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September
2nd to 5th
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49th
Telluride
Film
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LEANNE SHAPTON 22

THE NATIONAL FILM PRESERVE LTD. PRESENTS THE

49th
Telluride
Film Festival

THIS FESTIVAL IS
DEDICATED TO



Peter Bogdanovich

1939–2022

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A Canadian author, artist, graphic novelist and publisher, Leanne's acclaimed books include *Was She Pretty?* (a nominee for the Doug Wright Award), *Important Artifacts and Personal Property From the Collection of Lenore Doolan and Harold Morris* (which may be on its way to the big screen) and *Swimming Studies*, winner of the 2012 National Book Critics Circle Award for autobiography. Leanne is the art editor at *The New York Review of Books* and co-founder of J&L Books, a non-profit publisher specializing in art and photography.

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

Kantemir Balagov and Kira Kovalenko



Some of the most powerful, tragic stories originate at the borderline between tradition and modernity. Our two guest directors hail from such a space, the North Caucasus. There, according to legend, Prometheus, the primal modernizer,

was chained to Mount Elbrus as punishment for giving the humans the new technology—fire.

In their art, Kira Kovalenko and Kantemir Balagov embraced the explosive forces produced by the clash of cultures, its violence, and the deep trauma left in its wake. Perhaps their mentor Aleksandr Sokurov chose to locate his film school in their hometown of Nalchik—the capital of Kabardino-Balkaria, where a quarter of a million people live in the shadow of Mount Elbrus—because it is a place where tribal traditions and Russian imperial modernity have long been locked in a brutal embrace.

While Kovalenko and Balagov have collaborated on each others' film projects, they have each chosen a path entirely their own. Both have been recognized at Cannes, among other venues, Kantemir for *TESNOTA (CLOSENESS)* (2017) and *BEANPOLE* (2019), and Kira for *UNCLENCHING THE FISTS* (2021). Their most recent films were chosen to represent Russia at the Academy Awards.

Honors aside, the two have opened a fascinating dialogue, reminiscent of the golden age of Italian cinema, that offers new ways of seeing—universally relevant, politically and socially attuned, yet steeped in local particularities of ordinary lives.

Set in a small mining town in North Ossetia and shot with the nervous immediacy of a hand-held camera, Kovalenko's *UNCLENCHING THE FISTS* distills a family story to its almost literal essence—how to unlock a father's fists as he grips his daughter in a deadly embrace, both characters frozen in time by a violent trauma. Balagov's *CLOSENESS*, a story of grinding cultural friction and individuation, ends on an ambiguous note: a rebellious young woman rejoins her parents as they flee their home to seek refuge in a distant city.

Balagov's *BEANPOLE*, set in Leningrad at the end of World War II, closes with two war-scarred young women embracing the illusion of a false pregnancy. Here Balagov goes for the jugular: is art—also an illusion—what sustains us? Real art—a miracle, as in the films of Kira and Kantemir—does.

In a feat of historical irony, the Russian invasion of Ukraine and the brutal political repression imposed by the Kremlin have forced these two deeply humane filmmakers to flee their country. Opposed to the war, they now seek a new home in the U.S. Like Prometheus from a lost play by Aeschylus, they are now unbound and free to create. They arrive in Telluride with a powerful set of films, each of which provides some form of miracle.

—Grisha Freidin

P/Fri 6PM - C/Sat 9AM

1 A Tribute to Sarah Polley



Made possible by a donation from the Burns Family

Sarah Polley has made a great journey already. Not that long ago she seemed just a charming child actress. She was eightish when she starred in *RAMONA* and that was followed by five seasons on a genuine international hit, *ROAD TO AVONLEA*. As a sentimental favorite, she was not always taken seriously. Audiences might miss the intense look of someone gathering questions about what would happen when “a nice girl” grew up. Now we know better.

It seemed natural that she would play grown-up parts. She wasn’t always the lead, but she was often a wounded soul: paralyzed and mysterious in Atom Egoyan’s *THE SWEET HEREAFTER* (1997); the haunting figure from the past in Kathryn Bigelow’s *THE WEIGHT OF WATER* (2000); a young mother grappling with a terminal diagnosis in Isabel Coixet’s *MY LIFE WITHOUT ME* (2003); nursing the burn-victim Tim Robbins in Coixet’s *THE SECRET LIFE OF WORDS* (2005).

She shifted from acting; she wanted more. She was thinking of films, shorts at first, and then she set out to direct an Alice Munro story about a married woman who develops Alzheimer’s and “forgets” her husband. The man would be Gordon Pinsent, and Polley invited Julie Christie to be the wife. *AWAY FROM HER* (2006) was early on in dementia movies, but it is still piercing and Christie’s best work. It contemplates not just the pathos of loss but insoluble dilemmas in consciousness and memory.

Five years later, Polley wrote and directed *TAKE THIS WALTZ* (2011) in which Michelle Williams seeks more than her marriage to Seth Rogen, but then finds that liberty can be a let-down. It was a study in the human condition.

The following year came *STORIES WE TELL* (2012), an astonishing take on her family background. This is not the time or the place to reveal the surprise in the film—audiences are still discovering it. But *STORIES* mines the delicate ground between remembering and imagining. The mischief of the film, the performance by Rebecca Jenkins, and the candor that justifies the mischief are in the masterpiece class.

Polley seemed to withdraw for a while, but in 2017 reappeared as writer for a remarkable miniseries, *ALIAS GRACE*. It comes from a Margaret Atwood novel, a speculation on an 1843 murder in which two servants were convicted of killing a man and his housekeeper. The Grace in question was imprisoned and subjected to hallucination, hypnosis and the world of rumor. Enriched by Sarah Gadon playing Grace and with every episode directed by Mary Harron, this was a crucial interaction of women and it remains a neglected work.

And now there is *WOMEN TALKING*, so moving a fable, so sweeping in its impact, that we recognize a great vision.

—David Thomson

The program includes a selection of clips followed by the presentation of the Silver Medallion, an onstage interview, followed by WOMEN TALKING (see opposite page), shown in its entirety.

P/Fri 6PM - C/Sat 9AM - H/Sun 12:30PM Q&A - G/Sun 9:45PM

1a Women Talking



Made possible by a donation from Linda Lichter & Nick Marck

In a hayloft on a prairie far away some Mennonite women gather to conspire. They have choices—just like us: they could do nothing; they could stay and fight; or they can leave. The metaphor is as clear as the light, for they need to outlast the abuse they endure from men. We never see these men, but we read their power in the women’s eyes. This adaptation of Miriam Toews’ novel has a gravity that may remind us of Carl Dreyer, but the epic description of a female imagination in a rural landscape is pure Sarah Polley. Lit up by radiant, fierce performances (Rooney Mara, Claire Foy, Jessie Buckley, Sheila McCarthy and Judith Ivey, plus Ben Whishaw and Frances McDormand), this is another Polley masterpiece, and unequivocally the film for now. –DT (U.S., 2022, 104m) *In person: Sarah Polley, Frances McDormand, Rooney Mara, Claire Foy, Judith Ivey, Jessie Buckley, Sheila McCarthy, Michelle McLeod, August Winter, Kate Hallett, Liv McNeil*

AG/Fri 8:30PM - H/Sun 7:15PM Q&A

2 Icarus: The Aftermath



Made possible by a donation from Christine Curtis & Family

In his Oscar-winning documentary *ICARUS*, Bryan Fogel helped the Russian scientist Grigory Rodchenkov blow the whistle on Russia’s unsavory and illegal use of performance-enhancing drugs in training Olympic athletes. Fogel’s follow-up provides a hair-raising mixture of Kafkaesque nightmare and Le Carré-type suspense as, over the course of three years, Rodchenkov is a nomad refugee, continuously moving residences, protected by his heard-but-never-seen security detail. Why? Vladimir Putin has publicly stated his determination to kill Rodchenkov. Fogel’s astonishing story includes Rodchenkov’s daring attempts to counter Putin’s charges, and his painful efforts to obtain U.S. citizenship. Though sometimes hilariously narcissistic, Rodchenkov is more a hero than any Marvel character: brilliantly articulate and audaciously brave, he serves as a devastatingly complex tragicomic symbol of the Russian people’s anguished endurance under Putin’s vicious rule. –LG (U.S., 2022, 111m) *In person: Bryan Fogel*

H/Fri 8:45PM - C/Sat 12:30PM - G/Sat 9:30PM - P/Sun 12:30PM **Q&A****3** **BARDO, False Chronicle of a Handful of Truths**

Made possible by a donation from Alan & Caroline McConnell

When the renowned journalist Silverio (Daniel Giménez Cacho) returns home to Mexico City after years away, he finds himself caught between worlds. He's raised his family abroad, the mythologies of his birthplace have become tangled with those of his chosen home, and the present moment feels unfamiliar and volatile. Alejandro González Iñárritu (*THE REVENANT*, *BIRDMAN*, *BABEL*) taps his own experiences as he makes his first Mexican film in years, creating a work that's both rapturously epic and stirringly intimate. Cinematographer Darius Khondji and Production Designer Eugenio Caballero materialize an expansive geography that glides through urban bustle and the turbulent landscape of the mind. Giménez Cacho carries the film's sophisticated tonal shifts—from wildly funny to arrestingly poignant to sublimely surreal—as Iñárritu seeks to capture the complexity of life, with its heart-piercing intensity and tragicomic drift. *BARDO* is a transcendent experience. -MF (Mexico-U.S., 2022, 174m) *In person: Alejandro González Iñárritu, Daniel Giménez Cacho, Griselda Siciliani, Ximena Lamadrid, Íker Sánchez Solano*

C/Fri 2:30PM

4 **The U.S. and the Holocaust**

We learned in history class and from Hollywood that, during World War II, Americans mobilized with unity and purpose to save the world from totalitarianism. This monumental, painstakingly researched work unearths a distressing set of contrary facts: the American government remained stubbornly indifferent as Hitler rose to power, brutally inhospitable to war refugees and, during crucial months, dead set against intervention. As the Third Reich accelerated its genocide, America stood on the sidelines; many Americans cheered and enabled the Nazis. Though Ken Burns' sober, brilliantly constructed film, directed with Lynn Novick and Sarah Botstein, is leavened with stories of courage and hope (the survivors Eva Geiringer and Joseph Hilsenrath provide particularly moving testimony) these rays of light don't soften the film's cautionary power, as American isolationism, white supremacy and propaganda are, at this moment, weaponized once again. Essential. -JS (U.S., 2022, Episode 1 will screen, 128m)

L/Fri 7:30PM - M/Sat 1PM **Q&A****5** **The Future Tense**

For 30 years, the performance-film duo The Desperate Optimists (married couple Christine Molloy and Joe Lawlor) have created adventurous, formally daring public art interventions. Their magnificently designed, single-shot short film *WHO KILLED BROWN OWL*, for example, stars 100 community members in a pastoral Buñuel-esque true-crime-style story. In their latest storytelling expedition, the Optimists get personal. Staged as a series of voiceover sessions, written with gloriously off-balanced precision and dipped in the color green, *THE FUTURE TENSE* unfolds as a poignant tale of tales, exploring the filmmakers' own experiences in aging, parenting, mental illness, along with the brutal history that lies submerged beneath Ireland's heavy, moist earth. While the film shares DNA with *MY DINNER WITH ANDRE*, with threads of Ross McElwee's essays and a dash of the deadpan spirit of Buster Keaton, Molloy and Lawlor have created a work that feels completely new. It's a joy to experience. -JS (Ireland, 2022, 89m) *In person: Christine Molloy, Joe Lawlor, Molly Lawlor*

M/Sun 3:30PM

6 **Eight Deadly Shots**

Some 50 years after its broadcast, Mikko Niskanen's five-hour miniseries, made for Finnish TV in 1972, is being hailed as a landmark. The story on its face is straightforward: Pasi, a farmer, finds himself unable to feed his family as he's squeezed, ever more tightly, by the dehumanizing clamps of the modern economy. Pasi turns to drink, and, in a rage on a particularly bad day, shoots four policemen. Niskanen's film doubles back into the farmer's life, weaving an increasingly complex tale both of crime and punishment that employs documentary-style evidence of the brutal, impoverished lives that many rural people are forced to endure. Though *EIGHT DEADLY SHOTS* is today mentioned as a precursor to *The Wire* and *Breaking Bad*, more resonant references would be Krzysztof Kieślowski's 10-part *Dekalog* or the deeply human historical epics by Niskanen's comrade Jan Troell. Immerse yourself as you would with a great novel. -TFF (Finland, 1972, 326m)

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

7 A Tribute to Cate Blanchett



Made possible by a donation from Katrine & Bill Formby

It's not easy (or always advisable) to try to explain the difference between a movie star and an actor. But as we gather to consider and celebrate Cate Blanchett's singular achievements, what follows might help.

