THE NATIONAL FILM PRESERVE LTD. PRESENTS THE

46TH TELLURIDE FILM FESTIVAL
AUG 30 - SEP 2 2019
Telluride, Colorado
THE NATIONAL FILM PRESERVE LTD. PRESENTS THE

46th TELLURIDEx14 FILM FESTIVAL

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This Festival Is Dedicated To

Agnès Varda
1928–2019
Guest Director
Sponsored by Turner Classic Movies

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

Pico Iyer

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

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

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

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

–Peter Sellars

Poster Artist
Edwina White

As an illustrator, Edwina’s work has been seen in The New York Times, Vogue, Harper’s Bazaar and in Taschen’s 100 Best Illustrators; as a fine artist, she makes fictional portraits that are brilliantly wry and whimsical. Her recent abstract paintings, equally playful, hypnotic and with brilliant use of color, were shown at Tillou Fine Art earlier this year. Edwina created, with James Dunlap, animations for the award-winning documentary SEMBENE!, and she and James fashioned this year’s festival trailer. Edwina has also created live illustrations for stories read by the novelist Zadie Smith.
Renée Zellweger arrived in Hollywood from tiny Katy, Texas with a sparkling smile and a pool of melancholy in her eyes. Drawing from that potent reservoir of emotion, the daughter of a Norwegian nurse and a Swiss engineer has built a prolific and wide-ranging acting career.

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

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

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

She added razzle-dazzle showmanship and another Oscar nomination as the former chorus girl turned murderous housewife Roxie Hart in CHICAGO (2002). A performance as a daring frontierswoman helping Nicole Kidman run a Civil War era farm in COLD MOUNTAIN (2003) earned Zellweger her first Oscar. She followed with a tender toughness in the role of a boxer’s wife in CINDERELLA MAN (2005), and earnest determination as children’s secretary, whose loyalty, ordinariness and fetching squint inspired the oft-quoted Tom Cruise line, “You complete me.” As Zellweger’s fame climbed and she hopscotched through genres, that authenticity surfaced again and again, as a woman yearning to be liberated from her strict community in the drama A PRICE ABOVE RUBIES (1998), and as a naive Kansas waitress unhinged by witnessing her husband’s murder in the black comedy NURSE BETTY (2000).

After an intensive period of work, Zellweger took a conscious, six-year break. She returned in 2019 in a formidable way, via a new medium, as the wife in CINDERELLA MAN, and as the daughter of a Norwegian nurse and a Swiss engineer has built a prolific and wide-ranging acting career.

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

–Rebecca Keegan

The program includes a selection of clips followed by the presentation of the Silver Medallion, an onstage interview led by John Horn (Friday) and Davia Nelson (Saturday), followed by JUDY (see opposite page), shown in its entirety.
Cinema is packed with tales of powerful men. Australian writer-director Kitty Green turns her camera lens on another figure—the young woman who makes one such man's life possible. Julia Garner plays the title role in this drama, as a new assistant working the desk of a domineering film executive, conscientiously managing his schedule, cleaning his office and answering phones. Over the course of one day, what seems like a humdrum if demanding entry level job becomes treacherous, as Garner's ambitious assistant finds herself enmeshed in the executive's messy personal life, belittled by her male peers and increasingly aware of her boss's predatory aims with the hopeful actresses who float into his office. As in her provocative documentaries UKRAINE IS NOT A BROTHEL (2013) and CASTING JONBENET (2017), Green brings a sharp, nuanced angle to a story we thought we already knew. –RK (U.S., 2019, 85m)

