

THE NATIONAL FILM PRESERVE LTD. PRESENTS THE



**46** TELLURIDE  
FILM FESTIVAL

AUG 30 · SEP 2 2019

Telluride, Colorado

THE NATIONAL FILM PRESERVE LTD. PRESENTS THE

# 46<sup>TH</sup> TELLURIDE FILM FESTIVAL

THIS FESTIVAL IS  
DEDICATED TO



**Agnès Varda**

1928–2019

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**Tom Luddy**

**Pico Iyer** | Guest Director

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Edwina White

As an illustrator, Edwina's work has been seen in *The New York Times*, *Vogue*, *Harper's Bazaar* and in Taschen's *100 Best Illustrators*; as a fine artist, she makes fictional portraits that are brilliantly wry and whimsical. Her recent abstract paintings, equally playful, hypnotic and with brilliant use of color, were shown at Tillou Fine Art earlier this year. Edwina created, with James Dunlap, animations for the award-winning documentary SEMBENE!, and she and James fashioned this year's festival trailer. Edwina has also created live illustrations for stories read by the novelist Zadie Smith.

Each year, Telluride's Guest Director serves as a key collaborator in the Festival's programming decisions, bringing new ideas and overlooked films. Past Guest Directors include Errol Morris, Don DeLillo, Stephen Sondheim, Alexander Payne, Rachel Kushner, Joshua Oppenheimer and Jonathan Lethem.

### Pico Iyer

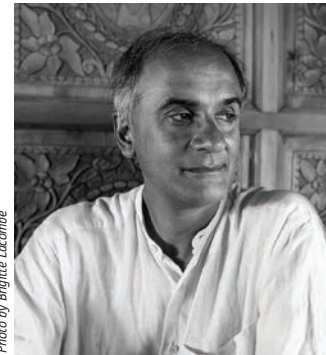


Photo by Brigitte Lacombe

Pico Iyer is the creation of two loving and radiant philosophy and comparative religion professors, an Indian boy who grew up shuttling from the age of 7 between the hardcore dark heart of the old establishment culture and status quo—Eton, Oxford and Harvard—and fabulous, fragrant and happening California, alive with counterculture and magical headspaces. As a child, he made “not fitting in” and “always standing out” into supreme virtues, end zones of his own personal

coolness. And he became someone who was completely at home with himself and with anyone else he happened to be with.

From 1986, he became one of the more unusual bylines in *Time* magazine. Using his platform and visibility, he set about making a place for Otherness in mainstream culture. He became a dazzling and gifted travel writer, skilled at and finding pleasure in seeing himself in mirrors across the world, and seeing the world in the mirror of himself. With his first book, *Video Night in Kathmandu*, he was already a specialist in recognizing the emerging realities of globalization and understanding historical and cultural anomaly as the new normal. His travel books began to take on a prophetic and visionary tinge. As the adventurous poet of getting lost (because until you are well and truly lost, you cannot find yourself), he became the avatar of a kind of free-spirited spirituality, minus the religion. He was pithy, as befit his years with *Time*, and instantly quotable.

The foundational myth in nearly every society in the world is the trope of the hero who must leave home to find him or herself, with the journey away from home understood as the inner journey to self mastery and tranquility. And so one of the great travel writers became an unholy apostle of stillness. As the author of *The Art of Stillness*, millions are now turning to Pico as a source of wisdom, enlightenment and peace in an age of tumult. Pico, a lifelong companion of such spiritual incarnations as the Dalai Lama and Leonard Cohen, understands how to wear his profundity lightly. Like an experienced traveler, he is easy to approach and approaches others, friends, enemies, or the unknown and unknowable with low-key eagerness, openness and warmth.

His writing and rhythms are subtly shifting and slowing in his vibrantly mature new work. As a multicultural writer, he has adopted the universal language of kindness as his vocabulary. His most recent book, *Autumn Light: Season of Fire and Farewells*, takes us gently and gracefully into the delicate world of his three decades' residence in Japan, still on a tourist visa, where he lives in the holy city of Nara, deeply in love with his wife Hiroko. His wise eyes are beautiful new lenses through which we will have the privilege and pleasure of seeing Ozu anew this weekend at Telluride, tinged with melancholy, modesty and secret joy.

—Peter Sellars

P/Fri 6:30PM - C/Sat 9AM

## 1 A Tribute to Renée Zellweger



Renée Zellweger arrived in Hollywood from tiny Katy, Texas with a sparkling smile and a pool of melancholy in her eyes. Drawing from that potent reservoir of emotion, the daughter of a Norwegian nurse and a Swiss engineer has built a prolific and wide-ranging acting career.

After bit parts in *DAZED AND CONFUSED* (1993) and *REALITY BITES* (1994), Zellweger's first starring role came as the virginal heroine in the horror satire *THE TEXAS CHAINSAW MASSACRE: THE NEXT GENERATION* (1995) (she revealed her commitment to craft by requesting more takes of her reaction to watching her best friend get impaled).

Zellweger's breakout came in *JERRY MAGUIRE* (1996), as a hotshot sports agent's secretary, whose loyalty, ordinariness and fetching squint inspired the oft-quoted Tom Cruise line, "You complete me." As Zellweger's fame climbed and she hopscotched through genres, that authenticity surfaced again and again, as a woman yearning to be liberated from her strict community in the drama *A PRICE ABOVE RUBIES* (1998), and as a naive Kansas waitress unhinged by witnessing her husband's murder in the black comedy *NURSE BETTY* (2000).

When Zellweger nearly missed collecting her first Golden Globe for *NURSE BETTY* after an ill-timed trip to the ladies' room, she gave the award show's audience an explanation that could have been scripted for one of her accessible heroines—"I had lipstick on my teeth." That everywoman spirit earned her a career-changing role, as a thirty-something single woman working and living in London in *BRIDGET JONES'S DIARY* (2001). After a two-year search, producers settled on Zellweger for the part due to her knack for combining comedy with emotion. The casting paid off, with Zellweger's first Oscar nomination and two sequels.

She added razzle-dazzle showmanship and another Oscar nomination as the former chorus girl turned murderous housewife Roxie Hart in *CHICAGO* (2002). A performance as a daring frontierswoman helping Nicole Kidman run a Civil War era farm in *COLD MOUNTAIN* (2003) earned Zellweger her first Oscar. She followed with a tender toughness in the role of a boxer's wife in *CINDERELLA MAN* (2005), and earnest determination as children's author and illustrator Beatrix Potter in *MISS POTTER* (2006).

After an intensive period of work, Zellweger took a conscious, six-year break. She returned in 2019 in a formidable way, via a new medium, as a sinister venture capitalist in the Netflix limited series *WHAT/IF*.

But it is in her latest film, Rupert Goold's *JUDY*, that Zellweger has found the role to harness all the powers she's built in her 26-year career on screen. Singing live, at once potent and vulnerable, Zellweger plays Judy Garland in 1969, as the singer and actress arrives in London for a bittersweet run of sellout concerts in the waning months of her career.

—Rebecca Keegan

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

P/Fri 6:30PM - C/Sat 9AM - H/Sun 8:30PM Q&amp;A - G/Mon 9AM

## 1a Judy



This intimate, jewel-box of a film follows the last year of Judy Garland's life, making her well-known battles with Hollywood, husbands and substances feel miraculously fresh. Renée Zellweger's disciplined, funny, spot-on performance feels admirably faithful to the spirit of the woman she's playing—a wife and mother who yearned to be normal. Zellweger, screenwriter Tom Edge and director Rupert Goold never sensationalize Garland's struggles, instead humanizing a troubled but pure soul. The superb supporting cast includes Rufus Sewell, Jessie Buckley, Finn Wittrock, Bella Ramsey, Michael Gambon and Richard Corder in a superb turn as a demonic Wizard of Oz, Louis B. Mayer, who quietly ushers the hopeful, avid young Judy (Darci Shaw) to her doom. The stirring Garland musical performances are augmented by Gabriel Yared's quiet, heartbreaking score. —LG (U.K.-U.S., 2019, 118m) *In person: Rupert Goold, Renée Zellweger*

C/Fri 11AM Q&amp;A

## 2 Women Make Film: A New Road Movie Through Cinema



"Film history has been sexist by omission." Mark Cousins' epic demonstrates, with clarity and deep research, how women have been slighted since the Lumières. Yes, women make film, and have since the beginning, not just in Europe, the U.S., Japan, but around the world. In 14+ hours, through hundreds of film clips, across several continents, Cousins visits the work of more than 180 directors, hinting at the breadth of women's impact and the extent of our movie myopia. Beyond Chantal Akerman, Kathryn Bigelow and Jane Campion, you'll discover Kira Muratova, Malvina Ursianu, Moufida Tlatli and Maria Plyta. As in all great road movies, transcendence happens in the detours, here charted as a series of questions about film form and its intangible qualities. *WOMEN MAKE FILM* is a passionate invitation to discover women's unmistakable legacy in film. We'll show segments from the "Technique" and "Life" episodes, total running time 273 minutes with intermission. —MF (U.K., 2019) *In person: Mark Cousins*



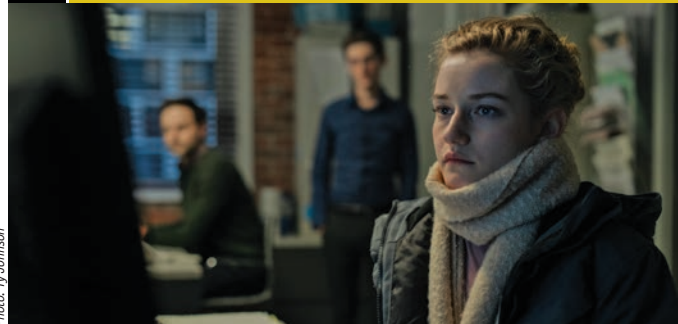
M/Fri 5:30PM - N/Sat 7:15PM - S/Sun 9:30AM **Q&A**3 **The Assistant**

Photo: Ty Johnson

Cinema is packed with tales of powerful men. Australian writer-director Kitty Green turns her camera lens on another figure—the young woman who makes one such man’s life possible. Julia Garner plays the title role in this drama, as a new assistant working the desk of a domineering film executive, conscientiously managing his schedule, cleaning his office and answering phones. Over the course of one day, what seems like a humdrum if demanding entry level job becomes treacherous, as Garner’s ambitious assistant finds herself enmeshed in the executive’s messy personal life, belittled by her male peers and increasingly aware of her boss’s predatory aims with the hopeful actresses who float into his office. As in her provocative documentaries *UKRAINE IS NOT A BROTHEL* (2013) and *CASTING JONBENET* (2017), Green brings a sharp, nuanced angle to a story we thought we already knew. —RK (U.S., 2019, 85m) *In person: Kitty Green, Julia Garner*

**PORDENONE PRESENTS**

S/Sat 1:15PM

4 **The Wind**

Photo: Courtesy George Eastman Museum

The art of silent cinema reached its peak just before the advent of sync sound with an adaptation from a novel by Dorothy Scarborough. The project was the brainchild of Lillian Gish, who easily persuaded producer Irving Thalberg to cast Lars Hanson as the leading man and to recruit Victor Sjöström to direct (she had already worked with him in 1926 for *THE SCARLET LETTER*). Gish’s performance in the role of a woman caught between male brutality and a hostile environment is a magnificent synthesis of passion and restraint, but the true main character of the story is Nature, depicted here as an overwhelming force and a metaphor of raw sexuality. Much has been written about the film’s happy ending, allegedly changed against Sjöström’s wishes, but it doesn’t really matter: In little more than one hour, cinema achieves here the miracle of pure transcendence. —PCU (U.S., 1928, 82m) *In person: Donald Sosin, Paolo Cherchi Usai*

H/Fri 9:15PM - G/Sat 4:30PM - P/Sun 9AM **Q&A** - C/Mon 4PM5 **Motherless Brooklyn***Made possible by a donation from Jennifer Wilson*

When Frank (Bruce Willis), a tough private eye, is murdered, his protégé Lionel (Edward Norton) decides to do something about it. But Lionel suffers from Tourette’s and has trouble connecting with people and himself. Norton adapts and directs Jonathan Lethem’s prize-winning novel, brilliantly navigating a tangle of betrayals, real-estate crime, and jazz set in the New York of the classic film noir era. The superb cast includes Gugu Mbatha-Raw, Willem Dafoe, Bobby Cannavale, Leslie Mann and Cherry Jones. Alec Baldwin plays a ruthless power-broker inspired by Robert Moses, and Michael K. Williams (Omar in *The Wire*) burns it up as a jazz trumpeter. Norton’s second film as a director is an astonishingly rich blend of violence, tenderness and real-life sorrow, and his dance with Gugu Mbatha-Raw—the song is written by Thom Yorke and re-arranged by Wynton Marsalis—is unforgettable. —LG (U.S., 2019, 144m) *In person: Edward Norton, Gugu Mbatha-Raw, Willem Dafoe, Jonathan Lethem*

C/Fri 7:30PM - G/Sat 9:30AM - H/Sat 7:15PM **Q&A** - P/Sun 10:30PM6 **Waves***Made possible by a donation from Christine Curtis & Family*

“We are not afforded the luxury of being average,” says Ronald; his upwardly mobile, African American family is anything but. A win-at-all-costs father, Ronald (Sterling K. Brown) drives his son Tyler (Kelvin Harrison Jr.) to new heights in school and in sports. But after Tyler unravels, his sister Emily (Taylor Russell) is left to reconstruct her life amidst the ruins of her once-enviable family. Trey Edward Shults opens his film as a kinetic, intense examination of masculinity, then allows it the space to evolve into something more soulful, reminiscent of the early works of Terrence Malick (for whom he worked). *WAVES* is lifted by bursts of transcendence, heightened by the music of Oscar-winning composers Trent Reznor and Atticus Ross, and captured in rich Florida-toned color by cinematographer Drew Daniels. Lucas Hedges appears as Emily’s first love; her innocence provides the window for our redemption. —JS (U.S., 2019, 135m) *In person: Trey Edward Shults, Sterling K. Brown, Alexa Demie, Renée Elise Goldsberry, Kelvin Harrison Jr., Lucas Hedges, Taylor Russell*

P/Sat 7PM - C/Sun 9AM

## 7 A Tribute to Adam Driver



It's hard to forget the first time you laid eyes on Adam Driver. Whether he was playing Lena Dunham's odd, part-feral part-noble boyfriend on HBO's *Girls*, or the psychotic Darth Vader wannabe Kylo Ren in *STAR WARS: THE FORCE AWAKENS*, he has always made an immediate impression. He's an imposing figure, to be sure—tall, physically striking, with the attentive composure one would expect from an ex-Marine—but there's something else to it too: a certain nervousness that runs counter to the self-assurance of his presence.

