

52ND

TELLURIDE, COLORADO

TELLURIDE

FILM FESTIVAL



This Festival
is dedicated to



David Lynch
1946-2025

THE NATIONAL FILM PRESERVE LTD. PRESENTS THE

AUGUST 29 - SEPTEMBER 1, 2025

52ND

TELLURIDE, COLORADO

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FILM FESTIVAL

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One of America's most acclaimed graphic artists, Clowes is the creator of the comic book series *Eightball* and the graphic novels *Ghost World* (which he adapted into an Oscar-nominated screenplay), *David Boring*, *Ice Haven*, *Wilson*, *Mister Wonderful*, and *The Death-Ray*. His work has been shown in major museums, seen on the cover of *The New Yorker* and recognized with a PEN Award, among others.

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, Laurie Anderson, Steve McQueen, Rachel Kushner, Pico Iyer, Adam Curtis, Barry Jenkins and Jonathan Lethem. The program descriptions can be found on pages 28-29.

Ezra Edelman



Politics are in Ezra Edelman's blood. His Jewish father worked for Robert Kennedy and was a law professor at Georgetown University, where he specialized in the studies of poverty, juvenile justice, and constitutional law. His African American mother worked for Martin Luther King Jr. and founded the Children's Defense Fund. The two lawyers were the third interracial couple married in Virginia.

Raised in Washington, D.C., Edelman attained a bachelor's degree in History from Yale University in 1996. Afterwards, he pursued a third passion: sports.

Edelman served as a researcher at CBS during their coverage of the 1998 Winter Olympics, then skyrocketed to producing *Real Sports with Bryant Gumbel* (2006-2012), where he won four Emmys. He also produced, for HBO Films, the documentary *BROOKLYN DODGERS: THE GHOSTS OF FLATBUSH* (2007), whose examination of a beloved baseball team explored the economic, racial and civic politics of an area and era, and the pro-labor baseball documentary *THE CURIOUS CASE OF CURT FLOOD* (2011). *MAGIC & BIRD: A COURTSHIP OF RIVALS* (2010), his directorial debut, sharply dissected the racial narratives that dominated a basketball rivalry. These bold, fastidious works foreshadowed Edelman's next major leap.

O.J.: MADE IN AMERICA (2016), Edelman's searing sociological masterwork, remains a startling and revealing ripped-from-the-headlines triumph. By reopening O.J. Simpson's murder trial of ex-wife Nicole Brown Simpson, Edelman didn't merely revisit the volcanic racial tension the showy proceedings wrought. He combined his many passions—sports, race, poverty, justice and law—to interrogate America's creation and projection of celebrity. Dense but compulsively watchable, the film won the Academy Award for Best Documentary Feature and a Primetime Emmy for Best Director, expanding the boundaries of non-fiction filmmaking.

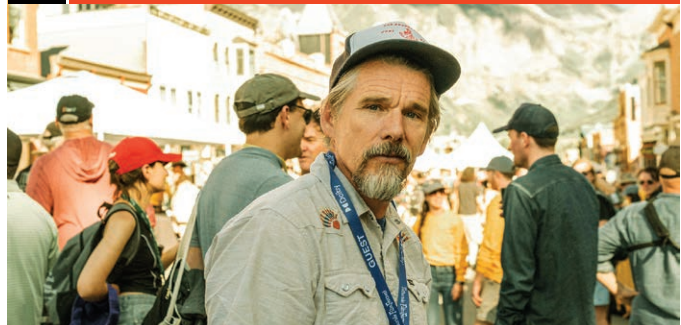
Since then, Edelman has executive-produced *Wyatt Cenac's Problem Areas* (2018-2019) and *Stax: Soulsville, U.S.A.* (2024), and directed an episode of *Ted Lasso* (2021).

His selections—*ALL THE PRESIDENT'S MEN*, *RASHOMON*, *NETWORK*, *THE INSIDER* and *MALCOLM X*—seem to echo his curiosity and persistence. Each is a genre-bending work in which the characters seek the truth. Classics in their own time, today they serve as powerful portals into our fraught, current moment.

—Robert Daniels

P/Fri 5:45PM - C/Sat 9AM

1 A Tribute to Ethan Hawke



Made possible by a donation from the Burns Family

In his new film *BLUE MOON*, Ethan Hawke stars as the great lyricist Lorenz Hart at the moment he's been spurned. His collaborator Richard Rodgers has just opened *Oklahoma!* on Broadway with a new partner, Oscar Hammerstein II. The dyspeptic Hart drunkenly mocks Rodgers and Hammerstein's soon-to-be-classic musical, spitting out crude jokes and self-important boasts. Why would Hawke agree to play such an outwardly disagreeable character? Through his depiction, he makes the film about more than a has-been alcoholic writer: He makes it about art itself.

Hawke's virtue as an artist is his passion for the creative process. He's acted in studio productions including an Oscar-nominated performance opposite Denzel Washington in *TRAINING DAY* (2001). His scores of independent movies include decades-long partnerships with *BLUE MOON* filmmaker Richard Linklater on the films *BOYHOOD* (2014), *WAKING LIFE* (2001) and the director's *BEFORE* trilogy (1995, 2004, 2013), two of whose screenplays Hawke co-wrote. And Hawke has directed both narratives and documentaries with a focus on storytellers and artists, including his Flannery O'Connor drama *WILDCAT* (2023) and the documentary *SEYMOUR: AN INTRODUCTION* (2014), about renowned music teacher Seymour Bernstein.

In his latest documentary, *HIGHWAY 99 A DOUBLE ALBUM*, he turns his lens on the music icon Merle Haggard: "I fell in love with country music because my dad loved it," Hawke says at the film's start. "Country music was something we could always enjoy together." The film retraces key events in the singer's often troubled life, including a stint in San Quentin where, in a life-changing jailhouse epiphany, Haggard saw Johnny Cash perform.

Hawke's works as a writer include several best-selling books, among them *Meadowlark*, his second graphic novel. He adapted his first novel, 1996's *The Hottest State*, for the screen. Why write? "I was very restless," Hawke said. "I really enjoyed the buzz of being around creative people and the high of trying to talk about why we're born and why we have to die, and so I tried to write. I thought that the experience would make me grow." (His mother famously told Hawke after reading the first draft, "Well, you're no Chekhov." Hawke says he needed to hear it.)

"You learn very quickly that acting at its best is like music, and you're a vocalist and a musician—that there's a rhythm and a sound," Hawke has said. "And you have to get inside your character's song." Sometimes that song might be bleak. More often than not, it is joyful. But over the course of his continually unpredictable career, Hawke makes it very hard not to stop, lend an ear ... and listen.

—John Horn

The program includes a selection of clips, an on-stage interview and *BLUE MOON* (see opposite page) shown in its entirety.

P/Fri 5:45PM - C/Sat 9AM - H/Sun 12:30PM Q&A

1a Blue Moon



Lorenz Hart wrote lyrics—"My Funny Valentine," "The Lady Is a Tramp," "Blue Moon"—that helped establish 20th-century American popular music as an art form. Richard Linklater, working from Robert Kaplow's brilliant screenplay (adapted from Hart's letters), provides a mesmerizing depiction of Hart (played by Ethan Hawke) through a single eventful night as he nears the end of his life. Hart copes with having been cast aside by his musical partner, the composer Richard Rodgers (Andrew Scott), a romantic infatuation with a much younger woman (Margaret Qualley) and his terminal affair with alcohol. Linklater's film is urbane, witty and heartbreaking, and Scott, Qualley and Bobby Cannavale, as a philosophical bartender, offer terrific support. Hawke, on camera for every scene, is astonishing from first moment to last, sharp-tongued, nearly out-of-control, soulful and not-quite broken. *BLUE MOON* provides the painful elegance and beauty of a song by Rodgers and Hart. —LG (U.S./Ireland., 2025, 100m) In person: Richard Linklater, Ethan Hawke, Andrew Scott

S/Fri 1PM

1b HIGHWAY 99 a double album



"The spoken word holds the whole thing together," says John Carter Cash, talking generally about culture and specifically about Merle Haggard. "Someone needs to speak it into existence." During his prime, Haggard might be best compared to Bob Dylan: Both seemed to have the ability to reach up into the unknown and pull down songs that were completely alive and tuned into the moment. Haggard lived an epic life, surviving crushing childhood poverty and teenage incarceration and his explosive rise to fame. In the 1960s, he was both a hit-maker and a potent spokesperson for America's rural poor and then, with one 1969 song, landed at the center of the '60s culture wars. Haggard may be the Odysseus of country music, and director Ethan Hawke is his Homer. He has lovingly crafted a wise, big-hearted and endlessly surprising biography featuring song-chapters performed and remembered by American musical royalty, Dwight Yoakam, Rosanne Cash and Norah Jones among them. —JS (U.S., 2025, 193m) In person: Ethan Hawke, Ryan Hawke, Buddy Squires

Shows

H/Sat 1:15PM **Q&A** - P/Sat 10:30PM - G/Sun 6:45PM - P/Mon 6:45PM

2 Bugonia



One might be surprised that Yorgos Lanthimos's latest is a remake (adapted from the 2003 Korean classic *Save the Green Planet!*)— the film manages to be both prime Lanthimos and his most pointed examination of contemporary society. An obsessive conspiracy theorist and his cousin (a marvelous Jesse Plemons and striking newcomer Aidan Delbis) kidnap a slick, rich pharma executive (Emma Stone), insisting that she admit to being part of an alien species that's been conducting experiments on humans. What unfolds is a battle of competing mythologies, as the pandering corporate exec and the wild-eyed, did-my-own-research loon go at it in extended sequences full of subtly shifting power dynamics. It's Lanthimos's most claustrophobic film, and perhaps the one most grounded in today's realities. And it all concludes (no spoilers) with a series of shots that send the film spinning in a heartbreaking new direction. —BE (U.K., 2025, 118m) *In person: Yorgos Lanthimos, Jesse Plemons, Emma Stone, Ari Aster*

H/Sat 9:15AM **Q&A** - P/Sun 4:15PM - C/Mon 1PM

3 A Private Life



Made possible by a donation from Alli & Caroline McConnell

Lilian Steiner (Jodie Foster), an American-born psychiatrist living and working in France, suspects foul play when her patient Paula (Virginie Efira) dies suddenly. But as Lilian begins her own investigation, with help from her adoring ex-husband (Daniel Auteuil), she finds herself also discovering her own internal mysteries. Director Rebecca Zlotowski (OTHER PEOPLE'S CHILDREN, AN EASY GIRL) works from a script co-written by Anne Berest and Gaëlle Macé to artfully weave suspense, psychological drama and surprising flashes of romantic comedy to hugely entertaining effect. Foster's performance, entirely in French (save for a few memorable English expletives), is a mesmerizing tour de force. The supporting performances from Efira, Auteuil, Mathieu Amalric and Luana Bajrami (who play Paula's husband and daughter) match Foster's intensity and creativity. Legendary documentary filmmaker Frederick Wiseman steals the show with a one-scene appearance. —LG (France, 2025, 107m) *In person: Rebecca Zlotowski, Jodie Foster*

Shows

C/Fri 11AM

4 Shifty



Adam Curtis is one of a tiny number of filmmakers who has created his own genre. You know an Adam Curtis film from the moment it starts. He pairs exquisitely selected archival images with text and/or voiceover, using the flotsam of cultural history to construct new, often ironic, meaning. Curtis's aesthetic brilliance is the way he discovers, from other filmmakers' outtakes, images that seem to suggest something shadowy, mysterious, or revealed. But Curtis's real gift is his intellectual heft. Each new film serves as a portal into a revelatory vision of our human world. SHIFTY returns his lens to his homeland, Great Britain, revealing the story of a nation that once prided itself on collective action but is now increasingly fractured into a "new atomized age of individualism." SHIFTY travels from Margaret Thatcher into the troubling reality of the 21st century, which is dominated by fragmented half-truths, agit-prop and materialism. —DW (U.K., 2025, 347m)

