

THE NATIONAL FILM PRESERVE LTD. PRESENTS THE

Telluride Film Festival

TELLURIDE, CO. 44th, SEPT 1-4, 2017

**THIS FESTIVAL IS
DEDICATED TO**



Sam Shepard

1943–2017

THE NATIONAL FILM PRESERVE LTD. PRESENTS THE

Telluride Film Festival

TELLURIDE, CO 44th SEPT 1-4, 2017

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Poster Artist

Lance Rutter

Lance Rutter believes in the power of process. He worked painstakingly, through multiple concepts and drafts, with pen and ink and various digital tools, to construct this year's lush festival poster. Rutter, the former president and co-founder of the Chicago Poster Festival, founded multiple design firms in Chicago, including Rutter-Legendre, with 2016 poster artist Yann Legendre. He has taught at the School of the Art Institute of Chicago, and his work has been exhibited at the Museum of Modern Art in Toyama, Japan and the Trnava Poster Triennial in Slovakia. He currently oversees design for the Silicon Valley company Quantifind.

Each year, Telluride's Guest Director serves as a key collaborator in the Festival's programming decisions, bringing new ideas and overlooked films. Past Guest Directors include Laurie Anderson, Geoff Dyer, Buck Henry, Guy Maddin, Michael Ondaatje, Alexander Payne, B. Ruby Rich, Stephen Sondheim, and Caetano Veloso.

Joshua Oppenheimer



Photo: Daniel Bergeron

Few people get to experience the sudden appearance of a new major talent. I remember the day that Joshua Oppenheimer showed up in my office in Cambridge, Mass., to show me not one, not two, but three possible rough cuts of his documentary THE ACT OF KILLING. There was the one-hour version, the one-and-a-half hour version, and the two-hour version. Eventually, I saw all of them, and although Josh might disagree, they were all good. Quite simply, my editor Steven Hathaway and I had never seen anything like it. And to be sure, there isn't anything just like it. Who

other than Josh would think of making a musical involving genocide? I'll answer my own question: no one.

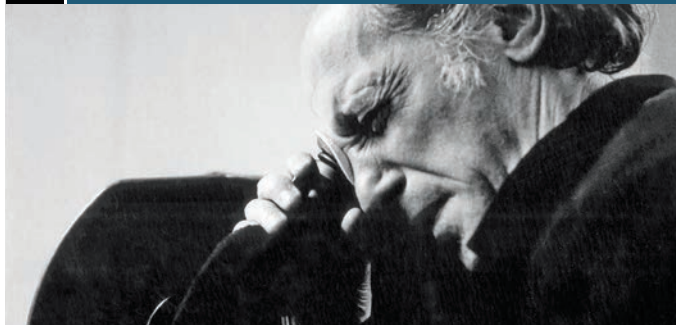
Ever since, I puzzled about the nature of Josh's art, the mystery of Josh's art: What is he doing? Is he exposing the strange relationship between actors and real people? Is he creating ironic distance that allows us to better appreciate history? Is he telling us that no one ever really confronts anything? Emphasizing the disjunction of past and present? All of the above? I'm still wondering, but I believe Josh is endlessly fascinated by real people and the imaginary worlds in which they live—worlds of dreams, hopes and memories—set up against reality.

For me, the strongest scenes in THE ACT OF KILLING and his follow-up THE LOOK OF SILENCE involve people imagining the past. We do not see the past, but we experience people in the grip of the past—whether it is the mass murderer Anwar from his perch on a rooftop returning, quite literally, to his acts of killing which occurred in that exact same place; or Adi, forcing others implicated in his brother's murder to return to the crime. What do they remember? What do we remember? We are reminded that the past exists in us as a residue; not of reality, but of memory. My enthusiasm for Josh continues unabated. I look forward to seeing the films he selected as Telluride's Guest Director, and to what he's going to do next.

—Errol Morris

S/Sun 7PM - C/Mon 9AM

1 A Tribute to Ed Lachman



Made possible by a donation from The Burns Family

Again and again during his 50-year career, the cinematographer Ed Lachman has worked with some of the most innovative directors of our time, as a creative partner, collaborator and co-conspirator.

Lachman was inspired to pursue cinematography in art school after encountering Robert Frank's influential photography book *The Americans*. "His photos showed me you could imbue realistic images with the experience and poetic subjectivity of the photographer," Lachman stated. This conception of what he calls "poetic realism of the image" and love for European art cinema of the 60s and 70s shaped Lachman's career ever since.

Lachman's first major credit, the indie New York street film *THE LORDS OF FLATBUSH* (1974), introduced Sylvester Stallone and Henry Winkler to the world. Next, an extraordinary three-year apprenticeship as camera operator for the three cinematographers he most revered: Robby Müller (*THE AMERICAN FRIEND*, 1977, directed by Wim Wenders; *THEY ALL LAUGHED*, 1981, directed by Peter Bogdanovich), Sven Nykvist (*HURRICANE*, 1979, directed by Jan Troell) and Vittorio Storaro (*LA LUNA*, 1979, directed by Bernardo Bertolucci).

Lachman aligned himself with the New German Cinema by shooting the landmark documentaries, *LA SOUFRIÈRE* (1977, Werner Herzog), and *LIGHTNING OVER WATER* (1980), Wim Wenders' controversial film study of filmmaker Nicholas Ray. Lachman further enhanced his status as a cinematographer on fiction films with Susan Seidelman's *DESPERATELY SEEKING SUSAN* (1985). When American independent cinema began to flourish in the 1990s, Lachman became instrumental in the movement, thanks to his reputation for shooting intuitively, inventively and with inspiration. He worked with Paul Schrader (*LIGHT SLEEPER*, 1992), Gregory Nava (*MI FAMILIA*, 1995; *SELENA*, 1997), Todd Solondz (*LIFE DURING WARTIME*, 2009; *WEINER-DOG*, 2016) and Steven Soderbergh (*THE LIMEY*, 1999; *ERIN BROCKOVICH*, 2000).

The strands of Ed's career came together in the five extraordinary projects he has shot with the gifted writer-director Todd Haynes. They reimagined 50s melodrama in the mode of Sirk and Fassbinder with *FAR FROM HEAVEN* (2002, for which Lachman received his first Oscar nomination). Next came *I'M NOT THERE* (2007), a dazzlingly innovative Dylan anti-biopic; the HBO miniseries *MILDRED PIERCE* (2011); the critically acclaimed Patricia Highsmith adaptation *CAROL* (2015, a second Oscar nomination); and this year's brilliant, multi-style *WONDERSTRUCK*. Haynes, an ardent cinephile, fully showcases Lachman's cinematographic experience and range of talents, and his encyclopedic knowledge of film history. It is one of the most significant partnerships in contemporary image-making—a reminder of cinema's potential—and it reveals the sensitive eye, deep soul and brilliant mind of Ed Lachman. —Larry Gross

The Sunday program includes a selection of clips followed by the presentation of the Silver Medallion, an onstage interview led by Larry Gross and a screening of FAR FROM HEAVEN (U.S., 2002, 107m). The Monday show includes clips, an onstage interview with John Horn and a full screening of WONDERSTRUCK (see opposite page).

P/Sat 4PM Q&A - G/Sun 10:30PM - C/Mon 9AM

1a Wonderstruck



Sponsored by Turner Classic Movies

Todd Haynes' magnificent cinematic rendering of Brian Selznick's novel, adapted by Selznick, follows two hearing-impaired 12-year-olds from different times: Rose, from 1927 (she's played by Millicent Simmonds, a first-time performer) and Ben, from 1977 (Oakes Fegley from *PETE'S DRAGON*). Each runs away to New York City in desperate hope of repairing their damaged families. Both find inspiration in the visual splendor of the Museum of Natural History and discover a capacity for love and creativity that helps reveal the mysterious truth of their connection. Haynes, working for the fifth time with the brilliant cinematographer Ed Lachman, makes Rose's story a black-and-white silent melodrama; Ben's becomes a gritty street film. Other Haynes' veterans—actress Julianne Moore, costume designer Sandy Powell and production designer Mark Friedberg—are at the top of their game in this masterful celebration of the power of children's imaginations. —LG (U.S., 2017, 115m) *In person: Todd Haynes, Ed Lachman, Millicent Simmonds*

C/Fri 8PM - H/Sat 12:45PM Q&A - G/Sun 8PM

2 Lady Bird



In order to show the world she's not her mother's daughter, a senior in a Catholic high school (Saoirse Ronan) takes the name Lady Bird. Marion (Laurie Metcalf), the overworked and underpaid mom, can't help but respond with her bitterly sharp tongue. In beautifully performed scenes, the mother and daughter's comic fury and mutual misrecognition form the spine of a sly take on rites of passage in the perpetual Purgatory that is high school. The gifted actress Greta Gerwig makes her debut as a writer-director, coaxing superb performances from a supporting cast that includes Tracy Letts (a gentle, overwhelmed dad), Lucas Hedges (a too-perfect boyfriend), and Lois Smith (an unexpectedly hip nun). Shooting on the Sacramento streets where she grew up, setting the action in 2001-2002, the year she graduated, Gerwig has made a passionate, personal, surprisingly nostalgic work. —LG (U.S., 2017, 94m) *In person: Greta Gerwig, Laurie Metcalf, Tracy Letts*

G/Fri 7PM - C/Sat 12:45PM **Q&A** - G/Sat 10:30PM - P/Sun 4:15PM**3 Film Stars Don't Die in Liverpool**

Made possible by a donation from Ken Grossinger & Micheline Klagsbrun

Peter Turner (Jamie Bell), an aspiring English actor in his 20s, crosses paths with Gloria Grahame (Annette Bening), a once-glamorous Oscar-winning movie star trying to revive her career on the British stage. Despite their age difference, they make an almost instantaneous emotional and sexual connection. Later, as Grahame's health declines, she calls her old lover in hopes of reconnecting. Bening is superlative in capturing Grahame's mixture of vulnerability, intelligence, and raw sexual appetite—a juicy part that she plays exactly right. Bell is convincing as a more ordinary guy who drifts into a situation that's way over his head. Director Paul McGuigan and screenwriter Matthew Greenhalgh adapt Turner's classic memoir, with support from the great Vanessa Redgrave and Julie Walters (as, respectively, Gloria's and Peter's mothers). And Bening and Bell, carrying the show, are deserving of multiple curtain calls. —LG (U.K., 2017, 105m) *In person: Paul McGuigan, Jamie Bell, Peter Turner*

P/Sat 9:30AM **Q&A** - C/Sat 3:45PM - H/Sun 1PM**4 First They Killed My Father**

Made possible by a donation from Matthew H. Bernstein

This film is not just for the cineplexes—it is for the ages, and for the next generations. Angelina Jolie and her friend Loung Ung adapt Ung's memoir of a middle-class family fractured by Pol Pot's murderous Khmer Rouge regime. Jolie's powerful, serious and beautifully realized film does profound honor to everyone involved, the dead and the living. She scrupulously avoids Holocaust clichés with finely observed and deeply felt details of the horrifying deprivation and degradation. And yet the film is filled with overwhelming grace and spiritual release: the face of each child is captured as a pure treasure, a lotus pond photographed as if it were a holy book. Another survivor, the great artist Rithy Panh, serves as producer, and his acute poetry and moral sensitivity are felt in every frame. This story is a rare gift in these times—in any time. —PS (U.S.-Cambodia, 2017, 136m) *In person: Angelina Jolie, Loung Ung, Sreymoch Sareum, Kimhak Mun*

H/Mon 9:30AM **Q&A****5 The Vietnam War**

In an age of immense, demanding documentaries, is it any wonder that Ken Burns and Lynn Novick's on Vietnam is a masterpiece? Just consider for a moment that it may be the best film you will ever see. That is not just because it is, in full, 18 hours, with as many Vietnamese witnesses as Americans. It's more because, to quote the film, Vietnam drove a stake in the heart of the country. Which country? Not Vietnam—but the USA. What makes the film so resonant is the marriage of a calm and merciless depiction of history and its decisions with the voices and faces of those people who "survived" those years. They are eloquent, in tears and even laughing sometimes, but they are the stricken; forever wounded from experiencing a modern American tragedy. In 2017, it's easier to see how that ordeal goes on. —David Thomson *Episode 9 plus the Overture will be shown.* (U.S., 2017, 117m) *In person: Ken Burns, Lynn Novick*

