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1941–2021

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Luke Dorman, for Meow Wolf

Meow Wolf, based in Santa Fe, New Mexico, with sites in Santa Fe, Las Vegas and, later in 2021, Denver, is an artist-built organization that creates dynamic, immersive, multimedia experiences that are designed to transport audiences of all ages into fantastic realms. Luke Dorman, Meow Wolf’s Lead Graphic Designer, is also a fine artist whose work has been recognized by Print Magazine, Communication Arts and The Society of Typographic Arts.

Barry Jenkins

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

Jenkins grew up in Miami and studied film at Florida State University (but he might tell you his education came from the Telluride Film Festival, where he arrived first as a student and has remained as a staff member for nearly 20 years). His feature film debut MEDICINE FOR MELANCHOLY follows the remnants of a furtive one-night stand and, through two unlikely Black companions, examines San Francisco’s gentrification. Jenkins’ film feels casual and conversational but, beneath that surface, he’s metamorphosizing erudite socio-economic themes.

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

If filmmaking is, as film critic Roger Ebert once described, an empathy machine, then Jenkins is among its most skillful operators.

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

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

–Robert Daniels

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

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

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

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**Cyrano**

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

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**A Tribute to Peter Dinklage**

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

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

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

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

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

4 The Electrical Life of Louis Wain

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

5 C’mon C’mon

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

6 Procession

Robert Greene has built a career hurling Molotov cocktails at the documentary status quo. His provocative, often incendiary films (ACTRESS, BISBEE ‘17) are collaborative ventures with his subjects, intentionally invading the liminal space between fiction and real life. With his seventh feature PROCESSION, Greene discovers deeper motivation, crafting an emotionally rich masterwork that focuses on the courage, ingenuity and hope of its subjects—or, as they are billed, co-creators. They are six men, each abused by Catholic priests and, decades later, still in search of peace. The route that Greene, with a team of therapists, suggests, is the creation of full-bodied short films confronting their pasts. The result is, all at once, a wildly creative cinematic experiment, a gripping story of resilience, a heartfelt act of generosity and a case study in how we can turn the page and begin to tell new stories. –DW (U.S., 2021, 116m) In person: Robert Greene, Dan Laurine, Ed Gavagan, Mike Foreman, Michael Sandridge, Joe Eldred, Tom Viviano, Terrick Trobough
“Acting is the process of abandoning control,” Riz Ahmed said on the Off Camera Show, which is an odd thing to hear from an artist who seems completely in control of his craft, his talent and his focus. The 39-year-old British-Pakistani actor is nothing if not disciplined: A teen debate-team member, a graduate of Oxford and London’s Central School of Speech and Drama, a vicious battle-rapper and rhyme-slinger—see: his musical alter ego Riz MC—and a performer who spent eight months learning ASL and how to play the drums in order to portray a deaf drummer. The above quote is actually preceded by the qualifier, “For a control freak like me....”

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

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

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

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

The program includes a selection of clips; the presentation of the Silver Medallion; and a screening of ENCOUNTER (see opposite page), shown in its entirety.
Jane Campion’s characters are dreamers, poets and artists, even if they don’t always know it. And even if, sometimes, they’re also monsters. The director’s vividly realized cinematic worlds follow seekers struggling with the harsh reality around them, whether that’s a windswept corner of New Zealand, an overheated and menacing New York City, or the remorseless expectations of British society.

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

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

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

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

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

–BE (Australia/New Zealand, 2021, 125m) In person: Jane Campion, Benedict Cumberbatch, Kodi Smit-McPhee, Kirsten Dunst, Jesse Plemons

Made possible by a donation from Warren & Becky Gottsegen

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

–LG (U.K., 2021, 97m) In person: Kenneth Branagh, Jamie Dornan

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

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

**River**

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

**Julia**

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

**Muhammad Ali**

The fighter, the Freedom Fighter, the Greatest, the Prettiest, the Muslim, the Bee and the Butterfly is at last onscreen as an Epic Hero. Muhammad Ali filled his larger-than-life life with impossible willpower, wit, wildness, grace, mistakes, hubris, kindness to strangers, tragedy and triumph in comeback after devastating comeback. Ken Burns, Sarah Burns and David McMahon follow Ali’s rise in the public eye as he challenges and fights the limits of black personhood in face of the white gaze. Ali takes on “public opinion,” the bookies, the U.S. Army, and the Supreme Court, and each episode bursts with life-blood, daring and elation. The raging Ali, the hilarious Ali, the cool Ali, the hip Ali, the courageous Ali, the loud Ali are present but most moving, perhaps, is the Silent Ali, in his final chapter, who we encounter through the wise, eloquent, loving witness of his daughter Rasheda. Overwhelming. –PS (U.S., 2021, 452m) In person: Sarah Burns, David McMahon, Rasheda Ali, Michael Bentt
Two women set up camp at a tiny cabin and begin their season of work. They prepare their saddles, pack their lunches and, hopping on their horses—their genius and utterly dependable dogs at their side—travel into mountainous country to round up cattle that have spent the season in the wild. The work is hard, the days are long, but the spectacular landscape and the solitude and effort feeds their dreams: to own their own livestock, to have true independence, to start a family. Director Emelie Mahdavian is a strong but quiet presence, flowing together intimate campfire moments with striking Rocky Mountain footage (shot by Derek Howard) that John Ford would appreciate. Occasionally, a cowboy makes an appearance (including giving a bit of useless advice while one cowgirl, doing it her way, skilfully breaks a horse), but this particular patch of the American West is a woman’s world. –JS (U.S., 2021, 90m) In person: Emelie Mahdavian, Colie Moline