G/Sat 3:45PM **Q&A** - C/Sun 4:30PM - P/Mon 1PM

5 Tuner



Made possible by a donation from the Kiernan Family

Nick (Leo Woodall), once a piano virtuoso, was forced to stop playing due to hyperacusis—an intense sensitivity to sound. Instead, he lives his life through noise-reducing headphones, an indispensable accessory, while working as an assistant to an aging piano tuner (Dustin Hoffman). The charming pair visit New York City's elite, servicing their little-used pianos. On one job, Nick is seduced by an aspiring composer (Havana Rose Liu). On another, an aloof security team, secretly robbing their clients at night, pulls Nick into their orbit as a safecracker ... and he's then tempted to join them when in need of quick cash. Daniel Roher (BLINK, NAVALNY) makes his narrative feature debut, demonstrating a warm palette, a keen sense of humor and a knack for the dramatic detail. On its face a crime thriller, TUNER is a sweeter composition featuring gentle romance, sharp rhythms, and a potent sound mix by Johnnie Burn (THE ZONE OF INTEREST). —LG (U.S./Canada, 2025, 107m) *In person: Daniel Roher, Leo Woodall, Havana Rose Liu*

P/Sat 6:45PM - C/Sun 9AM

6 A Tribute to Noah Baumbach



Made possible by a donation from Katrine & Bill Formby

It has been 30 years since Noah Baumbach arrived on the scene with *KICKING & SCREAMING* (1995), a film that announced a generational talent. It has been 20 years since he established himself as a central figure in current cinema, following the release of *THE SQUID AND THE WHALE* (2005). With a seemingly effortless ability to shift between collaborative, studio traditions and a more auteurist mode of working, Baumbach has nimbly avoided being locked into any of the industry bear-traps that have ensnared so many of his contemporaries. He is at once today's Lubitsch or Nichols, and on occasion our Woody Allen or Rohmer.

Baumbach's filmography reads like a deeply thought-out "films I would want on a desert island" list: the whimsy and wisdom of his writing collaborations with Wes Anderson, *THE LIFE AQUATIC* (2004) and *FANTASTIC MR. FOX* (2009), to the piercingly personal *MARGOT AT THE WEDDING* (2007) and *MARRIAGE STORY* (2019), all the way through to the smart escapism of his scripts for *MADAGASCAR 3* (2012, co-written with Eric Darnell) and *BARBIE* (2023, co-written with Greta Gerwig). He is the rare filmmaker who successfully embraces the spectrum of cinematic creativity. His vision is liberated from the dogmatic fads of the era, and that has allowed him to flourish. Baumbach's hugely successful collaborations with Greta Gerwig (on script and on-screen) as well as his consistent, devoted attention to the women in his scripts and films serve as a welcome counterpart to the "broteur" movies that proliferated in turn-of-the-century cinema. Some of the thornier areas of investigation in his work—the examination of failure, the endless complexities of family and the creative process, the treacherous journeys of self-discovery—are always addressed with a deep, often humorous humanity. This is why we regularly find ourselves smiling during his films, finding the heart in the sometimes-anguished narrative.

Perhaps the real reason we return to Baumbach, and look forward to new films like *JAY KELLY* (2025), is because we know that he brings a vulnerability and authenticity to his work that a lesser artist would work to hide. Roger Greenberg, Frances Halladay and Harold Meyerowitz are all title characters in the cinematic lives Baumbach created for them (in *GREENBERG* (2010), *FRANCES HA* (2012) and *THE MEYEROWITZ STORIES* (2017), respectively), but they are also deeply human, lived-in portraits of flawed people navigating a world we recognize. Our empathy for these characters, our ability to fall in love with them, is a direct result of a writer-director who loved them first.

—Rajendra Roy

This program includes a selection of clips, an on-stage interview and a screening of JAY KELLY (see opposite page) in its entirety.

P/Sat 6:45PM - C/Sun 9AM - H/Sun 3:15PM Q&A - G/Mon 1:15PM

6a Jay Kelly



When Jay Kelly (George Clooney), a past-his-prime movie star, attends the funeral of a friend (Jim Broadbent), he starts a fistfight with a rival (Billy Crudup) and thus triggers a personal crisis. Soon, Jay has embarked on a deep, funny and late-in-the-game quest to better know his emotional and psychic world (which, hitherto, he's fastidiously avoided). In Noah Baumbach's painfully funny journey of memory and discovery, Clooney is effortlessly commanding as he captures Jay's insecurity and self-absorption. Adam Sandler, as Jay's long-suffering manager, gives a fine performance, as does the stellar supporting cast: Laura Dern, Riley Keough, Grace Edwards, Emily Mortimer, Patrick Wilson, Greta Gerwig, Alba Rohrwacher, Stacy Keach and Lars Eidinger. Baumbach wrote his emotionally layered and deeply affecting film with Mortimer, and it joins the list of supreme films about the psyche of the motion picture world, along with Fellini's *8 1/2* and Woody Allen's *STARDUST MEMORIES*. —LG (Italy/U.K./U.S., 2025, 132m) *In person:* Noah Baumbach, Nicholas Britell, George Clooney, Billy Crudup, Laura Dern, Adam Sandler, Patrick Wilson

S/Sat 9:15PM Q&A - L/Sun 5:30PM

7 Urchin



Mike (Frank Dillane), a homeless drug user on the streets of London, struggles to escape his own self-destructive patterns as he bounces from prison to the streets. Harris Dickinson, known as an actor from *BEACH RATS*, *TRIANGLE OF SADNESS* and *BABYGIRL*, has made a deeply empathetic, energetic and sharply imagined first feature, aided by Josée Deshaies' nimble, supple cinematography and Alan Myson's urgent musical score. Dickinson's references might be the powerful British realist movement, led by Alan Clarke, Mike Leigh and Ken Loach. But *URCHIN* offers us so much more than an examination of a persistent social problem. He masterfully modulates grim and comic tones and, thanks to Dillane's inspired, mercurial performance, gives Mike a Dostoevskian complexity. He's charismatic, volatile and incredibly alive. Dillane brings an unstoppable energy to this vivid and highly original work, immersing us in the mystery of human compulsion. —LG (U.K., 2025, 99m) *In person:* Harris Dickinson

S/Sun 4PM - C/Mon 9AM

8 A Tribute to Jafar Panahi



Jafar Panahi has guts. And genius. Since his first short film in 1988, Panahi has presented a persistent challenge to Iran's tyrannical leadership with his rich, complex, sometimes challenging and sometimes delightful films, among them *THE WHITE BALLOON* (1995, winner of Camera d'Or for best first feature at Cannes), *THE CIRCLE* (2000) and *CRIMSON GOLD* (2003). All have been banned in his home country, presumably because Iran's leadership feels threatened by the clarity and actuality of Panahi's work, and by his refusal to be intimidated by the regime.

Panahi challenges Iranian oppression in shifting and occasionally subtle ways. In *THE WHITE BALLOON*, which he wrote with his mentor Abbas Kiarostami—a Telluride Tributee recognized as the greatest of Iranian filmmakers—Panahi tells the story of a fierce little girl who has to navigate thieves and con-men when trying to buy a holiday gift. In *THE MIRROR* (1997), a child suddenly shifts from being a character in the film to being an actor at work. When she quits and stomps away, she is soon lost in the tumult of the city. One can see Panahi's signature style emerging: a blend of fiction and documentary with commentary on the filmmaking process itself, spiked with coincidence and accident.

Like all great filmmakers (and novelists), the particularity of Panahi's films opens up the entire society for us to view and consider. His ambitious *THE CIRCLE* tells the interlocking stories of seven women, each of whom has had problems with legal authorities. By the end, Panahi has offered a portrait of a society that seems intent on creating misery for women. *CRIMSON GOLD* reconstructs the story that led to one man's desperate act. As it progresses, this drama offers a sharp examination of Iran's corruption and inequality.

Panahi was first imprisoned in 2010 and banned for 20 years from making films. Soon after release, his *THIS IS NOT A FILM* (2011) shows him describing, into his iPhone, the film he wants to make. Is it a film? Perhaps Panahi does not violate the literal terms of his punishment—but, this “non-film” demonstrated how Panahi will continue to create, no matter what constraints are placed upon him. His *CLOSED CURTAIN* (2013), *TAXI* (2015) and *NO BEARS* (2022) followed. Each was increasingly dangerous to make, each deepened his rift with authorities, and each demonstrated more resourcefulness, creativity and courage. The Iranian secret police arrested Panahi again in 2022.

His new film *IT WAS JUST AN ACCIDENT* offers a story set in the aftermath of imprisonment, as former inmates cope with the corruption that has become endemic to their society. When he accepted the Palme d'Or at Cannes, Panahi remembered those still in prison, including fellow artists. “How can I be happy, how can I feel free, if they were still inside? How can I rejoice ... when so many of the greatest directors and actresses of Iranian cinema are today prevented from working?” —Howie Movshovitz

This program includes a compilation of clips, an on-stage interview and a screening of IT WAS JUST AN ACCIDENT (see opposite page) in its entirety.

S/Sun 4PM - C/Mon 9AM

8a It Was Just an Accident



In the future, when we choose to have just and humane societies, what will we do with the individuals who inflicted cruel and pointless suffering upon thousands of innocent and brave people? As always, Jafar Panahi creates an alchemical mix of the startling details from real people's private lives and a storyline that has the purity and searing clarity of a Sufi teaching tale. Nearly all the participants are former prisoners risking their lives to add their voices to a brutal chapter of history. Perhaps it is their supreme acts of kindness, as actors and as citizens, that are so unexpectedly overwhelming. The last 20 minutes erupt into an epic ritual, a trial scene at the edge of cosmic time that will blaze its burning truths as long as there are humans on earth. This is why cinema had to be invented. —PS (Iran/France/Luxembourg, 2025, 103m) *In person:*

Jafar Panahi

AG/Sat 8:30PM - B/Sun 11:15AM Q&A

9 Summer Tour



Few American demographics are more easily caricatured than Deadheads, those swirling, dosing, hippy-dressed vagabonds. But in his infinitely sweet and wise documentary, director Mischa Richter offers us the Deadheads as complex, self-aware and resourceful members of a wandering commune, one that's admirable for its kindness and care. Our central subjects, Jerry and Annie, set off in their van to follow Dead and Co.—the most recent successor to the original band—on its final tour. They make just enough money busking (Jerry, of course, is a gifted guitarist) to get by. With editing by Jay Rabinowitz, *SUMMER TOUR* flows along like a Dead song, riffing and jamming and offering tiny sparks of delight along the way. As it progresses, the film presents a certain irresistible logic to the Deadhead way of life. At a moment when the modern world is spinning into uncertain social, political, environmental and technological terrain, perhaps we should all get on the bus. —JS (U.S., 2025, 80m) *In person:* Mischa Richter

Part 1 S/Fri 10AM - Part 3 M/Sat 3:15PM - Part 4 L/Sun 9:30AM Q&A

10 The American Revolution



America's most influential historian takes on the biggest story of all: the founding of our nation. Ken Burns, working with co-directors Sarah Botstein and David Schmidt, creates an epic tapestry—art from the period, digital imagery, excerpts from diaries and letters, insights from contemporary historians—that challenges our conventional tale of American independence. We see brutal battles (some with 40 percent casualty rates), complex and slippery geopolitics, waves of immigrants taking up arms for the Patriots, and heroes with their own moral failings (including a dependence on slave labor, indentured servants and the seizure of indigenous lands). We see American independence as touch-and-go, emerging through a decades-long series of actions that required courage, adaptability and resourcefulness, along with collaboration by those who disagreed on fundamental issues. And it required a new idea that motivated the masses: a nation governed by the many, rather than by kings. —JS (U.S., 2025, 720m) *In person: Ken Burns, Buddy Squires, Megan Ruffe*