G/Sat 1PM - P/Sun 1PM **Q&A** - C/Sun 10:15PM**6 Battle of the Sexes**

Made possible by a donation from Warren & Becky Gottsegen

It's 1973 and Billie Jean King (Emma Stone), America's top-ranked female tennis player, tired of being paid a fraction of what her male counterparts receive, starts an all-women's pro tennis tour. Bobby Riggs (Steve Carell), an eccentric gambler and formidable tennis hustler, spots her as his chance at fame, fortune and the role of hero for the male chauvinism movement. But this true story of consciousness-raising and empowerment takes a funny bounce as Billie Jean finds herself questioning her sexual identity in ways she never anticipated. Directors Valerie Faris and Jonathan Dayton and scenarist Simon Beaufoy (*SLUDOG MILLIONAIRE*) keep the comic circus atmosphere humming, while reminding us of how far we've come, and yet still have to go. Stone and Carell receive superb support from a cast including Bill Pullman, Sarah Silverman, Austin Stowell, Alan Cumming, Elisabeth Shue and Andrea Riseborough, as the woman who changes Billie Jean's life. —LG (U.S., 2017, 121m) *In person: Valerie Faris, Jonathan Dayton, Billie Jean King, Emma Stone, Elisabeth Shue*

P/Sat 7:30PM - C/Sun 9AM

7 A Tribute to Christian Bale



Can it really be 30 years since we first encountered 13-year-old Christian Bale in Steven Spielberg's *EMPIRE OF THE SUN* (1987)? The young screen newcomer made a vivid impression on audiences and critics alike in an emotionally challenging role. He hated the attention and media coverage the movie brought him but he knew that acting was what he wanted to do.

He considered attending one of Britain's leading acting schools but decided to continue working instead. Given the breadth of what he has achieved in the years since then, he may be the world's most impressive spokesman for on-the-job training.

There is nothing he won't try. As an adolescent he learned to sing and dance for *NEWSIES* (1992) and *SWING KIDS* (1993). He tackled Shakespeare for Kenneth Branagh in *HENRY V* (1989) and Michael Hoffman in *A MIDSUMMER NIGHT'S DREAM* (1999). He fearlessly faced his darker side in *AMERICAN PSYCHO* (2000) and *THE MACHINIST* (2004), for which he famously lost 60 pounds.

No one could have anticipated that this intense (and intensely private) actor would seek out the role of Bruce Wayne in *BATMAN BEGINS* (2005), but the part, and the chance to work with Christopher Nolan, intrigued him. His reinvention of the character in that film, followed by *THE DARK KNIGHT* (2008) and *THE DARK KNIGHT RISES* (2012), won him critical accolades and an enormous new following. He then took on another iconic movie character, John Connor, in *TERMINATOR SALVATION* (2009).

Buoyed by this success, he sought out projects that would bring him personal satisfaction. He worked with Terrence Malick on *THE NEW WORLD* (2005), Werner Herzog on *RESCUE DAWN* (2006), Michael Mann on *PUBLIC ENEMIES* (2009) and David O. Russell in *AMERICAN HUSTLE* (2013) and *THE FIGHTER* (2009), for which he earned an Academy Award for the transformational performance as former professional boxer, "The Pride of Lowell," Dick Eklund.

Through all of this he has carefully maintained a distance from the public, giving as few interviews as possible in the hope that moviegoers will have an easier time buying into his characters if they don't have to shed their familiarity with Christian Bale. This aloofness may frustrate magazine editors and television interviewers but it has served the actor well. He is able to shed his skin for each new project—be it a Western like *3:10 TO YUMA* (2007) or a contemporary rust-belt drama like *OUT OF THE FURNACE* (2013).

He and writer-director Scott Cooper clearly got along well on *OUT OF THE FURNACE*, as they have now collaborated on a second film, *HOSTILES*. This may be a less physical and more internal performance than some on Bale's résumé, but that is also its strength: the ability to reveal so much about his character through Cooper's repeated closeups of his face. It's a face we haven't tired of over 30 years' time, and that isn't likely to change in the foreseeable future. —Leonard Maltin

The program includes a selection of clips followed by the presentation of the Silver Medallion, an onstage interview led by Werner Herzog (Saturday) and Leonard Maltin (Sunday), followed by HOSTILES (see opposite page), shown in its entirety.

P/Sat 7:30PM - C/Sun 9AM - H/Sun 9:30AM Q&A

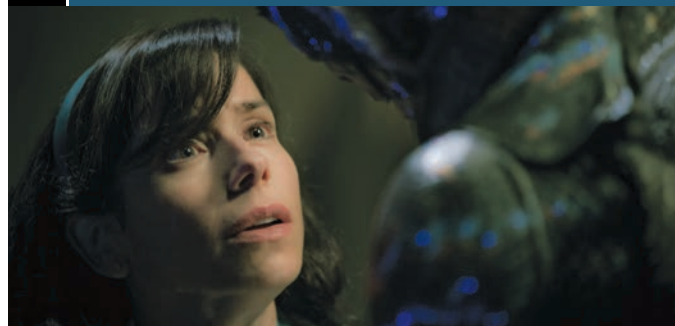
7a Hostiles



Scott Cooper (*BLACK MASS*) reworks a script by the late Donald Stewart to tell the story of Captain Joe Blocker (Christian Bale), stationed in the untamed West in 1892. After decades of fighting bloody battles with "hostile" indigenous people, Blocker angrily and reluctantly agrees to transport an old, sick enemy (Wes Studi) safely to his tribal home in Montana. Things grow more complicated when he must give protection to a grief-stricken widow (Rosamund Pike), who has endured frontier violence at its most terrifying. Cinematographer Masanobu Takayanagi memorably frames the mountains, canyons and deserts of New Mexico in their harsh beauty, and Bale gives one of his finest performances as a man forced to question lifelong beliefs as he travels an anguished road towards redemption. The superb supporting cast—Ben Foster, Scott Wilson, Stephen Lang, Rory Cochrane, and Peter Mullan—make *HOSTILES* a riveting adventure-drama. —LG (U.S., 2017, 127m) *In person: Scott Cooper, Christian Bale, Wes Studi, Rosamund Pike*

H/Sat 7PM - P/Sat 11PM - G/Sun 9:45AM Q&A - C/Mon 1:30PM

8 The Shape of Water



Made possible by a donation from Alan McConnell & Caroline Schafer

Writer-director Guillermo del Toro and co-writer Vanessa Taylor transport us to an alternative reality: an amber-glowing Baltimore in 1962, the year before John F. Kennedy was assassinated. Elisa (Sally Hawkins), a timid lonely-heart mopping floors in a government lab, encounters a magical "asset" being studied and tortured by an obsessive federal agent (Michael Shannon, as always superb). The intensity of her connection to this "beast" changes her life. The brilliant ensemble includes Richard Jenkins, playing Elisa's artist/neighbor with frustrated romantic longings; Octavia Spencer as her no-nonsense work buddy; and Michael Stuhlbarg, a scientist with mixed motives. In a work that shares the soulfulness of his fine *PAN'S LABYRINTH*, del Toro creates a richly detailed, wondrous world with designer Paul Austerberry and cinematographer Dan Laustsen, magically weaving elements of horror, fairy-tale romance, and sharp Cold War satire to unforgettable effect. —LG (U.S., 2017, 123m) *In person: Guillermo del Toro, Richard Jenkins*

P/Fri 6:30PM - G/Fri 9:45PM - H/Sat 9:30AM - C/Sat 10PM - H/Sun 7:45PM **Q&A****9 Darkest Hour**

Made possible by a donation from Kevin & Patricia Kiernan

This provocative new exploration from director Joe Wright (ATONEMENT) and screenwriter Anthony McCarten (THE THEORY OF EVERYTHING) follows the early days of Britain's defiant battle against overwhelming Nazi German military force. Should Britain fight on? Or bend its knee in a humiliating surrender? The story starts as the newly appointed wartime Prime Minister, Winston Churchill, who was viewed by many—including some of his own closest advisors—as a senile, drunken warmonger, tries to hammer out a course of action that's best for England. As Churchill, Gary Oldman elegantly whipsaws between humor, rage, despair, sentimentality and astonishing eloquence: the performance of a lifetime in a role that requires nothing less. Kristin Scott Thomas plays his strong-willed, long-suffering wife, Stephen Dillane his wily Parliamentary opponent, and Ben Mendelsohn, the conflicted King George VI. The slice of history they construct is both convincing and thrillingly entertaining. –LG (U.K., 2017, 121m) *In person: Joe Wright, Gary Oldman, Anthony McCarten, Ben Mendelsohn*

H/Fri 8:45PM - C/Fri 10:30PM - H/Sat 3:30PM **Q&A** - O/Sat 8:30PM - P/Sun 7:15PM**10 Downsizing**

Made possible by a donation from Linda Lichter & Nick Marck

In the alternative reality of Alexander Payne's insanely inventive new film, Scandinavian scientists, hoping to solve ecological crises stemming from overpopulation, master the technology of shrinking human beings to several inches in size. Payne and writing partner Jim Taylor manage to miraculously combine the satirical implications of this premise with a disarming romantic comedy. Matt Damon is a modest, unassuming Candide-like occupational therapist from Omaha who cheerfully embraces the adventure of "going small"; Christoph Waltz is his charmingly sleazy neighbor and Hong Chau plays a Vietnamese emigrant who changes his life; wonderful support comes from Kristen Wiig, Laura Dern, Neil Patrick Harris and Margo Martindale. Production designer Stefania Cella and cinematographer Phedon Papamichael help Payne envision this comic dystopian universe, resulting in a shape-and-tone-shifting work that leaves us more than a little in awe. –LG (U.S., 2017, 128m) *In person: Alexander Payne, Hong Chau*

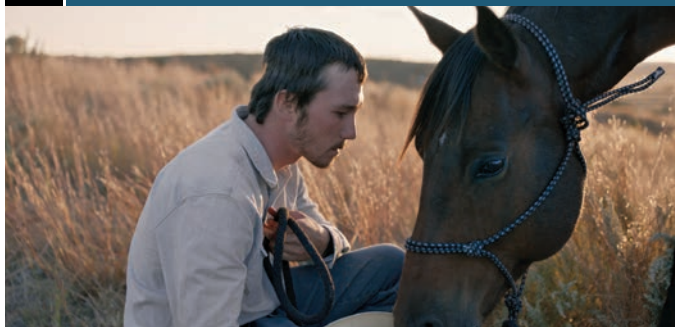
P/Fri 9:30PM - G/Sat 9:15AM - C/Sun 4PM **Q&A** - H/Mon 4:30PM**11 Lean on Pete**

Made possible by a donation from Elizabeth Redleaf

Charley Thompson (Charlie Plummer), a quiet, stoical teenager, just wants some stability. But his good-natured yet recklessly irresponsible dad Ray (Travis Fimmel) yanks him away from his home, school and friends. When disaster strikes, Charley is set adrift, finding a glimmer of hope in the surprising form of an aging racehorse, Lean on Pete, managed by the cynical Dell (Steve Buscemi) and ridden by the tough-minded Bonnie (Chloë Sevigny). British writer-director Andrew Haigh (WEEKEND, 45 YEARS), working from Willy Vlautin's popular novel, is fascinated by the emptied-out landscape of the American Northwest, inhabited by ordinary people succumbing to economic desperation. Working with cinematographer Magnus Nordenhof Jønck (A WAR), he skillfully alternates between scenes of lyrical tenderness and harsh violence. At the center is Charlie Plummer, whose gentle, haunted performance makes LEAN ON PETE feel like an instant classic. –LG (U.K.-U.S., 2017, 122m) *In person: Andrew Haigh, Willy Vlautin, Travis Fimmel*

