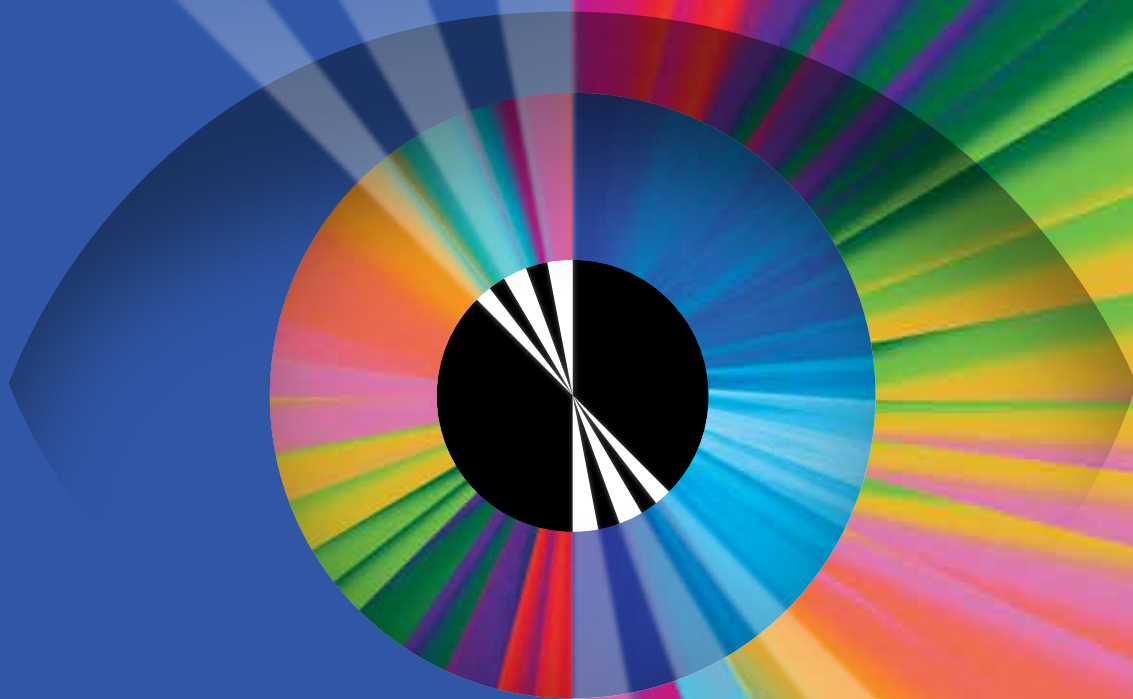


# NZIFF

Whānau Mārama  
New Zealand International  
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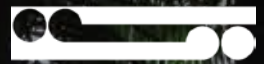


**NZIFF.CO.NZ**

A large background image showing a film set in a tropical forest. Tall palm trees frame the scene, with sunlight filtering through the canopy. In the lower left, a person is visible near a camera on a tripod. In the lower right, another person is seen from behind, looking into the forest.

# Filmmakers are taonga.

New Zealand  
FILM COMMISSION



Te Tumu Whakaata Taonga

## That's the long and the short of it.

New Zealand Film Commission congratulates every person who has worked on every feature and short film selected to show in the 2025 Whānau Marama New Zealand International Film Festival.

*Taonga: a treasured gift, cultural treasure, or something precious.*

Presented by  
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As New Zealand’s home of entertainment, **SkyCity** is proud to partner with **Whānau Mārama: New Zealand International Film Festival** to celebrate the power of storytelling through both global and local cinema.

We are committed to supporting the arts and nurturing cultural experiences that inspire, connect, and entertain communities across Aotearoa New Zealand.

We look forward to sharing in the magic of cinema with audiences at the SkyCity Theatre.

**Jason Walbridge – Chief Executive Officer,**  
**SkyCity Entertainment Group**

# Nau mai, Haere mai

Cinema is a miracle. It is a healing force that overcomes traumas, bringing comfort and hope. Looking back at the more than 100 films that shape the line up of Whānau Mārama: New Zealand International Film Festival 2025, I vividly feel a positive flow seeping through the major works that we are bringing to our audiences.

There is drama in life and in cinema this year, but there is also plenty of laughter and love – as filmmakers use irony and empathy to resolve the conflicts they stage. Both in Jafar Panahi’s Palme d’Or winner and NZIFF opener *It Was Just An Accident* and in the Turkish debut *One of Those Days When Hemme Dies* paths of revenge become awakenings of compassion.

In *Young Mothers*, the Dardenne brothers address the plight of teenage pregnancy, while Carla Simon looks back at the HIV epidemic in *Romería*: in both films, the filmmakers empower their young protagonists with the anticipation of a brighter future.

The vital relation between cinema and its audience ignites Bi Gan’s imaginative and sprawling *Resurrection*, while its healing force is at the core of our closing film *Sentimental Value*. The moving exchange of gazes at the end of Joachim Trier’s family drama will be the last sequence in the cinematic journey that we invite our audiences to share. It will offer the perfect illustration of the miraculous light that cinema still brings into our lives.

## Paolo Bertolin - Artistic Director

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Those were the promises we made.

You said you want more films, you got it!

You said you want us to be bolder about the films we exhibit, this year our Artistic Director and his team went after the best films in world cinema.

You said you want better access, so we increased the number of venues and exhibition times while keeping the prices down.

Thank you to the many Film Society members from around New Zealand who joined the programming team in our new Audience Panels. Thank you to our long-standing strategic partners and welcome to our new partners joining this year.

And, thank YOU for trusting us to build the Festival you want. You inspired us to build the 2025 Whānau Mārama New Zealand International Film Festival.

We hope we made you proud.

Tūngia te ururua kia tupu whakaritorito te tupu o te harakeke.

**Kaine Thompson – New Zealand Film Festival Trust Chair**



Russell  
McVeagh

# Delivering expertise for changing legal landscapes

As a long-time supporter and legal partner of the Whānau Mārama: New Zealand International Film Festival, we are proud to play a role in helping others to share and appreciate outstanding stories and culture through films.

## Auckland

Level 30, Vero Centre, 48 Shortland Street

## Wellington

Level 24, NTT Tower, 157 Lambton Quay

[russellmcveagh.com](https://russellmcveagh.com)

## Queenstown

Level 1, The Mountaineer, 32 Rees Street

# It Was Just an Accident

*Yek tasadef sadeh*

Opening Night



## Director, Screenplay:

**Jafar Panahi**

Iran/France/Luxembourg  
2025 | 102mins

**Producers:** Jafar Panahi, Philippe Martin

**Cinematography:** Amin Jafari

**Editor:** Amir Etminan

**Costume Designer:** Leila Naghdi

**Cast:** Vahid Mobasseri, Maryam Afshari,  
Ebrahim Azizi, Hadis Pakbaten, Majid  
Panahi

**Languages:** Farsi with English subtitles

**Festivals:** Cannes (In Competition),  
Sydney 2025

**Awards:** Palme d'Or, Cannes Film  
Festival 2025

**Introduction\***

Jafar Panahi is one of the greatest artists of contemporary cinema and one of its most empathetic and committed humanists. Winning the Palme d'Or at Cannes 2025, the Iranian cineaste joined Michelangelo Antonioni and Robert Altman as one of just three directors to receive the highest accolades at the three major European film festivals: Cannes, Berlin and Venice.

Beyond the acclaim and the awards, what makes Panahi's 11th feature memorable is the balance it strikes between deep compassion and open criticism of the Iranian regime.

The film opens with a man driving at night, along with his pregnant wife and daughter, when suddenly, the car hits something and quickly breaks down. This may be the accident referred to in the title. But when the limping father seeks help at a warehouse, the squeak of his prosthetic leg is heard by worker Vahid, who was once imprisoned, blindfolded and tortured by the regime. He recognises the sound as the same as that made by his torturer, and decides to take action, rounding up other former prisoners to help him, none of whom ever saw the face of their tormentor.

In the last two decades, Panahi has faced his share of problems with the regime: banned from filmmaking, he has twice been sentenced and imprisoned. With *It Was Just an Accident*, he addresses the violence of the regime and its officials head-on, as well as its victims intense desire for revenge. Nevertheless, Panahi tempers the anger with irony as his characters embark on a journey punctuated by dramatic turns and unexpected twists. Perhaps we can stay human only by seeking truth and justice rather than vengeance. And yet, the finale seems to suggest, evil may always be just one step behind...

— Paolo Bertolin

**"Subtly plotted like a good thriller... slowly but surely builds into a stark condemnation of abusive power and its long-lasting effects."**

— Jordan Mintzer,  
Hollywood Reporter

## Screenings

### Auckland

CIV Thu 31 Jul, 7:00pm\*  
LDO Fri 8 Aug, 5:45pm  
BRI Sun 10 Aug, 7:45pm

### Wellington

EMB Thu 14 Aug, 7:30pm\*  
EMB Wed 20 Aug, 1:30pm  
LHP Sun 24 Aug, 7:00pm

### Hamilton

LID Thu 28 Aug, 7:00pm\*

### Tauranga

LUX Thu 28 Aug, 7:00pm\*

### New Plymouth

LLC Thu 28 Aug, 7:00pm\*

### Napier

MTG Thu 28 Aug, 7:00pm\*

### Masterton

TSR Thu 28 Aug, 7:00pm\*  
TSR Tue 2 Sep, 11:30am



NZ Classification TBC

## Prime Minister

## Centrepiece



**Directors:** Michelle Walshe, Lindsay Utz  
USA/New Zealand 2025  
102 mins

**Producers:** Cass Avery, Leon Kirkbeck, Gigi Pritzker, Rachel Shane, Katie Peck, Clarke Gayford

**Cinematography:** Thorstein Thielow, Clarke Gayford, Leon Kirkbeck

**Editors:** Grace Zahrah, Enat Sidi

**Music:** Sofia Degli Alessandri

**With:** Jacinda Ardern

**Festivals:** Sundance, Sydney 2025

**Introduction\***

The uncharted highs and crashing lows of Jacinda Ardern's time at the helm of Aotearoa get their due in an intimate-access international documentary about state power and human vulnerability.

"I had two goals in Covid: to save people's lives and keep everyone together. And I did one. But I didn't manage to quite do the other." In Jacinda Ardern's reflections on her prime ministership of New Zealand from 2017 to 2023, the pressure to respond to the pandemic looms large. Labour Party policy goals on climate change and child poverty reduction were disrupted by a string of unprecedented crises. The 2019 Christchurch mosque shootings were followed by the Whakaari / White Island eruption. And then Covid-19 arrived. The government's "go hard, go early" strategy was to become deeply divisive.

This was not a normal stint in office for Labour – nor was Ardern a typical leader. In their documentary, popular at Sundance, Lindsay Utz and Michelle Walshe frame her as a reluctant prime minister, who grappled with imposter syndrome and anxiety. At 37, and pregnant, she took over as party leader only seven weeks before a general election, with no time to carefully design her image. But she was an

international media sensation, her public embrace of motherhood and appeal to kindness in stark contrast to a rise in strongarm personas. Home videos recorded by Ardern's partner Clarke Gayford, and audio from the Alexander Turnbull Library's Political Diary Oral History project, offer exceptionally personal insight.

The darker turn New Zealand's political landscape took in the lead-up to Ardern's bombshell resignation is reckoned with, as American conspiracy movements gained sway through the gateway of social media, and anti-vax protesters occupied Parliament grounds. As a virulent domestic backlash bit, it was the figure of Ernest Shackleton, the Antarctic explorer that kept his crew alive for two years after their ship became stuck in ice, that Ardern kept returning to – a model of collectivist optimism that preceded our era of digital outrage.

— Carmen Gray

"World leaders have rarely been captured with as much intimacy... As a portrait of struggles in the seat of power, the film presses all the right emotional buttons."

— Siddhant Adlakha, *Variety*

## Screenings

## Auckland

CIV Sat 2 Aug, 6:15pm\*

## Wellington

EMB Sat 16 Aug, 6:30pm

## Napier

MTG Sat 30 Aug, 5:30pm

## New Plymouth

LLC Sat 30 Aug, 5:45pm

## Masterton

TSR Sat 30 Aug, 5:45pm

## Hamilton

LID Sat 30 Aug, 6:00pm

## Tauranga

LUX Sat 30 Aug, 6:00pm



Documentary film exempt from NZ Classification labelling requirements

# Sentimental Value

Affeksjonsverdi

Closing Night



**Director:** Joachim Trier  
Norway/France/Denmark/  
Germany 2025 | 135 mins

**Producers:** Maria Ekerhovd, Andrea Berentsen Ottmar

**Screenplay:** Eskil Vogt

**Cinematography:** Kasper Tuxen

**Editor:** Olivier Bugge Coutté

**Production Designer:** Jørgen Stangebye Larsen

**Costume Designer:** Ellen Ystehede

**Music:** Hania Rani

**Cast:** Renate Reinsve, Stellan Skarsgård, Inga Ibsdotter Lilleaas, Elle Fanning

**Languages:** Norwegian and English, with English subtitles

**Festivals:** Cannes (In Competition), Sydney 2025

**Awards:** Grand Prix, Cannes Film Festival 2025

**Introduction\***

“*Sentimental Value* is about art and history and emotional openness, but it’s more than anything a playful but also wondrously frank exploration of what it actually means to be family.”

— Alison Willmore, *Vulture*

We close with Joachim Trier’s follow-up to his arthouse hit *The Worst Person in the World*. This piercing and ecstatically moving reflection on family and memory stars Renate Reinsve, Stellan Skarsgård, and Elle Fanning.

“An exuberant, garrulous, self-aware picture about an ageing and egomaniac film director and his two grownup daughters... it’s a movie of daddy issues and cinematic adventures in the manner of Fellini and Bergman.

Stellan Skarsgård plays preening auteur Gustav Borg, whose career is on the slide; many years ago, he left his wife and two young daughters, abandoning the family home – the house where Gustav himself was brought up. Now their mother has died, and just as the two daughters are sorting through the house’s contents for things of sentimental value they might want to keep before selling the house, they are stunned to realise that the insufferable Gustav actually still has legal rights to the property and now wants to use it as a location for a biopic about his mother, who took her own life there due to the trauma of being tortured by the Nazis during the war.

To add insult to injury, Gustav begs now famous screen actor daughter Nora (Renate Reinsve) to take the lead role of her own

grandmother, expecting that Nora, whom he neglected for most of her life, will use her stage fame to revive his flagging career. After Nora angrily refuses, the part is taken by Hollywood superstar Rachel Kemp (Elle Fanning), who has fallen for Gustav’s rascally charm.”

— Peter Bradshaw, *The Guardian*

“The sensitive sixth feature from Norway’s director Joachim Trier. On its surface, the film may touch on the familiar theme of how artists draw from their own lives, but Renate Reinsve and Stellan Skarsgård bring incredible tenderness to a story that is ultimately about what children and parents never say to one another – and whether those lifelong silences can ever be broken.

Collaborating again with frequent co-writer Eskil Vogt (now also a successful director), Trier fashions a nuanced look at both a troubled family and a dysfunctional film industry. (Gustav’s comeback project will be distributed through Netflix, and the divisive streamer is the target of a couple of the

screenplay’s better barbs.) Much of *Sentimental Value* takes place in the Borg family’s home, and an efficient flashback, framed as an essay Nora wrote as a girl, explains how they have lived in the house for generations... That slightly fading family home becomes an apt metaphor for the weathered bond Nora, Agnes and Gustav share, although Reinsve’s fragile performance articulates the festering resentment she feels toward her absent father.

Trier’s third picture to screen at Cannes, after 2021’s *The Worst Person in the World*’s breakout lead Reinsve won Best Actress, the reunion of director and star will entice arthouse crowds... and those seeking a smart, thoughtful tearjerker should be pleased with this sentimental but far-from-mawkish film.”

— Tom Grierson, *Screen Daily*

## Screenings

**Auckland**  
CIV Sun 10 Aug, 8:15pm\*

**Wellington**  
EMB Sun 24 Aug, 8:15pm\*

**Napier**  
MTG Sun 7 Sep, 7:15pm

**Masterton**  
TSR Sun 7 Sep, 7:15pm

**Hamilton**  
LID Sun 7 Sep, 7:30pm

**Tauranga**  
LUX Sun 7 Sep, 7:30pm

**New Plymouth**  
LLC Sun 7 Sep, 7:30pm



NZ Classification TBC

# Meet the Filmmakers

We are delighted to have New Zealand and international filmmakers presenting their films at selected screenings during NZIFF 2025. For a complete list of filmmakers appearing at this year's festival, see [nziff.co.nz/engage](https://nziff.co.nz/engage)



## Shirley Horrocks

*Anchor Me – The Don McGlashan Story, p56*

For four decades Shirley Horrocks has been making documentary films as both director and producer, including 13 in this festival. She has profiled leading artists and scientists, such as Marti Friedlander, Len Lye and Paul Callaghan, receiving many awards and a NZ Order of Merit.



## Curtis Vowell

*Workmates, p15*

Curtis Vowell is a Cook Island Māori director who has worked in the NZ film industry for the last 15 years. His debut feature film *Fantail* won over crowds both at home and overseas screening at a number of international film festivals. *Workmates* is his 4th feature film funded by the NZFC, written by and starring Sophie Henderson.



## Tom Levesque

*Notes from a Fish, p13*

Tom is a filmmaker based in Tāmaki Makaurau. His debut feature *Shut Eye* (2022) premiered at NZIFF and screened at MIFF. His character-driven screenplays have been endorsed by The Black List and selected for the Fantastic 7 Showcase at Cannes in 2023.



## Callum Devlin

*The Weed Eaters, p14*

Callum Devlin is an artist, filmmaker and musician based in Tāmaki Makaurau. A fixture in the NZ music scene, Callum has produced and directed nearly 50 music videos for the likes of Marlon Williams, The Beths and The Bats as well as a feature documentary for The Beths in 2020. *The Weed Eaters* is Callum's directorial debut.



## Margaret Gordon

*Life in One Chord, p58*

Margaret Gordon started her career in student radio and regional TV. Her first solo feature 2014 documentary *Into the Void* was a breakout hit, and has become a staple in the NZ music underground. Presented by Madman, *Life in One Chord*, is her second documentary and follows the life of lauded New Zealand musician Shayne Carter.



## Samuel Van Grinsven

*Went Up The Hill, p15*

Samuel Van Grinsven is an Aotearoa New Zealand-born screenwriter and director based in Sydney, Australia. His sophomore feature *Went Up the Hill* world premiered at the 2024 Toronto International Film Festival as a Special Presentation. Samuel's debut feature *Sequin in a Blue Room* premiered at the 2019 Sydney Film Festival where it won the Audience Award for Best Feature.



## Chelsea Winstanley

*TOITŪ Visual Sovereignty, p14*

Chelsea Winstanley is an award-winning filmmaker across many genres. As a producer her film credits include *Merata: How Mum Decolonised the Screen*, *Night Raiders*, *What We Do in the Shadows* and the Disney Te Reo Māori project - theatrically releasing six feature films in Te Reo Māori. *TOITŪ Visual Sovereignty* is Chelsea's directorial feature debut.



## Romy Hooper

*Notes from a Fish, p13*

Romy is an actor, director, intimacy coordinator, and voice artist with over 20 years of experience in stage and screen. She trained at Toi Whakaari NZ Drama School and works here and abroad as an actor, producer, narrator and director. A member of Intimacy Coordinators Aotearoa, she also leads the NZ Association of Voice Artists for Equity NZ.



## Fran Borgia

*Stranger Eyes, p73*

Fran Borgia is a filmmaker and researcher born in Spain, and now based in Aotearoa New Zealand, where he is pursuing his PhD at AUT. His recent credits include Yeo Siew Hua's *Stranger Eyes* (Venice Competition 2024), Rima Das' *Village Rockstars 2* (Berlinale Generation 2025), and Chie Hayakawa's *Renoir* (Cannes Competition 2025).



### Leela Varghese

*Lesbian Space Princess, p52*

Leela Varghese (she/her) is a writer/director known for telling joyful, impactful stories. Her debut feature *Lesbian Space Princess* won the 2025 Berlinale Teddy Award. Her short *I'm the Most Racist Person I Know* premiered at SXSW 2025, where it won the Special Jury Award.



### Alexandre O. Philippe

*Chain Reactions, p78*

A three-time Sundance Film Festival alum, Alexandre O. Philippe has developed his own brand of "cinema essay," exploring the art of filmmaking and its practitioners. Most of his films take on the role of unpacking the most influential works of master filmmakers, and dissecting seminal screen moments. His latest, *Chain Reactions*, won the prestigious Venice Classics Lion at the 2024 Venice Film Festival. Alexandre is currently working on multiple feature documentaries about cinema, and *Kim Novak's Vertigo* is set to premiere in Venice in August.



### Emma Hough Hobbs

*Lesbian Space Princess, p52*

Emma Hough Hobbs (she/they) is a queer filmmaker, animator, and production designer from Adelaide. She co-wrote/co-directed the Teddy Award-winning *Lesbian Space Princess* (Berlinale 2025), and her short *On Film* screened at SXSW Sydney 2023 and won Best Animation at the SA Screen Awards.



### Simon Ogston

*Kaikohe Blood & Fire, p13*

Originally from Ōtautahi Christchurch and now residing in the Far North, Simon Ogston has been making videos for over twenty years. As well as a large amount of television and online content, his feature-length documentaries include *Skeptics – Sheen of Gold*, *Philip Dadson – Sonics From Scratch* and *Bill Direen – A Memory of Others*. *Kaikohe Blood & Fire* is his sixth feature to appear in the NZIFF.



### Dame Gaylene Preston

DNZM Hon. D.Litt

*Grace: A Prayer for Peace, p12*  
*War Stories Our Mothers Never Told Us, p80*

An adventurous, pioneering innovator, Dame Gaylene Preston has made some of the most enduring popular classics of NZ cinema, presenting serious subjects with humour and warmth.

Her genre-bending spirit is reflected in feature films, documentaries, and television series as diverse as *Mr Wrong*, *Home By Christmas*, *Perfect Strangers*, and *Hope and Wire*. She is the New Zealand Arts Foundation's inaugural Filmmaker Laureate, the inaugural recipient of the lifetime achievement award from Documentary Edge, a SPADA Industry Champion and a recipient of the Premium Moa award for services to cinema.

# NZIFF Engage

We invite New Zealand audiences and filmmakers to learn and connect with film festival fans, visiting filmmakers and industry professionals. Details for all NZIFF Engage events available at [nziff.co.nz/engage](https://nziff.co.nz/engage)

## Taumata Kōrero – Masterclasses

Join us for a peek behind the curtain into the process behind some of the world's foremost filmmakers. **Mehmet Akif Büyükkatalay** (*Hysteria*, p42) will present a masterclass in **Auckland**, whilst **Alexandre O. Philippe** (*Chain Reactions*, p72) will present in **Wellington** and **Dunedin**.

## Pou Kōrero – Workshops

**Leela Varghese** and **Emma Hough Hobbs** (*Lesbian Space Princess*, p51) join us hot off the heels of wowing audiences at the Berlinale to present this special animation-focused workshop. Workshops available in **Auckland** and **Christchurch**.

## Pae Kōrero – Panel Discussions

Join us for panel discussions to delve deeper into the themes of selected films in **Auckland** and **Wellington**.

To book sessions and for further details head to [nziff.co.nz/engage](https://nziff.co.nz/engage)

## Film Quizzes

Can you tell your **Roy Andersson** from your **Wes Anderson**? Your **Kiarostami** from your **Kaurismäki**?

Get your team together and join us for the annual NZIFF Film Quiz in **Auckland**, **Wellington**, **Christchurch**, **Dunedin** and **Hamilton**.

For registrations and further info visit [nziff.co.nz/filmquiz](https://nziff.co.nz/filmquiz)

## NZIFF After Dark

Space princess costume parties, post-punk p\*ss ups, themed cocktails, spot prizes, late-night horror and midnight mayhem... we've got it all this year at **NZIFF After Dark**.

Your chance to run riot with fellow festival fans and get amongst a bit of festive fun.

Visit [nziff.co.nz/afterdark](https://nziff.co.nz/afterdark) for details of all After Dark events.



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END OF TRANSMISSION



# Aotearoa Filmmaker Focus

Over 50 Q&A  
sessions nationwide,  
as well as panels,  
workshops and  
masterclasses

Whānau Mārama NZIFF proudly champions the best and brightest in New Zealand cinema, shining a light on local talent through our Aotearoa Film Focus. It's a chance to lift the curtain for audiences – fostering connection, collaboration, and conversation with the community, while engaging with filmmakers and learning from the very best in the industry.

In 2024, the “festival within a festival” was concentrated across four days, in one venue in Tāmaki Makaurau.

This year, our film focus is spread across the mōtu, with Q&As, panel discussions, workshops and masterclasses from Tāmaki all the way down to Ōtepoti. Local and international filmmakers will be on hand to present their films, with over 50 Q&A sessions nationwide.

Looking for local features? Check out the Māhutonga strand, and keep your eyes peeled across the programme for even more New Zealand titles. Keen to celebrate Kiwi voices through short-form storytelling? Head to page 17 for our newly revamped shorts competition, *Ngā Whanaunga: Aotearoa New Zealand's Best*.

As for our panels, workshops and masterclasses – visit [nziff.co.nz/engage](https://nziff.co.nz/engage).

Māhutonga, or the Southern Cross, is the place for our storytellers from Aotearoa and the South Pacific to shine. In addition to our full length features, Ngā Whanaunga: Aotearoa will screen 13 of our finest local short films in two programmes.

# Māhutonga

## Grace: A Prayer for Peace



A slice-of-life portrait of one of Aotearoa's greatest living artists by one of our greatest documentary filmmakers. You should expect something special, and that's what you get.

Dame Robin White may well be one of New Zealand's most significant living artists, but Dame Gaylene Preston resists that kind of overbearing narrative in her new film. The nearest she comes might be a scene when the seventy-something artist considers one of her iconic 1970s paintings, the kind that sells well as a framed print in public gallery gift shops. "This is me as a young painter

trying to figure out how to paint," she muses.

Surrounding that moment are scenes shot in recent years in Aotearoa, Japan and Kiribati, where White lived for many years. We see her as she is now, working at the height of her artistic powers, still energetically moving her practice forward, often with artistic collaborators from other cultures and artistic traditions. We gain an insight into her Bahá'í faith-driven belief in peace and shared humanity. This is a masterclass in less-is-more story telling.

— Chris Brown

### Screenings

#### Auckland

SKY Sun 3 Aug, 5:30pm\*  
CIV Fri 8 Aug, 10:15am

#### Wellington

EMB Sun 17 Aug, 2:30pm\*  
LHP Wed 20 Aug, 11:00am

#### Napier

MTG Sun 31 Aug, 1:00pm

#### Hamilton

LID Sun 31 Aug, 1:15pm

#### Tauranga

LUX Sun 31 Aug, 1:15pm

#### New Plymouth

LLC Sun 31 Aug, 1:15pm

#### Masterton

TSR Sun 31 Aug, 1:15pm

### Director, Producer:

#### Gaylene Preston

New Zealand 2025 | 95 mins

**Co-Producers:** Danny Bultitude, Susana Lei'ataua, Catherine Madigan

**Cinematography:** Alun Bollinger, Stephanie Damm, Raymond Edwards, Bruce Foster, Jake Mokonoko, Gaylene Preston, Robin Probyn

**Editors:** Paul Sutorius, Lala Rolls

**Music:** Jan Preston

**With:** Robin White

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**World Premiere**

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**Q&A\***

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Preston's gentle portrait of Dame Robin White will lift your spirits.



Documentary film exempt from NZ Classification labelling requirements

## Kaikohe Blood & Fire



Simon Ogston's documentary shines a light on the regional, grassroots combat sports scene, where rewards are measured in personal growth and grit – not money. In the Northland town of Kaikohe, a community gym offers more than just a chance to train. It's a place where people find structure, discipline, and camaraderie as they prepare to test themselves in the ring.

Dave, a former gang enforcer, clings to the discipline of the fight game, knowing how easily old habits can resurface while hoping to rebuild his relationship with his elderly mother. Training alongside him is Dhcamad – a seasoned professional with an international

career and a burning desire to bring a championship belt back to his home town. Together, they've become mentors to a new generation of young men, offering what's often missing in their lives: guidance, and a sense of control and purpose – both in and out of the ring.

Blending ringside action and social realism with observational intimacy, *Kaikohe Blood & Fire* explores the role of combat sports in the lives of men in a town with limited opportunities – where masculinity is often shaped through violent physical expression, and fighting becomes a language for resilience, identity, and belonging. — Heperi Mita

### Screenings

#### Auckland

HWD Sat 2 Aug, 3:30pm\*

#### Wellington

MAS Sun 17 Aug, 1:30pm

### Director, Cinematography, Editor: Simon Ogston

New Zealand 2025 | 85 mins

**Producers:** Simon Ogston,

Orlando Stewart

**With:** Dhcamad Armstrong,

David Faulkner

**World Premiere**

**Q&A\***

An absorbing fly-on-the-wall documentary about small town heroes with big hearts.

**E** Documentary film exempt from NZ Classification labelling requirements

## Notes from a Fish



Leroy (Emilio Mancilla) is battling to get his debut novel completed, struggling through a bout of writer's block while house sitting for a friend. He finds his creative breakthrough in the eyes of the iridescent fish, Kirby, that has been left in his care, who seems to have unlocked something in Leroy's mind.

Before he can take full advantage of his maritime muse, the writer wakes to find Kirby missing, presumably fish-napped. This kicks off a comic odyssey through the underbelly of Auckland's rare fish black market and the cruel vagaries of the local literary scene. Joined in his quest

by Charlie (Romy Hooper), an unstable nautical private eye, Leroy is pushed well out of his comfort zone as he confronts a series of kooks and misfits in search of his psychic fish.

Part crime caper, part screwball comedy, *Notes from a Fish* delights in making its hapless characters run the gauntlet of truly unfortunate events. Directors Tom Levesque and Romy Hooper each make distinct contributions – Levesque brings the paranoid obsession of his earlier feature *Shut Eye*, while Hooper provides deft comic chops in front of and behind the camera.

— Adrian Hatwell

### Screenings

#### Auckland

HWD Fri 8 Aug, 6:30pm\*

#### Wellington

LHC Wed 20 Aug, 6:15pm

### Directors: Tom Levesque, Romy Hooper

New Zealand 2025 | 82 mins

**Producer:** Eva Trebilco

**Screenplay, Cinematography, Editor:**

Tom Levesque

**Production Designers:** Eva Trebilco, Tom

Levesque, Romy Hooper

**Animator:** Zayd Nasir

**Sound:** Angus Webb

**Music:** Sonya Ishimnikova

**Cast:** Romy Hooper, Emilio Mancilla, Tom Sainsbury, Arlo Gibson, Yvette Parsons, John Leigh, Mark Mitchinson, Daniel Watterson.

**World Premiere**

**Q&A\***

A darkly absurd romp through the mean-ish streets of Auckland's inner suburbs.

**TBC** NZ Classification TBC

The Weed Eaters



Jules (Alice May Connolly) is on a New Year’s Eve trip with her new boyfriend and his two stoner friends in the wops of North Canterbury when they stumble across a long-abandoned stash in an old shed. After a quick session and an accidental murder, the marijuana turns them into enthusiastic cannibals. To cover the evidence of their murder, they decide to keep toking so they can devour the body. What will happen when the meat runs out? Who will be the next victim?

*The Weed Eaters* is another entry into the beloved kiwi horror comedy canon. Shot on a deceptively low budget raised through crowdfunding

and featuring appearances from Delaney Davidson, The Bats’ Paul Kean and comedian David Correos playing it straight. For a film about cannibalism, subtle effects keep the goriness to a minimum, so it’s safe for all but the most squeamish. As with the best horror flicks, the true terror comes in the form of paranoia and the growing mistrust between friends. And like many other gruesome faves, it is not without social commentary as it explores New Zealand’s relationship with drugs and how it affects friendships.

— Jordan Salomen

Screenings

**Auckland**  
CIV Sat 2 Aug, 9:00pm\*  
**Wellington**  
EMB Sat 16 Aug, 9:00pm\*\*

**Director, Editor:**  
**Callum Devlin**  
New Zealand 2025 | 80 mins

**Producers:** Callum Devlin, Annabel Kean, Finnius Teppett, Alice May Connolly  
**Executive Producers:** Kristina Ceyton, Samantha Jennings, Gemma Gracewood  
**Screenplay:** Finnius Teppett.  
**Based on a story by:** Callum Devlin, Annabel Kean, Finnius Teppett, Alice May Connolly.  
**Cinematography:** Samuel Austin  
**Production, Costume Designer:** Annabel Kean  
**Music:** Callum Passells  
**Cast:** Alice May Connolly, Annabel Kean, Finnius Teppett, Samuel Austin, Paul Kean, Jordan Mooney, Ella Gilbert, David Correos, Delaney Davidson

**World Premiere**  
**Introduction\***  
**Q&A\*\***

“It’s got social horror, fuck-the-world nihilistic hedonism, and Boomer murder.”  
— Alice, Finn, Annabel, and Callum

**R13** Violence, offensive language, drug use & content that may disturb

TOITŪ Visual Sovereignty



*Toi Tū Toi Ora: Contemporary Māori Art* was the largest Māori exhibition in the history of Auckland Art Gallery and attracted attendance levels not seen by the gallery since 1989. But its triumph masked a deeper tension.

Chelsea Winstanley’s documentary follows curator Nigel Borell as he navigates between institutional authority and Māori self-determination. Borell’s curatorial vision is clear – Māori art must be authored, not simply advocated for. For the artists, this represents a chance to be seen on their own terms – an initiative that ultimately leads some to the global stage of the Venice Biennale.

But as the scale of the exhibition grows, so does institutional resistance. The result is a reckoning: whose story is being told, and who holds the pen? With many of the artworks exploring the legacy of colonialism, the making of the exhibition becomes a living reflection of that very struggle. Through rarely filmed behind-the-scenes conversations, *TOITŪ Visual Sovereignty* lifts the curtain on the inner workings of an institution and examines the cost of visibility without control – and the quiet power of walking away.

— Heperi Mita

Screenings

**Auckland**  
SKY Wed 6 Aug, 6:00pm\*  
LDO Fri 8 Aug, 11:00am  
**Wellington**  
MAS Sat 23 Aug, 12:45pm\*

**Director:**  
**Chelsea Winstanley**  
New Zealand 2025 | 101 mins

**Producers:** Desray Armstrong, Chelsea Winstanley  
**Cinematography:** Mike Jonathan, Darryl Ward  
**Editors:** Huhana Ruri-Panapa, Cushla Dillon, Brendon Chan  
**Music:** Maree Sheehan  
**With:** Nigel Borell and featured contemporary Māori artists; Shane Cotton, Emily Karaka, Brett Graham, Taika Waititi, Charlotte Graham, Rueben Paterson, Shona Rapira-Davies, Elizabeth Ellis, Mere Lodge, Ani Iti, Maureen Landeer and Mataaho Collective – Sarah Hudson, Terri Te Tau, Erena Baker, Bridget Reweti

**World Premiere**  
**Q&A\***

An unprecedented insight into the struggle for Māori artistic sovereignty in our cultural institutions.

**E** Documentary film exempt from NZ Classification labelling requirements

Went Up the Hill



In an icy, shadow-stricken Christchurch, the unexpected suicide of Elizabeth has left her wife Jill (Vicky Krieps) a hollowed-out shell – that is, until the mysterious arrival of Elizabeth’s long-absent son, Jack (Dacre Montgomery). He stays the night at Jill and Elizabeth’s oppressive mountain abode, and it quickly becomes clear that the spirit of Elizabeth has not yet departed. Instead, she has gained the ability to possess both wife and son, utilising this ability to linger. What initially seems to be a gift from beyond, however, begins to sour when long-hidden secrets of the

past emerge, and lines between the two begin to be crossed. Samuel Van Grinsven’s sophomore effort is a wintry, gothic affair that tracks the trajectory of two people adrift and the spirit between them – from unexpected refuge, to joy, to dread – with a purposeful, drip-fed escalation of tension. Questions of control, abuse and the lingering weight of past scars take hold, all while the usually pleasantly scenic Christchurch landscape is transformed into a claustrophobic ice prison.

— Tom Augustine

Screenings

**Auckland**  
CIV Thu 7 Aug, 6:15pm\*  
BRI Fri 8 Aug, 10:30am  
**Wellington**  
EMB Thu 21 Aug, 8:30pm  
LHP Sat 23 Aug, 2:00pm  
**Napier**  
MTG Thu 4 Sep, 7:15pm  
**Hamilton**  
LID Thu 4 Sep, 7:30pm  
**Tauranga**  
LUX Thu 4 Sep, 7:30pm  
**New Plymouth**  
LLC Thu 4 Sep, 7:30pm  
**Masterton**  
TSR Thu 4 Sep, 7:30pm

**Director: Samuel Van Grinsven**  
New Zealand/Australia 2024  
100 mins

**Producers:** Vicky Pope, Samantha Jennings, Kristina Ceyton  
**Screenplay:** Samuel Van Grinsven, Jory Anast  
**Cinematography:** Tyson Perkins  
**Editor:** Dany Cooper  
**Production Designer:** Sherree Philips  
**Costume Designer:** Kirsty Cameron  
**Music:** Hanan Townshend  
**Cast:** Vicky Krieps, Dacre Montgomery, Sarah Peirse

**Festivals:** Toronto, Adelaide 2024; Sydney 2025  
**Q&A\***

“A ghost story... shaped in a fresh and artful way by a director who, in his second film, already has the control of a master.”  
— Caryn James, *Hollywood Reporter*

**R16** Domestic violence, sex scenes and deals with suicide

Workmates



What is the age cap for a ‘coming-of-age’ movie? This is a question that circles *Workmates*, the superb new romantic dramedy from the dynamic creative team of Sophie Henderson and Curtis Vowell, drawing on Henderson’s own experiences in the vibrant, ever-precarious theatre scene. Henderson is Lucy, co-manager of the struggling, structurally unsound Crystal Ballroom (the Basement Theatre, playing itself especially well). Essentially penniless and living in the upstairs of the theatre, she is kept in check by long-term co-manager Tom (Matt Whelan). A gentle, unfulfilled longing bubbles

between them, despite Tom being in a committed relationship with Nina (Zoë Robins). Lucy is stuck in a semi-permanent state of arrested development, unable (or unwilling) to make long-term plans for herself. Tom, meanwhile, finds himself slowly drawn away from the theatre, prompting Lucy to go all out to lure him back. The energetic, lively push-pull of the relationship is rendered vividly in the film’s clever scripting, and in the dynamic chemistry of the two leads.

— Tom Augustine

Screenings

**Auckland**  
CIV Fri 1 Aug, 6:30pm\*  
**Wellington**  
EMB Fri 15 Aug, 6:15pm\*\*

**Director: Curtis Vowell**  
New Zealand 2025  
102 mins

**Producers:** Morgan Leigh Stewart, Sam Snedden  
**Screenplay:** Sophie Henderson  
**Cinematography:** Tim Flower  
**Editor:** Richard Shaw  
**Production Designer:** Dan Williams  
**Costume Designer:** Sacha Young  
**Music:** Peter Van Der Fluit  
**Cast:** Sophie Henderson, Matt Whelan, Arlo Green, Aki Munroe, Chris Parker, Zoë Robins, Cameron Rhodes

**World Premiere**  
**Introduction\***  
**Q&A\*\***

A delightful and nuanced romantic dramedy set to become a Kiwi classic.

**M** Drug use and offensive language

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**Marius Petipa** and **Lev Ivanov**  
Music **Pyotr Tchaikovsky**  
Set & Costume Design **Tracy Grant Lord**  
Lighting Design **Jon Buswell**  
Projections **POW Studios**  
Conductor **Hamish McKeich**

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**Auckland Live Spirit**  
of the Civic Award

**Wellington UNESCO**  
Creative City of Film  
Emerging Talent Award

**Letterboxd Māori**  
Pasifika Talent Award

**UMBRELLA**



Our newly revamped shorts competition celebrates Kiwi voices in short-form storytelling. Enjoy 13 films selected from 88 submissions.

# Ngā Whanaunga: Aotearoa New Zealand's Best 2025

Since 2012, the Wairoa Māori Film Festival and Pollywood have been part of NZIFF, curating the annual Ngā Whanaunga Māori Pasifika short film programme. The name "Ngā Whanaunga" was gifted by Huia Kaporangi Koziol, who described it as meaning relatedness and connectedness between peoples. Māori are part of the great Pasifika whānau; our Polynesian peoples journeyed on the same waka from Hawaiiki, and are related by culture, language and blood and in wairuatanga (soulfulness) across our vast sea Moana-nui-a-kiwa. From the beginning, screening Māori works alongside Pasifika was symbolic of whānaungatanga and connectedness.

In 2025, we now evolve into Ngā Whanaunga: Aotearoa New Zealand's Best, with the best of Māori and Pasifika filmmaking now alongside the best films made by everyone in Aotearoa. Wairoa Māori Film Festival founder Leo Koziol (Ngāti Kahungunu, Ngāti Rakaipaaka) and Pollywood Film Festival founder Craig Fasi (Niue) continue their role in short film programming, focusing their lens upon

Indigenous talent in their role as co-curators. Artistic Director Paolo Bertolin, Programme Manager Michael McDonnell and programmers Carmen Gray and Huia Haupapa (Te Ātiawa, Ngāti Mutunga) round out the selection committee. Notes on each film are provided by the selection committee.

A total of 88 films were submitted for this year's competition, with 13 finalists chosen by the selectors. A jury of three will select the winner of the \$5000 **Umbrella Entertainment Best Short Film Award**, the \$4000 **Spirit of the Civic Award**, the \$2000 **Wellington UNESCO Creative City of Film Emerging Talent Award**, and the \$2000 **Letterboxd Award for Māori Pasifika Talent**. The jury awards will be presented following the Auckland screening.