Movie stars tend to play iterations of themselves with slightly different wardrobe. Their bold-faced names can be as marketable as the films in which they appear. Movie stars are brands, and rarely stray from the familiar. Audiences are likely to remember their action stunts as much as their performances.

Actors, as Blanchett's body of work attests, abhor repetition. They'd rather disappear into a part than appear on a billboard. Actors are thrilled by risk and embrace, rather than avoid, difficult and problematic characters. Blanchett played the self-absorbed role of morning TV host Brie Evantee in *DON'T LOOK UP* (2021) and as Phyllis Schlafly in the miniseries *MRS. AMERICA* (2021); she also played a version of herself and her cousin in *COFFEE AND CIGARETTES* (2003). Actors deliberately partner with distinctive storytellers, not franchise custodians. And when it comes to stunts, their cinematic feats involve leaping into a role, not out of an airplane.

Blanchett now might be as recognizable as most movie stars, but she's always been—and continues to be—an actor first (she prefers it over actress). As befitting her talent, she has worked with some of the most celebrated directors: Martin Scorsese, Steven Spielberg, Peter Jackson, Ridley Scott and David Fincher among them. She has won two Oscars, for *THE AVIATOR* (2004) and *BLUE JASMINE* (2013).

Yet Blanchett's career and her artistic inclinations are perhaps better defined by the lesser-known yet nonetheless distinctive filmmakers with whom she has collaborated, often more than once: Terrence Malick (*KNIGHT OF CUPS*, 2015; *VOYAGE OF TIME: LIFE'S JOURNEY*, 2016; *SONG TO SONG*, 2017), Todd Haynes (*I'M NOT THERE*, 2002; *CAROL*, 2015) and Gillian Armstrong (*OSCAR AND LUCINDA*, 1997; *CHARLOTTE GRAY*, 2001).

Now, in what seems like a match made in cinematic heaven, Blanchett stars in *TÂR*, the first movie in 16 years from writer-director-actor Todd Field (*LITTLE CHILDREN*, 2006). In the film, Blanchett plays Lydia Târ, a world-renowned conductor and composer whose rise to the top was due to her fierce, uncompromising drive.

Blanchett's fearlessness is hardly limited to her acting choices. When Blanchett headed the Cannes Film Festival jury four years ago, she led a protest targeting Cannes' constant dearth of female filmmakers. "The stairs of our industry must be accessible to all," Blanchett said at the time. "Let's climb." We are right behind you.

—John Horn

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

P/Sat 6:30PM - H/Sat 6:30PM - C/Sun 9AM - H/Sun 3:30PM Q&A

7a TÂR



Writer-director Todd Field (*IN THE BEDROOM*, *LITTLE CHILDREN*) returns with his first film in 16 years, focusing his lens on Lydia Târ (Cate Blanchett), the first chief female conductor of a major symphony orchestra and an essential interpreter of classical music in the 21st century. Splitting her time between professorial duties at Juilliard and Berlin, where she's about to record a major Mahler work, Târ rules her personal and professional worlds with an iron fist. When a young cellist (Sophie Kauer) joins the ensemble, however, the conductor begins pulling strings for the strings player—and a slow unraveling morphs into a perfect storm of scandal. A take-no-prisoners showcase for Blanchett that's aided by amazing supporting turns from Nina Hoss and Noémie Merlant, Field's scathing character study turns the maxim "whom the Gods would destroy, they first make mad with power" into the foundation for a portrait of a precipitous downfall. —DF (U.S., 2022, 157m) *In person: Todd Field, Cate Blanchett, Nina Hoss*

H/Fri 5:45PM - G/Sat 9:15AM - P/Sun 9AM Q&A - C/Sun 7PM

8 Armageddon Time



Paul (Banks Repeta), a dreamy middle-class kid, has an urge to be an artist. His loving but conventional and insecure parents (Anne Hathaway and Jeremy Strong) don't understand. As he wrestles with self-expression, Paul finds inspiration from Johnny (Jaylin Webb), a rebellious schoolmate, and his Jewish immigrant grandfather (Anthony Hopkins), who, since escaping Ukraine during World War II, has lived the best and the worst of the American Dream. Working again with the talented cinematographer Darius Khondji, writer-director James Gray (*THE IMMIGRANT*, *AD ASTRA*) builds an intimate cinematic world of moral turmoil and difficult decisions, of the rise of Ronald Reagan, the challenges of race relations and the confusion of class differences fueling the damaged soul of a nation. Gray has created a work of fierce but delicate beauty, in which coming of age means awakening to the painful realities of an imperfect world. —LG (U.S., 2022, 114m) *In person: James Gray, Jeremy Strong, Anne Hathaway*

S/Sun 6PM - C/Mon 9AM

9 A Tribute to Mark Cousins



Mark Cousins's latest masterful film, *THE MARCH ON ROME*, begins. First there's that voice: soft spoken, intelligent, slightly sexy, warm, the voice of a trusted friend that immediately becomes our conscience. He immerses us, intimately and personally, into the troubling world of 1930s Italy, as a coup begins. "Is there a bigger story here, a backstory?" he asks. Yes, there is, and we have an insightful and generous guide to it.

Mark Cousins is a scientist-poet-detective of the cinema, unearthing revelations within movies that are hiding in plain sight. We experience his reveals as if he is in our brain, that rare intimacy very few filmmakers achieve (one of the reasons he is such a great visual essayist on subjects like Alfred Hitchcock and Orson Welles). In his marvelous seminal, epic works (the 15-hour *THE STORY OF FILM: AN ODYSSEY* and the 14-hour *WOMEN MAKE FILM*), he tells us filmmaking creates "a lie to tell the truth, the art of making us feel that we're there." He asks us to believe that our everyday lives depend on the cinema and vice versa.

He has been surprising, challenging and illuminating us with his generous and often playful approach for more than two decades. His popular, incisive *BBC Scene by Scene* program featured interviews with major film figures—Woody Allen, Martin Scorsese, David Lynch, Sean Connery, Rod Steiger—and, in partnership with Tilda Swinton, he created a traveling portable outdoor theater, aka Cinema Paradiso, that toured throughout the Scottish Highlands. His documentary *CINEMA IS EVERYWHERE* told that story. Unlike nearly any other great historian, Cousins is a force in his movies—*THE FIRST MOVIE* was a charming and at times gutting tale of a Kurdish village in northern Iraq that gets its first taste of movies, both as viewers and creators.

He told a surprisingly rich tale of the representation of children in movies with *A STORY OF CHILDREN AND FILM*, a more personal one in *I AM BELFAST* and, in *THE STORY OF LOOKING*, investigated how we are able to see the world, including insights into the functioning of our eyes. And there are dozens more, personal essays on the producer Jeremy Thomas, on D.H. Lawrence, the Atomic Age, an Albanian film archive, Stockholm, and the parallel journeys of Lena Horne and Susan Hayward.

This year in Telluride, he casts new light on Hitchcock's mastery with his innovative *MY NAME IS ALFRED HITCHCOCK*, and presents the unsettling *THE MARCH ON ROME*. Mark Cousins is a sublime filmmaker who defies category as an artist, as a human being.

—Michael Barker

The program includes a selection of clips, the presentation of the Silver Medallion and an onstage interview, followed by THE MARCH ON ROME, shown in its entirety on Sunday (see opposite page), and MY NAME IS ALFRED HITCHCOCK (see opposite page), shown in its entirety on Monday.

S/Sun 6PM - M/Mon 12:45PM

9a The March on Rome



In late October 1922, a right-wing "spreader event" helped launch Benito Mussolini's Fascist regime into power. Mark Cousins' documentary essay dissects the March on Rome 100 years later, intercutting stunning archival film with contemporary scenes of everyday Italian life. Cousins visits sites of mass Black Shirt rallies, discovering that Fascist inscriptions and iconography from Il Duce's doomed reign remain on view, decades later. As the film moves from the public sphere—the spectacles and rituals that hypnotized the Italian masses—to the private one, revealing the backroom deals between the Italian government and power brokers, we see how shadowy influencers, including Freemason lodges, supported Il Duce's rise. With fascists and totalitarians empowered across the globe, from Hungary to Moscow, and with the horrors of January 6 still resonating in the U.S., Cousins' urgent, potent history finds the origins of the poisonous ripples that continue to shape our world. —JW (Italy, 2022, 98m) *In person: Mark Cousins*

C/Mon 9AM - M/Mon 3PM

9b My Name Is Alfred Hitchcock



Mark Cousins has an imaginary friend. His name is Alfred. In the realm of "it's so crazy, it just might work" non-fiction, Cousins takes the wild gambit of basing his film on a fictional monologue, written in Hitchcock's first-person and voiced by Alistair McGowan, that analyzes Hitchcock's films. Though Cousins' research is worthy of a PhD dissertation (don't forget: Cousins' *Story of Film* remains one of the great cinema textbooks), his storytelling makes this a deeply pleasurable experiment. We flow through hundreds of shots, juxtaposed from across the master's 50+ films, and listen to "Hitch" finally reveal his intentions and thought process. The chapter format ("Escape," "Desire," "Time," etc.) steers the inquiry towards the emotional and psychological. "Can we look at my movies from more unusual angles," Hitch asks us, "angles that might relate to your lives?" Given that Hitch died 40 years ago, Cousins' film is sure to be the final word. —JS (U.K., 2022, 120m) *In person: Mark Cousins*

L/Fri 9:45PM - S/Sun 1PM **Q&A****10** The End of the World

What was going on at Bennington College in the 1980s? Matthew Tyrnauer (STUDIO 54, VALENTINO) reveals the not-so-secret history of a small (enrollment: 700) liberal arts school that nurtured a shocking amount of genius. Bret Easton Ellis (*American Psycho*), Donna Tartt (*The Goldfinch*), and Jonathan Lethem (*The Fortress of Solitude*) were standouts amongst many young creatives, who found plenty of inspiration and material within the messy realities of this collegiate petri dish. Tyrnauer, armed with expansive archival material, creates expressionistic, MTVesque found-footage montages, and ties it together using his own audio tapes (left over from his *Vanity Fair* article research into Ellis). The college's ongoing psychodrama illustrates the seismic cultural shifts of a "lost generation." Among the surprises and delights: a remarkably introspective Ellis interview, a prickly Tartt ("How did you get this number?") and many tales of Dionysian excess, including the famed "Dress-to-Get-Laid Party." –DW (U.S., 2022, 85m) *In person:* Matt Tyrnauer, Jonathan Lethem

Part 1 C/Fri 11AM - Part 2 N/Mon 1PM

11 Russia [1985-1999] TraumaZone

Block by block, Adam Curtis' astonishing history uses archival footage to build a narrative of societal collapse, political opportunism, corruption and identity crisis in the USSR's final hour. Curtis mines the mundane footage that most TV producers would fast-forward through, sharing English lessons at a beauty pageant, a young waif begging for rubles in the streets, the unrelenting churn of a toothbrush factory and scientists, wrapped in plastic and tape, trying to fix the Chernobyl reactor after meltdown. In lesser hands, the collage might seem random or diffuse. But Curtis, a former Telluride tributee who describes himself as "an emotional journalist," creates a hypnotic, soul-deep series of interrelated miniature histories. In the assemblage of these stories, we feel the seismic change of a moment ... and utter stasis. "What do you think of Perestroika?" a reporter asks a Russian peasant. "I have no idea," she answers. "All I know is to milk the cows and cycle home." –JS (U.K., 2022, 420m)

C/Fri 10:15PM - G/Sat 3:45PM **Q&A** - S/Sun 9:15AM**12** Lady Chatterley's Lover*Made possible by a donation from Carol Bobo*

For most of the last century, D.H. Lawrence's groundbreaking novel has stirred controversy. Even today, the story, portraying an illicit affair between an upper-class married woman and her estate's gamekeeper, retains its force. Lawrence's frank depiction of female sexuality, patriarchal power and class inequities, alas, remains beautifully relevant. Laure de Clermont-Tonnerre (THE MUSTANG), renews the classic with fresh urgency, drawing powerful parallels to the concerns of today, including control over women's bodies. Working with the cinematographer Benoît Delhomme (THE THEORY OF EVERYTHING), de Clermont-Tonnerre infuses her film with a vibrant sensuousness inspired by the contemporaneous artwork of Anne Brigman, Egon Schiele, and Auguste Rodin, weaving both the edge of claustrophobia and the liberating ecstasy of love and desire. Emma Corrin (*The Crown*) stars as Lady Chatterley and Jack O'Connell (STARRED UP, '71) as Mellors, her lover, and their chemistry is eternal. –MF (U.K.-U.S., 2022, 126m) *In person:* Laure de Clermont-Tonnerre, Emma Corrin, Jack O'Connell

