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THE NATIONAL FILM PRESERVE LTD. PRESENTS THE



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In Memoriam: Noah Cowan (1967-2023)

Poster Artist

Luke Dorman of Meow Wolf

Returning after creating the Festival's iconic 2021 poster, Luke has captured a bit of each of our 50 years in his newest explosion of design. Luke is Meow Wolf's Principal Graphic Designer and a fine artist. His work has been recognized by *Print Magazine*, *Communication Arts* and The Society of Typographic Arts.

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 Don DeLillo, Bary Jenkins, Jonathan Lethem, Errol Morris, Joshua Oppenheimer, Alexander Payne, and Stephen Sondheim. This year's six Guest Directors summon memories of the iconic moments of festivals past, in recognition of our 50 years. The program descriptions can be found on pages 28-29.

Alfonso Cuarón, Adam Curtis, Ethan Hawke, Rachel Kushner, Steve McQueen, and Mira Nair



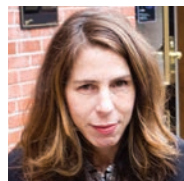
Alfonso Cuarón has brought films including *GRAVITY* (2013) and *ROMA* (2018) to the Festival. He is also producer of the Telluride entries *PAN'S LABYRINTH* (2006), *BIUTIFUL* (2010) and *LE PUPILLE* (2022).



Adam Curtis, a Festival tributee in 2015, is the creator of the shape-shifting, visionary nonfiction films *THE CENTURY OF THE SELF* (2002), *THE POWER OF NIGHTMARES* (2004) and *BITTER LAKE* (2015). His latest, *RUSSIA 1985-1999: TRAUMAZONE* screened at the 2022 festival.



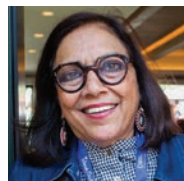
Ethan Hawke, director of *WILDCAT*, which screens at this year's festival, and *SEYMOUR: AN INTRODUCTION*, which screened in 2014, has found acclaim as an actor in films including *TRAINING DAY* (2002), *BEFORE SUNSET* (2005) and *BOYHOOD* (2015), along with Pedro Almodóvar's *STRANGE WAY OF LIFE*, which also plays this year.



Rachel Kushner, Telluride's Guest Director in 2015, is a writer whose novels include *The Flamethrowers*, *Telex from Cuba*, *The Mars Room* and *The Mayor of Leipzig*. Her collected essays in *The Hard Crowd* "put you in mind of Robert Stone and Joan Didion" (*The New York Times*).



Steve McQueen is the recipient of the Turner Prize, the U.K. art world's highest honor, and an Oscar, for *12 YEARS A SLAVE* (2013). He has presented films including *HUNGER* (2008) and *SHAME* (2011) at the festival, and this year will screen *OCCUPIED CITY*.



Mira Nair's many acclaimed feature films as director include *SALAAM BOMBAY!* (1988), *MISSISSIPPI MASALA* (1991), *MONSOON WEDDING* (2002) and *THE NAMESAKE* (2006).

S/Thu 8PM - C/Fri 9AM

1 A Tribute to Wim Wenders



Made possible by a donation from Katrine & Bill Formby

It says something essential about Wim Wenders that, at 78, he's bringing two new films to Telluride this year. One, the feature *PERFECT DAYS*, is a work of penetrating stillness, quiet as a meditation, while the other—his documentary *ANSELM*—uses cutting-edge, 3D, 6K technology to swoop around the monumental provocations of the German artist Anselm Kiefer. The first was shot in 16 days, with a handheld camera, often without rehearsals and picking up images along the way; the other required more than two years of work with cameras mounted on drones and platforms. *PERFECT DAYS*, unfolding entirely in Japanese, radiates a beautiful simplicity beyond the reach of words; *ANSELM* centers around a contemporary and compatriot of the director, one known for doing furious battle with the highly specific details of his German past.

In both works, however, Wenders is giving us images of a life well lived and the possibility of change. He's reminding us that we don't have to be hostage to a world of fluff and distraction and that art can give us the medicine we urgently need. This blend of hopefulness and realism has been his signature through more than fifty years of films such as *PARIS, TEXAS*, *WINGS OF DESIRE* and *THE BUENA VISTA SOCIAL CLUB*: he transports us into heartbreaking stories of fractured families and people living on the streets, and yet he's constantly offering portraits of others—worried angels, the musicians of Cuba, the global photographer Sebastião Salgado, Pope Francis—who dedicate their lives to trying to relieve the pain.

Wenders was, famously, one of the creators of the New German Cinema movement in the 1970s, with his often existential road movies; his examination of loneliness and dreams has taken him from aboriginal Australia to Lisbon. He has worked with some of the leading musicians of our time, given us the transcendent dance performances of Pina Bausch, made films on fashion and architecture, uncovered the soul of Berlin and Tokyo.

But all his wide-ranging explorations have ultimately been lit up by a profound concern with our spiritual well-being. He is—to use a word that he has invoked—a “Menschenfreund,” or friend of all humanity. Hirayama, the heart of *PERFECT DAYS*, offers an almost saintly vision of steadiness and self-erasure; Anselm Kiefer is among the most combative and even swaggering of artists, ensuring we don't look away from reality. Both, however, refuse to give in to a world of thoughtlessness and carelessness; each has his own way of finding something disciplined and true. In the end, Wim Wenders is one of our greatest singers of possibility.

—Pico Iyer

The program includes a selection of clips, the presentation of the Silver Medallion and an on-stage interview, followed by ANSELM shown in its entirety on Thursday (see opposite page) and PERFECT DAYS (see opposite page) shown in its entirety on Friday.

S/Thu 8PM - S/Sat 3PM Q&A - S/Sun 1:15PM

1a Anselm



For 50 years, Anselm Kiefer's unflinching, unrelenting, often monumental paintings, photographs and sculptures have interrogated the tragic nature of modern German history. “Brutal and exquisite,” the critic Peter Schjeldahl wrote in description, “operatic and hushed.” Now friend Wim Wenders, who began his career at the same time, has crafted a hauntingly beautiful study of Kiefer's astounding accomplishments. Working again with cinematographer Franz Lustig (*PINA*), Wenders creates a sensuous 3D immersion into the vast factory-studio spaces where Kiefer works. The film takes its libretto from Paul Celan's Holocaust-themed poetry as it patiently reconstructs German history, and clarifies the artistic and cultural forces that formed Kiefer's life-long obsessions. The film feels collaborative; the most moving moments demonstrate the love, understanding and respect of one artist for another. —LG (Germany, 2023, 93m) *In person: Wim Wenders*

C/Fri 9AM - S/Sun 10PM - G/Mon 9AM Q&A

1b Perfect Days



Made possible by a donation from Jennifer Wilson

Day after day, Hirayama (Koji Yakusho) spends his time cleaning the varied, architecturally distinct toilets of Tokyo. He doesn't talk much, but he's a hard worker—polite, patient and present. During his breaks, he enjoys the sunlight on his face and the leaves on the trees. In the evenings, he eats, reads and dreams. Over the years, Wim Wenders has made many movies about characters who want to flee the world; with *PERFECT DAYS*, he reminds us that fleeing from the world and wanting to embrace it are two sides of the same coin. He follows Hirayama with loving intimacy through his days as he interacts with co-workers, bystanders and his own niece. Yakusho, one of Japan's greatest treasures, gives what is surely one of his most powerful performances. It might seem modest in subject matter, yet *PERFECT DAYS* already feels like a signature work for Wenders: a quiet, mesmerizing film that locates joy and wonder in the simplest of life's pleasures. —BE (Japan, 2023, 123m) *In person: Wim Wenders*

H/Thu 6:15PM - P/Fri 1:15PM **Q&A** - G/Sat 1:15PM - C/Sun 4PM

2 The Holdovers



Made possible by a donation from Matthew H. & Natalie Bernstein

Paul (Paul Giamatti), an aging classics professor at an elite New England prep school, is at odds with his students. His rigidly judgmental teaching methods are, to say the least, outdated. When he is thrown together for a long Christmas break with Angus (Dominic Sessa), a smart, charismatic and self-destructive teen, and Mary (Da'Vine Joy Randolph), the school's grieving cook, we enter territory that reminds us of John Hughes' *THE BREAKFAST CLUB* ... but David Hemingson's nuanced script has much more in its mind. Giamatti is effortlessly commanding from the start, and Sessa and Randolph are outstanding. In *ABOUT SCHMIDT*, *SIDEWAYS* and *NEBRASKA*, director Alexander Payne proved himself a master in depicting isolated people forced to confront their fears and illusions. Here, his uncanny grasp of the minute particulars of everyday conflict reaches new depths of both comedy and pain, in a blend reminiscent of Hal Ashby's finest works. -LG (U.S., 2023, 133m) *In person: Alexander Payne*

S/Fri 6:15PM - C/Sat 1PM **Q&A** - G/Sun 9AM

3 Daddio



A wired career-woman (played by Dakota Johnson) lands at JFK airport after a painful family reunion in the Midwest. A loquacious cab driver (Sean Penn) who prides himself on his ability to read people drives her towards home. Once they start talking, writer and first-time director Christy Hall takes us to unexpected places, transforming the "Strangers in the Night" format into a deft comedy of ideas—think *MY DINNER WITH ANDRE* in a cab. Hall's stellar technical team—cinematographer Phedon Papamichael, editor Lisa Churgin and production designer Kristi Zea—keep the proceedings lively. But the most spectacular element is the actors. Johnson brings a compelling mix of sophisticated intelligence and hardscrabble toughness, while Penn's character serves, at various points, as a therapist, a priest, and a teasing perceptive friend, while doing something we've seen too seldom in his storied career: he radiates comic sweetness. Surprising, passionate and optimistic, Hall has crafted a memorable ride. -LG (U.S., 2023, 101m) *In person: Christy Hall*

C/Thu 8:45PM - G/Fri 7:30PM - H/Sat 1PM **Q&A** - P/Sun 9:45PM

4 All of Us Strangers



Made possible by a donation from Roger Durling

Adam (Andrew Scott) and Harry (Paul Mescal), the sole inhabitants of a large, brand new apartment building, meet one night after a fire alarm echoes through the halls. Adam is a struggling screenwriter attempting to work on a story about his suburban childhood, and his encounter with Harry sends him back to his hometown, where he finds his parents (Jamie Bell and Claire Foy)—preserved at the age they were when he saw them last. Is this a ghost story, or a dream, or something else? Andrew Haigh (*LEAN ON PETE, 45 YEARS*) has created a quietly expressive and affecting story, plunging us into the tactile and sensuous pleasures of an intoxicating world, one caught between memory and the present, between regret and possibility. -BE (U.K., 2023, 105m) *In person: Andrew Haigh*

H/Thu 9:30PM - G/Fri 9:15AM - C/Sat 9:45PM - P/Sun 3:45PM **Q&A**

5 The Bikeriders



Inspired by Danny Lyon's photographs and interviews from the 1960s, Jeff Nichols' film charts the rise and fall of an outlaw motorcycle gang. The gang's founder and leader Johnny (Tom Hardy) struggles to enforce the rules he's creating; Benny (Austin Butler) is his charismatic but dangerously unpredictable follower; Kathy (Jodie Comer), a no-nonsense outsider to the gang, is alternately fascinated and horrified by the biker lifestyle. The magnificent ensemble includes Boyd Holbrook, Norman Reedus, Mike Faist and frequent Nichols collaborator Michael Shannon. Nichols blends comedy, violence and tenderness with astonishing control, simultaneously celebrating the biker code of loyalty, courage and independence while providing a clear-eyed if sometimes ironic perspective on how their "freedom" threatens other ways of being in the world. Though Nichols' storytelling summons the golden age of Westerns and gangster films, his sensibility is fully modern. John Ford would approve. -LG (U.S., 2023, 116m) *In person: Jeff Nichols*

H/Sat 7PM - C/Sun 9AM

6 A Tribute to Yorgos Lanthimos



Made possible by a donation from the Burns Family

When the Greek filmmaker Yorgos Lanthimos was preparing *THE FAVOURITE*, his Oscar-winning period piece about a politicized love triangle in Queen Anne's court, he put his cast through a series of tests. They would read their lines while holding hands in a circle and moving around the room, getting tangled up in each other's limbs. Dialogue would be read as if they were experiencing labor pains, or as if invisible force fields pushed in on the performers. Occasionally, his trio of A-list movie stars would find themselves engaging in melodramatic exchanges while jumping from one tile of carpet to the next, or rolling around on the floor.

"It resembled nothing of what we actually shot," Emma Stone noted when *THE FAVOURITE* played at Telluride in 2018. "[But] it was a very interesting way to learn that we were safe with each other, we could rely on each other, and we knew what we were saying when we started to shoot."

It's that combination of the playfully free-spirited, the primal and the purely WTF that has made Lanthimos the sort of celebrated international filmmaker that most of us associate with the glory days of foreign-language cineastes, while also earmarking him as a behind-the-camera collaborator *du jour* for actors like Stone, Colin Farrell, Rachel Weisz, Olivia Colman, Nicole Kidman and many more. His 2009 breakthrough film *DOGTOOTH*—about parents who imprison their now-adult children via an elaborate fictional worldview—put him on the proverbial arthouse-cinema map, and since, his mix of absurdist and disturbing has captivated audiences in search of something completely different.

Yet Lanthimos never forgets the human element behind his outré storylines and who-dosed-my-drink visual aesthetic. For example, could anyone else have turned *THE LOBSTER* (2015), a dystopian tale of people turning into animals if they don't find their soul mates, into both an existential black comedy and a heartbreaking love story? *THE FAVOURITE*, which was filled with anachronisms and oddities, could have been too *Masterpiece Theater* straight or too Monty Python silly in someone else's hands. Lanthimos crafted the exact mix of broad, ironic and brutal that this satire needed to work.

He's now reunited with his *FAVOURITE* screenwriter Tony McNamara and star Emma Stone for *POOR THINGS*, an adaptation of Alasdair Gray's novel that puts a feminist spin on the Frankenstein myth, with stylistic flourishes that draw from steampunk and Universal monster movies. It's singular and provocative.

