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1941–2021

THE NATIONAL FILM PRESERVE LTD. PRESENTS THE



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Luke Dorman, for Meow Wolf

Meow Wolf, based in Santa Fe, New Mexico, with sites in Santa Fe, Las Vegas and, later in 2021, Denver, is an artist-built organization that creates dynamic, immersive, multimedia experiences that are designed to transport audiences of all ages into fantastic realms.

Luke Dorman, Meow Wolf's Lead Graphic Designer, is also a fine artist whose work has been recognized by *Print Magazine*, *Communication Arts* and The Society of Typographic Arts.

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

## Barry Jenkins



Barry Jenkins is one of cinema's great romantics. His movies swim lovingly through every facet of Blackness, from the luminescent glow of Black skin to the restorative joys Black folks find in each other. The committed bond between lovers in hostile environments, in particular, give his filmmaking poetry and verve. It's how he translates spirit, heritage and hope into energy, and illuminates those who have been forgotten.

Jenkins grew up in Miami and studied film at Florida State University (but he might tell you his education came from the Telluride Film Festival, where he

arrived first as a student and has remained as a staff member for nearly 20 years). His feature film debut *MEDICINE FOR MELANCHOLY* follows the remnants of a furtive one-night stand and, through two unlikely Black companions, examines San Francisco's gentrification. Jenkins' film feels casual and conversational but, beneath that surface, he's metamorphosizing erudite socio-economic themes.

*MOONLIGHT*, winner of a historic Best Picture Oscar, takes place in Barry's childhood neighborhood of Liberty City, Miami. It explores, among other themes, the ingrained homophobia and drug culture that sometimes courses through Black urban communities. What amazes about the film is the dexterity with which Jenkins applies the vibrant visual grammar (Wong Kar-wai was an obvious influence) onto a timeless romance. That the romance is between two Black men exemplifies how Jenkins pulls together beautiful, humanist movements from misunderstood places and people. If filmmaking is, as film critic Roger Ebert once described, an empathy machine, then Jenkins is among its most skillful operators.

For me, the draw of Jenkins' immense work begins with its relatable rhythms, the elevation of Blackness as cinematic, the care poured over everyday folks experiencing the world not through grand political gestures, but through the very act of living. That's a political statement in itself for Black people. I see my kin—aunts and uncles, parents and grandparents—in his adaptation of James Baldwin's masterwork *IF BEALE STREET COULD TALK*. The characters of Fonny and Tish are my own family's dreams deferred, and their resolute desire is affirmed.

Jenkins newest work, the ten-part miniseries *THE UNDERGROUND RAILROAD*, adapted from Pulitzer Prize-winning author Colson Whitehead's novel, follows the resilient Cora, a runaway slave from Georgia. Jenkins erases the perceived shame of enslavement, gives depth to folks flattened by the history books, and nourishes love and joy in vicious environments. Black people are the builders and rebuilders of our own narratives, an embodiment of light. I look forward to how Jenkins, as Telluride's Guest Director, will once again give breath to the underseen.

—Robert Daniels

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

## 1 A Tribute to Peter Dinklage



Peter Dinklage's breakthrough as an actor came in playing an introvert who lives in an abandoned train depot in Tom McCarthy's 2003 film *THE STATION AGENT*. His graceful performance earned him Screen Actors Guild and Independent Spirit Award nominations, and new attention from filmmakers and casting directors. Dinklage has that rare mix of confidence and vulnerability that make an ideal romantic leading man, but he had spent much of his early career turning down work he found demeaning or clichéd. Born in Morristown, NJ, with a genetic condition called achondroplasia, he stands at 4 feet 5 inches tall, and for all his talent and charisma, found himself pigeonholed as an actor due to his size. After studying drama at Bennington College in Vermont, Dinklage moved to New York City, acted in off-Broadway productions and earned his first film role in Tom DiCillo's 1995 comedy-drama *LIVING IN OBLIVION*, in which he played a part that was easy to channel—a frustrated actor.

After *THE STATION AGENT*, Dinklage started getting a greater range of opportunities, appearing in Jon Favreau's 2003 Christmas comedy *ELF* as a children's author; Michael Showalter's 2005 farce *THE BAXTER* as a wedding planner; and Sidney Lumet's 2006 courtroom drama *FIND ME GUILTY* as an attorney. He also worked steadily in TV, with an arc in the Ryan Murphy series *Nip/Tuck* and a role as a series regular in the short-lived sci-fi show *Threshold*. But it was Dinklage's casting as Tyrion Lannister, the scene-stealing royal in HBO's adaptation of George R.R. Martin's series of fantasy novels, that made the actor a star. Over eight seasons of *Game of Thrones*, Dinklage won the Emmy Award for Outstanding Supporting Actor in a Drama Series a record four times, bringing wit and complexity to the role of an outsider in the violent world of Westeros.

In Joe Wright's *CYRANO*, Dinklage plays the heartsick poet who assumes his appearance rules out love. From a screenplay written by Dinklage's wife, theater director Erica Schmidt, the film is a musical adaptation of Edmond Rostand's 1897 verse drama *Cyrano de Bergerac*. Dinklage reprises the role he played to ecstatic reviews off Broadway in 2019. In a performance suffused with humor and poignance, Dinklage finally plays the romantic lead he has long seemed destined to inhabit. —Rebecca Keegan

*The program includes a selection of clips; the presentation of the Silver Medallion; and a screening of CYRANO (see opposite page), shown in its entirety.*

P/Thu 6:30PM - C/Fri 9AM - H/Sat 12:45PM Q&amp;A - G/Mon 1:15PM

## 1a Cyrano



Joe Wright (*THE DARKEST HOUR*) returns with a surprise: a potent update of the classic *Cyrano de Bergerac* story ... with singing and dancing. Wright and his gifted creative team (writer Erica Schmidt, composers Aaron & Bryce Dessner, lyricists Matt Berninger & Carin Besser, cinematographer Seamus McGarvey and designer Sarah Greenwood) keep the edge on a familiar but timeless tale: a man, too insecure to directly woo his crush, uses an intermediary. *CYRANO*, with duels and battles that cut close to the bone, and a hero whom we love for his harsh wit, reckless courage and secret poetic tenderness, is an acting challenge Peter Dinklage was born to face. His romantic competition (Ben Mendelsohn and Kelvin Harrison, Jr.) is intense enough that we feel his heartbreak and frustration. Haley Bennett, as Roxane, the men's object of desire, is a Gainsborough portrait come vividly to life. This is entertainment: startling, affecting and big fun. —LG (U.K., 2021, 124m) *In person: Joe Wright, Peter Dinklage, Haley Bennett, Erica Schmidt, Bryce Dessner, Aaron Dessner*

H/Sat 3:45PM - H/Sun 6:30PM Q&amp;A - P/Sun 10:15PM - C/Mon 1:30PM

## 2 The Lost Daughter



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

While on a summer holiday, middle-aged university professor Leda (Olivia Colman) becomes transfixed by Nina (Dakota Johnson), a young mother. The chance encounter turns into an obsession that triggers memories of motherhood, career turns and past loves. Soon, under the burning sun of the small coastal town, Leda's darkest impulses and hidden truths emerge. Maggie Gyllenhaal adapts Elena Ferrante's acclaimed novel, deftly channeling the book's emotional energy through a sensibility entirely her own. Shifting temporalities, wordless exchanges, furtive looks, and tiny gestures gather momentum in a story that becomes a profound study of a woman's unconscious. Gyllenhaal enlists the sublime cinematography of Hélène Louvart and the brilliant cast, which also includes Jessie Buckley as the young Leda and Peter Sarsgaard as Nina's husband. —MF (Greece/U.S./U.K./Israel, 2021, 121m) *In person: Maggie Gyllenhaal, Dakota Johnson, Peter Sarsgaard, Ed Harris*



C/Thu 10PM - TP/Fri 8:45PM - C/Sat 4:30PM **Q&A** - H/Sun 12:45PM**3** The Rescue

*Made possible by a donation from John & Andi Nylund*

Few documentaries have caused more agita than Elizabeth Chai Vasarhelyi and Jimmy Chin's 2018 instant classic *FREE SOLO*, which followed a rock climber holding onto life by his fingertips. Now, the Oscar-winning duo have raised the stakes by a factor of 13. In *THE RESCUE*, they track the harrowing (and—spoiler alert?—inspiring) tale of a group of 12 teenage athletes and their coach who became stranded deep underground, as rapidly rising water filled a labyrinthine network of caves they were exploring. With the raw material of a carefully plotted Hollywood adventure story available to them, Vasarhelyi and Chin choose a more soulful route. Their focus is the thousands-strong international collective that volunteered to help rescue the boys, in a communal display of generosity and caring. The stars of the show, unlikely superheroes, are a group of shy Englishmen, practitioners of the obscure, murky sport of cave diving and pressed into service when all else fails. —JS (U.S./U.K., 2021, 110m) *In person: Elizabeth Chai Vasarhelyi, Jimmy Chin, Mitch Torrel, Thanet Natisri*

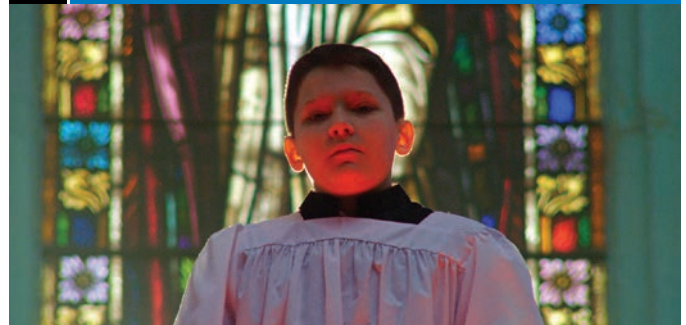
C/Thu 10:15PM - G/Fri 4PM - P/Sat 9:15AM - H/Sun 9AM **Q&A****4** The Electrical Life of Louis Wain

*Made possible by a donation from Elizabeth Redleaf*

With its class antagonisms and relentless commitment to propriety, late Victorian England inevitably bred some true eccentrics. But none more extraordinary and memorable than Louis Wain, an upper-class commercial artist obsessed with electricity and cats. For a period of time, it seemed every British household included one of his feline prints, which ranged from the realistic to the psychedelic. Writer-director Will Sharpe (creator of the acclaimed series *Flowers*) and co-writer Simon Stephenson gracefully balance the comic charm of Wain's visions, rendered ingeniously and featuring chatty cats, with the painful facts of his descent into poverty and madness. Benedict Cumberbatch, funny and heartbreaking in the title role, is matched effortlessly by Claire Foy as his wife and muse Emily. Andrea Riseborough and Toby Jones head the excellent supporting cast and a special kudos to cinematographer Erik Wilson, whose delicate sensuousness is worthy of Wain's life-long dedication to beauty. —LG (U.K., 2021, 111m) *In person: Will Sharpe, Benedict Cumberbatch*

C/Thu 7:30PM - H/Fri 12:45PM - P/Sat 4:15PM **Q&A** - G/Sun 7PM**5** C'mon C'mon

Joaquin Phoenix follows up his intense, Oscar-winning turn in *JOKER* with the diametrical opposite role. In Mike Mills' warm, insightful, beautifully shot drama, the actor plays Johnny, an emotionally stunted and soft-spoken radio journalist who travels the country interviewing a variety of kids about their thoughts concerning their world and their future. Then Johnny's saddled with caring for his young nephew Jesse (a remarkable Woody Norman). Jesse brings a new perspective and, as they travel from state to state, effectively turns the emotional tables on Johnny. The result is an understated yet deeply moving semi-documentary tapestry about the hopes and dreams and fears we all share—both as kids and as grown-ups—and the unlikely ways in which we bury and avoid them. —BE (U.S., 2021, 108m) *In person: Mike Mills, Gaby Hoffmann, Molly Webster*

S/Fri 6:45PM - M/Sat 5PM - L/Sun 7PM **Q&A****6** Procession

Robert Greene has built a career hurling Molotov cocktails at the documentary status quo. His provocative, often incendiary films (*ACTRESS*, *BISBEE '17*) are collaborative ventures with his subjects, intentionally invading the liminal space between fiction and real life. With his seventh feature *PROCESSION*, Greene discovers deeper motivation, crafting an emotionally rich masterpiece that focuses on the courage, ingenuity and hope of its subjects—or, as they are billed, co-creators. They are six men, each abused by Catholic priests and, decades later, still in search of peace. The route that Greene, with a team of therapists, suggests, is the creation of full-bodied short films confronting their pasts. The result is, all at once, a wildly creative cinematic experiment, a gripping story of resilience, a heartfelt act of generosity and a case study in how we can turn the page and begin to tell new stories. —DW (U.S., 2021, 116m) *In person: Robert Greene, Dan Laurine, Ed Gavagan, Mike Foreman, Michael Sandridge, Joe Eldred, Tom Viviano, Terrick Trobough*

P/Fri 7PM - C/Sat 9AM

## 7 A Tribute to Riz Ahmed



*Made possible by a donation from the Burns family*

"Acting is the process of abandoning control," Riz Ahmed said on the *Off Camera Show*, which is an odd thing to hear from an artist who seems completely in control of his craft, his talent and his focus. The 39-year-old British-Pakistani actor is nothing if not disciplined: A teen debate-team member, a graduate of Oxford and London's Central School of Speech and Drama, a vicious battle-rapper and rhyme-slinger—see: his musical alter ego Riz MC—and a performer who spent eight months learning ASL and how to play the drums in order to portray a deaf drummer. The above quote is actually preceded by the qualifier, "For a control freak like me...."