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

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

Made possible by a donation from Alan McConnell & Caroline Schafer

On Christmas weekend in 1991, the marriage between Prince Charles and Diana, Princess of Wales, née Diana Spencer, spirals apart. And we get to watch. Director Pablo Larraín and screenwriter Steven Knight ingeniously weave a narrative that stays scrupulously close to known historical fact with a dark, dream-like fairytale gone wrong, a mashup of the official history, SNOW WHITE and THE SHINING. The film’s power emerges directly from the fearless and deeply committed performance of Kristen Stewart, imagining Diana mercurial and haunted, while Sally Hawkins, Timothy Spall and Sean Harris play the royal staff torn between their obligation to help control Diana and their desire to support her. The score, from Radiohead’s Jonny Greenwood, ingeniously combines chamber music, jazz and pop. Following his films NO, NERUDA and JACKIE, Larraín continues an inspired string of alternative histories of essential moments. –LG (U.K./Germany/Chile, 2021, 111m) In person: Pablo Larraín, Kristen Stewart
With his acclaimed films STARLET, TANGERINE and THE FLORIDA PROJECT, writer-director Sean Baker has powerfully captured the stories of those surviving what he calls “the underground economy,” inviting us into the danger and chaos that defines their worlds. RED ROCKET takes his work to a still grittier, more complex place. Co-written with Chris Bergoch and sharply photographed by Drew Daniels, the film captures intersecting lives in a crumbling Texas town. Mikey Saber (a superb Simon Rex), an exuberant middle-aged charmer and retired porn star, returns home, hoping to escape his self-destructive fantasies of wealth and stardom. Strawberry (Suzanna Son, excelling, in her first film), is the woman who embodies everything Mikey can’t resist. Hilarious and heartbreaking, filled with unexpected turns, RED ROCKET takes us into worlds we rarely see, and American cinema into bold new terrain. –LG (U.S., 2021, 128m) In person: Sean Baker, Simon Rex, Bree Elrod, Ethan Darbone, Brittney Rodriguez, Suzanna Son

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

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

James Spinney and Peter Middleton’s exquisitely crafted documentary offers the definitive story of cinema’s most iconic figure, from an impoverished childhood in London through a spectacular rise to fame, and onto the Hollywood limelight and a self-imposed exile. Through painstaking research, featuring rare photographs, film outtakes, and previously unknown audio recordings, Spinney and Middleton shed light on Chaplin’s family life, his contentious relation to the political commotions of the 20th century, and artistic genius. The dazzling, eloquent visuals, set to the filmmaker’s own words, reflect Chaplin’s endlessly inventive spirit. You may think there was nothing new to be said about Chaplin after more than a century, but this film brings us someone new: an artist who, through his pure love of the form, continues to inspire more than a century after he began. –MF (U.S., 2021, 114m) In person: James Spinney and Peter Middleton
In her latest, Céline Sciamma (PORTRAIT OF A LADY ON FIRE) follows an eight-year-old girl named Nelly who, after the death of her grandmother, spends a few days at her home while her mother cleans it out. Wandering in the woods, she sees a girl named Marion who looks exactly like her, and who lives in a house that looks just like hers. It’s perhaps an existential mystery—one that drifts between the vaguely supernatural and the matter-of-fact with disarming ease. But Sciamma brings such vivid specificity and emotional acuity to the tale that it’s hard not to be transported into the world these two girls (played with incredible assurance by twins Joséphine and Gabrielle Sanz) create for themselves. Don’t let this disarming film’s modesty and brevity fool you; it will wipe you out. –BE (France, 2021, 72m)

