

THE NATIONAL FILM PRESERVE LTD. PRESENTS THE

Show

TELLURIDE
COLORADO
FILM
FESTIVAL

53rd EDITION
4-7th SEPTEMBER 2026

This Festival
is dedicated to



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1932-2026

THE NATIONAL FILM PRESERVE LTD. PRESENTS THE

TELLURIDE FILM FESTIVAL

53rd EDITION

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Bella Freud

Bella Freud has explored design through clothing, interiors, perfume-making, filmmaking and publishing during the past 35 years, collaborating on films with John Malkovich, magazine publishing with Anita Pallenberg, and knitwear with Nick Cave. Her famed brand is known for its sense of spontaneity and her clothing for its effortless cool versatility and signature lettering.

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.

Rebecca Hall



There is an adage, "Pressure makes diamonds," and Rebecca Hall is that diamond: an exquisitely refined actress who generates in her work the finest qualities of human emotion—human life—with precision and effortlessness. When the camera rolls, there is always the possibility of a miracle with Rebecca, a kind of abstract poetry where language seems to re-invent itself with a wordless depth of feeling.

I first met Rebecca in a booth in a restaurant in a downtown NYC hotel on January 4, 2024. By that point, I'd already offered her roles in a couple of films, which she politely declined, but this winter

morning would be the first time we met in person. In the back corner of that nearly empty room, we talked for hours about everything (acting, parenting, our careers, our husbands, movies, art, and on and on), and within a few days, we would start working together on PETER HUJAR'S DAY. We pretty much haven't stopped working together, and dreaming together, since then. Rebecca is pure illumination and around her one feels ignited.

Rebecca grew up with two larger-than-life parents—her father, British director Peter Hall, and her mother, Maria Ewing, a Detroit-born opera singer—and you can sense in her someone who figured out how to create beauty in the margin. She can take care of herself, that Rebecca Hall, ask for little, live on scraps (I'm remembering her "dressing room" on HUJAR: a partitioned corridor behind a tattered curtain), and quietly, rigorously, powerfully build her own towering castle. There is within her the beautiful paradox of great delicacy matched by tremendous emotional power. It's in that contrast, almost an impossibility, that Rebecca has created some of the most indelible performances in contemporary cinema. I think of her roles in VICKY CRISTINA BARCELONA, in CHRISTINE, and her "Linda Rosenkrantz," in our film PETER HUJAR'S DAY. These women, these Hall creations, leave a mark that defies an ending.

All of this goes without mentioning that Rebecca is also smart-as-a-whip, tender-hearted, profanely witty, with gorgeous taste—and bountifully, generously kind. It's been one of the great joys of my artistic and personal life to have her as my friend, muse, confidante and collaborator, and our great good fortune is that she is still only at the beginning. We are the lucky ones for what Rebecca will imagine for us, create for us—live for us—ahead.

—Ira Sachs

P/Fri 5:45PM - C/Sat 12:45PM

1 A Tribute to Andrew Haigh



By now more and more of us have been enthralled—upended—by the quiet, emotionally intricate and ultimately devastating films of Andrew Haigh. They develop slowly, as a rule, and sometimes very little seems to happen—until we realize we’ve just experienced a near-silent detonation. One solitary, wordless scene reveals a love story to have been, all along, a heartbreaking portrait of loneliness. A couple has been married for almost half a century, but a letter arrives, and a woman realizes she may not know her lifelong partner at all. In his latest, *A LONG WINTER*, a young man watches his mother, with painful slowness, slip out of view.

At the heart of Haigh’s achingly intimate portraits of vulnerability, no one knows where he stands in relation to anyone else. That’s the allure—the sorrow—of every exchange. Think of how the lonely protagonist in *ALL OF US STRANGERS*—the perfect title for all Haigh’s work—starts gazing at a man in a store. Some time after, the stranger comes up and says, “Let me take you home,” and we realize that this man the protagonist seemed to be cruising, is his dad.

In that film, as in *WEEKEND*, Haigh was showing us how such uncertainties tremble with particular poignancy, traditionally, for gay men; there’s so much they can’t say—to parents, to colleagues, even to lovers. In both works, new loves check on the men they’re beginning to romance, with versions of “Are you queer?” Yet it’s reductive to cast him only as a groundbreaking explorer of the gay experience. In his unforgettable first film from the American West, *LEAN ON PETE*, you realize how many of us, in Haigh’s world, stand outside of family, looking in, and drift through brightly lit shadows in search of the smallest hope of connection.

It seems almost inevitable that Haigh would be drawn to the contemporary novelist best known for his uncanny emotional intelligence, his fascination with secrecy and the intensity he builds without ever raising his voice, Colm Tóibín. His novella from twenty years ago, *A Long Winter* might almost have been an Andrew Haigh film the day it was composed, in part because both male artists inhabit female characters with uncanny, heart-stopping compassion.

And no detail is accidental in a Haigh film: the shy man at the center of *WEEKEND* is a lifeguard surrounded by strangers taking long dives. Moments of astonishing beauty arrive, to be replaced by more anonymous tower blocks and convenience stores. In this land of the unspoken, almost everything is conveyed through eyes and the subtlest of movements. Long after the film ends, you’re trying to unriddle the relationships at their heart. Haigh’s movies are whispers you can’t get out of your head.

—Pico Iyer

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

P/Fri 5:45PM - C/Sat 12:45PM - G/Sun 9:15PM - H/Mon 9AM Q&A

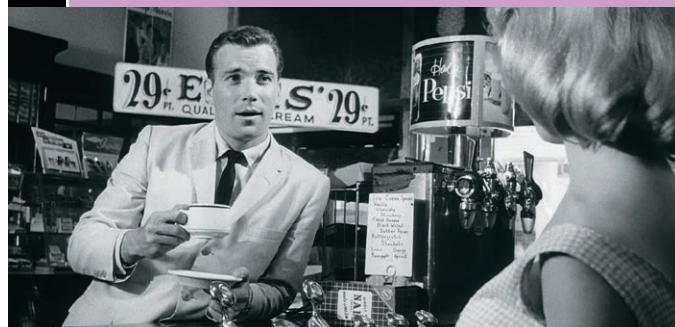
1a A Long Winter



Writer-director Andrew Haigh transposes Colm Tóibín’s acclaimed novella to the rugged landscape of the American Rocky Mountains in the 1950s. Lester (Ebon Moss-Bachrach) and Louise (Caitríona Balfe) and their two sons Tom (Kit Connor) and Mike (Fred Hechinger) scratch out a precarious living raising chickens and rabbits. When Tom departs for army service in Korea, and Louise abandons the home in an alcoholic fury, Lester and Mike begin a desperate search to find her while attempting to sort out their troubles with neighbors, family members and each other. Haigh’s previous films (*ALL OF US STRANGERS*, *LEAN ON PETE*, *45 YEARS*) have explored, in visionary ways, the nuances of human connection. Here, aided by the breathtaking mountain cinematography by André Turpin, he suggests the ways in which we are simultaneously truly alone in the world and in desperate need of one another. The performances, as always in Haigh’s films, are superb. —LG (U.K., 2026, 114m) *In person: Andrew Haigh, Fred Hechinger, Caitríona Balfe, Colm Tóibín*

L/Sat 3:30PM Q&A

2 Roger Corman at 100



So storied is Roger Corman’s legacy as producer and distributor (helping launch the careers of James Cameron, Francis Coppola, Jonathan Demme, Werner Herzog, Ron Howard and Martin Scorsese) that it can be easy to overlook Corman’s own 50+ feature films as director: a treasure-trove of ingenious entertainments spun from meager resources: troubled-teen melodramas, monster movies, a suite of Edgar Allan Poe adaptations starring Vincent Price. A panel will remember Corman, who died in 2024, followed by a screening of *THE INTRUDER* (U.S., 1962, 84m), a very different kind of horror film, set in a fictional Southern town on the eve of public school integration. Out of the shadows comes a charismatic stranger (a frighteningly good William Shatner), stoking the embers of racial hatred into a raging inferno. Corman’s powerful film serves as a bracing cautionary tale for our own age of disinformation and false prophets. —SF *In person: Julie Corman, Mary Corman, Catherine Corman, Ron Howard*

L/Sun 3:45PM Q&A

3 Stories of Resilience



Three deeply intimate, human stories reveal the realities of authoritative state-control through history, and the enduring, integral resilience of family, neighbors, and community. Director Sarah Gavron's *A DANCE THROUGH TIME* (U.K., 2026, 25m) brings her grandmother's audio recordings—a memoir of her childhood—into a new focus, casting family members to enact, in shadow theater, a slow, painful family separation necessitated by the rise of Nazi Germany. In *MAYBE TOMORROW*, journalist and activist Wafa Mustafa refuses to let up her search for her father, one of more than 160,000 civilians disappeared during Assad's regime (Wafa Mustafa and Waad Al-Kateab, U.K., 2026, 40m). With *SAWYER AVENUE, SUNDAY AFTERNOON* (U.S., 2026, 18m), Bill Morrison provides a startling composite of ICE body-cam footage and civilian cell phone recordings, creating a shocking account of an October 2025 incident in Chicago, in which a young man is detained in the street, prompting a neighborhood protest. —TFF *In person: Sarah Gavron, David Katznelson, Waad Al-Kateab, Wafa Mustafa, Bill Morrison*

C/Sat 4:15PM Q&A - MV/Sun 9:15AM

4 Burgundy



In *THE TRUFFLE HUNTERS*, Michael Dweck and Gregory Kershaw immersed us in the sensual, slow-paced world of Italian foragers; the macho, high-spirited *GAUCHO GAUCHO* provided a wry and personable look at Argentinean cowboys. Now, it's our good fortune to be led by Dweck and Kershaw into another earthy fantasia—the legendary French wine-making region, known as a world capital of pleasure. We meet a memorable gallery of Burgundy characters: a landowner obsessed with his family's legacy, an enthusiastic young worker hoping to start his own vineyard, a female apprentice sommelier learning how to talk about wine and a divorced wine critic going on many hapless dates. The breathtaking, formalist compositions offer us a vivid, slightly absurdist celebration of a group of dreamers, who earn both our love and a fair bit of teasing. Underneath the fun, there's social commentary: wherever we go, class and money still hold the upper hand. —LG (France, 2026, 88m) *In person: Michael Dweck, Gregory Kershaw*

MV/Fri 8:30PM - P/Sun 7:15PM Q&A - L/Mon 1:30PM

5 The Only Living Pickpocket in New York



Harry (John Turturro), a light-fingered, veteran pickpocket, finds himself at a loss in the 21st-century digital world. Most financial and criminal transactions have migrated to the internet, and his old-school career in crime has been curtailed, until he steals a computer hard drive belonging to an arrogant, Gen-Z wanna-be gangster (Will Price). With terrifying speed, Harry's carefully ordered world starts spinning apart. Writer-director Noah Segan's shrewd, soulful and entertaining thriller morphs elegantly from dark comedy to heartbreak as it shifts focus from Harry's meticulous criminal ethics (reminiscent of Robert Bresson's *PICKPOCKET*) to existential concerns. Cinematographer Sam Levy's lustrous, somber imagery casts a new light on New York, and Turturro, on-screen almost continuously, delivers a finely tuned, restrained performance, with stellar support from Steve Buscemi, Giancarlo Esposito and Tatiana Maslany. —LG (U.S., 2026, 88m) *In person: Noah Segan, John Turturro, Steve Buscemi*

P/Fri 9PM - G/Sat 3:30PM - H/Sun 12:45PM Q&A - C/Mon 9AM

6 Elsinore



Made possible by a donation from Lisa Larsen & Michael Isaacs

"It's the greatest part you could ever play in the greatest theatre, and I'm jealous as fuck." In 1989, the actor Ian Charleson, whose role in *CHARIOTS OF FIRE* brought celebrity (along with a certain notoriety among purist colleagues), is anxious to return to the stage. But the role of Hamlet at London's National Theatre eludes him. When the original actor suddenly quits, he receives his chance-of-a-lifetime opportunity. The double bind: he has AIDS, still a publicly taboo topic. The exquisite performance by Andrew Scott (*ALL OF US STRANGERS*) brings unforgettable insight and compassion to Charleson, and the story reflects the play's eternal themes: lies, secrets, subterfuge; love and friendships; being alive and facing death. Simon Stone's film, whose terrific cast includes Olivia Colman and Billie Piper, provides a timeless and resonant portrait of a man, in the throes of crisis, acting the best he can. —ZE (U.K., 2026, 111m) *In person: Simon Stone, Andrew Scott, Stephen Beresford*

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

7 A Tribute to Sandra Hüller



Made possible by a donation from Katrine & Bill Formby

By any imaginable metric, Sandra Hüller is having an incredible year. In February, she won Best Actress at Berlin for her remarkable turn in Markus Schleinzner's *ROSE*. In March, we saw her scene-stealing supporting turn in the surprise sci-fi hit *PROJECT HAIL MARY*. May brought us her central performance in Paweł Pawlikowski's masterful Cannes-winner *FATHERLAND*. And in October, she will star opposite Tom Cruise in Alejandro G. Iñárritu's much-speculated-about *DIGGER*. One might be tempted to call Hüller's flurry of activity and accomplishment a fluke. Still, the truth is that this level of excellence and engagement has become standard in Hüller's career: Her previous annus mirabilis was just two years ago. In 2023, she starred in two of that year's most acclaimed pictures, Justine Triet's *ANATOMY OF A FALL* (which won the Palme d'Or and earned her an Oscar nomination) and Jonathan Glazer's *THE ZONE OF INTEREST*, which won Cannes' Grand Prix and Best International Feature at the Academy Awards. Even as her film career rises to new levels, the actress continues her acclaimed work on the German stage, where she has won several major awards. She recently had her directorial debut with *Penthesile:a:s* at the Neues Theater Halle in 2025.