PORDENONE PRESENTS**G/Sun 1:15PM****12 Kean, or Disorder and Genius**

The second collaboration in France between two Russian émigrés, director Aleksandr Volkoff and actor Ivan Mosjoukine, is an adaptation from the 1836 play by Alexandre Dumas. Dismissed as a minor work, the drama seemed an unpromising choice for critics of the period. They were wrong: the film was a box office triumph, a perfect synthesis of burlesque, musical comedy and tragedy, blending Volkoff's visual mastery with Mosjoukine's chameleon screen persona. Though based on the life of London actor Edmund Kean, this is so much more than a theatre biopic; Kean's whirlwind dance in a seedy tavern was so extraordinary that audiences asked to have it screened twice during the shows! The gorgeous new 35mm restoration by the Cinémathèque Française, an audience favorite at the Pordenone Silent Film Festival, was manually tinted according to the techniques of the period. –PCU (France, 1924, 139m) *With the Mont Alto Orchestra, introduced by Paolo Cherchi Usai and Céline Ruivo*

N/Fri 8PM - O/Fri 8:30PM - S/Sat 10PM - C/Sun 1PM **Q&A****13 The Rider**

Made possible by a donation from Ina Smith & Tom Johnson

In Chloé Zhao's impressive second feature, winner of the Grand Prize at Cannes' Director's Fortnight, a youthful rodeo-rider Brady Blackburn (Brady Jandreau) faces daunting challenges as he recovers from an injury, compounded by his family's poverty. Jandreau's calm and rugged handsomeness make him a screen natural and the camera rarely leaves him, including a scene in which he skillfully and lovingly tames a finicky horse. Cinematographer Joshua James Richards beautifully, but never showily, captures the exquisite South Dakota landscapes. And Zhao works in a quiet, precise documentary mode, structuring the action in collaboration with a cast of non-professionals, all of whom have lived the triumphs and tragedies in being a modern-day cowboy, or in caring for one. As *THE RIDER* progresses, we discover the unstoppable allure of those eight seconds on the backs of bucking broncos that young cowboys live, and sometimes die, for. -LG (U.S., 2017, 103m) *In person: Chloé Zhao, Brady Jandreau, Lilly Jandreau, Tim Jandreau, Lane Scott*

N/Fri 5:15PM - M/Sat 9AM **Q&A** - L/Sun 7PM**14 A Man of Integrity**

Reza (Reza Akhlaghirad), a former teacher, retreats with his wife (Soudabeh Beizaei) and young son to tend goldfish in rural Northern Iran. Once there, his rigid principles keep him from participating in the bribery system that determines access to bank loans, leaving him vulnerable to a wealthy rival farmer manipulating the legal system to get control of his land. Soon, Reza descends into an ambiguous moral swamp, with survival options boiling down to a choice between a greater and lesser evil. Writer-director and former Telluride tributee Mohammad Rasoulouf, under indictment by Iranian authorities, shot the film clandestinely in rural areas, and he quietly and eloquently channels his own rage. Combining precise visual mastery, an intricately constructed plot and moving performances by Akhlaghirad and Beizaei, Rasoulouf has created something infinitely more powerful than a protest work: a timeless portrait of a soul's spiritual trials. -LG (Iran, 2017, 117m) *In person: Mohammad Rasoulouf*

N/Fri 10:15PM - S/Sat 7:15PM - C/Sun 7:15PM **Q&A** - O/Mon 8:30PM**15 Loving Vincent**

Made possible by a donation from Karen & Brian Conway

One year after Vincent Van Gogh's death, one of his only friends, an Arles postmaster (played by Chris O'Dowd) and his son (Douglas Booth) go to great lengths to make sure the painter's last letter is delivered. Writer-director Dorota Kobiela, co-director Hugh Welchman and co-writer Jacek Dehnell have constructed an intricate, unanswerable mystery, having spent nine years leading a team of 125 artists to create the 65,000 oil paintings that bring Van Gogh's people and places to life. Robert Gulaczyk plays the artist, Eleanor Tomlinson the innkeeper who witnessed his final days and Jerome Flynn the creative-minded doctor who tended to him. Saoirse Ronan voices the doctor's daughter Marguerite, who gave Van Gogh a fleeting glimpse of normal happiness; she sums Van Gogh up best: "No detail was too small, too humble. He appreciated and loved it all." -LG (U.K.-Poland, 2017, 94m) *In person: Dorota Kobiela, Hugh Welchman*

L/Fri 5PM - M/Sat 12:15PM **Q&A** - N/Mon 9AM**16 Hostages**

In 1983 in the Republic of Georgia, as the authority of the Soviet Union's power dwindles, an older generation, still paralyzed by memories of Stalinist brutality, grows more alienated from a younger generation fixated on cigarettes, Western movies and rock music. Nika (Irakli Kvirikadze) and Anna (Tinatin Dalakishvili), two charismatic young newlyweds, along with some friends, decide to use a honeymoon as the chance to illegally escape their homeland. Writer-director Rezo Gigineishvili and co-writer Lasha Bugadze tell a true story of secrets, paranoia and violence with nerve-twisting elliptical speed, ably assisted by the hypnotic dread-inducing, long-take camera movements of cinematographer Vladislav Opelyants (the wedding sequence and Nika's desperate farewell to his mom are two memorable examples). *HOSTAGES* is both a riveting thriller and a skilled evocation of a society's tragic history. -LG (Georgia-Russia-Poland, 2017, 104m) *In person: Rezo Gigineishvili, Irakli Kvirikadze*

L/Fri 10:15PM - N/Sat 7:15PM Q&A

17 Faces Places



At 89, Agnes Varda is, with Jean-Luc Godard, the wise elder of the pathbreaking French New Wave, and a specialist in crafting fascinating, open-eyed studies of people living eccentric lives on society's fringes. "It is the people who have no official place in society who need to be listened to," she has said, and here, in collaboration with the wildly popular young French street artist JR, she combines footage of the process of creating large-scale photographic images of marginalized people—a goat-herder, a waitress, a postman, the wives of dockworkers—with stories of how she came into contact with them. *FACES PLACES's* tone is delightfully improvisational and whimsical; the growing friendship between JR and Varda, two artists separated by five decades, is charming; and the fearless Varda allows the melancholy, in the meditations on those she has lost or outlived, flow, too. —LG (France, 2017, 89m) *In person: Rosalie Varda, JR*

C/Sat 7PM - P/Sun 9:30AM Q&A - P/Sun 10PM

18 First Reformed



Reverend Toller (Ethan Hawke) manages his deep grief and acute spiritual loneliness while ministering to a tiny congregation in wintry, upstate New York. When Mary (Amanda Seyfried), a member of his congregation, asks him to counsel her troubled husband, a radical environmentalist, Toller finds himself confronted with a series of agonizing moral choices. Writer-director Paul Schrader has spent his iconic career relentlessly investigating obsessive heroes who live on the razor's edge between violence and salvation; here, he continues this 40-year project, using his unparalleled intellectual rigor, a purity of cinematic means and Hawke's astonishing lead performance to devastating emotional effect. Referring to this film as *DIARY OF A COUNTRY PRIEST* meets *TAXI DRIVER* (which he wrote for Martin Scorsese), Schrader has painted a new masterpiece. —LG (U.S., 2017, 108m) *In person: Paul Schrader, Ethan Hawke*

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

19 Arthur Miller: Writer



"Pessimism is my defense against optimism," was Arthur Miller's wry credo in old age, but his disciplined work ethic suggests a restless spirit who never lost faith in his talent or his audience. His works, more than any artist, were a response to the great moral and political crises of 20th-century America. The gifted novelist and fiction filmmaker Rebecca Miller, Arthur's daughter, draws from home movies, interviews she conducted with him at his Connecticut farmhouse over the course of 30 years, conversations with family members, interviews with peers including Tony Kushner and Mike Nichols, and her own memories. Her sensitive, layered portrait reveals how Arthur used his poetic imagination to recycle the Depression's shattering effect on families, the destructive effects of McCarthyism, and a marriage to a movie star conducted in the tabloid spotlight. The result: timeless American classics that were morally rigorous, woven with gorgeous flights of mysticism and fueled by aching personal guilt. —LG (U.S., 2017, 100m) *In person: Rebecca Miller*

L/Fri 7:45PM - M/Sat 5:15PM - N/Sun 9:30AM Q&A

20 The Other Side of Hope



Made possible by a donation from A. Ziegler

Khaled (Sherwan Haji), a Syrian refugee, arrives in Helsinki on a cargo ship in the most incongruous fashion. Wikström (Sakari Kuosmanen), an aging bourgeois businessman, abandons his wife with bitterly droll brevity, taking to the road to pursue his dream of starting a restaurant. Eventually, inevitably and with wondrous strangeness, their paths cross. If you weren't already hooked by writer-director Aki Kaurismäki's oddball buddy film, once Khaled begins telling the harrowing story of his journey towards safety, you surely will be. For some 30 years, Kaurismäki's elegant framing, capacity for concise characterization, and his eye for idiosyncratic details—like the unnamed folk-rock performers who inexplicably punctuate the action—have made him a master of the deadpan; his memorable, mournful, ironic fable-like stories of losers, misfits and wanderers like Khaled and Wikström are an indelible part of cinema history. This is one of his finest. —LG (Finland, 2017, 98m) *In person: Sherwan Haji*

H/Fri 11AM

21 Wormwood



For 40 years, Errol Morris has expanded the boundaries of nonfiction filmmaking, continually deepening our complex relationship with reality. Still, nothing could prepare us for this astonishing American epic. At its core, *WORMWOOD* tells the story of Eric Olson, who has spent decades investigating the bizarre death of his father, a U.S. Army scientist. But, as it shifts and glides between eras, lines of inquiry and styles, *WORMWOOD* masterfully telescopes into a global tale of mystery and betrayal, complete with Russian spies, Korean conspiracies, government thugs, arms races, psy-ops, CIA cover-ups, LSD and Hamlet. Morris weaves interviews and a wealth of archival footage with gorgeous fictional scenes (featuring Peter Sarsgaard); the result is intensely beautiful, fearlessly elliptical and—even for Morris—endlessly ambitious, a masterwork that investigates the collision between our quest for knowledge and what can never be known. Non-fiction filmmaking will never be the same. —JS (U.S., 2017, 258m) With intermission. *In person: Errol Morris, Eric Olson, Christian Camargo*

H/Fri 4:45PM Q&A - P/Mon 1:30PM

22 The Cotton Club Encore



Made possible by a donation from Peter & Linda Bynoe

Do you remember that extraordinary moment in Francis Ford Coppola's 1984 *THE COTTON CLUB* when the beautiful Lila (Lonette McKee)—a mixed-race chanteuse “passing” for white in 1920s New York—performs a show-stopping rendition of “Stormy Weather,” sung with the melancholic passion of a woman who can't express herself any other way? No? That's because that sequence and more than 20 minutes of equally glorious scenes (with Richard Gere, Diane Lane, Gregory Hines and Maurice Hines) ended up on the cutting-room floor amidst post-production squabbles between Coppola and the film's producers. Instead, audiences saw a hugely ambitious, undeniably flawed panorama of life in and around the storied Harlem nightclub where gangsters and rumrunners rubbed elbows with showgirls and movie stars. With painstaking archival research and digital restoration, Coppola's original vision for *THE COTTON CLUB* has been restored. A masterpiece stands revealed. —SF (U.S., 1984/2017, 139m) *In person: Francis Ford Coppola, Maurice Hines, Zachary Hines*

S/Fri 5PM - C/Sat 9AM - S/Sun 9AM Q&A

23 A Fantastic Woman



Made possible by a donation from Carol Bobo

The otherwise conventional Orlando (Francisco Reyes) has left his wife and kids for Marina (Daniela Vega), a passionate transsexual and much younger waitress-singer. After his sudden, unexpected death, Marina faces the suspicions of the police, the angry incomprehension of Orlando's family and the discovery she'll be denied the usual social privileges of a grieving loved one and life-partner. On one level, writer-director Sebastián Lelio (*GLORIA*) and co-writer Gonzalo Maza create a vivid depiction of the petty injustices and prejudices that outsiders face in any society. But Lelio's masterful tonal control and the intensity of Vega's presence create something more universal: a lyrical melodrama about coping with the loss of love. The music is its own reward, with Matthew Herbert's insinuating score quietly implicating us in Marina's tensions and distress, and Vega's wonderful singing conveying the depth of her joy and grief. —LG (Chile-U.S.-Germany-Spain, 2017, 104m) *In person: Sebastián Lelio, Daniela Vega*