H/Fri 8:45PM - P/Sat 9:15AM Q&A with Special Medallion - G/Sun 9:30PM

11 Ballad of a Small Player



Made possible by a donation from Lisa Larsen & Michael Isaacs

Doyle (Colin Farrell), a thief and con-man and, mainly, compulsive gambler, exists deep in debt and a step away from jail. Roaming the casinos of Macau, he is haunted by the shame of not being anything like the elegant, high-roller he pretends to be. Farrell offers us every nuance and color of Doyle's grandiose desperation. Tilda Swinton has great fun playing the pragmatic investigator pursuing him. Fala Chen, as his kindred spirit Dao Ming, who represents Doyle's shot at redemption, is radiant. James Friend's cinematography and Jonathan Houlding's production design give Macau the look of a psychedelic purgatory. Edward Berger, who directs from Rowan Joffé's adaptation of Lawrence Osborne's novel, again demonstrates his phenomenal versatility. After the somber realism of ALL QUIET ON THE WESTERN FRONT and the tense intellectual theatrics of CONCLAVE, he has created a smartly stylized, razor-sharp and incandescent experience. Is there anything Berger can't do? —LG (Hong Kong/Macau, 2025, 101m) *In person: Edward Berger, Colin Farrell*

S/Sat 3:45PM Q&A - L/Sun 1:15PM

12 Ask E. Jean



Made possible by a donation from Carol Bobo

E. Jean Carroll blasted into national consciousness in 2019 when she accused then-president Donald Trump of rape. Two lawsuits and two victories later, she is still fearless, funny, defiant, and a role model for the ages. Director Ivy Meeropol (whose earlier films examined arch-villain Roy Cohn as well as her own grandparents, Ethel and Julius Rosenberg) presents a gripping portrait of a woman too gutsy to shut up and too fabulous not to be believed. She and fearless lawyer Roberta Kaplan win it all (if he ever pays up). The film's real revelation, though, is E. Jean herself: in archival TV footage over the years, she emerges as a magnetic firecracker who excelled at challenging gender inequities on TV and in her *Elle* advice column of 27 years. Now at 81, she's still empowering women with fashion, style, and sass. ASK E. JEAN is bliss! —BRR (U.S., 2025, 91m) *In person: Ivy Meeropol, E. Jean Carroll, Lisa Birnbach, Robbie Kaplan*

G/Fri 6:15PM - C/Sat 3:30PM Q&A - P/Mon 3:30PM

13 H Is for Hawk



Made possible by a donation from the Nelson Family Foundation

Helen (Claire Foy), an academic star teaching philosophy of science at Cambridge, is blessed with a happy relationship with her parents (Lindsay Duncan and Brendan Gleeson). But her dad's sudden death sends her reeling, and spurred by memories of his enthusiasm for bird-watching, she decides to breed a goshawk. Though the relationship between woman and bird of prey flourishes, it can't erase Helen's grief. The bird turns out to be an avatar of death as well as life. Director Philippa Lowthorpe, working with Emma Donoghue to adapt Helen Macdonald's bestselling memoir, combines lyrical elegance with the tough-mindedness of a Robert Frost poem. Charlotte Bruus Christensen's splendid, autumnal cinematography and the eloquent all-strings score of Emilie Levienaise-Farrouch deepen the film's quiet power. Foy, superb in *The Queen*, WOMEN TALKING and ALL OF US STRANGERS, gives a commanding, unsentimental performance. She is simply mesmerizing. —LG (U.K./U.S., 2025, 128m) *In person: Philippa Lowthorpe, Claire Foy, Helen Macdonald*

S/Sat 1:15PM - L/Mon 3:45PM

14 **Lumière, Le Cinéma**

The Lumière Brothers, Auguste and Louis, famous for their 1895 footage of workers leaving the factory, actually went on to make hundreds of films, most lasting 50 seconds. These “cinematographs,” as they called them, captured the spectacles around them, a priceless record of life at the turn of the century: New York crowds, military parades, family squabbles, landscapes, African dances, kasbahs, cats playing with curtains, train rides and anything else that captured their fancy. Thierry Frémaux’s must-see movie assembles 114 of these treasures, newly digitized, pristine and radiant, in a series of suites, augmented by the haunting music of Gabriel Fauré (a contemporary of the Lumières). Frémaux’s essayistic commentary argues that the Lumières were not only inventors but artful filmmakers, sensitively attentive to the aesthetics of cinema: framing, lighting, movement, and deep focus. This gorgeous display of black-and-white imagery supports Frémaux’s contention that the cinema gave us new eyes with which to see the world around us. —PL (France, 2024, 103m) *In person: Thierry Frémaux*

C/Fri 8:15PM - G/Sat 9AM **Q&A** - H/Sun 6:30PM15 **La Grazia**

Made possible by a donation from Christine Curtis & Family

How does an austere moral purist cope with arriving at an age where all certainties are fading? Mariano De Santis (Toni Servillo) is at the end of his tenure as President of Italy, still grieving eight years after the death of his wife and angrily obsessing over her infidelity decades earlier. His brilliant, middle-aged lawyer-daughter, Dorotea (Anna Ferzetti), has brought legislation for him to sign that challenges his beliefs. As the clock ticks, the President must also decide on two pardon requests that pose hazardous moral challenges. Writer-director Paolo Sorrentino and Servillo, two of cinema’s greatest collaborators, once together made *IL DIVO*, a sharp satire about Italy’s corrupt seven-time prime minister Giulio Andreotti. This time, they’ve invented a politician, one with very relatable fears and doubts, whom we can all love. Late in the film, we see Mariano’s dream of being weightless, a sublime vision of power and powerlessness that captures the essence of a delicate, unforgettable tragedy-comedy. —LG (Italy, 2025, 133m) *In person: Paolo Sorrentino*

P/Fri 8:45PM - H/Sat 4:30PM **Q&A** - G/Sun 3:45PM - C/Mon 6:30PM16 **Hamnet**

Made possible by a donation from Daniel & Mary James

Chloé Zhao’s adaptation of Maggie O’Farrell’s award-winning, enormously moving 2020 novel about the death of William Shakespeare’s only son is a story of devastating loss and transference in the age of plague. Will (Paul Mescal) is a daydreaming tutor on the verge of becoming the greatest playwright of the English language, and Agnes (Jessie Buckley, who is the soul of the film) is a spirited, independent-minded mother experiencing the deepest of suffering. Much has been surmised about Shakespeare’s life and family, and the death of 11-year-old Hamnet not long before the writing of *Hamlet* has always been particularly ripe for speculation. Zhao (from a screenplay she wrote with O’Farrell herself) finds in the text of the play raw traces of all-consuming sorrow, shame, and guilt. *HAMNET* offers a vision of how Shakespeare, a romantic with sharpening ambition, created art in the face of all-consuming tragedy. And it provides a vital and necessary new reading of his greatest work. —BE (U.K., 2025, 125m) *In person: Chloé Zhao, Jessie Buckley, Paul Mescal*

S/Fri 8:45PM - L/Sat 6PM **Q&A** - H/Mon 1:15PM17 **Nouvelle Vague**

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

One of America’s leading cinematic innovators over the last 30 years, Richard Linklater (*SLACKER*, *The BEFORE Trilogy*, *BOYHOOD*) celebrates a visionary who undoubtedly inspired him, recreating the making of Jean-Luc Godard’s legendary, history-altering 1959 debut film *BREATHLESS* (*À BOUT DE SOUFFLE*). Linklater shoots in black and white, ingeniously mimicking the improvisational semi-documentary style that Godard pioneered 65 years ago. Guillaume Marbeck, in a brilliantly convincing performance, offers us Godard as a complex, uncompromising and radical intellectual with a bit of con-man and jokester in him. And Linklater (in a screenplay co-written with Holly Gent, Vincent Palmo Jr., Michèle Pétin and Laetitia Masson) deftly captures the energy of one of the most explosive, exciting moments of creative output in modern times. We catch a glimpse of heady, exuberant filmmakers—friends, lovers and competitors—as they begin to birth a new cinematic world. —LG (France, 2025, 106m) *In person: Richard Linklater, Zoey Deutch, Guillaume Marbeck, Michèle Pétin*

H/Fri 6:30PM - P/Sat 1PM **Q&A** - C/Sun 9:45PM - G/Mon 9:15AM**18 Springsteen: Deliver Me from Nowhere***Made possible by a donation from Roger Durling*

In 1981, Bruce Springsteen found himself at a crossroads. Having just finished the biggest tour of his career, should he go back into the studio? Or lay low and recharge his batteries alone at home? While pondering his next move, he began to mess around with an acoustic guitar and a 4-track machine. The result, *Nebraska*, a spare album of American gothic storytelling, is now considered one of his best albums, even though he had to fight to get it released. Scott Cooper (*BLACK MASS*, *HOSTILES*) dives deep into this pivotal moment in the Boss's life, giving us a gritty portrait of an artist as a blue-collar seeker, ready to follow his creative impulses to the ends of the Earth, even if it means tanking his career and looking into his dark past. *The Bear's* Jeremy Allen White plays Springsteen as a troubled soul chasing healing and truth; Jeremy Strong plays Bruce's manager-slash-guardian angel Jon Landau. -DF (U.S., 2025, 112m) *In person: Scott Cooper, Jeremy Allen White, Jeremy Strong*

G/Fri 9PM - C/Sat 9:15PM - P/Sun 7PM **Q&A****19 Pillion**

Colin (Harry Melling, from the *Harry Potter* franchise), a shy young man living with his loving parents, hasn't made the connections he's been looking for in the gay bar scene. When he crosses paths with Ray (Alexander Skarsgård), a charismatic leather-clad biker, he begins to learn the joys of sexual submission, or what he comes to call "devotion." First-time writer-director Harry Lighton adapts Adam Mars-Jones's popular novel *Box Hill: A Story of Low Self-Esteem* into a sweetly melancholic rites-of-passage-into-manhood story. Lighton handles the ups and downs of this love story—including a meet-the-parents scene—with impressive economy and elegance. Nick Morris provides the gently lyrical cinematography and Melling and Skarsgård prove to be a delightfully winning couple. It's the first, very charming entry in a new and unexpected genre: the BDSM romantic comedy. -LG (U.K., 2025, 107m) *In person: Harry Lighton, Alexander Skarsgård, Harry Melling*

L/Sat 1:15PM - M/Sun 6:15PM **Q&A****20 This Is Not a Drill**

It's easy, in 2025, to despair that any film might course-correct our ever-quickenening descent towards climate disaster. And yet, climate change is a cause so vital to the entire planet that it's possible to find inspiration to carry on. Director Oren Jacoby's new film gives us reason to not only hope, but believe. We meet the climate activist Sharon Wilson, whose eerie thermal images of methane pollution in Texas unveil invisible destruction (and earn her death threats for sharing them). The folksy, casual approach of Memphis activist-turned-politician Justin Pearson belies his impressive ability to rally his community—together, they've managed to resist a new pipeline plan that has its environmental racism baked in. Climate change is of global importance, but the greatest strength of Jacoby's film (produced by Oscar-winner Betsy West) is how it demonstrates our ability as individuals and communities to effect change. And that's what will save us. -DW (U.S., 2025, 82m) *In person: Betsy West, Oren Jacoby, Roishetta Ozane, Representative Justin J. Pearson, Sharon Wilson*

G/Sun 1:15PM

21 The Gold Rush

The Gold Rush © Roy Export S.A.S.