Theater acting requires projection to reach the audience in the back rows. Film acting, on the other hand, demands subtlety, as the camera magnifies the most minute gestures. Remarkably, Hüller has mastered both. Her characters, though they may vary wildly, are united in the fact that we love watching them think, perform, and *be*. In *ROSE*, Hüller plays a woman who poses as a male soldier during the Thirty Years' War, shows up in a remote village and claims to be the male heir of a sizable plot of land. We know very little of her past, other than the scar that marks her face and the flattened bullet she chews on. The austerity of Schleinzner's style and the story's enigmatic quality ensure that the film's drama and heartbreak are all contained within the tension on the soldier's face. And when it finally breaks (as a Hüller performance almost always does, with each of her characters working their way towards catharsis), the results are astounding. "She's able to evoke both this tremendous empathy and at the same time be incredibly cold," Triet said to *The Hollywood Reporter* in 2023. "She can be incredibly tough and then just sort of melt."

Both *ROSE* and *FATHERLAND* are tales of characters caught between realities. Pawlikowski's film follows the author Thomas Mann (Hanns Zischler) and his daughter Erika (Hüller) as they return to post-war Germany, where he will receive honors from both the West and the East. Thomas and Erika are, in effect, people without a country, and their geographic, political, and personal journey embodies their alienation. Which brings us to another facet of many of Hüller's performances: Even as she portrays specific people with seemingly real inner lives, she also allows something more cosmic to slip through. These characters speak to truths that feel eternal.

—Bilge Ebiri

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

S/Sat 6:45PM - C/Sun 9AM - L/Sun 8:45PM Q&A

7a Rose



Made possible by a donation from Jennifer Wilson

Markus Schleinzner opens his film with an evocative, black-and-white composition of the early 17th-century German countryside, ravaged by the fires of war, as a woman (Sandra Hüller), presenting as a man in soldier's clothing, arrives in a village, holding documents that establish their homestead. Schleinzner's script, co-written with Alexander Brom, is filled with brilliant twists and intriguing nuance, and his lucid-dream cinematography (by Gerald Kerkletz) evokes Carl Dreyer's *THE PASSION OF JOAN OF ARC*. But this soldier is no saint: they are intransigent, mysterious, powerful, hard-working ... and determined and ready to seize their own freedom, whatever it takes. Hüller is magnificent (as is the entire supporting cast, with special notice to Caro Braun, as the maiden the soldier takes as his wife). Who is Rose? That question, presented brilliantly in this somber, thought-provoking, tense and provocative fairytale, is sure to be discussed by future generations. —LG (Austria/Germany, 2026, 94m) *In person: Markus Schleinzner, Sandra Hüller*

H/Sat 4:15PM Q&A - G/Sun 4:30PM - C/Mon 7PM

8 Fatherland



It's 1949 and the German-born Nobel Prize-winning author Thomas Mann (Hanns Zischler) is living in the U.S., an exile known for his decades of fierce protest against Hitler. After witnessing the brutal descent of his nation into barbarism from afar, he accepts a joint Soviet-U.S. invitation to revisit and give lectures in Germany. Zischler's wondrous performance conveys both Mann's vast humane intellect and his cold, forbidding egotism as he confronts his past and his homeland's sins. Sandra Hüller (*ANATOMY OF A FALL*) matches him with her clear-eyed, angrily funny turn as his daughter Erika, who is impatient with the circus that suddenly surrounds her father. Writer-director Paweł Pawlikowski (*IDA*, *COLD WAR*), co-writer Hendrik Handloegten and cinematographer Łukasz Żal (*HAMNET*), his regular collaborator, echo the pain of coming home through the war-ravaged landscapes, which are desolate and yet beautiful: an unforgettable setting for a solemn, precise, exquisite jewel-like poem of loss and mourning. —LG (Poland/France/Germany/Italy, 2026, 82m) *In person: Paweł Pawlikowski, Sandra Hüller*

H/Fri 8:45PM - C/Sat 9AM

9 A Tribute to John Malkovich



Made possible by a donation from the Burns Family

Close your eyes and listen. You'll instantly recognize when John Malkovich is speaking. In Malkovich's 50-year acting career, no two of his performances have ever been quite alike. And yet, he has cultivated a distinct and singular presence on stage and on screen, defined by intelligence, intensity, an idiosyncratic style and his inimitable voice.

He played a calculating seducer, Vicomte de Valmont, in *DANGEROUS LIAISONS*, the gentle giant Lennie Small in *OF MICE AND MEN*, the brash photojournalist Al Rockoff in *THE KILLING FIELDS*, the paranoid, foul-mouthed Osborne Cox in *BURN AFTER READING*, and the blind boarder in *PLACES IN THE HEART*, his film debut, which earned him his first Oscar nomination.

As a villain, he's unsettling, whether that's playing a philosophical mastermind in charge of a planeload of convicts in *CON AIR*, a menacing Russian poker player in *ROUNDERS*, or an assassin stalking the president in *IN THE LINE OF FIRE*, which landed him his second Oscar nomination.

And he's daring, which is most prominently displayed in his willingness to deliver a fearless, self-deprecating performance as a fictionalized version of himself in Spike Jonze's surreal debut feature *BEING JOHN MALKOVICH*.

He's worked in collaboration with a remarkable roster of storytellers: Steven Spielberg, Clint Eastwood, the Coen Brothers, Ridley Scott, Terrence Malick, Stephen Frears and Barry Levinson. But he's also one himself. He was an original member of Chicago's Steppenwolf Theatre Company, where he nurtured a community of artists and honed his own craft. It was at Steppenwolf that Malkovich found his way into the director's chair, with Lanford Wilson's *Balm in Gilead* and Harold Pinter's *The Caretaker*, among others. He later directed for the screen with his sole feature, *THE DANCER UPSTAIRS* (2002).

Now, he fills our screens with his singular presence once again, in the lead role in Martin McDonagh's *WILD HORSE NINE*, a sharply written, darkly humorous tale about a CIA agent at the end of his career who travels with his colleague (Sam Rockwell) to Chile's Easter Island. As his character looks back on the choices he's made, Malkovich delivers a surprising, funny, and ultimately vulnerable performance that showcases his greatest strengths as a performer.

The veteran actor admits he isn't much for self-reflection. "I don't consider myself," he once said in *Interview Magazine*. "I'm not someone who thinks about this person called John Malkovich. That's of no interest to me." But, with talent, wit, intelligence, and a lovely playfulness, he deserves our consideration. This honor at Telluride reminds us that he is one of the greats.

—Rebecca Ford

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

H/Fri 8:45PM - C/Sat 9AM - P/Sat 6:45PM Q&A

9a Wild Horse Nine



Made possible by a donation from Roger Durling

Chile, 1973: after Chris (John Malkovich) and Lee (Sam Rockwell), two veteran CIA operatives, wrap up a subversive undercover mission—destabilizing the democratically elected Allende and prepping his opponents for a military coup—they head to Easter Island on a mission, where Chris hopes to write his memoir. An encounter with two students (Mariana di Girolamo and Ailin Salas) hastens the erosion of their trust. Chris and Lee's back-and-forth banter—a mix of nostalgic camaraderie and acerbic one-upmanship brilliantly performed by Malkovich and Rockwell—makes Martin McDonagh's film a satirically funny buddy film for the ages, rivaling his own *THE BANSHEES OF INISHERIN*. But McDonagh never shies from his clear-eyed and caustic view of the tragic consequences of America's cynical, destructive interventions abroad: This is a comedy with blood on its hands. Parker Posey, Steve Buscemi and Tom Waits provide dazzling support. —LG (Chile/U.S., 2026, 118m) *In person: Martin McDonagh, John Malkovich, Sam Rockwell, Steve Buscemi, Mariana di Girolamo, Graham Broadbent*

G/Sat 6:15PM - C/Sun 12:30PM Q&A - H/Mon 1:15PM

10 Tenzing



Made possible by a donation from The Kiernan Family

In 1955, two men reached the summit of Mt. Everest, the world's tallest mountain. One, Edmund Hillary (Tom Hiddleston), is recognized as a mountaineering hero. The other, Sherpa Tenzing Norgay (Genden Phuntsok), has been mostly lost to history. Director Jennifer Peedom, who co-wrote the skillfully structured script with Luke Davies, weaves together Tenzing's life—his childhood included poverty, illness and abandonment, along with beauty and inspiration—with his climb of a lifetime. *TENZING* was shot on location, with vivid cinematography by Stefan Duscio, and includes a rousing score by Rebekka Karijord, Phuntsok's gentle, centered performance, and superb support from Hiddleston, Thinley Lhamo (radiant as Tenzing's loving wife), Willem Dafoe, and Caitriona Balfe. Peedom conveys the deep spiritual lessons that enable Tenzing's superhuman accomplishments, including the mantra "keep your eye on the mountain." You won't be able to take your eyes off of it. —LG (U.S./Australia, 2026, 126m) *In person: Jennifer Peedom, Willem Dafoe, Tom Hiddleston, Caitriona Balfe, Genden Phuntsok, Thinley Lhamo, Iain Canning*

M/Sat 8:45PM - MV/Sun 1:15PM **Q&A****11** Once Upon a Time in Harlem

Made possible by a donation from Brian and Rene Hollins

In 1972, William Greaves (SYMBIOPSYCHOTAXIPLASM: TAKE ONE) convened the last living luminaries of the Harlem Renaissance for a singular event at Duke Ellington's former flat. The attendees spanned disciplines: painters including Aaron Douglas and Romare Bearden, political intellectuals and writers including the memorable Ida Mae Cullen. Through an evening of socializing, remembering, and a few drinks, the increasingly talkative group entertains, informs and provokes us. The film remained incomplete upon the elder Greaves' passing, and his son David Greaves (a co-director here, and a camera operator at the party) and his granddaughter Liani Greaves (a producer alongside Anne de Mare) lovingly completed his vision, 50+ years later. Composed of inspired split-screens, resonant poetry readings, revealing one-on-one interviews, and a copious flow of past ideas, current memories and future hopes, the film invites us to one of the finest parties in film history. -RD (U.S., 2026, 100m) *In person: David Greaves, Liani Greaves, Anne de Mare*

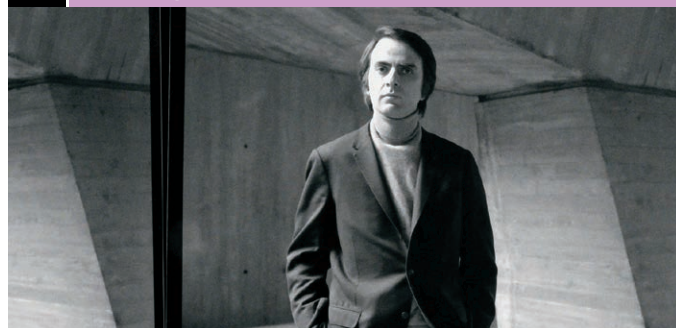
H/Fri 6PM - P/Sat 9:15AM **Q&A** - C/Sun 9:30PM**12** Ink

Made possible by a donation from Christine Curtis & Family

In the late 1960s, the millionaire Rupert Murdoch (Guy Pearce) and veteran newspaper editor Larry Lamb (Jack O'Connell) team up to hatch a wild plan: to challenge London's leading newspaper with a brash new form of journalism. And they hope to win comeuppance against the snobbish British aristocratic elite. As Lamb reinvents Murdoch's tabloid *The Sun*, he becomes an attack dog, devolving his newspaper into a sensationalistic, sexually explicit and right-leaning rag—and watches sales skyrocket. Academy Award-winning director Danny Boyle (SLUMDOG MILLIONAIRE, 127 HOURS) works from James Graham's adaptation of his own hit play, taking darkly exuberant comic delight in a wild underdog story with radically destructive results. Claire Foy plays the woman's page editor Jules Davies, and the trio's superb performances, along with Boyle's inventive visual pastiche, make INK mesmerizing, disturbing entertainment. -LG (U.K./U.S./France, 2026, 116m) *In person: Danny Boyle, Jack O'Connell, James Graham*

C/Fri 5:45PM - G/Sat 9AM **Q&A** - P/Sun 1PM**13** Club Kid

New York event organizer Peter Green (writer-director-star Jordan Firstman) is a professional party boy, spending each night at the hot club he runs with his more sober business partner Sophie (Cara Delevingne), as he downs drugs and hooks up with the cutest guys. A decade later, the former scenester is on the verge of total burnout when a 10-year-old kid named Arlo (Reggie Absolom) shows up on his doorstep, claiming that Peter is his dad (an impromptu threesome, it's complicated). Suddenly, downtown Manhattan's most notorious man-child is forced to grow up. The surprise breakout hit of this year's Cannes, Firstman's feature debut is a once-in-a-decade coming-out party for a triple-threat talent. Even if you've seen his hilarious turn on the HBO show *I Love L.A.*, you'll be bowled over by the way Firstman deftly balances outrageous, biting humor with an abundance of heart and a bittersweet aftertaste. -DF (U.S., 2026, 122m) *In person: Jordan Firstman, Diego Calva, Reggie Absolom, Miss Benny, Cara Delevingne, Colleen Camp, Saturn Risin9, Alaska Riley*

