

NZIFF 2016

Whānau Mārama
New Zealand International
Film Festival

NZIFF.CO.NZ



29 Jul
– 9 Sep
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FILMS**
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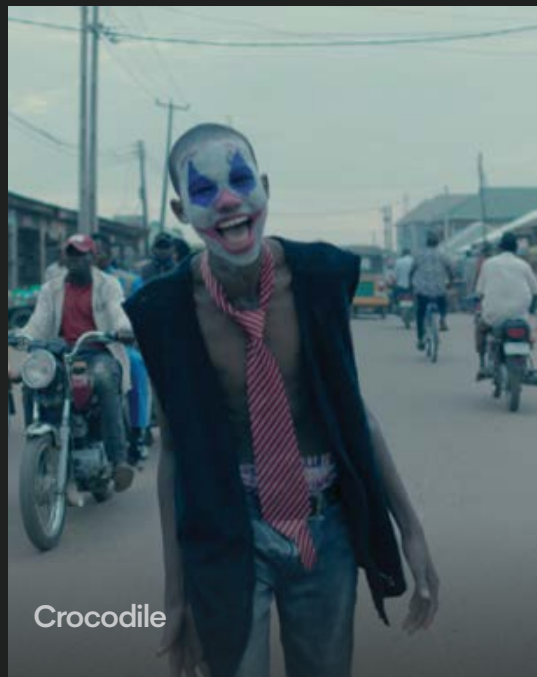
Big Girls Don't Cry



Lomu



Kiri and Lou Go Raaa!



Crocodile



Mum, I'm Alien Pregnant

Whānau Mārama: New Zealand
International Film Festival 2026

The New Zealand Film Festival Trust
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//CONGRATULATIONS//
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END OF TRANSMISSION

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We are deeply grateful to our generous patrons, whose invaluable support makes Whānau Mārama New Zealand International Film Festival possible.

Gold Star

Rieko and Jonno Woodford-Robinson
Deborah Barratt and Andrew Morrison

Red Carpet

Dale and Joan Furbish
Jacquie Kean
Jane Kominik
Lena Jenkins

Festival Whānau

Alister McDonald
Clare and Michael Wynn-Williams
Danae Mossman
Anonymous (1)

Nau mai, Haere mai

Every year, making a film festival is a challenge. No matter how successful the previous edition was, you can never guess how rewarding the films for the new edition will be. There is excitement and anticipation while putting together a line up. There are films that everyone loves, films you like and no one else does, or some that others like and you don't.

Then, the moment comes when you look at the harvest, before sharing it with audiences. Then, you realise the funny or revealing ways films speak to each other, or the overall design they seem to communicate. Connecting those dots feels like watching the stars in search of constellations; some are there by tradition, some you make them up yourself.

Looking at our 2026 constellation of films, two words entered my spirit: difference and resistance. And the two are bound together. Cinema observes the world around us and provides us with tools to understand it, but also to resist to it, be it with critical thinking or with that smile that chases demons away. Hence, the large presence of queer films at NZIFF 2026 is a testament to how difference is an act of resistance.

The two films that bookend the festival, *Big Girls Don't Cry* and *Coward*, make powerful statements about accepting one's own self and resisting conformism. That's what we hope our audiences will experience through the love, laughter and a few tears on offer at this beautifully different NZIFF 2026.

Paolo Bertolin – Artistic Director

Ngā mihi nui kia koutou katoa!

Nau mai haere mai e hoa mā.

We are proud to bring you over 130 films which include our largest exhibition of films made in Aotearoa New Zealand in many years. And, as you will see, our Artistic Director and his team of programmers has really pushed the boundaries to inspire, to entertain, to thrill, to provoke and ultimately transport you with some of the best films from home and from around the world.

The New Zealand Film Festival Trust, the Festival team and all of our patrons, supporters and friends also congratulate the New Zealand Federation of Film Societies for reaching an incredible milestone as we celebrate 80 years. This year also marks the 50th presentation in Christchurch and Dunedin of what we now know as Whānau Mārama NZIFF – we look forward to celebrating this mammoth milestone in style.

We loved meeting so many new faces last year, it's great to see so many of you back this year. The Festival belongs to you, it is for you and it only exists because of you. So, from us, to you – thank you. And, enjoy!

Kaine Thompson – New Zealand Film Festival Trust Chair



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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

Queenstown

Level 1, The Mountaineer, 32 Rees Street

Big Girls Don't Cry

Opening Night



Director, Screenplay: Paloma Schneideman

New Zealand 2026 | 99 mins

Producers: Vicky Pope, Thomas Coppell

Cinematography: María Inés Manchego

Editors: Chia Chi Hsu and Cushla Dillon

Production Designer: Sarah Cooper

Sound Designer: James Hayday

Music: Cam Ballantyne

Cast: Ani Palmer, Rain Spencer,
Noah Taylor

Festivals: Sundance, SXSW, London BFI
Flare, TIFF Next Wave 2026

* INTRO 15 Mins

** Filmmaker Present 30 Mins

“Palmer’s conception of Sid is a wonder to behold... It’s the kind of performance that creates a visual map to the character’s internal emotional logic, allowing you to trace each and every ill-considered decision and deception.”

— Siddhant Adlakha, *Variety*

Premiering at Sundance earlier this year, Paloma Schneideman’s coming-of-age debut launches our festival with a tender portrait of 14-year-old Sid, as she tentatively traverses insecurity, identity and desire during the summer of 2006.

It’s the summer school holidays of 2006 and stormy 14-year-old Sid (Ani Palmer) is desperate to reinvent herself. She lives with her dad (Noah Taylor) and older sister (Tara Canton) in a rural town near Ōhama, the usually-sleepy beach destination that, during the summer, brings an influx of holidaymakers — a fresh audience for Sid’s performance of her ideal self. Not a girl, not yet a woman, she’s aching to be recognised as a grown up by her family, by boys, by the bewitching older girls who seem so impossibly at ease in themselves and their bodies, namely her older sister’s friend Freya (Rain Spencer).

Playing out during the era of dial-up internet, dubstep and MSN, *Big Girls Don’t Cry* is a raw, lingering reflection on the clumsy bravado that is growing up, exploring queer adolescence, female shame and burgeoning sexuality. From the casual cruelty of teenagers to the indignity of being caught in a white lie

told to seem cool, Sid’s search for approval is excruciatingly recognisable for anyone who has ever felt confused, isolated, desperate to fit in or terrified to be found out.

The film premiered at Sundance Film Festival, where it was a finalist for the World Cinema Dramatic Award. With echoes of *Rain* (dir. Christine Jeffs, NZIFF 2001) in its sensual, intimate rendering of girlhood, the film belongs to a rare lineage of New Zealand cinema; emotionally raw, psychologically observant works unafraid of vulnerability, longing, awkwardness, and the heightened emotional world of youth. Having had numerous short films programmed at NZIFF (*Gate Crash* NZIFF 2023, *Memory Foam* NZIFF 2019, *Mine* NZIFF 2014), we are honoured to present Paloma Schneideman’s debut feature as our 2026 Opening Night film in its Aotearoa premiere.

— Amanda Jane Robinson

Screenings

Auckland

CIV Wed 29 Jul, 7:00pm**

ACA Fri 31 Jul, 3:45pm**

Christchurch

LUM Thu 6 Aug, 7:00pm*

LUM Thu 6 Aug, 7:30pm*

ITR Fri 21 Aug, 6:00pm*

Wellington

EMB Wed 12 Aug, 7:00pm**

LHC Thu 13 Aug, 4:00pm**

Dunedin

REG Fri 14 Aug, 7:00pm**

Nelson

STA Thu 27 Aug, 7:00pm*

Hamilton

LID Thu 27 Aug, 7:00pm*

Napier

MTG Thu 27 Aug, 7:00pm*

New Plymouth

LLC Thu 27 Aug, 7:00pm*

Tauranga

LUX Thu 27 Aug, 7:00pm*

Matakana

MTK Thu 27 Aug, 7:15pm*

Masterton

TSR Thu 27 Aug, 7:30pm*



Sexual material, sexual violence,
drug use & offensive language

Lomu

Centrepiece



Director: Gavin Fitzgerald,
Vea Mafile'o

New Zealand 2026 | 106 mins

Producer: Victoria Barrell, Simon Lazenby, Emma Slade, Victoria Dabbs

Cinematography: Dominic Fryer

Editor: Iseult Howlett

Production Designer: Emily Mafile'o

Music: Tom Hodge

With: Jonah Lomu, Hepi Lomu, John Lomu, Vikki Kingsley Jones, Laurie Mains

* INTRO 15 Mins

** Filmmaker Present 30 Mins

“No one is bigger than our game, no one is bigger than the All Blacks, but he was.”

— Glenn Osbourne

Rugby's first global superstar was also one of its most private. A shy, gentle giant caught between two worlds, whose story mirrors Aotearoa's own coming of age. A decade on from his passing, this is the Jonah Lomu story the legend never got to tell.

In many respects, Vea Mafile'o and Gavin Fitzgerald's documentary on Jonah Lomu is a story representative of Aotearoa's own emergence into the 21st century: a young nation of the South Pacific, still finding its footing in an increasingly commercialised world.

Born in South Auckland as a first-generation Tongan and son of a minister, Jonah would transcend his humble beginnings and become rugby's first real international superstar.

However, it was his childhood in the Kingdom of Tonga that was his foundation, and the film brings never-before-seen insights into his formative years, utilising personal photos and videos, as well as interviews with his mum Hepi and brother John, to trace his origin story.

The film tracks Jonah's rise to fame from his schoolboy playing days at Wesley College, to his disappointing All Blacks debut, through to his dominant

performance at the 1995 Rugby World Cup. Along the way, it draws on archival interviews with Jonah himself and his former manager Phil Kingsley Jones, alongside former teammates and coach Laurie Mains, to illuminate his meteoric rise to stardom.

But, while the documentary celebrates his highlight-reel career, it goes beyond the rugby field, examining how Jonah's breakthrough on the international stage coincided with rugby's shift from an amateur sport into professionalism, setting him on a collision course between the cultural values of his traditional upbringing and the pressures of relentless international media attention and intrusions into his personal life and relationships.

What the world saw was a giant. But to those closest to him he was a shy, gentle and private man, navigating between two very different worlds.

— Heperi Mita

Screenings

Auckland

CIV Sat 1 Aug, 5:30pm**

Dunedin

REG Sat 15 Aug, 5:30pm*

Wellington

EMB Sat 15 Aug, 5:45pm**

Christchurch

ITR Sat 22 Aug, 5:00pm*

Hamilton

LID Sat 29 Aug, 5:45pm

Matakana

MTK Sat 29 Aug, 5:45pm

Napier

MTG Sat 29 Aug, 5:45pm

New Plymouth

LLC Sat 29 Aug, 5:45pm

Tauranga

LUX Sat 29 Aug, 5:45pm

Nelson

STA Sat 29 Aug, 6:00pm

Masterton

TSR Sat 29 Aug, 6:00pm



Documentary film exempt from NZ Classification labelling requirements

Coward

Closing Night



Director: Lukas Dhont
Belgium / France /
Netherlands 2026 | 120 mins

Producers: Michiel Dhont,
Juliette Schrameck

Screenplay: Lukas Dhont,
Angelo Tijssens

Cinematography: Frank van den Eeden

Composer: Valentin Hadjadj

Editor: Alain Dessauvage

Production Designer: Eve Martin

Cast: Emmanuel Macchia,
Valentin Campagne, Willem De Schryver,
Anaëlle Fournier, Jef Jacobs

Languages: French and Dutch with
English subtitles

Festivals: Cannes 2026

Awards: Best Actor, (Emmanuel Macchia
and Valentin Campagne) Cannes 2026

* INTRO 30 Minutes

“Gracefully finding love in the most hopeless of places, the Belgian director's third feature finds fertile new ground for his interest in imperiled queer identity and masculinity in crisis.”

— Guy Lodge, *Variety*

A tender love story set against the most desolate backdrop imaginable, *Coward* is an inspirational tale about choosing one's own fate, against all odds.

With just two feature films under his belt: the Cannes' Camera d'or winner *Girl* (2018) and the Academy Award-nominated *Close* (2022), Flemish director Lukas Dhont has established himself as a sensitive cinematic bard of queer identities. Without the need for overt drama, his films candidly portray the everyday struggles of characters forced to adjust to the difficulties surrounding them.

In *Coward*, which premiered at the Cannes Film Festival 2026, Dhont sends us back 100 years, plunging us into the trenches of World War I. On the Western Front, a platoon of young Belgian soldiers joins the ranks fighting the Germans in the mud and dread. Among them is Pierre (Emmanuel Macchia), a tall farmer of few words who soon witnesses the atrocities of the battlefield. When away from the front, the soldiers find respite in the extravagant performances of a cabaret troupe led by the dainty son of a tailor, Francis (Valentin Campagne). His delicate appearance and his imaginative singing and dancing casts a spell on dreamy-eyed Pierre, who feels an intimate connection that he dares not speak about.

In his most ambitious and audacious work to date, Lukas Dhont uses the dramatic landscape of history to interrogate his characters (and his audiences) on the price they would pay to be themselves. *Coward's* two Cannes-awarded, bedazzling leads (Macchia and Campagne) make it all the more captivating, and Dhont's engrossing storytelling, stunning images and empowering messaging are a fitting finale to close NZIFF 2026.

— Paolo Bertolin

Screenings

Auckland

CIV Sun 9 Aug, 8:15pm*

Christchurch

ITR Sun 23 Aug, 7:30pm

Wellington

EMB Sun 23 Aug, 7:45pm*

Dunedin

REG Sun 23 Aug, 7:45pm

Napier

MTG Sun 6 Sep, 7:00pm

Masterton

TSR Sun 6 Sep, 7:30pm

Matakana

MTK Sun 6 Sep, 7:30pm

Nelson

STA Sun 6 Sep, 7:45pm

Hamilton

LID Sun 6 Sep, 7:45pm

New Plymouth

LLC Sun 6 Sep, 7:45pm

Tauranga

LUX Sun 6 Sep, 7:45pm



Aotearoa Film Focus Weekend

NZIFF is dedicated to exhibiting the best and brightest in New Zealand cinema, and this year, we're thrilled to announce the return of the Aotearoa Film Focus Weekend as part of NZIFF 2026.