In person: Kitty Green, Julia Garner

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

In person: Donald Sosin, Paolo Cherchi Usai

“We are not afforded the luxury of being average,” says Ronald; his upwardly mobile, African American family is anything but. A win-at-all-costs father, Ronald (Sterling K. Brown) drives his son Tyler (Kelvin Harrison Jr.) to new heights in school and in sports. But after Tyler unravels, his sister Emily (Taylor Russell) is left to reconstruct her life amidst the ruins of her once-enviable family. Trey Edward Shults opens his film as a kinetic, intense examination of masculinity, then allows it the space to evolve into something more soulful, reminiscent of the early works of Terrence Malick (for whom he worked). WAVES is lifted by bursts of transcendence, heightened by the music of Oscar-winning composers Trent Reznor and Atticus Ross, and captured in rich Florida-toned color by cinematographer Drew Daniels. Lucas Hedges appears as Emily's first love; her innocence provides the window for our redemption. –JS (U.S., 2019, 135m)
It’s hard to forget the first time you laid eyes on Adam Driver. Whether he was playing Lena Dunham’s odd, part-feral part-noble boyfriend on HBO’s Girls, or the psychotic Darth Vader wannabe Kylo Ren in STAR WARS: THE FORCE AWAKENS, he has always made an immediate impression. He’s an imposing figure, to be sure—tall, physically striking, with the attentive composure one would expect from an ex-Marine—but there’s something else to it too: a certain nervousness that runs counter to the self-assurance of his presence.

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

In eight short years, he’s worked on films including BLACKKKLANSMAN (for which he received his first Oscar nomination), SILENCE, TRACKS, FRANCES HA, INSIDE LLEWYN DAVIS, LINCOLN, J. EDGAR, THE MEYEROWITZ STORIES and MIDNIGHT SPECIAL, with legendary filmmakers including Steven Spielberg, Clint Eastwood, Martin Scorsese, the Coen Brothers, Spike Lee, Jim Jarmusch and Terry Gilliam. Maybe they’re drawn to how the classicism of his presence gives way to a modern, existential agitas. Consider his unforgettable lead performance in Jarmusch’s 2016 masterpiece PATERSON, where he combines the routines of a working stiff, the wanderings of a poet, and the slow-burn mien of a haunted man. Something similar happens in this year’s THE REPORT, in which Driver plays a nose-to-the-grindstone Senate investigator looking into the use of torture in the War on Terror. Burns’ film adopts the dogged, intricate structure of the inquiry itself. It’s sober, detailed, and relentless, and casts a mesmerizing spell that gives voice to the audience’s fury and fear.

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

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

Made possible by a donation from the Burns Family

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

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

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

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

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

–Scott Foundas

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

8a The Unbearable Lightness of Being

Made possible by a donation from the Burns Family

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

9 Country Music

Made possible by a donation from Mort & Amy Friedkin

Ken Burns comes to Telluride with a new American epic. In eight episodes and sixteen hours, he has created one of the deepest and most surprising of his chronicles of the complicated history of this nation. COUNTRY MUSIC follows the iconic trailblazers and unsung heroes who shaped the music over the 20th century: the Carter Family, Jimmie Rodgers, Hank Williams, Bill Monroe, Patsy Cline, Johnny Cash, Merle Haggard, Loretta Lynn, Charley Pride, Willie Nelson, Dolly Parton and so many more. The series weaves more than 80 intimate, eccentric interviews and jaw-dropping archival footage with songs and stories of love, work, poverty, faith, family, betrayal and heartbreak, of cheating men and fighting women. COUNTRY MUSIC is a masterwork, a soulful immersion into this most American of art forms. We’ll show “Episode 5: The Sons and Daughters of America (1964-1968)” –DN (U.S., 2019, 120m) In person: Ken Burns, Dayton Duncan, Julie Dunfey
If “the less you know the better” serves as a mantra for most movie-going experiences, it takes on additional heft in Ed Perkins’ film—the rare work for which that advice also holds for the characters on screen. Alex was 18 when a motorcycle wreck left him in a coma. When he woke up, the only person in the world he remembered was his twin brother Marcus. And he could recall nothing of their lives or what transpired before his wreck. What followed was a reimmersion into a family steeped in trauma and an emotionally intense stress test of brotherly bonds. Told through elegantly simple interviews and moodyly atmospheric recreations, TELL ME WHO I AM is a riveting nonfiction mystery that raises new questions even as it addresses timeless themes—and it’s guaranteed to shake audiences to the core. –DW (U.K., 2019, 85m) In person: Ed Perkins, Alex Lewis, Marcus Lewis

