

THE NATIONAL FILM PRESERVE LTD. PRESENTS THE

45TH TELLURIDE FILM FESTIVAL

TELLURIDE, CO. AUG. 31 – SEPT. 3, 2018



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THIS FESTIVAL IS
DEDICATED TO



Pierre Rissient

1936–2018

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TELLURIDE, CO. AUG. 31 – SEPT. 3, 2018

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Woody Pirtle

One of the design world's most respected branding specialists, Woody has worked for commercial clients (TGI Fridays, IBM, Nine West), educational and arts institutions (The Dallas Museum of Art, Princeton University, Brooklyn Law School) and The Rockefeller Foundation. His series of posters for Amnesty International—including explorations of the articles of the Universal Declaration of Human Rights—are considered to be classics. Woody's work is in the permanent collections of the Museum of Modern Art, Cooper-Hewitt Smithsonian Design Museum, the Library of Congress and the Victoria & Albert Museum in London. Woody has received the profession's highest honor, the AIGA Medal, and the prestigious Rome Prize.

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 Errol Morris, Don DeLillo, Stephen Sondheim, Alexander Payne, Rachel Kushner and Joshua Oppenheimer.

Jonathan Lethem



1. Jonathan Lethem is the author of an impressive number of superb, celebrated and variegated novels. In addition, he has published three books of nonfiction and a short story collection. Through all his work, film has been a constant subject and influence.

2. JL went to Brooklyn public schools, then dropped out of Bennington College and did not attend an MFA program. Instead he worked in eight different bookstores. While working, he read, it seems, all the books. He could be described as an autodidact, and

certainly he has the idiosyncratic personal canon of someone untainted by the constraints, expectations and received ideas of the academy. Yet the term misleads: JL seems to have no gaps or lacks. His bohemian parents raised him with a radical hunger for culture. He is hyper-educated. A better word to describe him is polymath. An exuberant, acrobatic, wickedly accomplished polymath.

3. A very abridged list of films and filmmakers that figure in JL's work: THE SEARCHERS, which is foundational for his novel *Girl in Landscape* and which is also directly addressed in his confessional essay, "Defending THE SEARCHERS." In another essay, Lethem uses THE MAN WHO SHOT LIBERTY VALANCE as a metaphor for literary post-modernism (you have to read it to see how well it works, but trust me, it does). VERTIGO is essential to his novel *Chronic City*. EYES WITHOUT A FACE inspired his novel *A Gambler's Anatomy*. Orson Welles. John Cassavetes. Nicholas Ray. Truffaut. Etc.

4. JL's own word for himself, or an aspect of himself, is "magpie."

5. In the summer of 1977, when he was 13, he saw STAR WARS 21 times. He wrote about that summer in a moving essay, "Alone at the Movies." The subject of the essay is not really STAR WARS, but how he used the repeated viewings to escape from the pain of slowly losing his mother to cancer. She attends one of the viewings with him, and he covertly watches her watch the film. The essay is secondarily about the devotional and obsessional joys of cinema. And, like a true cinephile, he notes the theater where he saw the film (Loews Astor Plaza on 44th Street). It's the film, but it is also the person watching the film, in a specific time and place, that gives it deep meaning. The experience of watching the film.

6. Jonathan Lethem has won many prizes, including a MacArthur "Genius" Award. He has sold a lot of books, and his book tours are big events that are famously overrun with hard-core JL fans. But one of the impressive and appealing aspects of JL is that he himself remains a fan (or perhaps better terms are enthusiast, obsessive, aficionado) of a wide-range of cultural objects, particularly the under-loved or underappreciated, from out-of-print sci-fi novels to esoteric punk rock albums to obscure, off-kilter films. He also possesses a gift for illuminating the strangeness embedded in well-known, popular artifacts. His sensibility is infectious, unpretentious and generous. Because he approaches his subjects with heart-soaked knowledge and truly energetic wit, whatever he writes or talks about he makes sound fascinating, essential, a portal to a deeper, more interesting world.

—Dana Spiotta

P/Fri 6:45PM - C/Sat 9AM

1 A Tribute to Alfonso Cuarón



Made possible by a donation from The Burns Family

Need proof of Alfonso Cuarón's wizardry? After the premiere of GRAVITY (2013) at a Mexican festival, one journalist asked the director, "How did you manage to shoot in outer space?" Cuarón's films weave a spell. His remarkably diverse career—from his funny, irresistibly sexy Y TU MAMÁ TAMBIÉN (2001), to 2004's HARRY POTTER AND THE PRISONER OF AZKABAN and the chilling, dystopian sci-fi CHILDREN OF MEN (2006)—demonstrates an incomparable ability to immerse audiences in imaginative, detailed, unforgettable worlds.

Born and raised in Mexico City and a devoted cinephile from an early age, Cuarón enrolled in the prestigious film school CUEC at the National Autonomous University. That experience brought him a first taste of what would become his art, but also a first rub against Mexico's old guard, with its limiting vision of what Mexican cinema should be and resistance to new talent. He dropped out and learned on the set of the campy horror anthology TV series *La hora marcada* (*The Marked Hour*), Mexico's *The Twilight Zone*, where Guillermo del Toro and the cinematographer Emmanuel "El Chivo" Lubezki (now an eight-time Oscar nominee and three-time winner) also developed their craft. Emerging directors dipped their hands in all aspects of production (along with lots of fake blood)—an invaluable training for auteurs who aspired to write, direct, shoot and edit their movies.

Cuarón's first success, the dramedy SÓLO CON TU PAREJA (1991), created with his brother Carlos, follows a bachelor whose sexual conquests come to a blunt stop after an AIDS scare. A surprise box office hit, it led Alfonso to his first Hollywood job. THE LITTLE PRINCESS (1995), modestly budgeted and received but now considered a classic of the children's film genre, earned two Oscar nominations, including a nod for Lubezki's cinematography. Cuarón returned to Mexico for the vibrant coming-of-age Y TU MAMÁ TAMBIÉN, which helped launch the careers of actors Gael García Bernal and Diego Luna, and explored social commentary, with a focus on intractable class divides. Back to Hollywood, Cuarón took on a mega-franchise, turning HARRY POTTER AND THE PRISONER OF AZKABAN into a more grown-up, darkly magical tale (and managed \$750 million at the global box office). CHILDREN OF MEN offers a bleak but utterly compelling apocalyptic projection of a technocratic, xenophobic and desolate society with disturbing echoes with our present moment. GRAVITY, winner of seven Oscars, embarked upon an astonishing existentialist foray into the silent angst of two astronauts stranded in space.

With his latest, Cuarón combines his storytelling mastery with a fearless desire to explore his own personal history. He anchors ROMA in the point of view of the indigenous maid who raised him like a second mother. After seeing the film, Cuarón's friend and collaborator Alejandro González Iñárritu compared him to Fellini, Rossellini and Tarkovsky, a reminder of the director's willingness and ability to travel anywhere in cinema's vast universe. —Mara Fortes

The program includes a selection of clips followed by the presentation of the Silver Medallion, an onstage interview led by Rebecca Keegan (*Friday*) and Krista Smith (*Saturday*), followed by ROMA (see opposite page), shown in its entirety.

P/Fri 6:45PM - C/Sat 9AM - H/Sun1:15PM - G/Mon 11:45AM

1a Roma



Made possible by a donation from Linda Lichter & Nick Marck

Alfonso Cuarón, the writer-director-cinematographer and co-editor of this marvelous autobiographical film, grew up in a Mexico City neighborhood called Roma. In a calmly magisterial style, featuring long fluid takes and lustrous black-and-white imagery—Cuarón reimagines episodes from his childhood, but as seen from the perspective of Cleo (Yalitza Aparicio), a diligent, loving maid. Having escaped brutal poverty in her indigenous village and moved to the city, her struggles, as shown in counterpoint with her employer's rituals and disillusioning setbacks, reflect the social crises that reshaped Mexican society in the early '70s. In addition, Cuarón gives us fascinating fragmentary glances of locations and characters that inspired his own Y TU MAMÁ TAMBIÉN, CHILDREN OF MEN and GRAVITY, while with his title he also evokes Federico Fellini who, with AMARCORD and I VITELLONI, was one of world cinema's first true masters of autobiographical cinema. —LG (U.S.-Mexico, 2018, 135m) In person: Alfonso Cuarón, Yalitza Aparicio, Marina de Távira

C/Sat 1PM Q&A - N/Sun 1:15PM

2 Angels Are Made of Light



Made possible by a donation from Daniel & Mary James

"If I keep working, I'll fail in my studies," a 12-year-old Afghan street kid tells the camera. "If I study hard I'll lose my job." In an impoverished neighborhood in Kabul, a Muslim school offers the one tenuous hope for a life of the mind and spirit. And yet the shadow of economic deprivation caused by endless years of war can never be entirely dispersed. In his restrained, beautifully photographed work, shot over the course of several years, Oscar-nominated documentary filmmaker James Longley (IRAQ IN FRAGMENTS, SARI'S MOTHER) invites us into a world in which kids, no matter how desperate their circumstances, remain almost miraculously connected and resilient. Even as the neighborhood around them can seem hopeless, their love for siblings and friends, their faith in God and their dreams of a better destiny for their country keep their spirits high. —LG (U.S.-Denmark-Norway, 2018, 117m) In person: James Longley

G/Fri 7:15PM - H/Sat 7:15PM **Q&A** - P/Sun 4PM - C/Mon 1:15PM**3** The Old Man & the Gun

Made possible by a donation from Matthew H. Bernstein

David Lowery's film is so pleasantly engaging and witty that you may neglect to notice its audacity. Trading artfully on Robert Redford's half-century status as an iconic movie outlaw, it follows the extraordinary true story of Forrest Tucker who, at 70, broke out of prison to restart his career ... as a bank robber. His unprecedented string of heists confound authorities, enchant the public, obsess detective John Hunt (Casey Affleck) and bedevil his wife Jewel (Sissy Spacek), who just wants him to settle down. As in his previous films *A GHOST STORY* and *AIN'T THEM BODIES SAINTS*, Lowery demonstrates an uncanny gift for infusing standard genre material with surprising metaphysical depth. Redford, Spacek, Affleck, Danny Glover, Elisabeth Moss and Tom Waits, plus the superb cinematographer Joe Anderson, team up with Lowery for a strikingly original heist film. -LG (U.S., 2018, 93m) *In person: David Lowery, Robert Redford, Sissy Spacek, Casey Affleck, David Grann*

C/Fri 11:30AM **Q&A****4** Watergate – Or, How We Learned to Stop an Out-of-Control President

In his documentaries *NO END IN SIGHT*, about the invasion of Iraq, and *INSIDE JOB*, about the financial crisis of 2008, Charles Ferguson brought us vivid, on-the-spot exposés of shattering geopolitical events. His masterful new film takes us more than 40 years into the past, providing a sweeping, epic narrative of growing presidential misconduct, and the lengthy, winding and meticulous investigative and judicial process that followed. On the brink of a constitutional crisis, the trials restored the rule of law and preserved the American political system. Ferguson interviews still-living participants, now in their 70s and 80s, who make compelling, sometimes wryly funny witnesses, and he uses Richard Nixon's now-legendary tapes to recreate his most hair-raising rants to chilling effect. The contemporary relevance—with America's political and legal system under new attacks—makes the film particularly potent. -LG (U.S., 2018, 260m) *In person: Charles Ferguson, Jill Wine-Banks, Elizabeth Holtzman, Richard Ben-Veniste, Lesley Stahl*

S/Sat 4:30PM - N/Sun 9:30AM - C/Sun 9:45PM

5 Peterloo

On August 16, 1819 in St. Peter's Field, Manchester, reformers and working-class people peacefully gathered to demand changes in the British electoral system. In what became known as the Peterloo massacre, they were attacked by constables and soldiers on horseback, killing and maiming hundreds. For a generation, the moment represented the loss of innocence; it was a crucial moment in the history of resistance. Working with cinematographer Dick Pope, a longtime collaborator, Mike Leigh recreates the tragedy as a vibrant, emotionally charged Hogarth engraving come to life. While Leigh's portrait of aristocratic cruelty and arrogance is Dickensian in its dark comic intensity and satiric edge, it remains honest and clear-eyed about the vanities and illusions of the doomed idealistic progressives it memorializes. Leigh works at a scale unprecedented in his five decades as a director and without any of his familiar stock company, yet the film is as rich, warm and accessible as his most intimate films. -LG (U.K., 2018, 153m)

S/Sat 10:30PM - N/Sun 4:15PM **Q&A** - L/Mon 12PM**6** Non Fiction

Made possible by a donation from Elizabeth Redleaf

Two couples: the moderately successful novelist Léonard (Vincent Macaigne), trafficking in the genre known as auto-fiction, and Valérie (Nora Hamzawi), a politician's chief-of-staff; and a TV star Selena (Juliette Binoche) and her husband Alain (Guillaume Canet), a book publisher and editor. On the surface, the marriages seem to be proceeding happily, but both are on thin ice. Narratives of marital infidelity in French fiction, theater and cinema are so common that you'd be forgiven for thinking there was nothing new to say, but the modern master Olivier Assayas (*CARLOS, IRMA VEP*) uses this well-worn story to address an urgently contemporary context: the rise of digital culture and subsequent decline of book publishing—and everything else analog. Gentle, engagingly subtle and brilliantly acted, Assayas' comedy slyly succeeds in delivering striking, unpretentious insights into our contemporary civilization and its discontents. -LG (France, 2018, 108m) *In person: Olivier Assayas*

P/Sat 7PM - C/Sun 9AM

7 A Tribute to Emma Stone



Emma Stone first revealed herself as an actor to be taken seriously in a small role in a teen comedy. In *SUPERBAD* (2007), Stone played “like the coolest person” who had ever talked to Jonah Hill’s sad-sack high school senior, enduring his come-ons with a mixture of genuine empathy and withering wit.

It was the start of a film career that would center on Stone’s intelligence and humor, and rely on what appears to be her breezy confidence. In reality, Stone’s path has been more serious and more studied, beginning with a PowerPoint presentation she made at age 14 to convince her Scottsdale, Arizona parents that she should move to Los Angeles and pursue an acting career.

Thankfully, they listened, and audiences got to enjoy Stone’s winning performances as a feisty survivor of a zombie apocalypse in *ZOMBIELAND* (2009), a kind-hearted faux harlot in *EASY A* (2010), a would-be conquest for Ryan Gosling’s pick-up artist who turns out to be something more in *CRAZY, STUPID, LOVE* (2011), an ambitious aspiring journalist exposing racism in *THE HELP* (2011), a superhero’s high school crush in *THE AMAZING SPIDER-MAN* (2012), and a mysterious medium in *MAGIC IN THE MOONLIGHT* (2014).