The winner of the audience vote takes away the coveted **Audience Award**, consisting of 25% of the box office from NZIFF screenings in Auckland, Wellington, Christchurch and Dunedin.

**Presented in association with:**

Pollywood Pasifika Film  
Festival



Wairoa Māori  
Film Festival



# Ngā Whanaunga: Aotearoa New Zealand's Best 2025 Programme One



## When the Geese Flew

**Director:** Arthur Gay | **NZ 2025** | **Producer:** Laura Ganotis | **Screenplay:** Arthur Gay, Rali Chaouni | **Cast:** Tom Kerr, Lee-Ann Dirks, Jack Parker, Jono Martin | **Festivals:** Cannes (Directors' Fortnight) 2025 | **19 mins**

A sullen teenager hopes recovering his sister's stolen dirtbike will change her mind about leaving their remote small town. This Cannes' selected short brings arthouse nihilism to Godzone. — MM



## Stage Challenge

**Director, Screenplay:** Stella Reid | **NZ 2024** | **Producer:** Kate Goodwin | **Cast:** Kimiora Honeycombe, Izzie Newton-Cross, Paris Tuimaseve-Fox | **17 mins**

Shy Ali joins a group of zealous schoolgirls creating a stage challenge concept that will both wow audiences and distract the girls from their concerns for the future. — HH

## Screenings: Programme One 96 mins

**Auckland**  
SKY Sun 3 Aug, 12:00pm\*  
**Wellington**  
MAS Sat 16 Aug, 12:45pm\*

### Introduction & Q&A\*



## Chrysanthemum

**Director, Screenplay:** Jolin Lee | **NZ 2024** | **Producer:** Rachel Fawcett | **Cast:** Katlyn Wong, Sandy Zhang, Dylan Thuraisingham | **12 mins**

Gardening – peaceful, pleasant, intrusive, sad... Grief distracts confrontation, and blame is the only reality. — CF



## Picking Crew

**Director, Screenplay, Editor:** Tanu Gago | **NZ 2024** | **Producer:** Nicole Horan | **Cast:** Henry Auva'a, Joe Malu Folau, Kurt Uta'i-Laurenson | **12 mins**

A subtle and poignant exploration of Pasifika masculinity and its queer-tinged boundaries. — LK



## Our Party

**Director:** Joshua Prendeville | **NZ 2025** | **Producers:** Jill Macnab, Joshua Prendeville | **Screenplay:** Joshua Prendeville, Minka Bleakley. Based on the short story "The Garden Party" by Katherine Mansfield | **Cast:** Davida McKenzie, Thomasin McKenzie, Michael Hurst, Alison Bruce | **20 mins**

Katherine Mansfield's *The Garden Party* is modernised in this contemplative short, following teenage Laura as she hosts a party up the road from a mourning family. — HH



## Wild Nights, Wild Nights!

**Director, Screenplay, Editor:** Alex Farley | **NZ 2024** | **Producers:** Melissa Shao, Tayla Sutton | **Cast:** Brit O'Rourke, Eden Hart | **16 mins**

Ollie's girlfriend has a shiny new ring on her finger, but it ain't from Ollie. Shades of Chappell Roan in this sapphic not-quite-love story. — LK



A highlight selection of the best films from both programmes, including all award winners, will screen in the regions.  
Programme will be announced 4 August on NZIFF.co.nz

**Hamilton**  
LID Sat 30 Aug, 10:00am  
**Tauranga**  
LUX Sat 30 Aug, 10:15am

**Napier**  
MTG Sat 30 Aug, 10:15am  
**Masterton**  
TSR Sat 30 Aug, 10:30am

# Ngā Whanaunga: Aotearoa

## New Zealand's Best 2025

### Programme Two



#### Mirumiru

**Director, Screenplay, Editor:** Allan George | **NZ 2025** | **Producer:** Jason Taylor | **Animation:** Mukpuddy Studio | **12 mins**

In this captivating animation, a koro leads a desperate chase after the mirumiru (bubbles) of memories that escape his deteriorating wife before they're gone forever. — HH



#### Nausea

**Director, Screenplay, Editor:** Elliott Louis McKee | **NZ 2025** | **Producers:** Elliott Louis McKee, Ryan A. Lloyd | **Cast:** Mick Innes, Jack Sergeant-Shadbolt, Chloë Lewer | **11 mins**

Two isolated strangers find an unexpected connection in this pungent short. Immersive handheld camerawork draws us into a world of rural desolation before dropping the hammer blow. — MM

#### Screenings: Programme Two

95mins

##### Auckland

SKY Sun 3 Aug, 2:45pm\*

##### Wellington

MAS Sat 16 Aug, 3:30pm\*

##### Introduction & Q&A\*



#### I Am Not Your Dusky Maiden

**Director:** Vea Mafie'o | **NZ 2025** | **Producers:** Nora Aati, Seuta'afili Dr Patrick Thomsen, Jazz Dos Santos | **Screenplay:** Nora Aati | **Cast:** Nora Aati, Michael Kolo'i, Carrisse Utai | **Language:** In English and Samoan with English subtitles | **16 mins**

Exceptional as the many; each guide shares the same journey – forcing you to choose a path. — CF



#### Puti

**Director, Screenplay:** Aroha Awarau | **NZ 2024** | **Producer:** Louisa Tipene Opetaita | **Cast:** Mia Van Oyen, Tuakoi Ohia, Cale Silich, Kael Munro-Nonoa | **15 mins**

It is a hard life on the street for Puti; perhaps she best not follow her mother's footsteps. With hope, there is another journey, another possibility. — LK



#### Growing Still

**Director:** Alyx Duncan | **NZ 2024** | **Producers:** Lani-Rain Feltham, Michele Powles | **Screenplay:** Michele Powles | **Cast:** Helen Moulder, Renee Lyons, Bryony Skillington, Paul Lewis | **13 mins**

An elderly woman wilting away in a retirement home longs to commune with the vibrant natural world outside. This magical short offers a positive spin on our impending mortality. — MM



#### Womb

**Director, Screenplay:** Ira Hetaraka | **NZ 2024** | **Producer:** Amanda Jane Robinson | **Cast:** Pounamu Hetaraka, Te Arohanui Korewha, Ngātai Hita | **Language:** Te Reo Māori with English subtitles | **Festivals:** Tribeca, Sydney 2025 | **15 mins**

A young Māori girl struggles to break free in this absurd and wildly original fable, starkly reminding us of the past dehumanisation of Indigenous whānau. — LK



#### Let's Settle This

**Director, Screenplay, Editor:** Jack Woon | **NZ 2024** | **Producers:** Abba-Rose Vaiaoga-loasa, Stallone Vaiaoga-loasa | **Cast:** Bridget Wong, Wilson Sze | **Language:** English and Cantonese, with English subtitles | **13 mins**

Two kung fu masters meet in a Chinese diner via a dating app and turn to the art to settle scores. — CG

A section for bold and daring debut films from the best new voices in international cinema.

Vote for your favourite at screenings in Auckland and Wellington, and be in to win.

# Fresh Competition

## Cactus Pears

*Sabar bonda*



*Cactus Pears* was the first Indian film to win the prestigious World Cinema Dramatic Competition at Sundance. Rohan Parashuram Kanawade's film centers on Anand, an unmarried 30-something living in Mumbai with his parents. Upon his beloved father's death, he travels with his mother to inland Maharashtra, to mourn with the rest of the family. In this rural setting, Anand meets his childhood friend Balya. Under a vaulting, starry sky or the rustling branches of a tree, their fond memories of the past lead them to realise that they want to share their future together bravely.

Shot with meticulous precision, *Cactus Pears* offers a fascinating stylistic approach. The chapter detailing the funeral ritual is a deep immersion in specific cultural practices, yet it also provides Kanawade with the pretext to explore family dynamics. When the focus shifts to the discovery of mutual feelings between Anand and Balya, the mise en scene acquires a delicately sensuous panache that is quite unseen in Indian cinema, making *Cactus Pears* a deeply affecting, memorable debut.

— Paolo Bertolin

### Screenings

#### Auckland

ACA Sat 9 Aug, 5:30pm\*

LDO Sun 10 Aug, 12:15pm\*

#### Wellington

MAS Fri 22 Aug, 6:15pm

**Director, Screenplay, Editor: Rohan Parashuram Kanawade**

India/UK/Canada 2025

112 mins

**Producers:** Neeraj Churi, Mohamed Khaki, Kaushik Ray, Naren Chandavarkar, Sidharth Meer, Hareesh Reddypalli, Rohan Parashuram Kanawade

**Cinematography:** Vikas Urs

**Production Designer:** Tejashree Kapadne

**Cast:** Bhushaan Manoj, Suraj Suman, Jayshri Jagtap

**Languages:** Marathi with English subtitles

**Festivals:** Sundance, New Directors/ New Films, San Francisco 2025

**Awards:** Grand Jury Prize (World Cinema Dramatic), Sundance Film Festival 2025

**Q&A\***

**"A sensual, tender queer romance... *Cactus Pears* sees love grow from death... Its rolling rhythm offers a delightfully sweet love story rendered with the heat of the heart."**

— Robert Daniels, *RogerEbert.com*



NZ Classification TBC

## Familiar Touch



This apparently unassuming, yet beautifully framed debut was a major winner at last year's Venice Film Festival, scooping the Award for Best Debut Film, as well as directing and performance kudos in the Horizons Competition. Director Sarah Friedland teamed up with her mother, actress Kathleen Chalfant, to passionately portray the hurdles of an octogenarian woman affected by Alzheimer's disease.

Ruth lives alone and seems to be independent. Yet, when her loving son Steve pays her a visit, in an opening scene deceptively staged as a date, we realise

that her cognition is failing. As she moves into a care facility, Ruth stubbornly tries to retain control on her life and her mind, leading to hilarious and touching confrontations with her caregivers.

Without ever indulging in easy sentimentality, Friedland delivers a precise minimalist and deeply emotional character study. Chalfant is simply sublime, in a career-defining performance.

— Paolo Bertolin

### Screenings

#### Auckland

ACA Thu 7 Aug, 2:30pm  
LDO Sun 10 Aug, 10:15am

#### Wellington

RXY Wed 20 Aug, 6:30pm

### Director, Screenplay:

#### Sarah Friedland

USA 2024 | 91 mins

**Producers:** Alexandra Byer, Sarah Friedland, Matthew Thurm

**Cinematography:** Gabe C. Elder

**Editors:** Aacheree "Ohm" Ungsriwong, Kate Abernathy

**Production Designer:** Stephanie Osin Cohen

**Costume Designer:** Nan Zhou

**Cast:** Kathleen Chalfant, Carolyn Michelle, Andy McQueen, H. Jon Benjamin

**Festivals:** Venice, Vancouver, London, Tallinn Black Nights 2024; New Directors/ New Films 2025

**Awards:** Best Debut Film, Best Actress & Best Director Horizons, Venice Film Festival 2024

**"A stunning, sensory-forward portrait of a woman with dementia adapting to life in an assisted living facility... radical in its quiet honesty, and breathtaking in its dignified compassion."**

— Hannah Strong, *Little White Lies*



NZ Classification TBC

## Happyend



Few narrative debuts feel as self-assured as Neo Sora's *Happyend*. While it's a high-school coming-of-age drama set in the near future, it's similarly steeped in looming anxieties about what comes next.

Sora's richly conceived teen characters exist on the precipice of adulthood... After a practical joke aimed at the wealthy, possibly corrupt principal is branded an act of terrorism, a state-of-the-art surveillance system is installed, forcing an uneasy magnification of the students' backgrounds.

Sora establishes the dramatic parameters of his totalitarian world: a quietly dystopian Tokyo in which everything from advertisements

projected on clouds to casual racism is widely accepted. There's a nihilistic streak... between the menace of natural disaster and the welcomed authoritarianism of their principal.

Two stories play out in parallel: the student body's reaction to surveillance and shifting dynamics within the friend group. Sora's methodical visual approach allows not just observation, but rumination... As the characters gradually recognize and oppose these forces, affection and mutual understanding begin to guide the movie's moral compass.

— Siddhant Adlakha, *Joysauce.com*

### Screenings

#### Auckland

ACA Mon 4 Aug, 8:30pm  
LDO Sat 9 Aug, 7:45pm

#### Wellington

LHP Tue 19 Aug, 8:30pm  
LHC Thu 21 Aug, 11:45am  
MAS Sat 23 Aug, 10:30am

### Director, Screenplay:

#### Neo Sora

Japan/USA 2024 | 113 mins

**Producers:** Albert Tholen, Aiko Masubuchi, Eric Nyari, Alex C. Lo, Anthony Chen

**Cinematography:** Bill Kirstein

**Editor:** Albert Tholen

**Production Designer:** Norifumi Ataka

**Costume Designer:** Juni Kurita

**Music:** Lia Ouyang Rusli

**Cast:** Hayato Kurihara, Yukito Hidaka, Yuta Hayashi, Shina Peng, ARAZI, Kilala Inori

**Languages:** Japanese with English subtitles

**Festivals:** Venice, Toronto, Vancouver, New York, Busan, London 2024; San Francisco, Sydney 2025

**"Sora's deft cocktail of teen angst and invasive technology... feels ripped from both today's headlines and the pages of a bestselling manga."**

James Marsh

— *South China Morning Post*



NZ Classification TBC

## Kika



Kika (Manon Clavel) is a married social worker whose stable life is upended when she falls in love with another man and becomes pregnant – and again when her new partner unexpectedly dies. This sets the scene for her journey in search of a new independence, as she navigates impermanence, grief, economic precarity, and seeks out a more lucrative and dependable means of supporting herself and her child.

After chance exposure to an unfamiliar world, she dabbles in sex work for clients with particular kinks. She must contend with her own naive assumptions, and her false hope of easy money, as she

shifts from desperation toward labour on her own terms.

In her feature debut, which won over audiences at Cannes, Alexe Poukine does not play this awkward ingenue's story for sensationalistic titillation. Instead, with wry, irreverent humour and a keen humanistic eye, she explores the harsh realities of financial and emotional survival for women in an era of neo-liberal severity, and the limitations of the traditional ideals of the nine-to-five job and the nuclear family.

— Carmen Gray

### Screenings

#### Auckland

ACA Sun 3 Aug, 8:30pm

#### Wellington

RXY Sat 16 Aug, 4:45pm

### Director: Alexe Poukine

Belgium/France 2025

110 mins

**Producers:** Benoît Roland, Alexandre Perrier, François-Pierre Clavel

**Screenplay:** Alexe Poukine, Thomas Van Zuylen

**Cinematography:** Colin Leveque

**Editor:** Agnès Bruckert

**Music:** Pierre Desprats

**Cast:** Manon Clavel, Ethelle Gonzalez

Lardued, Makita Samba, Suzanne Elbaz

**Languages:** French with English subtitles

**Festivals:** Cannes (Critics' Week) 2025

**“Poukine steeps the film in social realism... The filmmaker also embraces her documentary roots in an approach that feels like a beginners guide to BDSM.”**

— Allan Hunter, *Screen Daily*



NZ Classification TBC

## Little Trouble Girls

*Kaj ti je deklica*



The intersection between Catholicism and overheated adolescent hormones has long been a rich source of inspiration for filmmakers. But with her terrific feature debut, Slovenian director Urška Djukić digs deep into this fertile terrain and finds something fresh.

Gauche and naïve 16-year-old Lucija (Jara Sofija Ostan) joins a Catholic high school choir and is unsettled by discoveries about herself and the dynamics between the other girls. Djukić's coming of age drama is heady with intertwined sensual and religious symbolism; the first-rate score and sound design teases out the

tangled, conflicting impulses towards Catholic devotion and erotic abandon...

Lucija is an introverted, withdrawn girl who is prone to drifting off into daydreams... Key among these distractions are the vividly painted lips of Ana-Marija (Mina Svajger), a confident, popular senior who, like Lucija, sings Alto. One of several new girls in the choir, Lucija finds herself standing between Ana-Marija and her friend Klara (Stasa Popovic) and is caught up in the slipstream of their racy gossip and scandalous confidences.

— Wendy Ide, *Screen Daily*

### Screenings

#### Auckland

ACA Sat 2 Aug, 7:00pm

#### Wellington

RXY Sun 17 Aug, 6:00pm

LHC Tue 19 Aug, 8:00pm

### Director: Urška Djukić

Slovenia/Italy/Croatia/Serbia 2025 | 89 mins

**Producers:** Jožko Rutar, Miha Črnc

**Screenplay:** Urška Djukić, Maria Bohr

**Cinematography:** Lev Predan Kowarski

**Editor:** Vlado Gojun

**Production Designer:** Vasja Kokelj

**Costume Designer:** Gilda Venturini

**Music:** Kranjanc Lojze

**Cast:** Jara Sofija Ostan, Mina Svajger,

Saša Tabaković, Nataša Burger,

Staša Popović

**Languages:** Slovenian with English subtitles

**Festivals:** Berlin, Tribeca, Sydney 2025

**“There’s an airy delicacy here that invites comparisons to early Céline Sciamma, but with its own raw, restless edge.”**

— Guy Lodge, *Variety*



NZ Classification TBC

## My Father's Shadow



The first Nigerian film to screen in the Cannes official selection transports us into the chaos of Lagos and delivers one of this year's most acclaimed debuts earning a Special Mention from the Caméra d'Or jury.

Set in 1993 during the nation's first election after a decade of military rule. Two boys, played by real life brothers Godwin Egbo and Chibuike Marvelous Egbo, travel to the thriving metropolis with their father on a day when political tensions are reaching boiling point. Showing events from the point of view of the children, *My Father's Shadow* filters the father's actions through a lens of mystery

and innocence. Şopé Dirisù gives an intense performance as the simultaneously stern, troubled and loving Folarin, the titular father navigating the city chaos trying to collect a debt before it is too late while also trying to keep his young sons in check.

Based on a semi-autobiographical script written by Akinola Davies Jr. and his brother, Wale Davies, this feature length directorial debut reminds us that we never know how precious a memory is until after the subject of the memory is gone.

— Jordan Salomen

### Screenings

#### Auckland

ACA Sun 10 Aug, 8:45pm

#### Wellington

MAS Sat 23 Aug, 6:00pm

**Director: Akinola Davies Jr**  
UK/Nigeria 2025 | 94 mins

**Producers:** Rachel Darvagel, Funmbi Ogunbanwo

**Screenplay:** Wale Davies, Akinola Davies Jr

**Cinematography:** Jermaine Edwards

**Editor:** Omar Guzmán Castro

**Production Designers:** Jennifer Anti, Pablo Anti

**Costume Designer:** PC Williams

**Music:** Duval Timoty, CJ Mirra

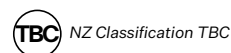
**Cast:** Şopé Dirisù, Chibuike Marvellous Egbo, Godwin Egbo, Akerele David

**Festivals:** Cannes (Un Certain Regard) 2025

**Awards:** Caméra d'Or Special Mention, Cannes Film Festival 2025

**"A rich, heartfelt and rewarding movie. British-Nigerian filmmaker Akinola Davies Jr makes a strong directorial debut with this deft and intriguing tale."**

— Peter Bradshaw, *The Guardian*



## One of Those Days When Hemme Dies

*Hemme'nin öldüğü günlerden biri*



### Screenings

#### Auckland

ACA Sat 2 Aug, 5:15pm

#### Wellington

RXY Sun 24 Aug, 12:15pm

**Director, Screenplay, Producer: Murat Fıratoglu**  
Turkey 2025 | 83 mins

**Cinematography:** Nedim Dedecan, Semih Yıldız, Abdurrahman Öncü

**Editor:** Eyyüp Zana Ekinci

**Cast:** Sefer Fıratoglu, Salih Taşçı, Güneş Sayın, Ali Barkın Birkan, Murat Fıratoglu

**Languages:** Turkish with English subtitles

**Festivals:** Venice 2024

**Awards:** Special Horizons Jury Prize, Venice Film Festival 2024

Under the scorching sun of the Anatolian summer, farm workers scatter and salt tomatoes to dry. In the striking opening act of Murat Fıratoglu's debut film, we experience the unbearable heat and the pouring sweat of the labourers as if we were there with them. Then, as an insignificant squabble turns into a furious brawl, farmhand Eyüp vows to kill foreman Hemme. Fueled by the heat, Eyüp's anger seems uncontrollable and tragedy looms.

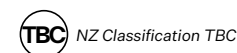
Yet, Fıratoglu, who is a lawyer by trade and who wrote, directed and starred (as Eyüp) in this self-financed debut, leads us down an unexpected path. Inspired

by the disarming simplicity and moral clarity of the classic films of Iranian grandmaster Abbas Kiarostami, Fıratoglu turns his film into an elegy of the little things and fortuitous happenings that make every day of our lives worth living. Awarded at Venice and hailed as the best Turkish film of 2024, *One of Those Days When Hemme Dies* is a rare cinematic gem whose disarming charm will puzzle you, question you and ultimately conquer you.

— Paolo Bertolin

**"An extremely effective blend of social issues and existential ponderings, this film firmly establishes Fıratoglu as an essential new voice in contemporary cinema."**

— Matthew Joseph Jenner, *International Cinephile Society*



# Peacock



Peacock or Chameleon – one or the other, at the same time, or both at different times? That is the dilemma faced by Matthias (Albrecht Schuch) in his job at a Rent-a-Friend agency, 'The Good Companion'. Here, he has mastered the art of impersonation and is happy to oblige anyone.

Over time, Matthias is unable to distinguish between his real life and the dictates of his work, leading to a breakdown in his relationship with Sophia (Julia Franz Richter). In spite of this, Matthias is incapable of seeing that he has lost his nature, personality and connection with feelings and eliminated all emotions.

On one level a comedy, on another a satire, Peacock draws the viewer into a journey of introspection, reflection and questioning of who they really are. These all combine to redefine the fine line between fiction and reality. Where does one draw this line?

— Mutale Kampuni,  
*Film Ireland Magazine*

## Screenings

### Auckland

CIV Sat 2 Aug, 3:30pm  
BRI Sun 3 Aug, 2:30pm  
LDO Mon 4 Aug, 11:00am

### Wellington

MAS Tue 19 Aug, 6:15pm  
EMB Wed 20 Aug, 3:45pm  
LHP Thu 21 Aug, 11:00am

### Napier

MTG Fri 29 Aug, 5:30pm  
MTG Thu 4 Sep, 3:15pm

### Hamilton

LID Fri 29 Aug, 6:00pm  
LID Thu 4 Sep, 3:15pm

### Tauranga

LUX Fri 29 Aug, 6:00pm  
LUX Thu 4 Sep, 3:15pm

### Masterton

TSR Fri 29 Aug, 6:00pm  
TSR Thu 4 Sep, 3:30pm

### New Plymouth

LLC Thu 4 Sep, 3:15pm

## Director, Screenplay:

### Bernhard Wenger

Austria/Germany 2024  
102 mins

**Producers:** Michael Kitzberger, Wolfgang Widerhofer, Markus Glaser, Nikolaus Geyrhalter

**Cinematography:** Albin Wildner

**Editor:** Rupert Höller

**Production Designer:** Katharina Haring

**Costume Designer:** Gitti Fuchs

**Music:** Lukas Laueremann

**Cast:** Albrecht Schuch, Julia Franz Richter, Anton Noori, Theresa Frostad Eggesbø

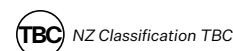
**Languages:** German and English, with English subtitles

**Festivals:** Venice 2024

**Awards:** Critics' Week Award, Venice Film Festival 2024

It's stunning work that's wonderfully acted and full of ample thematic nutrition."

Calum Cooper — *In Their Own League*



# Reedland

*Reitland*



Premiering in the Critics' Week section of the 2025 Cannes Film Festival, this existential thriller marks the feature debut of Dutch writer-director Sven Bresser.

The story centers on 60-something reed cutter Johan (Gerrit Knobbe), who lives and works in a small, rural town in the IJsselmeer district in Holland. When he discovers the body of a young woman on his land, Johan sets out to investigate her murder, driven by an ambiguous motivation that could be guilt or something else entirely.

Johan's suspicions quickly fall on the motorbike-riding son of a rival farmer, but his

somewhat clumsy attempts to investigate – sneaking into their barn to look for the motorbike – escalate preexisting tensions to a dangerous degree.

Bresser's central theme echoes David Lynch's work in that it excavates the evil that lurks beneath the surface of small-town suburbia. This is an accomplished debut for Bresser, a superbly acted and beautifully shot mystery thriller with a strong sense of place and some satisfyingly Lynchian undertones.

— Matthew Turner,  
*Next Best Picture*

## Screenings

### Auckland

ACA Fri 8 Aug, 6:15pm\*  
BRI Sat 9 Aug, 12:30pm\*

### Wellington

RXY Fri 15 Aug, 8:30pm\*  
LHC Sat 16 Aug, 10:15am\*

## Director, Screenplay:

### Sven Bresser

Netherlands/Belgium 2025  
111 mins

**Producer:** Marleen Slot

**Cinematography:** Sam du Pon

**Editor:** Lot Rossmark

**Production Designers:** Clara Bragdon, Liz Kooji

**Costume Designer:** Robin Burlage

**Music:** Mitchel van Dinther, Lyckle de Jong

**Cast:** Gerrit Knobbe, Lois Reinders

**Languages:** Dutch with English subtitles

**Festivals:** Cannes (Critics' Week) 2025

**Q&A\***

"An atmospheric horror film that showcases the roots and shoots of evil in an eerie Dutch landscape, where silence doesn't actually bestow peace."

Niikhiil Akhiil — *Film Fest Report*

Presented in association with



Kingdom of the Netherlands



# A Useful Ghost

Pee chai dai ka



There's a ghost in the machine in writer/director Ratchapoom Boonbunchachoke's humorous and haunting gem of a feature debut *A Useful Ghost*. However, this is no mere twisty supernatural horror to be forced into neat genre classifications.

It all begins with a simple yet revealing shot of dust floating in the air. It's this dust pollution that kills Nat (Davika Hoorne) and leaves her husband March (Wisarat Himmarat) mourning her without much sympathy from his family. When she returns as a vacuum, March is overjoyed as he is just happy to have his

love back with him. His family, on the other hand, is disapproving and considers the relationship unnatural. Thus, Nat attempts to prove her worth by cleansing their factory of any other ghosts that haunt it.

The result is a film as wryly funny as it is thoughtfully, profoundly and boldly whimsical. It proves Boonbunchachoke is not just an exciting new voice... but one who finds distinct beauty he brings to joyous life.

— Chase Hutchison, *The Wrap*

## Screenings

### Auckland

BRI Sun 3 Aug, 7:30pm

SKY Sun 10 Aug, 5:55pm

### Wellington

MAS Sat 16 Aug, 6:00pm\*

LHC Sun 17 Aug, 10:15am\*

## Director, Screenplay:

### Ratchapoom

### Boonbunchachoke

Thailand/France/Singapore/  
Germany 2025 | 130 mins

**Producers:** Cattleya Paosiraroen, Soros Sukhum

**Cinematography:** Pasit Tadaechanurat

**Editor:** Chonlasit Upanikit

**Production Designer:** Rasiguet Sookkarn

**Costume Designers:** Phim Umari, Chatree Tengha

**Music:** Chaibovon Seelukwa

**Cast:** Davika Hoorne, Witsarut Himmarat, Apasiri Chantrasmi, Wanlop Rungkumjad

**Languages:** Thai with English subtitles

**Festivals:** Cannes (Critics' Week) 2025

**Awards:** Critics' Week Grand Prize, Cannes Film Festival 2025

**Q&A\***

Presented in association with



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"This all works because there's something oddly refined about the vacuum cleaner's performance, despite the inherently comic premise."

Catherine Bray — *Variety*



NZ Classification TBC



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## Cutting Through Rocks

*Ozak ulalar*



The first elected councilwoman in her conservative Iranian village, Sara Shahverdi is a landowner, wears men's clothing under her *abaya*, and rides a motorcycle. Having beaten the odds, she is a role model to young girls in the village and living proof that child marriage is not the only option for them. However, not everyone is happy with her modern views – many villagers adhere to traditional gender role expectations and believe that women have no place holding positions of power.

Shahverdi's compassionate determination in the pursuit of equality shines through as she

addresses infrastructural concerns that have long been ignored and implores her male constituents to share property ownership with their wives. Despite accentuating her strength, the documentary doesn't shy away from Shahverdi's vulnerability, particularly when the opposition threatens her through intimately personal attacks.

*Cutting Through Rocks* offers a succinct glimpse into an area rarely portrayed from a female's point-of-view and emphasises Shahverdi's courageous resistance to authoritarianism in the fight for female empowerment.

— Madison Marshall

### Screenings

#### Auckland

LDO Tue 5 Aug, 8:00pm

ACA Sun 10 Aug, 6:45pm

#### Wellington

LHC Thu 21 Aug, 2:00pm

LHC Sat 23 Aug, 6:30pm

LHP Sun 24 Aug, 12:45pm

### Directors, Producers,

**Editors: Sara Khaki,**

**Mohammadreza Eyni**

Iran/Germany/USA/

Netherlands/Qatar/Chile/

Canada 2025 | 94 mins

**Cinematography:** Mohammadreza Eyni

**Music:** Karim Sebastien Elias

**Languages:** Azerbaijani and Farsi, with English subtitles

**Festivals:** Sundance, San Francisco, Hot Docs, Sydney 2025

**Awards:** Grand Jury Prize (World Cinema Documentary), Sundance Film Festival 2025

**"Shahverdi is a remarkable woman... Khaki and Eyni wisely choose to portray her as a flawed but passionate, tough, and resilient human being – the rock-cutter of the title."**

— Jonathan Holland, *Screen Daily*



Documentary film exempt from NZ Classification labelling requirements

## Endless Cookie



Two Canadian half-brothers – one white and one indigenous – collaborate in this wildly inventive animated documentary that brings oral history to magnificent life. Nearly a decade in the making, the film documents its own creation too. Filled with generous asides and diversions, it enlightens audiences about the realities of First Nations life in a unique and colourful way.

With funding secured, animator Seth Scriver flies north to Shamattawa in northern Manitoba to record stories for the film. His half-brother Pete lives in this remote Cree community,

together with a massive extended family. Pete proves to be a natural storyteller who can spin a simple story about setting a trap or getting a photo ID into a zany adventure.

Animated in the wild, psychedelic style of an *Adult Swim* cartoon, all the characters have a distinct, idiosyncratic look. The film is also packed with visual references to its antecedents, such as underground comic artists Robert Crumb and Kim Dietch. *Endless Cookie* is a never-ending treat for animation junkies as well as an indictment of colonial attitudes that persist to this day.

— Michael McDonnell

### Screenings

#### Auckland

ACA Thu 7 Aug, 9:00pm

#### Wellington

RXY Wed 20 Aug, 11:45am

RXY Sun 24 Aug, 2:00pm

### Director, Screenplay:

**Seth Scriver, Peter Scriver**

Canada 2025 | 97 mins

**Producers:** Daniel Bekerman, Chris Yurkovich, Alex Ordanis, Jason Ryle, Seth Scriver

**Editor:** Sydney Cowper

**Voices:** Seth Scriver, Peter Scriver

**Languages:** English, Cree, French and Russian, with English subtitles

**Festivals:** Sundance, San Francisco, Hot Docs 2025

“The goal is to make something funny, beautiful, spiritual, political, complex, simple, and true. That should be easy, right?”

— Seth Scriver



Documentary film exempt from NZ Classification labelling requirements

## Fiume o morte!



Italian decadent poet and army general Gabriele D'Annunzio tried, for a chaotic and hedonistic 15 months after World War I, to establish his own state, and occupied the seaport city of Fiume (now Croatia's Rijeka), a strategically located city that had changed hands countless times.

Documentarian Igor Bezinović delves into this bizarre episode in the history of his own hometown, enlisting fellow citizens, from punk musicians to dustmen and war vets, to reenact episodes from the protofascist oddball's brief, largely forgotten rule. The “Duce” had a taste for extravagant theatrics, and besides encouraging his

underlings on escapades to steal outlandish gifts for him (a taxidermied platypus), he commissioned thousands of surreal photographs, which are mined for this rigorously researched but freewheeling mix of archive and anecdote.

With anarchic irreverence and wild humour, the workings of power are demystified. History is transformed into a living public square for empowering imaginations and democratic participation, suggesting that creative solidarity might be the antidote to the resurgent authoritarianism of today's runaway madcap despots.

— Carmen Gray

### Screenings

#### Auckland

ACA Sat 2 Aug, 3:00pm

#### Wellington

LHC Tue 19 Aug, 1:45pm

RXY Sun 24 Aug, 10:00am

### Director, Screenplay:

**Igor Bezinović**

Croatia/Italy/Slovenia 2025  
112 mins

**Producers:** Vanja Jambrovic, Tibor Keser

**Cinematography:** Gregor Božič

**Editor:** Hrvoslava Brkušić

**Production Designer:** Anton Spazzapan

**Costume Designers:** Tajci Cekada, Manuela Paladin Sabanovic

**Music:** Hrvoje Nikšić, Giovanni Maier

**Languages:** Croatian and Italian, with English subtitles

**Festivals:** Rotterdam, CPH:DOX, New Directors/New Films 2025

**Awards:** Best Film, International Film Festival Rotterdam 2025

“Forthright, unflinching and very funny... It's a gloriously punk spin on the historical documentary genre.”

— Wendy Ide, *Screen Daily*



NZ Classification TBC

## Imago



Chechnya is just over the mountain from the Georgian valley of Pankisi, but there is no direct route. It might as well be a world away for the refugees who fled during the wars and have now made new homes as close as they are able to the homeland they so desperately miss. Déni, who dreamed as a child of building a treehouse in Chechnya, has inherited a small patch of land in Pankisi, and travels there from France with sketched out architectural plans to scope out whether he can feasibly construct a residence there.

Déni Oumar Pitsaev won several awards in Cannes for his subtle, poetic and personal documentary,

which is full of searching questions about what dreams and freedom really mean for those who are lost without a homeland. As the call to prayer sounds out throughout the day from the local mosques, and the trees teem with natural life, he reconnects with relatives and must reconcile the gulf in values that has grown between them with an unmistakable sense of recognition and belonging, and the traumatic fear and persecution that have indelibly marked the family's history.

— Carmen Gray

### Screenings

**Auckland**  
ACA Sun 3 Aug, 6:15pm  
**Wellington**  
RXY Sat 23 Aug, 3:45pm

**Director: Déni Oumar Pitsaev**  
France/Belgium 2025  
109 mins

**Producers:** Alexandra Mélot, Anne-Laure Guégan, Géraldine Sprimont  
**Screenplay:** Déni Oumar Pitsaev, Mathilde Trichet  
**Cinematography:** Sylvain Verdet, Joachim Philippe  
**Editors:** Laurent Sénéchal, Dounia Sichov  
**With:** Déni Oumar Pitsaev, Daoud Margoshvili, Temo Tcintcalashvili  
**Languages:** Chechen, Russian and Georgian, with English subtitles

**Festivals:** Cannes (Critics' Week) 2025

**Awards:** Golden Eye (Documentary Prize), Cannes Film Festival 2025

*"Imago is a story of metamorphosis – of what it means to grow, to forgive, and to imagine a future that honours the past without being bound by it."*

— Déni Oumar Pitsaev

**E** Documentary film exempt from NZ Classification labelling requirements

## Mistress Dispeller



When a heartbroken wife suspects her husband of cheating, she decides not to confront him and instead hires a "mistress dispeller" – a specialist in ending extra-marital affairs. For a fee that can start at tens of thousands of dollars, this professional will adopt a false identity and involve themselves in the social circle of the client's husband and his lover, eventually befriending the mistress and influencing her to end the affair of her own accord. As economic and cultural norms have shifted in China, this occupation is just one facet of a burgeoning new "love industry"

where all manner of relational services can be outsourced.

This compassionate character study follows one such quadratic entanglement with remarkable access, capturing private conversations on love and loneliness rarely put to screen. By following wife, husband, mistress and mistress dispeller in equal measure, director Elizabeth Lo (*Stray*, NZIFF 2021) paints a strikingly intimate portrait of marriage, connection and communication in the 21st century.

— Amanda Jane Robinson

### Screenings

**Auckland**  
ACA Mon 4 Aug, 6:15pm  
BRI Sat 9 Aug, 10:30am  
**Wellington**  
LHC Sat 16 Aug, 3:45pm  
LHC Wed 20 Aug, 1:30pm  
LHP Sat 23 Aug, 12:00pm  
**Hamilton**  
LID Tue 9 Sep, 5:45pm

**Director, Cinematography: Elizabeth Lo**  
China/USA 2024 | 94 mins

**Producers:** Elizabeth Lo, Emma D Miller, Maggie Li  
**Editors:** Charlotte Munch Bengsten, Elizabeth Lo  
**Music:** Brian McOmber  
**Languages:** Mandarin with English subtitles

**Festivals:** Venice, Toronto, DOC NYC 2024; CPH:DOX 2025

*"An emotional rollercoaster... a conversation starter for audiences anywhere in the world."*

— Thom Powers, Toronto International Film Festival

**E** Documentary film exempt from NZ Classification labelling requirements

# The Wolves Always Come at Night



This meditative and moving film examines the effects of global warming on a nomadic family's once sustainable lifestyle. Combining documentary and fiction as in *Island of the Hungry Ghosts* (NZIFF 2018), Gabrielle Brady tells the story of a Mongolian couple, Daava and Zaya (credited as co-writers) who live a traditional life as goat herders in the Gobi Desert. Folk songs played throughout the film add warmth and character, as climate change brings natural disasters with ever-increasing frequency, and real life rivals the scary stories the children share.

After a final devastating sandstorm that wipes out their herd, Daava and Zaya have no choice but to move to the outskirts of Ulaanbaatar to start over. Their grief is palpable, but they remain resilient in the face of enormous change. An exquisite, melancholy ode to a lost way of life from this multi-award-winning filmmaker, sure to be a festival hit.

— Madison Marshall

## Screenings

### Auckland

LDO Thu 7 Aug, 7:45pm

ACA Sun 10 Aug, 2:00pm

### Wellington

LHC Mon 18 Aug, 2:15pm

LHC Fri 22 Aug, 6:15pm

## Director: Gabriel Brady

Australia/Mongolia/Germany  
2024 | 96 mins

**Producers:** Ariunaa Tserenpil, Rita Walsh, Julia Niethammer

**Screenplay:** Davaasuren Dagvasuren, Otgonzaya Dashzeveg, Gabriel Brady

**Cinematography:** Michael Latham

**Editor:** Katharina Fiedler

**Music:** Aaron Cupples

**With:** Davaasuren Dagvasuren, Otgonzaya Dashzeveg

**Languages:** Mongolian with English subtitles

**Festivals:** Toronto, London, Adelaide, IDFA 2024; CPH:DOX, San Francisco, Sydney 2025

“With climate change steadily climbing towards calamitous heights, there’s a real danger that these ways of life can only exist in fictional daydreams.”

— Phuong Le, *The Guardian*

**E** Documentary film exempt from NZ Classification labelling requirements



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## Zodiac Killer Project



Charlie Shackleton's metatextual documentary about the film he wanted to make following the hunt for the Zodiac Killer shrewdly and inventively upends the true crime genre, breathing new life into a subject otherwise destined for streaming purgatory.

Shackleton had intended to make a much more straightforward adaptation of Lyndon Lafferty's book *The Zodiac Killer Cover-Up*. A retired cop, Lafferty was convinced he had uncovered the identity of the elusive serial killer only for higher-ups to cover up the truth. Having started researching

the project, Shackleton begins his research, but is rocked when he is denied screen rights to the book. Not one to give up easily, instead he crafts a documentary about the film he had intended to make.

Slyly narrating his story over B-roll footage and shadowy reenactments, Shackleton sets the mood by referencing a slew of predecessors – from *Paradise Lost* to *Dahmer*. The result turns true crime conventions inside out to reveal the smoke and mirrors that hold this genre together.

— Michael McDonnell

### Screenings

**Auckland**  
ACA Sat 2 Aug, 9:00pm  
ACA Wed 6 Aug, 2:00pm  
**Wellington**  
MAS Mon 18 Aug, 8:15pm

### Director, Editor, Narrator:

**Charlie Shackleton**  
USA/UK 2025 | 92 mins

**Producers:** Catherine Bray, Anthony Ing, Charlie Shackleton

**Cinematography:** Xenia Patricia

**Music:** Jeremy Warmesley

**Festivals:** Sundance, SXSW, CPH:DOX 2025

**"A brave, fascinating piece of filmmaking that asks viewers to question the mysteries of true crime storytelling and how they're being told."**

— Brian Tallerico, *RogerEbert.com*



Documentary film exempt from NZ  
Classification labelling requirements

## Trains

*Pociągi*



Compiled solely from archival footage, *Trains* is an eye-opening time capsule that takes us on an absorbing and historic journey through 20th century Europe, all from the perspective of that era's dominant mode of transport. As trains are assembled in vast factories, hope and excitement are palpable about the freedom of movement this new technology could bring. That hope persists through the start of World War I, when the conflict still had popular support, but gradually fades as people face the grim realities of disfigurement and death. The tragic cycle repeats with the rise of Hitler and World War II, and the

appalling use of the railways to aid genocide.

This outstanding documentary flies by as the mammoth collection of footage culled from over 40 different archives is curated for maximum impact and set to a hypnotic soundtrack.

