERS:
Diego Quemada-Diez
Lucía Carreras
Gibran Portela

CINEMATOGRAPHER:
Maria Secco

EDITORS:
Paloma López
Felipe Gómez

MUSIC:
Jacobo Lieberman
Leo Heiblum

CAST:
Brandon Lopez
Rodolfo Dominguez
Karen Martinez
Carlos Chajon

**SELECTED
FILMOGRAPHY:**
Debut Feature



THE KEEPER OF LOST CAUSES
Kvinden i buret

DENMARK 2013 97 MINUTES
In Danish with English subtitles

How could we have a festival without a dose of Nordic noir? Bestselling Danish crime writer Jussi Adler-Olsen is a favorite among those who enjoyed Stieg Larsson's *Millennium* trilogy. Directed by Mikel Nørgaard (*Klown; Borgen*), *The Keeper of Lost Causes* kicks off a series of adaptations centering on hardboiled detective Carl Morck.

Following a shootout that left his two partners dead and paralyzed respectively, chief Detective Carl Morck is assigned to the newly established Department Q, a repository for cold cases. The department consists only of himself and his new assistant Assad. Although they receive explicit orders to restrict themselves to filing the cases, Morck's stubborn nature throws them headlong into the mystery of politician Merete Lynggaard's disappearance from a passenger ferry. The only witness is her brain-damaged brother. The case was put to rest as an apparent suicide. Unconvinced by this explanation, Morck and Assad set off on a journey that takes them deep into the undercurrents of abuse and malice that lurk beneath the polished surface of Scandinavia.

DIRECTOR:
Mikkel Nørgaard

PRODUCERS:
Louise Vesth
Peter Aalbaek Jensen
Jonas Bagger
Madeleine Ekman
Maria Köpf

SCREENWRITER:
Nikolaj Arcel

CINEMATOGRAPHER:
Eric Kress

EDITORS:
Morten Egholm
Martin Schade

MUSIC:
Hans Møller

CAST:
Nikolaj Lie Kaas
Fares Fares
Sonja Richter
Mikkel Boe Følsgaard
Søren Pilmark
Troels Lyby

SELECTED FILMOGRAPHY:
Klown (2010)



KING ORDINARY
König von Deutschland

NORTH AMERICAN PREMIERE

GERMANY 2013 97 MINUTES
In German with English subtitles

Being hopelessly average is the kind of trait that earns Thomas Müller (acclaimed German comic Olli Dittrich) nothing but yawns from his wife and teenage son. But it's a quality that makes him the perfect target for a research company that can turn his middle-of-the-road opinions into big results for corporations and political candidates looking to capture the attention of the everyman. When Thomas accepts a dubious job at the company – he mostly goes shopping and chitchats with his boss – his tastes and opinions suddenly start popping up everywhere.

Making a confident feature debut, writer/director David Dietl crafts a dark comedy that lets us discover along with the character just how deep the game of deception runs. Dittrich is an engaging anchor to the increasingly relevant story of the lengths to which some will go to mine valuable info on a target market, and Jonas Nay adds excellent support as the teenage son who's still filled with the kind of piss-and-vinegar cynicism about the system that can help Dad to see what's what.

DIRECTOR:
David Dietl

PRODUCERS:
Manuel Bickenbach
Alexander Bickenback
Khaled Kaissar

SCREENWRITER:
David Dietl

CINEMATOGRAPHER:
Felix Novo de Oliveira

EDITOR:
Robert Rzesacz

MUSIC:
Patrick Reising
Francesco Wilking

CAST:
Olli Dittrich
Veronica Ferres
Wanja Mues
Jonas Nay
Katrin Bauerfeind
Jella Haase
Wolfram Koch

SELECTED FILMOGRAPHY:
Debut Feature



LAKSHMI

WORLD PREMIERE

INDIA 2013 109 MINUTES
In Hindi with English subtitles

Nearly 44,000 children are abducted in India every year, a quarter of whom are never traced. Most probably wind up in the sex trade. That's the background for this powerful social protest film, which is inspired by a true story.

Thirteen-year-old Lakshmi (singer Monali Thakur) is abducted along with several other girls. Taken to a brothel, she learns how to survive from a more experienced roommate. But Lakshmi is not ready to accept her fate. Her repeated attempts to escape only serve to remind her of the futility of her situation, until one day the appearance of a social worker offers a ray of hope.

Against all odds, the terrorized, degraded and scarred child is more determined than ever to fight back. Resisting threats, coercion and bribes, she shows rare courage and determination to stand up in court in what becomes a landmark case. Bound to be controversial in India, where it will be released later this month, *Lakshmi* is the true story of a child whose spirit could not be broken.

DIRECTOR:
Nagesh Kukunoor

PRODUCERS:
Elahe Hiptoola
Satish Kaushik
Nagesh Kukunoor
Jayantilal Gada

SCREENWRITER:
Nagesh Kukunoor

CINEMATOGRAPHER:
Chirantan Das

EDITOR:
Sanjiv Datta

MUSIC:
Tapas Relia

CAST:
Monali Thakur
Shifali Shah
Ram Kapoor
Satish Kaushik
Nagesh Kukunoor

SELECTED FILMOGRAPHY:
Mod (2011)
Aashayein (2010)
8 X 10 Tasveer (2009)
Bombay to Bangkok (2008)
Dor (2006)
Three Walls (2003)
Hyderabad Blues (1998)



LAST CALL Tercera llamada

MEXICO 2013 92 MINUTES
In Spanish with English subtitles

In this comedic ensemble piece, a Mexican theater company is in rehearsals for a production of *Caligula* by Albert Camus. Things aren't going well: the lead actress is furious with the neurotic and depressed director, the lead actor is having panic attacks, and an older actor can't memorize his lines. The assistant director – a failed actress – turns out to have a drug problem. Then the tech crew gets attacked by a group of "emo" teenagers. It's going to take a miracle for this play to open...

Winner of multiple prizes – including the audience award – at the Guadalajara International Film Festival, *Last Call* is the kind of character-driven comedy that recalls the early films of Almodóvar. Anchored by a captivating performance by Karina Gidi as the director, the hilarious cast features a range of top-level Mexican actors, including rising star Irene Azuela (*Miss Bala*) and the legendary Silvia Pinal, who worked with Buñuel on classics like *Viridiana* and *Exterminating Angel*.

DIRECTOR:
Francisco Franco

PRODUCER:
Laura Imperiale

SCREENWRITERS:
Francisco Franco
María Renée Prudencio

CINEMATOGRAPHER:
Erika Licea

EDITOR:
Mariana Rodríguez

MUSIC:
Jesus Cruz

CAST:
Irene Azuela
Karina Gidi
Fernando Lujan
Mariana Trevino
Cecilia Suarez
Ricardo Blume
Anabel Ferreira
Rebecca Jones
Silvia Pinal

SELECTED FILMOGRAPHY:
Burn the Bridges (2008)





LIVING IS EASY WITH EYES CLOSED
Vivir es fácil con los ojos cerrados

NORTH AMERICAN PREMIERE

SPAIN 2013 108 MINUTES
In Spanish with English subtitles

Spain, 1966: Antonio (Javier Cámara, from *I'm So Excited!*) is a teacher and a Beatles fan – facets he combines by getting his pupils to recite the lyrics from “Help” in English class. When he learns that his idol John Lennon is making a film in Almería (Richard Lester’s *How I Won the War*) he resolves to meet him. On the journey he picks up two young runaways: Bethlehem, a pregnant girl fleeing a convent, and Juanjo, a boy escaping a dictatorial father.

“Living is easy with eyes closed,” from Lennon’s “Strawberry Fields Forever,” evokes both the spirit of the ’60s and the mood of the film, which is both a lively review of a sad past and a positive road movie set during a time in Spanish history when dreams seemed impossible. David Trueba (*Madrid, 1987*) has transformed this historical footnote, a true story, into an endearing and hopeful dramedy.

“This small gem offers a lovely evocation of Spain as well as a touching tribute to an unforgettable moment in time when the Beatles seemed to offer brand new possibilities, the idea that strawberry fields might indeed go on forever.” Stephen Farber, *The Hollywood Reporter*

DIRECTOR:
David Trueba
PRODUCER:
Fernando Trueba
SCREENWRITER:
David Trueba
CINEMATOGRAPHER:
Daniel Vilar
EDITOR:
Marta Velasco
MUSIC:
Pat Metheny
Charlie Haden
CAST:
Javier Cámara
Francesc Colomer
Natalia de Molina
Ramon Fontsera
Jorge Sanz
Ariadna Gil

SELECTED FILMOGRAPHY:
Madrid 1987 (2011)
Welcome Home (2006)
Soldiers of Salamina (2003)
Masterpiece (2000)
The Good Life (1996)



LONGWAVE
Les grands ondes (à l'ouest)

US PREMIERE

FRANCE/SWITZERLAND/PORTUGAL 2013 85 MINUTES
In French with English subtitles

It’s 1974, and a French-speaking Swiss radio crew has been dispatched to Portugal for a puff piece on Swiss philanthropy in the then-developing country. Vying for command of this fool’s errand are faltering feminist Julie (Valérie Donzelli, director/star of 2012 Festival favorite *Declaration of War*), who’s been sleeping with the boss in the hopes of getting a primetime slot for her women’s issues show, and Cauvin (La Comédie-Française vet Michel Vuillermoz), a weathered war reporter whose memory is as spotty as his Portuguese. Just when it seems their report is a total bust, fortune arrives in the form of Lisbon’s “Carnation Revolution”, sweeping the inhibited Swiss up in a sensational tide of political and sexual liberation—and the scoop of a lifetime.

Perfectly capturing the buoyant spirit (and aesthetics) of 1970s comedies, *Longwave*’s screwball humor derives its heart from the actors’ warm and genial performances. Rousing Gershwin tunes, a delightful impromptu musical number and a script cleverly lined with deadpan jokes to balance out the nostalgic sight gags, meanwhile, give the movie its irresistible energy.

DIRECTOR:
Lionel Baier
PRODUCERS:
Pauline Gygax
Max Karli
Lionel Baier
François d’Artemare
Philippe Martin
Maria Joao Mayer
SCREENWRITERS:
Lionel Baier
Julien Bouissoux
CINEMATOGRAPHER:
Patrick Lindenmaier
EDITOR:
Pauline Gaillard
MUSIC:
Georges Gershwin
CAST:
Valérie Donzelli
Michel Vuillermoz
Patrick Lapp
Francisco Belard

SELECTED FILMOGRAPHY:
Toulouse (2011)
Un autre homme (2008)
Stealth (2006)
Stupid Boy (2004)



TV5MONDE



LOOTERA

INDIA 2013 136 MINUTES
In Hindi with English subtitles

Inspired by O. Henry’s *The Last Leaf*, *Lootera* depicts the captivating, lyrical tale of an old-fashioned romance reverberating with emotions and passion.

With fidelity and beautiful cinematography, director Vikramaditya Motwane (PSIFF 2011 selection *Udaan*) recreates the ambience and old world charm of the Bengali aristocracy in the early days of independence from the British – a perfect backdrop for a classic love story.

In 1953, Varun, an archeologist comes to the village of Manikpur in West Bengal to excavate the temple grounds belonging to the local landowner. Cultured and knowledgeable beyond his years, Varun greatly impresses the aristocrat and even more so his beautiful, sheltered daughter Pakhi. But the archeologist is not all he seems to be and as the simmering attraction between them deepens, he is forced to choose between his past and Pakhi.

“*Lootera* celebrates the past, mourns the demise of love, life and things of joy and beauty, but in the end affirms the primacy of the human spirit and the power of art to tide over the blows of fate.” Saibal Chatterjee, *NDTV*

DIRECTOR:
Vikramaditya Motwane
PRODUCERS:
Vikas Bahl
Ekta Kapoor
Anurag Kashyap
Tanuj Garg
SCREENWRITERS:
Bhavani Iyer
Anurag Kashyap
Vikramaditya Motwane
CINEMATOGRAPHER:
Mahendra Shetty
EDITOR:
Dipika Kalra
MUSIC:
Amit Trivedi
CAST:
Ranveer Singh
Sonakshi Sinha
Adil Hussain
Vikrant Massey
Arif Zakaria

SELECTED FILMOGRAPHY:
Udaan (2010)



LOVE AND LEMONS
Små citroner gula

US PREMIERE

SWEDEN/NORWAY 2013 99 MINUTES
In Swedish with English subtitles

Hey foodies! Here is a culinary comedy about love, friendship and the courage it takes to follow your dreams. Agnes is a chef and she loves cooking. She has a good job, a musician boyfriend and a best friend who is always there for her. But one day she is both fired from her job and dumped by the boyfriend. Therefore she has nothing left to lose when a friend asks her if she would like to be part owner of a new restaurant. At the same time, she manages to fall in love with the one person who cannot know who she really is.

“There are many sweet, funny moments along the way [...] Agnes’ relationship with her parents is warmly drawn, and the romantic triangle unfolds with raw humor as well as poignancy... An additional asset, pretty much required in a culinary comedy, is that the food is gorgeously photographed. It all adds up to a flavorful repast.” Stephen Farber, *The Hollywood Reporter*

DIRECTOR:
Teresa Fabik
PRODUCER:
Pontus Sjöman
SCREENWRITERS:
Lars V. Johansson
Johan Kindblom
CINEMATOGRAPHER:
Anders Bohman
EDITOR:
Håkan Karlsson
MUSIC:
Klas Baggström
Anders Niska
CAST:
Rakel Wärmländer
Sverrir Gudnason
Richard Ulsater
Dan Ekborg
Josefin Bornebusch
Tomas Von Bromsen

SELECTED FILMOGRAPHY:
Starring Maja (2009)
The Ketchup Effect (2004)



LOVELY LOUISE

GERMANY/SWITZERLAND 2013 91 MINUTES
In German with English subtitles

In this feel-good comedy from Switzerland, Andre (Stefan Kurt) is a timid fiftysomething taxi driver and model plane enthusiast who has his life turned upside down – and not before time either – when an American turns up on his doorstep, intent on meeting his octogenarian mother – who used to be a Hollywood starlet. She gave up her dreams for her son, or so she likes to claim, and Andre's been at her beck and call ever since, tending to her every need, and seemingly unable to assert himself.

All that changes with the arrival of Bill (Stanley Townsend), a self-confident American who claims to be Andre's brother. He was brought up by his father, a film producer – or rather by a series of nannies. And now he wants to take his place in the family he feels he has been deprived of all his life. Louise is ecstatic. Andre, not so much.

Mixing comic whimsy and poignant observational asides, Bettina Oberli's charming film has some shrewd things to say about the ways we identify ourselves, within and beyond the family nest.

DIRECTOR:
Bettina Oberli

PRODUCERS:
Christof Neracher
Christian Davi
Thomas Thümena

SCREENWRITERS:
Bettina Oberli
Petra Volpe
Xao Seffcheque

CINEMATOGRAPHER:
Stéphane Kuthy

EDITOR:
Andrew Bird

MUSIC:
Adrian Weyermann

CAST:
Stefan Kurt
Annemarie Düringer
Stanley Townsend
Nina Proll
Michael Neuenschwander
Matthias Breitenbach

SELECTED FILMOGRAPHY:
The Murder Farm (2009)
Late Bloomers (2006)
Im Nordwind (2004)



LOVERS Une autre vie

FRANCE 2013 85 MINUTES
In French with English subtitles

Playing with the tropes of romantic melodrama in a way the would make Douglas Sirk proud, writer/director Emmanuel Mouret takes the ingredients essential to the eternal love triangle – here embodied by Virginie Ledoyen (8 Women), Joey Starr (Polisse) and Italian up-and-comer Jasmine Trinca (The Son's Room) – and carefully refashions them into a sumptuous, gorgeously photographed tale for our times.

Famous pianist Aurore (Trinca), felled by a combination of mental and physical exhaustion, is recovering in her South of France abode when she meets security installer Jean (Starr). Romance blossoms, but Jean's longtime lover Dolorès (Ledoyen) refuses to just step aside and let Jean and Aurore begin a new life. The stage is set for actions – a car crash, a life-changing injury, desperate lovers determined to break free – and dialogue aimed at deliberately heightening the moody, dark-tinged sense of romance that is the film's *raison d'être*. At least one critic has likened *Lovers* to Truffaut's *The Woman Next Door* and that is as apt a comparison as can be made.

DIRECTOR:
Emmanuel Mouret

PRODUCER:
Frédéric Niedermayer

SCREENWRITER:
Emmanuel Mouret

CINEMATOGRAPHER:
Laurent Desmet

EDITOR:
Martial Salomon

MUSIC:
Grégoire Hetzel

CAST:
Jasmine Trinca
Joey Starr
Virginie Ledoyen
Stéphane Freiss
Bernard Verley
Ariane Ascaride
Thibault Vinçon

SELECTED FILMOGRAPHY:
L'Art d'aimer (2011)
Please, please me! (2008)
Shall we kiss? (2007)
Change of Address (2006)
Vénus et Fleur (2003)



TV5MONDE



MAGIC MEN Ha-ben shel elohim

NORTH AMERICAN PREMIERE

ISRAEL 2014 100 MINUTES
In Hebrew with English subtitles

Guy Nattiv and Erez Tadmor had the idea for *Magic Men* more than a decade ago, when they started comparing notes and realized that both their grandfathers had survived the Holocaust, and that both had journeyed back to Poland in an effort to reconnect with the saviors they credited for their escape. The young filmmakers even recreated that pilgrimage in an effort to understand the process, although they didn't have a name to go on.