In part, the mismatch speaks to the actor's unique backstory. Having tried and failed to leave his hometown of Mishawaka, Indiana for an acting career after a series of dead-end odd jobs, Driver joined the Marines in the wake of September 11th. A mountain bike accident eventually led to his discharge, and he headed to New York to attend Juilliard. He was, somewhat famously, the first person to read for the part of Adam Sackler on *Girls*; he was so good that the character, initially meant to appear solely in the show's pilot, became a series regular (and earned him three Emmy nominations).

In eight short years, he's worked on films including *BLACKKLANSMAN* (for which he received his first Oscar nomination), *SILENCE*, *TRACKS*, *FRANCES HA*, *INSIDE LLEWYN DAVIS*, *LINCOLN*, *J. EDGAR*, *THE MEYEROWITZ STORIES* and *MIDNIGHT SPECIAL*, with legendary filmmakers including Steven Spielberg, Clint Eastwood, Martin Scorsese, the Coen Brothers, Spike Lee, Jim Jarmusch and Terry Gilliam. Maybe they're drawn to how the classicism of his presence gives way to a modern, existential agitas. Consider his unforgettable lead performance in Jarmusch's 2016 masterpiece *PATERSON*, where he combines the routines of a working stiff, the wanderings of a poet, and the slow-burn mien of a haunted man. Something similar happens in this year's *THE REPORT*, in which Driver plays a nose-to-the-grindstone Senate investigator looking into the use of torture in the War on Terror. With just a few subtle shifts, the character's diligence transforms into a stridency that gives voice to the audience's fury and fear.

Driver has also perfected the Rorschach-test quality of our greatest actors: that sense that, for all the specificity of a performance, the person before our eyes can become something else when observed in a different light. In this year's *MARRIAGE STORY*, he plays one half of a divorcing couple and somewhere amid the many emotions ranging across his face, we suspect that within this man's boundless affection and energy also lies the potential for callow cruelty. It's the eternal challenge of great cinema: How to build into the clean lines and single-minded needs of narrative, the messiness and contradictions of life as lived by real people. And Adam Driver keeps doing it over and over again, whether he's making domestic dramas or a fantasy epic. —Bilge Ebiri

*The program includes a selection of clips followed by the presentation of the Silver Medallion, an onstage interview led by John Horn (Saturday), followed by MARRIAGE STORY, and Rebecca Keegan (Sunday), followed by THE REPORT, both shown in their entirety (see opposite page).*

P/Sat 7PM - G/Sat 7:30PM - G/Sun 7PM Q&amp;A - C/Mon 7PM

## 7a Marriage Story



*Made possible by a donation from Linda Lichter & Nick Marck*

When a marriage falls apart, does it have to be a horror movie? Not in Noah Baumbach's hands. Baumbach weaves his dark comedy with tragic romance, following a New York playwright (Adam Driver) and actress (Scarlett Johansson) as they dissolve their once happy union with aid from some seen-it-all lawyers (Laura Dern, Ray Liotta and Alan Alda) and the concerned family (Julie Hagerty, Merritt Wever). As in his character-driven films like *THE SQUID AND THE WHALE*, *FRANCES HA* and *WHILE WE'RE YOUNG*, Baumbach brings his gift for precise observation of human behavior to this bicoastal, artistic couple untangling their lives from one another while raising their son. But there's a new warmth and reflectiveness in the way the writer-director treats the highly personal material, with subtle performances by Driver and Johansson, who deliver moments of bewilderment, tenderness, loss and one bravura fight. —RK (U.S., 2019, 137m) *In person: Noah Baumbach, Adam Driver, Laura Dern, Alan Alda*

H/Sat 4:15PM - P/Sat 10:30PM - C/Sun 9AM - H/Sun 5:15PM Q&amp;A

## 7b The Report



How do you tell an explosive, complex political story in all its urgency without dumbing it down? In this intelligent, infuriating drama from Scott Z. Burns (screenwriter of *THE INFORMANT* and *CONTAGION*), young Senate staffer Daniel Jones (Adam Driver) is tasked with looking into the CIA's Detention and Interrogation Program in the wake of 9/11. Despite constant resistance, he diligently spends years at work on what would become the largest investigation in Senate history, uncovering shocking details about how the United States secretly conducted itself during the War on Terror. Burns' film adopts the dogged, intricate structure of the inquiry itself. It's sober, detailed, and relentless, and casts a mesmerizing spell that places it among such paranoid classics as *ALL THE PRESIDENT'S MEN* and *THE PARALLAX VIEW*. Far from the sensationalism and cheap shots that often constitute political filmmaking nowadays, this is a work of cumulative moral outrage. —BE (U.S., 2019, 120m) *In person: Scott Z. Burns, Adam Driver, Daniel Jones*



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

## 8 A Tribute to Philip Kaufman



Made possible by a donation from the Burns Family

What are the erotic fantasies of Indiana Jones? Don't answer that. But consider that the same filmmaker who co-created that eternally smirking, Saturday-matinee adventurer is also responsible for several of the most unapologetically grown-up movies about desire made in America in the five decades since the landmark of *LAST TANGO IN PARIS*. And his remake of *INVASION OF THE BODY SNATCHERS* might make the original blush with envy. Even then, we still have only begun to scratch at the extraordinary breadth and depth of Philip Kaufman.

Kaufman's filmography reads like a subversive Rosetta Stone explaining how to make personal, "auteur" films in Hollywood—with major stars and sizable budgets. And he did so in the decades when studio artistry began to seem as rare as one of Dr. Jones' prized artifacts. Kaufman has ranged across genres (western, sci-fi, historical drama, thriller) and time periods as nimbly as any of the great studio craftsmen (Ford, Hawks, Ray, Wyler) of the Golden Age. He was, curiously enough, a progenitor of that now-ubiquitous cultural institution known as the comic-book movie (1967's *FEARLESS FRANK*)—a karmic circle fulfilled when this year's blockbuster *CAPTAIN MARVEL* nodded lovingly at Kaufman's 1983 space-race epic *THE RIGHT STUFF*.

Kaufman grew up in Chicago in the early 1940s. His schoolmates included the future Hollywood master William Friedkin, whose path to movies was fairly direct (via documentaries and live TV directing). Kaufman's was more circuitous. He was, like one of his film titles, a wanderer, studying history at the University of Chicago, dropping out of Harvard Law School, and working a series of odd jobs in San Francisco before decamping for Europe (with wife Rose and young son Peter in tow), where he taught in Italy and Greece and feasted on the vibrant new independent cinema from France and the U.S. that was cropping up in art-house theaters.

A piece of Europe came home with Kaufman, flowing through his work, including his 1964 low-budget debut, *GOLDSTEIN*, praised by Jean Renoir upon its premiere in Cannes. In a Philip Kaufman film, everyone has their reasons. That's true of the stranded whalers forging a tentative alliance with the native Inuit in the stunning *THE WHITE DAWN* (1974), of *THE RIGHT STUFF*'s daring space jockeys and of the intellectuals who find themselves equally entangled by eros and social change in *THE UNBEARABLE LIGHTNESS OF BEING* (1979), *HENRY & JUNE* (1990) and *HEMINGWAY & GELLHORN* (2012).

Simply put, Kaufman remains a true poet in an industry that ever more favors technocrats; and an artist whose grasp of cinematic possibilities is rivaled only by his lived experience. All hail!

—Scott Foundas

*The program includes a selection of clips followed by the presentation of the Silver Medallion, an onstage interview led by Annette Insdorf (Sunday) and David Thomson (Monday), followed by a screening of the newly restored THE UNBEARABLE LIGHTNESS OF BEING (see opposite page), shown in its entirety.*

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

## 8a The Unbearable Lightness of Being

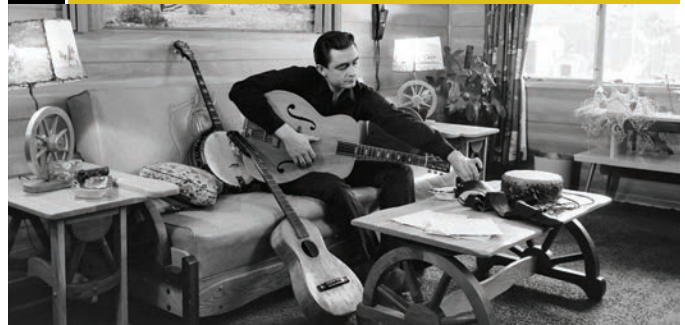


Photo: Courtesy of AMPAS

Philip Kaufman and co-writer Jean-Claude Carrière's exhilarating film version of Milan Kundera's novel sounds, on paper, like a recipe for disaster: an American director adapting a seemingly unadaptable Czech author, shooting in France with a mixed cast of Americans, Brits, French and Swedes all speaking lightly accented English. And yet, the result is a kind of cinematic alchemy so note-perfect it becomes impossible to imagine it any other way. During the Prague Spring of 1968, the world seems filled with possibility, especially for the brilliant doctor Tomas (Daniel Day-Lewis) and the artist Sabina (Lena Olin) and budding photographer Tereza (Juliette Binoche), who test his thesis: sex can flow without the emotional weight of love. This is Kaufman in peak form: playful, piquant, lyrical and tragic. Restored by the Academy Film Archive and The Film Foundation, with funding provided by the George Lucas Family Foundation. —SF (U.S., 1988, 171m) *In person: Philip Kaufman*

0/Sun 8:30PM - H/Mon 9AM Q&A

## 9 Country Music



Made possible by a donation from Mort & Amy Friedkin

Ken Burns comes to Telluride with a new American epic. In eight episodes and sixteen hours, he has created one of the deepest and most surprising of his chronicles of the complicated history of this nation. *COUNTRY MUSIC* follows the iconic trailblazers and unsung heroes who shaped the music over the 20th century: the Carter Family, Jimmie Rodgers, Hank Williams, Bill Monroe, Patsy Cline, Johnny Cash, Merle Haggard, Loretta Lynn, Charley Pride, Willie Nelson, Dolly Parton and so many more. The series weaves more than 80 intimate, eccentric interviews and jaw-dropping archival footage with songs and stories of love, work, poverty, faith, family, betrayal and heartbreak, of cheating men and fighting women. *COUNTRY MUSIC* is a masterwork, a soulful immersion into this most American of art forms. We'll show "Episode 5: The Sons and Daughters of America (1964-1968)". —DN (U.S., 2019, 120m) *In person: Ken Burns, Dayton Duncan, Julie Dunfey*

C/Fri 10:15PM - L/Sat 4:15PM - S/Sun 1:15PM **Q&A****10** Tell Me Who I Am

If “the less you know the better” serves as a mantra for most movie-going experiences, it takes on additional heft in Ed Perkins’ film—the rare work for which that advice also holds for the characters on screen. Alex was 18 when a motorcycle wreck left him in a coma. When he woke up, the only person in the world he remembered was his twin brother Marcus. And he could recall nothing of their lives or what transpired before his wreck. What followed was a reimmersion into a family steeped in trauma and an emotionally intense stress test of brotherly bonds. Told through elegantly simple interviews and moodily atmospheric recreations, TELL ME WHO I AM is a riveting nonfiction mystery that raises new questions even as it addresses timeless themes—and it’s guaranteed to shake audiences to the core. –DW (U.K., 2019, 85m) *In person: Ed Perkins, Alex Lewis, Marcus Lewis*

C/Sat 4PM - H/Sun 1PM **Q&A** - G/Mon 1PM**11** A Hidden Life

*Made possible by an anonymous donation*

Some admirers of Terrence Malick’s magnificent new film describe it as a return to story-driven masterpieces like BADLANDS and DAYS OF HEAVEN. Others see it as a brilliant expression of the elliptical spirituality that’s characterized his recent films. A moving depiction of faith, but not a consoling one, A HIDDEN LIFE follows an ordinary Austrian farmer (superbly played by August Diehl) who chose martyrdom as a conscientious objector during World War II. Valerie Pachner plays the farmer’s passionately devoted wife, and the wonderful supporting cast includes Matthias Schoenaerts, Jürgen Prochnow and the late Bruno Ganz. Jörg Widmer captures the astonishingly evocative landscapes, and Malick leaves unanswered the film’s agonizing central question: What good is spiritual sacrifice that has no direct impact on the evil it is resisting? Instead, he asks each of us to reflect on existential themes that, given our current political climate, feel excruciatingly relevant. –LG (U.S.-Germany, 2019, 174m) *In person: August Diehl, Valerie Pachner*

N/Fri 5PM - S/Sat 9PM - P/Mon 1PM **Q&A****12** Portrait of a Lady on Fire

*Made possible by a donation from Elizabeth Redleaf*

Young artist Marianne (Noémie Merlant) arrives to the wind-blasted coast of Brittany in the late 1700s with one mission: to secretly paint a portrait of Héloïse (Adèle Haenel), a reserved but stubborn young woman, so that a prospective husband back in Milan can decide whether he wants to marry her. As Marianne proceeds on her clandestine task, she finds that she herself has become an object of curiosity. Writer-director Céline Sciamma’s atmospheric period drama starts off as an austere, pointed exploration of gazes both male and female, but then gathers force, complexity, and a mad sense of desire as it transforms into a sensuous, heartbreaking tale of two souls who find their worlds reflected in one another. As the elusive subject of the painting, Haenel delivers an unforgettable performance that is at once headstrong and melancholic, playful and passionate. Winner, Best Screenplay and Queer Palm, Festival de Cannes. –BE (France, 2019, 121m) *In person: Céline Sciamma, Adèle Haenel*

C/Sat 7:30PM - P/Sun 3:15PM **Q&A** - S/Mon 9AM**13** Lyrebird

In May 1945, as Holland recovers after the Nazis’ brutal occupation, Joseph Piller (Claes Bang), a Dutch Jew and resistance fighter, arrests Han van Meegeren (Guy Pearce), a witty, debonair aesthete. A failed painter, van Meegeren has made himself a successful art dealer, and Piller suspects him of selling stolen Dutch art treasures to Hermann Göring. But soon, Piller begins to find evidence that van Meegeren is guilty of an entirely different crime. Director Dan Friedkin, working with screenwriters Mark Fergus, Hawk Ostby and John Orloff, crafts an intricate mystery and an intelligent meditation on the ambiguous value of art in a traumatized society. Cinematographer Remi Adefarasin creates a rich, faithful atmosphere that gives the film the dark luster of great Dutch paintings. Pearce is an enigmatic wonder, and is offset by Bang’s wounded hero, with fine support from Vicky Krieps (PHANTOM THREAD) and August Diehl (A HIDDEN LIFE). –LG (U.S., 2019, 117m) *In person: Dan Friedkin, Guy Pearce, Claes Bang, August Diehl, Vicky Krieps, Ridley Scott*