— Jordan Salomen

### Screenings

**Auckland**  
ACA Sat 9 Aug, 1:30pm  
**Wellington**  
RXY Sun 17 Aug, 10:30am

### Director, Screenplay:

**Maciej J Drygas**  
Poland/Lithuania 2024  
81 mins

**Producers:** Vita Želakeviciute, Rasa Miskinyte

**Editor:** Rafał Listopad

**Music:** Paweł Szymański

**Sound:** Saulius Urbanavičius

**Languages:** No dialogue

**Festivals:** IDFA, Tallinn Black Nights 2024

**"A timeless, thought-provoking work of great formal beauty... Riveting – in both senses of the word."**

— Lee Marshall, *Screen Daily*



Documentary film exempt from NZ  
Classification labelling requirements



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Exploring what it is to be human, Portraits is for character-driven tales about the lives of ordinary and extraordinary people.

# Portraits

## Bati



The first ever Fijian feature film selected for Whanau Marama NZIFF. Beautifully filmed in Suva and the highlands of Namosi, with a Fijian cast and crew. Congratulations are due to the *Bati* team.

Young couple Sam (James Rabuatoka) and Rachel (Jedidiah Tuinasavusavu) leave their village life for independence and an opportunity to build a life together. But the realities of life in the comparatively bustling city of Suva are problematic. When humble work as a security guard isn't enough to pay bills and cover the rent, Sam decides to pursue his dreams of

becoming a professional boxer to support his struggling family. Can resilience and boxing be the source of personal alignment and recalibration?

Professional and insightful, *Bati* is an honest and relatable story offering a vivid snapshot of Fijian life, framed with the enchanting beauty of the island landscapes, unique culture and beautiful people. With a soundtrack featuring local artists such as InsideOut, Sailasa Tora, Matanibola and the Viwalu Family Gospel, *Bati's* distinctly Fijian spirit makes it a must see.

— Craig Fasi

### Screenings

#### Auckland

HWD Sat 9 Aug, 1:45pm\*  
BRI Sun 10 Aug, 10:00am\*\*

#### Wellington

MAS Sun 24 Aug, 3:45pm

### Director, Screenplay,

Editor: Andrew John

**Fakaua Ponton**

Fiji/Tuvalu 2025 | 83 mins

**Producers:** Andrew John Fakaua Ponton, Sophie Behaneck

**Cinematography:** Damien Light

**Sound:** Mário Di Poi, Rafael Benvenuti

**Music:** Kevin Croner

**Cast:** James Rabuatoka, Jedidiah Tuinasavusavu, Asesela Ravuvu, Naibuka Qarau

**Languages:** English and Fijian, with English subtitles

**\*Introduction**

**\*\*Q&A**

**"I wanted to create a boxing sports drama feature film with Pacific Island heart and warmth, driven by a conflicted protagonist and an unstoppable antagonist."**

— Andrew John Fakaua Ponton



# Blue Moon



The best thing Lorenz Hart (Ethan Hawke) ever wrote was the song “Blue Moon”, a timeless standard – and he hates it, resenting the tossed-off, gorgeous simplicity of his work most embraced by the public. His former composing partner Richard Rodgers (Andrew Scott) has moved on to work with Oscar Hammerstein. Their first work together, *Oklahoma!*, was the kind of breakout hit Rodgers and Hart always chased but never achieved. Opening night, 1943, only months before his untimely death, and the short, balding Hart is losing himself in a bottle at famed Broadway hotspot Sardi’s, waiting for the newly

minted megahit pair to make their entrance to the afterparty.

*Blue Moon* is a display of director Richard Linklater’s masterful management of tone, rhythm and tension, ensuring that the film remains enthrallingly cinematic even as the action largely plays out in a single space. Through it all, an exceptional Hawke rivets us to the screen. Exasperating, exhausting, heartbreaking, funny, catty; the quiet devastation of Hart’s lonely decline simmers beneath, made all the tougher by the man’s own awareness of his forthcoming doom.

— Tom Augustine

## Screenings

**Auckland**  
CIV Fri 1 Aug, 11:00am  
CIV Sun 10 Aug, 5:45pm  
**Wellington**  
EMB Fri 15 Aug, 10:45am  
EMB Thu 21 Aug, 6:15pm  
**Hamilton**  
LID Fri 29 Aug, 11:30am  
LID Sat 6 Sep, 5:45pm  
**Tauranga**  
LUX Fri 29 Aug, 11:30am  
LUX Sat 6 Sep, 5:45pm  
**New Plymouth**  
LLC Fri 29 Aug, 11:30am  
LLC Sat 6 Sep, 5:30pm  
**Napier**  
MTG Fri 29 Aug, 11:30am  
MTG Sat 6 Sep, 5:30pm  
**Masterton**  
TSR Fri 29 Aug, 11:30am  
TSR Sat 6 Sep, 5:30pm

## Director:

**Richard Linklater**

USA/Ireland 2025 | 100 mins

**Producers:** Mike Blizzard, John Sloss, Richard Linklater

**Screenplay:** Robert Kaplow

**Cinematography:** Shane F Kelly

**Editor:** Sandra Adair

**Production Designer:** Susie Cullen

**Costume Designer:** Consolata Boyle

**Music:** Graham Reynolds

**Cast:** Ethan Hawke, Margaret Qualley, Bobby Cannavale, Andrew Scott

**Festivals:** Berlin, Sydney 2025

**Awards:** Best Supporting Performance (Andrew Scott), Berlin International Film Festival 2025

“Beautifully executed and fascinatingly nuanced... It’s another satisfying and characteristically idiosyncratic entry in the fruitful Hawke and Linklater collaboration.”

— David Rooney, *Hollywood Reporter*

**TBC** NZ Classification TBC

# Deaf

*Sorda*



Based on the award-winning short of the same name, Spanish filmmaker Eva Libertad’s debut follows couple Ángela and Héctor as they make the transition into parenthood. Ángela is deaf. Héctor is not. When she tells them she’s pregnant, her own parents can’t hide their shock – loving but concerned that their daughter will be unable to tackle the task of motherhood. Will the baby be born deaf? Uncertainty abounds as the due date draws closer, and it’s not just Ángela’s parents who are beginning to have doubts.

The foundations for the film’s narrative derive from the personal experiences of first-time

actor Miriam Garlo, Libertad’s own sister, as she began to contemplate motherhood as a deaf woman. When surrounded by her other deaf friends, Ángela is comfortable, alive, vibrant within a community that supports her. Around the local mums in the park, or her husband’s friends, isolation sets in with a painful immediacy that anyone who has ever struggled to understand the language in a foreign country will know all too well. A poignant story bound by the chemistry of its leads, deafness is woven into the film as a lived experience, not a defining label.

— Matt Bloomfield

## Screenings

**Auckland**  
LDO Fri 1 Aug, 11:00am  
BRI Sat 2 Aug, 10:15am  
SKY Thu 7 Aug, 6:00pm  
**Wellington**  
LHC Sun 17 Aug, 5:30pm  
LHP Wed 20 Aug, 6:15pm  
EMB Thu 21 Aug, 1:30pm  
**New Plymouth**  
LLC Fri 5 Sep, 3:15pm  
LLC Sun 7 Sep, 10:45am  
**Hamilton**  
LID Fri 5 Sep, 3:30pm  
LID Sun 7 Sep, 10:45am  
**Tauranga**  
LUX Fri 5 Sep, 3:30pm  
LUX Sun 7 Sep, 10:45am  
**Napier**  
MTG Fri 5 Sep, 3:30pm  
MTG Sun 7 Sep, 11:00am  
**Masterton**  
TSR Fri 5 Sep, 3:45pm  
TSR Sun 7 Sep, 11:15am

## Director, Screenplay:

**Eva Libertad**

Spain 2025 | 99 mins

**Producers:** Miriam Porté, Nuria Muñoz Ortín, Adolfo Blanco

**Cinematography:** Gina Ferrer García

**Editor:** Marta Velasco

**Production Designer:** Anna Auquer

**Costume Designers:** Desirée Guirao, Angélica Muñoz

**Music:** Aránzazu Calleja

**Cast:** Miriam Garlo, Álvaro Cervantes, Elena Irureta, Joaquín Notario

**Languages:** Spanish and Spanish Sign Language, with English subtitles

**Festivals:** Berlin 2025

**Awards:** Panorama Audience Award, Berlin International Film Festival 2025

“Authentically explores the challenges faced by deaf individuals in a hearing world.”

— Jonathan Holland, *Screen Daily*

**PG** Offensive language

# Enzo



In idyllic Southern France, mason's apprentice Enzo (Eloy Puhu) is a constant screw-up, to the ongoing aggravation of the older workmen. It's not until we reach Enzo's palatial home that we understand the peculiar dynamic at play: Enzo comes from money, the other workmen do not. A rebel without a cause, Enzo shirks the comforts of the bourgeois lifestyle afforded him by his wealthy parents, finding himself astride two worlds, not fitting into either. Soon, he is inexorably, painfully drawn to the handsome, older Ukrainian workman Vlad (Maksym Slivinskyi), who himself is rebelling against the call to return home to

join the fight against Putin.

Easily calling to mind the dreamy longueurs of *Call Me by Your Name*, Robin Campillo's *Enzo* follows his breakout *BPM (Beats Per Minute)* with a poetic, devastating tale of infatuation and teen discovery, shot through with a subtle modern-day urgency. Starting the project as a co-writer, Campillo stepped in after the passing in pre-production of original filmmaker Laurent Cantet. The lingering spectre of Cantet accompanies Campillo's elegiac, warm direction, offering another shade to this deeply affecting portrait of youthful longing.

— Tom Augustine

## Screenings

### Auckland

CIV Sun 3 Aug, 12:45pm  
BRI Wed 6 Aug, 10:45am  
LDO Sat 9 Aug, 5:30pm

### Wellington

LHC Tue 19 Aug, 4:00pm  
RXY Thu 21 Aug, 6:30pm  
LHP Sat 23 Aug, 6:15pm

### Hamilton

LID Mon 8 Sep, 5:45pm

## Directors: Laurent Cantet, Robin Campillo

France 2025 | 102 mins

**Producer:** Marie-Ange Luciani

**Screenplay:** Laurent Cantet, Robin Campillo, Gilles Marchand

**Cinematography:** Jeanne Lapoirie

**Editor:** Robin Campillo

**Production Designer:** Mélissa Artur Ponturo

**Costume Designer:** Isabelle Pannetier

**Cast:** Eloy Puhu, Pierfrancesco Favino, Elodie Bouchez, Maksym Slivinskyi

**Languages:** French with English subtitles

**Festivals:** Cannes (Directors' Fortnight) 2025

"Another powerful, absorbing picture from Campillo and a fitting swan song for Laurent Cantet."

— Peter Bradshaw, *The Guardian*

**M** Offensive language, sexual references & content that may disturb

# Jim's Story

*Le roman de Jim*



This decades-spanning drama from the Larrieu brothers (*A Real Man*, NZIFF 2004) follows a troubled but nice young man named Aymeric (Karim Leklou). After a stint in prison, he starts a romance with Florence (Laetitia Dosch), a former colleague who is six months pregnant with a child whose father does not want to be involved. He agrees to marry her and bring up the child, who becomes the titular Jim, as his own. They move to the countryside and are a happy family until Jim's biological father suffers a tragedy and Florence and Aymeric agree to let him into Jim's life. This brings chaos into the

family and is quickly followed by a series of miscommunications, lies and betrayals.

Beautifully shot in the countryside in the rural Jura region in France and the city of Lyon, *Jim's Story*, adapted from the novel by Pierrick Bailly, is about the true nature of fatherhood and the long-lasting bonds that can be formed between adults and children growing up. The Larrieu brothers tell the story with empathy for the characters and a healthy dose of humour so while the film has its share of sadness, it never gets too bleak.

— Jordan Salomen

## Screenings

### Auckland

LDO Sun 3 Aug, 5:30pm  
ACA Sat 9 Aug, 3:15pm

### Wellington

MAS Sun 24 Aug, 5:30pm

## Directors: Arnaud Larrieu, Jean-Marie Larrieu

France 2024 | 101 mins

**Producer:** Kevin Chneiweiss

**Screenplay:** Arnaud Larrieu, Jean-Marie Larrieu. Based on the novel by Pierrick Bailly

**Cinematography:** Irina Lubtchanskay

**Editor:** Annette Dutertre

**Production Designer:** Brigitte Brassart

**Costume Designer:** Judith de Luze

**Music:** Bertrand Belin, Shane Copin

**Cast:** Karim Leklou, Laetitia Dosch, Sara Giraudeau, Bertrand Belin, Noée Abita

**Languages:** French with English subtitles

**Festivals:** Cannes (Premiere) 2024

**Awards:** Best Actor (Karim Leklou), César Awards 2025

"A touching melodrama of fatherhood that depicts a relentlessly nice guy who somehow walks wide-eyed into an emotional catastrophe."

— Lee Marshall, *Screen Daily*

**M** Nudity, offensive language & sexual content

# Not Only Fred Dagg



When satirist John Clarke died in 2017, the world mourned an icon. A defining comedic voice who wrote and appeared in numerous films and TV productions, and who – in a beloved double act with Bryan Dawe – skewered political hypocrisy for almost 30 years on current affairs shows, he gave away very little about his own life. At home, by contrast, he was an open book. In a remarkable series of recorded conversations between John and his daughter, writer/director Lorin Clarke, he traces his steadfast resistance to authority back to his childhood and offers delightful insights

into his four decades in the entertainment industry.

Weaving together personal anecdotes, a rich television archive, tales from international comedy greats and riches from more than 200 boxes of Clarke's work and letters, this MIFF Premiere Fund-supported documentary is a deeply personal insight into a legend of the antipodean screen, and a tribute to the disruptive power of creativity.

— Melbourne International Film Festival

## Screenings

### Wellington

EMB Sun 24 Aug, 5:30pm

### Hamilton

LID Sun 7 Sep, 5:15pm

### Tauranga

LUX Sun 7 Sep, 5:15pm

### New Plymouth

LLC Sun 7 Sep, 5:15pm

### Napier

MTG Sun 7 Sep, 5:15pm

### Masterton

TSR Sun 7 Sep, 5:15pm

## MIFF@NZIFF

### Director, Screenplay:

Lorin Clarke

Australia 2025 | 103 mins

**Producer:** Richard Keddie

**Editor:** Aleck Morton

**Music:** David Hirschfelder

**With:** John Clarke

*Not Only Fred Dagg* screens at NZIFF courtesy of our good friends at



**E** Documentary film exempt from NZ Classification labelling requirements

# Plainclothes



Inspired by true events, *Plainclothes* is set in upstate New York in 1997 and follows Lucas (Tom Blyth), an undercover cop tasked with luring and apprehending gay men in public bathrooms. Professionally and personally, Lucas is expected to adhere to a conventional masculinity that society has prescribed him, but the security and privilege that comes with this persona is threatened when he forms a romantic attachment to one of his targets.

Writer-director Carmen Emmi transports the audience back to a previous era by using a nostalgic

4:3 aspect ratio, while the grainy camcorder cinematography is intimate and contributes to the emotional depth of the story. As Lucas struggles with the demands of his toxic work environment, he finds solace in Andrew (Russell Tovey), a similarly closeted man with his own secrets and doubts.

*Plainclothes* examines ways gender role expectations can affect self-worth, and will resonate with anyone who has ever felt the need to hide an inherent part of their identity. A heartfelt, brutal and necessary watch.

— Madison Marshall

## Screenings

### Auckland

ACA Fri 1 Aug, 8:15pm

LDO Thu 7 Aug, 5:45pm

### Wellington

RXY Sat 16 Aug, 7:00pm

LHC Mon 18 Aug, 4:15pm

### Director, Screenplay:

Carmen Emmi

USA 2025 | 95 mins

**Producers:** Colby Cote, Arthur Landon, Eric Podwall, Vanessa Pantley

**Cinematography:** Ethan Palmer

**Editor:** Erik Vogt-Nilsen

**Production Designer:** Roxy Martinez-Michaud

**Costume Designer:** Kaden O'Keefe

**Music:** Emily Wells

**Cast:** Tom Blyth, Russell Tovey, Maria Dizzia, Christian Cooke, Gabe Fazio, Amy Forsyth

**Festivals:** Sundance 2025

**Awards:** Special Jury Award (US Dramatic), Sundance Film Festival 2025

**"An intricately crafted romantic thriller that is brimming with intoxicating longing, fear, and tension that never lets up."**

— Mae Abdulbaki, *Screen Rant*

**TBC** NZ Classification TBC

# A Poet

*Un poeta*



Oscar Restrepo (Ubeimar Rios) is not an ordinary man. As a poet, he preaches about poetry in the forgotten corners of the world – places where progress never comes. With a failing career and an estranged father, all Oscar wants is to be a successful poet – not for gold or fame, but to pour his devotion into the art, even if it gives nothing back and ruins him.

On this self-destructive journey, he encounters a young girl, Yurlady (Rebeca Andrade), who writes soulful poems that awaken him. As he brings her into his world of poetry – and as she tries to mold herself into a

biased art form devoid of meaning – a collision of serendipity and destruction begins, leading to a chaotic discovery.

Simón Mesa Soto's *A Poet* is an artsy, mind-bending, yet profoundly effective satire. It carves out something fresh amid chaotic battles of misguided passion and manipulative ambition, anchored by Ubeimar Rios's deeply satisfying, career-defining performance.

— Niikhiil Akhiil,  
*Film Fest Report*

## Screenings

### Auckland

LDO Fri 1 Aug, 8:00pm

ACA Fri 8 Aug, 9:00pm

### Wellington

LHC Sat 16 Aug, 6:15pm

RXY Sun 17 Aug, 12:15pm

## Director, Screenplay:

**Simón Mesa Soto**

Colombia/Germany/Sweden  
2025 | 120 mins

**Producers:** Juan Sarmiento G., Manuel Ruiz Montealegre, Simón Mesa Soto

**Cinematography:** Juan Sarmiento

**Editor:** Ricardo Saravia

**Production Designer:** Camila Agudelo

**Music:** Matti Bye, Trio Ramberget

**Cast:** Ubeimar Rios, Rebeca Andrade,

Guillermo Cardona, Allison Correa

**Languages:** Spanish with English subtitles

**Festivals:** Cannes (Un Certain Regard) 2025

**Awards:** Un Certain Regard Jury Prize, Cannes Film Festival 2025

“Can a good poet be a good person? It's a fascinating question that weaves through Soto's smart film.”

— Brian Tallerico, *RogerEbert.com*



Nudity, offensive language  
& sexual content

# Promised Sky

*Promis le ciel*



With no formal introduction, Erige Sehiri thrusts the viewer into the world of three Ivorian women in a country that has grown hostile towards African migrants in the past few years. The three roommates are caring for a little girl who recently survived a migrant shipwreck as each struggle to find their place in a country with modest prospects.

Marie (Aïssa Maïga) is a former journalist turned pastor of her church's congregation; Naney (Debora Lobe Naney) is an undocumented mother hustling to make a proper living in order to bring her adolescent daughter to Tunisia; Jolie (Laetitia Ky)

is a documented engineering student who feels out of a place in a country she struggles to be herself in.

Sehiri gracefully opens up the little-known world of African migrants in North Africa, delicately documenting the everyday battles of her three heroines while celebrating their comradeship and resilience. Devoid of any sensationalism and lensed with immersive naturalism, *Promised Sky* is by turns affecting and joyous; insightful and unassuming; deceptively simple yet rich in emotions. And it's one of the most dignified immigrant films in recent memory.

— Joseph Fahim

## Screenings

### Auckland

ACA Fri 1 Aug, 6:15pm

LDO Sat 9 Aug, 1:15pm

### Wellington

RXY Fri 15 Aug, 6:30pm

## Director: Erige Sehiri

France/Tunisia/Qatar 2025  
95 mins

**Producers:** Didar Domehri, Erige Sehiri

**Screenplay:** Erige Sehiri, Anna Ciennik,

Malika Cécile Louati

**Cinematography:** Frida Marzouk

**Editor:** Nadia Ben Rachid

**Production Designer:** Amel Rezgui

**Costume Designer:** Imen Khalledi

**Music:** Valentin Hadjadj

**Cast:** Aïssa Maïga, Laetitia Ky, Debora Lobe Naney, Mohamed Grayaa, Foued Zaazaa

**Languages:** French and Arabic, with English subtitles

**Festivals:** Cannes (Un Certain Regard) 2025

“A bittersweet celebration of endurance and sacrifice with notable newcomer Debora Lobe Naney giving a winning performance as a vibrant spirit, determined to survive everything that life throws at her.”

— Allan Hunter, *Screen Daily*



NZ Classification TBC

# Riefenstahl



Leni Riefenstahl lived a controversial life, existing as both a trailblazing female filmmaker and a key part of the Nazi propaganda machine. She directed the notorious paean to Nazism, *Triumph of the Will*, and the documentary ode to athletic prowess, *Olympia* – while despised for their content, they are still studied in film schools around the world to this day for their innovative technique. Following the war, she downplayed any connections with Hitler and Goebbels and denied any knowledge of the Third Reich’s atrocities.

When Riefenstahl died,

she left behind a huge archive covering every aspect of her life. Director Andres Veiel delves into these archives and copious other footage from a life lived in the limelight, in an attempt to set the record straight on her legacy. *Riefenstahl* doesn’t just give us a glimpse of its main subject, it also looks at the times she lived through. Like a chameleon, she changes her stories to suit. Through archival footage, we get these same stories firsthand and through letters sent during the Nazi regime, we see these stories torn apart. The result is a fascinating overview of a tainted legacy.

— Jordan Salomen

## Screenings

### Auckland

ACA Fri 1 Aug, 1:30pm  
BRI Sun 3 Aug, 10:15am  
LDO Mon 4 Aug, 8:00pm

### Wellington

LHC Fri 15 Aug, 10:45am  
LHP Sun 17 Aug, 10:30am  
LHC Thu 21 Aug, 6:15pm

## Director, Screenplay: Andres Veiel

Germany 2024 | 115 mins

**Producer:** Sandra Maischberger

**Cinematography:** Toby Kornish

**Editors:** Stephan Krumbiegel, Olaf

Voigtländer, Alfredo Castro

**Music:** Freya Arde

**Narrator:** Andrew Bird

**Languages:** German, English and French, with English subtitles

**Festivals:** Venice, Telluride, Tallinn Black Nights 2024

“Extraordinary deep-dive documentary about the original cancelled artist.”

— Xan Brooks, *The Guardian*

**E** Documentary film exempt from NZ Classification labelling requirements

# Shepherds

*Bergers*



Filming in landscapes that rival New Zealand’s own in beauty, director Sophie Deraspe takes us on an intimate journey into the shepherding life of rural France. Looking for a purpose beyond his corporate existence, Mathyas (Félix-Antoine Duval) leaves his native Quebec to connect with a traditional way of life in Provence. Initially ridiculed by the region’s seasoned farmers, he must prove his worth in an environment as beautiful as it is dangerous. Romantic dreams of escape fade away, as the hardships he experiences on the road to self-fulfilment bring deeper understandings.

Mathyas’s tenacity is infectious, and he is soon joined by Élise (Solène Rigot), a civil servant who feels similarly adrift in life. Together, the couple must shepherd their flock and protect it from the elements and other dangers that threaten the animals. Based on a true story, Deraspe’s latest feature shows them developing enchanting connections with the herd and with nature, and is sure to connect with audiences here too.

— Madison Marshall

## Screenings

### Auckland

SKY Mon 4 Aug, 8:45pm  
CIV Thu 7 Aug, 1:15pm

### Wellington

LHC Mon 18 Aug, 6:15pm  
EMB Thu 21 Aug, 11:00am

## Director: Sophie Deraspe

Canada/France 2024  
113 mins

**Producers:** Kim McCraw, Luc Déry, Éline Hébert, Caroline Bonmarchand, Xenia Sulyma

**Screenplay:** Sophie Deraspe, Mathyas Lefebure. Based on the novel *D-où viens-tu, berger?* by Lefebure

**Cinematography:** Vincent Gonneville

**Editor:** Stéphane Lafleur

**Music:** Philippe Brault

**Cast:** Félix-Antoine Duval, Solène Rigot, Guilaine Londez, Michel Benizri,

**Languages:** French with English subtitles

**Festivals:** Toronto 2024

**Awards:** Best Canadian Feature Film, Toronto International Film Festival 2024

“Clear-eyed about the messy and often brutal realities of a shepherding life while also allowing us to see the wondrous spectacle that draws people to work on the land.”

— Norm Wilner, Toronto International Film Festival

**M** Offensive language, nudity, sexual content & content that may disturb

# Simon of the Mountain

*Simón de la montaña*



Federico Luis explores the challenges of adolescence and disability in his subtle yet moving first feature. Simon (Lorenzo Ferro), a troubled and lonely young man, leads a melancholy existence with his mother and her partner in the Argentinian Andes. With tension at home, Simon searches for his comfort zone by befriending a group of mentally disabled youths. Despite their challenges, the teenagers' tenacious attitudes give Simon a fresh outlook on life. As he grows closer to them, he devises a plan to fit into a society he has never felt part of.

As Simon navigates the opportunities and repercussions

that come with taking on a disabled persona, he finds his new friends are equally complex individuals with their own curiosities about the world.

Luis' delicate treatment of individuals rarely given the spotlight endears them to the viewer through the universal desire for love, companionship and acceptance. Utilising mostly non-professional actors and experimenting with sound using a hearing aid, the film is intimate and personal and invites the audience into Simon's perplexing world in this novel take on the coming-of-age genre.

— Madison Marshall

## Screenings

### Auckland

LDO Sun 3 Aug, 1:00pm

ACA Wed 6 Aug, 6:15pm

### Wellington

RXY Sat 23 Aug, 1:45pm

## Director: Federico Luis

Argentina/Chile/Uruguay  
2024 | 96 mins

**Producers:** Patricio Álvarez Casado, Fernando Bascuñán, Ignacio G. Cucucovich, Carlos Rincones

**Screenplay:** Federico Luis, Tomás Murphy, Agustín Toscano

**Cinematography:** Marcos Hastrup

**Editors:** Tomás Murphy, Andrés Medina

**Production Designer:** Nicolás Tavella

**Costume Designer:** Paula Ruiz Abalos

**Music:** Hernán González Villamil

**Cast:** Lorenzo Ferro, Pehuén Pedre, Kiara Supini, Laura Nevole, Agustín Toscano

**Languages:** Spanish with English subtitles

**Festivals:** Cannes (Critics' Week), Melbourne, San Sebastián 2024

**Awards:** Critics' Week Grand Prize, Cannes Film Festival 2024

"Original, emotional and provocative... Disability merely adds an extra dimension to the story in this subtle, thought-provoking piece."

— Allan Hunter, *Screen Daily*



NZ Classification TBC

# Sorry, Baby



Bad things will happen – and they can sweep through a life like a cyclone. Comedian and internet personality Eva Victor's debut feature is an acerbically funny, deeply human exploration of this inevitability, the precarity of safety in the world for women, and their solidarity as an antidote to despair. Victor stars as Agnes, a star English lit grad student at a college in rural New England, whose sense of self is totally derailed when her thesis supervisor sexually assaults her.

The film, which has *Moonlight* director Barry Jenkins as a producer, is fragmented into sections occurring years apart.

It's concerned less with the day in question than with its aftermath, and is a disarmingly honest portrait (joining the lineage of shows like *Fleabag* or *I May Destroy You*) of the way trauma can make a person stuck, their future obscured. Agnes spirals into evermore eccentric coping mechanisms, even as she stays high-functioning in her career and gains a tenured teaching post. Her friend Lydie (Naomi Ackie) persists as a steady anchor, amid the alienating reactions of others.

— Carmen Gray

## Screenings

### Auckland

CIV Fri 1 Aug, 4:00pm

CIV Thu 7 Aug, 8:45pm

### Wellington

EMB Wed 20 Aug, 8:45pm

RXY Fri 22 Aug, 11.30am

## Director, Screenplay:

**Eva Victor**

USA 2025 | 103 mins

**Producers:** Adele Romanski, Mark Ceryak, Barry Jenkins

**Cinematography:** Mia Cioffi Henry

**Editors:** Alex O'Flinn, Randi Atkins

**Production Designer:**

Caity Birmingham

**Costume Designer:** Emily Costantino

**Music:** Lia Ouyang Rusli

**Cast:** Eva Victor, Naomi Ackie, Lucas Hedges, John Carroll Lynch, Louis Cancelmi

**Festivals:** Sundance, Cannes (Directors' Fortnight), Sydney 2025

**Awards:** Screenwriting Award (US Dramatic), Sundance Film Festival 2025

"Eva Victor's darkly funny and enormously tender drama announces her as a filmmaking talent to watch."

— Kate Erbland, *Indiewire*



Offensive language, sex scenes & sexual violence references

# What Marielle Knows

Was Marielle weiß



Germany has a thorny history with mass intelligence gathering, and a continued vigilance around data privacy – and anxiety. Director Frédéric Hambalek taps into it with satirical, ribald flair and a twist of the fantastical in a sharp domestic parable for a new era of global surveillance paranoia.

Julia (Julia Jentsch) is precariously close to a full-blown affair with the workmate she flirts with on smoking breaks. Her husband Tobias (Felix Kramer) dreams of getting even with a publishing house colleague who undercuts his authority in editorial design meetings. When their teenager Marielle (Laeni Geiseler)

is slapped by a school friend over an insult, the impact leaves her with the sudden telepathic ability to see everything her parents do throughout the day – a development that spells disaster for the household, as dishonesty can no longer sustain the veneer of stable marital contentment.

As the family descends into a desperate, riotous war of manipulation, they must experiment with new moral codes. Is radical honesty and defiance the best course of action, or should they stifle egos and instincts in line with their preferred image? Better yet, can Marielle's new powers be curbed? — Carmen Gray

## Screenings

### Auckland

BRI Sat 2 Aug, 12:30pm  
SKY Tue 5 Aug, 6:15pm  
LDO Wed 6 Aug, 11:00am

### Wellington

LHC Sun 17 Aug, 3:30pm  
EMB Tue 19 Aug, 4:00pm  
LHP Sat 23 Aug, 10:15am

### Hamilton

LID Tue 2 Sep, 3:15pm  
LID Thu 4 Sep, 5:30pm

### Napier

MTG Tue 2 Sep, 3:15pm  
MTG Thu 4 Sep, 5:30pm

### Tauranga

LUX Tue 2 Sep, 3:30pm  
LUX Thu 4 Sep, 5:30pm

### New Plymouth

LLC Tue 2 Sep, 3:30pm  
LLC Thu 4 Sep, 5:30pm

### Masterton

TSR Tue 2 Sep, 3:30pm  
TSR Thu 4 Sep, 5:45pm

## Director, Screenplay: Frédéric Hambalek

Germany 2024 | 86 mins

**Producers:** Philipp Worm, Tobias Walker

**Cinematography:** Alexander Griesser

**Editor:** Anne Fabini

**Production Designer:** Bartholomäus Martin Kleppek

**Costume Designer:** Mara Laibacher

**Cast:** Julia Jentsch, Felix Kramer, Laeni Geiseler, Mehmet Ateşçi, Moritz Treuenfels

**Languages:** German and French, with English subtitles

**Festivals:** Berlin, Tribeca 2025

“Conceivably the most uproarious German comedy since *Toni Erdmann*... pulls off an impressive balance of insight and playful provocation.”

— Sam Wigley, *Sight & Sound*



Sex scenes, sexual references & offensive language

# Urchin



This raw, engaging directorial debut feature from rising star, Harris Dickinson (*Babygirl*, *Triangle of Sadness*), offers a sympathetic portrait of a homeless drug addict. Mike (Frank Dillane) has hit rock bottom and is trying to put his life back together after a stint in prison. Through a freewheeling narrative, *Urchin* effectively captures the rollercoaster of emotions and setbacks that come with addiction, a declining mental state and dealing with a world that at times can lack empathy for the mentally ill.

Frank Dillane's performance is the highlight as he carries

the character through repeated incidents of self-destruction followed by attempts to claw his way back into the rat race. At times hilarious and other times terrifying, Mike is someone you've seen before, someone that you see on the street causing drama, the prospective employee coming to job interviews with big gaps in their CV, your friend that is sweet and outgoing but also an expert on self-sabotage.

While the film doesn't offer any answers, it paints a realistic portrait that wants to help others understand the trap of poverty and addiction.

— Jordan Salomen

## Screenings

### Auckland

BRI Fri 1 Aug, 8:15pm  
SKY Wed 6 Aug, 9:00pm  
CIV Fri 8 Aug, 4:00pm

### Wellington

EMB Fri 15 Aug, 1:00pm  
LHP Mon 18 Aug, 8:30pm  
RXY Sat 23 Aug, 8:15pm

### Hamilton

LID Mon 8 Sep, 8:00pm  
LID Wed 10 Sep, 3:15pm

## Director, Screenplay: Harris Dickinson

UK 2025 | 99 mins

**Producers:** Archie Pearce, Scott O'Donnell

**Cinematography:** Josée Deshaies

**Editor:** Rafael Torres Calderón

**Production Designer:** Anna Rhodes

**Costume Designer:** Cobbie Yates

**Music:** Alan Myson

**Cast:** Frank Dillane, Megan Northam, Karyna Khymchuk, Harris Dickinson

**Festivals:** Cannes (Un Certain Regard) 2025

**Awards:** Un Certain Regard Best Actor (Frank Dillane), Cannes Film Festival 2025

“A terrifically impressive debut... engaging, sympathetically acted and layered with genuinely funny moments, mysterious and hallucinatory set-pieces.”

— Peter Bradshaw, *The Guardian*



NZ Classification TBC

Vibrant, immersive and engaging, Widescreen is for films that offer snapshots of reality from around the globe.

# Widescreen

## 2000 Metres to Andriivka

*2000 metriv do Andriivky*



Familiar locations and the stretches between them can seem warped in surreal ways during wartime. The Ukrainian fighters of the 3rd Assault Brigade can only inch through the few thousand metres remaining to retake a village, measuring the distance by pauses between explosions and enemy trenches.

Mstyslav Chernov, a multifaceted journalist whose prior documentary *20 Days in Mariupol* won an Academy Award, has chronicled Russia's full-scale invasion of Ukraine since it began. He joins frontline troops in their perilous 2023 counteroffensive push to fly the blue and yellow

flag over Andriivka – if, amid the widespread destruction, there is any brick remaining to raise it from.

Reclaiming the village's name is considered enough, in a struggle that is as much for self-determination as it is for territory. Battle footage from helmet cameras makes for a queasily immersive experience in a film also haunted by reflections, as men who say they never wanted to become soldiers discuss their lives through a lens of uncertain survival. This is not a trumpet for glory, but a demonstration of resilience in the face of impossibility. — Carmen Gray

### Screenings

#### Auckland

LDO Sat 2 Aug, 3:30pm  
HWD Sat 9 Aug, 11:15am

#### Wellington

LHP Tue 19 Aug, 4:00pm  
MAS Thu 21 Aug, 8:15pm

### Director, Cinematography:

**Mstyslav Chernov**

Ukraine/USA 2025

107 mins

**Producers:** Mstyslav Chernov, Michelle Mizner, Raney Aronson-Rath

**Editor:** Michelle Mizner

**Music:** Sam Slater

**Languages:** Ukrainian and English, with English Subtitles

**Festivals:** Sundance, CPH:DOX, Hot Docs, Sydney 2025

**“One of the most visceral, experiential depictions of combat ever captured in a documentary... Shows the numbing futility of combat like nothing else viewers may have ever seen.”**

— Christian Blauvelt, *Indiewire*



Documentary film exempt from NZ Classification labelling requirements

# Happy Holidays

Yanead ealiku



The trials and tribulations of an upper middleclass Palestinian family in Israel, grappling with the moral repercussions of their actions while striving in vain to lead a normal life in a hostile society, is the focus of the long-awaited second feature from Scandar Copti (*Ajami*, NZIFF 2010).

The story unfolds over four interconnected chapters as family members confront an unplanned pregnancy and a hastily arranged wedding. Meanwhile the bride's sister Miri has to cope with her daughter's depression, and the groom's sister Fifi, in hospital after a car accident, may not be able to keep a closely guarded secret much longer.

*Happy Holidays* is a perceptive look at ordinary lives torn between archaic traditions, and a wider society that has systematically marginalised them. With a brilliant cast of nonprofessional actors and remarkable naturalism, Copti's family brings into focus an oft-neglected dimension of the Palestinian experience.

— Joseph Fahim

## Screenings

### Auckland

ACA Sun 3 Aug, 3:45pm

LDO Sat 9 Aug, 10:45am

### Wellington

RXY Wed 20 Aug, 1:45pm

RXY Sun 24 Aug, 5:45pm

## Director, Screenplay, Editor: Scandar Copti

Palestine/Germany/France/Italy/Qatar 2024  
123 mins

**Producers:** Tony Copti, Jiries Copti, Dorothe Beinemeier, Jean Bréhat, Marco Valerio Fusco, Micaela Fusco

**Cinematography:** Tim Kuhn

**Production Designer:** Stella Rossié

**Costume Designer:** Hamada Attalah

**Music:** Pascal Lemerrier

**Cast:** Manar Shehab, Wafaa Aoun, Meirav Memoresky, Toufic Danial

**Languages:** Arabic and Hebrew, with English subtitles

**Festivals:** Venice, Toronto 2024; Rotterdam 2025

**Awards:** Best Screenplay (Horizons), Venice Film Festival 2024

*Happy Holidays* offers a tangible example of interdependence, a reminder that no one is free until everyone is free."

— Lovia Gyarkye, *Hollywood Reporter*



NZ Classification TBC

# Homebound



Childhood friends Chandan (Vishal Jethwa), a Dalit, and Shoaib (Ishaan Khatter), a Muslim, dream of joining the police. They believe that in doing so, the poverty and discrimination they endure based on caste and faith will be behind them. However, when only Chandan is selected, their friendship is put to the test.

Spanning several years and culminating during the Covid-19 pandemic, the film depicts the impossible realities many marginalised youths face in India, while illustrating the deeply entrenched stigmas held by those in power. As university, a sales job, and even a game of cricket pose

challenges, Chandan and Shoaib overcome these obstacles with an unwavering determination.

Inspired by a true story and thematically personal to writer-director Neeraj Ghaywan, *Homebound* gives a voice to some of India's most oppressed communities. The film never shies away from the circumstances Chandan and Shoaib have little control over, while their refusal to be defined by antiquated ideologies is emblematic of today's youth. As both young men strive to better their lives for themselves and their families, their enduring spirits are nothing short of remarkable. — Madison Marshall

## Screenings

### Auckland

LDO Sun 3 Aug, 3:00pm

CIV Tue 5 Aug, 3:30pm

SKY Fri 8 Aug, 6:15pm

### Wellington

LHC Sun 17 Aug, 7:30pm

EMB Mon 18 Aug, 1:00pm

LHP Thu 21 Aug, 8:15pm

### Hamilton

LID Wed 10 Sep, 5:45pm

## Director: Neeraj Ghaywan

India 2025 | 119 mins

**Producers:** Karan Johar, Adar Poonawalla, Apoorva Mehta, Somen Mishra

**Screenplay:** Neeraj Ghaywan. Based on the *NY Times* article "A Friendship, a Pandemic and a Death Beside the Highway" by Basharat Peer

**Cinematography:** Pratik Shah

**Editor:** Nitin Bald

**Production Designer:** Khyatee Kanchan

**Costume Designer:** Rohit Chaturvedi

**Music:** Naren Chandavarkar, Benedict Taylor

**Cast:** Ishaan Khatter, Vishal Jethwa, Jhanvi Kapoor

**Languages:** Hindi with English subtitles

**Festivals:** Cannes (Un Certain Regard) 2025

"The first time in ages that a mainstream Hindi-language production has felt vital... both a moving character piece, as well as a searing indictment of modern India."

— Siddhant Adlakha, *Variety*



NZ Classification TBC

# Home Sweet Home

*Hjem kære hjem*



Sofie (Jette Søndergaard) begins a demanding job as a care worker, visiting and tending to elderly patients – some bedridden – in their own homes. Despite a strong work ethic and sense of compassion, the emotional toll of the job threatens to suffocate her, and her relationship with her 10-year-old daughter suffers too.

*Home Sweet Home* doesn't flinch from the harsh realities of aged care, but also shows the enormous value of just taking time to chat with isolated souls who often feel abandoned. Non-professional actors add authenticity to this account of an

often thankless, always relentless and exhausting occupation.

Staff shortages and rudeness from a client's family member pile on the pressure, and Sofie begins to wonder whether she can carry on. An essential look at an often under-resourced, yet vital and expanding sector of the health care system.

— Madison Marshall

## Screenings

### Auckland

ACA Thu 7 Aug, 6:15pm  
BRI Fri 8 Aug, 3:00pm

### Wellington

LHP Sat 16 Aug, 11:00am  
LHC Sat 23 Aug, 2:15pm

**Director, Screenplay, Editor: Frelle Petersen**  
Denmark 2025 | 112 mins

**Producer:** Jonas Bagger

**Cinematography:** Jørgen Johansson

**Production Designer:** Rie Lykke

**Costume Designer:** Charlotte Moe

**Music:** Flemming Berg

**Cast:** Jette Søndergaard, Karen Tygesen, Mimi Bræmer Dueholm, Hanne Knudsen

**Languages:** Danish with English subtitles

**Festivals:** Berlin 2025

"Looks beyond the humiliations of ageing and encourages us to see the people, their humour and resilience, rather than the frail, failing bodies."

— Wendy Ide, *Screen Daily*

**TBC** NZ Classification TBC

# Hysteria



Recreating the scene of a racist firebombing of the recent past, an independent film production pushes the limits of vérité as a real Qur'an is burnt up with the set. The arty filmmakers are satisfied in capturing the honest reactions of their Islamic extras – pain, fury, disbelief – but they've also lit the fuse to a conspiracy that will enact the public debate between freedom of expression and religious respect in an intimate, paranoid mystery.