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

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

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

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

15 Inside Bill’s Brain

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

16 Uncut Gems

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

17 The Human Factor

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

Made possible by a donation from Warren & Becky Gottsegen

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

19 Varda by Agnès

Sponsored by Turner Classic Movies

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

20 First Cow

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

21 Family Romance, LLC

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

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

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

24 **Parasite**

Made possible by a donation from Keller Doss

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

23 **The Phantom Carriage**

Made possible by a donation from John & Andi Nylund

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

25 **The Kingmaker**

Made possible by a donation from John & Andi Nylund

Based on the eponymous 1912 novel by Nobel Prize-winning Selma Lägerlof, this riveting psychological drama stands out as one of the greatest films of the silent era. It is also one of the major works by Victor Sjöström, who also stars in the role of a hopeless drunkard coming to terms with his history of spousal abuse, self-destructiveness, and struggle for redemption. Even by today’s standards, its special effects and intricate narrative structure (flashbacks within flashbacks) are widely admired for their modernity and emotional power. Ingmar Bergman, who cast Sjöström as the lead character in his 1957 masterpiece *WILD STRAWBERRIES*, was so profoundly influenced by this moral tale that he would watch it at least once a year after first encountering it at age 15. Available for decades only in re-edited black and white versions, it is now brought to its pictorial glory in a new stunning 35mm print from the Swedish Film Institute. –PCU (Sweden, 1921, 106m) *In Person: The Mont Alto Motion Picture Orchestra, Paolo Cherchi Usai*
What happens when war is given a woman's face—and body? The two Red Army vets in Kantemir Balagov's second feature (after TESNOTA) are women—striking and very young. Nurse Iya, nicknamed Beanpole because of her height, and Masha, a decorated war hero, explore sex, love, death, and procreation in Leningrad, bled white by the war. The time is fall 1945. So, do not expect a springtime melodrama with white cranes against a blue sky. Enjoy, instead, the haunting daylight of the subpolar city; relish its rusty-red interiors inhabited by the heroines who seem to have walked off a Vermeer canvas (the sublime cinematography is by Ksenia Sereda). BEANPOLE offers period authenticity through the lens of the new generation. Winner of Best Director and the FIPRESCI prize at Cannes’ Un Certain Regard. –GF (Russia, 2019, 134m)