Each of her early roles relied on the force of Stone’s undeniable charisma, but it was in *BIRDMAN* (2014), in which she played the damaged daughter of Michael Keaton’s fading superhero, that Stone found a new gear as an actor. She delivered a biting monologue about “relevance” to her fragile father, holding the camera’s attention through director Alejandro González Iñárritu’s long, continuous takes, and earning her first Academy Award nomination, for supporting actress.

After *BIRDMAN* (2014), Stone continued to seek out opportunities to stretch herself, playing Sally Bowles in *CABARET* on Broadway and then deploying those singing and dancing skills as the Prius-driving ingénue of Damien Chazelle’s musical, *LA LA LAND* (2016). That role relied on Stone’s discipline and naturalness, a perfect mix for the breezy PowerPoint planner, and it earned Stone an Oscar. She followed with a moving and physically demanding role as sports icon Billie Jean King in Jonathan Dayton and Valerie Faris’ *BATTLE OF THE SEXES* (2017). Stone put on 15 pounds of muscle for the role, but the strength of her performance came from revealing King in moments of both righteous indignation at the sexism of her industry and tender self-discovery about her own sexuality.

In her latest film, Yorgos Lanthimos’ *THE FAVOURITE*, Stone plays an almost diabolical servant in 18th-century England, angling for the affections of the Queen in a crowded court. She displays her magnificent gifts for physical comedy—she channels both Lucille Ball and *ALL ABOUT EVE*—in yet another wondrous performance.

—Rebecca Keegan

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

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

7a The Favourite



In the early 18th-century English court, Queen Anne (Olivia Colman) is chronically infirm but mercurial and her long-time consort Lady Marlborough (Rachel Weisz)—a vindictive and shrewdly magnetic friend—manages parliamentary factions on the Queen’s behalf. Enter Abigail (Emma Stone), a young gentlewoman fallen on hard times seeking to restore her lost privileges. Director Yorgos Lanthimos (*THE LOBSTER, THE KILLING OF A SACRED DEER*), with superb support from the splendors of Sandy Powell’s costumes, the production design of Fiona Crombie, and the candlelit cinematography of Robbie Ryan, has fashioned a sumptuous comic melodrama that never loses its savage edge. Deborah Davis and Tony McNamara’s witty, foul-mouthed script finds a way to merge *BARRY LYNDON* and *ALL ABOUT EVE* to exhilarating effect. Colman, Weisz and Stone exuberantly perform their triangular dance of intrigue, desire and power. —LG (Ireland-U.K.-U.S., 2018, 119m) *In person: Yorgos Lanthimos, Emma Stone*

S/Sat 1PM

8 Discovering Urban Gad: Christian Wahnschaffe, Parts I & II



Danish silent filmmaker Urban Gad directed a two-part adaptation from a 1919 novel by Jewish author Jacob Wassermann about the spoiled son of an industrialist who embraces the revolutionary cause to the point of self-sacrifice. The theme of class struggle is transformed here into a monumental epic with religious undertones, all the more memorable for the impressive set design of its courtyard interiors and for the over-the-top performance of Conrad Veidt in the title role. The film’s intricate plot, constantly shifting between the extremes of capitalism and poverty in German society, culminates in the apocalyptic parable of its second part, in which the protagonist tries to rescue a prostitute from her pimp brother. A surprise hit of the retrospective section at this year’s Berlinale, this new restoration by the Murnau Stiftung sheds light on the Weimar cinema phenomenon. —PCU (Germany, 1920–1921, 165m) *In person: Paolo Cherchi Usai, Stephen Horne*

S/Sun 7PM - S/Mon 9AM

9 A Tribute to Rithy Panh



There can't be many master filmmakers who, at 16, hunted and ate wild rats and devoured insects and roots and raw snails, and whose work, starting at dawn and ending at dusk, day after day, consisted of carrying decomposing corpses and dumping them to fill a mass grave. In the midst of the Cambodian genocide, his father declares, "I am a human being." His father stops eating. Young Rithy's late-night sleepless thoughts are of an earlier childhood, living comfortably with his fashionable, progressive family in Phnom Penh. His father, who opened schools for the Ministry of Education, read poetry to his children late at night in a soft voice.

That soft voice haunts the hungry 16-year-old, forming Rithy as an artist after he escaped Cambodia to France and to film school. In Phnom Penh today, the two men who tortured your sister can be sitting opposite you on a bus. Where do you begin to acknowledge the systemic and personal atrocities? You must present evidence. But this is Cambodia, where culture is infused with grace, beauty, compassion and composure, so you must create the space of quiet grieving and a deeper, larger space of healing. In film after film, Rithy speaks to us in his father's tender, poetic voice as he escorts us through hell.

Rithy insists on humanizing every moment and every participant, trying to see through the eyes of Buddha. Buddha's eyes see near and far, into deep darkness, and can pierce right through terrifying obstacles. In Rithy's *THE LAND OF WANDERING SOULS* (2000), the French company Alcatel won the rights to install the new phone system for all of Cambodia. As they dig trenches to lay down new cable, the workers keep finding human remains. Rithy's film *S21* (2003) reaches beyond the purview of any court of justice or government. After meeting two torturers on a bus, he forces them, in front of his camera, to reenact in Tuol Sleng, the main Khmer Rouge slaughterhouse, the actions they performed every day. Rithy and a painter who survived shout at them from off camera, "What were you thinking?" Artists, equipped not with electrodes and pliers, but with consciousness, truth and moral alertness, interrogate the torturers. *S21* is one of the greatest, most sustained investigations into the nature of evil, the evil that thinks of itself as innocent, in human history.

In *THE MISSING PICTURE* (2013), nominated for an Oscar, Rithy, in the absence of details or human documentation of the work camps, filmed dioramas filled with clay figures. They seem frozen in eternity, seen with Buddha's eyes from above and below. But the clay will become dust again, and then have new life breathed through it. Rithy Panh is still breathing; he is one of the great givers of life in the world today.

—Peter Sellars

The program includes a selection of clips followed by the presentation of the Silver Medallion, an onstage interview led by Mark Danner (Sunday) and Pico Iyer (Monday), followed by GRAVES WITHOUT A NAME (see opposite page), shown in its entirety.

S/Sun 7PM - S/Mon 9AM

9a Graves Without a Name

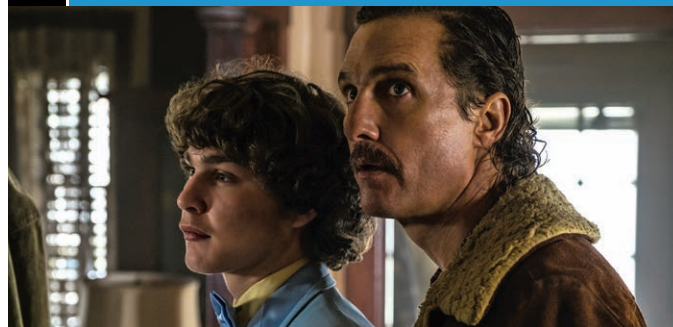


Intricate white paper-cut prayer flags flutter in the wind; a rising plume of incense traces every small motion of air; monks chant, shaving the head of Rithy Panh. The great chronicler of the Cambodian genocide, Rithy summons the souls of his own family members who died, horribly, mostly alone, in the far reaches of the Pol Pot killing machine. He clutches a handful of tiny photographs from a happier time, while women shamans in trance call out to the missing, pleading with them to reveal themselves. Rithy plants flags around a tree that might harbor the spirit of his father, who starved to death nearby. The search, the yearning and the love are real. Rithy creates a fragrant, flickering, floating, light-filled ceremony to offer healing to lost lives, a resting place, a grave with a marker, and a kind of transcendent, still unspeakable peace. It is all he can do.

—Peter Sellars (France-Cambodia, 2018, 115m) *In person: Rithy Panh*

G/Fri 9:45PM - H/Sat 9:15AM - P/Sun 7PM Q&A - C/Mon 9:15AM

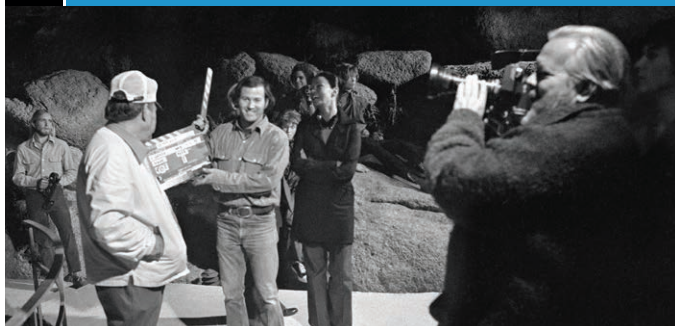
10 White Boy Rick



Set in the bleak, burned-out world of '80s Detroit, plagued by unemployment, poverty and crack cocaine, this vividly observed, tragic true story follows a teenager manipulated by both drug dealers and law enforcement. Before he turned 15, Ricky Wershe Jr. (the utterly persuasive newcomer Richie Merritt) became a key FBI informant; soon after, he was known as a local drug lord. Matthew McConaughey is funny and touchingly unassuming as Ricky's Willy Loman-esque dad, a former auto worker working as a freelance gun salesman and looking for the bright side. Jennifer Jason Leigh and Rory Cochrane play shifty Federal agents, Brian Tyree Henry (*Atlanta*) is a tough street cop and Bel Powley plays Ricky's desperate, drug-addicted sister. Director Yann Demange ('71), working from a script by Andy Weiss, Logan Miller and Noah Miller, captures every twisted nuance of a morally ambiguous universe. Without sentimentality, they make Ricky an intensely sympathetic figure. —LG (U.S., 2018, 116m) *In person: Yann Demange, Matthew McConaughey*

P/Sat 9AM **Q&A****11** The Other Side of the Wind

Has there ever been a film that die-hard film buffs have waited to see—and despaired of ever seeing—for longer than Orson Welles' *THE OTHER SIDE OF THE WIND*? It's been 48 years since the then-55-year-old enfant terrible began shooting his self-produced portrait of an old Hollywood pro (played by none other than John Huston) confronting the New Hollywood (represented in the cast by Peter Bogdanovich, Paul Mazursky, Henry Jaglom and many others) along with old cronies at his 70th birthday party. Welles didn't live to complete it, but the happy surprise is that not only has the film been finished, but it can now be appreciated for what it is: a thematic bookend to *CITIZEN KANE* as well as the stylistic inverse of it. Sardonic, skeptical and vibrant, in the same vein as *F FOR FAKE*, the film is both a bold challenge and a cinematic elixir. —TM (U.S., 1976/2018, 122m) *In person: Frank Marshall, Peter Bogdanovich, Joe McBride*

L/Fri 7:30PM **Q&A****12** They'll Love Me When I'm Dead

The Oscar-winning documentarian Morgan Neville (*TWENTY FEET FROM STARDOM*, *WON'T YOU BE MY NEIGHBOR?*) offers a poignant look at Orson Welles' final project. A cinematic god who fell to Earth, Welles created a string of thrillingly inventive movies in the '40s, '50s and '60s before embarking upon a lurching series of unfinished and interrupted movies. In the early '70s, he returned to America from self-imposed exile to make *THE OTHER SIDE OF THE WIND*. Welles shot the film—the wild tale of an aging director trying to make a movie in the New Hollywood, only to be betrayed by a young director—over the course of many years. But when he died, he left only scattered footage, a script and cinema's most famous incomplete edit. Neville transmutes a wealth of clips and interviews with those who accompanied Welles on this wild ride (including Peter Bogdanovich, who played the young director) into the tragic death of a film and its miraculous, decades-long resurrection. —JS (U.S., 2018, 98m) *In person: Morgan Neville*

G/Sat 4PM - C/Sat 10PM - P/Sun 1PM **Q&A** - H/Sun 10PM**13** Can You Ever Forgive Me?

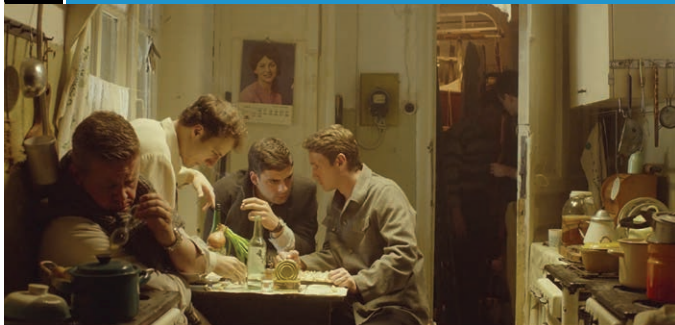
Made possible by a donation from Mort & Amy Friedkin

Nicole Holofcener and Jeff Whitty adapt this true, small-scale story from the memoir of Lee Israel. A once-respected author falling into obscurity, Lee tries to save herself by tapping into her gift for forgery. Director Marielle Heller masterfully renders the book-lined apartments and shadowy barrooms of Manhattan's Upper West Side (with extraordinary production design by Stephen Carter) and captures the ache of being alone and unglamorous in your 50s and, powerfully, the humiliation of poverty after a life of middle-class accomplishment. Melissa McCarthy, in her dramatic debut, is so unaffected, un sentimental and precise in her depiction of Lee, in all of her self-absorption and misanthropy, that you momentarily forget she's one of Hollywood's most successful comedians. But then, her exchanges with Richard E. Grant, playing an equally clever, equally desperate conman, are wildly funny. *CAN YOU EVER FORGIVE ME?*'s depth and pleasure ensure it will long endure. —LG (U.S., 2018, 106m) *In person: Marielle Heller, Melissa McCarthy*

N/Fri 5:15PM - L/Sat 10AM **Q&A** - P/Sun 10:15PM**14** Border

Made possible by a donation from Karen & Brian Conway

Tina (Eva Melander), a troll-like customs officer, has a preternatural sense of smell that allows her to detect guilt and rage. After catching a child-porn smuggler, she gets promoted to detective, and then this poignant fairy tale takes a wonderfully disconcerting leap. Tina encounters Vore (Eero Milonoff), who, despite similar physical irregularities, insists—with outlandish comic urgency—on their beauty. Swedish-Iranian director Ali Abbasi adapted the ingenious script with Isabella Eklöf and John Ajvide Lindqvist (*LET THE RIGHT ONE IN*) from Lindqvist's short story, and he skillfully blends passionately erotic and supernatural elements with thinly veiled commentary about the status of outsiders in contemporary Sweden. It's filled with surprises, absurdity and soulful moments, and Melander's stunningly engaging performance makes *BORDER*—winner of the Un Certain Regard sidebar at Cannes—a mesmerizing experience. —LG (Sweden, 2018, 108m) *In person: Ali Abbasi, Eva Melander*