C/Sun 6:30PM **Q&A** - G/Mon 9:15AM**14** Carl Sagan: We Are Made of Star Stuff

The Oscar- and Emmy-nominated documentarist Nanette Burstein (ON THE ROPES, HILLARY), working with co-screenwriter and editor Tal Ben-David, brings to life the story of America's best-loved scientist. Burstein tracks Carl Sagan's accomplishments as an astronomer and as the public face of planetary science: a key member of the NASA Voyager mission that, in photographing Jupiter, Saturn and Venus, radically altered our understanding of the universe; the creator of *Cosmos*, still the most viewed public television series of all time; the author of *Pale Blue Dot*, which provided a philosophical framework for environmental protection, and the novel *Contact*, adapted into a film. Using her phenomenal access to Sagan's archive, including audio recordings made at the end of his life, Burstein draws together these accomplishments with events in Sagan's personal life: a painful and highly public divorce, an enduring love affair, life-threatening health crises, professional rivalries. It's a vivid, compellingly hopeful film about an extraordinary life. -LG (U.S., 2026, 98m) *In person: Nanette Burstein*

S/Fri 8:45PM - H/Sun 3:45PM **Q&A****15 The Row**

In 2020, Tez Steinberg, an accomplished endurance athlete, undertook the arduous task of rowing solo from California to Hawaii, a 2,700-mile journey. Four years later, he decides to embark upon an even more impossible trip, traveling solo across the 5,000 miles from Hawaii to Australia. The journeys are, in themselves, awesome challenges of navigation, Mr. Fix-it skills, and threats to health and sanity—enough to inspire a mini-series. But on top of these monumental challenges, Steinberg wrestles with major inner demons, arising from his parents' divorce and his father's suicide, along with his own massive health problems. Oscar-winning director Bryan Fogel (ICARUS) and co-writer Mark Monroe masterfully arrange Steinberg's video record of the adventure, adding evocative passages of animation and additional superb cinematography by Jake Swantko. More than a story of unfathomable athletic achievement, *THE ROW* emerges as a riveting, profound exploration of what it means to survive. –LG (U.S./Australia/Ireland, 2026, 89m) *In person: Bryan Fogel, Terence "Tez" Steinberg*

MV/Fri 6PM - M/Sun 6PM **Q&A****16 Pete Townshend: Behind Blue Eyes**

In 1956, an 11-year-old West London boy named Pete got a guitar from his grandmother. That kid would grow up to form one of the greatest (and loudest) bands of the British Invasion, create a rock opera, introduce the phrase "pinball wizard" into the lexicon, and change the world one windmill-armed power chord at a time. Directors Frank Marshall (best known for his Oscar-winning films as a producer), Nigel Sinclair and Cassidy Hartmann have crafted a potent documentary on The Who's once-in-a-g-g-generation songwriter Pete Townshend, from his early days perfecting the group's maximum R&B sound to the heights of Monterey Pop, *Tommy*, and rock-icon status. And in a candid new interview, Townshend goes deep on everything from his mercurial partnership with frontman Roger Daltrey to *Life House*, his ambitious attempt to outdo *Tommy* that nearly drove him insane—yet also drew him towards his masterpiece, *Who's Next*. It's the perfect testament to a genuine musical genius. –DF (U.S./U.K., 2026, 102m) *In person: Frank Marshall, Nigel Sinclair, Cassidy Hartmann*

S/Sat 1PM - G/Sun 9:15AM **Q&A** - P/Mon 6:30PM**17 Fjord**

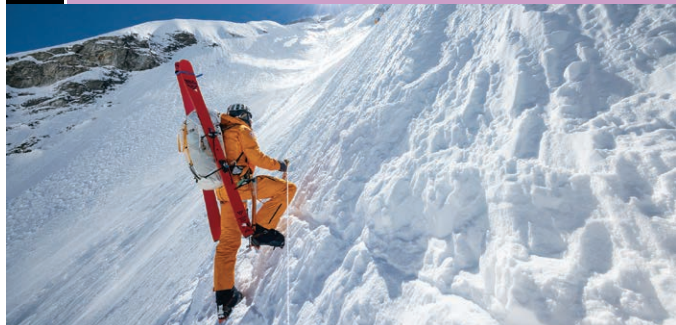
Made possible by a donation from Debra & Andrew Rachleff

Mihai (Sebastian Stan), a digital technician, and his wife Lisbet (Renate Reinsve) move from his country, Romania, to raise their five children in her remote hometown in Norway. Quickly, however, the family's devotion to fundamentalist Christian beliefs leads them first into conflict, and then into legal peril, with liberal school authorities. This achingly beautiful, painfully relevant drama by Oscar-winning writer-director Cristian Mungiu (4 MONTHS, 3 WEEKS AND 2 DAYS) follows the couple's increasingly anguished confusion as they become enmeshed in accusations and punitive procedures they barely comprehend. As the stakes grow higher, Mia (the superb Lisa Carlehed), their next-door neighbor, reluctantly agrees to defend them in court. *FJORD*, awarded the Cannes Palme d'Or (Mungiu's second win), provides a meticulous, subtle and ironic study of how ideological extremes, misconceptions and systemic contradictions can tear a community apart. –LG (Romania/France/Norway/Sweden/Denmark, 2026, 147m) *In person: Cristian Mungiu*

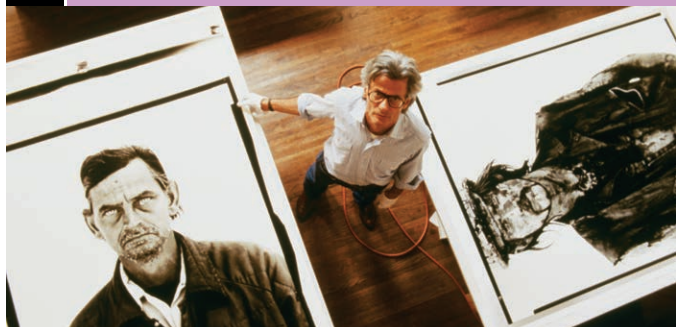
G/Fri 8:30PM - P/Sat 12:30PM **Q&A** - C/Sat 9:45PM**18 The Liberation**

Made possible by a donation from Carol Bobo

Rita (Carrie Coon), a working wife and mother, leaves her husband (Tracy Letts) and daughters (Bella Ramsey and Odessa Young) to join a remote community devoted to holistic health practices and feminist spirituality. There, she absorbs the critiques of Western medicine and culture from the charismatic wellness guru Ricki (played by the spellbinding Lily James) and embraces the possibility of reinvention. The drama intensifies when Rita's daughters set off to recover their mother. Writer-director Guy Nattiv, the director of the Oscar-winning short film *SKIN*, ingeniously immerses us in the eerie atmosphere of the isolationist cult. Then, amidst the gut-churning suspense (Nattiv co-wrote the script with Noa Berman-Herzberg), we find ourselves in a powerful, poignant family drama, one fueled by deep, historical psychological trauma. Each family member is forced to grapple with an ever-present mystery: What does it take to heal? –LG (U.S., 2026, 124m) *In person: Guy Nattiv, Carrie Coon, Tracy Letts, Lily James, Odessa Young*

H/Sat 1PM **Q&A** - TP/Sun 8:45PM**19 Everest: The Other Side***Made possible by a donation from John & Andi Nylund*

With works including *MERU*, *FREE SOLO* and *THE RESCUE*, the filmmaking team Elizabeth Chai Vasarhelyi and Jimmy Chin have taken the adventure documentary to startling new heights. Their latest, a love story, follows two legendary mountaineers. Hilaree Nelson and Jim Morrison, who trained together to climb the north face of Everest (accomplished only five times prior) and ski down it (never attempted). After a tragedy destroys their plans, the goal lingers. *EVEREST: THE OTHER SIDE* is simultaneously the most heartbreaking mountain film ever made and the most thrilling, a tale of brutal misfortune, superhuman resilience and heart-pounding courage. The cinematography is historic. Movie cameras have never captured exhilaration, danger and vulnerability as vividly before, nor have the mountains ever looked more awe-inspiring or intimidating. And the film is elevated by a life-and-death urgency, reaching emotional terrain fiction films can't touch. Quite simply, this is an essential work of cinema and of the human spirit. —JS (U.S./China/Nepal, 2026, 115m) *In person: Jimmy Chin, Elizabeth Chai Vasarhelyi, Jim Morrison*

L/Fri 7:45PM - M/Sun 9:30AM **Q&A****20 Avedon**

Ron Howard deepens his series of thoughtful, thrilling biographies of creative icons—The Beatles, Pavarotti, Jim Henson—with a portrait of the legendary photographer Richard Avedon. Howard moves briskly through Avedon's career, from its inadvertent origins (he was tasked with photographing thousands of his fellow Merchant Marines) to his revolutionary fashion photos. Withchutzpah, a fantastically sharp eye and a knack for connecting deeply with his subjects, Avedon created cinematic, imaginative, highly produced, and often unforgettable photoshoots. Restless, impatient with repeating himself, he moved into more challenging terrain: a series, created with James Baldwin, celebrating civil rights leaders; an extended portraiture project capturing the everyday people of the Western U.S. Howard unfolds it all with deft, energetic storytelling. Needless to say, Avedon's spectacular photos provide a panoramic visual foundation for this tale of an artistic life lived to the fullest. —JS (U.S., 2026, 104m) *In person: Ron Howard, Lauren Hutton*

P/Sat 3:45PM **Q&A** - H/Sat 6:45PM - C/Sun 3:45PM - G/Mon 4:15PM**21 The Debut***Made possible by a donation from Jason Reitman & Lorraine Nicholson*

In Jesse Eisenberg's immensely charming comedy, an anxious New Jersey homemaker (Julianne Moore) lands a part in a local community theater musical production. She finds herself at the mercy of a domineering, big-fish-small-pond director (Paul Giamatti). It might sound like a cookie-cutter script, but Eisenberg's sharply, slightly insane take brings us a memorable story of self-actualization through creative destruction. Moore runs through wild, wonderful extremes as a woman who, having spent her life as a shrinking violet, is determined to make her mark on the world. Giamatti matches her beat for beat as the small-time impresario who tries to introduce this hapless novice to the liberating potential of the stage—and then both marvels and shudders at what he's created. As the characters change, so too does the world around them, and Eisenberg's deft direction balances both the film's expertly timed comedy and a gorgeous drift into surrealism. —BE (U.S., 2026, 105m) *In person: Jesse Eisenberg, Julianne Moore, Paul Giamatti, Emma Stone, Ali Herting*

G/Sun 1:15PM

22 Beau Geste*Made possible by a donation from Sunrise Foundation for Education & the Arts*

This story of brotherly love emerged from P.C. Wren's novel, adapted by the popular Hollywood director Herbert Brenon, and was filmed in the California desert in an extraordinarily sophisticated production—one of the most expensive ever to that point. It became a sensation, winner of the Photoplay Best Picture Award and the biggest grossing hit of the year. The story is part jewel heist, part war film and part inspirational tale of family loyalty. The stars included Ronald Colman, Ralph Forbes and William Powell (as three devoted brothers), along with Noah Beery and Neil Hamilton. Newly restored, it has retained its power over its long life. Quentin Tarantino called it "the best movie I've seen this year ... a masterpiece ... absolutely beautiful." The restoration was supervised by Robert A. Harris and James T. Mockoski, under the supervision of the Library of Congress. —JM (US, 1926, 133m) *Featuring live musical accompaniment by Donald Sosin*

S/Sat 4PM Q&A - L/Mon 9:15AM

23 Making Marie Antoinette



Brought to you in part by Villa Albertine and Film France - CNC

In 1991's *HEARTS OF DARKNESS*, the late Eleanor Coppola chronicled the legendarily insane production of her husband Francis's *APOCALYPSE NOW*. In 2005, she took her camera to the set of her daughter Sofia's ambitious, extravagant, iconoclastic *MARIE ANTOINETTE*. But it wasn't until the COVID-19 pandemic that Eleanor and Sofia found the time to comb through the 80 hours of behind-the-scenes footage to begin assembling it. The resulting documentary, a lively and moving journey through the creation of Sofia's picture, evokes the communal spirit of making a movie and the challenges Sofia faced directing a largely male crew. Throughout, Eleanor had access to the high-stakes shoot in the actual palace of Versailles, crew meetings, candid moments with Sofia in her trailer and irreverent advice offered by co-star Marianne Faithfull. Eleanor's journal entries, read by her friend Diane Lane, offer us glimpses into the mind of both a proud mother and an independent artist. —BE (Italy/U.S., 2026, 86m) *In person: Sofia Coppola*

M/Sat 4PM - L/Sun 1:15PM Q&A - MV/Mon 9:15AM

24 Rehearsals for a Revolution



Pegah Ahangarani's astonishing documentary, an award winner at Cannes, interweaves one woman's autobiography with the tragic history of Iran during the past 40 years. Beginning with vibrant home movie images of her parents as romantic cinephiles and enthusiastic supporters of Ayatollah Khomeini's revolution, Ahangarani's portrait shifts as the fallout of the fanatical new regime arrives: an inspiring teacher loses her job for not wearing a hijab; her dad's best friend is jailed and executed; a beloved uncle who has joined street protests commits suicide. Ahangarani, one of Iran's leading actresses, is clearly inspired by the film diaries of Jonas Mekas, as she brilliantly juxtaposes the poetic language of memory with the harsh truth: searing cinéma vérité images of political violence. Her film, for all its anguish, achieves the heights of the greatest Iranian films. It is incandescent. —LG (Czech Republic/Spain, 2026, 98m) *In person: Pegah Ahangarani*