C/Fri 5:30PM - S/Sat 9AM **Q&A** - L/Mon 4:30PM**13** One Fine Morning

With each new film (she's presented four at Telluride), writer-director Mia Hansen-Løve demonstrates her emergence as a full-fledged master. She follows last year's BERGMAN ISLAND, a film that explored relational and sexual intensity with depth and imagination, with a profound look at death, memory, love and renewal. Sandra (Léa Seydoux) is loving and patient both with her intellectual father (Pascal Greggory), whose cognitive skills are rapidly declining, and with her vibrantly healthy little daughter (Camille Leban Martins), whom she is raising alone. When, abruptly, she encounters an old friend (Melvil Poupaud), Sandra finds her horizons immediately expanding. Seydoux superbly faces down a movie icon's challenge: how to embody an everyday person encountering the tragedies and joys that define, nearly universally, our life's journey. Hansen-Løve tells her story with invention, elegance and a precise economy, supported by veteran cinematographer Denis Lenoir's graceful summer-winter-summer imagery. –LG (France, 2022, 112m) *In person:* Mia Hansen-Løve, Léa Seydoux

H/Sat 1PM **Q&A** - P/Sat 10:30PM - G/Sun 7PM - C/Mon 1:15PM14 **Empire of Light**

Sam Mendes fills his superbly cast, deeply personal drama with surprises, all emerging from a cinema in a working-class town in 1980s England. Hilary (Olivia Colman, in another knockout performance) is a single woman who runs the ticket booth, where she meets Steven (played with stirring confidence by relative newcomer Micheal Ward). Though on its surface a love story, EMPIRE OF LIGHT is not what you might expect, as Mendes sidesteps the expected nostalgia to instead follow the credo written on the cinema's walls: "Find in light where darkness lies." The film (which also features Colin Firth and Toby Jones) leads us through the characters' profound struggles, both internally and with a society encountering massive cultural and economic shifts. Working again with the Oscar-winning cinematographer Roger Deakins, Mendes has created a rich, complex celebration that, at its core, reminds us how music and cinema can bring us together, even as the world drives us apart. -IP (U.K.-U.S., 2022, 119m) *In person: Sam Mendes, Micheal Ward*

C/Sat 4:15PM - H/Sat 10PM - P/Sun 7:45PM **Q&A** - G/Mon 1PM15 **Bones and All**

Director Luca Guadagnino and screenwriter David Kajganich (adapting Camille DeAngelis' novel) put the American movie myth of the tragic young couple-on-the-run through astonishing changes. Though Maren (Taylor Russell) and Lee (Timothée Chalamet) aren't criminals, their primal needs force them to become outlaws. They are cut off from connectedness and love, which is what they need the most, and as they continue a desperate odyssey across the American heartland (the subtle, somber cinematography is by Arseni Khachaturan), they tentatively but believably start to find it in each other. Mark Rylance, Michael Stuhlbarg and Chloë Sevigny are superb as unreliable mentors they encounter, and Chalamet's spacey, sped-up line readings supply a sly note of comedy in what's probably his finest work to date. But the curiosity, intelligence and passion of Taylor Russell's Maren provides the film's soul. -LG (U.S., 2022, 130m) *In person: Luca Guadagnino, Taylor Russell, Mark Rylance*

N/Sat 1PM **Q&A**16 **The Defenders**

These three extraordinarily timely and resonant films celebrate the power of individual action and moral response in times of economic distress and widespread corruption. As U.S. immigration activity ramped up after 2016, attorneys Sarah Gillman and Gregory Copeland looked for ways to interrupt the heightened, and often illegal, deportation of undocumented Americans. GUERRILLA HABEAS tells their inspiring yet maddening tale, as they rescue a few and many others are swept up by the system (d. Emma Wall and Betsy Hershey, U.S., 2022, 40m). In ANGOLA DO YOU HEAR US? VOICES FROM A PLANTATION PRISON, Cinque Northern follows an unlikely performance, as the writer-actress-comedian Liza Jessie Peterson tells the facts about race, incarceration and resistance in America's most notorious prison (U.S., 2022, 27m). Sarah McCarthy's ANASTASIA follows the pain of a woman who, after protesting Putin's policies, finds herself an outlaw ... and immersed in a family tragedy (U.K.-Russia, 2022, 27m). *In person: Sarah McCarthy, Anastasiia Shevchenko, Vladislava Shevchenko, Mikhail Shevchenko, Cinque Northern, Liza Jessie Peterson, Emma Wall, Betsy Hershey, Gregory Copeland, Baba Sillah, Mamou Drame*

N/Sat 10PM - L/Sun 6:45PM **Q&A**17 **A Compassionate Spy**

The birth of the atomic bomb marked a turning point in human history: never before could a weapon dictate the global order. Though many of the scientists who designed the bombs were concerned—would America, with a history of racial inequity, use its new power to dominate the rest of the planet?—only one physicist took action. That was Ted Hall, the youngest, at 19 years old, of the Manhattan Project team. With a friend, Hall made an audacious plan to share the secrets of the bomb with the Soviet Union, in the hopes that two superpowers with the world-destroying technology would be better than one. Steve James (THE INTERRUPTERS, HOOP DREAMS) tells the moving and eye-opening story of the late Ted and his wife Joan (still sharp in her 90s) through vivid reenactments and interviews. We are left to wonder about the effectiveness of nuclear deterrence (did Ted's radical act stalematale the superpowers?), the fate of Julius and Ethel Rosenberg (were they executed for a crime Ted committed?) and the true nature of American power. -JS (U.S.-U.K. 2022, 101m) *In person: Steve James*

S/Fri 10:15PM - C/Sat 7:15PM **Q&A** - L/Sun 12:45PM**18** **Broker**

Made possible by a donation from Elizabeth Redleaf

Two con men (Song Kang-ho, winner of Cannes Best Actor award, and Gang Dong-won) steal abandoned newborns to sell to adoptive parents ... but with a twist: due to their own dark childhood memories, they are thoughtful about who does, and does not, deserve to be a parent. A prostitute mom (Ji-eun Lee, one of Korea's biggest pop stars) on the run from gangsters, demands a say in where her baby goes, while a hardened female cop (Bae Doona) awaits her next move. As in his masterful *SHOPLIFTERS*, the grand theme of Hirokazu Kore-eda's latest film is that even the most unconventional families are still loyal and sometimes competitive, with the capacity for miraculous bursts of unconditional love. Wait for the scene when the cop, in her car stereo, listens to a surprise song while chatting with her distant hubby—one of many great moments in this soulful comedy. -LG (South Korea, 2022, 129m) *In person: Hirokazu Kore-eda, Song Kang-ho*

G/Fri 6PM - N/Sat 7:30PM **Q&A** - AG/Mon 8:30PM**19** **Good Night Oppy**

Made possible by a donation from Daniel & Mary James

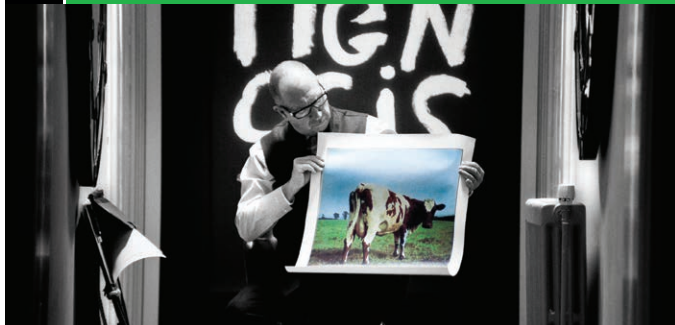
Ryan White's movie embodies a common childhood dream for those born at the dawn of the space age: to reach out for the stars, to travel to space, to add to our knowledge and our understanding of who we are and, perhaps, to discover whether we're alone in this expanse. The film follows a team from NASA's Jet Propulsion Laboratory—brilliant scientists all, but also with an infectious child-like enthusiasm—as they create, launch and guide Opportunity, a dazzlingly innovative and surprisingly personable Mars robotic explorer. What was to be a 90-day foray becomes an unprecedented 15-year adventure as Oppy continues traversing the wild terrain of Mars, sending home to Earth pictures and data that inform our understanding of the universe. Combining those images with exclusive footage and animations (created with the help of Industrial Light & Magic), White weaves a thrilling tale that will inspire any explorer. -DG (U.S., 2022, 105m) *In person: Ryan White, Steve Squyres*

L/Sat 1PM - N/Sun 6:45PM **Q&A****20** **Retrograde**

Matthew Heineman's brilliant, moving film tells the story of the last months of the 20-year war in Afghanistan through the intimate relationship between American Green Berets and the Afghan officers they trained. First, Heineman (*CITY OF GHOSTS, A PRIVATE WAR*) documents the shocking, hurried flight of the American soldiers after the withdrawal is announced; then, with astonishing access, Heineman and his crew fearlessly shadow General Sami Sadat, Afghanistan's young, charismatic military leader. The tragedy unfolds before our eyes, as Sadat struggles to keep his new American-trained army, and his country, from collapsing. In the intensity of its narrative and the beauty of its photography, *RETROGRADE* offers an intimate and deeply human account of the end of the Afghan war, and a clear-eyed, heartbreaking picture of the deadly costs of American foreign policy—especially for the "friends of America" who trusted and needed us. -MD (U.S., 2022, 94m) *In person: Matthew Heineman, General Sami Sadat, Matt Chaney*

M/Sat 9:30AM - N/Sun 9:15PM - L/Mon 1PM **Q&A****21** **Godland**

Hlynur Pálmason's story, set in the late 19th century, follows a young Danish priest (played by the luminous Danish actor Elliott Crosset Hove) as he travels to Iceland, hoping to build a church and make photographs. He finds his efforts blunted by the irresistible forces of nature and by his own wavering will. Pálmason's films *WINTER BROTHERS* and *A WHITE, WHITE DAY* have established him as a visionary, and his latest might remind some of Werner Herzog's *FITZCARRALDO*, with its indictment of the futility, absurdity and horror of colonialism. *GODLAND* offers a seemingly effortless embrace of the cosmos through a stream of unforgettable expressions of pure cinema, from a waterfall that vanishes before it reaches the surface to a horse decomposing—quickly, horrifyingly, astonishingly—over the course of seasons. These are two of the many portals Pálmason offers into the mysteries of time itself. -JO (Denmark-Iceland-France-Sweden 2022, 143m) *In person: Hlynur Pálmason, Ida Mekkin Hlynisdóttir*

L/Fri 5PM - S/Sat 8:45PM **Q&A****22 Squaring the Circle**

In 1968, art students Storm Thorgerson and Aubrey "Po" Powell made a trippy photo collage for their musician friends Syd, David and Roger. The resulting album and album cover, *A Saucerful of Secrets*, helped launch two careers: that of Pink Floyd, one of the 70s megabands, and of Hipgnosis, which, over the course of the next 25 years, designed a stream of iconic album covers. Photographer, filmmaker and designer Anton Corbijn (*CONTROL*, *THE AMERICAN*) fills his Hipgnosis history with case studies of the album art for Led Zeppelin, Paul McCartney and 10cc, settling for a bit on Pink Floyd's *Dark Side of the Moon*, considered by many to be the greatest album art of all time, and on Zeppelin's mind-altering *Houses of the Holy*. With help from Powell's vivid storytelling, Corbijn captures the energy of a team making iconoclastic art amidst one of the most hedonistic eras in music history. –JS (U.K., 2022, 100m) *In person: Anton Corbijn*

C/Fri 8PM - P/Sat 3:15PM **Q&A** - G/Sun 4PM - P/Sun 11PM**23 The Wonder**

Made possible by a donation from Kevin & Patricia Kiernan

In famine-ravaged Ireland, Lib (Florence Pugh), a young English nurse, is hired to uncover the mystery of a peasant girl named Anna (Kila Lord Cassidy), who miraculously seems to survive without eating. Director Sebastián Lelio (*GLORIA*, *A FANTASTIC WOMAN*) crafts a riveting Gothic suspense-thriller of often-shocking emotional power and complexity, questioning the reliability of faith, both religious and scientific. The superlative script by Lelio, Alice Birch and Emma Donoghue (adapted from Donoghue's novel) turns starvation into a focal point where powerful religious devotion, sexual guilt and sheer survival intersect, with suggestive echoes of Hawthorne, James and the Brontës, and aided by Ari Wegner's lustrous Dutch master-style cinematography. Pugh and the supporting cast (Tom Burke, Toby Jones and Elaine Cassidy) bring powerful performances, and Kila Lord Cassidy is a true wonder as the enigmatic Anna. –LG (U.K.-Ireland, 2022, 108m) *In person: Sebastián Lelio*