"[The word] provocative ... I used to be defensive about it," he told an interviewer once, in regards to the descriptive that gets slapped on his work. "But in the end, I realized it's exactly right. It's what we're trying to do—to provoke thought and discussion and, you know, shake people up to start thinking about things in a different way." —David Fear

A selection of clips will be followed by the presentation of the Silver Medallion, an on-stage interview and a screening of POOR THINGS (see full description, page 9), shown in its entirety.

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

6a Poor Things



Director Yorgos Lanthimos reunites with *THE FAVOURITE* screenwriter Tony McNamara and star Emma Stone for this funny, furious, proudly feminist take on the Frankenstein story, in which a young woman named Bella is raised from the dead by a Victorian-era scientist (Willem Dafoe). Her brain is the equivalent of an infant's, which means she must relearn language, motor skills and manners. Then a mustachioed cad (Mark Ruffalo) educates this neo-naïf in the ways of carnal knowledge, at which point Bella discovers the joys of sex, the hypocritical sexism of 19th century polite society and, eventually, how to liberate herself from the shackles of the past and present. Co-starring Ramy Youssef, Hanna Schygulla and Jerrod Carmichael, *POOR THINGS* is both a sharp, witty throwback to the *Pilgrim's Progress* satires of yesteryear and a scathing revision of the Prometheus myth, featuring a no-holds-barred performance from Stone as a woman who goes from victim to avenging angel. —DF (U.S.-Ireland-U.K., 2023, 141m) *In person: Yorgos Lanthimos*

G/Thu 6:30PM - C/Fri 1PM - P/Sat 4:15PM Q&A - H/Sun 12:30PM

7 Rustin



Made possible by a donation from Carol Bobo

Bayard Rustin is the unsung hero of the civil rights era, the mastermind of the 1963 March on Washington and Martin Luther King's closest confidante—until deemed a liability to "the movement" because he was a gay ex-Communist. George C. Wolfe's period film puts character before characters and feelings before history lessons, offering political organizing as something akin to an action-adventure movie. Colman Domingo is spectacular as Rustin, bursting with intellect and charm. A new generation of Black organizers flock to him, eager to pioneer new strategies (and have fun, like Rustin). Anyone who has seen *SELMA* and *TILL* and who thinks they already know this era needn't hesitate: this one is different. Thanks to a script by Julian Breece and Dustin Lance Black, and an all-star cast, Bayard Rustin and his legacy will be forgotten no longer. —RR (U.S., 2023, 99m) *In person: George C. Wolfe*

S/Sun 6:30PM - C/Mon 9AM

8 A Tribute to Alice Rohrwacher



Alice Rohrwacher, a recipient of this year's Silver Medallion, is a writer and director who has been making films for a relatively short period of time, and yet has become one of the world's most acclaimed filmmakers. Born in Tuscany, she studied literature and philosophy at the University of Turin and screenwriting at the Holden School in Turin. Her first feature film, *CORPO CELESTE* (2011), the story of a young adolescent girl on the edge of her Catholic confirmation, premiered at Cannes. Her second, *THE WONDERS* (2014), immersed us in a fantastical Italian rural village just as it collided with the world of modern media. It won Cannes' Grand Prix. *HAPPY AS LAZZARO* (2018), a transporting tale of a village stuck in a feudal loop, also won a Cannes award. And in 2022, her short film *LE PUPILLE* offered a magical portal into a Catholic School whose students have nowhere to go during the holidays. The film, produced by Alfonso Cuarón, was nominated for an Academy Award.

What lies beneath Rohrwacher's success? Part of what makes her films memorable is that they are unlike the works of anyone else. The subject matter is metaphysical: life and death, the hidden power of history and ecology. To immerse in her works is to explore the very essence of what it is to be present, to be human. Her work intertwines past and present; she blurs the boundaries between the realms. And her writing guides us into worlds where morality is explored in shifting, complex ways. She is something of an oracle, and the works—moving, poetic, thought provoking—operate in a different sphere from contemporary cinema, inspiring deep contemplation.

LA CHIMERA, which premiered at Cannes this year, stars Josh O'Connor and Isabella Rossellini and explores visible and hidden histories. Etruscan artifacts play a large role, carrying meaning beyond their physical form. (A red cake in *LE PUPILLE* played a similar role.) What do these objects mean to us? Can they connect us more deeply to our unseen selves and our ancestors? Rohrwacher is among a short list of filmmakers who ask us to consider the sacred, the invisible, the ecstatic, the sublime.

—Isabel Pinner

A selection of clips will be followed by the presentation of the Silver Medallion, an on-stage interview and LA CHIMERA (page 11), shown in its entirety.

S/Sun 6:30PM - C/Mon 9AM

8a La Chimera



Alice Rohrwacher has crafted a disquieting and beautiful dream, a tragicomic fable set in the Tuscan village of Riparbella in the 1980s. Arthur (Josh O'Connor, *GOD'S OWN COUNTRY*, *The Crown*) is a disheveled English ex-pat, fixated on a lost love. His skills as an archaeologist are misused by a group of sweet, comically inept *tombaroli*—tomb-raiders—who transmute the exquisite items he digs into quick bucks. O'Connor's superb, nearly wordless performance is Chaplinesque in its spiritual purity amidst a sordid world of poverty and crime. Alba Rohrwacher, Isabella Rossellini and Carol Duarte, as the woman who might rescue Arthur, offer fine support. The central attraction, however, is the extraordinary physical world Alice Rohrwacher and her astonishing cinematographer Héléne Louvart create. *LA CHIMERA* has enough force and elegance to convince skeptics to believe in ghosts. —LG (Italy-France-Switzerland, 2023, 133m) *In person: Alice Rohrwacher*

G/Thu 9PM - P/Fri 8:15PM - H/Sat 4PM Q&A - C/Mon 1:15PM

9 Fingernails



In a world where everything can be measured, how do we calculate human impulses like longing, desire, and happiness? Anna (Jessie Buckley) spends her days testing the compatibility of potential couples alongside her colleague Amir (Riz Ahmed). In this universe, your future as a couple depends on whether your match can be proven scientifically. Even as she performs her duties, Anna begins to wonder if she and her own partner (Jeremy Allen White) are really meant for each other—despite the fact that they are a perfect match. With just two feature titles to his credit, director Christos Nikou is already carving out a distinctive filmography. In Nikou's universe, recognizable reality is tipped just ever so slightly into the absurd, helping us see the world more clearly. —BE (U.S., 2023, 93m) *In person: Christos Nikou*

C/Thu 5:45PM - G/Fri 4:15PM **Q&A** - P/Sun 1PM - H/Mon 1:15PM**10** Tuesday

A young teen (Lola Petticrew), bedridden with an unnamed disease, finds herself unable to breathe and struggling with overwhelming anxiety. Her mom (the fine Julia Louis-Dreyfus) is in denial, emotionally remote and in serious financial trouble. Enter a strange and searingly lovely being, an angel of sorts, determined to help manage the girl's suffering. Daina O. Pusić's wildly imaginative debut feature provides a sophisticated blend of horror, tenderness, tragicomedy, fairytale and philosophical insight so thrilling that you'll wonder whether to laugh or cry. The girl's explosive emotions and uncontrollable appetites give rise to astounding bodily transformations (the film, in addition to all else, conjures many exhilarating visual spectacles, with a sensibility that Lewis Carroll might appreciate). Sometimes the fantastical is a way of looking more closely at our reality, and it is just when tragedy is knocking that we might discover an unexpected burst of magic. -LG/MF (U.S.-U.K., 2023, 111m)

AG/Thu 8:30PM - L/Fri 4:15PM **Q&A** - N/Sun 1PM - M/Mon 1PM**11** Fallen Leaves

Made possible by a donation from Elizabeth Redleaf

For more than 30 years, Aki Kaurismäki (DRIFTING CLOUDS, LE HAVRE) has crafted lucid fables about marginalized outcasts. He's portrayed artists, laborers and immigrants with a detached tragi-comic tenderness: these are his people. Kaurismäki's latest, a masterful distillation of prior themes, emerges as a somber romantic comedy. The down-on-his-luck Holappa (the acclaimed actor Jussi Vatanen) and the sensitive supermarket cashier Ansa (the radiant Alma Pöysti), two quiet loners, spot each other in a bar and then go to a movie together (it's, of all things, Jim Jarmusch's macabre THE DEAD DON'T DIE, which Ansa considers a comedy). Accidents, alcohol and their own vulnerabilities keep them apart. Will the persistence of desire draw them back together? The cinematographer Timo Salminen, a longtime Kaurismäki collaborator, paints the film's bars, factories and rain-drenched streets in memorably saturated colors; Pöysti's clear-eyed, sensitive gaze takes the movie straight into our hearts. -LG (Finland, 2023, 81m)

P/Fri 9AM - C/Sat 7:15PM - AG/Sat 8:30PM - H/Sun 9:30AM **Q&A****12** Wildcat

Maya Hawke stars in and co-produced this imaginative depiction of crucially formative moments in the life of Flannery O'Connor, one of 20th century America's most celebrated novelists and short-story writers. Writer-director Ethan Hawke and co-screenwriter Shelby Gaines entertainingly dramatize scenes from O'Connor's admired stories—*The Life You Save May Be Your Own*, *Revelation*, *Good Country People* and *Everything That Rises Must Converge*—placing them in the poignant context of O'Connor's intense religious concerns, and her struggle with the dire illness that threatened to overwhelm her. Ms. Hawke triumphantly embodies the artist's unmatched combination of bitter humor, incisive intelligence and spiritual vulnerability. Touching support is provided by Philip Ettinger as O'Connor's distant but admiring friend, the poet Robert 'Cal' Lowell, and by Laura Linney as Flannery's mother Regina, who barely comprehended her daughter's genius but was heroically dedicated to keeping her alive. -LG (U.S., 2023, 105m) *In person: Ethan Hawke*

C/Thu 11:30AM - M/Mon 3:15PM

13 Occupied City

Made possible by a donation from Alan & Caroline McConnell

Master filmmaker Steve McQueen (HUNGER, 12 YEARS A SLAVE, SMALL AXE) has constructed an exhaustive, subtle, incredibly moving portrait of both the past and present of Amsterdam, his part-time home city. Based on *Atlas of an Occupied City: Amsterdam 1940-1945*, the book by his wife, the historian and filmmaker Bianca Stigter (THREE MINUTES: A LENGTHENING), McQueen maps the locations where both devastating traumatic violence and heroic acts of resistance occurred during the Nazi occupation. He sets Stigter's calm, implacable words against images of Amsterdam's vital multi-cultural, multi-ethnic population today, as it copes with COVID and the necessity of climate action. The cinematography of Lennert Hillege is nimble and involving, and the music by Oliver Coates, used only in small doses, haunts you. This is an uncannily original film, a minimalist epic, with a breathtaking final tribute to the improbable survival of Amsterdam's Jewish community. -LG (Netherlands-U.K.-U.S., 2023, 262m) *In person: Steve McQueen, Bianca Stigter*

M/Fri 1PM - N/Sun 8:45PM - S/Mon 9AM **Q&A****14** The Falling Star

Fiona Gordon and Dominique Abel (*THE FAIRY, LOST IN PARIS*) delight audiences with their blend of slapstick and burlesque. Their latest “crime movie” transmutes the codes of film noir through their characteristically colorful palette and clownish plot twists. Abel plays Boris, a former activist hiding from his dark past, keeping in the shadows as a barkeeper, until a one-armed vigilante finally hunts him down. The fortuitous appearance of a double—the depressive recluse Dom (also played by Abel) seems to offer the perfect decoy. But his tenacious and loopy ex-wife, the private eye Fiona (Gordon), could foil their master plan. Abel and Gordon’s memorable dose of hilarity seems perfectly calibrated to the social mood; each deceptively minimalistic set piece brims with a cinematic intelligence that recalls Tati and Keaton. The cast features Philippe Martz and Bruno Romy and the Japanese dancer Kaori Ito, who plays a willful and hilariously unpredictable *femme fatale*. –MF (France-Belgium, 2023, 98m) *In person: Fiona Gordon, Dominique Abel*

S/Fri 1:15PM - P/Sat 9:45PM - P/Sun 9AM **Q&A** - H/Mon 9:15AM**15** El Conde

In *NERUDA*, *EL CLUB* and *NO*, Pablo Larraín interrogated the legacy of Augusto Pinochet’s murderous military dictatorship in Chile, his homeland. Now, with stunning comic audacity, he confronts that same beast head on, depicting Pinochet as a vampire, part of a monstrous lineage of 250 years of European political violence. Rapacious children covet the evil one’s hidden wealth, a crazed nun hopes to subject him to an exorcism and a devious butler shares his appetite for torture. The icy, witty narration is spoken by none other than—wait for it—Margaret Thatcher! Telluride tributee Ed Lachman’s visionary black-and-white cinematography moves with astonishing fluidity through the centuries, with incisive references to Buñuel, Dreyer, and Pasolini. A work of soaring visionary intensity, Larraín has taken the history film to a funny, gruesome and terrifyingly true new sphere ... and you’ll never look at a blender in quite the same way. –LG (Chile, 2023, 110m) *In person: Pablo Larraín, Ed Lachman*

PORDENONE PRESENTS

S/Sat 1:15PM

16 The Unknown

Courtesy George Eastman Museum

James Card, co-founder of the Telluride Film Festival, resurrected this film in the 1950s with the help of Cinémathèque française’s maverick friend Henri Langlois. The sixth collaboration between Lon Chaney and director Tod Browning, *THE UNKNOWN* remains widely regarded as the ultimate tour de force for the “man of a thousand faces” and one of Browning’s most sexually charged melodramas. His portrayal of the circus as the ultimate theater of lust, jealousy, and revenge is blessed by the appearance of Joan Crawford, who brings a perverse twist to the definition of “ingénue” in the role that paved her road to stardom. Known for many years in a heavily truncated version, this cult film of the silent era is now virtually complete thanks to the George Eastman Museum’s new restoration, with additional footage found in a copy from the Czech Film Archive. –PCU (U.S., 1927, 68m) *In person: Donald Sosin, Paolo Cherchi Usai, Gordon Nelson*

