

THE NATIONAL FILM PRESERVE LTD. PRESENTS THE

42ND Telluride

FILM FESTIVAL



SEPTEMBER 4-7, 2015

TELLURIDE, COLORADO

LAURENT @ DVPTVCA

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Peter von Bagh

1943-2014

THE NATIONAL FILM PRESERVE LTD. PRESENTS THE

42ND Telluride

FILM FESTIVAL

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Laurent Durieux

Inspired by the great French cartoonist Jean Giraud, the Brussels-based Durieux has become a cult figure in the world of collectible posters. His impeccable craft and use of color can be admired on new versions of posters for films including the Hitchcock classics, *JAWS*, the Universal monster movies and Criterion releases including *THINGS TO COME*.

Durieux's posters do more than try to lure us into the theater; they reimagine the films we love—allowing us to consider them anew, often recontextualizing the characters and places with the subtlest brand of tongue-in-cheek humor. In this year's instant-classic poster, set in some far-off Telluridean future, little has changed on main street, except for the retro-style movie theater that belongs exactly where it is.

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

Rachel Kushner



Rachel Kushner is best known for *The Flamethrowers*—her widely acclaimed novel about a young woman nicknamed Reno who races motorbikes, makes films, navigates the 70s New York art scene and then is sucked into the turbulence of Italy's Red Brigades. This portrait of an era shuffles between times and places, channeling the energies of the 20th century with such palpable detail that feels as if it were written from the pulse of history.

It's no surprise that Rachel is drawn to cinema, a medium similarly attuned to the clamor of the world. There's something inherently cinematic about Kushner's prose—an attention to how people speak and a strong, playful temporal sense. Her fiction has a rare immediacy. And it is full of encounters with cinema, including references to specific films. Chantal Akerman's meticulous housewife from *JEANNE DIELMAN*, the solitary title character from Barbara Loden's *WANDA*, and the enigmatic homeless teenager from an obscure Italian documentary *ANNA* all make cameos, wandering seamlessly from screen to the text, bringing the weight of their own stories.

Kushner's enticing selection for this year's festival includes the throbbing intensity of *WAKE IN FRIGHT* and *THE MATTEI AFFAIR*, the delightful seductions of *UNCLE YANCO* and *A DAY IN THE COUNTRY*, the lost, powerful Robert Frank masterpiece *COCKSUCKER BLUES*, and the sweet melancholy of Jean Eustache's two feature films. Despite their diverse contexts, these films share an anarchic streak—they plunge us deep into the thick of existence, leaving us somewhat shaken, or maybe even changed.

Rachel holds the distinctive honor of having her first two novels nominated for a National Book Award in Fiction, and has also written extensively on art and literature, publishing essays in *ArtForum*, *The Believer*, *The Paris Review* and *BOMB*, among others. Her eclectic interests—Land Art, motorcycles, American expats in 1950s Cuba, Futurism, photography, a Swedish claymation artist—come with a deep appreciation for radical gesture, and her generous disposition to share them with the world. Telluride is fortunate to have her energy and deep knowledge of cinema informing this year's festival. —Mara Fortes

P/Fri 6:30PM - C/Sat 8:30AM

1 A Tribute to Rooney Mara



Rooney Mara, just 30 years old, may seem young to be considered among cinema's finest actors. But in films including *THE GIRL WITH THE DRAGON TATTOO* (for which she was nominated for an Oscar), *AIN'T THEM BODIES SAINTS* and, now, *CAROL* (Best Actress, Cannes), Mara's talented performances, rich with layers and complexity, reveal an old-soul wisdom. Her steadfast dedication to her craft has allowed her, in a relatively short period of time, to emerge as a sophisticated, world-class artist.

The third of four children, Mara was born and raised in Bedford, New York, enamored of Broadway musicals and classic films. After graduating from NYU, having studied psychology and social policy, she founded a non-profit dedicated to supporting struggling residents of a Nairobi neighborhood. Her start as a professional actress came in television—*ER* and *Law & Order: Special Victims Unit*—and independent productions—*THE WINNING SEASON*, *DARE*, *YOUTH IN REVOLT*, *TANNER HALL* (all 2009)—followed with a lead role in the 2010 remake of *A NIGHTMARE ON ELM STREET*.

Her brief, unforgettable turn in the opening sequence of David Fincher's *THE SOCIAL NETWORK* (2010), as the girlfriend of the self-absorbed Facebook founder Mark Zuckerberg, was a breakthrough, and marked the beginning of her creative partnership with David Fincher. In their adaptation of the Stieg Larsson bestselling saga *THE GIRL WITH THE DRAGON TATTOO* (2011), Mara scored the coveted role of Lisbeth Salander, the fiercely intelligent punk-renege computer hacker. The part demanded a radical physical transformation, handling scenes of brutal sexual violence, and navigating twisted historical intrigue, with the affectless poise and cerebral cool of the novel's iconic character.

Next, she portrayed a determined, broken-hearted lover with steel in the acclaimed *AIN'T THEM BODIES SAINTS* (2011) and, in Steven Soderbergh's Hitchcockian psychological drama *SIDE EFFECTS* (2013), played a duplicitous, clinically depressed woman and calculated accomplice in a murder plot. Since then, Mara has elevated an eclectic slate of films, including Spike Jonze's *HER*, as the ex-wife of a reclusive writer; Stephen Daldry's Brazilian *favela* thriller *TRASH* (2013), playing an American activist who helps three boys in trouble with a corrupt politician; and of course, Todd Haynes's exquisite *CAROL*.

Mara plays a young shop girl and aspiring photographer who falls in love with an older and sophisticated woman, a wife and mother who has managed to keep her illicit passions concealed under the veil of acceptable womanhood. With its eloquent stillness and expressive silences, the film creates a perfect space for Mara's gifts at understated emotion. Her performance amplifies the force of the unspoken in the film, and she reveals the gravitas housed in her petite frame and "snowy solitary face" (to recall Barthes famous essay on Greta Garbo)—a face that is "an Idea," a face that itself is a screen.

—Mara Fortes

The program includes a selection of clips followed by the presentation of the Silver Medallion, an onstage interview led by John Horn (Friday) and Davia Nelson (Saturday), followed by CAROL (see opposite page), shown in its entirety.

H/Sat 6:15PM Q & A

1a Carol



Made possible by a donation from The Alexander Schoch Family

Romantic sparks fly when Therese (Rooney Mara), an inexperienced shop girl with vague artistic ambitions, crosses path with Carol (Cate Blanchett), a wealthy, sophisticated married woman. But in post-World War II America, a romance like theirs is not only forbidden; it is dangerous. Master filmmaker Todd Haynes (*SAFE*, *VELVET GOLDMINE*), collaborating with ace cinematographer Ed Lachman for the fourth time, transmutes Phyllis Nagy's adaptation of Patricia Highsmith's early, little-known novel into an elegant exploration of class tension, psychological domination, and the ultimately liberating hunger for beauty. It's a film that, in examining transgression, conveys intense longing reminiscent of the most potent Golden Era Hollywood romance. Blanchett, as one might expect, is the luminously perfect object of desire. But it is Mara's quietly urgent performance, a prizewinner at Cannes, that provides the film's heart and soul. —LG (U.S., 2015, 118m) *In person: Todd Haynes, Rooney Mara, Ed Lachman*

C/Fri 7:30PM - G/Sat 10:30PM - P/Sun 8PM Q & A

2 Amazing Grace



Made possible by a donation from Peter & Linda Bynoe

In 1972, Aretha Franklin arrived at the New Temple Missionary Baptist Church in Los Angeles to record an album of the gospel music she'd heard—and sung—as a girl growing up in her father's church in Detroit. A film crew directed by Sydney Pollack was on hand to document the making of what would go on to become her biggest-selling album. But technical problems relating to the synching of sound meant the film was never completed. Until now. Thanks to the rescue efforts of producer Alan Elliott we are taken back in time, with no talking heads to break the spell, to a moment of sustained and increasingly ecstatic creation. (The specialness of the occasion can be gauged by a cameo shot of Mick Jagger in the audience—an audience that is an essential part of the performance.) And we don't stop at 1972: We are witnessing nothing less than the living roots of American music. —GD (U.S., 1972/2015, 87m) *In person: Alan Elliott, Alexander Hamilton*

PORDENONE PRESENTS

H/Fri 1PM

3 Die Nibelungen



Fritz Lang's monumental rendering of the German mythological saga relates the story of Kriemhild's marriage to Siegfried, his treacherous murder, and the ensuing revenge by his merciless spouse. Lang follows the symmetrical structure of the original epic poem, with each half of the film divided in seven "cantos." SIEGFRIED, the first installment of Thea von Harbou's script, finds its visual counterpart in set designs of arresting geometric beauty. It's in the second part, KRIEMHILD'S REVENGE, however, that the film's narrative explodes in a relentless orgy of violence and cruelty under the cold stare of Lang's anti-heroine—a true harbinger of APOCALYPSE NOW in a set piece of unprecedented scale and stylistic ambition. Telluride presents a restored version from the F.W. Murnau Foundation, with a new recording of the sumptuous orchestral score by Gottfried Huppertz. —PCU (Germany, 1924, 275m plus intermission, with refreshments, beer—adults only—and brats) *In person: Paolo Cherchi Usai, Eberhard Junkersdorf*

C/Fri 10PM - P/Sat 1PM Q & A - G/Sun 7PM

4 Anomalisa



Made possible by a donation from Elizabeth Redleaf

Fasten your seatbelts. Michael Stone, spending the night in a Cincinnati hotel on business, is beset by a dramatic stream of insane and intense characters. Just before he spirals into desperation, he finds escape through a surprising, astonishingly tender erotic encounter. If the preceding description seems enigmatic, it's because revealing anything more might spoil the intricate, tragicomic dreamscape created by Charlie Kaufman (SYNECDOCHE, NEW YORK) and Duke Johnson (the Adult Swim series "Mary Shelley's Frankenhole" and "Moral Ore"). ANOMALISA is animated, with wondrous stop motion; David Thewlis and Jennifer Jason Leigh and the gifted Tom Noonan do the voice honors, superbly; and Carter Burwell's string-based score is perfect. We know Charlie Kaufman's status as a visionary and one of the American filmmakers who really matters; we can now discover Duke Johnson as a major creative force. —LG (U.S., 2015, 80m) *In person: Charlie Kaufman, Duke Johnson, Tom Noonan*