L/Sat 9:30AM - N/Sun 1PM **Q&A** - S/Mon 1:15PM**24 The Corridors of Power**

How do the well-meaning and highly educated men and women of America's foreign policy elite, dreaming of doing good in the world, so often find themselves presiding over disastrous wars and genocides? Master filmmaker Dror Moreh takes us deep inside the three decades of American foreign policy since the fall of the Berlin Wall, a period of almost constant war and mass killing. Moreh (*THE GATEKEEPERS*, *THE HUMAN FACTOR*) interviews everyone in the decision-chain, from secretaries of state and national security advisers—Madeleine Albright, George Shultz, Sandy Berger, Jake Sullivan, Antony Blinken and Samantha Power included—to the embassy workers tasked with carrying out their policies. As Moreh replays the wrenching, heart-pounding histories of genocides in Bosnia and Rwanda and the wars in Kosovo, Darfur and Syria, we begin to understand that murderous regimes need more than brutality to succeed: they implicate real, always fallible human beings, mired in inaction. –MD (U.S., 2022, 135m) *In person: Dror Moreh*

S/Fri 7:45PM - C/Sun 1PM **Q&A** - L/Mon 9AM**25 Close**

Made possible by a donation from Elizabeth Redleaf

Lukas Dhont follows his award-winning debut *GIRL* with the story of two 13 year-old boys. One summer in rural Belgium, Rémi (Gustav De Waele) and Léo (Eden Dambrine) experience sheer, rapturous joy being in each other's company. The images of the boys, supplied by Frank van den Eeden's fluid cinematography, streaking along on their bikes through fields of flowers will stun and delight you. Once school starts, the prison walls of social convention start to close, with devastating effects. Dhont, working from a screenplay by Angelo Tijssens, achieves a balance of lyrical beauty and anguish that, impressively, manages to remain rooted in the mundane of everyday life. Though *CLOSE* follows in the well-worn footsteps of the coming-of-age drama, it emerges as something visionary, authentic and new, thanks in part to Dambrine's luminous performance as Léo. –LG (Belgium-France-Netherlands, 2022, 105m) *In person: Lukas Dhont, Eden Dambrine*

M/Fri 5PM - C/Sat 10:15PM - N/Mon 9:15AM

26 **Tori and Lokita**

Made possible by a donation from Keller Doss

The refugees Tori (Pablo Schils) and Lokita (Joely Mbundu), a little boy and adolescent girl, have fled religious violence in Africa. After pretending to Belgian authorities they are brother and sister, in the hope of increasing their odds for legal working papers, their lie becomes the truth, as they fiercely protect each other while navigating a host of dangers. For 30 years, Jean-Pierre and Luc Dardenne, former Telluride tributees and eight-time prize winners at Cannes, have sustained and revitalized the cinematic tradition of humanistic, politically engaged neorealist filmmaking. Here, with rigor and without a trace of sentimentality, the Dardennes portray a society that ruthlessly exploits children while, simultaneously, inspiring us with the indisputable power of unconditional love. Through their careful direction, and the brilliant performances of Schils and Mbundu, we begin to believe that love can conquer all. –LG (Belgium-France, 2022, 88m) *In person: Joely Mbundu*

S/Sat 4PM - C/Sun 4PM **Q&A** - B/Sun 8PM27 **If These Walls Could Sing**

Mary McCartney's joyful celebration of the Abbey Road Studios examines how the independent space has nurtured some of the most celebrated and influential recordings in classical, rock, Afrobeat, and film soundtrack history. McCartney intersperses vibrant footage—early symphonic recordings, a scene with a passionate Jacqueline du Pré, energetic shots of Fela Kuti—with interviews from a who's who of alumni and their vivid memories of making music in Studios One, Two and Three. Memorably, we see George Martin moving the dials for four wide-eyed young men from Liverpool (including Mary's father Paul), as he helped craft The Beatles sound that defined rock history, and Elton John before Elton John, as a session musician for The Hollies. McCartney weaves an intimate tribute to memory, to spaces that inspire creativity, and to the ongoing flow of music from beloved and emerging artists. –FA (U.K., 2022, 86m) *In person: Mary McCartney*

N/Fri 10PM - G/Sat 6:45PM **Q&A** - AG/Sun 8:30PM28 **Wildcat**

Made possible by a donation from John & Andi Nylund

Harry, a British war vet crippled by depression and PTSD, arrives at an animal rescue program deep in the Peruvian jungle, and finds solace while nurturing an orphaned baby ocelot. He's assisted by the project's creator Samantha—a brilliant, academically trained conservationist with her own anguished family history. As Harry begins taking steps toward emotional health, he finds the jungle a brutal proving ground, with poachers, clear-cutters and non-human predators all around, with loneliness stalking his psyche. Harry needs the animals as desperately as the animals need him, and even they may not be enough. Along with supplying ravishing landscape and wildlife imagery and a taut story, producer-directors Trevor Beck Frost and Melissa Lesh have created something more impressive: a compelling and sometimes harrowing psychological documentary of two people who are living, in every conceivable sense, on the edge. –LG (U.S., 2022, 106m) *In person: Melissa Lesh, Trevor Beck Frost, Harry Turner, Samantha Zwicker*

G/Fri 9PM - G/Sat 1PM - P/Sun 4:45PM **Q&A** - C/Sun 10PM29 **Living**

Made possible by a donation from Brian & Rene Hollins

Remaking one of the world's greatest director's finest films is a risky proposition, particularly when the original story—a lonely middle-aged bureaucrat receives a terminal diagnosis, and begins to seek meaning in his life—flirted with sentimental bathos the first time around. And yet, screenwriter (and Nobel Prize-winning novelist) Kazuo Ishiguro and director Oliver Hermanus brilliantly translate Akira Kurosawa's masterpiece IKIRU. It starts with the perfect actor for the role: Bill Nighy, a brilliant comedian and a steely villain (with kudos to Aimee Lou Wood, who brings light and spirit in her ingenue role), capturing any outward show of suffering into an unforgivable social embarrassment. With gentle heart-breaking effortlessness, Nighy guides us through a beautifully melancholic and delicate moment, as a human transforms and, maybe, starts to bloom, just as his window closes. –LG (U.K., 2022, 102m) *In person: Oliver Hermanus, Bill Nighy, Aimee Lou Wood*

M/Fri 10PM - N/Sun 9AM **Q&A** - TP/Sun 8:45pm + Concert**30** Bobi Wine, Ghetto President

Uganda has one of the youngest populations in the world and one of its most flagrantly anti-democratic governments. These are ingredients for revolution, and Bobi Wine and his wife Barbie Kyagulanyi are stirring the pot. When the charismatic Bobi, a musician and member of parliament, announces his campaign for president, Uganda's youth are ecstatic, filling parks and streets for every speech, and singing Bobi's anthems of peace and freedom. But then comes the crackdown, orchestrated by Yoweri Museveni, a brutal dictator who has ruled Uganda for 36 years. Bobi and his crew survive arrests, beatings, torture, riots and raids. Even as bullets fly, Moses Bwayo, who co-directs with Christopher Sharp, keeps the camera focused, capturing inspiring, heartbreaking footage. This documentary emerges as a landmark of both war journalism and political filmmaking, and Bobi's superhuman resolve and resilience summons visions of Gandhi, MLK and Mandela. -JS (Uganda-U.K., 2022, 121m) *In person: Christopher Sharp, Moses Bwayo, Bobi Wine, Barbie Kyagulanyi*

N/Fri 7:45PM - L/Sat 3:15PM **Q&A****31** Last Flight Home

The veteran documentary filmmaker Ondi Timoner (DIG!, WE LIVE IN PUBLIC) takes us on a cathartic exploration of grief and loss, inviting us into the final 15 days of the life of her father, Eli Timoner, lucid but bed-ridden. The film follows as the family navigates a twisted bureaucracy towards Eli's eventual assisted suicide, with Ondi using this precious time to dive backwards into her father's history, a personal tale all the more engaging for its quotidian familiarity. She captures the intense love that surrounds Eli like a blanket, as friends and family pilgrimage to be with him at the end. With an aesthetic minimalism, Timoner crafts an emotionally devastating film, one in which every tear is a prism of joy. As her sister, a rabbi, says "We do not have to wait until the last day to measure our lives by love ... what if we begin right now?" -LG (U.S., 2022, 106m) *In person: Ondi Timoner, Morgan Doctor, Rabbi Rachel Timoner and the Timoner family*

L/Sat 9PM

32 ÉL

Luis Buñuel spent nearly half his life in Mexico, yet his prolific output has received much less attention than his famed European films. This neglected 1953 masterpiece tells the story of Francisco (Arturo de Córdova), an aristocrat who, after marrying a beautiful woman, is consumed by paranoia and obsessive jealousy. Buñuel created ÉL within the Mexican studio system, which prompted him to channel the radicalism of his early avant-garde films through standard genre frameworks. The film has the familiar cadences of melodrama and film noir, yet radically explores Buñuel's characteristic themes of bourgeois morality, repressed desire and religious hypocrisy (it's easy to see why it was an inspiration for Hitchcock). De Córdova, one of the great Mexican actors, plays Francisco as a man fatally trapped in the labyrinth of his own mind, a character who, vulnerable and cruel, combining obsessive neurosis with tender longing, has shades of Buñuel himself. -MF (Mexico, 1953, 92m)

P/Fri 9:30PM - P/Sat 12:30PM **Q&A****33** "Sr."

The filmmaker Robert Downey Jr. was known for his energetic, absurdist short films and fearless satirical features, including PUTNEY SWOPE (imagining a Madison Avenue agency that, suddenly, is run by principled African Americans) and the acid Western GREASER'S PALACE (a Jesus-like figure lands in a cowboy town). With his health failing, Senior sets out, with full support of his son and the filmmaker Chris Smith, to make a final film. At the same time, Junior and Smith follow Senior with their cameras. This magnificently meta result weaves together three strands: Senior's colorful history as a filmmaker, marked by brilliance and tragedy, elements from his own project and, most movingly, a son's increasingly poignant interactions with an ailing parent. "Sr." is a fitting ode to an unconventional and irreverent artist—innovative, heartfelt and, beneath the adventurous exterior, full of heart and soul. -JS (U.S., 2022, 90m) *In person: Chris Smith, Robert Downey Jr., Susan Downey*

N/Fri 5:15PM - M/Sat 9:30PM - L/Sun 3:30PM **Q&A****34 Holy Spider**

Ali Abbasí's riveting true-crime story follows a serial murderer of prostitutes in Mashhad, Iran's holy city. Working from a screenplay co-written with Afshin Kamran Bahrami, Abbas presents Saeed, superbly played by Mehdi Bajestani, not as a frothing-at-the mouth, eye-bulging maniac, but as a hard-working, pious family man who hopes to do something meaningful with his life. In a parallel story, the female investigative reporter Rahimi (played by Zar Amir Ebrahimi, winner of Cannes Best Actress award for her intense performance) must constantly confront the misogyny of her colleagues, the cops and of Iranian society, which in some cases even encourages the killings. Abbas' first film *BORDER* was a delightfully disturbing and comedic erotic horror film that unfolded in Sweden. Here, with a story set in the country of his birth, he transitions to a documentary-style social realism with astonishing skill. -LG (Denmark-Germany-Sweden-France, 2022, 117m) *In person: Ali Abbasí, Zar Amir Ebrahimi*

PORDENONE PRESENTS

G/Sun 1:30pm

35 Kentucky Pride

Made possible by a donation from Cynthia Walk

Four decades before the heart-wrenching odyssey of a donkey in Robert Bresson's 1966 film *AU HASARD BALTHAZAR*, the 25-year-old screenwriter Dorothy Yost (soon to achieve stardom through Fred Astaire films) wrote a story narrated from the point of view of a horse who addresses (with a monologue told through intertitles) not only her equine peers, but also Kentuckians, and eventually the very audience. John Ford's underrated silent film, reminiscent of *BLACK BEAUTY* and *BEAUTIFUL JOE*, was a surprise hit at the Pordenone Festival's annual tribute to the legacy of early cinema. This unabashedly sentimental drama strikes a chord with modern viewers for what film historian Scott Eyman called a "strongly felt message about the helplessness of animals at the hands of humans." Ford's treatment of the subject is as restrained as it is emotionally charged, thanks in part to Henry B. Walthall's pitch-perfect performance. Featuring an original score performed by Donald Sosin. -PCU (U.S., 1925, 86m). *In person: Paolo Cherchi Usai, Donald Sosin*