H/Fri 1:15PM - P/Sat 9AM **Q&A** - C/Sun 7:15PM - G/Mon 1:15PM**17** The Zone of Interest*Made possible by a donation from Elizabeth Redleaf*

Less is more: many modern artists, from van der Rohe to Beckett, have made this principle the core of their creations. But writer-director Jonathan Glazer, in audacious fashion, takes the concept to a disturbing new place: the extermination camp at Auschwitz. Rather than depicting any of the now-familiar, still incomprehensible horrors, Glazer offers us only ordinary life, following a camp commandant and hard-working bureaucrat Rudolf Hoss (Christian Friedel) and his brisk, cheerful wife Hedwig (Sandra Hüller), a devoted homemaker and mom, as they engage in their everyday tasks. *THE ZONE OF INTEREST* transforms their denial and euphemism into an investigation: does evil lurk within all of us? Could you or I serve as accomplice to genocide? Cinematographer Łukasz Żal, composer Mica Levi and sound designer Johnnie Burn implement the obsessive clarity of Glazer’s vision, as he rigorously exposes the horrifying, increasingly resonant truth of the Holocaust: yes, it could happen again. –LG (U.S.-U.K.-Poland, 2023, 105m) *In person: Jonathan Glazer*

N/Fri 6PM - TP/Sat 9PM

18 Food, Inc. 2



Made possible by a donation from Kevin and Patricia Kiernan

What's on your plate? 15 years ago, Robert Kenner's vivid, deeply researched *FOOD, INC.*—the *INCONVENIENT TRUTH* of the dinner table—alerted Americans about a troubling reality: their daily meals come with deep ethical and environmental consequences. The film steered viewers towards organic, free-range and locally sourced foods. And yet, as this potent follow-up reveals, the corporate food overlords have only tightened their grip on our farms and stores. Kenner and co-director Melissa Robledo (producer of the original film) identify the villains—a handful of companies that have cornered various elements of the American food system—and the heroes, including Senators Cory Booker and Jon Tester (himself a farmer), who are eager to bust up the monopolies. *FOOD, INC. 2* argues that a healthy food system is the centerpiece of a just society. —JS (U.S., 2023, 94m) *In person: Robby Kenner, Melissa Robledo, Michael Pollan, Eric Schlosser, Zack Smith*

H/Fri 6:15PM Q&A - C/Sat 9AM - G/Sun 10PM - AG/Mon 8:30PM

19 NYAD



Made possible by a donation from John & Andi Nylund

Diana Nyad became a legend in her 20s, a record-smashing icon in the rarified sport of marathon swimming. She swam faster around Manhattan than any human ever had and crossed the ocean on a 102-mile swim from Bimini to Florida. But for decades, Nyad remained haunted by a failure: her inability to complete a swim from Cuba to Key West. In their first fiction film, the Oscar-winning duo Elizabeth Chai Vasarhelyi and Jimmy Chin (*FREE SOLO, THE RESCUE*) revisit an astonishing true story: how Nyad returned to Cuba to try again, 33 years later, at the age of 61. Annette Bening embodies Nyad's supernatural endurance and optimism without shying away from her dark side: Nyad treats her friend Bonnie (Jodie Foster) and John (Rhys Ifans), the invaluable boat captain, like cogs in her machine. Vasarhelyi and Chin provide the same daring, danger and human drama that have fueled their mind-boggling documentaries. —JS (U.S., 2023, 121m) *In person: Elizabeth Chai Vasarhelyi, Jimmy Chin, Bonnie Stoll*

N/Fri 9PM - L/Sun 9:15AM Q&A

20 Thank You Very Much



In the late 1970's, Andy Kaufman revolutionized stand-up comedy by downplaying the telling of jokes and introducing new tactics of performance art. Alex Braverman's documentary, produced by a powerhouse team (Benny and Josh Safdie, Morgan Neville, Rick Rubin), meticulously reconstructs the evolution of Kaufman's mind-bending onstage antics. The sweet, gentle Andy took his audience out for milk and cookies. The dark Andy "became" the misogynistic, middle-aged has-been Vegas comedian Tony Clifton. Kaufman's co-writer Bob Zmuda, *Saturday Night Live* creator Lorne Michaels, *Taxi* co-star Danny DeVito, girlfriend Lynne Margulies and Kaufman's father testify to the disconcerting originality of his creative vision and his almost Kafkaesque obsession with drawing out our discomfort and disorientation. If you found Kaufman wildly funny, you'll appreciate a joyful assemblage of some of his greatest hits. New to his world? Be prepared for a very wild ride. —LG (U.S., 2023, 99m) *In person: Alex Braverman*

L/Thu 8PM - N/Sat 5:30PM Q&A

21 The Mission



The world is full of stories we think we understand, often from an article or even just a headline. You likely did this with John Chau. You know, that Christian missionary who visited a remote island and was promptly killed by the inhabitants? Perhaps you assigned the story a tidy compartment and moved on with your life. But great documentaries open those compartments, leaving the contents messy and strewn about, revealing deep emotional truths. Amanda McBaine and Jesse Moss' *THE MISSION* is such a film. They use interviews, animation, letters from family, and Chau's own secret diaries to reconstruct the life of an evangelical Christian missionary who planned his trip with the exacting detail of a cinematic heist. Only, for Chau, his visit was the opposite of theft—he was offering the gift of salvation—but the uncontacted tribe of indigenous people he targeted had no desire to interact with the dangerous ways of the wider world. —DW (U.S., 2023, 103m) *In person: Amanda McBaine, Jesse Moss, Levi Davis, Dan Everett, Adam Goodheart*

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

22 Baltimore



The latest by powerhouse artist-filmmaker duo Christine Molloy and Joe Lawlor picks up a thread from their last film *THE FUTURE TENSE*, a soulful investigation of Ireland's tumultuous history. Here, using the form of a heist movie, they tell the true story of Rose Dugdale (played by Imogen Poots), a young heiress who rebelled against her English aristocratic upbringing to volunteer with the Irish Republican Army. In 1974, Dugdale and her collaborators swiped 19 paintings—including Rubens, Goya, and Vermeer—from a private home, using these treasures as leverage for the liberation of four IRA prisoners. Lawlor and Molloy's highly atmospheric thriller plunges us into the Troubles with heart-stopping intensity, and Poots is riveting as the revolutionary. Beneath her radical facade, we see her fragility and inner turmoil, as she wrestles with appreciation for the beautiful artifacts of a world she has set out to destroy, and the fear of the chaos she has unleashed. —MF (Ireland-U.K., 2023, 95m) *In person: Joe Lawlor, Christine Molloy*

N/Fri 9:15AM - TP/Fri 9PM - L/Sat 4PM **Q&A**

23 Tehachapi



French visual artist-director JR (co-director of the Oscar-nominated documentary *FACES PLACES* with the legendary Agnès Varda) situates his latest social-art intervention in a Southern Californian supermax prison, where he has imagined an enormously ambitious collaboration with the facility's inmates. The plan: to paste a photo of inmates, large enough to encompass the entire prison yard, and then to have each portrait carry a story, to be accessed through a smartphone app or the web. We hear stories of repentance and of mistakes made and pleas for understanding. It's an aching, subtle, and thought-provoking indictment on America's mass incarceration system and a successful attempt to give voice and humanity to the men who are trapped inside. Thanks to JR's radical empathy, this intimate and immersive documentary discovers perseverance and hope in a seemingly hopeless place. —RD (France, 2023, 92m) *In person: JR, Kevin Walsh*

N/Sat 10:15PM - H/Sun 6:30pm - AG/Sun 8:30PM - L/Mon 9:15AM **Q&A**

24 The Promised Land



Made possible by a donation from Daniel & Mary James

In 18th century Denmark, Captain Ludvig Kahlen (Mads Mikkelsen) sets out in the name of the king to tame the Jutland heath—a vast, barren stretch of wilderness that has felled many an aspiring pioneer. A hard, driven man of low origins, Kahlen seeks to legitimize his existence. His efforts push him to the edge of survival and put him in direct conflict with the grotesquely brutal nobleman Schinkel, who seems to be everything Ludvig isn't. Based on Ida Jessen's best-selling novel *The Captain and Ann Barbara*, itself inspired by real characters, Nikolaj Arcel's epic has the mesmerizing spectacle of a Western, the visceral urgency of a revenge thriller and the queasy moral complexity of an existential drama. At its heart is Mikkelsen's spellbinding performance, which brings layers of contradiction to one of the most fascinating and enigmatic figures in Danish history. —BE (Denmark-Germany-Sweden, 2023, 127m) *In person: Nikolaj Arcel*

C/Fri 9PM - P/Sat 7:15PM - G/Sun 7:30PM **Q&A** - N/Mon 1:15PM

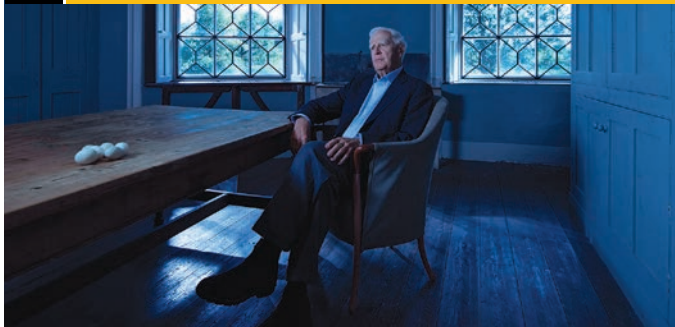
25 The Royal Hotel



Liv (Jessica Henwick) and Hanna (Julia Garner), two Canadian women on vacation in Australia, run out of money. Desperate, they take a job bartending in a remote desert Outback hotel, only to realize they've stumbled into a sun-struck patch of Hell-on-Earth. Writer-director Kitty Green adapts, with co-screenwriter Oscar Redding, a true story that starts as a feminist parable and develops into a taut horror-thriller. Both Garner (reunited with Green after their stunning *THE ASSISTANT*) and Henwick are riveting, as is Hugo Weaving in an all-too-brief role. Green and co-screenwriter Oscar Redding don't idealize their heroines in the politically correct way you might expect: Liv and Hanna are neither Girl Scouts nor victims. As the threat of misogynist violence rises, drink by drink, scene by scene, Green deepens the film's core theme: ugly behavior and casual disregard for other humans is highly contagious. —LG (Australia, 2023, 91m) *In person: Kitty Green*

C/Fri 3:30PM **Q&A** - H/Sat 9AM - P/Mon 4:30PM

26 The Pigeon Tunnel



During his bountiful, adventurous career, Errol Morris has interrogated roboticists, pet cemetery owners, a Holocaust denier, Stephen Hawking, a parrot, the Unabomber's pen pal and two architects of massively deadly American wars. In talking to David Cornwell, aka the novelist John le Carré, he seems to have discovered a soulmate. Cornwell is a generous storyteller, gifting us tales of his compulsive grifter father and the hypocrisies of British society. A former spy, he deftly explodes any romance of espionage we might have. But that's not the juiciest part. The two men, each of whom has dedicated decades to hunting the elusive nature of "truth," seem to bond, and arrive at the same question at the same time: If we can't know what's real in the world, how can we know ourselves? THE PIGEON TUNNEL's interviews were shot on a set featuring mirrored and skewed expressionist bookshelves. The effect is unsettling, and it is just right. —JS (U.K., 2023, 90m) *In person: Errol Morris*

G/Sun 1:15PM

27 My Grandmother



Made possible by a donation from the Sunrise Foundation for Education & the Arts

In Georgian director Kote Mikaberidze's hilarious no-holds-barred satire, a hopelessly lazy paper-pusher tries to get his job back to avoid the wrath of his wife by looking for a "grandmother"—an influential bureaucrat who can provide a recommendation letter. For the worker, the quest turns into a labyrinthine excursion through the thickest red tape; the audience is thrust into a gloriously entertaining, frenetic 60 minutes, crammed with wildly imaginative visuals, camera tricks, special effects and stop-motion animation. Banned for nearly 50 years, MY GRANDMOTHER remains one of the most delightfully irreverent and peculiar comedies of the silent era. The exuberant Finnish musical ensemble Cleaning Women, whose work includes scores for the films AELITA, METROPOLIS and Alice Rohrwacher's Oscar-nominated short LE PUPILLE, bring their self-made, instruments—crafted from mangled household items and repurposed trash—to the U.S. for the first time. —MF (Soviet Union, 1929, 61m) *In person: Cleaning Women*

P/Th 9:15PM - H/Fri 9:15AM **Q&A** - G/Sat 4:30PM - H/Sun 9:45PM - C/Mon 3:30PM

28 Saltburn



Oliver (Barry Keoghan) is a strong contender for Oxford's least popular new student. Then he befriends Felix (Jacob Elordi), the handsome, aristocratic campus hotshot. He invites Ollie into his inner circle, then back to his family's posh country estate for the summer. It soon becomes apparent that Felix's middle-class guest not only knows the rules of the game when it comes to the lifestyles of the rich and entitled—he's also a quick learner in terms of rigging the game in his favor. Writer-director Emerald Fennell's follow-up to PROMISING YOUNG WOMAN is one hell of a caustic take on British class warfare and the casual cruelty of the upper crust, blessed with razor-sharp dialogue and a great supporting cast (including Rosamund Pike and Richard E. Grant). And thanks to Keoghan's career-best performance, we now have one of the more complex cinematic heroes in memory: Oliver is equal parts smart, seductive and wildly unpredictable. —DF (U.S., 2023, 127m) *In person: Emerald Fennell*