But then you look back on the roles that have made Ahmed one of the most dynamic, most compelling, most versatile and gloriously unpredictable actors working today, and you realize how many of these characters are dropped into environments where they have no control at all.

There's the young British man who winds up in Afghanistan and becomes one of the "Tipton Three" in his debut feature, *THE ROAD TO GUANTANAMO* (2006). And the would-be extremist who gets in over his head in *FOUR LIONS* (2010), turning a rocket-launcher fail into a slapstick pratfall. He's played professionals caught up in the tide of world politics (2012's *THE RELUCTANT FUNDAMENTALIST*, 2016's *JASON BOURNE*), an assistant caught up in an amateur crime reporter's mania in *NIGHTCRAWLER* (2014), an innocent man caught up in America's criminal justice system, and a pilot caught up in a fight against the Empire (HBO's *THE NIGHT OF* and *ROGUE ONE*, both 2016). As for the movie that inspired Ahmed to immerse himself in both noise metal and a world without noise? 2019's *SOUND OF METAL* is all about a person putting themselves back together after being stricken, and then liberated, by something beyond their control. It earned him an Oscar nomination.

In this year's *ENCOUNTER*, Ahmed plays former U.S. Marine Malik Khan, a man in a race against time. Believing Earth to be under the threat of an alien attack, the troubled father gathers up his two sons and drives them off-grid. Except there may be more going on with Malik's incentive to protect his kids than meets the eye....

Ahmed's performance again feels both perfectly calibrated and completely organic—a front row seat to someone disintegrating before your eyes and a compassionate look at a complicated man. He reminds us we all contain multitudes; you never get just one person in a Riz performance—you get several: the light and the shade, the personal and the universal. In *ENCOUNTER*, Ahmed hits his stride and then keeps going, ever further, without a map. —David Fear

*The program includes a selection of clips; the presentation of the Silver Medallion; and a screening of ENCOUNTER (see opposite page), shown in its entirety.*

P/Fri 7PM - P/Fri 10:30PM - C/Sat 9AM - H/Sun 3:30PM Q&amp;A - G/Sun 10PM

## 7a Encounter



Michael Pearce adapts Joe Barton's script into a story that at first seems like a stripped-down, clever retooling of *INVASION OF THE BODY SNATCHERS*. Riz Ahmed plays Malik Khan, an ex-Marine who, after several tours in war zones, returns home and learns of an ominous secret: an alien species of insects is taking possession of the bodies of ordinary-seeming people. When Malik abducts his two kids for their own protection, this sci-fi/horror conceit suddenly deepens, and *ENCOUNTER* shifts into a new mode, a deep exploration of family psychology and the burden carried by our warriors. Pearce, who stunned audiences with his debut *BEAST*, has a knack for combining the quiet rhythms of family life with heart-pounding suspense. Ahmed, a Festival Tributee, is riveting as always, and his kinship with Lucian-River Chauhan and Aditya Geddada, as his sons, elevate the drama to its highest intensity. —LG (U.S., 2021, 108m)

*In person: Michael Pearce*

H/Fri 3:30PM - C/Sat 1:15PM - G/Sun 9:15AM Q&amp;A - P/Mon 1PM

## 8 The Hand of God



*Made possible by a donation from Jennifer Wilson*

In his works *IL DIVO*, *THE YOUNG POPE* and the Oscar-winning *THE GREAT BEAUTY*, writer-director Paolo Sorrentino has established his mastery of elegantly panoramic stories of larger-than-life political-cultural figures. Here, he ventures in a fresh direction, crafting an intensely personal, delicately sad and funny recollection and celebration of Naples, his home. Sorrentino follows Fabietto, a teenager whose sexual and creative education is formed through the prism of his passions for icons of soccer (Diego Maradona) and cinema (Federico Fellini). Toni Servillo, known for playing deliciously corrupt men in previous Sorrentino films, plays Fabietto's loving, ordinary dad. With his wonderful cinematographer Daria D'Antonio, Sorrentino discovers a deeper vein of generosity and tenderness in the Italian universe he continues to create. —LG (Italy, 2021, 128m)

*In person: Paolo Sorrentino, Teresa Saponangelo, Luisa Ranieri, Filippo Scotti*



P/Sat 7PM - C/Sun 9AM

## 9 A Tribute to Jane Campion



Sponsored by ARRI

Jane Campion's characters are dreamers, poets and artists, even if they don't always know it. And even if, sometimes, they're also monsters. The director's vividly realized cinematic worlds follow seekers struggling with the harsh reality around them, whether that's a windswept corner of New Zealand, an overheated and menacing New York City, or the remorseless expectations of British society.

Campion burst onto the scene in the early 1980s with a series of stunning, highly stylized shorts that established her as a director with an inventive visual style and a fondness for finding the surreal drama within everyday moments. With the one-two punch of her first two award-winning theatrical features, *SWEETIE* and *AN ANGEL AT MY TABLE*, she quickly established herself as one of the freshest voices in contemporary film. She became a household name with 1993's *THE PIANO*, which won the Palme d'Or at Cannes, making her the first and only—until Julia Ducournau's recent win for *TITANE*—female filmmaker to win the prestigious award. *THE PIANO* was nominated for eight Oscars, winning for Best Screenplay, Best Actress, and Best Supporting Actress.

*THE PIANO* is, in many ways, a pure uncut look at Campion's aesthetic and sensibility: A mute woman (Holly Hunter) who communicates largely through a piano, travels to a wild region of New Zealand in the 19th century in order to marry a man (Sam Neill), and finds herself forced to contend with a hostile world that does not seem to understand or accept her. But Campion turns that struggle into a story of great lyricism and beauty, even though the story has moments of shocking brutality. Her camera doesn't judge: For her, both the joys and the cruelties of these lives seem intertwined with nature. Humans are, after all, animals too.

We can see these forces at play in all of Campion's work. Look at how Meg Ryan's English teacher is both driven to, and terrified by, Mark Ruffalo's homicide detective amid the oppressive atmosphere of a city ready to burst in the erotic, psychological thriller *IN THE CUT*. Or observe how the pining lovers of *BRIGHT STAR*, unable to consummate their desires amid the strictures of Georgian England, express themselves through words and the smallest of gestures.

You can see it, too, in Campion's masterful new epic *THE POWER OF THE DOG*, in which a stark, almost lunar stretch of Montana prairie becomes the stage against which a disturbing modern Greek tragedy—one of forbidden desire, social ritual, and sublimated savagery—plays out. On its surface, it may seem like a departure for Campion, given the setting of the American West and the mostly male cast. But she makes the story her own, and proves in the process that she remains one of our most exciting, idiosyncratic filmmakers. —Bilge Ebiri

*The program includes a selection of clips; the presentation of the Silver Medallion; and a screening of THE POWER OF THE DOG (see opposite page), shown in its entirety.*

P/Sat 7PM - C/Sun 9AM - P/Sun 12:45PM Q&amp;A - H/Mon 9AM - AG/Mon 8:30PM

## 9a The Power of the Dog



Adapting Thomas Savage's 1967 novel, Jane Campion orchestrates a riveting Greek tragedy set in the early 20th century across a visually striking stretch of Montana. Two cattle rancher brothers—precocious roughneck Phil (Benedict Cumberbatch, in one of his most commanding roles) and simple, straight-arrow George (Jesse Plemons)—blow into the life of widowed innkeeper Rose (Kirsten Dunst) and her sensitive son Peter (Kodi Smit-McPhee). George immediately falls for Rose, while Phil's cruelty alienates both her and her son, creating a tense dynamic that becomes even more poisonous when George asks for Rose's hand in marriage. What follows is a powerful drama that portrays the ruthlessness of our world against the weak and the vulnerable, delivered with all the compassion, irony, and splendor we've come to expect from one of the truly visionary filmmakers of our time. —BE (Australia/New Zealand, 2021, 125m) *In person: Jane Campion, Benedict Cumberbatch, Kodi Smit-McPhee, Kirsten Dunst, Jesse Plemons*

H/Thu 7PM - P/Fri 9AM Q&amp;A - C/Sat 7:30PM - P/Sat 10:30PM - G/Sun 4:15PM

## 10 Belfast



Made possible by a donation from Warren &amp; Becky Gottsegen

Writer-director Kenneth Branagh taps into his own personal history to tell the story, set in 1969, of nine-year-old Buddy, whose world is dominated by quarreling, glamorous parents (played by Jamie Dornan and Caitríona Balfe), but softened by the gruff, loving wisdom of his grandparents (Judi Dench and Ciarán Hinds). Outside Buddy's doors, the savage and almost incomprehensible chaos of Protestant-Catholic street violence seems to creep ever closer. The grown-up cast is, as to be expected, wonderful. But Jude Hill, as the passionately curious and attentive Buddy, becomes the film's heart-and-soul core. Never a minimalist, Branagh has inventively translated Shakespeare to the screen and directed a Marvel movie. Here, he's conjured a quieter, more intimate space, perfect for this tragi-comic autobiographical lyric—his most affecting directorial achievement to date. —LG (U.K., 2021, 97m) *In person: Kenneth Branagh, Jamie Dornan*

G/Thu 9:45PM - P/Fri 4:15PM **Q&A** - C/Sun 4PM**11** The Duke

This most delightful heist movie follows Kempton Bunton, a rebellious failed writer who never misses a chance to challenge authority. His biggest source of outrage: obligatory TV license fees which do not spare the elderly or aging war veterans. Out of work, with his writing dismissed and rejected by the literary gatekeepers, he devises a plan: to ransom a famous artwork, Goya's "The Duke of Wellington," for funds to buy some BBC for his fellow vets. Roger Michell (NOTTING HILL, HYDE PARK ON HUDSON) transforms an oddball true story into a celebration of the foundational power of family and of finding one's voice (it's a glorious moment, indeed, when Bunton finally gets his moment in front of the cameras). Jim Broadbent carries the film with cheery charisma, Helen Mirren is his put-upon and justifiably impatient wife and Michell guides the proceedings with both a light touch and attention to what's really at stake: a permanent underclass quietly fighting daily battles for its dignity. -JS (U.K., 2021, 96m) *In person: Roger Michell, Helen Mirren*

C/Fri 1PM - H/Sat 9:15AM **Q&A** - G/Mon 9:15AM**12** Julia

The Oscar-winning directors of RBG turn their storytelling skills towards another underappreciated trailblazer: the exuberant chef who filled our TV screens for decades. As an adult Julia Child lived the life of an adventurer, working for OSS, the spy agency, including in Sri Lanka and China. When she met Paul Child, a career diplomat, her life shifted into a new gear. His devotion—and a long assignment in France—allowed Julia to indulge in the men's-only field of cooking. Julia's dedication to French cuisine (she'd work and rework a recipe, and then refine some more) landed her a book deal, which brought her to TV and ... the rest is history, one that directors Betsy West and Julie Cohen fill with surprise and delight. They've unearthed decades of footage, crafting a tour of the food and aesthetics of the 60s and 70s—giddy time travel for those of a certain age. -JS (U.S., 2021, 95m) *In person: Julie Cohen, Betsy West*

N/Fri 1:15PM - AG/Sat 8:30PM - N/Mon 9AM

**13** River

Director Jennifer Peedom opens her film with beauty and thrills: she runs us down a rushing mountain stream and drops us among the creatures on the river floor, steers us through canyons and floats us gently through an ancient flooded forest. Filmed in 39 countries, RIVER is first a brilliant travelogue. But then it turns the bend, beginning an examination of humanity's increasingly aggressive interventions in our natural flow. We've redirected, blocked and sapped our rivers to the extent that, rather than bringing nutrients to the soil, they now carry plastics to sea. Deserts bloom, while scores of recently thriving fish lie suffocated by a drought. "We learned to run rivers like machines," narrator Willem Dafoe tells us, in words written by the naturalist Robert Macfarlane. "Our gods had become our subjects." Finally, RIVER wonders: could we be wild once again? Featuring music composed by Richard Tognetti and performed by the Australian Chamber Orchestra and songs by William Barton and Jonny Greenwood. -JS (Australia, 2021, 74m)

C/Thu Part 1 1:45 **Q&A** - S/Fri Part 2 1:15PM **Q&A**  
L/Sat Part 3 12:45PM - N/Sun Part 4 1PM**14** Muhammad Ali

The fighter, the Freedom Fighter, the Greatest, the Prettiest, the Muslim, the Bee and the Butterfly is at last onscreen as an Epic Hero. Muhammad Ali filled his larger-than-life life with impossible willpower, wit, wildness, grace, mistakes, hubris, kindness to strangers, tragedy and triumph in comeback after devastating comeback. Ken Burns, Sarah Burns and David McMahon follow Ali's rise in the public eye as he challenges and fights the limits of black personhood in face of the white gaze. Ali takes on "public opinion," the bookies, the U.S. Army, and the Supreme Court, and each episode bursts with life-blood, daring and elation. The raging Ali, the hilarious Ali, the cool Ali, the hip Ali, the courageous Ali, the loud Ali are present but most moving, perhaps, is the Silent Ali, in his final chapter, who we encounter through the wise, eloquent, loving witness of his daughter Rasheda. Overwhelming. -PS (U.S., 2021, 452m) *In person: Sarah Burns, David McMahon, Rasheda Ali, Michael Bentt*



AG/Thu 8:30PM - M/Sat 7:45PM - L/Mon 9AM **Q&A****15** Bitterbrush

Two women set up camp at a tiny cabin and begin their season of work. They prepare their saddles, pack their lunches and, hopping on their horses—their genius and utterly dependable dogs at their side—travel into mountainous country to round up cattle that have spent the season in the wild. The work is hard, the days are long, but the spectacular landscape and the solitude and effort feeds their dreams: to own their own livestock, to have true independence, to start a family. Director Emelie Mahdavian is a strong but quiet presence, flowing together intimate campfire moments with striking Rocky Mountain footage (shot by Derek Howard) that John Ford would appreciate. Occasionally, a cowboy makes an appearance (including giving a bit of useless advice while one cowgirl, doing it her way, skillfully breaks a horse), but this particular patch of the American West is a woman's world. –JS (U.S., 2021, 90m) *In person: Emelie Mahdavian, Colie Moline*