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

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

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

**PORDENONE PRESENTS**

**27** Fragment of an Empire

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

Made possible by a donation from Keller Doss

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

**28** A Hero

**29** Cow

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

**30** The Apaches of Athens

Early Greek cinema remains a gap for even seasoned film lovers, so the discovery of this marvelous silent film has been a revelation both inside and outside of Greece. Visually sophisticated and featuring innovative use of its locations—part of the film was shot in refugee neighborhoods—*Apaches of Athens* was considered lost, a sort of holy grail of Greek silent film. A nitrate print recently discovered in the Cinémathèque Française was restored under the guidance of Costa-Gavras. Athenian director Dimítrios Gaziadis, an assistant to Pabst, Lubitsch and Lang before returning to Greece in the early 1920s, adapted the film from a popular operetta and released it with a “synchronized” score played simultaneously on discs. Okay, maybe the story is a little fluffy—a poor guy passing himself off as rich and getting caught between two women—but it’s a terrific movie, and the sense of place in lower and upper-class Athens anticipates realist cinema and serves as a remarkable social document. –AP (Greece, 1929, 92m) *Presented by Alexander Payne*
According to legend, Leonard Cohen asked Bob Dylan how long it took to write “I and I.” “15 minutes,” Dylan answered. And how long did it take Cohen to write “Hallelujah”? The answer can be found in this glorious biography, which situates the song at the center of one of rock ‘n roll’s most idiosyncratic careers. A poet with a raspy, growly Old Testament voice, Cohen worked and reworked “Hallelujah” lyrics, even altering them to meet the changing times. The song, which explores broken dreams, sexual bliss and spiritual doubts, was an unknown deep track before taking on a life of its own: the weirdest Hollywood anthem ever (thanks to SHREK, it hit the Billboard charts 24 years after it was first recorded) and a favorite at talent shows worldwide. Directors Dayna Goldfine and Dan Geller joyfully steer us through Cohen’s winding journey, with music, testimonials and, best of all, words from the soft-spoken bard himself. –JS (U.S., 2021, 118m) In person: Dan Geller, Dayna Goldfine, Sharon Robinson

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

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

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

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

37 Unclenching the Fists

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

36 Marcel the Shell with Shoes On

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

38 The Automat

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

When you are without a place to live. LEAD ME HOME is a call to action.

On any given night, half a million Americans are living outside. Their lives are dangerous and traumatic, as they face attacks and the elements, cope with mental health issues and confront a bureaucracy that’s at best ill-equipped to provide basic human needs, and at worst openly hostile to their plight. How can this happen in one of the wealthiest nations in history? Pedro Kos and Jon Shenk’s documentary short visits with members of California’s homeless population, discovering individuals who are hardworking, caring and kindhearted and yet whose daily lives are a tightrope of stress and uncertainty. Try cooking a proper meal for your kid, securing a job or even just doing your laundry when you are without a place to live. LEAD ME HOME is a call to action. –MF (U.S., 2021, 38m) In person: Jon Shenk and Pedro Kos
Guest Director’s Selections

Sponsored by Turner Classic Movies

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

All programs presented by Barry Jenkins

M/Thu 7:30PM

39 West Indies

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

L/Fri 4PM

40 Chocolat

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

M/Sat 1PM

41 Looking for Langston

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

M/Sun 4PM Q&A

42 Garden

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

S/Sat 7PM Q&A

43 Kahlil Joseph: Selected Works

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

Total run time: 50 minutes

M/Mon 1PM

44 Russian Ark

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

S/Sun 4PM Q&A
**Passes**

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

**SHOW READY Wristbands**

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

**Individual Tickets**

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

**The Late Show**

The Late Show Ticket ($100) provides entry to the final shows on Friday, Saturday, Sunday and Monday at both Chuck Jones’ Cinema and the Palm. Tickets may be purchased at the Nugget Theater or at either venue’s box office during regular box office hours. Late Show Ticket holders will be admitted to their shows with general passholders. A valid SHOW READY wristband is necessary for each day.

**TBAs**

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

**Free Shows**

This icon designates a show that is free and open to the public. Passholders are admitted first to indoor shows. The Backlot is always free on a first-come, first-served basis. All non-passholders must wear a valid SHOW READY wristband to attend indoor free shows.

**Qs**

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

**Chuck Jones’ Cinema**

_Sponsored by Netflix_

Because of its location in Mountain Village, a 12-minute gondola ride from Telluride, Chuck Jones’ Cinema (CJC) uses the Wabbit Reservasion, 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 on attending. Any available seats after all passholders have been seated will be sold at $35 each. Passholders should plan on allowing no less than 30 minutes travel time from the base of the gondola to ensure entry into Chuck Jones’ Cinema.

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**Festival Box Office**

*Located in Gondola Plaza directly across from Brigadoon Hospitality Center*

_**Hours:**_ **Mon 12PM-5PM; Tues 12PM-5PM; Wed 10AM-4:45PM & 5:45PM-10PM; Thurs 8AM-10PM; Fri 8AM-8PM; Sat 9AM-9PM; Sun 9AM-9PM; Mon 9AM-9PM**

Stop by for all pass-related questions and the SHOW READY wristband.

**Brigadoon Hospitality Center**

*Brigadoon Plaza (next to the gondola station)*

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

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

This one-stop Festival headquarters includes:

- **Information Desk**: where you’ll find Festival programs, pass lanyards, copies of _The Film Watch_, and goodies provided by the Festival’s sponsors. Film Festival staff members can answer all of your Festival-related questions.

- **Digital Lounge**: Enjoy free access to the Internet, check live theater “Q” ticket info, and access the Festival schedule. *Powered by Spectrum with additional support from DELL Technologies*

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

**Abel Gance Open Air Cinema**

_Sponsored by Ralph and Ricky Lauren_

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

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

**Town Park Theater**

_Sponsored by National Geographic Documentary Films_

**Town Park, Telluride**

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

**Sheridan Opera House Gallery**

_Ground Level next to the Box Office Entrance, **Hours**: Fri-Mon 10:30AM-4:30PM_**

Free with Festival passes or SHOW READY wristbands

Laurie Anderson’s “Spending the War Without You,” a series of innovative Zoom lectures, playing continuously. See page 48 for details.