S/Fri 8:45PM - L/Sat 6:30PM **Q&A**

29 High & Low—John Galliano



In 2010, beset by drugs, booze and an incomprehensible level of stress, the legendary fashion designer John Galliano hurled a series of antisemitic and anti-Asian slurs at strangers in a Parisian bar. In a flash, the head of Dior—a favorite of Princess Diana and Nicole Kidman—lost the most prestigious job in fashion, was convicted of hate crimes in France and cast out from the A-list. Galliano's rags-to-riches-to-public-shaming tale is epic stuff (an abused son of a plumber, a starving avant-garde artist, legendary excess). Kevin Macdonald, however, avoids salacious drama, instead elevating HIGH & LOW into a startling work of art in its own right. Making audacious connections (including an interweave of images from Abel Gance's NAPOLEON), showcasing Galliano's creations with love and respect and amplifying the emotions at every key moment, Macdonald creates a symphonic epic of an uncompromising, inspired and troubled artist. We feel Galliano: his soaring creativity and his wounded soul. —JS (U.K., 2023, 116m) *In person: Kevin Macdonald*

N/Fri 3:30PM - L/Sat 9:30PM - S/Sun 9:30AM Q&A

30 Hollywoodgate



U.S. foreign policy can seem like an exercise in forgetting: fighting and losing wars and then leaving the battlefield behind (Vietnam, Salvador, Iraq ...). Ibrahim Nash'at's brilliant, courageous film serves as an act of collective memory—a painfully intimate portrait of post-war Afghanistan, a country Americans spent two decades invading and occupying before suddenly departing. With unparalleled access to the victorious Taliban regime, Nash'at, an Egyptian documentarian, silently looks over the shoulders of a government minister and an Air Force officer as they prepare for a new era of power. They inspect the riches the Americans have left behind: billions of dollars in weapons, refrigerators packed with liquor and pallets of vital medicine that, through incompetence and hubris, the Taliban let expire. At the end of this vivid, humane and endlessly surprising portrait of a society in transition, you'll ask yourself the question that's at the core of Nash'at's inquiry: What was it all for? —MD (U.S.-Germany, 2023, 92m) *In person: Ibrahim Nash'at*

N/Fri 1:15PM - L/Sun 3:30PM Q&A

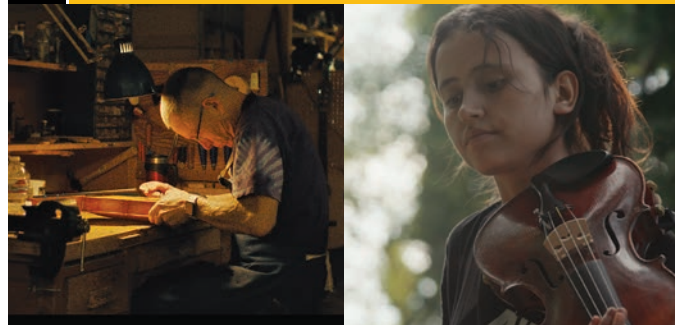
31 Orlando, My Political Biography



This first feature film by renowned philosopher and trans activist Paul B. Preciado invokes the Virginia Woolf novel (not the film) to reflect on Orlando's mutability and his own journeys to masculinity. Riffing on conventions of representation to blow it all apart, ORLANDO is a smart and funny musical, a gender treatise that you can tap your toe to. Life is a cabaret, my friend, isn't it? For a collective tale of "orlandisation," Preciado enlisted 25 trans actors to tell their stories, bask in nature, bond over drugs while sitting in a doctor's waiting room and finally celebrate in a court of law that's presided over by none other than Virginia Despentes (author of *King Kong Theory*) as a wondrously liberating judge. These Orlandos are as brash and colorful as the film that Preciado offers up: ORLANDO, the first trans masterpiece. —RR (France, 2023, 98m) *In person: Paul B. Preciado, B. Ruby Rich*

N/Sat 12:45PM Q&A

32 Songs of Freedom



Music becomes a matter of life or death in these two thought-provoking, emotionally powerful works by Oscar-winning directors. Kevin Macdonald's THE LAST SONG FROM KABUL (Afghanistan-Qatar-Portugal-Germany, 2023, 34m) immerses us in the devastating reality of Afghanistan after the Taliban occupation: music has been banned. Forced into hiding, a group of young musicians attempt a harrowing escape to Portugal. Will they be able to find their voices again? In THE LAST REPAIR SHOP (U.S., 2023, 39m), Ben Proudfoot (THE BEST CHEF IN THE WORLD), co-directing with the Emmy Award-winning American composer and pianist Kris Bowers (KING RICHARD), tells the story of four unassuming heroes who ensure no student is deprived of the joy of music. Tucked away in an L.A. warehouse, these devoted craftspeople are charged with maintaining and repairing over 80,000 instruments so that schoolchildren in the city can follow their dreams. These portraits remind us of how music can be the best medicine, stress reliever and even an escape from poverty. —MF *In person: Ben Proudfoot, Kris Bowers, Kevin Macdonald*

N/Sat 8:15PM Q&A

33 The Divide



These two films provide a powerful reminder of the many faces of American inequality: racial, rural, geographical, economic. Already living in a medical desert, Appalachian patients and providers continue struggling and supporting each other as the impacts of poor health taint every waking hour—and then a once-in-a-century pandemic hits. With IF DREAMS WERE LIGHTNING, Ramin Bahrani (99 HOMES, AT ANY PRICE) explores a precarious community ill-equipped to handle catastrophe, and in so doing captures the human cost of inequality, a moral failure in the richest nation in the world (U.S., 2023, 25m). In INCIDENT (U.S., 2023, 30m) the noted archive-collage filmmaker Bill Morrison uses surveillance footage to reconstruct the killing of Chicago barber Harith Augustus by the police. In the aftermath of the shooting, public officials justified the officers' actions, but the videos tell another story. Morrison creates an indelible document of tragedy and a miscarriage of justice. —TFF *In person: Ramin Bahrani, Bill Morrison, Jamie Kalven*

C/Fri 6:15PM - P/Sat 1:15PM - G/Sun 4PM **Q&A** - P/Mon 1PM

34 Janet Planet



After begging her mother Janet (Julianne Nicholson) to take her out of summer camp, 11-year-old introvert Lacey (Zoe Ziegler) spends the next couple of months before sixth grade quietly watching her mom navigate a series of relationships, romantic and otherwise. Set in Western Massachusetts, Pulitzer Prize-winning dramatist Annie Baker's feature filmmaking debut has the wry observational detail and deadpan charm of her best work. It's also an impressively immersive and controlled look at the awkwardness of childhood, particularly of that age when the mysterious ways of adults slowly become clearer to us. Lacey understands the world in fragments – through those fragments, Baker weaves a captivating and occasionally hilarious tale reminiscent of the best work of Jim Jarmusch and Jia Zhangke. The superb supporting cast includes Elias Koteas, Sophie Okonedo and Will Patton. –BE (U.S., 2023, 110m)
In person: Annie Baker

P/Thu 6PM + performance - G/Fri 1:15PM **Q&A** - TP/Sun 9PM

35 American Symphony



Made possible by a donation from the Destino Fund

2022 was shaping up to be a magical year for Jon Batiste: he had just won an Oscar for his SOUL soundtrack; had a fantastic nightly gig as the bandleader for *Late Night with Stephen Colbert*; and his song "Freedom," from his *We Are* record, was topping the charts. And Batiste was embarking upon his most ambitious work, an assemblage of regional sounds and deep historical themes scheduled to premiere at Carnegie Hall. But then, he received crushing news: his partner, the writer Suleika Jaouad, had a relapse of her leukemia. The filmmaker Matthew Heineman—known for covering the world's most intense situations in CARTEL LAND, RETROGRADE and THE FIRST WAVE—kept his camera rolling as Batiste's painfully eventful year unfolded. His AMERICAN SYMPHONY is a startlingly intimate account, showing us how Batiste responded to his family's crisis with love, creativity and supernatural stamina. It's one of cinema's most soulful, honest portraits of an artist at work. –JS (U.S., 2023, 100m) *In person: Matthew Heineman, Jon Batiste, Suleika Jaouad*

AG/Fri 8:30PM - N/Sun 9:15AM **Q&A**

36 The Monk and the Gun



In 2007, Bhutan's king Jigme Singye abdicated, leading to a new ideology for the small country: democracy. Writer-director Pawo Choyning Dorji (LUNANA: A YAK IN THE CLASSROOM) explores the moment through a series of interlocking characters: Tashi (Tandin Wangchuk) a naïve but resolute monk sent into the world on a strange mission; Benji (Tandin Sonam) and Ronald (Harry Einhorn), two clumsy antique smugglers; Yangden (Pema Zangmo Sherpa) an ambitious bureaucrat overseeing the country's first mock elections; and Tshomo (Deki Lhamo), a village mom who senses the damage politics is doing to her family. As unfamiliar ways of being arrive to a traditional and seemingly happy and healthy society, people are asking themselves, how can we reconcile our spiritual and cultural values with modern, global life? The funny, elegant and bittersweet tale is elevated by the magnificent open-air cinematography by Jigme Tenzing. –LG (Bhutan, 2023, 106m) *In person: Pawo Choyning Dorji*

G/Sat 9AM **Q&A** - C/Sun 9:45PM

37 Cassandra



The Mexican wrestling style known as *lucha libre* features extravagant costumes, a mix of acrobatics and theatrics, mythic masked superheroes and, perhaps ironically, a strain of homophobia. Traditionally, the least popular guys in the world of *lucha libre* were often *exóticos*, glamorously clad, lipstick wearing, gender-bending wrestlers. The *exóticos* always—always—lost. Then came Saúl Armendáriz, aka Cassandra, one of the first openly gay luchadores. The first scripted feature by Academy Award-winning writer-director Roger Ross Williams (LIFE, ANIMATED) follows Cassandra (played by a brilliant Gael García Bernal) as he injects attitude, wit, humor and a hefty dose of fabulousness into the ring. Bernal's Cassandra captures the crowd's heart and transmutes it into his own power. Inside and outside the ring, he ushers in a new era for the sport and for queer freedom in Mexico. –MF (U.S., 2023, 107m) *In person: Roger Ross Williams*

N/Thu 9PM - L/Fri 1PM - C/Sat 3:45PM **Q&A** - H/Sun 3PM**38** Anatomy of a Fall

Made possible by a donation from Linda Lichter & Nick Marck

Writer-director Justine Triet's film reimagines Bergman's SCENES FROM A MARRIAGE through the prism of an Agatha Christie whodunit. Samuel (Samuel Theis), a beloved husband and father, shockingly falls to his death in the wintry French countryside. A year later, his wife Sandra (Sandra Hüller), a successful novelist, is on trial for his murder. Triet's superlative script (co-authored with Arthur Harari) ingeniously uses ellipsis and misdirection to create a hypnotic chess game between defense and prosecution attorneys (Swann Arlaud and Antoine Reinartz), while shifting our sympathies to Daniel (Milo Machado-Graner), the couple's clever, vision-impaired son who has grown up in the eye of his parents' marital storms. Hüller captures the excruciating conflict between Sandra's devotion to her family and her obsessive intellectual, sexual and creative ambitions. Her magnetic performance will take your breath away. -LG (France, 2023, 151m) *In person: Justine Triet*

N/Thu 6:30PM - S/Sat 9AM **Q&A** - L/Sun 1:15PM**39** The Teachers' Lounge

Made possible by a donation from Keller Doss

The winner of numerous German Film Awards (Best Picture, Director, Actress, Screenplay and Editing), Ilker Çatak's nerve-racking drama (he wrote the script with Johannes Duncker) follows a new teacher (a mesmerizing Leonie Benesch) as she attempts to get to the truth behind a series of alleged robberies at her school. Irked by how quickly others blame a Turkish student, she takes matters into her own hands. But that only sets off a cascade of schoolwide crises. Çatak and director of photography Judith Kaufmann create a vivid sense of place, perfectly capturing the antiseptic awkwardness of school life for both teachers and students. But then he twists the screws—narratively, emotionally, and stylistically—until what emerges is an allegory of paranoia, surveillance, and institutional failure. Even the best of intentions can fray the social fabric. -BE (Germany, 2023, 94m) *In person: Ilker Çatak*

M/Thu 5:45PM - TP/Thu 9PM - L/Sat 1PM **Q&A****40** Beyond Utopia

Made possible by a donation from Christine Curtis & Family

Every time Pastor Seungeun Kim tussles with North Korea, he gambles with his life. Using pure guile, and avoiding North Korean operatives, the soft-spoken activist has for years helped defectors escape the oppressive regime's grasp with an elaborate system of hidden cameras, middle-men brokers and secret trails. Madeleine Gavin centers her harrowing, incisive documentary on Kim's courageous actions, but also reveals a cruel society fueled by a continuous flow of misinformation. BEYOND UTOPIA features unprecedented footage from the inside, supplied by defectors and other activists, and provides a history lesson, a reminder of the millions of unnecessary deaths over the past three decades due to war, famine and political persecution. It's a rare glimpse behind the shroud of a repressive, brutally authoritarian society frozen in a cycle of horror. -RD (U.S., 2023, 115m) *In person: Madeleine Gavin, Pastor Seungeun Kim, Soyeon Lee*

S/Sat 9PM - L/Sun 6PM **Q&A** - N/Mon 4PM**41** Finally Dawn

Made possible by a donation from Brian and Rene Hollins

During the 1950's, American movie stars flocked to the "Hollywood on the Tiber," Rome's legendary Cinecittà studios. There, producers churned out a steady stream of "sword and sandal" epics that helped launch or resuscitate acting careers. Our guide to this magical but dangerous universe is Mimosa (Rebecca Antonaci), a desperately poor and unworldly Roman who comes under the sway of a Josephine (Lily James), a glamorous American diva, for one crazy night. Writer-director Saverio Costanzo's skillfully composed and sharply ironic fairytale co-stars Willem Dafoe, exuding the calm-weary wisdom a fairy godfather requires, and Joe Keery (*Stranger Things*) as Sean, a sweetly self-involved Prince Charming. James, Keery and Dafoe are a hoot, and there are memorable cameos by Rachel Sennott and Alba Rohrwacher. The wide-eyed Rebecca Antonaci makes innocence credible and FINALLY DAWN unexpectedly moving. -LG (Italy, 2023, 140m) *In person: Saverio Costanzo*

Guest Directors' Selections

Sponsored by Galerie

We honor the long and diverse history of the film festival with six Guest Directors who have played an important role in years past. Each film will be presented by the Guest Director who selected it.