L/Fri 10PM - M/Sat 5PM **Q&A** - N/Mon 4PM15 **Dovlatov**

In 1970s Leningrad, with the USSR stuck in its post-Khrushchev “freeze,” an amusingly dysfunctional subculture of poets, composers and painters—idealistic but competitive, passionate but paralyzed in self-absorption and alcohol, and saturated with moments of inexplicable tragic beauty—tries to make sense of the artistic life within an oppressive society. Sergei Dovlatov (Milan Marić), who later achieved cult status as an American émigré, can’t stand submitting himself to the publishing hacks who parrot the government’s idiotic aesthetic formulas. “What if my protagonist is a mere observer who stands aside thinking about his problems?” he muses. “His life is not important, but it’s his life.” Writer-director Aleksei German (son of the late master Aleksei Yuryevich German) follows Dovlatov in Altman-like fashion, with seductive, sinuous camerawork by Lukasz Zal (from the Oscar-winning *IDA*) and a ghostly ironic atmosphere provided by designer Elena Okopnaya (recognized with a special prize at Berlin).—LG (Russia-Poland-Serbia, 2018, 126m)

In person: Elena Okopnaya

H/Fri 6:45PM - P/Sat 3:30PM **Q&A** - G/Sat 10:15PM - C/Sun 3:45PM16 **First Man**

Made possible by a donation from Alan McConnell & Caroline Schafer

In his follow-up to *LA LA LAND*, writer-director Damien Chazelle, working with the Oscar-winning screenwriter Josh Singer (*SPOTLIGHT*) tells an iconic story—the push for America to put humans on the Moon—in a brilliant new form. Downplaying the grandiose spectacle typically assigned to this story, Chazelle instead focuses on how the journey into outer space became a constant confrontation with failure, frustration and even death. Ryan Gosling is moving and utterly persuasive as Neil Armstrong, who to this point has always remained an enigma; Claire Foy plays Armstrong’s quiet, determined wife, who suffers more than anyone knew. The superb supporting cast includes Kyle Chandler, Patrick Fugit, Jason Clarke and Corey Stoll. Chazelle’s confident, disciplined storytelling reflects our quietly inspiring hero; he and Gosling take us to a place Stanley Kubrick, Philip Kaufman, Christopher Nolan and Ridley Scott have gone before, but in an entirely new way: as a minimalist epic.—LG (U.S., 2018, 140m) *In person: Damien Chazelle, Josh Singer*

M/Fri 5:30PM - N/Sat 4PM **Q&A** - L/Mon 9AM17 **Fistful of Dirt**

The first significant feature film to deal with the devastating effects of Hurricane María on the island of Puerto Rico, this story follows Yei (Julio Gastón Ramos), an energetic ten-year-old boy. He spends his days setting traps for crabs and foraging for gasoline, while trying to keep his desperately ill mother Wanda (Dolores Pedro) alive and avoid the drunken Alicia (Modesto Lacen), who lives with them. This gritty tale, by Chilean-born writer-director Sebastián Silva (*THE MAID*) and co-screenwriter Pedro Peirano, begins in a broken-down but spirited Afro-Puerto Rican community before taking a sudden turn towards magical realism. And nothing goes quite as one might expect. Gastón Ramos, performing for the first time, carries the film with effortless charisma, and the cinematography of Alexis Zabe brings the blighted beauty of the island, still devastated by the forces of nature, to vivid life.—LG (U.S., 2018, 91m) *In person: Sebastián Silva, Julio Gastón Ramos, Modesto Lacen, Pedro Peirano*

P/Sun 9:30AM **Q&A** - M/Mon 9AM18 **Be Natural: The Untold Story of Alice Guy-Blaché**

Sponsored by Turner Classic Movies

In 1895, within months of seeing the first secret screening of the films of the Lumière brothers, Alice Guy-Blaché, a 22-year old secretary to Léon Gaumont, suggested that the new invention could be used to film stories as well as documentaries. She directed one of the first narrative films, and Gaumont made her his head of production. Entrepreneurial as well as creative, Alice founded her own company, Solax, in America, as well as writing, directing, and producing thousands of films—more than Edison, the Lumières, and Méliès. Yet, after a successful 20-year career, her name vanished from film history. After discovering Guy-Blaché in a documentary, filmmaker Pamela B. Green embarked on a fascinating, almost-two-decade-long odyssey of her own to track down Guy-Blaché’s life and movies. Her work restores both to their rightful place in the film pantheon.—MB (U.S., 2018, 104m) *In person: Pamela B. Green*

M/Sat 9:15AM - N/Sun 7PM **Q&A** - S/Mon 1:15PM**19** The Biggest Little Farm

Seven years ago, John and Molly Chester left their comfortable urban lives to start a farm from scratch, using traditional methods: cover crops, zero pesticides, diverse fruits and vegetables and a variety of animals. As they share their profound, intimate story, we see the emergence of an entire ecosystem, born of wonder, frustration, backbreaking labor, creativity and grim necessity. We also are treated to the birth of 17 piglets. The Chesters' film celebrates the essential goodness of nature's organic processes, while capturing all the bumps, dead ends and grief that greet the two relative novices with a dream. It's a remarkable instance of hands-on, homemade filmmaking that connects us to farming—the work and the joy of it—and a celebration of the potentials of regenerative agriculture. That's something we all need. The health of our planet depends upon it.

—Alice Waters and Larry Gross (U.S., 2018, 89m) *In person: John, Molly and Beauden Chester*

PORDENONE PRESENTS

G/Sun 1:15PM

20 Fièvre + Coeur Fidèle

French film critic Louis Delluc, one of the earliest advocates of cinema as an art form, brought his theories into practice with *FIÈVRE* (France, 1921, 43m), a tragedy of unrequited love unfolding in a claustrophobic, seedy Marseille bar. Realism and fantasy collide in a breathless emotional crescendo. The critic Léon Moussignac hailed the film as a major revelation, taking the viewer "inside cinematic truth" in a magical blend of mystery, exoticism, solitude and yearning. Two years later, Jean Epstein chose the same setting for *COEUR FIDÈLE* (France, 1923, 87m), the desperate love story between an honest port worker and Marie, an orphan who has been promised in marriage to a small-time rogue. Her attempt to escape her destiny is told through a fast-paced kaleidoscope of cinematic techniques: double exposures, soft focus, distortions, and heart-stopping closeups. Once again, the Cinémathèque française's exquisite 35mm copies are triumphs of film restoration. —PCU (130m) *In person: Paolo Cherchi Usai, The Alloy Orchestra*

H/Fri 9:45PM - P/Sat 12:45PM - G/Sun 9:15AM **Q&A** - C/Mon 4PM**21** The Front Runner

Made possible by a donation from Warren & Becky Gottsegen

With *THANK YOU FOR SMOKING* and *UP IN THE AIR*, writer-director Jason Reitman displayed a rare gift for weaving charged political and social themes into intelligent and entertaining comedy-dramas. His latest, written with Matt Bai and Jay Carson, takes on the 1988 tabloid scandal that derailed Gary Hart's presidential campaign. Hugh Jackman is remarkably convincing as the senator who is perhaps too interested in ideas and policies to succeed in a changing media culture. Vera Farmiga is quietly heartbreaking as his wife; J.K. Simmons plays the campaign manager unable to persuade the candidate to turn himself into a TV commodity. The supporting cast of actor-comedians including Alex Karpovsky, Mike Judge and Kevin Pollak playing members of the Hart campaign and the journalists who brought him down are equally excellent. Rob Simonsen's beautifully minimal, piano-only musical score is an additional treat. —LG (U.S., 2018, 113m) *In person: Jason Reitman, Hugh Jackman, Matt Bai, Jay Carson*

C/Fri 7:45PM - P/Sat 10:30PM - G/Sun 7PM **Q&A** - H/Mon 3:45PM**22** Trial By Fire

Jack O'Connell (*STARRED UP*, '71) shows us every tangled and turbulent emotional dimension of Cameron Todd Willingham, a Texas man facing death by lethal injection for the arson-murder of his three tiny daughters, even as the evidence increasingly suggests a miscarriage of justice. Academy Award winner Ed Zwick (*GLORY, LEGENDS OF THE FALL*) works from Geoffrey Fletcher's excellent adaptation of *The New Yorker* articles written by David Grann (*The Lost City of Z*, along with the article adapted for this year's film *THE OLD MAN & THE GUN*). Zwick tells the agonizing story with impressive economy and precision. Superb in their work next to O'Connell are Laura Dern as the inadvertent good Samaritan who desperately tries to save his life, Emily Meade as Willingham's tormented wife and Chris Coy, playing a death-row guard who, over the course of 12 years, went from abusing Willingham to praying for his salvation. —LG (U.S., 2018, 127m) *In person: Ed Zwick, Laura Dern, Jack O'Connell, Elizabeth Gilbert, David Grann*

C/Fri 10:30PM - O/Sat 8:30PM - G/Sun 4:15PM **Q&A****23** Free Solo

Made possible by a donation from John & Andi Nylund

When doctors hooked Alex Honnold up to an MRI, they found limited activity in the amygdala, the brain's emotional center. He's a man needing more than daily life to activate him. And so he climbs. Already one of the most celebrated rock climbers in history, Honnold sets out on a multi-year journey to do the impossible: "free solo" El Capitan, the legendary 3,000-foot wall in Yosemite. To free solo means climbing without ropes. To climb without rope means that any mistake will be fatal. This vertiginous film, by Elizabeth Chai Vasarhelyi and Jimmy Chin, uses an entire arsenal of mountain-film tricks to capture each perilous step. But, as with their award-winning climbing film MERU, this is a film about much more than sport—the filmmaking team explores the calculus of risk in our lives, revealing Honnold's inner life and the powerful arrival of love into his precarious world. —JS (U.S., 2018, 100m) *In person: Jimmy Chin, Elizabeth Chai Vasarhelyi, Alex Honnold*

S/Mon 6PM

24 Remous

Though some filmmakers fall into neglect, it does not necessarily mean their works have lost their ability to touch us. A case in point is Edmond T. Gréville, a forgotten French-English filmmaker whose work contains all the elements of the best cult movies: an intensely personal tone; a wealth of brilliant, sometimes outlandish touches; fetishistic observations and challenges to the censors and taboos of the time. REMOUS, perhaps the first film made on the topic of sexual impotence, demonstrates why Gréville is the bard of desire and sexual obsession. Without any moralizing or lapsing into tastelessness, the film has a toughness and sobriety that is amazingly modern, irresistibly bringing Scorsese to mind. With its controversial content and distinctive visual style, REMOUS is a bombshell that will arouse as much enthusiasm today as it did upon its successful release. —Bertrand Tavernier (France, 1934, 84m)

N/Fri 10:15PM - S/Sat 7:45PM **Q&A** - C/Sun 1PM**25** Girl

This extraordinarily passionate and compassionate film follows Lara (the superb Victor Polster), a young transsexual teenager whose medical progress is complicated by the grueling physical challenges of training to be a ballerina. Lukas Dhont's storytelling, with its own lyrical, balletic elegance, seeks out every nuance and conflict arising from the physical and psychic challenges Lara must endure. Frank van den Eeden provides the agile, sensuous cinematography, and Polster, who was named best actor by the Cannes Un Certain Regard jury, and who was just 15 at the time of filming, embodies Lara's obsessive dedication to her dreams. Polster's commitment serves as the fuel for the film's heartbreaking beauty and clarity. Dhont, who co-wrote the script with Angelo Tijssens, deservedly won Cannes' *Cámara d'or* for best first feature —LG (Belgium-Netherlands, 2018, 106m) *In person: Lukas Dhont*

P/Fri 10:30PM - H/Sat 12:45PM **Q&A** - C/Sat 7:15PM - G/Sun 10:15PM**26** Destroyer

Made possible by a donation from Elizabeth Redleaf

Nicole Kidman, utterly riveting and nearly unrecognizable, plays a police detective with blood on her hands, haunted by memories of an undercover operation gone wrong. When she receives a sign that old adversaries have resurfaced, she knows there will be hell to pay. Sebastian Stan offers excellent support as her partner-turned-lover, as does Scoot McNairy as her long-suffering husband and Jade Pettyjohn as her damaged daughter. Director Karyn Kusama (GIRLFIGHT) works in the great tradition of classic cop dramas and noir to craft a thriller that makes familiar subject matter—drugs, crime, betrayals—the backdrop to a darkly unsettling portrait of psychic deterioration. Julie Kirkwood's splendid cinematography and a pungent, melancholy script by Phil Hay and Matt Manfredi vividly convey the dread lurking in sun-blistered L.A. landscapes where violence always seems a split-second away, and sometimes, may even seem a relief. —LG (U.S., 2018, 123m) *In person: Karyn Kusama, Nicole Kidman, Phil Hay, Matt Manfredi*

G/Sat 9:30AM - H/Sun 4:15PM **Q&A** - P/Mon 9:15AM - C/Mon 6:30PM27 **Boy Erased**

Made possible by a donation from Kevin & Patricia Kiernan

Adapted from the memoir by Garrard Conley, writer-director Joel Edgerton tells the moving story of Jared (the superb Lucas Hedges, *MANCHESTER BY THE SEA*), a dutiful, well-bred adolescent son of devout parents. The family willingly—even at first, enthusiastically—submits to Christian-themed conversion therapy, hoping to root out the sin of Jared’s homosexual feelings. Russell Crowe and Nicole Kidman are uncondescending and restrained as the decent conservative couple, whose ardent love for their child, when taken in combination with the intolerance of their community, runs the risk of destroying him. Edgerton (best known as an actor in *BLACK MASS* and *LOVING*, and as the director of *THE GIFT*) plays the leader of the conversion therapy boot camp as an intelligent, surprisingly sympathetic leader who really seems to want the best for everyone. The result is a rarity: a clear-eyed, realistic and non-polarizing vision of red-state America. –LG (U.S., 2018, 115m) *In person: Joel Edgerton, Nicole Kidman, Garrard Conley*

G/Sat 1:15PM - H/Mon 1PM **Q&A**28 **Meeting Gorbachev**

Made possible by a donation from Ina Smith & Tom Johnson

Werner Herzog and André Singer’s riveting documentary, filled with unforgettable archive materials and based on three long interviews, provides incredible access to, arguably, the world’s greatest living politician. Now 87 and battling illness, the visionary Mikhail Gorbachev, the former General Secretary of the U.S.S.R., has mellowed and slowed down. Still, gently but resolutely, he is pushing towards his goals. Herzog, as on-screen interviewer, does not disguise his affection, celebrating Gorbachev’s three remarkable accomplishments: negotiations with the U.S. to reduce nuclear weapons; cessation of Soviet control of Eastern Europe and the reunification of Germany; and the dissolution of the Soviet Union and Eastern Bloc. All of this in six years! One German diplomat sums up Gorbachev’s approach: “The process went so quickly that ... opponents were overcome by the reality of the situation.” Herzog and Singer remind us of the drastic and unforeseeable way the world changes. –LG (U.K.-U.S.-Germany, 2018, 90m) *In person: Werner Herzog*