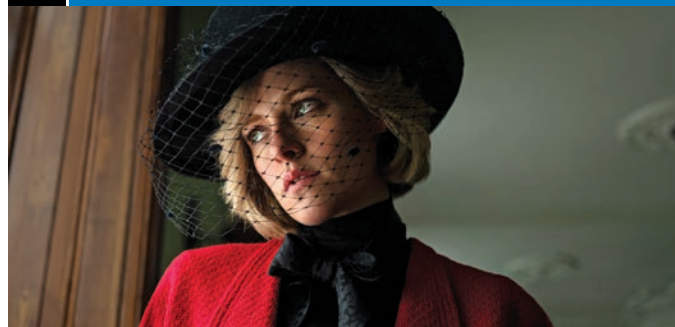
G/Thu 6:45PM - P/Fri 1PM **Q&A** - H/Sat 9:30PM - C/Mon 9AM**16** King Richard

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

How far will you go to see your children succeed? Will Smith is irresistible as Richard Williams, the obsessed, fiercely protective father raising and training two of the greatest tennis players of all time. Smith's performance is restrained, delicate and generous, working with a talented ensemble—Saniyya Sidney (Venus Williams), Demi Singleton (Serena Williams) and Aunjanue Ellis, who plays Richard's equally determined wife Oracene—to make this an inspiring family story, one where, together, any obstacle can be overcome. Director Reinaldo Marcus Green and screenwriter Zach Baylin deepen this archetypal Cinderella story by capturing, with subtle precision, the unpredictable violence of Compton where the journey starts, and revealing the Williams' marriage, with its flirtations and its quarrels, to be surprisingly strong and lovely at its core. KING RICHARD offers a deeply satisfying journey, start to finish. –LG (U.S., 2021, 138m) *In person: Reinaldo Marcus Green*

S/Fri 4:15PM - G/Sat 6:45PM **Q&A** - N/Sun 9:15PM**17** The Velvet Underground

Always a provocatively original filmmaker, Todd Haynes, with his first full-length documentary, depicts one of our most distinctive and influential rock and roll bands. The Velvet Underground was the meeting of two minds: John Cale, a musician steeped in avant-garde composition and improvisational jazz, and Lou Reed, a singer-songwriter whose songs openly explored a lifestyle of hard drugs and unconventional (and, at the time, illegal) sexual practices. But Haynes forgoes the standard drugs-and-sex rock biopic, instead emphasizing Reed and Cale's influences and fearless creativity. The two drew energy from the early 60's underground arts scene (most notably the rising artist-impresario Andy Warhol) and the fertile intensity of a radical new moment of culture making. Haynes crafts a story that's intoxicating, inspiring and, as personalities collide, sometimes achingly sad. –LG (U.S., 2021, 110m) *In person: Todd Haynes, Ed Lachman*

G/Sat 1PM - H/Sat 6:45PM - C/Sun 10PM - P/Mon 9:15AM **Q&A****18** Spencer

*Made possible by a donation from Alan McConnell & Caroline Schaffer*

On Christmas weekend in 1991, the marriage between Prince Charles and Diana, Princess of Wales, née Diana Spencer, spirals apart. And we get to watch. Director Pablo Larraín and screenwriter Steven Knight ingeniously weave a narrative that stays scrupulously close to known historical fact with a dark, dream-like fairytale gone wrong, a mashup of the official history, SNOW WHITE and THE SHINING. The film's power emerges directly from the fearless and deeply committed performance of Kristen Stewart, imagining Diana mercurial and haunted, while Sally Hawkins, Timothy Spall and Sean Harris play the royal staff torn between their obligation to help control Diana and their desire to support her. The score, from Radiohead's Jonny Greenwood, ingeniously combines chamber music, jazz and pop. Following his films NO, NERUDA and JACKIE, Larraín continues an inspired string of alternative histories of essential moments. –LG (U.K./Germany/Chile, 2021, 111m) *In person: Pablo Larraín, Kristen Stewart*

H/Thu 9:30PM - G/Fri 6:45PM - C/Sat 10PM - P/Sun 6:45PM **Q&A****19** Red Rocket

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

With his acclaimed films *STARLET*, *TANGERINE* and *THE FLORIDA PROJECT*, writer-director Sean Baker has powerfully captured the stories of those surviving what he calls “the underground economy,” inviting us into the danger and chaos that defines their worlds. *RED ROCKET* takes his work to a still grittier, more complex place. Co-written with Chris Bergoch and sharply photographed by Drew Daniels, the film captures intersecting lives in a crumbling Texas town. Mikey Saber (a superb Simon Rex), an exuberant middle-aged charmer and retired porn star, returns home, hoping to escape his self-destructive fantasies of wealth and stardom. Strawberry (Suzanna Son, excelling, in her first film), is the woman who embodies everything Mikey can’t resist. Hilarious and heartbreaking, filled with unexpected turns, *RED ROCKET* takes us into worlds we rarely see, and American cinema into bold new terrain. –LG (U.S., 2021, 128m) *In person: Sean Baker, Simon Rex, Bree Elrod, Ethan Darbone, Brittney Rodriguez, Suzanna Son*

S/Thu 10:15PM - N/Fri 7:15PM **Q&A** - TP/Sat 8:45PM**20** Becoming Cousteau

We recognize Jacques Cousteau as an explorer, an activist and a TV host. Liz Garbus’s new film presents him as even more: a true visionary. As a young man drawn to the ocean, Cousteau recognized that there was an entire element of our planet that remained unseen. By offering us a window into the revelations beneath the surface, he might alter our understanding of the world. Garbus specializes in telling rich stories of complicated geniuses (Bobby Fischer, Nina Simone, Marilyn Monroe), and her *Cousteau* is dedicated, fierce, articulate and uncompromising. Among the film’s many pleasures are a visit with his feature *THE SILENT WORLD* (*Cousteau* aspired to be the John Ford of the seas, and the film influenced Picasso) and Cousteau’s matter-of-fact reinvention of environmentalism through crowdfunding. Cousteau’s unrelenting, prophetic drive to protect our oceans helped earned him the nickname: Captain Planet. –JS (U.S., 2021, 93m) *In person: Liz Garbus*

C/Thu 10AM **Q&A** - M/Mon 9AM **Q&A****21** Nuclear Family

Ry Russo-Young and her sister were raised by their lesbian moms at a time when society was not ready to accept queer families. As a young child, Ry was caught in the middle of a landmark legal case: the sperm donor who helped make her, gay civil rights lawyer Tom Steel, sued her parents for paternity and visitation rights. Ry’s complex and courageous three-part documentary series, 20 years in the making, is a deeply personal work, as she comes to terms with the emotional tumult of her childhood. It also provides a remarkable history, tracking how the case became a flashpoint for a fractious culture war, at a time when gay partnerships—gay existence, really—remained taboo and when the legal system was stacked against their community. Shimmering in sensitivity and power, *NUCLEAR FAMILY* is a clear-eyed look at the intricate bonds that make a family. –MF (U.S., 2021, 158m) *In person: Ry Russo-Young, Sandra Russo, Robin Young*

L/Fri 6:45PM - N/Sat 1PM **Q&A** - M/Sun 1PM**22** The Real Charlie Chaplin

James Spinney and Peter Middleton’s exquisitely crafted documentary offers the definitive story of cinema’s most iconic figure, from an impoverished childhood in London through a spectacular rise to fame, and onto the Hollywood limelight and a self-imposed exile. Through painstaking research, featuring rare photographs, film outtakes, and previously unknown audio recordings, Spinney and Middleton shed light on Chaplin’s family life, his contentious relation to the political commotions of the 20th century, and artistic genius. The dazzling, eloquent visuals, set to the filmmaker’s own words, reflect Chaplin’s endlessly inventive spirit. You may think there was nothing new to be said about Chaplin after more than a century, but this film brings us someone new: an artist who, through his pure love of the form, continues to inspire more than a century after he began. –MF (U.S., 2021, 114m) *In person: James Spinney and Peter Middleton*



N/Thu 10PM - S/Fri 9:30PM - M/Sat 3PM

## 23 Petite Maman



In her latest, Céline Sciamma (*PORTRAIT OF A LADY ON FIRE*) follows an eight-year-old girl named Nelly who, after the death of her grandmother, spends a few days at her home while her mother cleans it out. Wandering in the woods, she sees a girl named Marion who looks exactly like her, and who lives in a house that looks just like hers. It's perhaps an existential mystery—one that drifts between the vaguely supernatural and the matter-of-fact with disarming ease. But Sciamma brings such vivid specificity and emotional acuity to the tale that it's hard not to be transported into the world these two girls (played with incredible assurance by twins Joséphine and Gabrielle Sanz) create for themselves. Don't let this disarming film's modesty and brevity fool you; it will wipe you out. —BE (France, 2021, 72m)

N/Thu 7:30PM - L/Fri 1:30PM - N/Sun 3:45PM Q&amp;A

## 24 Fauci



An immunologist who has advised every President since Ronald Reagan, Dr. Anthony Fauci has, for decades, been America's most visible public health expert. John Hoffman and Janet Tobias' brisk, surprisingly emotional and on-the-spot biography (started, by the way, before COVID-19), follows Fauci's career, including the Jesuit training that deeply instilled a commitment to serving his fellow humans. FAUCI's most moving moments come during a showdown: AIDS activists, enraged at Fauci's handling of the 1980s pandemic, accuse him of genocide. Rather than counter-attack, Fauci listens, acknowledges their critiques and makes concrete plans to incorporate patient advocacy. Soon after, he launches an HIV initiative that likely saved millions of lives in Africa. Tobias and Hoffman show how, during our own pandemic, as attacks on his character rain down on him, Fauci has remained steady and focused. The good doctor takes the high road—there's work to be done. —JS (U.S., 2021, 104m) *In person: John Hoffman, Janet Tobias, Steven Wakefield, Peter Staley*

S/Thu 7:45PM - C/Fri 3:45PM Q&amp;A - N/Sat 7PM - P/Sun 3:45PM Q&amp;A

## 25 The Same Storm



Shot during the height of restrictive lockdowns, the latest from writer-director Peter Hedges (*WHAT'S EATING GILBERT GRAPE?*, *BEN IS BACK*) is an astonishing technical feat and a heart-swelling snapshot of the tumults of our pandemic moment. Inspired by stories of lives upended "under a same storm," Hedges and his remarkable ensemble cast plunge us into the everyday realities of people grappling with the emotional and physical turmoil, political divisiveness and racial tensions of the past two years: parents and teachers wrangling with distance learning, families coping with mental health challenges, grief, and intimacy in isolation, exhausted essential workers and activists filling the front-lines of Black Lives Matter demonstrations. Behind a mosaic of glitchy Zoom calls, the characters (and the actors who portray them) share moments of enduring humanity, while laying ground for a new way of collaborative filmmaking. —MF (U.S., 2021, 99m) *In person: Peter Hedges, Noma Dumezweni, Mary-Louise Parker*

N/Fri 3:15PM - L/Sat 9:45AM - S/Mon 9:30AM Q&amp;A

## 26 Citizen Ashe



The first and only Black man to win Wimbledon and the U.S. and Australian Opens, and the first Black player on the U.S. Davis Cup team, Arthur Ashe was more than just a trailblazing tennis player—he was one of the most iconic cultural figures of his time. Although Ashe died of AIDS-related complications in 1993, Rex Miller and Sam Pollard's engrossing, powerful film mines a wealth of interviews with him, family members, friends, rivals, and fellow activists to create a surprisingly present-tense portrait of a remarkable man, delving into his tennis career and his family life, as well as his more careful, less incendiary brand of activism, one which offered a second path to Black Panther-style protest. Packing such an eventful life story, filled with unspeakable heartbreak and seismic triumphs, into a 95-minute documentary isn't easy, but *CITIZEN ASHE* acs it. —BE (U.S./U.K., 2021, 95m) *In person: Sam Pollard, Rex Miller*



PORDENONE PRESENTS

G/Sun 1:30PM Special Medallion

27 **Fragment of an Empire**

It took decades to realize that one of the canonical works of Soviet silent cinema had been long admired in an abridged and re-edited version. Deemed too complex for uneducated audiences, Fridrikh Ermiler's dazzling experiment, with its unique blend of Constructivist montage, Method acting, and multilayered plot, was simplified into a "village adaptation." His cut has now been restored. Having lost his memory after a shell-shock during WWI, a non-commissioned officer finds himself 10 years later in a country he is unable to recognize: St. Petersburg is now called Leningrad; the factories are owned by the workers; and the officer's wife has found a new husband. In this luminous restoration—greeted with a standing ovation at the Pordenone Silent Film Festival—an iconic shot of crucified Christ with a gas mask finds its right place in a climactic sequence awowedly inspired by Freud's psychoanalytical theories. –PCU (USSR, 1929, 110m) *In person: Donald Sosin*