M/Sat 5PM - S/Mon 4:30PM

36 Le Pupille

Alice Rohrwacher (*THE WONDERS*, *HAPPY AS LAZZARO*) demonstrates her sharp eye for everyday magic and great skill in distilling it into story form with this Christmastime anecdote, lifted from an Elsa Morante letter. The students in an all-girls religious boarding school are wrestling with the deprivations of their strict upbringing, made all the worse by the scarcity of war. When a chatty neighbor (Valeria Bruni Tedeschi) delivers a sumptuous cake—a *zuppa inglese*—the girls are caught up in a wave of defiance and desire that shakes the school's delicate power structure as both nuns and girls waver in face of the enticing dessert. Rohrwacher's singular blend of fairy-tale logic, musical sensibility and social realism makes for a delightful and soul-nourishing tale that will dilate your pupils with wonderment. -MF (Italy-U.S., 2022, 37m)

N/Sat 3:30PM - L/Sun 9:30AM **Q&A****37 Merkel**

For years, Angela Merkel, the first woman and longest-serving Chancellor of Germany, was Western Europe's most popular and powerful leader. Nonetheless, she remains something of an enigma. Clear-eyed, cool-headed, diligent, methodical and empathetic, she put her policies first, keeping her personal life in its own compartment. Director Eva Weber uses archival material and revealing interviews with Merkel's friends and colleagues to create a rich portrait, from Merkel's upbringing in communist East Germany, studies in quantum chemistry, her surprising start in politics and fast ascent. The film provides a brief history of post-war Germany, from the fall of the Berlin Wall to the growing threat from anti-democratic demagogues, and reveals how Merkel handled the refugee and climate crises with skill, finesse and imagination. Weber reminds us how Merkel's success came despite the double standards facing women leaders—the harsh judgment and incessant scrutiny—and makes a case for politics marked by truth, unity, integrity and vision. -MF (U.K.-Denmark-Germany, 2022, 95m) *In person: Eva Weber*

N/Sat 5:45PM Q&A - B/Sun 4:30PM Q&A

38 The Creators



In the first of two deeply moving short films about innovative artists, Sally Schmitt, an unsung heroine of California cuisine, shares stories of how she grew and locally sourced her ingredients to build restaurants that had an inclusive, adventurous vibe. She served generations of Californians and visitors some of the best food of their lives. And in *THE BEST CHEF IN THE WORLD*, director Ben Proudfoot reveals the true origins of The French Laundry, which Schmitt shaped into one of the world's great restaurants before selling it to the now-legendary Thomas Keller (U.S., 2022, 20m). As the novelist Marianne Wiggins recovered from a devastating 2016 stroke, her daughter Lara Porzak suggested that together they finish her most recent book. *MARIANNE* follows their journey and traces their past, featuring beautifully composed shots (Porzak is an acclaimed photographer) and tense-funny intimate moments that will remind many of their own family dynamics. Porzak directs with Rebecca Ressler. (U.S., 2022, 28m) *In person: Rebecca Ressler, Lara Porzak, Marianne Wiggins, Ben Proudfoot*

Sources and Acknowledgements

ÉL

Restored by The Film Foundation's World Cinema Project, Les Films du Camélia and Cineteca di Bologna at L'Imagine Ritrovata Laboratory. Funding provided by The Material World Foundation. DCP courtesy of L'Imagine Ritrovata Laboratory.



EIGHT DEADLY SHOTS

Restored by The Film Foundation's World Cinema Project, Yleisradio Oy, Fiction Finland ry, and Cineteca di Bologna at L'Imagine Ritrovata laboratory. Funding provided by the Hobson/Lucas Family Foundation.

DCP on loan from Cineteca di Bologna



GETTING TO KNOW THE BIG, WIDE WORLD

DCP on loan from The Oleksandr Dovzhenko Center



L'ATALANTE

DCP courtesy of Janus Films

WHERE IS THE FRIEND'S HOME?

DCP courtesy of Janus Films

THE WONDERS

DCP courtesy of Oscilloscope Laboratories

ELEGY OF A VOYAGE

DCP courtesy of Idéale Audience

OASIS

DCP courtesy of FINECUT

KENTUCKY PRIDE

DCP courtesy of MoMA

S/Sat 1:15PM

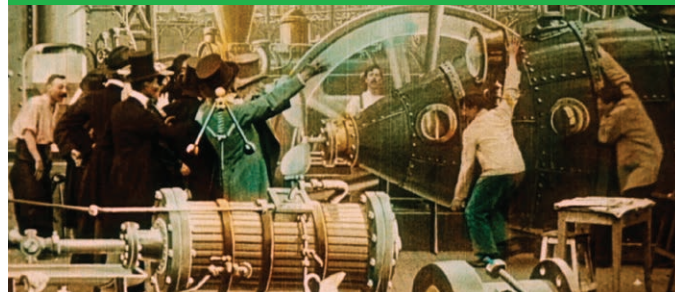
39 The Robber Symphony



An unknown masterpiece of early sound cinema, Friedrich Feher's film catalyzed European and world cinema with its experimentation, its daring blend of stylized sets and outdoor photography, its surreal narrative in a children's film, and its innovative use of music, made it decades ahead of its times. Shot in the United Kingdom by a group of Germans and Austrians fleeing from the Nazis (the crew included Ernő Metzner, Eugen Schüfftan and Robert Wiene, director of *CALIGARI*) with music composed by Alfred Tokayer, who later perished in Sobibor, this was the only film as director by the actor Friedrich Feher, who died penniless 14 years later. The film was said to influence the cinema of Michael Powell and received praise from film critics and historians including Graham Greene, Georges Sadoul and Peter von Bagh. It deserves its full preservation. -PB (U.K., 1936, 105m) *In person: Serge Bromberg*

S/Mon 9:15AM

40 The Méliès American Negatives: World Premiere 3-D Screening



In one of cinema's greatest tragedies, the pioneering filmmaker-magician Georges Méliès (creator of the special effects shot, the sci-fi movie genre, cinematic time travel and, probably, many wild dreams for his viewers) burned the camera negatives of all of his 520 films. A foundational chapter of cultural history was destroyed. Or so we thought. Lobster Films, led by Serge Bromberg and Eric Lange, tracked down 88 of them (a story told in the Backlot documentary *THE MÉLIÈS MYSTERY*). Many are now restored thanks to a Lobster-led international project featuring the Academy of Motion Pictures, the Library of Congress, the CNC and the Cinémathèque française. This wild ride into the heart of film history will be accompanied by Bromberg on piano, and includes the first ever authentic stereoscopic 3D projection of any Méliès films. This is a program that, simply, is not to be missed. -TFF (Program run time: approximately 90 minutes) *In person: Serge Bromberg, Donald Sosin*

Guest Directors' Selections

Sponsored by Turner Classic Movies

It was important to us to include the films that not only changed us as directors but also struck us as a miracle. In these hard times, we all require miracles. They keep us from getting used to war and its nightmare, allow us to feel human and inspire hope that darkness will eventually vanish. –Kantemir Balagov and Kira Kovalenko

All programs presented by Kantemir Balagov and Kira Kovalenko.

M/Fri 7:15PM

41 Oasis



When we watched our first film by Lee Chang-dong, the first thought that came to mind was: "Too bad we don't have this kind of courage in us." His unique story of love and solitude, told through the story of a recently released convict and the disabled daughter of the man he accidentally killed, serves as an example of the self-sufficiency of a work of art. OASIS is a major work of cinematography, but also can be ranked with major works of literature. The film inspires confidence that someday, a human might appear in our lives, one who will free us from the shadows that are so frightening that they prevent us from becoming our true selves. (South Korea, 2002, 133m)

M/Mon 9AM

42 Getting to Know the Big, Wide World



"Kira Muratova is one of the best female directors of our time," said Aleksandr Sokurov in 2014 when speaking to us in his studio after a screening of her film THE ASTHENIC SYNDROME. The whole class fell silent for the entire day after the screening. We all hoped so much to get to know Kira Muratova in person, tell her how much we love her cinematography, but alas, it was not to be. In this film, an unexpected romance, amidst the construction of a new manufacturing plant, takes shape, with a skewed look at what the Soviets defined as "progress." Muratova's improbable protagonists, the language and the intonation of her films make her incredibly current and relevant to this day. (Soviet Union, 1978, 75m)

M/Sat 7PM

43 The Wonders



We love the films of Alice Rohrwacher for the incredible warmth we feel after seeing them. It is impossible not to fall in love with her film characters. What faces! What beautiful faces! We greatly value Alice's cinematography for its pictorial beauty that also portrays a character's inner life. THE WONDERS tells the story of a family, in particular a teenage girl, whose rough life becomes part of a more sensational story. (Italy-Switzerland-Germany, 2014, 111m)

Guest Directors' Selections

M/Sat 3:30PM

44 Elegy of a Voyage



The first film of Aleksandr Nikolayevich [Sokurov] is entitled THE LONELY VOICE OF A MAN and in all of his subsequent films, both documentaries and features, his voice accompanies him, mentors him, or serves as the guide leading him through dark passages; it poses the difficult questions that we, the audience, are hard pressed, or scared, to answer. ELEGY OF A VOYAGE (a meditation on art that takes place partially in Boijmans Van Beuningen Museum in Rotterdam) is both a fairy tale and a dream; it is also a quiet promenade with a person who is dear to you. When we were students in his studio, he did not allow us to watch his own films. But of course, we did, but his proscriptio made seeing them more emotional and mysterious. Now, ten years later, the sentiments have not diminished. Nor has he. We still see his figure standing at the helm of a ship amid tempestuous seas; we still see his hands warming a frozen tree, and still hear his voice, so solitary and so dear. He has always said that the most important function cinematography can perform is to preserve. (France-Russia-Netherlands, 2001, 47m)

L/Sun 9:30PM

45 Where Is the Friend's Home?



For us, Kiarostami feels like our kith and kin. It is as if his film characters have been our neighbors, that we have drunk tea in their homes, rode to school with them, and return to them in our dreams. His piercing simplicity and sincere affection for the human being and what it is to be human penetrate deep into your heart and remain in it. The story is simple: a schoolboy seeks to bring his friend the notebook he accidentally took. We will never forget the face of the boy (Babak Ahmadpour), his walk, the way he dusted off the pants on his friend, the way he glanced at him ... (Iran, 1987, 83m)

M/Sun 9AM

46 L'Atalante



As soon as we realized that we were going to pick out the films that help us live, keep up, nurture hope and speak of miracles, we could not but include Jean Vigo's classic. This film, a story of a high-spirited young woman and her new husband, the captain of a ship that travels the Seine, transcends its time, remaining forever youthful, overflowing with vital forces. It tells a story about human fate and poetry in the language that will always remain comprehensible. (France, 1934, 89m)

Translated by Grisha Freidin

Passes

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

TBAs

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


Individual Tickets

Open seats remaining in the theaters after passholders have been seated will be sold just before showtime on a first-come, first-served basis for \$40 each, credit card only.

The Late Show

The Late Show Ticket (\$125) provides entry to the final shows on Friday, Saturday, Sunday and Monday at both Chuck Jones' Cinema and the Palm. Tickets may be purchased at the Nugget Theater or at either venue's box office. Late Show Ticket holders will be admitted to their shows with general passholders.

Free Shows

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

Qs

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

Chuck Jones' Cinema

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 \$40 each. Passholders should plan on allowing no less than 30 minutes travel time from the base of the gondola to ensure entry into Chuck Jones' Cinema.

Telluride Film Festival App

Powered by Galerie

The Telluride Film Festival app has full program listings, panel information, TBAs, live Q updates and festivities at your fingertips. With features like SHOWSeats, Goodie Bag, and push notifications, this is an invaluable tool to enhance your Festival experience. Visit telluridefilmfestival.org for download details.

Festival Box Office

Located in Gondola Plaza directly across from Brigadoon Hospitality Center

Hours: Wed 12PM-5PM; Thurs 10AM-4:30PM & 6PM-10PM; Fri 8AM-6PM;

Sat 9AM-3PM; Sun 9AM-3PM; Mon 9AM-12PM

Stop by for all pass-related questions.

Brigadoon Hospitality Center

Sponsored by Galerie

Brigadoon Plaza (next to the gondola station)

Hours: Thurs 10AM-5PM; Fri 8AM-6PM; Sat 9AM-5PM; Sun 9AM-5PM; Mon 9AM-5PM

Our magical meeting place appears out of Telluride's mist each Festival eve. At the end of the weekend, it disappears for another year. Visit while you can!