H/Sun 9PM - P/Sun 10:45PM - G/Mon 8:30 AM Q & A

5 Beasts of No Nation



Made possible by a donation from John Steel & Bunny Freidus

After the ten-year-old boy Agu (Abraham Attah) loses his family to the senseless violence of endless civil war in an unnamed West African country, he survives by following a charismatic, never-named rebel commander. Idris Elba (MANDELA: LONG WALK TO FREEDOM) is superb in creating this enigmatic, almost Conradian anti-hero who, in the jungle, forces Agu and other boys to become soldiers and learn to do what Agu calls "terrible things." Writer-director-cinematographer Cary Fukunaga (*True Detective*) spent seven years bringing his adaptation of the celebrated novel by Uzodinma Iweala to the screen, and he combines a scathing vision of the seemingly unbreakable cycles of brutality with a father-son story unlike any that we've seen before. If you've ever stayed up nights, wondering why people join radical groups, Fukunaga's alternately poignant and horrifying film will begin to furnish a compassionate, disturbing and insightful answer. —LG (U.S., 2015, 137m) *In person: Cary Fukunaga, Idris Elba, Abraham Attah*

G/Fri 9:30PM - P/Sat 4PM - H/Sun 9:30AM Q & A

6 He Named Me Malala



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

Davis Guggenheim has made masterful documentaries on global warming (the Oscar-winning AN INCONVENIENT TRUTH) and America's education crisis (WAITING FOR SUPERMAN). Here, he profiles Malala Yousafzai, who, as an 11-year-old girl living in an obscure rural village in Pakistan, was shot in the head by Taliban gunmen. Her offense? Speaking out against a policy forbidding girls to attend school. Guggenheim tells the miraculous story of Malala's survival and rehabilitation, the inspiring guidance given by her educator-activist father Ziauddin Yousafzai, and her attempt, six years later, to lead the life of a normal teenager, even as she traveled as a spokesman for girls' rights and became the youngest-ever recipient of the Nobel Peace Prize. Malala's past and inner life are poignantly illustrated through animation, conveying her sense of the homeland she cannot return to but will always love. —LG (U.S., 2015, 90m) Preceded by SANJAY'S SUPER TEAM (d. Sanjay Patel, U.S., 7m). *In person: Davis Guggenheim, Ziauddin Yousafzai, Sanjay Patel*

P/Sat 7PM - C/Sun 9AM

7 A Tribute to Danny Boyle



Made possible by a donation from The Burns Family

"My instinct is to make vivacious films," Danny Boyle has said, and his intense mix of adventurousness, insightfulness, enthusiasm, brio and an edgy, often music-driven pulse, propels and informs the otherwise wildly diverse films of this supremely gifted and eclectic director.

Retaining strong links with his working class Lancashire background and the influence of Irish Catholic parents who steered their son toward the priesthood, Boyle spent more than a decade directing theater and producing for television before making his sensational feature film debut, the insidiously comic crime drama *SHALLOW GRAVE* (1994). Its success paved the way for the raw, rollicking look at fringy Edinburgh heroin addicts, *TRAINSPOTTING* (1996), which made a star of Ewan McGregor, boasted one of the greatest soundtracks ever and proved to be a defining film of the 1990s.

He took his deep-bore curiosity to Hollywood for *A LIFE LESS ORDINARY* (1997) and *THE BEACH* (2000), an experience which proved sufficiently unsettling to send him back to England, where, in 2001, he made two modest and eccentric TV films, *VACUUMING COMPLETELY NUDE IN PARADISE* and *STRUMPET*, before shifting gears with the startling *28 DAYS LATER* (2002), which resurrected the zombie film genre for a new generation.

The warmly idiosyncratic dramatic comedy *MILLIONS* (2004) followed a seven-year old boy's discovery of a load of money, and the sci-fi thriller *SUNSHINE* (2007) skillfully followed a group of astronauts' efforts to reignite a dying sun. Telluride audiences from 2008 will always fondly remember the madly unlikely *SLUMDOG MILLIONAIRE*, a film of overwhelming energy and contagious music, one of the genuine underdog Oscar winners of all-time, one rooted in its director's perennial attachment to outsiders and the theme of overcoming enormous odds.

Boyle then ventured to the modern American West for the intimate and intense *127 HOURS* (2010), which focused much of its running time on the dilemma of Aron Ralston (James Franco) when he was stuck between a rock and a hard place in the middle of nowhere. After a brilliant National Theater production of *Frankenstein* starring Benedict Cumberbatch and Jonny Lee Miller, Boyle turned to a bigger stage with his elaborate, triumphant opening ceremony for the 2012 London Summer Olympics.

Next came the eccentric and stylish art world thriller *TRANCE* (2013), and the pilot to a satirical British TV police series, *Babylon*. Now he brings us *STEVE JOBS*, another film about a character living on the edge, tempting fate, breaking molds, defying norms and expectations. Boyle, like Jobs, seems to have no problem ignoring boundaries, delivering surprises and giving the public what it wants ... even if it doesn't know it yet. His is indeed a career less ordinary. -Todd McCarthy

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

7a Steve Jobs



We all know, with 30 years of hindsight, that each Apple product launch has the potential to be a groundbreaking, culture-shifting, even historic event. But, until the arrival of Danny Boyle's extraordinarily sharp-witted, surprisingly tense biography, we had no idea of the drama behind the scenes. We begin in 1984, with the frenetic preparations for the premiere of the Macintosh, as Jobs (Michael Fassbender, *12 YEARS A SLAVE*, *SHAME*) pushes every necessary button to ensure he leaves his, and his company's, indelible mark on digital culture, and on humanity. Aaron Sorkin (*The West Wing*, *MONEYBALL*, *THE SOCIAL NETWORK*) adapted Walter Isaacson's best-selling book, with help from Apple founder Steve Wozniak (played by Seth Rogen); inspired support is provided by Kate Winslet as Joanna Hoffman (an original member of the Apple team) and Jeff Daniels, playing Apple CEO John Sculley. -TFF (U.S., 2015, 125m) *In person: Danny Boyle, Aaron Sorkin, Seth Rogen, Kate Winslet, Michael Stuhlbarg, Steve Wozniak, John Sculley*

M/Fri 10:15PM - L/Sat 3:15PM Q&A - N/Sun 10PM

8 Ixcanul



At the base of an active volcano, in a region long inhabited by Mayan people, Maria's family prepares for her marriage. The teenage girl, however, has other ideas. With one drunken encounter, she alters her fate and that of her family. Jayro Bustamante's masterful debut feature begins as an intensely lovely immersion into contemporary rural Guatemalan culture. Having grown up in the region, Bustamante is a remarkable tour guide, revealing lifeways of the local people. But as the story takes several dramatic turns, Bustamante reveals that he has ambitions far beyond either the coming-of-age film or the typical tradition-vs.-modernity tale. By its startling finale, *IXCANUL* has taken on an operatic energy reminiscent of early Werner Herzog, and injected a dose of political fury. A deserving winner at multiple festivals including Berlin, *IXCANUL* is one of the truly essential films in recent years. -JS (Guatemala, 2015, 91m) *In person: Jayro Bustamante*

S/Sun 7PM - C/Mon 8:30AM

9 A Tribute to Adam Curtis



One of the most interesting things about documentary, non-fiction, journalism, whatever you want to call it: it can be a self-invented genre with few rules other than a need to tell the truth, or at least to make an effort in that direction. As a result, documentary filmmaking has become a heterogeneous enterprise. Diary films, agitprop, interviews, narrated slideshows. The greatest practitioners have reinvented the genre for themselves: Vertov, Marker, Herzog, Wiseman—these are my heroes. But I have a new hero: Adam Curtis.

Each of his (often) multi-part programs for the BBC have been unique. Of course, there are historical antecedents, but I like to think of his work as having emerged, fully-formed, from the head of Curtis. My introduction came in *THE POWER OF NIGHTMARES* (2004). I found myself learning things that I knew nothing about, like “Team B” or Sayyid Qutb. Yes, there is a pedagogic element, but his works are far from instructional videos or attempts to play to the church choir. They are carving up the landscape of history in new and unexpected ways. And they give a picture of the people who create history and who often, as a result, make up history out of whole cloth. The title itself is a paean to the orphic power of ideas. Ideas that frame, ideas that coerce, ideas that undermine, ideas that transform. All melded into an assortment of interviews, found footage from the BBC archive, and popular music.

But it is not just the content. Who would like a movie if it were content alone? It is also the style. At times, almost an anti-style. Chairs piled up higgledy-piggledy in an empty classroom. Bad institutional decor celebrated in its own right. Seemingly meaningless details that take on a strange, auspicious character of their own. A light switch in the middle of a wall. And the ubiquitous found footage is rarely, if ever, show-and-tell. Instead, the music and found footage combine flirts with a randomness that it never embraces. A chaos of rich associations and connections. If the underlying theme is “context is everything,” the style of the art repeatedly underlines this premise. And guess what? Curtis keeps getting better and better. I can only imagine what might happen if he continues on like this for another 20 years.

Allow me to cite one example: the sequence in *BITTER LAKE* (2015) that plays over Kanye West’s “Runaway.” An Afghan man playfully shows off his martial arts moves for the camera while outfitting a UNICEF tent. We follow him from the tent and seamlessly into a muzzy landing zone, a rotor-generated sandstorm swirling across a line of kneeling soldiers in an empty expanse. Then, a Taliban video in which a shrouded mujahid tells us to look into our own history if we truly want to understand the conflict there.

Ah. And the best part? There is never, not ever, a flirtation with facile hopefulness. This is the world as it is. Unredeemed. —Errol Morris

The program includes the presentation of the Silver Medallion, an onstage interview led by Geoff Dyer (Sunday) and Laurie Anderson (Monday) and a screening, in its entirety, of BITTER LAKE (see opposite page). THE CENTURY OF THE SELF (see page 39) is shown elsewhere in the festival.