Their protagonist, a 78-year-old Greek Jew, at least has that much in his favor when he returns to his homeland after decades in Israel. He also has the help of his middle-aged Hassidic son, from whom he has been estranged (not necessarily a big help in the old man's opinion). Their road trip brings revelations and also resentments out into the open. There is also an encounter with a Greek prostitute (Ariane Labeled, from *Alps, Attenberg* and *Before Midnight*) – and of course a chaotic society in the midst of financial meltdown. But redemption, too, is on the cards...

DIRECTORS:
Guy Nattiv
Erez Tadmor

PRODUCERS:
Shemi Shoenfeld
Amitan Manelzon

SCREENWRITERS:
Guy Nattiv
Erez Tadmor
Sharon Maymon

CINEMATOGRAPHER:
Benji Cohen

EDITOR:
Einat Glaser Zahrin

MUSIC:
Ophir Leibovitch

CAST:
Makram J. Huri
Zohar Strauss
Ariane Labeled

SELECTED FILMOGRAPHY:
Nattiv:
The Flood (2011)
Tadmor: *A Matter of Size* (2009)
All Is Well by Me (2005)
Nattiv & Tadmor:
Strangers (2007)



MANUSCRIPTS DON'T BURN Dast-neveshtehaa nemisoozand

IRAN 2013 127 MINUTES
In Persian with English subtitles

The means by which an authoritarian regime succeeds in silencing independent voices is the subject of this clandestinely made drama from Iranian writer-director Mohammad Rasoulof, who still has an unexecuted prison sentence hanging over his head. His brave picture not only makes the viewer complicit in the action, but it is also one of the first to confront so directly the brutality of the Islamic Republic's feared security apparatus.

A FIPRESCI prizewinner at Cannes, the film opens like a thriller, with working-class man Khosrow running from a pursuer and jumping, in the nick of time, into a car driven by his colleague Morteza. It's only after we follow Khosrow home and feel sympathy for his sick child and financial problems that we discover that he and Morteza are the torture and assassination arms of the state. Along with their silken-voiced boss, the two men are searching for copies of a banned manuscript.

"A sustained attack on state corruption, violence and censorship in modern-day Iran, [...] Rasoulof's most angry work to date." Stephen Dalton, *The Hollywood Reporter*

Note: In order to maintain the safety of his crew and cast, names other than Rasoulof's are redacted from the film's credits. When the director returned to Iran in September, his passport was seized, rendering him unable to leave the country.

DIRECTOR:
Mohammad Rasoulof

PRODUCER:
Mohammad Rasoulof

SCREENWRITER:
Mohammad Rasoulof

SELECTED FILMOGRAPHY:
Good Bye (2011)
The White Meadows (2009)
Iron Island (2005)



MARINA

US PREMIERE

BELGIUM 2013 118 MINUTES
In Dutch with English subtitles

Italy, 1948. Young Rocco is growing up in impoverished Calabria. One day his father Salvatore decides to move the family to Belgium where he can earn a lot of money by working in the coal mines. Rocco becomes a migrant overnight, but he wants to fit in and make something of himself. His talent with the accordion helps a lot. Against his father's wishes and better judgment, Rocco seeks an escape through music.

This raucous story is based on the childhood memories of the beloved vocalist Rocco Granata (watch for his cameo as the generous proprietor of a musical instruments shop), and named after one of his biggest hits. There are the usual tragic-comic interludes of a teenager finding his feet, but at the heart of the story are the love and conflicts between a father and his son. The father chose to move to Belgium, but in his mind he stayed in Italy. As for the son, he had no choice, but he discovered an artistic bridge between the two cultures.

DIRECTOR:
Stijn Coninx

PRODUCER:
Peter Bouckaert

SCREENWRITERS:
Rik D'hiet
Stijn Coninx

CINEMATOGRAPHER:
Lou Berghmans

EDITOR:
Philippe Ravoet

MUSIC:
Michelino Bisceglia

CAST:
Matteo Simoni
Luigi Lo Cascio
Cristiaan Campagna
Donatella Finocchiaro
Evelien Bosmans
Chris Van Den Durpel

SELECTED FILMOGRAPHY:
Sister Smile (2009)
To Walk Again (Doc 2007)
Sea of Silence (2003)
Daens (1992)
Koko Flanel (1990)
Hector (1987)



THE MERCURY FACTOR

NORTH AMERICAN PREMIERE

ITALY 2013 111 MINUTES

This taut, relentless thriller delves into a wide ranging – and widely underreported – contemporary scourge, and manages to blend romance, character study and social issues into a finely crafted tale of one man's awakening to the contradictions in his life.

Matteo (played by director/co-writer, and ex-Italian-MP Luca Barbareschi) is a mob fix-it man following in the footsteps of his father, working for a corrupt multinational. The “company” Matteo works for has undergone a change of product, if not tactics, realizing that the trade in adulterated foods is even more lucrative than the trade in drugs. Sent to Hong Kong as a troubleshooter, Matteo has a chance encounter with a beautiful Chinese woman, Jiazhen, when their paths cross at a restaurant she runs on the waterfront. What Matteo doesn't know is that Jiazhen has a secret in her past – a secret that will hold fateful consequences for both when a power struggle within the mob he serves threatens to upend his carefully calibrated life.

DIRECTOR:
Luca Barbareschi

PRODUCERS:
Luca Barbareschi

SCREENWRITERS:
Francesco Arlanch
Luca Barbareschi
Anna Pavignano

CINEMATOGRAPHER:
Arnaldo Catinari

EDITOR:
Walter Fasano

MUSIC:
Marco Zurzolo

CAST:
Luca Barbareschi
Zhang Jingchu
Kenneth Tsang
Gary Lewis
Michael Wong
Brako Juric
Eddy Ko

SELECTED FILMOGRAPHY:
The Chameleon (2002)
Ardena (1997)



MIELE

ITALY/FRANCE 2013 96 MINUTES

Italian actress Valeria Golino crosses over to the director's chair in this character study of a mysterious young woman, Miele (Jasmine Trinca from *The Best of Youth*), committed to helping the terminally ill end their suffering (very much illegal in Italy). No matter how emotionally wrought her clients or their loved ones may be, Miele is the ultimate professional – so much so that she almost seems detached.

Despite her sweet code name (“Honey” in English), everything about this unlikely assassin is minimized. Her beauty is downplayed to the point where she is nearly gender neutral – apart from some quick sex played out in a car with her part time lover, who slips away from his family for these frantic trysts. A daily morning ocean swim and late night bike ride home betray an intense energy lurking beneath the still surface, but in public she is so contained she's almost invisible. Then the uncompromising directness of a new client sends shockwaves through the concrete façade Miele so carefully projects.

“Impressively nuanced... assured...elegant, beautifully composed visuals.” Jay Weissberg, *Variety*

DIRECTOR:
Valeria Golino

PRODUCERS:
Riccardo Scamarcio
Viola Presieri

SCREENWRITERS:
Valeria Golino
Francesca Marciano
Valia Santella

CINEMATOGRAPHER:
Gergely Poharnok

EDITOR:
Giorgio Franchini

CAST:
Jasmine Trinca
Carlo Cecchi
Liberio de Rienzo

SELECTED FILMOGRAPHY:
Debut Feature



MONTAGE Mong-ta-joo

NORTH AMERICAN PREMIERE

SOUTH KOREA 2013 120 MINUTES
In Korean with English subtitles

Nearly 15 years ago Ha Kyung experienced every mother's worst nightmare – the kidnapping and death of her young daughter. Even though detective Chung Ho has worked tirelessly on the case, his efforts have been in vain and the murderer is still on the loose. Now with only five days left on the statute of limitations, he goes back to the scene of the crime and sees a white flower placed where the murder took place. With this new clue, Ha Kyung and the detective race against time going over the case once again to see what they may have missed. Meanwhile, Han-chul's granddaughter vanishes from the playground after a minute's inattention. The police see similarities with this kidnapping and that of Ha Kyung's daughter 15 years ago, making the search even more urgent.

For lovers of suspense, this clever, captivating and poignant thriller about a mother's frantic search for her daughter's killer delivers a powerful twist that few will see coming.

Winner: Best Actress, Daejong Film Awards

DIRECTOR:
Jeong Guen-seop

PRODUCER:
An Young-jin

SCREENWRITER:
Jeong Guen-seop

CINEMATOGRAPHER:
Lee Jong-houl

EDITORS:
Steve Choe
Park Kyoung-sook

MUSIC:
An Hyun-jin
Koo Ja-wan

CAST:
Uhm Jeong-hwa
Kim Sang-kyung
Song Young-chang

SELECTED FILMOGRAPHY:
Debut Feature





THE MUTE El mudo

US PREMIERE

PERU/FRANCE, MEXICO 2013 86 MINUTES
In Spanish with English subtitles

In this dark comedy, Constantino, a harsh and incorruptible judge in Lima, Peru, is suddenly and inexplicably demoted. Shortly thereafter he’s shot in the neck as he’s driving home, and rendered unable to speak. He’s sure there’s been a conspiracy against him, and takes the law into his hands; he’ll stop at nothing to see that justice is done. And yet his rigid ideas of right and wrong are belied by his conflicted and less-than-straightforward relationships with his wife and family.

A standout of the Locarno Film Festival, where lead actor Fernando Bacilio was named Best Actor, *The Mute* takes a wise and humorous look at endemic corruption. Directors Daniel and Diego Vega employ a playful aesthetic, in which precise framing and deadpan editing heighten a wonderfully dry comedic sensibility. They show how a justice system that lacks perspective and compassion is as much out of balance as the rudderless society it attempts to regulate.

Winner: Best Actor, Locarno Film Festival

DIRECTORS:
Daniel Vega
Diego Vega

PRODUCERS:
Daniel & Diego Vega
Carlos Reygadas
Frederic Corvez
Clement Duboin

SCREENWRITERS:
Diego & Daniel Vega
Manuel Arias

CINEMATOGRAPHER:
Fergan Chávez-Ferrer

EDITOR:
Gianfranco Annichini

MUSIC:
Oscar Camacho

CAST:
Fernando Bacilio
Lidia Rodríguez
Juan Luis Maldonado
Augusto Varillas
José Luis Gómez
Norka Ramírez

SELECTED FILMOGRAPHY:
October (2010)



MYSTERY ROAD

AUSTRALIA 2013 122 MINUTES

When a teenage girl is found murdered beside a rural highway, aboriginal police detective Jay Swan has personal reasons to crack the case. An outsider who is no longer part of the indigenous community in his hometown, nor respected by the white establishment he works for, Jay exposes corruption at his peril. As he gradually unravels a complex crime web, the town’s long-simmering tensions rise to the surface. Director Ivan Sen (who also wrote the screenplay, photographed, scored and edited the movie) suffuses his gripping outback western with a hostile beauty.

“An impressively crafted, immensely satisfying contempo thriller that astutely tackles the hot-button issue of tensions between indigenous and European Australians [...] Rich in imaginative metaphor and brooding symbolism, the film incorporates such disparate elements as the growing threat of wild dogs in the region, the God’s-eye shots of Swan navigating the town’s roads and even the dusty red dirt that coats everything in the outback, creating an atmosphere of brooding menace and moral rot.” Eddie Cockrell, *Variety*

DIRECTOR:
Ivan Sen

PRODUCER:
David Jowsey

SCREENWRITER:
Ivan Sen

CINEMATOGRAPHER:
Ivan Sen

EDITOR:
Ivan Sen

MUSIC:
Ivan Sen

CAST:
Aaron Pedersen
Hugo Weaving
Jack Thompson
Ryan Kwanten
Tasma Walton
Bruce Spence
Tony Barry

SELECTED FILMOGRAPHY:
Toomelah (2011)
Dreamland (2009)
A Sister’s Love (Doc 2007)
Beneath Clouds (2002)



MY SWEET PEPPER LAND

FRANCE/IRAQ, GERMANY 2013 86 MINUTES
In Kurdish with English subtitles

After the fall of Saddam Hussein, Baran, a Kurdish war hero, accepts a position as police chief in a lawless village in Iraqi Kurdistan at the borders of Iran and Turkey, a nexus for illegal trafficking. Although he had hoped to spend some time with his family after the war, his mother’s insistent matchmaking drives him to accept the new job. Once in office, Baran refuses to follow the wishes of Aziz Aga, a corrupt tribal chief and ancestral master of the valley. Along with Govend, a beautiful and brave young woman who has come to work as the teacher in a newly opened school, he challenges Aziz Aga’s power.

Directing with humor and imagination, director Hiner Saleem appropriates the conventions of the western in quirky and delightful ways. The locations and cinematography impress and the music track is a hoot.

“A delightful, poker-faced takeoff on the cowboy movie.” Deborah Young, *The Hollywood Reporter*

Winner: Best Film, Chicago Film Festival



TV5MONDE

DIRECTOR:
Hiner Saleem

PRODUCERS:
Benny Drechsel
Robert Guédiguian
Karsten Stöter
Marc Bordure

SCREENWRITERS:
Hiner Saleem
Antoine Lacombez

CINEMATOGRAPHER:
Pascal Auffray

EDITORS:
Sophie Reine
Clémence Samson
Juliette Haubois

MUSIC:
Golshifteh Farahani

CAST:
Korkmaz Arslan
Golshifteh Farahani
Suat Usta
Mir Murad Bedirxan
Feyyaz Duman
Tarik Akreji

SELECTED FILMOGRAPHY:
Si tu meurs je te tue (2011)
Après la Chute (2009)
Dol (2007)
Kilometre zero (2005)
Vodka Lemon (2003)



NIGHTINGALE Le rossignol

US PREMIERE

FRANCE/CHINA 2013 108 MINUTES
In Mandarin with English subtitles

In this ravishingly beautiful movie, veteran French filmmaker Philippe Muyl takes us on a Chinese road trip through spectacular mountain villages to discover a bucolic way of life.

After two decades living in Beijing, where he moved to allow his son to go to university, Zhigen resolves it is time to keep the promise he made to his wife before she died and return to his native village – bringing with him the bird who has been his constant companion.

Unexpectedly, he is asked to bring his granddaughter along with him. Brought up in the lap of luxury Renxing is more familiar with iPads than trekking through forests and rice paddies. Meanwhile back in Beijing, Renxing’s materialistic parents start to reevaluate what life means to them.

This Franco-Chinese coproduction is a loose remake of a story Muyl previously as *Le Papillon (The Butterfly)*, a 2002 film that proved unexpectedly popular with Chinese audiences.



TV5MONDE

DIRECTOR:
Philippe Muyl

PRODUCERS:
Ning Ning
Qin Hong
Paul Delbecq
Steve Rene

SCREENWRITERS:
Phillipe Muyl
Ning Ning

CINEMATOGRAPHER:
Sun Ming

EDITORS:
Manuel De Sousa
Kako Kelber

MUSIC:
Armand Amar

CAST:
Li Bao Tian
Li Xiao Ran
Qin Hao
Yang Xin Yi

SELECTED FILMOGRAPHY:
Magique! (2007)
The Butterfly (2002)
La vache et le président (2000)
Tout doit disparaître (1996)
Cuisine et dépendances (1992)



OH BOY

GERMANY 2012 86 MINUTES
In German with English subtitles

Feckless but fancy-free, Niko (Tom Schilling) spends his days wandering Berlin, encountering a raft of colorful characters and looking for the perfect cup of coffee. Money is not a problem; despite having dropped out, he still collects Dad's law-school stipend. But this particular day, beginning with his girlfriend's departure, will change everything... Director Jan-Ole Gerster imbues the spirited proceedings with an eye for the unexpected that is a joy to behold. It comes as no surprise that the film captured six German Film Awards, including Best Picture, Screenplay and Actor.

"With its put-upon protagonist, black-and-white cityscape and snappy soundtrack of New Orleans-style jazz, the comedy [*Oh Boy*] inescapably brings to mind vintage Woody Allen. But the feature debut of German writer-director Jan-Ole Gerster is, finally, its own droll beast. In the lead role, Tom Schilling is an exceptionally appealing idler, and a number of well-known German actors etch memorable supporting turns... Gerster and editor Anja Siemens give the main character's episodic wanderings a seamless, jaunty flow." Sheri Linden, *The Hollywood Reporter*

Winner: Best Film, Best Actor, Best Director, Best Screenplay, Best Supporting Actor, Best Score, German Film Awards

DIRECTOR:
Jan-Ole Gerster

PRODUCER:
Marcos Kantis

SCREENWRITER:
Jan-Ole Gerster

CINEMATOGRAPHER:
Philipp Kirsamer

EDITOR:
Anja Siemens

MUSIC:
The Major Minors

CAST:
Tom Schilling
Friederike Kempter
Marc Hosemann
Katharina Schüttler
Justus von Dohnányi
Andreas Schröders
Arnd Klawitter
Martin Brambach

SELECTED FILMOGRAPHY:
Debut Feature



OPEN UP TO ME Kerron sinulle kaiken

FINLAND/SWEDEN 2013 95 MINUTES
In Finnish with English subtitles

Maarit is a beautiful, intelligent and sexy woman – who used to be a man. Struck by the oddity of gender change, she is estranged from the daughter she fathered and her former life. When she meets and falls in love with Sami (Peter Franzén, whose directing debut *Above Dark Waters* also screens in PSIFF this year), a soccer coach, teacher and family man, she finally feels like she can fit in somewhere. But Sami is soon put to the test. In a world that considers Maarit a freak, Sami is forced to confront his own hidden prejudices.

"Most people view themselves as being tolerant. It is only in close encounters with people different from us that our true colors shine through. In this way *Open Up to Me* is an utterly human, fine-tuned test of tolerance... Simo Halinen, who both wrote and directed the film, shows great understanding towards human beings. Precise storytelling and excellent acting top off the intense whole." Nordic Council Film Prize nomination statement.