H/Sat 9:15AM **Q&A** - N/Sun 7PM14 **Diego Maradona**

With two superb documentaries already to his name (SENNÁ, AMY), Asif Kapadia tackles a figure of even larger global significance: Diego Maradona. The film starts like a thriller—a convoy of cars hurtling through Naples in 1984 as Diego arrives in this impoverished city for a world-record transfer fee—and never lets up. As the greatest soccer player in the world, he is expected single-handedly to transform the fortunes of a club with no record of success. Even if he achieves this, will he survive the process by which he is, himself, transformed into ... what? Those questions are at the heart of an epic tragi-comedy. With access to a wealth of never-before-seen private footage, Kapadia proves himself again to be a master of archival narrative. Oh, and in the implausible event that you're not interested in soccer, rest assured: it doesn't matter a bit. —GD (U.K., 2019, 130m) *In person: Asif Kapadia*

G/Sat 1:15PM **Q&A** - N/Mon 9AM15 **Inside Bill's Brain**

If there's never been a documentary quite like Davis Guggenheim's inventive, slightly eccentric and wide-ranging epic, it's in part because the world has never produced anyone quite like Bill Gates. A tireless problem-solver with a world-class processor above his shoulders, Gates is the earnest, preternaturally talented and laser-focused geek whose Microsoft rocketed us into a new era of technology. But now, Gates, in his 60s, has turned his attention—and \$40 billion of his money—towards eradicating polio, providing clean water for the globe, and replacing fossil fuels with safe nuclear power. The Oscar-winning Guggenheim (AN INCONVENIENT TRUTH, HE NAMED ME MALALA) is clearly a trusted friend of the family; Melinda Gates feels comfortable enough to burst out laughing when he asks her to imagine what's inside her husband's cranium: "It's chaos! It's so much complexity!" Featuring Episodes 1 and 3 of this three-part series. —JS (U.S., 2019, 105m) *In person: Davis Guggenheim, Bill Gates, Tara Westover*

P/Fri 10PM - G/Fri 10:15PM - H/Sat 12:45PM **Q&A** - G/Sun 4PM - C/Mon 1PM16 **Uncut Gems**

*Made possible by a donation from Elizabeth Redleaf*

Stuck in a deepening crisis, the jewelry store owner and compulsive risk-taker Howard Ratner (Adam Sandler) moves, at dizzying speed, toward a new scam. Directors Benny and Josh Safdie (and co-writer Ronald Bronstein) pay homage to noir thrillers including NIGHT AND THE CITY and MEAN STREETS. But this complex portrait of a manic, charismatic, vulnerable and insatiably self-destructive American hero also evokes the tragicomic novels of the Jewish-American experience by Saul Bellow and Philip Roth. Sandler, in a career-best role, will rock you, and the fine supporting cast includes Lakeith Stanfield, Judd Hirsch, Eric Bogosian and, most memorably, Idina Menzel as Howard's long-suffering wife, Boston Celtic legend Kevin Garnett as himself and Julia Fox as Howard's bubbly mistress. The cinematography of the splendid New York cityscapes by Darius Khondji (EVITA, THE IMMIGRANT, DELICATESSEN) goes several emotional registers deeper than gritty. —LG (U.S., 2019, 135m) *In person: Josh Safdie, Benny Safdie, Adam Sandler, Julia Fox, Ronald Bronstein*

M/Sat 9AM - S/Sun 4PM **Q&A**17 **The Human Factor**

Director-cinematographer Dror Moreh follows his Oscar-nominated film THE GATEKEEPERS, featuring jaw-dropping interviews with leaders of Israel's Internal Security Force, the Shin Bet, with this equally startling exposé of Middle East peace talks. At its center are rich, unguarded interviews with American diplomats Dennis Ross, David Alan Miller and Martin Indyk, guiding viewers through the labyrinthine history of attempts to broker a peace deal between Israel and the Palestinians. The climax is the legendary handshake between Yitzhak Rabin and Yasser Arafat, with Arafat then forgetting key details of the treaty agreement moments before he is about to sign it. Other heartbreaking moments include Bill Clinton's true anguish when learning of the assassination of Rabin, and King Hussein of Jordan taking Bibi Netanyahu to the woodshed to ignite stalled negotiations. This unprecedented behind-the-scenes history is as suspenseful, painful and absorbing as it is instructive. —LG (U.K., 2019, 108m) *In person: Dror Moreh*

G/Fri 7PM - P/Sat 9AM **Q&A** - H/Sun 9AM Special Medallion - C/Sun 9:45PM

## 18 Ford v Ferrari



Made possible by a donation from Warren & Becky Gottsegen

With his father's car company in the doldrums, Henry Ford II (Tracy Letts) decides to build a car to challenge Ferrari's Formula One dominance. He hands the task to designer Carroll Shelby (Matt Damon) and driver Ken Miles (Christian Bale), two obsessive artists who clash with each other and with the suits assigned to keep control over the project. James Mangold (*WALK THE LINE*) skillfully manages both the kinetic thrills of the races and the subtle psychology of the project, which is endlessly complicated by ego, ambition and imagination. Bale is fierce, funny and charismatic behind the wheel, and Damon provides a moving portrait of an ebullient good ol' boy, popping heart pills and trying to out-talk every new danger that arises. When Shelby's second-in-command (Ray McKinnon) describes "getting out of the car" after each crash, Mangold's film reaches a poignant new zone. -LG (U.S., 2019, 152m) *In person: James Mangold*

P/Sat 3:45PM **Q&A** - M/Sun 1PM

## 19 Varda by Agnès



Agnès Varda - Courtesy of MK2 and Janius Films.

Sponsored by Turner Classic Movies

An instant film-studies classic, this generous and playful master class offers a glimpse inside the laser-sharp and fertile mind of one of the last half-century's most influential artists. Agnès Varda, on stage and in idiosyncratic locations, revisits her phenomenal career, demonstrating how documentary infused *CLEO FROM 5 TO 7*, recalling her edgy *VAGABOND* with star Sandrine Bonnaire, and winking wryly at her misadventures (one includes Robert DeNiro) in Hollywood. We hear about how a feminist anthem was created, the deep power of close-ups, theories of the tracking shot. And, by the film's end, Varda is celebrating the joys of digital technologies, which, for a creator in her 80s, opened new modes of exploration (including an installation celebrating the life of her beloved cat). With each new tale, we are more deeply immersed in a restless, joyful creative process. We'll celebrate Varda's sense of wonder with a panel of friends and legends, to precede the Saturday screening. -JS (France, 2019, 115m) *In person: Rosalie Varda, Mathieu Demy, Martin Scorsese, Tom Luddy, Annette Insdorf*

N/Fri 7:45PM - S/Sat 9:45AM **Q&A** - L/Sun 1:30PM

## 20 First Cow



Kelly Reichardt (*MEEK'S CUTOFF*, *CERTAIN WOMEN*) returns to the 1800s Pacific Northwest, booming and relatively cosmopolitan due to the global fur trade. A friendship between Cookie Figowitz (John Magaro), a cook, and King Lu (Orion Lee), a Chinese immigrant on the run from vengeful Russians, turns into a successful business enterprise, thanks to Cookie's sumptuous cakes and King Lu's capitalist savvy. One challenge: they need milk, and there is but one dairy cow in the region. Reichardt once again collaborates with writer Jonathan Raymond (an Emmy nominee for *MILDRED PIERCE*), and her evocative, deliberately paced, meticulous deconstruction of the American frontier uses astonishing visual detail and precise framing to evoke a moment of cultural collision against a sprawling, unforgiving landscape. Far from the lonesome rugged cowboy tales of the Wild West, this is a tender, quiet and beautiful ode to friendship, community, and adventure. -MF (U.S., 2019, 122m) *In person: Kelly Reichardt, John Magaro, Orion Lee, Jonathan Raymond*

L/Fri 8:45PM - N/Sat 1PM - H/Mon 1:15PM **Q&A**

## 21 Family Romance, LLC



Werner Herzog breaks new ground in film form, melding the direct style of his documentary works and relentlessly inventive storytelling into an understated and sublime concoction set in Japan. His co-conspirator and star is Yuichi Ishii, the real-life CEO of Family Romance LLC, a company that rents out human surrogates for his clients' every need—a family member for a social event, someone to take the blame for a mistake at work, a stranger to help you relive the best moment of your life. In the film, a mother asks Ishii to impersonate her long-absent husband and reconnect with her teenage daughter. The situation becomes a tangled net of transaction and emotion. Using a tiny crew and serving as his own cameraman, Herzog once again captures the idiosyncrasies of the human condition, crafting a modern fable that feels like a throwback to his early years, and yet entirely new. (U.S.-Japan, 2019, 89m) *In person: Werner Herzog, Roc Morin*



S/Fri 7:45PM - P/Sat 12:45PM **Q&A** - C/Sun 7PM

## 22 Pain and Glory



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

Pedro Almodóvar has never made a film that couldn't be described as personal, but nothing will prepare you for the emotional nakedness of this mesmerizing, reflective drama about the many regrets and emotional loose ends of an aging filmmaker mulling a comeback. Reuniting with the man who first put him on the map, Antonio Banderas gives the most tender performance of his career, playing a director who, amid bouts of crippling chronic pain and assorted attempts at medication, looks back at his life—at a falling-out with his favorite star, at his adolescent sexual awakening, at a love affair gone wrong, and at the struggles of his devout, impoverished mother (Penélope Cruz). Combining the intricate, maze-like memory plays of Almodóvar's recent films with the endlessly inventive, mixed-media quality of his early efforts, this is a monumental work from a monumental artist. —BE (Spain, 2019, 113m) *In Person: Antonio Banderas*

## PORDENONE PRESENTS

G/Sun 1:15PM

## 23 The Phantom Carriage



Courtesy, George Eastman Museum

Based on the eponymous 1912 novel by Nobel Prize-winning Selma Lagerlöf, this riveting psychological drama stands out as one of the greatest films of the silent era. It is also one of the major works by Victor Sjöström, who also stars in the role of a hopeless drunkard coming to terms with his history of spousal abuse, self-destructiveness, and struggle for redemption. Even by today's standards, its special effects and intricate narrative structure (flashbacks within flashbacks) are widely admired for their modernity and emotional power. Ingmar Bergman, who cast Sjöström as the lead character in his 1957 masterpiece *WILD STRAWBERRIES*, was so profoundly influenced by this moral tale that he would watch it at least once a year after first encountering it at age 15. Available for decades only in re-edited black and white versions, it is now brought to its pictorial glory in a new stunning 35mm print from the Swedish Film Institute. —PCU (Sweden, 1921, 106m) *In person: The Mont Alto Motion Picture Orchestra, Paolo Cherchi Usai*

S/Fri 5PM - C/Sat 10:15PM **Q&A** - P/Mon 9AM

## 24 Parasite



Made possible by a donation from Keller Doss

Writer and director Bong Joon-ho's fiendishly clever Cannes Palme d'Or winner is a satirical thriller for the age of income inequality. Song Kang-ho (who starred for Bong in the brilliant *MEMORIES OF MURDER* and *THE HOST*) is the patriarch of the Kims, a poverty-stricken family who infiltrate the perfectly designed home of the Parks, a wealthy but sometimes clueless clan of yuppies. As the Parks begin to open their home to these manipulators, the Kims exploit the situation in often hilarious ways. But, gradually and inevitably, the energy shifts, and the hypocrisy of consumer society incites an eruption of instinctive violence. As in the best of Buñuel and Hitchcock, Bong casts an elegant, pitiless gaze on the complacent rich and the resentful poor alike. Family values? After *PARASITE*, you'll wonder how they'll survive late capitalism. —LG (South Korea, 2019, 132m) *In person: Bong Joon-ho, Song Kang-ho*

S/Sat 6:15PM - L/Sun 9:30AM **Q&A**

## 25 The Kingmaker



Made possible by a donation from John & Andi Nylund

If great nonfiction filmmaking involves proper preparation and then waiting for lightning to strike, director Lauren Greenfield found her thunderstorm. Greenfield, a prolific filmmaker and photographer, has spent her career documenting the upper reaches of the One Percent. She turns her camera on Imelda Marcos, the former first lady of the Philippines, probable embezzler of billions of dollars, and possible architect of political assassinations. Photographed within her gilded surroundings, Marcos appears free of guilt, fashioning herself as a humanitarian savior who distributes money to the children who throng her as she moves regally through her domain. But the film patiently reveals the disturbing political machinations that swirl around her. This is journalism in perfect sync with artistic craft, with Greenfield as the ideal storyteller to chase the cyclone of the Marcos family. —DW (U.S., 2019, 100m) *In person: Lauren Greenfield*

H/Fri 6:45PM - O/Sat 8:30PM - P/Sun 12:30PM **Q&A** - C/Sun 4:15PM**26** The Aeronauts

Made possible by a donation from Alan McConnell & Caroline Schafer

In 1862, an unlikely pair take to the skies via hot air balloons, finding unexpected adventures. James Glaisher (Eddie Redmayne), a scientist struggling to win respectability, hopes to establish a new discipline called meteorology. Emilia Wren (Felicity Jones) is an entertainer-adventurer coming to terms with tragedy. Putting their lives into each other's hands, they set off on an epic journey. Jones and Redmayne, who previously teamed as Mr. and Mrs. Stephen Hawking in *THE THEORY OF EVERYTHING* (for which Redmayne won an Oscar), are so charming and likable that you'll be startled when *THE AERONAUTS* transitions into a sort of mid-19th century *GRAVITY*, featuring hair-raising stunts and dazzling special effects. Director Tom Harper and screenwriter Jack Thorne transmute a real-life story into a wonder-filled, continuously surprising mesh of history and entertainment. Look out for Tom Courtenay's beautifully heart-breaking cameo as Glaisher's father. -LG (U.S.-U.K., 2019, 101m) *In person: Tom Harper, Felicity Jones, Eddie Redmayne*

S/Fri 10:30PM - N/Sat 9:30PM - C/Sun 1:15PM **Q&A** - O/Mon 8:30PM**27** The Climb