Made possible by a donation from Sunrise Foundation for Education & the Arts

We've all heard about Michelangelo approaching a block of marble and removing everything that wasn't *The Pietà* as he fashioned his immortal sculpture. Charlie Chaplin worked in reverse, starting with a simple idea—a starving man heads to the Yukon to seek his fortune—and then adding and refining scenes day by day, with a camera running the whole time. (Watching this process unfold is one of the thrilling aspects of Kevin Brownlow and David Gill's must-see documentary *UNKNOWN CHAPLIN*.) For this ambitious feature, Chaplin did more preparation than usual. But as the proprietor of his own studio, if he didn't feel creative or funny on a given day, Charlie sent everyone home. As a result, audiences saw the best he had to offer. *THE GOLD RUSH*, a critical and commercial hit in 1925, has lost none of its luster after one hundred years. -LM (U.S., 1925, 88m) *In person: Carmen Chaplin, Leonard Maltin*

C/Fri 5:45PM - G/Sat 1:15PM - P/Sun 9:15AM Q&A

22 If I Had Legs I'd Kick You



Made possible by a donation from Gail & Jeff Yabuki

How to describe writer-director Mary Bronstein's film? Imagine Cassavetes' *WOMAN UNDER THE INFLUENCE* plunked down in the hallucinatory world of David Lynch and you'll have a place to start. Linda (Rose Byrne), a Long Island therapist, is trying to cope with the impossible sense of responsibility, along with the practical and emotional demands, necessitated by the onset of motherhood. She spends her days facing the embodiments of her guilt and fears, including her uncooperative sick child (Delaney Quinn), her cold and withholding therapist (a brilliant Conan O'Brien), her judgmental long-distance husband (Christian Slater) and an impossibly demanding patient (Danielle Macdonald). In a brilliant performance, Byrne remains on screen, including in extreme close-ups, for much of the film, revealing the many flavors of her psychic distress: irritation, bemusement, analytical detachment, paranoia and rage. The emotional terrain is universal; Bronstein and Byrne's journey through it is strikingly original. —LG (U.S., 2025, 113m) *In person: Mary Bronstein, Rose Byrne*

C/Sat 1PM Q&A - L/Sun 10PM

23 Lost in the Jungle



Made possible by a donation from John & Andi Nylund

It starts with a terrifying crash. Suddenly, we are alone with four children, deep in the Amazon jungle. As they try to find their way to safety, two teams of trackers—one an elite military squadron, the other members of an Indigenous community—work independently to find them. The Oscar-winning duo Chai Vasarhelyi and Jimmy Chin (*FREE SOLO*, NYAD), along with co-director Juan Camilo Cruz, have created an action documentary with a continuous flow of suspense. They tell the children's survival story through simple animation and the rescue mission through intensely dramatic reenactments using the actual trackers. The film becomes richer as it progresses, sharing stories about the precarious situation and brutal history of Colombia's indigenous communities, the power of native spiritual practice and the mysterious consciousness of the jungle. We suspect how the story ends, yet the journey is filled with surprise, tragedy and healing. It's a triumph for all involved. —JS (U.S./Colombia, 2025, 96m) *In person: Chai Vasarhelyi, Juan Camilo Cruz*

S/Fri 5:30PM - G/Sat 9:30PM - C/Sun 12:45PM Q&A

24 The Secret Agent



Made possible by a donation from Keller Doss

Marcelo, a middle-aged widower, returns home to reconnect with his young son and father-in-law and investigate unresolved questions about his deceased mother's past. But something feels off. This is Brazil in the 1970s, and the military dictatorship has been marked by reprisals, paranoia and corruption. Writer-director Kleber Mendonça Filho's feverishly enthralling melodrama, spiked with energetic bits of '70s-style horror and exploitation, is set in his hometown of Recife. The story has nothing to do with Joseph Conrad's classic 1903 spy novel *The Secret Agent*, but the film shares, in uncanny fashion, Conrad's power to evoke history, both personal and political, as a nightmare from which each of us is desperately trying to escape. Mendonça Filho has filled his cast with idiosyncratic and unforgettable characters, and Marcelo, played superbly by Wagner Moura (who played Pablo Escobar in *Narcos*), earns the Best Actor recognition he won at Cannes. —LG (Brazil/France/Netherlands/Germany, 2025, 160m) *In person: Kleber Mendonça Filho, Wagner Moura*

L/Sat 3:15PM Q&A - S/Mon 1:15PM

25 Karl



"I have spent so much time playing a role that it's almost impossible for anyone to know who I really am," Karl Lagerfeld once proclaimed. The German fashion designer, creative director and cultural force, who dominated the world of fashion for more than seven decades, is finally revealed in ravishing detail. The latest documentary from director Nick Hooker (AKA MR. CHOW) takes us behind the scenes—and behind the designer's signature armor of white ponytail, high collar, and black sunglasses. It's an intimate and eye-opening portrait that unveils the man who shaped Chloé, re-invented Fendi, saved Chanel, and brought high fashion to the masses. Propelled by interviews with friends and collaborators and mining an archive of unseen work from Lagerfeld's personal collection, *KARL* invites you to discover the grandmaster of fashion, who embodied the 18th century and defined the 21st century. —AB (U.K., 2025, 110m) *In person: Nick Hooker*

L/Fri 8:45PM - S/Sat 6:15PM Q&A

26 Everywhere Man: The Lives and Times of Peter Asher



Only one man can claim to have introduced John Lennon to Yoko Ono, discovered James Taylor and perhaps even inspired Austin Powers. The legend of Peter Asher began in his child acting days (he shared the screen with Boris Karloff); his forming of the hit-makers Peter and Gordon; his friendship with Paul McCartney, who gave the British duo their first major hit, the pop ballad "A World Without Love." In between music, Asher founded the hip London bookstore/gallery Indica (where John and Yoko connected) before becoming head of A&R for the Beatles-owned record label Apple. That's where Asher began his role as one of the most beloved producer-managers in the business, working with Taylor, Linda Ronstadt, Bonnie Raitt and Neil Diamond. Dan Geller and Dayna Goldfine's film is a focused, energized reminder of Asher's immense legacy, propelled by Asher's indelible humor, his enduring friendships, eclectic fashion and his many earworm hits. -RD (U.S./U.K., 2025, 118m) *In person: Dayna Goldfine, Dan Geller*

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

27 Sentimental Value



In his sixth film, the Oscar-nominated director Joachim Trier (THELMA, THE WORST PERSON IN THE WORLD) takes on Bergman's canonical topics: women, actresses, theatrical illusion, and family trauma. But Trier ingeniously and thrillingly makes them his own. Renate Reinsve is brilliant as Nora, a gifted stage performer who is still wrestling with her relationship with Gustave, her famous film-director father (Stellan Skarsgård), who abandoned her years before. Skarsgård, a former Telluride tributee, conveys an astonishingly subtle mix of charisma and childish selfishness. The superb supporting cast includes Inga Ibsdotter Lilleaas as Nora's reliable sister, and Elle Fanning as a Hollywood movie star with touching artistic aspirations. SENTIMENTAL VALUE, which Trier again wrote with his longtime collaborator Eskil Vogt, is soulful, deeply thoughtful and enormously entertaining. -LG (Norway/France/Denmark/Germany, 2025, 134m) *In person: Joachim Trier, Renate Reinsve, Elle Fanning, Stellan Skarsgård, Inga Ibsdotter Lilleaas*

L/Fri 6:15PM - G/Sun 9:30AM Q&A - M/Mon 4PM

28 The Mastermind



Made possible by a donation from Elizabeth Redleaf

The self-absorbed J.B. Mooney (Josh O'Connor) is an occasional carpenter and former art student in a sleepy Massachusetts town; his wife (Alana Haim) is the family's dependable parent and breadwinner. In a stroke of hubris, he decides to recruit a pair of unreliable partners to rob the local museum. But he doesn't plan for after the heist—and it's the aftermath of the bungled scheme that's the focus of Reichardt's quietly subversive, often incisively funny and masterfully observed film. O'Connor is stellar as the inscrutable Mooney, cinema's most unhurried man-on-the-lam. As he drifts unsteadily west, the country is shaking on its tilt: in the background, students galvanize in anti-war protests and the streets buzz with civil unrest. The tumult of the '70s permeates the airwaves and seeps through Reichardt's careful compositions, and Rob Mazurek's percussive jazzy score perfectly modulates the film's darkly comic beats and richly textured moods. -MF (U.S., 2025, 110m) *In person: Kelly Reichardt, Josh O'Connor*

M/Sat 12:45PM - S/Sun 9:15AM Q&A

29 The New Yorker at 100



The New Yorker, now in its second century, provides a weekly bounty: cutting-edge fiction and poetry, the world's best journalism, wry cartoons, sharp-eyed profiles and insightful coverage of society at large. Marshall Curry (STREET FIGHT), an Oscar-winning documentarian, takes us on a whirlwind trip through *The New Yorker's* history and into its offices. We meet gifted contributors (cartoonist Roz Chast, war correspondent Jon Lee Anderson, critic Hilton Als), watch as the editors (led by David Remnick) contend with the flow of articles, each fastidiously fact-checked, and discover how the magazine has impacted journalism and society. The film is both a delight and a valuable historical document, the best glimpse yet at this cultural monolith. By the end, one might ask, what would America be without *The New Yorker*? -JS (U.S., 2025, 98m) *Preceded by SONG OF MY CITY* (d. David C. Roberts, U.S., 2025, 16m) *In person: Marshall Curry, David Remnick, John David Sears*

M/Fri 5:30PM - S/Sun 1PM **Q&A** - AG/Mon 8:30PM**30 The Cycle of Love**

Made possible by a donation from Debra & Andrew Rachleff

"If you do not change direction," the Buddha teaches us, "you may end up where you are heading." And so P.K. Mahanandia, a young artist and a *dalit*—a member of India's oppressed untouchable caste—sets out to achieve his destiny. A fortuneteller had prophesied that in his twenties, P.K. would meet a foreigner, that she would be a Taurus and that they would marry. When a Swedish woman named Lotta unexpectedly came into his life, he quizzed her ... and she met the prophecy's conditions. But when Lotta left India, P.K. was undeterred. A great romantic adventure, and a tale of self-empowerment, was about to begin. Sharing too much might spoil the fun, but suffice to say that P.K.'s journey involves a cheap bicycle and three continents, and that the Oscar-winning director Orlando von Einsiedel (*VIRUNGA, THE WHITE HELMETS*) reconstructs the epic trip with ingenuity, respect and tenderness. —JS (U.K./India/Sweden, 2025, 98m) *In person: Orlando von Einsiedel*

S/Sat 9:15AM - C/Sun 7PM **Q&A** - M/Mon 1:30PM**31 Hamlet**

Riz Ahmed stars and produces in this provocative re-envisioning of Shakespeare's classic, which relocates the action in the South-Asian community in contemporary London. The imaginative result reclaims a canonical work, bringing it to life for a cultural group that's been invisible within English-language classics. Director Aniel Karia, who previously collaborated with Ahmed on the Oscar-winning fiction short *THE LONG GOODBYE*, transforms Michael Lesslie's script into a visceral yet transporting vision. The outstanding cast includes Sheeba Chaddha as Gertrude, Morfydd Clark as Ophelia, Joe Alwyn as Laertes, Art Malik as Claudius and Timothy Spall as Polonius, and Ahmed's take on the mercurial Prince is sharp, disturbing and entirely convincing. With the action set almost entirely at night (Stuart Bentley served as cinematographer), this neo-noir *Hamlet* breathes welcome life into our greatest tale of psychological isolation and anguish. —LG (U.K., 2025, 113m) *In person: Aniel Karia, Riz Ahmed*

L/Sun 3:15PM **Q&A****32 Nevertheless, She Persisted**

These two documentaries celebrate activism by powerful, everyday women. In *SALLIE'S ASHES*, Brennan Robideaux tells the inspiring story of three senior citizens, led by Sallie Smith, "The Instigator," who try to force a utility company to contend with 21 million tons of toxic coal ash. Each year, this illegal dump poses an increasingly dangerous threat to one of the country's largest delta systems (U.S., 2025, 40m). In *LAST DAYS ON LAKE TRINITY*, the closure of a South Florida trailer park, owned by the nation's largest Christian media network, reveals corporate cruelty, religious hypocrisy and our frequent neglect of our elders. Charlotte Cooley's film follows three long-time residents, each on a fixed budget, who are forced to search for new homes at a time when the housing crisis makes affordable living impossible for many. Though the challenges are steep, and the prospect of homelessness real, the women navigate their crisis with creativity, affection and resilience. (U.S., 2025, 29m).