9a Bitter Lake



British documentary maker Adam Curtis is no stranger to ruffling convention. Previous films *THE CENTURY OF THE SELF* (playing elsewhere in the festival) and *THE POWER OF NIGHTMARES* argued for the corruption of Freudian theory by the corporate-political axis and identified parallels between the ideologies of Neo-Cons and Islamists. He has also staged a live collaboration/battle with trip hop group Massive Attack. *BITTER LAKE* picks up the baton, distilling hundreds of hours of archival TV footage into a revelatory study of the relationship between Afghanistan and the West. Punctuated by a number of shocking scenes, the result might feel like a queasy dream if the narrative it suggests weren’t so truly disturbing. Curtis speaks to his own conviction that “those in power tell stories to help us make sense of the complexity of reality, but those stories are increasingly unconvincing and hollow.” Essential viewing. —CLS (U.K., 2015, 137m)

In person: Adam Curtis

G/Fri 6PM - P/Sat 9AM **D&A** - H/Sun 6:30PM

10 Room



Made possible by an anonymous donation

For seven years, Ma, a young mother (Brie Larson, in a harrowingly powerful performance) has been trapped, with her five-year old child (Jacob Tremblay), in a one-room shed. Director Lenny Abrahamson (*FRANK, ADAM AND PAUL*) and Emma Donoghue, adapting her best-selling novel, are astonishingly sensitive to the poetic, comic and hallucinatory resonances in the child’s view of this bizarre life experience, particularly the concept that one small, dark room is the whole universe. Though the film uses the blueprint of a thriller, it explores much richer and surprising terrain, including the mother’s desperate effort to free her child and return them to real life. Abrahamson and Donoghue make *ROOM* a shockingly effective parable about how we face the crisis of learning about the world. —LG (Ireland-Canada, 2015, 118m) *In person: Lenny Abrahamson, Emma Donoghue, Brie Larson, Jacob Tremblay, Joan Allen*

H/Sat 9:30PM - G/Sun 9AM - P/Sun 2:30PM **Q & A****11** Black Mass

Made possible by a donation from Alan McConnell & Caroline Schafer

Johnny Depp miraculously descends into the body and soul of James "Whitey" Bulger, the South Boston street thug who became the city's most feared organized crime figure in the '80s. Joel Edgerton is superb as John Connally, the FBI agent who protected Bulger; Kevin Bacon, Adam Scott and David Harbour are the Feds Bulger and Connally scammed; Rory Cochrane and Jesse Plemons are Whitey's confederates in acts of horrific violence; Benedict Cumberbatch is Whitey's brother, a successful, conflicted politician; and Dakota Johnson and Julianne Nicholson are women kept in the shadows. Scott Cooper (CRAZY HEART) navigates this world of moral horror with remarkable precision and clarity. And Depp's coiled psychopathic venom writes an innovative new chapter in the depiction of a gangster, finally leaving the mythology of Cagney, Brando and Gandolfini behind. -LG (U.S., 2015, 122m) *In person: Scott Cooper, Joel Edgerton*

H/Fri 7:30PM - G/Sat 8:30AM **Q & A** - P/Sun 8:30AM**12** Suffragette

Made possible by a donation from Linda Lichter & Nick Marck

In 1900s London, Maud (Carey Mulligan), a hopeless, exhausted factory worker, is lured by her co-worker Violet (the superb Anne-Marie Duff) into the women's rights movement. It is a crucial moment: After years of struggle, leaders Edith New (Helena Bonham Carter) and Emmeline Parkhurst (Meryl Streep) are losing patience with non-violent protest. Director Sarah Gavron (BRICK LANE) and screenwriter Abi Morgan (SHAME; THE INVISIBLE WOMAN) depict, with intensity and clarity, the surprisingly vicious battle to get the vote, providing balance via a policeman (Brendan Gleeson) who makes a surprisingly articulate defense of the status quo. Gavron also connects the battle to the great surge of working-class radicalism that, in the first decades of the 20th century, changed the course of history. Mulligan, in nearly every scene, displays a rare gift, as we see and feel what it is like to have your eyes opened to a new way of seeing the world. -LG (U.K., 2015, 106m) *In person: Sarah Gavron, Meryl Streep, Abi Morgan*

H/Sat 9AM - G/Sat 4:15PM **Q & A** - C/Sun 6:30PM - O/Sun 8:30PM**13** Spotlight

Made possible by a donation from Mort and Amy Friedkin

In 2001, a new *Boston Globe* editor (Liev Schreiber) assigns a crack team of reporters (Michael Keaton, Mark Ruffalo, Rachel McAdams, Brian d'Arcy James) to investigate Boston's Catholic Archdiocese handling of a priest's sexual misconduct case. What they uncover is, to say the least, shocking: a vast secret labyrinth of suffering victims; self-serving institutional hypocrisy from the Church; and weary complacency from city officials. Completing the amazing ensemble are Stanley Tucci, Billy Crudup (attorneys of differing moral hue), Jamey Sheridan and Len Cariou (priests defending the system). Writer-director Tom McCarthy (THE VISITOR, THE STATION AGENT) has crafted, with co-writer Josh Singer, a rich tale with wit and devastating compassion. Though we may know the story, SPOTLIGHT is filled with twists and surprises, making for drama that's thrilling and yet grounded with substantial gravitas. -LG (U.S., 2015, 126m) *In person: Tom McCarthy, Michael Keaton, Rachel McAdams*

S/Sat 1:15PM

14 Retour de Flamme

Sponsored by Turner Classic Movies

Serge Bromberg, the Cesar-winning Indiana Jones of classic cinema, has been travelling the world, discovering lost masterpieces, restoring them, and showing them to audiences for years. He even plays piano! We bring back this perennial favorite, which unfolds with vaudevillian flair in a spectacular new program of short films. Some are best left surprises, but we can tell you about a few: a newly restored (by Bromberg's Lobster Films) Buster Keaton short; a Charlie Chaplin comedy celebrating its 100th birthday; and, in big news ... the world premiere of the restored BATTLE OF THE CENTURY. This lost and found 1928 Laurel and Hardy comedy, which John Ford once described as his favorite film, features the world's biggest pie fight, and has never been seen in its entirety since the 50s. How was it lost? How was it found? Serge tells the story, plays along and celebrates the absolute magic of early cinema, and the wild tales of the rescue of essential and highly enjoyable works of art. *Presented by Serge Bromberg*

N/Fri 7:45PM - L/Sat 1PM - S/Sun 4PM Q & A

15 Rams



Made possible by an anonymous donation

While living next door to one another, two aging brothers, locked in some unnamed, decades-long feud, go to dryly comical extremes to avoid communication with each other. Gummi (Sigurður Sigurjónsson) is shy, quiet but essentially decent, while Kiddi (Theodór Júlíusson) is a bombastic, misanthropic drunk. But they share their passionate love for the sheep to whom they've each dedicated their lives and land. When one of their sheep contracts a contagious disease, the livelihood of the brothers and their neighbors is threatened. Writer-director Grímur Hákonarson, a master of mournful wordless comic set-pieces, with cinematographer Sturla Brandth Grøvlen, makes maximum expressive use of the bleakly beautiful Icelandic mountain landscapes. But it's the almost wordless performances of Sigurjónsson and Júlíusson that lead to an unexpectedly passionate resolution. Who could have expected Iceland, sheep and septuagenarian bachelors to be this funny, and this thrilling? -LG (Iceland, 2015, 93m) Preceded by HAT THEORY (d. Asya Strelbitskaya, Russia, 2014, 4m). In person: Grímur Hákonarson

L/Fri 8:15PM - N/Sat 9:30PM - L/Sun 1PM Q & A

16 Mom and Me



Has a documentary filmmaker ever used the camera with more love than Ken Wardrop? His first feature HIS AND HERS provided an exquisite weave of stories by women who love their men; his shorts SCORING (celebrating the glory of the kiss) and UNDESSING MY MOTHER (a poem to a big, beautiful woman) were both Telluride favorites. To avoid spoiling the exquisite pleasures of MOM AND ME's unfolding, we can say this: it's about mothers and sons; it is set in the good and wholesome land of Oklahoma; and there will be at least one story, if not two dozen, that seems lifted from your own life. Wardrop demonstrates the patience of the young Errol Morris, and the joyous spirit of Les Blank, but MOM AND ME belongs in its own genre, a singular work by a gifted artist. -JS (Ireland, 2015, 77m) Preceded by THE LONELIEST STOPLIGHT (d. Bill Plympton, U.S., 2015, 6m).

In person: Ken Wardrop, Bill Plympton

N/Fri 5PM Q & A - C/Sat 11PM - S/Mon 9AM

17 Viva



Jesus (Héctor Medina), is a shy, delicate, gay hairdresser working at a drag club and dreaming of something more from life than the hardscrabble existence he ekes out in contemporary Havana. And then his long-estranged Dad (Jorge Perugorria) shows up. What follows is a bittersweet battle of wills between the two as they learn to know and respect each other for the first time. Confidently mixing melodrama, fairy tale and gritty realism in an entirely fresh manner, director Paddy Breathnach and writer Mark O'Halloran have created an emotionally wrenching tale of familial conflict and personal growth that boasts two outstanding lead performances, a wonderfully urgent visual style and a terrific soundtrack of classic Latin torch songs. Breathnach, directing here in Spanish, has been making strong films in multiple genres for years, but nothing quite prepared us for this ingenious and hugely entertaining crowd-pleaser. -NO (Ireland, 2015, 100m) Preceded by LAMBS (d. Gottfried Mentor, Germany, 2014, 4m). In person: Paddy Breathnach, Héctor Medina, Luis Alberto García

S/Fri 10:15PM - N/Sat 7PM Q & A - O/Sat 8:30PM - P/Sun 5:30PM

18 Taj Mahal



Made possible by a donation from Warren & Becky Gottsegen

Writer-director Nicolas Saada offers an incisive, innovative perspective on the November 2008 Islamic terrorist attack on the luxury Taj Mahal hotel in Mumbai. He focuses on Louise (Stacy Martin, fresh from Von Trier's NYMPHOMANIAC), a pretty 18-year-old French girl separated from her expat parents (Louis-Do de Lencquesaing and Gina McKee) and trapped in her room in the hotel's fourth floor, unable to get even the slightest perspective on events, coping with the sudden incomprehensible fact of violence and the likelihood of her imminent death. Alba Rohrwacher makes a lovely contribution as a fellow sufferer with whom Louise briefly, tentatively bonds, but it is Martin's quiet, radiantly normal anguish that puts an entirely new spin on the concept of an ordinary person in extraordinary circumstances. Saada manages to combine adrenaline-packed suspense with an oblique meditative quietness that makes for a truly unforgettable experience. -LG (France-India, 2015, 91m) In person: Nicolas Saada

PIERRE AT THE PIERRE

L/Sun 10AM

19 Siti + Cinema



The eponymous character of Eddie Cahyono's second feature, a young woman from an impoverished coastal town, struggles to make ends meet, working a double shift selling snacks by day and performing at a karaoke bar by night. Her world shrinks under the pressure of being the sole provider for her young son and her mother-in-law. Her husband, who has been paralyzed by a boating accident, refuses to speak to her out of growing suspicion of her nighttime occupation. A subtle melancholy impresses her every gesture, evoking a tacit and impending catastrophe. Shot with a startling attention to the details of daily life in Indonesia, and merging a fresh sensibility with classical aesthetics, *SITI* is a powerful investigation into the depths of unspoken desire. —MF (Indonesia, 2015, 88m) Preceded by *CINEMA* (d. Eric Khoo, Singapore, 2015, 20m).