Kyle and Mike have been best friends since high school. Can their friendship survive a terrible breach? That question begins during the gruelling uphill of a cycling trip, and continues through funerals, the appearance of an old friend and harmonizing gravediggers. Michael Angelo Covino's utterly idiosyncratic and hilarious bromance, written with his co-star Kyle Marvin, follows a close but dysfunctional bond undergirded by a mutual genius for passive-aggressive sabotage and a true cluelessness in how to deal with women. Covino made this directorial debut on a miniscule budget, shooting in often dazzlingly elegant long takes and then weaving together the story through time and space with nimble editing. Endearingly strange and wholly original, *THE CLIMB* will keep you off balance with its unexpected mixture of sweetness and cruelty. It won the Un Certain Regard Heart Prize at Cannes 2019. -LG (U.S., 2019, 98m) *In person: Michael Angelo Covino, Kyle Marvin*

M/Fri 10:15PM - L/Sat 1PM **Q&A****28** The Australian Dream

Made possible by a donation from Ken Grossinger & Micheline Klagsbrun

Adam Goodes is an Australian hero—the best player in the Australian Football League. But when he is named Australian of the Year, the charismatic athlete uses the platform to talk about a deeply personal issue: racism. An indigenous Australian whose family hides the scars of generations of brutal mistreatment, he refuses to blindly wave the national flag. Director Daniel Gordon follows Goodes' life, from shy, awkward kid to the star of the Sydney Stars. And then, a defining moment: Goodes reacts to a racial slur yelled by a spectator. Immediately, a national conversation about indigenous identity erupts, revealing the depth of hatred and ignorance. Gordon works with screenwriter Stan Grant, a war journalist whose impassioned calls for tolerance offer the film a solid moral foundation. Sports, activism, history and national pride collide, in this superlative tale of a culture wrestling with its painful legacy. -JS (Australia, 2019, 105m) *In person: Daniel Gordon, Adam Goodes*

L/Fri 5:45PM - N/Sat 4PM - S/Sun 6:45PM **Q&A****29** Beanpole

Made possible by a donation from Daniel & Mary James

What happens when war is given a woman's face—and body? The two Red Army vets in Kantemir Balagov's second feature (after *TESNOTA*) are women—striking and very young. Nurse Iya, nicknamed Beanpole because of her height, and Masha, a decorated war hero, explore sex, love, death, and procreation in Leningrad, bled white by the war. The time is fall 1945. So, do not expect a springtime melodrama with white cranes against a blue sky. Enjoy, instead, the haunting daylight of the subpolar city; relish its rusty-red interiors inhabited by the heroines who seem to have walked off a Vermeer canvas (the sublime cinematography is by Ksenia Sereda). *BEANPOLE* offers period authenticity through the lens of the new generation. Winner of Best Director and the FIPRESCI prize at Cannes' Un Certain Regard. -GF (Russia, 2019, 134m) *In person: Kantemir Balagov*



N/Fri 10:30PM - M/Sat 6:30PM - L/Sun 7PM **Q&A****30** Those Who Remained

In Budapest, in the aftermath of the Holocaust, Klara (Abigél Szőke), a sharp-tongued girl making a rocky transition to puberty, is treated by Aladár (Károly Hajduk), a gentle, decent middle-aged doctor. She lashes out in furious denial over the loss of her parents; he is paralyzed in silent grief over the deaths of his wife and child. Together, they struggle to carve out a space between sexual impropriety and redemption. But a new totalitarian threat has started to take shape around them, as the Soviets begin asserting their force. Director Barnabás Tóth, who co-wrote the script with Klára Muhi, crafts a quiet but deeply affecting and exquisite story of survival, achieving the impossible: a balance between heartbreaking grief and the hope of a new beginning. Szőke, just 17 at the time of filming, provides a mesmerizing portrait of a girl ascending to womanhood under a veil of rage and sadness. –LG (Hungary, 2019, 84m) *In person: Barnabás Tóth*

L/Sat 9:30AM - M/Sun 4PM **Q&A****31** Oliver Sacks: His Own Life

Oliver Sacks' life contained more drama than a Dickens novel. His childhood unfolded during the destruction of World War II, he was hounded by a powerfully overbearing mother and his brother suffered from severe mental illness. But rather than be ruined, Sacks channeled his demons into projects that shined light on the human condition. Perhaps our culture's most beloved popular scientist, Sacks studied and documented those whose neurological peculiarities—sleeping sickness, Tourette's, autism—revealed much about our own fickle brains. Ric Burns' brisk and loving introduction is filled with biographical surprises and rich context, showing how the best-selling researcher of our time taught us the gifts of tolerance, curiosity and a deep appreciation for the mysteries of consciousness. As Robert Krulwich says: "People who are lonely and left out ... are storied back into the world." –JS (U.S., 2019, 111m) *In person: Ric Burns, Temple Grandin*

L/Sat 10PM - N/Sun 9AM **Q&A** - M/Mon 9:30AM**32** Verdict

After winning several major festival prizes for his short films, 25-year-old Filipino writer-director Raymund Ribay Gutierrez used real-life stories as a basis for his extraordinary debut feature. VERDICT opens with Dante (Kristoffer King), in an alcohol-and-drug induced frenzy of jealousy, brutally beating his wife Joy (Max Eigenmann). After escaping to the police and having her husband arrested, she enters the Kafkaesque labyrinth of the overtaxed justice system in the Philippines. Gutierrez and cinematographer Joshua Reyles film in sinuous and long hand-held takes, bringing to life a world of teeming streets, cramped courtrooms and shack-like homes with uncanny vividness. Eigenmann's nearly silent, stoic endurance and King's toxic blend of aggression and childish self-pity give the protagonists a remarkable specificity. Gutierrez endows a stark, un sentimental story with surprising tenderness, richness and depth. –LG (Philippines, 2019, 126m) *In person: Raymund Ribay Gutierrez*

C/Sat 1PM - G/Sun 9:15AM **Q&A** - P/Mon 4:30PM**33** The Two Popes

*Made possible by a donation from Kevin & Patricia Kiernan*

In 2012, Cardinal Bergoglio of Argentina (Jonathan Pryce), disappointed in the Catholic Church's conservatism, plans his retirement. Pope Benedict XVI (Anthony Hopkins), facing financial and sexual scandals, considers the unheard-of step of resigning. Their first meeting is divisive—their views on Church policy could not be more opposed. Yet they soon both sense, to their growing astonishment, that they are part of each other's destiny. Three-time Oscar-nominated writer Anthony McCarten (DARKEST HOUR) and director Fernando Meirelles (CITY OF GOD) transmute complex moral and theological ideas into compellingly poignant human drama, thanks to two of our greatest actors in top form. Pryce is brilliantly convincing as a powerful man in a deep spiritual crisis, and Hopkins heartbreakingly conveys the exhaustion of a lonely but fierce "defender of the faith." César Charlone's cinematography and the production design of Mark Tildesley capture the exquisite settings. –LG (U.K., 2019, 126m) *In person: Fernando Meirelles, Jonathan Pryce, Anthony McCarten*

N/Sun 1:15PM Q&amp;A

## 34 Brave Souls: Three Shorts

FIRE IN PARADISE photo courtesy of NASA Observatory



As an antidote to the numbing effect of daily news, celebrate truly fearless real-life heroes operating in the eye of the storm. Drea Cooper and Zack Canepari's *FIRE IN PARADISE* (U.S., 2019, 40m) plunges us into the deadliest wildfire in California history, featuring testimonials from those who braved a disaster in its most devastating moments. From the epicenter of genocide, Oscar-winning director Orlando von Einsiedel (*VIRUNGA, THE WHITE HELMETS*) provides two remarkable films. In *INTO THE FIRE* (Iraq-U.K., 2019, 24m), a brave group of Yazidi women undertake the high-risk task of de-mining tens of thousands of explosives hidden in the wrecked landscape of Northern Iraq. In *LOST AND FOUND* (Bangladesh-U.K., 2019, 23m), a determined man, armed only with a megaphone, his determination and an unshakeable smile, sets out to reunite lost children with their families in the Kutupalong refugee camp in Bangladesh, which now houses over 600,000 Rohingya Muslims. —MF *In person: Orlando von Einsiedel, Zack Canepari, Drea Cooper, Captain Sean Norman*

M/Sat 3:45PM - L/Mon 9AM Q&amp;A

## 35 Coup 53



Iranian émigré documentarist Taghi Amirani, working with cinema legend Walter Murch as co-writer and editor, spent ten years investigating a mysterious intervention known as Operation Ajax. In 1953, the CIA spearheaded the overthrow of Iran's democratically elected government, led by Prime Minister Mohammad Mosaddegh, replacing him with the Shah. They even trained his brutal secret service, the notorious SAVAK. The result, still felt today, was an increasingly autocratic, militarized Middle East and American control over the global petroleum trade. But Amirani and Murch complicate the received wisdom about what happened, uncovering the identity of a British MI6 operative who played a much larger role than has ever been officially acknowledged. Using animated sequences, dramatic reenactments and evocative eyewitness testimony, they have constructed a riveting excavation of history, sharing with us the labyrinthine journey involved in revealing who obscured it. —LG (U.K., 2019, 118m) *In person: Taghi Amirani, Walter Murch*

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



## DOLBY LABORATORIES

Modern ears have a before and after. Until Ray Dolby, in the middle of the 20th century, decided to transform audio into its own form of adventure, recorded sound was scratchy, unpredictable and one-dimensional.

In the subsequent 70 years, his Dolby Laboratories, founded in 1965, have been at the forefront of one of the greatest sensual advances humans have known. While the name “Dolby” is familiar to people around the globe—it’s even a punch line in *THIS IS SPINAL TAP!*—it’s worth stopping to consider the richness one inventor and his company have brought to our lives.

Today, we can find clean, powerful, transcendent audio not only in theaters, but from our TVs, our computers and in our phones. Artists, musicians and filmmakers have new tools for the exploration of sound. We are in an age of immersive audio, thanks to the work done by Dolby and his Dolby Laboratories.

As a teenager in the late 1940s, Dolby became obsessed with clean sound. At Ampex, he led the development of portions of the Ampex videotape system. He continued his research at Stanford, where he received a degree in electrical engineering, and Cambridge, receiving his PhD in physics, and then turned his creative energies to designing systems for perfect audio. He founded Dolby Laboratories in 1965, soon creating a noise reduction system that forever altered the nature of sound.

It was a fearless moment for a man dedicated to exploring new horizons. “To be an inventor,” Dolby said, “you have to be willing to live with a sense of uncertainty, to work in this darkness and grope towards an answer, to put up with anxiety about whether there is an answer.”

As Dolby Labs grew into a powerful global force in the years after Dolby noise reduction, it became increasingly ambitious, exploring ways to provide cleaner, more flexible audio for artists and sound professionals. In the subsequent years, Dolby's team created Dolby Stereo (1975), a new optical sound system; Dolby Surround (1982), for home theaters; Dolby Digital (1992), which revolutionized cinema sound; Dolby Atmos (2012), a full reinvention of cinematic audio; and dozens of other advances in the field. Dolby Labs have won 12 Oscars and 15 Emmys, and there are an estimated 10 billion devices equipped with Dolby technologies in the world. Dolby Labs also has become a powerful partner to cultural institutions around the globe. Fiercely dedicated to quality presentation, the company has proven to be a kindred spirit with and a loyal partner to the Telluride Film Festival, ensuring that the films, both old and new, look and sound their very best.

“Dolby’s work changed the way movies were made,” said director Philip Kaufman, one of Telluride’s 2019 tributees, “because sound became a powerful artistic element, and you could do things with sound that had never been done before.”

—JS

*The Special Medallion will be presented preceding the 9AM Sunday screening of FORD v FERRARI at the Werner Herzog Theatre.*



# Guest Director's Selections

Sponsored by Turner Classic Movies

The young woman alone in a not so friendly society: I wasn't thinking of that image as I began to select films from in and around my adopted home, Japan, for this year's Festival, but suddenly it was everywhere. In North Korea and India today, in Japan for the past seven decades, filmmakers have alighted on women as both an emblem of the nation and, paradoxically, an image of someone fighting against odds to survive. Whether it's through an arranged marriage or a post-war economy, circumstances always seem to pit women against inflexible tradition.

Most film lovers already cherish Yasujiro Ozu; I hope some of this year's other selections may shine a spotlight on his less serene contemporary Mikio Naruse, on the richly textured and diverting MAKIOKA SISTERS of Kon Ichikawa, on Vitaly Mansky's unmatched depiction of modern Pyongyang and on the lustrous actress from Satyajit Ray films who directed the little-seen and never-more-topical MR. AND MRS. IYER. —Pico Iyer

All films introduced by Pico Iyer.

M/Fri 7:30PM

## 36 Late Autumn



A wedding can be sadder than a funeral in the impeccably composed and rendingly calm world of Yasujiro Ozu. This may be one of his merriest films—warmed by the Technicolor palette—but there's always death in the background and loneliness just around the corner. With his rare blend of art and heart, Ozu catches the subtle

shifts of a ceremonious society propelled into the rockabilly era even as he never turns away from the sacrifices at the heart of family relations. Follow the sadness in Setsuko Hara's eyes as it plays off the brightness of her social smile, and you're in the realm that Ozu made poignantly his own. Three years after this film came out, the never-married director was dead, and Hara retreated into a 52-year silence from which she emerged mostly to tend to his grave. (Japan, 1960, 128m)

L/Sun 4:15PM

## 37 When a Woman Ascends the Stairs



Anyone who's seen a Mikio Naruse movie—he's increasingly set beside Yasujiro Ozu and Akira Kurosawa as a Japanese master—will recognize the desperation and racketeering he presents here in the rubble of post-war Tokyo. Everyone's on the move—and on the make—as everyone struggles to get by in a quicksilver world

in which old friendships have been severed and young girls flounce around in jazzy Western fashions. As so often, Naruse finds his heart in Hideko Takamine, determined and plaintive all at once, incarnating a woman who can survive only by selling her charms. Naruse cannot match Kurosawa's visceral majesty—let alone the quiet pathos of Ozu—but nowhere does he evoke the loneliness and drift of twilight Japan so vivaciously as in this fast-talking elegy. (Japan, 1960, 111m)

# Guest Director's Selections

M/Mon 1:15PM

## 38 The Makioka Sisters



Jun'ichirō Tanizaki's epic novel from 1943—in Japanese the title means *Softly Falling Snow*—is one of Japan's defining works about the gradual shift from East to West: The two oldest eponymous sisters uphold the old order, the youngest seems intent on claiming an independent, Western identity, and the fourth is delicately (and almost

permanently) caught in the middle. In Kon Ichikawa's rapturous rendition, however, an often slow-moving novel takes on fresh beauty and becomes a shimmering immersion in textures and cherry-blossom rites alight with a mischievous wit Jane Austen would have savored. Pauline Kael famously greeted its “visual music” and “succession of evanescent revelations” and in its reaction-shots alone, the film catches all the stresses and rift underneath an elegant, lacquered exterior. Indeed, in its delectable pacing and luscious colors, I'm tempted to place this Japanese *Pride and Prejudice* on that very short list of films even more spirited and stylish than the novel it so faithfully brings to the screen. (Japan, 1983, 140m)

L/Sat 7:15PM

## 39 Mr. and Mrs. Iyer



India is more partitioned—by religion and region and caste—than almost anywhere in the world. In the wake of 9/11 and the Hindu/Muslim riots that convulsed the Indian state of Gujarat, the actress-director Aparna Sen, cherished for her performance in Salil Dutta's APARACHITA, gave us this delicate, heartfelt look at how two

imperiled souls can look beyond projection and stereotype. Anyone who's been to India will recognize the clamor, the disputation, the borderless mayhem of a jolting bus-ride. But out of that disturbance, Sen conjures hope (and she uses the name “Iyer” because it designates a very specific region and religion and caste, that of the South Indian Hindu Brahmin). MR. AND MRS. IYER has a sweet, BRIEF ENCOUNTER sincerity that, at a time when we're all talk of borders and walls, reminds us of Gandhi's truth: an eye-for-an-eye leaves the whole world blind. (India, 2002, 129m)

M/Sat 1PM

## 40 Under the Sun



“Deadpan” has seldom carried a more literal meaning than in this documentary's silent, sorrowful ranging across lifeless streets.