Production grinds to a halt when a saboteur appears to be working against the film in an act of spiritual retaliation. Caught in the centre of a web of secrets and lies is young intern

Elif (Devrim Lingnau), her dream job turning nightmare scenario as the workplace conflict spills across lines of race and class. Scrambling to appease her wealthy benefactors, advocate for beleaguered workmates, and keep her own secrets hidden, Elif grows increasingly worried about how far the mysterious perpetrator is willing to go.

Director and screenwriter Mehmet Akif Büyükcatalay turns up the heat as his characters simmer in the anxieties of modern society. Lies, recriminations and prejudices come to the surface as tensions reach boiling point.

— Adrian Hatwell

## Screenings

### Auckland

SKY Tue 5 Aug, 8:30pm\*  
LDO Wed 6 Aug, 5:45pm\*  
BRI Thu 7 Aug, 10:15am\*

### Wellington

LHC Mon 18 Aug, 12:00pm  
LHP Wed 20 Aug, 8:15pm  
RXY Fri 22 Aug, 1:45pm

**Director, Screenplay: Mehmet Akif Büyükcatalay**  
Germany 2025 | 104 mins

**Producers:** Mehmet Akif Büyükcatalay, Claus Herzog-Reichel

**Cinematography:** Christian Kochmann

**Editors:** Denys Darahan, Andreas Menn

**Production Designer:** Mayte Hellenthal

**Costume Designer:** Marisa Lattmann

**Music:** Marvin Miller

**Cast:** Devrim Lingnau, Mehdi Meskar, Serkan Kaya, Nicolette Krebitz, Aziz Çapkurt

**Languages:** German, Turkish, Kurdish, Arabic and English, with English subtitles

**Festivals:** Berlin 2025

**Q&A\***

"A cleverly plotted whodunnit... Imagine *Knives Out* meets François Truffaut's *Day for Night*, but set in a present-day Germany rife with tensions about immigration and Islam."

— Jordan Mintzer, *Hollywood Reporter*

Presented in association with



**M** Offensive language

# Israel Palestine on Swedish TV 1958-1989

*Israel Palestina på Svensk TV 1958-1989*



There has been no shortage of films, fiction and non-fiction, about the Israeli Palestinian situation, but few have succeeded in exploring this highly combustible subject so comprehensively and lucidly.

Acclaimed documentarian Göran Hugo Olsson (*The Black Power Mixtape, Concerning Violence*) has searched the vast reserves of Swedish TV to unearth the history of the foundation of Israel and the consequent occupation of Palestine from the point of view of his fellow Swedish broadcasters.

The film goes back to the beginning of the 20th century to detail Palestine's colonial history

and the European apathy that allowed for the unrestricted establishment of a Zionist state. Over the course of an engrossing three-and-a-half hours, every facet of the unbalanced power dynamics between Israel, Palestine, and the Arab states is investigated via interviews with some most notable players and figures from both camps, along with field reports from around the region.

The result is a rich, provoking tale of misjudged policies and systemic injustices that led to the tragedies currently unfolding daily in Gaza.

— Joseph Fahim

## Screenings

### Auckland

ACA Sun 3 Aug, 10:00am

### Wellington

MAS Sun 24 Aug, 10:00am

## Director, Screenplay: Göran

### Hugo Olsson

Sweden/Finland 2024

206 mins

**Producer:** Tobias Janson

**Editor:** Britta Norell

**Music:** Gary Nilsson

**Languages:** Swedish, English, Hebrew and Arabic, with English subtitles

**Festivals:** Venice, London 2024;

CPH:DOX 2025

“An astonishing, invaluable document of the history of Israel and Palestine, and a fascinating insight into the complicated nature of journalism.”

— William Mulally, *The National*

**E** Documentary film exempt from NZ Classification labelling requirements

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## Late Shift

Heldin



"I'm so sorry, it's just the two of us today." This is nurse Floria's constant refrain as she darts from one emergency to the next, understaffed for an evening in which the ward is already bulging at capacity. It's a manic peek behind the hospital curtain of a particularly busy day of nursing life.

Clocking in with Floria at the beginning of the shift and never leaving her for a second, the camera shuttles through a hectic flurry of bodily fluids, uncooperative patients, fastidious procedures, impatient colleagues, small victories, and painful failings.

Leonie Benesch (*The Teachers' Lounge* NZIFF 2024) brings nurse

Floria alive with a sensitive balance of brusque professionalism and guarded compassion. Zipping through complex processes, organising resources on the fly, fielding patient questions from all angles – it's clear the nurse is extremely good at what she does. It's equally clear that she's being asked to do far too much.

Director and screenwriter Petra Volpe (*The Divine Order*) invests the story with equal parts clinical exactness and tender generosity. The most belligerent of patients finds space to be vulnerable, saintly healthcare workers are given the grace to make mistakes.

— Adrian Hatwell

### Screenings

#### Auckland

LDO Mon 4 Aug, 6:00pm  
BRI Wed 6 Aug, 3:45pm  
SKY Fri 8 Aug, 9:00pm

#### Wellington

LHP Fri 15 Aug, 8:30pm  
LHC Sat 16 Aug, 8:45pm

#### Napier

MTG Mon 1 Sep, 7:30pm

#### New Plymouth

LLC Mon 1 Sep, 7:45pm

#### Masterton

TSR Mon 1 Sep, 7:45pm

#### Hamilton

LID Mon 1 Sep, 8:00pm  
LID Tue 9 Sep, 3:30pm

#### Tauranga

LUX Mon 1 Sep, 8:00pm

### Director, Screenplay: Petra Volpe

Switzerland/Germany 2025  
92 mins

**Producers:** Reto Schaerli, Lukas Hobi

**Cinematography:** Judith Kaufmann

**Editor:** Hansjörg Weissbrich

**Production Designer:** Beatrice Schultz

**Costume Designer:** Linda Harper

**Music:** Emilie Levienaise-Farrouch

**Cast:** Leonie Benesch, Sonja Riesen, Alireza Bayram, Selma Jamal Aldin, Urs Bihler

**Languages:** German with English subtitles

**Festivals:** Berlin, Sydney 2025

"Volpe's script is stacked with various disparate narrative matters of literal life and death, but it's Benesch's presence that gives the film much of its tension."

— Guy Lodge, *Variety*



M Offensive language & content that may disturb

## A Little Something Extra

Un p'tit truc en plus



Following a jewel heist, two criminals, Lucien (Clovis Cornillac) and Paulo (Artus), are on the run when opportunity strikes – they are mistakenly escorted onto a bus going to a summer camp for young adults with disabilities. To keep a low profile, Paulo assumes the role of an intellectually disabled camper with Lucien assuming the role of his caregiver. His fellow campmates see through his act immediately but are more than happy to go along with the ruse. Soon our two loveable crims warm to their situation and start to learn that there's more to life than a quick score.

A massive box office hit in France, it became the top ticket seller of 2024 and one of the highest grossing French films of all time. This cheerful, feel-good comedy is filled with almost non-stop gags and, while it doesn't shy away from being politically incorrect, the casting of non-professional actors from the disabled community gives this big-hearted film its emotional core.

Reminiscent of riotous French comedies such as *Welcome to the Sticks*, *A Little Something Extra* is sure to have the whole cinema in hysterics.

— Jordan Salomen

### Screenings

#### Auckland

LDO Fri 1 Aug, 5:45pm  
BRI Mon 4 Aug, 10:15am  
CIV Sun 10 Aug, 12:45pm

#### Wellington

LHP Sat 16 Aug, 3:45pm  
LHC Wed 20 Aug, 11:30am  
EMB Sun 24 Aug, 12:45pm

#### Napier

MTG Fri 29 Aug, 1:30pm  
MTG Sat 6 Sep, 3:30pm

#### Masterton

TSR Fri 29 Aug, 1:30pm  
TSR Mon 1 Sep, 11:15am  
TSR Sat 6 Sep, 3:30pm

#### Hamilton

LID Fri 29 Aug, 1:45pm  
LID Sat 6 Sep, 3:30pm

#### Tauranga

LUX Fri 29 Aug, 1:45pm  
LUX Sat 6 Sep, 3:30pm

#### New Plymouth

LLC Fri 29 Aug, 1:45pm  
LLC Sat 6 Sep, 3:30pm

### Director: Artus

France 2024 | 99 mins

**Producers:** Pierre Forette, Thierry Wong

**Screenplay:** Artus, Clément Marchand, Milan Mauger

**Cinematography:** Jean-Marie Dreujou

**Editor:** Jean-François Elie

**Production Designer:** Audric Kaloustian

**Costume Designer:** Léa Peixoto

**Cast:** Artus, Clovis Cornillac, Alice Belaïdi, Marc Riso, Céline Groussard

**Languages:** French with English subtitles

"*A Little Something Extra* has stormed the French box office. It's not only [2024's] biggest hit so far, but the highest grossing French movie since the pandemic."

— Elsa Keslassy, *Variety*



M Offensive language & nudity

## MA – Cry of Silence



A striking depiction of female resistance inspired by real events in Myanmar, *MA – Cry of Silence* focuses on a group of women working in a foreign owned garment factory. With a recent military coup and civil war raging, the absent factory owner hasn't paid their wages in two months and rents and debts are mounting. Nyein Nyein (Kawyt Kay Khaing) attempts to rally her co-workers to strike only to be met with anger and violence from their superiors. Mi-Thet (Su Lay) is initially wary of joining the strike, but as she becomes more and more aware of her country's history and their place in the world through

a neighbour's collection of illicit books, she summons the courage to play her part in the battle.

With most of the male character's faces obscured, making them more of an abstract representation of animosity than actual characters, *MA – Cry of Silence* paints a brutal and eye-opening picture of patriarchal oppression that is a reality for many women in the world. The point is driven home with actual clandestine footage of human rights abuse by the Myanmar regime.

— Jordan Salomen

### Screenings

#### Auckland

SKY Sun 3 Aug, 10:00am

#### Wellington

RXY Sat 16 Aug, 3:00pm

**Director: The Maw Naing**  
Myanmar/South Korea/  
Singapore/France/Norway/  
Qatar 2024 | 74 mins

**Producers:** The Maw Naing, Oh Young Jeong

**Screenplay:** Oh Young Jeong

**Cinematography:** Tin Win Naing

**Editor:** Nicolas Bancelhon

**Production Designer:** Zaw Moe

**Costume Designer:** Thidar

**Music:** Mathieu Farnarier

**Cast:** Su Lay, Kyawt Kay Khaing, Ko Nanda, Nwe Nwe Soe, Nay Htoo Aung

**Languages:** Burmese with English subtitles

**Festivals:** Busan 2024

**Awards:** New Currents Award, Busan International Film Festival 2024

“The political grows increasingly personal in The Maw Naing’s punchy, heartfelt drama... A stirring call to arms for the people of Myanmar.”

— Allan Hunter, *Screen Daily*



## Maya, Give Me a Title

*Maya, donne-moi un autre titre*



Michel Gondry (*Eternal Sunshine of the Spotless Mind*) works ocean away from his daughter but finds a creative way to keep in touch with her, making cut out stop motion animations from little ideas that she has, with her as the main character. *Maya, Give Me a Title* collects several of these whimsical, wild, and surreal animations that are sure to charm cinephiles of any age group with English subtitles cleverly displayed in an easy-to-read graphical style. The father and daughter duo whip up unpredictable stories about mermaids, the ocean turning into ketchup, thieving cats

and volcanic eruptions and let the narrative go anywhere and everywhere turning them into charming, nonsensical epics.

*Maya, Give Me a Title* not only serves as a way of connection with his daughter but it also demonstrates Gondry's unique sense of vision and by using shorter narratives, reminiscent of his fantastic music video work for artists like Bjork and Daft Punk. As they were originally conceived with the entertainment of one person in mind, you can feel Gondry's fatherly love projected onto these shorts.

— Jordan Salomen

### Screenings

#### Auckland

HWD Sat 2 Aug, 11:30am

CIV Sun 3 Aug, 10:30am

#### Wellington

EMB Sun 24 Aug, 11:00am

**Director, Screenplay, Animation: Michel Gondry**  
France 2024 | 62 mins

**Producer:** Georges Bermann

**Cinematography:** Laurent Brunet

**Editor:** Elise Fievet

**Music:** Jean-Michel Bernard

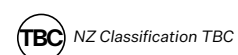
**Voices:** Maya Gondry, Pierre Niney

**Languages:** French with English subtitles

**Festivals:** Berlin 2025

“Brimming, inspired and liberating... [Michel Gondry] offers a delicious mélange of the surreal and the silly for all ages.”

— Sheri Linden, *Hollywood Reporter*



# The New Year That Never Came

*Anul nou care n-a fost*



The chaotic unravelling of Romania's 1989 Revolution and the fall of Ceaușescu and its Communist regime has been given the cinematic treatment before, notably in Corneliu Porumboiu's *12:08 East of Bucharest* (NZIFF 2006). Nearly 20 years later, writer-director Bogdan Mureșanu revisits the events leading up to that historical moment in his finely crafted feature debut.

Unfolding over the two fateful December days that precede the start of the Revolution, Mureșanu's deftly written script weaves together the stories of six citizens navigating the machinery of state surveillance in full swing.

A desperate TV director casts an actress solely on the basis of looks, after the star of his New Year special defects to the West. Meanwhile, his teenage son who is planning to cross the border illegally is monitored by an agent of the secret police, who also happens to be overseeing his mother's relocation to a new apartment.

Mureșanu orchestrates his cast through a cavalcade of complications and coincidences, culminating in a tragicomic portrait of a country on the brink of change, unwittingly marching into history.

— Andrei Tanasescu

## Screenings

### Auckland

CIV Mon 4 Aug, 10:30am

ACA Sun 10 Aug, 4:00pm

### Wellington

RXY Sun 17 Aug, 8:00pm

## Director, Screenplay, Producer:

**Bogdan Mureșanu**  
Romania/Serbia 2024  
138 mins

**Cinematography:** Boroka Biro, Tudor Platon

**Editors:** Vanja Kovačević, Mircea Lăcătuș

**Production Designers:** Iulia Negoescu, Victor Fulicea

**Costume Designer:** Dana Anghel

**Cast:** Adrian Văncică, Nicoleta Hâncu, Emilia Dobrin, Iulian Postelnicu


**Languages:** Romanian with English subtitles

**Festivals:** Venice 2024

**Awards:** Best Film Horizons, Venice Film Festival 2024

**"A confident and savagely funny work which... captures the exhilarating impact of history in the making."**

— Wendy Ide, *Screen Daily*

 NZ Classification TBC

# Predators



On air from 2004 until 2007, *To Catch a Predator* was news magazine show *Dateline*'s most popular recurring segment. In a typical episode, a "decoy" – an actor posing as a minor, usually aged between 12 and 15 – would lure adult men in chat rooms to a sting house after confirming their intent to have sex, only to be met by host Chris Hansen, who would emerge from another room with a camera crew, ambushing the would-be perpetrator and exposing their shame to the world as spectacle.

Though it was never broadcast in this part of the world, the show's impact spread far and wide thanks

to the formative meme culture of the times. Across its three year run it courted controversy, particularly around potential violation of entrapment laws once the production began collaborating with law enforcement. In *Predators*, director David Osit (*Mayor* NZIFF 2020) re-examines the series, investigating the audience hunger for punishment and public shaming that continues to power the true crime media landscape today.

A riveting work of documentary that interrogates what justice really looks like.

— Amanda Jane Robinson

## Screenings

### Auckland

LDO Sun 3 Aug, 7:45pm

ACA Tue 5 Aug, 4:15pm

BRI Fri 8 Aug, 8:15pm

### Wellington

LHC Mon 18 Aug, 8:30pm

LHP Fri 22 Aug, 8:00pm

## Director, Cinematography: David Osit

USA 2025 | 96 mins

**Producers:** Jamie Gonçalves, Kellen Quinn, David Osit


**Editors:** David Osit, Nicolás Nørgaard Staffolani

**Music:** Tim Hecker

**Festivals:** Sundance, CPH:DOX, Sydney 2025

**"A powerful indictment of the lens through which we've since been conditioned to see everything."**

— David Ehrlich, *Indiewire*

 Sexual abuse themes & suicide references

# The President's Cake

*Mamlaket al-Qasab*



Nine-year-old Lamia (Banin Ahmad Nayef in a spectacular debut) lives with her grandmother and beloved rooster in the impoverished but tranquil Iraqi Marshes. Despite barely being able to feed themselves due to crippling food shortages caused by international sanctions, the family is randomly selected to prepare a cake as part of the forced national spectacle observing Saddam Hussein's birthday.

From bucolic wetlands to bustling city streets, Lamia embarks on an ingredient-hunting odyssey that mixes equal parts sweet absurdity and bitter reality. Bartering with hawkers,

dodging authorities, and begging the kindness of strangers, the young girl encounters the full gamut of humanity, from good to grotesque, as she approaches her ludicrous mission with innocent determination.

Director Hasan Hadi deftly evokes humour and open heartedness against a bleak background of oppression and war. Cinematographer Tudor Vladimir Panduru summons rich texture from the gorgeous locations, beautifully backed by a flowing soundtrack of traditional strings.

— Adrian Hatwell

## Screenings

### Auckland

BRI Fri 1 Aug, 10:45am  
BRI Thu 7 Aug, 6:00pm  
CIV Sat 9 Aug, 12:30pm

### Wellington

LHP Sun 17 Aug, 12:45pm  
LHC Tue 19 Aug, 11:30am  
EMB Sat 23 Aug, 1:00pm

### Hamilton

LID Tue 2 Sep, 1:00pm  
LID Sat 6 Sep, 1:15pm

### Napier

MTG Tue 2 Sep, 1:00pm  
MTG Sat 6 Sep, 1:30pm

### Tauranga

LUX Tue 2 Sep, 1:15pm  
LUX Sat 6 Sep, 1:15pm

### New Plymouth

LLC Tue 2 Sep, 1:15pm  
LLC Sat 6 Sep, 1:15pm

### Masterton

TSR Tue 2 Sep, 1:30pm  
TSR Sat 6 Sep, 1:30pm

## Director, Screenplay:

**Hasan Hadi**

Iraq/USA/Qatar 2025  
102 mins

**Producer:** Leah Chen Baker

**Cinematography:** Tudor Vladimir Panduru

**Editor:** Andu Radu

**Production Designer:** Anamaria Tecu

**Cast:** Baneen Ahmed Nayyef, Sajad Mohamad Qasem, Waheed Thabet Khreibat, Rahim Alhaj

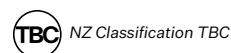
**Languages:** Arabic with English subtitles

**Festivals:** Cannes (Directors' Fortnight) 2025

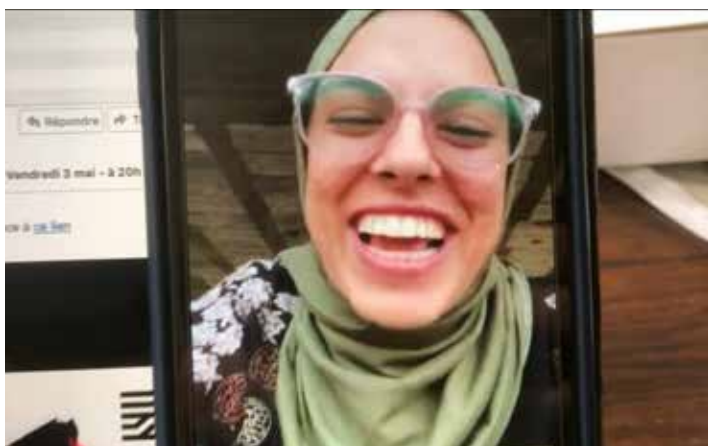
**Awards:** Caméra d'Or and Directors' Fortnight Audience Award, Cannes Film Festival 2025

**"An exceptional screen debut, as perceptive as it is kinetic and, with one eye on the bombers overhead, brimming with life."**

— Sheri Linden, *Hollywood Reporter*



# Put Your Soul on Your Hand and Walk



An intimate look at the war on Gaza through the unwavering spirit of photojournalist Fatma Hassona. With dreams of traveling the world and a sharp eye for photography, Hassona's optimistic nature is inspirational. Despite living through incessant oppression and insurmountable loss, her enthusiasm for living provides a unique perspective on life in Gaza.

Intercut with news footage and photographs to emphasise the devastation, Farsi records her video conversations with Hassona with a second phone, as levels of distance become increasingly apparent between them.

Hassona dreams of someday enjoying chicken and chocolate again, and a bag of chips as a rare treat. Yet there is no sense of self-pity even as she acknowledges that death lurks in every corner.

Recorded over one year, Farsi and Hassona's relationship deepened into a mutual respect and friendship. However, the women will never meet, as a mere day after the documentary was selected for Cannes, Hassona was killed in an Israeli airstrike. Farsi's film is a testament to the resilience of Gazans and a tribute to Hassona's memory.

— Madison Marshall

## Screenings

### Auckland

BRI Mon 4 Aug, 6:00pm  
ACA Wed 6 Aug, 11:45am  
LDO Sun 10 Aug, 3:15pm

### Wellington

RXY Fri 15 Aug, 2:15pm  
LHP Sat 23 Aug, 4:00pm  
LHC Sun 24 Aug, 3:15pm

## Director, Cinematography:

**Sepideh Farsi**

France/Palestine/Iran 2024  
110 mins

**Producer:** Javad Djavahery

**Editors:** Sepideh Farsi, Farahnaz Sharifi

**Music:** Cinna Peyghamy

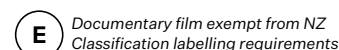
**With:** Fatma Hassona

**Languages:** English and Arabic, with English subtitles

**Festivals:** Cannes (L'ACID)

**"Stirring in its capacity for hope against all odds, while also placing on full display... the lives and dreams dashed by war."**

— Siddhant Adlakha, *Variety*



## Splitsville



An open marriage opens a can of worms in this winning indie comedy from filmmaking duo Kyle Marvin and Michael Angelo Covino that gives Dakota Johnson and Adria Arjona a welcome opportunity to flex their comedic chops.

A drive to their friends' seaside villa takes a turn for the worse when Ashley (Arjona) tells Carey (Marvin) that she wants to break up with him. Stranding the would-be divorcee on the side of the road Carey continues onto the beach house where best bud Paul (Covino) and his happily married wife Julie (Johnson) divulge the

shocking secret to their lasting relationship...

"An opening scene dick joke literally had me rolling in the aisles of a usually stuffy Debussy cinema here in Cannes... The pace of the film and the laugh-out-loud moments didn't stop there either, with the comedy thrown at you thick and fast for the remaining 90 minutes. A fight scene in the first reel is a notable stand-out, Covino and Marvin going at each other for an absolute age – and just when you think it is going to stop, it carries on. And on."

— Paul Health,  
*The Hollywood News*

### Screenings

#### Auckland

CIV Fri 8 Aug, 6:30pm

#### Wellington

EMB Sat 23 Aug, 6:00pm

### Director:

**Michael Angelo Covino**  
USA 2025 | 100 mins

**Producers:** Michael Angelo Covino, Ro Donnelly, Ryan Heller, Dakota Johnson, Emily Korteweg, Kyle Marvin, Samantha Racanelli

**Screenplay:** Michael Angelo Covino, Kyle Marvin

**Cinematography:** Adam Newport-Berra

**Editor:** Sara Shaw

**Production Designer:** Stephen Phelps

**Costume Designer:** Callan Stokes

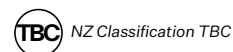
**Music:** Dabney Morris, David Wingo

**Cast:** Kyle Marvin, Dakota Johnson, Adria Arjona, Michael Angelo Covino, Nicholas Braun

**Festivals:** Cannes (Premiere), Sydney 2025

**"Dakota Johnson and Adria Arjona are hilarious in an energetic and sexy film that'll make you feel like comedies are back."**

— Patrice Witherspoon, *Screen Rant*



## The Teacher Who Promised the Sea

*El maestro que prometió el mar*



Catalan filmmaker Patricia Font takes us to 1930s Spain by way of real-life educator Antonio Benaiges, assigned to teach in the small village of Bañuelos de Bureba. Intertwined with these flashback sequences are scenes from present day Catalonia and Burgos where Ariadna, the granddaughter of one of Antonio's pupils, seeks to locate ancestral remains at the mass graves of La Pedraja.

Antonio's leftist leanings and critiques of the new Francoist government anger the more conservative townsfolk, particularly the town mayor. This is despite his daughter being one of the pupils benefiting most from

the free expression encouraged by Antonio's Freinet method teachings. Meanwhile, Ariadna teeters between hope and despair in her search for closure – a human vessel embodying the plight of a nation still wrestling with the consequences of a brutal conflict.

The closing credits remark that the remains of 12,000 people have been exhumed across the country. Like Ariadna, the film attempts to seek answers from the horrors of a war that took place almost a century ago – one driven by political sentiments that feel unsettlingly familiar as some of today's most powerful nations shift towards fascism.

— Matt Bloomfield

### Screenings

#### Auckland

LDO Sat 2 Aug, 1:15pm

CIV Wed 6 Aug, 10:45am

BRI Sat 9 Aug, 5:30pm

#### Wellington

LHC Sun 17 Aug, 1:30pm

EMB Mon 18 Aug, 3:45pm

LHP Sun 24 Aug, 2:45pm

#### Napier

MTG Sun 31 Aug, 3:00pm

MTG Thu 4 Sep, 1:00pm

#### New Plymouth

LLC Sun 31 Aug, 3:15pm

LLC Thu 4 Sep, 1:00pm

#### Masterton

TSR Sun 31 Aug, 3:15pm

TSR Thu 4 Sep, 1:15pm

#### Hamilton

LID Sun 31 Aug, 3:30pm

LID Thu 4 Sep, 1:00pm

#### Tauranga

LUX Sun 31 Aug, 3:30pm

LUX Thu 4 Sep, 1:00pm

### Director, Screenplay:

**Patricia Font**

Spain 2023 | 105 mins

**Producers:** Francesc Escribano, Tono Folguera, Carlos Fernández, Laura Fernández Brites, David Felani

**Screenplay:** Albert Val. Based on the novel by Francesc Escribano

**Cinematography:** David Valldépez

**Editor:** Dani Arregui

**Production Designer:** Josep Rosell

**Costume Designer:** Maria Armengol

**Music:** Natasha Arizu

**Cast:** Enric Auquer, Laia Costa, Luisa Gavasa, Ramón Agirre, Gael Aparicio

**Languages:** Spanish and Catalan, with English subtitles

**"A film full of beautiful moments that puts the history smack bang in our faces and asks us not to look away."**

— Stephen Romei, *The Australian*



# Twinless



When his brother is suddenly killed in a car accident, estranged sibling Roman (Dylan O'Brien) suffers the unique pain of being permanently severed from his twin. Inseparable in childhood, the brothers drifted apart as adults, brother Rocky (also O'Brien) living out and proud in Portland while Roman lived a (decidedly hetero) tradie life in hometown Idaho. It seems he'll never have the chance to work through his complicated feelings towards his twin until stumbling upon a bereavement group for just such a purpose.

There he meets Dennis (James Sweeney). Neurotic, sarcastic, gay, he's the opposite that attracts

as the pair bond over trauma and a deep need for attachment. They quickly become each other's emotional support twin-surrogate, on call for late night grocery trips, afterwork bitch sessions, and road trip singalongs. But odd couple bliss can't last, as Dennis has more than friendship in mind, Roman grapples with explosive anger issues, and dark secrets inevitably come to light.

Sweeney's sophomore effort as writer, director, and co-star walks an entertaining balance between discomfort and hilarity. With finely calibrated performances from both leads, *Twinless* is witty, warped, and surprisingly warmhearted.

— Adrian Hatwell

## Screenings

### Auckland

CIV Mon 4 Aug, 4:00pm

CIV Sat 9 Aug, 9:00pm

### Wellington

RXY Fri 15 Aug, 4:30pm

EMB Fri 22 Aug, 6:30pm

### Napier

MTG Wed 3 Sep, 7:45pm

### Hamilton

LID Wed 3 Sep, 8:00pm

LID Mon 8 Sep, 1:15pm

### Tauranga

LUX Wed 3 Sep, 8:00pm

### New Plymouth

LLC Wed 3 Sep, 8:00pm

### Masterton

TSR Wed 3 Sep, 8:00pm

## Director, Screenplay:

**James Sweeney**

USA 2025 | 100 mins

**Producers:** David Permut, James Sweeney

**Cinematography:** Greg Cotten

**Editor:** Nik Boyanov

**Production Designer:** Priscilla Elliott

**Costume Designer:** Erin Aldridge Orr

**Music:** Jung Jae-il

**Cast:** Dylan O'Brien, James Sweeney,

Lauren Graham, Aisling Franciosi,

Tasha Smith

**Festivals:** Sundance, Sydney, Tribeca 2025

**Awards:** Special Jury Award for Acting & Audience Award (US Dramatic), Sundance Film Festival 2025

"James Sweeney's tightrope-mastering mix of genres and tones is an incredibly effective feat, veering from funny to creepy to devastatingly sad."

— Benjamin Lee, *The Guardian*

**TBC** NZ Classification TBC

**AroVision** is proud to supplement the festival presentation of *I've Heard the Mermaids Singing* with three restored works by director Patricia Rozema, streaming exclusively from **31 July 2025**.



### White Room

Canada 1990 | 93m

Rozema's follow up to *I've Heard The Mermaids Singing* follows Norman, an aspiring writer with writer's block, who peeps on his neighbours, witnesses a murder and encounters a woman connected to the victim whom he discovers pays nightly visits to a secret room. A twisted urban fairytale with a tragic-euphoric double ending.



### When Night Is Falling

Canada 1995 | 94m

Celebrating its 30th Anniversary, this sensuous Canadian classic is considered a pivotal addition to the LGBTQ+ canon. Camille, a professor at a Protestant college, meets Petra, a flamboyant performer in a Felliniesque circus troupe, throwing her conservative life and engagement to another minister into disarray.



### Mouthpiece

Canada 2018 | 91m

Rozema's latest film is a bold adaptation of the play by actors Amy Nostbakken and Norah Sadava, who together portray two sides of the same woman – an aspiring writer who comes to discover that her own rebelliousness is as much a response to the male gaze as her late mother's conformity.



AROVISION.CO.NZ



Whether it's kooky, frightening, awe-inspiring or simply undefinable, *Nocturnal* is for films that are the stuff of dreams — or nightmares.

# Nocturnal

## Bring Them Down



This thriller about two rival farming families in Ireland turns neighbours from hell up to the max. Michael (Christopher Abbot) is a sheep farmer living with his disabled father and still reeling from the guilt of causing the car accident that killed his mother. He lives a life of isolation and is devoted to working the farm. When two of his rams turn up dead on an adjacent property he has reason to believe that his neighbour's son, Jack (Barry Keoghan), has something to do with it. When Michael finds Jack trying to sell a pair of, very much alive, rams, Jack denies they are Michael's, which leads to a

series of escalations and revenge threatening the downfall of both families.

What follows is a gripping portrait of what happens when a refusal to back down gets in the way of real communication and violence is seen as the only option. The leads both deliver performances that prove that they are two of the best young actors of their generation.

Events unfold in a non-linear fashion, delving deeper into the motivations of both families, while never letting up the momentum.

— Jordan Salomen

### Screenings

#### Auckland

HWD Sat 2 Aug, 6:15pm  
BRI Mon 4 Aug, 8:15pm  
BRI Thu 7 Aug, 3:45pm

#### Wellington

LHP Fri 15 Aug, 6:15pm  
MAS Sat 23 Aug, 8:00pm

#### Napier

MTG Sat 30 Aug, 7:30pm  
MTG Wed 3 Sep, 1:00pm

#### Masterton

TSR Sat 30 Aug, 7:45pm  
TSR Wed 3 Sep, 1:15pm

#### New Plymouth

LLC Sat 30 Aug, 8:00pm  
LLC Wed 3 Sep, 1:00pm

#### Hamilton

LID Sat 30 Aug, 8:15pm  
LID Wed 3 Sep, 1:00pm

#### Tauranga

LUX Sat 30 Aug, 8:15pm  
LUX Wed 3 Sep, 1:00pm

### Director:

**Christopher Andrews**  
Ireland/UK/Belgium 2024  
106 mins

**Producers:** Ivana MacKinnon, Julianne Forde, Jacob Swan Hyam

**Screenplay:** Christopher Andrews, Jonathan Hourigan

**Cinematography:** Nick Cooke

**Editor:** George Cragg

**Music:** Hannah Peel

**Cast:** Christopher Abbott, Barry Keoghan, Colm Meaney, Nora-Jane Noone, Paul Ready

**Languages:** English and Irish, with English subtitles

**Festivals:** Toronto, Fantastic Fest, Beyond Fest, London 2024; Sydney 2025

**Awards:** Best Picture, Fantastic Fest 2024

**"Shaped like a crime thriller yet has the sharp ache of tragedy. It unfurls across a landscape beautifully lensed by cinematographer Nick Cooke."**

— Clarisse Loughrey,  
*The Independent*

**R16** Animal cruelty, violence, offensive language & drug use

## Ebony and Ivory



Once upon a time Stevie Wonder rowed across the ocean to visit Paul McCartney in his Scottish cottage to collaborate on a catchy pop ditty espousing the virtues of racial harmony. *Ebony and Ivory* may not be the true story of the creation of the eponymous 80s classic by two musical legends, but it has to be the more exciting version of events. Instead of creating a traditional biopic, Jim Hosking (*The Greasy Strangler*, NZIFF 2016), reimagines this historic collaboration as a brain melting comedy that will surely be one of the wildest film trips of this year, or any year. Sky Escobar plays Paul as an overly

accommodating host with an obsession for readymade vegetarian snacks, while Gil Gex plays Stevie as a perpetually angry and unstable man that seems to hate everything that Paul does.

Combining the incredibly bad taste of classic John Waters films, with the delirious absurdity and horror of classic Tim & Eric skits, *Ebony and Ivory* takes comedy to a cliff and pushes it off. A place that will either be a heavenly and humorous fever dream or your worst nightmare.

— Jordan Salomen

### Screenings

#### Auckland

HWD Fri 1 Aug, 9:00pm

#### Wellington

MAS Fri 15 Aug, 8:45pm

### Director, Screenplay:

#### Jim Hosking

UK/USA 2024 | 88 mins

**Producers:** Jim Hosking, Denzil Monk, Ant Timpson

**Cinematography:** Mårten Tedin

**Editors:** Nick Armstrong, Mark Burnett

**Production Designer:** Felicity Hickson

**Costume Designer:** Christina Blackaller

**Music:** Andrew Hung

**Cast:** Sky Elobar, Gil Gex

**Festivals:** Fantastic Fest 2024

“Paul and Stevie feed each other veggie nuggets and smoke Doobie Woobie... in a work of mad beauty that could have been a feature length *I Think You Should Leave* sketch.”

— Christian Zilko, *Indiewire*



NZ Classification TBC

## Harvest



A stable is mysteriously burnt down, and a scapegoat sought for vengeance, in Greek director Athina Rachel Tsangari's first film in nearly a decade. Adapted from a book by Jim Crace, this earthy and atmospheric English-language film plays out in a village in Britain before the Industrial Revolution, when commonly held land was being taken over for private property ownership, and the social status and livelihood of locals was in unstable flux.

There is a hallucinatory, punk edge to this slow-burn, folkloric vision of a way of life breaking down, which was shot on celluloid for a look as atmospheric and

textured as a Bruegel painting. Caleb Landry Jones stars as Thirsk, a farmer who came as an outsider to the hamlet and still does not quite belong. He eyes events with skeptical unease, as the most powerless are targeted. As acquisitive zeal trumps the collective good, and the selection of the season's Gleaning Queen at the annual festival takes a perilous turn amid a climate of suspicion and witchcraft accusations, the settlement descends into feverish violence and the threat of total collapse.

— Carmen Gray

### Screenings

#### Auckland

HWD Thu 7 Aug, 6:30pm

LDO Sun 10 Aug, 7:30pm

#### Wellington

LHC Fri 15 Aug, 3:15pm

RXY Sat 16 Aug, 9:00pm

### Director: Athina Rachel Tsangari

UK/Germany/Greece/France/USA 2024 | 131 mins

**Producers:** Rebecca O'Brien, Joslyn Barnes, Michael Weber, Viola Fügen, Athina Rachel Tsangari, Marie-Elena Dyche

**Screenplay:** Joslyn Barnes, Athina Rachel Tsangari. Based on the novel by Jim Crace

**Cinematography:** Sean Price-Williams

**Editors:** Matt Johnson, Nico Leunen

**Production Designer:** Nathan Parker

**Costume Designer:** Kirsty Halliday

**Music:** Nicolas Becker, Ian Hassett, Caleb Landry Jones, Lexx

**Cast:** Caleb Landry Jones, Harry Melling, Rosy McEwen, Arinzé Kene, Thalissa Teixeira

**Festivals:** Venice, Toronto, New York, Busan, London 2024; San Francisco, Sydney 2025

“Stands strong and tall, a work solid as an oak. Full of a sensual love of nature and a distinctive vibe, it's tangy like a home-brewed ale.”

— Leslie Felperin, *Hollywood Reporter*



Violence, offensive language & content that may disturb

## Lesbian Space Princess



Dumped on her 23rd birthday for being too clingy, anxious Princess Saira (Shabana Azeez) may yet again endure the humiliation of standing in the Singles Zone at the annual Lesbian Ball. The young space princess has led a sheltered life and even holds the title of Most Boring Royal in the History of Clitopolis, where she lives with her glamorous Queen mums. But when a trio of Straight White Maliens kidnaps her ex, Kiki (Bernie Van Tiel), Saira must leave the safety of gay space to rescue her by bringing the Maliens the most powerful weapon known to lesbian

kind, the Royal Labrys. However, there is a slight problem... she doesn't have it.

Travelling in a bigoted spaceship from the 21st century, Saira's inter-gay-lactic quest is a laugh-out-loud, kinky adventure.

Fans of *Adventure Time* and *Steven Universe* will adore the vibrant animation and captivating characters in this rip-roaring debut feature, which won top LGBTQIA+ honours at Berlin this year.

— Madison Marshall

### Screenings

#### Auckland

CIV Fri 8 Aug, 9:00pm\*  
HWD Sun 10 Aug, 8:45pm

#### Wellington

RXY Thu 21 Aug, 10:30am  
EMB Fri 22 Aug, 8:45pm

#### New Plymouth

LLC Fri 5 Sep, 7:30pm

#### Napier

MTG Fri 5 Sep, 7:30pm

#### Hamilton

LID Fri 5 Sep, 7:45pm

#### Tauranga

LUX Fri 5 Sep, 7:45pm

#### Masterton

TSR Fri 5 Sep, 8:00pm

### Directors, Screenplay:

**Emma Hough Hobbs,  
Leela Varghese**

Australia 2024 | 87 mins

**Producer:** Tom Phillips

**Editor:** Ben Fernandez

**Animator:** Emma Hough Hobbs

**Music:** Michael Darren

**Voices:** Shabana Azeez, Gemma Chua Tran, Richard Roxburgh, Bernie Van Tiel

Festivals: Adelaide 2024; Berlin, Sydney 2025

**Awards:** Audience Award, Adelaide Film Festival 2024; Teddy Award, Berlin International Film Festival 2025

Q&A\*

**"Fun, fruity and fuelled by a wickedly smart script... A cheeky, politically sharp yet emotion-packed sci-fi romp for the queer community and beyond."**

— Lily Ford, *Hollywood Reporter*

Presented in association with



**PHANTOM  
BILLSTICKERS**



Violence, offensive language  
& sexual material

## Lurker



There's something remarkably assured about Alex Russell's attention-demanding thriller... It's a contemporary pop-culture riff on an obsessive psycho-thriller, the kind we were flooded with in the 90s in which an outlier enters the life of someone who has something they want, recalling *Single White Female* and *The Talented Mr Ripley*...

The lurker is Matthew (Théodore Pellerin), a twentysomething retail worker who insinuates himself into the inner circle of rising music star Oliver (*Saltburn* survivor Archie Madekwe) by pretending not to be a fawning superfan. Matthew, living with his grandmother and

seemingly lacking a social life of his own, has to work hard to make his way deeper inside, cleaning dishes and putting up with insults from Oliver's entourage of laddish yes men, a believably off-putting and juvenile world new to some of us...

*Lurker* is a film of easy targets, but Russell avoids obvious jabs. While there's a cynicism that clearly comes from someone who has done his time in both Los Angeles and the industry, it's ultimately about something more human, and more unsettling, than just Hollywood. There are, after all, lurkers everywhere.

— Benjamin Lee, *The Guardian*

### Screenings

#### Auckland

ACA Fri 1 Aug, 4:00pm  
HWD Sun 3 Aug, 6:00pm  
CIV Tue 5 Aug, 8:45pm

#### Wellington

EMB Tue 19 Aug, 8:45pm  
RXY Thu 21 Aug, 4:30pm

### Director, Screenplay:

**Alex Russell**

USA 2025 | 100 mins

**Producers:** Alex Orlovsky, Duncan Montgomery, Galen Core, Francesco Melzi D'Eril, Jack Selby, Marc Marrie, Charlie McDowell, Archie Madekwe, Olmo Schnabel

**Cinematography:** Pat Scola

**Editor:** David Kashevaroff

**Production Designer:** Miranda Lorenz

**Costume Designer:** Megan Gray

**Music:** Kenneth Blume

**Cast:** Théodore Pellerin, Archie Madekwe, Havana Rose Liu, Sunny Suljic, Zack Fox, Daniel Zolghadri

Festivals: Sundance, Berlin, New Directors/New Films, Sydney 2025

**"A tight, nifty, and unsettling little parable of the pathology of fame in our time."**

— Owen Gleiberman, *Variety*



NZ Classification TBC

## Magic Farm



Amalia Ulman's droll satire finds the misguidedly self-absorbed crew for a *Vice*-like media company adrift in the Argentine back of beyond. They're looking for a viral singer in a bunny costume, hoping to churn out some edgy new media to feed the algorithm. But with no bunny-man in sight, they're forced to scour the small town in search of other offbeat content to film instead.