S/Fri 10PM - N/Sat 4PM Q&A - M/Sun 9:15PM

24 Loveless



Made possible by a donation from Christine Curtis & Family

Boris (Alexei Rozin) and Zhenya (Maryana Spivak), a middle-class St. Petersburg couple, are finalizing an acrimonious divorce, with their escalating accusations of misdeeds real and imagined inflicting severe pain on their teenaged son Alyosha (Matvey Novikov). But an awful crisis brings aid to the couple, thanks to an unexpected bolt of generosity from a group of good Samaritans. Writer-director Andrey Zvyagintsev, working again with co-writer Oleg Negin, follows his acclaimed, worldwide hit *LEVIATHAN* with another tale that, like the masterworks of the great 19th century Russian novelists, folds the detailed tragi-comic sense of an entire society's moral collapse into a story of private grief. At the film's core are the performances of Spivak and Rozin, who brilliantly display the couple's furious bewilderment, making *LOVELESS* simultaneously riveting and devastating, an indispensable addition to the Russian canon. —LG (Russia-France-Belgium-Germany, 2017, 127m) *In person: Andrey Zvyagintsev*

S/Sat 1:30PM

25 Such Is Life



Realistic and unsentimental, Carl Junghans' lost-and-found classic follows an aging laundress (Vera Baranovskaya, from Pudovkin's *MOTHER*) who supports her alcoholic husband (Theodor Pištěk) as he escapes into the arms of a saloon girl (the legendary Valeska Gert, *THREEPENNY OPERA*, *JULIET OF THE SPIRITS*). Anticipating the great works of Italian neorealism, *SUCH IS LIFE* relies on a purely visual narrative to create deep empathy, finding emotion and lyricism in the faces and eyes of its protagonists. This astounding discovery, restored by the National Film Archive in Prague, is all the more shocking because it was Junghans' first true feature film (his bizarre career also included tributes to Lenin, flirtations with Nazism, a failed collaboration with Langston Hughes and fame as an American landscape photographer). It is so far ahead of its time that it defies all historical logic (Czechoslovakia, 1929, 74m). Preceded by Buster Keaton's essential comedy *ONE WEEK*, newly restored (U.S., 1920, 25m) With live accompaniment by Donald Sosin. —MS

G/Sun 4:30PM Q&A - P/Mon 4:45PM Q&A

26 Human Flow



Made possible by a donation from Daniel & Mary James

Ai Weiwei, the artist-activist who has for years pricked the thin skin of the Chinese government, takes an epic journey. Working with eleven cinematographers, he travels through Greece, Italy, Jordan, Hungary, Lebanon, the Gaza strip, Kenya, France and Germany, forcefully documenting the conditions in refugee camps where millions are suffering and enduring after escaping the ethnic and religious violence and economic catastrophe of their homelands. Weiwei patiently, lucidly depicts a slow-motion holocaust occurring on a planetary scale, while keeping his eyes open to the heroism of aid workers from many countries. Mostly, we see the courage, humor, and tenacity of immigrants of disparate faiths and nationalities, struggling to find a way to live with dignity. "You are robbing this human being of all aspects that would make human life not only tolerable," the Palestinian activist Hanan Ashrawi observes of the refugee experience, "but even meaningful." —LG (U.S.-Germany, 2017, 146m) *In person: Ai Weiwei*

S/Sat 4:15PM Q&A - M/Sun 4PM

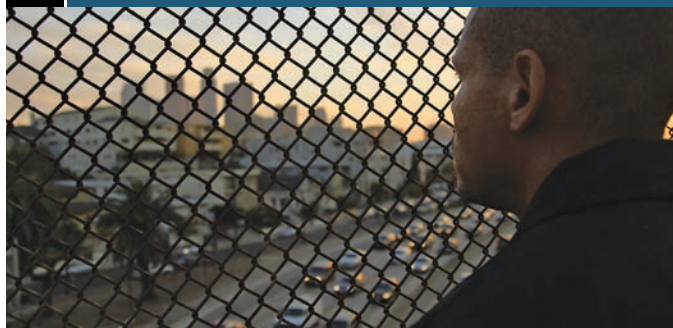
27 The Venerable W.



When great German director Barbet Schroeder began using his camera for a study of evil more than four decades ago with a portrait of Idi Amin Dada, he might not have imagined documenting the terrifying racist ravings of a Buddhist monk. Following his film about "terror lawyer" Jacques Vergès, Schroeder plunges us into the paranoid and little-known world of Ashin Wirathu, a saffron-robed Burmese cleric who publicly demands, in terms both logical and eloquent, the extermination of Burma's Rohingya Muslim minority. Even after what we have seen in Bosnia and Iraq, the mob violence presented here—the burnings, the assassinations, the stormings of neighborhoods—is appalling. It becomes more shocking still as Schroeder gives us his vivid and terrifyingly intimate examination of the ideologist behind it. "The Venerable W."—the "Face of Buddhist Terror," as *Time* dubbed him—continues to conjure, in his reasonable voice, death and destruction from his devoted followers. —MD (France-Switzerland, 2017, 100m) *In person: Barbet Schroeder*

M/Fri 5:30PM - N/Sun 1:15PM Q&A

28 Land of the Free



Set in South Central, Los Angeles, Camilla Magid's film follows three lives (and three generations) devastated by America's policy of mass imprisonment. All three are scarred by years of isolation, and as they struggle to build new lives, the odds seem impossibly stacked against them. Exquisitely structured, the film is immediately recognizable as the debut of a major new talent. But what makes *LAND OF THE FREE* a real landmark is the heart-stopping intimacy—and profound empathy—with which Magid invites us into her characters' lives. There are moments of vulnerability so delicate and fragile you don't want to breathe, lest you break something. This emotional immediacy elevates the documentary into something universal: a masterful portrait of how time may erode, rather than strengthen, bonds of love, and how we become strangers, even to ourselves, when circumstances beyond our control wreak havoc on our lives. —JO (Denmark-Finland, 2017, 95m) *In person: Camilla Magid*

L/Sat 1PM - N/Sun 7PM **Q&A** - S/Mon 9AM**29 The Insult**

Made possible by an anonymous donation

In Beirut, Tony (Adel Karam), a Christian car mechanic, and Yasser (Kamel El Basha), a Palestinian Muslim and hard-working construction foreman, get into a trivial argument about fixing a drain pipe. Step by step it escalates, soon becoming a ferocious legal battle, invariably reviving memories of the suffering endured by all sides during Lebanon's bloody 1970s civil war. Karam and El Basha are mesmerizing, supported superbly by Camille Salameh and Diamand Bou Abboud as rival attorneys with their own surprising agendas. Director Ziad Doueiri (*THE ATTACK*) and frequent collaborator and co-writer Joëlle Touma demonstrate an uncanny ability to dramatize the intractable legacy of traumatic injustices, and how, with their long half-lives, they contaminate even the tiniest facets of everyday social interaction. The result is a thrilling, emotionally charged portrait of the unresolved arguments that dominate contemporary Arab culture. —LG (France-Lebanon, 2017, 113m) *In person: Ziad Doueiri*

M/Fri 10:15PM - N/Sat 9:45PM - L/Sun 1:30PM **Q&A****30 Tesnota**

Ila (Darya Zhovner), a twenty-something tomboy, works alongside her dad (Atrem Cipin) in his auto repair shop. She teases David (Veniamin Kac), her about-to-be married brother, and resents Dina (Olga Dragunova), her domineering mother. It's a tight-knit Jewish family that's found a way to coexist in Nalchik, a dismal Muslim city in Russia's Northern Caucasus region in 1998, the time of the Chechen war. When disaster strikes, Ila explodes in a drug-and-sex fueled rebellion that exposes the emotional secrets and lies that religious doctrine and family loyalties have suppressed. The 25-year-old old writer-director-editor Kantemir Balagov grew up in Nalchik, where a similar true story happened. Balagov's talent for observing emotional violence and in shaping Zhovner's utterly riveting performance made *TESNOTA* a winner at Cannes, and an unforgettable debut. The Russian master and past Telluride tribute Alexander Sokurov, Balagov's mentor, serves as executive producer. —LG (Russia, 2017, 118m) *In person: Kantemir Balagov*

P/Sat 1:15PM **Q&A** - P/Mon 9AM**31 Eating Animals**

Made possible by a donation from EJF Philanthropies

I've seen many powerful films about the industrial production of food. But Christopher Quinn's documentary, which was produced by Natalie Portman (who also narrates) after reading Jonathan Safran Foer's book, took my breath away. It connected the dots, showing how these massive corporate food plants are completely poisonous from beginning to end. People living near a pork-processing plant ask, "What happened to our river? Why do my children get sick when they eat the fish?" When they can't take it anymore, they are politicized, becoming activists and whistleblowers, using the courts to try to slow the devastation. But the companies and local and state governments collude to change the rules. *EATING ANIMALS* offers us an amazing lesson for today. There is no such thing as cheap food. Cheap food poisons all of us. It destroys nature. We have a moral obligation to know where our food comes from, and support those who provide it. —Alice Waters (U.S., 2017, 94m) *In person: Christopher Quinn, Natalie Portman, Alice Waters*

L/Sat 8:15PM - N/Sun 4PM **Q&A****32 Love, Cecil**

Documentarian Lisa Immordino Vreeland (*DIANA VREELAND: THE EYE HAS TO TRAVEL*; *PEGGY GUGGENHEIM: ART ADDICT*) returns with a loving yet clear-eyed look at Cecil Beaton, the twentieth-century polymath: famed photographer, author of 38 books, Oscar and Tony-winning designer of *GIGI* and *MY FAIR LADY*, painter, dandy, and lover of both men and the divine Greta Garbo. His incredible work ethic and talent for self-promotion (combined with an equally strong penchant for play) brought him from upper-middle-class suburbia to hobnobbing with royals, working with Diaghilev, and hanging out with David Hockney and Mick Jagger. Even his enemies—George Cukor, Katherine Hepburn, Evelyn Waugh—were classy. Vreeland weaves together vintage footage of Beaton and new interviews with, among others, David Bailey, Penelope Tree, and Isaac Mizrahi. Pure delight for aesthetes—and aren't we all? —MB (U.S., 2017, 98m) *In person: Lisa Immordino Vreeland*

H/Mon 1:30PM

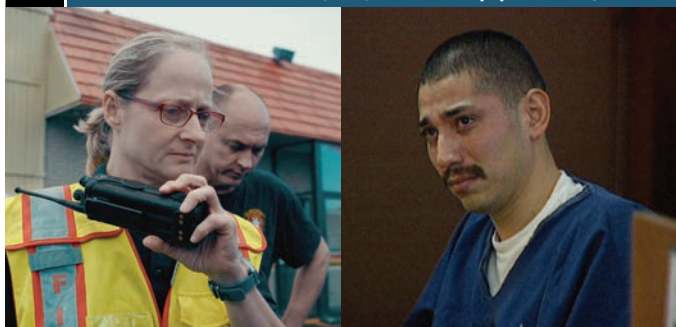
33 The Baker's Wife



After last year's triumphant marathon screening of Marcel Pagnol's iconic Marseilles trilogy, we return to the seductive world of the famed French auteur with the story of quarrelsome inhabitants of a rural village in Provence. Thrilled with the skills of their new baker (Raimu)—not just perfect baguettes, but croissants, tourtes, even fougasse with anchovies!—they are set into action when his nubile wife (Ginette Leclerc, reminiscent of a young Mae West) runs off with a virile shepherd, and the distraught baker neglects his ovens. It's a tour-de-force for Raimu, whom Orson Welles called "the greatest actor who ever lived," and Pagnol's characteristic tight-knit, gossipy, and eccentric community. The young yet doctrinaire clergyman, the radical teacher, and the delightful Marquis who lives with his four "nieces," savor meals of turbot with lemon and roast chicken—but they're nothing without the staff of life. —MB (France, 1938, 133m) New 4K restoration by Nicolas Pagnol and the Criterion Collection. Introduced by Alice Waters

S/Sun 1:15PM Q&A

34 Heroism of the Everyday: Heroin(e) + Long Shot



In these timely documentary shorts, seemingly local stories reflect the current socio-political climate in America, and the invisible battles its citizens fight every day. HEROIN(E) (U.S., 2017, 39m), directed by Elaine McMillion Sheldon, centers on the heroic efforts of fire department chief Jan Rader as she works tirelessly to save lives ravaged by the heroin epidemic in Huntington, Virginia. Joined by Drug Court judge Patricia Keller and activist Necia Freeman, she fights against prejudice and red tape to shed light on the devastating effects of opioid addiction and the critical need for compassionate, long-term rehabilitation programs. In JACOB LAMENDOLA'S LONG SHOT (U.S., 2017 39m), a young Latino man faces the death penalty for a murder he didn't commit. The puzzle of his defense hinges on a Dodgers game, a *Curb Your Enthusiasm* episode, and an indefatigable lawyer who exposes the racial biases and failings of detectives all too eager to close a case. —MF In person: Jacob LaMendola, Elaine McMillion Sheldon

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



KATRIEL SCHORY

Israel, a country roughly the size of New Jersey, has developed one of the most respected cinemas in the world. From innovative documentaries like Ari Folman's WALTZ WITH BASHIR, an animated memoir of one soldier's experience of the Lebanon War, to PARADISE NOW, Hany Abu-Assad's sympathetic portrayal of the friendship between two young Palestinians recruited for a terrorist strike on Tel Aviv, to

the indie hit FILL THE VOID, by Orthodox filmmaker Rama Burshtein, Israel produces consistently excellent and courageous work by directors of diverse backgrounds, religious and political beliefs.