S/Thu 5PM - N/Fri 9AM - L/Sat 6:45PM Q&amp;A

28 **A Hero**

*Made possible by a donation from Keller Doss*

On a two-day pass from prison, Rahim (Amir Jadidi) uses gold coins of questionable provenance to try to pay off a debt, hoping to clear his name. When that fails, he returns the money and inadvertently becomes a social media celebrity. Then, all hell breaks loose. Writer-director Asghar Farhadi triumphantly returns to the form he employed in his Academy Award-winning *A SEPARATION*: A tiny conflict, little more than an anecdote, quietly and inexorably generates a roiling sea of misunderstandings, half-truths and sudden explosions of frustration and violence. Gradually, every fault-line of contemporary Iranian society is exposed. Farhadi works with ironic, humane and agonizing precision, and his peripheral vision—he brings to the tale minor characters he sees from the corner of his eye—alters the story in unexpected ways. The cast, particularly Jadidi as the embattled hero, is superb. –LG (Iran/France, 2021, 127m) *In person: Asghar Farhadi*

L/Thu 7:30PM - S/Fri 9:15AM Q&amp;A - M/Sun 9:15AM

29 **Cow**

Made over a six-year period, Andrea Arnold's first feature-length documentary immerses us in the days and nights of Luma, a dairy cow. When Luma gives birth, she seems the happiest she can be. But Luma's devastated when separated from her calf—she seems to be looking for her lost child for the rest of the film. Her next impregnation is shorter than a one-night stand. The human beings monitoring and milking Luma, and leading her to graze, are seen on the edge of the frame, their voices a constant off-screen chorus of mainly affectionate, yet insistently controlling, encouragement. Through Arnold's dispassionate perspective, we might imagine Luma as noble and dignified. Yet, we also might wonder about the state of her soul. A sensuous and heartbreakingly beautiful film, *COW* provokes a conversation about the emotional lives of animals. –LG (U.K., 2021, 94m) *In person: Andrea Arnold*

PORDENONE PRESENTS

S/Sat 1:15PM

30 **The Apaches of Athens**

Early Greek cinema remains a gap for even seasoned film lovers, so the discovery of this marvelous silent film has been a revelation both inside and outside of Greece. Visually sophisticated and featuring innovative use of its locations—part of the film was shot in refugee neighborhoods—*APACHES* was considered lost, a sort of holy grail of Greek silent film. A nitrate print recently discovered in the Cinémathèque Française was restored under the guidance of Costa-Gavras. Athenian director Dimitrios Gaziadis, an assistant to Pabst, Lubitsch and Lang before returning to Greece in the early 1920s, adapted the film from a popular operetta and released it with a "synchronized" score played simultaneously on discs. Okay, maybe the story is a little fluffy—a poor guy passing himself off as rich and getting caught between two women—but it's a terrific movie, and the sense of place in lower and upper-class Athens anticipates realist cinema and serves as a remarkable social document. –AP (Greece, 1929, 92m) *Presented by Alexander Payne*

N/Thu 4:45PM - G/Fri 1PM - C/Sun 1PM Q&amp;A

## 31 Hallelujah: Leonard Cohen, A Journey, A Song



According to legend, Leonard Cohen asked Bob Dylan how long it took to write “I and I.” “15 minutes,” Dylan answered. And how long did it take Cohen to write “Hallelujah”? The answer can be found in this glorious biography, which situates the song at the center of one of rock ‘n roll’s most idiosyncratic careers. A poet with a raspy, growly Old Testament voice, Cohen worked and reworked “Hallelujah” lyrics, even altering them to meet the changing times. The song, which explores broken dreams, sexual bliss and spiritual doubts, was an unknown deep track before taking on a life of its own: the weirdest Hollywood anthem ever (thanks to SHREK, it hit the Billboard charts 24 years after it was first recorded) and a favorite at talent shows worldwide. Directors Dayna Goldfine and Dan Geller joyfully steer us through Cohen’s winding journey, with music, testimonials and, best of all, words from the soft-spoken bard himself. –JS (U.S., 2021, 118m) *In person: Dan Geller, Dayna Goldfine, Sharon Robinson*

L/Thu 9:45PM - M/Fri 9:30AM - S/Sat 9:45AM - C/Sun 6:45PM Q&amp;A

## 32 Bergman Island



Fårö, the island off the coast of Sweden where Ingmar Bergman prepared and shot many of his greatest films, has become a destination for cinephiles. There’s even a Bergman safari! Chris (Vicky Krieps), a young filmmaker, and her husband Tony (Tim Roth), an older, more established director, come to pay homage to the master and to get some work done. Writer-director Mia Hansen-Løve delicately observes the frustrations and resentments building up in the couple—as if honoring Bergman’s SCENES FROM A MARRIAGE—but in an astonishing storytelling twist (shades of PERSONA!), she transforms the film into a magical romantic-erotic labyrinth. Krieps and Roth convey the aches and pains of marital intimacy with effortless poignance and charm. Hansen-Løve’s masterful storytelling reminds us that Bergman, caricatured as a poet of anguish, also was a genius of comedy. –LG (France/Germany/Sweden, 2021, 112m) *In person: Mia Hansen-Løve*

TP/Thu 8:45PM - L/Sat 4PM Q&amp;A - N/Sun 9AM

## 33 Torn



The particularities of Max Lowe’s feature documentary are such that only he could tell it: in 1999, his father Alex, the most famous mountain climber in the world, died in an avalanche in the Himalayas, his body buried. Alex, his two younger brothers and their mother Jenni were left to mourn. Seventeen years later, Alex’s body is discovered, and the family sets out to recover it. A lesser filmmaker might exploit this tale for its obvious emotions, but Max creates an unexpectedly profound exploration, focusing less on the glorious exploits of a legendary outdoorsman and more on the terrible burden carried by his family, unwilling participants in Alex’s exploits. With potent archival footage—both of Max and his best pal Conrad Anker at work/play on perilous cliffs and mountaintops, and of the day of the avalanche itself—this story’s power emerges from Max’s sensitive but fearless interviews with his brothers, mom and Anker. –JS (U.S., 2021, 92m) *In person: Max Lowe, Conrad Anker, Jennifer Lowe-Anker, Isaac Lowe-Anker, Sam Lowe-Anker*

M/Thu 10PM - N/Sat 9:15PM - S/Sun 1PM Q&amp;A

## 34 Flee



“I can’t even imagine,” we might answer if asked what it would be like to be a refugee. Jonas Poher Rasmussen takes us, in deep, shattering ways, into the physical and psychic experience of being a man who, since escaping the war in Afghanistan as a boy, has been looking for the safety of home. Using animation, raw footage and interviews with his friend (here called Amin), Rasmussen recreates a refugee’s journey, filled with displacement, danger and restlessness, and punctuated by the occasional joyous burst of freedom and connection. Amin’s strong voice, Rasmussen’s visionary storytelling and the deeply resonant emotional terrain combine to make FLEE an unprecedented cinematic adventure, one that maintains a heightened sense of drama and an unwavering moral clarity. From the first cartoons more than a century ago, animation has invited us into the realms of the imagination. It’s never been more potent in connecting us with the real. –JS (Denmark, 2021, 90m) *In person: Jonas Poher Rasmussen*



B/Thu 6:45PM - M/Fri 1PM - L/Sun 9:15AM Q&amp;A

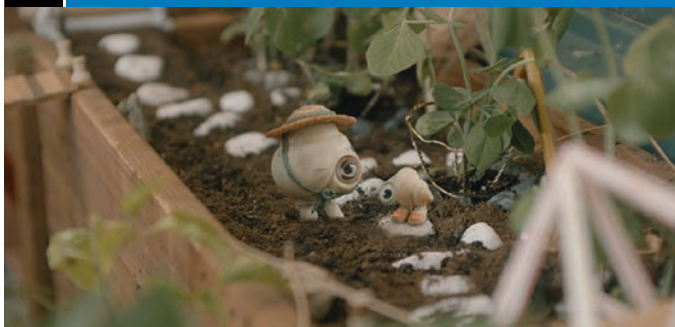
## 35 Speer Goes to Hollywood



Albert Speer helped build his own post-war mythology as “the good Nazi”: that he, completely unaware of the regime’s genocidal ideology, was maybe-mastermind of a plot to assassinate Hitler. Vanessa Lapa’s fascinating new documentary reveals the truth: that Hitler’s favorite architect was a master of dangerous, slippery rhetoric. Using a recorded conversation between Andrew Birkin and Speer as they tweak a movie script based on the latter’s memoir, Lapa exposes how her subject’s selective memory performs a shocking whitewashing of history. When Birkin probes for facts, Speer has a favorite retort: “What do you think is better for the film?” Lapa’s meticulous research demonstrates Speer recruited millions of slave laborers and was a key cog in the Nazi killing machine. The film continues her painstaking research on the Holocaust (her *THE DECENT ONE* dug deeply into the life of Heinrich Himmler) and reveals how lazy mythologies replace facts and accountability. —MF (Israel/Austria/Germany, 2021, 98m) *In person: Vanessa Lapa*

C/Fri 9:30PM - G/Sat 4PM Q&amp;A - S/Sun 9:15PM

## 36 Marcel the Shell with Shoes On



You’re going to love Marcel. He’s a tiny, chatty, one-eyed young seashell who can walk and talk and opine about the marvelous world around him. He lives with his Lesley Stahl-loving grandmother (also a seashell, and voiced by Isabella Rossellini) in an Airbnb when the home’s latest guest, a filmmaker named Dean, decides to make a short documentary about him and post it online. How will Marcel respond to his newfound internet celebrity? And how will it change his life? This feature-length version of the award-winning short collaboration between actress Jenny Slate and director Dean Fleischer-Camp—a hilariously creative mock-documentary combination of live-action and stop-motion animation—might make you think differently about your own humanity. What starts off as a good-natured, offbeat slice-of-life turns into a deeply moving meditation on kindness, curiosity, community, and learning to accept change and move on. —BE (U.S., 2021, 90m) *In person: Dean Fleischer-Camp and Jenny Slate*

L/Thu 5PM - N/Sat 4PM - S/Sun 9:15AM Q&amp;A

## 37 Unclenching the Fists



In the mountainous, poverty-stricken, Northern Russian region of Ossetia, the young Ada (Milana Aguzarova) is trapped in a claustrophobic family situation. Her controlling widower-father lurks ominously, her older brother is unwilling to protect her and her younger brother is out of control. It’s a hothouse atmosphere so intense that calling it incestuous feels like a grave understatement. Writer-director Kira Kovalenko, part of an astonishing movement of filmmakers from the rural Caucasus region, works in a calmly fluid, observational style (the remarkable cinematography is by Pavel Fomintsev), drawing an astonishing debut performance from Aguzarova. Her Ada is alternately alluring, terrifyingly angry, totally desperate and funny. Ada will haunt you. —LG (Russia, 2021, 97m) *In person: Kira Kovalenko*

M/Thu 5:30PM - L/Sat 10PM - N/Sun 7PM Q&amp;A

## 38 The Automat



Lisa Hurwitz’s charming documentary centers on an artifact that seems culled from the futuristic universe of *The Jetsons*: *The Automat*, brainchild of entrepreneurs Joseph Horn and Frank Hardart. A vending machine offering fresh cooked meals for a nickel in a commissary-style eatery, the *Automat* became a staple of New York and Philadelphia city life from 1902 to 1991. Hurwitz’s meticulously researched film tracks its history, weaving together interviews with engineers, collectors, admirers, former employees, and an eclectic cast of its utmost enthusiasts, from the exuberant Mel Brooks and his comedy partner Carl Reiner, to Ruth Bader Ginsburg and Colin Powell. Hurwitz unearths a utopian hang-out where people from diverse cultural and economic backgrounds came together to enjoy creamed spinach, mac and cheese, Salisbury steak, pies—lots of pies—and, as memorialized in Mel Brooks’ song, specially composed for the film, an imitably good cup of coffee. —MF (U.S., 2021, 79m) *In person: Lisa Hurwitz*



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*.



## ANNETTE INSDORF

Melodious. This is not a word one thinks of when imagining a film scholar. But it is the best word to describe Annette Insdorf's voice, which is undeniably the most beautiful of any film scholar. You may have heard her voice on her brilliant DVD commentaries to such films as *SHOOT THE PIANO PLAYER*, *THE DOUBLE LIFE OF VERONIQUE*, or *ASHES AND DIAMONDS*; or in her televised reports from Cannes with Roger Ebert, on CNN, *Good Morning America*, or as a moderator right

here at the Telluride Film Festival, a position she's held for 40 years.

I first heard Annette's voice in 1993, in my first film class, as an undergraduate at Columbia. Annette already was legendary, "knighted" when named Chevalier dans l'ordre des arts et des lettres by the French Ministry of Culture. She had published the definitive book on François Truffaut, and introduced Krzysztof Kieślowski's films to America. In that dark screening room, listening to Annette's passionate lectures and brilliant analysis, I learned how to think like a director, how to make films.

Annette has connected innumerable people with ideas and artists. She's curated and hosted "Reel Pieces," a popular and prestigious film series at Manhattan's 92nd Street Y, for nearly three decades, and written for *The New York Times*, *The Los Angeles Times*, *Newsweek* and *The Washington Post*.

After I started making films, Annette asked if I would like to teach at Columbia University. I enthusiastically said yes. My first professor of film was now my colleague, and over time became my friend. I've witnessed her tremendous generosity, humanity and compassion. In moments of moral or intellectual disagreements, her unflinching and immense intellect is always matched by her grace. In conflict, she always takes the higher road and, in the process, inadvertently inspires everyone around her. There is a profound depth to Annette. Born in Paris, to Holocaust survivors, Annette has a vast personal knowledge of history, philosophy and religion and a profound understanding of the complexity of humanity.

Cinema history and the global film community are brighter and richer thanks to Annette Insdorf. —Ramin Bahrani

The Special Medallion will be presented preceding *FRAGMENT OF AN EMPIRE*, 1:30PM Sunday at the Galaxy.