G/Fri 6PM - P/Sat 10PM - H/Sun 9:30AM Q&A - C/Mon 4:30PM

25 Tender Loving Care



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

The indispensable writer-director Mike Leigh, deep into his sixth decade of creating memorable works for theater, television and cinema, has gifted us with an unending stream of compassionate, unflinchingly honest but often funny perspectives of everyday characters in modern England. His latest film follows two social workers, Amy (Kate O'Flynn) and Rosie (Alice Bailey Johnson) who face, every day, a harsh reality: most of the people they try to help are too angry and withdrawn to even attempt to heal. Leigh complicates the story of chronically unhappy people with Amy's parents (Marion Bailey and Paul Jesson), whose long happy marriage seems to weather even the insoluble challenges of aging. Though Leigh investigates some bleak corners of British society, he once again works miracles, weaving together his unpredictable combination of pessimism and optimism to bring us, amidst life's sharp corners, profound joy and laughter. —LG (U.K., 2026, 107m) *In person: Marion Bailey, Alice Bailey Johnson, Paul Jesson*

Chapters 1-3 MV/Sun 8PM - Chapters 4-5 S/Mon 1:15PM Q&A

26 My Undesirable Friends: Part II – Exile



In 2021, Vladimir Putin labeled journalists working for independent news channel Rain TV as "foreign agents." Julia Loktev captured the lives of this tight-knit group, censored and targeted by authorities, in her extraordinary documentary *MY UNDESIRABLE FRIENDS: PART I – LAST AIR IN MOSCOW*. Her astonishing sequel begins in desperation. Putin invades Ukraine, then stiffens his crackdown at home, forcing the journalists to flee their families and homes. Loktev follows them to far-flung places—Tbilisi, Warsaw, Amsterdam, New York—during a twisting, five-year odyssey, watching as they find ingenious new ways to report on their country's human rights abuses and brutal war. Tracked by intelligence agents, the journalists are rushed, tentative and improvisational, yet remain focused on their work, dreaming of piercing Russia's bubble of lies and propaganda. Loktev captures, with preternatural fluidity, the journalists' determination, stress, urgency, and passion. It's one of cinema's most potent portraits of everyday heroism. —LG (U.S., 2026, 355m, shown in two parts) *In person: Julia Loktev, Ksenia Mironova*

L/Fri 10:15PM - MV/Sun 4:15PM - P/Mon 9AM **Q&A****27** Minotaur*Made possible by a donation from Keller Doss*

The first film in nine years by writer-director Andrey Zvyagintsev (*LEVIATHAN*, *LOVELESS*) sets out to remake *LA FEMME INFIDÈLE*, Claude Chabrol's classic psychological thriller of sexual infidelity and murder, but in ways that profoundly and disturbingly convey the moral decay of his homeland, Russia, in the wake of its invasion of Ukraine. The story follows a ruthless businessman (Dmitriy Mazurov) whose work is disrupted by the insecurity of the war, and then discovers that his wife (Iris Lebedeva) has been unfaithful. Cinematographer Mikhail Krichman's elegantly austere imagery first summons, and then surpasses, the palette of '50s film noir, and Zvyagintsev, one of the world's most precise, rigorous and clear-eyed artists, weaves together a personal tragedy with a geopolitical reality. Chabrol's chilling 1969 film gave us the tragedy of a marriage; *MINOTAUR*, made in the heat of an endless war, serves as a heartbreaking lament for a nation. —LG (France/Germany/Latvia, 2026, 141m) *In person: Andrey Zvyagintsev*

M/Fri 5:15PM - MV/Sat 6:15PM **Q&A****28** Act 3

The genre-blurring artist duo Christine Molloy and Joe Lawlor—aka the Desperate Optimists—turn their camera onto themselves as they retreat to a friend's barn ostensibly to rework "act 3" of a project, a feature-length portrait about the duo Lucy Schwob and Suzanne Malherbe (aka Claude Cahun and Marcel Moore), androgynous French artist-activists who, during World War II, waged a campaign of Surrealist-tinged psychological warfare against occupying Nazis. As Christine and Joe ponder their project (do Act 3 problems necessitate reworking Act 1?), and their past films, they venture on a gorgeously textured journey, exploring family memory, personal confrontations with death during a trip to Cambodia (at the Choeung Ek Genocidal Center and with a floating dead body in the Tonle Sap River) and Joe's own experience through a fulminating heart attack. The membrane between history, storytelling and personal essay is porous, as two master artists lead us down enticing open roads on a one-of-a-kind travelogue. —MF (Ireland/U.K., 2026, 83m) *In person: Joe Lawlor, Christine Molloy, Molly Rose Lawlor*

C/Fri 8:30PM **Q&A** - G/Sat 9:15PM - P/Mon 1PM**29** The Idiot(s)

In 1887, Fyodor Dostoevsky (Johnny Flynn) and his young wife Anna (Aimee Lou Wood, *LIVING*), beset by crushing debt, find themselves stuck in Germany, a country he loathes. He gambles compulsively, suffers seizures and browbeats Anna, all while trying to write a new, ambitious novel: *The Idiot*. While acclaimed filmmakers Małgorzata Szumowska and Michał Englert acknowledge the biographical facts of the Dostoevskys' early marriage, they also take full liberty to spin them in the most irreverent ways. What could have been a somber biography explodes into a joyous, if sometimes painful, surreal comedy. Szumowska wrote the script with Kasper Bajon, Englert provides the lively cinematography and Christian Friedel (*THE ZONE OF INTEREST*) and Vicky Krieps (*CORSAGE*) offer welcome support. Flynn and Wood passionately embrace their roles, giving great energy to Fyodor's cranky genius and Anna's life-giving love and devotion. They emerge as one of cinema's most memorable couples. —LG (Poland/Germany, 2026, 118m) *In person: Michał Englert, Małgorzata Szumowska*

S/Sun 9PM

30 Begotten

When Tom Luddy discovered E. Elias Merhige's first feature film, he showed it to Susan Sontag, who championed it as "one of the ten most important films of modern times." Sontag held screenings in her living room, cementing the film's cult status. Since then, it has circulated in bootleg versions, its legend growing, its force intact, but its photographic body incomplete. The visceral power of its images—stark black and white, pulsating heavy grain, hypnotic pace—capture scenes that sear in the mind: God's self-inflicted death, waves of destruction and rebirth, dark imponderable forces made visible. Merhige made the film with a meticulous hand-crafted process, rephotographing every 16mm frame. But he never felt he had brought *BEGOTTEN* to its intended completion. Now, 30+ years later, he has painstakingly restored it. He offers his own invitation: "It asks not to be decoded, classified, or explained. It asks to be witnessed—and reclaimed." —MF (U.S., 1989/2026, 72m) *In person: E. Elias Merhige*

M/Fri 9:30PM - L/Sat 9AM - S/Sun 9AM **Q&A****31 The Unknown**

David (Niels Schneider), a moody, solitary photographer, attends a raucous costume party and has an intense, wordless sexual encounter with Eva (Léa Seydoux). When he awakens the next day, he IS Eva. Terrified but determined, David tracks the whereabouts of his old body, only to find others who have succumbed to similar body-swaps. Writer-director Arthur Harari (the Oscar-winning co-writer of *ANATOMY OF A FALL*) created the film as a family project (his brother Lucas was co-writer, with Vincent Poymiro, and his brother Tom provides the inky, fluid cinematography), and conjures a mesmerizing blend of uncanny horror and soulful investigation of the mysteries of identity. Seydoux's captivating, heartfelt performance reveals the intricacies of inhabiting a foreign body. As her character's detective quest unfolds, we are immersed in a poignant and disquieting meditation on our own shifting sense of self. —LG (France/Italy, 2026, 141m) *In person: Arthur Harari, Léa Seydoux*

MV/Sat 1:30PM - M/Sun 3:15PM **Q&A****32 Sumo: Spirit Weighs Nothing**

With their kimono, top-knots and temple rites, sumo wrestlers keep sustaining ancient traditions in the midst of streaking lights, as distinctive as the geisha who gather to watch their bouts. Yet as this elegant and poetic portrait shows, such stoics in loincloths may be an endangered species. With a "dignity and character" worthy of its subject, this spare offering from Erik Shirai takes us into a hidden world that few outsiders ever get to see. Concentrating on a champion, some rookies, and an improbable 15-year-old aspirant who's all of 5' 3", it develops a story as ritualized as a Zen monastery and as gripping as a heavyweight prize fight. Best of all, it rises to an elegiac—deeply Japanese—sense that these wrestlers are, in their way, kamikaze pilots, risking their lives to try to support their art and, deeper down, their land. —PI (U.S./Japan/U.K./Denmark, 2026, 99m) *In person: Erik Shirai*

L/Sat 1:15PM **Q&A****33 Yes We Can**

Short-film wizard Ben Proudfoot returns with two new works. His nail-biting thriller *THE BUFFALO MIRACLE* (U.S., 2026, 36m) follows the unfolding of a catastrophic blizzard that swiftly buried the city of Buffalo in snow and darkness, cutting power, heat, and visibility to residents trapped at home and on roads. A McDonald's manager breaks protocol to create an impromptu refuge, people instantly mobilize to rescue their neighbors, and a community comes together in the most unexpected Christmas Eve celebration. *WITT V. AIR FORCE* (U.S., 2026, 34m) chronicles the story of Major Margaret Witt. Outed as a lesbian, she went from being the poster child of the U.S. Air Force to being deemed "not fit to serve." Witt candidly recounts her closeted childhood, the pressures of maintaining secrecy about her sexuality, the aftershocks of being ejected from the job she loved and the stirring details of her heroic case, led by attorney Jim Lobsenz, which powered a monumental change in policy and culture. —TFF *In person: Ben Proudfoot, Kristin Kosha, Margaret H. Witt, Laurie Johnson, James E. Lobsenz, Ronald B. Leighton*

MV/Sat 4PM **Q&A****34 Until Forever**

Two films explore technology's impact on our sense of self and drive for self-preservation. In *LOVE, RENDERED*, Liz Garbus profiles an octogenarian couple: Burt is losing his memory; his loving wife Ethelle wants him to retain their most meaningful memories together. Using AI, family photographs, stories from their loved ones, and guidance from clinical experts, a team of technologists and filmmakers (including Darren Aronofsky, who produces) embark on an experiment to recreate the moment the couple met and fell in love, seven decades ago. They, and we, experience this gloriously immersive gift (U.S., 2026, 37m). In *THE REVOLUTION AGAINST DEATH*, Joshua Oppenheimer (*THE ACT OF KILLING*, *THE END*) fixes his camera on a community of Americans who are convinced death is optional. Oppenheimer captures, with cool, precise compositions, a series of schemes: pill-popping, anti-death conferences and pseudo-medical advice. Here, technology is a false god, used against the desperate and the gullible (Denmark/Sweden, 2026, 23m). —TFF *In person: Liz Garbus, Darren Aronofsky, Dan Cogan, Erica Sashin, Joshua Oppenheimer, Rachel Shatz, William Dunnell*

H/Sat 9:30PM - P/Mon 3:45PM

35 Bucking Fastard



Made possible by a donation from The Nelson Family Foundation

Jean and Joan Holbrooke speak in unison, love the same man, dream the same dreams, even make the same slips of the tongue. Kate and Rooney Mara's delirious performances in Werner Herzog's latest evoke those split-brain experiments that suggest that each of us harbors a silent and pliant second self: a right hemisphere with its own longings, dreams, even plans—yet unable to speak, mute and at the mercy of the talkative left. If the right side protests, we will never know, raising the question of who, in fact, "we" are. The Holbrookes are a single nexus of longing, nightmarishly, hilariously, gracefully distributed across two bodies. To surrender to Herzog's ecstasy, dreamed over many years, is to allow one's knees to buckle before the mystery of life entering the world, arrested just before it individuates—and by the recognition that our separateness was always an illusion: that we are everything, and everything is us. —JO (Ireland/U.S., 2026, 109m)

L/Sat 6:15PM Q&A - TP/Sun 8:45PM

36 A Song for the Snow Lion



Among the most tangible climate disasters on the planet are the melting of Bhutan's glaciers, which provide fresh water for more than 1.5 billion people—20% of the planet. The glaciers and their surrounding Himalayan peaks also serve as the spiritual center for the Bhutanese people, who look to the Snow Lion, the protector of the mountains, for meaning and inspiration. The folk singer Kelden Lhamo Gurung and famed cellist Yo-Yo Ma send offerings to the spirits of the mountains in this moving, thoughtful and exquisitely photographed short film by Pawo Choyning Dorji, who brought the Oscar-nominated THE MONK AND THE GUN to the Festival in 2023. His film asks us to consider all that we endanger as we forcefully alter the natural order. —TFF (Bhutan/U.S., 2026, 20m)