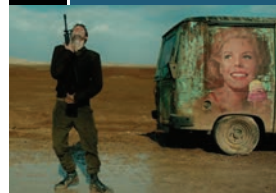
It would not be an exaggeration to offer much of the credit to one man: Katriel Schory. When Schory took over the Israeli Film Fund in 1999, the industry was at an all-time low, both commercially and artistically. Benjamin Netanyahu had sliced funding for film by half, and the movies themselves were mostly navel-gazing features by and about the capital city of Tel Aviv. Audiences had lost interest in seeing their own stories on screen.

Schory got to work. First he fought for the 2001 Israeli Cinema Law, which effectively tripled government funding for the local industry. He embarked on a long-term effort to identify co-production partners throughout Europe, and increased funding for marketing and distribution as well as production (the Fund now finances between 12 and 14 films per year). But perhaps most importantly, Schory and his team set out to expand beyond Tel Aviv—to discover voices from throughout the country and from all sectors of Israeli society. "We had to open up," he explained, "to seek out the people representing the cultural diversity of this country and give them a voice."

Schory's battle to nurture filmmakers has put him in conflict with his country's increasingly right-wing political class more than once. But he has not wavered in his commitment to the sanctity of the filmmaker's independence. "We don't wave flags. That's not what we believe in," he said. "We care about the quality of the work—and the freedom of the artist to express his or her own vision." —Sheerly Avni

L/Sat 10AM - S/Sun 3:45PM (Special Medallion) - N/Mon 4PM

35 Foxtrot



Made possible by a donation from Elizabeth Redleap

Michael (Lior Ashkenazi), a successful Israeli architect, husband and father, is stricken with shock and grief after his son is killed while serving in the army at a remote desert border crossing. Soon, FOXTROT morphs from a more conventional, wrenching portrait of a family in deep grief into an elliptical and mysterious collage. Ashkenazi, last seen in NORMAN, provides the superb beating heart of the film; Sarah Adler plays his haunted wife. Writer-director Samuel Maoz (LEBANON) has fashioned a story with unexpected tragicomic and brutal turns that is an astonishingly original and disturbing portrait of the moral and spiritual damage that a nation faces after 50 years at war. —LG (Israel, 2017, 113m) In person: Katriel Schory

Guest Director's Selections

These are six of my very favorite films. They changed me forever. They made me who I am. That they all explore power, vanity, cruelty, and the persistence of empathy, makes them urgent in these dark times. Most play like fever dreams. This is no accident. When I wake from a troubling dream and recognize my reality therein, I'm shocked into action—and that's why I offer this selection. —Joshua Oppenheimer

All films presented by Joshua Oppenheimer.

L/Sat 6PM

36 The Night of the Hunter



Nothing's more unsettling than recognizing your waking reality in a nightmare, but that's how it feels to watch Charles Laughton's masterpiece today: it's become a parable for our desperate moments. Rural America resembles a Norman Rockwell idyll, though times are hard and a murderous con man, Reverend

Harry Powell (Robert Mitchum), marauds the land, marrying and murdering lonely widows to inherit their property. Our capacity for evil depends on our ability to lie to ourselves, and the "Reverend" believes his own mask. So does his generous, self-sacrificing bride, Willa Harper (Shelley Winters), even after realizing he's after her money. Indeed, everybody wants to believe him, and when the Reverend is finally exposed, a lifetime of self-deception so clouds the townspeople's vision that their only possible response is mob violence, ugly and raw. The miraculous, stylized images, evoking Lang and Murnau, create an uncanny verisimilitude, because they replicate the experience of dreaming. And as in a dream, you cannot look away. —JO (U.S., 1955, 92m)

S/Sat 9AM Q&A

37 Salam Cinema + Hotel of the Stars



Perhaps the most profound documentary ever made, SALAM CINEMA inspired my approach to THE ACT OF KILLING. Mohsen Makhmalbaf holds an audition in Tehran. 5,000 people turn up and a riot ensues. The director then decides that the audition will be the film. Mirror, power, limitation, conflict, hope, despair, and the freedom

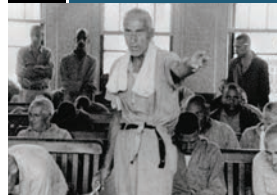
to create one's destiny—these are the ideas that guided Makhmalbaf in his unforgettable improvisation as a tyrannical director, inventing challenges for his would-be actors. At one point, he asks the participants to run the audition themselves. They mirror him and are even more despotic. Later, contestants are delighted when they are cast, then shocked to learn their role is the one they've just played. The result is a meditation on the nature of dictatorship, and a work of great love and humanity. As our political reality veers toward authoritarianism (and increasingly resembles the most depraved reality television), SALAM CINEMA is essential viewing. (Iran, 1995, 75m). In HOTEL OF THE STARS, Jon Bang Carlsen stages his scripted documentary at a once-glamorous hotel in Hollywood, now a down-at-heel residence for drifters and aspiring actors. Everybody plays themselves, none convincingly. That's what makes HOTEL OF THE STARS hilarious, magical, breathtaking: the gap between the ill-fitting mask each aspiring movie star would present to the camera, and the fragile, mysterious self peeking out from behind. And if some of the actors gradually suspect that this may be the only movie in which they ever star, their realization—that none of us ever becomes who we hope to be—makes this masterpiece universal and terribly moving. —JO (Denmark, 1981, 58m) *In person: Jon Bang Carlsen*

Guest Director's Selections

Sponsored by FilmStruck

M/Fri 8PM

38 Titicut Follies



The last time I watched Frederick Wiseman's masterpiece, I broke down and wept. I don't mean sobbed. I collapsed, gnashed my teeth and gasped for breath. In this furious, tender, lyrical portrait of life in Massachusetts' Bridgewater State Hospital for the Criminally Insane, psychiatrists are the lunatics and guards are the criminals. A nurse barks, "Soak your piles!" to a patient in a bathtub. Another patient is mocked while being tube fed. Later he's shaved. Then his corpse is shaved. And then a cut buckles your knees—it's to a birthday party where the sweetest nurse you ever saw sings, to these isolated and degraded men, that old Jim Reeves song, "Have You Ever Been Lonely?" This is an unflinching gaze into a hell that masquerades as rational, a nightmare all the more appalling because it's real. Yet from it Wiseman patiently distills the monumental and minute horror of modernity, in all its ecstasy. —JO (U.S., 1967, 84m)

L/Sun 4:45PM

39 The Umbrellas of Cherbourg



The movies are dominated by stories of good versus evil, yet in Jacques Demy's radiant sung-through musical no one is bad. People get hurt, but the indelibly wonderful characters never willfully hurt each other. And yet, tragedy builds as two young lovers (Catherine Deneuve and Nino Castelnuovo) are forced to compromise their dreams in

the face of vast, inhuman forces (notably France's colonial war of domination in Algeria, but also chauvinism, mortality, and time itself). We ache with hope, until a bittersweet epiphany of acceptance takes our breath away. Many musicals may justly be accused of being pure escapism. UMBRELLAS, however, is the antidote to the ultimate form of escapism: our tendency to divide the world simplistically into good and evil. This is the most beautiful film I've ever seen. —JO (France, 1964, 92m) *In person: Rosalie Varda*

S/Sun 10PM Q&A

40 Even Dwarfs Started Small



This is why I became a filmmaker—and the most haunting work of cinema ever created. An institution set amid volcanic wastes is taken over by its inmates. All of them are dwarves. So is the warden, who's held hostage. He keeps a hostage of his own, another dwarf, a strategy to protect himself from the inmates' wrath. The

structures of power—furniture, telephones, cars—are scaled for full-sized adults, dwarfing everybody. Werner Herzog's second feature is perhaps the most profound vision ever conjured of how bureaucracy corrupts the human impulse for liberation. A taboo is violated early on: inmates kill a pig suckling its litter, and from then on the rules that keep us human are jettisoned. Dark impulses, lurking in us all, take over. These are dream images that leave you with a metallic taste in the mouth and a ringing in the ears. —JO (West Germany, 1970, 96m) *In person: Werner Herzog*

Passes

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

TBAs

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


Individual Tickets

Open seats remaining in the theaters after passholders have been seated will be sold just before showtime on a first-come, first-served basis for \$30 each, credit card only.

The Late Show

The Late Show Ticket (\$75) provides entry to the final shows Friday, Saturday, Sunday and Monday at both Chuck Jones' Cinema and the Palm. Tickets may be purchased at the Nugget Theatre or at either venue's box office. Late Show Ticket holders will be admitted to their shows with general passholders.

Free Shows

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

Qs

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

Chuck Jones' Cinema

Sponsored by EY

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

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

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

Telluride Film Festival App

The Telluride Film Festival app has full program listings, panel information, TBAs, live Q updates and festivities at your fingertips. With features like SHOWSeats, Goodie Bag, and push notifications, this is an invaluable tool to enhance your Festival experience. Visit telluridefilmfestival.org for download details.

Festival Box Office

Located in Gondola Plaza directly across from Brigadoon Hospitality Center

Hours: Wed 12PM-5PM; Thurs 10AM-10PM; Fri 8AM-6PM; Sat 9AM-3PM;

Sun 9AM-3PM; Mon 9AM-12PM

Stop by for all pass-related questions.

Brigadoon Hospitality Center

Brigadoon Plaza (next to the gondola station)

Hours: Thurs 10AM-5PM; Fri 8AM-6PM; Sat 9AM-6PM; Sun 9AM-5PM; Mon 9AM-5PM

Our magical meeting place appears out of Telluride's mist each Festival eve. At the end of the weekend, it disappears for another year. Visit while you can!

This one-stop Festival headquarters includes:

- **Information Desk:** where you'll find Festival programs, pass lanyards, copies of *The Film Watch*, and goodies provided by the Festival's sponsors. Film Festival staff members can answer all of your Festival-related questions.
- **Digital Lounge:** Enjoy free access to the Internet, check live theater "Q" ticket info, and access the Festival schedule.
Powered by Spectrum with additional support from DELL
- **SHOWShop:** the place to purchase Festival garb, posters and logo wear, along with a variety of treasures from Telluride Film Festivals past.

Elks Park

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

Telluride's central location is a convenient place to rendezvous. It's also the venue for the evening outdoor screenings and the Saturday and Sunday Noon Seminars. See page 42 for Seminar details.