In person: Pierre Rissient, Eddie Cahyono

S/Fri 8PM - N/Sat 1PM - C/Sun 4PM Q&A - O/Mon 8:30PM

20 Heart of a Dog



Writer-director-narrator Laurie Anderson's dream-like essay poem offers an autobiographical meditation on death, post-9/11 New York as a surveillance society, and Anderson's long-gestating bond with her spiritual twin, a terrier named Lolabelle. Anderson employs animation, re-photographed images, printed text, home movies and just about any form of cinematic imagery you can think of, as she quotes Wittgenstein, Goya, Kierkegaard, and David Foster Wallace. Anderson, a former Telluride Guest Director and poster artist, uses her winsome, deadpan, scarily cool narrating voice as she seeks "the real city falling through your mind in glittering pieces," and renews the aesthetic tactics of American avant-garde cinema in a totally fresh, compelling way. It's one of those movies that, as it gets its hooks into you, might make you impatient to watch it all over again. —LG (U.S., 2015, 76m) Preceded by *CARFACE* (d. Claude Cloutier, Canada, 2015, 5m). *In person: Laurie Anderson / Dogs (with owners) welcomed at Monday's outdoor screening!*

W/Fri 10PM - C/Sat 1PM - P/Sun 11:30AM Q&A

21 45 Years



Made possible by a donation from Carol Bobo

On the eve of their 45th anniversary, Kate (Charlotte Rampling) and Geoff (Tom Courtenay), an intelligent, progressive, relatively healthy married couple living in rural England, confront a long-buried emotional memory that inexplicably, and seemingly arbitrarily, resurfaces. Suddenly, everything Kate and Geoff believe they know about each other comes into question. Writer-director Andrew Haigh (*WEEKEND*, the HBO series *Looking*) delicately reveals the fault lines, mysteries and uncertainties that exist just beneath the surface of what may seem to be the most harmonious of human relationships. Rampling and Courtenay, two of the greatest stars from England's Swinging '60s, each offer some of the finest work of their long careers, turning *45 YEARS* into one of the most subtle, powerful and devastating British dramas in recent memory. —LG (England, 2015, 94m) Preceded by *A PORTRAIT* (d. Aristotelis Maragos, Greece, 2014, 3m).

In person: Andrew Haigh

S/Sat 9AM

22 Restoring Napoleon, with Georges Mourier



From the Private Collection of Claude Lafaye

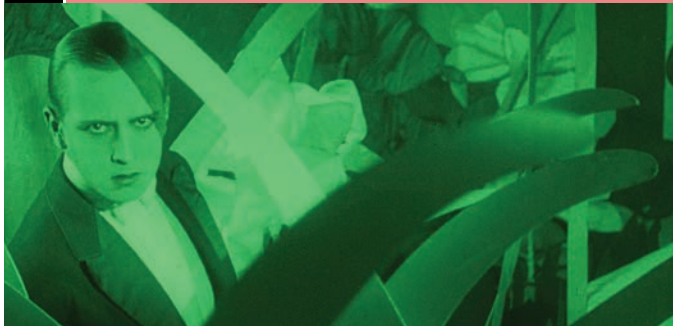
Telluride's defining moment may be the 1979 screening of Abel Gance's *NAPOLEON*, in the newly created outdoor cinema that now bears his name. At that screening, a canonical work of silent cinema, shown only in truncated versions since its 1927 release, finally approached Gance's grand vision, including a three-screen climax. Gance, then 90, was on hand to see it. Even that *NAPOLEON* restoration was not quite "complete": a recent discovery of Gance's paper archive, along with 400 boxes of previously unseen film, meant another version was an exciting necessity. Georges Mourier, a filmmaker with a deep knowledge of Gance's work, was chosen to oversee the Cinémathèque Française's new six-and-half-hour restoration, likely to be completed in 2017, and to be presented live with Carmine Coppola's score. Mourier will bring a fascinating presentation on the history of the film's many versions and restorations, culminating with the spectacular "La Marseillaise" sequence in its new and definitive incarnation. —TFF (Total program time: 90 minutes including Q&A) *In person: Georges Mourier*

L/Fri 5:45PM - C/Sat 8PM **Q&A** - G/Sun 9:30PM**23** Son of Saul

Made possible by a donation from Elizabeth Redleaf

After decades of depictions of the Holocaust, we might assume that no film can have anything new to express on the subject. But the relentless, shockingly original SON OF SAUL alters everything we thought we knew. Saul (Géza Röhrig) is one of the Sonderkommando, Jews responsible for herding new arrivals into the showers for extermination, burning the corpses and disposing of the ashes. We see only what he sees, go only where he goes, with hideous violence always out of focus or just on the edge of the frame. Saul becomes obsessed with giving one young victim, whom he claims to be his son, a religious burial. Is this madness? Or a defiant affirmation of his spiritual identity? László Nemes (in an astonishing debut) and co-writer Clara Royer confront a terrible truth: to survive this nightmarish kingdom means putting your humanity at risk. —LG (Hungary, 2015, 107m) *In person: László Nemes, Géza Röhrig*

G/Sun 3:30PM

24 L'Inhumaine

One of the great cinematic extravaganzas of the 1920s, Marcel L'Herbier's legendary film was also a glorious, unbridled experiment in style and form. The story follows an icy opera singer who falls into a science-enhanced affair, but to L'Herbier, the narrative was more of a bass line over which his designers could riff. And what designers! Alberto Cavalcanti, Robert Mallet-Stevens and Fernand Léger all contributed, with Darius Milhaud writing a (now-lost) score, and L'Herbier himself exploring color and perspective in ways that remain dazzling 90 years after the film's premiere. This version, painstakingly restored by Lobster Films, with participation from the L'Herbier estate and the CNC, represents the first opportunity for many audiences to be immersed in the work of one of the true visionaries of the French avant-garde. Live, original accompaniment by festival favorite The Alloy Orchestra makes the screening all the more sensational. —TFF (France, 1924, 124m) *With the Alloy Orchestra, introduced by Serge Bromberg*

S/Fri 6PM - N/Sat 4PM **Q&A** - S/Sun 10:30PM**25** Only the Dead See the End of War

Michael Ware, a novice Australian reporter, was already in Iraq at the time of the 2003 American invasion, and his contacts with Iraqis allowed him exclusive access to the rituals and the rationales of the Iraqi insurgency. Ware, the subject, and Bill Guttentag, co-author and codirector of this mesmerizing story, explore the consequences of the Iraq war through the prism of the hunt for Abu Musab al-Zarqawi, considered one of the most deadly Jihadist terrorists. Ware and Guttentag contrast al-Zarqawi's monstrous crimes with the shattering eyewitness footage of the determined, often ruthless American soldiers who hunt him down. Too deeply involved to give balanced policy insights, Ware instead puts the horrors right in front of our eyes, allowing us make up our own minds about the moral costs of the war. —LG (U.S.-Australia, 2015, 80m) Preceded by PROLOGUE (d. Richard Williams, U.K., 6m). *In person: Michael Ware, Bill Guttentag, Richard Williams*

M/Fri 5:30PM - L/Sat 9:30AM - N/Sun 9AM

26 Taxi

In the opening image of Jafar Panahi's new film, the front window of a taxi takes on the perspective of a movie camera. Driving through the streets of Tehran, Panahi, whom the Iranian government has banned from making films, miraculously continues his series of illicit, radical, minimalist micro-budgeted works, transforming his constraints—he's under house arrest—into an examination of the stifling impacts of the current regime. Panahi set cameras inside and outside of the taxi, traveling the city with a progression of passengers, creating an absurd human comedy that anchors his irreverent political criticism. And he takes his trademark style—an ingenious meta-cinematic reflexivity—to expressive new heights. TAXI, the winner of Berlin's Golden Bear, manages a rare feat: demonstrating how even demanding, politically provocative experimental cinema can be a whole lot of fun. —LG (Iran, 2015, 81m) Preceded by OF THE UNKNOWN (d. Eva Weber, U.K., 2015, 10m). *Introduced by Peter Sellars; in person Eva Weber*

L/Fri 10:30PM - M/Sat 10AM - N/Sun 2PM Q & A

27 Hitchcock/Truffaut



Originally published in 1966, French director François Truffaut's book-length interview with his filmmaking idol offered the first serious appraisal of Hitchcock as not just a mere "master of suspense" but rather as a sophisticated artist, a status critics had denied him, labeling him a commercial entertainer. The book became an invaluable primer, dissecting Hitchcock's artistry film by film and sometimes, shot by shot: an epic DVD commentary track, *avant la lettre*. Critic and historian Kent Jones' beautifully crafted essay film weaves excerpts from Truffaut's original audio tapes, which take us behind the scenes of this remarkable meeting of the minds, with commentary from a who's-who of leading world filmmakers: Wes Anderson, Olivier Assayas, David Fincher, James Gray and Martin Scorsese. Jones illuminates the ways in which filmmakers directly and indirectly speak to one another in the universal language of cinema. -SF (U.S., 2015, 80m) *In person: Kent Jones*

P/Fri 10:15PM - C/Sat 5:45PM - G/Sun 12:45PM Q & A

28 Time to Choose



Made possible by a donation from Daniel & Mary James

In his exposés *NO END IN SIGHT* and *INSIDE JOB*, the Oscar-winning documentary filmmaker Charles Ferguson cracked the code to the seemingly indecipherable elements of the Iraqi war and the 2008 economic meltdown. His blow-by-blow accounts and bulletproof logic indicted American institutions, in all their amorality, in these disasters. Ferguson's urgent new film opens in similar fashion, describing the catastrophic future our world faces as global climate change accelerates. But *TIME TO CHOOSE* takes a surprising shift, following a diverse group of scientists, entrepreneurs and urban planners as they develop and prepare to deploy various clean, affordable renewable energy technologies that might help us escape our doom. Can our corporate-funded governments get on board? Moving briskly from the U.S. to China, Kenya, Holland, Brazil and Nigeria, Ferguson delivers a potent David-vs-Goliath story, with our planet's survival at stake. Yes, it's time to choose. -LG (U.S., 2015, 100m) *In person: Charles Ferguson*