With the same awkward and cringey sense of humour as in her debut *El Planeta*, Ulman plays camerawoman and default interpreter Elena. Chloë Sevigny is perfect as the permanently frustrated host, Edna, who sees

herself as too good for this kind of shit, while Alex Wolff of *Hereditary* fame plays bumbling softboi producer Jeff. The crew is rounded out by gay sound guy Justin, played by Joe Appolonio.

Visually the film matches the anarchic plotting – there is nothing that DOP Carlos Rigo Bellver won't strap a GoPro onto for a unique shot. The result is a hilariously menagerie of cultural misunderstandings, furtive hookups and gonzo reportage set to a throbbing electro-cumbia score.

— Michael McDonnell

### Screenings

#### Auckland

LDO Wed 6 Aug, 8:30pm

HWD Sat 9 Aug, 4:15pm

#### Wellington

LHC Thu 21 Aug, 8:30pm

RXY Fri 22 Aug, 8:45pm

### Director, Screenplay:

**Amalia Ulman**

Argentina/USA 2025

93 mins

**Producers:** Alex Hughes, Riccardo

Maddalosso, Eugene Kotlyarenko

**Cinematography:** Carlos Rigo Bellver

**Editor:** Arturo Sosa

**Production Designer:** Marina Raggio

**Costume Designer:** Emily Costantino

**Music:** Burke Batelle

**Cast:** Chloë Sevigny, Alex Wolff, Joe Apollonio, Camila del Campo, Simon Rex

**Languages:** English and Spanish, with English subtitles

**Festivals:** Sundance, Berlin 2025

“Fluent in posturing and hypocrisy, Ulman looks like an influencer and thinks like Luis Buñuel... Every scene in this marvellous romp has a delight.”

— Amy Nicholson, *LA Times*



NZ Classification TBC



## OBEX



Taking equal influence from the dreamlike atmospherics of *Eraserhead* and the comforting lo-fi imagery of retro gaming, comes a film that is as hard to categorise as it is to forget. Melding horror, comedy and sci-fi into its genre cauldron, it delivers psychedelic and surreal imagery that will haunt your dreams and inspire your imagination.

When the beloved dog of the quiet and reclusive Conor, (played by director, co-writer and editor, Albert Birney) goes missing, he must travel into a mysterious game world to go on a rescue mission, encountering maidens and battling monsters with weapons

he finds along the way. All set to a retrowave soundtrack composed by Deakin of Animal Collective fame and shot in gorgeous black and white.

Set in 1987 and romanticising tech and video game imagery from the era, *OBEX* is a treat for viewers who remember a time before TVs were flat, when we had to rewind our movies and when 8-bit graphics were the pinnacle of quality. A heady dose of nostalgia gets tweaked until it becomes an analog nightmare making this required viewing for anyone enamored with 80s aesthetics.

— Jordan Salomen

## Screenings

## Auckland

HWD Sun 10 Aug, 6:30pm

## Wellington

MAS Wed 20 Aug, 8:15pm

## Director: Albert Birney

USA 2025 | 90 mins

**Producers:** Emma Hannaway, Albert Birney, James Belfer, Pete Ohs  
**Screenplay, Editors:** Albert Birney, Pete Ohs

**Cinematography:** Pete Ohs

**Music:** Josh Dibb aka Deakin

**Cast:** Albert Birney, Callie Hernandez, Paisley Isaacs, Frank Mosley, Tyler Davis

**Festivals:** Sundance, Sydney 2025

“One of those inventive indie films that feels like a true discovery for any cinephile who appreciates the charm of low-budget, avant-garde cinema”

— Louisa Moore, *Screen Zealots*



NZ Classification TBC

## The Mysterious Gaze of the Flamingo

*La misteriosa mirada del flamenco*



Love can be a dangerous game, and words can spark the wildest of rumours. In a remote mining town in 80s AIDs-era Chile, 11-year-old Lidia floats through the lives of the trans women who reside in a communal house, banished to the desert. Despite their exile, celebration, empathy, and support are staples of the household presided over by the matriarch Mama Boa.

Lidia and her elegant mother figure, Flamingo, share a particularly formidable bond. However, as an incurable disease spreads through the area, so does a myth akin to witchcraft which

brands trans women as predators, accused of hunting men to contaminate them through a single gaze.

With strong Western themes, a Morricone-esque score, mixed with magical realism, *The Mysterious Gaze of the Flamingo* develops through unspoken acts, and unorthodox situations. Full of humour, compassion and tragedy, this debut feature from Diego Céspedes won the Un Certain Regard prize at Cannes this year.

— Huia Haupapa

## Screenings

## Auckland

HWD Fri 1 Aug, 6:30pm

## Wellington

RXY Sat 23 Aug, 6:00pm

## Director, Screenplay:

Diego Céspedes

Chile/France/Germany/

Spain/Belgium 2025

104 mins

**Producers:** Giancarlo Nasi, Justin Pechberty, Damien Megherbi

**Cinematography:** Angello Faccini

**Editor:** Martial Salomon

**Music:** Florencia Di Concilio

**Cast:** Tamara Cortés, Matías Catalán, Paula Dinamarca, Francisco Díaz

**Languages:** Spanish with English subtitles

**Festivals:** Cannes (Un Certain Regard) 2025

**Awards:** Un Certain Regard Prize, Cannes Film Festival 2025

“Battles bigotry with both vengeance and compassion... embodied by a committed cast of trans and genderqueer performers in leading roles.”

— Siddhant Adlakha, *Variety*



Violence, cruelty, offensive language, sex scenes & content that may disturb

# The Shrouds



Body horror maestro David Cronenberg created this funereal film – a capstone to a remarkable career – after the loss of his wife Carolyn to a particularly ravaging fight with cancer. Autobiographical elements have wormed their way into the story; the lead character Karsh Relikh (Vincent Cassell), clearly styled to look like Cronenberg, mourns the death of his wife Becca (Diane Kruger), who has been taken by a cancer that routinely required painful amputations. In his terrible grief, the sleek and sophisticated Karsh has founded GraveTech, a bizarre new technological frontier whose

products are the titular “shrouds”, which reproduce the body in the grave as a 3D model that mourners can watch decompose remotely via a smartphone app.

*The Shrouds* is a clinically executed, withering work of self-assessment, interweaving morbid conspiracies with Cronenberg’s trademark affinity for the macabre, the bleakly humorous, and the blithely erotic. Alongside Cassell and Kruger, Guy Pearce shines as Karsh’s twitchy brother-in-law. A telling thread of delicate sadness runs through this examination of loss and longing that withholds nothing. — Tom Augustine

## Screenings

### Auckland

BRI Sat 2 Aug, 8:00pm  
CIV Mon 4 Aug, 8:45pm  
ACA Fri 8 Aug, 1:30pm

### Wellington

EMB Mon 18 Aug, 8:30pm  
LHC Wed 20 Aug, 8:00pm

## Director/Screenplay:

**David Cronenberg**  
Canada/France 2024  
119 mins

**Producers:** Saïd Ben Saïd, Anthony Vaccarello, Martin Katz

**Cinematography:** Douglas Koch

**Editor:** Christopher Donaldson

**Production Designer:** Carol Spier

**Costume Designer:** Anne Dixon

**Music:** Howard Shore

**Cast:** Vincent Cassel, Diane Kruger, Guy Pearce, Sandrine Holt, Elizabeth Saunders

**Festivals:** Cannes (In Competition), Melbourne, Toronto, New York 2024; Rotterdam 2025

“A brilliantly cerebral thriller about the physicality of grief... Subtle but enormously rewarding.”

— David Ehrlich, *Indiewire*



NZ Classification TBC

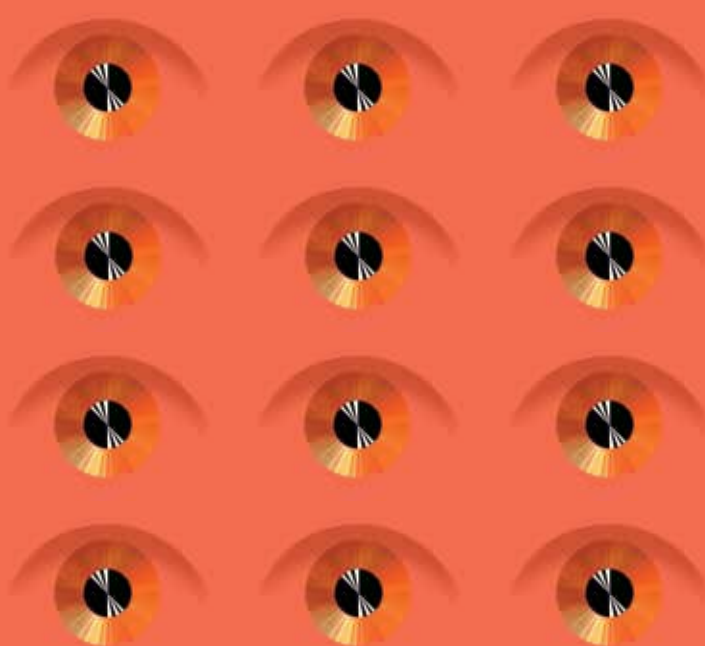
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A section celebrating music, its makers, and their stories.

# Rhythms

## Anchor Me – The Don McGlashan Story



Whether through his influential bands, legendary act Front Lawn, or compositions for film and television, the songs of Don McGlashan are well known to the Kiwi ear. Less familiar is the story of the man behind the music, but that's about to change thanks to acclaimed cultural documentarian Shirley Horrocks (*Peter Dinklage: The Art of Seeing*, *Paul Callaghan: Dancing with Atoms*).

The couch-crashing, student flat-playing days of the early 80s with post-punk band Blam Blam Blam gave rise to counterculture classics like 'There is No Depression in New Zealand', while as frontman of The Mutton Birds, Don helped define the sound of rock in the 90s

with international hits like 'Anchor Me', 'Nature,' and 'Dominion Road'.

This probing documentary catches the highs and lows of a singular career, revelling in tales of backstage antics and unearthing the deeply personal stories behind chart-topping anthems. Famous colleagues like Neil Finn, Toa Fraser and other luminaries describe McGlashan's artistry, while interviews with family provide insights into a unique creative personality.

From New York City to provincial town halls, the film paints a portrait of an artist who never fails to leave his soul on the stage.

— Adrian Hatwell

### Screenings

**Auckland**  
CIV Sat 9 Aug, 6:30pm\*  
**Wellington**  
EMB Sat 23 Aug, 8:15pm\*  
**New Plymouth**  
LLC Fri 5 Sep, 5:30pm  
**Napier**  
MTG Fri 5 Sep, 5:30pm  
**Hamilton**  
LID Fri 5 Sep, 5:45pm  
**Tauranga**  
LUX Fri 5 Sep, 5:45pm  
**Masterton**  
TSR Fri 5 Sep, 6:15pm

**Director: Shirley Horrocks**  
New Zealand 2025 | 88 mins

**Producers:** Shirley Horrocks, Lani-rain Feltham

**Cinematography:** Craig Wright, Nina Wells, Mark Lapwood

**Editor:** Steve Mountjoy

**Music:** Don McGlashan

**With:** Don McGlashan, Neil Finn, Harry Sinclair, David Long, Sean Donnelly, Shona McCullagh

**World Premiere**

**Q&A\***

A long-overdue tribute to one of the nation's best-loved songwriters.



Documentary film exempt from NZ Classification labelling requirements

## DJ Ahmet



Still reeling from the death of their mother and wife, Ahmet's family is broken. His father, struggling to come to terms with being sole provider and caretaker for the family, pulls Ahmet from school so he can care for their flock of sheep; meanwhile, his younger brother has become non-verbal since their mother's death. Music is both medicine and matchmaker for young Ahmet, who escapes his grief and the grim mundanity of life under his oppressive father by blasting beats from the world's jankiest stereo system to impress local girl Aya, back from Germany to be betrothed to an older man.

In this modern-day *Romeo and Juliet*, the Yuruk mountain village of Kodzalia takes the place of Verona, while the Montagues and Capulets make way for an eclectic support cast, with a technophobic imam, a souped-up tractor and a fluorescent pink sheep all taking the stage. If music be the food of love, then *DJ Ahmet* is a feast of thumping electro and dance-floor anthems that spur on the teenage protagonist as he fumbles through the throes of his first romance. A jubilant first feature and a real charmer.

— Matt Bloomfield

### Screenings

#### Auckland

BRI Fri 1 Aug, 6:00pm  
CIV Thu 7 Aug, 4:00pm  
LDO Sat 9 Aug, 3:30pm

#### Wellington

LHP Sat 16 Aug, 5:45pm  
EMB Thu 21 Aug, 3:45pm  
LHC Sat 23 Aug, 4:30pm

#### Napier

MTG Mon 1 Sep, 5:30pm  
MTG Thu 4 Sep, 11:00am

#### Hamilton

LID Mon 1 Sep, 5:45pm  
LID Thu 4 Sep, 10:45am

#### Tauranga

LUX Mon 1 Sep, 5:45pm  
LUX Thu 4 Sep, 10:45am

#### New Plymouth

LLC Mon 1 Sep, 5:45pm  
LLC Thu 4 Sep, 10:45am

#### Masterton

TSR Mon 1 Sep, 5:45pm  
TSR Thu 4 Sep, 11:00am

### Director, Screenplay:

#### Georgi M Unkovski

North Macedonia/Czech Republic/Serbia/Croatia 2025 | 99 mins

**Producers:** Ivan Unkovski, Ivana Shekutkoska

**Cinematography:** Naum Doksevski

**Editor:** Michal Reich

**Music:** Alen Sinkauz, Nenad Sinkauz

**Cast:** Arif Jakup, Agush Agushev,

Dora Akan Zlatanova, Aksel Mehmet

**Languages:** Turkish and Macedonian, with English subtitles

**Festivals:** Sundance, Sydney 2025

**Awards:** Audience Award & Special Jury Award (World Cinema Dramatic), Sundance Film Festival 2025

"Delightfully humorous and unpretentiously stylish... seamlessly straddles the line between laugh-out-loud crowd-pleaser and art-house gem with affecting gravitas."

— Carlos Aguilar, *Variety*



## The Ballad of Wallis Island



Charles (Tim Key) is lonely – an eccentric widower who lives on a remote and picturesque Welsh island. Having won the lottery (twice!), he invites his favourite band, the former folk duo, McGwyer Mortimer, to the island to play for a very small audience. The trouble is, one-time lovers, Herb (Tom Basden) and Nell (Carey Mulligan), haven't spoken in years, and each has no idea the other is coming. Things get especially awkward for Herb when Nell brings her new husband along.

*The Ballad of Wallis Island* is a melancholic, whimsical story about addressing and moving on from the past. Graced with original

songs by Basden, and lashings of comic wordplay by Key, both UK comedy veterans, its heart belongs to Charles, whose overzealous, garrulous nature hints at sadness beneath the surface.

As the characters grapple with loneliness and fear and the uncertainty of the future, the highs and lows that come with love are kept in delicate balance. Subtle, wise and generous of spirit, this is an unsentimental but truly sweet treat.

— Madison Marshall

### Screenings

#### Auckland

CIV Mon 4 Aug, 6:15pm  
LDO Thu 7 Aug, 11:00am  
BRI Sun 10 Aug, 3:15pm

#### Wellington

EMB Mon 18 Aug, 6:15pm  
LHP Sun 24 Aug, 5:00pm

#### Napier

MTG Sun 31 Aug, 5:15pm  
MTG Wed 3 Sep, 3:15pm

#### New Plymouth

LLC Sun 31 Aug, 5:30pm  
LLC Wed 3 Sep, 3:15pm

#### Masterton

TSR Sun 31 Aug, 5:30pm  
TSR Wed 3 Sep, 3:30pm

#### Hamilton

LID Sun 31 Aug, 5:45pm  
LID Wed 3 Sep, 3:15pm

#### Tauranga

LUX Sun 31 Aug, 5:45pm  
LUX Wed 3 Sep, 3:15pm

### Director: James Griffiths

UK 2025 | 99 mins

**Producer:** Rupert Majendie

**Screenplay:** Tom Basden, Tim Key

**Cinematography:** G. Magni Ágústsson

**Editor:** Quin Williams

**Production Designer:** Alexandra Toomey

**Costume Designer:** Gabriela Yiaxis

**Music:** Tom Basden, Adem Ilhan

**Cast:** Tom Basden, Tim Key,

Sian Clifford, Akemnji Ndifornyen,

Carey Mulligan

**Festivals:** Sundance, SXSW, Sydney 2025

"The best kind of crowd-pleaser: disarming, joyful and full of compassion for its oddball characters. This Sundance charmer doesn't hit a false note."

— Tomris Laffly, *Variety*



NZ Classification TBC

## Ellis Park



Warren Ellis is known to many as one of Australia's most unique and influential musicians. Longtime collaborator of Nick Cave, a member of The Dirty Three and soundtrack composer in his own right, Ellis is also the owner of Ellis Park, a wildlife sanctuary in Indonesia that shelters and nurses wounded wild animals back to health until they are ready to be released back into the wild.

Through filmed performances and candid interviews, we see Ellis's creative process and learn of his past struggles with addiction and his later recovery. We also see the lives of the employees and the animals at Ellis Park making the

film an engaging combination of musical and animal conservation documentaries. Australian director Justin Kurzel (*The True Story of the Kelly Gang*, NZIFF 2020) brings these two halves together seamlessly and they become an exploration on the duality of humanity. Powered by a melancholic soundtrack composed by Ellis himself, *Ellis Park* shows that the suffering of animals is mostly caused by humanity's greed and desire for capitalistic gain while their path to recovery is propelled by human kindness and generosity.

— Jordan Salomen

### Screenings

#### Auckland

SKY Sun 3 Aug, 8:30pm  
ACA Mon 4 Aug, 10:45am

#### Wellington

MAS Tue 19 Aug, 8:15pm  
LHP Thu 21 Aug, 6:00pm

### Director: Justin Kurzel

Australia 2024 | 105 mins

**Producers:** Nick Batzias, Charlotte Wheaton

**Screenplay:** Justin Kurzel, Nick Fenton

**Cinematography:** Germain McMicking

**Editor:** Nick Fenton

**Music:** Warren Ellis

**With:** Warren Ellis, Femke den Haas

**Festivals:** Melbourne, London 2024; CPH:DOX, Sydney 2025

"A richly cinematic affair..."

*Ellis Park* moves to a strange and interesting melody."

— Luke Buckmaster, *The Guardian*



Documentary film exempt from NZ Classification labelling requirements

## Life in One Chord



Dunedin may seem like an unlikely location for a musical revolution, yet it became the locus of an indie music movement that was heard around the world. Riding the wave of the Dunedin Sound was Shayne Carter a loudmouthed teenage punk whose scrappy devil-may-care attitude is perfectly mirrored by Margaret Gordon's cheeky and incredibly entertaining rockumentary.

Early on Carter objects to having to narrate the film from his droll memoir and blithely suggests bringing in broadcaster Carol Hirschfeld to perform the task instead, which is exactly what Gordon does. We get taken on a self-deprecating tour of some of

Dunedin's less desirable suburbs allowing Carter to reminisce about his schooldays, including a sister-traumatising first gig in the school hall.

Gordon's film also acts as a bit of a primer on the Dunedin Sound with scene bigwigs like The Clean and The Verlaines at first surpassing Carter's teenage punk ambitions until Straitjacket Fits is born out of tragedy and international stardom awaits. Carter is still living the punk life, and still performs as Dimmer, making now as good a time as any to celebrate a *Life in One Chord*.

— Michael McDonnell

### Screenings

#### Auckland

HWD Sun 17 Aug, 6:30pm\*

#### Wellington

MAS Thu 21 Aug, 6:15pm  
LHC Sun 24 Aug, 10:45am

#### Hamilton

LID Wed 10 Sep, 8:15pm

### Director: Margaret Gordon

New Zealand/Australia 2025

93 mins

**Producer:** Rick Harvie

**Cinematography:** James Ellis

**Editor:** Patrick McCabe

**Music:** Jackson Harry

**Narrator:** Carol Hirschfeld

**With:** Shayne Carter

**Special Auckland encore screening with Q&A\***

"The film, like the music, often has a DIY flavour, and I think this lends it authenticity as well as a sense of whimsy and fun."

— Margaret Gordon



Documentary film exempt from NZ Classification labelling requirements

## One to One: John & Yoko



Escaping the backlash from the dramatic breakup of The Beatles, John Lennon and Yoko Ono relocated to New York in 1971. They moved into a tiny Greenwich Village apartment with a massive TV propped at the end of their bed. Lennon exclaims that TV is his “window to the world” and filmmaker Kevin Macdonald picks up the cue, channel surfing through a dazzling array of early 70s archival material, home movies and audio recordings. From the Vietnam War to *The Price Is Right*, from Coca-Cola to the Attica Prison riots, the result is an absorbing portrait of an era of radical change and counter-culture.

But Macdonald also focuses on more domestic matters such as

Yoko’s custody battle over her first child Kyoko, and in a running joke we hear her exasperated assistants trying to find flies for one of her performance pieces.

Interspersed throughout the film is beautifully restored footage from the couple’s 1972 *One to One* benefit concert at Madison Square Garden. It was the only full-length concert John Lennon ever performed after leaving The Beatles and it’s a joy to experience barnstorming renditions of such flower power classics as ‘Come Together’ and ‘Instant Karma’. At a time when the world feels like it will erupt at any moment, Lennon’s plea to give peace a chance is more urgent than ever.

— Michael McDonnell

### Screenings

#### Auckland

CIV Sat 2 Aug, 12:45pm  
BRI Mon 4 Aug, 3:30pm  
CIV Wed 6 Aug, 1:15pm  
LDO Fri 8 Aug, 8:00pm

#### Wellington

EMB Sun 17 Aug, 12:00pm  
LHP Tue 19 Aug, 6:15pm  
RXY Wed 20 Aug, 4:15pm

#### Hamilton

LID Sat 30 Aug, 12:00pm  
LID Fri 5 Sep, 10:30am

#### Napier

MTG Sat 30 Aug, 12:00pm  
MTG Fri 5 Sep, 11:00am

#### Tauranga

LUX Sat 30 Aug, 12:15pm  
LUX Fri 5 Sep, 10:30am

#### Masterton

TSR Sat 30 Aug, 12:15pm  
TSR Fri 5 Sep, 11:15am

#### New Plymouth

LLC Fri 5 Sep, 10:45am

### Director: Kevin Macdonald

UK 2024 | 100 mins

**Producers:** Peter Worsley, Kevin Macdonald, Alice Webb

**Co-Director, Editor:** Sam Rice-Edwards

**Cinematography:** David Katznelson

**Music:** John Lennon, Yoko Ono, Plastic Ono Band with Elephant’s Memory

**Festivals:** Venice, London, IDFA 2024; Sundance, Sydney 2025

### Preceded by

**War Is Over** | USA 2023  
11 mins

**Director:** Dave Mullins

**Screenplay:** Dave Mullins, Sean Lennon

Inspired by the music of John and Yoko, this Academy Award winning animated short delivers a moving message.



Offensive language & content that may disturb

## Pavements



Led by the caustic wit of inscrutable frontman Stephen Malkmus, Pavement was one of the defining underground rock bands of the 90s, achieving critical success and a devoted cult following across five studio albums before breaking up in 1999. As much of a non-conformist in the film world, Alex Ross Perry upends usual documentary conventions to pay cinematic tribute to these indie legends, muddling fact and fiction into a glorious celebration of not giving a fuck.

While the band prepare for a 2022 reunion tour, they share screen time with retrospective footage from their 90s heydays as well as the production of a new

jukebox musical, the creation of a museum exhibition in New York and, most exciting of all, behind the scenes footage of a new Hollywood movie, *Range Life* – a prestige biopic starring *Stranger Things*’ Joe Keery, who hopes to ride Malkmus’ volatile slacker energy to Oscar glory.

Rolling four or five films into one gleefully idiosyncratic whole, Perry so succeeds in blurring reality that Pavement fans may well be left wondering if this all actually happened or if it was just a fever dream, while those unfamiliar with the band may question whether any of it was ever real at all.

— Michael McDonnell

### Screenings

#### Auckland

ACA Fri 1 Aug, 11:00am  
HWD Sun 10 Aug, 3:15pm

#### Wellington

MAS Sat 16 Aug, 10:00am  
LHC Fri 22 Aug, 8:15pm

### Director, Screenplay:

**Alex Ross Perry**

USA 2024 | 128 mins

**Producers:** Craig Butta, Alex Ross Perry, Robert Greene

**Cinematography:** Robert Kolodny

**Editor:** Robert Greene

**Production Designer:** John Arnos

**Costume Designer:** Amanda Ford

**Music:** Pavement, Keegan DeWitt, Dabney Morris

**With:** Stephen Malkmus, Scott “Spiral Stairs” Kannberg, Mark Ibold, Steve West, Bob Nastanovich

**Cast:** Joe Keery, Jason Schwartzman, Nat Wolff, Fred Hechinger, Logan Miller

**Festivals:** Venice, New York, Vancouver, London, Adelaide 2024; Rotterdam, CPH:DOX 2025

“A thrillingly creative music documentary... the sense of fun that Perry is having behind the camera is both palpable and infectious.”

— Matthew Turner, NME



Offensive language, nudity & drug references

Films told through distinct cinematic styles,  
Visions showcases the work of master  
filmmakers and emerging talent.

# Visions

## Dreams (Sex Love)

*Drømmer*



Dag Johan Haugerud originally intended *Dreams* to be the second chapter of his trilogy and while released in Norway as such, it ended up premiering internationally as the last. It became his crowning achievement on winning the Best Film at the 2025 Berlinale, introducing Haugerud to the ranks of world-class auteurs.

*Dreams* emanates from two of Haugerud's passions: literature, as he first gained prominence in his homeland as writer, and the cinema of French master Éric Rohmer, full of sentimental skirmishes and finely written dialogue.

The film's protagonist and narrator is Johanne, a 17-year-old student who falls for her new French teacher. This chronicle of first love is told in a voiceover reflecting the journal Johanne writes about her experience – meaning that things may or may not have happened as she says. She shares the memoir with her mother and grandmother, who applaud her literary talent and provide a layer of irony and melancholy to a lucid and tender chronicle of the universal and unforgettable experience of first love.

— Paolo Bertolin

### Auckland

LDO Sat 2 Aug, 11:00am  
CIV Sun 3 Aug, 3:15pm  
BRI Tue 5 Aug, 10:45am  
BRI Sat 9 Aug, 3:15pm

### Wellington

LHP Sun 17 Aug, 5:15pm  
LHC Thu 21 Aug, 4:00pm  
EMB Sat 23 Aug, 3:30pm

### Napier

MTG Mon 1 Sep, 3:00pm  
MTG Sat 6 Sep, 7:30pm

### Hamilton

LID Mon 1 Sep, 3:15pm  
LID Sat 6 Sep, 8:00pm

### Tauranga

LUX Mon 1 Sep, 3:15pm  
LUX Sat 6 Sep, 8:00pm

### New Plymouth

LLC Mon 1 Sep, 3:30pm  
LLC Sat 6 Sep, 7:30pm

### Masterton

TSR Mon 1 Sep, 3:30pm  
TSR Sat 6 Sep, 7:30pm

### Director, Screenplay:

**Dag Johan Haugerud**

Norway 2024 | 110 mins

**Producers:** Yngve Sæther, Hege Hauff  
Hvattum

**Cinematography:** Cecilie Semec

**Editor:** Jens Christian Fodstad

**Production Designer:** Tuva Hølmekbakk

**Costume Designer:** Ida Toft

**Music:** Anna Berg

**Cast:** Ella Øverbye, Selome Emnetu,  
Ane Dahl Torp, Andrine Sæther

**Languages:** Norwegian with English  
subtitles

**Festivals:** Berlin 2025

**Awards:** Best Film, Berlin International  
Film Festival 2025

“Captures the disorienting  
bifocal lens of first love,  
where on the one hand, the  
world around you becomes  
a hormonal haze, while on  
the other, you see more  
clearly into yourself than  
ever before.”

— Guy Lodge, *Variety*



NZ Classification TBC

## Love

Kjærlighet



What is love? The age-old question finds a contemporary and adult declination in Dag Johan Haugerud's final chapter to his *Sex Dreams Love* trilogy, premiered to universal acclaim at the Venice Film Festival 2024.

Long, bright Oslo summer days form the backdrop as two medical colleagues, one straight, the other gay, follow parallel trajectories in the games of love, attraction, sex and empathy. Meeting by chance on a ferry, the two describe their searches for intimacy. Marianne is into dating and is looking for love, Tor is looking for sex – by cruising for men on dating apps as he rides to and fro on the ferries.

Through Haugerud's effortlessly unpredictable writing, the ferry turns into a magic vessel where the destinies of these two take unexpected turns...

With *Love*, Haugerud questions conventions with detached humor, yet he always treats his characters with profound compassion, delivering an eloquent and moving masterpiece on human relationships in the 21st century.

— Paolo Bertolin

### Screenings

#### Auckland

LDO Sun 3 Aug, 10:30am  
SKY Mon 4 Aug, 6:00pm  
BRI Tue 5 Aug, 3:15pm  
BRI Sun 10 Aug, 5:15pm

#### Wellington

LHP Sat 16 Aug, 7:45pm  
MAS Mon 18 Aug, 6:00pm  
EMB Fri 22 Aug, 4:00pm

#### New Plymouth

LLC Sun 31 Aug, 7:30pm

#### Napier

MTG Sun 31 Aug, 7:30pm

#### Masterton

TSR Sun 31 Aug, 7:30pm  
TSR Wed 3 Sep, 11:00am

#### Hamilton

LID Sun 31 Aug, 8:00pm  
LID Tue 9 Sep, 1:00pm

#### Tauranga

LUX Sun 31 Aug, 8:00pm

### Director, Screenplay:

Dag Johan Haugerud

Norway 2024 | 119 mins

**Producers:** Yngve Sæther, Hege Hauff  
Hvattum

**Cinematography:** Ceceilie Semec

**Editor:** Jens Christian Fodstad

**Production Designer:** Tuva Hølmekbakk

**Costume Designer:** Ida Toft

**Music:** Peder Kjellsby

**Cast:** Andrea Bræin Hovig, Tayo

Cittadella Jacobsen, Marte Engebrigtsen

**Languages:** Norwegian with English subtitles

**Festivals:** Venice 2024

"A refreshing delight...  
Honest, thoughtful, and  
daringly talky as it observes  
modern dating customs in  
the age of apps."

— Leslie Felperin,  
*Hollywood Reporter*

**TBC** NZ Classification TBC

## Sex



There has hardly been any investigation of contemporary male identity and sexuality as candid, insightful and hilarious as Norwegian auteur Dag Johan Haugerud's *Sex*. After winning all major laurels in Nordic cinema with his impressive fresco *Beware of Children* (2019), the acclaimed director and author embarks on an Oslo-set trilogy simply called *Sex Dreams Love*.

The first instalment opens on one of the most tantalising and unexpected preludes in recent cinema. Two chimney sweeps open up to each other on a coffee break in their office: the first reveals that he dreamt of being intensely looked at by

none other than David Bowie, the other confesses that he recently accepted the sexual advances of a male customer who asked him to have sex with him. But both men are "straight" and married to women. The deft tone of the film and rules of the game are set.

The Norwegian writer-director infuses each of his elegantly composed tableaux with irony, depth and compassion, depicting how these two men cope with the turmoil these experiences bring. Featuring some of the brightest and funniest dialogue of 2024, *Sex* is a real eye-opener.

— Paolo Bertolin

### Screenings

#### Auckland

LDO Sat 2 Aug, 8:30pm  
BRI Tue 5 Aug, 8:30pm

#### Wellington

RXY Fri 15 Aug, 12:00pm  
LHP Mon 18 Aug, 4:00pm  
LHC Sun 24 Aug, 5:30pm

#### Hamilton

LID Tue 2 Sep, 7:30pm

#### Tauranga

LUX Tue 2 Sep, 7:30pm

#### New Plymouth

LLC Tue 2 Sep, 7:30pm

#### Napier

MTG Tue 2 Sep, 7:30pm

#### Masterton

TSR Tue 2 Sep, 7:45pm

### Director, Screenplay:

Dag Johan Haugerud

Norway 2024 | 118 mins

**Producers:** Yngve Sæther, Hege Hauff  
Hvattum

**Cinematography:** Cecilie Semec

**Editor:** Jens Christian Fodstad

**Production Designer:** Tuva Hølmekbakk

**Costume Designer:** Ida Toft

**Music:** Peder Kjellsby

**Cast:** Jan Gunnar Røise, Thorbjørn Harr,

Siri Forberg, Birgitte Larsen

**Languages:** Norwegian with English subtitles

**Festivals:** Berlin, Sydney, NZIFF, London 2024

"Sex offers a thought-provoking reflection on identity, sexuality and freedom sparked by a simple conversation between two male colleagues."

— Alan Hunter, *Screen Daily*

**M** Nudity & sexual themes

## Afternoons of Solitude

*Tardes de soledad*



Catalan filmmaker Albert Serra is famed (or notorious, to some) as an uncompromising, provocative maverick in Europe's film scene; a man of brazen statements and audacious works. So, it follows that he would be the director to make this divisive portrait of Spain's most controversial spectacle – and to defy all conventions of documentary filmmaking in doing so. Is bullfighting an act of barbarism, or an art of daring? Serra refuses to take a side in this intense, observational view onto the gory phenomenon, which does not glorify, nor seek to disguise its fascination.

We start with a bull, its eyes staring directly at us from its sleek black head, its heavy breath betraying its fear.

Peacocking around in a gem-encrusted ensemble that often ends up drenched in blood, there is an absurdity to Peruvian superstar Andrés Roca Rey's vain posturing and turbo-charged machismo, as we accompany him in his obsessive, extreme routine between hotel rooms and Spanish arenas, on his unending and never truly satiated quest for applause.

— Carmen Gray

### Screenings

#### Auckland

HWD Sun 3 Aug, 3:15pm

ACA Tue 5 Aug, 1:45pm

#### Wellington

RXY Fri 22 Aug, 6:15pm

### Director, Screenplay:

**Albert Serra**

Spain/France/Portugal 2024  
125 mins

**Producers:** Albert Serra, Montse Triola, Luis Ferrón, Pedro Palacios, Pierre-Olivier Bardet, Joaquim Sapinho

**Cinematography:** Artur Tort Pujol

**Editors:** Albert Serra, Artur Tort Pujol

**Music:** Ferran Font, Marc Verdaguer

**With:** Andrés Roca Rey

**Languages:** Spanish with English subtitles

**Festivals:** San Sebastián, New York 2024; Rotterdam, CPH:DOX 2025

**“Rarely have I seen a film that has combined the riveting and the repellent to such memorably strange effect.”**

— Zachary Barnes,  
*Wall Street Journal*

**R18** Graphic animal cruelty

## Brand New Landscape

*Miwarashi sedai*



Yuiga Danzuka's debut feature is a profound analysis of contemporary familial estrangement. Set against the backdrop of the ever-changing cityscape of Tokyo, the Japanese capital becomes a metaphor for the challenges that come with navigating family amid relentless urban transformation.

Having lost their mother at a young age, siblings Ren (Kodai Kurosaki) and Emi (Mai Kiryu) struggle when their estranged father Hajime (Kenichi Endo) reappears in their lives. A renowned landscape architect, Hajime left years ago to focus on his career, choosing passion over family. While his work befits a

world eager to be a part of the future, past grievances dwell on the characters as they find it difficult to forgive and move forward.

Fans of Japanese cinema will delight in Danzuka's homages to the great Yasujiro Ozu, with the young director approaching Tokyo with reserved caution, inspired by his own complex feelings about his hometown. The distinctive cinematography focuses not only on the actors but also on their surroundings, as the city itself is brought to life. *Brand New Landscape's* striking visuals are not to be missed on the big screen.

— Madison Marshall

### Screenings

#### Auckland

ACA Tue 5 Aug, 6:15pm

#### Wellington

RXY Thu 21 Aug, 8:45pm

### Director, Screenplay:

**Yuiga Danzuka**

Japan 2025 | 115 mins

**Producer:** Kenji Yamagami

**Cinematography:** Koichi Furuya

**Editor:** Uichi Majima

**Production Designer:** Satoshi Nonogaki

**Costume Designer:** Mayu Kosaka

**Music:** Ryo Teranishi

**Cast:** Kodai Kurosaki, Kenichi Endo,

Haruka Igawa, Mai Kiryu, Akiko Kikuchi

**Languages:** Japanese with English subtitles

**Festivals:** Cannes (Directors' Fortnight) 2025

**“A spellbinding debut... The young director's beautifully assured first feature sees adult siblings process the lingering scars of loss in an ever-changing Tokyo.”**

— Josh Slater-Williams, *Indiewire*

**TBC** NZ Classification TBC

## Eddington



Joaquin Phoenix and Pedro Pascal square off in Ari Aster's brazenly provocative Western thriller set during the pandemic that made America lose its mind... capturing the creeping unreality of what America's become.

The film is set in the desert city of Eddington, New Mexico, during the Covid summer of 2020, and the first indication that it's going to offer a major tweak of conventional wisdom is that the protagonist, Joe Cross (Phoenix), who's the city sheriff, is just about the only person in town who refuses to wear a face mask...

Not long into the film, the George Floyd murder occurs, and

triggers a small local movement of anti-racist youth. The film is unambiguous about portraying them as a pack of deluded narcissists whose conception of themselves exemplifies the very privilege they're out to overthrow... but the real point is that moralistic self-righteousness has become a kind of addiction in America... Aster is dead serious about dramatizing what he views as the looking glass that America passed through during the pandemic era... [Eddington] puts its finger on a kind of madness you'll recognize with a tremor.

— Owen Gleiberman, *Variety*

### Screenings

#### Auckland

CIV Sun 3 Aug, 5:45pm

#### Wellington

EMB Sun 17 Aug, 5:30pm

### Director: Ari Aster

USA 2025 | 145 mins

**Producers:** Lars Knudsen, Ari Aster, Ann Ruark

**Cinematography:** Darius Khondji

**Editor:** Lucian Johnston

**Production Designer:** Elliott Hostetter

**Costume Designer:** Anna Terrazas

**Music:** Bobby Krlic, Daniel Pemberton

**Cast:** Joaquin Phoenix, Pedro Pascal, Luke Grimes, Michael Ward, Austin Butler, Emma Stone

**Festivals:** Cannes (In Competition), Sydney 2025

"Excoriating and exhilarating in equal measure, it is the first truly great movie to deal explicitly with the unique madness and malice that the global pandemic revealed."

— Jason Gorber, *Paste Magazine*

Presented in association with



NZ Classification TBC

## Kokuho



The world of Kabuki, the elaborately stylised, male Japanese theatrical tradition, is the setting for director Sang-il Lee's epic melodrama of artistic ambition, rivalry and betrayal. It is an adaptation of a Japanese bestseller by Shuichi Yoshida, and weaves in stunning stagings of classic Kabuki tales that wowed audiences at this year's Cannes edition.

In 1960s Nagasaki, after the death of his yakuza father, gifted teenager Kikuo (Ryo Yoshizawa) is taken under the wing of famed Kabuki actor Hanjiro Hanai, even though the great performer already has a son, Shunsuke, who has dedicated his life to the

art. Together, they train to master renditions in which unrequited love as painful as a bleeding wound runs. In Sagi Musume (Heron Maiden), a heron-girl in the snow is consumed by rage, and in Fuji Musume (Wisteria Maiden), a wisteria branch smitten by a passing man makes a futile exit from a painting, through multiple kimono-changes. Over fifty years, the relationship of the two disciples entwines and twists, and their hearts suffer as much yearning, glory and downfall as their on-stage alter-egos.

— Carmen Gray

### Screenings

#### Auckland

ACA Sat 9 Aug, 8:15pm

#### Wellington

RXY Sun 17 Aug, 2:45pm

EMB Fri 22 Aug, 12:30pm

### Director: Sang-il Lee

Japan 2025 | 174 mins

**Producer:** Shinzo Matsushashi

**Screenplay:** Satoko Okudera. Based on the novel by Shuichi Yoshida

**Cinematography:** Sofian El Fani

**Editors:** Tsuyoshi Imai

**Production Designer:** Yohei Taneda

**Costume Designers:** Kumiko Ogawa

**Music:** Marihiko Hara

**Cast:** Ryō Yoshizawa, Ryusei Yokohama, Soya Kurokawa, Keitatsu Koshiyama

**Languages:** Japanese with English subtitles

**Festivals:** Cannes (Directors' Fortnight) 2025

"There is a timeless quality to *onnagata* [male actors who play female characters]. They're in a class of their own. They're sensual in a sophisticated way and if I may say...the sensuality strikes you unexpectedly."

— Sang-il Lee



NZ Classification TBC

## Kontinental '25



Radu Jude is now recognised as Romania's most outrageous and biting satirist, after a string of inventive, anarchic films crammed with wild incident and nods to other texts, that take aim at society's historical amnesia and the indignities of modern-day capitalism. In his latest pitch-black, merciless comedy, which was shot on an iPhone in just ten days and won raves at the Berlin International Film Festival, he reckons with the greed and hypocrisy that have fuelled the European Union's housing crisis, and the chasm of inequality that was ushered in with the post-socialist transition to capitalism.

Orsolya, a bailiff, is called to evict a homeless man from the dingy cellar where he had been squatting, in the city of Cluj, in Transylvania. His suicide leaves her plagued by guilt – and grasping at external validation and reassurance by any means necessary to free her of any sense of complicity in the death. The title of the film is a play on the Roberto Rossellini movie which inspired it, *Europe '51*, in which a callous and neglectful industrialist's wife turns to humanitarian work with the poor after a personal tragedy.