M/Fri 10:15PM - S/Sat 9AM **Q&A**29 **Ghost Fleet**

Thailand’s \$6.5 billion seafood industry has led to a crisis, destroying the fish beds along its coast and devastating the ecosystems. To meet their quotas, commercial fishing boats are pushing ever further out to sea, now traveling thousands of miles. The environmental crisis has precipitated a humanitarian one: thousands of young Thai and Burmese men are kidnapped and forced to work as slaves in often deadly conditions. Codirectors Shannon Service and Jeffrey Waldron tell this agonizing story from the point of view of a determined middle-aged human rights worker, Patima Tungpuchayakul who makes an arduous, heroic journey from Bangkok to tiny islands off the coast of Indonesia, searching for those few who have managed to escape slavery and may or may not be able to return home. *GHOST FLEET* is both a memorable voyage and a crystal-clear call to action. –LG (U.S., 2018, 88m) *In person: Shannon Service, Jeffrey Waldron, Patima Tungpuchayakul, Tun Lin*

S/Fri 7:45PM - N/Sat 10PM - C/Sun 6:45PM **Q&A**30 **The White Crow**

When the world-famous ballet dancer Rudolf Nureyev defected to the West at the height of the Cold War, it sent tremors through the global community—and through Nureyev’s world. Director Ralph Fiennes (best known as an actor in *THE ENGLISH PATIENT* and *SCHINDLER’S LIST*), working from an intricately designed screenplay by award-winning playwright-screenwriter David Hare, has shaped a superb film, shifting between the story of Nureyev’s creative breakthrough in St. Petersburg under the tutelage of mentor Alexander Pushkin (played by Fiennes, speaking wonderfully expressive Russian), evocative glimpses of his impoverished wartime childhood, and the few intoxicating days of achievement and acclaim in Paris that lead to a break with his past. Oleg Ivenko delicately conveys the pansexual intensity of Nureyev’s dance style and unpredictable mixture of fragility, generosity and grandiosity. And you’ll be dazzled by the final tricks Fiennes reveals towards the film’s memorable conclusion. –LG (U.K., 2018, 120m) *In person: Ralph Fiennes, Oleg Ivenko*

H/Sat 4PM Q&A - P/Mon 1PM

31 Reversing Roe



Made possible by a donation from Christine Curtis & Family

Ricki Stern and Annie Sundberg's essential documentary delves deep into the history of abortion law, revealing the contradictory ways in which women's bodies have been used to further political and ideological agendas. Through the prism of the Roe v. Wade decision, with an eye on its precarious future, the film connects the major political and social upheavals of the past 45 years, revealing how reproductive rights became perhaps a key point of leverage for religious groups hoping to influence government ... and vice versa. REVERSING ROE brings together a range of voices—feminists, politicians, healthcare providers, priests and activists—on all sides of the debate, capturing the energy of this critical moment. The film celebrates those individuals, including Senator Wendy Davis, who have sought to preserve safe healthcare options for women, and provides the best record yet of a decades-long battle. —MF (U.S., 2018, 99m) *In person:* Ricki Stern, Annie Sundberg, Eva Longoria, Senator Wendy Davis, Dr. Colleen McNicholas

S/Fri 5PM - N/Sat 7PM - L/Sun 1:30PM Q&A

32 Shoplifters



Made possible by an anonymous donation

In a lean time for Japanese cinema, Hirokazu Kore-eda can be counted on as one of his country's great directors, casting a sympathetic eye on unorthodox, even criminal family arrangements. Suicides (MABOROSI, DISTANCE), abandoned children (NOBODY KNOWS) and mistaken identities (LIKE FATHER, LIKE SON) mark Kore-eda's characters, and SHOPLIFTERS, winner of the Palme d'Or at Cannes, follows a family of petty thieves who exploit the children to do the stealing. The behavior of the adults cannot be condoned, but Kore-eda offers much to admire in the warmth of this bizarre unit. His take on the Japanese family seems the opposite of Yasujiro Ozu, the filmmaker he most resembles in his quiet humanism and long thoughtful takes: The older master expresses the futility of rebellion against tradition, while the younger one salutes the unconventional. Yet both celebrate the humanity of their flawed characters; they are not so far apart after all. —Ian Buruma (Japan, 2018, 122m) *In person:* Hirokazu Kore-eda

P/Mon 4PM Q&A

33 The Great Buster



Wildly ambitious, visionary, fearless and more physically gifted than any comedian before or since, Buster Keaton is revered and beloved, an enduring icon. And yet we barely know him. Peter Bogdanovich's soulful tribute pulls us close. First, he reveals Keaton's too-strange-to-imagine childhood—he was treated as a projectile as an infant, and as a toddler was a veritable vaudeville star. We follow Buster's unstoppable rise to fame. And then we see the cruel late decades of obsolescence and commodification. In a brilliant twist, Bogdanovich then takes a third-act backtrack to Keaton's 1920 highlight reel: an unimaginably fertile nine-year creative burst rivaling that of any artist, in any medium, in any era. Bogdanovich weaves an exquisite, bittersweet epic, pulling equally from heartache and pleasure; each crystalline moment connects us to the purest, most enduring of performers. —JS (U.S., 2018, 102m) *In person:* Peter Bogdanovich

N/Fri 7:45PM - L/Sat 1PM Q&A - S/Sun 1:15PM

34 Birds of Passage



Made possible by a donation from Jennifer Wilson

Zaida (Natalia Reyes), a prominent daughter of the indigenous Wayuu tribe in remote Colombia, on the border with Venezuela, is courted by the outsider Rapayet (José Acosta). In order to pay for her dowry, Rapayet starts smuggling marijuana, launching a 20-year saga of a family's rise and fall. The phenomenally talented husband-and-wife team Ciro Guerra and Cristina Gallego (EMBRACE OF THE SERPENT) begin their film with a marvelously rendered bit of folk choreography, propelling us into an inventive structure combining anthropological observation of little-known tribal customs and rituals with a traditional gangster narrative of betrayal and revenge. Resolutely refusing sentimentality, they show how the demands of tribal laws can be just as bloody and ruthless as the logic of greed. The cast is largely made up of non-professionals, but TV veteran Carmiña Martínez anchors the whole enterprise as Ursula, Zaida's implacable mother. —LG (Colombia-Denmark-Mexico, 2018, 125m) *In person:* Ciro Guerra, Cristina Gallego

S/Fri 10:30PM - C/Sat 4:15PM **Q&A** - M/Sun 1PM

35 Cold War



When Wiktor (Tomasz Kot), a musician on a government gig in the Polish countryside in 1948—a time of stifling political paralysis—begins seeking out like-minded folk-music performers, he discovers Zula (Joanna Kulig), a provincial beauty and a talented singer. They lock eyes, and there's an erotic charge that, for both better and worse, possesses them both—for life. Imagine a Milan Kundera novel adapted by Kieslowski at his most passionately lyrical. Writer-director Pawel Pawlikowski (Oscar winner for *IDA*) artfully braids together musical performance, political conflict and intense sexual melodrama as he follows this duo's ups and downs for 16 years in a riveting 90 minutes. (It's little wonder Pawlikowski won a screenplay prize at Cannes). Rarely have the personal and political been blended so brilliantly, and Kulig's drunken dance in a Paris café to "Rock Around the Clock" will forever alter your chemistry. –LG (Poland-France-U.K., 2018, 91m) Preceded by HAKOB HOVNATANYAN (d. Sergei Parajanov, Armenia, 1967, 11m), a newly restored filmic poem about a 19th-century Armenian portraitist. *In person: Pawel Pawlikowski*

L/Fri 5PM - N/Sat 1:15PM - S/Sun 9:15AM **Q&A**

36 Dogman



Marcello (Marcello Fonte) is an elfin, sweet-tempered dog groomer, who clearly has a deep affection for man's best friend. To afford scuba-diving trips for his daughter, he also deals a little cocaine on the side, a neat arrangement until one of his friends and customers, Simone, a former boxer, forces Marcello into assisting in robbing a neighbor. Simone (Edoardo Gero, reminiscent of DeNiro's Jake LaMotta) is a short-tempered, dangerously impulsive thug, and he forever disrupts the fragile equilibrium of gentle Marcello's life. In the manner of a classic Western, Marcello must ultimately take revenge. Writer-director Matteo Garrone (*GOMORRAH*) returns to the impoverished, besieged small-town southern Italian atmosphere, blending shocking violence with heart-melting tenderness. Fonte, a prison guard who Garrone discovered in a play, won the Cannes Best Actor award, demonstrating both his loving, nurturing side, and, when his honor is tested, a capacity for brutality. –LG (Italy-France 2018, 102m) *In person: Marcello Fonte*

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.



DIETER KOSSLICK

He could have been a left-wing politician, building upon his education and early work in the turbulent realm of the 1970s West German government. Anyone that has witnessed him charm a crowd (be it room-sized or an auditorium of thousands), knows that he would have given any modern German leader a run for their money. He could have been a journalist, following a stint at *konkret* magazine, advocating for the open society he saw as a counterpoint to the rigid limits on speech and decorum his country-folk often embraced. One could easily imagine him today as an aggressive journalistic agitator in this neo-fascist fake news era. He could have been a best-selling cookbook author and global ambassador for sustainable food culture (well OK, he IS that... Dieter is not averse to multi-tasking when it comes to food).

Instead, to our great fortune, he has devoted himself to supporting film production and film culture. Dieter fundamentally grasps the collaborative nature of filmmaking, and the fact that projects need to be nurtured from inception to launch to preservation. His pioneering work in film funding laid the seeds for what would grow into a robust, new era for German production. His signature "Berlinale Talents" program engages the spectrum of individuals involved in filmmaking; inviting emerging producers, writers, directors, cinematographers, etc. to convene in Berlin (though now in cities worldwide) with the goal of making better films together. Under his watch, a new and profoundly influential group of filmmakers has flourished; subsequently, the critically embraced Berliner Schule is now globally recognized and celebrated. Also, avoiding the fetish-trap of focusing exclusively on the "new", he has been a champion of established talent and classics—from Wim to Weimar, Meryl to Mezhraipom.

But the most astonishing thing Dieter has done, is to take fellow film professionals under-wing, guiding them towards previously unrecognized, seemingly unobtainable opportunities. Fifteen years ago, I became one of those lucky people. Dieter saw something in me I didn't know was there, and I will forever be grateful for that embrace (and that he decided to do all of this)!

–Rajendra Roy

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

37 Eldorado



The refugees making the dangerous, desperate journey into the sea, towards Italy, dream of a city with enough wealth and harmony to risk their lives to reach. Award-winning Swiss filmmaker Markus Imhoof captures one group's nail-biting sea rescue, the dehumanizing experience of identification and classification and their tedious wait in internment camps—their lives paused as an understaffed and overworked bureaucracy decides their fates. The twist: Their eventual role as underpaid farm labor assists European corporations that, Imhoof argues, are destroying the economies of their home countries. One commentator describes it as "a perfect criminal system." Imhoof brilliantly interweaves a bittersweet tale from his own life—his family took in a starving Italian refugee at the end of World War II. She became his first love, and those memories compelled him to make this courageous, compassionate film. –LG (Germany-Switzerland, 2018, 92m) *In person: Markus Imhoof*

Guest Director's Selections

Sponsored by FilmStruck

There are two ways, I think, to be positive you want to see a film again. One, the easy one, is for that film to be counted among your stone classics, an obsessive talisman, a film you've seen too many times to number and which always deepens for you, revealing new riches each time. I've accumulated plenty of these: *THEY LIVE*, *THE MAGNIFICENT AMBERSONS*, *ALPHAVILLE*, *THE SEARCHERS*, etc. The second way, perhaps the more interesting, is for it to be a film you've seen just once and can't quit thinking about. It has stirred you in ways you suspect you've only begun to understand. Some of these will become the first kind, new obsessive talismans, if you give them the chance.

The six I'm so eager to share at Telluride fall easily into three sets of two: two Lubitsch films; two from '50s US studio auteurs (Sirk and Ray) both featuring child actor Chris Olsen (who has promised to grace us with his recollections of working with the legendary directors); and two films united by their employment of ravishing natural locations.

Among these, Lubitsch's *TO BE OR NOT TO BE* is a life-companion for me. A magic machine which never quits producing its result of hilarity and fascination each time I watch. Whereas I've seen his *ANGEL* just once, and was breathtaken. I'll take the next step into possible obsession with you as my companions. Similarly, I'll shamelessly brag of my inside-out knowledge of *BIGGER THAN LIFE* and *NEVER CRY WOLF*, but with Sirk's *THE TARNISHED ANGELS* and Rasoulof's *THE WHITE MEADOWS*, I'm a relative neophyte. This weekend we'll explore—together—my intuition that they've got talismanic potential. —Jonathan Lethem

All films presented by Jonathan Lethem.

L/Sat 9:45PM Q&A

38 Bigger Than Life



Nicholas Ray compulsively portrays rebels and outsiders; it's hard not to think they represent the figure of the artist, perhaps Ray himself. Yet here, in my opinion his most concentrated vision, rebellion erupts from underneath the skin of perfect normality and order. A 1950s American suburban school teacher, played

by James Mason, who takes a wonder drug that instills—or reveals?—a megalomaniacal fascist genius, a Nietzschean Superman, trying to be born. The results, for his wife and child, his neighbors and students, are explosive, to say the least. Watch for a super-young Walter Matthau, improbably but wonderfully cast as a (possibly gay?) gym teacher. (U.S., 1956, 95m)

In person: Christopher Olsen

L/Sat 7:30PM Q&A

39 The Tarnished Angels



Pylon is an outlier of a William Faulkner novel. Set not in Mississippi, but New Orleans, a melodrama that takes place in the odd milieu of barnstorming pilots, working at an air show. And this adaptation is an outlier Douglas Sirk film: black-and-white instead of his usual supersaturated Technicolor, and outside the realm of a conventional "home-life." (A stray thought: Are Ray and Sirk switching places in these two films?) On the other hand, it revives Sirk's classic cast of overheated, breathing-heavy cheese-and-beefcake from the two-years-earlier *WRITTEN ON THE WIND*: Rock Hudson, Robert Stack, and Dorothy Malone. The world of this film is gritty, tawdry and poignant, and nervously homoerotic; Faulkner filtered through Tennessee Williams, perhaps.