42 Juvenile Court

M/Sat 1PM



Frederick Wiseman's influential film, like *Telluride*, is having its 50th anniversary. Released in 1973, this immersion in the world of juvenile law and so-called order in Memphis is my favorite of all of Wiseman's films. *WELFARE* is a close second, as a minute-by-minute masterpiece of American gravity, absurdity, and heartbreak, but

JUVENILE COURT is unique in showing us, through voices and faces, and increasingly long takes in the courtroom, the drama of children and families and one omnipotent judge, who seems, by turns, benevolent and less so. The most talented writer could not invent dialogue equal to what some of these kids have to say. Real kids, who were merely passing through the courts, and through this film, in which virtually every adult is smoking, making the film into a kind of shaken snow-globe, a world we gaze upon in miniature, with smoke, instead of snowflakes, always rising. -RK (U.S., 1973, 144m)

Selected and presented by Rachel Kushner

43 All That Jazz

P/Fri 5:15PM



One Friday night in 1979, my mother took me with her to see *ALL THAT JAZZ* (she didn't have a babysitter). Early in the film, a gaggle of strippers tease a teenage Joe Gideon until he wets his pants. During this scene, my mom escorted me out of the theater and over to *THE MUPPET MOVIE*. But I snuck back in and watched,

entranced. At age nine, I didn't understand the references to Fellini or the sexuality/addiction issues, but I loved the intimacy and insight into the process of creation. I don't know if Bob Fosse is my favorite film director, but he's definitely the film director I most closely relate to. All of his films are about show business in some way and they are achingly personal. His best, *ALL THAT JAZZ*, is cinema as a self-portrait. That's my favorite type of filmmaking, *personal*, and for better or worse, I've always tried to follow Fosse's light. -EH (U.S., 1979, 123m) *Selected and presented by Ethan Hawke*

S/Sun 3:45PM

44 Jonah Who Will Be 25 in the Year 2000



Alain Tanner, pioneering director of the Swiss New Wave, made this film in 1976 with his frequent collaborator, the writer, art critic and painter John Berger. Set in Geneva in the aftermath of the political turmoil in Europe in 1968, the story follows the intertwined lives of a disparate array of characters: an unemployed typesetter and union militant, a factory worker, a secretary, a couple who runs an organic truck-farm, a copyeditor, a history teacher and a supermarket cashier—four men and four women—whom Tanner called his "little prophets": Each grapples with political disillusionment and thinking about new ways of being. Tanner described the film as "a dramatic tragicomedy in political science fiction." *JONAH* perfectly crystallizes the mood of the early 70s, a mixture of failing political projects, fraying revolutionary ideals, along with an enduring sense of hope and possibility. -ACO (France-Switzerland, 1976, 111m) *Selected and presented by Alfonso Cuarón*

Guest Directors' Selections

L/Fri 9PM

45 The Long Good Friday



Most good films capture their time and show you what you are living through. But there are very few that also see into the future. One of them was *BLADE RUNNER*. Another, made at exactly the same time, was this thrilling gangster movie that also shows, dramatically,

how power was going to work in the future. Starring Helen Mirren and Bob Hoskins, John Mackenzie's film is set in the vast decaying docklands of London as the old industrial economies of the west were collapsing. Hoskins is a gangster who sees how all that derelict land could be turned into a vast stream of money by transforming it into "Luxury Property." Creating this new shining world involved violence and corruption that Hoskins thinks he can control. But the imperial past could not be so easily wiped and forgotten. Its violence was going to come back to haunt him. -AC (U.K., 1980, 114m) *Selected and presented by Adam Curtis*

S/Fri 3:45PM

46 Zéro de Conduite



Jean Vigo's film depicts a rebellion in a French boys' boarding-school. It's all about liberation, freedom, losses and possibilities. It's sexually ambiguous, political and bizarre, with a great narrative. All these ingredients add up to something that's huge, almost too big. To create anything of that subversive nature,

there had to be an element of humor, to carry people along. It was banned for years by French censors and didn't get a general release until 1946. And I will say, the last frame of the film ... immense. I was a 19-year-old in art school when I first saw it, and found it utterly magical. -SM (France, 1933, 44m) *Selected and presented by Steve McQueen*

L/Thu 5:45PM

47 The Music Room



Satyajit Ray, the masterful guru of Indian cinema, takes us spellbindingly into the fading aristocracy of Bengal. Roy (the legendary actor Chhabi Biswas) is a landlord battling the seesaw of delirium, in such desperate love with classical music that he risks everything around him.

Biswas' tour de force performance plumbs the ego and folly of human passion. I share Roy's love of music, and so did Ray. His use of music is extraordinary, featuring real legends of Indian classical music: from Begum Akhtar, perhaps the greatest ghazal singer we've ever had, to shehnai maestro Ustad Bismillah Khan. Subrata Mitra, Ray's cinematographer, made sophisticated shots without fancy toys or much equipment, using reflections and mirrors to trap us in a beautiful claustrophobia. Ray shot entirely on location, making a classic in an Indian vernacular, just as Ozu, Mizoguchi and Kurosawa did in Japan. -MN (India, 1958, 99m) *Selected and presented by Mira Nair*

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THE FILM FOUNDATION

The Film Foundation

We hold these truths to be self-evident:

–That cinema is a miracle.

–That if art is a mirror of human experience, both seen and unseen, cinema is by far the most vivid mirror.

–That if cinema is the most vivid mirror of human experience, it is the single greatest tool to record and preserve our collective history, memory and culture.

–That all humans love movies for entertainment, self-knowledge and inspiration.

–That preserving cinema in all forms is the greatest gift we can offer ourselves and future generations.

–That the tragedy of cinema is that it is fragile and easily lost in all of its forms—nitrate, acetate, video, and digital. Too many films have been lost forever.

We know Martin Scorsese as a brilliant filmmaker, but he has created another, perhaps even greater legacy as the architect of The Film Foundation. Since 1990 The Film Foundation has identified and funded the preservation and restoration of over 1000 films from around the world—features, shorts, documentaries, experimental films, newsreels, and home movies.

While initially focused on American films, The Film Foundation has since created the World Cinema Project and the African Film Heritage Project. The Film Foundation’s “The Story of Movies” project brings classic cinema into American classrooms and is used by over 150,000 teachers in public, private, and parochial schools.

Co-founded by Robert Altman, Francis Ford Coppola, Stanley Kubrick, George Lucas, Woody Allen, Sydney Pollack, Clint Eastwood, Robert Redford and Steven Spielberg, The Film Foundation now counts 19 directors on its board who meet bi-annually to discuss issues of film preservation and individual films to preserve. The work of The Film Foundation has created an ever-growing, worldwide ripple effect of awareness of the urgency of film preservation.

As it celebrates its 50th anniversary, the Telluride Film Festival can think of no more richly deserving recipient of its Silver Medallion Award than The Film Foundation. –Alexander Payne

In person: Margaret Bodde

M/Sun 7PM with Special Medallion

48 Yam Daabo



Restored as part of the Film Foundation’s The African Film Heritage Project initiative, Idrissa Ouédraogo’s film follows a poor family navigating a series of misfortunes. Bintou, a teenage girl, has two suitors. When she becomes pregnant, her father’s reaction sets off a tragic series of events. Somehow, the family continues to persevere.

The “choice” of the film’s title, in translation, might refer to the impossible one rural families are forced to make: to leave home to try their luck in the city? **YAM DAABO**, which premiered at Cannes, launched Ouédraogo into international prominence and, five years after his death, he remains one of Africa’s most popular auteurs, a filmmaker whose focus remained on human-scale stories. He followed **YAM DAABO** with two Cannes prize winners, **YAABA** and **THE LAW**, and directed six other features over the next eight years. –TFF (Burkina Faso, 1986, 80m) *The screening will be preceded by the presentation of the Special Medallion to Margaret Bodde of the Film Foundation.*

M/Fri 6:15PM

49 Downpour



Already known for his groundbreaking work as a theater director, Bahram Beyzaie in 1972 helped catalyze a new era of Iranian cinema, which had been state-sponsored, genre-driven and low-brow to this point. In his independently financed film, a schoolteacher takes a job in a poor Tehran neighborhood, only to discover he’s ill

equipped to deal with the insular community. His ill-fated wooing of the sister of one of his students only gets him in deeper trouble ... and soon the mood turns ugly. A troubling, occasionally darkly funny and eye-opening work of deep commitment, **DOWNPOUR** helped set the stage of a new wave of Iranian cinema, one of the great artistic movements of the past century. –JS (Iran, 1972, 129m)

Sources and Acknowledgements

BLACK PANTHERS and UNCLE YANCO

Restored by Cineteca di Bologna at L’Imagine Ritrovata in association with Ciné-Tamaris and The Film Foundation. Restoration funding provided by the Annenberg Foundation, the Los Angeles County Museum of Art (LACMA) and The Film Foundation.

DOWNPOUR

Restored by Cineteca di Bologna at L’Imagine Ritrovata laboratory, in association with The Film Foundation’s World Cinema Project and Bahram Beyzaie. Restoration funded by Doha Film Institute.

THE UNKNOWN

Reconstructed and restored by the George Eastman Museum in collaboration with the Národní filmový archiv, Prague.

YAM DAABO

Restored by The Film Foundation’s World Cinema Project and Cineteca di Bologna at L’Imagine Ritrovata laboratory, in collaboration with Les Films de la Plaine and the family of Idrissa Ouédraogo. Restoration funded by the Hobson/Lucas Family Foundation.

This restoration is part of the African Film Heritage Project, an initiative created by The Film Foundation’s World Cinema Project, the Pan African Federation of Filmmakers and UNESCO—in collaboration with Cineteca di Bologna—to help locate, restore, and disseminate African cinema.

VÍCTIMAS DEL PECADO and LLÉVAME EN TUS BRAZOS

Restored by Permanencia Voluntaria Film Archive and Cinema Preservation Alliance in collaboration with The Academy Film Archive and FOCINE.

JONAH WHO WILL BE 25 IN THE YEAR 2000

DCP courtesy of Jupiter Films.

ALL THAT JAZZ

35mm print courtesy of the Academy of Motion Picture Arts and Sciences, with permission from Disney.

JUVENILE COURT

16mm on loan from Zipporah.

MY GRANDMOTHER

DCP courtesy of the Georgian National Film Center.

THE GLEANERS AND I, BLACK PANTHERS, UNCLE YANCO, DOWNPOUR, VÍCTIMAS DEL PECADO, LA ROUE, THE LONG GOOD FRIDAY, ZÉRO DE CONDUITE

DCP courtesy of Janus Films.

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 \$40 each, credit card only.

The Late Show

The Late Show Ticket (\$125) provides entry to the final shows on Thursday, Friday, Saturday, Sunday and Monday at both Chuck Jones' Cinema and the Palm. Tickets may be purchased at the Nugget Theater 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

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 \$40 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

Powered by *Galerie*

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: Tues 12PM-5PM; Wed 10AM-4:30PM & 6PM-10PM; Thurs 9AM-9PM; Fri 9AM-3PM; 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: Wed 10AM-5PM; Thurs 10AM-6PM; Fri 9AM-5PM; 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 and 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 Friday, Saturday and Sunday Noon Seminars. See page 50 for Seminar details.

Town Park Theater

Sponsored by *National Geographic Documentary Films*

Town Park, Telluride

Telluride's second open air cinema features free Festival films surrounded by 360 degree views of the mountains. Bring your own chair or blanket.

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 50 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

Thursday, August 31

50 | Show **d** | Talking Heads
☆ | Festivity **Ⓢ** | Free Show

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

Schedule

Thursday, August 31

8	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Werner Herzog Theater (H) [650 seats]	Chuck Jones' Cinema (C) [500 seats]	Sheridan Opera House (S) [230 seats]	Nugget Theater (N) [165 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [65 seats]	Elks Park (AG), Town Park (TP) & Elsewhere	8
9											9
10											10
11											11
N											N
1											1
2											2
3											3
4											4
5											5
6											6
7											7
8											8
9											9
10											10
11											11
12											12
1											1