A showcase of screenings and events will take place across Tāmaki Makaurau in the first week of NZIFF, spanning multiple venues with a central base at SkyCity Theatre, where we will present two full days of New Zealand cinema on 1 – 2 August.

For decades, NZIFF has championed our homegrown talent and provided a launchpad for Kiwi filmmakers, including Dame Jane Campion, whose cohort of Wave in the Ocean filmmakers will present their works for the first time to a public audience in Aotearoa as part of our 'festival within a festival'.

Spanning feature films and documentaries, short film collections, Q&As, panel discussions, a workshop and one very special Live Cinema presentation to kick off the weekend at the Hollywood Avondale, the Aotearoa Film Focus Weekend is a celebration of cinema from across the motu.

Proudly supported by





Live Cinema at the Hollywood

The Ungrateful Tenant with The Silent Chamber Orchestra

We are thrilled to kick off the Aotearoa Film Focus Weekend with the world premiere of New Zealand feature, Conor Bowden's *The Ungrateful Tenant* (see pg 16).

A story dreamed up in the seats of the Hollywood Avondale, *The Ungrateful Tenant* will be unveiled where it all began, with the score performed live by the ten-piece orchestra lead by Joshua Worthington-Church (Silent Chamber Orchestra) — a joyful accompaniment to a silent comedy that takes sharp aim at the dire state of the New Zealand housing market.

The Hollywood Avondale

Thursday 30 July, 7.00pm



Film Focus on Celluloid

Out of the Blue on 35mm

Twenty years on from its release, Rob Sarkies' *Out of the Blue* (see pg 95) remains as haunting as ever, an unflinching retelling of the Aramoana massacre. A landmark in New Zealand cinema, the film was honoured at the time of release with NZ Film Awards for Best Film, Best Director, and Best Cinematography among others. We mark the anniversary with a special one-off 35mm screening at the Hollywood Avondale, followed by a Q&A with director Rob Sarkies.

The Hollywood Avondale

Friday 31 July, 6.15pm



Workshop

Paloma Schneideman joins us for an informal conversation about her journey as a filmmaker, fresh from opening our festival with her debut feature *Big Girls Don't Cry* (see pg 5). From short films to opening night, Schneideman will talk candidly about her journey and the importance of homegrown stories that reflect the real experience of growing up in Aotearoa. A rare and intimate conversation for rangitahi who want to hear directly from one of Aotearoa's freshest filmmaking voices.

Wintergarden, The Civic

Friday 31st: 2pm — 3pm

Workshop with Paloma. Free entry, registration essential — see nziff.co.nz/engage for more details



Masterclass

We're thrilled this year to welcome acclaimed New Zealand documentarian Petra Brett Kelly, who alongside premiering her sixth film at the festival, brings to the Aotearoa Film Focus Weekend a masterclass presented ahead of the New Zealand premiere of her latest feature, *Crocodile* (see pg 13). Go behind the lens with one of Aotearoa's foremost documentary filmmakers, as Brett Kelly opens up about her creative process in this masterclass, presented in association with DEGANZ and WIFT.



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directors and editors guild of aotearoa new zealand
ngā kōwhiriwhiriwhiri kōwhiri

Wintergarden, The Civic. Saturday 1st: 11am — 1.30pm, Masterclass with Petra at the \$30 Full price / \$25 Industry guild or student concession. See nziff.co.nz/engage for more details.



Meet the Filmmakers + Panel Discussions

The Aotearoa Film Focus Weekend brings you closer to the films and the people who made them — across all 13 screenings, every feature and short compilation will be introduced by the filmmakers themselves. Hear from the full breadth of New Zealand filmmaking talent, from rising stars to established cinema stalwarts, and discover what drives the stories Aotearoa is telling right now. Select screenings will also be followed by panel discussions, giving you the chance to dig even deeper into the work.

Want to know who'll be joining us?

Find out more at nziff.co.nz/meetthefilmmakers

Aotearoa Film Focus Weekend Schedule

	Thursday 30 July	Friday 31 July	Saturday 1 August	Sunday 2 August
10am				Be Merry 10am – SkyCity
11am			Masterclass with Petra Brett Kelly 11am – 1.30pm – Wintergarden, The Civic	
12pm				
1pm				Ngā Whanaunga Aotearoa: New Zealand's Best 2026 Programme One 12.45pm – SkyCity
2pm		Workshop with Paloma Schneideman 2pm – 3pm – Wintergarden, The Civic		
3pm				
4pm			Last Man Standing 3.30pm – SkyCity	Ngā Whanaunga Aotearoa: New Zealand's Best 2026 Programme Two 3.30pm – SkyCity
5pm				
6pm				
7pm	The Ungrateful Tenant (accompanied by the Silent Chamber Orchestra) 7pm – Hollywood Avondale	Out of the Blue (35mm screening) 6.15pm – Hollywood Avondale	Footrot Flats: The Dog's Tale 6.30pm – SkyCity	Crocodile 6.15pm – SkyCity
8pm				
9pm		In Search of My Moehau 9pm – Hollywood Avondale	Uncle 8.45pm – SkyCity	Nambassa Festival 8.45pm – SkyCity
10pm				

Keep an eye on our website for more details on NZIFF events



Almighty

Satisfy your thirst for life.

NZIFF Engage

Providing opportunities for New Zealand audiences and filmmakers to broaden their knowledge and connect with like-minded film festival fans, visiting filmmakers and local industry professionals. Details for all NZIFF Engage events available at nziff.co.nz/engage

Meet the Filmmakers

We are delighted to have both New Zealand and international guests presenting their films at select screenings across the motu throughout NZIFF 2026. Keep an eye out for the “*” on session times to indicate Q&A sessions.



Pou Kōrero – Workshops

Paloma Schneideman (*Big Girls Don't Cry*, pg 5) joins us hot off the heels of wowing audiences at Sundance and SXSW to present this intimate in-conversation workshop. Workshops available in Auckland and Wellington.

Pae Kōrero – Panel Discussions

Join us for a number of panel discussions to delve deeper into the themes of selected films in Auckland, Wellington and Christchurch. For further details head to nziff.co.nz/engage



Film Quizzes

Think you're a certified cinephile? Can you tell your Joachim Trier from your Lars von Trier? Your Sorrentino from your Guadagnino? 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



NZIFF After Dark

Alien conceptions, teenage transgressions and pure camp carnage – NZIFF After Dark is back and better than ever. Let loose a little and get amongst our nocturnal programme, with DJ nights, costume parties, themed cocktails, spot prizes and all manner of midnight mayhem. Keep an eye on festival socials for more info or head to nziff.co.nz/afterdark for details of all After Dark events.



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 14 of our finest local short films in two programmes.

Māhutonga

Be Merry



When documentarian Gwen Isaac was a child, her single mother made her believe it was just them against the world. But as she grew older, the unpredictable storms of living with Marilyn — nicknamed “mad Merry” in their Far North fishing town of Kororāreka Russell — became an acute source of shame and anxiety.

Merry was a talented painter, and the life of the party, who had paranoid turns and was intermittently sectioned as a result of her bipolar disorder, a condition little understood in ‘80s Aotearoa.

Isaac’s third and most personal film to date is a vulnerably raw, honest and irreverent attempt

to get to the bottom of who her mother really was, and in so doing reclaim her own narrative from a ghost that still looms large, especially now that her own daughters are entering a rebellious age.

Between obsessively filming her own family and digging out Merry’s artworks, she visits fellow misfits who knew her in the ‘80s, to sift myth from reality across varying perceptions, to understand what she inherited, and what she has disavowed.

— Carmen Gray

Screenings

Auckland

SKY Sun 2 Aug, 10:00am*

Christchurch

LUM Sun 9 Aug, 3:30pm**

Wellington

MAS Sat 22 Aug, 3:30pm**

LHP Sun 23 Aug, 12:30pm**

Director, Screenplay,

Producer: Gwen Isaac

New Zealand 2025 | 95 mins

Editor: John Silvester

Executive Producer: Samm Hailay

Sound Designer: Mel Graham

With: Lyndsey Handy, Jacky Fisher, Honor McTavish, Hope McTavish, Peter Isaac

* INTRO 15 Mins

** Filmmaker Present 30 Mins



Documentary film exempt from NZ
Classification labelling requirements

Crocodile



The Critics are a filmmaking collective of teenagers and young adults based in Kaduna, Nigeria. Thirteen years ago, they began filming short videos on one of their father's phones, crafting homemade props and green screens, casting friends and family and teaching themselves visual effects from the internet. Today they have upwards of 110,000 subscribers to their YouTube channel where they share their striking homemade science fiction films, with the likes of J.J. Abrams among their loyal fans.

In *Crocodile*, New Zealand documentary legend Pietra Brett Kelly (*Yellow is Forbidden*)

NZIFF 2018, *A Flickering Truth* NZIFF 2016, *Māori Boy Genius* NZIFF 2012, *The Art Star and the Sudanese Twins* NZIFF 2008) turns the camera on The Critics' daily lives, following their struggles and successes with affection and a remarkable eye for detail. *Crocodile* took the team seven years to shoot, recently premiering at the Berlin Film Festival.

The result of wild imagination, ambition, resourcefulness and collaboration, framed through the warm, inquisitive lens of documentarian Pietra Brett Kelly, is a joy to behold.

— Amanda Jane Robinson

Screenings

Auckland
SKY Sun 2 Aug, 6:15pm*

Christchurch
JMA Sat 8 Aug, 3:00pm
LUM Wed 19 Aug, 11:15am

Wellington
EMB Mon 24 Aug, 6:15pm**
LHC Tue 25 Aug, 4:00pm**

Dunedin
RIA Wed 26 Aug, 6:00pm

“Crocodile chronicles a remarkable story of persistence, imagination and self-determination.”

— Daniel Fienberg,
The Hollywood Reporter

Directors: The Critics, Pietra Brett Kelly

New Zealand / Nigeria
100 mins

Producers: Pietra Brett Kelly, The Critics

Executive Producers: Fran Wyborn, Chelsea Winstanley, Diene Petterle, Cushla Dillon, Kath Jones, Dave Long

Cinematography: The Critics, Rachael Yusuff, Basile Carre-Agostini, David Wills Augustin

Editor: Chia Chi Hsu, Cushla Dillon, Nicolas Chauderge

Sound Design: Tom Scott-Toft

Post-production: Park Road Post

Music: Tom Third

With: Raymond J. Yusuff, Godwin Josiah, Ronald Yusuff, Victor Josiah, Richard Yusuff, Rachael Yusuff, Rachel Ken, Rejoice Josiah, Raphael (Bobo) Ken

Languages: English, Hausa, Pidgin English and Yoruba with English subtitles

Festivals: Berlin, Tribeca, Sydney 2026

Awards: Best Film (Viewpoints), Tribeca Film Festival 2026

* INTRO 15 Mins

** Filmmaker Present 30 Mins



Documentary film exempt from NZ Classification labelling requirements

In Search of My Moehau



Framed as the final project of documentarian Werner Altmaier, the film follows Morris' increasingly obsessive quest for the “Moehau.” Through Altmaier's lens, he emerges as both lone man in an unforgiving landscape and self-mythologising explorer. But as his desperation deepens, it erodes his relationship with his girlfriend Amber and draws in a cast of similarly unhinged characters. What unfolds is part character study, part slow unravelling.

With its dry humour and lo-fi approach, the film recalls a distinctly Kiwi *Blair Witch Project*, gently skewering familiar tropes

while finding unease and comedy in equal measure.

Co-directed by rising Kiwi actor Kieran Charnock (*Stray, Slow West, After the Party*) alongside longtime collaborator Jonathan Watt, this offbeat local indie feature delivers a quietly strange, darkly comic descent into the unknown.

— Heperi Mita

Screenings

Auckland
HWD Fri 31 Jul, 9:00pm**

Christchurch
LUM Sat 15 Aug, 7:00pm

Wellington
MAS Thu 20 Aug, 8:00pm**

Masterton
TSR Wed 9 Sep, 8:00pm**

Directors, Screenplay, Producers: Kieran

Charnock, Jonathan Watt
New Zealand 2026 | 86mins

Music: Kabbalistic Village

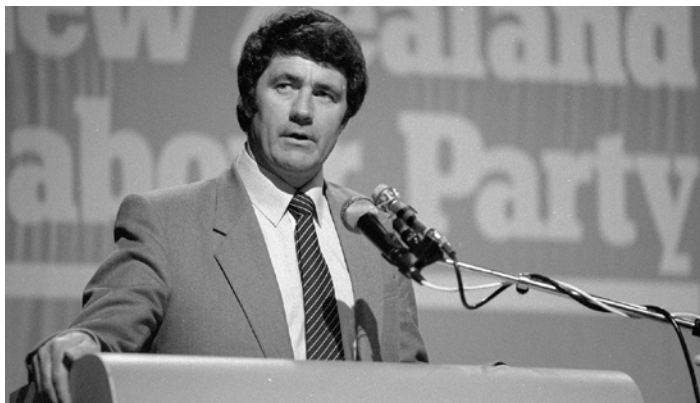
Cast: Rama Buisson, Paul Paice, Fenton Lewis, Gabrielle Dally

** Filmmaker Present 30 Mins



NZ Classification TBC

Last Man Standing



Jim Anderton has said he did not leave the Labour Party, rather, all of his colleagues did. The left-wing politician was a successful candidate for Sydenham in Christchurch, before his lone opposition to the Fourth Labour Government's free-market reforms led him to break away in 1989 and go on to lead Alliance, a merger of four smaller parties. Gerd Pohlmann's insightful documentary on Anderton's legacy grants him his due as a man of activist commitment and integrity in the continued pursuit of socialist principles, as the ideology of neoliberalism took hold and a wave of privatisation ensued.