(U.S., 1957, 91m) In person: Christopher Olsen

Guest Director's Selections

M/Fri 8PM

40 The White Meadows



Iranian director Mohammad Rasoulof shot his uncannily meditative and strange film amid the salt-encrusted island of Lake Urmia, a bewildering landscape that just happens to be real. In this surreally fantastical setting, Rahmat, played by Hassan Pourshirazi, is a professional collector of human sorrows, which he gathers in a jar—for what future

use, we aren't altogether certain. This is a vision on the level of Kafka, but delivered with the cinematographic power of Tarkovsky and Haneke. The suggestion of political allegory is just one of the many levels and layers in this extraordinary film—but it was enough to lead to Rasoulof's arrest by the Iranian government in 2017. (Iran, 2009, 93m)

O/Fri 8:30PM

41 Never Cry Wolf



Carroll Ballard is revered for his animal films—*THE BLACK STALLION*, of course, and *FLY AWAY HOME*. This adaptation of Farley Mowat's memoir of his time studying the behavior of arctic wolves and caribou, almost entirely isolated from human life apart from a few pitying Inuit, is my favorite. It features Ballard's hallucinatory and vivid nature

photography, but also a brilliantly off-kilter voice-over narration, worked on for years by multiple screenwriters and actor Charles Martin Smith, who makes the film his own (and whose ordeal filming it must nearly have matched Mowat's). Wikipedia supplies this wonderful additional detail: "NEVER CRY WOLF is the first Walt Disney film to show naked adult buttocks." (U.S., 1983, 105m)

L/Sun 9:30PM

42 Angel



Viewers familiar with the vamping, campy Marlene Dietrich of her legendary films may find themselves amazed by the tenderness and nuance of the performance elicited from her by Lubitsch in their sole film together. A truly "adult" tale of sex, marriage, betrayal and forgiveness, *ANGEL* epitomizes the sorcery of Lubitsch's American style, at that

point still quite new, where everything is implied and nothing is explicit, where elision and suggestion rule the day. A box-office failure in its day, the film lurks as a sublime discovery, even for Lubitsch enthusiasts like myself—and for Pierre Rissient, who placed it in his top ten in the BFI poll. (U.S., 1937, 91m)

L/Sun 4:30PM

43 To Be Or Not To Be



One of the most sheerly delightful films I know, and certainly the most charming assault on 20th-Century fascism imaginable, Lubitsch's crazy contraption of a narrative involves a Polish theater troupe, staging Shakespeare's *Hamlet*, who become involved in an elaborate plot to impersonate Nazi spies and commanding officers. As this is Lubitsch, there's also comedic adultery, played out to hilarious effect by television star Jack Benny and, in her last film, the imperishable Carole Lombard. The film's extended flirtation with beyond-the-pale comedic material—the concentration camps!—is surely one of the greatest high-wire acts in cinema. (U.S., 1942, 99m)

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 \$35 each, credit card only.

The Late Show

The Late Show Ticket (\$100) provides entry to the final shows on 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-served 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 \$35 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

Sponsored by FilmStruck

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-5PM; 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.

Abel Gance Open Air Cinema

Sponsored by Ralph & Ricky Lauren

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 47 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 47 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.

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 theaters.

Consider choosing a program that you can't experience anywhere else—a silent film with live accompaniment, a Guest Director selection or a new film from somewhere unexpected.

Schedule

Friday, August 31

45 | Show | Talking Heads
 | Festivity | Free Show

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

Schedule

Friday, August 31

8	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Werner Herzog Theatre(H) [650 seats]	Chuck Jones' Cinema (C) [500 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) [65 seats]	Elks Park & Elsewhere (O)	8
9											9
10											10
11											11
N				4 Watergate – Or, How We Learned to Stop an Out-of-Control President					F What She Said: The Art of Pauline Kael		N
1									Q & A		1
2											2
3									E It Must Schwing! The Blue Note Story		3
4									Q & A		4
5											5
6				46 Great Expectations	32 Shoplifters	14 Border	17 Fistful of Dirt	36 Dogman	C Hal	 Opening Night Feed on Colorado Avenue	6
7	1 A Tribute to Alfonso Cuarón with Roma	3 The Old Man & the Gun	16 First Man	Q & A					B The Ghost of Peter Sellers		7
8				22 Trial by Fire	30 The White Crow	34 Birds of Passage	40 The White Meadows	12 They'll Love Me When I'm Dead	Q & A	41 Never Cry Wolf	8
9								Q & A			9
10		10 White Boy Rick	21 The Front Runner					15 Dovlatov			10
11	26 Destroyer			23 Free Solo	35 Cold War + Hakob Hovnatanyan	25 Girl	29 Ghost Fleet		Q & A		11
12											12
1											1

Schedule

Saturday, September 1

45 | Show | Talking Heads
 | Festivity | Free Show

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

Schedule

Saturday, September 1

	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Werner Herzog Theatre(H) [650 seats]	Chuck Jones' Cinema (C) [500 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) [65 seats]	Elks Park & Elsewhere (O)
8										
9	11 The Other Side of the Wind								B The Ghost of Peter Sellers	
10		27 Boy Erased	10 White Boy Rick	1 A Tribute to Alfonso Cuarón with Roma	29 Ghost Fleet	44 Student Prints	19 The Biggest Little Farm		Q & A	Ferguson/Wine-Banks/ Ben-Veniste/Holtzman/ Stahl/Danner
11	Q & A				Q & A	Q & A		14 Border	Q & A	
N								Q & A	D Hugh Hefner's After Dark: Speaking Out in America	Saturday Seminar
1	21 The Front Runner		26 Destroyer	2 Angels Are Made of Light	8 Discovering Urban Gad: Christian Wahnschaffe, Parts I & II		36 Dogman		34 Birds of Passage	Q & A
2		28 Meeting Gorbachev							Q & A	
3			Q & A	Q & A					A A Final Cut for Orson: 40 Years in the Making + The Eyes of Orson Welles	
4	16 First Man		31 Reversing Roe	35 Cold War + Hakob Hovnatanyan		17 Fistful of Dirt		Q & A	Pierre Rissient Celebration	e Zwick/Dern/ O'Connell/Guests
5		13 Can You Ever Forgive Me?			5 Peterloo		15 Dovlatov		Q & A	
6	Q & A		Q & A	Q & A		Q & A			Q & A	
7	7 A Tribute to Emma Stone with The Favourite		3 The Old Man & the Gun	26 Destroyer		32 Shoplifters		Q & A	E It Must Swing! The Blue Note Story	
8		7a The Favourite			25 Girl				Q & A	23 Free Solo
9			Q & A		Q & A			39 The Tarnished Angels	Q & A	
10								Q & A	F What She Said: The Art of Pauline Kael	
11	22 Trial by Fire	16 First Man		13 Can You Ever Forgive Me?		30 The White Crow		38 Bigger Than Life	Q & A	
12			TBA		6 Non Fiction			Q & A		
1										

Schedule

Sunday, September 2

45 | Show | Talking Heads
 | Festivity | Free Show

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

Schedule

Sunday, September 2

	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Werner Herzog Theatre(H) [650 seats]	Chuck Jones' Cinema (C) [500 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) [65 seats]	Elks Park & Elsewhere (O)	
8											
9											
10	18 Be Natural: The Untold Story of Alice Guy-Blaché	21 The Front Runner	7a The Favourite	7 A Tribute to Emma Stone with The Favourite	36 Dogman	5 Peterloo	TBA	TBA	A A Final Cut for Orson: 40 Years in the Making + The Eyes of Orson Welles	f Rushdie/Fiennes	
11	Q & A	Q & A	Q & A		Q & A				Q & A	Pirtle signing, Brigadoon	
N										b Sunday Seminar	
1	13 Can You Ever Forgive Me?			25 Girl	34 Birds of Passage	2 Angels Are Made of Light	35 Cold War + Hakob Hovnatanyan			E It Must Schwing! The Blue Note Story	g Edgerton/Conley
2	Q & A	20 Pordenone Presents: Fievre + Coeur Fidèle	1a Roma								
3											
4	3 The Old Man & the Gun			16 First Man		6 Non Fiction	TBA			F What She Said: The Art of Pauline Kael	h Stern/Sundberg/ Longoria/McNicholas Senator Wendy Davis
5		23 Free Solo	27 Boy Erased		37 Eldorado + Special Medallion				43 To Be Or Not To Be	Q & A	
6		Q & A	Q & A		Q & A					B The Ghost of Peter Sellers	
7	10 White Boy Rick			30 The White Crow	9 A Tribute to Rithy Panh with Graves Without a Name	19 The Biggest Little Farm	45 Calling Cards			Q & A	
8		22 Trial by Fire	TBA						47 Introducing Saba Riaz	D Hugh Hefner's After Dark: Speaking Out in America	
9	Q & A	Q & A		Q & A		Q & A	Q & A	Q & A			
10	14 Border	26 Destroyer	13 Can You Ever Forgive Me?	5 Peterloo	TBA	TBA	TBA		42 Angel	Q & A	
11										C Hal	
12											
1											
1										 Return to Podor + concert	

Schedule

Monday, September 3

45 | Show | Talking Heads
 | Festivity | Free Show

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

Schedule

Monday, September 3

8	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Werner Herzog Theatre(H) [650 seats]	Chuck Jones' Cinema (C) [500 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) [65 seats]	Elks Park & Elsewhere (O)	8	
9	27 Boy Erased	TBA	Food Inc. 10th Anniversary	10 White Boy Rick	9 A Tribute to Rithy Panh with Graves Without a Name	37 Eldorado	18 Be Natural: The Untold Story of Alice Guy-Blaché	17 Fistful of Dirt	TBA	Waldron/Service/ GHOST FLEET team	9	
10										Food Inc. 10th Anniversary Seminar	10	
11										Monday Seminar	11	
N		1a Roma				Labor Day Picnic						N
1	31 Reversing Roe		28 Meeting Gorbachev	3 The Old Man & the Gun	19 The Biggest Little Farm	TBA	TBA	6 Non Fiction			1	
2											2	
3		TBA	Q & A						TBA		3	
4	33 The Great Buster		22 Trial by Fire	21 The Front Runner	TBA						4	
5							15 Dovlatov				5	
6	Q & A				24 Remous						6	
7	TBA		TBA	27 Boy Erased			TBA				7	
8											8	
9										El Norte	9	
10											10	
11											11	
12											12	
1											1	

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

A A Final Cut for Orson: 40 Years in the Making + The Eyes of Orson Welles



The greatest gifts a filmmaker can give us are visual. That truth is so fundamental that we often forget it. Mark Cousins' marvelous new documentary essay on Orson Welles resituates the great auteur through an amazing discovery: a huge collection of Welles' drawings. With these sketches, Cousins meticulously illuminates the great

themes in Welles' films and chief events of his life, celebrating protean abundance. If you're a Welles freak, THE EYES OF ORSON WELLES will make you very happily drunk. If you're not, it may well inspire you to become one (U.K., 2018, 115m). Preceded by A FINAL CUT FOR ORSON (d. Ryan Soffern, U.S., 2018, 39m), which features the legendary producer Frank Marshall following a multiyear odyssey as he and a merry band of dedicated young filmmakers, including Peter Bogdanovich, helped Orson shape his final film. Decades later, they finish it. -LG *In person: Frank Marshall, Ryan Soffern*

B/Fri 6:45PM **Q&A** - B/Sat 9AM **Q&A** - B/Sun 5:45PM **Q&A**

B The Ghost of Peter Sellers

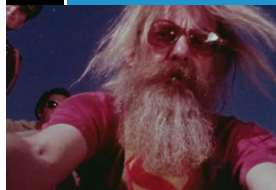


In 1973 Hungarian director Peter Medak (LET HIM HAVE IT, THE RULING CLASS) and writer-actor Spike Milligan set out to make an epic, 17th-century pirate comedy with Peter Sellers and Columbia Pictures. This juggernaut of ambition, which included a full-scale operational pirate ship, hundreds of extras, and the stunning exoticism of

Cyprus, was nothing short of a disaster. Sellers descended to legendary, manic depths, stalling Medak's burgeoning directorial career. Four decades later, Medak sets off on a journey of catharsis, visiting with the producers, financiers, assistants, actors and extras to make sense of the struggles (and occasional joys), of a doomed production. As he confronts his former friend Sellers' failings with honesty and a touching humanity, Medak takes his own fearless journey of grief, forgiveness and closure. -FA (U.K.-Cyprus, 2018, 95m) *In person: Peter Medak*

B/Fri 5PM - B/Sun 10:15PM

C Hal



In one nine-year span, Hal Ashby conceptualized, helped write, directed and edited the deepest filmography of the 1970s. His seven films, including HAROLD AND MAUDE, COMING HOME and BEING THERE, each demonstrate a soulfulness, emotional sophistication, social awareness and sense of humor. Amy Scott explores

Ashby's glorious explosion of creative expression, investigating his tragic youth, his indoctrination into cinema (he won an Oscar for editing IN THE HEAT OF THE NIGHT), his on-set egalitarianism (even a production assistant might have a good idea) and his remarkable strength of will, which allowed him to fight for control with studio heads and win ... until he didn't. Filled with fantastic clips and heartfelt interviews, this is an essential addition to our film history. -JS (U.S., 2018, 90m)

B/Fri 9PM **Q&A** - B/Sat 12PM **Q&A** - B/Sun 8PM **Q&A**

D Hugh Hefner's After Dark: Speaking Out in America

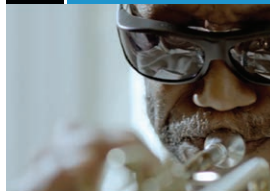


In 1959, Hugh Hefner created his *Playboy's Penthouse*: an intimate and eclectic variety show. Featuring a diverse range of talent—Peggy Lord, Pete Seeger, Lenny Bruce, Nina Simone, Ray Charles, to name a few—the show offered a refreshing alternative to the repression and segregation of '50s America. Hefner followed in the '60s with

After Dark, a colorful celebration of counterculture, with guests including Jerry Garcia, Gore Vidal, Sammy Davis Jr. and Michael Wadleigh. Director Brigitte Berman (the Oscar-winning ARTIE SHAW: TIME IS ALL YOU'VE GOT) presents Hefner as a civil rights advocate, with excerpts from the shows serving as resounding endorsements of the anti-war, free love and civil rights movements. Interviews include Smokey Robinson, Joan Baez, Tony Bennett, Whoopi Goldberg and Bill Maher. For those who consider Hefner a mere playboy, his role as a civil rights advocate will be a jaw-dropper. -FA (Canada, 2018, 101m) *In person: Brigitte Berman*

B/Fri 2:30PM **Q&A** - B/Sat 6:15PM **Q&A** - B/Sun 1PM

E It Must Swing! The Blue Note Story



Blue Note Records started releasing discs in 1939 and became a force in American music after the war, with an unrivaled catalogue: Thelonious Monk, Art Blakey, Sonny Rollins, Miles Davis, Grant Green, Hank Mobley, John Coltrane, Jimmy Smith, Dexter Gordon, Herbie Hancock, Wayne Shorter, Cecil Taylor, Ornette Coleman, and

on and on. The quality was so consistent that countless fans bought a new Blue Note album no matter who made it. It wasn't just the music: The crystal-clear audio engineering, wildly inventive cover graphics, superb photos, and smart notes were part of the deal. Eric Friedler uses animation and archival research to present an intimate record of the lifelong friendship between two surprising visionaries, the immigrant German Jews Alfred Lion and Francis Wolff, who nurtured jazz by recording only music they loved and presenting it as a great art. -GG (Germany, 2018, 113m) *In person: Eric Friedler*

B/Fri 12PM **Q&A** - B/Sat 9PM **Q&A** - B/Sun 3:30PM **Q&A**

F What She Said: The Art of Pauline Kael



The film critic Pauline Kael wielded enormous influence from her perch at *The New Yorker* and through her many books, popularizing works from the young maverick filmmakers of the '70s and putting her imprimatur on films including LAST TANGO IN PARIS, BONNIE AND CLYDE and NASHVILLE. If she disliked a movie you

loved—2001: A SPACE ODYSSEY, LAWRENCE OF ARABIA—it might give you pause. Rob Garver examines Kael's life and art by stitching together a witty, patchwork crazy quilt of film clips, using her own words as narration, excerpts from her many television interviews, and testimony from film luminaries—Quentin Tarantino, Paul Schrader, David O. Russell and Alec Baldwin—and fellow critics both sympathetic (Greil Marcus) and not. Essential viewing, both for Paulettes and those who've never heard of her. -MB (U.S., 2018, 96m) *In person: Rob Garver*

Filmmakers of Tomorrow

Sponsored by ARRI

N/Sat 9:30AM Q&A

44 Student Prints

In its 25th 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.*

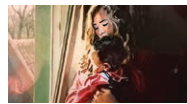


LALO'S HOUSE*

(d. Kelley Kali, USC, 2018, 25m)
But Sister, when can I call my parents?