Drawing on footage ostensibly directed by North Korean colleagues, the great counter-documentarian Vitaly Mansky (maker of 2018's PUTIN'S WITNESSES) masterfully inverts the propaganda he's been invited to make. With the interplay of scripted joy and empty stage-sets, the beautiful formality of every framed scene moves and chills all at once. Through almost three decades of visiting North Korea, I've never seen the space between its bright slogans and real emotions captured as piercingly as this. It's bracing to think that the model family we're witnessing belongs with the fortunate 10 percent allowed to live in North Korea's showpiece capital; more haunting still to reflect on how much of such obligatory calisthenics are a feature to this day in China and Japan next door. (Czech Republic-Russia-Germany-Latvia-North Korea, 2015, 106m) *In person: Vitaly Mansky*

## Passes

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

## TBAs

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


## Individual Tickets

Open seats remaining in the theaters after passholders have been seated will be sold just before showtime on a first-come, first-served basis for \$35 each, credit card only.

## The Late Show

The Late Show Ticket (\$100) provides entry to the final shows on Friday, Saturday, Sunday and Monday at both Chuck Jones' Cinema and the Palm. Tickets may be purchased at the Nugget Theatre or at either venue's box office. Late Show Ticket holders will be admitted to their shows with general passholders.

## Free Shows

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

## Qs

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

## Chuck Jones' Cinema

*Sponsored by Netflix*

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

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

W2s are distributed to all passholders (Acme's excepted), who are advised to secure one for the show they plan on attending. Any available seats after all passholders have been seated will be sold at \$35 each. Passholders should plan on allowing no less than 30 minutes travel time from the base of the gondola to ensure entry into Chuck Jones' Cinema.

## Telluride Film Festival App

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](http://telluridefilmfestival.org) for download details.

## Festival Box Office

Located in Gondola Plaza directly across from Brigadoon Hospitality Center  
Hours: Wed 12PM-5PM; Thurs 10AM-4:45PM & 5:45PM-10PM;  
Fri 8AM-6PM; Sat 9AM-3PM;  
Sun 9AM-3PM; Mon 9AM-12PM  
Stop by for all pass-related questions.

## Brigadoon Hospitality Center

Brigadoon Plaza (next to the gondola station)

Hours: Thurs 10AM-5PM; Fri 8AM-6PM; Sat 9AM-5PM; Sun 9AM-5PM; Mon 9AM-5PM  
Our magical meeting place appears out of Telluride's mist each Festival eve. At the end of the weekend, it disappears for another year. Visit while you can!

This one-stop Festival headquarters includes:

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

## Abel Gance Open Air Cinema

*Sponsored by Ralph 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 Saturday and Sunday Noon Seminars. See page 45 for Seminar details.

## County Courthouse

The intersection of Colorado Avenue (the main street) and Oak Street (NW corner)  
The historic San Miguel County Courthouse hosts the Conversations series. See page 45 for details.

## Festival Kiosks

*Powered by Spectrum with additional support from DELL*

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

## The Rules

- All Festival Passes are absolutely non-transferable.
- The saving of seats or places in line is not permitted. There is no seating after the performance begins. The theaters will be cleared after each performance.
- The use of cell phones, electronic recording or communication devices is not permitted in the theaters.
- Consider choosing a program that you can't experience anywhere else—a silent film with live accompaniment, a Guest Director selection or a new film from somewhere unexpected.



# Schedule

Friday, August 30

46 | Show | Talking Heads  
 | Festivity | Free Show

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

# Schedule

Friday, August 30

8	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Werner Herzog Theatre(H) [650 seats]	Chuck Jones' Cinema (C) [500 seats]	Sheridan Opera House (S) [230 seats]	Nugget Theatre (N) [165 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [65 seats]	Elks Park & Elsewhere (O)	8
9											9
10									H		10
11				2					Nomad: In the Footsteps of Bruce Chatwin		11
N				Women Make Film: A New Road Movie Through Cinema					C		N
1									Chulas Fronteras (Beautiful Borders)		1
2									F		2
3									The Gift: The Journey of Johnny Cash		3
4									Q & A		4
5									D		5
6				43	24	12	3	29	Soros	Opening Night Feed on Colorado Avenue	6
7	1	18	26	Great Expectations	Parasite	Portrait of a Lady on Fire	The Assistant	Beanpole	Q & A		7
8	A Tribute to Renée Zellweger with Judy	Ford v Ferrari	The Aeronauts	Q & A					A		8
9				6	22	20	36		63 Up	The Right Stuff	9
10				Waves	Pain and Glory	First Cow	Late Autumn	21	Q & A		10
11				5				Family Romance, LLC	E		11
12	16	16	5	10	27	30	28		Linda Ronstadt: The Sound of My Voice		12
1	Uncut Gems	Uncut Gems	Motherless Brooklyn	Tell Me Who I Am	The Climb	Those Who Remained	The Australian Dream		Q & A		1

# Schedule

Saturday, August 31

46 | Show | Talking Heads  
 | Festivity | Free Show

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

# Schedule

Saturday, August 31

	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Werner Herzog Theatre(H) [650 seats]	Chuck Jones' Cinema (C) [500 seats]	Sheridan Opera House (S) [230 seats]	Nugget Theatre (N) [165 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [65 seats]	Elks Park & Elsewhere (O)
8										
9	<b>18</b> Ford v Ferrari	<b>6</b> Waves	<b>14</b> Diego Maradona	<b>1</b> A Tribute to Renée Zellweger with Judy		<b>41</b> Student Prints	<b>17</b> The Human Factor	<b>31</b> Oliver Sacks: His Own Life		<b>d</b> Shults/ WAVES team
10	<b>Q &amp; A</b>		<b>Q &amp; A</b>		<b>20</b> First Cow	<b>Q &amp; A</b>		<b>F</b> The Gift: The Journey of Johnny Cash	<b>Q &amp; A</b>	<b>a</b> Saturday Seminar
11										
N										
1	<b>22</b> Pain and Glory	<b>15</b> Inside Bill's Brain	<b>16</b> Uncut Gems	<b>33</b> The Two Popes	<b>4</b> The Wind	<b>21</b> Family Romance, LLC	<b>40</b> Under the Sun	<b>28</b> The Australian Dream	<b>H</b> Nomad: In the Footsteps of Bruce Chatwin	<b>e</b> Murch/Kiser
2	<b>Q &amp; A</b>	<b>Q &amp; A</b>	<b>Q &amp; A</b>					<b>Q &amp; A</b>		
3										
4	<b>19</b> Varda by Agnès	<b>5</b> Motherless Brooklyn	<b>7b</b> The Report	<b>11</b> A Hidden Life	TBA	<b>29</b> Beanpole	<b>35</b> Coup 53	<b>10</b> Tell Me Who I Am	<b>E</b> Linda Ronstadt: The Sound of My Voice	<b>f</b> Norton/Cowan/ MOTHERLESS BROOKLYN team
5	<b>Q &amp; A</b>							<b>Q &amp; A</b>	<b>Q &amp; A</b>	
6										
7	<b>7</b> A Tribute to Adam Driver with Marriage Story	<b>7a</b> Marriage Story	<b>6</b> Waves	<b>13</b> Lyrebird	<b>25</b> The Kingmaker	<b>3</b> The Assistant	<b>30</b> Those Who Remained	<b>39</b> Mr. and Mrs. Iyer	<b>B</b> Billie	<b>Q &amp; A</b>
8									<b>Q &amp; A</b>	
9									<b>G</b> Uncle Yanco + Black Panthers	<b>26</b> The Aeronauts
10			<b>Q &amp; A</b>		<b>12</b> Portrait of a Lady on Fire	<b>27</b> The Climb	TBA	<b>32</b> Verdict	<b>Q &amp; A</b>	
11	<b>7b</b> The Report	TBA	TBA	<b>24</b> Parasite			TBA			
12				<b>Q &amp; A</b>						
1										

# Schedule

Sunday, September 1

46 | Show | Talking Heads  
 | Festivity | Free Show

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

# Schedule

Sunday, September 1

8	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Werner Herzog Theatre(H) [650 seats]	Chuck Jones' Cinema (C) [500 seats]	Sheridan Opera House (S) [230 seats]	Nugget Theatre (N) [165 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [65 seats]	Elks Park & Elsewhere (O)	8
9	5 Motherless Brooklyn	33 The Two Popes	18 Ford v Ferrari + Special Medallion	7 A Tribute to Adam Driver with The Report	3 The Assistant	32 Verdict	 Amazing Grace	25 The Kingmaker	H Nomad: In the Footsteps of Bruce Chatwin		9
10	Q & A	Q & A			Q & A	Q & A		Q & A	Q & A		10
11	N								A 63 Up		11
1	26 The Aeronauts	23 The Phantom Carriage	11 A Hidden Life	27 The Climb	10 Tell Me Who I Am	34 Brave Souls: Three Shorts	19 Varda by Agnès	20 First Cow	Q & A	 Sunday Seminar	1
2	Q & A			Q & A	Q & A	Q & A				Edwina White poster signing, Brigadoon	2
3									C Chulas Fronteras (Beautiful Borders)	 Burns/Driver/ Jones/Danner	3
4	13 Lyrebird	16 Uncut Gems	Q & A	26 The Aeronauts	17 The Human Factor	TBA	31 Oliver Sacks: His Own Life	37 When a Woman Ascends The Stairs	Q & A	 Thomson/Apted	4
5	Q & A		7b The Report	Q & A	Q & A		Q & A	B Billie	Q & A		5
6	8 A Tribute to Philip Kaufman with The Unbearable Lightness of Being	7a Marriage Story	Q & A	22 Pain and Glory	29 Beanpole	14 Diego Maradona	42 Calling Cards	30 Those Who Remained	D Soros	Q & A	6
7			1a Judy	Q & A	Q & A			Q & A	G Uncle Yanco + Black Panthers	Q & A	7
8				18 Ford v Ferrari	TBA	TBA	TBA	TBA		9 Country Music	8
9											9
10	6 Waves	TBA	Q & A								10
11											11
12											12
1											1

# Schedule

Monday, September 2

46 | Show | Talking Heads  
 | Festivity | Free Show

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

# Schedule

Monday, September 2

8	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Werner Herzog Theatre (H) [650 seats]	Chuck Jones' Cinema (C) [500 seats]	Sheridan Opera House (S) [230 seats]	Nugget Theatre (N) [165 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [65 seats]	Elks Park & Elsewhere (O)	8
9	24 Parasite	1a Judy	9 Country Music	8 A Tribute to Philip Kaufman with The Unbearable Lightness of Being	13 Lyrebird	15 Inside Bill's Brain	32 Verdict	35 Coup 53	TBA	Burns/Burns/Nelson	9
10			Q & A				Labor Day Picnic	Q & A			10
11										Monday Seminar	11
N											N
1	12 Portrait of a Lady on Fire	11 A Hidden Life	21 Family Romance, LLC	16 Uncut Gems	TBA	TBA	38 The Makioka Sisters	TBA			1
2	Q & A		Q & A								2
3											3
4			TBA								4
5	33 The Two Popes	TBA		5 Motherless Brooklyn							5
6					The Wanderers						6
7											7
8	TBA			7a Marriage Story							8
9					TBA					27 The Climb	9
10											10
11											11
12											12
1											1



# Filmmakers of Tomorrow

Sponsored by ARRI

N/Sat 9:30AM Q&A

## 41 Student Prints

In its 26th year, this program celebrates the best in student-produced work from around the world. *Curated and introduced by Gregory Nava, followed by a Q&A with the filmmakers.*



### **BOLÉRO\***

(d. Sarah Gross, U.S., 2019, 19m, USC)  
Keep your thoughts protected, your fists clenched.



### **MIZARU\***

(d. Sudarshan Suresh, India-U.S., 2019, 17m, Columbia University) Even a beautiful afternoon must answer to the moral police.



### **NO BODY**

(d. Haemin Ko, U.K., 2019, 5m, University of the Arts London) A stretch of the body, a poem for a place.



### **NIGHT SWIM\***

(d. Victoria Rivera, U.S., 2019, 12m, Columbia University) Because you're MY best friend.



### **SOUKHOON\***

(d. Farah Shaer, Lebanon-U.S., 2019, 14m, UCLA) "In this country, anything is possible if you have money." Even a young woman's choice.



### **ALIEN**

(d. Jegwang Yeon, Korea, 2019, 15m, Korea National Univ. of Arts) A quiet factory worker seeks justice, and acknowledgment, for an undocumented friend.



### **UNDER DARKNESS\***

(d. Caroline Friend, U.S., 2019, 20m, USC)  
Take up arms: a picture is worth a thousand words.

Total run time: 103m \*denotes filmmaker in person

# Filmmakers of Tomorrow

Sponsored by ARRI

M/Sun 7PM

## 42 Calling Cards

Exceptional new works from promising filmmakers. *Curated by Barry Jenkins and presented by Nick O'Neill.*



### **LAUKAIS**

(d. Kamile Milašiūtė, Lithuania, 2019, 15m)  
Like mother, like daughters.