13
 Occupied City
 (includes intermission)

F
 Kim's Video
Q & A
A
 aka Mr. Chow

35
 American
 Symphony
 + Performance

7
 Rustin

2
 The Holdovers

10
 Tuesday

52
 Great
 Expectations

39
 The Teachers'
 Lounge

40
 Beyond Utopia

47
 The Music
 Room

B
 All That
 Is Sacred
 + Tarpon

☆
 Opening Night Feed
 on Colorado Avenue

28
 Saltburn

9
 Fingernails

5
 The Bikeriders

4
 All of Us
 Strangers

1
 A Tribute to
 Wim Wenders
 with
 Anselm

38
 Anatomy of
 a Fall

☆
 Ninón Sevilla
 remembered:
 Víctimas del
 Pecado

21
 The Mission

D
 Carol Doda
 Topless
 at the Condor

11
 Fallen
 Leaves

40
 Beyond
 Utopia

Schedule

Friday, September 1

50 | Show **d** | Talking Heads
★ | Festivity **Ⓝ** | Free Show

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

Schedule

Friday, September 1

	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Werner Herzog Theater (H) [650 seats]	Chuck Jones' Cinema (C) [500 seats]	Sheridan Opera House (S) [230 seats]	Nugget Theater (N) [165 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [65 seats]	Elks Park (AG), Town Park (TP) & Elsewhere	
8											8
9	12 Wildcat	5 The Bikeriders	28 Saltburn	1 A Tribute to Wim Wenders with Perfect Days	TBA	23 Tehachapi	★ La Roue Part 1	22 Baltimore	Ⓝ C Angel Applicant	e Hawke, Fennell, Abel, Gordon	9
10											10
11			Q & A						Ⓝ G Little Girl Blue		11
N									Q & A	a Friday Seminar	N
1											1
2	2 The Holdovers	35 American Symphony	17 The Zone of Interest	7 Rustin	15 El Conde	31 Orlando, My Political Biography	14 The Falling Star	38 Anatomy of a Fall	Ⓝ J Room 999		2
3	Q & A	Q & A							Q & A		3
4			Ⓝ e Strange Way of Life + The Golden West	26 The Pigeon Tunnel	Ⓝ 46 Zéro de Conduite	30 Hollywoodgate	Ⓝ H Musica!		Ⓝ E Cinema Has Been My True Love: The Work and Times of Lynda Myles	f Bowers, Batiste, Macdonald, Proudfoot, Heineman	4
5	Ⓝ 43 All That Jazz	10 Tuesday	Q & A	Q & A			Q & A	11 Fallen Leaves	Q & A		5
6		Q & A						Q & A	Ⓝ I Notes From Sheepland		6
7			19 NYAD	34 Janet Planet	3 Daddio	18 Food, Inc. 2	Ⓝ 49 Downpour	Ⓝ B All That Is Sacred + Tarpon			7
8		4 All of Us Strangers	Q & A					Q & A	Ⓝ K Zinzindurr- unkarratz		8
9	9 Fingernails		Ⓝ TBA	25 The Royal Hotel	29 High & Low- John Galliano	20 Thank You Very Much	TBA	Ⓝ 45 The Long Good Friday	Ⓝ 36 The Monk and the Gun	Ⓝ 23 Tehachapi	9
10		Ⓝ TBA									10
11											11
12											12
1											1

Schedule

Saturday, September 2

50 | Show **d** | Talking Heads
★ | Festivity **ⓧ** | Free Show

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

Schedule

Saturday, September 2

8	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Werner Herzog Theater (H) [650 seats]	Chuck Jones' Cinema (C) [500 seats]	Sheridan Opera House (S) [230 seats]	Nugget Theater (N) [165 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [65 seats]	Elks Park (AG), Town Park (TP) & Elsewhere	8
9	17 The Zone of Interest	37 Cassandra	26 The Pigeon Tunnel	19 NYAD	39 The Teachers' Lounge	50 Student Prints	★ La Roue Part 2	TBA	ⓧ B All That is Sacred + Tarpon	g Food, Inc. 2 Conversation	9
10	Q & A	Q & A			Q & A	Q & A			Q & A		10
11									ⓧ A aka Mr. Chow	b Saturday Seminar	11
N									Q & A		N
1	34 Janet Planet	2 The Holdovers	4 All of Us Strangers	3 Daddio	ⓧ 16 Pordenone Presents: The Unknown	32 Songs of Freedom	42 Juvenile Court	40 Beyond Utopia	ⓧ F Kim's Video		1
2			Q & A	Q & A		Q & A			ⓧ D Carol Doda Topless at the Condor		2
3					1a Anselm	51 Calling Cards		Q & A	ⓧ D Carol Doda Topless at the Condor		3
4	7 Rustin	28 Saltburn	9 Fingernails	38 Anatomy of a Fall	Q & A	Q & A	★ Ninón Sevilla remembered: Llévame en Tus Brazos	23 Tehachapi	ⓧ H Musica!		4
5	Q & A		Q & A	Q & A				Q & A	ⓧ I Notes From Sheepland		5
6					22 Baltimore	21 The Mission		Q & A	ⓧ I Notes From Sheepland		6
7	25 The Royal Hotel	6a Poor Things	6 A Tribute to Yorgos Lanthimos with Poor Things	12 Wildcat	Q & A	Q & A	TBA	29 High & Low- John Galliano			7
8								Q & A	ⓧ I Notes From Sheepland	12 Wild- cat	8
9	15 El Conde			5 The Bikeriders	41 Finally Dawn	33 The Divide		Q & A	ⓧ I Notes From Sheepland	18 Food, Inc. 2	9
10						Q & A	TBA	30 Hollywoodgate			10
11						24 The Promised Land					11
12											12
1											1

Schedule

Sunday, September 3

50 | Show **d** | Talking Heads
★ | Festivity **⊘** | Free Show

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

Schedule

Sunday, September 3

8	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Werner Herzog Theater(H) [650 seats]	Chuck Jones' Cinema (C) [500 seats]	Sheridan Opera House (S) [230 seats]	Nugget Theater (N) [165 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [65 seats]	Elks Park (AG), Town Park (TP) & Elsewhere	8
9	15 El Conde	3 Daddio	12 Wildcat	6 A Tribute to Yorgos Lanthimos with Poor Things	30 Hollywoodgate	36 The Monk and the Gun	d La Roue Part 3	20 Thank You Very Much	H Musica! Q & A	h Guest Directors Conversation	9
10	Q & A		Q & A		Q & A	Q & A		Q & A	C Angel Applicant	c Sunday Seminar	10
11	N								N		N
1	10 Tuesday	27 My Grandmother	7 Rustin	TBA	1a Anselm	11 Fallen Leaves	22 Baltimore	39 The Teachers' Lounge	K Zinzindurr- unkarratz Q & A	Luke Dorman poster signing, Brigadoon	1
2											2
3											3
4	5 The Bikeriders	34 Janet Planet	38 Anatomy of a Fall	2 The Holdovers	44 Jonah Who Will Be 25 in the Year 2000	TBA	d Reality	31 Orlando, My Political Biography	G Little Girl Blue	i Curtis, Glazer	4
5	Q & A	Q & A						Q & A			5
6											6
7	TBA		24 The Promised Land		8 A Tribute to Atice Rohrwacher with La Chimera	TBA	d Yam Daabo + Special Medallion	41 Finally Dawn	E Cinema Has Been My True Love: The Work and Times of Lynda Myles		7
8		25 The Royal Hotel		17 The Zone of Interest				Q & A	J Room 999		8
9		Q & A				14 The Falling Star				24 The Prom- ised Land	9
10	4 All of Us Strangers	19 NYAD	28 Saltburn	37 Cassandro	1b Perfect Days		TBA	TBA		35 American Symphony	10
11											11
12											12
1											1

Schedule

Monday, September 4

50 | Show d | Talking Heads
★ | Festivity ⊘ | Free Show

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

Schedule

Monday, September 4

8	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Werner Herzog Theater (H) [650 seats]	Chuck Jones' Cinema (C) [500 seats]	Sheridan Opera House (S) [230 seats]	Nugget Theater (N) [165 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [65 seats]	Elks Park (AG), Town Park (TP) & Elsewhere	8
9	6a Poor Things	1b Perfect Days	15 El Conde	⊘ 8 A Tribute to Alice Rohrwacher with La Chimera	14 The Falling Star	⊘ A aka Mr. Chow	⊘ ★ 9 La Roue Part 4	24 The Promised Land	TBA		9
10										j JR, Macdonald, Walsh, Kushner	10
11	Q & A	Q & A			Q & A				Q & A		11
N					★ Labor Day Picnic						N
1	34 Janet Planet	17 The Zone of Interest	10 Tuesday	9 Fingernails	TBA	25 The Royal Hotel	11 Fallen Leaves	TBA			1
2											2
3											3
4				28 Saltburn	⊘ ★ An Agnès Celebration: The Gleaners and I + Uncle Yanco + Black Panthers	41 Finally Dawn	⊘ 13 Occupied City (includes intermission)				4
5	26 The Pigeon Tunnel	TBA	TBA								5
6											6
7	TBA			TBA	TBA						7
8											8
9										⊘ 19 NYAD	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/Thu 3:15PM - B/Sat 11:15AM **Q&A** - N/Mon 9:15AM

A aka Mr. Chow



With his signature circular glasses and mustache, Michael Chow is an exuberant force at the crossroads between eccentricity and sophistication. The famed restaurateur defined "The Moment" with the openings of Mr. Chow, the bustling upscale Chinese eateries that attracted the glitterati of Swingin' London, 70s Hollywood, and post

Studio 54 New York. Yes, there's Andy Warhol and Basquiat, friends and admirers, glitz and glamor, but Nick Hooker's intimate portrait extends far greater, poignant depths: revealing a humorous, keenly self-aware artist searching for identity and home. Now in his 80s, but vibrant as ever, Chow leads us through the story of his life: the only Chinese immigrant at a boarding school in England, Chow's resolve to build "The New China" is nothing short of cinematic adventure. -FA (U.S., 2023, 90m) *In person: Nick Hooker, China Chow, Michael Chow, Vanessa Chow*

B/Thu 5:45PM - L/Fri 6:30PM **Q&A** - B/Sat 9AM **Q&A**

B All That Is Sacred + Tarpon



For decades, a film by Guy de la Valdene and Christian Odasso existed mostly as a kind of legend. The two French filmmakers shot TARPON (U.S., 1973, 53m) in 1972, capturing the mesmerizing rhythms of an ethical brand of catch-and-release fishing in the Florida Keys. In this case, the fishermen included Thomas McGuane, Jim Harrison and

Richard Brautigan and a score composed by Jimmy Buffett. Director Scott Ballew tells the story of this nearly forgotten treasure in ALL THAT IS SACRED (U.S., 2023, 34m), sitting down with McGuane, Buffett and Carl Hiaasen to reflect on their time in the bustling hippie-literary-fishing mecca, including remembrances of the surprising day de la Valdene and Odasso showed up with their cameras, eager to capture the magic. -MF/FA *In person: Scott Ballew, Thomas McGuane, Diana Odasso, Lorraine Odasso*

B/Fri 9AM - B/Sun 11:15AM

C Angel Applicant



One day Ken Meyer's hand became cold. Then hot. Then his joints began to harden. A doctor delivered the news: systemic sclerosis, the most disabling form of scleroderma. Confronted with the vastness of this life-threatening autoimmune disease, Meyer found comfort and spiritual connection with the abstract works of the

late Swiss-German painter Paul Klee, who also suffered from (undiagnosed) scleroderma. Emboldened by this newfound kinship, Meyer takes us on a deeply personal journey through his life with the disease, contrasting Klee's bold compositions with his own treatments, stabilizations, surgeries and stream of consciousness. With achingly touching flourishes of self-deprecating humor, Meyer captures the undeniable joys in the everyday while face to face with his own mortality. ANGEL APPLICANT is the gift of life. -FA (U.S., 2023, 74m) *In person: Ken Meyer*

B/Thu 8:15PM - B/Sat 3:45PM **Q&A**

D Carol Doda Topless at the Condor



On a fateful San Francisco night in the early 60s, Condor nightclub performer Carol Doda was lowered to the stage on a floating piano, topless. Word spread quickly, setting off a wave of controversy and delight, with raids soon to follow. There was even a trial for the new celebrity. Doda's dry wit and charisma made

her an instant sensation of the night club scene: an empowered woman in full control. Or so it seemed. Directors Marlo McKenzie and Jonathan Parker's lively and illuminating documentary examines the history and artistry of North Beach's subversive topless entertainment, revealing the ways in which early performers confronted sexism and prejudice, even racism, bosom on, becoming synonymous with the culture of a liberated, progressive San Francisco. -FA (U.S., 2023, 100m) *In person: Marlo McKenzie, Jonathan Parker*

B/Fri 3:45PM **Q&A** - B/Sun 6PM

E Cinema Has Been My True Love: The Work and Times of Lynda Myles



In Mark Cousins' meditative documentary, Lynda Myles, an influential connoisseur of cinema, reflects on her adventures in the film culture she helped establish.

From 1973 to 1980, as the first female director of any festival, Myles transformed the Edinburgh Film Festival into a vibrant, iconoclastic mecca of discovery,

championing the work of overlooked auteurs including Hitchcock, Sirk and Sam Fuller. In a book written with Michael Pye, she'd coined the term "the movie brats" to capture the movement that launched Scorsese, Coppola and Spielberg. She supported visionary cinema through her work with the Pacific Film Archive, and at Columbia Pictures produced THE COMMITMENTS and films by Stephen Frears. Myles served as head of fiction at the National Film and Television School in the U.K., nurturing a generation of talented filmmakers. Cousins' admiration of Myles is contagious; his dreamy, hypnotic film leaves us with a deep impression of a pioneering cinephile. -TFF (U.K., 2023, 72m) *In person: Mark Cousins*

B/Thu 1PM **Q&A** - B/Sat 1:30PM

F Kim's Video



Beginning in 1987, Kim's Video reigned as a supreme haven for New York City's cinephiles, with 55,000 titles, including rare bootlegs, foreign and experimental films (legend has it that the Coen Brothers still owe \$600 in late fees). In 2008, Mr. Kim decided to close his stores and offered his impressive collection to anyone who

would continue to nurture it and give unlimited access to old members and employees. The town of Salemi, Italy raised its hand, hoping the collection could draw tourists. But after the tapes were shipped ... silence. David Redmon (who directs, with Ashley Sabin) takes his old membership card and heads to rural Italy, stirring up more trouble than he could have imagined. To say more about this wild cinephiliac adventure would be a spoiler. -TFF (U.S.-U.K. Italy, 2023, 88m) *In person: David Redmon, Ashley Sabin, Yongman Kim*

B/Fri 11AM **Q&A** - B/Sun 3:30PM**G** Little Girl Blue

In the wake of her mother Carole's suicide, filmmaker Mona Achache discovers an expansive archive of journals, photographs, notes and recorded conversations she left behind. Mona chooses to grapple with her profound grief by embarking on a journey to piece together the puzzle her mother left behind. She enlists Marion

Cotillard to portray her mother and embody her words, leading to a powerful, gripping resurrection in hybrid documentary form. Blending truth with interpretation, Achache's startlingly innovative film dissects the complexities of mother-daughter relationships and the darkness within intellectual posturing. She uncovers hard-to-comprehend secrets, shame and the artistic plight of a poised but often self-destructive woman. Cotillard's transformative performance brings the complex, wounded Carole to life, allowing her a kind of reconciliation and second chance. -FA (France, 2023, 95m)

M/Fri 3:15PM **Q&A** - B/Sat 6:15PM - B/Sun 9:15AM **Q&A****H** Musica!