Through a wide lens on the era, we see how a more barbed competitive political environment began to emerge in New Zealand in the '90s along with the electoral system transition to MMP, as smaller parties jostled for influence, and how the 1999 coalition government he formed with Helen Clark's Labour became the most leftwing in a generation. Amid the turmoil of internal party politics, came the need to reckon with a personal family tragedy. The documentary captures both a fraught period in New Zealand's history, and Anderton's unbending commitment to community.

— Carmen Gray

Screenings

Auckland
SKY Sat 1 Aug, 3:30pm*

Christchurch
LUM Fri 14 Aug, 2:00pm**
JMA Sat 15 Aug, 3:00pm**

Wellington
EMB Sun 16 Aug, 2:15pm**
LHP Mon 17 Aug, 10:30am**

Dunedin
RIA Sun 23 Aug, 3:00pm
RIA Mon 24 Aug, 11:00am

Hamilton
LID Sat 29 Aug, 10:30am

Matakana
MTK Sat 29 Aug, 10:30am

Napier
MTG Sat 29 Aug, 10:30am

New Plymouth
LLC Sat 29 Aug, 10:30am

Tauranga
LUX Sat 29 Aug, 10:30am

Nelson
STA Sat 29 Aug, 10:45am

Masterton
TSR Sat 29 Aug, 11:00am

Director: Gerd Pohlmann

New Zealand 2026 | 122 mins

Producers: Matthew Robson, Alister Barry
Cinematography: Waka Attewell, Scotty Behrnes
Editor: Shane Loader
Sound: Chris Sinclair
Music: David Long & Plan9
Interviewer: Sally Griffin
With: Jim Anderton, Sandra Lee, Michael Cullen, Jim Bolger, Lianne Dalziel

* INTRO 15 Mins
** Filmmaker Present 30 Mins

This is an essential span of Anderton's time in politics, from the weaponised scandal of 1976's Moyle Affair, to 9/11, when he was Acting Prime Minister, and the Christchurch earthquake, which upended his 2011 mayoral run.

— Carmen Gray

E Documentary film exempt from NZ Classification labelling requirements

Mum, I'm Alien Pregnant



Mary is a slacker living with her mother and still trying to figure out what to do with her life in New Zealand suburbia. After an awkward sexual encounter with her neighbour, she suddenly finds herself in the midst of an accelerated alien pregnancy! What follows is a classic Kiwi gross-out take on pregnancy and parenthood that is not afraid to get weird, featuring standout performances from Hannah Lynch (*Petrol*) as the reluctant mother to be, Arlo Green (*Workmates NZIFF 2025*) as the hapless half-alien baby-daddy, and Yvette Parsons (*Notes From a Fish NZIFF 2025*) as Mary's overbearing mother.

Coming off a premiere at the Sundance Film Festival, the debut from NZ filmmaking duo, Thunderlips, builds on the concept of their earlier short film *Help! I'm Alien Pregnant* (Sitges Film Festival, 2024). The full-length feature ramps up their signature boisterous energy, exploring the pitfalls of hosting a parasitic life form and the possibilities of what comes next. Complete with an arsenal of eye-popping special effects that harken back to the golden age of body horror, *Mum, I'm Alien Pregnant* is an unforgettable cinematic experience best enjoyed with a crowd. — Jordan Salomen

Screenings

Auckland
CIV Fri 7 Aug, 8:45pm*

Christchurch
JMA Fri 14 Aug, 6:15pm

Wellington
EMB Fri 21 Aug, 8:15pm**

Dunedin
RIA Fri 21 Aug, 8:15pm

Directors, Screenplay, Editors: Thunderlips

New Zealand 2025 | 95 mins

Producer: Alix Whittaker, Morgan Leigh Stewart, Ilai Amar
Cinematography: Bailey Broome-Peake
Production Designer: Ashley Turner
Costume, Hair & Makeup Designer: Lissy Turner
Prosthetics Designer & Puppet Master: McGregor Allen
Music: Dream Chambers
Cast: Hannah Lynch, Arlo Green, Yvette Parsons, Jackie van Beek, Jonny Brugh

Festivals: Sundance

* INTRO 15 Mins

** Filmmaker Present 30 Mins

"If you're going to promise a weird-ass movie, you better deliver weird-ass. And I'm pleased to report that *Mum, I'm Alien Pregnant* does just that."

— Kristy Puchko, *Mashable*

Presented in association with

95 **FM**

(R16) Explicit sexual material, offensive language & content that may disturb

My Humble Friend, Fonoti Pati Umaga



From humble beginnings playing bass guitar with his family band Kabasa in the 1970s, Pati went on to score a number one hit with the Holidaymakers, run his own record label, and help establish Whitireia's contemporary music programme.

However, music was not only a path to Pati's success, but also a tool for advocacy. From the protest songs of the 1970s, through the 1981 Springbok Tour, to Nelson Mandela's 1995 visit to Auckland—where Pati served as a chaperone—he consistently expressed a message of social justice through his songs.

But in 2005, Pati was silenced when a slip in the shower left him paralysed from the neck down. What followed was a long period of depression and soul-searching, as he reckoned with the loss of music, identity, and independence. Yet from this emerged a new purpose, as Pati infused a message of disability awareness into music to create his greatest advocacy work yet.

Mark Papali'i's documentary follows Pati's incredible story, with interviews from Pati himself alongside family and close friends including Maiava Nathaniel Lees, Whetu Fala, and Oscar Kightley.

— Heperi Mita

Screenings

Auckland
SKY Sat 1 Aug, 10:00am*

Wellington
MAS Sat 15 Aug, 3:00pm**

Christchurch
LUM Sat 22 Aug, 10:45am

Director, Screenplay, Cinematography:
Mark Papali'i
New Zealand 2026 | 95mins

Producer: Amy Laura Jansen
Associate Producers: Jaimee Poipoi, Fonoti Pati Umaga, Mark Papali'i
Editor: Ross Dredge
With: Fonoti Pati Umaga, Oscar Vai To'elau Kightley, Maiava Nathaniel Lees, Whetu Fala, Umaga Tanielu Umaga

* INTRO 15 Mins

** Filmmaker Present 30 Mins

Presented in association with



E Documentary film exempt from NZ Classification labelling requirements

Uncle



After a family emergency, the titular Uncle is suddenly tasked with caring for his best friend's three-year-old son, Buddy. Though he is not fully equipped for the responsibility, he throws himself into the role. As they pass time together during the buildup to Christmas, cracks start to show through Uncle's easygoing exterior. Beneath his kindness, there lies a quiet struggle and sadness that he must set aside just to make it through the day. Unaware of the weight Uncle carries, Buddy inadvertently draws him out of his shell and back into the rhythms of everyday life.

Through a patient and empathetic lens, director

Ryan Alexander Lloyd uses his extensive cinematography experience to create a visually stunning portrait of New Zealand. Intimate and deeply human, Lloyd approaches mental health with honesty and restraint. Rihari Te Are (Sgt. Haane) delivers a multilayered lead performance that is brimming with vulnerability, marking him as one of New Zealand's most exciting emerging talents. More than just a story about mental health, Uncle is also a meditation on community, masculinity and the small moments of connection that bring people together.

— Jordan Salomen

Screenings

Auckland
SKY Sat 1 Aug, 8:45pm*

Christchurch
LUM Tue 18 Aug, 5:45pm**

Wellington
MAS Wed 19 Aug, 6:15pm**

Director and Cinematography:
Ryan Alexander Lloyd
New Zealand 2026 | 80mins

Producer: Julia Brown, Ryan Alexander Lloyd
Screenplay: Julia Brown, Ryan Alexander Lloyd
Composer: Matthias Jordan
Editor: Fiona May
Sound Designer: Shamir Rodriguez
Cast: Rihari Te Are, R J Lloyd, Jack Sergent-Shadbolt, Jim Moriarty, Loren Taylor

* INTRO 15 Mins

** Filmmaker Present 30 Mins

TBC NZ Classification TBC

The Ungrateful Tenant



New Zealand horror has given us cannibal stoners, suburban vampires, carnivorous sheep and ghost sharks. But *The Ungrateful Tenant* introduces something far more frightening. Emerging from the deepest pits of capitalist hell comes the ultimate terror: landlords, real estate agents and bad flatmates.

After a frustrated millennial renter kicks out his problematic flatie, he suddenly finds himself unable to keep up with the rent and out on the street searching for a new place to live. Thrust into the chaotic absurdity of Auckland's rental market, he navigates a series of idyllic dream scenarios

that quickly descend into living nightmares. As he struggles to find a suitable home, he must fight for his rights and his sanity in a world stacked against him.

Using his own experience as a renter as inspiration, writer, director and star, Conor Bowden (*The Flat*) uses filmic language from a century past to illuminate New Zealand's contemporary housing crisis. Combining classic slapstick comedy with expressionist tinged cinematography, *The Ungrateful Tenant* creates something not just unique to New Zealand or silent cinema, but something that stands entirely on its own.

— Jordan Salomen

Screenings

Auckland
HWD Thu 30 Jul, 7:00pm*

Christchurch
JMA Fri 7 Aug, 5:30pm**

Wellington
RXY Fri 21 Aug, 6:15pm**

Director, Screenplay:

Conor Bowden
New Zealand 2026 | 78 mins

Producer: Conor Bowden,
Annabel Kean, Callum Devlin

Executive Producer:
Mary-Lyn Chambers

Composer: Joshua Worthington-Church

Editor: Conor Bowden, Kerri Roggio

Production Designer: Annabel Kean

Cast: Conor Bowden, Tim Earl, Conan Hayes, Carmel McGlone, Justin Rogers

* INTRO 15 Mins

** Filmmaker Present 30 Mins



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UMBRELLA

Auckland Live Spirit
of the Civic Award



Park Road Post Award for
Māori and Pasifika Talent



Our shorts competition celebrates
Kiwi voices in short-form storytelling.
Enjoy 14 films selected from 130 submissions.

Ngā Whanaunga: Aotearoa New Zealand's Best 2026

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.

Now in its second year as a combined programme, **Ngā Whanaunga: Aotearoa New Zealand's Best** presents the very best of Māori and Pasifika filmmaking 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 Ngā Whanaunga: Aotearoa New Zealand's Best 2026 indigenous talent in their role as co-curators. Artistic Director Paolo Bertolin, Senior Programmer Carmen Gray, Programmer Heperi Mita (Ngāti Pikiao, Ngāti Whakahemo, Ngāi te Rangi) and Programme Advisor Madison Marshall round out the selection committee.

A total of 130 films were submitted for this year's competition, with 14 finalists chosen by the selectors. A jury of three will select the winner of the \$5000 **Umbrella Best Short Film Award**, the \$4000 **Auckland Live Spirit of the Civic Award** and the \$2000 **Park Road Post Award for Māori Pasifika Talent**. The jury awards will be presented following the Wellington screenings on 16 August. 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 2026

Programme One



Yes David

Director, Screenplay: Ghazaleh Gol | **Producer:** Ashleigh Roworth | **Cinematography:** Bill Rycroft | **Cast:** Eve Naicker, Molly Macalister, Waikamania Seve, Te KuraHuia Stewart | 2025 | **11 mins**

If you've done nothing wrong, you've got nothing to fear. The requirement for absolute compliance is clear. — LK



Arrival

Director: Ahmed Osman | **Producers:** Alyssa Medel and Isaiah Tour | **Screenplay:** Francesca Mackenzie, story by Ahmed Osman | **Cinematography:** Tim Flower | **Editor:** Isaiah Tour | **Music:** Liam Reid | **Cast:** Tivonge Munemo, Livhu Simeli and Yasna Roshan | 2025 | English, Venda, Farsi and te reo Māori with English subtitles | **14 mins.**

Assimilation via torment and curiosity. Welcome to Aotearoa. — CF



In Conversation with Jack Maurer

Director, Screenplay: Hash Perambalam | **Producer:** Amanda Jane Robinson | **Cinematography:** Adam Luxton | **Editor:** Sophie Coombs | **Music:** Liam Pram | **Cast:** Kieran Charnock, Lucy Wigmore, Te Ao O Hinepehinga | 2026 | **14 mins**

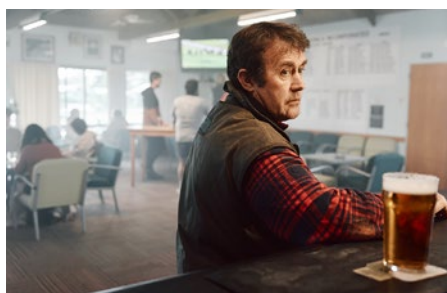
Something's not quite right in the modern, free tech state of Aotearoa. — LK



Daunitukutuku

Director, Producer, Screenplay: Tumeli Tuqota | **Cinematography:** Simone Sevudredre | **Editors:** Tumeli Tuqota, Laisiasa Dave Lavaki | **Music:** Talei Draunibaka, Filimone Dakei | **Cast:** Giovanna Varea, Epi Vuruna, Alumeci Nakeke, Naibuka Qarau, Jone Tuiteci, Allan Steven | 2024 | Fijian with English subtitles | **14 mins**

Tradition, war, power, deceit and suspense — identity with sovereignty echoes strongly through to today for the people of Feejee. — CF



Tall Hours

Director, Screenplay: Sophie Black | **Producers:** Esther Leilua and Nicola Vasakova | **Cinematography:** Pepe de Hoyos | **Editor:** Allan George | **Cast:** Tom Hazlett, Jacinta Compton, Shaun Cullen, Marion Prebble, Jim Cawthorn, Nemo the Horse | 2025 | **13 mins**

Charismatic tale of a thoroughbred that captured the hearts of many and tortured the heart of one. — CF



Kurī

Director, Screenplay: Ana Chaya Scotney | **Producers:** Julie Zhu | **Cinematography:** Caleb Corlett | **Editor:** Sam Smal | **Music:** Haz Forrester | **Cast:** Keporah Torrance, Niwa Whatuira, Lachie Oliver-Kerby, Puni Tiakiwai | 2025 | English and te reo Māori, with English subtitles | **13 mins**

Blunt, unapologetic & beautiful, Kurī resonates. — LK



Screenings

Ngā Whanaunga Aotearoa: New Zealand's Best 2026 Programme One

Auckland
SKY Sun 2 Aug, 12:45pm*

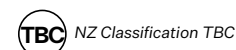
Wellington
RXY Thu 13 Aug, 11:30am*
RXY Sun 16 Aug, 11:45am**

Christchurch
LUM Sun 23 Aug, 10:15am

Dunedin
RIA Sun 30 Aug, 10:30am

* INTRO 15 Mins

** Filmmaker Present 30 Mins



Lady Shaka : Sonic Sands

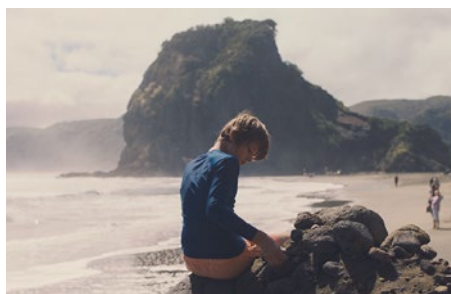
Director, Screenplay: Ursula Grace Williams | **Producer:** Ella Jullienne | **Cinematography:** Tim Flower and Lula Cucchiara | **Editor:** Josh Yong | **Music and Talent:** Shakaiah Perez aka Lady Shaka, Henry Perez, Shaquille Wasasala (HalfQueen), Tiopira McDowell (Mokotron), Tanu Gago | 2026 | **24 mins**

The triumph of the marginalized migrating to the world arena. — CF

A highlight selection of the best films from both programmes, including all award winners, will screen in the regions.