Made possible by a donation from Daniel & Mary James

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

In person: Daniel Gordon, Adam Goodes

Made possible by a donation from Ken Grossinger & Micheline Klagsbrun

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

Made possible by a donation from Alan McConnell & Caroline Schafer

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

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

In person: Barnabás Tóth

31 **Oliver Sacks: His Own Life**

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

In person: Ric Burns, Temple Grandin

32 **Verdict**

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

In person: Raymund Ribay Gutierrez

33 **The Two Popes**

Made possible by a donation from Kevin & Patricia Kiernan

In 2012, Cardinal Bergoglio of Argentina (Jonathan Pryce), disappointed in the Catholic Church’s conservatism, plans his retirement. Pope Benedict XVI (Anthony Hopkins), facing financial and sexual scandals, considers the unheard-of step of resigning. Their first meeting is divisive—their views on Church policy could not be more opposed. Yet they soon both sense, to their growing astonishment, that they are part of each other’s destiny. Three-time Oscar-nominated writer Anthony McCarten (DARKEST HOUR) and director Fernando Meirelles (CITY OF GOD) transmute complex moral and theological ideas into compellingly poignant human drama, thanks to two of our greatest actors in top form. Pryce is brilliantly convincing as a powerful man in a deep spiritual crisis, and Hopkins heartbreakingly conveys the exhaustion of a lonely but fierce “defender of the faith.” César Charlone’s cinematography and the production design of Mark Tildesley capture the exquisite settings. –LG (U.K., 2019, 126m) In person: Fernando Meirelles, Jonathan Pryce, Anthony McCarten
Iranian émigré documentarist Taghi Amirani, working with cinema legend Walter Murch as co-writer and editor, spent ten years investigating a mysterious intervention known as Operation Ajax. In 1953, the CIA spearheaded the overthrow of Iran’s democratically elected government, led by Prime Minister Mohammad Mosaddegh, replacing him with the Shah. They even trained his brutal secret service, the notorious SAVAK. The result, still felt today, was an increasingly autocratic, militarized Middle East and American control over the global petroleum trade. But Amirani and Murch complicate the received wisdom about what happened, uncovering the identity of a British MI6 operative who played a much larger role than has ever been officially acknowledged. Using animated sequences, dramatic reenactments and evocative eyewitness testimony, they have constructed a riveting excavation of history, sharing with us the labyrinthine journey involved in revealing who obscured it. –LG (U.K., 2019, 118m) In person: Taghi Amirani, Walter Murch

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

DOLBY LABORATORIES

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

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

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

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

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

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

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

–JS

The Special Medallion will be presented preceding the 9AM Sunday screening of FORD v FERRARI at the Werner Herzog Theatre.
The young woman alone in a not so friendly society: I wasn’t thinking of that image as I began to select films from in and around my adopted home, Japan, for this year’s Festival, but suddenly it was everywhere. In North Korea and India today, in Japan for the past seven decades, filmmakers have alighted on women as both an emblem of the nation and, paradoxically, an image of someone fighting against odds to survive. Whether it’s through an arranged marriage or a post-war economy, circumstances always seem to pit women against inflexible tradition.

Most film lovers already cherish Yasujirō Ozu; I hope some of this year’s other selections may shine a spotlight on his less serene contemporary Mikio Naruse, on the richly textured and diverting MAKIOKA SISTERS of Kon Ichikawa, on Vitaly Mansky’s unmatched depiction of modern Pyongyang and on the lustrous actress from Satyajit Ray films who directed the little-Ichikawa, on Vitaly Mansky’s unmatched depiction of modern Pyongyang and the lustrous actress from Satyajit Ray films who directed the little-

 shifts of a ceremonial society propelled into the rockabilly era even as he never turns away from the sacrifices at the heart of family relations. Follow the sadness in Setsuko Hara’s eyes as it plays off the brightness of her social smile, and you’re in the realm that Ozu made poignantly his own. Three years after this film came out, the never-married director was dead, and Hara retreated into a 52-year silence from which she emerged mostly to tend to his grave. (Japan, 1960, 128m)
Passes
Passholders must wear their passes at all times to all Festival events. Passholders are admitted to the theaters first. Please read the back of your pass for information on what your pass does and does not provide.

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

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

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

Free Shows
This icon \(\square\) 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 Weservation, 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 (Acmes excepted), who are advised to secure one for the show they plan to attend. Any available seats after all passholders have been seated will be sold at $35 each. Passholders should plan on allowing no less than 30 minutes travel time from the base of the gondola to ensure entry into Chuck Jones’ Cinema.

Telluride Film Festival App
The Telluride Film Festival app has full program listings, panel information, TBAs, live Q updates and festivities at your fingertips. With features like SHOWSeats, Goody 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-4:45PM & 5:45PM-10PM;
Fri 8AM-6PM; Sat 9AM-3PM;
Sun 9AM-3PM; Mon 9AM-12PM
Stop by for all pass-related questions.