In person: Pawo Choyning Dorji

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

37 La Bola Negra



Made possible by a donation from Alli & Caroline McConnell

In 2017, Alberto (Carlos González), a struggling playwright, tries to piece together his grandfather's story. In 1939, Sebastián (Álvaro Lafuente Calvo aka GuitarricadelaFuente) unenthusiastically joined the Fascist forces, then fell in love with Rafael (Miguel Bernardeau), a POW fighting for the other side. The writer-directors Javier Calvo and Javier Ambrossi, legends of episodic TV in Spain, connect the three through an unfinished Federico García Lorca play. They ingeniously weave together the fragments of story across time with astonishing clarity and wit, syncopate the entangled themes of politics, sexuality and theater, and bring forth wonderful performances from González, Calvo and Bernardeau. Penélope Cruz and Glenn Close shine in brief, vivid cameos. The directors, aka "the Javis," are heroes of episodic TV, and here take full advantage of the expanded canvas, turning a moment of Spain's bloody history into a joyous celebration of the indestructible flame of romantic passion. —LG (Spain/France, 2026, 155m)

In person: Javier Ambrossi, Javier Calvo, Carlos González

Part 1 C/Fri 10AM - Part 2 C/Fri 2:15PM - Part 3 MV/Sat 8:30AM - Part 4 M/Mon 9AM Q&A

38 The Story of Documentary Film



Mark Cousins, our most eloquent and prolific cinephile, has directed some 60+ hours of documentaries. His latest Herculean effort, a 16-hour film, exists in a class by itself, an encyclopedic yet poetic summary-analysis-celebration of non-fiction film that travels the globe and spans 130 years, from pre-Lumière experiments to today. He shares exquisite clips of city symphonies, ethnographic treasures, fascist propaganda and personal essays in an endless, continually fascinating stream (the film would be a thrill to watch even as a silent reel). His narration alternates between astounding factoids, provocative musings, political insights and odd confluences (the film starts with shots of elephants, taken over the course of 100+ years). Cousins has gifted us more than the story of documentary: it's a story of big ideas, of truth and truthiness, of history unfolding before our very eyes. Watching it, in part or in whole, will rewire you. —JS (Scotland/U.K., 2026, 960m, shown in four parts) In person: Mark Cousins, John Archer, Joslyn Barnes

C/Sat 7PM **Q&A** - P/Sun 10PM - G/Mon 1:30PM

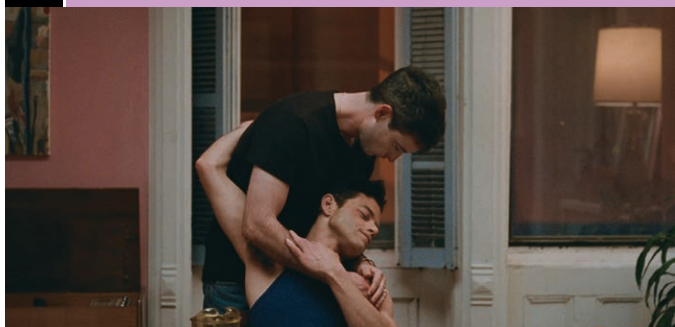
39 Alpha Gang



Writer-directors David and Nathan Zellner (*SASQUATCH SUNSET*, *DAMSEL*) set their film in a magically bizarre future-past on a 1950s-looking alt-Earth locked in a perpetually brutal civil war. Cue a team of leather-clad, biker-gang aliens, who arrive with a seemingly simple plan to conquer the planet, along with an insatiable appetite for swoony juke-box rock 'n' roll music. They're uncomfortable with their human bodies, on guard against the planetary disease they call emotions, and primed for chaos. This is one of the most delightful gangs yet assembled: L  a Seydoux, Dave Bautista, Lily-Rose Depp, Bae Doona, Chris Pine, Kelvin Harrison Jr. and Riley Keough. Mike Gioulakis, the cinematographer, Scott Kuzio, the production designer, and the endlessly inventive Zellners use lo-fi techniques to build their bonkers world. But behind the fantastical premise, *ALPHA GANG* offers some disconcerting, close-to-home and disturbing perspectives on the state of our own planetary dysfunction. -LG (U.S., 2026, 109m) *In person:* David Zellner, Nathan Zellner, L  a Seydoux, Chris Pine, Kelvin Harrison Jr.

L/Fri 5:30PM - MV/Sat 9PM - G/Sun 6:30PM **Q&A**

40 The Man I Love



In downtown New York in the late 1980s, as the AIDS crisis ravages the queer community, the charismatic performer Jimmy George (a luminous Rami Malek)—his own life hanging in the balance—embarks on adapting an obscure film to the stage. His intoxicating exuberance pulls people into his orbit, including a starstruck neighbor who hopes to seduce him. Meanwhile, his devoted but weary partner Dennis (Tom Sturridge) and loving sister Brenda (Rebecca Hall) worry about the toll on his fragile health. Ira Sachs (*PASSAGES*, *PETER HUJAR'S DAY*) is known for his precise, deeply observed and emotionally arresting dramas. Here, he channels his personal experience during the epidemic into an ode to an intense flourishing of creative expression and community in the New York cabaret and club scenes. Cinematographer Jos  e Deshaies captures the heartbreak and the light, in exquisite music-fueled set pieces, as Sachs brings an incandescent moment from recent history into the present. Love and art will power us through dark times. -MF (U.S., 2026, 97m) *In person:* Ira Sachs, Rami Malek, Rebecca Hall, Tom Sturridge

G/Sat 1PM - P/Sun 4PM **Q&A** - S/Mon 9:30AM

41 Gentle Monster



Lucy (L  a Seydoux) has created a perfect life for herself. She's an admired avant-garde composer and pianist, and her family life is fulfilling, with a well-adjusted but quiet nine-year-old son, Johnny (Malo Blanchet), and her loving, supportive husband, Philip (Laurence Rupp). When Philip begins having panic attacks, they agree to move to the country to escape the pressures of the city. Before they can settle in, Elsa (Jella Haase), a police detective from the city, arrives with shattering allegations about Philip. Writer-director Marie Kreutzer (*CORSAGE*) draws on elements from her own history to fashion a taut, precise psychological drama that unfolds with the unpredictability of a thriller. Judith Kaufmann's eloquent and somber cinematography and the superb musical score by Camille build the tension; Catherine Deneuve provides crucial support as Lucy's mom. And Seydoux's raw, turbulent performance brings the film intensity and moral dimensionality. -LG (Austria/Germany/France, 2026, 114m) *In person:* Marie Kreutzer, L  a Seydoux

S/Fri 12PM **Q&A** - AG/Sun 8:30PM

42 The Disciple



Like the intricate set of silver boxes concealing *Once Upon a Time In Shaolin*—the sole copy of the greatest hip-hop record nobody (well, a very few) have ever heard—Joanna Natasegara's deft and slippery debut film works as a series of compelling frames around a permanent enigma. First, it's the story of a fan who propels himself through sheer obsessive love into the company of the musicians he reveres. The fan is Dutch-Moroccan Tarik Azzougargh, later known as "Cilvaringz," and the musicians are the Staten Island rap group Wu-Tang Clan. Their parasocial relationship suggests art's power to smash through national and racial boundaries. Next, the film echoes Welles' *F FOR FAKE*: an ambiguous morality tale about Cilvaringz's homage recording, released via a Banksy-like promotional stunt which leaves no one satisfied. Finally, a boy-billionaire supervillain makes a mockery of everyone's best intentions. -JL (U.K./U.S./Morocco, 2026, 105m) *In person:* Joanna Natasegara

Guest Director's Selections

Sponsored by Turner Classic Movies

Rebecca Hall, *Telluride's 2026 Guest Director*, will present each of the following films.

L/Sun 6:15PM

43 Portrait of Jason



True to its title, a portrait. I take inspiration from it equally as an actor, writer, director, and painter. Shirley Clarke is not always kind to her subject, but in so brutally fixing the lens on Jason, she gives him the space to become the film's author, not its victim. In a defiant act of visibility, he turns his life into an anecdote, a performance, and a political treatise that seduces and haunts us in equal measure. Just looking at a single face for that long reveals something powerful and true. Ultimately, we don't only get a portrait of Jason but a portrait of race, sex, and queerness in mid-20th-century America. -RH (U.S., 1967, 105m)

M/Fri 7:15PM

44 Akenfield



My father, Peter Hall, was a famous theatre director who made a handful of films, but this was by far his most personal. In fact, he often referred to it affectionately as his 'home movie'. He was given a budget by the nascent TV channel LWT to make a movie based on Ronald Blythe's book about life in rural Suffolk, where he'd grown up. It took more than a year to make, because he shot it exclusively on weekends. There was no script per se. Instead it was entirely improvised and devised by a cast of mostly non-actors from the area. I didn't see the film until the BFI reissued it when I was in my 20s. I was stunned. It depicts a young man about to leave home, reckoning with the ghosts of his ancestors, and a whole rural community on the cusp of the shift to mechanized labor. It's an achingly beautiful story of epochal transformation, and the personal bittersweet of the home my father ran away from but felt compelled to return to. -RH (U.K., 1974, 98m)

M/Sun 1PM

45 What's Up, Doc?

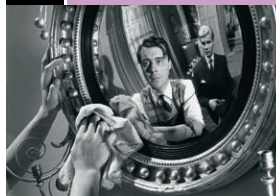


The honest pitch for this movie would be both extremely simple and utterly outlandish: a feature-length, live-action Bugs Bunny cartoon starring Barbra Streisand as Bugs. Apparently, Peter Bogdanovich didn't have much more than that when he pitched the movie: Streisand wanted to work with him, and he didn't have anything, so he threw a screwball comedy à la BRINGING UP BABY (also one of my favorite films) at the wall and got a green light in the room. The film is tonally unique and infused with a deeply '70s weirdness, but I recently rewatched it with my eight-year-old daughter, and she laughed her way through the entire thing in complete delight. It's also about as technically perfect a film as can be directed, with incredible rhythm and editing. -RH (U.S., 1972, 94m)

Guest Director's Selections

M/Sat 6:15PM

46 The Servant



I must have been quite young when I first saw Joseph Losey's film, because I remember being shocked by its brutality and its sexuality. It's the first of three Harold Pinter scripts that Losey directed, the others being THE ACCIDENT and THE GO BETWEEN, both of which I also love. THE SERVANT remains my favorite of the three. It's funny, acid at times, frightening, and full of hidden desire, power politics and class satire. Dirk Bogarde is so layered and dangerous. I went back to it when I was directing PASSING, particularly for Douglas Slocombe's cinematography. I was struck by how he turns one location from familiar to uncanny to downright alien through the judicious use of all those angles, and his eerie use of reflections. It's a glorious and complex film that defies definition, an all-too rare quality. -RH (U.K., 1963, 115m)

M/Sat 1:15PM

47 Synecdoche, New York



Unlike nearly everything else on this list, I saw this film in the theatre when it first came out. In fact, I saw it twice. I was floored by it. Its existence is a miracle of human creativity, and its effect is of a satirical horror about the same thing. We see the torment of an artist's drive towards perfection, the futility, the self-absorption, and then the artist's struggle expands into something more broadly existential: the drive to perfect life itself. The nested realities of this film are difficult to stand outside of, even as a viewer. It's a film to be surrendered to, experienced and felt, like a dream. Are we all just chasing our own tails in an endless search for the real? Why do we blithely choose to live in houses perpetually on fire? Can we control any of it? The film speaks for itself and defies all categorization. A commercial disaster and an artistic triumph, a film that should remind us all to keep taking risks. -RH (Charlie Kaufman, U.S., 2008, 124m)

L/Sun 8:45AM

48 Margaret



One of the most powerful opening acts a movie could have, and easily one of the all-time great New York movies. Almost unbearably dense with human feeling and frailty. It was famously the subject of a painful battle between director Kenneth Lonergan and his producers, and the version released in theaters was a studio cut. Fortunately, something much closer to his intention has since become available, and has been reappraised, rightly, as one of the masterpieces of this century. The plot hinges on a tragedy in the first act, but this is a film about what happens after. The cast is uniformly brilliant, and the filmmaking details, from the writing to the sound design, make this film something akin to poetry. -RH (U.S., 2011, 186m)

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 for passholders and non-passholders.

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

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

W2s are distributed to all passholders (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-10PM; Fri 8AM-6PM;

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

Stop by for all pass-related questions.

Brigadoon Hospitality Center

Brigadoon Plaza (next to the gondola station)

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

Sun 9AM-5PM; 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.

Town Park Theater

Town Park, Telluride

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

County Courthouse

The intersection of Colorado Avenue (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 Marvin

Located off the Mountain Village Market Gondola Station

New this year, Telluride Film Festival expands its Mountain Village presence with a new state-of-the-art venue located in Mountain Village Town Hall, just steps from the Mountain Village Market Gondola Station. As we honor our favorite martian, The Marvin welcomes all passholders, including Acme.

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.