## SPECIAL SCREENING

### ★ Lead Me Home

N/Fri 5:30PM Q&A



On any given night, half a million Americans are living outside. Their lives are dangerous and traumatic, as they face attacks and the elements, cope with mental health issues and confront a bureaucracy that's at best ill-equipped to provide basic human needs, and at worst openly hostile to their plight. How can this happen in one of the wealthiest nations in history? Pedro

Kos and Jon Shenk's documentary short visits with members of California's homeless population, discovering individuals who are hardworking, caring and kindhearted and yet whose daily lives are a tightrope of stress and uncertainty. Try cooking a proper meal for your kid, securing a job or even just doing your laundry when you are without a place to live. *LEAD ME HOME* is a call to action. —MF (U.S., 2021, 38m) *In person: Jon Shenk and Pedro Kos*

## Noon Seminars

Sponsored by Participant

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

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

## Conversations

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.

- e** Sarah Burns, David McMahon, Rasheda Ali and Michael Bentt  
Abel Gance Open Air Cinema  
Friday, 10AM
- f** Joe Wright, Haley Bennett, Peter Dinklage, Aaron Dessner, Bryce Dessner, Erica Schmidt with Isabel Pinner  
Abel Gance Open Air Cinema,  
Friday 2PM
- g** Peter Sellars and Laurie Anderson  
Abel Gance Open Air Cinema,  
Saturday 10AM
- h** Betsy West, Julie Cohen, Alice Waters and Davia Nelson  
Abel Gance Open Air Cinema,  
Saturday 2PM
- i** Jonas Poher Rasmussen and Robert Greene  
Sunday 10AM
- j** Peter Hedges, Noma Dumezweni, Mary-Louise Parker with Davia Nelson  
Sunday 2PM
- k** Sean Baker, Simon Rex, Bree Elrod, Ethan Darbone, Brittney Rodriguez and Suzanna Son  
Abel Gance Open Air Cinema,  
Sunday 4PM
- l** Maggie Gyllenhaal, Dakota Johnson, Peter Sarsgaard and Ed Harris  
Abel Gance Open Air Cinema,  
Monday 10AM



# Guest Director's Selections

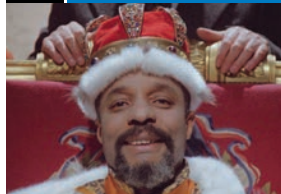
Sponsored by Turner Classic Movies

At the end of one of the longest years in our collective memory, it is impossible to accept the role of Guest Director on anything but greedy terms. What then am I to make of this curatorial blessing? Telluride is the sum of its parts and, as one of those parts, how can I use this curation to positively affect the whole? In my time here I've found Telluride to be a wonderful home, warm, vital and invigorating yet it could be more Black. It could be gayer, it could be more experimental, more queer. Well then, by the powers vested in me, here is a program towards that blacker, queerer, more experimental end. —Barry Jenkins

All programs presented by Barry Jenkins

M/Thu 7:30PM

## 39 West Indies



For a time, I thought it feasible that at one repertory cinema or another, I would have a chance to see this film projected. Filmed entirely on a set constructed in the image of a wooden slave-ship and replete with MGM-style musical set-pieces, this satire of colonialism is as vital an entry in the musical comedy genre as one will ever see. Utilizing a roving camera and inventive dance sequences, Hondo's acid trip musical covers 400 years in the history of French West Indians with an excoriating wit and a subversive sense of humor. Little appreciated upon its 1979 release and relegated to the fringes of cinema archives, when the opportunity to curate this program was presented to me, this was the film that I felt the festival goers of Telluride had to see. (France/Mauritania/Algeria, 1979, 115m)

L/Fri 4PM

## 40 Chocolat



Claire Denis' first. Which I've never seen on the big screen. A scintillating debut, bursting at the seams with tension and invention in equal measure whilst shouldering the leaden weight of French colonialism with grace and vigor. Curating a group of films for theatrical projection is a great responsibility. The inclusion of a masterwork by Claire feels an appropriate wielding of that responsibility. (France, 1988, 105m)

M/Sat 1PM

## 41 Looking for Langston

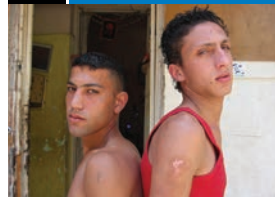


Langston Hughes, Stonewall, the Harlem Renaissance; in this gorgeously experimental novella of a film, the artist Isaac Julien is here for all of it. I could tell you what happens in LOOKING FOR LANGSTON but, of course, that wouldn't actually tell you what happens in LOOKING FOR LANGSTON. I first saw this film by chance. I was living in San Francisco and Back To The Picture had a framed poster from the film's U.K. release mounted along its main wall. An homage to Michaelangelo's *The Creation of Adam*, the poster is an arresting image that properly captures an even more arresting film. I would pass it every day and every day, without fail, I would be made to wonder about this most entrancing film. Winner of the Teddy at the '89th Berlinale, this is a rare treat rarely screened. Not to be missed. (U.K., 1989, 45m)

# Guest Director's Selections

S/Sat 7PM Q&A

## 42 Garden



Much has been written and filmed about the Israeli/Palestinian conflict: dense, intellectual writing seeking to resolve history into policy. Set in the eponymous Garden, a red-light district in the filmmakers' hometown of Tel Aviv, wife and husband directing team Ruthie Shatz and Adi Barash's GARDEN chronicles the days and nights of two Palestinian male sex workers, Nino and Dudu. Misplaced, used, disused and discarded, GARDEN's subjects are those who often have little say in the policy shaping their lives. Here, in Shatz and Barash's empathic hands, aesthetic rigor is fused with true feeling to empower a society's forgotten citizens in an uncommonly expressive film that provides a startlingly clear window into the lives of men often hidden from view. (Israel, 2003, 84m) *In person: Adi Barash, Ruthie Shatz*

S/Sun 4PM Q&A

## 43 Kahlil Joseph: Selected Works



A multi-disciplinary visual artist both exhibited at the Venice Biennale and director of video works for the likes of Flying Lotus and Kendrick Lamar, Kahlil Joseph's art lives and breathes on the cutting edge of visual storytelling. Through visual and aural collage, Joseph reshapes the form of his aesthetic in the service of transmuting the lives of Black folks. In this immersive program, blurring the line between fine art and cinema, the artist curates a full-bodied tour of his short works. *In person: Kahlil Joseph*

Total run time: 50 minutes

M/Mon 1PM

## 44 Russian Ark



I wanted to show something, at least one thing from my first festival (TFF 29). It was a wonderful year and while there are films that in the intervening years have become canon—CITY OF GOD, TALK TO HER—this one-shot aesthetic gambit by Aleksandr Sokurov was the most polarizing of any the Student program was made to see. An 8AM screening on the Sunday of the festival as I recall it, a debate continues to this day about the efficacy of its unbroken stream of images which, admittedly, lulled some into unconsciousness. With this encore TFF screening I hope to answer the question for all who ask it: Yes, RUSSIAN ARK is a masterpiece. And, in its closing image of Sergey Dreyden gazing into the abyss, a vital lesson in hubris and the ultimate fate of empires. (Russia, 2003, 95m)

## 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.

## SHOW READY Wristbands

NEW THIS YEAR, all non-passholders who wish to attend indoor shows must obtain and wear a valid SHOW READY wristband. These can be collected at Festival Box Office upon review and verification of your COVID-19 Immunization Vaccination card, photo ID, and proof of negative COVID-19 test results. Wristbands are distributed daily and are color coded for each day. Ticket holders or free show attendees must obtain a SHOW READY wristband each day.

## 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. A valid SHOW READY wristband is required.


## 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 Theater or at either venue's box office during regular box office hours. Late Show Ticket holders will be admitted to their shows with general passholders. A valid SHOW READY wristband is necessary for each day.

## 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.

## 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. All non-passholders must wear a valid SHOW READY wristband to attend indoor free shows.

## 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 W reservation, or W2, system for entry as an alternative to the Qs distributed at other venues. The W2 guarantees an unassigned seat for passholders for a specific show at CJC for those who arrive 15 minutes prior to showtime. W2s are available at the ACME booths between 90 and 30 minutes prior to each show:

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

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

## Festival Box Office

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

## Brigadoon Hospitality Center

Brigadoon Plaza (next to the gondola station)

Hours: Wed 10AM-5PM; Thurs 8AM-6PM; 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! Masks are required to enter.

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 Technologies*
- **SHOWShop:** the place to purchase Festival garb, posters and logo wear, along with a variety of treasures from Telluride Film Festivals past.

## Abel Gance Open Air Cinema

*Sponsored by Ralph and Ricky Lauren*

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

Telluride's central location is a convenient place to rendezvous. It's also the venue for the evening outdoor screenings and the Friday, Saturday and Sunday Noon Seminars. See page 27 for Seminar details.

## Town Park Theater

*Sponsored by National Geographic Documentary Films*

Town Park, Telluride

New this year, Telluride's second Open Air Cinema features free festival films surrounded by 360 degree views of the mountains. Bring your own chair or blanket.

## Sheridan Opera House Gallery

Ground level next to the Box Office Entrance, Hours: Fri-Mon 10:30AM-4:30PM

Free with festival passes or SHOW READY wristbands

Laurie Anderson's "Spending the War Without You," a series of innovative Zoom lectures, playing continuously. See page 48 for 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 27 for details.

## Festival Kiosks

*Powered by Spectrum with additional support from DELL Technologies*

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.

## 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.



# Schedule

Thursday, September 2

48 | Show | Talking Heads  
 | Festivity | Free Show

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

# Schedule

Thursday, 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 (AG), Town Park (TP) & Elsewhere	8	
9	<h2>The Rules</h2> <ul style="list-style-type: none"> <li>All Festival Passes are absolutely non-transferable.</li> <li>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.</li> <li>The use of cell phones, electronic recording or communication devices is not permitted in the theaters. Masks are required for entry into every indoor venue.</li> <li>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.</li> </ul>											
10						21 Nuclear Family					H Andrei Tarkovsky: A Cinema Prayer	
11											B Dark Frames	
N											I The Story of Looking	
1				Q & A					Q & A			
2				14 Muhammad Ali Part 1					I The Story of Looking			
3												
4				Q & A					A Bernstein's Wall + Duke Ellington in Isfahan			
5				47 Great Expectations	28 A Hero	31 Hallelujah: Leonard Cohen, A Journey, A Song		37 Unclenching the Fists		Opening Night Feed on Colorado Avenue		
6				Q & A			38 The Automat					
7	1 A Tribute to Peter Dinklage with Cyrano	16 King Richard	10 Belfast						35 Speer Goes to Hollywood			
8				5 C'mon C'mon	25 The Same Storm	24 Fauci	39 West Indies	29 Cow				
9										15 Bitter- brush		
10	3 The Rescue	11 The Duke	19 Red Rocket							33 Torn		
11				4 The Electrical Life of Louis Wain	20 Becoming Cousteau	23 Petite Maman	34 Flee	32 Bergman Island				
12												
1												

# Schedule

Friday, September 3

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

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

# Schedule

Friday, September 3

8	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Werner Herzog Theatre(H) [650 seats]	Chuck Jones' Cinema (C) [500 seats]	Sheridan Opera House (S) [230 seats]	Nugget Theatre (N) [165 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [65 seats]	Elks Park (AG), Town Park (TP) & Elsewhere	8
9	<b>10</b> Belfast		TBA	<b>1</b> A Tribute to Peter Dinklage with Cyrano	<b>29</b> Cow	<b>28</b> A Hero	<b>32</b> Bergman Island		<b>D</b> Joyce Carol Oates	<b>e</b> Burns/McMahon/ Ali/Bentt	9
10	<b>Q &amp; A</b>				<b>Q &amp; A</b>				<b>C</b> Edna	<b>a</b> Friday Seminar	10
11	<b>16</b> King Richard	<b>31</b> Hallelujah: Leonard Cohen, A Journey, A Song	<b>5</b> C'mon C'mon	<b>12</b> Julia	<b>14</b> Muhammad Ali Part 2	<b>13</b> River	<b>35</b> Speer Goes to Hollywood	<b>24</b> Fauci	<b>Q &amp; A</b>	<b>f</b> Wright/Bennett/ Dinklage/Dessner/ Dessner/Schmidt/Pinner	11
N	<b>Q &amp; A</b>				<b>Q &amp; A</b>				<b>E</b> Land of Gold		N
1	<b>11</b> The Duke	<b>4</b> The Electrical Life of Louis Wain	<b>8</b> The Hand of God	<b>25</b> The Same Storm	<b>17</b> The Velvet Underground	<b>26</b> Citizen Ashe	TBA	<b>40</b> Chocolat	<b>J</b> The Village Detective + Her Violet Kiss	<b>★</b> Laurie Anderson installation (Ongoing) Opera House Gallery 10:30AM-4:30PM	1
2	<b>Q &amp; A</b>			<b>Q &amp; A</b>					<b>Q &amp; A</b>		2
3	<b>7</b> A Tribute to Riz Ahmed with Encounter	<b>19</b> Red Rocket	TBA	TBA	<b>6</b> Procession	<b>20</b> Becoming Cousteau	<b>★</b> The Touch	<b>22</b> The Real Charlie Chaplin	<b>G</b> Stay Prayed Up		3
4						<b>Q &amp; A</b>			<b>Q &amp; A</b>		4
5									<b>A</b> Bernstein's Wall + Duke Ellington in Isfahan	<b>3</b> The Rescue	5
6	<b>Q &amp; A</b>								<b>Q &amp; A</b>	<b>★</b> Mississippi Masala	6
7											7
8											8
9											9
10		TBA	TBA	<b>36</b> Marcel the Shell With Shoes On	<b>23</b> Petite Maman	TBA	TBA	TBA			10
11	<b>7a</b> Encounter									<b>F</b> Songs for Drella	11
12											12
1											1