DIRECTOR:
Simo Halinen

PRODUCERS:
Liisa Penttilä
Madeleine Ekman

SCREENWRITER:
Simo Halinen

CINEMATOGRAPHER:
Henri Blomberg

EDITOR:
Jussi Rautaniemi

MUSIC:
Jarmo Saari

CAST:
Leea Klemola
Peter Franzén
Ria Kataja
Emmi Nivala
Alex Anton

SELECTED FILMOGRAPHY:
Cyclomania (2001)



The Finnish Film Foundation



A PLACE IN HEAVEN Makom be-gan eden

US PREMIERE

ISRAEL 2013 117 MINUTES
In Hebrew with English subtitles

This quasi-Biblical, epic drama spans the history of Israel through 40 years and three wars, yet, like Madmony's previous film *Restoration*, at its heart it is about father-son relationships.

When the brave, much admired officer dubbed Bambi returns to base after a daring mission, the cook's assistant, a young rabbi, tells him enviously that he has earned a place in heaven for endangering his life on behalf of his Jewish brethren. As a secular Zionist, Bambi scoffs at this notion and notes that he would gladly give up that place in exchange for his favorite spicy omelet. Since religious law permits the trade of such an abstract concept, the cook draws up a contract.

Such impulsive behavior, typical of the arrogant, young Bambi, proves to have long-term consequences. Like the flawed heroes of the Old Testament, Bambi registers as achingly human; never more so than in his relationship with son Nimrod, who rejects his expectations and turns to other father-figures in order to forge a life of his own as a religious Jew.



DIRECTOR:
Yossi Madmon

PRODUCERS:
Leon Edery
Moshe Edery
David Mandil

SCREENWRITER:
Yossi Madmony

CINEMATOGRAPHER:
Boaz Yehonatan Yaacov

EDITOR:
Arik Lahav Leibovich

MUSIC:
Ophir Leibovitch

CAST:
Alon Moni Aboutboul
Tom Graziani
Rotem Zisman-Cohen
Yossi Pollak
Keren Berger
Michael Aloni
Gabi Amrani

SELECTED FILMOGRAPHY:
Restoration (2011)
Melanoma ahuvati (2006)
The Barbecue People (2003)



RABBIT WOMAN Mujer conejo

ARGENTINA/SPAIN 2013 80 MINUTES
In Spanish with English subtitles

Ana, a Chinese-Argentine bureaucrat living in Buenos Aires, is pressured to approve a permit for an unsafe building. With the help of her occasional boyfriend, she gathers evidence to expose a cover-up linked to corruption fostered by the Chinese mafia. She soon becomes a target and has to flee the city. But out in the country the terrain is overrun with a strain of mutant, carnivorous rabbits, with an ominous connection to the gangsters Ana is running away from.

Award-winning director Verónica Chen (*Smokers Only*, *Agua*) boldly mixes animated sequences with live action, bringing an element of magical realism to this taut thriller. She gives her film a vivid sense of place, casting light onto the rarely seen Chinese subculture in Buenos Aires, and deftly weaves in a subplot about human trafficking. Newcomer Haien Qiu turns in a forceful, layered performance as Ana, a beautiful but tough civil servant who's disconnected from her heritage and paralyzed by ambivalence in her romantic relationship.

DIRECTOR:
Verónica Chen

PRODUCER:
Luis Ángel Ramírez Pérez

SCREENWRITER:
Verónica Chen
Luis Ángel Ramírez

CINEMATOGRAPHER:
Rolo Pulpeiro

EDITOR:
Delfina Castagnino,
Andrés P Estrada

MUSIC:
Andrés P Estrada

CAST:
Haien Qiu
Luciano Cáceres

SELECTED FILMOGRAPHY:
Viaje Sentimental (2010)
Agua (2006)
Smokers Only (2001)



ROA

US PREMIERE

COLOMBIA/ARGENTINA 2013 98 MINUTES
In Spanish with English subtitles

Roa delves into one of the great unsolved mysteries of Colombian history – the assassination of populist leader Jorge Eliécer Gaitán in 1948. The film centers on Juan Roa Sierra, the presumptive murderer. Andrés Baiz (*Satanás, The Hidden Face*) paints a fascinating portrait of a complex character: a loving family man with a confused sense of reality and a burning aspiration to achieve greatness, who believes he's the reincarnation of a famous Colombian general. Feeling slighted after a meeting with Gaitán, Roa starts plotting his murder; by the time he changes his mind things have already gone too far...

This lovingly crafted period piece opened the most recent Cartagena Film Festival. It weaves a skillful tapestry of historical fact and creative speculation; the film's re-creation of 1940s Bogotá is both stylish and precise. Mauricio Puente, a virtual unknown, turns in a spectacularly layered and authentic performance in the challenging lead role, conveying the complex psychology behind his character's madness.

DIRECTOR:
Andrés Baiz

PRODUCERS:
Andrés Calderón
Michel Ruben
Alejandro Cacetta

SCREENWRITERS:
Andrés Baiz
Patricia Castañeda

CINEMATOGRAPHER:
Guillermo Nieto

EDITOR:
Alejandro Carillo Penovi

MUSIC:
Iván Wyzogrod

CAST:
Mauricio Puentes
Catalina Sandino
Santiago Rodríguez
César Bordón
José Luis García Campos
John Alex Toro

SELECTED FILMOGRAPHY:
The Hidden Face (2011)
Satanas (2007)



ROSIE

SWITZERLAND 2013 106 MINUTES
In Swiss German with English subtitles

Lorenz, a successful gay author suffering writer's block, has to return to his small hometown in Switzerland from Berlin when his aging mother Rosie suffers a physical setback. Summoned by his sister, Sophie, who is having trouble dealing with their mother's condition, Lorenz soon learns why his sister requires his help: headstrong and fun loving, their mother Rosie is resisting all efforts on the part of her daughter to give up her apartment and move to an assisted living facility.

Thus begins a series of long drives between Berlin and his mother's house. Over the ensuing months Rosie's condition steadily deteriorates and she becomes increasingly strident about staying put. It's also the beginning of a series of encounters with a young man who has been helping his mother, challenging Lorenz's determination not to become involved in a relationship – a determination that springs from his past experiences with his family, and particularly with his father, of whom the family rarely speaks. When they finally do, it will bring revelations that change the course of Lorenz's life.

Winner: Best Film, Queer Film Festival, Prague; Audience Award, Ljubljana Gay and Lesbian Film Festival

DIRECTOR:
Marcel Gisler

PRODUCER:
Susann Rüdlinger

SCREENWRITERS:
Marcel Gisler
Rudolf Nadler

CINEMATOGRAPHER:
Sophie Maintigneux

EDITOR:
Bettina Böhrer

CAST:
Fabian Krüger
Sibylle Brunner
Judith Hofmann
Louis Krähenbühl

SELECTED FILMOGRAPHY:
F. est un salaud (1999)
Blind Date (1998)
Die blaue Stunde (1992)
Schlaflose Nächte (1988)

SWISSFILMS



SALVATION ARMY L'Armée du salut

FRANCE/MOROCCO 2013 84 MINUTES
In Arabic with English subtitles

Moroccan writer Abdellah Taïa, now based in Paris, has adapted his own autobiographical novel about growing up gay in a culture very much disinclined to acceptance (Taïa's coming out in a French interview in 2007 caused controversy back home). Daring, heartfelt and gorgeously made – the cinematography is by Agnès Godard, Claire Denis' regular cameraperson – *Salvation Army* is nothing short of a milestone.

Divided into two parts, the film first gives us a snapshot of 15-year-old Abdellah (Saïd Mrini), a willful working-class teenager exploring the boundaries of his sexuality in sometimes furtive, sometimes open and sometimes transgressive ways. Part two transports us 10 years into the future when Abdellah (now played by Karim Ait M'Hand) negotiates a new life as a scholarship student in Geneva, where being a gay Moroccan in a cold European city presents a different set of obstacles... Through it all, Taïa is candid and emotionally honest, neither asking for nor expecting pity, only understanding and acceptance. Among many achievements, this might be the film's most outstanding.

DIRECTOR:
Abdellah Taïa

PRODUCERS:
Hugues Charbonneau
Marie Ange Luciani

SCREENWRITER:
Abdella Taïa

CINEMATOGRAPHER:
Agnes Godard

EDITOR:
Françoise Tourmen

CAST:
Said Mrini
Karim Ait M'hand
Amine Ennaji
Malika El Hamaoui
Frederic Landenberg

SELECTED FILMOGRAPHY:
Debut Feature



TV5MONDE



SALVO

ITALY/FRANCE 2013 104 MINUTES
In Italian with English subtitles

An action-packed opening featuring a buff mafia hitman efficiently eliminating multiple rivals takes a sudden left turn into a masterfully controlled and utterly gripping search. Salvo, our lead, stealthily slips into the home of the man who ordered his assassination in hopes of wrapping things up for good. The lights are off but Salvo immediately senses someone is there. Tension mounts with his every step. We find ourselves shallow breathing along with Salvo – all our senses tuning at every distant sound. Renato isn't home but his blind sister is counting money in the darkened basement – and there is something about her that stops this killer in his tracks.

Writer/director team Fabbio Grassadonia and Antonio Piazza are masters of tension and have a grip on tone rarely seen in a feature debut, marking them as two very exciting talents to watch.

"Moody... fully immersive... effortlessly intense." Boyd van Hoeij, *Variety*

Winner: Critics' Week, Cannes Film Festival

DIRECTORS:
Fabio Grassadonia
Antonio Piazza

PRODUCERS:
Massimo Cristaldi
Fabrizio Mosca

SCREENWRITERS:
Fabio Grassadonia
Antonio Piazza

CINEMATOGRAPHER:
Daniele Cipri

EDITOR:
Desideria Rayner

CAST:
Saleh Bakri
Sara Serraiocco
Luigi Lo Cascio
Mario Pupella
Giuditta Perriera
Redouane Behache

SELECTED FILMOGRAPHY:
Debut Feature





SARAH PREFERS TO RUN

Sarah préfère la course

CANADA 2013 96 MINUTES
In French with English subtitles

Sometimes audacity shows itself in restraint and discipline. To make a film about a middle-distance track runner, for instance, and to refrain from getting caught up in competition, or indeed from showing races at all... that takes a remarkable self-confidence. Chloé Robichaud's self-belief is not misplaced. This is a completely assured and accomplished first feature from the 25-year-old Canadian, a character study about a young woman who may (one surmises) resemble the filmmaker in some respects: determination, focus, conviction.

Sarah (Sophie Desmarais) is a potential Olympic hopeful, a kid on the point of transition to college and adulthood. Neatly sidestepping her mom's objections, she lands a scholarship to McGill University in Montreal, and sweet-talks a male friend into making the leap along with her, thereby securing a flat mate. Robichaud traces the progress of this amicable, initially platonic relationship – which includes a reckless, mercenary marriage pact – with unforced ease, subtly revealing the fault-lines running through Sarah's best-laid plans, both at home and on the track.

Winner: Best Film, Baja International Film Festival; Women in Film Award, Vancouver Film Festival



DIRECTOR:
Chloé Robichaud

PRODUCER:
Fanny-Laure Malo

SCREENWRITER:
Chloé Robichaud

CINEMATOGRAPHER:
Jessica Lee Gagné

EDITOR:
Michel Arcand

CAST:
Sophie Desmarais
Jean-Sébastien Courchesne
Geneviève Boivin-Roussy
Helene Florent
Eve Duranceau
Micheline Lanctot
Pierre-Luc Lafontaine
Benoit Gouin

SELECTED FILMOGRAPHY:
Debut Feature



THE SEARCHES

Las Búsquedas

US PREMIERE

MEXICO 2013 77 MINUTES
In Spanish with English subtitles

A man goes about his daily business, running mundane errands, and then for no apparent reason commits suicide, leaving his wife Elvira shocked and mystified. Another man, Ulisses, is robbed of the wallet in which he keeps the only photo of his murdered wife and daughter; he makes up his mind to track down the thief and kill him. But fate brings Elvira and Ulisses together, and the possibility of a new beginning for both beckons...

The Searches is the second feature from director José Luis Valle, whose debut *Workers* premiered at the 2013 Berlinale and won Best Mexican Feature at Guadalajara. For *The Searches*, Valle assembled a cast of top Mexican stars including Arcélia Ramirez (*Cilantro y perejil*), Gabino Rodríguez (*A tiro de piedra*) and Gustavo Sánchez Parra (*Amores perros*). With a lovely visual economy (and an economy of means – incredibly, the film was shot in a mere seven days with a four-person crew), Valle brings to the screen some of the most intriguing and touching scenes of any film this year.

DIRECTOR:
José Luis Valle

PRODUCER:
José Luis Valle

SCREENWRITER:
José Luis Valle

CINEMATOGRAPHER:
César Gutiérrez Miranda

EDITOR:
Ulises Vallejo

MUSIC:
Armando Narváez
José Miguel Enriquez

CAST:
Gustavo Sánchez Parra
Arcelia Ramírez
Gabino Rodríguez

SELECTED FILMOGRAPHY:
Workers (2013)
Milagre do Papa (Doc 2009)



SIDDHARTH

INDIA/CANADA 2013 96 MINUTES
In Hindi with English subtitles

Canadian-born writer/director Richie Mehta returns to India (the setting for his celebrated debut, *Amal*) and applies an indie approach to a classic story of familial strife.

At the age of 12, Siddharth is mainly interested in playing with his friends. But with his zipper repair business failing to support the family, Mehendra ignores his wife's protests and sends his son away to work in a factory in Punjab, 200 miles north of Delhi. Concern mounts when Siddarth fails to return home for Diwali. They are eventually told that he ran away two weeks prior, but conflicting stories indicate he may have been abducted. The family is too poor to have photos to give the police to aid in the search, and lack the resources or know-how to begin, but Mehendra sets out to find his son, lost among the billion citizens of India. Naturalistic performances and an unsentimental script build an emotional undercurrent to a peak in this quietly devastating drama.

DIRECTOR:
Richie Mehta

PRODUCERS:
Steven N Bray
Richie Mehta
David Miller

SCREENWRITER:
Richie Mehta

CINEMATOGRAPHER:
Bob Gundu

EDITORS:
Stuart A McIntyre
Richie Mehta

MUSIC:
Lalit Malik

CAST:
Rajesh Tailang
Tannishtha Chatterjee
Anurag Arora
Geeta Agrawal Sharma
Naseeruddin Shah

SELECTED FILMOGRAPHY:
I'll Follow You Down (2013)
Amal (2007)



STANDING ASIDE, WATCHING

Na kathesai kai na koitas

US PREMIERE

GREECE 2013 90 MINUTES
In Greek with English subtitles

In this impressive contemporary Greek drama, former actress Antigone returns to her troubled hometown determined to keep a low profile. But run-ins with the town's brutish men set a startling series of events in motion...

"Standing's title references people's tendency to first notice things that aren't right but then decide it's easier to pretend they're none of their business, something Antigone, a former actress who's come back from Athens to her unnamed birthplace, a small-town community rife with unspoken tensions and the constant specter of macho violence, seems almost incapable of doing [...] This ambitious second feature grows more complex as the story unearths the austere and uncaring nature of contemporary Greece." Boyd van Hoeij, *The Hollywood Reporter*

"The heroine's name is Antigone, but the myths at work in *Standing Aside, Watching*, are those of the American western, one whose heroine has more cojones than a dozen Gary Coopers. The film? A model of urgent, contemporary storytelling by Greek director Yorgos Servetas, with a sometimes spare, sometimes epic visual take on modern Greece and a story that synthesizes past and present, while creating its own drama." John Anderson, *Indiewire*

DIRECTOR:
Yorgos Servetas

PRODUCERS:
Fenia Cossovitsa
Konstantinos Kontovrakis

SCREENWRITER:
Yorgos Servetas

CINEMATOGRAPHER:
Claudio Bolivar

EDITOR:
Panos Voutsaras

MUSIC:
Io

CAST:
Marina Symeou
Marianthi Pantelopoulou
Nikos Georgakis
Yorgos Kafetzopoulos
Kostis Siradakis

SELECTED FILMOGRAPHY:
The Way Things Are Determined (2008)



STAY

US PREMIERE

CANADA/IRELAND 2013 99 MINUTES

Taylor Schilling exchanges the close confines of *Orange Is the New Black's* women's prison for the sweeping vistas of the west coast of Ireland in Wiebke von Carolsfeld's intimate and appealing drama. Abbey (Schilling) is a Canadian woman living with an Irish ex-professor, Dermot (the ever-fine Aidan Quinn) when she discovers she's pregnant. Unsure whether to have the baby – something Dermot definitely does not want – and wary of her own family's less-than-ideal past, she returns to Montreal to visit her alcoholic father (Michael Ironside) and come to some decisions about her future.

Based on Aislinn Hunter's lauded novel of the same name, *Stay* delivers a nuanced psychological portrait of a young woman facing some difficult life choices, but it does so with a charm and a sense of romance rarely seen on screen these days. Schilling and Quinn are both superb – their characters are both three-dimensional and utterly believable – while von Carolsfeld's refined script and deft direction provide a firm anchor for the actors' outstanding work.