Programme will be announced 17 August on NZIFF.co.nz

Ngā Whanaunga: Aotearoa New Zealand's Best 2026 Programme Two



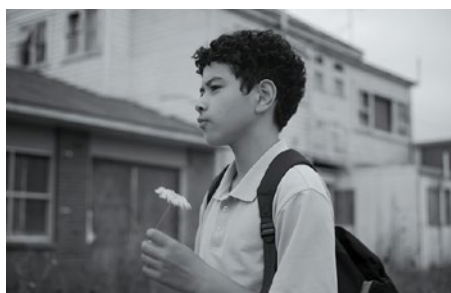
Lion Rock

Directors: Prisca Bouchet and Nick Mayow | **Producers:** Joseph McAlpine | **Screenplay:** Nick Mayow | **Cinematography:** Adam Luxton | **Editor:** Prisca Bouchet | **Music:** Briar Prastiti | **Cast:** Anton Falstie-Jensen, Mia Blake, Jonno Roberts | 2025 | **16 mins**
Slowburn with an underbelly of turmoil. — CF



The Girl Next Door

Director, Screenplay: Mingjian Cui | **Producers:** Emma Mortimer & Olivia Shanks | **Cinematography:** Adam Luxton | **Editor:** Chia-chi Hsu | **Cast:** Ann An, Yihan (Roxie) Pu, Lila Yu, Thomas Chin, Kunxiao Willem Wu | 2025 | English, Mandarin and Cantonese, with English subtitles | **15 mins.**
Haunting and ritualistic, an engaging perspective not often entertained. — CF



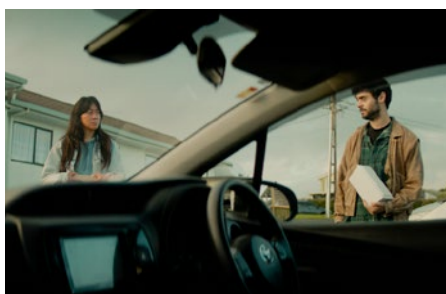
Socks

Director, Screenplay: Todd Karehana | **Producer:** Samantha Dutton | **Cinematography:** Tim Flower | **Editor:** Julian Karehana | **Cast:** Monty Walker, Billy Cox, Indy Urban, Katy Thomas | 2025 | **15 mins**
Sometimes when feelings are strong a memento is a must. — LK



The Kete Informs You

Director, Producer, Cinematography: Andrew McGeorge | **Editor:** Sefa Taouma | **Cast:** Ta'i Paitai | 2025 | English and Cook Islands Māori, with English subtitles | **12 mins**
Insight, growth, regeneration — weaving a story of significant moments. — LK



The Whole Thing

Director: Calvin Sang | **Producer:** Briar Collard | **Screenplay:** Jake Mynatt | **Cinematography:** Will Prosor | **Cast:** Nikita 雅涵 Tu-Bryant, Arlo Green | 2025 | **16 mins**
Stunning production befitting of an intelligent and eloquent film. — CF

Screenings

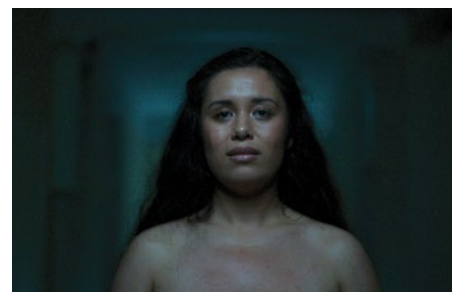
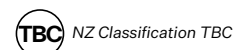
Ngā Whanaunga Aotearoa: New Zealand's Best 2026 Programme Two

Auckland
SKY Sun 2 Aug, 3:30pm*

Wellington
RXY Fri 14 Aug, 11:30am*
RXY Sun 16 Aug, 2:15pm**

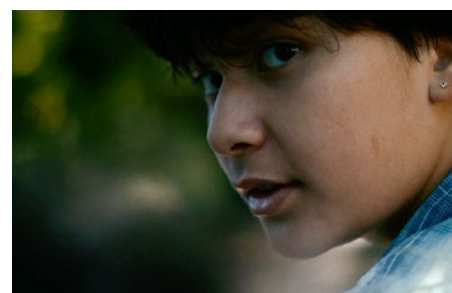
* INTRO 15 Mins

** Filmmaker Present 30 Mins



The Return

Director, Screenplay: Marina Alofagia McCartney | **Producers:** Alex Lovell and Eldon Booth | **Cinematography:** Andrew McGeorge | **Editor:** Alex Boyd | **Cast:** Vaimaila Urale-Baker, Katerina Fatupaito, Milly Trelease, Louise Tu'u | 2025 | English and Samoan, with English subtitles | **15 mins**
Powerful in its restlessness and courageous for deserved acceptance. — CF



Ciggie

Director, Screenplay: Isaac Ieremia | **Producer:** Lucie Lesnard | **Cinematography:** Leigh Elford | **Editor:** Scott Milligan | **Sound Designer:** Andrew Moore | **Cast:** Kael Munroe-Nonoa, Talanoa Fraser | 2025 | **11 mins**
Nostalgic innocence in true Kiwi style. — CF

Screenings

Ngā Whanaunga Aotearoa: New Zealand's Best 2026 Combined Programme

Nelson
STA Sat 5 Sep, 11:00am

Hamilton
LID Sat 5 Sep, 11:00am

Matakana
MTK Sat 5 Sep, 11:00am

Napier
MTG Sat 5 Sep, 11:00am

New Plymouth
LLC Sat 5 Sep, 11:00am

Tauranga
LUX Sat 5 Sep, 11:00am

Masterton
TSR Sat 5 Sep, 11:30am

These movies are part of the Wave in the Ocean Programme — see page 20



A Wave in the Ocean: Inspiring a new generation of filmmakers



Screenings

Wave in the Ocean + Peel

Auckland

SKY Sat 1 Aug, 12:30pm*

Wellington

MAS Sat 15 Aug, 12:15pm*

*INTRO 15 Mins



In November 2022 a cohort of emerging writers and directors were selected for **A Wave in the Ocean**, a 12-month intensive driven by filmmaking powerhouses **Dame Jane Campion** and **Philippa Campbell**, sponsored by Netflix. The programme offered an incredible opportunity for developing filmmakers to deepen their craft and provided steps towards feature filmmaking through short-film development and production over the following year.

“To share and encourage the talent of new filmmakers and storytellers in New Zealand, through the Wave in the Ocean programme and more generally, is simply the most satisfying and exciting part of my career to date,” says Campion.

“I love to be part of a multigenerational community that dares, cares, and creates.”

Five titles from **A Wave in the Ocean** will also screen as a part of the **Ngā Whanaunga Aotearoa: New Zealand's Best** programme – you can read more about them on pages 18-19.



A Very Good Boy

Director, Screenplay: Samuel Te Kani | **Producers:** Ashleigh Roworth | **Cinematography:** Bill Bycroft | **Editor:** Brendon Chan | **Cast:** Simon Leary, Max Currie | 2025 | 17 min

A House Husband's secret desire leads to disaster.



The Brightness

Director, Screenplay, Editor: Freya Silas Finch | **Producers:** Alex Lovell & Eldon Booth | **Cinematography:** Tammy Williams | **Music:** Cello Forrester | **Cast:** Emile Boyle, Jodie Rimmer, Gideon T. Smith, Angus Steven | 2025 | 13 min

A group of teenagers reunite to spend time with the friend of their mother one year after his death, but the late arrival of Jed sets the sacred evening awry.



Girl Time

Director, Screenplay: Eleanor Bishop | **Producer:** Letisha Tate-Dunning | **Cinematography:** Tammy Williams | **Music:** Victoria Kelly | **Editors:** Eleanor Bishop, Gretchen Peterson | **Cast:** Amanda Tito, Camille Lane, Rosa Glennie, Jane Campion | 2025 | 13 min

Marianne is getting ready for a dreaded family dinner when two mysterious young girls appear, wanting her to play with them.

Revisiting a Palme d'Or winner



On the 40th anniversary of its Palme d'Or win for Best Short Film, we are screening Jane Campion's *Peel* as a complement to the A Wave In the Ocean programme. It is both a commemoration of Dame Jane Campion's first international breakthrough and a symbolic passing of the torch to a new generation of filmmakers.

Peel

Director, Screenplay, Editor: Jane Campion | **Executive Producer:** Ulla Ryghe | **Cinematography, Collaborator:** Sally Bongers | **Cast:** | 1982 | 8 min

A father attempts to discipline his son for throwing orange peel out the window on a summertime car-trip — a tale of domestic tension.



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All ages are welcome in Wonderland.

Whether you're an animation fan, looking for something the whole whānau can enjoy together, or simply want an escape with feelgood fun, Wonderland is the strand for good vibes only.

Wonderland

Arco



Arco is a young boy who lives in a distant and peaceful future where humans reside in houses that are on platforms in the sky. During a family outing, wearing rainbow suits that allow them to fly, Arco falls and finds himself transported back to 2075 where he is rescued by a young girl and her robot friend. Together, they must find a way to get him back to his family.

Reminiscent of classic Hayao Miyazaki films such as *Castle in the Sky*, Ugo Bienvenu's debut feature is an imaginative fantasy adventure featuring two distinct visions of the future, with effort put into even the smallest details

and creative blemishes that are peppered through the entire runtime.

In these worlds, two children from different backgrounds bond to overcome danger and

decipher a mystical puzzle. Coming off a nomination for best animated feature at the Academy Awards and a win for best feature at the Annecy International Animation Film Festival, *Arco's* beautiful and absorbing hand drawn animation style, expansive world building and hopeful storytelling make it a treasure for all ages.

— Jordan Salomen

Screenings

Auckland

CIV Sat 1 Aug, 12:30pm
RIA Thu 6 Aug, 11:30am[^]
BRI Sat 8 Aug, 2:00pm
LDO Sun 9 Aug, 12:30pm

Christchurch

LUM Sun 9 Aug, 10:15am
LUM Sat 15 Aug, 12:00pm[^]

Dunedin

REG Sat 15 Aug, 1:00pm

Wellington

LHC Tue 18 Aug, 6:30pm[^]
EMB Sun 23 Aug, 10:00am

Hamilton

LID Sun 30 Aug, 10:30am

Masterton

TSR Sun 30 Aug, 10:30am

Napier

MTG Sun 30 Aug, 10:30am

New Plymouth

LLC Sun 30 Aug, 10:30am

Tauranga

LUX Sun 30 Aug, 10:30am

Director: Ugo Bienvenu

France 2025 | 88 mins

Producers: Félix de Givry, Sophie Mas, Natalie Portman, Ugo Bienvenu

Screenplay: Ugo Bienvenu, Félix de Givry

Animator: Adam Sillard

Editor: Nathan Jacquard

Music: Arnaud Toulon

French language voice cast: Swann Arlaud, Alma Jodorowsky, Margot Ringard Oldra, Oscar Tresanini, Vincent Macaigne

English language voice cast: Romy Fay, Juliano Krue Valdi, Will Ferrell, America Ferrera, Flea, Natalie Portman

Languages: English or [^] = French with English subtitles

Festivals: Cannes, Annecy 2025

Awards: Best Feature, Annecy International Animation Film Festival, 2025

“An incisive and wondrous sci-fi adventure... Bienvenu's hand-drawn characters appear halfway between gritty realism and anime.”

— Carlos Aguilar, *The Guardian*



Little Amélie or The Character of Rain

Amélie et la Métaphysique des tubes



A nominee for Best Animated Feature at the 2026 Academy Awards, the film opens with Amélie, a young Belgian girl living in Japan in the late 1960s. She isn't exactly enamoured with the world so far... that is, until her grandmother rouses in Amélie a lust for life's pleasures through the exquisite delight of white chocolate. Emerging from a vegetative state, Amélie forms a close bond with her family's housekeeper, Nishio-san, who provides Amélie with an intergenerational, multicultural appreciation of existing in the moment. However, Amélie quickly learns that life is not without

its tribulations – her brother is nothing but a menace, and her family's landlady detests her Western tenants due to allied bombings during the war.