# Schedule

Saturday, September 4

48 | Show | Festivity | Talking Heads | Free Show

Q&A | Discussion follows screening | To Be Announced

# Schedule

Saturday, September 4

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 (AG), Town Park (TP) & Elsewhere	8
9											9
10	<b>4</b> The Electrical Life of Louis Wain	TBA	<b>12</b> Julia	<b>7</b> A Tribute to Riz Ahmed with Encounter	<b>32</b> Bergman Island	<b>45</b> Student Prints	<b>26</b> The Rain People	<b>26</b> Citizen Ashe	<b>F</b> Songs for Drella + Anne Lockwood: A Film About Listening	<b>g</b> Sellars/ Anderson	10
11			<b>Q &amp; A</b>			<b>Q &amp; A</b>					11
N											N
1	<b>18</b> A Celebration of The Outsiders: The Complete Novel	<b>18</b> Spencer	<b>1a</b> Cyrano	<b>8</b> The Hand of God	<b>30</b> Pordenone Presents: The Apaches of Athens	<b>22</b> The Real Charlie Chaplin	<b>41</b> Looking for Langston	<b>14</b> Muhammad Ali Part 3	<b>K</b> Three Minutes: A Lengthening	<b>b</b> Saturday Seminar	1
2			<b>Q &amp; A</b>			<b>Q &amp; A</b>			<b>D</b> Joyce Carol Oates	<b>h</b> West/Cohen/ Waters/Nelson	2
3							<b>23</b> Petite Maman				3
4	<b>5</b> C'mon C'mon	<b>36</b> Marcel the Shell With Shoes On	<b>2</b> The Lost Daughter	<b>3</b> The Rescue	<b>37</b> El Gran Fellove	<b>37</b> Unclenching the Fists		<b>33</b> Torn	<b>G</b> Stay Prayed Up	<b>13</b> Laurie Anderson installation (Ongoing) Opera House Gallery 10:30AM-4:30PM	4
5	<b>Q &amp; A</b>	<b>Q &amp; A</b>		<b>Q &amp; A</b>			<b>6</b> Procession	<b>Q &amp; A</b>			5
6									<b>E</b> Land of Gold		6
7	<b>9</b> A Tribute to Jane Campion with The Power of the Dog	<b>17</b> The Velvet Underground	<b>18</b> Spencer		<b>42</b> Garden	<b>25</b> The Same Storm		<b>28</b> A Hero	<b>Q &amp; A</b>		7
8		<b>Q &amp; A</b>		<b>10</b> Belfast	<b>Q &amp; A</b>		<b>15</b> Bitterbrush	<b>Q &amp; A</b>	<b>B</b> Dark Frames	<b>20</b> Becoming Cousteau	8
9									<b>Q &amp; A</b>	<b>13</b> River	9
10		TBA	<b>16</b> King Richard	<b>19</b> Red Rocket	<b>34</b> Mississippi Masala	<b>34</b> Flee	TBA	<b>38</b> The Automat			10
11	<b>10</b> Belfast										11
12											12
1											1



# Schedule

Sunday, September 5

48 | Show | Talking Heads  
 | Festivity | Free Show

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

# Schedule

Sunday, September 5

	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 (AG), Town Park (TP) & Elsewhere		
8											8	
9	<b>G</b> Stay Prayed Up	<b>8</b> The Hand of God	<b>4</b> The Electrical Life of Louis Wain	<b>9</b> A Tribute to Jane Campion with The Power of the Dog	<b>37</b> Unclenching the Fists	<b>33</b> Torn	<b>29</b> Cow	<b>35</b> Speer Goes to Hollywood	<b>K</b> Three Minutes: A Lengthening	<b>i</b> Rasmussen/Greene	9	
10	<b>Q &amp; A</b>	<b>Q &amp; A</b>	<b>Q &amp; A</b>	<b>Q &amp; A</b>	<b>Q &amp; A</b>			<b>Q &amp; A</b>			10	
11									<b>F</b> Songs for Drella + Anne Lockwood: A Film About Listening	<b>C</b> Sunday Seminar	11	
N									<b>Q &amp; A</b>	Luke Dorman poster signing, Brigadoon	N	
1	<b>9a</b> The Power of the Dog	<b>27</b> Pordenone Presents: Fragment of an Empire with Special Medallion	<b>3</b> The Rescue	<b>31</b> Hallelujah: Leonard Cohen, A Journey, A Song	<b>34</b> Flee	<b>14</b> Muhammad Ali Part 4	<b>22</b> The Real Charlie Chaplin	TBA	<b>Q &amp; A</b>	<b>C</b> Edna	1	
2	<b>Q &amp; A</b>	<b>Q &amp; A</b>		<b>Q &amp; A</b>	<b>Q &amp; A</b>				<b>C</b> Edna	<b>J</b> Hedges/Dumezweni/Parker/Nelson	2	
3									<b>Q &amp; A</b>		3	
4	<b>25</b> The Same Storm	<b>10</b> Belfast	<b>7a</b> Encounter	<b>11</b> The Duke	<b>43</b> Kahlil Joseph: Selected Works	<b>24</b> Fauci	TBA	<b>E</b> Land of Gold	<b>I</b> The Story of Looking	<b>k</b> Baker/Rex/Elrod/Darbone/Rodriguez/Webster	4	
5	<b>Q &amp; A</b>	<b>Q &amp; A</b>	<b>Q &amp; A</b>		<b>Q &amp; A</b>	<b>Q &amp; A</b>		<b>Q &amp; A</b>			5	
6									<b>J</b> The Village Detective + Her Violet Kiss	<b>a</b> Laurie Anderson installation (Ongoing) Opera House Gallery 10:30AM-4:30PM	6	
7	<b>19</b> Red Rocket	<b>5</b> C'mon C'mon	<b>2</b> The Lost Daughter	<b>32</b> Bergman Island	TBA	<b>38</b> The Automat	<b>46</b> Calling Cards	<b>6</b> Procession	<b>Q &amp; A</b>		7	
8	<b>Q &amp; A</b>		<b>Q &amp; A</b>	<b>Q &amp; A</b>		<b>Q &amp; A</b>	<b>Q &amp; A</b>	<b>Q &amp; A</b>			8	
9										TBA	TBA	9
10	<b>2</b> The Lost Daughter	<b>7a</b> Encounter	TBA	<b>18</b> Spencer	<b>36</b> Marcel the Shell With Shoes On	<b>17</b> The Velvet Underground	TBA	TBA				10
11												11
12												12
1												1

# Schedule

Monday, September 6

48 | Show | Talking Heads  
 | Festivity | Free Show

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

# Schedule

Monday, September 6

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 (AG), Town Park (TP) & Elsewhere	8
9											9
10	<b>18</b> Spencer	<b>12</b> Julia	<b>9a</b> The Power of the Dog	<b>16</b> King Richard	<b>26</b> Citizen Ashe	<b>13</b> River	<b>21</b> Nuclear Family	<b>15</b> Bitterbrush	<b>H</b> Andrei Tarkovsky: A Cinema Prayer	<b>L</b> Gyllenhaal/Johnson/ Sarsgaard/Harris	10
11	Q & A				Q & A		Q & A	Q & A			11
N								Labor Day Picnic		<b>d</b> Monday Seminar	N
1	<b>8</b> The Hand of God	<b>1a</b> Cyrano	TBA	<b>2</b> The Lost Daughter	TBA	TBA	<b>44</b> Russian Ark	TBA	TBA	TBA	1
2											2
3											3
4	TBA	TBA		TBA			TBA				4
5											5
6											6
7											7
8											8
9										<b>9a</b> The Power of the Dog	9
10											10
11											11
12											12
1											1

N/Sat 9:30AM Q&A

## 45 Student Prints

In its 28th year, this inventive and diverse program celebrates the best in student-produced work from around the globe. *Curated and introduced by Greg Nava, followed by a Q&A with the filmmakers.*



### BITCH

(d. Bertille Estramon, Belgium, 2021, 15m, Institut des Arts de Diffusion) Fear her vengeance.



### LOVE, DAD

(d. Diana Cam Van Nguyen, Czech Republic, 2021, 12m, FAMU) A daughter peeks through the curtains of estrangement.



### BAD OMEN\*

(d. Salar Pashtoonar, Canada, 2020, 19m, York University) An Afghani widow needs new glasses to keep her job. How hard can it be?



### SOFT ANIMALS

(d. Renee Zhan, U.K., 2021, 3m, NFTS) Good to see you. Ex-o.



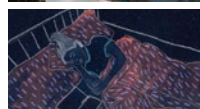
### NO ES ELLA (IT'S NOT HER)\*

(d. Samuel González Vera, Chile/Cuba, 2021, 10m, Escuela Internacional de Cine y Televisión, Cuba) There's something I need to tell you.



### CLOSE TIES TO HOME COUNTRY\*

(d. Akanksha Cruczynski, USA, 2020, 15m, Columbia College) "The app said you were Indian..."



### SPACES

(d. Nora Štrbová, Czech Republic, 2020, 8m, FAMU) A study in memory loss. A study in memory. A study in. A study. A.



### LAKUTSHON' ILANGA (WHEN THE SUN SETS)\*

(d. Phumi Morare, South Africa, 2021, 14m, Chapman University) South Africa, 1985. Apartheid violence threatens the family of a Black nurse.

Total run time: 96m \*denotes filmmaker in person

M/Sun 7PM Q&A

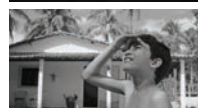
## 46 Calling Cards

The future of cinema is in the hands of these promising filmmakers. *Curated and introduced by Bary Jenkins, followed by a Q&A with the filmmakers.*



### SPIRITS AND ROCKS: AN AZOREAN MYTH

(d. Aylin Gökmen, Switzerland/Portugal, 2020, 14m) Death, life and black rock. A jeremiad in miniature.



### SIDERAL

(d. Carlos Segundo, Brazil/France, 2021, 15m) They did say, "shoot for the moon."



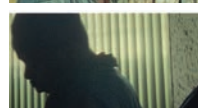
### MOTORCYCLIST'S HAPPINESS WON'T FIT INTO HIS SUIT

(d. Gabriel Herrera, Mexico, 2021, 10m) As Roy Andersson is to Sweden, the motorcyclist is to Michoacán.



### WHAT REMAINS\*

(d. Daniel Soares, Portugal, 2021, 21m) The old man and the sheep.



### PLAY IT SAFE

(d. Mitch Kalisa, U.K., 2021, 13m) I know folks who've been Jacob. And now, for 13 minutes, you will too.



### I AM AFRAID TO FORGET YOUR FACE

(d. Sameh Alaa, Egypt/France/Qatar/Belgium, 2020, 15m) "Make this vault a feasting presence full of light."

Total run time: 88m \*denotes filmmaker in person

C/Thu 5PM Q&A

## 47 Great Expectations

"Animation." From the Latin "animātiōn", stem of "animātiō." Meaning "a bestowing of life." *Curated by Bary Jenkins, followed by a Q&A.*



### TERRA INCOGNITA\*

(d. Pernille Kjaer and Adrian Dexter, Denmark, 2021, 22m) Quantum fluctuations in the very early universe.



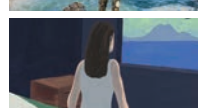
### EASTER EGGS

(d. Nicolas Keppens, Belgium/France/Netherlands, 2020, 15m) Boys will be boys.



### MY OWN LANDSCAPES

(d. Antoine Chapon, France, 2020, 18m) "From Burgess and Holmstrom to RPGs." A Clinical Study.



### NOIR-SOLEIL

(d. Marie Larrivé, France, 2021, 20m) Water-color fever dreams; genealogy. Memory.



### THE VANDAL\*

(d. Eddie Alcazar, U.S., 2021, 15m) "All that we see or seem is but a dream within a dream."