County Courthouse

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

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

Festival Kiosks

Powered by Spectrum with additional support from DELL

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

Academy of Motion Picture Arts and Sciences' Exhibit

The Academy's Film Archive, dedicated to the preservation and restoration of motion pictures, is home to one of the world's most diverse and extensive film collections, including the Telluride Film Festival archive.












See selections in the lobby of the Werner Herzog Theater, featuring rare photos of Herzog at work.

Schedule
Friday, September 1

44 | Show  Talking Heads
 Festivity  Free Show

Q & A | Discussion follows screening
TBA | To Be Announced

Schedule
Friday, September 1

	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Chuck Jones' Cinema (C) [500 seats]	Werner Herzog Theatre(H) [650 seats]	Sheridan Opera House (S) [230 seats]	Nugget Theatre (N) [165 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [50 seats]	Elks Park & Elsewhere (O)	
8											8
9											9
10											10
11				 21 Wormwood							11
N									 E Portrait of Valeska Gert + Edge of Alchemy Q & A		N
1											1
2									 G That Summer Q & A		2
3											3
4											4
5				 22 The Cotton Club Encore					 D Jamaica Man Q & A		5
6			 43 Great Expectations		23 A Fantastic Woman	14 A Man of Integrity	28 Land of the Free	16 Hostages		 Opening Night Feed on Colorado Avenue	6
7	9 Darkest Hour	3 Film Stars Don't Die in Liverpool	Q & A	Q & A					 F Slim Gaillard's Civilisation Parts 1&2 Q & A		7
8			2 Lady Bird		19 Arthur Miller: Writer Q & A	13 The Rider	 38 Titicut Follies	20 The Other Side of Hope			8
9				10 Downsizing					 F Slim Gaillard's Civilisation Parts 3&4 Q & A	 13 The Rider	9
10	11 Lean on Pete	9 Darkest Hour			24 Loveless	15 Loving Vincent	30 Tesnota	17 Faces Places			10
11			10 Downsizing								11
12											12
1											1

Schedule

Saturday, September 2

44 | Show  Talking Heads
 Festivity  Free Show

Q & A | Discussion follows screening
TBA | To Be Announced

Schedule

Saturday, September 2

8	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Chuck Jones' Cinema (C) [500 seats]	Werner Herzog Theatre(H) [650 seats]	Sheridan Opera House (S) [230 seats]	Nugget Theatre (N) [165 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [50 seats]	Elks Park & Elsewhere (O)	8
9											9
10	4 First They Killed My Father	11 Lean on Pete	23 A Fantastic Woman	9 Darkest Hour	37 Salam Cinema + Hotel of the Stars	41 Student Prints	14 A Man of Integrity		G That Summer	d Morris/Olson/Baer	10
11					Q & A		Q & A	35 Foxtrot	C Hitler's Hollywood		11
N	Q & A					Q & A			a Saturday Seminar		N
1							16 Hostages				1
2	31 Eating Animals	6 Battle of the Sexes	3 Film Stars Don't Die in Liverpool	2 Lady Bird	25 Such is Life with One Week	19 Arthur Miller: Writer		29 The Insult	F Slim Gaillard's Civilisation Parts 1&2		2
3	Q & A		Q & A	Q & A			Q & A		Q & A		3
4	1a Wonderstruck	TBA	4 First They Killed My Father	10 Downsizing	27 The Venerable W.	24 Loveless	TBA	TBA	F Slim Gaillard's Civilisation Parts 3&4	e Real-Life Wonder Women	4
5									Q & A		5
6	Q & A			Q & A	Q & A	Q & A	20 The Other Side of Hope	36 The Night of the Hunter	B Filmworker		6
7									Q & A		7
8	7 A Tribute to Christian Bale with Hostiles	TBA	18 First Reformed	8 The Shape of Water	15 Loving Vincent	17 Faces Places	TBA		D Jamaica Man	10 Downsizing	8
9							Q & A	32 Love, Cecil	Q & A		9
10									A Cinema Through the Eye of Magnum		10
11	8 The Shape of Water	3 Film Stars Don't Die in Liverpool	9 Darkest Hour	TBA	13 The Rider	30 Tesnota	TBA	TBA			11
12											12
1											1

Schedule

Sunday, September 3

44 | Show  Talking Heads
 Festivity  Free Show

Q & A | Discussion follows screening
TBA | To Be Announced

Schedule

Sunday, September 3

	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Chuck Jones' Cinema (C) [500 seats]	Werner Herzog Theatre(H) [650 seats]	Sheridan Opera House (S) [230 seats]	Nugget Theatre (N) [165 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [50 seats]	Elks Park & Elsewhere (O)	
8											8
9											9
10	18 First Reformed	8 The Shape of Water	7 A Tribute to Christian Bale with Hostiles	7a Hostiles	23 A Fantastic Woman	20 The Other Side of Hope	TBA	TBA	E Portrait of Valeska Gert + Edge of Alchemy Q & A	f Miller/Gerwig	10
11	Q & A	Q & A		Q & A	Q & A	Q & A			C Hitler's Hollywood	Rutter signing, Brigadoon	11
N										b Sunday Seminar	N
1	6 Battle of the Sexes	12 Pordenone Presents: Kean, or Disorder and Genius	13 The Rider	4 First They Killed My Father	34 Heroism of the Everyday: Heroine(e) + Long Shot	28 Land of the Free	TBA		B Filmworker		1
2									Q & A		2
3	Q & A		Q & A		Q & A	Q & A			D Jamaica Man	Schrader/Hawke	3
4									Q & A	Vlautin signing, Brigadoon 3:00 PM	4
5	3 Film Stars Don't Die in Liverpool	26 Human Flow	11 Lean on Pete	TBA	35 Foxtrot + Special Medallion	32 Love, Cecil	27 The Venerable W.	39 The Umbrellas of Cherbourg	A Cinema Through the Eye of Magnum	h Coppola/Novick/Burns	5
6			Q & A			Q & A					6
7		Q & A					42 Calling Cards	14 A Man of Integrity	G That Summer		7
8	10 Downsizing	2 Lady Bird	15 Loving Vincent	9 Darkest Hour	1 A Tribute to Ed Lachman with Far From Heaven	29 The Insult	Q & A		Q & A		8
9			Q & A								9
10	18 First Reformed	1a Wonderstruck	6 Battle of the Sexes	Q & A	40 Even Dwarfs Started Small	TBA	24 Loveless	TBA		An Inconvenient Sequel: Truth to Power	10
11					Q & A						11
12											12
1											1

Schedule










Monday, September 4

44 | Show  | Talking Heads
 | Festivity  | Free Show

Q & A | Discussion follows screening
TBA | To Be Announced

Schedule

Monday, September 4

8	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Chuck Jones' Cinema (C) [500 seats]	Werner Herzog Theatre(H) [650 seats]	Sheridan Opera House (S) [230 seats]	Nugget Theatre (N) [165 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [50 seats]	Elks Park & Elsewhere (O)	8
9	 31 Eating Animals	TBA	 1 A Tribute to Ed Lachman with Wonderstruck	5 The Vietnam War	29 The Insult	16 Hostages	TBA	TBA	TBA		9
10											10
11	Q & A  Labor Day Picnic										11
N											N
1					TBA	TBA				 Monday Seminar	1
2	 22 The Cotton Club Encore		8 The Shape of Water	 33 The Baker's Wife						 Zhao/Cooper/Herzog	2
3											3
4											4
5	 26 Human Flow		TBA	11 Lean on Pete		35 Foxtrot					5
6											6
7	Q & A										7
8				TBA							8
9	TBA									 15 Loving Vincent	9
10											10
11											11
12											12
1											1

The Rules

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

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

B/Sat 9:30PM - B/Sun 5PM

A Cinema Through the Eye of Magnum



It was fitting that Magnum Photo's relationship with cinema began with romance, when famed photographer Robert Capa created iconic images of Ingrid Bergman on the set of Hitchcock's NOTORIOUS. Once the greatest collection of photojournalists in the world, Magnum intersected with the Hollywood dream

factory to bring "a breath of fresh air to the world of gloss, touch-ups, and sterile notion of perfection." Cinema in turn inspired photographers to find new ways of framing the reality before them. Sophie Bassaler's documentary revisits this exquisite and charged visual collision with a wealth of archival material and thoughtful commentary by David Hurn, Dennis Stock, Eve Arnold, Isabella Rossellini, among others. Most of all, there are the images, which exude poetry and soul. -MF (France, 2017, 52m)

B/Sat 6PM Q&A - B/Sun 1PM Q&A

B Filmworker



Leon Vitali was a rising British television actor when Stanley Kubrick picked him for the role of Lord Bullingdon in BARRY LYNDON. That first encounter with the famed auteur proved decisive—he swiftly resolved to devote the rest of his life working for the director, this time behind the scenes, and took on just about every job

available: casting director, acting coach, location scouter, sound engineer, color corrector, A.D., promoter, and eventually restorer of Kubrick's films. Tony Zierra's affecting documentary profiles the devoted "filmworker"—Vitali's preferred job title—as he enthusiastically recounts his days with the notoriously meticulous, volatile and obsessive director. The experiences brought both tremendous sacrifice and glowing pride. FILMWORKER celebrates the invisible hands that shape masterpieces, reminding us that behind every great director, there is a Leon Vitali. -MF (U.S., 2017, 94m) *In person: Tony Zierra*

B/Sat 11AM - B/Sun 11AM

C Hitler's Hollywood

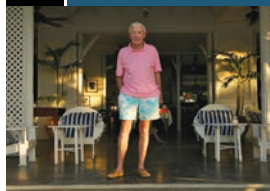


Reaching for the hearts of a broken nation, the Nazi Minister of Propaganda Joseph Goebbels oversaw an explosion in films promoting escapism, celebrating a German utopia and (somewhat) subtly legitimizing a brutality that continues to haunt the modern world. Seen today, these films, with their lavish presentation, seem part-and-

parcel with the scope and extravagance of Nazi rallies. Director Rüdiger Suchsland traces the rise and fall of Nazi Germany through the Third Reich cinema: a tool for propaganda, a dream factory, a weapon. He explores films by Veit Harlan, Leni Riefenstahl, Hans Albers and Helmut Käutner; revelations include a 23-year-old Ingrid Bergman in Carl Froelich's THE FOUR COMPANIONS. It's a haunting mosaic of the promise of Nazi Germany: an idyllic future followed by an idyllic death. The best way to fully understand the power of Hitler—or any would-be dictator—may lie in the darkness of a theater. -FA (Germany, 2017, 105m)

B/Fri 4:15PM Q&A - B/Sat 8PM Q&A - B/Sun 3PM Q&A

D Jamaica Man



"There are worse things to be stuck with than passion." On the breathtaking expanse of Bamboo Pen, his 450-acre estate, the famed tropical realtor and perfect Englishman Nigel Pemberton shares his memories of a life as colorful and lush as the Jamaican landscape. He served as a soldier in Malaysia during World War II, had

a whirlwind romance by the sea, crippling losses on land, then witnessed both the shocking brutality of Jamaican street law and Peter Sellers being rendered unresponsive by a girlfriend's karate move. Director Michael Weatherly balances Pemberton's cinematic tales with his simple day-to-day life, layering a series of lively vignettes that, piece by piece, thread together a portrait of an ageless soul who still embraces life's potentials. -FA (U.S., 2017, 63m) *In person: Michael Weatherly, Nigel Pemberton*

B/Fri 12PM Q&A - B/Sun 9AM Q&A

E Portrait of Valeska Gert + Edge of Alchemy



A defiant feminist punk, revolutionary performance artist and specialist in Dadaist absurd poetics: All were combined in the tiny and elastic body of the former silent-film actress and dancer Valeska Gert, who shared the screen with Louise Brooks, Greta Garbo, and Asta Nielsen, hired Tennessee Williams as a waiter, and features

memorably as the waitress in SUCH IS LIFE (playing at the Festival). Gert built a prolific and eclectic career alternating between makeshift cabaret stages and the lens of some of cinema's greatest (Pabst, Fellini, Fassbinder and Eisenstein were fans). Her dance routines drew inspiration from boxing matches, traffic jams, orgasms and the rhythms of the modern machine age. Volker Schlöndorff's intimate portrait, shot when she was 83, reveals a woman who remains light-years ahead of her time (Germany, 1977, 60m). Preceded by EDGE OF ALCHEMY, starring Mary Pickford and Janet Gaynor in a surreal entomological odyssey, the third installment in Stacey Steers' exquisite trilogy of collage-based animation works. -MF (U.S., 2017, 19m)