— Carmen Gray

### Screenings

#### Auckland

HWD Sat 2 Aug, 1:00pm

ACA Fri 8 Aug, 11:15am

#### Wellington

RXY Sun 24 Aug, 8:15pm

### Director, Screenplay:

#### Radu Jude

Romania 2025 | 109 mins

**Producers:** Alexandru Teodorescu, Rodrigo Teixeira

**Cinematography:** Marius Panduru

**Editor:** Cătălin Cristuțiu

**Production Designer:** Andreea Popa

**Costume Designer:** Cireșica Cuciuc

**Music:** Matei Teodorescu

**Cast:** Eszter Tompa, Gabriel Spahiu, Adonis Tanța, Șerban Pavlu, Oana Mardare

**Languages:** Romanian, Hungarian and German, with English subtitles

**Festivals:** Berlin, CPH:DOX, Sydney 2025

**Awards:** Best Screenplay, Berlin International Film Festival 2025

“At once incisive and ambiguous, it's proof that Jude is operating on a completely different level than most of his contemporaries.”

— Nick Schager, *The Daily Beast*



NZ Classification TBC

## The Love That Remains

*Ástin sem eftir er*



For Hlynur Pálmason, nature and drama are closely intertwined — his previous works, including the operatically vast *Godland*, set their stories against beautiful but cosmically uninterested landscapes, which would eventually swallow all things, from the grandest cathedrals to the lowliest peasants. The environment is of central concern, but to different ends, in *The Love That Remains*, a deeply harmonious, lightly surreal portrait of a family adrift in the wake of a parental separation, and the natural world they're in constant communion with.

The story is simple, yet exacting: the focus is on mother Anna (Saga Garðarsdóttir),

a struggling artist whose work utilises rusting metals exposed to the elements. Hangdog husband Magnús (Sverrir Gudnason), lingers about, unable to accept that the relationship has already wilted. Their three offspring (played by Pálmason's own children) bear witness and are all affected differently by the slow decomposition of the family unit.

A warm sense of melancholy pervades the gentle unfolding of *The Love That Remains'* gossamer-thin narrative, even as it begins to fragment into surreal abstractions, always accompanied by rapturous imagery of the Icelandic surrounds.

— Tom Augustine

### Screenings

#### Auckland

BRI Sat 2 Aug, 5:45pm

ACA Mon 4 Aug, 1:30pm

CIV Sat 9 Aug, 10:00am

#### Wellington

LHP Fri 15 Aug, 11:00am

EMB Sat 16 Aug, 10:00am

LHC Fri 22 Aug, 1:30pm

### Director, Screenplay, Cinematography: Hlynur Pálmason

Iceland/Denmark/Sweden/

France 2025 | 109 mins

**Producer:** Anton Máni Svansson, Katrín Pors

**Editor:** Julius Krebs Damsbo

**Production Designer:** Frosti Friðriksson

**Costume Designer:** Nina Grönlund

**Music:** Harry Hunt

**Cast:** Saga Garðarsdóttir, Sverrir

Guðnason, Ída Mekkin Hlynisdóttir,

Grímur Hlynsson, Þorgils Hlynsson

**Languages:** Icelandic, English, Swedish and French, with English subtitles

**Festivals:** Cannes (Premiere) 2025

“There's an undertow of melancholy certainly, but also a light, buoyant quality to a film that cherishes its moments of humour and absurdity.”

— Wendy Ide, *Screen Daily*



NZ Classification TBC

## Mirrors No. 3

Miroirs No. 3



Laura and Betty seem to be poles apart. Laura, a young, city dwelling music student, lives in an apartment with her boyfriend; Betty has an adult son and lives alone in rural Germany. Their lives are thrown together after a car accident leaves Laura in the care of the older woman. Despite ostensible differences, each recognises a familiar melancholy in the other. As a tentative trust grows, the women find something unlocking within themselves, even as complicating factors emerge, in the form of Betty's opaque family situation.

Master dramatist Christian Petzold reunites with frequent acting collaborator Paula Beer

(*Transit*, *Undine*, *Afire*) and regular Director of Photography Hans Fromm, turning his pen and camera to a smaller scale domestic drama. *Mirrors No. 3* (named for a Ravel piano piece played within) makes visual and thematic echoes back to Petzold's previous work: from extended bike rides down rural lanes (*Barbara*), to the centrality of a piano (*Phoenix*), as well as the thread of mysterious tension that underlies them all. The film revels in the messy, stimulating complexities of human relationships, exploring the way that sometimes even questionable motivations can affect positive outcomes.

— Jacob Powell

### Screenings

#### Auckland

CIV Wed 6 Aug, 4:00pm  
BRI Thu 7 Aug, 8:15pm  
LDO Sun 10 Aug, 5:30pm

#### Wellington

LHC Fri 15 Aug, 6:15pm  
EMB Wed 20 Aug, 11:30am  
LHP Fri 22 Aug, 6:15pm

#### Hamilton

LID Tue 2 Sep, 5:30pm  
LID Mon 8 Sep, 3:30pm

#### Tauranga

LUX Tue 2 Sep, 5:30pm

#### New Plymouth

LLC Tue 2 Sep, 5:30pm

#### Napier

MTG Tue 2 Sep, 5:30pm

#### Masterton

TSR Tue 2 Sep, 6:00pm

### Director, Screenplay:

Christian Petzold

Germany 2025 | 86 mins

**Producers:** Florian Koerner von Gustorf, Michael Weber, Anton Kaiser

**Cinematography:** Hans Fromm

**Editor:** Bettina Böhler

**Production Designer:** K.D. Gruber

**Costume Designer:** Katharina Ost

**Cast:** Paula Beer, Barbara Auer, Matthias Brandt, Enno Trebs

**Languages:** German with English subtitles

**Festivals:** Cannes (Directors' Fortnight), Sydney 2025

"As compact as a novella, as ephemeral in its emotion, as delicate in register as one of the Chopin or Ravel pieces that float through it"

— Ryan Lattanzio, *Indiewire*



NZ Classification TBC

## Misericordia

Miséricorde



This coolly eccentric new film from Alain Guiraudie (*Stranger by the Lake*, NZIFF 2013) drops into the provincial French community of Saint-Martial, where the return of the boyish Jérémie (Félix Kysyl) awakens repressed, feral desires.

Ostensibly in the village to pay respects to the recently-passed baker, Jérémie is an alluring presence, bouncing from the houses of the baker's intimidating son Vincent (Jean-Baptiste Durand), his cougar-ish mother Martine (Catherine Frot), portly recluse Walter (David Ayala) and agonised local priest Father Philippe (Jacques Develay), who is alarmed by the need Jérémie

inflames within him. A brutal murder in the fecund, mushroom-rich woods that surround the town thickens the plot, as this motley crew circles the moral drain.

Pulsating with drip-fed Hitchcockian menace, this novelistic thriller merges the metaphysical with the hilariously parochial concerns of small-town France. All the while, Guiraudie retains a strident queer frankness, both ominous and sensual. Unsettlingly malicious and perversely offbeat, *Misericordia* cements his position as a morbid storyteller of the highest order.

— Tom Augustine

### Screenings

#### Auckland

BRI Fri 1 Aug, 3:45pm  
ACA Tue 5 Aug, 8:45pm

#### Wellington

MAS Wed 20 Aug, 6:15pm  
RXY Thu 21 Aug, 12:30pm  
LHC Sun 24 Aug, 8:00pm

### Director, Screenplay: Alain Guiraudie

France/Spain/Portugal 2024 | 104 mins

**Producers:** Charles Gillibert

**Cinematography:** Claire Mathon

**Editor:** Jean-Christophe Hym

**Production Designer:** Emmanuelle Duplay

**Costume Designer:** Khadija Zeggai

**Music:** Marc Verdaguer

**Cast:** Félix Kysyl, Catherine Frot, Jean Baptiste Durand, Jacques Develay

**Languages:** French with English subtitles

**Festivals:** Cannes (Premiere), Telluride, Toronto, New York, London 2024; Rotterdam 2025

"A slippery, changeable parable about a particularly amoral cuckoo looking to feather a new nest."

— Jessica Kiang, *Variety*



NZ Classification TBC

## Orwell: 2+2=5



British writer George Orwell recognised that organised lying is a key tool for those who prop up authoritarian systems – the kind of people that will insist that two and two make five and force others to agree, if it allows them to cling to power and privilege. The ideas of his 1940s dystopian novels *Animal Farm* and *1984*, which grew out of his own shame for participating firsthand in India's imperial police machinery in Burma, had such an impact that "Orwellian" is now another word for repressive state control.

Haitian filmmaker Raoul Peck (*I Am Not Your Negro*, NZIFF 2017) traces Orwell's life and the

evolution of his thought in a bold and confronting assemblage of movie clips and news footage that serves as a stark warning. The MAGA ideology of Donald Trump, his track record of demonstrably false claims and the January 6 storming of the Capitol, are astutely set in the wider context of murderous regimes throughout history and their similar warping of perceptions through language. Alongside the rise of social media at the hands of entrepreneurs with little regard for factchecking or AI regulation, Peck contends that truth is more fragile than ever and "Orwellian" the climate of the present.

— Carmen Gray

### Screenings

#### Auckland

CIV Sat 2 Aug, 10:00am  
BRI Wed 6 Aug, 6:00pm  
CIV Thu 7 Aug, 10:30am

#### Wellington

LHC Fri 15 Aug, 1:00pm  
LHP Mon 18 Aug, 6:15pm  
EMB Sat 23 Aug, 10:15am

#### Hamilton

LID Sun 31 Aug, 10:45am  
LID Wed 10 Sep, 12:45pm

#### Tauranga

LUX Sun 31 Aug, 10:45am

#### New Plymouth

LLC Sun 31 Aug, 10:45am

#### Napier

MTG Sun 31 Aug, 10:45am

#### Masterton

TSR Sun 31 Aug, 10:45am

### Director: Raoul Peck

USA/France 2025 | 119 mins

**Producers:** Raoul Peck, Alex Gibney, George Chignell, Nick Shumaker

**Cinematography:** Julian Schwanitz, Ben Bloodwell, Stuart Luck

**Editor:** Alexandra Strauss

**Music:** Alexei Aïgui

**Narrator:** Damian Lewis

**Festivals:** Cannes (Premiere), Sydney 2025

"A vital film... Peck offers a sobering reminder of what's at stake in this technology-defined age of doublethink and thoughtcrime, the world that Orwell foresaw and we occupy."

— Sheri Linden, *Hollywood Reporter*



Violence, war footage & content that may disturb

## Resurrection

Kuang ye shi dai



With just two feature films, *Kaili Blues* (2015) and *Long Day's Journey Into Night* (2018), Chinese filmmaker Bi Gan established himself as one of the great innovators of contemporary cinema.

With *Resurrection*, which premiered (and was awarded) at Cannes 2025, he's upped the ante even further with a work of huge ambition and formal prowess. A sci-fi future where humans don't dream anymore, and the one dreamer left is reduced to a pitiful state of shunned monstrosity, provides Bi Gan with a pretext that doubles as narrative trigger

and political statement: cinema is the Art of dreams, feeding on the imagination of filmmakers and nurturing the fantasy of the audiences. As he invites us on a wild ride through the ages of cinema and its styles (hold your breath for the one-shot romance/crime drama set at the cusp of the new millennium), Bi Gan celebrates the magic ray of light that illuminates the screen of movie theaters and the lives of all audiences.

— Paolo Bertolin

### Screenings

#### Auckland

CIV Sun 3 Aug, 9:00pm  
BRI Sat 9 Aug, 7:45pm

#### Wellington

EMB Sun 17 Aug, 8:45pm

### Director: Bi Gan

China/France 2025

160 mins

**Producers:** Shan Zuolong, Yang Lele, Charles Gillibert

**Screenplay:** Bi Gan, Zhai Xiaohui

**Cinematography:** Dong Jingsong

**Editors:** Bi Gan, Bai Xue

**Production Designer:** Nan Tu

**Costume Designer:** Hwang Wern-ying

**Music:** M83

**Cast:** Jackson Yee, Shu Qi, Mark Chao, Li Gengxi, Huang Jue, Chen Yongzhong

**Languages:** Mandarin with English subtitles

**Festivals:** Cannes (In Competition) 2025

**Awards:** Special Prize, Cannes Film Festival 2025

"Narratively and stylistically chameleonic, it's a sci-fi-flavored, century-spanning cinematic collage and profound invitation to dream."

— Zhuo-Ning Su, *The Film Stage*

Presented in association with

DUNEDIN FILM SOCIETY  
taking you further into film



NZ Classification TBC

## Romería



After winning the Best Film in Berlin with *Alcarràs* (2022), Spanish director Carla Simón looks back into her own memories and heals pains from the past with her spellbinding third feature film *Romería*.

Eighteen-year-old Marina is an aspiring film student who sets out to trace the fate of her biological parents – who both died during the HIV epidemic of the late 1980s, early 1990s. Raised in Barcelona by her maternal grandparents, Marina visits her paternal family in Galicia, in order to obtain the paternity recognition documents that would allow her to apply for a scholarship. Guided on her journey

by the pages of her mother's diary, Marina revisits her parents' story of love and addiction...

Simón brushes with delicate touches the dynamics of a difficult family reconciliation and the motions of post-adolescent desire (the attraction between Marina and her cousin). While she initially draws from the tropes of summertime family dramas, Simón then turns *Romería* into a dreamlike fable where the past comes alive through the present thanks to the simple, yet enchanting true magic of cinema.

— Paolo Bertolin

### Screenings

#### Auckland

CIV Tue 5 Aug, 6:15pm  
ACA Wed 6 Aug, 4:00pm  
BRI Fri 8 Aug, 6:00pm

#### Wellington

EMB Sat 16 Aug, 12:30pm  
LHP Sun 17 Aug, 3:00pm  
LHC Fri 22 Aug, 11:15am

#### Hamilton

LID Wed 3 Sep, 5:30pm  
LID Fri 5 Sep, 1:00pm

#### Tauranga

LUX Wed 3 Sep, 5:30pm  
LUX Fri 5 Sep, 1:00pm

#### New Plymouth

LLC Wed 3 Sep, 5:30pm  
LLC Fri 5 Sep, 1:00pm

#### Napier

MTG Wed 3 Sep, 5:30pm  
MTG Fri 5 Sep, 1:15pm

#### Masterton

TSR Wed 3 Sep, 5:45pm  
TSR Fri 5 Sep, 1:30pm

Presented in association with



### Director, Screenplay:

**Carla Simón**

Spain/Germany 2025  
114 mins

**Producer:** María Zamora

**Cinematography:** Hélène Louvart

**Editors:** Sergio Jiménez, Ana Pfaff

**Production Designer:** Mónica Bernuy

**Costume Designer:** Anna Aguilà

**Music:** Ernest Pipó

**Cast:** Lúcia García, Mitch, Tristán Ulloa, Alberto García, Miryam Gallego, Janet Novás

**Languages:** Spanish, Catalan and French, with English subtitles

**Festivals:** Cannes (In Competition) 2025, Sydney Film Festival

**“Romería is a vibrant film about all the scandals, divides, and connections that can be contained within families.”**

— Robert Daniels, *RogerEbert.com*



## Sirât



The latest from director Oliver Laxe, *Sirât* is the proverbial long, strange trip. Part adventure, part mystic-existential odyssey, it is the boldest enterprise to date from a filmmaker who has a taste for grappling with the challenges of the real – as witnessed in the flame-steeped vistas of his last film, 2019's *Fire Will Come*, set in Galicia. In Cannes Competition title *Sirât*, he teams Catalan actor Sergi López with a cast of non-professionals exuding pungent 'real thing' vibes, in a travelogue drama that raises the ante on his previous Moroccan venture, 2016's *Mimosas*.

The film begins with hefty speaker cabinets hauled into place for a rave somewhere in the Moroccan desert. Amid the partying crowds of crusties, freaks and neo-hippies is a middle-aged man, Luis (López), accompanied by his young son Estebán (Bruno Nuñez) and their gentle-natured terrier Pipa. Luis is searching for his daughter, whom he hasn't seen for five months. But the rave is broken up by soldiers who evacuate the area, announcing that a state of emergency has been declared...

— Jonathan Romney, *Screen Daily*

### Screenings

#### Auckland

CIV Fri 1 Aug, 1:15pm  
CIV Wed 6 Aug, 8:45pm  
HWD Sat 9 Aug, 6:30pm

#### Wellington

EMB Tue 19 Aug, 6:15pm  
RXY Fri 22 Aug, 4:00pm

#### Hamilton

LID Tue 9 Sep, 8:00pm

### Director: Oliver Laxe

Spain/France 2025 | 115 mins

**Producers:** Esther García, Agustín Almodóvar, Pedro Almodóvar, Xavi Font, Oliver Laxe, Domingo Corral, Oriol Maymó, Mani Mortazavi, Andrea Queralt

**Screenplay:** Santiago Fillol, Oliver Laxe

**Cinematography:** Mauro Herce

**Editor:** Cristóbal Fernández

**Production Designer:** Laia Ateca

**Costume Designer:** Nadia Acimi

**Music:** Kangding Ray

**Cast:** Sergi López, Bruno Nuñez, Stefania Gadda, Joshua Liam Henderson, Tonin Janvier

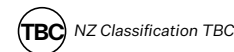
**Languages:** Spanish and French, with English subtitles

**Festivals:** Cannes (In Competition), Sydney 2025

**Awards:** Jury Prize, Cannes Film Festival 2025

**It draws you out of your seat with a mighty succession of sonic rumbles, then promptly knocks you back into it with the most jolting of tragedies.**

— Justin Chang, *New Yorker*



## Sound of Falling

*In die Sonne schauen*



The cataclysms and cruelties of the last century in Germany had such a psychic impact they can feel like they still haunt the walls. It's this mysterious sense of collapsed time and Gothic dread that imbues the world of director Mascha Schilinski's poetic second feature, which won the Jury Prize at Cannes, and saw her heralded as German cinema's most exciting new voice.

"Phantom pains" refer to the sensation of an amputee bed-ridden in an old farmhouse in the north of the country, but they could just as easily be describing the daily existence of the four

generations of women who pass through the home over a span of decades, and are subject to the violence and inherited trauma that have blighted the society through its darkest, authoritarian turns and divisions.

The lives of Alma, Erika, Angelika, and Lenka mirror one another in cumulative and surprising ways, as we follow the evolution and hidden abuses of the household through a mesmeric, smudged lens of candlelit gloom and glimmers of blue – a silent, collective scream for a nation in which death has been all too close to life.

— Carmen Gray

### Screenings

#### Auckland

CIV Tue 5 Aug, 12:15pm  
SKY Thu 7 Aug, 8:30pm  
BRI Sun 10 Aug, 12:15pm

#### Wellington

EMB Tue 19 Aug, 12:45pm  
MAS Sat 23 Aug, 3:15pm

### Director: Mascha Schilinski

Germany 2025 | 149 mins

**Producers:** Maren Schmitt, Licas Schmidt

**Screenplay:** Mascha Schilinski, Louise Peter

**Cinematography:** Fabian Gamper

**Editor:** Evelyn Rack

**Production Designer:** Cosima Vellenzer

**Costume Designer:** Sabrina Krämer

**Music:** Michael Fiedler, Eike Hosenfeld

**Cast:** Hanna Heckt, Greta Krämer, Filip Schnack, Helena Lüer, Anastasia Cherepakha

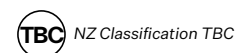
**Languages:** German with English subtitles

**Festivals:** Cannes (In Competition) 2025

**Awards:** Jury Prize, Cannes Film Festival 2025

"It's an astonishing work, twining together the lives of four generations of families with an intricacy and intimacy that feels like an act of psychic transmission."

— Alison Willmore, *Vulture*



## The Mastermind



The abject non-hero of Kelly Reichardt's engrossingly downbeat heist movie, set in 1970s Massachusetts, is weak, vain and utterly clueless. By the end, he's a weirdly Updikean figure, though without the self-awareness: going on the run with no money and without a change of clothes, to escape from the grotesque mess he has made for himself and his family.

James, played with hangdog near-charm by Josh O'Connor; is an art school dropout and would-be architectural designer... Having established the lax security measures at a local art gallery, he plans to pay two tough guys

and a getaway driver to steal four paintings by American artist Arthur Dove and hide them at a nearby farmhouse...

Obviously, you wouldn't expect the quietist, realist movie art of Kelly Reichardt to give us anything like *Ocean's Eleven* or *Reservoir Dogs*. But the very fact of its ostentatiously unadorned reality makes the extraordinary events real and startling, shot, as always with Reichardt, with an earth-tones colour palette in a cold, clear daylight in her unflavoured, unaccented style... Reichardt has unerringly located the unglamour in the heist.

— Peter Bradshaw, *The Guardian*

### Screenings

#### Auckland

CIV Wed 6 Aug, 6:15pm

#### Wellington

EMB Wed 20 Aug, 6:15pm

### Director, Screenplay, Editor: Kelly Reichardt

USA/UK 2025 | 110 mins

**Producers:** Neil Kopp, Vincent Savino, Anish Savjani

**Cinematography:** Christopher Blauvelt

**Production Designer:** Anthony Gasparro

**Costume Designer:** Amy Roth

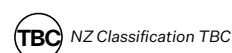
**Music:** Rob Mazurek

**Cast:** Josh O'Connor, Sterling Thompson, Alana Haim, Jasper Thompson, Bill Camp

**Festivals:** Cannes (In Competition), Sydney 2025

"The fallout from the mediocre robbery of a minor-league museum leads to a steadily deepening character study that ruminates on what's really at stake, and who exactly we're rooting for."

— Nicolas Rapold, *Sight and Sound*



## Two Prosecutors

*Dva prokurora*



It's 1937 in the Soviet Union, at the height of Stalin's Great Purge. Commitment to the truth is a deadly professional risk for anyone working in the justice system, where made-up accusations are leveraged to oust the idealistic and replace them with the loyal incompetents needed to shore up brute power. Letters written in jail are routinely censored and burnt inside its walls. But a missive by a political prisoner requesting an ear over systematic maltreatment and attempts to extract false confessions miraculously reaches the desk of the new prosecutor, Kornev, who travels to meet with its desperate author.

Ukrainian director Sergei Loznitsa has long been adept at portraying the grim dances of state repression and civic resistance. This icily precise, impressively acted dissection of "communist justice," which comes first for its most stubborn believers and leaves just the rotten from top to bottom, has a touch of the grotesque wit of Kafka, and won rave reviews at Cannes. Based on a novella by Georgy Demidov, himself imprisoned for fourteen years, this newly relevant story is impeccably lensed as a queasy tunnel of slow-burn, claustrophobic inevitability.

— Carmen Gray

### Screenings

#### Auckland

LDO Sat 2 Aug, 6:00pm

ACA Wed 6 Aug, 8:15pm

#### Wellington

LHP Sat 16 Aug, 1:15pm

EMB Mon 18 Aug, 10:15am

LHC Sun 24 Aug, 12:45pm

### Director: Sergei Loznitsa

France/Germany/  
Netherlands/Latvia/  
Romania/Lithuania 2025  
118 mins

**Producer:** Kevin Chneiweiss

**Screenplay:** Sergei Loznitsa. Based on a story by Georgy Demidov

**Cinematography:** Oleg Mutu

**Editor:** Danielius Kokanauskis

**Production Designers:** Jurij Grigorovič, Aldis Meinerts

**Costume Designer:** Dorota Roqueplo

**Music:** Christiaan Verbeek

**Cast:** Aleksandr Kuznetsov, Alexander Filippenko, Anatoli Belyi, Andris Keišs, Vytautas Kaniušonis

**Languages:** Russian with English subtitles

**Festivals:** Cannes (In Competition), Sydney 2025

**"Impeccably directed and impressively acted, this slow-burn story of political injustice is filled to the brim with atmosphere."**

— Jordan Mintzer,  
*Hollywood Reporter*



NZ Classification TBC

## Young Mothers

*Jeunes mères*



*Young Mothers* examines the lives of underprivileged teenagers as they come to terms with motherhood for the first time. Living together temporarily in a group home, they are taught how to care for their babies, while grappling with very different personal circumstances. The Dardenne brothers treat the characters with delicate respect while humanising the tumultuous reality that often comes with teenage motherhood.

Jessica, raised in an orphanage, cannot imagine abandoning her child and desperately seeks closure from her birth mother.

Julie considers giving up her daughter for adoption, yet her own troubled mother wishes to raise the child to atone for her past mistakes. Brought up by an alcoholic mother, Perla dreams of a stable family, but her delinquent boyfriend wants nothing to do with her or their child. While Ariane has the privilege of a loving partner, both are recovering drug addicts which presents its own challenges.

This is a story of hope told through characters looking for a future free from their past.

— Madison Marshall

### Screenings

#### Auckland

BRI Sun 3 Aug, 5:15pm

LDO Tue 5 Aug, 11:00am

CIV Sun 10 Aug, 3:15pm

#### Wellington

LHP Sun 17 Aug, 7:30pm

EMB Sun 24 Aug, 3:00pm

#### Hamilton

LID Mon 1 Sep, 12:45pm

LID Sun 7 Sep, 3:00pm

#### Tauranga

LUX Mon 1 Sep, 12:45pm

LUX Sun 7 Sep, 3:00pm

#### Napier

MTG Mon 1 Sep, 12:45pm

MTG Sun 7 Sep, 3:00pm

#### New Plymouth

LLC Mon 1 Sep, 1:15pm

LLC Sun 7 Sep, 3:00pm

#### Masterton

TSR Mon 1 Sep, 1:15pm

TSR Sun 7 Sep, 3:00pm

### Director, Screenplay:

Jean-Pierre Dardenne,  
Luc Dardenne

Belgium/France 2024  
104 mins

**Producers:** Jean-Pierre Dardenne, Luc Dardenne, Delphine Tomson, Denis Freyd

**Cinematography:** Benoit Dervaux

**Editor:** Marie-Hélène Dozo

**Production Designer:** Igor Gabriel

**Costume Designer:** Dorothée Guiraud

**Cast:** Babette Verbeek, Elsa Houben, Janaina Halloy Fokan, Lucie Laruelle, Samia Hilmi

**Languages:** French with English subtitles

**Festivals:** Cannes (In Competition), Sydney 2025

**Awards:** Best Screenplay, Cannes Film Festival 2025

**"There is such simplicity and clarity here, an honest apportioning of dignity and intelligence to everyone on screen: every scene and every character portrait is unforced and unembellished."**

— Peter Bradshaw, *The Guardian*



Domestic abuse themes & drug references

Stories that bring fresh insight to a place, identity, or experience. This year's selection focuses on Brazilian and South East Asian films.

# Journeys

## Abang Adik



A deeply moving humanist drama with potent social and political undercurrents, *Abang Adik* charts the hardships faced by two orphaned Malaysian brothers who have no legal identity in the country of their birth. The mightily impressive first feature written and directed by renowned producer Jin Ong will move many viewers to tears as the brothers' struggles within the large community of stateless Malaysians and undocumented migrant workers in Kuala Lumpur spiral toward tragedy.

Featuring mesmerising lead performances by Taiwanese actor

Kang-ren Wu and local star Jack Tan, *Abang Adik* has proved a commercial and critical success. A significant achievement in Malaysian social realist cinema and winner of numerous awards at regional and international film festivals including Udine Far East, New York Asian and Taipei Golden Horse, it marks a standout among this year's crop of Oscar international feature film contenders.

— Richard Kuipers, *Variety*

### Screenings

**Auckland**  
SKY Sun 10 Aug, 10:00am  
**Wellington**  
MAS Sat 16 Aug, 9:15pm

### Director, Screenplay:

**Jin Ong**  
Malaysia 2023 | 114 mins

**Producers:** Nicole Teoh, Trini Lam  
**Cinematography:** Kartik Vijay  
**Editor:** Mun Thye Soo  
**Production Designers:** Penny Pei-Ling Tsai, Yong Chow Soon  
**Costume Designer:** Keok Cheng Ng (Elaine Ma)  
**Music:** Ryota Katayama, Wen Hung  
**Cast:** Kang-Ren Wu, Jack Tan  
**Languages:** Mandarin, Cantonese and Malay, with English subtitles

**“There are no weak links in this film, but Kang-ren Wu’s performance is extraordinary.”**

— Jennie Kermode, *Eye for Film*

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Drug use

# Crocodile Tears

Air mata buaya



Johan (Yusuf Mahardika) lives and works in a seemingly rarely visited crocodile park in Western Java owned by his intensely overbearing mother. When he meets the orphaned and down on her luck Arumi (Zulfa Maharani) Johan starts to think of a life outside of his day-to-day routine caring for the reptiles. Soon Arumi is pregnant and moves into the park, interrupting the neurotic co-dependency of mother and son. The unique setting of the crocodile farm, lovingly shot by cinematographer Teck Siang Lim shows us a side of life that is rarely seen in cinema.

A gripping, tense and atmospheric drama from Indonesia, *Crocodile Tears* is part of the unique and burgeoning cinema culture currently emerging from Southeast Asia. Tumpal Tampubolon's flavourful first feature explores dynamics that emerge when people in unhealthy relationships have an outsider come into the fold and hold a mirror up to their situation. As the film progresses, the cracks in all the characters' psyches becomes apparent, Johan must question his relationship with his mother and the mysteries of the crocodile park are revealed leading to an unforgettable climax.

— Jordan Salomen

## Screenings

**Auckland**  
SKY Sun 10 Aug, 12:35pm  
**Wellington**  
MAS Sun 17 Aug, 3:30pm

## Director, Screenplay:

**Tumpal Tampubolon**  
Indonesia/France/Singapore/  
Germany 2024 | 98 mins

**Producers:** Mandy Marahimin, Anthony Chen, Claire Lajoumard, Yi Peng Teoh, Christophe Lafont, Harry Flöter, Jörg Siepmann

**Cinematography:** Teck Siang Lim

**Editors:** Jasmine Ng Kin Kia, Kelvin Nugroho

**Production Designer:** Jafar Shiddiq

**Costume Designer:** Hagai Pagan

**Music:** Kin Leonn

**Cast:** Yusuf Mahardika, Zulfa Maharani, Marissa Anita

**Languages:** Indonesian with English subtitles

**Festivals:** Toronto, Busan, London, Adelaide 2024

“Tumpal Tampubolon’s slow-burning debut explores the emotional complexities that can exist between mothers and sons... Taut, suspenseful, and thrilling.”

— June Kim, Toronto International Film Festival

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## Inside the Yellow Cocoon Shell

*Bên trong vỏ kén vàng*



### Screenings

#### Auckland

ACA Sat 9 Aug, 10:00am

#### Wellington

MAS Sun 17 Aug, 10:00am

After his sister-in-law dies in a traffic accident, Thien (Le Phong Vu) must take her body and his nephew from Saigon back to their hometown to bury her and search for his estranged brother. What follows is an epic, spiritual journey with the beautiful foggy landscape of rural Vietnam as the backdrop, which starkly contrasts with the bustling city setting of the first act. The film ambiguously moves ahead as Thien battles with formerly dead and buried memories of the past and ties up loose ends. Along his travels he delves deep into Vietnamese philosophies and meditates on impermanence and death as he

meets with numerous people of different faiths and backgrounds.

Evoking the languid cinema of Asian masters Apichatpong Weerasethakul and Tsai Ming-liang, *Inside the Yellow Cocoon Shell* doesn't rush anything with trancelike and immersive long takes of Vietnamese life and the animal kingdom that will lull you into a contemplative state. Pham Thien An's debut rightfully won numerous awards, including the Caméra d'Or at the 2023 Cannes Film Festival and is a shining example of the power of slow cinema.

— Jordan Salomen

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**Director, Screenplay, Editor: Pham Thien An**  
Vietnam/France/Spain/  
Singapore 2023 | 182 mins

**Producer:** Jeremy Chua, Tran Van Thi  
**Cinematography:** Dinh Duy Hung  
**Production Designer:** Pham Thien An,  
Huynh Phuong Hien

**Costume Designer:** Huynh Phuong Hien

**Cast:** Le Phong Vu, Nguyen Thinh, Vu Ngoc Manh, Nguyen Thi Truc Quynh

**Languages:** Vietnamese with English subtitles

**Festivals:** Cannes (Directors' Fortnight), Karlovy Vary, Toronto, San Sebastián, New York, London 2023

**Awards:** Camera d'Or, Cannes Film Festival 2023

**"A spellbinding tale of the soul's unfathomable desire for the other-worldly, that does itself border on transcendental in its filmmaking."**

— Josh Slater-Williams, *Indiewire*



NZ Classification TBC

## Magellan

*Magalhães*



### Screenings

#### Auckland

SKY Sun 10 Aug, 8:45pm

#### Wellington

MAS Sun 17 Aug, 8:15pm

Filipino auteur Lav Diaz provides a transcendent, yet blisteringly unsentimental account of Ferdinand Magellan as he engaged in colonial expansion in the 16th Century. For much of the film, Magellan himself (a reserved, beguiling Gael García Bernal) is rarely depicted in close-up. Rather, we are kept at a distance, instead bearing witness to the unimaginable destruction his historically romanticised journeys of exploration wrought on the indigenous populations of Southeast Asia.

There is no glory or dignity to Magellan's mission which, under Diaz' unsparing eye, harrowingly

details both its colonial impact, and the corrosive impact on Magellan's own soul. Vitality, Diaz also spotlights the perspective of Magellan's Malaysian slave, Enrique, passed from owner to owner and stripped of all but his faith, who provides a key parallel to Magellan's increasing brutality; and wife Beatriz, who serves as tragic denied potential for Magellan's salvation. With enrapturing, sweeping imagery, *Magellan* is a profound spiritual inquiry, in which Diaz weighs and contrasts the endurance of the 'grand adventurer' myth against the long arm of pain that has always underscored it.

— Tom Augustine

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Manatū Aotearoa



**Director, Screenplay: Lav Diaz**

Portugal/Spain/France/  
Philippines/Taiwan 2025  
165 mins

**Producers:** Joaquim Sapinho, Marta Alves, Albert Serra, Montse Triola, Paul Soriano, Stefano Centini

**Cinematography, Editors:** Artur Tort, Lav Diaz

**Production Designers:** Isabel Garcia, Allen Alzola

**Costume Designers:** Célia Fernandes, Kim Perez

**Cast:** Gael García Bernal, Ângela Azevedo, Amado Arjay Babon, Ronnie Lazaro

**Languages:** Portuguese, Spanish, Tagalog and French, with English subtitles

**Festivals:** Cannes (Premiere), Sydney 2025

**"Stunningly mounted, politically rigorous. By the standards of Filipino formalist and running-time maximalist Lav Diaz, his latest opus qualifies as a veritable blockbuster."**

— Guy Lodge, *Variety*



NZ Classification TBC

# Stranger Eyes

Mò shì lù



When their baby is kidnapped with no immediate leads, Junyang (Wu Chien-Ho) and Peiying (Anicca Panna) are understandably distraught. Things become even more intense when DVDs start to land on their doorstep, with footage of them shot from a handheld camera. They start to suspect their neighbour of stalking them and being the kidnapper of their child, then to uncover secrets – about the neighbour and each other – that lead to unforeseen consequences. But will these revelations lead them any closer to the whereabouts of their child?

Classic surveillance-themed thrillers such as *Lost Highway* and *Sliver* get an update as director Yeo Siew Hua uses modern technology to create an unrivalled atmosphere of paranoia and unease. In an era where social media and personal branding has replaced community and bonds with our actual neighbours, *Stranger Eyes* calls the culture of the camera into question.

— Jordan Salomen

## Screenings

### Auckland

ACA Tue 5 Aug, 11:00am\*

SKY Sun 10 Aug, 2:55pm\*

### Wellington

MAS Sun 17 Aug, 5:45pm

LHC Fri 22 Aug, 3:45pm

## Director, Screenplay:

**Yeo Siew Hua**

Singapore/Taiwan/France/  
USA 2024 | 126 mins

**Producers:** Fran Borgia, Stefano Centini,  
Jean-Laurent Csinidis, Alex C Lo

**Cinematography:** Hideho Urata

**Editor:** Jean-Christophe Bouzy

**Production Designer:** James Page

**Costume Designer:** Meredith Lee

**Music:** Thomas Foguene

**Cast:** Wu Chien-Ho, Lee Kang-Sheng,  
Anicca Panna, Vera Chen, Pete Teo,  
Xenia Tan

**Languages:** Mandarin with English  
subtitles

**Festivals:** Venice, New York, London  
2024; Sydney 2025

## Introduction\*

“Comments thoughtfully  
on a collective eradication  
of private life via sundry  
screens and lenses, and a  
fraying of the social fabric  
as a result.”

— Guy Lodge, *Variety*

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Violence, sex scenes & nudity

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**Hard Boiled**  
Dir. John Woo

Baby



Wellington (João Pedro Mariano) gets out of a youth detention centre, only to find that his parents have moved away and he is now homeless and resourceless. His father, a policeman, had never fully accepted having a gay son. Wellington reconnects, instead, with his old crew of friends on the streets of São Paulo.

At a late-night porn cinema, where they have gone to pickpocket phones, Wellington meets the older Ronaldo (Ricardo Teodoro), who has been earning money through sex work and low-level drug dealing. The two are soon eking out a living together.

The contours of their relationship are not clearly defined, but a bond as tender as it is complex grows between them. Tensions erupt and trust is fragile, with Wellington unsettled in his rootless uncertainty, searching for an elusive sense of security.

Brazilian director Marcelo Caetano captures São Paulo in all its grit and vibrancy as a place of both peril and possibility, where fortunes can turn in a split second, but a great thirst for life gleams through the night unabated.

— Carmen Gray

Screenings

**Auckland**  
LDO Tue 5 Aug, 5:45pm  
BRI Wed 6 Aug, 8:30pm  
ACA Fri 8 Aug, 4:00pm  
**Wellington**  
LHC Fri 15 Aug, 8:15pm  
LHP Sat 23 Aug, 8:15pm

**Director: Marcelo Caetano**  
Brazil/France/Netherlands  
2024 | 106 mins

**Producers:** Beto Tibiriçá, Ivan Melo, Marcelo Caetano  
**Screenplay:** Marcelo Caetano, Gabriel Domingues  
**Cinematography:** Joana Luz, Pedro Sotero  
**Editor:** Fabian Remy  
**Production Designer:** Thales Junqueira  
**Costume Designer:** Gabriela Campos  
**Music:** Bruno Prado, Caê Rolfsen  
**Cast:** João Pedro Mariano, Ricardo Teodoro, Ana Flavia Cavalcanti, Bruna Linzmeyer  
**Languages:** Portuguese with English subtitles

**Festivals:** Cannes (Critics' Week), London 2024

“Streetwise and full of heart... Embodying resilience with a bracing sweetness, Mariano is superb as a teen who has no choice but to grow up fast.”

— Sheri Linden, *Hollywood Reporter*

**R16** Sex scenes, nudity, drug use & offensive language

The Blue Trail

O último azul



In a dystopian Brazil of the near future, senior citizens are asked by the authoritarian government to “voluntarily” retire to a colony removed from the rest of the society.

Indomitable 77-year-old Tereza has no intention of complying with the draconian law and embarks on a clandestine journey through the waters of the Amazon River. Her adventurous escape is punctuated by surreal, hilarious and transformative meetings along the banks of the vast river and the mystical forests surrounding it.

Gabriel Mascaro’s fifth and most accomplished feature deservedly won the Grand Jury Prize at the Berlin International Film Festival. Steered by a terrific and endearing performance from Denise Weinberg, *The Blue Trail* is a poetic and earthy ode to the irrepressible will to live – and misbehave – and reminds us there’s no age limit on taking control of your life. Gently subversive, Mascaro’s film is an invigorating gem that will that will have you leaving the cinema wanting to follow Tereza’s (blue) trail...

— Paolo Bertolin

Screenings

**Auckland**  
BRI Sun 3 Aug, 12:30pm  
CIV Tue 5 Aug, 10:00am  
CIV Sun 10 Aug, 10:45am  
**Wellington**  
EMB Sun 17 Aug, 10:00am  
LHC Tue 19 Aug, 6:15pm  
LHP Sun 24 Aug, 11:00am  
**Napier**  
MTG Fri 29 Aug, 3:30pm  
MTG Sun 7 Sep, 1:00pm  
**Masterton**  
TSR Fri 29 Aug, 3:30pm  
TSR Sun 7 Sep, 1:15pm  
**New Plymouth**  
LLC Fri 29 Aug, 3:45pm  
LLC Sun 7 Sep, 1:00pm  
**Hamilton**  
LID Fri 29 Aug, 4:00pm  
LID Sun 7 Sep, 1:00pm  
**Tauranga**  
LUX Fri 29 Aug, 4:00pm  
LUX Sun 7 Sep, 1:00pm

**Director: Gabriel Mascaro**  
Brazil/Mexico/Netherlands/  
Chile 2025 | 86 mins

**Producers:** Rachel Daisy Ellis, Sandino Saravia Vinay  
**Screenplay:** Gabriel Mascaro, Tibério Azul  
**Cinematography:** Guillermo Garza  
**Editors:** Sebastián Sepúlveda, Omar Guzmán  
**Production Designer:** Dayse Barreto  
**Costume Designer:** Gabriella Marra  
**Music:** Memo Guerra  
**Cast:** Denise Weinberg, Rodrigo Santoro, Miriam Socarrás, Adanilo  
**Languages:** Portuguese with English subtitles

**Festivals:** Berlin, Sydney 2025

**Awards:** Grand Jury Prize, Berlin International Film Festival 2025

“A balmy riverboat ride into the unknown – as well as a bolshy protest against ageism and a warning about possible authoritarian futures, in Brazil and elsewhere.”