This one-stop Festival headquarters includes:

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

Abel Gance Open Air Cinema

Sponsored by Ralph and Ricky Lauren

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

Telluride's central location is a convenient place to rendezvous. It's also the venue for the evening outdoor screenings and the Saturday and Sunday Noon Seminars. See page 46 for Seminar details.

Town Park Theater

Town Park, Telluride

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

County Courthouse

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

The historic San Miguel County Courthouse hosts the Conversations series. See page 46 for details.

Festival Kiosks

Powered by Spectrum with additional support from DELL

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

The Rules

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

Schedule

Friday, September 2

49 | Show **d** | Talking Heads
★ | Festivity **Ⓢ** | Free Show

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

Schedule

Friday, 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											9
10									E The Méliès Mystery Q & A		10
11				11 Russia [1985-1999] Part 1					I See You Friday, Robinson		11
N											N
1											1
2				4 The U.S. and the Holocaust Episode 1					G The Padilla Affair Q & A		2
3									A 1341 Frames of Love and War Q & A		3
4											4
5											5
6	1 A Tribute to Sarah Polley with Women Talking	19 Good Night Oppy	8 Armageddon Time	13 One Fine Morning	49 Calling Cards — Redband Q & A	34 Holy Spider	26 Tori and Lokita	22 Squaring the Circle		★ Opening Night Feed on Colorado Avenue	6
7									F Miúcha, The Voice of Bossa Nova Q & A		7
8				23 The Wonder	25 Close	31 Last Flight Home	41 Oasis	5 The Future Tense			8
9									D The Last Rider	2 Icarus: The Aftermath ★ The Return of Tanya Tucker ft. Brandi Carlile	9
10	33 "Sr."	29 Living	3 BARDO, False Chronicle of a Handful of Truths	12 Lady Chatterley's Lover	18 Broker	28 Wildcat	30 Bobi Wine, Ghetto President	10 The End of the World			10
11											11
12											12
1											1

Schedule

Saturday, September 3

49 | Show | Talking Heads
 | Festivity | Free Show

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

Schedule

Saturday, 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	TBA	8 Armageddon Time	TBA	1 A Tribute to Sarah Polley with Women Talking	13 One Fine Morning	47 Student Prints	21 Godland	24 The Corridors of Power	A 1341 Frames of Love and War	TBA	9
10					Q & A	Q & A					10
11											11
N											N
1	33 "Sr."	29 Living	14 Empire of Light	3 BARDO, False Chronicle of a Handful of Truths	39 The Robber Symphony	16 The Defenders	5 The Future Tense	20 Retrograde	F Míúcha, The Voice of Bossa Nova	a Saturday Seminar	1
2	Q & A					Q & A	Q & A		D The Last Rider	e Hansen-Love/ Gray	2
3			Q & A								3
4	23 The Wonder	12 Lady Chatterley's Lover	TBA	15 Bones and All	27 If These Walls Could Sing	37 Merkel	44 Elegy of a Voyage	31 Last Flight Home	Q & A	f Inárritu/ Jenkins	4
5	Q & A	Q & A					36 Le Pupille	Q & A	G The Padilla Affair		5
6						38 The Creators		TBA	Q & A		6
7	7 A Tribute to Cate Blanchett with TÁR	28 Wildcat	7a TÁR		Orlando	19 Good Night Oppy	43 The Wonders		I See You Friday, Robinson		7
8		Q & A		18 Broker		Q & A			Q & A	TBA	8
9				Q & A	22 Squaring the Circle	Q & A		32 Él	H Salvatore: Shoemaker of Dreams	TBA	9
10		3 BARDO, False Chronicle of a Handful of Truths		26 Tori and Lokita		17 A Compassionate Spy	34 Holy Spider				10
11	14 Empire of Light		15 Bones and All								11
12											12
1											1

Schedule

Sunday, September 4

49 Show d Talking Heads
★ Festivity S Free Show

Q&A Discussion follows screening
TBA To Be Announced

Schedule

Sunday, September 4

	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	8 Armageddon Time	TBA	S ★ Theater of Thought	7 A Tribute to Cate Blanchett with TAR	12 Lady Chatterley's Lover	30 Bobi Wine, Ghetto President	S 46 L'Atalante	37 Merkel	S B Desperate Souls, Dark City and the Legend of Midnight Cowboy + High Noon on the Waterfront	g Women REALLY Talking	9
10											10
11	Q & A					Q & A		Q & A	Q & A		11
N											N
1	3 BARDO, False Chronicle of a Handful of Truths	S 35 Pordenone Presents: Kentucky Pride	1a Women Talking	25 Close	10 The End of the World	24 The Corridors of Power	TBA	18 Broker	S C Fragments of Paradise	b Sunday Seminar	1
2			Q & A	Q & A	Q & A	Q & A			Q & A	Leanne Shapton poster signing, Brigadoon	2
3	Q & A								S F Miúcha, The Voice of Bossa Nova		3
4			7a TAR	S 27 If These Walls Could Sing	TBA	S 48 Calling Cards	S 6 Eight Deadly Shots	34 Holy Spider	Q & A	h TBA	4
5	29 Living	23 The Wonder		Q & A		Q & A			S 38 The Creators		5
6	Q & A		Q & A					Q & A	Q & A		6
7			S 2 Icarus: The Aftermath	8 Armageddon Time	9 A Tribute to Mark Cousins with The March on Rome	20 Retrograde		17 A Compassionate Spy	S G The Padilla Affair		7
8	15 Bones and All	14 Empire of Light									8
9			Q & A			Q & A		Q & A	S 27 If These Walls Could Sing	S 28 Wild- cat	9
10	Q & A	1a Women Talking			TBA	21 Godland				S 30 Bobi Wine, Ghetto President	10
11	23 The Wonder		TBA	29 Living			TBA	S 45 Where is the Friend's Home?			11
12											12
1											1

Schedule

Monday, September 5

49 | Show | Talking Heads
 | Festivity | Free Show

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

Schedule

Monday, September 5

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	TBA	TBA	Werner Herzog: Radical Dreamer	9 A Tribute to Mark Cousins with My Name Is Alfred Hitchcock	40 The Méliès American Negatives: World Premiere 3D Screening	26 Tori and Lokita	42 Getting to Know the Big, Wide World	25 Close	C Fragments of Paradise	Cousins/ Guadagnino	9	
10									Q & A		10	
11											11	
N								Labor Day Picnic		H Salvatore: Shoemaker of Dreams	C Monday Seminar	N
1		15 Bones and All	Theater of Thought	14 Empire of Light	24 The Corridors of Power	11 Russia [1985-1999] Part 2	9a The March on Rome	21 Godland	H Q & A			1
2										B Desperate Souls, Dark City and the Legend of Midnight Cowboy + High Noon on the Waterfront		2
3							9b My Name Is Alfred Hitchcock		Q & A	Q & A		3
4			The Fire Within: A Requiem for Katia and Maurice Krafft	TBA								4
5	TBA				36 Le Pupille				13 One Fine Morning	TBA		5
6					TBA	TBA	TBA					6
7			TBA									7
8												8
9										19 Good Night Oppy	D The Last Rider	9
10												10
11												11
12												12
1												1

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

B/Fri 4PM Q&A - B/Sat 9:30AM

A 1341 Frames of Love and War



For over 50 years, Israel's most celebrated photographer, Micha Bar-Am, has captured the anguish of the Middle East with moral clarity and an artist's eye. Filmmaker Ran Tal presents a portion of Micha's more than 500,000 negatives as he asks Micha to replay his eventful life, from his family's escape from Nazi Germany to work on a kibbutz, and through an eventful career: years working for the *New York Times* capturing Israel's endless war, and as curator and protector of invaluable photographic evidence. Orna, Micha's wife and archivist, sits in on the interviews, ever ready to (hilariously) correct the record, and expand the stories embedded in each image. Together, this trio weaves an uneasy, emotional tale of the human and spiritual costs of conflict. Tal's unconventional biography of a fearless photographer asks, "What becomes of the psyche of an artist on the front lines?" -JS (Israel-U.S.-U.K., 2022, 89m) *In person: Ran Tal*

B/Sun 9AM Q&A - B/Mon 2PM Q&A

B Desperate Souls, Dark City and the Legend of Midnight Cowboy



This wildly ambitious film by Nancy Buirski (adapting Glenn Frankel's *Shooting Midnight Cowboy*) reveals how John Schlesinger, formerly blacklisted screenwriter Waldo Salt and producer Jerome Hellman created *MIDNIGHT COWBOY*, still the most unlikely Best Picture Oscar winner in history. Schlesinger channeled the convulsive energy, violence and hopes of a burgeoning counterculture, garnered an X rating and somehow still succeeded in reaching a mainstream audience. Buirski also situates the film in the battle for civil rights, revealing how Schlesinger's homosexuality influenced and shaped *MIDNIGHT COWBOY*'s compassionate view of society's outsiders just as the struggle for gay liberation in America was beginning. -LG (U.S., 2022, 101m) Preceded by *HIGH NOON ON THE WATERFRONT*, an inventive remembrance of the impact of the Hollywood blacklist on two American classics. (David Roberts & Billy Shebar, U.S., 2022, 15m) *In person: Nancy Buirski, Billy Shebar*

B/Sun 11:45AM Q&A - B/Mon 9AM Q&A

C Fragments of Paradise



Jonas Mekas was a true filmmaking maverick: co-founder of *Film Culture* and an early critic for *The Village Voice*, a steadfast beacon of underground and avant-garde cinema, a visual diarist and archeologist of the moments that make up everyday life. His own films and personal footage are at times confessional, at times obtuse, and achingly human. "(He was) my savior," says John Waters. "A poetic equivalent of a kung fu master," quips Jim Jarmusch. KD Davison's layered portrait delves into Mekas' background in war-torn Lithuania, revealing the trauma and quiet melancholy beneath his ebullient surface. Davison threads together Mekas' film work with interviews with his family and admirers, from Scorsese to Amy Taubin, weaving a heartfelt and deeply illuminating tribute to a pioneer of the craft. -FA (U.S., 2022, 98m) *In person: KD Davison*

B/Fri 8:45PM - B/Sat 2:15PM Q&A - TP/Mon 8:45PM

D The Last Rider



With innate talent, an earnest, ethical approach to competition, and an affable, boy-next-door charm, the American Greg LeMond was a popular presence in European cycling. A wizard on the steady, grueling climbs of the Tour de France, LeMond propelled himself to recognition with wins first for the National Team of France, and then unexpectedly for himself in 1986, when a yellow jersey win shocked and thrilled the world (turning some "friends" into adversaries). Alex Holmes' poignant documentary makes space for LeMond, with the aid of his extraordinary wife Kathy, to share a deeply personal journey through trauma and the twists and turns of fame and performance amidst immense public pressures. This is a resounding reminder that LeMond represents the world of athletics at its best, and replays one of the greatest comeback stories in sports history. -FA (U.K., 2022, 97m) *In person: Alex Holmes, Greg LeMond, Kathy LeMond*

B/Fri 10AM Q&A

E The Méliès Mystery



The great magician Georges Méliès invented the special effects movie in his Parisian theater, creating more than 500 extraordinary films between 1896 and 1913, including the famed *TRIP TO THE MOON*. But in 1923, in a fit of despair, Méliès burned his life's work. In a few seconds, his enchanted dreams and visions went up in smoke. But then, a negative was discovered in America, and then many others. How? It's a complete mystery. This cinematic thriller, by Serge Bromberg and Eric Lange, follows the story, revealing surprises aplenty along the way. It's a glimpse into the world of one of cinema's essential visionaries, and shows, for the first time, his most beautiful magic trick. -TFF (France, 2021, 60m) *In person: Serge Bromberg*

B/Fri 6:15PM Q&A - B/Sat 12PM - B/Sun 2PM Q&A

F Miúcha, The Voice of Bossa Nova



The explosive music/cultural movement known as Bossa Nova went global in the 1950s and '60s, making celebrities out of musicians including João Gilberto, Vinicius de Moraes, Tom Jobim, Chico Buarque and Stan Getz. And all of these men had a woman in common: Heloísa Maria Buarque de Hollanda, better known as Miúcha, an artist and musician who chronicled, in diaries, letters and through her art, her lifetime of adventures and essential contributions to music. Liliane Mutti and Daniel Zarvos' exuberant documentary, anchored entirely in Miúcha's voice, restores the artist's rightful place in music history. Using footage of Miúcha's life with husband Gilberto, unreleased recordings of her songs and her personal writing, Mutti and Zarvos introduce us to a woman who, as a brilliant and unstoppable force, helped amplify Bossa Nova's themes of freedom and revolutionary joy. -MF (Brazil-France, 2022, 98m) *In person: Daniel Zarvos*