Parts 1&2: B/Fri 6:15PM Q&A - B/Sat 1PM Q&A
Parts 3&4: B/Fri 8:45PM Q&A - B/Sat 3:30PM Q&A

F Slim Gaillard's Civilisation



This little known comic masterpiece, which originally aired in 1989 on the BBC documentary arts series Arena, profiles a largely forgotten icon. Gaillard (1916-1991) was jazz's most cosmic humorist, a linguistic polymath who invented his own lingo (the truly vout know that he probably coined and definitely popularized the word groovy)

and created the swing era blockbuster, "Flat Foot Floogie." But Gaillard, who presided over one of Charlie Parker's first record sessions and appeared in several movies and TV shows as himself and in dramatic roles, was more than that. He was an innovative guitarist, superb pianist, pioneer of modern jazz and rhythm and blues, irresistible singer, and irrepressible raconteur. The punchline of Wall's mesmerizing film is that the tallest of his tall tales turn out to be true and profoundly groovy. -GG (U.K., 1989, 115m [parts 1&2], 115m [parts 3&4]) *In person: Anthony Wall*

B/Fri 2PM **Q&A** - B/Sat 9AM **Q&A** - B/Sun 6:30PM **Q&A**

G That Summer



Albert and David Maysles' classic *GREY GARDENS* immortalized the estate of Edith and Little Edie Beale, relatives of Jacqueline Bouvier Kennedy, who lived in alarmingly poor conditions. But there is more to the story: it was Lee Radziwill and Peter Beard who first brought the Maysles to the Beales, when the two set

out to make a film about Radziwill's childhood. The reels of that first contact were shelved for 45 years. This documentary by Göran Hugo Olsson (*BLACK POWER MIXTAPE*) recovers the lost footage. Anchored in Beard's recollections and artistic vision, we are returned to "that summer" in 1972, a seductive dreamworld and collage of radically unconventional creative personalities—Warhol, Bacon, Jagger, Capote—practicing the art of living amidst oppressive forces of class expectation and prejudice. –MF (Sweden-U.S.-Denmark, 2017, 80m) *In person: Göran Hugo Olsson*

Student Programs

Student Symposium

Celebrating its 29th year, this program provides 50 graduate and undergraduate students with a weekend-long immersion in cinema. Participants watch films and discuss movies with Festival guests and Symposium faculty.

City Lights Project

Now in its 18th year, this program builds on the success of the Student Symposium, expanding the personal and professional horizons of 15 high school students and five teachers from three schools. City Lights participants experience the Festival through screenings and intensive discussions with Telluride's special guests.

University Seminars

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

FilmLAB

Now in its seventh year, this highly successful master-class program for ten outstanding UCLA School of Theater, Film and Television graduate filmmaking students provides an exceptional itinerary and the opportunity to learn from world-renowned filmmakers in a workshop/lab setting, with partial support from founding sponsor Frank Marshall.

FilmSCHOLAR

Created in conjunction with the University of Wisconsin, this program was designed to encourage a new generation of film writers. Young film scholars and aspiring critics participate in a weekend-long immersion in cinema and have the opportunity to learn from some of the finest voices in the field.

Education Programs made possible in part by a generous contribution from Bill & Michelle Pohlrad.



Sponsored by ARRI

N/Sat 9:30AM **Q&A**

41 Student Prints

In its 24th year, this program celebrates the best in student-produced work from around the world. *Curated and introduced by Gregory Nava, followed by a Q&A with the filmmakers*



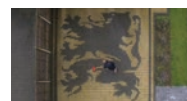
IT'S JUST A GUN*

(d. Brian Robau, U.S., 2016, 13m, Chapman University) And you're just a kid.



LEAVING SYRIA: LONG LIVE THE YOUTH

(d. Yara Atz, Switzerland, 2017, 33m, Geneva University of Art & Design) First they cross water, then they risk land. A group of young men flee a war-torn home.



HOMELAND*

(d. Sam Peeters, Belgium, 2017, 14m, Royal Institute of Theatre, Cinema and Sound) Take the pulse of a peaceful, homogenous Flemish suburb.



TOMORROW, AND TOMORROW, AND TOMORROW*

(d. Sunday Emerson Gullifer, Australia, 2016, 24m, Victorian College of the Arts) You are a woman in a play. Learn your part. Know your place.



WHO'S WHO IN MYCOLOGY*

(d. Marie Dvorakova, U.S., 2017, 16m, NYU) An unassuming trombone player must face the tribunal of fungi.

Total run time: 100m *denotes filmmaker in person

M/Sun 6:30PM **Q&A**

42 Calling Cards

Exceptional new works from promising filmmakers. *Curated and presented by Barry Jenkins, followed by a Q&A.*



FLUFFY*

(d. Lee Filipovski, Serbia-Canada, 2016, 25m) A middle-class Serbian family packs to leave for Canada.



ANDERSON*

(d. Rodrigo Meireles, Brazil, 2017, 20m) An irresistible portrait of a wise rascal.



THE CEILING

(d. Teppo Airaksinen, Finland, 2017, 14m) Finnish humor at its driest; a disturbing discovery prompts a man to question reality.



DURANGO*

(d. Matt Sukkar, U.S. 2017, 14m) Two young brothers have each other's back in this enchanting, beautifully wrought documentary.



DEBRIS*

(d. Julio O. Ramos, Peru, 2017, 14m) An undocumented construction crew encounters a nightmarish reality.



LITTLE HANDS*

(d. Rémi Allier, Belgium, 2017, 15m) An impulsive, horrifying act at a picket-line propels this intimate drama relentlessly forward.

Total run time: 102m *denotes filmmaker in person

Filmmakers of Tomorrow

Sponsored by ARRI

C/Fri 5:15PM Q&A

43 Great Expectations

We have high hopes for future works from these five talented directors from around the world. *Curated and introduced by Barry Jenkins, followed by a Q&A.*



SKYWARDS*

(d. Eva Weber, U.K., 2017, 5m)
An ancient tradition brings peace from the skies.



THE BEST FIREWORKS EVER

(d. Aleksandra Terpińska, Poland, 2017, 29m)
The pains of youth clash with militaristic order in this Brucknerian drama.



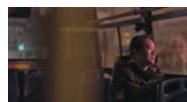
DELPHI

(d. Søren Peter Langkjær Bojsen, Denmark, 2016, 26m)
In the not too distant future, a revolutionary app has unexpected consequences.



LE FILM DE L'ÉTÉ

(d. Emmanuel Marre, France/Belgium, 2017, 30m)
A midsummer's road trip provides the bitter-sweet backdrop for Philippe's mid-life crisis.



A GENTLE NIGHT*

(d. QIU Yang, China, 2017, 15m)
In this Palme d'Or winner, a mother takes matters into her own hands.

Total run time: 105m *denotes filmmaker in person

An Evening with Al Gore

★ An Inconvenient Sequel: Truth to Power

Abel Gance Open Air Cinema/Sunday 8:30PM



It's been ten years since AN INCONVENIENT TRUTH introduced most of us to the science of climate change. And in those ten years, the world has gone through seismic shifts—the threat to our planet has accelerated more quickly than any scientist predicted, and innovators have propelled us to the edge of true energy revolutions. Al Gore will present the follow-up to his Oscar-winning film as he rallies politicians, inventors, activists and just plain folks to work to help save our planet. (d. Bonni Cohen, Jon Shenk, U.S., 2017, 98m)
In person: Al Gore, Bonni Cohen, Jon Shenk

Festival Daily Drawing

GRAND PRIZE

Superbly designed and beautifully appointed, **Mandarin Oriental, Las Vegas** is a Forbes triple 5-star luxury hotel located at the heart of the Las Vegas Strip. With stunning rooms and suites, excellent dining and outstanding facilities, Mandarin Oriental, Las Vegas offers the ultimate in comfort and luxury in a non-gaming, smoke-free environment. The grand prize winner will enjoy a relaxing three-night getaway in a spacious Penthouse Suite accompanied by daily breakfast, spa treatments for two in a private couple's suite and all-day spa facility access.

Roundtrip airfare provided by **Delta Air Lines**. Passengers will enjoy Delta's First Class service and it's full range of premium products including WIFI, and a well-equipped personal entertainment system, including Delta Studio for a relaxed and productive in-flight experience.

**Government-imposed taxes still apply and must be paid by recipient. See official terms and conditions for additional information*

DAILY PRIZES

- Enjoy traditional botanical oil and butter infusions with the **Levo Oil Infuser**.
- Experience high-fidelity stereo sound and sync music throughout your home with **Como Audio's Duetto**.
- **Everlane's Twill Weekender** is the perfect carry-on.
- **Rule #5 offers five prizes: Tuckerman's Backpack and Messenger Bag** – both have design elements any power hound will love; **Hobart Sail Collection Wallets** are sure to appeal to everyone who loves clear skies and fair winds; the **Women's Run Cosmetic Travel Set** features design details for hitting the trails or roads.
- Come home to luxury with a hand woven Persian Gabbeh from 100% all-natural vegetable dyes from **Gold Mountain Gallery**.
- The **YETI Tundra** is an over-engineered, virtually indestructible cooler that can withstand your most epic adventures.
- Love your accessories even more with a Lulu Frost vintage snake necklace donated by **CashmereRED**.
- For film lovers and classic movie buffs, three gift baskets from **TCM** and **FilmStruck** include books, DVDs, an annual subscription to FilmStruck and more—everything needed for perfect movie nights at home.

Enter your name at the Brigadoon Information Desk.

Enter every day to win on Monday: Mandarin Oriental Hotel Grand Prize + first-class airfare provided by Delta Air Lines.

Enter Friday to win: Levo Oil Infuser, Everlane's Twill Weekender, Tuckerman's Backpack or a TCM and FilmStruck movie basket.

Enter Saturday to win: Como Audio's Duetto, #5 Messenger Bag, a Hobart Sail Collection Wallet, a Gold Mountain Gallery hand woven rug, the Yeti Tundra or a TCM and FilmStruck movie basket.

Enter Sunday to win: Lulu Frost necklace from CashmereRed, a Hobart Sail Collection Wallet, #5 Women's Run Cosmetic Travel Set or a TCM and FilmStruck movie basket.



Noon Seminars

Sponsored by Participant Media

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

- a** Is acting still the art, as Elia Kazan said, “of turning psychology into behavior”?
Saturday, Noon, Elks Park
- b** How can movies be weapons of the spirit?
Sunday, Noon, Elks Park
- c** Surreal times: Why, and in what ways, is cinema style evolving?
Monday, Noon, Town Park

Conversations

Sponsored by Universal Studios

County Courthouse, main street, unless otherwise noted

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

- d** Errol Morris, Eric Olson and Bob Baer
Saturday 10AM
- e** Real-Life Wonder Women: Billie Jean King, Angelina Jolie, Alice Waters and Natalie Portman with Peter Sellars
Abel Gance Open Air Cinema/
Saturday 4PM
- f** Rebecca Miller and Greta Gerwig
Sunday 10AM
- g** Paul Schrader and Ethan Hawke
Sunday 2:30PM
- h** Francis Ford Coppola, Lynn Novick and Ken Burns
Sunday 4:30PM
- i** Chloé Zhao, Scott Cooper and Werner Herzog
Monday 2PM

★ Opening Night Feed

Colorado Avenue/Friday 5PM–6:30PM

Glide on down to the party designed to launch the weekend with style. Dine on the most beautiful main street in the West, connect with new and old friends, enjoy meeting filmmakers and special guests, fill up on delicious food and absorb the early buzz.