DIRECTOR:
Wiebke von Carolsfeld

PRODUCERS:
Martin Paul-Hus
Andrew Boutilier
David Collins
Martina Niland

SCREENWRITER:
Wiebke von Carolsfeld

CINEMATOGRAPHER:
Ronald Plante

EDITOR:
Yvann Thibaudeau

MUSIC:
Robert Marcel Lepage

CAST:
Taylor Schilling
Aidan Quinn
Barry Keoghan
Nika McGuigan
Chris McHallem
Brian Gleeson
Michael Ironside

SELECTED FILMOGRAPHY:
Walk With Us (Doc 2006)
Marion Bridge (2002)

TELEFILM
CANADA



STILL LIFE

UNITED KINGDOM 2013 87 MINUTES

A poignant, quixotic tale about love, life and the afterlife, this enormously affecting deadpan drama is a stark reminder that sometimes the best we can hope for in life is having someone care when it ends. Here that someone is meticulous south London council worker John May (Mike Leigh favorite Eddie Marsan). It's his job is to find the next of kin for someone who passes away alone. Only when all leads have been checked and all doors shut will he close the case and organize the funeral himself. He takes pride in choosing appropriate music and writing special eulogies so that his dead clients can rest in dignity.

When budget cuts hit his department, John gets word that he will be made redundant. In the meantime, as he works more assiduously than ever on what will be his final case, it takes him on a liberating journey that allows him to start living his life fully at last.

Winner: Best Director, Horizons section, Venice Film Festival; Best Film, FIPRESCI Award, Reykjavik Film Festival

DIRECTOR:
Uberto Pasolini

PRODUCERS:
Christopher Simon
Felix Vossen
Uberto Pasolini
Ceri Hughes

SCREENWRITER:
Uberto Pasolini

CINEMATOGRAPHER:
Stefano Falivene

EDITORS:
Gavin Buckley
Tracy Granger

MUSIC:
Rachel Portman

CAST:
Eddie Marsan
Joanne Froggatt
Karen Drury
Andrew Buchan
Neil D'Souza
David Shaw Parker

SELECTED FILMOGRAPHY:
Machan (2008)



THE SUMMER OF FLYING FISH El verano de los peces voladores

US PREMIERE

CHILE/France 2013 87 MINUTES

In Spanish with English subtitles

Teenager Manena serves as the innocent voice of reason in the story of her father, Don Francisco, and his determination to eradicate the carp from a lake in southern Chile where he has a vacation home. Francisco and his buddies are quick to rationalize away the grievances of the local indigenous population, the Mapuche, but in a series of powerful, understated images we see the destruction being wreaked upon the land by the white settlers. Meanwhile Manena experiences the pangs of young romance, learning further lessons about the ways of men.

Director Marcela Said, already an accomplished documentarian, won a berth in the prestigious Directors' Fortnight at Cannes for this, her first narrative feature. With bold, wide-angle compositions she eloquently conveys the relationship of her characters to the land. Her restrained script, co-written with Julio Rojas, conveys in subtext the subtleties of modern economic colonialism and the complicated relationship between the Mapuche and the wealthy white landowners – then builds to a chilling finale.

DIRECTOR:
Marcela Said

PRODUCERS:
Bruno Bettati
Tom Dercourt
Sophie Erbs

SCREENWRITERS:
Marcela Said
Julio Rojas

CINEMATOGRAPHER:
Inti Briones

EDITOR:
Jean de Certeau

MUSIC:
Alexander Zekke

CAST:
Francisca Walker
Gregory Cohen
Maria Izquierdo
Roberto Cayuqueo

SELECTED FILMOGRAPHY:
Debut Narrative Feature
Documentaries:
The Young Butler (2011)
Opus Dei (2006)
I Love Pinochet (2001)
Valparaiso (1999)



TANGERINES Mandariinid

US PREMIERE

ESTONIA/GEORGIA 2013 87 MINUTES

In Estonian with English subtitles

There have been Estonian settlements on the Caucasian Black Sea coast for over a hundred years. The 1992 outbreak of the bloody conflicts between Georgia and the Russia-supported republic of Abkhazia forced the majority of Estonians to return to the country of their forefathers. Their villages turned into ghost towns – only a few people stayed behind. Among them, aging carpenter Ivo and his neighbor Markus, who makes a living cultivating tangerines. The fruit is ripe and should be harvested soon, but the conflict gets in the way. In fact you could say it comes for a house visit...

When a battle takes place right outside his door, Ivo takes in two badly wounded men: Achmed, a Chechen, and Nika, a Georgian. He soon discovers that housing deadly enemies is not easy. Yet he acts calmly and declares his home a diplomatic neutral zone. This deeply pacifist chamber drama is as tense as any thriller.

Winner: Best Director, Warsaw Film Festival

DIRECTOR:
Zaza Urushadze

PRODUCERS:
Ivo Felt
Zaza Urushadze

SCREENWRITER:
Zaza Urushadze

CINEMATOGRAPHER:
Rein Kotov

EDITOR:
Alexander Kuranov

MUSIC:
Niaz Diasamidze

CAST:
Lembit Ulfsak
Elmo Nüganen
Mikheil Meskhi
Giorgi Nakashidze
Raivo Trass

SELECTED FILMOGRAPHY:
The Guardian (2012)
Three Houses (2008)
Here Comes the Dawn (1998)





TATTOO Tatuagem

US PREMIERE

BRAZIL 2013 110 MINUTES

In Portuguese with English subtitles

The Brazilian military dictatorship lasted more than 20 years, from 1964 to 1985, and withstood several waves of youthful rebellion, usually by cracking down hard on any cultural movement that threatened to get out of hand (in 1969, for example, singer-songwriters Gilberto Gil and Caetano Veloso were imprisoned and subsequently went into exile). By the mid 1970s it was possible for an anarchist theatre group to exist and put on subversive, gay, avant-garde cabaret shows, just so long as it stayed underground and criticism of the military remained implicit. Clecio (Irandhir Santos) is director of just such a group: The Star-Spangled Floor. But when the mild-mannered soldier Fininha (Jesuita Barbosa) is drawn into the uninhibited world of the cabaret, and gradually acknowledges his attraction to Clecio, it becomes harder and harder to keep these parallel and mutually uncomprehending spheres apart.

Hilton Lacerda's debut is both a colorful time capsule and a potent drama that has earned comparisons to the work of Rainer Werner Fassbinder.

"Bouncy and thought-provoking." Jonathan Holland, *The Hollywood Reporter*

Winner: Best Film, Gramado Film Festival; FIPRESCI Prize (Best Brazilian Film), Best Actor, Best Supporting Actor, Special Jury Prize, Rio de Janeiro International Film Festival

DIRECTOR:
Hilton Lacerda

PRODUCERS:
Joao Viera Jr.
Chico Ribeiro
Ofir Figueiredo

SCREENWRITER:
Hilton Lacerda

CINEMATOGRAPHER:
Ivo Lopes Araujo

EDITORS:
Mair Tavares
Olivia Brenga

MUSIC:
DJ Dolores

CAST:
Irandhir Santos
Jesuita Barbosa
Rodrigo Garcia
Silvio Restiffe
Sylvia Prado

**SELECTED
FILMOGRAPHY:**
Debut Feature



TENDERNESS La tendresse

BELGIUM/France/GERMANY 2013 78 MINUTES

In French with English subtitles

A film of small moments and grand themes, this delicate, richly nuanced road movie brings together a long-divorced Belgian couple as they put their differences aside to help their only child, who is in hospital in France following an accident. Fifty somethings Frans (Dardenne regular Olivier Gourmet) and Lisa (Marilyne Canto, *The Snows of Kilimanjaro*) immediately drop everything when they hear the news that their ski instructor son has fractured his leg while on the slopes with his new girlfriend.

True to its title, *Tenderness* isn't a tale of immense conflict or overblown drama, but rather a compassionate, warm hearted and often funny depiction of love and affection. It's a simple but profound story about the good that can happen when people care about each other, and the joy of time well-spent in the company of family, even those that have been separated by time, distance and difference.

"A work of rich emotion and light drama . . . Believable characters caring for one another, beautifully communicated onscreen." Jay Weissberg, *Variety*

DIRECTOR:
Marion Hänsel

PRODUCERS:
Cedomir Kolar
Ernst Szebedits
Marc Baschet

SCREENWRITER:
Marion Hänsel

CINEMATOGRAPHER:
Jan Vancaillie

EDITOR:
Michèle Hubinon

MUSIC:
René-Marc Bini

CAST:
Marilyne Canto
Olivier Gourmet
Adrien Jolivet
Sergi Lopez
Morgaux Chatelier
Romain David

**SELECTED
FILMOGRAPHY:**
Black Ocean (2010)
Sounds of Sand (2006)
Clouds: Letters to My Son
(Doc 2001)
The Quarry (1998)
*Between Heaven and
Earth* (1992)



THOSE HAPPY YEARS Anni felici

ITALY 2013 106 MINUTES

In Italian with English subtitles

Genuine affection is paired with trenchant reflection in Daniele Luchetti's subtle, sharply perceptive and partially autobiographical look back at (what could be) his parents' marriage. Like Luchetti's father, Guido Marchetti (Kim Rossi Stuart) is an avant-garde artist, here an egotistical painter, determined to succeed. Married to the lovely Serena (Micaela Ramazzotti) and father to two boys, Guido enjoys the perks that his work with frequently nude models affords while expecting his wife to adhere to more traditional codes. But it's the 1970s, and when Serena is invited on a feminist retreat, she starts to rethink her life...

"A delicate, nuanced film that is unexpectedly moving in its portrait of a young Italian family living through the turbulent, freedom-loving '70s, *Those Happy Years* uses ironic distance to talk about very intimate things... It captures the excruciating honesty and soul-searching of the years of feminism and self-liberation, a time that now seems far, far away... Italian stars Kim Rossi Stuart and Micaela Ramazzotti [are] both at the top of their game here." Deborah Young, *Variety*

DIRECTOR:
Daniele Luchetti

PRODUCERS:
Marco Chimenz
Giovanni Stabilini
Riccardo Tozzi

SCREENWRITERS:
Daniele Luchetti
Sandro Petraglia
Stefano Rulli
Caterina Venturini

CINEMATOGRAPHER:
Claudio Collepicollo

EDITORS:
Mirco Garrone
Francesco Garrone

MUSIC:
Franco Piersanti

CAST:
Kim Rossi Stuart
Micaela Ramazzotti
Martina Gedeck
Samuel Garofalo
Niccolò Calvagna

**SELECTED
FILMOGRAPHY:**
La nostra vita (2010)
*My Brother Is An Only
Child* (2007)
Ginger and Cinnamon
(2003)



TRAFFIC DEPARTMENT Drogówka

POLAND 2013 117 MINUTES

In Polish with English subtitles

This gritty, gripping, intelligently made crime thriller takes place on the mean streets of contemporary Warsaw and exposes the corruption endemic in the police – and society at large. Writer/director Smarzowski focuses on seven police officers, members of the eponymous division, who are friends as well as colleagues, and whose lives change after one of their number dies in mysterious circumstances. As much a social critique as a genre piece, the pic has already passed the million admissions mark in Poland.

As in Smarzowski's earlier features, the multi-layered narrative takes place in a nihilistic world where human venality and immorality are the order of the day. One can even see each of the policemen as representing one of the seven deadly sins, although the script never overplays this aspect. Personifying pride is chief protagonist Sgt. Krol (Bartlomiej Topa), a cocky, independent-minded cop who is having an affair with his partner.

"Don't be fooled by the bland title: this breakneck-fast plunge into a rancidly corrupt Warsaw police-division is strong meat indeed, its violently savage cynicism expertly marbled with a streak of ribald black humor." Neil Young, *The Hollywood Reporter*

Winner: Best Screenplay, Best Supporting Actor, Polish Film Awards

DIRECTOR:
Wojtek Smarzowski

PRODUCERS:
Dariusz Pietrykowski
Andrzej Polec

SCREENWRITER:
Wojtek Smarzowski

CINEMATOGRAPHER:
Piotr Sobocinski Jr.

EDITOR:
Pawel Laskowski

MUSIC:
Mikolaj Trzaska

CAST:
Bartlomiej Topa
Arkadiusz Jakubik
Julia Kijowska
Eryk Lubos
Robert Wabich
Marcin Dorocinski
Jacek Braciak

**SELECTED
FILMOGRAPHY:**
Rose (2001)
The Dark House (2009)
The Wedding (2004)



TWO MOTHERS Zwei Mütter

GERMANY 2013 75 MINUTES
In German with English subtitles

Given Germany's reputation as a progressive country when it comes to sexuality and its attendant choices, writer/director Anne Zohra Berrached's well-researched and perfectly realized docudrama comes as a bit of a shock. For, if you are a lesbian couple looking to have a child, the obstacles put in your path by the state and various interested parties are nearly insurmountable.

Longtime couple Katja, 43, and Isabella, 37 (Sabine Wolf and Karina Plachetka, respectively), learn that their desire to have a child through artificial insemination is more than frowned upon by the medical profession, which cites "legal" problems as a reason. One doctor agrees, but the price is too high for the modest-income couple. They then find a website offering a choice of donors, but the one they choose has strings attached. Meanwhile, the sheer difficulty of their quest is stretching their relationship to breaking point... Berrached anchors her tale in the outstanding performances of her two leads, both of whom convey a growing desperation that is both deeply moving and profoundly unfair, while many of the other parts are performed by non-professional actors appearing as themselves.

DIRECTOR:
Anne Zohra Berrached

PRODUCERS:
Cosima Maria Degler
Karoline Henkel

SCREENWRITER:
Anne Zohra Berrached

CINEMATOGRAPHER:
Friede Clausz

EDITOR:
Denys Darahan

MUSIC:
Jasmin Reuter

CAST:
Karina Plachetka
Sabine Wolf
Florian Weber
Maarten Van Santen
Tilmann A. Müller
Joachim Weiz

SELECTED FILMOGRAPHY:
Debut Feature



UNDER THE SAME SUN

ISRAEL/PALESTINE, USA 2012 75 MINUTES

As the Israeli-Palestinian peace talks gear up again, what better time for a savvy, surprising drama like *Under The Same Sun*? It follows two businessmen – one Palestinian and one Israeli – as they struggle to build a joint business venture, a new solar energy firm serving the needs of Palestinians in the West Bank. And who better to direct it than Sameh Zoabi (*Man Without a Cell Phone*, PSIFF 2012), a Palestinian citizen of Israel, whose multicultural studies and work allowed him to develop unique international perspectives as a writer-director.

Set in the near future – a future where old cultural hostilities are still an obstacle at every level, but where new technologies also offer fresh hope – *Under the Same Sun* seeks to humanize the "other" for both Israeli and Palestinian audiences, and aims to dispel the belief held by many that there is no partner on the other side. Ultimately, it is grounded in the idea that for meaningful peace negotiations to succeed, the two publics need a vision worth striving for.

DIRECTOR:
Sameh Zoabi

PRODUCERS:
Amir Harel
John Marks

SCREENWRITER:
Yossi Aviram

CINEMATOGRAPHER:
Benjamin Chiram

EDITOR:
Eyas Salman

CAST:
Ali Suliman
Yossi Marshak
Dirar Suliman
Levana Finkelstein
Lucy Aharish

SELECTED FILMOGRAPHY:
Family Albums (Doc 2012)
Man Without a Cell Phone (2010)



UNFORGIVEN Yurusarezarumono

JAPAN 2013 135 MINUTES
In Japanese with English subtitles

There is a long and distinguished tradition of cross-fertilization between the Japanese samurai film and the western. Kurosawa's *Seven Samurai* became *The Magnificent Seven*, while *Yojimbo* was an unofficial remake of *A Fistful of Dollars*. Now Sang-il Lee has transplanted Clint Eastwood's 1992 Oscar®-winner to the island of Hikkoaido in the 1880s, a period when the Japanese government was opening it up to non-Ainu natives for the first time.

Last Samurai and *Letters from Iwo Jima* star Ken Watanabe takes the Eastwood role as Jubei, a former samurai with a fierce reputation who now lives in desolate isolation with his children. Despite having vowed to renounce violence, times are hard, and when a former comrade comes to him with news of a bounty large enough to secure his family's future he is compelled to pick up his sword once more.

"Impressively choreographed... Stunningly shot and never less than entertaining." Jay Weissberg, *Variety*

DIRECTOR:
Sang-il Lee

PRODUCERS:
Suguru Kubota
Shinichi Takahashi

SCREENWRITERS:
David Webb Peoples
Lee Sang-il

CINEMATOGRAPHER:
Norimichi Kasamatsu

EDITOR:
Tsuyoshi Imai

MUSIC:
Tarô Iwashiro

CAST:
Ken Watanabe
Kôichi Satô
Akira Emoto
Yuya Yagira
Jun Kunimura

SELECTED FILMOGRAPHY:
Villain (2010)
Hula Girls (2006)
Scrap Heaven (2005)
69 (2004)
Border Line (2002)



THE VERDICT Het vonnis

BELGIUM 2013 110 MINUTES
In Dutch with English subtitles

Exposing a serious flaw in Belgium's justice system, *The Verdict* is a gripping courtroom thriller about morality, ethics and heartbreaking legal loopholes. Businessman Luc engages in a fight with the state when his wife's murderer is released due to a procedural error. Despondent and infuriated, Luc decides to take the law into his own hands. After dispensing his own form of justice, Luc transforms his subsequent trial into a modern-day circus. His plan: to expose the failures of the judicial system to a jury of the people and arouse their outrage.

Actor Koen De Bouw (*The Alzheimer Case*) contributes another strong performance, while script and direction from Jan Verheyen (who helmed *The Alzheimer Case* follow-up *Dossier K*, screened at PSIFF 2010) are superb.