**County Courthouse**

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

The historic San Miguel County Courthouse hosts the Conversations series. See page 27 for details.

**Festival Kiosks**

*Powered by Spectrum with additional support from DELL Technologies*

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

**Telluride Film Festival App**

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

**Saturday, September 4**

<table>
<thead>
<tr>
<th>Time</th>
<th>Location</th>
<th>Film Title</th>
<th>Notes</th>
</tr>
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<tbody>
<tr>
<td>10:00</td>
<td>Palm (P) [650 seats]</td>
<td>The Electrical Life of Louis Wain</td>
<td>TBA</td>
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<tr>
<td>10:30</td>
<td>Galaxy (G) [500 seats]</td>
<td>A Tribute to Jane Campion with The Power of the Dog</td>
<td>TBA</td>
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<td>11:00</td>
<td>Werner Herzog Theatre (H) [650 seats]</td>
<td>The Lost Daughter</td>
<td>TBA</td>
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<tr>
<td>11:30</td>
<td>Chuck Jones' Cinema (C) [500 seats]</td>
<td>Spencer</td>
<td>TBA</td>
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<tr>
<td>12:00</td>
<td>Sheridan Opera House (S) [230 seats]</td>
<td>Cyrano</td>
<td>TBA</td>
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<tr>
<td>12:30</td>
<td>Nugget Theatre (N) [165 seats]</td>
<td>The Hand of God</td>
<td>TBA</td>
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<tr>
<td>1:00</td>
<td>Masons Hall Cinema (M) [150 seats]</td>
<td>The Real Charlie Chaplin</td>
<td>TBA</td>
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<tr>
<td>1:30</td>
<td>Le Pierre (L) [140 seats]</td>
<td>Pordenone Presents: The Apaches of Athens</td>
<td>TBA</td>
</tr>
<tr>
<td>2:00</td>
<td>Backlot (B), Town Park (TP) &amp; Elsewhere</td>
<td>Looking for Langston</td>
<td>TBA</td>
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<tr>
<td>2:30</td>
<td>Elks Park (AG), Town Park (TP) &amp; Elsewhere</td>
<td>Muhammad Ali Part 3</td>
<td>TBA</td>
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<tr>
<td>3:00</td>
<td>Elks Park (AG), Town Park (TP) &amp; Elsewhere</td>
<td>Three Minutes: A Lengthening</td>
<td>TBA</td>
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<td>3:30</td>
<td>Elks Park (AG), Town Park (TP) &amp; Elsewhere</td>
<td>Joyce Carol Oates</td>
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<td>4:00</td>
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<td>West/Cohen/Waters/Nelson</td>
<td>TBA</td>
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<td>4:30</td>
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<td>Songs for Drella + Annea Lockwood: A Film About Listening</td>
<td>TBA</td>
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<td>5:00</td>
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<td>5:30</td>
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<td>6:00</td>
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<td>7:30</td>
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<td>Songs for Drella + Annea Lockwood: A Film About Listening</td>
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<td>Songs for Drella + Annea Lockwood: A Film About Listening</td>
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<td>Songs for Drella + Annea Lockwood: A Film About Listening</td>
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<td>11:00</td>
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<td>11:30</td>
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<td>Songs for Drella + Annea Lockwood: A Film About Listening</td>
<td>TBA</td>
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</table>

**Saturday Seminar**

- **Saturday, September 4**
  - 10:30 AM: Saturday Seminar
    - Speaker: Laurie Anderson
    - Venue: Opera House Gallery
    - Time: 10:30 AM - 4:30 PM
    - Details: Installation (Ongoing)

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**Schedule Notes**

- **Show:** Film screenings
- **Festivity:** Events
- **Talking Heads:** Discussions
- **Free Show:** Open to all
- **TBA:** To Be Announced

**Location Notes**

- **AG:** Elks Park
- **TP:** Town Park
- **S:** Sheridan Opera House
- **M:** Masons Hall Cinema
- **B:** Backlot
- **L:** Le Pierre
- **N:** Nugget Theatre
- **H:** Werner Herzog Theatre
- **C:** Chuck Jones' Cinema
- **G:** Galaxy
- **P:** Palm

**Additional Information**

- **Student Prints:** Available for purchase
- **Q & A:** Questions and Answers sessions following screenings
- **Festivity Free Show:** Open to all without charge

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**Contact Information**

For more information, please visit the festival website or contact the organizers directly.
**Filmmakers of Tomorrow**

### 45 Student Prints

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

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

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

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

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

#### No Es Ella (It’s Not Her)*
(d. Samuel González Vera, Chile/Cuba, 2021, 10m, Escuela Internacional de Cine y Televisión, Cuba) There’s something I need to tell you.

#### Close Ties to Home Country*
(d. Akanksha Cruczynski, USA, 2020, 15m, Columbia College) “The app said you were Indian...”