In person: Charlotte Cooley, Brennan Robideaux, Diane Thomas, Savan Wilson

H/Sat 7:45PM **Q&A** - AG/Sun 8:30PM**33 Ghost Elephants**

Few filmmakers have ever been more connected to the natural world than Werner Herzog. He has given us stories about journeys across forbidding jungles, intrepid volcanologists, and a man living among grizzly bears. In Herzog's films, nature is a place of pure conflict, grand serenity and high drama. His deeply spiritual and at times overwhelming new film travels with the ornithologist and explorer Dr. Steve Boyes, who is on a personal journey to find the descendant of Henry, a so-called "ghost elephant" and the largest land mammal ever recorded. The film travels first to Namibia, and then to the Angola Highlands, where Boyes teams with San Bushmen and other scientists. Though Herzog initially connects Boyes's pursuit with Captain Ahab, neither Boyes nor the film captures that level of madness. Instead, Herzog provides an immersion in small villages, local traditions and folklore, along with the grim history of big game hunting. It's a priceless, extraordinary odyssey towards a vast unknown. —RD (Angola/Namibia/U.S., 2025, 98m) *In person: Werner Herzog, Steve Boyes, Kerllen Costa, Thui Thao*

P/Sat 4PM - H/Mon 9AM Q&A

34 Man on the Run



In one of the most surprising sequences yet seen in a music biography, Paul McCartney, then 28 years old, is fixing up a remote, dilapidated Scottish farmhouse. He tends to sheep, cuddles with his wife, Linda, and their two little girls, and plays music in the barn into a four-track recorder. Morgan Neville (*TWENTY FEET FROM STARDOM*, *WON'T YOU BE MY NEIGHBOR?*, *PIECE BY PIECE*) offers a new take on one of history's most documented humans, overturning much of what we've learned about Sir Paul (who served as executive producer). With full access to Paul's journals, Linda's wonderful photos and the notoriously evasive man himself (who sat for seven interviews), Neville provides a stirring, sharp-eyed and deeply pleasurable corrective to the standard McCartney narrative (no, he didn't break up The Beatles!). We take a journey with a thoughtful, endlessly inventive soul who, post-Fab Four, challenged himself to grow up. -JS (U.S., 2025, 115m) *In person: Morgan Neville*

C/Sat 6:45PM - P/Sun 1PM Q&A - S/Mon 4PM

35 The History of Sound



Made possible by a donation from Jennifer Wilson

While growing up in rural Kentucky at the turn of the 19th century, Lionel (Paul Mescal) demonstrates a profound gift for music that leads him to a scholarship at the Boston Conservatory of Music. There, he meets the upper-class, polished David (Josh O'Connor) through their shared passion for folk ballads. World War I separates them, but they reunite for an idyllic musicological field trip through rural New England, listening to and recording local people singing their homemade compositions. Director Oliver Hermanus (*LIVING*), working from Ben Shattuck's adaptation of his own short story, creates an intoxicating, nostalgic period atmosphere (with cinematography by Alexander Dynan). The songs, augmented subtly by Oliver Coates' score, are heartbreaking. Mescal and O'Connor are two of the best actors alive right now, and they make this a beguiling, heart-tugging romance, as believable as it is beautiful. -LG (U.S., 2025, 127m) *In person: Oliver Hermanus, Paul Mescal, Josh O'Connor*

L/Sun 7:45PM Q&A

36 The Other Side of Tragedy



These two films, featuring survivors of devastating tragedies, ask us to reconsider our notions of grief and resilience. Joshua Seftel's *ALL THE EMPTY ROOMS* follows the veteran TV reporter Steve Hartman and the award-winning photojournalist Lou Bopp as they visit the homes of children killed in school shootings. They find families in a state of perpetual grief and suspension; the rooms, more often than not, have been left as shrines to the loved ones (U.S., 2025, 34m). In *ALL THE WALLS CAME DOWN*, Ondi Timoner provides a personal and heartrending chronicle of the aftermath of the fires that devastated Los Angeles, including her own Altadena house. Yet, the wreckage of a neighborhood is fertile ground for new friendships and energies. Slowly, this diverse community begins to rebuild, reliant on help from neighbors and friends. -TFF (U.S., 2025, 39m). *In person: Lou Bopp, Steve Hartman, Dr. Chethan Sathya, Joshua Seftel, Morgan Doctor, Heavenly Hughes, Ondi Timoner, Eli Timoner, Demetrius Gray*

M/Sat 8:30PM - L/Mon 9:15AM Q&A

37 The Reserve



In Pablo Pérez Lombardini's searing debut feature, Julia (Carolina Guzmán), a forest ranger in Chiapas, Mexico, risks everything to protect the rainforest against a triple menace: illegal logging, organized crime and settlers who are forced to move into the reserve due to their dire economic prospects. The reserve's coffee-growing community has already been devastated by exploitative business practices, the ravages of climate change and state inaction. To save the forest, Julia makes a decision that will mark her fate. Pérez Lombardini spent years collecting testimonies of local workers and activists and studying the complex situation of southern Mexico, where racism, exploitation, displacement and drug-cartel violence threaten those on the frontlines of environmental action. Shot in scintillating black and white and featuring a score by Klezmer clarinet prodigy Yom, Pérez Lombardini's immersive and urgent drama honors the guardians of our most precious resources. -MF (Mexico/Qatar, 2025, 92m) *In person: Pablo Pérez Lombardini*

M/Sat 6PM Q&A - B/Sun 9AM Q&A

38 The Bend in the River



In the vein of Michael Apted's UP series, which followed 10 people over 56 years, Robb Moss has been checking in with a group of friends since his film RIVERDOGS documented his month-long rafting trip in 1978. Twenty-five years later, THE SAME RIVER TWICE (2003) blended reminiscences from the original trip with bittersweet reflections on adulthood. In his latest, Moss returns to the lives of his friends, now in their 70s. One is keeping his cancer hidden from his family, another wrestles with cognitive issues, and a third decides to run for public office. And Moss recontextualizes his old footage, revealing an Edenic past of tanned 20-somethings who are alive in their bodies and living wild. In juxtaposing the three timeframes, he offers a profound, deeply moving portrait of the human maturation. —JS (U.S., 2025, 82m) *In person: Robb Moss, Deborah Bridges, Danny Silver, Barry Wasserman*

S/Sun 7:30PM - P/Mon 9AM Q&A

39 Cover-Up



Seymour Hersh is the superhero of modern American investigative journalism. He's spent decades on an energetic crusade to hold America's powerful institutions accountable to the law. In the early 1970s, Hersh single-handedly broke the story of a massacre by American troops at My Lai (his stories hastened the end of the Vietnam War). He provided crucial reporting on Watergate and uncovered evidence that the CIA was spying on political opponents. In the 1990s, he brought the story of torture at Iraq's Abu Ghraib prison to the world. Oscar-winning director Laura Poitras (CITIZENFOUR) and Mark Obenhaus take us deeply into Hersh's practice: building relationships, asking the right questions and fiercely following every lead. Hersh may be imperfect—the film touches upon a lapse of judgment with a tainted source—but he's essential. Especially as the media are demonized as enemies of the people, and checks on power are routinely demolished. —JS (U.S., 2025, 117m) *In person: Laura Poitras, Seymour Hersh, Mark Obenhaus*

Tessa Ross



I'm amongst the filmmakers who consider Tessa Ross, one of Britain's most successful film producers, to be a kindred spirit. Tessa often brings together storytellers. I see her as a film alchemist. She introduced me to the writer Abi Morgan, with whom I worked on both BRICK LANE and SUFFRAGETTE. She connected Edward Berger with screenwriter Peter Straughan on CONCLAVE, the writer Simon Beaufoy with Danny Boyle for SLUMDOG MILLIONAIRE.

Tessa commissioned projects for the BBC from 1993 to 2000 (developing BILLY ELLIOT, among other successes) and in 2004 was appointed Head of Film4, which was relaunching after having been shuttered. Tessa was given a modest budget to produce new works for cinema and broadcast. She used these resources to help rejuvenate Film4 and British cinema in general. The works she commissioned and nurtured found audiences far beyond British screens: IN BRUGES, the Oscar-winning THE LAST KING OF SCOTLAND, VENUS, ROOM, CAROL, UNDER THE SKIN, THE LOBSTER and 45 YEARS, among many others.

Tessa has an extraordinary ability to give filmmakers the encouragement and support they need to make their best work. Some request and profoundly benefit from her involvement at every phase, from the film's conception, script development, to selection of the team and cast, right through to the edit process and beyond. While very hands-on with some, Tessa also celebrates the process of a director like Mike Leigh, who relishes being left alone so he can get on with the work. She has an uncanny instinct about what is best for each team. Tessa recognizes talent, giving sustained support to filmmakers as they deepen their craft: Shane Meadows made DEAD MAN'S SHOES with Tessa and later THIS IS ENGLAND (winner of the BAFTA Award for best British film); Steve McQueen's early feature films HUNGER and SHAME led to 12 YEARS A SLAVE (Academy Award winner).

In a world of moviemaking that is often formulaic, Tessa thrives on experimentation and knows the value of taking risks. She gives filmmakers permission to take creative journeys while developing their films.

Festival goers that don't know Tessa's name will know her work. Though this will be only her second time at the Telluride Film Festival, she has had many titles at the Festival, most recently the acclaimed CONCLAVE and before that, Sebastián Lelio's THE WONDER.

We are all grateful for her dedication, genius and commitment to film.

—Sarah Gavron

The Special Medallion will be presented preceding BALLAD OF A SMALL PLAYER, 9:15AM Saturday at the Palm Theater.