P/Sat 10:45PM - C/Sun 1PM Q & A - P/Mon 9:30AM

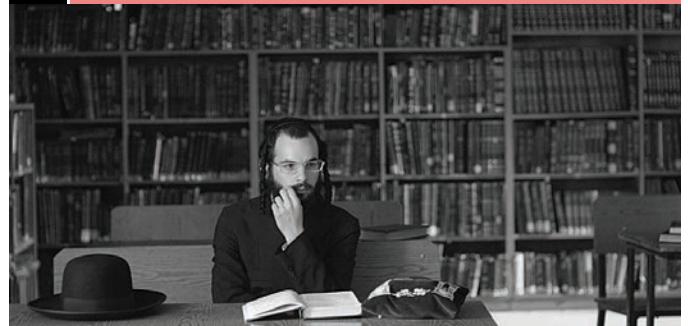
29 Marguerite



Imagine a collaboration between Vladimir Nabokov and Billy Wilder and you will have some idea of the riches provided by this tragicomedy from writer-director Xavier Giannoli (*SUPERSTAR*) and co-writer Marcia Romano. A 1920's French would-be opera diva (Catherine Frot), of great wealth and zero singing talent, finds her intricate fantasy of artistic accomplishment enabled by Madelbos (Denis Mpunga), a butler with his own aesthetic strivings. Meanwhile, her long-suffering husband (André Marcon) remains terrified of telling his wife the truth, and perhaps most memorably, her financially needy singing-coach (Michel Fau, a superb standout), spouts his self-serving euphemism, "sublimity and the ridiculous are never far apart," a phrase that distills *MARGUERITE*'s ironic, anguished wisdom. Frot, a character actress with more than 90 film and TV credits, is remarkably precise, poignant and funny as Marguerite, and Mpunga seems to be channeling Von Stroheim in *SUNSET BOULEVARD*, but with his own peculiar moves. -LG (France, 2015, 127m) *In person: Xavier Giannoli*

M/Sat 12:30PM - N/Sun 7PM Q & A - S/Mon 1:30PM

30 Tikkun



Tikkun, a Hebrew word referring to humanity's obligation to repair our broken world, is one of the founding concepts of Judaism. Haim-Aaron (Aharon Traitel) is a Hasidic student in Jerusalem practicing rigid physical self-denial, confining himself to prayer and study, and barely communicating with his family, not even with the devout adoring father (Khalifa Natour), who runs a kosher slaughterhouse. After a tiny transgression—taking an unscheduled shower—forces Haim-Aaron to confront the reality of his body, he suffers a near-death experience. Writer-director Avishai Sivan, working with cinematographer Shai Goldman, shoots in stark high-contrast black and white, composes scenes in the elegantly elliptical, near-wordless manner of Bresson, Haneke and Kaurismäki, and gets a wonderfully touching performance from the non-professional Traitel. With exquisite, ambivalent compassion, *TIKKUN* both respects the purity of the Hasidic way of life and supplies a clear-eyed vision of its costs. -LG (Israel, 2015, 120m) *In person: Avishai Sivan*

Special Medallion

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



PARTICIPANT MEDIA

The desire to do good rarely leads to exceptional or innovative work in film. And yet, there is little doubt that film has played a significant role in framing public opinion and in advancing a progressive social agenda in the last 15 to 20 years. In many ways Jeff Skoll and Participant, the production company he created, are responsible for this. Jeff Skoll and Participant have changed the way we think about social issues from Davis Guggenheim's AN INCONVENIENT TRUTH to Laura Poitras' CITIZENFOUR. It gives voice not to partisan politics, but to causes that are both timely and years ahead of much of the rest of the world. We have come a long way from insisting on the reality of climate change to getting governments and people to respond to the threat it poses.

Behind much of Participant's innovation is the truism that ideas can be sold better in a non-didactic fashion. Just because it's entertainment doesn't mean it has to be entertaining. But Participant has proved the converse. Just because it isn't just entertainment doesn't mean that it can't be entertaining. And it doesn't mean that it can't promote important social concepts and ideas. The dangers of epidemic, the challenges of income inequality, the corruption of our food supply, global warming, the failures of public education. These, properly speaking, are not political issues, but issues that affect all of us, independent of politics. With both documentaries and feature films, from CONTAGION, FOOD, INC. and THE LOOK OF SILENCE to WAITING FOR SUPERMAN, Participant has been at the forefront not just of bringing public attention to these issues but in promoting and creating social and political change.

We are all lucky that Participant exists and remains committed to the public good. —Errol Morris

The Special Medallion will be presented to Jonathan King (Executive Vice President, Narrative Film) and Diane Weyermann (Executive Vice President, Documentary Film) prior to the 9:30AM Sunday screening of HE NAMED ME MALALA at the Werner Herzog Theatre. Three Participant films are included in this year's festival: SPOTLIGHT, BEASTS OF NO NATION and HE NAMED ME MALALA

N/Fri 10PM - S/Sat 6:30PM - C/Sun 9:30PM **Q & A**

31 Winter on Fire: Ukraine's Fight for Freedom



An elderly woman faces a row of riot police in full battle gear and says, "Think about your teacher in kindergarten. That's whom you're about to beat up." The batons fly anyway. Evgeny Afineevsky's bracing documentary, shot in Kiev, Ukraine, in 2013-14, followed as peaceful demonstrations in support of the country joining the EU led to horrific confrontations with government forces and, ultimately, regime change. Largely avoiding the broader context in favor of an astonishing "live from the trenches" chronological view of the demonstrations, Afineevsky offers us an unflinching, camera's eye view on the violence. If the carnage is at times difficult to watch, WINTER ON FIRE, with its interviews of many of optimistic participants, is driven by a sincere message of power-to-the-people hope, continuously evident on the faces of the thousands of brave protesters who refuse to back down. —TFF (Russia-Ukraine, 2015, 102m)

In person: Evgeny Afineevsky

SPECIAL EVENT

Arena + Adam on the Air



During the festival, Telluride TV will broadcast programming celebrating Arena and Adam Curtis, two icons of British TV. For the past 40 years, the extraordinary, visionary BBC arts series Arena has set the standard for public broadcasting. To celebrate its anniversary, executive producer Anthony Wall commissioned NIGHT AND DAY, a 24-hour opus featuring excerpts from Arena's 600-film catalogue. You'll see Luis Buñuel giving his recipe for the perfect Martini, William Burroughs and Andy Warhol sharing a meal at the Chelsea Hotel, and travel from Jamaica to Mississippi to China, Peru and East Germany to meet artists, musicians, writers and their admirers. And festival tributee Adam Curtis's long string of essential films—IT FELT LIKE A KISS (2009), THE POWER OF NIGHTMARES (2004), THE LIVING DEAD (1995) and the four-part THE CENTURY OF THE SELF (2004)—will be on the small screen as well. After you leave the theater, make your hotel room part of the film festival experience. —TFF Channel 12 on Time Warner Cable

Guest Director's Selections

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

M/Mon 9AM

33 The Mother and the Whore



So transfixed was I as a young person by Jean Eustache's film that, walking around Les Halles on my first trip to Paris, when I saw a sign for "Saint-Eustache" I thought only of the late filmmaker, who was a genius and died too young. I still think of Eustache and not gothic churches when I'm in that area of Paris. **THE MOTHER AND THE**

WHORE is something like a river—of love and youth and youth's particular capacity for despair. It is also a portrait of a generation after May of 1968, a set of open questions in the wake of failed revolution. People talk and talk. Charm and nihilism lie back to back. In truth, I have not seen this film in two decades. It's never been released on DVD, and is rarely screened in theaters. It is unforgettable, and singular, and seems to change everyone who sees it. It certainly did that for me. I walked out of the theater and thought, not unhappily, I will never be the same. —RK (France, 1973, 210m)

M/Fri 7:45PM

34 Mes Petites Amoureuses



Jean Eustache's only other feature film besides **THE MOTHER AND THE WHORE** for me joins Maurice Pialat's **NAKED CHILDHOOD** and François Truffaut's **SMALL CHANGE** as one of three best films ever made about childhood and the erosion of innocence. Filmed by the great cinematographer Néstor Almendros (**DAYS OF HEAVEN**), **MES PETITES**

mirrors the slightly heartbreaking face of its beautiful young star (Martin Loeb) with his bittersweet prospects in the sleepy seaside city of Narbonne, where he moves to live with his mother (Ingrid Caven) and is forced to leave school and work as a moped repairman's apprentice. There is no sentimental solution to his predicament. But there is vitality, and there are girls in homemade clothes, and country roads, and boys at petrol stations with nothing to do but dream. —RK (France, 1974, 123m)

S/Sun 9AM

35 Wake in Fright



Ted Kotcheff's film, first released in 1971, is a bizarre and hair-raising and totally absorbing movie about dereliction and spectacular ruin in a mining town in the Australian outback. It does not merely shock, however, but rather stains whoever sees it: its residue of "wrong turns" clings to the viewer, too. We watch as the

protagonist, played by Gary Bond, a refined and disdainful schoolteacher longing for escape from the town's alcoholic brutality, descends from his place of superior judgments to the lowest rung (shirtless, soaked in kangaroo blood, looking only for his next beer). Male aggression and blunt and undiscerning sexual energy dominate this film and the society it depicts, but the women on the edges, bored and ethereal in their passé beehive hairdos, are equally memorable. —RK (Australia, 1971, 114m)

Guest Director's Selections

C/Sat 3:15PM

36 Cocksucker Blues



Filmed by legendary Swiss artist Robert Frank—who changed possibilities for every American artist with his photographic road trip *The Americans*—**COCKSUCKER BLUES** was an auteur's 16mm record of the Rolling Stones' 1972 stateside tour for the album *Exile on Main Street*. There's a spent glamour that makes even its most explicit

sex scene—in an airplane aisle—more curious and awkward than erotic. The film's electricity derives from its odd candor, or the performances meant to be taken as candor, and from the frisson that these backstage scenes, someone ordering fruit from room service, someone else locating a still-serviceable vein, Andy Warhol backstage with his own camera, are forbidden viewing: the film was embargoed and never officially released, and is still only shown on very rare occasion. (U.S., 1979, 93m) Preceded by Thom Andersen and Malcolm Brodwick's unsayable but extremely watchable ----- aka **THE ROCK AND ROLL FILM** (U.S., 1967) which offers 11 minutes of musical fireworks. —RK