"Compelling and accomplished." Dennis Harvey, *Variety*

Winner: Best Director, Montreal Film Festival; Special Jury Prize, Chicago Film Festival

DIRECTOR:
Jan Verheyen

PRODUCERS:
Peter Bouckaert
Jan Verheyen

SCREENWRITER:
Jan Verheyen

CINEMATOGRAPHER:
Frank van den Eeden

EDITOR:
Philippe Ravoet

MUSIC:
Steve Willaert

CAST:
Koen De Bouw
Johan Leysen
Jappe Claes
Hendrik Aerts
Veerle Baetens
Jo De Meyere

SELECTED FILMOGRAPHY:
Crazy About Ya (2010)
Dossier K. (2009)
Cut Loose (2008)
Missing (2007)
Gilles (2005)
Team Spirit (2000)



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VIC + FLO SAW A BEAR

Vic + Flo ont vu un ours

CANADA 2013 95 MINUTES
In French with English subtitles

Denis Côté weds the tropes of the revenge film with his own idiosyncratic tendencies to dizzying effect in this dark fairytale. Instead of the traditional “cabin in the woods,” a derelict sugar shack in the Quebec countryside serves as the stage for the betrayals and reprisals that punctuate this alluring cinematic murder ballad concerning two ill-fated lovers. Having seen out their sentences, ex-cons Victoria (Pierrette Robitaille) and Florence (Romane Bohringer) want nothing more than to be left well enough alone. However, a malevolent figure from their past is intent on hunting them down and taking its pound of flesh.

Eliciting affecting performances from his leads (as well as Marc-André Grondin as their inscrutable parole officer), Côté fully invests us in a relationship beset by insecurities and infidelity. And while it features frequent moments of dark humor, *Vic + Flo* hinges on the nerve-fraying atmosphere fueled by its characters' anxieties and Melissa Lavergne's restless, rattling score. Côté's technical prowess is evident in his precise execution of the cold-blooded climax but also the eerie beauty he allows to creep into the ethereal denouement. It's Côté's most powerful work to date.

TELEFILM
CANADA



DIRECTOR:
Denis Côté

PRODUCERS:
Sylvain Corbeil
Stéphanie Morissette

SCREENWRITER:
Denis Côté

CINEMATOGRAPHER:
Ian Lagarde

EDITOR:
Nicolas Roy

MUSIC:
Melissa Lavergne

CAST:
Pierrette Robitaille
Romane Bohringer
Marc-André Grondin
Marie Brassard
Georges Molnar

SELECTED FILMOGRAPHY:
Bestiaire (2012)
Curling (2010)
Carcasses (2009)
All That She Wants (2008)
Drifting States (2005)



WALKING WITH THE ENEMY

USA 2013 126 MINUTES

1944. The war in Europe is headed rapidly toward a climax, and Hungarian leader Regent Horthy (Ben Kingsley), a German ally, has so far been able to spare his country from the atrocities of the Nazi regime. But as he struggles to maintain peaceful control in the face of his fraying relationship with Hitler, the menace of the Soviet Union at his doorstep and threats to his own family, his enemies begin moving thousands of Hungarians into ghettos and death camps. In the chaos, one courageous young man, emboldened by the woman he loves, will summon incredible courage to rescue his family by disguising himself as a Nazi officer.

Inspired by a true story, director Mark Schmidt's suspenseful debut uses the grand scale of world war as backdrop to an intimate and uplifting story of love and sacrifice. By balancing a leader's travails with those of an ordinary citizen (told through excellent performances by Kingsley and Irish actor Jonas Armstrong), the movie expertly conveys the human lives at stake here.

DIRECTOR:
Mark Schmidt

PRODUCERS:
Mark Schmidt
D. Scott Trawick
Christopher Williams
Randy Williams

SCREENWRITERS:
Kenny Golde
D. Scott Trawick

CINEMATOGRAPHER:
Dean Cundey

EDITORS:
Eric L. Beason
Richard Nord

MUSIC:
Tim Williams

CAST:
Jonas Armstrong
Ben Kingsley
Hannah Tointon
Simon Kunz
Simon Dutton

SELECTED FILMOGRAPHY:
Debut Feature



YOZGAT BLUES

US PREMIERE

TURKEY/GERMANY 2013 96 MINUTES
In Turkish with English subtitles

Humanist heartbreaker *Yozgat Blues* is an exquisitely shot, superbly performed, realist – and gently humorous – drama that follows a gentlemanly Istanbul musician who takes a winter gig performing old fashioned French chansons at a run-down club in the titular provincial city. Because the club wanted a male/female duo, he invites one of his former students to come along. Having nothing in her life that she can't walk away from, Nese agrees to be Yavuz's backup singer.

“Adopting the same slow, subdued, minimalist approach of his debut film, the award-winning *Wrong Rosary*, Mahmut Fazil Coskun has chosen to deal once again with an undeclared relationship, this time between an older man and a younger woman. [...] Kesal's often moving, introvert performance as a sullen middle-aged single man who has lost (if he ever had) the gift to communicate with other human beings, is in sharp contrast with Damgaci's candid ingenuousness, her willingness to accept new people and new experiences. She is looking expectantly towards the future just as he feels the approaching chills of old age.” Dan Fainaru, *Screen Daily*

Winner: Best Actor, Istanbul Film Festival;
FIPRESCI Award, Warsaw Film Festival

DIRECTOR:
Mahmut Fazil Coskun

PRODUCERS:
Halil Kardaş
Andro Steinborn

SCREENWRITERS:
Tarik Tufan
Mahmut Fazil Coskun

CINEMATOGRAPHER:
Baris Ozbicer

EDITOR:
Cicek Kahraman

CAST:
Ercan Kesal
Ayca Damgaci
Tansu Biçer
Kevork Malikyan
Nadir Saribacak

SELECTED FILMOGRAPHY:
Wrong Rosary (2009)

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 CO-PRODUCED JOSHUA LEVISH STARRING ADRIAN FRANCO WALKER LANGFORD SCOT GRABBE JOEL ESTRADA BRIAN ORTIZ
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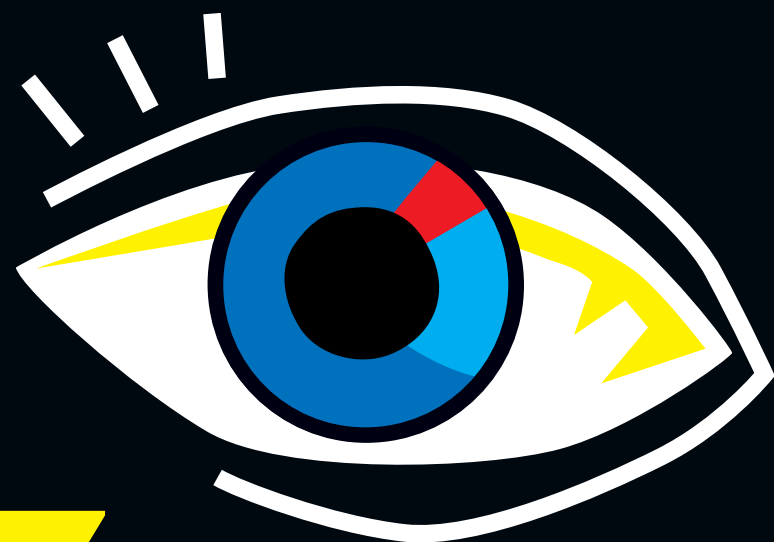
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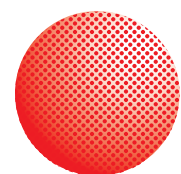
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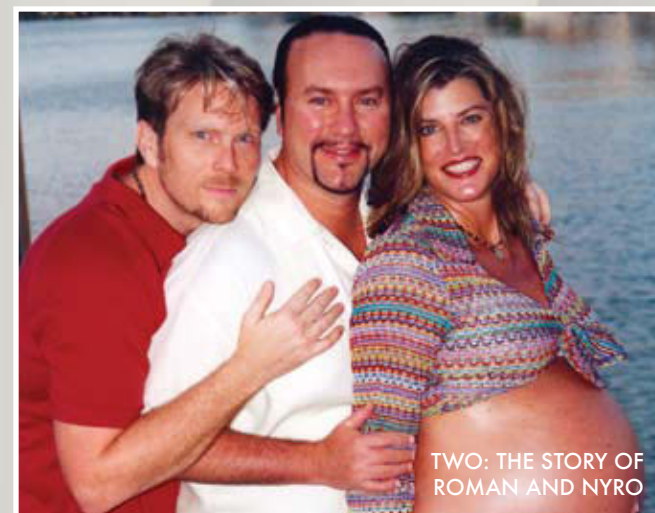


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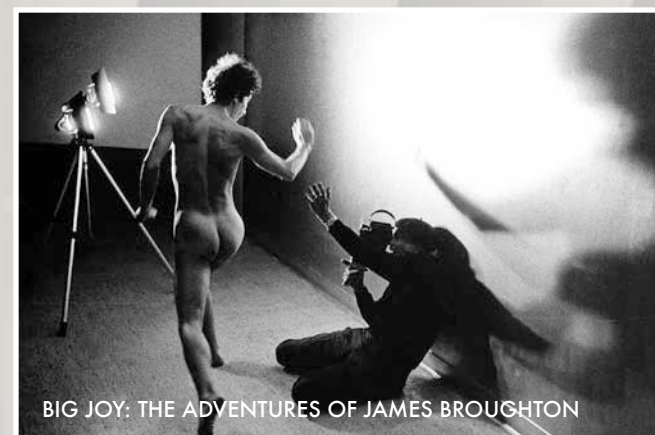
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TWO: THE STORY OF
ROMAN AND NYRO



BIG JOY: THE ADVENTURES OF JAMES BROUGHTON



THE ITALIAN CHARACTER



TIM'S VERMEER

TWENTY-FIVE YEARS AGO, WHEN THE PALM SPRINGS International Film Festival began in 1990, Errol Morris had recently completed his landmark documentary *The Thin Blue Line*, which would be pivotal in saving a wrongly convicted man from death row. Screening at PSIFF2014 in the Modern Masters program, his latest doc *The Unknown Known* continues to review and revise the official record – and to test our assumptions about human agency. This filmmaker has been at it for more than a quarter century.

In contrast, 13 first-time directors are making their documentary feature debuts at this year's festival. This mix of veteran filmmakers and fresh faces – and all those in between – is what renews and refreshes PSIFF every year. But what gives rise to this great and diverse collection of films?

In *Monk with a Camera*, Nicholas Vreeland, grandson of fashion icon Diana Vreeland, describes how the widow of the great French photographer Henri Cartier-Bresson came to visit him in the Tibetan Buddhist monastery where he had been living for well over a decade. Previously, photography had been his passion and life's work. But now, not sure whether photography is consistent with his priorities as a monk, he is considering giving it up. She pushes him to pick up his camera again. He equivocates, "Photography is really like the piano, you have to do your scales everyday to really be able to perform." She responds, "Well, do your scales."

Year-in and year-out, for 25 years, documentary filmmakers, like the "monk with a camera," have pursued their art by simply "doing their scales." As a result, they have created an astonishing body of work that has made an indelible mark on Palm Springs audiences. Our lives have been immensely enriched, and, for this, we thank them.



AFTERNOON OF A FAUN: TANAQUIL LE CLERCQ

USA 2013 87 MINUTES

The beautiful, sylph-like Tanaquil Le Clercq was one of the most exquisite ballet dancers ever to grace the stage, but her personal life was complex and troubled, and her career was cut short in its prime when she was tragically struck down by polio. Director Nancy Buirski (*The Loving Story*) brings to life the story of a fascinating, prodigiously gifted artist, focusing both on the unsurpassed talents and achievements of her early dancing career, and the heartbreaking struggles she faced when the disease took hold.

Breathtaking soft-focus kinescope footage of Le Clercq's performances emphasize her gorgeous, gamine movements, as well as her playfulness and innovative style. With a voiceover that draws from her personal letters, Buirski creates an intimate, sensuous portrait of the extraordinarily long-legged, alluring ballerina. While Le Clercq had no shortage of adoring suitors, like many devoted artists, she found human connection difficult and often felt alone and isolated. Buirski uses her incredible footage artfully and respectfully, finding the parallels between Le Clercq's loneliness and devastation and the lasting emotional power and beauty of her performances.

DIRECTOR:
Nancy Buirski

PRODUCERS:
Nancy Buirski
Ric Burns
Paola Freccero
Bonnie Lafave
Alysa Nahmias

SCREENWRITER:
Nancy Buirski

CINEMATOGRAPHER:
R.E. Rodgers

EDITOR:
Damián Rodríguez

WITH:
Tanaquil Le Clerq
Jerome Robbins
George Balanchine

SELECTED FILMOGRAPHY:
The Loving Story (2011)



BIG JOY: THE ADVENTURES OF JAMES BROUGHTON

USA 2013 82 MINUTES

The world scandalized James Broughton, a sartorial-minded pre-Beat filmmaker and poet, so he, in turn, scandalized it. In *Big Joy: The Adventures of James Broughton*, directors Eric Slade and Stephen Silha detail Broughton's courage and impertinence in rejecting the hetero-normative life of the 50s onward with its emphasis on frenetic consumerism and careerism. He embraced the avant-garde movement of the early 20th century by erasing the boundaries between poetry and cinema, thereby creating a new aesthetic in film.

Slade and Silha capture the many personalities – like Pauline Kael, doyenne of the arts, with whom he had a child, and Anna Halprin, dancer and choreographer – that orbited Broughton throughout his life. Broughton's performative films heavily influenced the “happenings” of the 1960s and, later, the gay liberation movement of the 1970s. Their common denominator is the interplay of humor, play, and the id imbued with a theatrical dimension. His 1967 effervescent film *The Bed* is a landmark for its exploration of sexuality in all its forms. Broughton erased the division between life and art, philosophy and practice, poetry and cinema, creating a new idiom that defied categorization.

DIRECTORS:
Stephen Silha
Eric Slade
Dawn Logsdon

PRODUCER:
Max St. Romain

CINEMATOGRAPHERS:
Ian Hinkle
Art Adams

EDITORS:
Dawn Logsdon
Kyung Lee

MUSIC:
Evan Schiller
Jami Sieber

SELECTED FILMOGRAPHY:
Debut Feature



COAST OF DEATH Costa da morte

SPAIN 2013 81 MINUTES

In Galician with English subtitles

The press kit that accompanies many films often contains a section called “Director’s notes.” This is where the director explains his “vision.” Often one reads this and thinks, “If only these lofty words were matched by the mediocre film I just watched.” But in the case of *Coast of Death*, the director Lois Patiño (who also shot and edited what is, remarkably, his feature debut) has not only made a gorgeous and magical film about the people, land and sea that make up this special place in the far northwest region of Galicia, Spain, he actually made the film he set out to make.

Director Patiño: “I sought to relate the vastness of the natural space to the intimate experience of people... Eventually, through the deep contemplation of the image, we will dissolve in the whole and disappear into the landscape of *Costa da Morte*.”

As I trained my eyes on the big screen, my own life began to dissolve, and I disappeared into the world of *Costa da Morte*. Experiencing “death” never made me feel so alive. (KJ)

Winner: Best Emerging Director, Locarno Film Festival

DIRECTOR:
Lois Patiño

PRODUCERS:
Felipe Lage Coro
Martin Pawley

CINEMATOGRAPHER:
Lois Patiño

EDITORS:
Lois Patiño
Pablo Gil Rituerto

MUSIC:
Ann Deveria

SELECTED FILMOGRAPHY:
Debut Feature



CONTINENTAL

USA 2013 94 MINUTES

Everyone knows that Bette Midler first achieved notoriety by singing in a New York bathhouse, but have you ever stopped to think about that? What kind of bathhouse presented live musical performances? Why, Steve Ostrow's Continental Baths, of course! That gay rights' landmark and its visionary owner finally get the recognition they deserve, thanks to Malcolm Ingram's bold and funny documentary that is as moving as it is inspirational.

Ostrow was an entrepreneur and aspiring opera singer who saw a niche market – gay men, many closeted, looking for a place to have sex – and filled it. (That he paid off the cops to the tune of \$8,000 per week to keep it open tells you just how well he filled it.) Anecdotes from, among others, writers Edmund White and Michael Musto, as wells as performers Nona Hendryx, DJ Frankie Knuckles and Warhol superstar Holly Woodlawn are interspersed with archival footage and jaw-dropping trivia (Alfred Hitchcock was one of numerous straights to tour the New York hotspot). The result is a big-hearted celebration of a near-mythical time and place.

DIRECTOR:
Malcolm Ingram

PRODUCERS:
Malcolm Ingram
Richard Cote
Nhaelan McMillan
Herb Campbell Jr.
Diesel Fox
Salah Bachir

SCREENWRITER:
Malcolm Ingram

CINEMATOGRAPHERS:
Jonathon Cliff
Andrew MacDonald

EDITOR:
Sean Stanley

WITH:
Steve Ostrow
Edmund White
Michael Musto
Nona Hendryx

SELECTED FILMOGRAPHY:
Bear Nation (2010)
Small Town Gay Bar (2006)
Tall Lights Fade (1999)



THE DOG

USA 2013 100 MINUTES

"A man doesn't regret what he does. I consider myself a romantic... A lover. Nobody would do what I did. Nobody would ever rob a bank to cut off a guy's dick to give him a sex change operation. That's why they made a movie about it." So opines Mr. John Wojtowicz, a garrulous and unapologetically larger-than-life New Yorker who found 15 minutes of fame and then some when his attempt to rob the Chase Manhattan bank in August 1972 turned into a 14-hour hostage negotiation on live TV. The news story in turn begat a terrific Sidney Lumet movie with Al Pacino playing Wojtowicz (renamed Sonny Wortzik by screenwriter Frank Pierson): *Dog Day Afternoon*. In prison, they called him "the dog."

Initially intrigued by the movie, and then increasingly fascinated by the real life character, filmmakers Berg and Keraudren interviewed Wojtowicz in 2002, and kept returning for more over the next several years until his death in 2006. Their film is both a portrait of a unique, very entertaining personality, and a smart commentary on the social tumult surrounding gay rights in the early '70s.