— Jonathan Romney, *Screen Daily*

**M** Drug use

## Night Stage

*Ato noturno*



When ambitious theatre actor Mathias (Gabriel Faryas) meets closeted politician Rafael (Cirillo Luna), their would-be one-night stand is maintained by unbridled sexual desire and a mutual lust for danger. In its exploration of the duality that contemporary professionalism demands, the film blurs the line between public and private personas as both men are driven to the edge of their identities.

This queer take on the erotic thriller provides a satirical insight into the lengths Mathias and Rafael must go to earn their place in heteronormative environments, while their penchant for sex in

public spaces is in equal measures kinky, intense, and perilous.

This visually stunning neo-noir feature gives its protagonists room to explore these ideas, as they explore each other. When Mathias and Rafael are alone together, societal pressures to conform and perform are replaced with the freedom to indulge in the many facets of their sexualities, fuelled by internal torment and shared ecstasy. Vivid depictions of raw sexuality are entwined with pertinent questions – how do antiquated ideas about sex and masculinity inform our ideas about right and wrong?

— Madison Marshall

### Screenings

#### Auckland

HWD Sat 2 Aug, 8:45pm

#### Wellington

RXY Wed 20 Aug, 8:30pm

### Directors, Screenplay:

**Marcio Reolon, Filipe Matzembacher**

Brazil 2025 | 119 mins

**Producers:** Jessica Luz, Paola Wink,

Filipe Matzembacher, Marcio Reolon

**Cinematography:** Luciana Baseggio

**Editor:** Germano de Oliveira

**Production Designer:** Manuela Falcão

**Costume Designer:** Carolina Leão

**Music:** Thiago Pethit, Arthur Decloedt, Charles Tixier

**Cast:** Gabriel Faryas, Cirillo Luna, Henrique Barreira, Ivo Müller, Kaya Rodrigues

**Languages:** Portuguese with English subtitles

**Festivals:** Berlin 2025

**“A daring and provocative work that defies genre and pushes boundaries, creating a vibrant, compelling exploration of the concept of desire”**

— Matthew Joseph Jenner, *International Cinephile Society*



NZ Classification TBC

## The Secret Agent

*O agente secreto*



Following up his incendiary crowd-pleaser *Bacarau* and haunting cinema memory piece *Pictures of Ghosts*, iconoclastic Brazilian director Kleber Mendonça Filho scored the Best Director prize at Cannes with this rousing political thriller. An extensive, deeply immersive recreation of the Brazilian dictatorship years through the eyes of a laconic, drifting secret agent holed up in Recife, the film ripples and shimmers with vibrant colour, action and innumerable absurd tangents, yet is constantly grounded by Wagner Moura's soulful performance which earned him Best Actor at Cannes.

The scars of dictatorship are everywhere in *The Secret Agent*, as is the hovering spectre of political violence; as the film unfolds with the sprawl and confidence of a great novel, and said violence draws ever closer, the mystery of just who Moura's Marcelo actually is, slowly comes into focus.

To watch *The Secret Agent* is to be fully drawn into this carefully recreated time, rendered deeply cinematic by Filho's customary visual trickery and wonderfully eclectic soundtrack. It may be Mendonça Filho's most staggering statement yet.

— Tom Augustine

### Screenings

#### Auckland

BRI Sat 2 Aug, 2:30pm

ACA Thu 7 Aug, 11:15am

CIV Sat 9 Aug, 3:00pm

#### Wellington

EMB Sat 16 Aug, 3:00pm

LHP Fri 22 Aug, 7:30pm

LHC Sat 23 Aug, 11:00am

#### Napier

MTG Sat 30 Aug, 2:15pm

#### Hamilton

LID Sat 30 Aug, 2:30pm

#### Tauranga

LUX Sat 30 Aug, 2:30pm

#### Masterton

TSR Sat 30 Aug, 2:30pm

### Director, Screenplay:

**Kleber Mendonça Filho**

Brazil/France/Netherlands/  
Germany 2025 | 160 mins

**Producer:** Emilie Lesclaux

**Cinematography:** Evgenia Alexandrova

**Editors:** Eduardo Serrano, Matheus Farias

**Production Designer:** Thales Junqueira

**Costume Designer:** Rita Azevedo

**Music:** Tomaz Alves Souza, Mateus Alves

**Cast:** Wagner Moura, Maria Fernanda

Candido, Gabriel Leone, Carlos Francisco

**Languages:** Portuguese with English subtitles

**Festivals:** Cannes (In Competition) 2025

**Awards:** Best Actor (Wagner Moura) and Best Director, Cannes Film Festival 2025

**“Wagner Moura makes a stunning return to Brazilian cinema in Kleber Mendonça Filho's masterful period political thriller... Sure to be one of the best films of the year.”**

— David Rooney, *Hollywood Reporter*



NZ Classification TBC

A curated selection of cinema classics and recently restored films.

# Treasures

## Abraham's Valley

*Vale Abraão*



The most accessible of Manoel de Oliveira's work. Though over three hours long, the film's strong storyline makes it as engrossing as a rich 19th century novel...

Certainly, one of the most cultured directors de Oliveira begins *Abraham's Valley* with a Biblical citation linking its breathtaking northern Portuguese locations with Abraham's exploitation of his wife Sarah's body. The expectation that this is a film about female victimisation is strengthened when the young heroine, Ema (Cecile Sanz De Alba), begins wistfully reading *Madame Bovary*. As a woman, she even marries a passive doctor

(Luis Miguel Cintra) she doesn't love and begins to have affairs.

But de Oliveira throws viewers a curve ball full of mischievous irony. The film's great device is an off-screen narration, constantly commenting on the images and giving them a different slant. The narrator keeps busy advancing the plot and interjecting heavy bouts of psychological and social analyses... the effect is stimulating.

Uniformly stunning locations in the Portuguese countryside are rendered expressively by Mário Barroso's silken cinematography, and the costumes and décor give the film a magical atemporal quality. — Deborah Young, *Variety*

### Screenings

#### Auckland

ACA Sun 10 Aug, 10:00am

#### Wellington

RXY Sat 23 Aug, 10:00am

### Director, Screenplay:

#### Manoel de Oliveira

Portugal/France/Switzerland  
1993 | 203 mins

**Producer:** Paulo Branco

**Cinematography:** Mário Barroso

**Editors:** Manoel de Oliveira,  
Valérie Loiseleux

**Production Designer:** Maria José Branco

**Costume Designer:** Isabel Branco

**Cast:** Leonor Silveira, Luís Miguel Cintra,  
Cécile Sanz de Alba, Rui de Carvalho

**Languages:** Portuguese with English  
subtitles

**Festivals:** Cannes (Directors' Fortnight),  
New York 2023

**"Subtle, elegant,  
enigmatic, this movie by  
the veteran Oliveira  
exercises a powerful grip."**

Wally Hammond, *Time Out*



## Angel's Egg

*Tenshi no tamago*



In a desolate and seemingly abandoned cityscape, an unnamed girl with an egg that she believes will hatch into an angel meets an unnamed boy who has lost all hope and meaning in life. Together, they traverse the ruined landscape, with its wrecked buildings, hidden bodies of water and uncovered fossils, in an introspective adventure where perspectives collide. Allegory and symbolism abound, and audiences around the world have debated what it all means for decades.

A collaboration between Mamoru Oshii and Yoshitaka Amano, the aesthetic of *Angel's*

*Egg* combines the cyberpunk dystopia of Oshii's *Ghost in the Shell* and *Jin-Roh: The Wolf Brigade* with the gothic feel of Amano's illustrations for the *Vampire Hunter D* novels, creating a unique entry in the anime canon.

*Angel's Egg* is an experimental masterpiece that is not easily explained. A flop in Japan on first release, and confusing to Western audiences, it has garnered a cult following over the years. Now a 4K restoration gives this retro gem a chance to shine, and reach a new generation of adventurous filmgoers.

— Jordan Salomen

### Screenings

#### Auckland

HWD Sun 3 Aug, 8:30pm

ACA Thu 7 Aug, 4:30pm

#### Wellington

RXY Thu 21 Aug, 2:45pm

LHC Sat 23 Aug, 8:30pm

### Director, Screenplay:

**Mamoru Oshii**

Japan 1985 | 71 mins

**Producers:** Hiroshi Hasegawa, Masao Kobayashi, Kōki Miura, Yutaka Wada

**Cinematography:** Shigeo Sugimura

**Editor:** Seiji Morita

**Animators:** Yoshitaka Amano, Yasuhiro Nakura

**Music:** Yoshihiro Kanno

**Voices:** Mako Hyōdō, Jinpachi Nezu

**Languages:** Japanese with English subtitles

**Festivals:** Cannes (Cinéma de la Plage), Sydney 2025

**4K Restoration**

“Feels like the kind of dream that lingers in the back of your mind for weeks... Hailed as one of the great artistic achievements of both anime and symbolist filmmaking.”

— Meg Shields, *Film School Rejects*



Scary scenes

## Hard Boiled

*Lat sau san taam*



One of the most iconic films in the history of not only Hong Kong cinema, but in the history of action cinema in general, *Hard Boiled* heavily inspired modern action films such as the John Wick franchise. It is still as enjoyable and entertaining as it was when it originally reached international audiences in the early 90s. Chow Yun-fat having a gun fight with gangsters in an exploding hospital while carrying a baby and singing a lullaby simultaneously is something that must be seen to be believed.

*Hard Boiled* was legendary action director John Woo's last film before decamping to Hollywood.

Here, he is at the peak of his powers. With a cast featuring Chow Yun-fat (*Crouching Tiger, Hidden Dragon*) as Tequila, the rule bending police officer that is too trigger happy for his own good and Tony Leung (*In the Mood for Love*) as Andy, the undercover cop deep in the triad's inner circle. The group go up against a gang of arms smugglers in a ruthless gun-fu bullet ballet with no boundaries in sight.

— Jordan Salomen

### Screenings

#### Auckland

ACA Mon 4 Aug, 3:45pm

HWD Sat 9 Aug, 9:00pm

#### Wellington

LHC Wed 20 Aug, 3:30pm

MAS Fri 22 Aug, 8:30pm

### Director: John Woo

Hong Kong 1992 | 128 mins

**Producers:** Linda Kuk, Terrance Chang

**Screenplay:** Barry Wong, John Woo

**Cinematography:** Wang Wing-heng

**Editors:** John Woo, David Wu, Kai Kit-wai, Jack Ah

**Production Designer:** James Leung

**Costume Designers:** Janet Chun, Bruce Yu

**Music:** Michael Gibbs

**Cast:** Chow Yun-fat, Tony Leung, Teresa Mo, Philip Chan, Philip Kwok, Anthony Wong

**Languages:** Cantonese with English subtitles

**Festivals:** Cannes (Classics) 2025

**4K Restoration**

“The seamless gun choreography is hypnotic in its fluidity, more akin to dance sequences than deadly shoot-outs – never was the phrase ‘bullet ballet’ more accurately applied.”

— Ahmed Peerbux, *The Guardian*



NZ Classification TBC

## Chain Reactions



Banned from these shores for many years, yet hailed as the greatest horror film ever made, *The Texas Chain Saw Massacre* allows few to walk away from it unscathed. Alexandre O. Philippe, who has previously explored subjects such as David Lynch, *The Exorcist* and *The Shining*, gathers five iconic artists to discuss their interpretations of Tobe Hooper's masterwork. Among the admirers are legendary horror writer Stephen King, filmmakers Takashi Miike (*Audition*, *Ichi the Killer*) and Karyn Kusama (*Jennifer's Body*, *Destroyer*), actor and comedian Patton Oswalt and critic

Alexandra Heller-Nicholas. What emerges is a portrait of *Chain Saw* that emphasises, like all great art, the flexibility and fluidity of interpretation. As the creatives narrate, scenes from the film are played and replayed, sometimes intercut with deleted or behind-the-scenes footage, sometimes textured differently according to the print they were copied from – a nod to the many bootleg formats that extensive censorship ensured were circulating for decades. All interpretations are welcome in *Chain Reactions*, because no single one is definitive.

— Tom Augustine

### Screenings

**Auckland**  
HWD Sun 10 Aug, 12:15pm  
**Wellington**  
MAS Fri 15 Aug, 6:00pm\*  
LHC Sat 16 Aug, 1:15pm\*

### Director:

**Alexandre O. Philippe**  
USA 2024 | 103 mins

**Producer:** Kerry Deignan Roy  
**Cinematography:** Robert Muratore  
**Editor:** David Lawrence  
**Music:** Jon Hegel  
**With:** Patton Oswalt, Takashi Miike, Alexandra Heller-Nicholas, Stephen King, Karyn Kusama  
**Languages:** English and Japanese, with English subtitles

**Festivals:** Venice, Beyond Fest, London, Tokyo 2024; Sydney 2025

**Q&A\***

**"A love letter to horror, art, influence, and how Tobe Hooper and *The Texas Chain Saw Massacre* changed cinema forever, whether you can stomach it or not."**

— Emma Kiely, *Collider*

**E** Documentary film exempt from NZ Classification labelling requirements

## I've Heard the Mermaids Singing



In Patricia Rozema's Cannes-awarded, shoestring-budget 1987 debut, Polly Vandersma (Sheila McCarthy) has decided it's time to tell her story into a home-video camera of the time she went to work for a chic Toronto art gallery – and became privy to more than she bargained for.

Polly's temp agency describe her as "organisationally impaired," but despite her klutzy demeanour and tendency to lose focus in whimsical daydreams in which she is more self-assured and successful than in reality, she is hired as a secretary to gallery maven Gabrielle. The curator is deeply discontented due to her

thwarted ambitions as an artist and her tortured feelings for the young woman she is having a secret affair with, but Polly quickly becomes fixated by her glamour.

Polly, a dedicated photographer in her spare time, has her own private yearning to have her talents recognised, in an offbeat and charming film that refuses to take itself too seriously, but has much to say about imposter syndrome, self-belief and solidarity, and the double standards of a male-dominated artworld where brutal rejection is commonplace.

— Carmen Gray

### Screenings

**Auckland**  
ACA Sun 3 Aug, 2:00pm  
**Wellington**  
RXY Sun 24 Aug, 4:00pm

**Director, Screenplay, Editor: Patricia Rozema**  
Canada 1987 | 83 mins

**Producers:** Patricia Rozema, Alexandra Raffé  
**Cinematography:** Douglas Koch  
**Production Designer:** Valanne Ridgeway  
**Costume Designers:** Martine Matthews, Alexandra Z  
**Music:** Mark Korven  
**Cast:** Sheila McCarthy, Paule Baillargeon, Ann-Marie MacDonald, Richard Monette  
**4K Restoration**

**"Swift, witty and intimate, it is an amazingly confident first feature that reveals with exquisite humor and compassion the pitfalls in a relationship between two radically different women."**

— Kevin Thomas, *LA Times*

**PG** Adult themes

# The Texas Chain Saw Massacre



Even 50 years on, the creeping, sacrilegious aura emanating from *The Texas Chain Saw Massacre* is impossible to replicate: grimy and shudder-inducing, as if beaming in from Hell itself. Director Tobe Hooper, with a budget of just \$140,000, created a work as influential and purely cinematic as anything the horror genre would go on to produce, a lean and brutal descent into madness and violence. Loosely drawing on the murders of serial killer Ed Gein (though its claims to be “a true story” were demonstrably false), the film follows five teenagers who stumble upon a household full of deranged

cannibals in the Texas backwoods, including the immense, inhuman Leatherface (Gunnar Hansen) whose weapon of choice is the titular piece of forestry equipment. Hooper channelled an America transformed by the televisual horrors of the Vietnam War to completely refurbish the language of horror cinema, at times approaching the avant-garde in his terrifying montages of meat, humidity and decay. The film’s transgressive approach to violence and sadism saw it banned in territories the world over, adding to the notorious sheen of a film experience unlike any other.

— Tom Augustine

## Screenings

### Auckland

CIV Fri 1 Aug, 9:15pm  
HWD Fri 8 Aug, 9:00pm

### Wellington

EMB Fri 15 Aug, 9:15pm

### Napier

MTG Fri 29 Aug, 7:30pm

### Masterton

TSR Fri 29 Aug, 8:00pm

### Hamilton

LID Fri 29 Aug, 8:15pm

### Tauranga

LUX Fri 29 Aug, 8:15pm

## Director, Producer:

### Tobe Hooper

USA 1974 | 83 mins

**Screenplay:** Kim Henkel, Tobe Hooper

**Cinematography:** Daniel Pearl

**Editor:** Larry Carroll

**Production Designer:** Robert A Burns

**Music:** Wayne Bell, Tobe Hooper

**Cast:** Marilyn Burns, Allen Danziger, Paul A Partain, William Vail, Gunnar Hansen

**4K Restoration**

“The ultimate horror movie. It has a brutal beauty, an energy that is absolutely raw.”

— Guillermo Del Toro



# Trenque Lauquen



From El Pampero Cine, the collective behind the mind-bending *La Flor* comes a labyrinthine tale which unspools over an intoxicating four hours.

The film opens on the news that a character named Laura (Laura Paredes, who also co-wrote the film with Citarella) is missing, and that’s just the first of many subtle overlaps with David Lynch’s bucolic meta soap opera, *Twin Peaks*. Through a series of recollections from Laura’s spurned lover, we track her efforts to untangle a tortured fling that occurred in the past, all of which is detailed via a cache of love letters that have been artfully concealed

between the pages of books from the local library.

With the verve of a master classical storyteller, Citarella stages the unfolding of this eccentric mystery while processing the dizzying flow of information with a grace and precision that will have you hanging on every frame. It’s compulsive and completely absorbing, and Laura’s dedication to this ad hoc investigation which may have no conclusion is echoed in a performance that empathetically redefines tired cinematic notions of obsessive behaviour.

— David Jenkins, *Little White Lies*

## Screenings

### Auckland

ACA Sat 2 Aug, 10:00am\*

### Wellington

RXY Sat 16 Aug, 10:00am\*

**\*INTERMISSION 15 min**

## Director: Laura Citarella

Argentina/Germany 2024

260 mins + 15 mins intermission

**Producers:** Laura Citarella, Ezequiel Pierri, Agustín Mendilaharsu, Alejo Moguillansky, Mariano Llinás, Ingrid Pokropek

**Screenplay:** Laura Citarella, Laura Paredes

**Cinematography:** Agustín Mendilaharsu, Inés Duacastella, Yarará Rodríguez

**Editor:** Miguel de Zuviría, Alejo Moguillansky

**Production Designer:** Laura Caligiuri

**Costume Designer:** Flora Caligiuri

**Music:** Gabriel Chwojnik

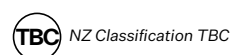
**Cast:** Laura Paredes, Ezequiel Pierri, Rafael Spregelburd, Cecilia Rainero, Juliana Muras

**Languages:** Spanish with English subtitles

**Festivals:** Venice, San Sebastián, New York 2022; Rotterdam 2023

“A wondrous multipart epic... Once you lose yourself in the thickets of *Trenque Lauquen*, you won’t want to be found.”

— Devka Girish, *NY Times*



## War Stories Our Mothers Never Told Us



When young New Zealanders were mobilised as soldiers and sent across the globe to join the frontlines of Britain's fight against Nazi Germany, the turbulence of the Second World War travelled back into South Pacific living rooms. Distance and death became everyday realities for Kiwis at home – and caused griefs that were at times taboo and suppressed.

Dame Gaylene Preston frames seven women, including her own mother, against a black background that creates a stage for their candid, unadorned and surprisingly intimate wartime recollections, as they look back from the 90s in interviews conducted by

oral historian Judith Fyfe. The acclaimed documentary, which combines these shared testimonies with personal photographs and newsreel clips, conveys the immense pressure to be stoic and sacrifice for the cause, and reveals rarely seen layers of resilience.

Marriages in the first flush of romance were cut short, pregnancies navigated alone, conscientious objectors ostracised and American servicemen scorned, in a nation united around support of the boys overseas – a time when women were granted little voice, as they took on more labour, and absorbed life-changing losses.

— Carmen Gray

### Screenings

**Auckland**  
CIV Mon 4 Aug, 1:30pm\*  
BRI Tue 5 Aug, 6:00pm\*\*

**Wellington**  
MAS Sun 24 Aug, 1:45pm\*

**Napier**  
MTG Sat 6 Sep, 10:45am

**Hamilton**  
LID Sat 6 Sep, 11:15am

**Tauranga**  
LUX Sat 6 Sep, 11:15am

**New Plymouth**  
LLC Sat 6 Sep, 11:15am

**Masterton**  
TSR Sat 6 Sep, 11:30am

### Director, Producer:

**Gaylene Preston**  
New Zealand 1995 | 94 mins

**Cinematography:** Alun Bollinger  
**Editor:** Paul Sutorius  
**Interviewer:** Judith Fyfe  
**Music:** Jonathan Besser  
**With:** Pamela Quill, Flo Small, Tui Preston, Jean Andrews, Neva Clarke McKenna, Rita Graham, Mabel Waititi

**Festivals:** Venice, Toronto, Sydney 1995; Sundance 1996

**Awards:** Best Film, NZ Film and Television Awards 1995

**Introduction\***

**Q&A\*\***

“Takes a simple idea and turns it into a rich, universal experience... full of alternately warm, romantic, harrowing and tragic tales.”

— Kevin Thomas, *LA Times*



## Werckmeister Harmonies

*Werckmeister harmóniák*



If there is a worthy screen prophet for today's anxious era, when existential dread has returned to a Europe trapped in endless cycles of revolution and societal breakdown, it would have to be Hungarian auteur Béla Tarr. His mysterious, storm-pelted visions, in black-and-white long shots of sad beauty and slow time, take us inside desolated outposts that seem to be the last stop-off spots on reason's inexorable and hellish descent.

It is winter when we enter the unnamed and poorly maintained town that is the setting of *Werckmeister Harmonies*, one of his best-loved masterpieces,

co-directed with his longtime collaborator Ágnes Hranitzky and based on a 1989 novel by László Krasznahorkai. Tavern drunks hint at something amiss in the planetary spheres, before a ragtag circus carting a stuffed whale carcass arrives, along with a shadowy demagogue whose enigmatic presence is enough to stir up the discontented locals to riot. The violent unrest is observed by János (Lars Rudolph), a mail carrier and dreamer obsessed with musical theory, who is at a loss to fully grasp the group hysteria as it takes hold – or to plan an easy escape.

— Carmen Gray

### Screenings

**Auckland**  
HWD Sun 3 Aug, 12:00pm  
CIV Fri 8 Aug, 12:45pm

**Wellington**  
EMB Fri 15 Aug, 3:15pm  
MAS Sun 24 Aug, 7:30pm

**Directors:** Béla Tarr, Ágnes Hranitzky  
Hungary/France/Germany/Italy 2000 | 145 mins

**Producers:** Franz Goëss, Paul Saadoun, Miklós Szita, Joachim von Vietinghoff  
**Screenplay:** László Krasznahorkai, Béla Tarr. Based on the novel *The Melancholy of Resistance* by Krasznahorkai  
**Cinematography:** Patrick de Ranter, Miklós Gurbán  
**Editor:** Ágnes Hranitzky  
**Music:** Mihály Vig  
**Cast:** Lars Rudolph, Peter Fitz, Hanna Schygulla, János Derzsi, Djoko Rossich  
**Languages:** Hungarian with English subtitles

**Festivals:** Toronto 2022

**4K Restoration**

“Its eerie power has only grown in a time of rising fascism... *Werckmeister Harmonies* may be Tarr's masterpiece.”

— Peter Bradshaw, *The Guardian*



## For answers to frequently asked questions, visit [nziff.co.nz](https://nziff.co.nz)

### Programme Changes

Information in the programme catalogue is correct at the time of printing. We reluctantly reserve the right to change the schedule by amending dates or replacing films. Any changes will be updated and communicated on NZIFF's website [nziff.co.nz](https://nziff.co.nz) and in our daily newsletters.

### Buying Tickets

Ticket prices and information on buying tickets for each venue can be found in the following pages together with specific information on booking fees. Fees vary from venue to venue. Ticketing links can also be found on the NZIFF website once tickets for each venue go on sale. Book early to ensure you don't miss out.

### Concessions

Special price tickets are available for A-priced films for students, seniors (65+), children, film industry guild members, and Film Society members in relevant centres. Other centre-specific discounts may apply. Student/Membership/CSC ID may be required at the time of purchase, when collecting tickets or when entering the venues. Film Society "Three Film Sampler" holders are not entitled to the concession discount. Child concession price tickets are not available for R13 films – student price applies.

### Multipasses

Ten-trip passes are available in Auckland and Wellington, and five-trip passes are available in Auckland, Wellington, Christchurch and Dunedin. Five-trip student passes are available in Auckland, Wellington, Christchurch and Dunedin. Information on pass prices and redeeming passes can be found on the following pages.

### Refunds

Please note that NO REFUNDS will be given for tickets (either unused, uncollected or collected late) except as required by law. Bookings once made cannot be altered. Please see below re: Covid-19 related refunds.

### Classification

Classifications are published on the NZIFF website and displayed at venue box offices. Children's tickets are available only for films classified G, PG & M. At the time of printing some films had not been rated. Until they receive a classification rating, they are considered R18 (unless clearly aimed at children) and can only be purchased by and for people aged 18 and over. For more information please visit the ticketing and venue information page on our website.

**Please note:** ID may be requested for restricted films.

<b>TBC</b>	NZ classification pending
<b>E</b>	Documentary film exempt from NZ classification labelling requirements
<b>G</b>	Suitable for general audiences
<b>PG</b>	Parental guidance recommended for younger viewers
<b>M</b>	Unrestricted. Recommended as more suitable for mature audiences 16 years and over
<b>RP13</b>	Restricted to persons 13 years and over, unless they are accompanied by a parent or guardian
<b>RP16</b>	Restricted to persons 16 years and over, unless they are accompanied by a parent or guardian
<b>R13</b>	Restricted to persons 13 years and over
<b>R16</b>	Restricted to persons 16 years and over
<b>R18</b>	Restricted to persons 18 years and over

## INFORMATION & SCHEDULE

## Tāmaki Makaurau Auckland

### Ngā Tīketi – Tickets

#### A-priced sessions

(weekdays after 5.00pm and weekends)

Full price	\$26.00
Student/Community Services Card/Film Society/Film Guilds/Senior (65+)*	\$22.00
Child (15 and under)	\$19.00

#### B-priced sessions

(Sessions starting before 5.00pm weekdays)

All tickets	\$19.00
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#### All prices are GST inclusive and in NZD

\* Discount available on presentation of current relevant ID/membership. Service and booking fees of \$3.00 **included** in ticket price. Credit card fees apply.

#### Multipasses

10-Trip Pass	\$185.00
5-Trip Pass	\$105.00
5-Trip Student Pass	\$89.00

Multipasses can be purchased in advance at [shop.nziff.co.nz](https://shop.nziff.co.nz), in person from the NZIFF Box Office or from NZIFF venues during the

NZIFF 2025 dates. They can be redeemed for tickets in advance or on the day at NZIFF box offices for any session that is not sold out. Online redemption available via the [nziff.co.nz](https://nziff.co.nz).

Multipasses are valid for all sessions subject to seat availability. Passes are flexible and can be used in any configuration up to the number of tickets (e.g. you may wish to use your pass for 10 tickets to one film or two tickets for five films). Passes cannot be refunded, either in part or in full. Tickets booked via a pass cannot be refunded if a particular film is cancelled but may be transferred to a different film (subject to availability).

#### Buying your tickets

Tickets for all film screenings at NZIFF 2025 are only available through [nziff.co.nz](https://nziff.co.nz) and can be purchased in advance online or from the NZIFF Box Offices at **The Civic** from Friday 11 July, and **The Bridgeway** from Monday 14 July. During NZIFF 2025 Auckland dates, tickets are also available to purchase from NZIFF venues.

We recommend you book early to secure the best seats. Please note that all advance bookings for **The Civic** screenings will be allocated in the Stalls first.

#### Online bookings

Tickets can be purchased online at [nziff.co.nz](https://nziff.co.nz) up until the time the session commences. To select seats, use the CHANGE SEAT button before completing your purchase. Tickets purchased online will be emailed to you, allowing you to print them at home or present them on a mobile device.

#### Bookings

**The Civic** from 11 July:

Friday 11 July 10.00am – 6.00pm

Tuesdays to Fridays 1.00pm – 6.00pm\*

Saturdays 11.00am – 4.00pm

\*on Friday 18 July, box office will close at 5.00pm

**The Bridgeway** from 14 July:

10.00am – 9.00pm

**The Lido** from 11 July:

(selling tickets for Lido sessions only)  
10.00am – 8.30pm

#### During NZIFF 2025

Each office will open 30 minutes before the first NZIFF session commences and closes 15 minutes after the start of the final NZIFF session for the day.

#### Group Bookings

For groups of 20 or more, email [audiencedevelopment@nziff.co.nz](mailto:audiencedevelopment@nziff.co.nz) for details.

## Whare Kiriata – Venues

### The Civic (CIV)

Cnr Queen & Wellesley Sts, Auckland CBD

#### Box Office

located at the Wellesley St entrance.

#### Accessibility

There are six wheelchair spaces available. Venue fully accessible via ramps and lifts for those with difficulty using stairs. For assistance, please ask at the Information Desk. The Wintergarden (where events and Q&As are held) is fully accessible by lifts and ramps. Guide dogs are welcome. Hearing loop available.

### SkyCity Theatre

Entrance located on corner Hobson Street and Wellesley Street West, Auckland 1010

#### Box Office

is located opposite the Theatre bar area.

#### Accessibility

There are two wheelchair positions in row A, either side of the auditorium. Access to these are via Level 3 (flat floor access). There are lifts from all levels to Level 3. Trained guide dogs are permitted.

### The Academy (ACA)

Central Library Building, 44 Lorne St, Auckland CBD

#### Box Office

located in cinema foyer

#### Accessibility

Lift access is available via Auckland Central Library. During library hours please ask at the library reception to arrange the library security guard to escort you to the cinema. After library hours, an intercom is located at the top of the Academy entrance stairs for you to notify staff of your arrival, who will accompany you into the cinema. The accessible bathroom facilities are located in the lobby close to the exit of the theatre.

### Hollywood Avondale (HWD)

20 St Georges Rd, Avondale

#### Box Office

located in the foyer

#### Accessibility

Three wheelchair spaces available. Wheelchair access at side entrance and accessible bathroom available from courtyard.

#### Parking

Street parking is available in the surrounding area.

### Bridgeway Cinemas (BRI)

122 Queen St, Northcote Point

#### Box Office

located in the foyer

#### Accessibility

Wheelchair access via lifts and wheelchair spaces are available. Assistive listening devices are also available.

#### Parking

Street parking is available in the surrounding area.

### The Lido (LDO)

427 Manukau Road, Epsom, Auckland 1023  
09 630 1500

#### Box Office

located in the foyer to the left of the entrance

#### Accessibility

one wheelchair space available in each cinema. Venue fully accessible via lift. Infra-red headphones available from the box office. Two mobility parks at the Manukau Road end of Queen Mary's Ave

#### Parking

Free parking available on the side streets surrounding the cinema. Plus there is a ParkMate car park available at 382-386 Manukau Road (ParkMate app needed).

## Auckland schedule

### THURSDAY 31 JULY

A 7:00pm **It Was Just an...** CIV 5

### FRIDAY 1 AUGUST

B 10:45am **The President's Cake** BRI 47  
B 11:00am **Deaf** LDO 33  
B 11:00am **Blue Moon** CIV 33  
B 11:00am **Pavements** ACA 59  
B 1:15pm **Sirât** CIV 67  
B 1:30pm **Riefenstahl** ACA 37  
B 3:45pm **Misericordia** BRI 65  
B 4:00pm **Sorry, Baby** CIV 38  
B 4:00pm **Lurker** ACA 52  
A 5:45pm **A Little Something...** LDO 44  
A 6:00pm **DJ Ahmet** BRI 57  
A 6:15pm **Promised Sky** ACA 36  
A 6:30pm **Workmates** CIV 15  
A 6:30pm **The Mysterious...** HWD 54  
A 8:00pm **A Poet** LDO 36  
A 8:15pm **Plainclothes** ACA 35  
A 8:15pm **Urchin** BRI 39  
A 9:00pm **Ebony and Ivory** HWD 51  
A 9:15pm **The Texas Chain...** CIV 79

### SATURDAY 2 AUGUST

A 10:00am **Orwell: 2+2=5** CIV 66  
A 10:00am **Trenque Lauquen** ACA 79  
A 10:15am **Deaf** BRI 33  
A 11:00am **Dreams (Sex Love)** LDO 60  
A 11:30am **Maya, Give Me a Title** HWD 45  
A 12:30pm **What Marielle Knows** BRI 39  
A 12:45pm **One to One: John &...** CIV 59  
A 1:00pm **Kontinental '25** HWD 64  
A 1:15pm **The Teacher Who...** LDO 48  
A 2:30pm **The Secret Agent** BRI 75  
A 3:00pm **Fiume o Morte!** ACA 27  
A 3:30pm **Kaikohe Blood & Fire** HWD 13  
A 3:30pm **Peacock** CIV 24  
A 3:30pm **2000 Metres to...** LDO 40  
A 5:15pm **One of Those Days...** ACA 23  
A 5:45pm **The Love That...** BRI 64  
A 6:00pm **Two Prosecutors** LDO 69  
A 6:15pm **Bring Them Down** HWD 50  
A 6:15pm **Prime Minister** CIV 6  
A 7:00pm **Little Trouble Girls** ACA 22  
A 8:00pm **The Shrouds** BRI 55  
A 8:30pm **Sex** LDO 61  
A 8:45pm **Night Stage** HWD 75  
A 9:00pm **The Weed Eaters** CIV 14  
A 9:00pm **Zodiac Killer Project** ACA 30

### SUNDAY 3 AUGUST

A 10:00am **MA - Cry of Silence** SKY 45  
A 10:00am **Israel Palestine on...** ACA 43  
A 10:15am **Riefenstahl** BRI 37  
A 10:30am **Maya, Give Me a Title** CIV 45  
A 10:30am **Love** LDO 61  
A 12:00pm **Werckmeister...** HWD 80  
A 12:00pm **Ngā Whanaunga...** SKY 17  
A 12:30pm **The Blue Trail** BRI 74  
A 12:45pm **Enzo** CIV 34  
A 1:00pm **Simon of the...** LDO 38  
A 2:00pm **I've Heard the...** ACA 78  
A 2:30pm **Peacock** BRI 24  
A 2:45pm **Ngā Whanaunga...** SKY 17  
A 3:00pm **Homebound** LDO 41  
A 3:15pm **Afternoons of...** HWD 62  
A 3:15pm **Dreams (Sex Love)** CIV 60  
A 3:45pm **Happy Holidays** ACA 41  
A 5:15pm **Young Mothers** BRI 69  
A 5:30pm **Grace: A Prayer for...** SKY 12  
A 5:30pm **Jim's Story** LDO 34  
A 5:45pm **Eddington** CIV 63  
A 6:00pm **Lurker** HWD 52  
A 6:15pm **Imago** ACA 28  
A 7:30pm **A Useful Ghost** BRI 25  
A 7:45pm **Predators** LDO 46  
A 8:30pm **Angel's Egg** HWD 77  
A 8:30pm **Ellis Park** SKY 58  
A 8:30pm **Kika** ACA 22  
A 9:00pm **Resurrection** CIV 66

### MONDAY 4 AUGUST

B 10:15am **A Little Something...** BRI 44  
B 10:30am **The New Year That...** CIV 46  
B 10:45am **Ellis Park** ACA 58  
B 11:00am **Peacock** LDO 24  
B 1:30pm **War Stories Our...** CIV 80  
B 1:30pm **The Love That...** ACA 64  
B 3:30pm **One to One: John &...** BRI 59  
B 3:45pm **Hard Boiled 4K** ACA 77  
B 4:00pm **Twinless** CIV 49  
A 6:00pm **Love** SKY 61  
A 6:00pm **Late Shift** LDO 44  
A 6:00pm **Put Your Soul on...** BRI 47  
A 6:15pm **The Ballad of Wallis...** CIV 57  
A 6:15pm **Mistress Dispeller** ACA 28  
A 8:00pm **Riefenstahl** LDO 37  
A 8:15pm **Bring Them Down** BRI 50  
A 8:30pm **Happyend** ACA 21  
A 8:45pm **The Shrouds** CIV 55  
A 8:45pm **Shepherds** SKY 37

### TUESDAY 5 AUGUST

B 10:00am **The Blue Trail** CIV 74  
B 10:45am **Dreams (Sex Love)** BRI 60  
B 11:00am **Stranger Eyes** ACA 73  
B 11:00am **Young Mothers** LDO 69  
B 12:15pm **Sound of Falling** CIV 68  
B 1:45pm **Afternoons of...** ACA 62  
B 3:15pm **Love** BRI 61  
B 3:30pm **Homebound** CIV 41  
B 4:15pm **Predators** ACA 46  
A 5:45pm **Baby** LDO 74  
A 6:00pm **War Stories Our...** BRI 80  
A 6:15pm **Romería** CIV 67  
A 6:15pm **What Marielle Knows** SKY 39  
A 6:15pm **Brand New...** ACA 62

A 8:00pm	Cutting Through...	LDO	26
A 8:30pm	Hysteria	SKY	42
A 8:30pm	Sex	BRI	61
A 8:45pm	Lurker	CIV	52
A 8:45pm	Misericordia	ACA	65

**WEDNESDAY 6 AUGUST**

B 10:45am	The Teacher Who...	CIV	48
B 10:45am	Enzo	BRI	34
B 11:00am	What Marielle Knows	LDO	39
B 11:45am	Put Your Soul on...	ACA	47
B 1:15pm	One to One: John &...	CIV	59
B 2:00pm	Zodiac Killer Project	ACA	30
B 3:45pm	Late Shift	BRI	44
B 4:00pm	Mirrors No. 3	CIV	65
B 4:00pm	Romeria	ACA	67
A 5:45pm	Hysteria	LDO	42
A 6:00pm	TOITŪ Visual...	SKY	14
A 6:00pm	Orwell: 2+2=5	BRI	66
A 6:15pm	The Mastermind	CIV	68
A 6:15pm	Simon of the...	ACA	38
A 8:15pm	Two Prosecutors	ACA	69
A 8:30pm	Magic Farm	LDO	53
A 8:30pm	Baby	BRI	74
A 8:45pm	Sirāt	CIV	67
A 9:00pm	Urchin	SKY	39

**THURSDAY 7 AUGUST**

B 10:15am	Hysteria	BRI	42
B 10:30am	Orwell: 2+2=5	CIV	66
B 11:00am	The Ballad of Wallis...	LDO	57
B 11:15am	The Secret Agent	ACA	75
B 1:15pm	Shepherds	CIV	37
B 2:30pm	Familiar Touch	ACA	21
B 3:45pm	Bring Them Down	BRI	50
B 4:00pm	DJ Ahmet	CIV	57
B 4:30pm	Angel's Egg	ACA	77
A 5:45pm	Plainclothes	LDO	35
A 6:00pm	Deaf	SKY	33
A 6:00pm	The President's...	BRI	47
A 6:15pm	Went Up the Hill	CIV	15
A 6:15pm	Home Sweet Home	ACA	42
A 6:30pm	Harvest	HWD	51
A 7:45pm	The Wolves Always...	LDO	29
A 8:15pm	Mirrors No. 3	BRI	65
A 8:30pm	Sound of Falling	SKY	68
A 8:45pm	Sorry, Baby	CIV	38
A 9:00pm	Endless Cookie	ACA	27

**FRIDAY 8 AUGUST**

B 10:15am	Grace: A Prayer for...	CIV	12
B 10:30am	Went Up the Hill	BRI	15
B 11:00am	TOITŪ Visual...	LDO	14
B 11:15am	Kontinental '25	ACA	64
B 12:45pm	Werckmeister...	CIV	80
B 1:30pm	The Shrouds	ACA	55
B 3:00pm	Home Sweet Home	BRI	42
B 4:00pm	Urchin	CIV	39
B 4:00pm	Baby	ACA	74
A 5:45pm	It Was Just an...	LDO	5
A 6:00pm	Romeria	BRI	67
A 6:15pm	Homebound	SKY	41
A 6:15pm	Reedland	ACA	24
A 6:30pm	Notes from a Fish	HWD	13
A 6:30pm	Splitsville	CIV	48
A 8:00pm	One to One: John &...	LDO	59
A 8:15pm	Predators	BRI	46
A 9:00pm	The Texas Chain...	HWD	79

A 9:00pm	Late Shift	SKY	44
A 9:00pm	Lesbian Space...	CIV	52
A 9:00pm	A Poet	ACA	36

**SATURDAY 9 AUGUST**

A 10:00am	The Love That...	CIV	64
A 10:00am	Inside the Yellow...	ACA	72
A 10:30am	Mistress Dispeller	BRI	28
A 10:45am	Happy Holidays	LDO	41
A 11:15am	2000 Metres to...	HWD	40
A 12:30pm	The President's Cake	CIV	47
A 12:30pm	Reedland	BRI	24
A 1:15pm	Promised Sky	LDO	36
A 1:30pm	Trains	ACA	30
A 1:45pm	Bati	HWD	32
A 3:00pm	The Secret Agent	CIV	75
A 3:15pm	Jim's Story	ACA	34
A 3:15pm	Dreams (Sex Love)	BRI	60
A 3:30pm	DJ Ahmet	LDO	57
A 4:15pm	Magic Farm	HWD	53
A 5:30pm	Enzo	LDO	34
A 5:30pm	Cactus Pears	ACA	20
A 5:30pm	The Teacher Who...	BRI	48
A 6:30pm	Anchor Me - The...	CIV	56
A 6:30pm	Sirāt	HWD	67
A 7:45pm	Happyend	LDO	21
A 7:45pm	Resurrection	BRI	66
A 8:15pm	Kokuho	ACA	63
A 9:00pm	Hard Boiled 4K	HWD	77
A 9:00pm	Twinless	CIV	49

**SUNDAY 10 AUGUST**

A 10:00am	Abang Adik	SKY	70
A 10:00am	Abraham's Valley	ACA	76
A 10:00am	Bati	BRI	32
A 10:15am	Familiar Touch	LDO	21
A 10:45am	The Blue Trail	CIV	74
A 12:15pm	Chain Reactions	HWD	78
A 12:15pm	Cactus Pears	LDO	20
A 12:15pm	Sound of Falling	BRI	68
A 12:35pm	Crocodile Tears	SKY	71
A 12:45pm	A Little Something...	CIV	44
A 2:00pm	The Wolves Always...	ACA	29
A 2:55pm	Stranger Eyes	SKY	73
A 3:15pm	Pavements	HWD	59
A 3:15pm	Young Mothers	CIV	69
A 3:15pm	Put Your Soul on...	LDO	47
A 3:15pm	The Ballad of Wallis...	BRI	57
A 4:00pm	The New Year That...	ACA	46
A 5:15pm	Love	BRI	61
A 5:30pm	Mirrors No. 3	LDO	65
A 5:45pm	Blue Moon	CIV	33
A 5:55pm	A Useful Ghost	SKY	25
A 6:30pm	OBEX	HWD	54
A 6:45pm	Cutting Through...	ACA	26
A 7:30pm	Harvest	LDO	51
A 7:45pm	It Was Just an...	BRI	5
A 8:15pm	Sentimental Value	CIV	7
A 8:45pm	Magellan	SKY	72
A 8:45pm	Lesbian Space...	HWD	52
A 8:45pm	My Father's Shadow	ACA	23

**SUNDAY 17 AUGUST**

A 6:30pm	Life in One Chord	HWD	58
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# Te Whanganui-a-Tara Wellington

## Ngā Tiketi – Tickets

### A-priced sessions

(weekdays after 5.00pm and weekends)

Full price	\$23.00
Student/Community Services Card/Film Society/Film Guilds/ Senior (65+)*	\$19.00
Child (15 and under)	\$17.00

### B-priced sessions

(Sessions starting before 5.00pm weekdays)

Full/ Student/Community Services Card/Film Society/Film Guilds/ Senior (65+)*	\$19.00
Child (15 and under)	\$17.00

### All prices are GST inclusive and in NZD

\* Discount available on presentation of current relevant ID/membership. Service and booking fees of \$2.00 included in ticket price. Credit card fees apply.