THE VICTORY OF CHARITY (d. Albert Meisl, University of Music and Performing Arts Vienna, 2017, 24m) Two assistant professors of musicology. One rare baby-blue jacket with a shawl collar. Operation rescue.



TRACING ADDAI (d. Esther Neimeier, Film University Babelsberg, 2018, 30m) A documentarian, a grieving mother and a freedom fighter piece together a portrait of a friend, son and comrade.



A YEAR* (d. Jisun Jamie Kim, NYU, 2018, 12m)
Amidst the astounding beauty of the Himalayas, a young mother ponders the sacrifice for a better life.



MY NEPHEW EMMETT*
(d. Kevin Wilson Jr., NYU, 2017, 19m)
A loyal uncle faces the darkest of nights.

Total run time: 110m *denotes filmmaker in person

M/Sun 6:30PM Q&A

45 Calling Cards

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



THIRD KIND

(d. Yorgos Zois, Greece-Croatia, 2018, 32m)
A trio of archaeologists visit a long-abandoned planet earth.



MOTHER OF* (d. Gan de Lange, Israel, 2018, 10m)
As he has done, so it shall be done to him.



THE AMBASSADOR'S WIFE

(d. Theresa Dahlberg, Sweden, 2017, 20m)
Within the gilded cage of an African outpost, a listless aristocrat sings.



FAUVE* (d. Jérémy Comte, Canada, 2018, 16m)
The rules of the game lead two wild boys astray.



CAROLINE*

(d. Logan George & Celine Held, U.S., 2018, 12m)
I'd be inclined...to believe she never would?



THE FIELD*

(d. Sandhya Suri, France-U.K.-India, 2018, 19m)
Between the cornstalks of Shahzadpur — in the realm of the senses.

Total run time: 109m *denotes filmmaker in person

Filmmakers of Tomorrow

C/Fri 5:15PM Q&A

46 Great Expectations

Manifest destiny—from the Latin *migrationem*, “a removal, change of abode, migration.” In this stunning trio of shorts, all of the above. *Curated by Barry Jenkins and presented by Nick O'Neill, followed by a Q&A.*



CE MAGNIFIQUE GÂTEAU! (d. Emma De Swaef and Marc James Roels, Belgium-France-Netherlands, 2018, 44m)
Fueled by King Leopold's quirk and madness, a stop-motion head-trip through the horrors of European colonialism.



DARK CHAMBER* (d. Ottó Bánovits, Sweden, 2018, 6m)
Through the eyes of kids, a shocking discovery on a Swedish highway.

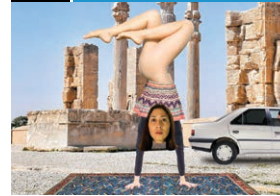


BRAGUINO (d. Clément Cogitore, France-Finland, 2017, 50m) All is well with Braguino deep in the remote Siberian forest... except for that nasty feud with his neighbors.

Total run time: 100m *denotes filmmaker in person

L/Sun 7PM Q&A

47 Introducing Saba Riazi



In the funny, semi-autobiographical film **ICE CREAM** (U.S.-Iran, 2018, 63m), a young woman in Tehran named Maryam (played by the film's writer-director Saba Riazi) loses her job and moves in with her grandmother. While trying to put her life back together, she entertains a romance with her real-estate broker and

faces herself, her society and her addiction to ice cream. Maryam and her grandmother's relationship is hilarious, touching and unlike anything ever seen in Iranian cinema. Saba Riazi is a great new discovery. Preceded by her short film **THE WIND IS BLOWING ON MY STREET** (Iran-U.S., 2010, 15m), in which good news is followed by a small misfortune, putting an Iranian woman at risk in the company of a new friend. —Ramin Bahrani
Total runtime: 78m *In person: Saba Riazi*

Did you know ...

- The Telluride Film Festival is produced by a not-for-profit 501(c)3 organization?
- Pass and ticket sales cover only a portion of our annual expense
- We depend on the generous donations of supporters

Email Melissa at sponsorship@telluridefilmfestival.org for information about making your gift!

Student Programs

These programs are made possible in part by a generous contribution from Bill & Michelle Pohlad



Student Symposium – Celebrating 30 years!

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.



© Ralph Barmie

City Lights Project

Now in its 19th 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. *Supported in part by a grant from the Town of Telluride Commission for Community Assistance, Arts, and Special Events.*



© Ralph Barmie

TFF/Roger Ebert University Seminars

University professors travel with students to the Festival each year to participate in special programming and to attend screenings throughout the weekend. *Supported in part by a grant from the Roger & Chaz Ebert Foundation.*



© Mashey Bernstein

FilmLAB

Now in its eighth 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. *This program was made possible by founding sponsor Frank Marshall, and continues with the help of private philanthropy.*



© Suchitra Baker

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. *Support provided in honor of Patricia Mellencamp, Distinguished Professor Emerita of Art History, Film and Media Studies, University of Wisconsin, Milwaukee.*



© Ralph Barmie

Festival Daily Drawing

GRAND PRIZE

Located in Columbus Circle's Time Warner Center and just steps away from Central Park, **Mandarin Oriental, New York** offers a stunning fusion of modern design with stylish Oriental flair. The hotel features elegant accommodations with breathtaking views of Manhattan and five-star hospitality. Enjoy a two-night stay with luxurious amenities including a state-of-the-art fitness center with a lap pool, a complimentary three-course cocktail progression for two guests at the innovative bar, The Aviary NYC, and one 50-minute spa treatment in the Five-Star Spa.

DAILY PRIZES

Soften your closet with a timeless cashmere sweater from **CashmereRED!** Choose any style and color from our NEW "Core Classics" collection.

Take home a two-speed, belt-driven turntable stereo system with 30-watt power amp speakers included from **Crosley.**

Cruzee offers you the chance to give your children the first running bike made for modern kids.

Try the world's best toothpicks paired with the subtle character of natural ingredients with **Daneson.**

The Gummygoods Night Light from **FCTRY** is a battery-powered sidekick.

Come home to luxury with a hand-woven Persian Gabbeh rug from 100 percent all-natural vegetable dyes from **Gold Mountain Gallery.**

The **Jamstik+** Smart Guitar is a portable app-connected guitar that will teach you how to play.

Get fit and lose weight anywhere with the **OYO Fitness Gym** in a Bag.

Enjoy owning the world's smallest portable record player from **RECORD RUNNER.**

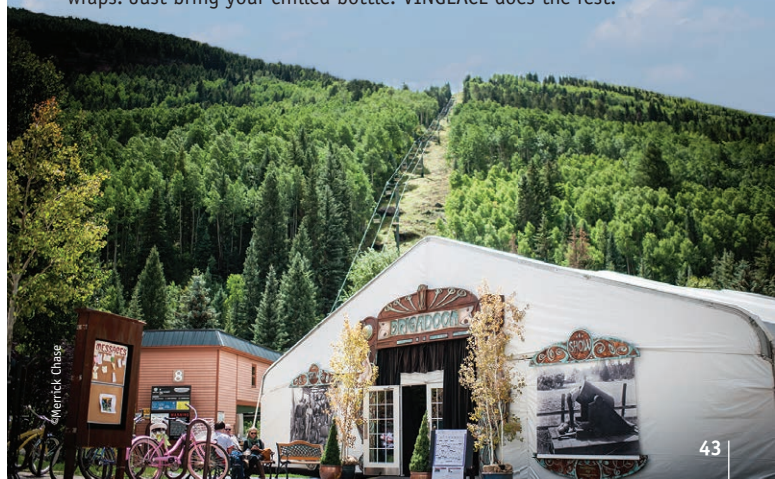
The **Sonne** System is a trustworthy, science-based, affordable and easy to use morning and evening skincare routine.

Created for movie lovers, a gift basket from **TCM** and **FilmStruck** has many fun things for you to enjoy your favorite films at home or on-the-go! It includes an annual subscription to FilmStruck, a bluetooth speaker, some of their best selling TCM books and much more.

Enjoy an original West Coast Round Towel from **Tofino Towel Co.**

Velomacchi offers four prizes: the **Speedway Backpack 28L** and **Giro Backpack 35L**—versatile packs designed to distribute weight evenly; the **Speedway Backpack 40L**, capable of carrying enough gear for at least two days of adventuring; and the **Speedway Hybrid Duffel 50L**, a watertight convertible duffel with self-tailing cam buckle compression.

VINGLACÉ allows you to enjoy wine and Champagne wherever you want, whenever you want. No need for ice, stainless steel canteens or bottle wraps. Just bring your chilled bottle. VINGLACÉ does the rest.



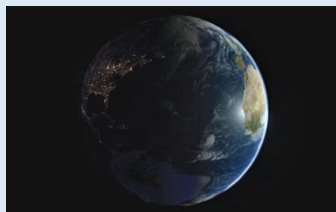
© Merrick Chase

★ 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



★ Spheres

10AM–6PM daily, Sheridan Opera House Gallery

Free and open to the public

Eliza McNitt's wondrous three-part virtual reality series starts with a scientifically based and wholly charming thesis—our universe is filled

with sounds. Each episode takes participants into a far-reaching space in the cosmos, one built through both research and imagination: PALE BLUE DOT, narrated by Patti Smith, sends us out to the edges of our galaxy, tracing the impacts of The Big Bang. SONGS OF SPACETIME, narrated by Jessica Chastain, explores the darkness and light through the perspective of gravitational waves. And CHORUS OF THE COSMOS, narrated by Millie Bobby Brown, brings us back home, riding the multiplicity of “music” being discovered by astrophysicists. Produced by Darren Aronofsky. –LG (U.S.-France, 2018) *In person: Eliza McNitt*



★ Return to Podor screening and concert

0/Sun 9PM

With public discourse devolving, distrust rising and intolerance deployed as a political weapon, how can humans reconnect? For eternity, there has been one reliable answer: through music. The superb singer, writer and global citizen Baaba Maal invites the alt-rock/folk band Mumford and Sons to perform at a festival in his hometown—the remote Podor, Senegal. When the Brits—icons in Europe but anonymous in West Africa—join their Senegalese counterparts, including legendary local musicians, their rehearsals face challenges of language, instrumentation and the fast-moving rhythmic shifts that define the regional sound. On the night of the concert, the Senegalese crowd initially, and unsurprisingly, seems baffled by the Mumford sound ... until new friends begin joining them on stage. The contagious blend of London and West Africa moves everyone. In capturing intimate moments, Oscar-winner Kevin Macdonald (TOUCHING THE VOID, THE LAST KING OF SCOTLAND) reveals the depth of what humans share. –JS (U.K.-Senegal, 2018, 63m) *In person: Kevin Macdonald, Baaba Maal, Ben Lovett*

Followed by a concert with featured musicians Baaba Maal and Ben Lovett

★ Labor Day Picnic

Sponsored by Netflix

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



★ Food Inc. 10th Anniversary

Sponsored by Participant Media

H/Mon 9AM

Depending on your generation, you might trace back your loss of innocence to one singular event—the assassination of JFK, Watergate or

the explosion of the space shuttle. For many, that moment came with the release of FOOD, INC., the Oscar-nominated and Emmy-winning documentary that pulled the curtain back on the devastating practices of the American meat and farming industries. Eating could never be the same. Going undercover, and using deep research to build his ironclad case, Robert Kenner shows how factory-produced food has pulled us all into a deep moral crisis and led to a health epidemic in our country. The film brought millions to recognize how little we know about our food. –JS (U.S., 2008, 93m)

Following the screening, join us for a panel in Town Park featuring Robert Kenner, Alice Waters, Dieter Kosslick and Eric Schlosser.

★ El Norte

0/Mon 8:30PM

A landmark both of independent cinema and in the depiction of Latinos, Gregory Nava's film follows Enrique (David Villalpando) and Rosa (Zaide Gutiérrez), a brother and sister whose village in Guatemala



is engulfed by the violent civil war. Utterly alone in the world, they head north, through Mexico, nearly penniless and fueled by dreams of safety. Roger Ebert compared the film, written by Nava and Anna Thomas, to *The Grapes of Wrath*, but EL NORTE also contains bursts of transcendent imagery, along with moments of joy. Heartbreaking, thrilling, and utterly relevant as it approaches its 35th anniversary, this is a celebration of the human spirit, and a thoughtful examination of the American Dream, for the ages. Newly restored by the Academy Film Archive. –LG (U.S.-U.K.-Mexico, 1983, 141m) *In person: Gregory Nava*

Woody Pirtle poster signing

Brigadoon/Sun 11AM

Turn that beautiful TFF 45 poster into a keepsake, and meet a legend of the design world.