### **CHUBBY**

(d. Madeleine Sims-Fewer & Dusty Mancinelli, Canada, 2019, 23m) A monstrous game of Dare.



### **MANICURE**

(d. Arman Fayyaz, Iran, 2018, 14m)  
Nail varnish. A matter of life or death.



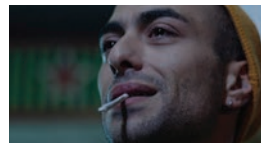
### **RAIN**

(d. Piotr Milczarek, Poland, 2019, 5m)  
Hope springs eternal.



### **OLLA**

(d. Ariane Labeled, France, 2019, 27m)  
Be careful what you wish for.



### **THE DISTANCE BETWEEN US AND THE SKY**

(d. Vasilis Kekatos, Greece-France, 2019, 9m)  
A guy, a motorbike and all the time in the world.

Total run time: 93m

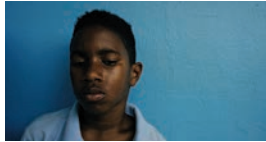
# Filmmakers of Tomorrow

Sponsored by ARRI

C/Fri 5:15PM Q&A

## 43 Great Expectations

Boys to men: cinematic vignettes from youth to senescence, a journey from dawn to twilight. Curated by Barry Jenkins and presented by Nick O'Neill, followed by a Q&A.



### FEATHERS

(d. A.V. Rockwell, U.S., 2018, 20m)  
"Let America Be America Again."



### DRIVE

(d. Pedro Casavecchia, Argentina-France, 2019, 7m) What makes a young man tick...  
tock. Boom.



### A TREATISE ON THE HUMAN ANIMAL NO. 38: HEARTACHE\*

(d. Jacob Møller, Denmark, 2019, 30m)  
What men really want.



### HOUSE OF GLASS

(d. Filipe Martins, Portugal, 2018, 23m)  
Let he who has not sinned...



### RIVIERA

(d. Jonas Schloesing, France, 2019, 15m)  
Twilight in the mid-day sun.

Total run time: 95m \*denotes filmmaker in person

## Now Playing Before the Feature Films

### Errol Morris' Global Meltdown



I have never had any trouble believing in climate change, global warming, or whatever you want to call it. The scientific evidence is overwhelming. But what to do about it? Logic rarely convinces anybody of anything. Climate change has become yet another vehicle for political polarization. If Al Gore said the earth was round there would be political opposition insisting that the earth was flat.

It's all so preposterous, so contemptible. The 30-second spots running before shows in Telluride profile a character I created: Admiral Horatio Hornet, an admiral of a fleet of one and perhaps the last man on earth. Hopefully it captures the absurdity and the desperation of our current situation. No pie graphs, no PowerPoint—just a blithering idiot played by one of my favorite actors, Bob Odenkirk. —Errol Morris

### Festival Trailer

The Telluride Film Festival poster is moving! Catch the animated trailer, created by poster artist Edwina White and animator James Dunlap, at screenings throughout the festival and at [www.telluridefilmfestival.org](http://www.telluridefilmfestival.org)

# Student Programs

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



### Student Symposium

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 - Celebrating 20 years

This program builds on the success of the Student Symposium, expanding the personal and professional horizons of 15 high school students and five teachers from three schools. City Lights participants experience the Festival through screenings and intensive discussions with Telluride's special guests. Supported in part by a grant from the Town of Telluride Commission for Community Assistance, Arts, and Special Events.

### University Seminars

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

### FilmLAB

Now in its ninth year, this highly successful master-class program for ten outstanding UCLA School of Theater, Film and Television graduate filmmaking students provides an exceptional itinerary and the opportunity to learn from world-renowned filmmakers in a workshop/lab setting. This program was made possible by founding sponsor Frank Marshall, and continues with the help of private philanthropy.

### 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.



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

**B/Fri 6:45PM Q&A - B/Sun 11:15AM Q&A**

## A 63 Up

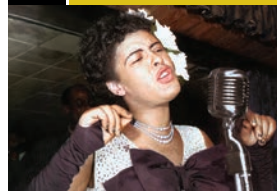


In 1964, 14 British children from a range of socio-economic backgrounds were selected to participate in the UP project. Now, 56 years later, they are settling into late adulthood, exploring retirement, facing mortality and reflecting on what the project has meant to them. Michael Apted's series, featuring a new chapter every seven

years, is a masterwork of the documentary genre—a test of whether socio-economic status equals destiny, a chronicle of the drama of ordinary lives, and an epic exploration of the impact of personality and circumstance on the surge of life's unexpected twists. After all this time, Apted has, perhaps, begun to abandon the project's original sociological premise. Instead, he honors his decades-long relationship with the series' subjects, to whom he has become very attached. They seem to share the connection ... and have questions for him as well. –MF (U.K., 2019, 139m) *In person: Michael Apted*

**B/Sat 6PM Q&A - B/Sun 4:30PM Q&A**

## B Billie



By the late 70s, journalist and Billie Holiday superfan Linda Lipnack Kuehl had amassed hundreds of hours of recorded interviews in an effort to finish a book on the mysterious and tragic jazz icon. These tapes—with Count Basie, Artie Shaw, Sylvia Sims, Sid Weiss and others—remained unreleased following Kuehl's sudden death. Forty years

later, director James Erskine weaves Kuehl's recordings into a powerful portrait of a thoroughly modern woman, as complicated and layered as her music. *BILLIE* reveals the singer's magnetism, her darkness, her struggles against discrimination and segregation, and with addiction, tales of the men who couldn't control her ... a hero who was victimized but never a victim. And Kuehl never shied away from the tough questions—this is a ruthlessly honest story of one woman told by another, the two united in their quests for authenticity. –FA (U.K., 2019, 94m) *In person: James Erskine*

**B/Fri 12:15PM - B/Sun 2:30PM Q&A**

## C Chulas Fronteras (Beautiful Borders)



With as sharp an eye and keen an ear as any documentary filmmaker, Les Blank created indelible portraits of people and events including, memorably, Werner Herzog in *BURDEN OF DREAMS*. Blank also was, along with Alan Lomax and Harry Smith, one of America's essential musicologists; his filmography (58 works

made over 54 years) includes movies about Leon Russell, "Lightnin'" Hopkins and Mance Lipscomb. Among the many treasures still being (re)discovered is the stirring *CHULAS FRONTERAS* (co-directed with Chris Strachwitz) which captures, with love and presence, the brilliant Tex-Mex musicians Los Alegres de Terán, Flaco Jiménez and Lydia Mendoza. Newly restored, the film reminds us of the many riches that our brothers and sisters living near our southern border share with us. –JS (U.S., 1976, 58m) *In person: Werner Herzog*

**B/Fri 4:15PM Q&A - B/Sun 6:45PM Q&A**

## D Soros



Even among billionaire "Masters of the Universe," George Soros stands out as a figure of violent controversy. To some, especially on the Right, Soros is "the puppet master," a fabulously wealthy rootless cosmopolitan—read: Jewish—financier who "broke the Bank of England," wields tremendous unaccountable power

and uses his limitless money to bend whole countries to his will. To others he is a thinker, a visionary, a kind of philosopher king—and the greatest philanthropist in history, who has used his human rights organization to coax democratic change in dozens of countries from Eastern Europe to sub-Saharan Africa. Jesse Dylan's compelling portrait digs deep into Soros' past in Nazi-occupied Hungary to reveal the surprising facts about a complicated man who has changed the world. –MD (U.S., 2019, 88m) *In person: Jesse Dylan*

**B/Fri 9:45PM Q&A - B/Sat 3:30PM Q&A**

## E Linda Ronstadt: The Sound of My Voice



One of the most versatile singers of our era, Linda Ronstadt could take any music—pop, rock, Mexican *canciones*, American torch songs, Broadway classics—to transcendence. The latest from Oscar-nominated filmmakers Jeffrey Friedman and Rob Epstein traces Ronstadt's background, as the daughter of musically adventurous Mexican immigrants,

her risk-taking youth as she set out into the world of L.A. rock and roll, her rise to arena-sized superstardom (she landed 38 songs on the Billboard charts) and her graceful transition to other genres. Collaborator/fans Dolly Parton, Emmylou Harris, Bonnie Raitt, Jackson Browne and Aaron Neville are among the many who sing Ronstadt's praises, but the most stirring moments feature her remarkable voice and musical power. –JS (U.S., 2019, 95m) *In person: Rob Epstein, Jeffrey Friedman*

**B/Fri 2PM Q&A - B/Sat 10:30AM Q&A**

## F The Gift: The Journey of Johnny Cash



Many aspects of Johnny Cash's life story are well known: the traumatic loss of his older brother Jack, his discovery by legendary producer Sam Phillips, his battles with substance abuse. By using Cash's own voice, provided through taped interviews, Thom Zimny provides a more intimate, moving and irresistible portrait. Zimny,

the Grammy and Emmy Award-winning director of powerful documentaries about Elvis Presley and Bruce Springsteen, emphasizes Cash's potent songwriting skills, the overwhelming influence of his religious faith and the spiritual growth he experienced over a 50-year career. He selects from a rich archive of Cash's performances, both on stage and in the studio, but also in his living room, where he plays for family and friends. His impact is measured through interviews with Emmylou Harris, Loretta Lynn, Dwight Yoakam, Graham Nash, Bruce Springsteen, his children Rosanne and John Carter Cash and his last creative partner, producer Rick Rubin. –LG (U.S., 2019, 94m) *In person: Thom Zimny, John Carter Cash*



B/Sat 8:15PM Q&A - B/Sun 9PM Q&A

## G Uncle Yanco + Black Panthers



The Festival remembers the late Agnès Varda with these two classics, made in California in 1967. **UNCLE YANCO**, one of her most charming films, began after Telluride Film Festival co-founder Tom Luddy introduced Agnès to Jean Varda. She and Jean, an artist and Greek émigré living on a Sausalito houseboat, make an instant connection (France-U.S., 1967, 22m). Considerably more charged is **BLACK PANTHERS**, which begins with an Oakland demonstration against police brutality and follows the months-long attempt to free the Panthers' co-founder Huey P. Newton. As with **UNCLE YANCO**, Luddy assembled Varda's crew; the film is now considered an essential history of the Panthers. -JS (France-U.S., 1968, 27m) *In person: Tom Luddy, Rosalie Varda*

B/Fri 10:15AM - B/Sat 1:15PM - B/Sun 9AM Q&A

## H Nomad: In the Footsteps of Bruce Chatwin



Bruce Chatwin coined the term “deranged landscape” from a scene in Werner Herzog’s **THE SIGNS OF LIFE**, and Herzog’s **COBRA VERDE** was adapted from Chatwin’s novel *The Viceroy of Ouidah*. Here, Herzog composes a touching tribute to the legendary travel writer, retracing Chatwin’s journeys from the mystical landscapes of

Wales to archeological oddities of Patagonia to the ancient songs of the Australian outback. Chatwin’s books embodied adventure for a generation of seekers, and his friendship with Herzog is deeply moving—Chatwin even bequeathed his treasured rucksack to Herzog before his death in 1989. Profound in its wonder, **NOMAD** is a poetic ode to a kindred spirit. -FA (U.S., 2019, 89m) *In person: Werner Herzog*

### Archival Print Sources

#### The Unbearable Lightness of Being

Restored by the Academy Film Archive and The Film Foundation, with funding provided by the George Lucas Family Foundation, 35mm print on loan from The Academy Film Archive, with special thanks to the Saul Zaentz Company

#### When A Woman Ascends the Stairs

35mm print on loan from The Japan Foundation, with special thanks to Janus Films

#### The Phantom Carriage

35mm print on loan from the Swedish Film Institute, with special thanks to The Criterion Collection

#### Mr. and Mrs. Iyer

35mm print on loan from Directorate of Film Festivals, Ministry of Information & Broadcasting Government of India



#### The Makioka Sisters

35mm print on loan from Janus Films

#### Late Autumn

35mm print on loan from Janus Films

## Noon Seminars

Sponsored by Participant Media

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

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

## Conversations

Sponsored by Universal Studios

County Courthouse, Colorado Ave., unless otherwise noted

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

- d** **Trey Edward Shults, Sterling K. Brown, Alexa Demie, Renée Elise Goldsberry, Kelvin Harrison Jr., Lucas Hedges and Taylor Russell**  
Abel Gance Open Air Cinema/  
Saturday 10AM
- e** **Sound! With Walter Murch and Glenn Kiser of Dolby Laboratories**  
Saturday 2PM
- f** **Edward Norton, Gugu Mbatha-Raw, Willem Dafoe, Jonathan Lethem with Noah Cowan**  
Abel Gance Open Air Cinema/  
Saturday 4:45PM
- g** **Scott Z. Burns, Adam Driver, Daniel Jones with Mark Danner**  
Abel Gance Open Air Cinema/  
Sunday 2PM
- h** **David Thomson and Michael Apted**  
Sunday 4PM
- i** **Ric Burns and Ken Burns with Davia Nelson**  
Monday 10AM



### Special conversation

Following the 1:15PM Saturday screening of **INSIDE BILL'S BRAIN** at the Galaxy, Bill Gates will discuss his work with director Davis Guggenheim and Tara Westover, author of *Educated*.



## ★ Opening Night Feed

Colorado Avenue/Friday 5PM–6:30PM

Launch the celebration, Telluride-style, with this spectacular buffet. Dine on the most beautiful main street in the West, connect with new and old friends, enjoy meeting filmmakers and special guests, fill up on delicacies and make some tough decisions: which film to see first?