Friday, September 4

b

d

Talking Heads

Q & A

Discussion follows screening

TBA

To Be Announced

Friday, September 4

33

Schedule

Saturday, September 5

53 | Show | Festivity | Talking Heads | Free Show

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

Schedule

Saturday, September 5

	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Werner Herzog Theater(H) [650 seats]	Chuck Jones' Cinema (C) [500 seats]	Sheridan Opera House (S) [230 seats]	The Marvin (MV) [100 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [65 seats]	Elks Park (AG), Town Park (TP) & Elsewhere	
8											8
9											9
10	12 Ink	13 Club Kid	37 La Bola Negra	9 A Tribute to John Malkovich with Wild Horse Nine		38 The Story of Documentary Film (Part 3)	49 Student Prints	31 The Unknown	E Maverick: The Epic Adventures of David Lean + To Escape	d Acting!	10
11	Q & A	Q & A			0 The Humanity Dilemma		Q & A		Q & A		11
N											N
1	18 The Liberation	41 Gentle Monster	19 Everest: The Other Side	1 A Tribute to Andrew Haigh with A Long Winter	17 Fjord	32 Sumo: Spirit Weighs Nothing	47 Synecdoche, New York	33 Yes We Can	C The Illusion of an Everlasting Summer	a Saturday Seminar	1
2	Q & A		Q & A					Q & A	G One More Time	e AI AI AI	2
3									Q & A		3
4	21 The Debut	6 Elsinore			23 Making Marie Antoinette	34 Until Forever	24 Rehearsals for a Revolution	2 Roger Corman at 100 + The Intruder	F The Natural State	f Divas! The Good Kind	4
5	Q & A		8 Fatherland	4 Burgundy	Q & A	Q & A		Q & A			5
6											6
7	9a Wild Horse Nine	10 Tenzing	21 The Debut	39 Alpha Gang	7 A Tribute to Sandra Hüller with Rose	28 Act 3	46 The Servant	36 A Song for the Snow Lion			7
8						Q & A		e Marie Antoinette	B House of Criticism		8
9	Q & A	29 The Idiot(s)	35 Bucking Fastard	18 The Liberation	TBA	40 The Man I Love	11 Once Upon A Time in Harlem	11 Christine		1 Moon- light (AG)	9
10	25 Tender Loving Care									2 2001: A Space Odyssey (TP)	10
11											11
12											12
1											1

Schedule

Sunday, September 6

53 | Show **d** | Talking Heads
☆ | Festivity **3** | Free Show

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

Schedule

Sunday, September 6

	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Werner Herzog Theater(H) [650 seats]	Chuck Jones' Cinema (C) [500 seats]	Sheridan Opera House (S) [230 seats]	The Marvin (MV) [100 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [65 seats]	Elks Park (AG), Town Park (TP) & Elsewhere	
8											8
9	37 La Bola Negra	17 Fjord		7 A Tribute to Sandra Hüller with Rose	31 The Unknown	4 Burgundy		48 Margaret	H Zero Intention of Living Quietly	☆ Filmmaking and Technology With Empathy: A for Societal Benefit	9
10			25 Tender Loving Care				20 Avedon		Q & A	g Funny How? How Am I Funny?	10
11			Q & A		Q & A		Q & A				11
N	Q & A	Q & A							A The Golden Age + The Stars Watch From Long Ago	b Sunday Seminar	N
1	13 Club Kid	22 Beau Geste	6 Elsinore	10 Tenzing	☆ Live Discussion with the creators of WILDWOOD	11 Once Upon A Time in Harlem	45 What's Up, Doc?	24 Rehearsals for a Revolution	Q & A		1
2			Q & A	Q & A		Q & A		Q & A	Q & A		2
3					D Into the Breach				C The Illusion of an Everlasting Summer	☆ Women Directors Roundtable	3
4	41 Gentle Monster	8 Fatherland	15 The Row	21 The Debut	Q & A	27 Minotaur	32 Sumo: Spirit Weighs Nothing	3 Stories of Resilience	Q & A	h Call of the Wild	4
5			Q & A				Q & A	Q & A			5
6	Q & A				☆ b Across the Universe		16 Pete Townshend: Behind Blue Eyes	43 Portrait of Jason	F The Natural State		6
7		40 The Man I Love	TBA	14 Carl Sagan: We Are Made of Star Stuff	Q & A				Q & A		7
8	5 The Only Living Pickpocket in New York	Q & A			Q & A	26 My Undesirable Friends: Part II – Exile (Chapters 1-3)			D Into the Breach	42 The Disciple (AG)	8
9	Q & A	1a A Long Winter			30 Begotten		50 Calling Cards	7a Rose		36 A Song for the Snow Lion	9
10	39 Alpha Gang			12 Ink			Q & A	Q & A		19 Everest: The Other Side (TP)	10
11											11
12											12
1											1

Schedule

Monday, September 7

53 | Show  Talking Heads
 Festivity  Free Show

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

Schedule

Monday, September 7

8	Palm (P) [650 seats]	Galaxy (G) [500 seats]	Werner Herzog Theater(H) [650 seats]	Chuck Jones' Cinema (C) [500 seats]	Sheridan Opera House (S) [230 seats]	The Marvin (MV) [100 seats]	Masons Hall Cinema (M) [150 seats]	Le Pierre (L) [140 seats]	Backlot (B) [65 seats]	Elks Park (AG), Town Park (TP) & Elsewhere	8
9	27 Minotaur	 14 Carl Sagan: We Are Made of Star Stuff	1a A Long Winter	6 Elsinore	41 Gentle Monster	24 Rehearsals for a Revolution	 38 The Story of Documentary Film (Part 4)	 23 Making Marie Antoinette	 D Into the Breach	 Knotty Women	9
10									Q & A		10
11	Q & A		Q & A								11
N								 Labor Day Picnic		 Monday Seminar	N
1	29 The Idiot(s)	39 Alpha Gang	 10 Tenzing	37 La Bola Negra	 26 My Undesirable Friends: Part II – Exile (Chapters 4-5)	TBA					1
2							Q & A		5 The Only Living Pickpocket in New York	TBA	2
3											3
4	35 Bucking Fastard						TBA				4
5		21 The Debut	TBA	25 Tender Loving Care	Q & A						5
6											6
7	17 Fjord			8 Fatherland							7
8											8
9										  Teenage Sex and Death at Camp Miasma (AG)	9
10											10
11											11
12											12
1											1

Filmmakers of Tomorrow

Sponsored by Google

M/Sat 9:30AM Q&A

49 Student Prints

Now in its 33rd year, this program celebrates remarkable student-produced work from around the globe. *Curated and introduced by Gregory Nava, followed by a Q&A with the filmmakers.*



CRISIS ACTOR*

(d. Lily Platt, U.S., 2026, 12m, NYU)
Confessions of a dramaholic.



FARMACIAS*

(d. Martín Montellano, Mexico, 2025, 25m, Centro de Capacitación Cinematográfica) Doctora Tere needs to make it home for Christmas dinner.



I WANT TO LIVE

(d. Jason Elliott, U.S./U.K./Ecuador, 2026, 26m, The National Film and Television School) At three years old, Mallory is diagnosed with cystic fibrosis.



COCONUT*

(d. Ravi Chand, Australia, 2025, 12m, University of Melbourne) Following a loss, Dev and his grandma bond over a shared love of expletives.



STEM*

(d. Daeil Kim, U.S., 2026, 26m, USC) A researcher risks everything for a groundbreaking treatment. Inspired by a true scandal.

Total run time: 101m *denotes filmmaker in person

M/Sun 8:45PM Q&A

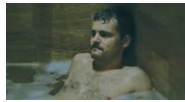
50 Calling Cards

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



PARA LOS CONTRINCANTES (FOR THE OPPONENTS)*

(d. Federico Luis, Chile/Mexico/France, 2026, 14m)
The boy in the arena.



LA HORA DE IRSE (TIME TO GO)*

(d. Renzo Cozza, Argentina, 2026, 20m)
"The District Sleeps Alone Tonight" (Lestat Remix)



ACID CITY*

(d. Jack Wedge & Will Freudenheim, U.S., 2026, 13m)
Let them eat cake.



CLASS PHOTO

(d. Arnas Balčiūnas, Lithuania, 2026, 17m)
Lithuania Hills, 90210.



IT LIVES UNDER THE SNOW*

(d. Igor Smola, Azerbaijan/Singapore, 2025, 16m)
Call me Ishmael.



ROCK SPRINGS: 1885*

(d. Vera Miao, Canada/U.S., 2026, 31m)
Come and see.

Total run time: 111m *denotes filmmaker in person

Filmmakers of Tomorrow

S/Fri 6PM Q&A

51 Great Expectations

Untangle yourself: three exceptional short films navigate secrets, loss, and the extraordinary. *Curated and introduced by Barry Jenkins, followed by a Q&A with the filmmakers.*



TRIANGLE*

(d. Anaël Dang, France, 2025, 30m)
How will I know him, when I look in my father's eyes?



IN SEARCH OF THE GREY BIRD WITH GREEN STRIPES

(d. Saïd Hamich Benlarbi, France/Morocco, 2026, 45m)
To love another person is to see the face of God.



YAWMAN MA WALAD (SOMEDAY, A CHILD)

(d. Marie-Rose Osta, France/Romania/Lebanon, 2026, 27m) On becoming Magneto: a children's guide to surviving airstrikes.

Total run time: 102m *denotes filmmaker in person

Student Programs

Sponsored by WBD Access

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.



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 3PM - B/Sun 11:45AM **Q&A**

A The Golden Age + The Stars Watch From Long Ago



War-torn France: a countess is blindfolded and taken away from her mansion by armed soldiers. Writer-director Bérenger Thouin's innovative and thrilling epic follows the life of the fictional Jeanne Lavour (Souheila Yacoub), the daughter of a village butcher who rose to a position of distinction. Thouin's astounding feat is to

weave original footage (shot with vital authenticity by cinematographer Martin Roux) with real historical sequences drawn from the Gaumont Pathé Archives, creating a seamless, dazzling journey through time, a zigzagging course that includes the roaring '20s in Paris, an escape to Brazil and surviving the devastations of both World Wars. Yacoub is a revelation as Jeanne, embodying her growing complexity with every inch of her physicality. (France/Italy, 2026, 113m) Preceded by THE STARS WATCH FROM LONG AGO (Stacey Steers, U.S., 2026, 22m), an animated expedition through a dreamlike cosmos, starring silent film stars Lillian Gish, Janet Gaynor alongside Spanish actress Ana Torrent. -FA *In person: Stacey Steers*

B/Fri 6PM **Q&A** - B/Sat 7:30PM

B House of Criticism



It's a treat to spend time with critics Roberta Smith and Jerry Saltz, a married couple who, for 30-plus years, have taken different perspectives on the art they view. He writes for *New York Magazine*, where he won the Pulitzer; she's recently retired from *The New York Times*, where she served as its first female lead critic. Saltz and Smith

look back over their marriage and careers in this delightful documentary. Director Alison Chernick captures lovely, moving material, and recognizes how well it works—she sticks close to the subject, sharing a bountiful serving of Smith and Saltz's wisdom, pleasure and insights. And yet the film has an elegiac quality, too. Smith and Saltz are living treasures—will our swipe-left culture have room for critical thinkers like them in years to come? -MC (U.S., 2026, 83m) *In person: Alison Chernick*

B/Sat 12:30PM - B/Sun 3PM **Q&A**

C The Illusion of an Everlasting Summer



On the rural, endlessly flat Pampas of Argentina, cousins Guillermina (10) and Belinda (9) grow up guided by their vivid imaginations. As the culture surrounding them slowly disappears, with their relatives grieving the decay, the girls expand their world into an infinite universe of make-believe, dress-up, singing

and astute reflection on all that surrounds them. Then, just like that, Guillermina and Belinda are older and shifting priorities reshape their landscape. Alessandra Sanguinetti's deeply tender directorial debut began as a photography project documenting the girls in striking portraiture (exhibited in galleries, alongside two published photo books). Shot over 25 years, Sanguinetti chronicles their growth and evolution in ways that honor girlhood, teenagehood and womanhood and profoundly captures life's unpredictable, ever-changing nature, season by season. -FA (Argentina/U.S., 2026, 93m) *In person: Alessandra Sanguinetti*

S/Sun 2:45PM **Q&A** - B/Sun 8PM - B/Mon 9:15AM **Q&A**

D Into the Breach



©Jenni Carvell

Many of us might assume Britain's National Theatre, like Westminster Abbey or Big Ben, has existed since time immemorial. The Brits, after all, value live performance as much as any society since the ancient Greeks. But their embrace of theater as a popular entertainment and an essential social lever is a result of hard work and

deep commitment. The actor Freddie Fox, with producer Kenneth Branagh, shares the creation myth of modern British theater, from the heroic contributions of Lilian Baylis, who used London's Old Vic theater to revive Shakespeare's plays; Joan Littlewood, who promoted socially conscious modern plays; and Laurence Olivier and Peter Hall, who lobbied for the creation of the National Theatre in the 1960s and 70s. The heroes Fox assembles to testify for the art form include Judi Dench, Anthony Hopkins, Gary Oldman, Derek Jacobi, Ian McKellen, Helen Mirren and, in her final interview, Joan Plowright. -JS (U.K., 2026, 88m) *In person: Freddie Fox, Kenneth Branagh*

B/Fri 12:30PM - B/Sat 9:15AM **Q&A**

E Maverick: The Epic Adventures of David Lean + To Escape

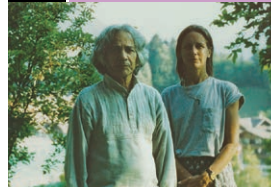


Barnaby Thompson's riveting portrait of an emotionally complex master filmmaker invites us to engage with the heartbreaks and anxieties that served to fuel some of cinema's greatest works: BRIEF ENCOUNTER, LAWRENCE OF ARABIA, DOCTOR ZHIVAGO. Lean's personal challenges included a fractured relationship with his critical

father (which perhaps inspired his pursuit of perfection and a series of broken marriages) and Thompson connects it all through home movies, personal correspondence and interviews with his friends, family members and ex-wives, along with directors including Francis Ford Coppola, Celine Song, Alfonso Cuarón and Wes Anderson. Narrated by Cate Blanchett, with Kenneth Branagh voicing Lean, the film brings us closer to a mysterious demigod of cinema. (U.K., 2026, 105m) Preceded by TO ESCAPE, David C. Roberts' mini-epic featuring cinema's greatest prison breakouts, from the '30s through the '70s (U.S., 2026, 15m). -RD *In person: Barnaby Thompson, David C. Roberts*