Based on Amélie Nothomb's autobiographical novel, every frame captures the wonder and tranquility of a child's inner awe and the overwhelming turmoil when our confounding world becomes too much for a mere two-and-a-half-year-old. In this tender coming-of-age animation, Amélie learns that while there may be pain in our past, there is joy in remembering and making new memories.

— Madison Marshall

Screenings

Auckland

CIV Sun 2 Aug, 10:00am
RIA Wed 5 Aug, 12:15pm[^]
LDO Sat 8 Aug, 12:45pm
BRI Sun 9 Aug, 1:30pm

Christchurch

LUM Sat 8 Aug, 12:30pm[^]
LUM Sun 16 Aug, 10:15am

Wellington

LHC Sat 15 Aug, 6:30pm[^]
EMB Sun 16 Aug, 10:00am

Dunedin

REG Sun 16 Aug, 10:00am

Hamilton

LID Sun 6 Sep, 10:30am

Napier

MTG Sun 6 Sep, 10:30am

New Plymouth

LLC Sun 6 Sep, 10:30am

Tauranga

LUX Sun 6 Sep, 10:30am

Masterton

TSR Sun 6 Sep, 11:15am

Directors: Maïlys Vallade,
Liane-Cho Han

France / Belgium 2025
76 mins

Screenplay: Maïlys Vallade,
Liane-Cho Han, Eddine Noël

Producers: Claire La Combe, Edwina Liard, Henri Magalon, Nidia Santiago

Editor: Ludovic Versace

Production Designer: Eddine Noël

Music: Mari Fukuhara

Voices: Loïse Charpentier, Victoria Grobois, Yumi Fujimori, Cathy Cerda, Marc Arnaud

Languages: English or [^] = French with English subtitles

Festivals: Cannes (Special Screenings), Toronto, BFI London 2025

“This tender and sweet animation is an involving, poignant study of early childhood; how fragile it is, and how strong you feel yourself to be to have outlived or surpassed it.”

— Peter Bradshaw, *The Guardian*



Kiri and Lou Go Raaa!



After seven years of friendship captured across 104 episodes, *Kiri and Lou Go Raaa!* takes us back to the very beginning, telling the story of how Kiri, a feisty little dinosaur, and Lou, a gentle and sensitive ‘palorchecie’, became the unlikely best of friends – in their biggest adventure yet.

Featuring the voices of Jemaine Clement and Olivia Tennet, with music by Don McGlashan, *Kiri and Lou* is quietly one of Aotearoa New Zealand's most successful franchises. From Nickelodeon to the BBC, the series has broken into children's programming lineups alongside shows like *Paw Patrol*, *Peppa Pig*, and *Bluey*, picking up a

BAFTA nomination along the way.

With its signature hand-crafted, stop-motion claymation style, *Kiri and Lou* takes kids on prehistoric musical adventures that explore themes of empathy and friendship, a welcome antidote to the fast-paced, noisy world of children's content today.

Kiri and Lou Go Raaa! marks the evolution of the series from five-minute, bite-sized episodes into its first feature-length adventure. A major milestone for the franchise, the film brings its fully fledged, kūmara-eating Kiwiana charm to a story with plenty for parents and tamariki alike.

— Heperi Mita

Screenings

Auckland

CIV Sat 8 Aug, 10:00am*

Wellington

EMB Sat 15 Aug, 10:00am*

Christchurch

ITR Sun 23 Aug, 10:15am

Dunedin

REG Sun 23 Aug, 10:30am*

Directors: Harry Sinclair,
Antony Elworthy

New Zealand 2026 | 61mins

Producer: Fiona Copland

Screenplay: Harry Sinclair

Storyboard Artists: Raymond McGrath, John Lewis, Antony Elworthy

Animation Director: Antony Elworthy

Editors: Harry Sinclair, Antony Elworthy

Music: Don McGlashan

Voices: Olivia Tennet, Jemaine Clement, Rima Te Wiata, Josh Thompson, Morgana O'Reilly

Festivals: Annecy 2026

* INTRO 15 Mins

“Friends are creatures who have fun together, and they like being together because they get along... but they don't bite each other.”



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

Fresh Competition

9 Temples to Heaven

9 Wạd sū s̄wrrkh̄



When Sakol hears an ominous prophecy about his mother's fate from a colleague, he assembles his mother and a large group of family members to visit nine Buddhist temples in a day, in an attempt to ward off disaster to the family matriarch.

As the family move from temple to temple, adhering to the various rituals and prayers synonymous with the Buddhist faith, mother's health looks increasingly shaky as we learn more about the messy familial dynamics surrounding her.

Crafted with an exacting sense for visual compositions and meditative editing rhythms, *9 Temples to Heaven* will reward patient viewers with an enriching

and beguiling experience that will have you marveling at the beauty of Thailand's temple architecture, while questioning institutionalised, ritualistic faith and its limitations in current times.

Mysterious and mesmerising, *9 Temples* is directed by Sompot Chidgasornpongse and produced by Apichatpong Weerasethakul, who Sompot previously worked alongside as assistant director on Thai films *Tropical Malady*, *Syndromes and Century*, *Cemetery of Splendour* and *Memoria*.

A very special experience, best witnessed on the big screen, especially for one extraordinary moment featuring a solar eclipse.

— Cho Jinseok

Screenings

Auckland

RIA Sun 9 Aug, 2:45pm

Christchurch

LUM Wed 12 Aug, 7:45pm

Wellington

MAS Sun 23 Aug, 7:15pm

Director and writer: Sompot Chidgasornpongse

Thailand / Norway / France
2026 | 140mins

Producer: Kissada Kamyong, Apichatpong Weerasethakul

Director of Photography: Jonathan Ricquebourg

Costume Designer: Phim Umari

Editor: Tham Kattiyakul, Jirapat Mekkrjai,

Daniel Hui, Sompot Chidgasornpongse

Production Designer: Akekarat Homlaor

Cast: Yada Karnjanisakorn, Surachai Ningsanond, Jirawut Chiwaruck, Yaneenan Jiraphatjittrin, Klaichan Phunman

Languages: Thai with English subtitles

Festivals: Cannes 2026

“In a world where it's not so easy to pause and look inwards, *9 Temples to Heaven* arrives as a serene balm for the restless soul.”

— Nadia Dalimonte, *Next Best Picture*

Ben'Imana



A moving portrait of a nation still feeling the brutal ruptures of the 1994 genocide, *Ben'Imana* follows a rural mountainous community that remains tangled in tension nearly two decades on. With survivors and perpetrators of mass slaughter living in close proximity, community-based reconciliation proceedings have begun.

Vénérande (Clémentine U. Nyirinkindi) has been asked to forgive fellow villager Karangwa (Aime Valens Tuyisenge), the man charged with killing her siblings, relatives and neighbours. As Vénérande approaches the decision with grace, her sole surviving sibling Suzanne (Isabelle Kabano) seethes — what authority

does Vénérande have to forgive the man who murdered Suzanne's husband and baby? At home, Vénérande's teenage daughter Tina (Kesia Kelly Nishimwe) falls pregnant, forcing Vénérande to confront her own contradictory convictions.

Directed by Marie Clémentine Dusabejambo, *Ben'Imana* is not only the first film by a Rwandan filmmaker to be selected in Cannes Official Selection, but a stark, compassionate look at the open wound of a nation marked by violent suffering and the impossibility of resolution when trauma and shame reverberates through generations.

— Amanda Jane Robinson

Screenings

Auckland

ACA Sun 2 Aug, 5:45pm

Wellington

MAS Sat 22 Aug, 6:15pm

Director, Screenplay: Marie-Clémentine Dusabejambo

Rwanda / Gabon / Ivory Coast / France / Norway 2026
101 minutes

Producers: Samantha Biffot, Marie Epiphanie Uwayezu, Pierre-Adrien Ceccaldi, Marie-Clémentine Dusabejambo

Cinematography: Mostafa El Kashef

Editor: Nadia Ben Rachid

Production Designer: Ricardo Sankara

Music: Igor Mabano

Cast: Clémentine U. Nyirinkindi, Kesia Kelly Nishimwe, Isabelle Kabano

Language: Kinyarwanda with English subtitles

Festivals: Cannes (Un Certain Regard) 2026

Awards: Caméra d'Or (Best First Film), Cannes Film Festival 2026

"A searing and intimate portrait of a nation's reckoning...*Ben'Imana* contains whole worlds in one very specific here-and-now."

— Sheri Linden, *The Hollywood Reporter*



NZ Classification TBC

Blue Heron



One summer in the late 1990s, a Hungarian family makes a new home in Canada as eldest child Jeremy starts to act out.

Structured as a diptych, the first half of the film follows the point of view of eight-year-old Sasha as she begins to notice her brother's increasingly disconcerting behaviour. The tension is cumulative, with his actions escalating from teenage defiance and petty theft to more dangerous risks, threats and trouble with the law. Their parents are at a loss, bursting with compassion and concern yet without answers.

A perspective shift at the film's midpoint is pulled off

with staggering elegance and emotionality. Director Sophy Romvari's personal perspective here intertwines with that of her characters and the film becomes more than its own narrative, rather an act of remembrance that speaks to the fallibility of memory and the stubborn impossibility of truly understanding another, even when that desire is so strong it hurts.

Formally daring and heart wrenching in its emotional precision, *Blue Heron* is an electric work that speaks to the long shadow cast by trauma and the attempt to make sense of its fractured reverberation.

— Amanda Jane Robinson

Screenings

Auckland

ACA Sat 1 Aug, 8:15pm

BRI Tue 4 Aug, 6:00pm

Christchurch

LUM Fri 14 Aug, 6:30pm

Wellington

RXY Wed 19 Aug, 6:00pm

Director, Screenplay: Sophy Romvari

Canada / Hungary 2025
91 mins

Producers: Gábor Osváth

Cinematography: Maya Banković

Editor: Kurt Walker

Production Designer: Victoria Furuya

Music: Jody Colero, Amanda Clemens

Cast: Eylül Guven, Iringó Réti, Ádám Tompa, Edik Beddoes, Amy Zimmer

Languages: English and Hungarian with English subtitles

Festivals: Locarno, Toronto, London 2025

Awards: First Feature Award, Locarno 2025

"Blue Heron's emotional exploration leads toward not a moment of catharsis but a mournful acceptance of its absence; all the same, Romvari's film is a gorgeously intimate gesture, one that lingers in memory like sunlight through a closed window or a handprint on skin."

— Isaac Feldberg, *Letterboxd Journal*



NZ Classification TBC

Elephants in the Fog

Tinihāru तनिहऱू



Straight from its premiere at Cannes' in the prestigious Un Certain Regard section, *Elephants in the Fog* is the powerful debut of Nepali filmmaker Abinash Bikram Shah.

Set in a far flung village where the Kinnars, trans women knitted together by a vow of chastity, are revered by the villagers for their healing powers, Shah's tale zeroes in on community leader Pirati – who is having an affair with a man she loves and with whom she plans to escape to Delhi.

As fear of the attacks by the wild elephants that roam the surrounding forest mounts in the village, Pirati has to set her plans

aside when the young Kinnar Apsara disappears. Did she escape? Was she killed by the elephants? Or was she murdered by a violent lover? As the mystery thickens, Shah probes into the hypocrisy and misunderstandings in a seeming conciliatory society, uncovering everyone's fallibility – including Pirati's.

Aided by the heartfelt central performance of Pushpa Thing Lama as Pirati, Shah's complex writing and vigorous directing conjure up a brave film that is both timelessly magic and achingly contemporary.

— Paolo Bertolin

Screenings

Auckland

ACA Sun 9 Aug, 3:45pm**

Christchurch

LUM Wed 12 Aug, 5:45pm**

LUM Thu 13 Aug, 10:00am*

Wellington

MAS Fri 14 Aug, 6:00pm**

LHC Sat 15 Aug, 3:55pm**

Presented in association with



Pan-Asian Screen Collective

Director: Abinash Bikram Shah

Nepal 2026 | 103 mins

Producers: Anup Poudel, Justin Pechberty, Michael Henrichs, Damien Megherbi

Screenplay: Abinash Bikram Shah, Sandeep Badal

Cinematography: Noé Bach

Editor: Andrew Bird, Pari J. Ludwig

Music: Frederic Alvarez

Production Designer: Mausam Aggarwal

Cast: Pushpa Thing Lama, Deepika Yadav, Jasmine Bishwokarma, Aliz Ghimire, Dura Sanjay Kumar Gupta

Languages: Nepali with English subtitles

Festivals: Cannes 2026

* INTRO 15 Mins

** Filmmaker Present 30 Mins

“A brave film that is both timelessly magic and achingly contemporary.”

— Paolo Bertolin, *NZIFF Artistic Director*



NZ Classification TBC

First Light



Slow-burn intrigue and questions of faith and corruption are at the heart of Australian-Filipino director James J. Robinson's impressive feature debut.

It's shot with moody elegance in and around a centuries-old mountain convent in the Philippines built by Spanish missionaries, where candles are the only reliable light source, and bats in the tower have been causing disquiet. The nuns have taken the night visitors as an omen the environment is out of balance, a feeling Sister Yolanda (Ruby Ruiz) cannot ignore as she's plunged into the midst of brutal

damage control by an influential local family after a construction site accident.

When Yolanda is called to deliver last rites to the injured worker in his hospital bed, the strange circumstances around his death jolt her to investigate. She has been mentoring an initiate to take vows, but now faces a crisis of her own. Finding no bottom to the hypocrisy and exploitation with which the privileged shore up their positions in the persistent shadow of colonial repression, she must reevaluate her own red lines and beliefs.