#### Spaces

#### Lakutshon’ Ilanga (When the Sun Sets)*

Total run time: 96m  *denotes filmmaker in person

### 46 Calling Cards

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

#### Spirits and Rocks: An Azorean Myth
(d. Aylin Gökmen, Switzerland/Portugal, 2020, 14m) Death, life and black rock. A jeremiad in miniature.

#### Sideral
(d. Carlos Segundo, Brazil/Portugal, 2021, 15m) They did say, “shoot for the moon.”

#### Motorcyclist’s Happiness Won’t Fit Into His Suit
(d. Gabriel Herrera, Mexico, 2021, 10m) As Roy Andersson is to Sweden, the motorcyclist is to Michoacán.

#### What Remains*

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

#### I Am Afraid to Forget Your Face
(d. Sameh Alaa, Egypt/Portugal/Qatar/Belgium, 2020, 15m) “Make this vault a feasting presence full of light.”

Total run time: 88m  *denotes filmmaker in person

### 47 Great Expectations

“Animation.” From the Latin “animātio”, stem of “animātiō.” Meaning “a bestowing of life.” Curated by Barry Jenkins, followed by a Q&A.

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

#### Easter Eggs
(d. Nicolas Keppens, Belgium/Portugal/Netherlands, 2020, 15m) Boys will be boys.

#### My Own Landscapes
(d. Antoine Chapon, France, 2020, 18m) “From Burgess and Holmstrom to RPGs.” A Clinical Study.

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

#### The Vandal*
(d. Eddie Alcazar, U.S., 2021, 15m) “All that we see or seem is but a dream within a dream.”

Total run time: 90m  *denotes filmmaker in person
Behind-the-scenes movies and portraits of artists, musicians and filmmakers. Located at Telluride’s Wilkinson Library. All screenings are free and open to the public on a first-come, first-served basis.

A Bernstein’s Wall

Douglas Tirola’s thrilling documentary portrait of famed composer and conductor Leonard Bernstein expertly tells the story of an immigrant son who became a phenom as the visionary and exuberant conductor of the New York Philharmonic, and, then for decades, the face of classical music for the nation. Bernstein joyfully responded to the clamor of his times, matching his passion for music with an unyielding commitment to political engagement while, as Tirola reveals, wrestling with what he called “the demons” of his hidden sexuality. We see Bernstein as a true peace-builder, a tireless participant in the anti-war, student and civil rights movements and a factor in the de-escalation of tensions between the U.S. and USSR. –MF (U.S., 2021, 105m) Preceded by DUKE ELLINGTON IN ISFAHAN (d. Ehsan Khoshbakht, U.K., 2018, 13m)
In person: Douglas Tirola

B Dark Frames

After emerging victorious from the horrors of World War II, the U.S. eagerly pushed into a new era of optimism, hope, and success. But the shadowy and cigarette-stained B-side to the bright, shiny America emerged: the film noir. Made for cheap, these dark tales scratched at a different society, filled with twisted psyches and sinister motives. Filmmaker Tom Thurman teams with film critic and narrator David Thomson to weave together a hypnotic collage of a dark world that influences our national identity to this day. Pulling stills from the archives of the Library of Congress, and featuring clips from noir classics like THE RED HOUSE, DETOUR, and THE STRANGER, Thurman and Thomson lead us on a poetic, darkly humorous journey through the underbelly of American culture. –FA (U.S., 2021, 73m)
In person: Tom Thurman

C Edna

The long winding road of the Transbrasiliana highway leads us to the edge of the Brazilian Amazon, and to Edna Rodrigues de Souza. Once called Dinà, she spends her days drifting through her landscape, observing cattle graze, treeless meadows, markets and motorways, a preacher steering his audience toward the salvation of Christ. “If Jesus lived here again, he would die,” she reflects in her notebook. Edna remembers before the cattle and the pavement, and she remembers the horrors of the Amazonian land grabs of the ’70s which claimed her family members, the trees and her ancestral lands. Director Eryk Rocha transmutes Edna’s words into poetry: an evocative, intimate cry of a silenced history. –FA (Brazil, 2021, 65m)
In person: Eryk Rocha

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

The prolific writer Joyce Carol Oates has remained intensely private. Until now. Through a long-standing friendship, and persistent inquiry, director Stig Bjorkman is granted unprecedented access to document her mornings of longhand writing, her walks with her husband—to visit her within her cherished solitude. Bjorkman takes us behind the scenes of some of Oates’ most renowned works, which provide an alternative history of our century: the Detroit riots in Them, women’s rights in Dark Water, Marilyn Monroe in Blonde, her childhood on rural New York farmland with sinister undertones of familial violence; her grandmother’s secret Jewish heritage; Candid and open, Oates is an inspirational presence. –FA (Sweden, 2021, 94m)