For all passholders except Acme and Cinephile

★ Labor Day Picnic

Town Park/Monday 11AM–1PM

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

For all passholders

Book and Poster Signings

Loung Ung

Brigadoon/Sat 1:15PM

Ung’s memoir *First They Killed My Father* was recipient of the 2001 Asian/Pacific American Librarians’ Association award for “Excellence in Adult Non-fiction Literature,” and was adapted by Ung and Angelina Jolie into the film screening in this year’s festival.

Peter Turner

Brigadoon/Sat 3:15PM

Film *Stars Don’t Die in Liverpool*, Turner’s memoir about his relationship with the actress Gloria Grahame, is “Funny, touching, odd, and thank goodness, uncategorizable” (*The Guardian*).

Alice Waters

Brigadoon/Sat 5:15PM

Coming to My Senses: The Making of a Counterculture Cook, the long-awaited memoir from the legendary chef, replays the tumultuous era that launched the influential restaurant Chez Panisse.

Lance Rutter

Brigadoon/Sun 11AM

Our 2017 poster artist transforms your souvenir into a keepsake!

Willy Vlautin

Brigadoon/Sun 3PM

The novel *Lean on Pete*, adapted into a film by Andrew Haigh, received the 2010 Ken Kesey Award for Fiction and Literary Arts/The Oregonian Peoples’ Choice Award, and was included on the *Chicago Sun-Times*’ Best Books list of 2010.

Test Drive a Tesla

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SuperStar: Jack Brailsford
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Festival Poster Flags: Janet Behrens Siebert (1-32); Mettje Swift, Banner Art Studio (33-44)
Communications: 3 St R & D Production Services, Greg Carttar (Mother), Char Harner (Mother Superior), Rick Anderson
Festival Box Office Pass Master: Jason Strykowski
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CJC Manager: Kelsey Trotter
Galaxy Manager: Karen Kurzbuch
Graphic Lab Manager: Doug Mobley
Herzog Manager: Shane Scott
IT Manager: Hunt Worth
Master Carpenter: Hugo Garcia
Lighting Designer: Alex Reshetniak
Office Manager: Nora Bernard
Palm & Le Pierre Manager: Kyle Wavra
Production Coordinator: Hayley Nenadal
Rigging Coordinator: Ian Manson
Rigging Manager: Alison Hughes
Schlep Master: Tim Territo
Crew:
Assistant to Production Manager: Abe Homer

Art Assistant to Production Manager:

Samantha Doerge
Artists: Buff Hooper, Eli Burke-Simpson, Meredith Lane, Alyssa Stoltz
Brigadoon Assistants: Nicole Dube, Genoa Beiser
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Carpenters: Bill Lyons, Tellef Hervold, Rachel Marino, Jamie Kroll
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Herzog Sound Assistant: Michael Edwards
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TSIB Support: Cara Cirrincione
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Concessions Assistant Manager #2: Gino Gioga
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Roaming Ringmaster: Jessica Holt

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Projectionist: Derrick Casto

CHUCK JONES' CINEMA

Manager: JD Brown **Assistants:** Ian Bald, Eric Bialas, Dorana Lopez, Jeannie Stewart **Ringmaster:** Landon Zakheim **Chuck Jones' Cinema Team:** Gayatri Bajpai, Matthew Bialas, Joe Coleman, Carol Dix, Lisa Eaton, Chuck Friedrichs, Bob Garber, Bob Harner, Katie Jenkins, Candice Knudsen, Ben Lopez, Corinne Mass, Jackie Ritter, Janene Roberts, Shashank Sama, Dana Silkens, Phil Sweargin, Amy Tokarz,

Eric Vennemeyer, Anna Wishart, Jason Zavaleta
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Projectionists: Chris Simpson, Sara Meyers, Ashley Nagel
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Assistant Managers: Marilyn Evans, Stephanie Mancini
Concessions Team: Michael Carr, Suzanne Dyer-Wise, Tess Arbogast, Lynn Cranford, Loy White

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GALAXY

Manager: Catherine O'Brien **Assistants:** Jackson Burke, Julie (Jules) Chalhoub, Hilary Hart, Stephanie Thomas-Phipps **Ringmaster:** David Wilson
Galaxy Team: Sunil Abraham, Pattie Adler, Josh Amato, Nancy Anderson, LinaJean Armstrong, Mark Armstrong, Brenda Bertiner, Ronald Borrego, Carol Connolly, Tola Emiola, Aileen Fowler, Ashley Golden, Tracy Greever-Rice, Martine Habib, Catha Hays, Sam Krump-Johnson, Cheryl Lockhart, Liam Lockhart, Meredith Mantik, Marjorie McGlamery, Glenn Rice, Rachael Scheffrin, Ann Marie Swan
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Projectionists: Noelle Aleman, Travis Bird, Eric Self
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Concessions Team: Layna Fisher, Claire Turner, Lisa Schaffer, David Brankley, Gabriel Levey, Laura Palermينو, Ben Zweig
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Projectionists: Chris Bredenbeig, Kelly Youngstrom, Modestina Weeden

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Projectionists: Mathieu Chester, Adam Witmer, Paul Burt
After The Film Festival
Projectionists: Luci Reeve
Concessions Manager: Peter Lundeen
Assistant Manager: Irwin Witzel
Concessions Team: Mercury Roberts, Vicki Eidsmo, Naropa Sabine

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After The Film Fest (ATFF)
Concessions Manager: Kai Schuler
Concessions Team: Sharon Sharp

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Le Pierre Team: Penny Bergman, Lindsay Burns, Giuliana Carella, Susan Goldstein, Travis Howse, Alexis Klein, Jeffrey Koenigsberg, Adam Rottler, Peter Rudrud
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Concessions Manager: Christine Lambert **Assistant Managers:** Phoebe Joecks, Samantha Herndon, Amy Allison, Clifford Pastor, Greta Hagen-Richardson
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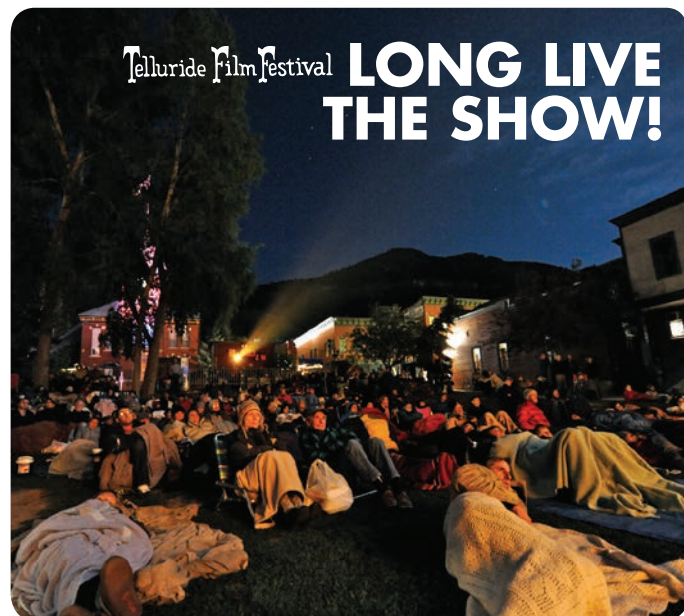
Thanks

THANK YOU

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AND IN TELLURIDE

Baked in Telluride, Anton Benitez, Gary Bennett, Steven Boemer, Seth Cagin, Steve & Terry Catsman, CCAASE, Greg Clifton, Laura Colbert, Todd Creel, Patrick Dasaro, Elissa Dickson, Wendy Dinkins, Ray Farnsworth, Katherine Herbert, Chuck Horning, Stephanie Jacquet, Bill Jensen, Maury Kepley, Ben Kerr, Ken King, Paul Major, Larry Mallard, Michael Martelon, Jeff Miller, April Montgomery, Sean Murphy, Shannon Naron, Mark Parker, Jeff Proteau, Cari and Mandy Quattlebaum, Mickey Salloway, Mike Shimkonis, Robert Stenhammer, Dave Swanick, Telluride Parks and Recreation Staff, Telluride Public Schools, Town of Mountain Village, Town of Telluride, US Bank, Seth Weatherfield, Wilkinson Public Library, Dan Wilson, J.D. Wise, John Wontrobski



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For more information, or a confidential consultation on making your legacy gift, please contact:

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Telluride Film Festival

The 45th Telluride Film Festival
will be held August 31 –
September 3, 2018

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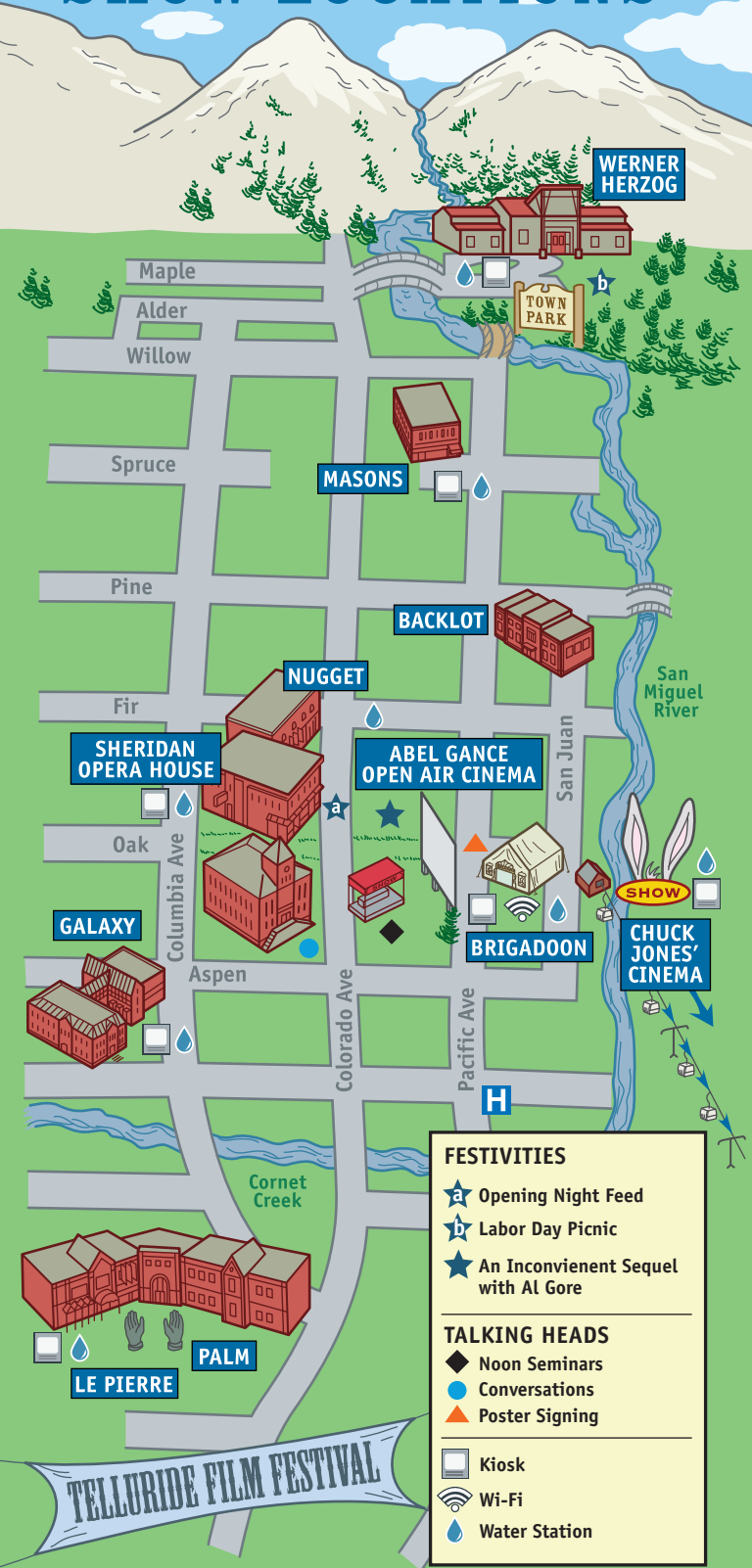
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- a** Opening Night Feed
- b** Labor Day Picnic
- ★ An Inconvenient Sequel with Al Gore

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- ◆ Noon Seminars
- Conversations
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