M/Sun 4PM

37 A Day in the Country + Uncle Yanco

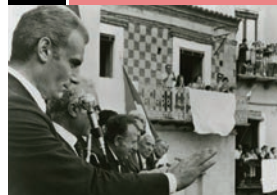


Boating and pleasure and seduction are the links between these two films, featurettes, really, both made by legendary French directors, Jean Renoir's in 1936, and Agnès Varda's in 1967. **A DAY IN THE COUNTRY**, based on a short story by Guy de Maupassant, narrates an encounter of a single afternoon, by turns silly, serene,

and then . . . profound (France, 1936, 40m). In **UNCLE YANCO**, Agnès Varda meets her long lost Greek relative, an eccentric and unbelievably charming sage who lives on a houseboat in Marin County's Sausalito. Uncle Yanco speaks only the truths, but with welcome and wonderful varnish (U.S., 1967, 22m). To be preceded by **UNE BONNE A TOUT FAIRE** (U.S./Switzerland, 1981/2005, 8m), a rarely seen, rarely screened film that Jean-Luc Godard shot in 1981 on the set of Francis Ford Coppola's **ONE FROM THE HEART**. —RK

S/Sat 9:30PM

38 The Mattei Affair



The great Italian filmmaker Francesco Rosi, who died this year, made epic films that activate the surreal in the real of life in both social and historical contexts. They are always portraits of politics, power and corruption in Italy, and perhaps because of that feature none or almost no women, maybe their only failing. 1972 Palme

d'Or winner **THE MATTEI AFFAIR**, about the mystery surrounding the 1962 death of Enrico Mattei, who led Italy's national gas company, ENI, features flamboyant shots of methane burning against the night sky. If men are going to run everything in the cinematic (and real) worlds of postwar Italy, there might as well be sublime and destructive beauty, and there is, in spades, along with an amazing performance by the legendary Gian Maria Volonté. Screening a new restoration from the Cineteca Di Bologna. —RK (Italy, 1972, 116m)

Passes

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

TBAs

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


Individual Tickets

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

The Late Show

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

Free Shows

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

Qs

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

Chuck Jones' Cinema

Sponsored by EY

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

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

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

Telluride Film Festival App

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

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 12PM-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. And then it disappears for another year. Visit while you can!!

This one-stop Festival headquarters includes:

- **Information Desk:** where you'll find Festival programs, pass lanyards, copies of *The Film Watch*, and goodies provided by the Festival's sponsors. Film Festival staff members can answer all of your Festival-related questions.
- **Digital Lounge:** Enjoy free access to the Internet, check live theater "Q" ticket info, and access the Festival schedule.
Powered by Time Warner Cable Business Class with additional support from DELL
- **SHOWShop & The Brig Bookstore:** the place to purchase Festival garb, posters, logo wear and Festival-related books, along with a variety of treasures from Telluride Film Festivals past. See Booksignings, page 42, for book signing sessions.

Elks Park

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

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

County Courthouse

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

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

Festival Kiosks

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

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

The TFF Documentary SHOWroom

Friday-Sunday, 9:30am-6pm for public opening hours

Hosted by Vimeo at the Academy Gallery at Sheridan Opera House, free and open to the public
 See cutting-edge films by festival tribute Adam Curtis, the celebrated series Arena, festival filmmaker Ken Wardrop and selections from the Backlot at this intimate new venue, featuring on-demand access.

Academy of Motion Picture Arts and Sciences' Exhibits

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

See selections at these two locations:

- At the Academy Gallery in the Sheridan Opera House, featuring highlights from the Telluride Film Festival archive
- In the lobby of the Werner Herzog Theater, featuring rare photos of Herzog at work

Schedule










Friday, September 4

42 | Show  Talking Heads
 Festivity  Free Show

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

Schedule

Friday, September 4

8	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Chuck Jones' Cinema (C) [500 seats]	Werner Herzog Theatre(H) [650 seats]	Sheridan Opera House (S) [230 seats]	Nugget Theatre (N) [165 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [50 seats]	Elks Park & Elsewhere (O)	8
9											9
10											10
11											11
N											N
1				 3 Die Nibelungen					 A Cinema: A Public Affair		1
2											2
3											3
4									 G Dreaming Against the World + Tyrus		4
5			 41 Great Expectations			17 Viva			Q & A		5
6		10 Room	Q & A				26 Taxi	23 Son of Saul		 a Opening Night Feed on Colorado Avenue	6
7	1 A Tribute to Rooney Mara with Carol				25 Only the Dead	Q & A			 E Peggy Guggenheim: Art Addict		7
8			2 Amazing Grace	12 Suffragette					Q & A		8
9					20 Heart of a Dog		 34 Mes Petites Amoureuses			 b Sherpa	9
10		6 He Named Me Malala						16 Mom and Me	 F Sembene!		10
11	28 Time to Choose		4 Anomalisa	21 45 Years	18 Taj Mahal	31 Winter on Fire	8 Ixcanul		Q & A		11
12								27 Hitchcock/ Truffaut			12
1											1

Schedule

Saturday, September 5

42 | Show d | Talking Heads
☆ | Festivity Ⓢ | Free Show

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

Schedule

Saturday, September 5

	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Chuck Jones' Cinema (C) [500 seats]	Werner Herzog Theatre(H) [650 seats]	Sheridan Opera House (S) [230 seats]	Nugget Theatre (N) [165 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [50 seats]	Elks Park & Elsewhere (O)
8										
9	10 Room	12 Suffragette	1 A Tribute to Rooney Mara with Carol	13 Spotlight	Ⓢ 22 Restoring Napoleon	Ⓢ 39 Student Prints		26 Taxi	Ⓢ C Ingrid Bergman—In Her Own Words	Ⓢ ☆ TFF Doc SHOWroom Breakfast at SOH 9:30-11AM
10		Q & A				Q & A	27 Hitchcock/Truffaut			d Anderson/Sellers
11	Q & A									
N										
1	4 Anomalisa	TBA	21 45 Years	TBA	14 Retour de Flamme	20 Heart of a Dog	30 Tikkun	15 Rams	Ⓢ B1 The Century of the Self 1+2	a Saturday Seminar
2	Q & A									
3			Ⓢ 36 Cocksucker Blues						Ⓢ G Dreaming Against the World + Tyrus	Donoghue signing, Brigadoon
4	6 He Named Me Malala	13 Spotlight		TBA	TBA	25 Only the Dead	TBA	8 Ixcanul	Q & A	e Gavron/Streep/Morgan/Nelson
5						Q & A		Q & A		
6		Q & A	28 Time to Choose	1a Carol	31 Winter on Fire				Ⓢ B2 The Century of the Self 3+4	
7	7 A Tribute to Danny Boyle with Steve Jobs	TBA				18 Taj Mahal	TBA	TBA		
8			23 Son of Saul	Q & A		Q & A			Ⓢ D In the Shadow of the Great Oaks	
9			Q & A						Q & A	Ⓢ 18 Taj Mahal
10				11 Black Mass	Ⓢ 38 The Mattei Affair	16 Mom and Me	TBA	TBA	TBA	
11	29 Marguerite	2 Amazing Grace	17 Viva						Ⓢ E Peggy Guggenheim: Art Addict	
12									Q & A	
1										

Schedule

Sunday, September 6

42 | Show d | Talking Heads
☆ | Festivity Ⓢ | Free Show

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

Schedule

Sunday, September 6

	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Chuck Jones' Cinema (C) [500 seats]	Werner Herzog Theatre(H) [650 seats]	Sheridan Opera House (S) [230 seats]	Nugget Theatre (N) [165 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [50 seats]	Elks Park & Elsewhere (O)
8										
9	12 Suffragette	11 Black Mass	7 A Tribute to Danny Boyle with Steve Jobs	6 He Named Me Malala (Special Medallion Presentation)	35 Wake in Fright	26 Taxi	TBA		D In the Shadow of the Great Oaks Q & A	☆ TFF Doc SHOWroom Breakfast at SOH 9:30-11AM
10								Ⓢ	C Ingrid Bergman—In Her Own Words	f 10:30AM TBA
11	21 45 Years			Q & A						11 AM Durieux signing, Brigadoon
N	Q & A	28 Time to Choose		TBA						b Sunday Seminar
1		Q & A	29 Marguerite							
2	11 Black Mass	Q & A	Q & A			27 Hitchcock/Truffaut			F Sembene!	g Baer/Ware/Guttentag
3	Q & A	Ⓢ 24 L'Inhumaine				Q & A			Q & A	2:30PM Kushner signing, Brigadoon
4			20 Heart of a Dog		15 Rams		Ⓢ 37 A Day in the Country + Uncle Yanco		A Cinema: A Public Affair	h Breathnach/Abrahamson/Wardrop/O'Neill
5	18 Taj Mahal		Q & A		Q & A					
6										
7		4 Anomalisa	13 Spotlight	10 Room	9 A Tribute to Adam Curtis with Bitter Lake	30 Tikkun	40 Calling Cards		E Peggy Guggenheim: Art Addict	Ⓢ 13 Spotlight
8	2 Amazing Grace					Q & A	Q & A		Q & A	
9	Q & A	23 Son of Saul	31 Winter on Fire	5 Beasts of No Nation		Q & A				
10			Q & A		25 Only the Dead	8 Ixcanul			G Dreaming Against the World + Tyrus	
11	5 Beasts of No Nation								Q & A	
12										
1										

Schedule

Monday, September 7

42 | Show d | Talking Heads
 ☆ | Festivity S | Free Show

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

Schedule

Monday, September 7

Time	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Chuck Jones' Cinema (C) [500 seats]	Werner Herzog Theatre (H) [650 seats]	Sheridan Opera House (S) [230 seats]	Nugget Theatre (N) [165 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [50 seats]	Elks Park & Elsewhere (O)	
8											
9		5 Beasts of No Nation	9 A Tribute to Adam Curtis with Bitter Lake	TBA	17 Viva	TBA	33 The Mother and the Whore	TBA	TBA	TFF Doc SHOWroom Breakfast at SOH 9:30-11AM	
10	29 Marguerite										
11		Q & A		★ Labor Day Picnic							
N										C Monday Seminar	
1											
2	TBA	TBA	TBA		30 Tikkun		TBA			i Ondaatje/DeLillo/Kushner	
3											
4											
5											
6					TBA						
7											
8											
9										20 Heart of a Dog	
10											
11											
12											
1											

The Rules

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

SHOWcase for Shorts

These short masterpieces play before feature films.



SANJAY'S SUPER TEAM* (d. Sanjay Patel, U.S., 2015, 7m) Hindu gods get a MARVEL-ous makeover in a little boy's daydream, courtesy of Pixar.