E Land of Gold

In 1987, the director/librettist Peter Sellars and composer John Adams reinvented opera with Nixon in China, transforming the immersive format into an enquiry of global dynamics, capitalism and the male ego. With their recent collaboration The Girls of the Golden West, Adams and Sellars reframe another key moment: the settling of California. Jon Else, with a sharp eye, recorded the rehearsals leading to the work’s 2017 premiere at the San Francisco Opera, capturing a brilliant cast (J’Nai Bridges and Julia Bullock are particularly moving) as they detonate the myth of Western expansion. These women seize a story of lawlessness and greed, through the sweeping power of their irresistible voices and the hard-won solidarity they find on the rehearsal stage. Together, they give voice to a new society in our new world. –JS (U.S., 2021, 73m)
In person: Jon Else, Peter Sellars

F Songs for Drella + Annea Lockwood: A Film About Listening

In 1989, 20 years after a notoriously bitter split that led to the dissolution of The Velvet Underground, John Cale and Lou Reed reunited to honor their late friend, artistic co-conspirator and former manager, Andy Warhol. The result was the song cycle Songs for Drella (named after Warhol’s nickname, portmanteau of Dracula and Cinderella), a musical biography exploring the myth and man, and their fraught friendship. Ed Lachman captures the intense, electrifying performance and the duo’s vital intellectual brand of rock and roll. Recently restored (U.S., 1990, 57m). Shown with ANNEA LOCKWOOD: A FILM ABOUT LISTENING (U.S., 2021, 33m) Sam Green’s interactive and sensitive portrait of the pioneering composer, famous for conducting burning pianos. –MF In person: Ed Lachman
**G  Stay Prayed Up**

When Lena “Ma” Mae Perry sings, no one stays seated for long. The co-founder of the gospel group The Branchettes, Sister Perry lives a deeply spiritual life—a devoted mother and everyone’s friend. Directors D.L. Anderson and Matt Durning follow as the Branchettes trio (with members Wilbur Harpe and Angela Kant), accompanied by producer Phil Cook, prepare to record their live album in the modest congregation of her youth, and they craft a passionate yet humble portrait of family meals. It’s all punctuated by soulful hymns and stirring gospel: documentary in the service of the sacred. –FA (U.S., 2021, 70m) In person: D.L. Anderson, Matt Durning, Phil Cook, Lena Mae Perry

**H  Andrei Tarkovsky: A Cinema Prayer**

This intimate and illuminating foray into Andrei Tarkovsky’s art and philosophy, directed by his son Andrei, offers deep insights into the famed filmmaker’s inner life. Anchored entirely in Tarkovsky’s own voice, the documentary explores his existential preoccupations, thoughts on art and censorship, and conflicted feelings about living in exile. The younger Tarkovsky weaves rare audio recordings of the filmmaker reading poems by his father, acclaimed poet Arseny Tarkovsky, family photos, annotated scripts and behind-the-scenes footage into a cinephile treasure trove. –MF (Italy/Russian Federation/Sweden, 2019, 97m)

**J  The Village Detective: A Song Cycle**

Bill Morrison (DECASIA, DAWSON CITY: FROZEN TIME) is a cinematic archeologist, burrowing into archives of forgotten treasures and decaying nitrate films, in this case, the discarded reels of a popular Soviet film THE VILLAGE DETECTIVE (1969), recovered by Icelandic fishermen from the bottom of the ocean floor in the “deep divide between East and West.” Encased in these rusty reels is another discovery: actor Mikhail Zharov, an icon in his homeland, yet virtually unknown in the West. The plot follows the search for a missing accordion, and Morrison searches for Zharov, and clues to the past of a nation. Morrison’s style — displaying the decomposing filmic matter — and David Lang’s original composition invite us to contemplate a tumultuous century. –MF (U.S., 2021, 81m) Preceded by Morrison’s HER VIOLET KISS. (U.S., 2021, 5m) In person: Bill Morrison

**K  Three Minutes – A Lengthening**

The core of Bianca Stigter’s beautiful and poignant documentary is a three-minute home movie. In 1938, David Kurtz filmed his neighbors of Nasielsk, Poland, and it was the final documentation of the Jewish residents before the town was brutally annihilated by the Nazis. Stigter’s “lengthening” is a scrupulous work of film archaeology, as historians, amateur detectives, Kurtz’s grandson Glenn and other relatives of the victims study every detail in the grainy and fluttering frames for information. Their work converts these fleeting moments into a densely revealing document, capturing, paradoxically, both the unimaginable tragedy and the vital spirit of the once bustling town. Narrated by3 Helena Bonham Carter and produced by Steve McQueen, THREE MINUTES reveals cinema’s power to bear witness and immortalize memory. –MF (Netherlands, United Kingdom, 2021, 69m)

**Archival Print Sources**

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

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

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

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

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

**Kino Lorber:** RUSSIAN ARK

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

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

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

Spending the War Without You
S/Fri-Sun 10:30AM-4:30PM
When Laurie Anderson was named Harvard’s Charles Eliot Norton Professor of Poetry for 2021, she expected—like past recipients T.S. Eliot, Jorge Luis Borges, Leonard Bernstein, John Cage, and Toni Morrison before her—to give a series of lectures. Then came Covid-19. As is fitting for an artist who has continually reinvented her practice for 50 years, Anderson quickly adapted, giving birth to a new form: the experimental Zoom lecture. Boldly cinematic, with dazzling visual elements, trippy compositions and a brilliant audio design, Anderson’s Norton Lectures use the flat space of our computer screens to take us deep into our history and collective psyche. They are filled with unforgettable stories, noticings, blessings, unanswerable questions and, of course, Anderson’s particular form of wry humor, both verbal and visual. Though intended to be experienced in the solitude of one’s own lockdown, the lectures translate beautifully to our gallery at the Sheridan Opera House. In person: Laurie Anderson