B/Sat 5PM - B/Sun 5:15PM **Q&A**

F The Natural State



In a search for enlightenment, a seeker named Julie meets U.G. Krishnamurti, the self-proclaimed anti-guru. Where spiritual leaders promise reward, a path to higher consciousness, a key to perennial knowledge, U.G. offers little, rejecting all who seek his wisdom. Leaving her family and a comfortable life in NY, Julie sets out

to document U.G. through the years and across continents, becoming a devotee of a man who seemingly wants no part in her devotion. In his striking directorial debut, Mathew Dougherty weaves Julie's tapes, archival footage and interviews with friends and apostles alike into a hypnotic, fully sensory journey through the confounding world of spiritualism, capturing U.G.'s alluring pull on scholars, hippies and artists, including Jane Campion (who also serves as executive producer). What is the ego? What is the self? Who is U.G. Krishnamurti? -FA (U.S., 2026, 102m) *In person: Matthew Dougherty*

B/Fri 10AM - B/Sat 2:30PM **Q&A**

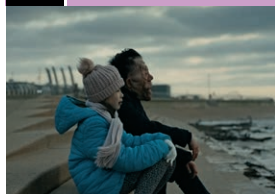
G One More Time



The actors André Gregory, Gerry Bamman, and Larry Pine are renowned in part for their five stagings of Samuel Beckett's *Endgame*, a series that began in the early '70s when they were young men. Now André is 90, Gerry Bamman is in a wheelchair, and Larry Pine is navigating an Alzheimer's diagnosis. Cindy Kleine, who co-directs with Gregory, wonders, "Would it be nuts to do *Endgame* one more time?" They go for it, staging a revision of the post-apocalyptic masterpiece with the barest of trappings in Pine's home. Their courageous production summons memories and provides layered endings; the end as envisioned by Beckett, the end of their 50-plus-year collaboration and the end of their lives, ever present on the "stage". In between takes, we get the best of longtime friendship among master artists: honesty, reflection and asking each other the right questions. Executive produced by Martin Scorsese, this intimate documentary reaches existential heights. In the words of Pine: "It beats sitting around dying." -FA (U.S., 2026, 87m) *In person: Cindy Kleine*

B/Fri 8:15PM - B/Sun 9AM **Q&A**

H Zero Intention of Living Quietly



In 2010, a 26-year-old man with a rare genetic condition called Type 1 Neurofibromatosis recorded a casting tape. Adam Pearson's moving performance as the Deformed Man in Jonathan Glazer's *UNDER THE SKIN* became the film's emotional turning point. But his newfound stardom also brought with it more pronounced exposure to ridicule, culminating in a public assault. In his retreat, he connects with Ellie, a young girl recently diagnosed with NF1. Pearson finds friendship and an unexpected mentorship, but also a mirror, forcing him to confront the traumas and unimaginable odds he's endured. Director Edward Lovelace grounds his vivid documentary in Pearson's extraordinary candor, which unfolds with a scope as cinematic as it is real: a hero's journey for the ages. -FA (U.K., 2026, 87m) *In person: Adam Pearson, Edward Lovelace*

Noon Seminars

Sponsored by Apple Original Films

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

A Special Panel

Sponsored by Turner Classic Movies

- d** **Acting!**
Actors on Stage and Screen Work and How They Complement One Another
Abel Gance Outdoor Cinema
Saturday 10AM

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.

- e** **AI AI AI**
Code: Human
Abel Gance Outdoor Cinema
Saturday 2PM
- f** **Divas! The Good Kind**
Captivating Performers
Saturday 4PM
- g** **Funny How?**
How Am I Funny?
Humor Could be in the Eye of the Beholder
Abel Gance Outdoor Cinema
Sunday 10AM
- h** **Call of the Wild**
Filmmakers Drawn to the Extremes
Abel Gance Outdoor Cinema
Sunday 4PM
- i** **Knotty Women**
Doc Filmmakers Unraveling Authoritarianism
Monday 10AM

Sources and Acknowledgments

AKENFIELD

DCP courtesy of The BFI.
Restoration by The BFI National Archive in association with ITV Studios, Global Entertainment, Network Releasing and Park Circus Films.

MARGARET

DCP on loan from Criterion Pictures, with permission from Disney.

THE SERVANT

DCP on loan from Rialto Pictures.
Restoration by StudioCanal.

BEAU GESTE

DCP on loan from Rialto Pictures.
Restoration by Robert A. Harris and James T. Mockoski.

PORTRAIT OF JASON

DCP courtesy of Kino Lorber.
Restoration by Milestone Films.

BEGOTTEN

DCP courtesy of Kino Lorber.
Restoration personally supervised by filmmaker E. Elias Merhige at filmScan & more in Munich, Germany.

ACROSS THE UNIVERSE

DCP on loan from Park Circus.

MARIE ANTOINETTE

THE BRIDGE ON THE RIVER KWAI
DCP courtesy of Sony Repertory.

THE INTRUDER

DCP on loan from Carlotta Films.

CHRISTINE

DCP courtesy of Antonio Campos.

SYNECDOCHE, NEW YORK

DCP courtesy of Sony Pictures Classics.

WHAT'S UP, DOC?

35mm Print on loan from Park Circus, with permission from Warner Brothers.

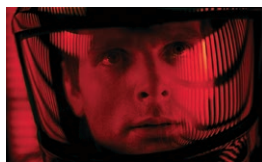
2001: A SPACE ODYSSEY

DCP courtesy of Warner Brothers.

MOONLIGHT

DCP courtesy of A24.

Special Screenings

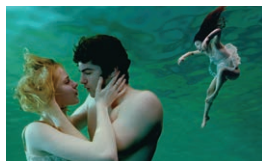


★ 2001: A Space Odyssey

TP/Sat 8:45PM

Stanley Kubrick's film stands as a touchstone for a generation, the defining film for the late '60s counter-cultural moment, in which alienation, end-of-earth environmental panic and waves of technical and industrial change

rattled our society. Half a century later, the film, which tells the story of an ill-fated expedition to Jupiter, remains startlingly ambitious in scope and inscrutable in meaning. For decades, 2001 has inspired impassioned conversations about the craft of cinema and about life itself. Today, one sequence feels particularly urgent: at a crucial juncture, the robot HAL 9000—perhaps history's most memorable embodiment of artificial intelligence—seizes control of the mission. -TFF (U.K./U.S., 1968, 149m) Presented by Ben Mankiewicz



★ Across the Universe

AG/Fri 8:30PM - S/Sun 5:30PM Q&A

Made possible by a donation from The Reilly Family

In director Julie Taymor's visionary rock 'n' roll musical, a young British manual laborer (Jim Sturgess) travels to the U.S. in search of his father and meets Lucy (Evan Rachel

Wood), a young woman coming to terms with a world of war, protest, social division, and activism. Taymor's innovation is to use the Beatles' music as a portal into the turbulent, divisive 1960s, when American unity began to splinter. Jaw-dropping, exquisitely crafted moments include a military recruitment sequence played to "I Want You"; "I've Just Seen a Face" reworked as a bowling alley meet-cute; a hallucinatory "I Am the Walrus" rendition led by Bono as an LSD "doctor"; and a blood-red "Strawberry Fields" sequence reflecting the carnage of the Vietnam War. Taymor and her splendid cast imagine a deeply fractured world in need of repair ... and somehow, miraculously, see it infused with joy and possibility. -JS (U.S./U.K., 2007, 133m) In person: Julie Taymor, Bernard Telsey, Tiffany Little Canfield



★ The Bridge on the River Kwai

TP/Fri 8:45PM

David Lean's precise, thrilling war/anti-war film, based on a succession of scripts by the blacklisted, uncredited Carl Foreman and Michael Wilson, with heavy rewrites by Lean himself, follows a troop of British

prisoners of war in a Thai camp. Under the direction of a strict, honor-bound Japanese officer (the legendary silent film actor Sessue Hayakawa, out of retirement), they begin building a bridge over a fast-flowing river. As the film progresses, the British colonel in charge of the soldiers (Alec Guinness) begins taking obsessive pride in his work, determined to complete it even though it seems likely to aid his mortal enemies. The arrival of the Allies leads to one of the most tense, spectacular action sequences in cinema history. Winner of seven Oscars, and the highest-grossing film of the year. -TFF (U.K./U.S., 1957, 161m)

Special Screenings



★ Christine

L/Sat 10:15PM

In this drama, based on true events, Rebecca Hall plays the dedicated but troubled and socially awkward Sarasota news reporter Christine Chubbuck, who died by suicide, live on air in 1974. Director Antonio Campos

and writer Craig Shilowich deliver an enthralling and eerie character study, examining how a toxic combination of career frustrations, personal difficulties, a misogynistic work culture, and the growing sensationalist drift of news reporting, in a race for ratings, impacted Chubbuck's fragile psyche. Hall's evocative, committed performance as the young reporter—tightly wound, unreachable, uncomfortable in her body—brings an unmoored character to memorable life. -TFF (U.S., 2016, 119m) In person: Antonio Campos, Craig Shilowich, Tracy Letts, Rebecca Hall



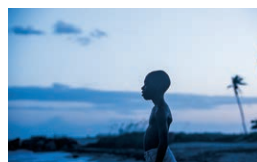
★ Marie Antoinette

L/Sat 7:30PM

Brought to you in part by Villa Albertine and Film France - CNC

Sofia Coppola followed her 2003 Oscar-winning film LOST IN TRANSLATION with her ambitious vision of one of France's

most infamous royals. In the film, Kirsten Dunst plays Marie as a naive young woman—a political pawn delivered to a foreign country to cement an alliance between France and Austria. Forced to marry France's King Louis XVI (Jason Schwartzman), she's isolated in a royal court rife with gossip and scandal. Marie defies convention with extravagant spending and head-turning fashions. Coppola's lavish, innovative and moving film, with a soundtrack that blends Adam and the Ants and Aphex Twin seamlessly into 18th century Versailles, reframes history as a deeply relatable contemporary portrait. -TFF (U.S., 2006, 122m) In person: Sofia Coppola



★ Moonlight

AG/Sat 8:30PM

Barry Jenkins' astonishing second feature—shown on the 10th anniversary of its Telluride premiere—is set in a drug-torn, poverty-stricken Miami neighborhood. It begins with a portrait

of a silent little boy who is relentlessly bullied, flashes forward into his years as a tormented teenager and, in its final act, reveals a hardened 20-something who maintains a glimmer of his past openness and need for connection. The film's tenderness and deep sense of place lift it into the realm of poetry. MOONLIGHT won the Academy Award for Best Picture. -TFF (U.S., 2016, 111m) In person: Barry Jenkins



★ Teenage Sex and Death at Camp Miasma

AG/Mon 8:30PM

With their first two films—WE'RE ALL GOING TO THE WORLD'S FAIR and I SAW THE TV GLOW—Jane Schoenbrun precisely mingled childhood memories with

nostalgic media through a queer lens. Their latest, a playfully meta picture, moves with the same exacting force when Kris (Hannah Einbinder), an independent filmmaker, ventures to a defunct summer camp to interview a reclusive scream queen (Gillian Anderson). There, she undergoes a feverish, erotic awakening, inspiring her to shed sexual angst as she seeks artistic and bodily liberation. -RD (U.S./Canada, 2026, 112m)

Festivities

★ Opening Night Feed

Sponsored by National Geographic
Documentary Films

Colorado Avenue/Friday 5PM–6:30PM

Help launch our 53rd 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*



©Vivien Killelea

★ WILDWOOD: Inside the Frame

Sheridan Opera House Gallery/Friday-Monday
10AM-5PM

For 20 years, LAIKA, whose animated feature films have been nominated for five Academy Awards®, has pursued one idea above all else: that films



made by hand can move audiences in powerful and meaningful ways. WILDWOOD, LAIKA's upcoming release is the culmination of that pursuit. This exquisite exhibition showcases the cinematic language, emotional journey and creative processes that shaped this eagerly awaited film.

★ Live discussion with the creators of WILDWOOD

Sheridan Opera House/Sunday 1:15PM

The upcoming LAIKA film WILDWOOD grew from an innovative collaboration: director-producer and LAIKA President and CEO Travis Knight and celebrated cinematographer Caleb Deschanel, a six-time Academy Award® nominee, approached the film's stop-motion animation with the instincts of a live-action filmmaker. The result is a visual language unlike any previous LAIKA film—one that treats every puppet, every set, and every frame as though they existed within a live-action movie. Knight, Deschanel, and moderator Dave Karger (Turner Classic Movies) will discuss the film and provide a Telluride-only sneak peek of key scenes before it is released in theaters on October 23rd.

★ Step Inside the F-Stop

Mountain Village, Fri-Mon 9AM–5PM

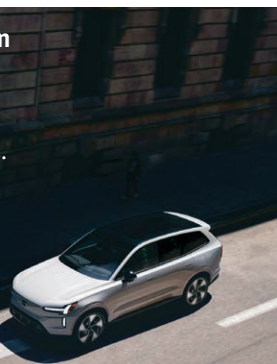
Don't miss the immersive traveling Airstream experience celebrating the bold, auteur-driven cinema of Focus Features. Featuring ELSINORE and inspired by the legacy of Telluride favorites like BROKEBACK MOUNTAIN, HAMNET, CONCLAVE, and THE HOLDOVERS, the space offers engaging visuals, exclusive merchandise, and a creative respite between screenings.