DIRECTORS:
Allison Berg
Frank Keraudren

PRODUCERS:
Allison Berg
Frank Keraudren

CINEMATOGRAPHERS:
Amanda Micheli
Nim-Rod Bachar
Peter Ginsburg
Axel Baumann
Wolfgang Held

EDITOR:
Frank Keraudren

WITH:
John Wojtowicz
Liz Eden
George Heath
Teresa Wojtowicz
Carmen Bifulco
Randy Wicker

SELECTED FILMOGRAPHY:
Berg:
Witches in Exile (2004)
Keraudren:
Who Wants To Be President? (2000)
The Last Cigarette (1999)



ELAINE STRITCH: SHOOT ME

USA 2013 80 MINUTES

"I've got a certain amount of fame; I've got money... I wish I could f**king drive! Then, I'd really be a menace."

Is the world ready for Elaine Stritch — again? More than six decades after her Broadway debut (1946, *Loco*), 87-year-old Elaine is now the star of her own documentary. Award-winning producer Chiemi Karasawa makes her directorial debut in this intimate, all-access, warts-and-all portrait of one of Broadway's living legends in the throes of performing her one-woman cabaret act.

While taking its cue from recent, rousing portraits of Carol Channing and Joan Rivers, Karasawa's film does them one better by confronting such big issues as failing health, memory loss, mortality... and even the most serious issue of all, the superficiality of show biz.

Celebrity and Broadway glitterati, including *30 Rock*'s Tina Fey and Alec Baldwin, Nathan Lane, John Turturro, Hal Prince, and the late James Gandolfini, try to get a word in edge-wise, and share screen time with affecting archival footage of Elaine's career.

What's Elaine's take? "It's bound to be interesting; it's about me." You'd be "loco" to disagree with her.

DIRECTOR:
Chiemi Karasawa

PRODUCERS:
Elizabeth Hemmerdinger
Chiemi Karasawa
Travis Shakespeare

CINEMATOGRAPHERS:
Rod Lamborn
Shane Sigler
Joshua Z. Weinstein

EDITORS:
Kjerstin Rossi
Pax Wassermann

MUSIC:
Kristopher Bowers

WITH:
Elaine Stritch
Tina Fey
Alec Baldwin
Nathan Lane
John Turturro
James Gandolfini
Hal Prince

SELECTED FILMOGRAPHY:
Debut Feature



FAITH CONNECTIONS

US PREMIERE

INDIA/FRANCE 2013 115 MINUTES
In Hindi with English subtitles

It's the largest peaceful gathering on earth: the Kumbh Mela. Every three years, nearly 100 million Hindus make pilgrimage to a confluence of sacred waters. Every 12 years, that gathering takes place where the river Ganges meets the Yamuna. Indian filmmaker Pan Nalin (*Samsara*; *Valley of the Flowers*) was there. He captures both the incredible spectacle, and, in the midst of this bewildering sea of humanity, engaging characters too.

Characters like Kishan Tiwari, a charismatic 10-year-old runaway who befriends everyone and who says his ambition is to become either a mafia don or a holy man; and Hatha Yogi Baba, a traditional sadhu hermit who had renounced the world, until one day he found a new-born baby abandoned outside his hut, and who now lovingly raises the infant and ponders if this is God's plan.

"In our times, we are losing 'real' touch with religions. Instead, it's all about power, politics, fanaticism and exploitation of faith... Spirituality is packaged and exported, and then, re-imported back as a lifestyle. Thus, only the poor of the world hold onto true faith – the spectacle of one such holding is the Kumbh Mela." Pan Nalin

DIRECTOR:
Pan Nalin

PRODUCERS:
Raphaël Berdugo
Gaurav Dhingra
Virginie Lacombe
Pan Nalin

SCREENWRITER:
Pan Nalin

CINEMATOGRAPHERS:
Anuj Dhawan
Pan Nalin
Swapnil Sonawane

EDITORS:
Shreyas Beltangdy
Julie Delord

MUSIC:
Cyril Morin

SELECTED FILMOGRAPHY:
Valley of the Flowers (2006)
Samsara (2001)
Ayurveda: Art of Being (2001)



FINDING VIVIAN MAIER

USA 2013 83 MINUTES

When Vivian Maier passed away only four years ago almost nobody knew it, or cared. She had lived an anonymous life, a spinster estranged from her family and virtually friendless, a professional nanny who had failed to forge lasting, long-term relationships. She was secretive, private and obsessed with her hobby, photography – though typically she kept her photos to herself. It was only when amateur historian John Maloof happened to pick up a job-lot of her belongings in a thrift auction that anyone had the first inkling Vivian was an artist, a photographer whose astonishing images merit comparison with such giants as Diane Arbus, Weegee, Robert Frank and Henri Cartier-Bresson.

The right man in the right place, Maloof recognized the treasure trove he had chanced across, and movie camera in hand he set about uncovering Maier's mysterious and (as it turns out) extraordinary life story. At the same time, he continued to explore her storage locker, discovering hundreds and thousands of prints and undeveloped rolls of film. Interviewing the families she lived with and some of today's top photographers, Maloof constructs a compelling and eye-opening introduction to a major body of work.

DIRECTORS:
John Maloof
Charlie Siskel

PRODUCERS:
John Maloof
Charlie Siskel

CINEMATOGRAPHER:
John Maloof

EDITOR:
Aaron Wickenden

MUSIC:
J. Ralph

WITH:
John Maloof
Phil Donahue
Mary Ellen Mark

SELECTED FILMOGRAPHY:
Debut Feature



FOR NO GOOD REASON

US PREMIERE

UNITED KINGDOM 2012 89 MINUTES

When Hunter S. Thompson first met the British artist Ralph Steadman in 1969, the writer – no stranger to the freakish – was shocked by Steadman’s grotesque caricatures. Referencing a portrait Steadman had drawn of Thompson’s brother, the gonzo journalist said, “Look, Ralph. Let’s not kid ourselves. That was a very horrible drawing you gave him. It was the face of a monster...” And thus was born Steadman and Thompson’s legendary collaboration (*Fear and Loathing in Las Vegas*, among many other things), a fraught but fecund partnership that serves as the centerpiece of Charlie Paul’s wonderfully entertaining and perceptive account of Steadman’s life and work.

A visit to Steadman’s studio by Thompson surrogate Johnny Depp (he’s played the writer in two films) leads to a string of witty reminiscences by the artist, which director Paul supplements with archival footage and interviews with fans like Terry Gilliam, Richard E. Grant and *Rolling Stone’s* Jann Wenner. Fifteen years in the making, Paul’s film is a captivating tribute to the singular iconoclast who co-invented the gonzo style.

DIRECTOR:
Charlie Paul

PRODUCER:
Lucy Paul

CINEMATOGRAPHER:
Charlie Paul

EDITOR:
Joby Gee

MUSIC:
Sacha Skarbek

WITH:
Johnny Depp
Terry Gilliam
Patrick Godfrey
Richard E. Grant
Jann Wenner
Hal Willner

SELECTED FILMOGRAPHY:
Debut Feature



THE GALAPAGOS AFFAIR: SATAN CAME TO EDEN

USA 2013 126 MINUTES

In 1929, Berlin physician Friedrich Ritter and his lover Dore Strauch left Germany for the deserted Galapagos island of Floreana. Inspired by Nietzsche, Ritter intended to live and write in solitude. But soon the couple was discovered by the international press who trumpeted them as “The Adam and Eve of the Galapagos.” Others flocked to the island – first, the Wittmer family from Germany, who fancied themselves as “The Swiss Family Robinsons of the Galapagos,” followed by an Austrian baroness bringing with her two lovers and plans for opening a luxury hotel on Floreana. Then, two inhabitants were found dead and with the murder, this paradise became just another hell on earth.

Directors Dan Geller and Dayna Goldfine, whose 2005 documentary *Ballet Russes* dazzled Palm Springs audiences, bring this stranger-than-fiction story to life with newly-discovered archival footage that has not been seen in over 70 years. Supplementing these home movies, contemporary Galapagos residents give a unique and intriguing perspective on the events.

DIRECTORS:
Daniel Geller
Dayna Goldfine

PRODUCERS:
Dayna Goldfine
Daniel Geller
Celeste Schaefer Snyder

SCREENWRITERS:
Daniel Geller
Dayna Goldfine
Celeste Schaefer Snyder

CINEMATOGRAPHER:
Daniel Geller

EDITOR:
Bill Weber

MUSIC:
Laura Karpman

VOICES:
Cate Blanchett
Diane Kruger
Thomas Kretschmann
Josh Radnor
Gustaf Skarsgård

SELECTED FILMOGRAPHY:
Something Ventured (2011)
Ballets Russes (2005)
Now and Then: From Frosh to Seniors (1999)
Kids of Survival (1996)
Frosh: Nine Months in a Freshman Dorm (1994)



GORE VIDAL: THE UNITED STATES OF AMNESIA

USA/ITALY 2013 83 MINUTES

When Gore Vidal died in 2012, America lost a great one. Last of the great public intellectuals? Check. Last of the great political essayists? Check. Last of the great ascerbic wits? Check. Last of the great post-WWII novelists? Half-check. Bottom line: that’s a lot of checks.

Nicholas Wrathall’s densely layered and highly entertaining documentary paints a complete portrait of this great American man of letters. Gore’s grandfather was a US Senator and his friends were John and Jackie Kennedy. On television, in the ‘60s and ‘70s, he battled wits with William F. Buckley and Norman Mailer. He ran for political office. He acted in movies. But Gore was primarily a writer. His breakthrough novels included *The City and the Pillar* (among the first explicitly gay novels in American fiction), the satirical *Myra Breckinridge*, and the historical works *Burr* and *Lincoln*, along with countless essays, autobiographies, screenplays and plays.

So, let’s end with a quotation from the man himself: “Style is knowing who you are, what you want to say and not giving a damn.” Did Gore have style? Double check.

DIRECTOR:
Nicholas Wrathall

PRODUCERS:
Theodore James
Nicholas Wrathall
Burr Steers

SCREENWRITER:
Nicholas Wrathall

CINEMATOGRAPHERS:
Derek Wieseahn
Joel Scharzburg
Armando De’Ath

EDITORS:
Suresh Ayyar
Robert Bralver
William Haugse

MUSIC:
Ian Honeyman

WITH:
Gore Vidal
Christopher Hitchens
Tim Robbins
Jay Parini

SELECTED FILMOGRAPHY:
Debut Feature



GRAZING THE SKY A ras del cielo

NORTH AMERICAN PREMIERE

SPAIN/PORTUGAL/MEXICO 2013 87 MINUTES

Grazing the Sky takes a revealing look at the incredible physical exploits of circus acrobats, and finds compelling stories of men and women confronting adversity – including the real risk of severe, debilitating injury. The price of life in the limelight includes years of study and practice, an iron discipline, an ongoing commitment to learning new skills, and constant travel far from home. Director Horacio Alcalá follows ten different acrobats from all over the world, intercutting interviews with artfully staged footage of his subjects performing breathtaking feats with poise and grace.

Alcalá, a circus veteran who spent 35 years at Cirque du Soleil, travelled to 11 different countries over the course of two years to capture these stories. He finds a new reality where aspiring circus performers can learn their craft in specialized schools rather than through family apprenticeships. The trapeze becomes a metaphor for life ambitions, given contrast and poignancy by the ever-present risk of a fall.

DIRECTOR:
Horacio Alcalá

PRODUCERS:
Carlos Batres
Aitor Echeverria
Horacio Alcalá
Pablo Iraola
Mariana Martinez
Resendez
Samuel Rosete
Quintana

SCREENWRITER:
Horacio Alcalá

CINEMATOGRAPHER:
David Palacios

EDITOR:
Nacho Ruiz Capillas

SELECTED FILMOGRAPHY:
Debut Feature



IGNASI M.

US PREMIERE

SPAIN 2013 87 MINUTES

In Catalan with English subtitles

Both larger-than-life and utterly down to earth, museum expert Ignasi Millet is introduced showing off his comically vast arsenal of prescription drugs. In a series of sparkling, rapid-fire conversations with close friends and immediate family, he examines his relationship with his parents – both of them renowned painters – as well as fatherhood, his fluidly gay identity, and his 14-year relationship with the mother of his two grown sons. He shares his provocative thoughts on art, religion, sex, Catalan independence and much more. It's all intercut with playful footage of Ignasi trying on clothes and shopping for sex toys, as well as a matter-of-fact visit to an HIV clinic.

Directed by the renowned Catalan filmmaker Ventura Pons (*What's It All About*, *Anita Takes a Chance*), *Ignasi M.* is a window into the heart, mind and psyche of a refreshingly fearless and thoughtful character – a bubbling source of wisdom, humor and self-acceptance with a clear-eyed and joyful approach to life.

DIRECTOR:
Ventura Pons

PRODUCER:
Ventura Pons

SCREENWRITER:
Ventura Pons

CINEMATOGRAPHER:
Andalu Vila San Juan

EDITOR:
Marc Matons

SELECTED FILMOGRAPHY:
Year of Grace (2011)
Forasters (2008)
Barcelona (a map) (2007)
Food of Love (2002)
Anita Takes A Chance (2001)
To Die (or Not) (2000)
What's It All About? (1995)
Ocana an Intermittant Portrait (1978)



THE ITALIAN CHARACTER Il carattere italiano

US PREMIERE

GERMANY/ITALY 2013 100 MINUTES

Rome's Orchestra dell'Accademia Nazionale di Santa Cecilia may be among the world's least hyped musical stars. Although it appears on the "10 Best Orchestras in the World" list published by *Classic FM* magazine – the only Italian orchestra so honored – it lacks the renown of such orchestras as Vienna's, London's, or Chicago's. Nonetheless, to those in the know, and this includes the world's top musicians and conductors, the Orchestra Nazionale di Santa Cecilia is special. But what makes it so?

Director Angelo Bozzolini dives deep to give us insights into the lives, motivations, anxieties and triumphs of several members of the orchestra and its charismatic and brilliant conductor Antonio Pappano. We see them rehearse, travel and reflect on what they do and are able to achieve collectively through the transformational act of performance. Guest appearances, both live and in archival footage, include such musical heavyweights as Yuri Temirkanov, James Conlon and Valery Gergiev. What makes the Orchestra dell'Accademia Nazionale di Santa Cecilia unique? See – and hear – for yourself.

DIRECTOR:
Angelo Bozzolini

PRODUCER:
Alessandro Melazzini

SCREENWRITER:
Angelo Bozzolini

CINEMATOGRAPHER:
Lorenzo Scurati

EDITOR:
Paolo Turla

WITH:
Orchestra dell'Accademia Nazionale di Santa Cecilia
Yuri Temirkanov
James Conlon
Valery Gergiev
Daniel Harding
Janine Jansen
Lisa Batiashvili
Evgeny Kissin
Denis Matsuev
Stefano Bollani
Lang Lang

SELECTED FILMOGRAPHY:
Debut Feature



THE MANOR

CANADA 2013 78 MINUTES

Welcome to The Manor.

Being a Canadian story, hockey must figure in this movie somehow: filmmaker Shawney Cohen wanted goalie pads as a Bar Mitzvah gift for his 13th birthday present; instead, his dad got him a lap dance. You see, "The Manor" is a strip club owned by the Cohen family.

Meet the Cohens: dad Roger, who bought the business in Guelph, about an hour's drive from Toronto, 30 years ago, struggles with declining profits and an expanding waistline; mom Brenda takes care of the family and struggles with her shrinking waistline; first-born son Shawney, the filmmaker, is ambivalent about the club and his role in it; and younger son Sammy, a business major, seems like a natural to take over the club some day.

Selected for the prestigious opening night slot at Hot Docs, the leading documentary film festival in North America, *The Manor* is not a social issue film meant to change the world. It is simply one of the best told, most interesting, and personal films of the year about a typical suburban Jewish family and its typical suburban strip club.



DIRECTOR:
Shawney Cohen
Co-Director: Mike Gallay

PRODUCER:
Paul Scherzer

CINEMATOGRAPHERS:
Chris Mably
Mike Gallay
Shawney Cohen

EDITOR:
Seth Poulin

MUSIC:
Jim Guthrie

SELECTED FILMOGRAPHY:
Debut Feature



MONK WITH A CAMERA

NORTH AMERICAN PREMIERE

USA/INDIA 2013 90 MINUTES

Perhaps no one on the planet possesses a more beguiling or disarming laugh than the Dalai Lama. To be in his presence and hear his laugh directed at you must be truly overwhelming. Such is the case for Nicholas "Nicky" Vreeland, sitting in a non-descript hotel room in Long Beach across from His Holiness (and Richard Gere), as the Dalai Lama laughs and makes a request of Nicky that will change the course of his life.

If you recognize the name "Vreeland," then you would be correct: he is the grandson of fashion icon Diana Vreeland (subject of the PSIFF 2012 hit *Diana Vreeland: The Eye Has to Travel*). So, why is Nicky, once on the path of becoming a high-powered photographer, now in this position? This enthralling documentary by Tina Mascara and Guido Santi (*Chris and Don: A Love Story*), grants us intimate access to Nicky and his extraordinary spiritual journey. We see behind the curtain of Tibetan Buddhism and inside the heart and mind of a man whose every step takes him further away from one seemingly pre-ordained life and toward another.