B/Fri 2PM Q&A - B/Sat 4:45PM Q&A - B/Sun 6PM

G The Padilla Affair



The "Padilla Affair" was a notorious case of ideological warfare that riveted Cuba and the world in 1971 when the beloved poet Heberto Juan Padilla, jailed and released, publicly renounced his own writing as a betrayal of the Revolution. Remarkably, Pavel Giroud, a Cuban filmmaker living in Spain, retrieved the original footage of that signal

event. Edited and restored to luminous black and white, it's a riveting record of political consequences, a self-demolition performed in front of comrades who sit transfixed in a crowded room, waiting for Padilla's punitive gaze to rest on each of them in turn as he delivered their own denunciation—including, shockingly, his own wife. A cross between a Stalinist show trial and SOY CUBA, this explosive time capsule dissects a moment of political pressure and betrayal—50 years ahead of the January 6th Committee hearings. -BRR (Spain-Cuba, 2022, 78m)

B/Sat 9:15PM - B/Mon 11:30AM Q&A

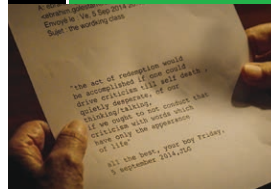
H Salvatore: Shoemaker of Dreams



The Italian shoe designer Salvatore Ferragamo set the standard for craftsmanship; 60+ years after his death, his name continues to define elegance in footwear. Luca Guadagnino's exhilarating documentary reveals the origins of a master, from a childhood in Bonito to an apprenticeship in Naples, a 3rd-class ship ticket to America, to his first shop in Santa Barbara, where he made cowboy boots for the early Westerns and took night classes in anatomy. In the '30s, '40s and '50s, he created exquisite shoes for Classical Hollywood, stars and film characters alike. With a gorgeous trove of turn-of-the-century archival footage, narrated by both Ferragamo's own recorded memoirs and readings by Michael Stuhlbarg, Guadagnino crafts a celebration of an artisan with unwavering determination and ambition. -FA (Italy, 2020, 120m) *In person: Luca Guadagnino*

B/Fri 11:45AM - B/Sat 6:45PM Q&A

I See You Friday, Robinson



Mitra Farahani (FIFI HOWLS FROM HAPPINESS) introduces two giants of cinema: the Iranian master Ebrahim Golestan and European auteur Jean-Luc Godard. Though each made an indelible mark in film history and their political and aesthetic preoccupations intersect, the nonagenarians had never met. So

Farahani starts the two on a weekly email exchange and documents the process, capturing Golestan at his palatial abode in Sussex, England and Godard at his modest apartment in small-town Switzerland. The film offers the voyeuristic thrill of watching the two legends write and receive their messages (they digest them with humor and, sometimes, mild annoyance), and Farahani adds insightful commentary. In the film's quiet moments, when one or the other is washing dishes, pausing to greet a neighborhood cat, or momentarily disarmed by the hiccups of an aging body, the film becomes a portrait of two artists as old men, thoughtfully contemplating the world through wise and knowing eyes. -MF (France, 2022, 96m) *In person: Mitra Farahani*

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 TFF education 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 TFF education program builds on the success of the Student Symposium, expanding the personal and professional horizons of 18

high school students and six teachers from four schools. City Lights participants experience the Festival through screenings and intensive discussions with Telluride's special guests.



FilmLAB

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



FilmSCHOLAR

Created in conjunction with the University of Wisconsin, this program was designed to encourage a new generation of film writers. Young film scholars and aspiring critics participate in a weekend-long immersion in cinema and have the opportunity to learn from some of the finest voices in the field.

University Seminars

University professors travel with students to the Festival each year to attend screenings throughout the weekend.

Filmmakers of Tomorrow

Sponsored by ARRI

N/Sat 9:30AM Q&A

47 Student Prints

In its 29th year, this bold program celebrates the best in student-produced work from around the globe. *Curated and introduced by Gregory Nava, followed by a Q&A with the filmmakers.*



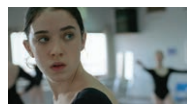
FAVORITE DAUGHTER*

(d. Dana Reilly, USA, 2022, 19m, University of Texas at Austin) Three generations of women shelter in place.



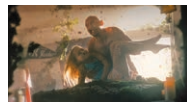
BERRY PICKERS*

(d. Agnes Skonare Karlsson, Sweden/USA, 2022, 15m, Columbia University) On a quest for home, two migrant workers battle the oppressive heat of a Swedish summer.



SOLO

(d. Anat Eisenberg, Israel, 2022, 28m, The Steve Tisch School of Film and Television, Tel-Aviv University) It runs in the family.



THE ROTTING OF CASEY CULPEPPER*

(d. Daniel Slotzje, USA, 2022, 16m, Columbia University) The horrors of leukemia manifest.



THE MIDWIFE

(d. Anne-Sophie Bailly, France, 2021, 28m, La Fémis) So begins the witch hunt.

Total run time: 106m *denotes filmmaker in person

N/Sun 4PM Q&A

48 Calling Cards

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



NURTURE*

(d. Sasha Argirov, Canada, 2022, 15m)
"The milkman, the paperboy, the evening TV?"



UOGOS (CHERRIES)

(d. Vytautas Katkus, Lithuania, 2022, 15m)
"The past beats inside me like a second heart."



NEIGHBOUR ABDI*

(d. Douwe Dijkstra, The Netherlands, 2022, 29m)
A life in stunning self-portraiture.



FIRE AT THE LAKE

(d. Pierre Menahem, France, 2022, 15m)
Copulation. Crying. Coping. In that order.



UN PETIT HOMME (A TINY MAN)

(d. Aude David & Mikael Gaudin, France, 2022, 10m)
Small man. Big love.



LE CORMORAN*

(d. Lubna Playoust, France, 2021, 23m)
Maman poule. Mère courage.

Total run time: 107m *denotes filmmaker in person

Filmmakers of Tomorrow

Sponsored by ARRI

S/Fri 5:15PM Q&A

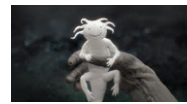
49 Calling Cards — Redband

A reminder that the most innovative and diverse work in cinema can be found in the short form. **Parental discretion advised.** *Curated and introduced by Barry Jenkins, followed by a Q&A.*



STARFUCKERS*

(d. Antonio Marziale, USA, 2021, 14m)
"Sometimes you just have to throw on a crown and remind them who they're dealing with."



ZOON

(d. Jonatan Schwenk, Germany, 2022, 4m)
To infinity and beyond.



LUCIENNE IN A WORLD WITHOUT SOLITUDE

(d. Geordy Couturiau, France, 2022, 31m)
All of these things are just like the others.



ABYSS

(d. Jeppe Lange, Denmark, 2022, 13m)
The A.I. Revolution will be searched ... not televised.



AMBASCIATORI

(d. Francesco Romano, Italy, 2021, 19m)
"And taste is not the same as appetite, and therefore not a question of morals, is it?"



BESTIA

(Dir. Hugo Covarrubias, Chile, 2021, 15m)
A stop-motion horror. This happened.

Total run time: 96m *denotes filmmaker in person

The Telluride Film Festival
wishes to thank

Katrine and Bill Formby

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



Talking Heads

Noon Seminars

Sponsored by Participant

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

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

Conversations

Sponsored by Universal Studios

County Courthouse, Colorado Ave., unless otherwise noted
Join an intimate dialogue about the movies and whatever else is on the minds of the Festival's guests.

- d** **TBA**
Saturday 10AM
- e** **Mia Hansen-Løve and James Gray**
Saturday 2PM
- f** **Alejandro González Iñárritu and Barry Jenkins**
Abel Gance Open Air Cinema, Saturday 4PM
- g** **the cast and crew of WOMEN TALKING**
Abel Gance Open Air Cinema, Sunday 10AM
- h** **TBA**
Abel Gance Open Air Cinema, Sunday 4PM
- i** **Mark Cousins and Luca Guadagnino**
Monday 10AM

Women REALLY Talking:



Special Screenings

Celebrating Sony Pictures Classics at 30



★ Orlando

Made possible by a donation from Jennifer Wilson

S/Sat 6:30PM

Sally Potter's classic serves as an unconventional tale about a quest for love and an ironic journey through English history. Using Virginia Woolf's novel as a starting point (film schools still reference the screenplay as an example of innovative adaptation), ORLANDO follows a nobleman (played by Tilda Swinton, in a career-defining role) who, after inheriting his family's estate, and with an assist from the Queen (Quentin Crisp), has a disastrous affair and then an unsuccessful ambassadorship in Turkey. Stranger still, upon return to England, Orlando finds he is now a woman. Suddenly dispossessed, Orlando sets off on a centuries-long search for home, love and security. Potter's film retains its unblinking, visionary potency 30 years after its initial release. -TFF (U.K.-Russia-Italy-France-Netherlands, 1992, 94m) *In person: Sally Potter*



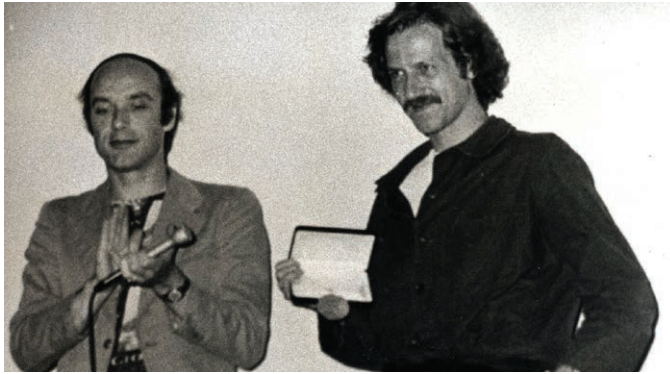
★The Return of Tanya Tucker—Featuring Brandi Carlile

TP/Fri 8:45PM

The fiery country singer Tanya Tucker launched into the American consciousness at age 13 with her hit *Delta Dawn*, and spent the next 10 years making successful records. Tucker then began a sporadic series of disappearances from the music scene, culminating in a 17-year absence from making music. Her thrilling comeback story, engineered by the 18-time Grammy nominee Brandi Carlile, is told by Kathlyn Horan. From the recording studio, where Carlile coaches the sometimes ornery Tucker back to the microphone, through the release of a new album and to a true renewal, this is a thrilling celebration of the redemptive power of friendship, collaboration and music. -TFF (U.S., 2022, 108m)
In person: Kathlyn Horan

Happy Birthday, Werner

Happy Birthday, Werner



In 1975, at the second Telluride Film Festival, an adventurous and endlessly curious young filmmaker, then 32, was awarded Telluride's Silver Medallion, along with the director Leni Riefenstahl and the actress Gloria Swanson. Werner Herzog brought with him his film *AGUIRRE, THE WRATH OF GOD*, the first of more than 30 films he has shared with Telluride audiences—his works and his presence have, as much as any of the Telluride family, captured the spirit that the festival represents.

Werner, who first picked up a camera as a teenager, continues to work at an intense pace as he celebrates his 80th birthday. We'll celebrate with cake and three new films, two created by Werner, and one about him.



★ **The Fire Within: A Requiem for Katia and Maurice Krafft**

H/Mon 4PM

For nearly 50 years, Werner Herzog has been cinema's philosopher, offering viewers his deep insights into human consciousness and reflections on our relationship to the physical world. In his new film,

Herzog explores two like-minded scientists, the husband and wife Katia and Maurice Krafft, whose research included studying, photographing and videotaping volcanoes up close—even at the moment when they are most dangerous. For Herzog, the Kraffts represent humanity's essence at its most heroic: curious, undaunted, unconventional in thought and action. *THE FIRE WITHIN* is constructed entirely out of the staggeringly beautiful, often terrifying images the Kraffts dispassionately recorded right up to the moment of their death. For Herzog, this footage is an expression of love, faith and human creativity—an echo of his own journey. –LG (U.K.-France-Switzerland-U.S., 2022, 81m) *In person: Werner Herzog*

★ **Werner Herzog: Radical Dreamer**

H/Mon 9AM

Thomas von Steinaecker's biography is a comprehensive portrait of Werner Herzog, an artist that has shaped the way we see the world and ourselves. From Herzog's groundbreaking work of the 70s, including *FITZCARRALDO*, *AGUIRRE*, *NOSFERATU THE VAMPIRE*—a period that helped define European cinema—to his American period, which featured a new form of documentary filmmaking, *RADICAL DREAMER* situates the body of work as part of a larger search for what Herzog calls "ecstatic truth." The porous boundaries between fact and fiction, the mind-straining challenges of modernity, the determination of humans under stress, the beautiful brutality of nature—these subjects and more are part of this rich adventure with cinema's greatest explorer. –TFF (Germany-U.K., 2022, 103m) *In person: Werner Herzog, Thomas von Steinaecker*



★ **Theater of Thought**

H/Sun 9AM-H/Mon 1:15PM

Werner Herzog takes a road trip with the esteemed neurobiologist Rafael Yuste, an expert in the emerging technologies that help us understand how our minds function. We meet Dr. Christof Koch, who researches how consciousness works within the machinery of the brain;



Bryan Johnson, the CEO of Kernel, demonstrates a helmet that can register our brain activity; Dario Gil, who is accelerating the power of artificial intelligence; and Richard Axel and Karl Deisseroth, who, respectively, are exploring how senses and emotions work. We see new interfaces that help patients overcome Parkinsons and paralysis and get a peek at tools to help us access telepathy and mind-reading, deciphering the role story and language play in our brains. In sum, Herzog introduces us to the mysteries of our most powerful organ, and opens doors into the very nature of being. –JS (U.S., 2022, 107m) *In person: Werner Herzog*



Festivities



★ Opening Night Feed

Colorado Avenue/Friday 5PM–6:30PM

Welcome back, filmgoers! We recommend a stop at the West's most beautiful main street to fill up on locally prepared delicacies, meet some fellow travelers and to plot out your weekend. Fill your plate, enjoy the alpenglow, and ready, set, go!