6 Precedes HE NAMED ME MALALA



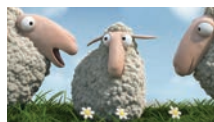
HAT THEORY (d. Asya Stelbitskaya, Russia, 2014, 4m) The hazards of wearing the wrong headwear at the right time.

15 Precedes RAMS



THE LONELIEST STOPLIGHT* (d. Bill Plympton, U.S., 2015, 6m) *What is the meaning of life?* ponders the forgotten traffic light.

16 Precedes MOM AND ME



LAMBS (d. Gottfried Mentor, Germany, 2014, 4m) Make your parents proud: Don't be a sheep.

17 Precedes VIVA



CARFACE (d. Claude Cloutier, Canada, 2015, 4m) A sneering ode to Big Oil from an apocalyptic choir of cars.

20 Precedes HEART OF A DOG



A PORTRAIT (d. Aristotelis Maragkos, Greece, 2014, 3m) The shape of a life, in multiple tenses, in the length of a line.

21 Precedes 45 YEARS



PROLOGUE* (d. Richard Williams, 2015, U.K., 6m) In the rustle of grass, before unwitting eyes, a Grecian battle unfolds, in a new work by a legendary animator.

25 Precedes ONLY THE DEAD



OF THE UNKNOWN* (d. Eva Weber, U.K., 2014, 10m) Enclosed encounters in the urban densities of Hong Kong.

26 Precedes TAXI

**denotes filmmaker in person*

Filmmakers of Tomorrow

Sponsored by Americas Film Conservancy

N/Sat 9:30AM Q & A

39 Student Prints

In its 22nd 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.*



DAY ONE (d. Henry Hughes, American Film Institute, U.S., 2015, 25m) The nerve-racking first day of a military interpreter forced to go beyond the call of duty.



EL ADIÓS* (d. Clara Roquet, Columbia University, Spain, 2015, 15m) A last wish turns into the last straw for a Bolivian maid working in a wealthy Spanish home.



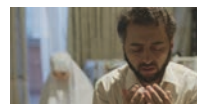
PIDGE* (d. Renee Zhan, Harvard University, U.S., 2014, 4m) An animated rendition of pigeon ennui.



THE MINK CATCHER* (d. Samantha Buck, Columbia University, U.S., 2015, 12m) Mink coats lead to political intrigue at a Dallas high-society cocktail party.



PATRIOT* (d. Eva Riley, National Film and Television School, U.K., 2015, 15m) Racial tensions come to a head when a girl walks into the wrong side of town.



MY ALEPPO* (d. Melissa Langer, Stanford University, South Africa, 2015, 18m) For a young family in exile, daily life means salvaging memories of a war-torn homeland.



TWO SISTERS* (d. Keola Racela, Columbia University, Republic of Korea, 2015, 16m) A breath-stopping journey of defection.

Total run time: 105m

**denotes filmmaker in person*

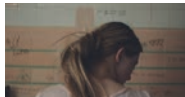
M/Sun 6:30PM Q & A

40 Calling Cards

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



THE FACE OF UKRAINE: CASTING OKSANA BAIUL (d. Kitty Green, Australia, 2014, 7m) A nation of young girls auditions for gold.



SHARE* (d. Pippa Bianco, U.S., 2015, 11m) Mama said there'd be days like this.



THE BEAST* (d. Daina O. Pusić, Croatia, 2015, 20m) To a mother growing old, nothing is dearer than a daughter. Well... almost.



CHAUD LAPIN (d. Alexis Magaud, Soline Béjuy, Maël Berreur, Géraldine Gaston, Flora Andrivon, France, 2014, 5m) Scenes from a marriage.



THE LIGHTS (d. Juan Renau & Manuel Abramovich, Argentina, 2014, 7m) Oh, that we could always see such spirit through the year.



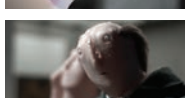
OVER* (d. Jörn Threlfall, U.K., 2015, 14m) A crime scene in repose.



COACH* (d. Ben Adler, France, 2015, 14m) An English boy hurries into foreign territory and is forced to come of age.



TEETH (d. Daniel Gray & Tom Brown, U.K., 2015, 6m) An obsession rendered in molars and bicuspsids.



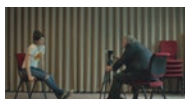
MANOMAN* (d. Simon Cartwright, U.K., 2015, 11m) Sometimes you've just got to let it all out. WAY out.

Total run time: 94 minutes
*denotes filmmaker in person

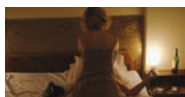
C/Fri 5PM Q & A

41 Great Expectations

Three powerful featurettes, each one exploring the problematic relationship between men and the female body. Curated and presented by Barry Jenkins.



HOT NASTY TEEN* (d. Jens Assur, Sweden, 2014, 39m) In this brave depiction of an unseen Sweden, an encounter between an older man and a hopeless teen propels us into a murky underworld.



RAMONA (d. Andrei Cretulescu, 2015, Romania, 20m) Ramona returns for her pound of flesh. And then some. Shot with grindhouse grit and Tarantino verve.



EVERYTHING WILL BE OKAY* (d. Patrick Vollrath, Germany/Austria, 2015, 30m) A divorced father tries to forge a connection with his young daughter; some weekend visits are more memorable than others.

*denotes filmmaker in person

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/Fri 1PM - B/Sun 4:30PM

A Cinema: A Public Affair

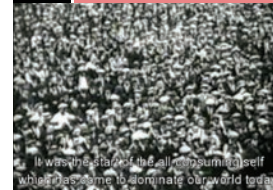


After a film museum in Moscow, led by the world-renowned curator Naum Kleiman, becomes the object of political struggle, its fate is thrown into doubt when its building is sold to unknown "entrepreneurs." Kleiman, after protesting, is fired, and film lovers around the world rise up to express their outrage. Tatiana Brandrup's thought-

provoking documentary offers the hyper-articulate Kleiman an opportunity to explore what film can mean to society—how it can be a powerful democratizing force—and, conversely, become the object of suppression. —MS (Russia, 2015, 104m)

B1 B/Sat 11:30AM - B2 B/Sat 4:45PM

B The Century of the Self B1 (parts 1&2), B2 (parts 3&4)



More relevant than ever, Adam Curtis's gripping four-part history reveals how government and industry used Freudian theories of the subconscious in an effort to control the popular masses. Curtis traces the roots of contemporary consumer culture and cynical mass manipulation, suggesting that the 20th-century political

and corporate elite came to regard the masses as fundamentally irrational at best and potentially dangerous at worst. Could our leaders turn what they were learning about our unconscious, primitive desires into methods for controlling the public? Parts 1 and 2 focus on Freud's nephew, Edward Bernays—credited with inventing the field of public relations—and Freud's daughter Anna, who helped bring her father's ideas to the American mainstream in the 1950s. Parts 3 and 4 suggest that backlash to Freudian theory led to even more forceful attempts at manipulation of the masses, including by left-of-center political parties in the U.S. and U.K. It's a remarkable and compelling exploration of contemporary Western society. —JD (U.K., 2002, 240 minutes total; 120 per program)

B/Sat 9AM - B/Sun 11AM

C Ingrid Bergman—In Her Own Words



Stig Björkman's moving documentary, which arrives on the centenary of the famed actress' birth, uses a wealth of never-before-seen material to unearth the story of Bergman's life beyond the silver screen. Björkman weaves together Bergman's recollections, home movies, letters, and diary entries, as well as

interviews with family members. We get to know how the devoted and free-spirited actress left her indelible mark on movie history, refusing to compromise her convictions in the turbulent times she inhabited—when her personal choices clashed with the prudish climate of post-War America, she left Hollywood to venture into the vibrant scene of Italian neo-realism. This touching portrait is a timely tribute to a fiercely independent woman, and one of cinema's most beloved icons. —MF (Sweden, 2015, 114m)

B/Sat 7:15PM Q&A - B/Sun 9AM Q&A

D In the Shadow of the Great Oaks



Georges Mourier, who is currently overseeing the daunting task of preparing a new restoration of Abel Gance's masterpiece *NAPOLEON*, here crafts a portrait of Gance himself, tracing Gance's lifelong obsession with Napoleon across the silent and sound eras. This fascinating behind-the-scenes look at one of cinema's great visionaries, and creator of numerous technical innovations, includes Gance's closest collaborators. Claude Pinoteau, Claude Lelouch, and daughter Clarisse recall their experiences with the legendary director, and Gance himself, in rare footage, also appears. -MF (France, 2005, 53m) *In person: Georges Mourier*

B/Fri 6PM Q&A - B/Sat 9PM Q&A - B/Sun 7PM Q&A

E Peggy Guggenheim: Art Addict



The black sheep of her elite family, the trailblazing art world icon Peggy Guggenheim intersected with most of the greatest visual artists of the 20th century, as she transformed an initial \$40,000 investment into one of the world's greatest art collections. For Guggenheim, the money barely mattered—the art, and even more so, the artists, always came first. Though outwardly glamorous, her story is bittersweet, marked by tragedy and exploitation. Lisa Immordino Vreeland (*DIANA VREELAND: THE EYE HAS TO TRAVEL*) uses recently discovered tapes of Guggenheim's final interview to tell the story of a maverick far ahead of her time, a visionary who helped redefine the potentials of art and the possibilities for women. -JD (U.S., 2015, 96m) *In person: Lisa Immordino Vreeland*

B/Fri 9PM Q&A - B/Sun 2PM Q&A

F Sembene!