Brigadoon Hospitality Center
Brigadoon Plaza (next to the gondola station)
Hours: Thurs 10AM-5PM; Fri 8AM-6PM; Sat 9AM-5PM; Sun 9AM-5PM
Our magical meeting place appears out of Telluride’s mist each Festival eve. At the end of the weekend, it disappears for another year. Visit while you can!

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

Abel Gance Open Air Cinema
Sponsored by Ralph and Ricky Lauren
The intersection of Colorado Avenue and Oak Street (SW corner)
Telluride’s central location is a convenient place to rendezvous. It’s also the venue for the evening outdoor screenings and the Saturday and Sunday Noon Seminars. See page 45 for Seminar details.

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

Festival Kiosks
Powered by Spectrum with additional support from DELL
Look for the little black tents throughout town, where real-time information on available seats and start times is provided. Make informed decisions about the next movie you want to see.

The Rules
- All Festival Passes are absolutely non-transferable.
- The saving of seats or places in line is not permitted. There is no seating after the performance begins. The theaters will be cleared after each performance.
- The use of cell phones, electronic recording or communication devices is not permitted in the theaters.
- Consider choosing a program that you can’t experience anywhere else—a silent film with live accompaniment, a Guest Director selection or a new film from somewhere unexpected.
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<td>Sheridan Opera House (S) [230 seats]</td>
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Filmmakers of Tomorrow

41 Student Prints

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

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

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

NO BODY
(d. Haemin Ko, U.K., 2019, 5m, University of the Arts London) A stretch of the body, a poem for a place.

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

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

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

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

Total run time: 103m  *denotes filmmaker in person

42 Calling Cards

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

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

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

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

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

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

THE DISTANCE BETWEEN US AND THE SKY
(d. Vasilis Kekatos, Greece-France, 2019, 9m)
A guy, a motorbike and all the time in the world.

Total run time: 93m

Sponsored by ARRI

N/Sat 9:30AM Q&A

M/Sun 7PM

38 39
I have never had any trouble believing in climate change, global warming, or whatever you want to call it. The scientific evidence is overwhelming. But what to do about it? Logic rarely convinces anybody of anything. Climate change has become yet another vehicle for political polarization. If Al Gore said the earth was round there would be political opposition insisting that the earth was flat. It’s all so preposterous, so contemptible. The 30-second spots running before shows in Telluride profile a character I created: Admiral Horatio Hornetower, an admiral of a fleet of one and perhaps the last man on earth. Hopefully it captures the absurdity and the desperation of our current situation. No pie graphs, no PowerPoint—just a blithering idiot played by one of my favorite actors, Bob Odenkirk. –Errol Morris

Festival Trailer
The Telluride Film Festival poster is moving! Catch the animated trailer, created by poster artist Edwina White and animator James Dunlap, at screenings throughout the festival and at www.telluridefilmfestival.org

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

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

City Lights Project - Celebrating 20 years
This program builds on the success of the Student Symposium, expanding the personal and professional horizons of 15 high school students and five teachers from three schools. City Lights participants experience the Festival through screenings and intensive discussions with Telluride’s special guests. Supported in part by a grant from the Town of Telluride Commission for Community Assistance, Arts, and Special Events.

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

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

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

Now Playing Before the Feature Films

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

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

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

A TREATISE ON THE HUMAN ANIMAL NO. 38: HEARTACHE*
(d. Jacob Møller, Denmark, 2019, 30m)
What men really want.

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

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

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

A  63 Up

In 1964, 14 British children from a range of socio-economic backgrounds were selected to participate in the UP project. Now, 56 years later, they are settling into late adulthood, exploring retirement, facing mortality and reflecting on what the project has meant to them. Michael Apted’s series, featuring a new chapter every seven years, is a masterwork of the documentary genre—a test of whether socio-economic status equals destiny, a chronicle of the drama of ordinary lives, and an epic exploration of the impact of personality and circumstance on the surge of life’s unexpected twists. After all this time, Apted has, perhaps, begun to abandon the project’s original sociological premise. Instead, he honors his decades-long relationship with the series’ subjects, to whom he has become very attached. They seem to share the connection … and have questions for him as well. –MF (U.K., 2019, 139m) In person: Michael Apted