Guest Director's Selections

Sponsored by Turner Classic Movies

"In a time of universal deceit," George Orwell wrote in the early 20th century, "telling the truth is a revolutionary act." This statement feels more urgent now than ever. The importance of telling the truth ... the difficulty of doing so ... the price one sometimes must pay ... the impossibility of determining what exactly is the real truth ... these themes have been swirling around in my head during these dark times and inform my selection of films. Each has affected my worldview and the way I tell stories. Each focuses on the quest for truth and the very nature of it. And each seems to me to be mandatory viewing in our current era of disillusionment and deceit. —Ezra Edelman

All films presented by Ezra Edelman

M/Sun 3:15PM

40 All the President's Men



"I think all good reporting is the same thing—the best attainable version of the truth." —Carl Bernstein

How do you discover the truth? How committed are you to discovering it? In Alan J. Pakula's classic about Woodward and Bernstein's reporting of the Watergate scandal, investigative journalism has never

been sexier. It's a film about *process*—the grit, stick-to-it-iveness and courage necessary to expose corruption at the highest levels of our government. This practice seems in such short supply today. Where have you gone, Woodward & Bernstein? Our nation turns its lonely eyes to you. (U.S., 1976, 136m)

M/Sun 9AM

41 The Insider



"I told the truth. I told the truth." —Jeffrey Wigand

Former tobacco executive Jeffrey Wigand (Russell Crowe) blows the whistle in Michael Mann's cautionary tale about the perils of telling the truth. Lowell Bergman (Al Pacino), the renowned newsmagazine producer and liberal stalwart, convinces

Wigand to share his truth about Big Tobacco on *60 Minutes*, after an exhausting and sometimes heartbreaking dance. Once Bergman succeeds in interviewing Wigand, and their story threatens powerful people, their forward progress meets a brick wall. Pacino's character demonstrates the passion and resourcefulness required for great television journalism ... and the knockdown, drag-out fight it takes to get the truth out on the airwaves. It's one of the great cinematic stories about the importance of telling the truth, and the immovable capitalistic forces that routinely prevent it from being told. (U.S., 1999, 158m)

M/Mon 9AM

42 Network



"Television is not the truth. Television is a goddamn amusement park." —Howard Beale

Never has a movie felt so prescient. We're all mad as hell and don't want to take it anymore ... but is there anything we can do about it beyond shouting out of our window? Are there any modern-day prophets who can expose the hypocrisies of our

time? Paddy Chayefsky's clear-eyed satire of television and television news is nominally about TV but really about ambition, corporate greed, radical movements and all the things that make us human. And it's a movie with a conscience, as so many of Sidney Lumet's films are. What is the value of truth? NETWORK has an answer: only as valuable as it rates. (U.S., 1976, 121m)

Guest Director's Selections

M/Fri 7:45PM

43 Rashomon



"Human beings are unable to be honest with themselves about themselves." —Akira Kurosawa

Is there objective truth? If not, what is truth? Who can we trust to tell it? Does anybody ever actually tell the truth? How are we ever supposed to know? We are all driven by ego and

self-interest. Kurosawa's classic shows that you cannot divorce the truth from the human telling it. It blew my mind when I first saw it, and perhaps provides a framework for the bizarre times we live in. Who is committed to telling the truth today? More importantly, what happens to a society when the principle of truth-telling is disvalued? I've always wanted to see this movie on the big screen; to hear the rain pelting through proper theater speakers and to experience Tajomaru, the thief menacingly played by Toshiro Mifune, 10 feet tall. Thanks to Telluride, I finally have the chance. (Japan, 1950, 88m)

M/Sat 8:45AM

44 Malcolm X



"I came here to tell the truth—and if the truth condemns America, then she stands condemned." —Malcolm X

DO THE RIGHT THING might be my favorite movie of all time, but MALCOLM X has been on my mind recently. On the 60th anniversary of Malcolm's death, Spike Lee's 1992 masterpiece, based on Alex

Haley's book, explores Malcolm's journey of self-discovery and showcases his incomparable power in exposing the truth about America's sins. In ways only great cinema can do, it both educates the masses about Malcolm X's life and forges a new understanding of the controversial icon. Denzel Washington inhabits Malcolm throughout his evolutions with a stunning ease and humanity. That Spike had to resort to raising money to finish his epic speaks to the difficulty—and necessity—of telling essential stories *your way*. (U.S., 1992, 201m)

Sources and Acknowledgments

THE GOLD RUSH



A presentation by Roy Export SAS with the support of mk2. 4K restoration carried out by Fondazione

Cineteca di Bologna at L'Immagine Ritrovata laboratory, including elements prepared by Photoplay Productions, and from archival material generously provided by the BFI National Archive, Blackhawk Films, the Lobster Films Collection, Das Bundesarchiv, the Filmoteca de Catalunya, the George Eastman Museum, and the Museum of Modern Art (MoMA).

DCP courtesy of Janus Films

CAVE OF FORGOTTEN DREAMS 3D 2025: RESTORATION AND RECREATION

DCP courtesy of IFC Films

ALL THE PRESIDENT'S MEN MALCOLM X

DCPs courtesy of Warner Bros

THE INSIDER

35mm print on loan from Disney / Swank Motion Pictures

NETWORK

DCP on loan from Park Circus

RASHOMON

DCP courtesy of Janus Films

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 will often be repeated in the TBA slots, making it possible for all passholders to see the programs they wish to see during the course of the Festival. The list of TBAs will be available the night before on the Festival website and mobile app.


Individual Tickets

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

The Late Show

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

Free Shows

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

Qs

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

Chuck Jones' Cinema

Sponsored by National Geographic Documentary Films

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

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

W2s are distributed to all passholders (Acme's excepted), who are advised to secure one for the show they plan on attending. Any available seats after all passholders have been seated will be sold at \$40 each. Passholders should plan on allowing no less than 30 minutes travel time from the base of the gondola to ensure entry into Chuck Jones' Cinema.

Telluride Film Festival SHOW App

Powered by CRITERION

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

Festival Box Office

Located in Gondola Plaza directly across from Brigadoon Hospitality Center

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

Fri 9AM-9PM; 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 10AM-6PM; Sat 9AM-5PM;

Sun 9AM-5PM; Mon 9AM-2PM

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 & Sponsor Booths:** 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 (main street) and Oak Street (NW corner)

The historic San Miguel County Courthouse hosts Conversations, sponsored by Indian Paintbrush. See page 45 for 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.
- Consider choosing a program that you can't experience anywhere else—a silent film, a Guest Director selection or a new film from somewhere unexpected.

Schedule

Friday, August 29

52 | Show  Talking Heads









 Festivity  Free Show

Q & A | Discussion follows screening

TBA | To Be Announced

Schedule

Friday, August 29

Palm (P) [650 seats]		Galaxy (G) [500 seats]		Werner Herzog Theatre (H) [650 seats]		Chuck Jones' Cinema (C) [500 seats]		Sheridan Opera House (S) [230 seats]		Masons Hall Cinema (M) [150 seats]		Le Pierre (L) [140 seats]		Backlot (B) [65 seats]		Elks Park (AG) & Elsewhere	
8																	8
9																	9
10									10						F		10
11									The American Revolution Part 1						The Golden Spurtle		11
N								4								H	N
1																MEGADOC	1
2										1b							2
3									HIGHWAY 99 a double album							A	3
4																ALL I Had Was Nothingness	4
5																Q & A	5
6																I	6
7																Shooting + Their Eyes	7
8																	8
9																Opening Night Feed on Colorado Avenue	9
10																	10
11																	11
12																	12
1																	1

Schedule

Saturday, August 30

52 | Show d | Talking Heads
★ | Festivity ⓧ | Free Show

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

Schedule

Saturday, August 30

	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Werner Herzog Theatre (H) [650 seats]	Chuck Jones' Cinema (C) [500 seats]	Sheridan Opera House (S) [230 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [65 seats]	Elks Park (AG) & Elsewhere	
8										8
9										9
10	11 Ballad of a Small Player + Special Medallion	15 La Grazia	3 A Private Life	1 A Tribute to Ethan Hawke with Blue Moon	31 Hamlet	44 Malcolm X	45 Student Prints	F The Golden Spurtle	d HAMNET: Invisible Shakespeare Conversation	10
11	Q & A	Q & A	Q & A				Q & A	D Earth to Michael		11
N								Q & A	a Saturday Seminar	N
1	18 Springsteen: Deliver Me from Nowhere	22 If I Had Legs I'd Kick You	2 Bugonia	23 Lost in the Jungle	14 Lumière, Le Cinéma	29 The New Yorker at 100 + Song of My City	20 This Is Not a Drill	B Carol & Joy		1
2	Q & A		Q & A	Q & A				C Chaplin: Spirit of the Tramp	e Subverting "Genre" Conversation	2
3								Q & A		3
4	34 Man on the Run	5 Tuner	16 Hamnet	13 H is for Hawk	12 Ask E. Jean	10 The American Revolution Part 3	25 Karl	E Elie Wiesel: Soul on Fire	i Truth Be Told Special Panel	4
5		Q & A		Q & A	Q & A		Q & A	Q & A		5
6			Q & A							6
7	6 A Tribute to Noah Baumbach with Jay Kelly	27 Sentimental Value		35 The History of Sound	26 Everywhere Man: The Lives and Times of Peter Asher	38 The Bend in the River	17 Nouvelle Vague	I Shooting + Their Eyes		7
8			33 Ghost Elephants		Q & A	Q & A	Q & A	Q & A		8
9			Q & A							9
10		24 The Secret Agent		19 Pillion	7 Urchin	37 The Reserve	TBA	A All I Had Was Nothingness	9 Summer Tour	10
11	2 Bugonia		TBA		Q & A					11
12										12
1										1

Schedule





Sunday, August 31

52 | Show  Talking Heads
 Festivity  Free Show

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

Schedule

Sunday, August 31

Palm (P) [650 seats]	Galaxy (G) [500 seats]	Werner Herzog Theatre (H) [650 seats]	Chuck Jones' Cinema (C) [500 seats]	Sheridan Opera House (S) [230 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [65 seats]	Elks Park (AG) & Elsewhere
22 If I Had Legs I'd Kick You Q & A	28 The Mastermind Q & A	27 Sentimental Value Q & A	6 A Tribute to Noah Baumbach with Jay Kelly	29 The New Yorker at 100 + Song of My City Q & A	41 The Insider Q & A	10 The American Revolution Part 4 Q & A	38 The Bend in the River Q & A	 SPRINGSTEEN: DELIVER ME FROM NOWHERE Conversation Poster Signing
35 The History of Sound Q & A	21 The Gold Rush	1a Blue Moon Q & A	24 The Secret Agent Q & A	30 The Cycle of Love Q & A	 Steal this Story, Please!	12 Ask E. Jean	H MEGADOC Q & A	 Sunday Seminar
3 A Private Life	16 Hamnet	6a Jay Kelly Q & A	5 Tuner	8 A Tribute to Jafar Panahi with It Was Just an Accident	40 All the President's Men	32 Nevertheless, She Persisted Q & A	C Chaplin: Spirit of the Tramp	 Ken Burns and Ethan Hawke Conversation
19 Pillion Q & A	2 Bugonia	15 La Grazia	31 Hamlet Q & A	39 Cover-Up	20 This Is Not a Drill Q & A	7 Urchin	G King Hamlet Q & A	
TBA	11 Ballad of a Small Player	TBA	18 Springsteen: Deliver Me from Nowhere	TBA	47 Calling Cards: Wizard Video Edition Q & A	36 The Other Side of Tragedy Q & A	B Carol & Joy Q & A	33 Ghost Elephants
						23 Lost in the Jungle		

Schedule













Monday, September 1

52 | Show  Talking Heads
 Festivity  Free Show

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

Schedule

Monday, September 1

8	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Werner Herzog Theatre (H) [650 seats]	Chuck Jones' Cinema (C) [500 seats]	Sheridan Opera House (S) [230 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [65 seats]	Elks Park (AG) & Elsewhere	8
9	39 Cover-Up	18 Springsteen: Deliver Me from Nowhere	 34 Man on the Run	 8 A Tribute to Jafar Panahi with It Was Just an Accident	  Cave of Forgotten Dreams 3D 2025: Restoration and Recreation	 42 Network	37 The Reserve	 D Earth to Michael		9
10										10
11	Q & A		Q & A				Q & A			11
N	 Labor Day Picnic								 Monday Seminar	N
1	5 Tuner	6a Jay Kelly	 17 Nouvelle Vague	3 A Private Life	25 Karl	31 Hamlet	TBA	 TBA		1
2										2
3										3
4	13 H is for Hawk			27 Sentimental Value			 14 Lumière, Le Cinéma			4
5		TBA	TBA		35 The History of Sound	28 The Mastermind				5
6										6
7	2 Bugonia		TBA	16 Hamnet	TBA	TBA	TBA			7
8										8
9									 30 The Cycle of Love	9
10										10
11										11
12										12
1										1

Filmmakers of Tomorrow

Sponsored by Google

L/Sat 9AM Q&A

45 Student Prints

Now in its 32nd year, this remarkable program celebrates the best in student-produced work from around the globe. *Curated and introduced by Gregory Nava, followed by a Q&A with the filmmakers.*



NERVOUS ENERGY*

(d. Eve Liu, U.S., 2025, 15m, NYU) Two aspiring female filmmakers decide enough is enough: it's time to make moves.