Total run time: 90m \*denotes filmmaker in person



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

B/Thu 4PM **Q&A** - B/Fri 7:45PM **Q&A**

## A Bernstein's Wall



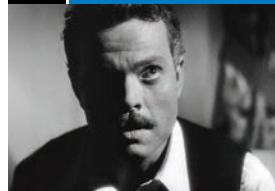
Douglas Tirola's thrilling documentary portrait of famed composer and conductor Leonard Bernstein expertly tells the story of an immigrant son who became a phenom as the visionary and exuberant conductor of the New York Philharmonic, and, then for decades, the face of classical music for the nation. Bernstein joyfully responded to

the clamor of his times, matching his passion for music with an unyielding commitment to political engagement while, as Tirola reveals, wrestling with what he called "the demons" of his hidden sexuality. We see Bernstein as a true peace-builder, a tireless participant in the anti-war, student and civil rights movements and a factor in the de-escalation of tensions between the U.S. and USSR. -MF (U.S., 2021, 105m) Preceded by DUKE ELLINGTON IN ISFAHAN (d. Ehsan Khoshbakht, U.K., 2018, 13m)

*In person: Douglas Tirola*

B/Thu 12:15PM **Q&A** - B/Sat 8:15PM **Q&A**

## B Dark Frames



After emerging victorious from the horrors of World War II, the U.S. eagerly pushed into a new era of optimism, hope, and success. But the shadowy and cigarette-stained B-side to the bright, shiny America emerged: the film noir. Made for cheap, these dark tales scratched at a different society, filled with twisted psyches and

sinister motives. Filmmaker Tom Thurman teams with film critic and narrator David Thomson to weave together a hypnotic collage of a dark world that influences our national identity to this day. Pulling stills from the archives of the Library of Congress, and featuring clips from noir classics like THE RED HOUSE, DETOUR, and THE STRANGER, Thurman and Thomson lead us on a poetic, darkly humorous journey through the underbelly of American culture. -FA (U.S., 2021, 73m) *In person: Tom Thurman*

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

## C Edna



The long winding road of the Transbrasiliana highway leads us to the edge of the Brazilian Amazon, and to Edna Rodrigues de Souza. Once called Dinã, she spends her days drifting through her landscape, observing cattle graze, treeless meadows, markets and motorways, a preacher steering his audience toward the

salvation of Christ. "If Jesus lived here again, he would die," she reflects in her notebook. Edna remembers before the cattle and the pavement, and she remembers the horrors of the Amazonian land grabs of the '70s which claimed her family members, the trees and her ancestral lands. Director Eryk Rocha transmutes Edna's words into poetry: an evocative, intimate cry of a silenced history. -FA (Brazil, 2021, 65m) *In person: Eryk Rocha*

B/Fri 10AM - B/Sat 2:15PM

## D Joyce Carol Oates: A Body in the Service of Mind



The prolific writer Joyce Carol Oates has remained intensely private. Until now. Through a long-standing friendship, and persistent inquiry, director Stig Björkman is granted unprecedented access to document her mornings of longhand writing, her walks with her husband—to visit her within her cherished solitude. Björkman

takes us behind the scenes of some of Oates' most renowned works, which provide an alternative history of our century: the Detroit riots in *Them*, women's rights in *Dark Water*, Marilyn Monroe in *Blonde*, her childhood on rural New York farmland with sinister undertones of familial violence; her grandmother's secret Jewish heritage. Candid and open, Oates is an inspirational presence. -FA (Sweden, 2021, 94m)

B/Fri 2PM - B/Sat 6:15PM **Q&A** - L/Sun 4PM **Q&A**

## E Land of Gold



In 1987, the director/librettist Peter Sellars and composer John Adams reinvented opera with Nixon in China, transforming the immersive format into an enquiry of global dynamics, capitalism and the male ego. With their recent collaboration *The Girls of the Golden West*, Adams and Sellars reframe another key moment: the settling of California. Jon Else, with a sharp eye, recorded the rehearsals leading to the work's 2017 premiere at the San Francisco Opera, capturing a brilliant cast (J'Nai Bridges and Julia Bullock are particularly moving) as they detonate the myth of Western expansion. These women seize a story of lawlessness and greed, through the sweeping power of their irresistible voices and the hard-won solidarity they find on the rehearsal stage.

Together, they give voice to a new society in our new world. -JS (U.S., 2021, 73m) *In person: Jon Else, Peter Sellars*

AG/Fri 10:45PM - B/Sat 10AM - B/Sun 11:45AM **Q&A**

## F Songs for Drella + Anne Lockwood: A Film About Listening



In 1989, 20 years after a notoriously bitter split that led to the dissolution of The Velvet Underground, John Cale and Lou Reed reunited to honor their late friend, artistic co-conspirator and former manager, Andy Warhol. The result was the song cycle *Songs for Drella* (named after Warhol's nickname, portmanteau

of Dracula and Cinderella), a musical biography exploring the myth and man, and their fraught friendship. Ed Lachman captures the intense, electrifying performance and the duo's vital intellectual brand of rock and roll. Recently restored (U.S., 1990, 57m). Shown with ANNEA LOCKWOOD: A FILM ABOUT LISTENING (U.S., 2021, 33m) Sam Green's interactive and sensitive portrait of the pioneering composer, famous for conducting burning pianos. -MF *In person: Ed Lachman*

B/Fri 5:45PM **Q&A** - B/Sat 4:30PM - P/Sun 9AM **Q&A**

## G Stay Prayed Up

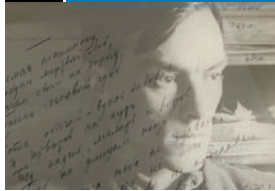


When Lena “Ma” Mae Perry sings, no one stays seated for long. The co-founder of the gospel group The Branchettes, Sister Perry lives a deeply spiritual life—a devoted mother and everyone’s friend. Directors D.L. Anderson and Matt Durning follow as the Branchettes trio (with members Wilbur Tharpe and Angela Kant), accompanied

by producer Phil Cook, prepare to record their live album in the modest congregation of her youth, and they craft a passionate yet humble portrait of an artist. Perry reflects, with infectious joy, on her childhood in rural North Carolina, the power of gospel harmony and the simple importance of family meals. It’s all punctuated by soulful hymns and stirring gospel: documentary in the service of the sacred. –FA (U.S., 2021, 70m) *In person: D.L. Anderson, Matt Durning, Phil Cook, Lena Mae Perry*

B/Thu 10AM - B/Mon 10AM

## H Andrei Tarkovsky: A Cinema Prayer



This intimate and illuminating foray into Andrei Tarkovsky’s art and philosophy, directed by his son Andrei, offers deep insights into the famed filmmaker’s inner life. Anchored entirely in Tarkovsky’s own voice, the documentary explores his existential preoccupations, thoughts on art and censorship, and conflicted feelings

about living in exile. The younger Tarkovsky weaves rare audio recordings of the filmmaker reading poems by his father, acclaimed poet Arseny Tarkovsky, family photos, annotated scripts and behind-the-scenes footage into a cinephile treasure trove. –MF (Italy/Russian Federation/Sweden, 2019, 97m)

B/Thu 2PM - B/Sun 4PM

## I The Story of Looking



Mark Cousins’ ever curious and energetic forays into visual culture (THE STORY OF FILM: AN ODYSSEY, WOMEN MAKE FILM) demonstrate his deep love for images and their makers. His latest is prompted by a terrifying diagnosis and an imminent surgery to restore his fading eyesight. As he waits for the fateful day, his appetite for looking

intensifies, and he invites us in to see. In the span of a day and the short trip from his bedroom to the clinic, Cousins provides an epic survey of his visual world, parsing through the sights he has experienced over the years, and reflecting on the ways in which biology, memory, desire, history, philosophy, art and media permeate our eyes. –MF (U.K. 2021, 90m)

B/Fri 3:30PM **Q&A** - B/Sun 6:15PM **Q&A**

## J The Village Detective: A Song Cycle



Bill Morrison (DECASIA, DAWSON CITY: FROZEN TIME) is a cinematic archeologist, burrowing into archives of forgotten treasures and decaying nitrate films, in this case, the discarded reels of a popular Soviet film THE VILLAGE DETECTIVE (1969), recovered by Icelandic fishermen from the bottom of the ocean floor in the “deep

divide between East and West.” Encased in these rusty reels is another discovery: actor Mikhail Zharov, an icon in his homeland, yet virtually unknown in the West. The plot follows the search for a missing accordion, and Morrison searches for Zharov, and clues to the past of a nation. Morrison’s style—displaying the decomposing filmic matter—and David Lang’s original composition invite us to contemplate a tumultuous century. –MF (U.S., 2021, 81m) Preceded by Morrison’s HER VIOLET KISS. (U.S., 2021, 5m) *In person: Bill Morrison*

B/Sat 12:30PM - B/Sun 10AM

## K Three Minutes – A Lengthening



The core of Bianca Stigter’s beautiful and poignant documentary is a three-minute home movie. In 1938, David Kurtz filmed his neighbors of Nasielsk, Poland, and it was the final documentation of the Jewish residents before the town was brutally annihilated by the Nazis. Stigter’s “lengthening” is a scrupulous work of

film archaeology, as historians, amateur detectives, Kurtz’s grandson Glenn and other relatives of the victims study every detail in the grainy and fluttering frames for information. Their work converts these fleeting moments into a densely revealing document, capturing, paradoxically, both the unimaginable tragedy and the vital spirit of the once bustling town. Narrated by Helena Bonham Carter and produced by Steve McQueen, THREE MINUTES reveals cinema’s power to bear witness and immortalize memory. –MF (Netherlands, United Kingdom, 2021, 69m)

### Archival Print Sources

The festival wishes to thank the following organizations who allow us to continue to celebrate the very best of cinema history!

**Fotokem:** DCP creation of GARDEN and LOOKING FOR LANGSTON

**The Greek Film Archive:** THE APACHES OF ATHENS, in collaboration with La Cinémathèque Française Foundation, the Stavros Niarchos Foundation and the L’Imagine Ritrovata Laboratory

**HFA The Harvard Film Archive:** WEST INDIES, with special thanks to Zahra Hondo, Aboubakar Sanogo and Ciné-Archives.

**Janus Films and the Criterion Collection:** THE TOUCH and MISSISSIPPI MASALA

**Kino Lorber:** RUSSIAN ARK

**The San Francisco Silent Film Festival:** FRAGMENT OF AN EMPIRE, for restoration, translation and loan of 35mm print

**Warner Brothers and American Zoetrope:** THE OUTSIDERS and RAIN PEOPLE

**The Yale Film Archive:** CHOCOLAT, with thanks to Janus Films



## ★ Spending the War Without You

S/Fri-Sun 10:30AM-4:30PM

When Laurie Anderson was named Harvard's Charles Eliot Norton Professor of Poetry for 2021, she expected—like past recipients T.S. Eliot, Jorge Luis Borges, Leonard Bernstein, John Cage, and Toni Morrison before her—to give a series of lectures. Then came Covid-19. As is fitting for an artist who has continually reinvented her practice for 50 years, Anderson quickly adapted, giving birth to a new form: the experimental Zoom lecture. Boldly cinematic, with dazzling visual elements, trippy compositions and a brilliant audio design, Anderson's Norton Lectures use the flat space of our computer screens to take us deep into our history and collective psyche. They are filled with unforgettable stories, noticings, blessings, unanswerable questions and, of course, Anderson's particular form of dry humor, both verbal and visual. Though intended to be experienced in the solitude of one's own lockdown, the lectures translate beautifully to our gallery at the Sheridan Opera House. *In person: Laurie Anderson*

## ★ The Touch

M/Fri 7PM



Ingmar Bergman was courted by Hollywood for years, but when he finally made his first English-language film, in 1971, the reviews were tepid. In retrospect, *THE TOUCH* is a classic. The story follows Karin, a housewife (the luminous Bibi Andersson) and David, a damaged, intensely driven archeologist (Elliott Gould), who, in front of the nose of Karin's

husband Andreas (Max von Sydow), begin an uncontrollable affair, one that may wreck all three. Bergman called it his first real love story, and Geoff Andrew's review makes one wonder if the right time, this pandemic moment, has arrived to reconsider the film: "THE TOUCH ends on an image of solitude, indecision, immobility—but also of freedom and open-endedness. A pause before an unknown future; a moment of truth and self-awareness. A glimmer, then, of hope." With cinematography by Sven Nykvist. -JS (Sweden, 1971, 115m) *Presented by Mia Hansen-Løve.*

## Festival Trailer

After converting our memorable 2019 trailer from Edwina White's popular poster, James Dunlap does the same with the 2021 poster. You'll see the trailer on our website and before most shows.

## SPECIAL SCREENING



## ★ A Celebration of The Outsiders

Sponsored by Turner Classic Movies

P/Sat 1PM

A teenager from the tough side of the tracks finds himself in trouble with the law when he fights back against a gang of rich kids in S.E. Hinton's classic 1983 novel, which she wrote when she was herself in high school. An instant classic, the book came to Francis Ford Coppola's attention when a group of students sent him a petition, insisting he adapt it for the big screen. He agreed, but his edited version (written by Hinton) was rejected by some fans as not sufficiently faithful. This version restores elements that were in the book but sliced out of the movie, and it'll be presented by Coppola and Matt Dillon, part of a remarkable cast of young actors that also included Rob Lowe, Ralph Macchio, C. Thomas Howell, Emilio Estévez, Patrick Swayze, Tom Cruise and Diane Lane. -TFF (U.S., 1993, 115m) *In person: Francis Ford Coppola, Matt Dillon*

## SPECIAL SCREENING

## ★ The Rain People

M/Sat 9:30AM



After his Warner Brothers film *FINIAN'S RAINBOW*, Francis Ford Coppola was given a small budget to make his next picture, a road movie about a housewife (Shirley Knight) who leaves home in search of a new life. Her encounters with a former athlete (James Caan) and a policeman (Robert Duvall) form the spine of this film, shot fully on location with a tiny crew

(including associate producer George Lucas), and, with only an outline of a script, reliant on the actors' improvisations. Today, it offers a window into a powerful moment of cultural transition; then, Pauline Kael compared Coppola's writing to that of an early Tennessee Williams. The experiences energized the creative team for its next project: a film called *THE GODFATHER*. -TFF (U.S., 1969, 101m) *In person: Francis Ford Coppola*



## Poster signing

Brigadoon/Sun 1PM

Luke Dorman, Meow Wolf's head of graphic design, takes a break from creating the new Meow Wolf installation in Denver to sign your poster. Bring the colorful Meow Wolf world home!