The Oscar-winning filmmakers Rob Epstein and Jeffrey Friedman have become treasured musicologists, first with their loving biography LINDA RONSTADT: THE SOUND OF MY VOICE (2019) and then with TAYLOR MAC'S 24-DECADE HISTORY OF POPULAR MUSIC (2022). Now, they turn their cameras towards Cuba, profiling

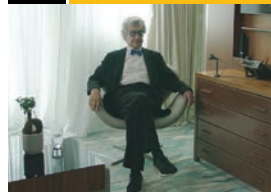
four students at the Amadeo Roldan Conservatory. Though it has long been the nation's most prestigious music school in a music-crazy nation, the conservatory struggles to maintain instruments for their students. Enter Horns for Havana, a New York-based initiative that brings parts and instrument-repair expertise to the island. Epstein and Friedman spent four years following four recipients of Horns from Havana instruments: Kevin, Lili, Rodrigo and Dariana. Though they come from widely divergent backgrounds, each shares a driving ambition to grow as a musician, even as daily life in Cuba becomes more challenging. -TFF (U.S., 2023, 72m) *In person: Rob Epstein, Judy Epstein, David Gage*

B/Fri 5:45PM - B/Sat 8:30PM

I Notes From Sheepland

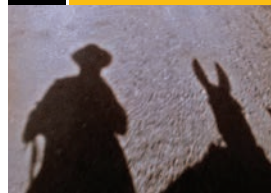
Cara Holmes' first documentary feature bursts with candid observations of the lipstick-wearing, always swearing, no-nonsense artist and shepherd, Orla Barry. Through her fields, her digital diaries, and the pedigree sheep she cares for, we discover how the art is in the doing. Holmes' storytelling is a revelation, with

bold framing and choice of shots that are exhilarating to watch. Her relationship with her subject always feels fresh and authentic. It's a film of great wisdom and wit, insight and intelligence, with a flock of sheep thrown in. Let's call it *A Portrait of an Artist as Shepherdess*. -GH (Ireland, 2023, 70m)

B/Fri 1:30PM **Q&A** - B/Sun 8PM**J** Room 999

In 1982, Wim Wenders rented a motel room in Cannes and filmed 16 filmmakers—Werner Herzog, Steven Spielberg, Jean-Luc Godard, Rainer Werner Fassbinder and Michelangelo Antonioni among them—as they answered questions about the future of cinema. Forty years later, Lubna Playoust has repeated this productive

and fascinating experiment with a new generation of filmmakers. David Cronenberg, Asghar Farhadi, Davy Chou, Claire Denis, Paolo Sorrentino, Lynne Ramsay and Ruben Östlund weigh in on digital technology, streaming, the new prestige of TV and what, on its face, seems like an urgent and dire challenge: the withering of theatrical cinema. -LG (France, 2023, 85m) *In person: Lubna Playoust*

B/Fri 7:45PM - B/Sun 1:15PM **Q&A****K** Zinzindurrunkarratz

Basque curator-director Oskar Alegria found his father's Super-8 camera, two reels of unused film, and two pieces of footage in storage, intact after 41 years. One home movie captured a long-ago family New Year's party, and is cut off before Alegria's grandfather shares a wish for the

upcoming year. Another features Alegria's dad. To weave these fragments of the past together, the filmmaker travels with Paolo, an adorable donkey, down the country roads his father once traversed, recording the last vestiges of Basque country life. The result is a deeply personal, mostly silent essay on the passage of time. Alegria summons a metaphor: the Japanese practice of using gold to repair broken objects. Together, the shards are joined in a spellbinding bridging of family and tradition, bringing together a father and a son. -RD (Spain, 2023, 89m) *In person: Oskar Alegria*

The Telluride Film Festival wishes to thank

Katrine and Bill Formby

for their 20-year preservation efforts in bringing the Nugget building back to its former glory and for generously donating to the Telluride Film Festival Capital Campaign to assist in the purchase of the Nugget Building.



Filmmakers of Tomorrow

N/Sat 9:15AM Q&A

50 Student Prints

Now in its 30th year, this poignant program celebrates the best in student-produced work from around the globe. *Curated and introduced by Gregory Nava, followed by a Q&A with the filmmakers.*



COMADRE*

(d. Nicole Chi, U.S., 2023, 18m, UT Austin)

In her last days of employment, a Mexican immigrant nanny must face an uncertain future.



IMOGENE*

(d. Katie Blair, U.S., 2023, 18m, Columbia University)

It's about damn time Imogene has a baby.



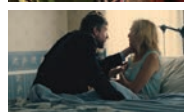
SO THEY SAY*

(d. Natalia Luque, Chile, 2022, 18m, Columbia University) In a small Chilean town, a fetus is found floating in a lake.



JARDINES*

(d. Alfredo Torres, Mexico, 2023, 26m, UC Berkeley Graduate School of Journalism) An LGBTQ+ shelter in Tijuana: limbo, family, love, hope.



JE ME SOUVIENS*

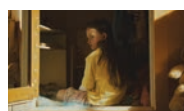
(d. Raphaël Benoit Pettigrew, U.S., 2023, 17m, NYU) Face it.

Total run time: 97m *denotes filmmaker in person

N/Sat 3PM Q&A

51 Calling Cards

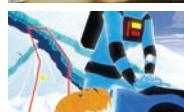
All hail the short film: exceptional new works by promising filmmakers. *Curated and introduced by Barry Jenkins, followed by a Q&A.*



HEAT SPELL*

(d. Marie-Pier Dupuis, Canada, 2023, 14m)

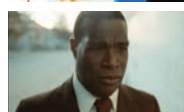
A mother and her daughters weather a heat wave.



IN DREAMS*

(d. Josh Shaffner, U.S., 2023, 17m)

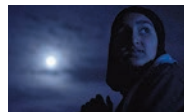
A Saturday morning cartoon for the post-punk/Psychedelics set.



THE HEART*

(d. Malia Ann, U.S., 2023, 17m)

The Edgar Allan Poe/TV On The Radio collab we didn't know we needed.



INTO THE BLUE*

(d. Ömer Sami, Denmark, 2023, 28m)

Chronicle of a week-long Police boot camp for Danish girls (somehow *not* an *Union* headline).



27

(d. Flóra Anna Buda, France-Hungary, 2023, 11m) Memoir as animated short: sex, drugs, bikes and disco, oh my!

Total run time: 87m *denotes filmmaker in person

Filmmakers of Tomorrow

S/Thu 5:30PM

52 Great Expectations

The lines between documentary, fiction and fine art filmmaking blur and meld in this trio of vital films. *Curated and introduced by Barry Jenkins.*



THOSE NEXT TO US

(d. Bernhard Hetzenauer, Switzerland-Germany-Mexico-Austria, 2023, 30m) "...without any mental reservation; so help me God."



ARDENT OTHER

(d. Alice Brygo, France, 2023, 16m)

As Notre-Dame burns, a community expresses itself.



TAXIBOL

(d. Tommaso Santambrogio, Italy, 2023, 50m)

In this Herzogian jeremiad, the cinematic gaze is a means of reckoning.

Total run time: 96m

Student Programs

Student Symposium

Made possible in part by a grant from Golden Globes

This program provides 50 graduate and undergraduate students with a weekend-long immersion in cinema. Participants watch and discuss movies with Festival guests and Symposium faculty.

City Lights Project

Sponsored by Participant

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.

FilmLAB

In partnership with the *American Film Institute*, exceptional AFI Fellows learn from world-class filmmakers in a masterclass setting and enjoy a special "filmmaker" experience of the festival.

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.



Noon Seminars

With special thanks to the Rolex Mentor and Protégé Arts Initiative

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

- a Friday Seminar**
Noon, Abel Gance
Open Air Cinema
- b Saturday Seminar**
Noon, Abel Gance
Open Air Cinema
- c Sunday Seminar**
Noon, Abel Gance
Open Air Cinema
- d Monday Seminar**
Noon, Town Park

Conversations

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.

- e Ethan Hawke, Emerald Fennell, Dominique Abel, Fiona Gordon**
Abel Gance Open Air Cinema, Friday 10AM
- f Kris Bowers, Jon Batiste, Kevin Macdonald, Ben Proudfoot, Matthew Heineman**
Abel Gance Open Air Cinema, Friday 4PM
- g Food, Inc. 2: Robert Kenner, Michael Pollan, Melissa Robledo, Eric Schlosser, Zack Smith, Alice Waters**
Abel Gance Open Air Cinema, Saturday 10AM
- h Guest Directors: Rachel Kushner, Ethan Hawke, Steve McQueen, Alfonso Cuarón, Mira Nair, Adam Curtis**
Abel Gance Open Air Cinema, Sunday 10AM
- i Adam Curtis and Jonathan Glazer**
Sunday 4PM
- j JR, Kevin Macdonald, Kevin Walsh, Rachel Kushner**
Monday 10AM

Dream Ahead with LUCID

Take a film break with an exhilarating driving experience in the award-winning Lucid Air: the longest range, fastest charging, luxury electric vehicle in the world! Request your exclusive appointment via TFF mobile app "Goodie Bag" or in the Brigadoon Hospitality Tent, and meet the team at the Lucid Mobile Studio in Mountain Village, South Plaza.



★ Opening Night Feed

Sponsored by National Geographic Documentary Films

Colorado Avenue/Thursday 5PM-6:30PM

Help launch our return to the festival with an unforgettable buffet. Dine on the most beautiful main street in the West, connect with new and old friends, meet filmmakers and special guests, fill up on delicacies and start planning a weekend filled with cinematic delights.

For all passholders except Acme and Cinephile



★ An Agnès Celebration: The Gleaners and I + Uncle Yanco + Black Panthers

S/Mon 3:45PM

Three of our favorite films by Agnès Varda, a patron saint of the Telluride Film Festival. THE GLEANERS AND I

(France, 2000, 82m) celebrates scavengers who find treasures tossed from farms, washed up on beaches, in dumpsters and on urban trees. UNCLE YANCO (France-U.S., 1968, 19m), Agnès' first meeting with a distant relative, facilitated by our co-founder Tom Luddy; and BLACK PANTHERS (France-U.S., 1970, 28m), an invaluable in-the-moment documentary about the activist organization, featuring Huey P. Newton, Stokely Carmichael and Eldridge Cleaver. *In person: Rosalie Varda*

★ Patatutopia

Sheridan Opera House Gallery
10AM-6PM/Thursday to Monday/Free

An installation by Agnès Varda. A video triptych in celebration of the most modest vegetable in the world: the potato. On the central screen, heart-shaped potatoes breathe. They are old, shriveled and wrinkled, yet they have re-germinated. On the side screens, variations of rootlets, germs and regrowth. On the ground, 700 kilos of potatoes.



©Agnès Varda Estate



★ Labor Day Picnic

Town Park/Monday 11AM-1PM

Join us at the world's loveliest picnic area: Telluride's Town Park. Your hearty meal and a bowl of ice cream will be followed by another treat: the weekend's final seminar! For all passholders

★ Strange Way of Life + The Golden West

H/Fri 4PM **Q&A**

In *STRANGE WAY OF LIFE*, Pedro Almodóvar offers us two gunfighters (Ethan Hawke and Pedro Pascal) who meet up after years apart to test an earlier connection. A gay Western? It's first and unapologetically a Western, unironically echoing John Sturges and Sergio Leone as it embeds male desire into quintessential Western themes. Hawke and Pascal have powerful chemistry. And that ending ... few short films have left us yearning to see the feature-length version (Spain, 2023, 31m). *THE GOLDEN WEST* stars Eileen Walsh and Aoife Duffin as two sisters who've barely escaped the worst of the Irish famine and are now hunting for gold in North Wales. Destitute, driven by hunger and isolation, they burst into bitterly funny and eloquent fits of frustration and cruelty. The Oscar-winning writer-directors Ross White and Tom Berkeley have created something radical: the first Western decisively influenced by Samuel Beckett. -LG (Ireland-U.K., 2023, 24m)
In person: Ethan Hawke, Ross White, Tom Berkeley



★ Reality

M/Sun 4PM **Q&A**

On June 3, 2017, the 25-year-old Air Force veteran and intelligence contractor Reality Winner woke to a surprise: two FBI agents. Over the course of the next few hours, she was interrogated. Did she leak classified information about election interference to

a left-leaning publication? The acclaimed playwright Tina Satter wrote her screenplay using only dialogue from the transcript. It's a constraint that leaves Satter to convey meaning through a dazzling series of visual techniques and revealing closeups. Sydney Sweeney (*Euphoria*, *The White Lotus*) carries the story with gestures, glances and twitches. It's an unnerving window into the secrets our government keeps. (U.S., 2023, 85m) *In person: Tina Satter*



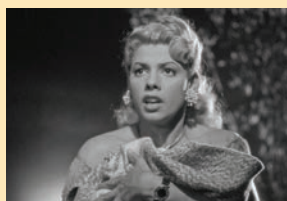
★ The La Roue Breakfast Club

M/Fri 9AM - M/Sat 9AM -
M/Sun 9AM - M/Mon 9AM

Never released in the United States, Abel Gance's mind-bogglingly ambitious film *LA ROUE* remains a high point in cinema history. The story follows a train engineer who saves a baby during a wreck and raises her as his own, alongside his son. As the girl matures, she develops feelings for the boy she thinks is her brother; when she flees, the engineer becomes even more obsessed with her. Shot on locations throughout France, *LA ROUE* is filled with visionary experiments—quick cuts, wild juxtapositions, almost abstract compositions—intended to summon the psychology of the characters. It was one of the most influential films of its era, a textbook for Soviet filmmakers, and admired by radical art makers. "The first film that really impressed me," Akira Kurosawa once said, "was *LA ROUE*." (France, 1923, 424m) *Shown in chapters each morning; breakfast treats and coffee will be provided.*

NINÓN SEVILLA REMEMBERED

Ninón Sevilla left her native Cuba for Mexico and immediately became an icon of the *rumbera* genre—widely popular musical melodrama films featuring lush dance numbers and intricate, intense storylines. Her ebullient personality and unrestrained sensuality was channeled into films by preeminent Mexican auteurs (Alberto Gout, Emilio Fernández, Roberto Gavaldón) and made François Truffaut a fan. Sevilla also played a key—if uncredited—behind-the-scenes role, choosing directors and helping to finance and shape the films' artistic vision. These two essential works of Mexican cinema's Golden Era feature luminous cinematography by legendary photographer Gabriel Figueroa and are newly restored thanks to filmmaker Viviana García Besné and archivist Peter Conheim. *Presented by Viviana García Besné*



★ Víctimas del Pecado

M/Thu 8:15PM

Emilio Fernández's sublime classic of post-war Mexican cinema melds noir, melodrama and elaborate musical numbers. After cabaret dancer Rosa (Sevilla) rescues a baby from a dumpster and raises him against the wishes

of her pimp (the memorable Rodolfo Acosta), she's forced into streetwalking. A sympathetic club-owner offers a glimmer of hope, but can she fend off the vengeful pimp? A feverish trip through the Mexico City underworld. -MF (Mexico, 1951, 90m)

★ Llévame en Tus Brazos

M/Sat 4PM

This rare amalgam of social realism and stylized melodrama by the politically attuned Julio Bracho tackles the exploitation of workers who, in perpetual debt to business owners, were often forced to "pay" with their own daughters. Sevilla plays a young woman who leaves her happiness and home for Mexico City in an attempt to settle her father's debts. The actress initiated the project at Cinematográfica Calderón, hired Bracho and ensured that it resisted becoming escapist fare. The result: a potent, ahead-of-its-time story of women trying to take back their power, one that mirrors her own experiences. -MF (Mexico, 1954, 92m)



Poster signing

Brigadoon/Sun 1PM

Luke Dorman returns to Telluride with the poster of all posters: a wild, visionary compilation of festival icons past. He'll sign yours, which is sure to be a collectible, and you can share your story of a favorite poster from year's past.