DIRECTORS:
Tina Mascara
Guido Santi

PRODUCERS:
Vishwanath Alluri
Tina Mascara
Guido Santi
Leonardo Colla

CINEMATOGRAPHERS:
Ugo Lo Pinto
Ralph Q Smith

EDITORS:
Guido Santi
Tina Mascara

MUSIC:
Aldo De Scalzi
Pivio

SELECTED FILMOGRAPHY:
Macara & Santi: *Chris & Don. A Love Story* (Doc 2007)
Tina Mascara: *Asphalt Stars* (2002)
Jacklight (1999)



PARTICLE FEVER

USA 2013 99 MINUTES

How to test a theory about the nature of matter? Build a humungous machine that can slam some really fast moving things together and see if they go “bang!” This is the basic concept behind the biggest and most expensive experiment in history, intended to recreate conditions that existed just moments after the Big Bang. If the 10,000 scientists from over 100 countries find the so-called Higgs boson, then they may be able to explain the origin of all matter.

Filmmaker Mark Levinson and his team — including legendary editor Walter Murch (*The Godfather I and II; Apocalypse Now*) — have created the best film about science in years, one that is as visually striking and suspenseful as anything you will see on the big screen this year.

Particle Fever will not only make you smarter, but will restore your faith in humankind — now that’s something worthy of a Nobel Prize.

“Full disclosure: I cried at a movie about particle physics. And I wasn’t alone.” Clara Moskowitz, *Scientific American*

“A surefire crowd-pleaser with ravishing imagery and immensely likeable subjects.” Ronnie Sheib, *Variety*

DIRECTOR:
Mark Levinson

PRODUCERS:
David Kaplan
Mark Levinson
Andrea Miller
Carla Solomon

CINEMATOGRAPHERS:
Claudia Raschke
Robinson
Wolfgang Held

EDITOR:
Walter Murch

MUSIC:
Robert Miller

SELECTED FILMOGRAPHY:
Prisoner of Time (1993)



PLOT FOR PEACE

SOUTH AFRICA 2013 84 MINUTES

The death of Nelson Mandela unleashed a torrent of tributes and reminiscences – but not many secrets. In the fascinating documentary *Plot for Peace*, the French businessman Jean-Yves Ollivier lets out a doozy. Turns out that throughout the 1980s, this rather nondescript man traveled up and down the African continent, and back and forth to Europe with the goal of brokering a peace between warring African factions and Cold War combatants; in so doing, he made way for the end of apartheid in South Africa. That he succeeded at all is extremely impressive; the fact that he did so without diplomatic credentials and in virtual secrecy verges on the miraculous.

How did Ollivier manage to win the trust of African’s most bitter enemies? The only man to receive highest honors by both the last stalwart of apartheid, P.W. (Pik) Botha, and the first President of the new South Africa, Nelson Mandela, Ollivier proves that his skills as a businessman and negotiator may be surpassed by his one true calling: that of master storyteller.

Winner: Jury and Audience Awards, Galway, São Paulo, and Hamptons Film Festivals

DIRECTORS:
Carlos Agulló
Mandy Jacobson

PRODUCER:
Mandy Jacobson

SCREENWRITER:
Stephen Smith

CINEMATOGRAPHERS:
Rita Noriega
Diego Ollivier

EDITOR:
Carlos Agulló

MUSIC:
Antony Partos

WITH:
Jean-Yves Ollivier
Thabo Mbeki
Pik Botha
Winnie Mandela
Chester Crocker

SELECTED FILMOGRAPHY:
Debut Feature



PURGATORIO

Purgatorio: Viaje al corazon de la frontera

MEXICO/USA 2013 81 MINUTES

In Spanish with English subtitles

In this fresh look at the harsh realities of the border between the USA and Mexico, director Rodrigo Reyes chooses not to editorialize; instead he gives a voice to the people who live in a kind of purgatory in the shadow of the fence. He talks to Mexicans who dream of crossing over and others who have lost all hope. He talks to an American pastor who leaves water for migrants in the desert, a Minuteman who works to stop them, and a coroner who’s left to deal with often-unidentifiable bodies.

Reyes and DP Justin Chin find a stark poetry in the physical form of the fence itself, and powerful images of its influence on nearby communities (principally in the vicinity of the Sonoran and Chihuahuan deserts).

“A searing, horrifying, at times starkly beautiful documentary. Brilliantly photographed, this is a strikingly assured work [...] offering an impressionistic ground-level view of the simmering humanitarian crisis occurring just outside, and often within, American borders.” Andrew Barker, *Variety*

DIRECTOR:
Rodrigo Reyes

PRODUCER:
Inti Cordera

SCREENWRITERS:
Rodrigo Reyes
Hugo Perez

CINEMATOGRAPHER:
Justin Chin

EDITOR:
Manuel Tsingaris

MUSIC:
Rodrigo Cordera

SELECTED FILMOGRAPHY:
Memorias del Futuro (2012)



SLOW FOOD STORY

ITALY/IRELAND 2013 73 MINUTES

In Italian with English subtitles

When McDonald’s had the temerity to plunk down a franchise in the heart of Rome back in 1986, political activist Carlo Petrini leapt into action. What better way to combat the fast-food giant than with its opposite? And so began the rise of an association (and its attendant philosophy) that now boasts chapters in more than 150 countries: the Slow Food movement.

What separated Petrini from his fellow travelers in the activist/environmental community – something that accounts, at least partially, for the movement’s popularity – was his emphasis on pleasure. Not for him the false opposition between eco-conscious behavior and gastronomic pursuits. One could indeed have one’s GMO-free cake and eat it too...

All this and more is deftly captured in Stefano Sardo’s freewheeling portrait of the man and his movement, a chronicle that follows Petrini – whose name has been put forward as a candidate for the Nobel Peace Prize – and like-minded friends and colleagues from their humble activist beginnings to the vaunted proselytizers they have now become.

DIRECTOR:
Stefano Sardo

PRODUCERS:
Francesca Cima
Nicola Giuliano
Carlotta Carlori
Ines Vasiljevic

SCREENWRITER:
Stefano Sardo

CINEMATOGRAPHER:
Giovanni Giommi

EDITOR:
Stefano Cravero

MUSIC:
Valerio Vigliar

WITH:
Carlo Patrini

SELECTED FILMOGRAPHY:
Debut Feature



THE SQUARE Al Midan

EGYPT/USA 2013 99 MINUTES
In Arabic with English subtitles

“The people demand the downfall of the regime!” This slogan echoed throughout Cairo’s Tahrir Square during the revolutionary fervor of the Arab Spring that gripped Egypt and enthralled the world. But who were the people shouting the slogan, what drew them to “The Square,” and, given the convoluted events that followed, what did it all mean, anyway? These questions are addressed in the most cinematic way possible in Jehane Noujaim’s revelatory documentary.

From Mubarak’s fall to the removal from power of Mohamed Morsi, *The Square* focuses mainly on the lives of three charismatic activists. No mere chronological recitation of events, *The Square* provides all the elements of a great movie: compelling, complex characters; a propulsive and unpredictable plot; a succession of eye-popping images; and, most important, an emotional core that connects with our own inner lives and gives the movie its universal appeal.

“[*The Square*] puts you in the center of the action to the extent that the protesters’ passion is so contagious, it seems to leap off the screen and into your heart.” Stephen Holden, *The New York Times*

Winner: Audience Awards, Sundance and Toronto Film Festivals. Winner, Best Feature, International Documentary Association; Named to Oscar®shortlist in Documentary Feature category

DIRECTOR:
Jehane Noujaim

PRODUCER:
Karim Amer

CINEMATOGRAPHERS:
Muhammad Hamdy
Ahmed Hassan
Cressida Trew

EDITORS:
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Mohamed el Manasterly
Pierre Haberer
Stefan Ronowicz
Pedro Kos

MUSIC:
H. Scott Salinas
Jonas Colstrup

WITH:
Khalid Abdalla
Magdy Ashour
Aida Elkashef
Ramy Essam
Ahmed Hassan
Ragia Omran

SELECTED FILMOGRAPHY:
Rafea: Solar Mama (2012)
Storm from the South (2006)
Control Room (2004)
Startup.com (2001)



A STORY OF CHILDREN AND FILM

UNITED KINGDOM 2013 101 MINUTES

Children and childhood are among the most resonant subjects in all cinema, inspiration for filmmakers in every culture. Cinephiles will think of Truffaut’s *400 Blows*, Loach’s *Kes*, Chaplin’s *The Kid*, Bergman’s *Fanny and Alexander* and Spielberg’s *ET*, all represented here, in this poetic, passionate celebration of movies at their most wondrous and empathetic.

Critic-turned-filmmaker Mark Cousins showed the range and breadth of his love for cinema in the 14-hour documentary *The Story of Film*, a centerpiece at PSIFF12, so it’s not surprising he casts his net further, to bring in the great Iranian films from the 1990s, Japanese films from the ‘30s; a Finnish silent, a treasure from Senegal, even two films from Albania... The clips are tantalizing and infectious, not for the movies’ obscurity but because anyone who has ever seen a child, or been one, will immediately recognize the currents of feeling coursing through these images.

Unabashedly a “first-person” filmmaker, Cousins organizes his reflections around humble home movie footage of his nephew and niece, structuring his film on behavioral affinities and correspondences: on timidity and boisterousness, curiosity, fear and sadness, adventurousness, those attributes all kids share. In that sense he may have fashioned the most purely political film of the year.

DIRECTOR:
Mark Cousins

PRODUCERS:
Mary Bell
Adam Dawtrey

SCREENWRITER:
Mark Cousins

CINEMATOGRAPHER:
Marc Bénoliel

EDITOR:
Timo Langer

SELECTED FILMOGRAPHY:
Here Be Dragons (2013)
What is This Film Called Love? (2012)
The Story of Film (2011)
The First Movie (2009)



TIM’S VERMEER

USA 2013 80 MINUTES

Any good mystery begins with a series of unanswered questions that get under the skin. In the case of *Tim’s Vermeer*, the fascinating and quirky documentary by magician team Penn (who produces and talks) and Teller (who directs and stays mum), the questions piled up fast when Tim Jenison, a rather obsessive inventor friend from San Antonio described his current fixation with the 17th-century Dutch master painter Johannes Vermeer:

- How did Vermeer paint with a photo-realistic detail that seems practically impossible to render with the human eye?
- What if, in fact, Vermeer didn’t really paint his paintings from his mind’s eye, but copied them from an optical contraption that projected images onto a wall?
- If this were true, wouldn’t it be possible for someone with no painting expertise to duplicate this technique and produce a work of “art” just as effectively as Vermeer?
- What if Tim was just crazy enough to tackle this experiment?
- What if Penn and Teller captured this whole cockamamie enterprise on film and called it *Tim’s Vermeer*?

On second thought, it’s too farfetched. Never mind. Don’t go see this movie.

Named to Oscar®shortlist in Documentary Feature category

DIRECTOR:
Teller

PRODUCERS:
Farley Ziegler
Penn Jillette

CINEMATOGRAPHER:
Shane F. Kelly

EDITOR:
Patrick Sheffield

MUSIC:
Conrad Pope

WITH:
Penn Jillette
Tim Jenison
Martin Mull
David Hockney
Philip Steadman

SELECTED FILMOGRAPHY:
Debut Feature



TWO: THE STORY OF ROMAN AND NYRO

USA 2013 72 MINUTES

Not many kids can claim that one of their parents is a Grammy-winning songwriter for the likes of Cher, Ricky Martin and Heart, among dozens of others, or that their god-father is rocker Jon Bon Jovi. *TWO* follows the story of Hall of Fame songwriter Desmond Child (*Living la Vida Loca*, *Waking Up in Vegas*), and his partner of 24 years, Curtis Shaw Child, who, together with longtime best friend Angela Whittaker are the parents of 10-year-old twin boys, Roman and Nyro.

This hugely engaging film traces a 12-year period in which Desmond and Curtis meet Angela, the woman who was to become their closest friend and surrogate, and raise the twin sons who are the offspring of that happy union. What started as a video diary tracing Angela’s journey to bear a child for her two gay best friends evolves into a moving reflection on the ways in which a modern family may differ from the traditional model, but remain rooted in the same timeless values.

Winner: Audience Award, Best Documentary, Nashville Film Festival

DIRECTOR:
Heather Winters

PRODUCERS:
Desmond Child
Curtis Shaw Child
Heather Winters

SCREENWRITERS:
Curtis Shaw Child
Heather Winters

CINEMATOGRAPHERS:
Dee Nichols
Michael Sydenstricker

EDITOR:
Lennon Nersesian

MUSIC:
Andrea Remanda
Deron Johnson

WITH:
Roman Shaw Child
Nyro Shaw Child
Curtis Shaw Child
Desmond Child
Angela Whittaker
Mary Ann Shaw
Jon Bon Jovi
Deepak Chopra

SELECTED FILMOGRAPHY:
Debut Feature



THE VENICE SYNDROME Das venedig prinzip

US PREMIERE

GERMANY/ITALY, AUSTRIA 2012 82 MINUTES
In Italian with English subtitles

If filmmaker Andreas Pichler's warnings are to be believed, then perhaps Thomas Mann's famous novella should be retitled *Death of Venice*. The main culprit is not flooding but a perfect storm of massive cruise ships, skyrocketing property values and misguided city officials. Exasperated residents could be forgiven for congregating on the Bridge of Sighs – that is, if the crush of 20 million annual tourists allowed. After all, natives are disappearing at an alarming rate: 20 years ago, 125,000 people lived in Venice, but today less than half as many remain, and, according to one study, by the year 2030, they will all disappear.

But pronouncing the death of Venice may be premature. Some residents, especially the older ones, are ready, waders firmly planted in water, to stand and fight. We meet several memorable Venetians on this journey, none more so than a firebrand named Tudy Sammartini, cigarette dangling from her lips, who gives as good as she gets. Time may be running out to save her beloved city, but *The Venice Syndrome* entralls us with the elegiac beauty and inner strength of this still glorious city and its inhabitants.

DIRECTOR:
Andreas Pichler

PRODUCERS:
Thomas Tielsch
Andreas Pichler
Valerio B. Moser
Michael Seeber
Arash T. Riahi

SCREENWRITERS:
Andreas Pichler
Thomas Tielsch

CINEMATOGRAPHERS:
Attila Boa

EDITOR:
Florian Miosge

MUSIC:
Jan Tilman Schade

SELECTED FILMOGRAPHY:
Ausgepresst Wie Zitronen (2013)
Der Pfad des Kriegers (2008)
Call Me Babylon (2003)



WHAT IS CINEMA? Qu'est ce que le cinéma ?

USA 2013 83 MINUTES

What is Cinema? That is the question. And Chuck Workman has a hundred different answers to it, some implied in the marvelous clips he's compiled; others explicitly stated by some of the greatest practitioners the form has known, including (in archival interviews) Hitchcock, Kurosawa and Bresson; as well as some of today's finest: David Lynch, Mike Leigh, et al. Best known for the montage sequences he's compiled for the American Academy Awards® for the past two decades, Workman proves to have a more eclectic and even avant-garde sensibility than you might expect. He counts Jonas Mekas and Ken Jacobs among his personal pantheon.

In a director's statement he explains his fascination with those directors who: "use the cinematic tool kit in ways that Picasso or Frank Lloyd Wright or Chekhov might have used their art form's tools, often breaking the rules, or inventing new ones, asking the audience to look harder, listen more closely, think about the form of the work as much as the content. Most movies that we see are prominently involved with storytelling, and there's nothing wrong with that. But significant breakthrough cinema contains moments of truth and reality and cinematic style that can't be expressed any other way – that is, except through cinema."

DIRECTOR:
Chuck Workman

PRODUCER:
Charles Cohen

CINEMATOGRAPHERS:
John Sharaf
Tom Hurwitz

EDITOR:
Chuck Workman

WITH:
David Lynch
Mike Leigh
Jonas Mekas
Yvonne Rainer

SELECTED FILMOGRAPHY:
Visionaries (Doc 2010)
Jonas Mekas and the (Mostly) American Avant-Garde Cinema (Doc 2009)
A Kiss at Kerouac's Grave (2004)
A House on a Hill (2003)
Superstar: The Life and Times of Andy Warhol (Doc 1990)
Stoogemania (1986)



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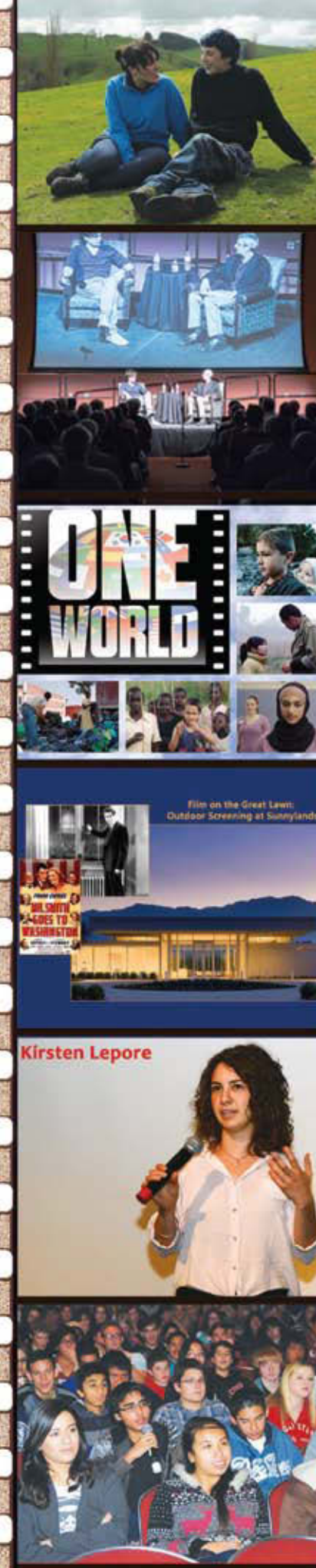
Educational & Media

Literacy Programs

PALM SPRINGS INTERNATIONAL FILM SOCIETY IS COMMITTED to cultivating and promoting the art and science of film through education and cross-cultural awareness. Our year-round Educational and Media Literacy Programs bring the world of cinema into communities and classrooms in the Coachella Valley and beyond.