### Multipasses

10-Trip Pass	\$185.00
5-Trip Pass	\$99.00
5-Trip Student Pass	\$85.00

Multipasses can be purchased in advance at [shop.nziff.co.nz](http://shop.nziff.co.nz), in person from the NZIFF Box Office or from NZIFF venues during the NZIFF 2025 dates. They can be redeemed for tickets in advance or on the day at NZIFF box offices for any session that is not sold out. Online redemption available via [nziff.co.nz](http://nziff.co.nz).

Multipasses are valid for all sessions subject to seat availability. Passes are flexible and can be used in any configuration up to the number of tickets (e.g. you may wish to use your pass for 10 tickets to one film or two tickets for five films). Passes cannot be refunded, either in part or in full. Tickets booked via a pass cannot be refunded if a particular film is cancelled but may be transferred to a different film (subject to availability).

### Concession Prices

Special price tickets are available for A-coded films for students, seniors (65+), Community Service Cardholders, film industry guild members and Film Society members. Film Society 'Three Film Sampler' holders are not entitled to the concession discount.

### Buying your tickets

Tickets for all film screenings at NZIFF 2025 are only available through [nziff.co.nz](http://nziff.co.nz) and can be purchased in advance online or from the NZIFF Box Offices at The Embassy Theatre, Light House Cuba and Light House Petone from Friday 18 July. During NZIFF 2025 Wellington dates, tickets are also available to purchase from NZIFF venues. Please note: Light House Cinema Cuba and Petone only sell tickets to screenings at those venues. We recommend you book **early** to secure the best seats.

### Online bookings

Tickets can be purchased online at [nziff.co.nz](http://nziff.co.nz) up until the time the session commences. To select seats, use the CHANGE SEAT button before completing your purchase. Tickets purchased online will be emailed to you, allowing you to print them at home or present them on a mobile device.

**In Person bookings**

Tickets available from NZIFF Box Office at Embassy Theatre, 10 Kent Terrace.  
Friday 18 July 10.00am – 6.00pm  
Tuesdays to Fridays 1.00pm – 6.00pm  
Saturdays 11.00am – 4.00pm

**From 14 August****The Embassy, Roxy Cinema and Massey Cinemas**

Tickets for all NZIFF screenings available. Each box office opens 30 minutes before each NZIFF session commences and closes 15 minutes after the start of the final NZIFF session for the day.

**Light House Cinema Cuba and Petone**

Only tickets for screenings at those cinemas available. Box office opens 30 minutes before each NZIFF session commences and closes 15 minutes after each session starts. Box offices may be closed between sessions.

**Please note:**

Patrons buying tickets for sessions about to start may be given priority over patrons seeking advance bookings.

**Group Bookings**

Special ticket prices apply for school groups and other groups of 20 or more. Please email [groups@nziff.co.nz](mailto:groups@nziff.co.nz) for details

**Whare Kiriata – Venues****Embassy Theatre (EMB)**

10 Kent Tce, Mount Victoria  
Phone: (04) 802 4001

**Box Office**

A dedicated NZIFF 2025 box office will be located on the ground floor from Friday 25 July to Sunday 11 August. Tickets for all NZIFF 2025 sessions in Wellington are available to purchase from this box office.

**Information Desk**

Located in the Embassy and staffed by Wellington Film Society committee members. Find out up-to-date information about the film festival here.

**Accessibility**

Six wheelchair spaces available in the main cinema. Venue fully accessible via lift to Level 1 for the main cinema. Lift is located to the left of the main foyer. Headsets are available for films that have the technology enabled. Please enquire at the box office to ensure this is available for your film of choice.

**Roxy Cinema (RXY)**

5 Park Rd, Miramar  
Phone: (04) 388 5555  
Screenings will be in Cinemas 1 & 2.

**Accessibility**

One wheelchair space available in each cinema. Venue fully accessible via lift (access through the right side of the restaurant and down the back corridor). Infra-red headphones available from the box office. Cinema 1 is located on the upstairs floor and Cinema 2 is located on the ground floor down a corridor to the left of the restaurant. The accessible bathroom is located on the ground floor only.

**Light House Cinema Cuba (LHC)**

29 Wigan St, Te Aro  
Phone: (04) 385 3337

All screenings will be in Cinema 1.

**Accessibility**

One wheelchair space. Venue fully accessible. Infra-red headphones available from the box office.

**Light House Cinema Petone (LHP)**

52 Beach Street, Petone, Lower Hutt 5012  
Phone: (04) 939 2061

All screenings will be in Cinema 1

**Accessibility**

One wheelchair space. The front row (Row A) of cinema 4 is fully accessible from the ground floor.

Infra-red headphones available from the box office. Drop off outside the cinema.

**Massey University National Academy of Screen Arts Cinema**

Massey University,  
Block 10, Pukeahu  
Mount Cook

The cinema is a 12 min walk from Courtenay Place, with access via Buckle St up through Pukeahu Park, Massey University Entrance D. Located on the east side of the Former Dominion Museum building, the cinema can be reached through the large double doors.

**Accessibility**

The cinema is fully accessible, with entry available at street level via wheelchair access. The cinema includes two wheelchair spaces, and an accessible toilet is conveniently located on the ground floor directly opposite the cinema entrance. For ease of arrival, there is a drop-off point and parking 50m south of the Cinema entrance, which provides level entry to the building.

**Wellington schedule****THURSDAY 14 AUGUST**

A 7:30pm **It Was Just an...** EMB 5

**FRIDAY 15 AUGUST**

B 10:45am **Riefenstahl** LHC 37  
B 10:45am **Blue Moon** EMB 33  
B 11:00am **The Love That...** LHP 64  
B 12:00pm **Sex** RXY 61  
B 1:00pm **Orwell: 2+2=5** LHC 66  
B 1:00pm **Urchin** EMB 39  
B 2:15pm **Put Your Soul on...** RXY 47  
B 3:15pm **Harvest** LHC 51  
B 3:15pm **Werckmeister...** EMB 80  
B 4:30pm **Twinless** RXY 49  
A 6:00pm **Chain Reactions** MAS 78  
A 6:15pm **Bring Them Down** LHP 50  
A 6:15pm **Mirrors No. 3** LHC 65  
A 6:15pm **Workmates** EMB 15  
A 6:30pm **Promised Sky** RXY 36  
A 8:15pm **Baby** LHC 74  
A 8:30pm **Reedland** RXY 24  
A 8:30pm **Late Shift** LHP 44  
A 8:45pm **Ebony and Ivory** MAS 51  
A 9:15pm **The Texas Chain...** EMB 79

**SATURDAY 16 AUGUST**

A 10:00am **Trenque Lauquen** RXY 79  
A 10:00am **Pavements** MAS 59  
A 10:00am **The Love That...** EMB 64  
A 10:15am **Reedland** LHC 24

A 11:00am **Home Sweet Home** LHP 42  
A 12:30pm **Romería** EMB 67  
A 12:45pm **Ngā Whanaunga...** MAS 17  
A 1:15pm **Chain Reactions** LHC 78  
A 1:15pm **Two Prosecutors** LHP 69  
A 3:00pm **MA - Cry of Silence** RXY 45  
A 3:00pm **The Secret Agent** EMB 75  
A 3:30pm **Ngā Whanaunga...** MAS 17  
A 3:45pm **Mistress Dispeller** LHC 28  
A 3:45pm **A Little Something...** LHP 44  
A 4:45pm **Kika** RXY 22  
A 5:45pm **DJ Ahmet** LHP 57  
A 6:00pm **A Useful Ghost** MAS 25  
A 6:15pm **A Poet** LHC 36  
A 6:30pm **Prime Minister** EMB 6  
A 7:00pm **Plainclothes** RXY 35  
A 7:45pm **Love** LHP 61  
A 8:45pm **Late Shift** LHC 44  
A 9:00pm **Harvest** RXY 51  
A 9:00pm **The Weed Eaters** EMB 14  
A 9:15pm **Abang Adik** MAS 70

**SUNDAY 17 AUGUST**

A 10:00am **The Blue Trail** EMB 74  
A 10:00am **Inside the Yellow...** MAS 72  
A 10:15am **A Useful Ghost** LHC 25  
A 10:30am **Trains** RXY 30  
A 10:30am **Riefenstahl** LHP 37  
A 12:00pm **One to One: John &...** EMB 59  
A 12:15pm **A Poet** RXY 36  
A 12:45pm **The President's Cake** LHP 47  
A 1:30pm **The Teacher Who...** LHC 48  
A 1:30pm **Kaikohe Blood & Fire** MAS 13  
A 2:30pm **Grace: A Prayer for...** EMB 12  
A 2:45pm **Kokuho** RXY 63  
A 3:00pm **Romería** LHP 67  
A 3:30pm **What Marielle Knows** LHC 39  
A 3:30pm **Crocodile Tears** MAS 71  
A 5:15pm **Dreams (Sex Love)** LHP 60  
A 5:30pm **Deaf** LHC 33  
A 5:30pm **Eddington** EMB 63  
A 5:45pm **Stranger Eyes** MAS 73  
A 6:00pm **Little Trouble Girls** RXY 22  
A 7:30pm **Homebound** LHC 41  
A 7:30pm **Young Mothers** LHP 69  
A 8:00pm **The New Year That...** RXY 46  
A 8:15pm **Magellan** MAS 72  
A 8:45pm **Resurrection** EMB 66

**MONDAY 18 AUGUST**

B 10:15am **Two Prosecutors** EMB 69  
B 1:00pm **Homebound** EMB 41  
B 12:00pm **Hysteria** LHC 42  
B 2:15pm **The Wolves Always...** LHC 29  
B 3:45pm **The Teacher Who...** EMB 48  
B 4:00pm **Sex** LHP 61  
B 4:15pm **Plainclothes** LHC 35  
A 6:00pm **Love** MAS 61  
A 6:15pm **Shepherds** LHC 37  
A 6:15pm **The Ballad of Wallis...** EMB 57  
A 6:15pm **Orwell: 2+2=5** LHP 66  
A 8:15pm **Zodiac Killer Project** MAS 30  
A 8:30pm **Predators** LHC 46  
A 8:30pm **The Shrouds** EMB 55  
A 8:30pm **Urchin** LHP 39

**TUESDAY 19 AUGUST**

B 11:30am **The President's Cake** LHC 47

B 12:45pm	Sound of Falling	EMB	68
B 1:45pm	Fiume o Morte!	LHC	27
B 4:00pm	Enzo	LHC	34
B 4:00pm	What Marielle Knows	EMB	39
B 4:00pm	2000 Metres to...	LHP	40
A 6:15pm	Peacock	MAS	24
A 6:15pm	The Blue Trail	LHC	74
A 6:15pm	Sirât	EMB	67
A 6:15pm	One to One: John &...	LHP	59
A 8:00pm	Little Trouble Girls	LHC	22
A 8:15pm	Ellis Park	MAS	58
A 8:30pm	Happyend	LHP	21
A 8:45pm	Lurker	EMB	52

**WEDNESDAY 20 AUGUST**

B 11:00am	Grace: A Prayer for...	LHP	12
B 11:30am	A Little Something...	LHC	44
B 11:30am	Mirrors No. 3	EMB	65
B 11:45am	Endless Cookie	RXY	27
B 1:30pm	Mistress Dispeller	LHC	28
B 1:30pm	It Was Just an...	EMB	5
B 1:45pm	Happy Holidays	RXY	41
B 3:30pm	Hard Boiled 4K	LHC	77
B 3:45pm	Peacock	EMB	24
B 4:15pm	One to One: John &...	RXY	59
A 6:15pm	Misericordia	MAS	65
A 6:15pm	Notes from a Fish	LHC	13
A 6:15pm	The Mastermind	EMB	68
A 6:15pm	Deaf	LHP	33
A 6:30pm	Familiar Touch	RXY	21
A 8:00pm	The Shrouds	LHC	55
A 8:15pm	OBEX	MAS	54
A 8:15pm	Hysteria	LHP	42
A 8:30pm	Night Stage	RXY	75
A 8:45pm	Sorry, Baby	EMB	38

**THURSDAY 21 AUGUST**

B 10:30am	Lesbian Space...	RXY	52
B 11:00am	Shepherds	EMB	37
B 11:00am	Peacock	LHP	24
B 11:45am	Happyend	LHC	21
B 12:30pm	Misericordia	RXY	65
B 1:30pm	Deaf	EMB	33
B 2:00pm	Cutting Through...	LHC	26
B 2:45pm	Angel's Egg	RXY	77
B 3:45pm	DJ Ahmet	EMB	57
B 4:00pm	Dreams (Sex Love)	LHC	60
B 4:30pm	Lurker	RXY	52
A 6:00pm	Ellis Park	LHP	58
A 6:15pm	Life in One Chord	MAS	58
A 6:15pm	Riefenstahl	LHC	37
A 6:15pm	Blue Moon	EMB	33
A 6:30pm	Enzo	RXY	34
A 8:15pm	2000 Metres to...	MAS	40
A 8:15pm	Homebound	LHP	41
A 8:30pm	Magic Farm	LHC	53
A 8:30pm	Went Up the Hill	EMB	15
A 8:45pm	Brand New...	RXY	62

**FRIDAY 22 AUGUST**

B 11:15am	Romeria	LHC	67
B 11:30am	Sorry, Baby	RXY	38
B 12:30pm	Kokuho	EMB	63
B 1:30pm	The Love That...	LHC	64
B 1:45pm	Hysteria	RXY	42
B 3:45pm	Stranger Eyes	LHC	73
B 4:00pm	Sirât	RXY	67
B 4:00pm	Love	EMB	61

A 6:15pm	Afternoons of...	RXY	62
A 6:15pm	The Wolves Always...	LHC	29
A 6:15pm	Mirrors No. 3	LHP	65
A 6:15pm	Cactus Pears	MAS	20
A 6:30pm	Twinless	EMB	49
A 7:30pm	The Secret Agent	LHP	75
A 8:00pm	Predators	LHP	46
A 8:15pm	Pavements	LHC	59
A 8:30pm	Hard Boiled 4K	MAS	77
A 8:45pm	Lesbian Space...	EMB	52
A 8:45pm	Magic Farm	RXY	53

**SATURDAY 23 AUGUST**

A 10:00am	Abraham's Valley	RXY	76
A 10:15am	Orwell: 2+2=5	EMB	66
A 10:15am	What Marielle Knows	LHP	39
A 10:30am	Happyend	MAS	21
A 11:00am	The Secret Agent	LHC	75
A 12:00pm	Mistress Dispeller	LHP	28
A 12:45pm	TOITŪ Visual...	MAS	14
A 1:00pm	The President's Cake	EMB	47
A 1:45pm	Simon of the...	RXY	38
A 2:00pm	Went Up the Hill	LHP	15
A 2:15pm	Home Sweet Home	LHC	42
A 3:15pm	Sound of Falling	MAS	68
A 3:30pm	Dreams (Sex Love)	EMB	60
A 3:45pm	Imago	RXY	28
A 4:00pm	Put Your Soul on...	LHP	47
A 4:30pm	DJ Ahmet	LHC	57
A 6:00pm	The Mysterious...	RXY	54
A 6:00pm	My Father's Shadow	MAS	23
A 6:00pm	Splitsville	EMB	48
A 6:15pm	Enzo	LHP	34
A 6:30pm	Cutting Through...	LHC	26
A 8:00pm	Bring Them Down	MAS	50
A 8:15pm	Urchin	RXY	39
A 8:15pm	Anchor Me - The...	EMB	64
A 8:15pm	Baby	LHP	74
A 8:30pm	Angel's Egg	LHC	77

**SUNDAY 24 AUGUST**

A 10:00am	Fiume o Morte!	RXY	27
A 10:00am	Israel Palestine on...	MAS	43
A 10:45am	Life in One Chord	LHC	58
A 11:00am	Maya, Give Me a Title	EMB	45
A 11:00am	The Blue Trail	LHP	74
A 12:15pm	One of Those Days...	RXY	23
A 12:45pm	Two Prosecutors	LHC	69
A 12:45pm	A Little Something...	EMB	44
A 12:45pm	Cutting Through...	LHP	26
A 1:45pm	War Stories Our...	MAS	80
A 2:00pm	Endless Cookie	RXY	27
A 2:45pm	The Teacher Who...	LHP	48
A 3:00pm	Young Mothers	EMB	69
A 3:15pm	Put Your Soul on...	LHC	47
A 3:45pm	Bati	MAS	32
A 4:00pm	I've Heard the...	RXY	78
A 5:00pm	The Ballad of Wallis...	LHP	57
A 5:30pm	Jim's Story	MAS	34
A 5:30pm	Sex	LHC	61
A 5:30pm	Not Only Fred Dagg	EMB	35
A 5:45pm	Happy Holidays	RXY	41
A 7:00pm	It Was Just an...	LHP	5
A 7:30pm	Werckmeister...	MAS	80
A 8:00pm	Misericordia	LHC	65
A 8:15pm	Kontinental '25	RXY	64
A 8:15pm	Sentimental Value	EMB	7

# Kirikiroa Hamilton

## Ngā Tiketi – Tickets

### All Sessions

Full price	\$22.00
Student/Community Services Card/Film Industry Guilds Senior (65+) *	\$18.00
Film Society/Child (15 and under)	\$16.00

**All prices are GST inclusive and in NZD.**

Booking fee of \$1.00 per ticket is included in the price. Credit card fees apply.

\*Discount available on presentation of current relevant ID

### Buying your tickets

#### Online bookings

[lido.hamilton.com](http://lido.hamilton.com)

#### In-person booking

LIDO Cinemas during normal opening hours

#### Group Bookings

Special ticket prices apply for school groups and other groups of 20 or more. Please email [audiencedevelopment@nziff.co.nz](mailto:audiencedevelopment@nziff.co.nz) for details.

## Whare Kiriata – Venue

### LIDO Cinemas (LID)

The Balcony, Centre Place, 501 Victoria Street, Hamilton, ph (07) 838 9010

#### Accessibility

Fully accessible. Accessible bathrooms, two wheelchair spaces, assistive listening available.

## Hamilton schedule

### THURSDAY 28 AUGUST

A 7:00pm	It Was Just an...	LID	5
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### FRIDAY 29 AUGUST

B 11:30am	Blue Moon	LID	33
B 1:45pm	A Little Something...	LID	44
B 4:00pm	The Blue Trail	LID	74
A 6:00pm	Peacock	LID	24
A 8:15pm	Texas Chainsaw...	LID	79

### SATURDAY 30 AUGUST

A 10:00am	Ngā Whanaunga...	LID	17
A 12:00pm	One to One: John &...	LID	59
A 2:30pm	The Secret Agent	LID	75
A 6:00pm	Prime Minister	LID	6
A 8:15pm	Bring Them Down	LID	50

### SUNDAY 31 AUGUST

A 10:45am	Orwell: 2+2=5	LID	66
A 1:15pm	Grace: A Prayer for...	LID	12
A 3:30pm	The Teacher Who...	LID	48
A 5:45pm	The Ballad of Wallis...	LID	57
A 8:00pm	Love	LID	61

### MONDAY 1 SEPTEMBER

B 12:45pm	Young Mothers	LID	69
B 3:15pm	Dreams (Sex Love)	LID	60
A 5:45pm	DJ Ahmet	LID	57
A 8:00pm	Late Shift	LID	44

## Tauranga-Moana Tauranga

### TUESDAY 2 SEPTEMBER

B 1:00pm	The President's...	LID	47
B 3:15pm	What Marielle Knows	LID	39
A 5:30pm	Mirrors No. 3	LID	65
A 7:30pm	Sex	LID	61

### WEDNESDAY 3 SEPTEMBER

B 1:00pm	Bring Them Down	LID	50
B 3:15pm	The Ballad of Wallis...	LID	57
A 5:30pm	Romería	LID	67
A 8:00pm	Twinless	LID	49

### THURSDAY 4 SEPTEMBER

B 10:45am	DJ Ahmet	LID	57
B 1:00pm	The Teacher Who...	LID	48
B 3:15pm	Peacock	LID	24
A 5:30pm	What Marielle Knows	LID	39
A 7:30pm	Went Up the Hill	LID	15

### FRIDAY 5 SEPTEMBER

B 10:30am	One to One: John &...	LID	59
B 1:00pm	Romería	LID	67
B 3:30pm	Deaf	LID	33
A 5:45pm	Anchor Me - The...	LID	56
A 7:45pm	Lesbian Space...	LID	52

### SATURDAY 6 SEPTEMBER

A 11:15am	War Stories Our...	LID	80
A 1:15pm	The President's...	LID	47
A 3:30pm	A Little Something...	LID	44
A 5:45pm	Blue Moon	LID	33
A 8:00pm	Dreams (Sex Love)	LID	60

### SUNDAY 7 SEPTEMBER

A 10:45am	Deaf	LID	33
A 1:00pm	The Blue Trail	LID	74
A 3:00pm	Young Mothers	LID	69
A 5:15pm	Not Only Fred Dagg	LID	35
A 7:30pm	Sentimental Value	LID	7

### MONDAY 8 SEPTEMBER

B 1:15pm	Twinless	LID	49
B 3:30pm	Mirrors No. 3	LID	65
A 5:45pm	Enzo	LID	34
A 8:00pm	Urchin	LID	39

### TUESDAY 9 SEPTEMBER

B 1:00pm	Love	LID	61
B 3:30pm	Late Shift	LID	44
A 5:45pm	Mistress Dispeller	LID	28
A 8:00pm	Sirât	LID	67

### WEDNESDAY 10 SEPTEMBER

B 12:45pm	Orwell: 2+2=5	LID	66
B 3:15pm	Urchin	LID	39
A 5:45pm	Homebound	LID	41
A 8:15pm	Life in One Chord	LID	58

### Ngā Tiketi – Tickets

#### All sessions

Full price	\$22.00
Student/ Senior (65+)/Film Society/Film Guilds*/	\$19.00
Child (15 and under)	\$17.00

#### Prices are GST inclusive and in NZD

Booking fee of \$1.00 per ticket applies

#### Buying your tickets

##### Online bookings

luxecinemas.nz/tauranga

##### In-person bookings

Luxe Cinemas, Tauranga during normal opening hours

##### Phone bookings

Ph: (07) 577 0445 (must be collected 30 mins prior to screening)

##### Group Bookings

Special ticket prices apply for school groups and other groups of 20 or more. Please email [audiencedevelopment@nziff.co.nz](mailto:audiencedevelopment@nziff.co.nz) for details.

### Whare Kiriata – Venue

#### Luxe Cinemas Tauranga

21 Devonport Road, Tauranga

Phone: (07) 577 0445

#### Accessibility

Fully accessible with accessible bathrooms. Wheelchair spaces available – book online. Hearing loop available. Drop-off zone outside entrance. Please discuss any specific requirements when booking.

### Tauranga schedule

#### THURSDAY 28 AUGUST

A 7:00pm	It Was Just an...	LUX	5
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#### FRIDAY 29 AUGUST

B 11:30am	Blue Moon	LUX	33
B 1:45pm	A Little Something...	LUX	44
B 4:00pm	The Blue Trail	LUX	74
A 6:00pm	Peacock	LUX	24
A 8:15pm	Texas Chainsaw...	LUX	79

#### SATURDAY 30 AUGUST

A 10:15am	Ngā Whanaunga...	LUX	17
A 12:15pm	One to One: John &...	LUX	59
A 2:30pm	The Secret Agent	LUX	75
A 6:00pm	Prime Minister	LUX	6
A 8:15pm	Bring Them Down	LUX	50

#### SUNDAY 31 AUGUST

A 10:45am	Orwell: 2+2=5	LUX	66
A 1:15pm	Grace: A Prayer for...	LUX	12
A 3:30pm	The Teacher Who...	LUX	48
A 5:45pm	The Ballad of Wallis...	LUX	57
A 8:00pm	Love	LUX	61

### MONDAY 1 SEPTEMBER

B 12:45pm	Young Mothers	LUX	69
B 3:15pm	Dreams (Sex Love)	LUX	60
A 5:45pm	DJ Ahmet	LUX	57
A 8:00pm	Late Shift	LUX	44

### TUESDAY 2 SEPTEMBER

B 1:15pm	The President's...	LUX	47
B 3:30pm	What Marielle Knows	LUX	39
A 5:30pm	Mirrors No. 3	LUX	65
A 7:30pm	Sex	LUX	61

### WEDNESDAY 3 SEPTEMBER

B 1:00pm	Bring Them Down	LUX	50
B 3:15pm	The Ballad of Wallis...	LUX	57
A 5:30pm	Romería	LUX	67
A 8:00pm	Twinless	LUX	49

### THURSDAY 4 SEPTEMBER

B 10:45am	DJ Ahmet	LUX	57
B 1:00pm	The Teacher Who...	LUX	48
B 3:15pm	Peacock	LUX	24
A 5:30pm	What Marielle Knows	LUX	39
A 7:30pm	Went Up the Hill	LUX	15

### FRIDAY 5 SEPTEMBER

B 10:30am	One to One: John &...	LUX	59
B 1:00pm	Romería	LUX	67
B 3:30pm	Deaf	LUX	33
A 5:45pm	Anchor Me - The...	LUX	56
A 7:45pm	Lesbian Space...	LUX	52

### SATURDAY 6 SEPTEMBER

A 11:15am	War Stories Our...	LUX	80
A 1:15pm	The President's...	LUX	47
A 3:30pm	A Little Something...	LUX	44
A 5:45pm	Blue Moon	LUX	33
A 8:00pm	Dreams (Sex Love)	LUX	60

### SUNDAY 7 SEPTEMBER

A 10:45am	Deaf	LUX	33
A 1:00pm	The Blue Trail	LUX	74
A 3:00pm	Young Mothers	LUX	69
A 5:15pm	Not Only Fred Dagg	LUX	35
A 7:30pm	Sentimental Value	LUX	7

## Ahuriri Napier

### Ngā Tiketi – Tickets

#### All sessions

Full price	\$17.00
Student/Community Services Card/ Film Industry Guilds/ Friends of MTG/Senior (65+)	\$15.00
Child (15 and under)	\$13.00

#### All prices are GST inclusive and in NZD

Credit card fees apply.

\*Discount available on presentation of current relevant ID

#### Buying your tickets

##### Online bookings

store.mtghawkesbay.com

##### In-person

MTG reception during normal opening hours

##### Group Bookings

Special ticket prices apply for school groups and other groups of 20 or more. Please email [audiencedevelopment@nziff.co.nz](mailto:audiencedevelopment@nziff.co.nz) for details.

### Whare Kiriata – Venue

#### MTG Century Theatre (MTG)

9 Herschell St, Napier(06) 835 7781

#### Accessibility:

The venue is wheelchair accessible via the Herschell Street foot ramp and includes accessible bathrooms and designated wheelchair spaces. A drop-off zone and three accessible parking spots are available directly outside the theatre. Please don't hesitate to discuss any specific access requirements when booking.

## Napier schedule

### THURSDAY 28 AUGUST

A 7:00pm **It Was Just an...** MTG 5

### FRIDAY 29 AUGUST

B 11:30am **Blue Moon** MTG 33

B 1:30pm **A Little Something...** MTG 44

B 3:30pm **The Blue Trail** MTG 74

A 5:30pm **Peacock** MTG 24

A 7:30pm **Texas Chainsaw...** MTG 79

### SATURDAY 30 AUGUST

A 10:15am **Ngā Whanaunga...** MTG 17

A 12:00pm **One to One: John &...** MTG 59

A 2:15pm **The Secret Agent** MTG 75

A 5:30pm **Prime Minister** MTG 6

A 7:30pm **Bring Them Down** MTG 50

### SUNDAY 31 AUGUST

A 10:45am **Orwell: 2+2=5** MTG 66

A 1:00pm **Grace: A Prayer for...** MTG 12

A 3:00pm **The Teacher Who...** MTG 48

A 5:15pm **The Ballad of Wallis...** MTG 57

A 7:30pm **Love** MTG 61

### MONDAY 1 SEPTEMBER

B 12:45pm **Young Mothers** MTG 69

B 3:00pm **Dreams (Sex Love)** MTG 60

A 5:30pm **DJ Ahmet** MTG 57

A 7:30pm **Late Shift** MTG 44

### TUESDAY 2 SEPTEMBER

B 1:00pm **The President's Cake** MTG 47

B 3:15pm **What Marielle Knows** MTG 39

A 5:30pm **Mirrors No. 3** MTG 65

A 7:30pm **Sex** MTG 61

### WEDNESDAY 3 SEPTEMBER

B 1:00pm **Bring Them Down** MTG 50

B 3:15pm **The Ballad of Wallis...** MTG 57

A 5:30pm **Romería** MTG 67

A 7:45pm **Twinless** MTG 49

### THURSDAY 4 SEPTEMBER

B 11:00am **DJ Ahmet** MTG 57

B 1:00pm **The Teacher Who...** MTG 48

B 3:15pm **Peacock** MTG 24

A 5:30pm **What Marielle Knows** MTG 39

A 7:15pm **Went Up the Hill** MTG 15

### FRIDAY 5 SEPTEMBER

B 11:00am **One to One: John &...** MTG 59

B 1:15pm **Romería** MTG 67

B 3:30pm **Deaf** MTG 33

A 5:30pm **Anchor Me - The ...** MTG 56

A 7:30pm **Lesbian Space...** MTG 52

### SATURDAY 6 SEPTEMBER

A 10:45am **War Stories Our...** MTG 80

A 1:30pm **The President's Cake** MTG 47

A 3:30pm **A Little Something...** MTG 44

A 5:30pm **Blue Moon** MTG 33

A 7:30pm **Dreams (Sex Love)** MTG 60

### SUNDAY 7 SEPTEMBER

A 11:00am **Deaf** MTG 33

A 1:00pm **The Blue Trail** MTG 74

A 3:00pm **Young Mothers** MTG 69

A 5:15pm **Not Only Fred Dagg** MTG 35

A 7:15pm **Sentimental Value** MTG 7

## Ngāmotu New Plymouth

### Ngā Tiketi – Tickets

#### A-priced sessions

Weekdays after 5.00pm and weekends

Full price	\$18.00
Student/Community Services Card/ Film Industry Guilds/ Senior (65+)*	\$15.00
Film Society Members	\$14.00
Child (15 and under)*	\$12.00

#### B-priced sessions

Sessions starting before 5.00pm weekdays

Full price/Student/Community Services Card/ Film Industry Guilds/ Senior (65+)*	\$15.00
Film Society Members	\$14.00
Child (15 and under)*	\$12.00

#### All prices are GST inclusive and in NZD

Credit card fees apply.

\*Discount available on presentation of current relevant ID

#### Buying your tickets

##### Online bookings

govettbrewster.com

##### In-person

Advance tickets are available for all sessions and can be purchased from Len Lye Cinema, open 10.00am – 5.00pm daily. Open late for festival screenings.

##### Group Bookings

Special ticket prices apply for school groups and other groups of 20 or more. Please email [audiencedevelopment@nziff.co.nz](mailto:audiencedevelopment@nziff.co.nz) for details.

### Whare Kiriata – Venue

#### Len Lye Cinema (LLC)

42 Queen St, New Plymouth (06) 759 6060

#### Accessibility

Fully accessible venue. Wheelchair spaces available by booking in-person only. Free entry for companion to assist an audience member has a disability or impairment (valid ID required). Assistive listening available.

## New Plymouth schedule

### THURSDAY 28 AUGUST

A 7:00pm **It Was Just an...** LLC 5

### FRIDAY 29 AUGUST

B 11:30am **Blue Moon** LLC 33

B 1:45pm **A Little Something...** LLC 44

B 3:45pm **The Blue Trail** LLC 74

### SATURDAY 30 AUGUST

A 5:45pm **Prime Minister** LLC 6

A 8:00pm **Bring Them Down** LLC 50

### SUNDAY 31 AUGUST

A 10:45am **Orwell: 2+2=5** LLC 66

A 1:15pm **Grace: A Prayer for...** LLC 12

A 3:15pm **The Teacher Who...** LLC 48

A 5:30pm **The Ballad of Wallis...** LLC 57

A 7:30pm **Love** LLC 61

## Whakaoriori Masterton

### MONDAY 1 SEPTEMBER

B 1:15pm	Young Mothers	LLC	69
B 3:30pm	Dreams (Sex Love)	LLC	60
A 5:45pm	DJ Ahmet	LLC	57
A 7:45pm	Late Shift	LLC	44

### TUESDAY 2 SEPTEMBER

B 1:15pm	The President's...	LLC	47
B 3:30pm	What Marielle Knows	LLC	39
A 5:30pm	Mirrors No. 3	LLC	65
A 7:30pm	Sex	LLC	61

### WEDNESDAY 3 SEPTEMBER

B 1:00pm	Bring Them Down	LLC	50
B 3:15pm	The Ballad of Wallis...	LLC	57
A 5:30pm	Romería	LLC	67
A 8:00pm	Twinless	LLC	49

### THURSDAY 4 SEPTEMBER

B 10:45am	DJ Ahmet	LLC	57
B 1:00pm	The Teacher Who...	LLC	48
B 3:15pm	Peacock	LLC	24
A 5:30pm	What Marielle Knows	LLC	39
A 7:30pm	Went Up the Hill	LLC	15

### FRIDAY 5 SEPTEMBER

B 10:45am	One to One: John &...	LLC	59
B 1:00pm	Romería	LLC	67
B 3:15pm	Deaf	LLC	33
A 5:30pm	Anchor Me - The...	LLC	56
A 7:30pm	Lesbian Space...	LLC	52

### SATURDAY 6 SEPTEMBER

A 11:15am	War Stories Our...	LLC	80
A 1:15pm	The President's...	LLC	47
A 3:30pm	A Little Something...	LLC	44
A 5:30pm	Blue Moon	LLC	33
A 7:30pm	Dreams (Sex Love)	LLC	60

### SUNDAY 7 SEPTEMBER

A 10:45am	Deaf	LLC	33
A 1:00pm	The Blue Trail	LLC	74
A 3:00pm	Young Mothers	LLC	69
A 5:15pm	Not Only Fred Dagg	LLC	35
A 7:30pm	Sentimental Value	LLC	7

### Ngā Tiketi – Tickets

#### All Sessions

Full price	\$19.50
Student/Community Services Card/Film Industry Guilds Senior (65+) *	\$16.50
Film Society/Child (15 and under)	\$16.50

#### All prices are GST inclusive and in NZD

Credit card fees apply (only in-house, not for online bookings).

\*Discount available on presentation of current relevant ID

#### Buying your tickets

##### Online bookings

[www.thescreeningroom.co.nz](http://www.thescreeningroom.co.nz)

##### In-person bookings

At The Screening Room during normal opening hours.

##### Phone bookings

Tickets booked by phone must be collected at least 15 minutes before the session start time.

##### Group Bookings

Special ticket prices apply for school groups and other groups of 20 or more. Please email [audiencedevelopment@nziff.co.nz](mailto:audiencedevelopment@nziff.co.nz) for details.

### Whare Kiriata – Venue

#### The Screening Room (TSR)

435 Queen Street, Kuripuni, Masterton, ph (06) 378 6191

##### Accessibility

Fully accessible. Wheelchair spaces available. Please discuss your needs when purchasing your tickets.

## Masterton schedule

### THURSDAY 28 AUGUST

A 7:00pm	It Was Just an...	TSR	5
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### FRIDAY 29 AUGUST

B 11:30am	Blue Moon	TSR	33
B 1:30pm	A Little Something...	TSR	44
B 3:30pm	The Blue Trail	TSR	74
A 6:00pm	Peacock	TSR	24
A 8:00pm	Texas Chainsaw...	TSR	79

### SATURDAY 30 AUGUST

A 10:30am	Ngā Whanaunga...	TSR	17
A 12:15pm	One to One: John &...	TSR	59
A 2:30pm	The Secret Agent	TSR	75
A 5:45pm	Prime Minister	TSR	6
A 7:45pm	Bring Them Down	TSR	50

### SUNDAY 31 AUGUST

A 10:45am	Orwell: 2+2=5	TSR	66
A 1:15pm	Grace: A Prayer for...	TSR	12
A 3:15pm	The Teacher Who...	TSR	48
A 5:30pm	The Ballad of Wallis...	TSR	57
A 7:30pm	Love	TSR	61

### MONDAY 1 SEPTEMBER

B 11:15am	A Little Something...	TSR	44
B 1:15pm	Young Mothers	TSR	69
B 3:30pm	Dreams (Sex Love)	TSR	60
A 5:45pm	DJ Ahmet	TSR	57
A 7:45pm	Late Shift	TSR	44

### TUESDAY 2 SEPTEMBER

B 11:30am	It Was Just an...	TSR	5
B 1:30pm	The President's...	TSR	47
B 3:30pm	What Marielle Knows	TSR	39
A 6:00pm	Mirrors No. 3	TSR	65
A 7:45pm	Sex	TSR	61

### WEDNESDAY 3 SEPTEMBER

B 11:00am	Love	TSR	61
B 1:15pm	Bring Them Down	TSR	50
B 3:30pm	The Ballad of Wallis...	TSR	57
A 5:45pm	Romería	TSR	67
A 8:00pm	Twinless	TSR	49

### THURSDAY 4 SEPTEMBER

B 11:00am	DJ Ahmet	TSR	57
B 1:15pm	The Teacher Who...	TSR	48
B 3:30pm	Peacock	TSR	24
A 5:45pm	What Marielle Knows	TSR	39
A 7:30pm	Went Up the Hill	TSR	15

### FRIDAY 5 SEPTEMBER

B 11:15am	One to One: John &...	TSR	59
B 1:30pm	Romería	TSR	67
B 3:45pm	Deaf	TSR	33
A 6:15pm	Anchor Me - The...	TSR	56
A 8:00pm	Lesbian Space...	TSR	52

### SATURDAY 6 SEPTEMBER

A 11:30am	War Stories Our...	TSR	80
A 1:30pm	The President's...	TSR	47
A 3:30pm	A Little Something...	TSR	44
A 5:30pm	Blue Moon	TSR	33
A 7:30pm	Dreams (Sex Love)	TSR	60

### SUNDAY 7 SEPTEMBER

A 11:15am	Deaf	TSR	33
A 1:15pm	The Blue Trail	TSR	74
A 3:00pm	Young Mothers	TSR	69
A 5:15pm	Not Only Fred Dagg	TSR	35
A 7:15pm	Sentimental Value	TSR	7

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Film blurbs in this brochure are written and compiled by members of the festival team including Artistic Director Paolo Bertolin, Programme Manager Michael McDonnell, Festival Manager Matt Bloomfield, Programmers Amanda Jane Robinson, Carmen Gray, Craig Fasi, Jordan Salomen, Heperi Mita, Huia Haupapa and Leo Koziol. Adrian Hatwell, Andrei Tanasescu, Jacob Powell, Joe Fahim, Madison Marshall and Tom Augustine also contributed notes. With thanks to proofreaders Robin Laing and Jane McKenzie.

The views expressed in this brochure are those of the authors and do not necessarily reflect the views of the staff or trustees of The New Zealand Film Festival Trust.

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## Te Ika-a-Māui, North Island

Tāmaki Makaurau  
Auckland  
31 July — 10 August

Te Whanganui-a-Tara  
Wellington  
14 — 24 August

Kirikiroa  
Hamilton  
28 August — 10 September

Tauranga-Moana  
Tauranga  
28 August — 7 September

Ahuriri  
Napier  
28 August — 7 September

Ngāmotu  
New Plymouth  
28 August — 7 September

Whakaoriori  
Masterton  
28 August — 7 September