## SPECIAL SCREENING



### ★ El Gran Fellove

S/Sat 4PM

If Francisco Fellove had been born in the U.S. in the 1990s, he likely would have become a hip-hop legend. Instead, he was born in Cuba in the '20s and his wondrous improvisations, unforgettable husky voice and irrepressible spirit made him a star in a genre he occupied mostly to himself: Cuban scat singing. Now living in Mexico and forgotten, Fellove is enlisted by Los Angeles producer Joey Altruda to make one last album. He's surprised by the arrival of some old friends. Director Matt Dillon follows the process over the course of years, filming—sometimes on hand-held consumer cameras—in intimate spaces and capturing the camaraderie of a band of lifelong musicians. It feels, in the best sense, like a home movie—one made of the pure, contagious joy of friends jamming together. —JS (U.S., 2020, 91m) *In person: Matt Dillon*

## SPECIAL SCREENING



### ★ Mississippi Masala

AG/Fri 8:30PM - S/Sat 9:30PM

Telluride favorite Mira Nair (*SALAAM BOMBAY, THE NAMESAKE*) explored race and displacement in this classic story of people struggling to find their way home. It follows an Indian family who are expelled from Idi Amin's Uganda in a bout of ethnic cleansing. Desperate and heartbroken, they move to Mississippi, where they start a hotel. Some 17 years later, the family is in crisis, as the dad (played by India's legendary Roshan Seth) sues Uganda to get his property back, and grown daughter (Sarita Choudhury) falls in love with a black man (Denzel Washington). Nair weaves together a memorable love story with a tale of deep longing. Newly restored. (U.S., 1991, 128m) *In person: Mira Nair, Ed Lachman*



### ★ Opening Night Feed

Colorado Avenue/Thursday 5PM–6:30PM

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

*For all passholders except Acme and Cinephile*

### ★ Labor Day Picnic

Town Park/Monday 11AM–1PM

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

*For all passholders*

## Student Programs

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

### Student Symposium

*Made possible in part by a grant from the Hollywood Foreign Press Association*

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

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

### University Seminars

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

### 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.



## HQ

**SuperStar:** Jack **TeamStars:** Francey Grace, Becca Kelly, Aleah Lazar, Carol McIntyre, Greg Pacer, Mary Beth Tukman **Programming Coverage:** Siena Bergt, Amalia Bradstreet, Carlos Cagin, Cooper Copeland, Victor Hugo Duran, Jackie Fang, Ellie Fombi, Connor Gudal, Adam Karp, Alexander Langstaff, Alex Lilburn, Ian MacInnes, Ruby Mastrodimos, Chloe Mullowney, Peter Edelen O'Brien, Alice Piron, Rob Richert, Annie Tadvick, Ernie Quiroz **Administrative Support:** Abril Contreras **The Calculator:** Supporting Strategies **Database:** Helmut Hissen **Emergency Management:** Dave Hutchinson **Pass & Ticket Production:** Dynamite Digital **Show Welcome Advance Team:** Nancy Craft, Marcia Green, David Kuntz, Jill Mattioli, Stacey Plunkett **Communications:** 3 St R & D Production Services, Greg Carttar (Mother), Char Harner (Mother Superior) **Pass Master:** Alex Lilburn **Festival Box Office:** Jason Strykowski, Kyla Lucky, Zach Saul, Hannah Sperling

## COMMUNICATIONS & MEDIA

**Press Crew:** Richard Parkin, Rebecca Fisher, Sofia Navarrete Zur **Photographers:** Paul Best, Vivien Best, Pamela Gentile, Eugene Kwon, Kevin Van Rensselaer **Video Crew:** George Almanza, Genevieve Bieber, Gus Edelen O'Brien, Diego Rodriguez, Kim Shively **Mobile App:** Aloompa

## CLUBLOT

**Coordinator:** Mijoe Sahiouni **Crew:** John Gray, Jake Hamby, Alisabeth McQueen, June Nepsky **Head Chef:** Adrian Alvarado **Chefs:** Paul Wise Andrew, Jay Hodges, Chris Fenderson, Josh Smith

## DEVELOPMENT

**Development Associate:** Wyatt Phipps **Shipping Assistant Manager:** Damani Brissett **Shipping Staff:** George Christensen, Janina Ciezadlo, Emily Davis, Bryce Kapsner, Joel Kaufman, Rebecca Greubel **Devo Box Office:** Rebecca Belt **Development/Shipping Assistant:** Kristin Johnson **Photographer:** Suchitra Baker

## EDUCATION

**Student Symposium Coordinator:** Austin Sipes **City Lights Coordinator:** Zoe Movshovitz Ward

**Symposium Faculty:** Howie Movshovitz, Kate Rennebohm **City Lights Faculty:** Todd Madison, Ellie Moran **Student Services Manager:** Rob Rex **Education Programs Team:** Damani Brissett, Grant Conversano, Samantha Dickinson, Maizy Gordon, Brian Tran **Local City Lights Teacher:** Seth Berg

## EVENTS

**Event Assistant Manager:** Alexa Winakor **Sponsorship Coordinator:** Patti Duax **Inventory Coordinator:** Catherine Cypher **Bar Managers:** John Albertson, Rowena Andrew, Bill Kight **Head Dresser:** Emily Ballou **Dresser Assistant:** Kristin Kwasniewski, Blaire Hayes **Dressers:** Bebe Bischoff, Matt Hoisch, Joy Littleton, Natalie Wirsing **Event Schlep:** Justin Kalvin, Eden Livesay, Adrian Perea, Ethan Shloss, Joel Watson **Events Team:** Gabriel Alcantara, Carolyn Bullard, Mary Byron, Donna Clark Love, Gerald Cook, Elizabeth Cook, Kelly Corn, Claire Daley, Danielle Drouin, Ellen Esrick, Rube Felicelli, Brooke Fitzgerald, Abby Gamache, Omar Guazzelli, Steve Green, Kristen Iverson, Susan Jacobson, Hawkeye Johnson, Morgan Jennings, Krista Krol, Leah Kropunske, Arlene La Mar, Patrick Lewis, Graham Marshall, Brian McCulloch, Kate McCulloch, Kathy Metzger, Krista Montalvo, Nicki Newburger, Nicholas Ngyuen, Jeffrey Niblack, Debra Nunn, MaryBeth O'Connor, Carlos Ocampo, Maria Ocampo, Kirsten Pasewaldt, Paola Piaggio, Patricia Phillips, Dale Ralph, AJ Schnettler, Stacey Stewart, Jill Stockard, Liza Tanguay, Hilary Taylor, Jeff Thomas, George Vujnovich, Kelsey White, Susanne Wood, Shirley Wicevich, Katherine Young, Richard Young

## HOSPITALITY at BRIGADOON

**Manager:** Amy Levek **Assistant Managers:** John Irvin, Andrew Lewis **Information Specialists:** Hannah Frater, Anna Lewis, John Lynch

## HOSTS

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

## SHOWSHOP

**Manager:** Jim Eckardt **Assistant Managers:** Elaina Eckardt, Faye Davis Edwards **SHOWshop Team:** Joe Bell, Trudi Albertine, Kathy Cox, Jan Humphrey, Cath Jett, Louis Monetti, Andrew Scahill, Kristin Winn, Greg Chaloupka, Julie DeWitte, Jill Hansen

## SHOWCorps

**Assistant Manager:** Shelly Klein **Commandos:** Lindsey Campbell, Jan DeLuca, Stephanie Lauerman, Angela Mallard, Lisa Nielsen, CC Roque, Robert Schueler, Ashley Unruh, Heather Van Sant, JoAnn Weisel, AnQi Yu

## TRANSPORTATION & HOUSING

**Taxi Supervisor:** Lois Stern **Kiff Travel Booking Assistant:** Kiki Froberg **Dispatch:** Sara Felton **Drivers:** Misha Bota, William Bothma, Tracy Boyce, Jeff Bubar, Lisa Cox, Patrick Davis, Terri Gioga, Roberta Hardy, Frank Hensen, Ruth Hensen, Tony Quinlan, Howard Stern, Linda Sussman, Steve Sussman, William White **Travel Agents:** Ann Denney, Matt Trotter

## PRODUCTION

**Brigadoon Manager:** Marie Zaro **Assistant:** Genoa Beiser **CJC Manager:** Susan Lynn **Galaxy Manager:** Clay Barron **Assistant:** A. Chris Hartzel **Graphics Lab Manager:** Doug Moble **Herzog Manager:** Shane Scott **Herzog Manager Assistant:** Phillip Cooper **IT Manager:** Hunt Worth **IT Production Assistant:** Nolan Wolfe **Lighting Director:** John Stewart **Assistant:** Kelli Fox **Master Carpenter & Shop Manager:** Hugo Garcia **Office & Masons Manager:** Larry Gleeson **Production Coordinator:** Bryce Webster **Palm & Le Pierre Manager:** Chris Vann **Assistant:** Lane Scarberry **Production Coordinator & Concessions Manager:** Julia "Bryce" Webster **Production Facilitator:** Hayley Nenadal **Assistant:** Alexa Child **Rigging Coordinator:** Ian Manson **Manager:** Alison Hughes **Schlep Chief:** Braden Coucher **Storage & Retrieval Dispatcher:** Maja Altarac

Crew:

**Art Designer:** Samantha Doerge **Artists:** Buff Hooper, Eli Burke-Simpson **Carpenters:** Tellef Hervold,

Bill Lyons, Chandler Wigton **Labor:** Nora Bernard, Shannon Gallagher, Abe Homer **Clublot Staff:** Bruce Rhodes, Kafoune Diamoutene **Concessions Setup:** Caleb Knopp **Electricians:** Phil "Sparks" Hayden, Chris Janezic **Graphics Design Team:** Heather Baltzley, Takara Tatum, Mary Owen, David Yendler **IT Assistants:** Nolan Wolfe, John Michael Kazen, Erin Scot **Lighting Consultant:** Brittany Mellerson **Lighting Tech:** Colin Cassanova, Kristof Janezic

**Production Apprentices (Vespucci Dogs):** Juan Belardi, Rebecca Basten, Zea Eanet, Pedraam Faridjoo, Joseph Fischer, Wanashe Frank, Jacob Haslem, Rachel Hanover, Daniela Leal, Fiona Murphy, Thomas Striegl, Sam Stromberg,

**Rigging Crew:** Nan Darkins, Jennifer Davison, Jessica Davison, Parker Gales, Charles Miller, Clifford Mosser, Rafael Reynolds

**Schlep Chairs Coordinator:** Logan Lanier **Schlep Drivers:** Anthony Doyle, Nick McMillan, Kris Hall **Schlep Crew:** Rachel Bellamy, Matt Blesch, Peter Brewer, Braden Coucher, Michael Fratoni, Kris (Kit) Hall, Gaz Hargreaves, Mary Higgins, Jack Madison, Trevor Oman, Heath Petersen, Jackson Schneider, Ullr Underwood, Angus Yates **TSIB Assistants:** Alexa Child, Valerie Child **Wastemaster Master:** Elean Watters **Wastemasters:** Leah Feingold, Jonathan Mais, David Nepsky, Bob Rennebohm, Heather Rennebohm **Cookie Mom:** Daniella **Cookie Boy:** ? **Phantom:** Marcello Vespucci

## TECH OPS

**Carl Brenkert Society:** Jon Busch, Sam Chavez, Clyde McKinney, Christopher Reyna **Tech Coordinator:** Deborah Cutler **TSIB: Inspection/Projection Manager:** Jeremy Spracklen **Film Inspection Team:** Chris Bredenber, Jeff Gable, Roy, Bri Merkel, Jessica Spracklen, Katie Trainor **Film Traffic Manager:** Gina Hackett **Film Traffic Team:** Johanna Evans, Christin Marcos, Bianca Darby-Matteoda, Sydney Stowe **Film Shipping:** Gina Hackett, Luci Reeve **Cinema Technicians:** Cassy Babb, Leigh Downes, Chas Phillips, Brandon Theige **Audio Technicians:** Gypsie Frank, Matt Kunau,

Vicki Phelps, Dean Rolley, Matt Salerno, Mike Tomaskovic, Ricardo Velez **Projectionists:** Greg Babush, Kate Bost, Jenn Borcherding, Chris Bredenberg, Jim Cassidy, Derrick Casto, Alex Fountain, Kirk Futrell, Layton Hebert, Curt Heiner, Jay Pregent, Matt Jones, Talia Kopecki, Roy, Sara Meyers, Maria Pavlova, Matt Pire, Luci Reeve, Cherie Rivers, Steve Ruffin, Chris Simpson, Ryan Smith, John Snow, Alec Tisdale, Modestina Weeden, Keenan Wilson, Kelly Youngstrom

## THEATER OPERATIONS

**Associate MOTO:** Gary Tucker  
**Mini MOTO:** Annie Tadvick **MOTO Team:** Dave Hutchinson **Orchestra Wrangler:** Dave Hutchinson **POS Coordinator:** Kendal Hurst **POS Team:** Steve Bessette, Jordan Menashe, William Overton **Traffic Patrol Manager:** Dennis Green **Concessions Managers:** Sandy McLaughlin, Rick Sheingold **Concessions Assistant Managers:** Melissa Kennington, Ben Post **Delivery:** Adam Mosier, Meg Ocampo, Marissa Mattys, Dan Hanley **Warehouse Team:** Gino Goga, Marcia Kawa, Kyle Koehler **Ringmaster Wrangler:** Jason Silverman **Roaming Ringmaster:** Jessica Holt

## ABEL GANCE OPEN AIR CINEMA & CONVERSATIONS at the COURTHOUSE

**Manager:** Laura Stewart **Assistant:** Samuel Lyons **Ringmaster:** Gary Tucker **Abel Gance Team:** Benjamin Anderson, Miranda Beck, Sherry Brieske, Adam Conner, Jennifer Knopp, Blair Pennington, Scott Upshur, Ross Vedder

## BACKLOT

**Manager:** Roger Paul **Assistant:** Tom Treanor **Backlot Team:** Joanna Blieden, 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:** Jesse Barnes, Matthew Bialas, Natalie Camou, David Cook, Carol Dix, Lisa Eaton, Hugh Finnerty, Nicole Heetland, Huiquin Hu, Sharon Kasper, Robert Roth, Shashank Sama, Will Simonson, Frances

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