The Nugget Project

The next 50 years of the Telluride Film Festival depends on you!

Give now to complete the SHOW's \$25M capital campaign — we are so close!

The Nugget Project is our future.

Cinema transports us, brings us joy and serves as a vehicle for human understanding, moving us toward greater empathy and compassion for one another. The Nugget Project achieves the Telluride Film Festival's decades-long dream to create a permanent, historic and beautiful home for this alchemy, and will be a year-round base for our nationally recognized education and filmmaker residency programs.

For more information, please contact:

Erika Moss | 970.708.4009 | erika@telluridefilmfestival.org

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The Calculator: SPRCHRGR (pronounced "supercharger") **Database:** Helmut Hissen **Emergency Management:** Dave Hutchinson **Communications:** 3rd St R & D Production Services, Greg Carttar (Mother), Char Harner (Mother Superior), Kate Dominus **Pass & Ticket Production:** McCabe Printing **Pass Master:** Rebecca Belt **Festival Box Office:** Kirsten Brown, Alex Lilburn, Kayla Lucky, Nicole Simpson, Jason Strykowski

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CLUBLOT

Chefs: Zack Grosch, Jay Hodges, Josh Smith, Ben Watts, Dexter Russell Williams, Jr.

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Devo Assistant: Sarah Bloch **Photographer:** Suchitra Baker **Show Welcome Advance Team:** Nancy Craft, Linda Ingram, David Kuntz, Sue Lincoln, Debra Nunn, Skyler Nunn, Ben Verboom, Lindsey Walker, Emma Walker-Silverman

EDUCATION

Student Symposium Coordinator: Austin Sipes **City Lights Project Coordinator:** Zoe Movshovitz Ward **Symposium Faculty:** Aaron Greer, Howie Movshovitz, Kate Rennebohm **City Lights Faculty:** Todd Madison, Ellie Moran **Student Services Manager:** Rob Rex **Education Services:** Grant Conversano, Susannah Faxon-Mills, Graydon Hanson, Hannah Myers, Brian Tran **Local City Lights Teacher:** Ailish McDonald

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Assistant Manager: Kate Clark **Hosts:** Matthew Clark, Gus Gusciora, Charlotte Hacke, Marielle Huey, Didi Johnson, Kristin Kwasniewski, John Musselman, Kristen Redd, Jameson Ritter, Courtney Rowe, Marc Schauer, Scott Upshur

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Manager: Jim Eckardt **Assistant Manager:** Elaine Eckardt, **SHOWshop Team:** Joe Bell, Faye Davis Edwards, Mariah Hokit, Holly McCarthy, Louis Monetti, Noah Nunnelly

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Assistant Manager Transportation: Kathy Harding **Commandos:** Lindsey Campbell, Carrie Cook, Jan DeLuca, Kiki Froberg, Kyle Koehler, Stephanie Lauerman, Nate Lycan, Angela Mallard, Lisa Nielsen, Peter Rysgaard, Heather Van Sant, JoAnn Weisel, Joanne Young

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THEATER OPERATIONS

Associate MOTO: Gary Tucker **Mini MOTO:** Katie Jenkins **Projects Manager:** Dave Hutchinson **POS Team:** Steve Bessette, Kendal Bessette, Jordan Menashe, William Overton **Vespucci Editor:** Evie McDonald **Traffic Patrol Manager:** Dennis Green **Concessions Manager:** Adrian Alverado **Concessions Assistant Manager:** Wendy Thum **Concessions Consultant:** Sandy McLaughlin **Delivery:** Nadia Grundgeiger **Roaming Ringmaster:** Alessandra Ghini **Ringmaster Wrangler:** Jason Silverman

ABEL GANCE OPEN AIR CINEMA & CONVERSATIONS at the COURTHOUSE

Manager: Laura Stewart
Assistant: Samuel Lyons
Ringmaster: Gary Tucker **Abel Gance Team:** Miranda Beck, Sherry Brieske, Sara Castallanos, Adam Conner, Sandy Dwight, Jackie Kennefick, Jennifer Knopp, Blair Pennington, Ross Vedder

BACKLOT

Manager: Derrick Casto **Assistant:** David Vargas **Backlot Team:** Adam Conversano, Ember Crowley, Kurt Ganter, Cassi Guerra, Janelle Knospel, Hannah Sperling

CHUCK JONES' CINEMA

Manager: Eric Bialas **Assistants:** Penny Bergman, Bailey Magrann-Wells, Jason Zavaleta **Ringmaster:** Landon Zakheim **Chuck Jones' Cinema Team:** Matthew Bialas, Lawson Brown, Coleman Burke, Natalie Camou, Michael Casey, David Cook, Olivia Crowell, Carol Dix, Lisa Eaton, Lyn Faulkner, Starr Jiang, Dylan Moore, Stephanie Newland, Alex Powell, Jenna Rice, Juan Pablo Rivera Garza, Connor Smook, Bill Sullivan,

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Concessions Manager: Ben Post **Assistant Managers:** Marilyn Evans, George Forth **Concessions Team:** Tess Arbogast, Tim Brown, Ashley Fatur, Joanne Fatur, Layna Fisher, Marcia Kawa, Sean Rogers

GALAXY

Manager: Bethany Tipping
Assistants: Julie Chalhoub, Jack Dumont, Evan Golden, Hillary Hart **Ringmaster:** Britta Erickson, **Galaxy Team:** Pattie Adler, Brenda Berliner, Joanna Blieden, Patrick Ellis, John Farley, Catherine Gockley, John Gray, Martine Habib, Keith Hill, Brandon Kaufman, Lily Kaya Nilufer, Daniel Massieh, Janene Massieh, Theo Matza, Noah Morse, Catherine O'Rourke, Daniel Osofosky, Ali Rosenthal, Max Shooter, Ann Marie Swan, Jacob Taylor, Mendel Weintraub, David Wilcox **Concessions: Inside Manager:** Waydell Walker **Assistant Managers:** Ron Dryden, Antoine Matondo **Concessions Team:** Natalie Chan, Peter Coleman, Ethan Hale, Tori Hale, Dana McMahon, Lisa Schaffer, Skye Uldrich **Outside Manager:** John Finegan **Assistant Managers:** Luke Austin, Samantha Herndon **Concessions Team:** Kristin Bergman, Bryce Erlandson, Brenda Jansen, Laor Kongcharoen-McCandless, Jennifer Lesan, Rick Lesan, Mary Cate Long, Spencer McMillon, Joy O'Malley, John O'Malley, Kaitlin O'Malley, Spencer McMillon, Jackie Smook, Devin Umebayashi, McKensie Wahl

MASONS HALL CINEMA

Manager: Bill Thorness **Assistants:** AJ Fox, Claire Garrison, Gary Guerriero, Jorden Hobbs **Ringmaster:** Jeff Middents **Masons Team:** Kris Corlulu, Angela Dadak, Connie Fisher, Allyn Hart, Jennifer LaRue, Alexander Middents, Jerry Oyama, Patricia Pringle, Patrick Pringle, Andrew Scahill, Margaret Sifford, Susie Thorness, Quang Tran

NUGGET THEATER

Manager: Jennifer Erickson
Assistants: Melanie Harder, Uriaah Lovelycolors, Patrick Stratton **Ringmaster:** Ashley Boling **Nugget Team:** Jim Berkowitz, Nanci Brown, Megan Dec, Kate Dockham, Austin Higgins, Amanda Lucier, Elle Nicole, Joseph Pomp, Katherine

Reed, Kelsey Ringtowar, Robert Roth, Ksenija Topic **Concessions Manager:** Peter Lundeen **Assistant Manager:** Mercury Roberts **Concessions Team:** Jeanine Coleman, Vicki Eidsmo, Irwin Witzel

PALM

Manager: Mark Rollins **Assistants:** Krista Eulberg, Tim Frush, Bailey Orshan, Alex Perez, **Ringmaster:** David Wilson **Palm Team:** Anik Bernstein, Kirt Bozeman, Genevieve Bretsch, Karla Brown, Josh Burns, Michael Chopra, Joseph Czajka, Sean Dobson, Jenn Durrett, Daniel Espinoza, Janice Finder, Daniel Fyffe, Briana Goldberg, Tau Jin, Maria Johnson, Aislinn Kincaid Nolan, Lucy Kurtz, Ruby Lanet, Gloria Miller, Julia Muller, Liana Orshan, Vin Rocque, Miguel Silvera, Peggy Smith, Mark Steele, Tim Trulock, Mary Ellen Warren, Mark Wensel, Athena West **Concessions Manager:** Molly Bowes **Assistant Managers:** Jim Foley, Sean MacDonell **Concessions Team:** Kim Hoffman, Annemarie Jodlowski, Patty McIntosh, Marcia Northrup-LaBarge, Adelyn Roberts, Emily Rocque, Dawn Salden, Robert Vogelzang

Le PIERRE

Manager: Bianca Escobar
Assistants: David Bernstein, Marybeth Ledesma, Peter Rudrud **Ringmaster:** Doug Mobley **Le Pierre Team:** Lindsey Burns, Mary Byron, Katie Crawford, Jim Czarenecki, Phil Hadad, Kyle Hanson, Ryan Leonard, Grace Schuler, Jennifer Wells **Concessions Manager:** Mary Carol Wagner **Assistant Managers:** Sassy Smyth, Ursula Acurio **Concessions Team:** McKenzie Blake, Adrienne Browning, Lisa Gold, Liz Hughes, Elyse Kemper, Nancy Landau, Jane Lane, Frank Martinez, Emma McAteer, Carol Morgenstern, Mariko Sullivan, Marshall Woodruff

SHERIDAN OPERA HOUSE

Manager: Ben Kerr **Assistants:** Rick Brook, Allison Mobley, Shine Pritchard, Caryn Sanchez **Ringmaster:** Rick Brook **Sheridan Opera House Team:** Robert Allen, Gene Boles, Jennifer Bradford, Henry Brook, Sam Brook, Jill Brooke, Suzy Day, Charles Jobe,

Valerie Krantz-Burge, Peggy Redford, Samir Roy, Clara Shelton, Kiersten Taylor, Steve Valdeck, Ray Westman, Cynthia Wyszynski, Michael Wyszynski, Rachel Yanover **Concessions Manager:** Lex McNaughton **Assistant Manager:** Layla Maines **Concessions Team:** Ariel Adler, Rebecca Kraut

THE WERNER HERZOG THEATER

Manager: Katie Trainor **Assistants:** Bob Greenberg, Sarah Haas, Andrea Mgebhoff Maya Montes Ochoa, Claire Sutton **Ringmaster:** Dan Zak **The Werner Herzog Theater Team:** Varun Bhuchar, Andrew Dobrich, Natalie Elliott, Liam Flanigan, Jackie Froberg, Annie Gamache, Theresa Garcia, Carson Grane, Caleb Hammond, Rachel Hein, Michele Holland, Linda Kagey, Katie Kilkenny, Janine Kowack, Alessandra Lampietti, Brenda Langford, Grace Larsen, Dillon Magrann-Wells, Kenny Miles, Danny Mulvaney, Annie Ning, Hannah Obolsky, Sia Peng, Gina Pugliese, Ernest Quiroz, Robert Quiroz, Lauren Rinehart, Tucker Rinehart, Josh Rode, Adrian Rothschild, Kitty Samuels, Sarah Townsend, Angela Yu **Concessions Manager:** Christina Lambert **Assistant Manager Team:** John Campbell, Pam de Jong, Beth Kenny, Janet Kenny, Jerrilynn Lilyblade, Alicia Ramirez **Concessions Team:** Andres Aslan, Kristin Aslan, Mitzi Ayala, Elizabeth Brown, Shawn Burke, Robert de Jong, Corina Fry, Terri Gioga, Heidi Goldleaf, Camille Harrington, Mary Marchand, Amy Markwell, Denise Ray, Julie Vergari

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Telluride Film Festival

The 51st Telluride Film Festival will
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- ★ **a** Opening Night Feed
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- ◆ Noon Seminars
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