This has been an exceptional year. We hosted various workshops, screenings, and cinema-related programming, including our summer Stop-Motion Animation Workshop for Teens hosted by award-winning director and animator Kirsten Lepore. We also launched One World, our first traveling shorts program, which brought engaging programs of films from around the globe to audiences in San Bernardino and Riverside County communities. One World was made possible by a generous grant from the Irvine Foundation. Locally, our fourth annual Behind the Scenes series ran through the spring and featured discussions with prominent movie critics. In the summer, we presented a classic comedy series, and most recently we co-hosted a new film series with Sunnylands, Film on the Great Lawn, where audiences enjoyed cinema under the stars. Our interns and high school mentees had the unique opportunity to work alongside our team and experience the Festival from the inside. And during the Festival, we are hosting our annual Student Screening Day in which over one thousand local high school students will enjoy screenings of festival films and Q&As with filmmakers.

Next year we will continue to grow our Educational and Media Literacy Programs and we invite you to join us. These programs are made possible by the generous contributions of passionate filmgoers like yourself. For more information on these programs and to make a donation, please visit: www.psfilmfest.org/society/donate/index.aspx





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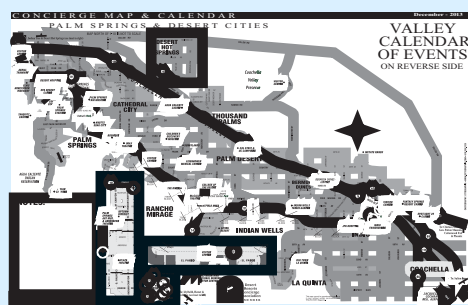
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AD INDEX

| | | | | | |
|---|------------|--|--------|--|-----|
| 500 Building | 248 | Hollywood Sell | 250 | PS Disposal Services | 114 |
| ACE Hotel | 250 | Honest Tea. | 211 | PS Resorts | 167 |
| Agua Caliente Band of Cahuilla Indians .28 | | Huayi Bros Production Company. | 140 | Purple Room, The | 92 |
| Alaska Airlines | 34 | Ignition Creative | 49 | Raymond Lawerence | 116 |
| Alcazar | 249 | Indian Well Tennis Gardens | 32 | Regal Entertainment Group | 23 |
| American Doc Film Festival | 212 | Intergrated Wealth Mgmt | 39 | Renaissance Palm Springs | 30 |
| Annenberg Foundation/Sunnylands . . .69 | | Jake's | 236 | Rendezvous | 250 |
| At Home PS | 128 | Jensen's. | 229 | Riviera Palm Springs. | 95 |
| Azul Tapas Lounge. | 241 | Jessup Auto | 139 | RR Broadcasting | 165 |
| Babe's Bar-B-Que & Brewhouse. | 210 | John Kennedy Studio | 10 | Saguaro, The | 88 |
| Bank of America | 20 | Kaiser Restaurant Group | 85 | Shops on El Paseo | 78 |
| Best Western-Las Brisas | 240 | KESQ | 166 | Skylark | 229 |
| Brandini Toffee | 230 | Ketel One | 25 | Slovak Baron Empey Murphy & Pinkney LLP | 82 |
| California Dates | 227 | KMIR/KPSE. | 120 | Smart Source Rentals (CRE) | 235 |
| Cartier | Back Cover | Konica Minolta | 228 | Souverain | 33 |
| CBA | 60 | Kool Party | 241 | Spencers | 4 |
| CBS Local 2 | 98 | KUNA/Telemundo | 138 | Stampede Post Productions. | 61 |
| Chihuly | 18 | KUSC | 238 | Standard, The | 235 |
| CISS - Private Securtiy Services | 232 | KVCR | 236 | Stella Artois | 112 |
| Cord Media | 130 | LA Confidential. | 95 | Telefilm Canada | 111 |
| Courtyard by Marriott | 211 | Lesbian News. | 103 | Thirteen Palms | 164 |
| Desert Entertainer. | 118 | LuLu. | 89 | Toucan's Tiki Lounge | 104 |
| Desert Radio Group | 129 | Luna. | 240 | Travelhost | 232 |
| Desert Regional Medical Center | 40 | McCallum Theatre | 70 | Trick Dog Films | 234 |
| Desert Sun. | 8 | Mercedes-Benz. | 5, 71 | TRIO Restaurant | 81 |
| Destination PSP | 210 | Movies for Grownups (AARP) | 38 | Two Bunch Palms | 227 |
| East Canyon Hotel & Spa | 242 | Ocean Properties. | 53 | Vacation Palm Springs | 119 |
| EDA | 242 | Oranj Palm Vacation Rentals | 106 | Vacation Rentals of the Desert | 84 |
| Eisenhower (ad only) | 168 | Palm Mountain Resort | 230 | Variety | 90 |
| El Mirasol/Los Arboles | 164 | Palm Springs Art Museum. | 96 | Villa Royale | 234 |
| Espresso Cielo | 108 | Palm Springs Tram | 234 | Wang's | 94 |
| French Consortium | 86 | Palm Springs Unified School District . . | 127 | Wasted Desserts | 228 |
| GED Magazine | 248 | Palm Springs, City of . . Inside Front & Back | Covers | Wells Fargo | 9 |
| Greater Palm Springs Convention & Vistors Bureau | 37 | Panavision | 33 | Wessman Development | 44 |
| Guthy Renker | 36 | Parker Palm Springs. | 79 | Windermere Real Estate | 42 |
| Hard Rock Hotel | 100 | Peabody's | 242 | Wintec Energy | 26 |
| Hertz Car Rental | 52 | Pepsi | 209 | WireImage/Getty Images | 45 |
| Hilton Palm Springs Resort | 83 | Place in the Sun, A. | 248 | | |
| Hollywood Reporter. | 80 | Private Villa Mgmt (Sundance) | 238 | | |

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Empire of Dirt
Enemy
Gabrielle
Gerontophilia
The Grand Seduction
The Manor
Patch Town
Sarah Prefers to Run
Siddharth
Stay
Vic + Flo Saw a Bear

CHILE

Gloria
Root
The Summer of Flying
Fish

CHINA

Back to 1942

COLOMBIA

Roa

CROATIA

Halima's Path
The Priest's Children

CZECH REPUBLIC

Burning Bush

DENMARK

Catch the Dream
The Hunt
The Keeper of Lost
Causes
Sofie

EGYPT

The Square
Winter of Discontent

ESTONIA

Tangerines

FINLAND

Above Dark Waters
The Disciple
Heart of a Lion
Open Up To Me

FRANCE

Age of Uprising:
The Legend of
Michael Kohlhaas
Bicycling with Moliere
Le Chef
Grand Central
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Lovers
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Paris or Perish
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GERMANY

Gaming Instinct
Generation War:
Parts 1 & 2
Gold
The Italian Character
King Ordinary
The Lives of Others
Oh Boy
Two Lives
Two Mothers
The Venice Syndrome

GREECE

Standing Aside,
Watching

HUNGARY

Le Grand Cahier

ICELAND

Of Horses and Men

INDIA

Faith Connections
The Good Road
Lakshmi
Lootera

IRAN

Manuscripts Don't
Burn
The Past

ISRAEL

Bethlehem
Cupcakes
Hunting Elephants
Magic Men
A Place in Heaven
Under The Same Sun
The Wonders

ITALY

Cinema Paradiso
A Five Star Life
The Great Beauty
Life is Beautiful
The Mercury Factor
Miele
Salvo
Slow Food Story
Those Happy Years

JAPAN

Departures
The Great Passage
Like Father, Like Son
Unforgiven
The Wind Rises

KAZAKHSTAN

Harmony Lessons
The Old Man

LATVIA

Mother, I love you

LESOTHO

The Forgotten
Kingdom

MEXICO

Heli
La jaula de oro
Last Call
Love in the Time of
Hysteria
Purgatorio
The Searches

MOROCCO

Horses of God

NETHERLANDS

Borgman
It's All So Quiet

NEW ZEALAND

Everything We Loved
White Lies

NORWAY

I Am Yours

PALESTINE TERRITORIES

Omar

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The Mute
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Stalingrad

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SERBIA

Circles

SINGAPORE

Ilo Ilo

SLOVENIA

Class Enemy

SOUTH AFRICA

Plot for Peace

SOUTH KOREA

Han Gong-ju
Juvenile Offender
Montage

SPAIN

15 Years and One Day
Coast of Death
Grazing the Sky
Ignasi M.
Living is Easy with
Eyes Closed
The Magnetic Tree
The Sea Inside

SWEDEN

Love and Lemons
Hotell

SWITZERLAND

Left Foot Right Foot
Lovely Louise
More Than Honey
Rosie

TUNISIA

Bastardo

TURKEY

The Butterfly's Dream
Yozgat Blues

UNITED KINGDOM

Alan Partridge: Alpha
Papa
Belle
For No Good Reason
The Invisible Woman
Metro Manila
Still Life
A Story of Children
and Film
Le Week-End

URUGUAY

Anina

USA

3 Nights in the Desert
Afternoon of a Faun:
Tanaquil Le Clercq
Big Joy: The
Adventures of
James Broughton
Bristol Goodman
Burkholder
Continental
The Crash Reel
Days and Nights
The Dog
Elaine Stritch: Shoot
Me
Finding Vivian Maier
Five Dances
Gore Vidal: The
United States of
Amnesia
Hidden Hills
In Secret
The Galapagos Affair:
Satan Came to Eden
Medeas
Monk With A Camera
Particle Fever
Tim's Vermeer
Party Central
Test
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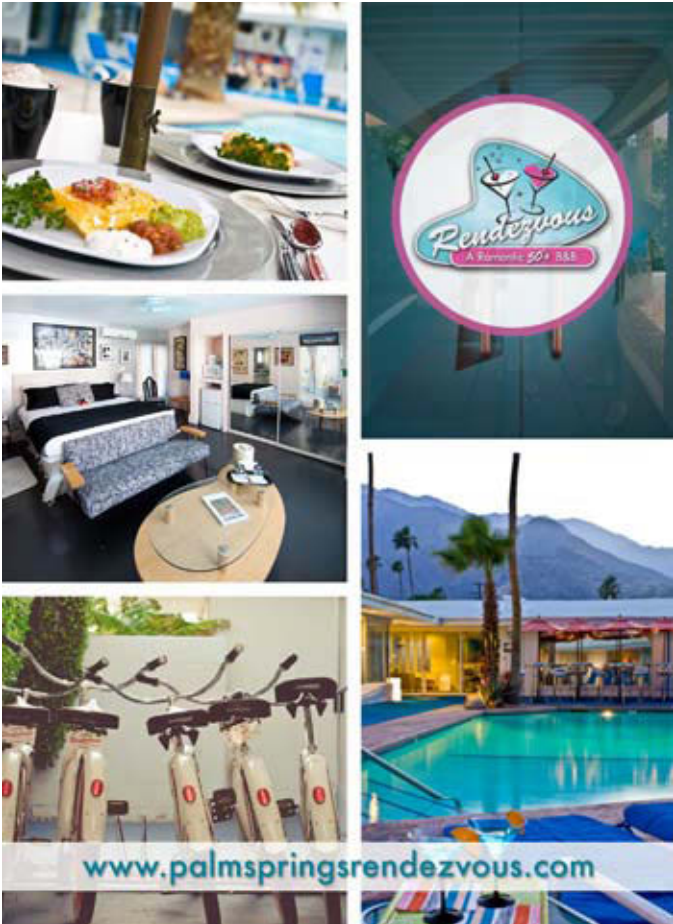
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FILM INDEX

| | | | | | | | |
|--------------------------------|-----|-------------------------------|-----|-------------------------------|-----|------------------------------|---------|
| 15 Years and One Day | 162 | The Forgotten Kingdom . . . | 178 | Lootera | 189 | Siddharth | 201 |
| 3 Nights in the Desert | 170 | Gabrielle11, 145 | | Love and Lemons | 189 | Slow Food Story | 223 |
| Above Dark Waters | 122 | The Galapagos Affair: Satan | | Love in the Time of Hysteria | 74 | Sofie | 75 |
| Afternoon of a Faun: | | Came to Eden | 218 | Lovely Louise | 190 | The Square | 224 |
| Tanaquil Le Clercq | 214 | Gaming Instinct | 178 | Lovers | 190 | Stalingrad | 159 |
| Age of Uprising: The Legend | | Generation War: Part 1 & 2 | 179 | Magic Men | 191 | Standing Aside, Watching | 201 |
| of Michael Kohlhaas | 170 | The German Doctor | 142 | The Magnetic Tree | 124 | Stay | 202 |
| Alan Partridge: Alpha Papa | 171 | Gerontophilia | 179 | The Manor | 221 | Still Life | 202 |
| An Episode in the Life of an | | Gloria | 145 | Manuscripts Don't Burn . . | 191 | A Story of Children and | |
| Iron Picker | 144 | Gold | 180 | Marina | 192 | Film | 224 |
| Anina | 164 | The Good Road | 151 | Medeas | 125 | Strictly Ballroom | 74 |
| Another House | 171 | Gore Vidal: The United States | | The Mercury Factor | 192 | The Summer of Flying | |
| The Auction | 172 | of Amnesia | 219 | Metro Manila | 163 | Fish | 203 |
| Back to 1942 | 146 | The Great Beauty | 152 | Miele | 193 | Tangerines | 203 |
| Bastardo | 172 | The Great Passage | 153 | The Missing Picture | 144 | Tattoo | 204 |
| Belle | 97 | Le Grand Cahier | 150 | Monk With A Camera | 221 | Tenderness | 204 |
| Bethlehem | 152 | Grand Central | 180 | Montage | 193 | Test | 105 |
| Bicycling with Moliere . . . | 173 | The Grand Seduction | 181 | More Than Honey | 162 | Those Happy Years | 205 |
| Big Joy: The Adventures of | | Grazing the Sky | 219 | Mother, I love you | 154 | Tim's Vermeer | 225 |
| James Broughton | 214 | Halima's Path | 146 | The Mute. | 194 | Traffic Department | 205 |
| Blind Dates | 173 | Han Gong-ju | 123 | My Sweet Pepper Land . . | 195 | Transit | 157 |
| Borgman | 155 | Harmony Lessons | 181 | Mystery Road | 194 | Two Lives | 149 |
| Bristel Goodman | 122 | Heart of a Lion | 182 | Nightingale | 195 | Two Mothers | 206 |
| The Broken Circle | | Heli | 154 | No Man's Land | 75 | TWO: The Story of Roman and | |
| Breakdown | 143 | Hidden Hills | 182 | Of Horses and Men | 150 | Nyro | 225 |
| Burkholder | 174 | Horses of God | 155 | Oh Boy | 196 | Under The Same Sun | 206 |
| Burning Bush | 132 | Hotell | 183 | The Old Man | 153 | Unforgiven | 207 |
| The Butterfly's Dream . . . | 163 | The Hunt | 147 | Omar | 157 | The Unknown Known . . . | 135 |
| Catch the Dream | 174 | Hunting Elephants | 183 | One of a Kind | 134 | The Venice Syndrome . . . | 226 |
| Le Chef | 175 | I Am Yours | 156 | Open Up To Me | 196 | The Verdict | 207 |
| Child's Pose | 158 | Ignasi M. | 220 | Paris or Perish | 125 | Vic + Flo Saw a Bear | 208 |
| Cinema Paradiso | 73 | Ilo Ilo | 160 | Particle Fever | 222 | Wadjda | 159 |
| Circles | 160 | In Bloom | 149 | Party Central | 175 | Walesa. Man of Hope | 158 |
| Class Enemy | 161 | In Secret | 184 | The Past | 151 | Walking with the Enemy . . | 208 |
| Coast of Death | 215 | The Invisible Woman | 184 | Patch Town | 126 | The Wall | 143 |
| Continental | 215 | It's All So Quiet | 185 | A Place in Heaven | 197 | Le Week-End | 99, 135 |
| Cupcakes | 175 | The Italian Character | 220 | Plot for Peace | 222 | What is Cinema? | 226 |
| Days and Nights | 176 | La jaula de oro | 185 | The Priest's Children | 134 | White Lies | 156 |
| Delicatessan | 74 | Juvenile Offender | 161 | Purgatorio | 223 | The Wind Rises | 136 |
| Departures | 77 | The Keeper of Lost Causes | 186 | Rabbit Woman | 197 | Winter of Discontent | 147 |
| The Disciple | 148 | King Ordinary | 186 | Reaching for the Moon . . | 103 | The Wonders | 136 |
| The Dog | 216 | Lakshmi | 187 | Renoir | 148 | Words and Pictures | 137 |
| Elaine Stritch: Shoot Me . . | 216 | Last Call | 187 | Roa | 198 | Young & Beautiful | 137 |
| Empire of Dirt | 176 | The Last of the Unjust . . . | 133 | The Rocket | 142 | Yozgat Blues | 209 |
| Enemy | 132 | Left Foot Right Foot | 124 | Root | 126 | | |
| Everything We Loved | 123 | Life is Beautiful | 75 | Rosie | 198 | | |
| Faith Connections | 217 | Like Father, Like Son | 133 | Salvation Army | 199 | | |
| Finding Vivian Maier | 217 | The Lives of Others | 77 | Salvo | 199 | | |
| Five Dances | 177 | Living Is Easy With Eyes | | Sarah Prefers to Run | 200 | | |
| A Five Star Life | 177 | Closed | 188 | The Sea Inside | 76 | | |
| For No Good Reason | 218 | Longwave | 188 | The Searches | 200 | | |

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