175*

(d. Sepehr Nosrati, Sweden, 2025, 10m, Stockholm University of the Arts) A vote on a controversial immigration law and a kidnapping.



BOIL THAT CABBAGE DOWN*

(d. Candace Mae, U.S., 2025, 25m, USC) An aspiring banjoist learns a tune, along with the instrument's complex history.



EXTREMIST*

(d. Alexander Molochnikov, Latvia, 2025, 17m, Columbia) A Russian artist makes an anti-war statement. The consequences are not fiction.



TWO DAYS ON THE INTERSTATE*

(d. Tatiana Stark, U.K./U.S., 2025, 19m, The National Film and Television School) A 26-year-old Texan woman makes a long drive to claim her reproductive rights.



FROM SIDNEY, WITH LOVE*

(d. East Elliott, U.K., 2025, 18m, NYU) A little girl in North Yorkshire is determined to meet the man she's convinced is her father: Academy Award-winning actor Sidney Poitier.

Total run time: 106m *denotes filmmaker in person

M/Fri 9:45PM Q&A

46 Calling Cards: 2AM Deli Downstairs Edition

All hail the short film: unforgettable new works by the future of cinema. *Curated by Barry Jenkins. Presented by Fiona Armour, followed by a Q&A with the filmmakers.*



AMARELO BANANA

(d. Alexandre Sousa, Portugal, 2025, 13m) Cocaine is a helluva drug.



AS IF TO NOTHING*

(d. Pek Jia Hao & Ang Jia Jun, Singapore, 2025, 20m) Pulp fiction.



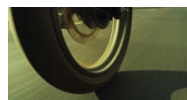
A BEAR REMEMBERS*

(d. Zhang + Knight, U.K., 2025, 20m) Grizzly man.



MY BROTHER, MY BROTHER

(d. Abdelrahman Dnewar & Saad Dnewar, Egypt, 2025, 15m) None goes their way alone.



FAMILY SUNDAY*

(d. Gerardo Del Razo, Mexico, 2025, 18m) The sweetest morsel.

Total run time: 86m *denotes filmmaker in person

Filmmakers of Tomorrow

M/Sun 8:30PM Q&A

47 Calling Cards: Wizard Video Edition

A reminder that the most innovative and resonant work can be found in the short form. *Curated by Barry Jenkins. Presented by Fiona Armour, followed by a Q&A with the filmmakers.*



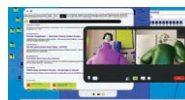
KOKI, CIAO*

(d. Quenton Miller, Netherlands, 2025, 11m) From the mouths of cockatoos.



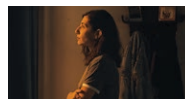
GOD IS SHY

(d. Jocelyn Charles, France, 2025, 15m) But one passenger on this train... is not.



CAN YOU HEAR ME?*

(d. Anastazja Naumenko, Poland, 2025, 15m) "No. You're on mute."



WHAT IF THEY BOMB HERE TONIGHT?

(d. Samir Syriani, Lebanon, 2025, 17m) Does it make a sound?



ANTIGONE, OR THE STORY OF SARA BENOLIEL*

(d. Francisco Mira Godinho, Portugal, 2025, 20m) All eternity to love the dead.

Total run time: 78m *denotes filmmaker in person

Student Programs

Student Symposium

Made possible in part by a grant from the Golden Globe Foundation

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

Made possible in part by a grant from the Artemis Rising Foundation

This program builds on the success of the Student Symposium, expanding the personal and professional horizons of TFF's "Artemis Rising Fellows," 18 high school students and six teachers from four schools. City Lights participants will experience the Festival through screenings and intensive discussions with Telluride's special guests.

FilmLAB

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

FilmSCHOLAR

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



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

B/Fri 2PM Q&A - B/Sat 8:30PM

A All I Had Was Nothingness



It has been 40 years since the release of Claude Lanzmann's monumental and incomparable documentary SHOAH, which told the story of the Holocaust. The photographer Guillaume Ribot uses Lanzmann's memoir, *The Patagonian Hare*, and 220 hours of outtakes from SHOAH to reveal Lanzmann's philosophy

and methodology, beginning to answer a question: How do you film a genocide? Lanzmann eschewed archival footage. Instead, he interviewed those who lived through the horror. During a 12-year period, he captured the testimony of victims—these interviews remain some of the most powerful footage ever captured on camera—and (often furtively) recorded perpetrators and bystanders. The heartbreaking and enraging process nearly destroyed him. Ribot's film, like *BURDEN OF DREAMS* and *HEARTS OF DARKNESS*, captures the obsessions, moral clarity and unyielding determination of a filmmaker who was compelled to make his work, no matter the cost. -TFF (France, 2025, 94m) *In person: Guillaume Ribot*

B/Sat 12:45PM - B/Sun 8:30PM Q&A

B Carol & Joy



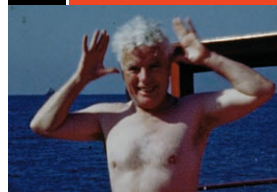
Actor Carol Kane and her 98-year-old mother Joy invite filmmaker Nathan Silver (*BETWEEN THE TEMPLES*) and a 16mm camera into their shared New York City apartment for a cup of coffee and some good conversation. In between teaching music lessons and the camera amusingly rolling out of film, Joy recounts a spirited life:

her difficult upbringing in Ohio, an unfulfilling marriage and the courage to pursue her freedom through a divorce at 55 years old. Silver's charming and deeply moving short film captures the jewels from a life well lived: struggle, resilience, artistry, familial love and respect. It's a reminder that the company of friends, old and new, is what matters most. -FA (U.S., 2025, 39m)

In person: Nathan Silver

B/Sat 1:45PM Q&A - B/Sun 4:15PM

C Chaplin: Spirit of the Tramp

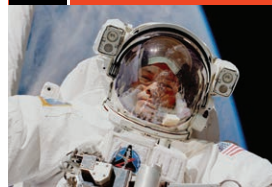


Carmen Chaplin's moving documentary unveils a lesser-known aspect of her legendary grandfather Charlie: his Romani heritage, which inspired the creation of his iconic Tramp character and shaped his devotedly humanist outlook. Anchored in Michael Chaplin's research, the film offers a heartfelt chronicle of a son's complex relationship

with his father and an exhilarating detective odyssey. Michael gleaned clues from the family's memory trove—a mysterious letter kept under lock, snippets of conversations, Charlie's fraught childhood in a workhouse—and connected them with key moments in his father's films. Weaving archival footage, artful dramatizations, and conversations with friends and contemporary artists (Tony Gatlif, Johnny Depp, Lita Cabellut, among others), Carmen and Michael craft a tender and timely ode to Charlie's indomitable "gypsy heart." -MF (Spain/U.K./Netherlands, 2024, 89m) *In person: Carmen Chaplin*

B/Sat 10:45AM Q&A - B/Mon 9AM

D Earth to Michael



Nico's dad traveled for work. A Spanish-American NASA astronaut, Michael López-Alegría, became legendary for his lengthy missions to outer space. Meanwhile, his mom, the Swiss astrophysicist and diplomacy and technology expert Daria Robinson, kept the family together during Michael's long absences. Back on Earth,

the astronaut's job takes a toll on the family, and during Michael's last orbit, the marriage dissolves, leaving Nico with a universe of unanswered questions. Fifteen years later, on the eve of his dad's next space mission, Nico attempts to bridge the gap. With co-director ZZ, he documents intimate and heartrending conversations with his mom and dad. Diverging generational attitudes towards sexuality, climate change and family, stemming from vastly different upbringings, coalesce into a new sense of love and home; and for Nico, a renewed sense of self. -MF (U.S., 2025, 87m) *In person: Nico López-Alegría, ZZ, Michael López-Alegría, Daria Robinson*

B/Fri 8:45PM - B/Sat 4PM Q&A

E Elie Wiesel: Soul on Fire



Oren Rudavsky's poignant and timely tribute to the writer and human rights advocate Elie Wiesel (1928-2016) uses Wiesel's essential memoir *Night* as its guiding thread. We follow Wiesel (who speaks in his own voice) from an idyllic childhood in Romania through the devastation inflicted by the Nazis. A

survivor of Auschwitz and Buchenwald, Wiesel transformed the horrors of his own experience into a life of teaching and activism, marked by passionate humanism and moral clarity. In 1986, he received the Nobel Peace Prize. Rudavsky accessed Wiesel's personal archives, including never-before-heard interviews, and incorporates Joel Orloff's evocative hand-painted animations. Wiesel's timeless message seems especially urgent today: a call to reject hate, to combat indifference towards suffering and to embrace a path forward with compassion and understanding. -MF (U.S., 2024, 88m) *In person: Oren Rudavsky, Annette Insdorf, Michael Chomet*

B/Fri 10AM - B/Sat 9AM

F The Golden Spurtle

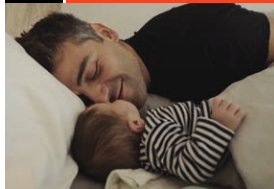


The delightful Charlie Miller is the chief of the World Porridge Making Championship, a three-decade-old competition held in the small rural village of Carrbridge, Scotland. Much like porridge, which only requires three ingredients—oats, liquid, salt or sugar—Miller is a straightforward man, and his sense of humor and plainspoken

perspective on life nourish those around him. Writer-director Constantine Costi's film derives its name from the prize awarded to the best porridge maker, but this is not your typical competition film. Instead, it's a heartwarming, open-eyed portrait of a storybook place. We tour this painterly hamlet, meet the competition's dedicated organizers, keen judges, hungry participants and past winners. With its spirit of curiosity and wry sense of humor, Costi's film is as sweet, picturesque and gracious as the town it documents. -RD (U.K./Australia, 2025, 75m)

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

G King Hamlet

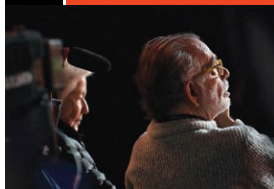


In our culture of celebrity worship and obsession, it's easy to forget that the people on our screens and stages are, in fact, real people. And their real lives are as imperfect and heartbreaking and joyous as our own. In 2017, the Oscar-nominated actor Oscar Isaac (*INSIDE LLEWYN DAVIS*) was cast as the Prince of Denmark in

Sam Gold's adaptation of *Hamlet* at the Public Theater in New York. As Isaac began grappling with the centuries of tradition and the world's expectations, his partner, documentary filmmaker Elvira Lind, decided to turn her camera towards him to capture his creative process. But when life takes an unexpected and tragic turn, Lind's film becomes something else entirely: a deeply personal home movie of grief and love, fear and resilience, interwoven with the day-to-day challenges of staging one of the most famous literary works. By the film's end, we're reminded that the greatest of art is fueled by the most familiar of human experiences. —FA (U.S./Denmark, 2025, 89m) *In person: Elvira Lind, Oscar Isaac, Sam Gold, Amy Herzog*

B/Fri 11:45AM - B/Sun 1:30PM **Q&A**

H MEGADOC



In 2022, at the age of 83, director Francis Ford Coppola began the production on a passion project four decades in the making: *MEGALOPOLIS*. Putting more than \$100 million of his own money on the line, Coppola began rehearsals before moving into a nearly four-month-long shoot. And director Mike Figgis (*LEAVING LAS VEGAS*)

captured the entire process. While we know the result—the wildly ambitious sci-fi drama starring Adam Driver divided critics and audiences alike—Figgis's candid documentary reveals something much more intimate. Coppola shares his creative process with great openness, allowing Figgis to capture joyful, chaotic, confusing, tense scenes from the production. The result is a portrait of Coppola as a master artist, taking on another massive challenge. Can he push himself through a strenuous, emotionally taxing shoot, yet one more time? —FA (U.S./U.K., 2025, 107m) *In person: Robert Schwartzman*