B  Billie

By the late 70s, journalist and Billie Holiday superfan Linda Lipnack Kuehl had amassed hundreds of hours of recorded interviews in an effort to finish a book about the mysterious and tragic jazz icon. These tapes—with Count Basie, Artie Shaw, Sylvia Sims, Sid Weiss and others—remained unreleased following Kuehl’s sudden death. Forty years later, director James Erskine weaves Kuehl’s recordings into a powerful portrait of a thoroughly modern woman, as complicated and layered as her music. BILLIE reveals the singer’s magnetism, her darkness, her struggles against discrimination and segregation, and with addiction, tales of the men who couldn’t control her … a hero who was victimized but never a victim. And Kuehl never shied away from the tough questions—this is a ruthlessly honest story of one woman told by another, the two united in their quests for authenticity. –FA (U.K., 2019, 94m) In person: James Erskine

C  Chulas Fronteras (Beautiful Borders)

With as sharp an eye and keen an ear as any documentary filmmaker, Les Blank created indelible portraits of people and events including, memorably, Werner Herzog in BURDEN OF DREAMS. Blank also was, along with Alan Lomax and Harry Smith, one of America’s essential musicologists; his filmography (58 works made over 54 years) includes movies about Leon Russell, “Lightnin’” Hopkins and Mance Lipscomb. Among the many treasures still being (re)discovered is the stirring CHULAS FRONTERAS (co-directed with Chris Strachwitz) which captures, with love and presence, the brilliant Tex-Mex musicians Los Alegres de Terán, Flaco Jiménez and Lydia Mendoza. Newly restored, the film reminds us of the many riches that our brothers and sisters living near our southern border share with us. –JS (U.S., 1976, 58m) In person: Werner Herzog

D  Soros

Even among billionaire “Masters of the Universe,” George Soros stands out as a figure of violent controversy. To some, especially on the Right, Soros is “the puppet master,” a fabulously wealthy rootless cosmopolitan—read: Jewish—financier who “broke the Bank of England,” wields tremendous unaccountable power and uses his limitless money to bend whole countries to his will. To others he is a thinker, a visionary, a kind of philosopher king—and the greatest philanthropist in history, who has used his human rights organization to coax democratic change in dozens of countries from Eastern Europe to sub-Saharan Africa. Jesse Dylan’s compelling portrait digs deep into Soros’ past in Nazi-occupied Hungary to reveal the surprising facts about a complicated man who has changed the world. –MD (U.S., 2019, 88m) In person: Jesse Dylan

E  Linda Ronstadt: The Sound of My Voice

One of the most versatile singers of our era, Linda Ronstadt could take any music—pop, rock, Mexican canciones, American torch songs, Broadway classics—to transcendence. The latest from Oscar-nominated filmmakers Jeffrey Friedman and Rob Epstein traces Ronstadt’s background, as the daughter of musically adventurous Mexican immigrants, her risk-taking youth as she set out into the world of L.A. rock and roll, her rise to arena-sized superstardom (she landed 38 songs on the Billboard charts) and her graceful transition into other genres. Collaborator/fans Dolly Parton, Emmylou Harris, Bonnie Raitt, Jackson Browne and Aaron Neville are among the many who sing Ronstadt’s praises, but the most stirring moments feature her remarkable voice and musical power. –JS (U.S., 2019, 95m) In person: Rob Epstein, Jeffrey Friedman