— Carmen Gray

Screenings

Auckland

RIA Thu 6 Aug, 1:15pm*

ACA Fri 7 Aug, 6:00pm**

Christchurch

LUM Thu 13 Aug, 11:00am

LUM Tue 18 Aug, 6:00pm

LUM Sat 22 Aug, 4:45pm

Wellington

LHC Fri 14 Aug, 10:45am

LHC Tue 18 Aug, 8:15pm

LHP Fri 21 Aug, 11:45am

Presented in association with



Pan-Asian Screen Collective

Director, Screenplay: James J. Robinson

Australia / Philippines 2025
118 mins

Producer: Gabrielle Pearson, Jane Aguirre, Christelle Dychangco

Cinematography: Amy Dellar

Editor: Geri Docherty

Music: Ana Roxanne

Production Designer: Tiffany Dias

Cast: Ruby Ruiz, Kare Adea, Maricel Soriano, Emmanuel Santos, Rez Cortez

Languages: Filipino with English subtitles

Festivals: Melbourne 2025

Awards: Best Australian Director, Melbourne International Film Festival 2025

* INTRO 15 Mins

** Filmmaker Present 30 Mins

“Robinson underlines the tranquil, unvarying life of the convent through his measured pacing and eye for the countryside that surrounds it.”

— Allan Hunter, *Screen Daily*



Content may disturb

Goodbye, Cruel World

Adieu, Monde Cruel



After skipping school and setting his pet rodent free in the woods outside his town of Lisieux, Normandy, Otto jumps from a high bridge into the river below. The backpack that was presumably meant to help him drown is quickly separated from him, and instead of continuing with his death wish, the poor, drenched lad gets back up at the rocky shore, contemplating his next move.

While walking her dog, Lena spots Otto on one of his nightly bin raids for food, tracking him to the abandoned house with barely working facilities. This friendship between two lonely youngsters gradually blossoms

into a romance; their plan to hide out inevitably turns into one in which they both escape across the country, never revealing the truth behind Otto's disappearance.

Goodbye, Cruel World is a remarkably assured debut feature overall, ending on an especially beautiful note both visually and aurally — composer Arnaud Toulou's melodies are a consistent highlight of the film's texture. Director Felix de Givry shows great promise as a maker of intimate, humanist works, where troubled souls are swept along by the currents of time as they try to make sense of themselves and their world.

— Josh Slater-Williams, *IndieWire*

Screenings

Auckland

ACA Mon 3 Aug, 10:45am
RIA Tue 4 Aug, 1:45pm
LDO Wed 5 Aug, 6:00pm
BRI Fri 7 Aug, 6:00pm
ACA Sun 9 Aug, 9:00pm

Christchurch

LUM Mon 10 Aug, 10:00am
LUM Wed 12 Aug, 4:00pm
LUM Sun 16 Aug, 6:30pm

Wellington

LHC Sun 16 Aug, 6:20pm
LHC Tue 18 Aug, 4:35pm
LHP Wed 19 Aug, 6:00pm
RXY Fri 21 Aug, 12:30pm

Dunedin

RIA Sat 22 Aug, 5:30pm

Matakana

MTK Mon 31 Aug, 7:30pm

Napier

MTG Mon 31 Aug, 7:30pm

Nelson

STA Mon 31 Aug, 7:45pm
STA Wed 9 Sep, 3:30pm

Hamilton

LID Mon 31 Aug, 8:00pm
LID Wed 9 Sep, 3:30pm

Masterton

TSR Mon 31 Aug, 8:00pm

New Plymouth

LLC Mon 31 Aug, 8:00pm

Tauranga

LUX Mon 31 Aug, 8:00pm
LUX Wed 9 Sep, 3:30pm

Director: Félix de Givry

France / Belgium | 93 minutes

Screenplay: Félix De Givry, Marie-Stéphane Imbert

Producers: Manon Messiant, Ugo Bienvenu, Félix de Givry

Cinematography: Tara-Jay Bangalter

Editor: Sanabel Cherqaoui

Production Designer: Almudena Brymans

Music: Arnaud Toulou

Cast: Milo Machado-Graner, Jane Beever, Françoise Lebrun, Maïa Sandoz, Emmanuelle Destremau, Erwan Kepoa Falé

Languages: French with English subtitles

Festivals: Cannes (Critic's Week Closing Film) 2026

“Teenage mental health and social-media-age bullying inevitably hover over the film... but de Givry is more interested in the adolescent impulse to build an alternate world and retreat inside it.”

— Catherine Bray, *Screen Daily*



NZ Classification TBC

If I Go Will They Miss Me



Lil Ant (Bodhi Dell) is a sensitive 12-year-old artist struggling to find his place in a world that hasn't offered much in the way of positive male role models. When his father, Big Ant (J. Alphonse Nicholson), is released from prison, tensions arise as he slips into old patterns rather than moving on from his past, struggling to accept that his son is not the embodiment of masculine ideals that he would like him to be. While Lil Ant grapples with not being accepted by the father he holds in such high regard, he gravitates toward his supportive mother played by Danielle Brooks (*The Color Purple*) in a role that

brings a sympathetic middle ground between the two leads.

Writer-director Walter Thompson-Hernández weaves in elements of magical realism to illuminate the inner worlds of his characters and to elevate the traditional coming-of-age narrative to something more surreal, more unique. *If I Go Will They Miss Me* is an exploration of generational ideas of masculinity and identity, told with empathy for its characters, with Thompson-Hernández firmly establishing himself among the brightest voices in modern African-American cinema.

— Jordan Salomen

Screenings

Auckland

ACA Tue 4 Aug, 6:15pm

Christchurch

LUM Sun 9 Aug, 12:00pm

Wellington

MAS Thu 20 Aug, 6:00pm

Director, Screenplay: Walter Thompson-Hernández

USA 2026 | 95 mins

Producers: Josh Peters, Saba Zerehi, Ben Stillman

Cinematography: Michael Fernandez

Editor: Daysha Broadway, Walter Thompson-Hernández

Production Designer: Marina Perez

Music: Malcolm Parson

Cast: Danielle Brooks, J Alphonse Nicholson, Bodhi Dell

Festivals: Sundance, Palm Springs, 2026

Awards: Directors to Watch, Palm Springs 2026

“The journalist-turned-director channels elements of surrealism, modern dance and Greek mythology that have never been combined in quite this way before.”

— Peter Debruge, *Variety*



Violence, offensive language, drug use & sexual references

La Gradiva



For her stunning feature debut, *La Gradiva*, cinematographer turned director Marine Atlan tackles the coming of age genre in the most French way possible, delivering a sprawling chronicle of teenage angst that starts off as a laid-back class trip to Italy and gradually turns into a tale of loss. Featuring an impressive cast of unknowns, this deserved winner of the Cannes Critics' Week Grand Prize announces the arrival of a formidable new talent.

What makes Atlan's film feel at once fresh and part of a long tradition of great French teen flicks is how she fills it with new faces, outfits, attitudes and

sexual preferences, yet portrays the kind of dramas that have been happening since drama was first invented. Indeed, the iconic setting of *La Gradiva*, which follows a high school group to Naples and Pompeii, frames this story of unrequited love and adolescent turmoil against a backdrop of precious artifacts from ancient history that depicted the very same things thousands of years ago.

Times may have changed, and everyone may be glued to their phones now, but feelings are still feelings.

— Jordan Mintzer, *The Hollywood Reporter*

Screenings

Auckland

ACA Sat 1 Aug, 12:45pm
CIV Mon 3 Aug, 3:00pm
ACA Tue 4 Aug, 1:15pm
BRI Thu 6 Aug, 8:00pm
LDO Sat 8 Aug, 2:45pm

Christchurch

LUM Sun 9 Aug, 12:45pm
LUM Wed 12 Aug, 10:45am
LUM Fri 21 Aug, 1:15pm

Wellington

EMB Mon 17 Aug, 3:15pm
LHC Thu 20 Aug, 11:00am
LHP Sat 22 Aug, 12:45pm
MAS Sun 23 Aug, 10:30am

Dunedin

RIA Sat 29 Aug, 4:00pm

Director: Marine Atlan

France / Italy | 145 mins

Screenplay: Marine Atlan, Anne Brouillet

Producers: Inès Daien Dasi

Cinematography: Pierre Mazoyer, Marine Atlan

Editor: Guillaume Lillo

Production Designer: Anna Le Mouël

Costume Designer: Ariane Daurat

Cast: Colas Quignard, Suzanne Gerin, Mitia Capellier, Antonia Buresi

Language: French, English and Italian, with English subtitles

Festivals: Cannes 2026

Awards: Grand Prize Cannes Critics' Week 2026

"A devastating, burning love story that will haunt you forever."

— Cédric Succivalli, *International Cinephile Society*



NZ Classification TBC

Sad Girlz

Chicas Tristes



Paula and La Maestra are 16 and inseparable. The strongest swimmers on their team, they are training together over the summer to represent Mexico at the Junior Pan American Swimming Championships.

One night at a party, Paula ends up alone with Daniel, a good friend and her long-time crush. Amid reggaeton dance music, flirting and shots, Paula and Daniel slip into the bathroom together. Soon after, La Maestra senses that something has changed. Paula seems distant and deeply sad. At first, she insists nothing is wrong, but La Maestra keeps pushing

until her friend begins to talk about what happened that night.

Searching for answers, they try to name the experience, and what they find feels devastating. As the two girls respond in different ways, their bond is put to the test. Paula needs time, while La Maestra feels compelled to speak out. Fear, feelings of guilt and anger begin to fracture their friendship, pushing them towards a decision that will redefine who they are, together and apart.

— Berlinale

Screenings

Auckland

ACA Fri 7 Aug, 9:00pm

Christchurch

LUM Sat 8 Aug, 2:30pm

Wellington

MAS Mon 17 Aug, 6:00pm

Director, Writer:

Fernanda Tovar

Mexico 2026 | 90mins

Producers: Daniel Loustaunau, Araceli Velázquez

Cinematography: Rosa Hadit Hernández

Music: Wissam Hojeij

Editor: José Pablo Escamilla

Original Songs: Carolina Torres Topaga, Sebastián Cárdenas Vesga (Sonido San Francisco)

Production Designer: Selva Tulián

Cast: Rocío Guzmán, Darana Álvarez, Tatsumi Milori, Tomás García Agraz, Mónica del Carmen

Language: Spanish with English subtitles

Festivals: Berlin 2026

Awards: Generation 14plus Best Film Award, Berlin International Film Festival 2026

"Sad Girlz is an observational work filled with striking compositions and multiple layers, privileging mood and sensation over conventional narrative progression."

— Diego Lerer, *Micropsia*



Sexual references, sexual violence themes, drug use & offensive language

Sleepless City

Ciudad sin Sueño



La Cañada Real is one of the last slums of Europe. An illegal settlement of mostly Romani, it's where fifteen-year-old Tonino (Antonio Fernández Gabarre) lives with his sprawling clan, overseen by the patriarchal Chule (Jesús Fernández Silva). It is a place of stark poverty, no running water and rampant drug use. And yet, the space has its own, rough-hewn beauty, borne from a vibrant sense of community solidarity.

In a world of such precarity, young Tonino's horizons seem to be ever-receding. The shantytown is subject to constant demolition by the Spanish government; his best friend Bilal is

moving away; his grandfather has paid off a debt by selling off his beloved greyhound Atomica. Then comes the news that his parents have accepted a governmental offer to move into a rent-controlled apartment, much to Chule's chagrin.

Drawing comparisons to Fellini's early neo-realist films, this affecting bildungsroman utilises a cast of non-actors, filmed without scripts. Director Galoe is not simply interested in docu-realism, though, employing ambitious lensing and uncanny camera effects to suggest the squalor and unfettered freedom of a community forever teetering on the edge. — Tom Augustine

Screenings

Auckland

ACA Sun 2 Aug, 10:00am

Wellington

MAS Thu 13 Aug, 8:30pm

Director: Guillermo Galoe

France/Spain, 2025 | 97mins

Producers: Marina García López, Marisa Fernández Armenteros, Manu Calvo, Alex Lafuente, Damien Megherbi, Justin Pechberty, Anne-Dominique Toussaint
Screenplay: Guillermo Galoe, Víctor Alonso-Berbel

Cinematography: Rui Poças

Editor: Victoria Lammers

Cast: Antonio Fernández Gabarre, Bilal Sedraoui, Jesús Fernández Silva, Felisa Romero Molina, Pura Salazar

Languages: Spanish with English subtitles

Festivals: Cannes, 2025

Awards: SACD Screenwriting Award, Cannes Film Festival 2025; Best New Actor: Goya Awards 2026

“The bulldozers will continue to rid Europe's great cities of the little-known Roma neighborhoods on their outskirts, but films like *Sleepless City* will help them be remembered for years to come.”

— Adam Solomons, *IndieWire*



Strange River

Estrany Riu



Sixteen-year-old Dídac is spending his summer on a cycling trip along the Danube with his family. The meandering journey is punctuated by stops for his architect father to admire buildings and for his mother to reminisce about the trip once taken in her youth. Along the way, the river provides reprieve from the heat, and as Dídac comes to learn, the water is also a site of reflection and transformation in this ethereal, contemplative coming-of-age film.

As Dídac sojourns farther along the Danube, its ebbs and flows complement his emotions as he considers his sexual awakening. He is drawn to a mysterious boy,

Alexander, whose enigmatic yet unsettling presence disrupts the family dynamic. As he pursues Alexander, Dídac's perceptive younger sibling, Biel, quietly tries to make sense of the changes in his brother in a poignant observation of how sibling relationships evolve with age.

Dídac's parents evoke a keen sense of nostalgia for summers past while their children give the film a sense of cautious optimism. A delight for the senses, the cinematography seamlessly flows and the film's visual observations are accompanied by the ambient sounds of summer.