★ Pierre Rissient Celebration

L/Sat 4:15PM

One of the towering cinema figures to have a Telluride theater named after him, Pierre Rissient passed away on the eve of the Cannes Film Festival this year. At once an ambassador, talent scout, savant, scholar, producer, director and fierce promoter of distinctive cinema wherever he found it, Pierre, an omnivorous movie buff, whose vast knowledge of movie arcana is rivaled only by his vast T-shirt collection, was an essential presence at Telluride for many years. Pierre's life, work, opinions and influence will be discussed by a panel including Julie Huntsinger, Bill and Stella Pence and Ken Burns, moderated by Todd McCarthy. Following the conversation, we'll show **PIERRE RISSIENT: MAN OF CINEMA** (d. Todd McCarthy, U.S., 2008, 110m), demonstrating how Pierre's efforts were instrumental in re-establishing the reputations of directors including John Ford, Joseph Losey and Fritz Lang and discovering Jane Campion, Abbas Kiarostami and Edward Yang (you could argue they owe their careers to Pierre). The film features wit, elegance and appearances from Clint Eastwood, Sydney Pollack, Quentin Tarantino and Bertrand Tavernier, and puts Rissient, and the spirit of cinephilia, in a warm spotlight. "It is not enough to like a film," Pierre insisted. "You must like it for the right reasons." You'll love this one.



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** How do film artists approach true stories of heroes as well as outlaws?
Saturday, Noon, Abel Gance Open Air Cinema
- b** Are stories with female protagonists moving front and center?
Sunday, Noon, Abel Gance Open Air Cinema
- c** How do filmmakers find a formal distance when dramatizing family stories?
Monday, Noon, Town Park

Conversations

Sponsored by Universal Studios

County Courthouse, Colorado Ave., unless otherwise noted

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

- d** Charles Ferguson, Jill Wine-Banks, Richard Ben-Veniste, Elizabeth Holtzman, Lesley Stahl and Mark Danner
Abel Gance Open Air Cinema/
Saturday 10AM
- e** Ed Zwick, Laura Dern, Jack O'Connell and Special Guests
Abel Gance Open Air Cinema/
Saturday 4PM
- f** Salman Rushdie and Ralph Fiennes
Sunday 10AM
- g** Joel Edgerton and Garrard Conley
Sunday 2:15PM
- h** Ricki Stern, Annie Sundberg, Eva Longoria, Dr. Colleen McNicholas and Senator Wendy Davis
Abel Gance Open Air Cinema/
Sunday 4PM
- i** Jeffrey Waldron, Shannon Service and the GHOST FLEET team
Monday 10AM



HQ

The Calculator: Supporting Strategies
Administrative Support: Alex Lilburn, Katie Plowright
Programming Associate: Fiona Armour
Coverage: Siena Bergt, Zane Bhansali, Jannette Bivona, Amalia Bradstreet, Bianca Darby-Matteoda, John Dowd, Victor Duran, Joseph Dwyer, Elisabeth Eckman, Junyi Fang, Ellie Foubmi, Natalie Gee, Connor Gudal, Sam Hamilton, Luke Handley, Layton Hebert, Bill Kinder, Halley Lamberson, Alex Lilburn, Bridgett Magyar, Ruby Mastrodomis, Henry McGill, Madeleine Mendell, Diego Murga, Wyatt Phipps, Alice Pinon, David Quintas, Ernie Quiroz, Shelby Rachleff, Samir Roy, Joshua Sachs, Jack Watson, John Wranovics

Emergency Management: Dave Hutchinson
Database: NW Lights, LLC
Pass Design & Production: ADMAC Digital Imaging Show
Welcome Advance Team Head: Marcia Greene
SWAT Crew: Nancy Craft, Molly Galetto, David Kuntz, Jim Lincoln, Sue Lincoln, Michelle Maughan, Tiffany Osborne, Stacey Plunkett
Programming Consultant: Sarah Steinberg
Heller SuperStar: Jack Brailsford
TeamStar: Mary Beth Tukman
Festival Poster Flags: Janet Behrens Siebert (1-32); Mettje Swift, Banner Art Studio (33-45)
Communications: 3 St R & D Production Services, Greg Carttar (Mother), Char Harner (Mother Superior), Mark Parham
Festival Box Office Crew: Jenn Gittings, Justin Kim, Kayla Lucky, Jason Strykowski

COMMUNICATIONS & MEDIA

Press crew: Richard Parkin, Kean Bauman
Photographers: Ralph Barnie, Vivien Killilea, Pamela Gentile, Eugene Kwon, Kevin Van Rensselaer
Photographers Assistant: Paul Best
Video Crew: George Almanza, Fiona Armour, Chris Bagley, Cooper Mervin, Diego Murga, Diego Rodriguez, Rob Richert, Kim Shively
Sound: Dean Rolley, Vicki Phelps
Mobile App: Aloompa

CLUBLOT

Head Chef: Dave Perry
Chefs: Adrian Alvarado, Christopher Moore, Lyle Quijada
Clublot Coordinator: Kira Jones
Clublot Production Coordinator: Bruce Rhodes
Clublot Team: Jaden Evans, Nathan Hollis

DEVELOPMENT

Development Assistant: Wyatt Phipps
Mayor of Brigadoon & Sponsorship Operations Manager: Bob O'Brien
Shipping Assistant Manager: Casey Kesler
Shipping Staff: George Christensen, Janina Ciezadlo, Nicholas Corline, Joel Kaufman, Claire O'Brien, Molly Smith
Devo Box Office: Rebecca Belt
Devo Activation Assistant: Kyle Laursen
FilmLAB Assistant: Ryan Gardner
Brig/Devo Assistants: Cara Sheehan, Grace Tello
Devo Photographer: Suchitra Baker

EDUCATION

Student Symposium Coordinator: Austin Sipes
City Lights Coordinator: Zoe Movshovitz
Ward Symposium Faculty: Howie Movshovitz, Linda Williams
City Lights Faculty: Lynn Gershman, Todd Madison
Student Services Manager: Rob Rex
Education Team: Grant Conversano, Susannah Faxon-Mills, Samantha Schwartz
Travel Wizard: Bill Kelly
Alumni Liaison: Michael Rodriguez

EVENTS

Event Assistant Manager: Brian Roedel
Event Coordinators: Stephanie Van Damme, William Murray, Patti Duax
Bar Managers: John Albertson, Rowena Andrews, Bill Kight
Head Dresser: Emily Ballou
Dresser Assistant: Adriane Christy
Dressers: Elodie Jacobson, Lacy Downing, Blaire Hayes, Camille Chapus
Flower Assistant: Brooke Johnson
Event Schlep: Sarah Downs, Alex Yabloug
Events Team: Trudi Albertine, Breanna Avery, Molly Babcock, Neal Babcock, Ana Carolina Baptista, Barb Bellinger, Michael Bialas, Carmen Bialas, Tim Bixler, Rachel Bowers, Nancy Brunton, Rick Brunton, Chris Buonanno, Valerie Bynum, Gabriele Chodosh, Chris Coburn, Kelly Corn, Bob Cortez, Kristin Couture, Pierre DeVincentis, Sarah DeVincentis, Julia DeWitte, Carter Dick, Hilary Earl, Elise Eberle, Emily Edwards, Susan Ensor, Ellen Esrick, Jerry Esrick, Rube Fellicelli, Bob Finely, David Fischetti, Shanon Gibbs, Chuck Goldstein, Kathleen Granger, John Granger, Steve Green, Dennis Green, George Greenbank, Barb Gross, Gary Gross, Brandi Hatfield, Sierra Hawksley, Willow Hayden, Ed Hoffman, Lisa Issenberg, Cathy James, Melissa Jarrett, Hawkeye Johnson, Samuel Johnson, Cheyenne Kerekes,

Bekah Kolbe, Mariah Lancaster, Paul Marino, David Marks, Graham Marshall, Melissa Mascovich, Erin McElroy, Kristin Metheny, Kathy Metzger, Maggie Miller, Nicki Newburger, Amelie Nordqvist, Marybeth O'Connor, Tiffany Perry, Paola Piaggio, Carole Rasmussen, Thomas Readon, Kay Roll, Kate Schlauch, Mitzi Sewell, Jeannette Sharp Oakes, Frank Smith, Michael Stumpo, Hilary Taylor, Simona Teresi, Ksenija Topic, Janeen Vestal, Lisa Vila Fischetti, Kimberly Whelan, Chris White, Kelsey White, Shirley Wicevich, Estrella Woods

HOSPITALITY at BRIGADOON

Manager: Amy Levek
Assistant Managers: John Irvin, Andrew Lewis
Information Specialists: Bob Beer, Rio Coyotl, Rhonda Irvin, Marty Langion, Anna Lewis, John Lynch

HOSTS

Assistant Manager: Kate Clark
Hosts: Matthew Clark, Gus Gusciora, Charlotte Hacke, Marielle Huey, Amy Kimberly, Gabriel Lifton-Zoline, Drew Ludwig, John Musselman, Kristen Redd, Marc Schauer

SHOWSHOP

Manager: Jim Eckardt
Assistant Manager: Elaina Eckardt
SHOWshop Team: Fay Davis Edwards, Joe Bell, Cath Jett, Louis Monetti, Connie Fisher, Michael Harrity, Jan Humphrey, Bonnie Mott, Millard Mott, Susie Thorness, Kristin Winn

SHOWCorps

Office Coordinator: Gracie Gilbert
Volunteer Coordinator: Bianca Darby-Matteoda
Staff Support Travel: Katrina Folshe
Commandos: Lindsey Campbell, Amy DeLuca, Jan DeLuca, Kiki Froberg, Ellen Geldbaugh, Annemarie Jodlowski, Jon Kornbluh, Angela Mallard, Christin Marcos, Lisa Nielsen, CC Rocque, Jacqueline Waller, JoAnn Weizel, Dietz Woehle, Anna Wright

TRANSPORTATION & HOUSING

Assistant: Shelly Klein
Taxi Supervisor: Lois Stern
Dispatch: Sara Felton
Drivers: Misha Biota, Tracy Boyce, Jeff Bubar, Patrick Davis, Paul Dujardin, Terri Gioga, Kathy Harding, Frank Hensen, Lance Lee, Padua Hastings, Howard Stern, David Swanson, Bill White, Carmella Wilson, Marcus Wilson
Travel Agents: Ann Denney, Pamela Chavez

PRODUCTION

Managers:
Assistant Production Manager: Abe Homer
Brigadoon Manager: Genoa Beiser
CJC Manager: Caitlyn Pozerski
Galaxy Manager: Max Holm
Graphic Lab Manager: Doug Mobley
Herzog Manager: Shane Scott
IT Manager: Hunt Worth
Master Carpenter: Hugo Garcia
Lighting Coordinator: Brittany Mellerson
Office Manager: Nora Bernard
Palm & Le Pierre Manager: Kyle Wavra
Production Coordinator: Julia "Bryce" Webster
Production Facilitator: Hayley Nenadal
Rigging Coordinator: Ian Manson
Rigging Manager: Alison Hughes
Schlep Chief: Logan Lanier
Crew:
Artists: Buff Hooper, Eli Burke-Simpson
Brigadoon Assistants: Nicole Dube
Carpenters: Bill Lyons, Tellef Hervold, Philip Cooper
Concessions Set-Up: Duncan Bindbeutel, Jamie Kroll
Electrician "Sparks": Phil Hayden
Galaxy Assistant Manager: Marie Zaro
Graphic Design Team: Heather Baltzler, Dav Yendler
Graphic Lab Assistant Manager: Takara Tatum
Herzog Graphics finisher: Mary Owen
Herzog Assistant Manager: Chandler Wirton
Herzog Sound Technician: Ricardo Velez
IT Assistants: April Bindock, Natacha Feola, Kyle Krall
IT Systems (Computer Dog): Ellen Krachmer
Labor: Rebecca Ahrens, Nick Kolachov
Palm Lighting: Erika Bush
Lighting Techs: Sarah Singer, Tyler Mark
Palm & Le Pierre Assistant Manager: Lane Scarberry
Production Apprentices (Vespucci Dogs): Patrick Clayton, Brooke Scibelli, Charlie Everett, Emilia Whitmer, Daniela Weinreich, Evan Watters, Annie Tadvick, Carolina Garrigo, Noah Laster, Zuff Idries, Luke Handley, Kelli Fox, Brandi Diaz
Riggers: Constance Bedoret, Shannon Gallagher, Charles Miller, Kyle Fogarty, Tyler Henry, Matthew Gedwallas
Storage & Retrieval Dispatcher: Maja Altarac
Schlep Captains: Jesse Hope, Bart Steck, Jameson Ritter
Schlep Light Freight: Daniel Freeman
Schlep Crew: Andrew Connick, Lane Smith, Clifford Mosser, Grant Peterson, Sam Walker, Currie Parnell, Dylan Schulgasser, Drew Connick, Carlos Cagin
Wastemaster Master: Ari Saperstein
Wastemasters: Leah Feingold, Julia Foght Robinson, David Nepsky, June Nepsky, Heather Rennebohm, Robert Rennebohm, Ben Winding
Cookie Boy: ? Phantom: Marcello Vespucci

TECH OPS

Carl Brenkert Society: Sam Chavez, Clyde McKinney, Christopher Reyna
Projection Supervisor: Jeremy Spracklen
Chief Projectionists: Greg Babush, Alex Fountain, Kirk Futrell, Layton Hebert, Matt Jones, Matt Pire, Luci Reeve, Cherie Rivers, Ryan Smith, Brandon Theige
Projectionists: Jenn Borchering, Chris Brendenberg, Jim Cassidy, Derrick Castro, Curt Heiner, Talia Kopecki, Patty Lecht, Sara Meyers, Ashley Nagel, Jesse Palmer, Johanna Pavlova, Steve Ruffin, Chris Simpson, John Snow, Cody Weigel, Adam Witmer, Kelly Youngstrom
Film Inspection: Zachary Hall, Jesse Palmer, Kate Bost, Alec Tisdale, Jessica Spracklen
Film Traffic Chief: Kate Rennebohm
Film Traffic and Shipping: Luci Reeve, James Cathcart, Alice Pinon, Johanna Evans, Sydney Stowe, Gina Hackett
Video Tech: Cassidy Babb, Leigh Downes, Chas Phillips, Aaron Ridenour
Tech Sound: DJ Babb
Tech Assistant: Jon Busch
Tech Coordinator: Deborah Cutler

THEATER OPERATIONS

Associate MOTO: Gary Tucker
Mini MOTO: Emily Irion
Orchestra Wrangler: Dave Hutchinson
POS Coordinator: Natasha Hoover
POS Team: Steve Bessette, Kendal Hurst, A. Luisa Zamora
Traffic Patrol Manager: Dennis Green
Concessions Manager: Sandy McLaughlin
Concessions Assistant Managers: Gino Gioga, Melissa Kennington
Delivery: Adam Mosier, Meg Ocampo, Marissa Mattys, Deborah Gesmundo
Warehouse Team: Kyle Koehler, Anita Langford, Bill Langford
Ringmaster Wrangler: Jason Silverman