*For all passholders except Acme and Cinephile*



## ★ The Right Stuff

O/Fri 8:30PM

As suggested by its recent on-screen homages in both CAPTAIN MARVEL and Jordan Peele's US, Philip Kaufman's masterpiece about the early days of the U.S. space program continues to dazzle 36 years after it was first released. But to say that THE RIGHT STUFF is a movie about NASA is like saying that CITIZEN KANE is a movie about newspapers. Kaufman really has his finger on the pulse of America itself—the grandeur, the heroism, the buffoonery, the myth-making, and everything in-between. –SF (U.S., 1983, 193m) *In person: Philip Kaufman*

## ★ Labor Day Picnic

Town Park/Monday 11AM–1PM

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

*For all passholders*



© Pamela Gerzelle



## ★ The Wanderers

S/Mon 6PM

If the Telluride Film Festival was to select its favorite cult film, this forgotten classic, celebrating its 40th year, would be high on the list. Festival tributee Philip Kaufman's teen gang film, set in the Bronx in 1963, follows as the Wanderers take on the Baldies, the Wongs, the Del Bombers and the Ducky Boys ... as well as adulthood, dating and other perils of growing up. It's alternately gritty and cartoonish, funny and tough—like the teenager it captures so well. Ken Wahl, Karen Young and Linda Manz are among the stars. Put on your maroon and yellow jackets and join us! –JS (U.S., 1979, 112m) *In person: Philip Kaufman*



## ★ Amazing Grace

M/Sun 9:15AM

In 1972, Aretha Franklin arrived at the New Temple Missionary Baptist Church in Los Angeles to record an album of the gospel music she'd heard—and sung—as a girl growing up in her father's church in Detroit. A film crew directed by Sydney Pollack was on hand to document the making of what would soon become her biggest-selling album. But due to technical problems, the film remained, for 45 years, unseen. Thanks to the heroic efforts of producer Alan Elliott, this moment of sustained and increasingly ecstatic creation is now available to us, as we, and the astonished audience, witness nothing less than the living roots of American music. –GD (U.S., 1972/2015, 89m) *In person: Alan Elliott*



## Poster signing

Brigadoon/Sun 1PM

Acclaimed artist and editorial illustrator Edwina White has created a brilliant, fanciful artwork—come meet the artist and transmute your poster into a collector's item!



## HQ

**SuperStar:** Jack Programming  
**Consultant:** Sarah Steinberg Heller  
**Program Coordinator:** Fiona Armour  
**TeamStars:** Dodi Darrow, Francey Grace, Carol McIntyre, Mary Beth Tukman  
**Special Projects Manager:** Kelsey Freeman  
**Coverage:** Siena Bergt, Zane Bhansali, Jannette Bivona, Amalia Bradstreet, Bianca Darby-Matteoda, Victor Hugo Duran, Joseph Dwyer, Ellie Foubi, Natalie Gee, Connor Gudal, Luke Handley, Jesse Hope, Bill Kinder, Alex Lilburn, Ruby Mastrodimos, Chloe Mallowney, Diego Murga, Alice Pinon, Rob Richert, Savannah Rodgers, Annie Tadvick, Ernie Quiroz, John Wrانovics  
**Summer All Star:** Becca Kelly  
**Administrative Support:** Celestine Ratsch-Rivera  
**The Calculator:** Supporting Strategies  
**Database:** Kyle Bilden  
**Emergency Management:** Dave Hutchinson  
**Pass & Ticket Production:** Dynamite Digital  
**Show Welcome Advance Team Head:** Marcia Greene  
**SWAT Crew:** Nancy Craft, Molly Galetto, David Kuntz, Lucy Lerner, Sue Lincoln, Michelle Maughan, Tiffany Osborne, Stacey Plunkett  
**Festival Poster Flag:** Mettje Swift, Banner Art Studio  
**Communications:** 3 St R & D Production Services, Greg Carttar (Mother), Char Harner (Mother Superior), Mark Parham  
**Festival Box Office (FBO) Pass Master:** Alex Lilburn  
**FBO Crew:** Katherine Franklin, Kayla Lucky, Alice Pinon, Jason Strykowski

## COMMUNICATIONS & MEDIA

**Press Crew:** Richard Parkin, Rebecca Fisher, Sofia Navarrete Zur  
**Photographers:** Ralph Bernie, Vivien Best, Pamela Gentile, Eugene Kwon, Kevin Van Rensselaer  
**Photographers Assistant:** Paul Best  
**Video Crew:** George Almanza, Fiona Armour, Chris Bagley, Koko Bayer, Cooper Mervin, Diego Murga, Diego Rodriguez  
**Sound:** Dean Rolley, Vicki Phelps  
**Mobile App:** Aloompa

## CLUBLLOT

**Head Chef:** Jim (Jimbo) Hamilton  
**Chefs:** Adrian Alvarado, Christopher Moore, Lyle Quijada

## DEVELOPMENT

**Development Associate:** Wyatt Phipps

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

## EDUCATION

**Student Symposium Coordinator:** Austin Sipes  
**City Lights Coordinator:** Zoe Movshovitz Ward  
**Symposium Faculty:** Howie Movshovitz, Linda Williams  
**City Lights Faculty:** Lynn Gershman, Todd Madison  
**Student Services Manager:** Rob Rex  
**Education Programs Team:** Grant Conversano, Samantha Dickinson, Susannah Faxon-Mills, Emily Klein, Brian Tran  
**Local City Lights Teacher:** Seth Berg  
**Alumni Liaison:** Michael Rodriguez

## EVENTS

**Event Assistant Manager:** Manny Penton  
**Sponsorship Coordinator:** Patti Duax  
**Inventory Coordinator:** Noah Laster  
**Bar Managers:** John Albertson, Rowena Andrew, Bill Kight  
**Head Dresser:** Emily Ballou  
**Dresser Assistant:** Amanda Baltzley  
**Dressers:** Adrienne Christy, Kristin Kwasniewski, Blaire Hayes, Lacy Downing, Erin Thode, Krystal Alexander  
**Flower Assistant:** Bebe Bischoff  
**Event Schlep:** Adrian Perea, Derek Spaeth, Ethan Shloss, Justin Kalvin  
**Events Team:** Paula Alcantara, Molly Babcock, Neal Babcock, Brooke Barrows, Michael Bialas, Carmen Bialas, Nancy Brunton, Rick Brunton, Chris Buonanno, Valerie Bynum, Gabriele Chodosh, Jimmy Chornig, Candace Clark, Gerald Cook, Elizabeth Cook, Kelly Corn, Kristin Couture, Diana Crandall, Nancy Craft, Julia DeWitte, Danielle Drouin, Elise Eberle, Mark Emery, Susan Ensor, Ellen Esrick, Jerry Esrick, Rube Fellicelli, Joe Ferrera, David Fischetti, Lisa Vila Fischetti, Aby Gamache, Chuck Goldstein, Steve Green, Dennis Green, George Greenbank "Telluride Horseradish Guy", Barb Gross, Gary Gross, Maureen Hafertepe, Joe Hafertepe, Grady Harrington, Deborah Harvey, Ed Hoffman, Lisa Issenberg, Cathy James, Elizabeth James,

Ed James, Melissa Jarrett, Hawkeye Johnson, Phyllis Johnson, Jessica Jones, Justin Kalvin, Evan Keeler-Wolf, Nancy Kelso, Bekah Kolbe, Krista Krol, Arlene La Mar, Shawna LaBorde, Caroline Lancaster, Kelly Lancaster, Carly Latcham, Patrick Latcham, Brent Lawson, Patrick Lewis, Kane Limbaugh, Cat MacLeod, Graham Marshall, Brian McCulloch, Kate McCulloch, Kristin Metheny, Kathy Metzger, Sandy Micallef, Maggie Miller, Nicki Newburger, Alicia Nogueira, Tiffany Perry, Paola Piaggio, Dale Ralph, Carole Rasmussen, CC Rocque, Kay Roll, Mitzi Sewell, AJ Schnettler, Rob Schultheis, Sarah Silverblatt-Buser, Stacey Stewart, Shea Sweeney, Hilary Taylor, Janeen Vestal, Kelsey White, Shirley Wicevich, Estrella Woods, Kirk Young, Angela Yu

## HOSPITALITY at BRIGADOON

**Manager:** Amy Levek  
**Assistant Managers:** John Irvin, Andrew Lewis  
**Information Specialists:** Bob Beer, Rio Coyotl, Rhonda Irvin, Anna Lewis, Mazie Lewis, John Lynch, Nancy Talmei

## HOSTS

**Assistant Manager:** Kate Clark  
**Hosts:** Matthew Clark, Gus Gusciora, Marielle Huey, Amy Kimberly, John Musselman, Kristen Redd, Jameson Ritter, Courtney Rowe, Marc Schauer

## SHOWSHOP

**Manager:** Jim Eckardt  
**Assistant Manager:** Elaina Eckardt  
**SHOWshop Team:** Joe Bell, Fay Davis Edwards, Trudi Alberdine, Andrew Scahill, Dana Flinn, Tom Fields, Kathy Cox, David Harmond, Jan Humphrey, Cath Jett, Louis Monetti, Kristin Winn

## SHOWCorps

**Assistant Manager:** Shelly Klein  
**Commandos:** Jenny Birrittella, Lindsey Campbell, Jan DeLuca, Kiki Froberg, Ellen Geldbaugh, Stephanie Lauerman, Angela Mallard, Christin Marcos, Lisa Nielsen, Jeff Smokevitch, Heather Van Sant, Jacqueline Waller, JoAnn Weizel

## TRANSPORTATION & HOUSING

**Taxi Supervisor:** Lois Stern  
**Dispatch:** Sara Felton  
**Drivers:** Misha Bota, Tracy Boyce, Kelsey Brax, Patrick Davis, John Doerr, Paul Dujardin, Alexander Dujardin, Terri Giosa, Bluanne Hamilton, Roberta Hardy, Aurelio Lopez, Hastings Padua, Howard Stern, David Swanson, William White, Carmella Wilson, Marcus Wilson  
**Travel Agents:** Ann Denney, Pamela Chavez

## PRODUCTION

**Managers:**  
**Art Designer:** Samantha Doerge  
**Brigadoon Manager:** Marie Zaro  
**Assistant:** Daniela Weinreich  
**CJC Manager:** Elodie Jacobson  
**Assistant:** Amanda Baltzley  
**Galaxy Manager:** Clay Barron  
**Assistant:** A. Chris Hartzel  
**Graphics Lab Manager:** Doug Mobley  
**Herzog Manager:** Shane Scott  
**Assistant:** Philip Cooper  
**IT Manager:** Hunt Worth  
**Lighting Designer:** Brittany Mellerson  
**Master Carpenter & Shop Manager:** Hugo Garcia  
**Office & Masons Manager:** Nora Bernard  
**Assistant:** "Esmerelda"  
**Palm & Le Pierre Manager:** Kyle Wavra  
**Assistant:** Lane Scarberry  
**Production Coordinator & Concessions Manager:** Julia "Bryce" Webster  
**Production Facilitator:** Luke Handley, Hayley Nenadal  
**Assistant:** Alexa Child  
**Rigging Coordinator:** Ian Manson  
**Manager:** Alison Hughes  
**Schlep Chief:** Logan Lanier  
**Storage & Retrieval Dispatcher:** Maja Altarac

## Crew:

**Artists:** Buff Hooper, Eli Burke-Simpson, Dav Yendler  
**Carpenters:** Tellef Hervold, Bill Lyons  
**Labor:** Genoa Beiser, Shaun Cleeton, Nick Kolachov, Theo Leahy-Silverman, Kelly Rogala  
**Cleaning Coordinator:** Kody Gerkin  
**Clublot Staff:** Bruce Rhodes  
**Concessions Setup:** John Kirkley, Walker Smith  
**Sheridan Opera House:** Kelsey Trottier  
**Sound Technician:** Mike Tomaskovic  
**Herzog Sound Assistants:** Charlie Colwell, Ricardo Velez  
**Electrician:** Phil "Sparks" Hayden  
**Graphics Design Team:** Heather Baltzley, Takara Tatum, Mary Owen, Suzan Beraza  
**Graphics Dog:** Monica Pedynkowski  
**IT Assistants:** Jaime Thompson  
**Computer Dog:** Zuff Idries  
**Lighting Tech:** Kelli Fox, Pedro Rodriguez, Jason Thomas  
**Palm & Le Pierre Lighting consultant:** Erika Bush  
**Production Apprentices (Vespucci Dogs):** Madeline Allard, Corey Baird, Jennifer Davison, Jessica Davison, Micah Demby, Ethan Furst, Larry Gleason, Hayley Haltom, Caleb Knopp, Jilliane Mortimer, Jacon Neuhauser, Cole Smith, Abel Valencia, Doudou Yi  
**Rigging Crew:** Constance Bedoret, Josie Kovash, Clifford Mosser, Dylan Schulgasser, Emilia Whitmer



**Schlep Master:** Tim “Stuntman” Territo  
**Schlep Chairs Coordinator:** Moe El-Quessny  
**Lead Tech Schlep:** Jameson Ritter  
**Schlep Drivers:** Sam Walker  
**Schlep Light Freight:** Anthony Doyle  
**Schlep Crew:** Ian Bonick, Carlos Cagin, Emma Christensen, Will Clary, Braden Coucher, Chris Dickson, Ryan Fitzpatrick, Kelli Fox, Melissa Glenn, Gaz Hargreaves, Kris (Kit) Hall, Mary Higgins, Joe Latour, Dean Muggeo, David Steck, Ullr Underwood, Angus Yates  
**TSIB Assistant:** Alexa Child  
**Wastemaster Master:** Evan Watters  
**Wastemasters:** Daniel Egbert, Leah Feingold, Jonathan Mais, Mariel McCown, David Nepsky, Heather Rennebohm, Bob Rennebohm  
**Cookie Mom:** Valerie Child  
**Cookie Boy:** ?  
**Phantom:** Marcello Vespucci  
 Happy remembrance to the “Spirit of Blammo”

## TECH OPS

**Carl Brenkert Society:** Jon Busch, Sam Chavez, Clyde McKinney, Christopher Reyna  
**Projection Supervisor:** Jeremy Spracklen  
**Chief Projectionists:** Alex Fountain, Kirk Futrell, Layton Hebert, Matt Jones, Matt Pire, Luci Reeve, Cherie Rivers, Ryan Smith, Brandon Theige  
**Projectionists:** Greg Babush, Travis Bird, Jenn Borcherding, Chris Bredenber, Jim Cassedy, Derrick Casto, Curt Heiner, Talia Kopecki, Patty Lecht, Sara Meyers, Jay Pregent, Maria Pavlova, Steve Ruffin, Chris Simpson, John Snow, Alec Tisdale, Cody Weigel, Kelly Youngstrom  
**Film Inspection Chief:** Zachary Hall  
**Crew:** Kate Bost, Chas Phillips, Jessica Spracklen, Alec Tisdale  
**Film Traffic Chief:** Kate Rennebohm  
**Crew:** Gina Hackett, Luci Reeve, James Cathcart, Johanna Evans, Bianca Darby-Matteoda, Sydney Stowe  
**Cinema Technicians:** Cassy Babb, DJ Babb, Sean Foulkes, Aaron Ridenour  
**Tech Coordinator:** Deborah Cutler