For all passholders except Acme and Cinephile

Poster signing

Brigadoon/Sun 1PM

Leanne Shapton, the award-winning author and artist, brought a playful brush to this year's poster. Her signature will turn this year's memorable poster into a true keepsake. Please stop in and meet the 2022 Poster Artist!



★ Bobi Wine in Concert

Town Park/Sunday 8:45PM

Bobi Wine, a member of Uganda's parliament, has become known as one of Africa's most passionate spokespeople for peace, democracy and equality. But before he entered politics, Bobi spread his message through his music—in an Afrobeat style with unmistakable social justice lyrics. His songs are the soundtrack for East African youth (and one was heard on the actual soundtrack of QUEEN OF KATWE). He'll perform for Telluride audiences as part of the launch of a new documentary about his most recent political campaign—an attempt to unseat the president of Uganda, who has ruled for 36 years.



★ 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

HELP US LIGHT THE FUTURE OF CINEMA: The Nugget Project



Join this group of supporters to guarantee we reach our \$25m capital campaign goal in time to prepare for next year's 50th Anniversary of the Telluride Film Festival.

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

For more information, please contact:
Erika Moss Gordon | 970.708.4009 | erika@telluridefilmfestival.org

HQ

SuperStar: Jack **TeamStars:** Claudia Carty, Francey Grace, Aleah Lazar, Carol McIntyre, Mary Beth Tukman
Programming Coverage: Arkesh Ajay, Jed Armour, Patrick Boyd, Amalia Bradstreet, Marcus Chan, Cara Cirrincione, Mark Columbus, Bianca Darby-Matteoda, Angeline Joelle Dimambro, Karishma Dev Dube, Victor Hugo Duran, Jackie Fang, Ellie Foubmi, Behrang Garakani, Bryant Griffin, Connor Gudal, Josh Heaps, Chris Hickey, Matthew Johnson, Chelsi Johnston, Adam Karp, Alexander Langstaff, Aleah Lazar, Jackson Lee, Alex Lilburn, Ian MacInnes, Sarah Maloney, Phumi Morare, Candice Nachman, Gus Edelen-O'Brien, Salar Pashtoonyar, Milo Pepper, Zadig Claude Perrot, Ernie Quiroz, Jenny Reed, Indira Somani, Meedo Taha, Jörn Threlfall, Samuel González Vera, Esteban García Vernaza, Matthew Wieseltier, Kevin Wilson Jr. **Guest Management:** Sarah Day **Administrative Support:** Abril Contreras **The Calculator:** Supporting Strategies **Database:** Helmut Hissen **Emergency Management:** Dave Hutchinson **Pass & Ticket Production:** McCabe Printing **Show Welcome Advance Team:** Chrissy Bodmer, Nancy Craft, Barclay Daranyi, David Kuntz, Jill Mattioli, Debra Nunn, Lindsey Walker **Communications:** 3rd St R & D Production Services, Greg Carttar (Mother), Char Harner (Mother Superior), Thaine Carttar (Staff) **Pass Master:** Nicole Simpson **Festival Box Office:** Kyla Lucky, Tracy Meyer, Zach Saul, Jason Strykowski **Senior Olden Times Advisor:** Chris Robinson

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Manson Manager: Alison Hughes **Storage & Retrieval Dispatcher:** Maya Altarac **Crew Carpenters:** Bill Lyons **Labor with a smile:** Tim Nicholson **Clublot Staff:** Bill Sullivan, **Electricians:** Phil "Sparks" Hayden **Graphics Design Team:** Heather Baltzley, Eunika Rogers, Takara Tatum, Mary Owen, Luke Kellerhouse **IT Assistants:** John Michael Kazen, Alisabeth McQueen, Erin Scott **Lighting Tech:** Danial Hall, Kristof Janezic, Iman Louis-Jeune, Tommy Almodovar **Artist:** Bruce Hooper **Production Apprentices (Vespucci Dogs):** Joshua Drucker, Daniel Feder-Johnson, Michael Kirby, Nick Lansing, Kang (Austin) Loo Wei, Darius Nelson, Spencer Shaw, Keith Taveras, Ashley Unruh, Matthew Wieseltier **Rigging Crew:** William "Scott" Cook, Wanasha Frank, Alison Hughes, Ian Manson, BJ McCray, Clifford Mosser, Dylan Schulgasser, Brendan Sheehan, Rhett Snyder, Thomas Striegl, **Chief Schlep:** Levi Lokey **Schlep Crew:** Drew Antonisse, Parker Campbell, Cesal Corbo-Roberts Eric Fagelius, Michael Fratoni, Mary Higgins, Gavin Hines, Jack Madison, Sean Mcdonnell, Dave Smith, Adin Sterling, Peter Temmen, Tim Territo **TSIB assistants:** Valerie Child **Lead Wastemaster:** David Nepsky **Wastemasters:** Carter Love, Anna Farrow, Jonny Mais **Cookie Mom:** Alexa Child **Cookie Boy:** ? **Phantom:** Marcello Vespucci

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The Telluride Film Festival wishes to acknowledge our dedicated members of the Show Ring. This group of supporters have made a long-term commitment to protect the language of cinema for generations to come.

We thank you.

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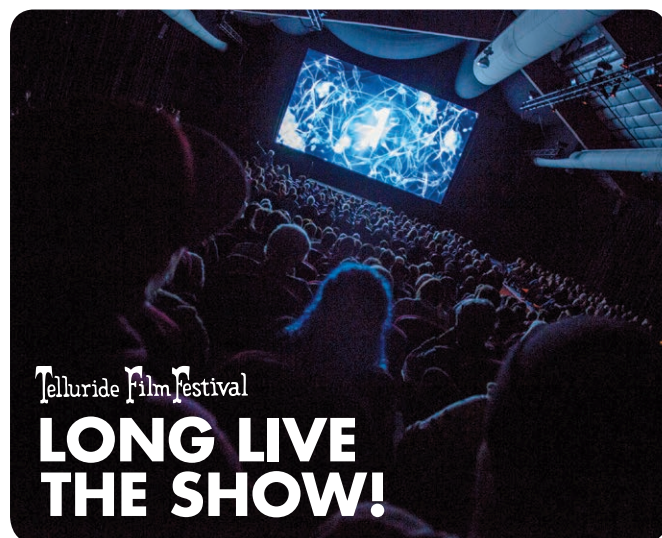
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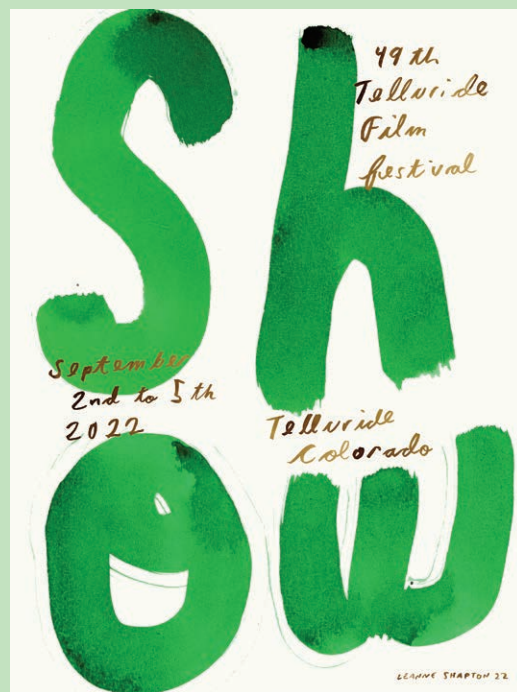
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Telluride Film Festival

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Poster signing
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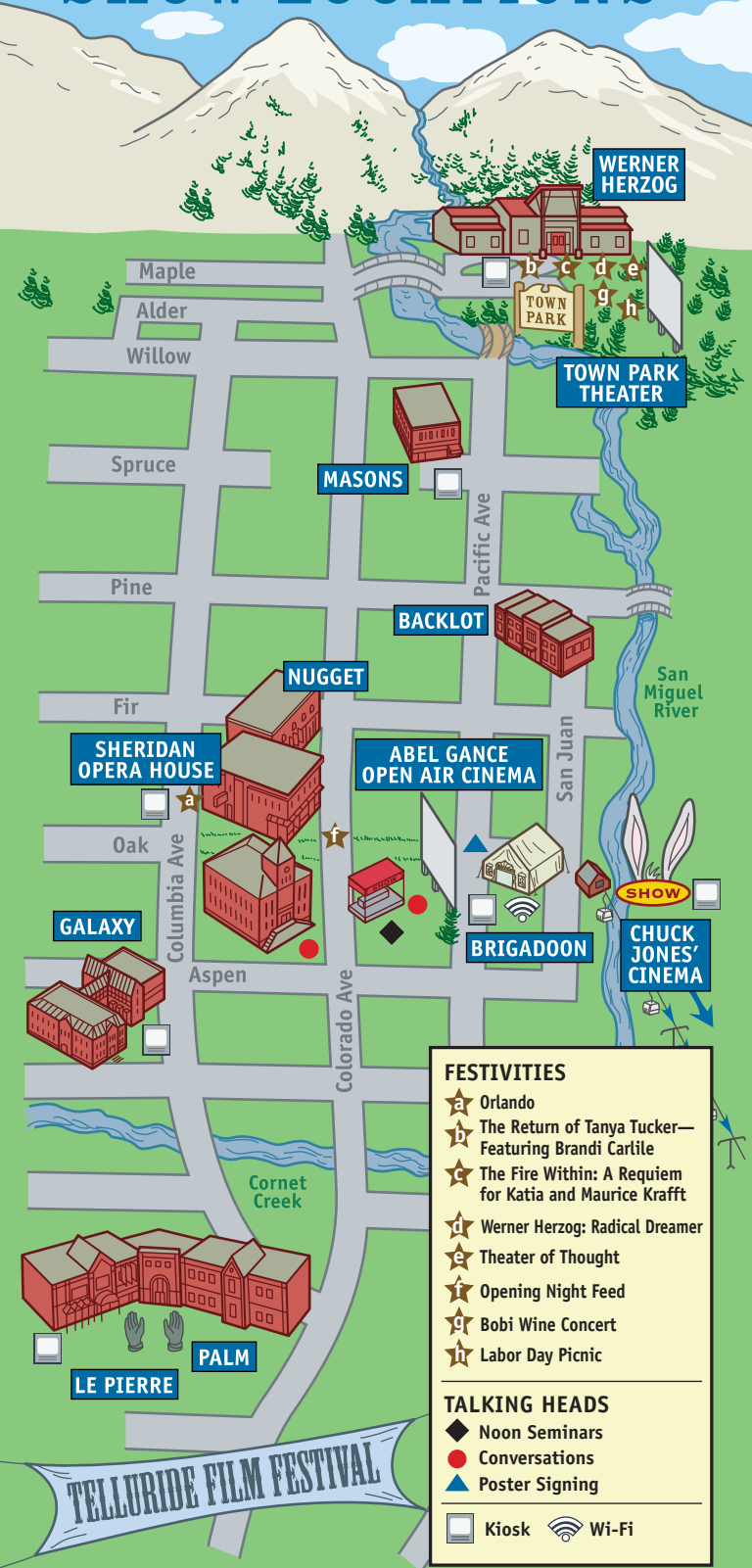
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