ABEL GANCE OPEN AIR CINEMA

Manager: Laura Stewart
Assistant: Samuel Lyons
Ringmaster: Seth Cagin
Abel Gance Team: Sherry Brieske, Adam Conner, Jennifer Knopp, Blair Pennington, Scott Upshur, Ross Vedder

BACKLOT

Manager: Roger Paul
Assistant: Tom Treanor
Backlot Team: Kyle Dickinson, Karen Eblen, Sanjay Gupta, Troy Sides

CHUCK JONES' CINEMA

Manager: Dorana Lopez
Assistants: Ian Bald, Eric Bialas, Ben Lopez, Bob Harner
Ringmaster: Landon Zakheim
Chuck Jones' Cinema Team: Amy Allison, Gayatri Bajpai, Wesley

Bryon, Lisa Eaton, Jane Esparra, Chuck Friedrichs, Bob Garber, Saul Hopper, Sharon Kasper, JJ Levy, Nerea Lopetegui Lia, Marion Marchet, Janene Massieh, Jackie Ritter, Shashank Sama, Jared Saxon, Dana Silksens, Pamela Tomkins, Renee Tormey, Anna Wishart, Jason Zavaleta
Concessions Manager: David Cook
Assistant Managers: Marilyn Evans, Shanna Petersen
Concessions Team: Suzanne Dyer-Wise, Tess Arbogast, Lynn Cranford, Loy White, Joanne Fatur, Ken Cook, Courtney Robicheaux, Kim Hoffman, Sherri Marsteller

CONVERSATIONS at the COURTHOUSE

Manager: Tom Goodman
Assistant: Jackie Kennefick
Conversations Team: Sandy Dwight

GALAXY

Manager: Catherine O'Brien
Assistants: Jackson Burke, Hilary Hart, Evan Golden, Stephanie Thomas-Phipps
Ringmaster: Jessica Holt
Galaxy Team: Sunil Abraham, Pattie Adler, Mark Armstrong, Tia Barnard, Brenda Berliner, Ronald Borreg, Scott Briggs, Julie Chalhoub, Noah Dates, Joslyn Doerge, Brad Donaldson, John Farley, Ashley Golden, Even Golden, Tracy Greever-Rice, Martine Habib, Catha Hays, Sam KJ, Amala Martin, Marjorie McGlamery, Catherine O'Rouke, Rachael Scheffrin, Emily Searles, Kyle Smith, Ann Marie Swan, David Wilcox
Concessions: Inside Manager: Waydell Walker
Assistant Managers: Ron Dryden, George Forth
Concessions Team: Layna Fisher, Lisa Schaffer, David Brankley, Tori Hale, Antoine Matondo, Sandy Micallef, Niyankor Aluaj
Outside Manager: Matt Kennington
Assistant Managers: Will Garcia, Rebecca Leon
Concessions Team: Shelley Woll, Christine Ring, Kaelin Probeck, Lindsey Walker, Betsy Royal, John Finegan, Marsha Kennington, Matt Lippe, Luke Austin, Emma Walker-Silverman

MASONS HALL CINEMA

Manager: Bill Thorness
Assistants: AJ Fox, Gary Guerriero, Jordan Hobbs, Jeff York
Ringmaster: Jeff Middents
Masons Team: Angela Dadak, Claire Garrison, Allyn Hart, Malin Kan, Jerry Oyama, Patricia Pringle, Amy Schilling, Alina Sinetos, Quang Tran

NUGGET THEATRE

Manager: Jennifer Erickson
Assistants: Andy Brodie, Jennifer Neveau, Uriah Lovelycolors
Ringmaster: Ashley Boling
Nugget Team: Herb Belrose, Jim Berkowitz, Nanci Brown, Gordon Cade, Frederick Caldwell, Ivy Fife, Anna Gayer, Frank Hensen, Ruth Hensen, Alex Langstaff, Oren Locke, Alex McCracken, Kelsey Rightnowar, Patrick Stratton, Anna Wickes
After The Film Festival Concessions Manager: Peter Lundeen
Assistant Manager: Irwin Witzel
Concessions Team: Mercury Roberts, Vicki Eidsmo, Naropa Sabine

PALM

Manager: Mark Rollins
Assistants: Krista Eulberg, Tim Frush, Bailey Magrann-Wells, Alex Perez
Ringmaster: Leyla Steele
Palm Team: Libby Banks, Kirt Bozeman, Karla Brown, Josh Burns, Alexa Child, Valerie Child, Joseph Czajka, Jenn Durrett, Mathew Fiegelman, Pam Fleming, Kristin Frost, Briana Goldberg, Patricia Greenfield, Will Kaufman, Gloria Miller, Bailey Orshan, Liana Orshan, Patricia Pitts, Eben Price, Nancy Rios, Vin Rocque, Ruth Sachs, Mark Steele, David Strauss, Mark Wensel, Athena West
Concessions Manager: Sarah Frush
Assistant Managers: Molly Bowes, Jim Foley
Concessions Team: Marcia Northrup-La Barge, Dawn Salden, Emily Rocque, Nancy Landau, Stewart Seeligson, Carol Morgenstern, Gail Prins, Robert Vogelzang, Adelyn Jones, David Bright
After The Film Fest (ATFF) Concessions Manager: Kai Schuler
Concessions Team: Jeanne Stewart, Jim Denny

Le PIERRE

Manager: Bianca Escobar
Assistants: Tom Baldrige, Peter Rudrud, Adam Rottler
Ringmaster: Doug Mobley
Le Pierre Team: Penny Bergman, Giuliana Carella, Kyle Hanson, Travis Howse, Garry Loewen, Pat Loewen
Concessions Manager: Mary Carol Wagner
Assistant Managers: Amy Taylor, Dan Hanley
Concessions Team: Amy VanderBosch, Bud Taylor, Sassy Smith, Morgan Maultsby, Brent Lawson, Kelly Lancaster, Jane Lane, Mary Ruskusky, Evan MacMillan

SHERIDAN OPERA HOUSE

Manager: Ben Kerr
Assistants: Rick Brook, Allison Mobley, Shine Pritchard, Caryn Sanchez
Ringmaster: Rick Brook
Sheridan Opera House Team:

Robert Allen, Genne Boles, Jennifer Bradford, Rick Brooke, Jill Brooke, Suzy Day, Catherine Gockley, George Jones, Valerie Krantz-Burge, Jeanie Krough, Peggy Redford, Jamie Ross, Samir Roy, Clara Shelton, Kiersten Taylor, Steve Valdek, Kyra Westman, Mark Westman, Cynthia Wyszynski, Michael Wyszynski
Concessions Manager: Jeff Levine
Assistant Manager: Lex McNaughton
Concessions Team: Ben Post, Rebecca Kraut

THE WERNER HERZOG THEATRE

Manager: Katie Trainor
Assistants: Clay Farland, Bob Greenberg, Tondeleyo Gonzales, Sarah Haas, Mac Simonson
Ringmaster: Dan Zak
The Werner Herzog Theatre Team: Nancy Anderson, Amanda Arnold, Varun Bhuchar, Hunter Cross, Mario Fierro, Jackie Froberg, Annie Gamache, Theresa Garcia, Alia Gilbert, Morganne Goddard, Jessica Grabarz, Tyler Heath, Rachel Hein, Rikki Jarrett, Mamie Kakes, Margie Kaplan, Katherine Kilkenny, James Kleinert, Janine Kowack, Brenda Langford, Grace Larsen, Carly Love, Dillon Magrann-Wells, McCall Manske, Kenny Miles, Lynn Morrell, Molly Poiset, Emie Quiroz, Laurel Robinson, Ally Small, Anita Smokevitch, Claire Sutton, Sarah Townsend, Russell Wilder
Concessions Manager: Christine Lambert
Assistant Managers: Phoebe Joecks, Clifford Burton, Pam Jaquent
Concessions Team: Nancy Murphy, Pam deJong, Robert deJong, Sky Hirschchron, Aimee Bourget, Vince Burhop, Ken Conry, Ingrid Hagen-Richardson, Carson Grane, Amber Love, Bette Hagen, Ron Richardson, Kathleen Crehan, John Campbell, Melissa Bebe

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Aemono, *Mike Guskea*
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Lucas Price

Cosmopolitan
Restaurant,
Chad Scothorn
Glidewell Culinary
Services, *Chad Glidewell*

Lotus Root, *Hongta Im*
New Sheridan Chop
House, *Michael Moran*
there, *Andrew Tyler*

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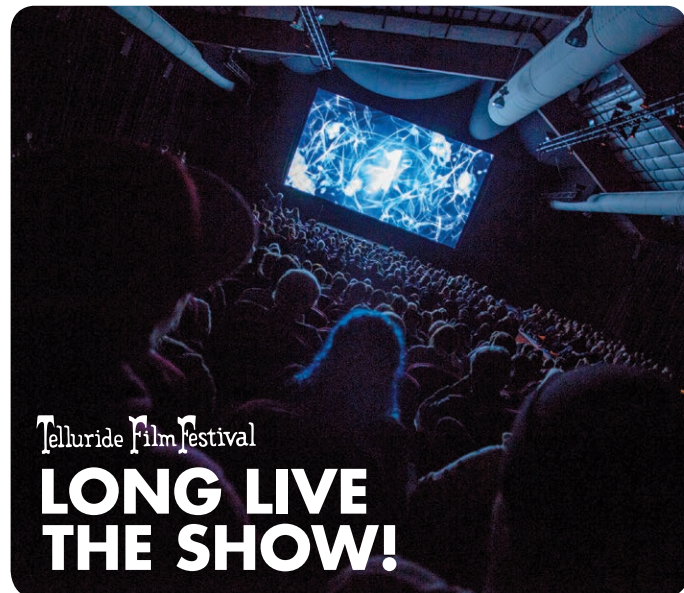
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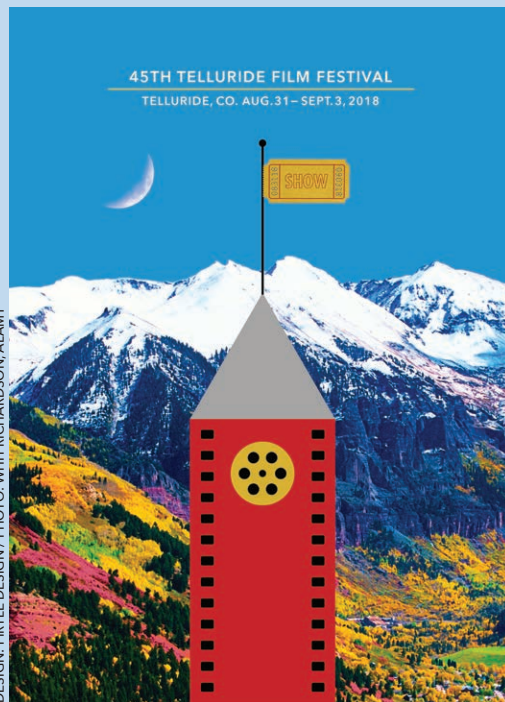
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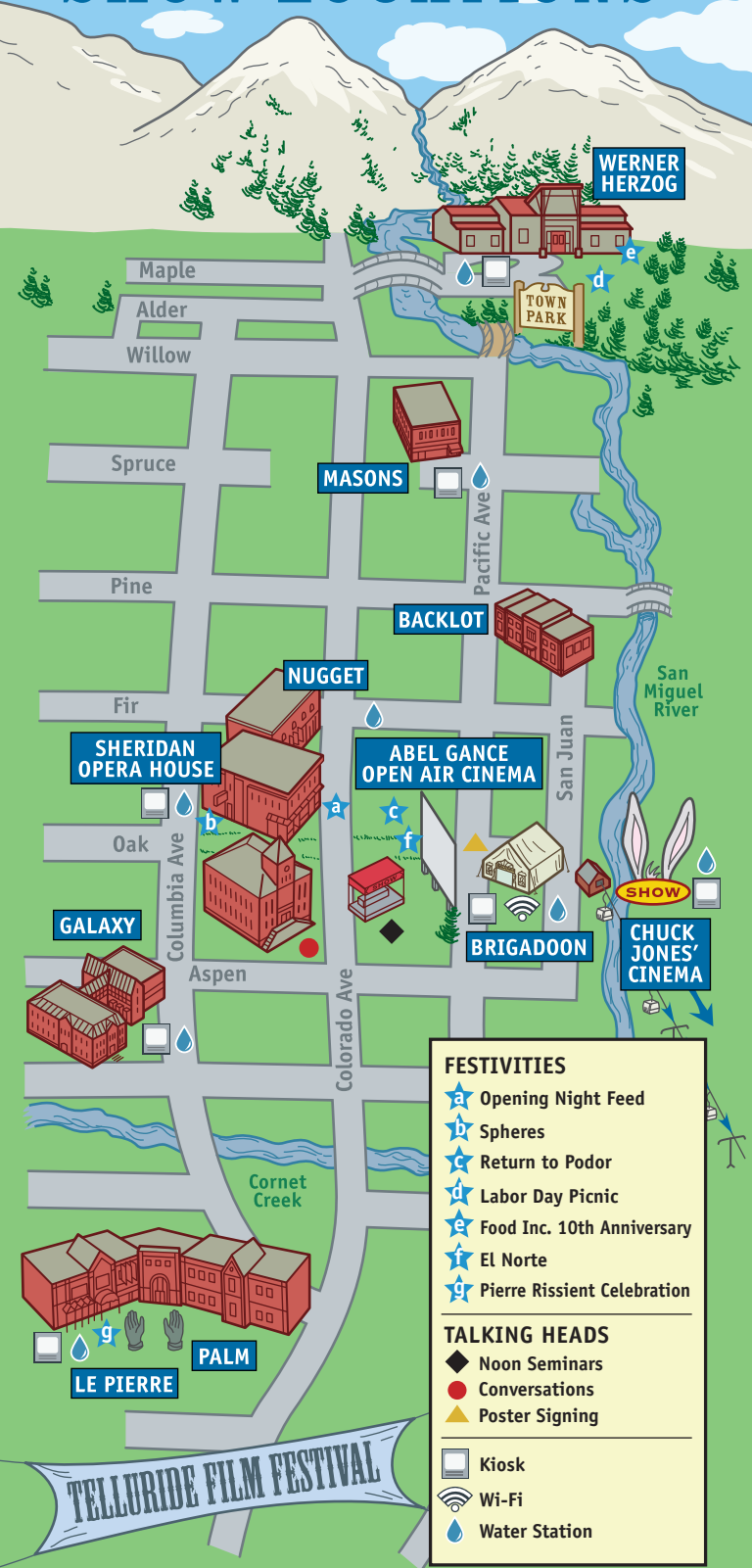
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