B/Fri 4:30PM - B/Sat 6:15PM **Q&A**

I Shooting



As Israeli society becomes more highly militarized, filmmaking itself can't help but become implicated. In her extraordinary triptych, the poet-filmmaker Netalie Braun explores the "shooter's dilemma" through three compelling stories. A reenactment of the 1967 war comes off so lifelike that it scares an entire Arab village from their

homes. A video crew plants explosives in the house of an innocent Arab family. And a war veteran who supplies guns for films confronts his own psychic injuries. In Israel, Braun suggests, those who hold the camera can never be neutral (Israel, 2025, 78m). Preceded by *THEIR EYES*, in which director Nicolas Gourault observes workers in Venezuela, Kenya and the Philippines painstakingly map the streets of Europe and the U.S., helping prepare the Global North for self-driving cars (France, 2025, 23m). —MD *In person: Netalie Braun*

Noon Seminars

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 Indian Paintbrush

County Courthouse, Colorado Ave., unless otherwise noted

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

- d HAMNET: Invisible Shakespeare**
Abel Gance Outdoor Cinema
Saturday 10AM
- e Subverting "Genre"**
Abel Gance Outdoor Cinema
Saturday 2PM
- f SPRINGSTEEN: DELIVER ME FROM NOWHERE**
Abel Gance Outdoor Cinema
Sunday 10AM
- g Lives of Sound**
Abel Gance Outdoor Cinema
Sunday 2PM
- h Ken Burns and Ethan Hawke**
Sunday 4PM

A Special Panel

Sponsored by Turner Classic Movies

- i Truth Be Told: Journalism and Filmmaking in the 21st Century**
Ezra Edelman, Marshall Curry, Werner Herzog, Amy Goodman, David Remnick, with Jacqueline Stewart
Abel Gance Outdoor Cinema
Saturday 4PM



Festivities



★ Opening Night Feed

Sponsored by National Geographic Documentary Films

Colorado Avenue/Friday 5PM–6:30PM

Help launch our 52nd Festival with an unforgettable buffet. Dine on the most beautiful main street in the West, connect with new and old friends, meet filmmakers and special guests, fill up on a good, solid meal—you'll need it! It's the first stop on our journey: a weekend filled with cinematic adventures. *For all passholders except Acme and Cinephile*



Covers by Arthur Getz, John Cuneo & Malika Favre. © individual artists & The New Yorker. Used by permission. All rights reserved.

★ The New Yorker At 100: A Gallery Exhibition

Sheridan Opera House Gallery/Friday-Monday 10AM-6PM

Step into a special curation of cinema-inspired cover art and cartoons from *The New Yorker's* iconic archives, depicting playful and thought-provoking commentary on film from the past century.

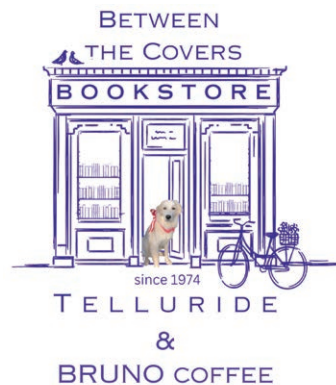
Visit the Audi Drive Experience in Mountain Village, Sunset Plaza

Friday-Monday 9AM–5PM

Designed to move with purpose, the all-new Audi Q5 combines sculpted SUV proportions, cutting-edge lighting, and a forward-thinking interior—delivering a perfect balance of everyday utility and dynamic performance. It's Audi's best, made better. Get behind the wheel of the Audi Q5 or other Audi models and experience a mountainside drive like never before.



Festivities



★ Book Signings at Between the Covers

Between the Covers Bookstore

and BRUNO coffee

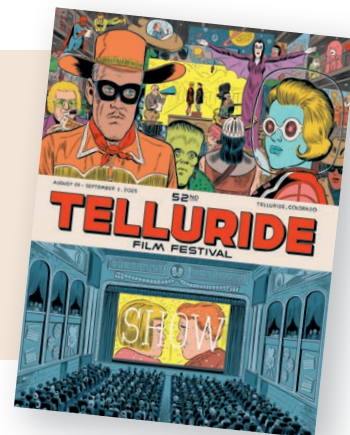
307 E Colorado Ave

This year's Festival is filled with adaptations from some of the most exciting books in recent years. And many of the authors are joining us. A series of book signings, held in conjunction with Between the Covers Bookstore, will be held throughout the Festival. Information will be available at the bookstore and through our Festival SHOW app.

Poster Signing

Brigadoon/Sun 11AM

The legendary graphic novelist and Oscar-nominated screenwriter Daniel Clowes has created one of the most evocative posters in our Festival's 52 years. Have him sign yours!



★ Labor Day Picnic

Sponsored by HOKA

Town Park/Monday 11AM–1PM

Join us at the world's loveliest picnic area: Telluride's Town Park. Then follow your hearty meal and a bowl of ice cream with another treat: the weekend's final seminar! *For all passholders*



Special Screenings



★ Learning to Fly

AG/Fri 8:30PM

Aisha McAdams, a former competitive runner turned photographer, embarks on a journey to document the triumphs and struggles of famed ultra trailrunners, including Jim Walmsley and Eszter Csillag. Traveling to mythical races—the Western States Endurance Run in the mountains of

eastern California, the Ultra-Trail du Mont-Blanc in the French Alps—the film marvels at athletes who maintain their intensity as they run 100 miles of mountain trails while climbing thousands of vertical feet. Director Max Lowe (whose deeply personal documentary TORN screened in Telluride) captures McAdams at work. Her photographs—celebrations of committed endurance athletes, who run all day and through the night, persisting through physical agony and failures—are portraits of people discovering their inner strength and resolve. (U.S./France/Switzerland/Italy/China/Hong Kong, 2025, 103m) *In person: Max Lowe, Aisha McAdams*



★ Steal This Story, Please!

M/Sun 1PM

With the news becoming increasingly dominated by commentators and pundits, Amy Goodman remained a steadfast reporter, heading into the eye of the storm with a microphone and a notebook in hand. At a time when news gathering is the domain of multinational corporations,

Goodman, after 30 years of producing her daily show *Democracy Now!*, is still independent, with a budget generated by support from her listeners. The acclaimed filmmakers Carl Deal and Tia Lessin (TROUBLE THE WATER, CITIZEN KOCH, THE JANES) tell the inspiring story of America's most influential maverick journalist, one who has dedicated the past 30 years to giving voice to the voiceless. "When you hear someone speaking from their own experience," Goodman says in the film, "it makes it less likely that you'll want to kill them." (U.S., 2025, 98m) *In person: Carl Deal, Tia Lessin, Amy Goodman*



★ Cave of Forgotten Dreams 3D 2025: Restoration and Recreation

S/Mon 9AM

In 1994, three French spelunkers found a shaft that led them into an unexplored cave. When they turned their headlamps towards the wall, they were bedazzled by what they discovered: hundreds of painted images of bears, bison, mammoths, rhinos,

and wild cats. The Chauvet Cave, it was later determined, contained the oldest art known to man, created by our ancestors 30,000 years ago, extending the history of art by 15,000 years. Werner Herzog, working within the constraints necessary to protect this historical and artistic treasure (a tiny crew, no artificial light), became the first filmmaker to document the Chauvet paintings. With artists, scientists and historians, he theorizes about their creation and the people who made them. He'll present his newly restored 3D adventure, which, 15 years after its premiere, remains one of the most thrilling art adventures yet captured on film. (France/Canada/U.S./U.K./Germany, 2010, 89m)

In person: Werner Herzog



Telluride Film Festival

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**Construction is Underway —
Let's Keep the Momentum Going Strong**

Give now to complete the SHOW's \$25 million capital campaign and help build a lasting legacy for film.

Work is actively progressing on the transformation of the historic Nugget Building & Theater. Thanks to the incredible generosity of our community, we're well on our way.

When complete, the Nugget will be more than a theater—it will be a dynamic, year-round center for film education and culture. A space to inspire future audiences, support emerging artists, and deepen the impact of cinema—in Telluride, and far beyond.

We need the continued power of our Telluride Film Festival community behind us. Now is the moment to invest in bringing the Nugget Project to life.

For more information or to make a tax deductible contribution:



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CHUCK JONES' CINEMA

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GALAXY

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Tracy Persons, Lara Ramdin, Connor Riccardi, Robert Roth, Aidan Stebbins, Jon Stone, Jeff Thomas, Ksenija Topic, **Concessions Inside Manager:** Waydell Walker **Concessions Inside Assistant Managers:** Antoine Matondo, Abigail Snarr **Concessions Inside Team:** Ethan Hale, Tori Hale, Lisa Schaffer, Serena Mendoza, Kristen Pierce **Concessions Outside Manager:** John Finegan **Concessions Outside Assistant Managers:** Luke Austin, Jackie Smook **Concessions Outside Team:** Devon Austin, Patrick Ellis, Rick Lesan, Mark Lippe, Joy O'Malley, John O'Malley, Kaitlin O'Malley, Trevor Toman

MASONS HALL CINEMA

Manager: Bill Thorness **Assistants:** AJ Fox, Claire Garrison, Jorden Hobbs, Patricia Pringle **Ringmaster:** Jeffrey Middents **Masons Team:** Nicole Champine, Tanya Cody, Lily Cunningham, Connie Fisher, Kristin Haegelin, Jennifer LaRue, Calen Newburn, Jerry Oyama, Patrick Pringle, Christina Rencis, Susie Thorness

PALM

Manager: Mark Rollins **Assistants:** Derrick Casto, Jenn Durrett, Krista Eulberg, Tim Frush, Alex Perez **Ringmaster:** Leyla Steele **Palm Team:** Jenna Anain, Nathan Baron Silvern, Georgia Brooke-Hitching, Michael Chopra, Joseph Czajka, Kristen Davis, Sean Dobson, Atlas Dosluoglu, Daniel Espinoza, Janice Finder, Daniel Fyffe, Jair Gallardo, Briana Goldberg, Tau Jin, Raya Kessel, Aislinn Kincaid Nolan, Lucy Kurtz, Chance Leuphold, Arabella McClure, Lara Ramdin, Ileana Rivera, Sedona Shipka, Danuta Sikora, Peggy Smith, Mark Steele, Cassidy Thacker, Tim Trulock, Athena West **Concessions Manager:** Molly Bowes **Assistant Managers:** Jim Foley **Concessions Team:** Annemarie Jodlowski, Jerrilynn Lilyblade, Patty McIntosh, Spencer McMillon, Mary Cate McMillon, Marcia Northrup, Bridget Parker, Ryan Russo, Julia Zichy

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Manager: Bianca Escobar **Assistants:** Thomas Baldridge, Kyle Hanson, Peter Rudrud **Ringmaster:** Doug Mobley **Le Pierre Team:** Lindsey Burns, Katie Crawford, Ryan Leonard, Ali Lightfoot,

Brendan Parr, Frances Perkins, Jennifer Wells **Concessions Manager:** Mary Carol Wagner **Assistant Manager:** Sassy Smith, Ursula Acurio **Concessions Team:** Adrienne Browning, Lisa Gold, Liz Hughes, Elyse Kemper, Nancy Landau, Frank Martinez, Morgan Maultsby, Carol Morgenstern, Hayley Ringle, Alicja Wierzchowska, Allen Woodruff, Marshall Woodruff

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Telluride Film Festival

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