The Touch
M/Fri 7PM
Ingmar Bergman was courted by Hollywood for years, but when he finally made his first English-language film, in 1971, the reviews were tepid. In retrospect, THE TOUCH is a classic. The story follows Karin, a housewife (the luminous Bibi Andersson) and David, a damaged, intensely driven archeologist (Elliott Gould), who, in front of the nose of Karin’s husband Andreas (Max von Sydow), begin an uncontrollable affair, one that may wreck all three. Bergman called it his first real love story, and Geoff Andrew’s review makes one wonder if the right time, this pandemic moment, has arrived to reconsider the film: “THE TOUCH ends on an image of solitude, indecision, immobility—but also of freedom and open-endedness. A pause before an unknown future; a moment of truth and self-awareness. A glimmer, then, of hope.” With cinematography by Sven Nykvist. –JS (Sweden, 1971, 115m) Presented by Mia Hansen-Løve.

A Celebration of The Outsiders
Sponsored by Turner Classic Movies
P/Sat 1PM
A teenager from the tough side of the tracks finds himself in trouble with the law when he fights back against a gang of rich kids in S.E. Hinton’s classic 1983 novel, which she wrote when she was herself in high school. An instant classic, the book came to Francis Ford Coppola’s attention when a group of students sent him a petition, insisting he adapt it for the big screen. He agreed, but his edited version (written by Hinton) was rejected by some fans as not sufficiently faithful. This version restores elements that were in the book but sliced out of the movie, and it’ll be presented by Coppola and Matt Dillon, part of a remarkable cast of young actors that also included Rob Lowe, Ralph Macchio, C. Thomas Howell, Emilio Estévez, Patrick Swayze, Tom Cruise and Diane Lane. –TFF (U.S., 1993, 115m) In person: Francis Ford Coppola, Matt Dillon

The Rain People
M/Sat 9:30AM
After his Warner Brothers film FINIAN’S RAINBOW, Francis Ford Coppola was given a small budget to make his next picture, a road movie about a housewife (Shirley Knight) who leaves home in search of a new life. Her encounters with a former athlete (James Caan) and a policeman (Robert Duvall) form the spine of this film, shot fully on location with a tiny crew (including associate producer George Lucas), and, with only an outline of a script, reliant on the actors’ improvisations. Today, it offers a window into a powerful moment of cultural transition; then, Pauline Kael compared Coppola’s writing to that of an early Tennessee Williams. The experiences energized the creative team for its next project: a film called THE GODFATHER. –TFF (U.S., 1969, 101m) In person: Francis Ford Coppola

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

Poster signing
Brigadoon/Sun 1PM
Luke Dorman, Meow Wolf’s head of graphic design, takes a break from creating the new Meow Wolf installation in Denver to sign your poster. Bring the colorful Meow Wolf world home!
El Gran Fellove
5/Sat 4PM
If Francisco Fellove had been born in the U.S. in the 1990s, he likely would have become a hip-hop legend. Instead, he was born in Cuba in the '20s and his wondrous improvisations, unforgettable husky voice and irrepressible spirit made him a star in a genre he occupied mostly to himself: Cuban scat singing. Now living in Mexico and forgotten, Fellove is enlisted by Los Angeles producer Joey Altruda to make one last album. He's surprised by the arrival of some old friends. Director Matt Dillon follows the process over the course of years, filming—sometimes on handheld consumer cameras—in intimate spaces and capturing the camaraderie of a band of lifelong musicians. It feels, in the best sense, like a home movie—one made of the pure, contagious joy of friends jamming together.
–JS (U.S., 2020, 91m) In person: Matt Dillon

Mississippi Masala
AG/Fri 8:30PM - S/Sat 9:30PM
Telluride favorite Mira Nair (SALAAM BOMBAY, THE NAMESAKE) explored race and displacement in this classic story of people struggling to find their way home. It follows an Indian family who are expelled from Idi Amin’s Uganda in a bout of ethnic cleansing. Desperate and heartbroken, they move to Mississippi, where they start a hotel. Some 17 years later, the family is in crisis, as the dad (played by India’s legendary Roshan Seth) sues Uganda to get his property back, and grown daughter (Sarita Choudhury) falls in love with a black man (Denzel Washington). Nair weaves together a memorable love story with a tale of deep longing. Newly restored. (U.S., 1991, 128m) In person: Mira Nair, Ed Lachman

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

Student Symposium
Made possible in part by a grant from the Hollywood Foreign Press Association
This program provides 50 graduate and undergraduate students with a weekend-long immersion in cinema. Participants watch and discuss movies with Festival guests and Symposium faculty.