## THEATER OPERATIONS

**Associate MOTO:** Gary Tucker  
**Mini MOTO:** Emily Irion  
**Orchestra Wrangler:** Dave Hutchinson  
**POS Team:** Steve Bessette, Kendal Hurst  
**Traffic Patrol Manager:** Dennis Green  
**Concessions Manager:** Sandy McLaughlin  
**Concessions Assistant Managers:** Gino Gioga, Melissa Kennington  
**Delivery:** Dan Hanley, Marissa Mattys, Adam Mosier, Meg Ocampo  
**Warehouse Team:** Marcia Kawa, Kyle Koehler, Rob Roth

**Ringmaster Wrangler:** Jason Silverman

## ABEL GANCE OPEN AIR CINEMA

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

## BACKLOT

**Manager:** Roger Paul  
**Backlot Team:** Home Blieden, Chaya Calmus, Jenna Casto, Kyle Dickinson, Hannah Myers, Christina Nesi

## CHUCK JONES' CINEMA

**Manager:** Dorana Lopez  
**Assistants:** Eric Bialas, Bob Harner, Ben Lopez, Jason Zavaleta  
**Ringmaster:** Landon Zakheim  
**Chuck Jones' Cinema Team:** Amy Allison, Sarina Bhutani, Matthew Bialas, David Cook, Carol Dix, Patty Doerr, Lisa Eaton, Lyn Faulkner, Bob Garber, Saul Hopper, Sharon Kasper, JJ Levy, Ariel Lopez, Janene Massieh, Nicole Nequinto, John Peterson, Anne Reissner, Jenna Rice, Jackie Ritter, Shashank Sama, Frances Swenson, Joanne Young  
**Concessions Manager:** Shanna Mae Petersen  
**Assistant Managers:** Marilyn Evans, Jesse Neithammer  
**Concessions Team:** Tess Arbogast, Ken Cook, Lynn Cranford, Suzanne Dyer-Wise, Ashley Fatur, Joanne Fatur, Bev Livermore, Craig Livermore, JoAnne McKenzie, Loy White

## CONVERSATIONS at the COURTHOUSE

**Assistant:** Jackie Kennefick  
**Conversations Team:** Sandy Dwight

## GALAXY

**Manager:** Catherine O'Brien  
**Assistants:** Jackson Burke, Hilary Hart, Evan Golden, Stephanie Thomas-Phipps  
**Ringmaster:** David Wilson  
**Galaxy Team:** Pattie Adler, Ronald Borrego, Nathan Brickman, Julie Chalhoub, John Chrise, Noah Dates, Andrew Dominguez, Brad Donaldson, John Farley, Steph Foley, Ashley Golden, Martine Habib, Catha Hays, Andria Heafy, Will Kaufman, Marjorie McGlamery, Kira McKeown, Joseph O'Brien, Catherine O'Rourke, Rachael Scheffrin, Emily Searles, Ann Marie Swan, Scott Wagner, David Wilcox  
**Concessions: Inside Manager:** Waydell Walker  
**Assistant Managers:** Ron Dryden, George Forth  
**Concessions Team:** Jolie Bevineau, Tori Hale, Antoine Matondo, Dawn O'Donnell, Suzie Reid, Lisa Schaffer, Jo Seik  
**Outside Manager:** Matt Kennington

**Assistant Managers:** John Finegan, Rebecca Leon  
**Concessions Team:** Luke Austin, Michael Carr, Peter Coleman, Ethan Hale, Alexa Howard, Don Howard, Trish Howard, Dana McMahon, Kaelin Probeck, Betsy Royal, Lindsey Walker, Shelley Wolf

## MASONS HALL CINEMA

**Manager:** Bill Thorness  
**Assistants:** AJ Fox, Claire Garrison, Gary Guerriero, Jordan Hobbs  
**Ringmaster:** Jeff Middents  
**Masons Team:** Kris Cortulu, Connie Fisher, Allyn Hart, Rikki Jarrett, Margie Kaplan, Jennifer LaRue, Jerry Oyama, Patricia Pringle, Patrick Pringle, Christina Rencis, Naropa Sabine, Susie Thorness, Quang Tran

## NUGGET THEATRE

**Manager:** Jennifer Erickson  
**Assistants:** Jennifer Neveau, Uriah Lovelycolors, Patrick Stratton  
**Ringmaster:** Ashley Boling  
**Nugget Team:** Erin Anello, Jim Berkowitz, Nanci Brown, Gordon Cade, Michelle Cellitti, Wendy Farrington, Melanie Harder, Frank Hensen, Ruth Hensen, Alex Langstaff, Alex McCracken, Joseph Pomp, Kelsey Rightnowar, Teresa Saenz  
**Concessions Manager:** Mercury Roberts  
**Assistant Manager:** Irwin Witzel  
**Concessions Team:** Denise Clarke, Vicki Eidsmo

## PALM

**Manager:** Mark Rollins  
**Assistants:** Krista Eulberg, Tim Frush, Bailey Magrann-Wells, Alex Perez  
**Ringmaster:** Leyla Steele  
**Palm Team:** Kirt Bozeman, Karla Brown, Josh Burns, Bala Chennupati, Joseph Czajka, Jenn Durrett, Mathew Flegelman, Janice Finder, Kristin Frost, Briana Goldberg, Debra Jayne, Ashley Johnson, Gloria Miller, Bailey Orshan, Nancy Rios, Vin Rocque, Peggy Smith, Mark Steele, Emily Steele, Claire Thompson, Doug Tooley, Gina Trulock, Tim Trulock, Pamela Waite, Athena West, Connie Yan  
**Concessions Manager:** Sarah Frush  
**Assistant Managers:** Molly Bowes, Jim Foley  
**Concessions Team:** Kim Hoffman, Nancy Landau, Carol Morgenstern, Marcia Northrup-LeBarge, Emily Rocque, Dawn Salden, Stewart Seeligson, Wendy Thum, Robert Vogelzang  
**After the Film Fest (ATFF) Concessions Manager:** Kai Schuler  
**Concessions Team:** Jim Denny, Jeanne Stewart

## Le PIERRE

**Manager:** Bianca Escobar  
**Assistants:** Tom Baldrige, Peter Rudrud, David Bernstein  
**Ringmaster:** Doug Mobley

**Le Pierre Team:** Penny Bergman, Lindsay Burns, Katie Crawford, Kyle Hanson, Marybeth Ledesma, Ruben Mercadal, Jennifer Wells  
**Concessions Manager:** Mary Carol Wagner  
**Assistant Managers:** Alline Arguelles, Sassy Smyth  
**Concessions Team:** Steve Allen, Adam Buzan, Lisa Gold, Sunshine Knight, Jane Lane, James Lindheim, Hayley Ringle, Mariko Sullivan, Amy VanderBosch, Alicja Wierchowski

## SHERIDAN OPERA HOUSE

**Manager:** Ben Kerr  
**Assistants:** Rick Brook, Allison Mobley, Shine Pritchard, Caryn Sanchez  
**Ringmaster:** Rick Brook  
**Sheridan Opera House Team:** Robert Allen, Genne Boles, Jennifer Bradford, Jill Brooke, Suzy Day, Catherine Gockley, George Jones, Judi Kiernan, Valerie Krantz-Burge, Andrea Nordgren, Peggy Redford, Samir Roy, Clara Shelton, Kiersten Taylor, Steve Valdek, Theresa Westman, Cynthia Wyszynski, Michael Wyszynski  
**Concessions Manager:** Lex McNaughton  
**Assistant Manager:** Deb Gesmundo  
**Concessions Team:** Rebecca Kraut, Bill Sullivan

## THE WERNER HERZOG THEATRE

**Manager:** Katie Trainor  
**Assistants:** Clay Farland, Tondeleyo Gonzales, Bob Greenberg, Sarah Haas, Mac Simonson  
**Ringmaster:** Dan Zak  
**The Werner Herzog Theatre Team:** Varun Bhuchar, Mario Andrew Fierro, Jackie Froberg, Annie Gamache, Theresa Garcia, Addis Goldman, Jessica Grabarz, Carson Grane, Caleb Hammond, Rachel Hein, Amanda Johnson, Adam Karp, Katie Kilkenny, Janine Kowack, Alessandra Lampietti, Brenda Langford, Grace Larsen, Dillon Magrann-Wells, Kenny Miles, Shiyao Peng, Ernie Quiroz, Robert Quiroz, Adrian Rothschild, Abigail Segerstrom, Ally Small, Jeri Smith, Anita Smokevitch, Claire Sutton, Sarah Townsend, Rachel Townsend, Russell Wilder, Kathryn Williams, Dana Wills  
**Concessions: Inside Manager:** Christina Lambert  
**Outside Manager:** Layna Fischer  
**Assistant Manager Team:** Chris Ayers, Matt Burton, Kathleen Crehan, Sky Hirschkron, Tiffany McNeil, Clifford Pastor, Ben Post  
**Concessions Team:** Ursula Acurio, Rachel Bowers, Kate Buonanno, John Campbell, Mateo Cruz, Paul Davis, Pam deJong, Robert deJong, Katie Felton, Susana Garcia, Carrie Gillon, Frank Martinez, Nancy Murphy, Matthew Reis

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Aemona, *Mike Guskea*

*Chad Scothorn*

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House, *Michael Moran*

La Cocina de Luz,  
Lucas Price

Glidewell Culinary  
Services, *Chad Glidewell*

there, *Andrew Tyler*

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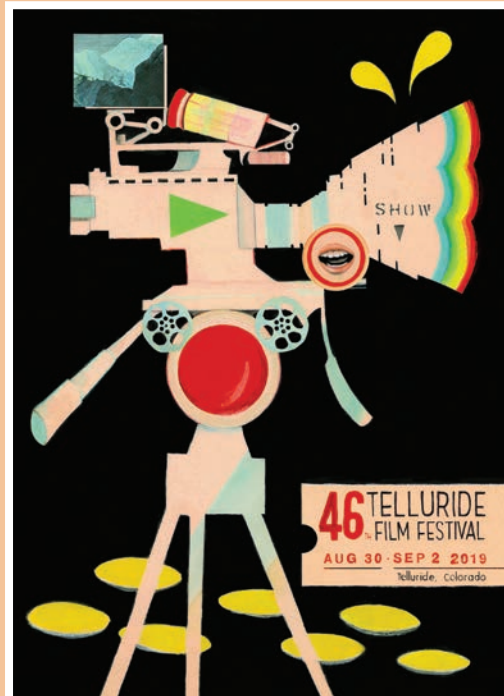
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## Telluride Film Festival

The 47th Telluride Film Festival  
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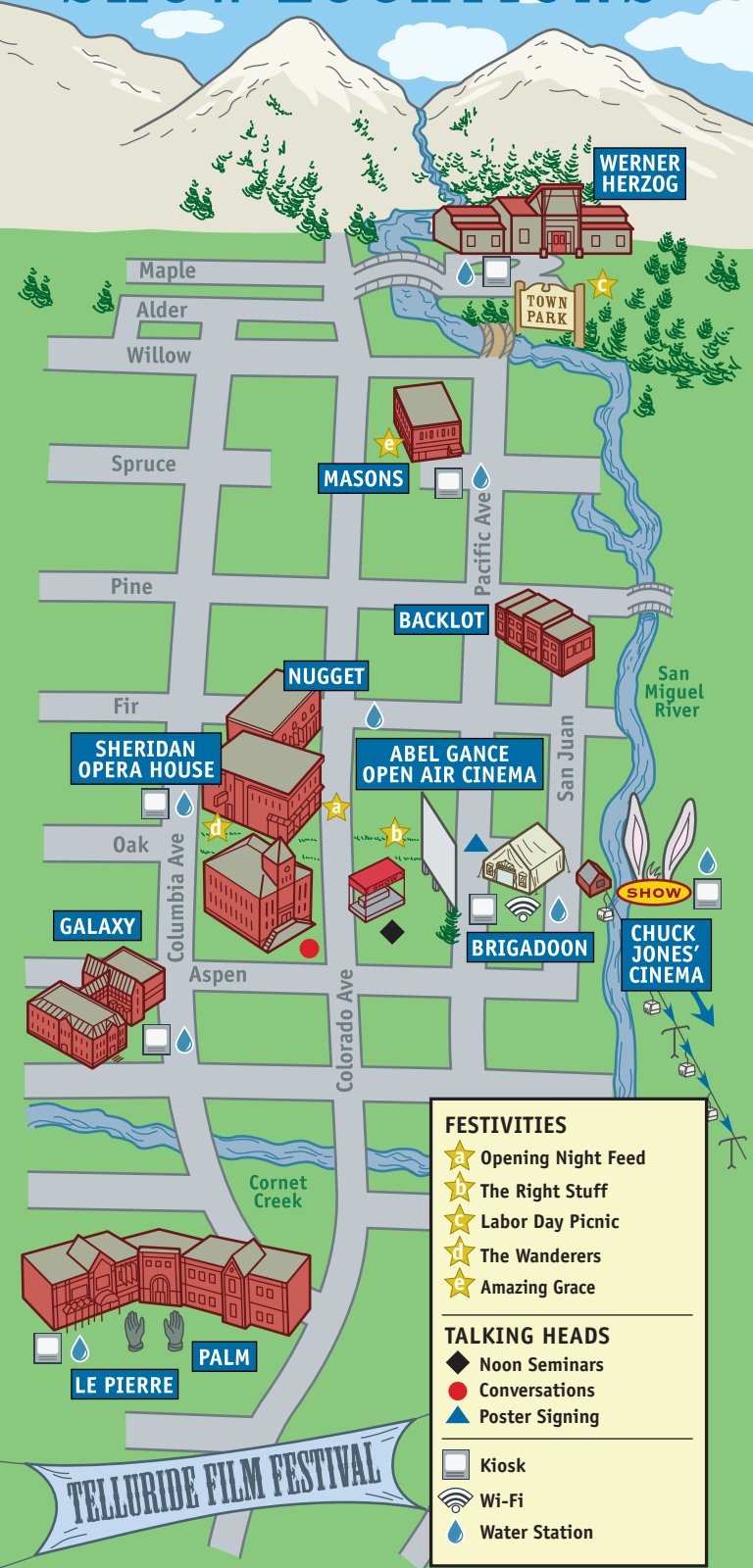
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# SHOW LOCATIONS



## FESTIVITIES

- ★ **a** Opening Night Feed
- ★ **b** The Right Stuff
- ★ **c** Labor Day Picnic
- ★ **d** The Wanderers
- ★ **e** Amazing Grace

## TALKING HEADS

- ◆ Noon Seminars
- Conversations
- ▲ Poster Signing

- Kiosk
- Wi-Fi
- Water Station