Meet the Volvo Cars team in Town and in Mountain Village

Friday-Monday 9AM–5PM

Explore the fully electric Volvo EX90 and relax into smooth, uninterrupted journeys. Made to move, this luxury 6- or 7-seat family SUV is engineered for complete comfort. Enjoy Scandinavian design with a contemporary edge and feel at ease the moment you step in, because calm is the ultimate luxury.



Festivities

★ Marfa Stance Studio:

A Groundbreaking Collaboration

Telluride Science & Innovation Center,
300 S. Townsend

Fri-Sun 10AM-5PM, Mon 10AM-2PM

Marfa Stance, the British outer wear company whose modular garments evolve with you, brings its innovative process to the festival. This installation, inspired by founder and designer Georgia Dant's



London studio, showcases a new project: the Women Filmmakers Jacket. This evolving garment has been shaped in response to conversations with directors, producers, cinematographers and creatives across the international film industry. Designed for the realities of women on set, the jacket serves as a symbol of collaboration, visibility and presence—celebrating the creativity, resilience and leadership of women in film.

★ Women Directors Roundtable

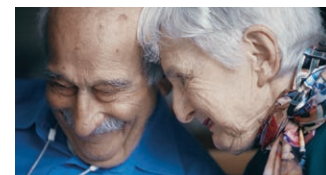
Marfa Stance Studio/Sunday 3PM

Join Festival Director Julie Huntsinger, who will host a panel of distinguished filmmakers. In this first-of-its-kind discussion at Telluride, these acclaimed women leaders in film will share their creative visions and describe their successes and challenges. Moderated by Rebecca Ford, Senior Hollywood Correspondent, *Vanity Fair*.

★ Filmmaking and Technology With Empathy: AI for Societal Benefit

Telluride Science & Innovation Center,
300 S. Townsend/Sunday 9AM

Join Primordial Soup and the creative team behind LOVE, RENDERED for an insider's look at how the team documented the realities of cognitive decline and memory loss with a multi-generational family using cutting-edge AI technology to unlock previously 'lost' moments. Through an ongoing strategic partnership with Google DeepMind, Primordial Soup (GOODNIGHT LAMBY, ANCESTRA) is an AI-driven creative studio founded in 2025 that merges bold narrative, emotional depth, and experimental workflows to develop original stories and the tools to tell them.



★ The Humanity Dilemma

Made possible by a donation from Melony & Adam Lewis, with additional support from Marni Grossman

Sheridan Opera House/Sat 11AM

From the team behind THE SOCIAL DILEMMA, THE AI DILEMMA and THE AI DOC, Tristan Harris, Joy Mauthe and Aza Raskin present

a multimedia experience that explores the defining invention of our time. Blending original music, live projections and narration with sharp insight, it explores the "species-level event" that is the birth of AI, the race accelerating beneath it and what's required of us now. Is an AI-dominated future inevitable? This talk offers grounded, non-naïve hope for a different path. –TFF *In person: Tristan Harris, Aza Raskin, Joy Mauthe, Andrei Matorin*



★ Labor Day Picnic

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*



©Suchitra Balser

HQ

SuperStar: Jack **TeamStars:** Francey Grace, Riley Hartney, Carol McIntyre, Becca Kelly **Consultant:** Sarah Heller **Coverage:** Karl-Mary Akre, Jed Armour, Jannette Bivona, Patrick Boyd, Amalia Bradstreet, Russel Brewer, Lindsey Campbell, Chamys Crane, Gerardo Del Razo, East Elliott, Gianfranco Fernández-Ruiz, Lin Franke, Bryant Griffin, Connor Gudal, Charlotte Hacke, Amani Hagmagid, Riley Hartney, Marielle Huey, Kaylyn Hunt, Matthew Johnson, Adam Karp, Katherine Kern, Zheyu Liang, John Mastandrea, Ruby Mastrodimos, Christian Mininsohn, Francisco Mira Godinho, Katy Montoya, Hallie Munstat, Jake Pascoe, Raphaël Pettigrew, Timofey Pozhitkov, Ernie Quiroz, Zoe Reed, Candice Rose, Ingrid Sanchez, Letizia Sanchez, Olivia Smith, Meedo Taha, Antonia Thornton, Cameron Vitagliano, Robin Wang, Candace Williamson, Grace Williamson, Natalie Wirsing, Habib Yazdi

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Devo Coordinator: Dylan Scott **Sponsorship Logistics Manager:** Claire Sebahar **Devo Activation:** Katie Albright, Nora Bernard, Shannon Gallagher, Morgan Smith **Devo Team Stars:** Lexi Adams, Paul Najera, Clare Roop **Shipping:** Janina Ciezadlo, Spencer Goodwin, Traci Goodwin **Photographer:** Suchitra Baker **Devo Assistant:** Evelyn Agnew

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Manager: Adrian Alvarado **Chefs:** David Perry, Scott Byers, Darian Carneal, Justin Nelson, Marco Reynaga, Jake Mercado, Gracen Turner, Ej Montoya **Concessions Manager:** Nicole Jeffress **Concessions Coordinator:** Sandy McLaughlin

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Assistant Manager: Kris Kwasniewski **Ambassador:** Bärbel Hacke **Hosts:** Matthew Clark, Gus Gusciora, Mary Higgins, Marielle Huey, Didi Johnson, Henry Mitchell, Kristen Redd, Jameson Ritter, Marc Schauer, Scott Upshur, Dietz Woehle

SHOWSHOP

Manager: Barbara Bynum **Assistant:** Karen Stratman **Team:** Connie Brown, Cole Harvey, Valerie Harper, Kate Hertz, Caleb Holt, Kensie Hostetler, Morgan Hutchison, Lori Kirkpatrick, Kimberly McGehee, Lori Sharp, Julie Watson, Joanna Zhang

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Coordinator: Kiki Froberg **Support:** Lisa Nielson **Commandos:** Karine Bujold, Lindsey Campbell, Carrie Cook, Jan DeLuca, Ellen Geldbaugh, Shelly Klein, Kyle Koehler, Stephanie Lauerma, Nathan Lycan, Angela Mallard, Judy Regrut, Heather Van Sant, Koko Waller, JoAnn Weissel, Jennifer Winter, Joanne Young

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Taxi Manager: Jeff Bubar **Dispatch:** Sara Felton **Drivers:** Jenny Birrittella, Eric Bunderson, Misha Claire, Sarah Frederickson, Gino Gloga, Brian Gritzmaker, Kim Gritzmaker, Molly Jacobs, Julien Motola, David Ortolano, David Swanson, William White **Travel Agents:** Ann Denney, Craig Denney, Trina Householder

PRODUCTION

Assistant to the Production Manager: Clay Barron **Production Office Manager:** Danielle Celaya **Brigadoon Manager:** Michael Kirby **Brigadoon Assistant:** Antonio Camasmie **Master Carpenter:** Hugo Garcia **CJC Manager:** Joshua Drucker **CJC Managers Assistant:** Abigail Okarski **Concessions Set-up:** Caleb Knopp, William Sullivan **Electrician:** Phil "Sparks" Hayden **Galaxy Manager:** Daniel Feder-Johnson **Galaxy Managers Assistant:** Jen Stoughton **Graphics Lab Manager:** Doug Mobley **Graphics Design Team:** Heather Baltzley, Ren Evans, Stephanie Reyes, Takara Tatum **Herzog Manager:** Phil Cooper **Herzog Managers Assistant:** Evan Watters **IT Manager:** Hunt Worth **IT Assistant Coordinator:** Nolan Wolfe **IT Assistants:** Erin Scott **Lighting Manager:** Kelli Fox **Lighting Tech:** Brett Melican, Robin Nettles, Oscar Stoltz, Kai Valentine, Lily Weaver **The Marvin Manager:** Britney Salyer **Opera House Manager:** Kyle Wavra **Palm/Pierre Manager:** Lane Scarberry **Palm/Pierre Managers Assistant:** Nick Lansing **Production Apprentices (Vespucci Dogs):** Mark Briede, Sofia Calicdan, Teagan Far, Alexandra Gawler, Midori Grabowski, Alys Griego, Nico Gutierrez, Conner Levy, Shuqian Lyu, Emily McCann, Katherine Myers, Anh Nguyen, Madelyn Santa, Jeffery Young **Prop Designer:** Hannah Zahr **Prop Makers:** Joseph Reeves, Amy Schilling **Rigging Manager:** Alison Hughes **Rigging Coordinator:** Ian Manson **Riggers:** Josh Bailey, William (Scott) Cook, Paige Duffy, Wanashe Frank, Elle Ghini, Alex Martinez, Henry Mulligan, Dylan Schulgasser, Spencer Shaw, Rhett Snyder, Olivia Wheeler **Storage & Retrieval Dispatcher:** Meg Hyatt **Schlep Chief:** Levi Lokey **Schlep Drivers:** Mario Escoto, Darquan "DJ" McCain, Dave Smith, Adin Sterling **Schlep Crew:** Sam Blanton, Nate Bodner, Sergey BogaChov, Tanner Bombardieri, Cody Cupp, Philip Drez, James Edwards, Lee Granger, Michael Jacobi, Chris Knight, Matt Larson, Brandon McClover, Riley Munro, Charley Raish, Paul Sparacia, Evan Sterling, Ted Watkinson

Events Schlep Coordinator: Cesal Corbo **Events Schlep Support Lead:** Sam Walker **TSIB Assistant:** Valerie Child **Cookie Mom:** Alexa Child **Cookie Boy:** ? **Phantom:** Marcello Vespucci

TECH OPS

Technical Director Emeritus: Chapin Cutler **Inspection/Projection Manager:** Jeremy Spracklen **Film Traffic Manager:** Gina Hackett **Film Inspection & Traffic:** Chris Bredenberg, Johanna Evans, Curt Heiner, Sydney Stowe **Special Assistant:** Luci Reeve **Cinema Technicians:** Cassy Babb, Liam Hartigan, Parker Jenkins, Greg Nuismer, Chas Phillips, Brandon Theige **Audio Technicians:** Jim Barlow, Tom Kodros, Vicki Phelps, Dean Rolley, Matt Salerno, Dan Sperry, Spencer Weston, Tyler Weston, Jay Wyatt **Projectionists:** Gariana Abeyta, Jenn Borchering, Chris Bredenberg, Jim Cassidy, Brian Denny, Alex Fountain, Kirk Futrell, Roy Hogan, Dustin Hollon, Jena Jarvis, Matt Jones, Bri Merkel, Sara Meyers, Ava Milton, Brian Morataya, Maria Pavlova, Holden Payne, Talia Phillips, Matt Pire, Luci Reeve, Cherie Rivers, Steve Ruffin, Brittany Salyer, Chris Simpson, Ryan G. Smith, Hasti Soltani, Zaida Souissi, Keenan Wilson, Kelly Youngstrom **Carl Brenkert Society:** Russell Allen, Jon Busch, Sam Chavez, Chapin Cutler, Deborah Cutler, BF, Tom Horsfall, Lonny Jennings, Buzz Hays, Ross Krantz, Clyde McKinney, Bill Pence, Stella Pence, Bobby Pinkston, Chris Reyna **Show Tech Assistant:** Deborah Cutler **RIP:** BF, Kellie Payne, and John Snow

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ABEL GANCE OPEN AIR CINEMA & CONVERSATIONS at the COURTHOUSE

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BACKLOT

Manager: Roger Paul **Assistant:** Janelle Knespel **Backlot Team:** Adam Conversano, Lorien Dancer, Cassi Guerra, Melle Hartley, Christina Nesi, Elodie Paul **Ringmaster:** Robert Daniels

CHUCK JONES' CINEMA

Manager: Eric Bialas **Assistants:** Penny Bergman, Bailey Massey, Jenna Rice, Jason Zavaleta **Ringmaster:** Landon Zakheim **Chuck Jones' Cinema Team:** Marcia Brockman, Lawson Brown, Michael Casey, David Cook, Dean DiPierro, Carol McCord Dix, Kate Dockham, Lisa Eaton, Rebecca Greubel, Charlie Harless, Kimberly Hillinger, Larry Lambelet, Maximilian Langen, Frances Misquez, Jenna Rica, Genevieve Simon, Connor Smook, Jacob Taylor, Caroline Wong, Natalie Zavaleta **Concessions Manager:** Dana McMahon, Mercury Roberts **Assistant Manager:** Marilyn Evans, Peter Coleman **Concessions Team:** Michael Carr, Maura Sweeney, Jill Stockard, Livia Sevilla, Will Jones, Kaiulani Schuler, Jean Shimotake, Michael Fränkel, Tess Arabogast, Joanne Fatur, Jason Leal

GALAXY

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Concessions Outside Assistant Managers: Luke Austin, Jackie Smook **Concessions Outside Team:** Devon Austin, Rachel Bowers, Patrick Ellis, Sofia Gonzalez, Tim Keuski, Max Lippe, Laor McCandless-Kongcharoen, Joy O'Malley, John O'Malley, Kaitlin O'Malley

THE MARVIN

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Craig Nerenberg and Phoebe Taubman
Jane Patton
Karen and Joe Redden
George Rothman and Lana Barth
Fred and Claudia Schwab
Linda Sonntag
Bob Wetzel and Brenda Mainer
Ellen Yarrell
Jason Zavaleta

SHOW LOCATIONS