F  The Gift: The Journey of Johnny Cash

Many aspects of Johnny Cash’s life story are well known: the traumatic loss of his older brother Jack, his discovery by legendary producer Sam Phillips, his battles with substance abuse. By using Cash’s own voice, provided through taped interviews, Thom Zimny provides a more intimate, moving and irresistible portrait. Zimny, the Grammy and Emmy Award-winning director of powerful documentaries about Elvis Presley and Bruce Springsteen, emphasizes Cash’s potent songwriting skills, the overwhelming influence of his religious faith and the spiritual growth he experienced over a 50-year career. He selects from a rich archive of Cash’s performances, both on stage and in the studio, but also in his living room, where he plays for family and friends. His impact is measured through interviews with Emmylou Harris, Loretta Lynn, Dwight Yoakam, Graham Nash, Bruce Springsteen, his children Rosanne and John Carter Cash and his last creative partner, producer Rick Rubin. –LG (U.S., 2019, 94m) In person: Thom Zimny, John Carter Cash
**Backlot**

**G** Uncle Yanco + Black Panthers

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

**H** Nomad: In the Footsteps of Bruce Chatwin

Bruce Chatwin coined the term “deranged landscape” from a scene in Werner Herzog’s THE SIGNS OF LIFE, and Herzog’s COBRA VERDE was adapted from Chatwin’s novel The Viceroy of Ouidah. Here, Herzog composes a touching tribute to the legendary travel writer, retracing Chatwin’s journeys from the mystical landscapes of Wales to archeological oddities of Patagonia to the ancient songs of the Australian outback. Chatwin’s books embodied adventure for a generation of seekers, and his friendship with Herzog is deeply moving—Chatwin even bequeathed his treasured rucksack to Herzog before his death in 1989. Profound in its wonder, NOMAD is a poetic ode to a kindred spirit. –FA (U.S., 2019, 89m) In person: Werner Herzog

**Archival Print Sources**

**The Unbearable Lightness of Being**

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

**When A Woman Ascends the Stairs**

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**The Phantom Carriage**

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**The Makioka Sisters**

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**Late Autumn**

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**Talking Heads**

**Noon Seminars**

Sponsored by Participant Media

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

**a** Saturday Seminar

Noon, Abel Gance Open Air Cinema

**b** Sunday Seminar

Noon, Abel Gance Open Air Cinema

**C** Monday Seminar

Noon, Town Park

**Conversations**

Sponsored by Universal Studios

County Courthouse, Colorado Ave., unless otherwise noted

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

**d** Trey Edward Shults, Sterling K. Brown, Alexa Demie, Renée Elise Goldsberry, Kelvin Harrison Jr., Lucas Hedges and Taylor Russell

Abel Gance Open Air Cinema/
Saturday 10AM

**Sound!** With Walter Murch and Glenn Kiser of Dolby Laboratories

Saturday 2PM

**e** Scott Z. Burns, Adam Driver, Daniel Jones with Mark Danner

Abel Gance Open Air Cinema/
Saturday 10AM

**f** David Thomson and Michael Apted

Sunday 4PM

**g** Ric Burns and Ken Burns with Davia Nelson

Monday 10AM

**Special conversation**

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

S/Mon 6PM

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

(U.S., 1979, 112m) In person: Philip Kaufman

The Right Stuff

0/Fri 8:30PM

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

Labor Day Picnic

Town Park/Monday 11AM–1PM

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

For all passholders

Amazing Grace

M/Sun 9:15AM

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

Poster signing

Brigadoon/Sun 1PM

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SHOW LOCATIONS

FESTIVITIES
- Opening Night Feed
- The Right Stuff
- Labor Day Picnic
- The Wanderers
- Amazing Grace

TALKING HEADS
- Noon Seminars
- Conversations
- Poster Signing

Telluride Film Festival

Kiosk
Wi-Fi
Water Station

WERNER HERZOG
TOWN PARK
SAN JUAN
SAN MIGUEL RIVER

MAPS

- MASON
- BACKLOT
- NUGGET
- SHERIDAN OPERA HOUSE
- OPEN AIR CINEMA
- ABEL GANCE
- GALAXY
- LE PIERRE
- PALM
- BRIGADOON
- JONES' CINEMA