— Madison Marshall

Screenings

Auckland

ACA Fri 31 Jul, 8:15pm

Christchurch

LUM Sun 16 Aug, 2:30pm

Wellington

LHC Mon 17 Aug, 1:30pm

MAS Sat 22 Aug, 10:00am

Director:

Jaume Claret Muxart

Spain / Germany 2025

106 mins

Screenwriter: Jaume Claret Muxart, Meritxell Colell

Producers: Xavi Font, Andrea Vázquez

Cinematography: Pablo Paloma

Editor: Maria Castan de Manuel, Meritxell Colell

Music: Nika Son

Cast: Jan Monter, Nausicaa Bonnín, Francesco Wenz, Jordi Oriol, Bernat Solé, Roc Colell

Languages: Catalan and German with English subtitles

Festivals: Venice, San Sebastián 2025; Sydney 2026

“Tender, enigmatic and gorgeously shot on 16mm, *Strange River* sustains its mood of mystery and suggestion.”

— Jonathan Romney, *Screen Daily*



Too Many Beasts

l'Espèce Explosive



A genre film that feels both exhilaratingly familiar and entirely its own: Sarah Arnold's debut feature *Too Many Beasts* is that rare discovery. Set amid the forests and farmlands of northeastern France, this darkly comic rural thriller transforms a local feud between farmers, hunters and corrupt authorities into a wildly entertaining reflection on power, class and humanity's uneasy relationship with nature.

Arnold displays remarkable confidence in her handling of tone, effortlessly blending crime, satire, absurdist comedy and social commentary without ever losing narrative momentum. What begins

as a murder investigation gradually evolves into something richer and more unpredictable, fuelled by a screenplay packed with sharp observations and unexpected twists.

The chemistry between lead actors Alexis Manenti and Ella Rumpf gives emotional grounding to the increasingly chaotic story, turning an unconventional investigative partnership into one of the film's greatest pleasures. Enhanced by Noé Bach's striking cinematography and Florencia Di Concilio's nervy score, *Too Many Beasts* announces the arrival of a major new filmmaking talent.

— Maria Giovanna Vagenas

Screenings

Auckland

ACA Thu 30 Jul, 6:00pm
ACA Sat 8 Aug, 9:00pm

Wellington

RXY Sat 15 Aug, 4:30pm
MAS Sun 23 Aug, 5:15pm

Director: Sarah Arnold

Germany / France 2026
95mins

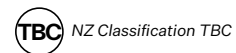
Producer: Martin Bertier, Helen Olive
Screenplay: Sarah Arnold, Jérémie Dubois and Mehdi Ben Attian (collaborator), Olivier Séror (collaborator)
Cinematography: Noé Bach
Composer: Florencia Di Concilio
Editor: Isabelle Manquillet
Production Designer: Gaëlle Usandivaras
Cast: Alexis Manenti, Ella Rumpf, Vincent Dedienne, Jean-Louis Coulloc'h, Pascal Rénéric
Languages: French with English subtitles

Festivals: Cannes 2026

Awards: Label Eurpoa Cinemas, Cannes 2026

“Arnold’s skillful plotting and wicked sense of humor never make us question all the oddball behavior we witness. Her film is much more *Fargo* than *No Country for Old Men*.”

— Jordan Mintzer, The Hollywood Reporter



Trial of Hein

Der Heimatlose



When Hein returns to his native island after fourteen years spent on the mainland, nobody in the rugged fishing village recognises him or wants to recognise him. His mother suffers from dementia, while his sister Heide was too young when he left. Even his childhood friends Friedemann and Greta doubt his identity. It doesn't help that Hein's accounts of the past collide with the villagers' memories. The elders call for a trial to probe into the stranger's identity.

Awarded by the Teddy Awards jury of the 2026 Berlin Film Festival, Kai Stänicke's stirring debut feature *Trial of Hein* daringly

stages its drama in an abstract set that recalls Lars Von Trier's, *Dogville*. Hein's hometown is made up of wooden facades, where home interiors miss external walls. The disorienting stratagem may be a clever budget-saver and may play as a metaphor, but most of all, it effectively directs the audience's absorption into the terrific mystery at play. Tense as a violin string, Paul Boche's emotional performance as Hein is the anchor of Stänicke's empowering tale of reclaiming one's own past, while affirming the right to be different.

— Paolo Bertolin

Screenings

Auckland

ACA Sat 8 Aug, 6:00pm*

Christchurch

LUM Thu 13 Aug, 6:00pm*
LUM Fri 14 Aug, 10:30am*

Wellington

MAS Sat 15 Aug, 5:30pm*
LHC Sun 16 Aug, 8:15pm*

Director, Screenplay:

Kai Stänicke

Germany 2026 | 122 mins

Producers: Andrea Schütte, Dirk Decker, Dario Suter
Cinematography: Florian Mag
Costumes: Stefanie Bieker
Editor: Susanne Ocklitz
Production Designer: Seth Turner
Cast: Paul Boche, Philip Froissant, Emilia Schüle, Stephanie Amarell, Aaron Hilmer
Languages: German with English subtitles

Festivals: Berlin 2026

Awards: Teddy Award Jury Prize, Berlin International Film Festival 2026

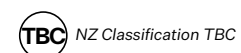
* Filmmaker Present 30 Mins

“A worthwhile dramatic quest to understand how memory and experiences change people deep within.”

— Siddhant Adlakha, *Variety*

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german
films



We Are Aliens



Don't let the title of Kohei Kadowaki's extraordinary anime feature, *We Are Aliens*, suggest this is another sci-fi anime flick concerned with otherworldly beings: the struggles here are rooted in the very-human tragedies of school bullying, adolescent identity crises and the consequences of splintered childhood friendships.

Set in an ordinary Japanese town, two boys — Gyotaro and Tsubasa — form a friendship as primary school students but as years drag on, betrayal and rejection fracture their once special bond.

Gorgeously realised with stunning details and textures loaded into every frame, this quietly devastating youth drama tracks how childhood cruelty can evolve into adult trauma, with a sophisticated fragmented narrative structure designed to keep audiences reflecting on how seemingly insignificant moments in some people's lives have enormous meaning for others.

We Are Aliens is a compelling testament to animation's capacity to express emotional nuance all the while delivering a stunning artistic vision of youth in turmoil.

— Cho Jinseok

Screenings

Auckland
ACA Sun 9 Aug, 6:30pm
Christchurch
LUM Mon 10 Aug, 8:00pm
Wellington
MAS Sat 15 Aug, 8:30pm

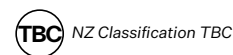
Director, Screenplay, Image: Kohei Kadowaki
Japan / France 2026
117 minutes

Producers: Kentaro Hayashi, Yuuri Shimojo
Editor: Kenichiro Tachikawa, Kohei Kadowaki
Music: Yaffle
Voice Cast: Ryota Bando, Amane Okayama
Language: Japanese with English subtitles

Festivals: Cannes Directors' Fortnight 2026

“Delicate, sophisticated Japanese animation tracks the fragility of boyhood.”

— Dave Calhoun, *Screen Daily*



Yesterday the Eye Didn't Sleep



“Genre-defying” can be an overused term these days, but Palestinian filmmaker Rakan Mayasi's lyrical feature debut *Yesterday the Eye Didn't Sleep* earns it, playing quietly and inventively by its own genre-free rules. The film takes viewers inside the traditions and patriarchal rituals of the Bedouin tribes in Lebanon's Bekaa Valley. These pastoral people, also called “desert dwellers,” have been on the same soil for hundreds of years, going through the changes of settled life. But as Mayasi's quietly attentive film articulates, their male-controlled customs still loom large.

Yesterday starts off with the image and ear-splitting sound of a truck in flames. A young woman, possibly with a romantic entanglement her family doesn't approve of, has gone missing... and it's up to her cousin Yasser (Yasser Al Mawla) to find her in order to resurrect his family's honour. Further troubles find Yasser soon enough, when he accidentally hits and kills a man from a neighbouring Bedouin tribe, and it falls on the shoulders of his sisters to pay for his crime.

Mayasi's visual and narrative priorities, rejecting both judgment and moral superiority, render his film all the more powerful.

— Tomris Laffly, *Variety*

Screenings

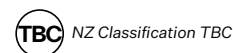
Auckland
ACA Sat 8 Aug, 4:00pm
Christchurch
LUM Tue 11 Aug, 6:00pm
LUM Wed 12 Aug, 10:00am
Wellington
MAS Thu 13 Aug, 6:00pm
LHC Fri 14 Aug, 1:00pm

Director: Rakan Mayasi
Belgium / Lebanon /
Palestine / Qatar /
Saudi Arabia 2026 | 100 mins

Producers: Rakan Mayasi, Jennifer Ritter
Screenplay: Rakan Mayasi, Wahid Ajmi
Cinematography: Pól Seif
Music: Abed Kobeissy, Ted Regklis
Editor: Louis De Schrijver
Cast: Rim Al Mawla, Jawaher Al Mawla, Yasser Al Mawla
Language: Arabic with English subtitles
Festivals: Cannes 2026

“Shot without a script and with a non-professional cast, *Yesterday* treats the overarching story as a starting point, trusting in the instincts of its actors.”

— Isaac Feldberg, *Roger Ebert*



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Frames Competition

Amazomania



A hazardous expedition to the Amazon rainforest in Brazil, filmed in 1996, becomes a cultural and moral minefield in *Amazomania*, a thought-provoking documentary in which Swedish director Nathan Grossman (*I Am Greta*, *Climate in Therapy*) explores the “white man’s gaze” and turns the camera on colonial legacy and the film itself.

The first part of the film rewinds the tapes of the 1996 trip to meet the Korubo tribe, who chose to live far away from civilization. The expedition ended in a first encounter, with the footage hailed as a sensation, rare images from a long-hidden world.

The second part of *Amazomania* follows a journey back to the tribe 30 years later. But the trip doesn’t quite go as hoped. In the process, a profound misunderstanding is revealed. And the Korubo tribe demands compensation and insists on the right to tell its own story.

The resurfaced footage of the 1996 expedition forces the re-examination of the contact and the implications that followed. Uncovering the costs of ‘discovery,’ the film confronts the colonial legacy and exposes the long-term repercussions for the Korubo. — Georg Szalai *The Hollywood Reporter*

Screenings

Auckland
ACA Sat 1 Aug, 3:45pm
Christchurch
LUM Sat 15 Aug, 12:15pm
Wellington
MAS Sun 23 Aug, 3:15pm

Director: Nathan Grossman
Sweden / Denmark / France
93 Mins

Producer: Cecilia Nessen
Executive Producers: Comunidade Korubo, Takvan Vakwë Korubo
Cinematography: Erling Söderström, Diego Lajst, Nathan Grossman
Editors: Jordana Berg, Nathan Grossman
Music: Josefine Skov
Languages: English, Swedish, Korubo and Portuguese with English subtitles

Festivals: CPH:DOX, Copenhagen, DocsBarcelona 2026

Awards: Best Film Award, DocsBarcelona 2026

“The film ultimately questions how those narratives are constructed and who they serve.”

Lise Pedersen, *Variety*

Bucks Harbor



The coast is craggy and rugged in *Bucks Harbor*, and so are many of the faces — lined and hard-lived and visibly storied, in a way that plainly speaks to the original photographer in director Pete Muller, here making a fluent and expansive transition to documentary filmmaking. His camera loves the weary, callused men of the small Maine fishing community that lends the film its title, though his heart evidently does too: As it takes in the rhythms and routines of lives buffeted by time, tide and weather, *Bucks Harbor* never treats its subjects as rural ethnographic

case studies, but as full-bodied characters with complicated tales of their own to tell.

“If Bangor, Maine is the asshole of the world, we’re 200 miles up it,” says stoic lobster trawler Mike of the remote waterfront he calls home, not far from the Canadian border. His tone isn’t bitter, and indeed, a mood of jaded contentment prevails in *Bucks Harbor*: It may be sleepy and dilapidated, but it has its own shabby comforts.

— Guy Lodge, *Variety*

Screenings

Auckland

ACA Sat 8 Aug, 1:45pm

Christchurch

LUM Thu 13 Aug, 6:15pm

Wellington

LHC Sun 16 Aug, 2:05pm

Director: Pete Muller

USA 2026 | 98 mins

Producers: Pete Muller, Nathan Golon, Noel Paul

Cinematography: Nathan Golon, Pete Muller, Mark Unger

Editor: Noel Paul

Music: Nikolaj Hess

Festivals: Berlin, Seattle, 2025

“A tender human study, and a testament to individual strength and community spirit.”

Nikki Baughan, *Screen Daily*

E Documentary film exempt from NZ Classification labelling requirements

A Fox under a Pink Moon

Roobah va Mah soorati



The magic of cinema comes not only from a creative spark; it also requires a harnessing of resources. Independent Iranian documentarian Mehrdad Oskouei has at times acted as a bridge for those who have been physically shut off from sharing their inner worlds with an audience. He made his acclaimed prior film, *Sunless Shadows*, from footage shot by female inmates of a juvenile detention centre in Iran.

Now, he has collaborated with Afghan visual artist Soraya, starting when she was sixteen, over years of her multiple attempts on the undocumented migrant route to cross from Iran to Europe

to join her mother. Freedom came to mean not only fleeing hardship in Iran but also escaping marriage to a violent husband. Her powerful sculptures and drawings, beautifully brought to life as animations, are her way to process her disorienting experiences and assert her fierce determination and identity.

She is often accompanied in them by a fox, a creature that nurtures her intelligence and independence, amid the uncertainty of journeys and pushbacks, which she candidly shot on her mobile phone.

— Carmen Gray

Screenings

Auckland

ACA Sat 8 Aug, 10:00am

Christchurch

LUM Sat 15 Aug, 4:30pm

Wellington

RXY Sun 23 Aug, 1:45pm

Director, Producer:

Mehrdad Oskouei, Soraya

France / Iran 2025 | 76 mins

Screenplay: Mehrdad Oskouei, Amir Adibparvar

Director of Animation:

Mohammad Lotfali

Editor: Amir Adibparvar

Sound Designer: Hossein Ghoorchian

Music: Afshin Azizi

With: Soraya

Languages: Persian (Farsi), Dari, and Turkish, with English subtitles

Festivals: IDFA 2025; Sydney 2026

“A compelling, shape-shifting blend of thriller and dark fairy tale.”