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

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

FilmSCHOLAR
Created in conjunction with the University of Wisconsin, this program was designed to encourage a new generation of film writers. Young film scholars and aspiring critics participate in a weekend-long immersion in cinema and have the opportunity to learn from some of the finest voices in the field.
HQ
SuperStar: Jack TeamStars:
Francy Grace, Becca Kelly, Aleah
Lazar, Carol McIntyre, Greg Pacer,
Mary Beth Tuksman  Programming
Coverage: Sienna Bergt, Amalia
Bradstreet, Carlos Caigín, Cooper
Copeland, Victor Hugo Duran, Jackie
Fang, Ellie Foumbi, Connor Gudal,
Adam Karp, Alexander Langstaff,
Alex Liburn, Ian MacInnes, Ruby
Mastrodimos, Chloe Mollowney,
Pete Oedaln O'Brien, Alice Pinon,
Rob Richter, Annie Tadvik, Ernie
Quiroz  Administrative Support:
Abril Contreras  The Calculator:
Supporting Strategies Database:
Helmut Hissen  Emergency
Management: Dave Hutchinson
Pass & Ticket Production: Dynamite
Digital Show Welcome Advance
Team: Nancy Craft, Marcia Green,
David Kuntz, Jill Miatologies, Stacey
Plunkett  Communications: 3 St
R & D Production Services, Greg
Carttar (Mother), Char Harner
(Mother Superior)  Pass Master: Alex
Liburn  Festival Box Office: Jason
Strykowski, Kyla Lucky, Zach Saul,
Hannah Sperling

COMMUNICATIONS & MEDIA
Press Crew: Richard Parkin,
Rebecca Fisher, Sofia Nanarrete Zur
Photographers: Paul Best, Vivien
Best, Pamela Gentle, Eugene Kwon,
Kevin Van Rensselaer
Video Crew: George Almanza, Genevieve Bleeber,
Gus Edelew O'Brien, Diego Rodriguez,
Kim Shively Mobile App: Aloompa

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

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

EDUCATION
Student Symposium Coordinator:
Austin Sipes  City Lights
Coordinator: Zoe Moshovitz Ward

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

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

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

HOSTS
Manager: Bärbel Hacke
Assistant Manager: Kate
Clark  Hosts: Matthew Clark,
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Huey, Kristin Kwasniowski,
Kristen Redd, Jameson
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Managers: Elaina Eckardt, Faye
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Hansen

SHOWCapers
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AnQi Yu

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PRODUCTION
Brigadoon Manager: Marie Zaro
Assistant: Genoa Beiser
Galaxy  Manager: Clay Barron  Assistant:
A. Chris Hartzel  Graphics Lab
Manager: Doug Mobley  HerzoGm
Manager: Shane Scott  HerzoG
Manager Assistant: Phillip
Cooper  IT Manager: Hunt Worth
IT Production Assistant: Nolan
Wolfe  Lighting Director: John
Stewart  Assistant: Kelli Fox Master
CarpenTer & Shop Manager: Hugo
Garcia  Office & Masons
Manager: Larry Gleason  Production
Coordinator: Bryce Webster
Palm & Le Pierre Manager: Chris
Vann Assistant: Lane Scarberrv
Production Coordinator &
Concessions Manager: Julia “Bryce”
Webster  Production Facilitator:
Hayley Tenadal Assistant: Alexa
Child  Rigging Coordinator: Ian
Manson  Manager: Alison Hughes
Schlep Chief: Braden Coucher
Storage & Retrieval Dispatcher:
Maja Altarac

Crew:
Art Designer: Samantha Doerge
Artists: Buff Hooper, Eli Burke-
Simpson  Carpenters: Telfel Hervold,

Bill Lyons, Chandler Wigtown  Labor:
Nora Bernard, Shannon Gallagher,
Abe Homer

Clublot Staff: Bruce Rhodes,
Katoume Diamonette
Concessions Setup: Caleb Knopp

Electricians: Phil “Sparks” Hayden,
Chris Janezic  Graphics Design Team:
Heather Baltzley, Takara Tatum, Mary
Owen, David Yender  IT Assistants:
Nolan Wolfe, John Michael Kazen,
Eri Sto Lighting Consultant:
Brittany Mellerson  Lighting Tech:
Colin Cassanova, Kristof Janezic

Production Apprentices (Vespucci
Dogs): Juan Belardi, Rebecca
Basten, Zhe Eanet, Pedraam Faridjoo,
Joseph Fisher, Wasanese Frank,
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Rigging Crew: Nan Darkins, Jennifer
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Rafael Reynolds

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

TECH OPs
Carl Brenkерт Society: Jon Buseh,
Sam Chavez, Clyde McKinney,
Christopher Reyna  Tech Coordinator:
Deborah Cutter  TSIB: Inspection/
Projection Manager: Jeremy
Spracklen  Film Inspection Team:
Chris Bredenberg, Jeff Gable, Roy,
Bri Merkel, Jessica Spracklen, Katie
Trainor  Film Traffic Manager: Gina
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Telluride Film Festival
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Telluride Film Festival
The 49th Telluride Film Festival will be held September 2 – 5, 2022
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