Ousmane Sembene, "the father of African cinema," was the most important sub-Saharan African artist of his generation and one of the greatest directors in the history of world cinema. Through his novels and films—angry, slyly funny, and deeply socially engaged—Sembene fearlessly tackled colonial oppression, African corruption and the subjugation of women. But as revealed in co-directors Jason Silverman and Samba Gadjigo's superb documentary, the man himself was as complex as any of his fictional creations—a brilliant autodidact willing to sacrifice even his family in the name of his work. Through candid testimonies from those who knew Sembene best (including Gadjigo, his protégé) and generous excerpts from his films, what emerges is that rare biographical portrait fully worthy of its remarkable subject. -SF (U.S.-Senegal, 2015, 89m) *In person: Samba Gadjigo, Jason Silverman*

B/Fri 3:15PM Q&A - B/Sat 2PM Q&A - B/Sun 9:30PM Q&A

G Dreaming Against the World + Tyrus



Tyrus Wong, now 104, is best known for his work as a production illustrator for Disney (he created the concept drawings that defined the visual style of *BAMBI*) and Warner Brothers. His ability to transmute traditional Asian aesthetics into modern American forms, however, extends into an impressive array of media. Pamela Tom offers an illuminating celebration of Wong's prolific eight-decades long career as a painter, muralist, lithographer, calligrapher, and kite-maker, using candid conversations with the artist. Wong tells a phenomenal tale: leaving China at age nine, spending a traumatic detention period at Angel Island, struggling against a climate of racism and somehow maintaining his irresistible joy for living and unbreakable devotion to his craft. -MF (U.S., 2015, 75m) Preceded by *DREAMING AGAINST THE WORLD* (d. Tim Sternberg, Francisco Bello, U.S., 2015, 35m), which tells the story of Mu Xin, an artist who created an astonishing body of work that helped him persevere during a Chinese crackdown on creative expression. *In person: Pamela Tom, Tim Sternberg, Francisco Bello*

Student Programs

Student Symposium

Celebrating its 27th year, this program provides 50 graduate and undergraduate students with a weekend-long immersion in cinema. Participants watch films and discuss movies with Festival guests and Symposium faculty.



City Lights Project

Now in its 16th 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.

Roger Ebert/TFF University Seminars

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

FilmLAB

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

FilmSCHOLAR

This program gives young film scholars and aspiring critics the opportunity to immerse themselves in a weekend of cinema and learn from some of the best in the field, with the hopes of encouraging a new generation of voices. Created in conjunction with the University of Wisconsin. With thanks to program sponsors, George and Pam Hamel.

Education Programs made possible in part by a contribution from George & Pam Hamel. Programs additionally made possible by the Roger & Chaz Ebert Foundation.

Noon Seminars

Sponsored by the Guardian

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 on the TBAs the prior evening.*

- a** **Saturday: To what extent can fiction films grapple with historical abuses?**
Saturday, Noon, Elks Park
- b** **Sunday: How does one build a layered narrative around a charismatic figure?**
Sunday, Noon, Elks Park
- c** **Monday: What do actors need to hear from film directors?**
Monday, Noon, Town Park

Conversations

Sponsored by Universal Studios

County Courthouse, main street, unless otherwise noted

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

- d** **Laurie Anderson and Peter Sellars**
Saturday 10AM
- e** **Sarah Gavron, Meryl Streep, Abi Morgan and Davia Nelson**
Abel Gance Open Air Cinema/
Saturday 4PM
- f** **TBA**
Sunday 10:30AM
- g** **Bob Baer, Michael Ware and Bill Guttentag**
Abel Gance Open Air Cinema/
Sunday 2PM
- h** **Paddy Breathnach, Lenny Abrahamson, Ken Wardrop and Nicholas O'Neill**
Sunday 4PM
- i** **Michael Ondaatje, Don DeLillo and Rachel Kushner**
Monday 2PM

Signings at Brigadoon

Emma Donoghue

Saturday 3PM

The New York Times described the Man Booker Prize-finalist *Room* as "remarkable ... a truly memorable novel ... It presents an utterly unique way to talk about love, all the while giving us a fresh, expansive eye on the world in which we live."

Poster Artist Laurent Durieux

Sunday 11AM

Francis Ford Coppola describes Durieux's work as "taking poster art to a high level ... stunningly executed, expressing ideas and themes of the movies he has chosen in new terms. They stand alongside the wonderful tradition of illustrative art."

Guest Director Rachel Kushner

Sunday 2:30PM

The New Yorker described Kushner's *The Flamethrowers* as "scintillating ... full of vibrantly different stories and histories, all of them particular, all of them brilliantly alive."

★ Opening Night Feed

Colorado Avenue/Friday 5:00PM-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

★ Sherpa

Abel Gance Open Air Theatre/Friday 8:30PM



For more than 50 years, climbers from around the world who hoped to reach the summit of Everest have relied on sherpas, the Nepalese climbers who often do the brutally difficult work of hauling equipment and supplies. Though we imagine them as smiling helpers, the sherpas have often been exploited by the Westerners

who employ them, a cold fact that they have recently begun to resist. After the shocking story of a sherpa-vs.-climbers brawl on the mountain in 2013, director Jennifer Peedom decided to document a climbing season from the sherpas' perspective but, in addition to a labor dispute, captured a horrendous tragedy. *SHERPA* is one of the most powerful, unforgettable mountain films yet made: gorgeous, startling, heartbreaking and filled with heroism. -TFF (Australia, 2015, 95m) *In person: Jennifer Peedom*

★ Labor Day Picnic

Sponsored by the Guardian

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

★ TFF Documentary SHOWroom Breakfasts

Hosted by Vimeo

9:30am-11am Saturday-Monday; workshops at 10am

Free and open to the public

Drop by the TFF Documentary SHOWroom to meet with experts from Vimeo to discuss selling your films directly to audiences. Continental breakfast and refreshments will be served.

Test Drive Model S

Brought to you by Tesla

The future is here, and it is fast, elegant and 100 percent electric. Experience the thrill of driving the fastest accelerating four-door production car throughout the weekend.

To schedule your Tesla test drive sign up via TFF mobile app "Goodie Bag" page or speak to a Tesla Representative at the Brigadoon Hospitality Tent.

FESTIVAL DAILY DRAWING

9:30am-11am Saturday-Monday Visit the Brigadoon Information Desk to enter your name.

Don't miss this year's stunning array of fabulous prizes. For full details visit page 55.

Enter every day to win the Mandarin Oriental Hotel Grand Prize on Monday.

Enter Friday to win the Astrohaus Freewrite, the Begg & Co. scarf from CashmereRED, or Eagle Creek's EC Lync™ System 22.

Enter Saturday to win the Gabbeh rug from Gold Mountain Gallery, the Vitamix 5200™ or Hard Graft's über premium Carry On.

Enter Sunday to win the Guardian app packaged in an iPad mini, the Solidoodle Press 3D Printer or Vintage Electric's Cruz bicycle.

HQ

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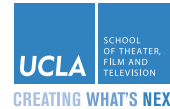
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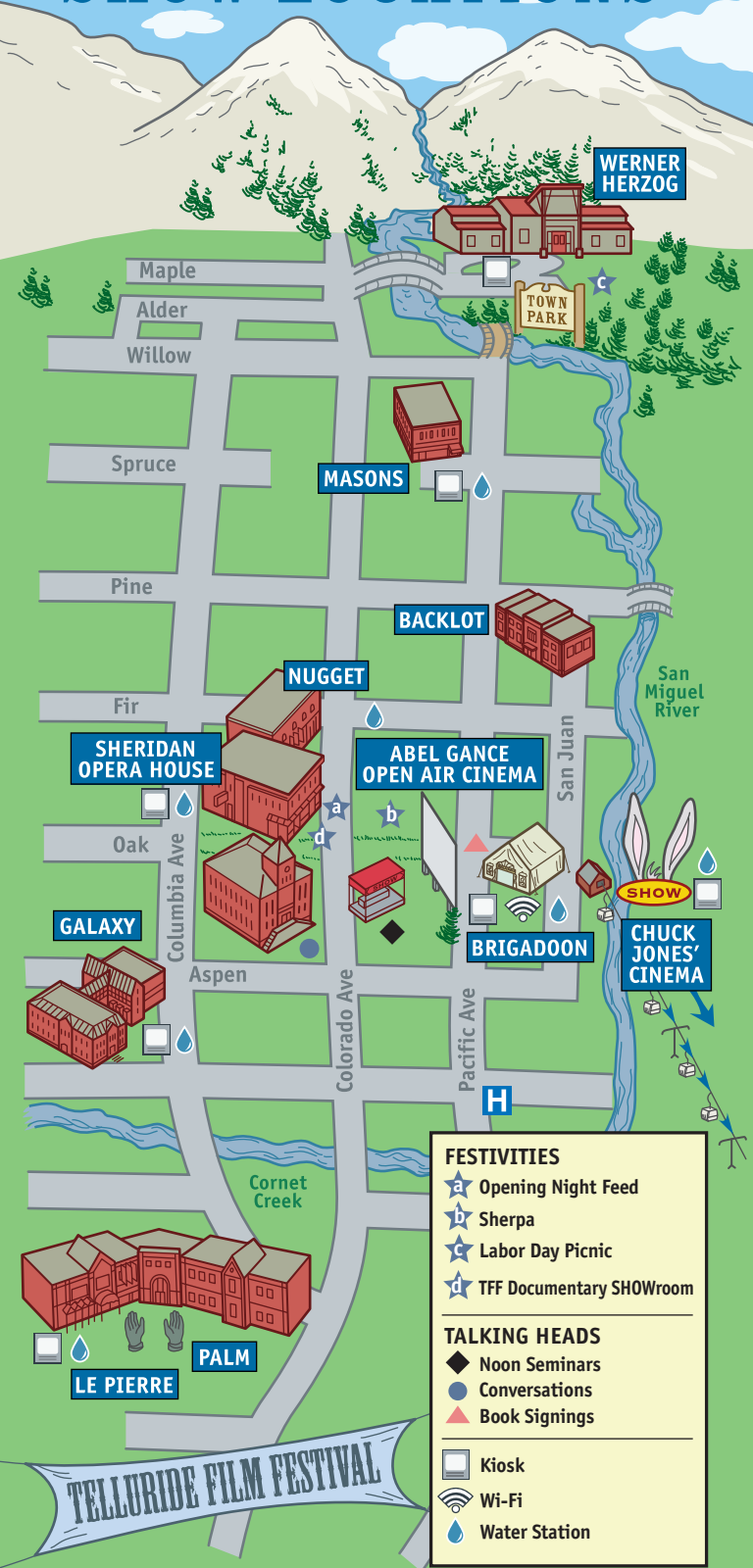
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NUGGET

SHERIDAN OPERA HOUSE

ABEL GANCE OPEN AIR CINEMA

GALAXY

BRIGADOON

SHOW
CHUCK JONES' CINEMA

Aspen

Columbia Ave

Colorado Ave

Pacific Ave

San Juan

San Miguel River

Cornet Creek

PALM

LE PIERRE

TELLURIDE FILM FESTIVAL

- FESTIVITIES**
- Opening Night Feed
 - Sherpa
 - Labor Day Picnic
 - TFF Documentary SHOWroom
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- TALKING HEADS**
- Noon Seminars
 - Conversations
 - Book Signings
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- Kiosk
 - Wi-Fi
 - Water Station