— Lee Marshall, *Screen Daily*

E Documentary film exempt from NZ Classification labelling requirements

Gabin



Few debut features display the maturity, emotional intelligence and observational precision of *Gabin*. Filmed over a remarkable ten-year period, Maxence Voiseux's poignant feature turns a deeply personal coming-of-age story into a universally resonant reflection on family, inheritance and self-determination.

Set in the agricultural landscapes of northern France, the film follows its protagonist from the age of eight to eighteen, capturing the gradual forces that shape his future. At its emotional core lies the tension between a father determined to pass on the family butcher's business and

a son who dreams of a different life. By contrast, Gabin's close relationship with his mother, a cattle farmer struggling to keep her farm afloat, offers a space of understanding and emotional refuge. Through these bonds, Voiseux's compassionate gaze explores the complex interplay of love, expectation and emancipation.

The rural world emerges as a living environment whose rhythms and economic realities subtly influence every choice Gabin makes. Rich in humanity and cinematic grace, *Gabin* is a story about finding the courage to choose one's own path.

— Maria Giovanna Vagenas

Screenings

Auckland
ACA Sun 9 Aug, 1:30pm
Christchurch
LUM Wed 12 Aug, 8:30pm
Wellington
MAS Fri 14 Aug, 8:45pm

Director, Writer:

Maxence Voiseux
France / Germany /
Switzerland 2026 | 105mins

Producer: Élise Hug, Cécile Lestrade
Cinematography: François Chambe,
Martin Rou

Music: Nicholas Rabaeus

Editor: Pascale Hannyoy, Natali Barre

With: Gabin Jourdel, Patricia Jourdel,
Dominique Jourdel, Lilou Duflos- Lamotte,
Catherine Ranson

Languages: French with English subtitles

Festivals: Cannes 2026

“An emotionally engaging documentary, the blending of naturalism, emotional intimacy, and long-term observation creates something quietly special.”

— Matthew Turner, *Next Best Picture*

E Documentary film exempt from NZ Classification labelling requirements

The History of Concrete



For those who haven't seen cult HBO docu-comedy series *How to With John Wilson*, *The History of Concrete* is an ideal initiation. Obsessively, constantly filming the world around him, Wilson's work has a mosaic quality, finding uncanny, uproarious parallels and juxtapositions by sifting through hours of recordings of the kinds of things others wouldn't deem worthy of capturing. Such is the magic of a Wilson project — the ability to draw profundity, poetry and hilarity from the mundane.

With *Concrete*, Wilson documents his woebegotten attempts to capitalise on his success, pitching a film about the

dull grey substance that makes up our cities and infrastructure, along the way swerving into unpredictably labyrinthine detours. Hallmark movies, late rap legend DMX, the sand mandalas of Buddhist monks, an historically significant judge, an endurance race dedicated to a cult leader, infamous ex-New York Mayor Eric Adams, aging rock'n'rollers, the travails of Kim Kardashian: *The History of Concrete* is a study of contrasts, an endlessly digressive yet remarkably astute examination of existential questions of impermanence and loss.

— Tom Augustine

Screenings

Auckland
ACA Fri 31 Jul, 1:45pm
HWD Sat 1 Aug, 1:00pm
RIA Tue 4 Aug, 6:15pm
CIV Fri 7 Aug, 4:00pm
BRI Sun 9 Aug, 3:30pm

Christchurch
LUM Fri 7 Aug, 12:45pm
JMA Tue 11 Aug, 6:15pm
LUM Thu 20 Aug, 1:45pm

Wellington
LHP Thu 13 Aug, 6:00pm
LHC Tue 18 Aug, 1:00pm
EMB Fri 21 Aug, 4:00pm
RXY Sat 22 Aug, 8:15pm

Dunedin
REG Fri 21 Aug, 3:45pm
RIA Sat 22 Aug, 3:30pm

Hamilton
LID Fri 4 Sep, 3:30pm
LID Wed 9 Sep, 6:00pm

Tauranga
LUX Fri 4 Sep, 3:30pm
LUX Wed 9 Sep, 6:00pm

Nelson
STA Fri 4 Sep, 4:00pm
STA Wed 9 Sep, 6:00pm

Matakana
MTK Wed 9 Sep, 6:00pm

New Plymouth
LLC Wed 9 Sep, 6:00pm

Director: John Wilson

USA | 101 minutes

Producers: John Wilson, Clark Filio,
Shirel Kozak, Allie Viti

Cinematography: Nellie Kluz

Editor: Cori Wapnowska

Music: Suzanne Ciani

Festivals: Sundance, CPH:DOX,
Sydney 2026

“What he's pulled off here is a DIY parody of nonfiction filmmaking, poking fun at everything in a movie about nothing.”

— Peter Debruge, *Variety*

E Documentary film exempt from NZ Classification labelling requirements

Landmarks

Nuestra Tierra



In 2009, three armed gunmen attempted to evict members of the indigenous community of Chuschagasta in northern Argentina and in doing so, kill community leader Javier Chocobar. The murder is caught on video. After nearly a decade of grassroots organising and community protest, legal proceedings finally began in 2018. Documenting the trial alongside community testimony, the murder case serves as an entry point to wider questions of colonialism not as a historical event but as a haunting, ever-present structure.

Known for her narrative cinema (*Zama* NZIFF 2018, *The*

Swamp NZIFF 2000), *Landmarks* is Argentinian director Lucrecia Martel's first feature documentary. Here she applies her signature observational camerawork and analytical eye to examine the nature of land dispossession and the limits of a Western legal system to offer any real sense of justice.

Questions of credibility and perception, memory and narrative, authority and shame, abound as archives are both weaponised as a colonial tool and reclaimed as a mode of resistance.

— Amanda Robinson

Screenings

Auckland

ACA Thu 6 Aug, 8:30pm

Christchurch

LUM Tue 18 Aug, 8:15pm

Wellington

RXY Sat 22 Aug, 10:00am

Director: Lucrecia Martel

Argentina 2025 | 122 mins

Producer: Benjamin Domenech, Joslyn Barnes, Santiago Gallelli, Matías Roveda, Javier Leoz

Screenplay: María Alché, Lucrecia Martel

Cinematography: Ernesto De Carvalho

Editor: Jerónimo Pérez Rioja, Miguel Schverdfinger

Music: Alfonso Olguín

Sound: Guido Berenblum, Manuel De Andrés

Languages: Spanish with English subtitles

Festivals: Locarno, London 2025

“The work of a director whose attention is rigorous, whose care is genuine, but who is also conscious of her outsider’s perspective.”

— Robert Abele, *Los Angeles Times*



Documentary film exempt from NZ Classification labelling requirements

Memory



Russia's invasion of Chechnya in the mid-90s left thousands of civilians dead and infrastructure devastated. Ukrainian-born filmmaker, Vladlena Sandu, moved from Crimea to Grozny, one of the Chechen war's main battle zones as a child when her parents divorced. Too young to comprehend, she often retreats into fantasy when the reality becomes too intense. As her family is still reeling from the fall of the USSR and the generational effects of wars fought in its name, she finds herself stuck in the same cycle of generational trauma that her family is suffering through.

Sandu assembles a mosaic of archival footage, poetic imagery, retro pop music and narration, to reflect on this period of her life.

The result is a unique portrait of the horrors of the first Chechen War and its lasting imprint on her psyche. Immediately haunting, cathartic and hypnotic, Sandu throws all cinematic rules out the window to form a deeply personal meditation on memory, trauma and family. Through the memorial fragments of a child reflected on by an adult, *Memory* offers an experimental, yet accessible look at the long, uncertain process of healing. — Jordan Salomen

Screenings

Auckland

ACA Sun 2 Aug, 3:45pm

Christchurch

LUM Mon 17 Aug, 6:00pm

Wellington

RXY Sun 23 Aug, 10:00am

Director: Vladlena Sandu

France / Netherlands, 2025
98 mins

Producer: Yanna Buryak

Cinematography: Liza Popova

Editor: Vladlena Sandu

With: Amina Taisumova, Selima Agamirzaeva, Vladlena Sandu

Language: Russian with English subtitles

Festivals: Venice 2025

“A poetic, highly personal work.”

— Allan Hunter, *Screen Daily*



Documentary film exempt from NZ Classification labelling requirements

The Seoul Guardians



December 3, 2024 will long live in infamy in South Korean history, as the night when former President Yoon Suk-yeol (now languishing in jail for insurrection) declared martial law, under the pretext of blocking anti-state activities by the opposition-controlled National Assembly. Yoon's decree lasted six hours, plunging the nation into crisis, and was only lifted after fierce political opposition and widespread backlash.

This engrossing documentary covers that fateful night's main event — lawmakers defying police, locked gates and specialist military units to enter

the National Assembly so they could vote to lift martial law — but provides viewers with a handy crash-course in South Korean political history.

With gripping on-the-ground reportage covering the clashes involving police, politicians, citizens and military troops from all angles, *The Seoul Guardians* is an immersive thriller bristling with rage and condemnation at the lunacy of Yoon's actions. The documentary is a valuable reminder of just how precious real-life citizen unity is and how it can change history in a matter of hours.

— Cho Jinseok

Screenings

Auckland

RIA Sun 2 Aug, 2:15pm
BRI Sat 8 Aug, 4:00pm

Wellington

RXY Sat 22 Aug, 12:30pm

Directors: Jong Woo Kim, Shin Wan Kim, Chul Young Cho

South Korea 2026 | 70 mins

Producer: Sona Jo, Shin Wan Kim

Cinematography: Myung Kyoon Kim, Sun Young Lee, Yoon Mi Cho, Min Je Jeon, Jong Woo Kim

Editor: Stacy Kim, Chul Young Cho

Music: Yeon Su Jang, Eun Taek Chung, Hyun Seung Lee

Languages: Korean with English subtitles

Festivals: Seattle, Rotterdam 2026

Award: Grand Jury Prize, Seattle 2026

“Realistic, impactful, and at times even shocking. The fragility of democracy is one of the central themes, as much as the strength of the people willing to protect it.”

— Panos Kotzathanasis, *Asian Movie Pulse*

E Documentary film exempt from NZ Classification labelling requirements

The Tale of Silyan



The latest work from Tamara Kotevska (*Honeyland*) tells the story of a Macedonian farmer suffering through an economic slump as the small village his family has called home for generations is slowly abandoned. As his children and wife follow suit, moving to Germany to start a new life, he initially plans to follow them after selling the farm, before finding an injured stork and deciding to stay to nurture it back to health. The deep connection between man and nature is explored as he forms a bond with the stork and ponders if leaving

the family farm for a life in the city is worth it.

Filmed in rural Macedonia and filled with majestic shots of landscapes and wildlife, *Tale of Silyan* takes inspiration from the folktale of the same name and intertwines it with a narrative about a world changing too fast. As economic disparity and inequality grow deeper, the importance of our relationship with nature often loses out to the rat race of modernity. In contrast, Tamara Kotevska focuses on the connections that make our time on earth worthwhile.

— Jordan Salomen

Screenings

Auckland

RIA Mon 3 Aug, 7:45pm
ACA Thu 6 Aug, 2:00pm
BRI Sat 8 Aug, 12:15pm
LDO Sun 9 Aug, 10:30am

Christchurch

LUM Fri 7 Aug, 2:45pm
LUM Wed 12 Aug, 6:00pm
LUM Mon 17 Aug, 10:00am

Wellington

LHP Thu 13 Aug, 11:45am
RXY Sun 16 Aug, 4:45pm
LHP Sun 23 Aug, 10:45am

Dunedin

RIA Fri 28 Aug, 10:30am

Director: Tamara Kotevska

North Macedonia 2025
80mins

Producer: Tamara Kotevska, Jean Dakar, Anna Hashmi, Jordanco Petkovski,

Cinematography: Jean Dakar

Editor: Martin Ivanov

Music: Joe Wilson Davies, Hun Oukpark

With: Nikola Coneva, Jana Coneva, Aleksandra 'Ana' Coneva, Ilija Stojkovski, Stojco Filipov

Languages: Macedonian, English

Festivals: Venice, Toronto 2025

“A stunning piece of cinema, a magical docu-fable which is sure to enchant audiences wherever it plays.”

— Leo Barraclough, *Variety*

PG Suicide references

With Hasan in Gaza



Cinema — just like a hometown once lived in — is a territory of memory and return. Palestinian filmmaker Kamal Aljafari is known for a sensitive body of work which, blending documentary and experimental filmmaking techniques, makes poetry of political resistance, reclaiming and recontextualising historical images that have been looted from archives, or have uprooted his people from view and dehumanised them for the purposes of propaganda. His latest work of retrieval *With Hasan in Gaza* takes the form of a highly personal quest — for a man the

director once knew, and for a city and time that no longer exists. The footage has been salvaged from three mini-DV tapes shot in 2001, during the Second Intifada, when Aljafari went in search of an inmate he had been in prison with when he was eighteen. The significance of this encounter only gradually emerges, while we become immersed, travelling on a road trip from north to south with a guide, through hand-held footage that reminds us how long desolation has been a condition of the occupation.

— Carmen Gray

Screenings

Auckland
ACA Thu 30 Jul, 8:00pm

Wellington
MAS Sat 15 Aug, 10:00am

Christchurch
LUM Sun 16 Aug, 4:30pm

Director, Screenplay, Cinematography, Editor:
Kamal Aljafari
Palestine / Germany / Switzerland / France / Qatar
2025 | 106 mins

Producer: Kamal Aljafari, Flavia Mazzarino

Music: Simon Fisher Turner, Attila Faravelli, Lucy Railton

Language: Arabic with English subtitles

Festivals: Locarno, Toronto, New York 2025

“With Hasan in Gaza brilliantly centres the need to bear witness as no less than a matter of life and death.”

— Arron Kennon, *Sight and Sound*

E Documentary film exempt from NZ Classification labelling requirements



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Portraits

Adam's Apple



Across two decades, a filmmaker and her teenage son share the camera to document his transition from female to male in this honest and compassionate family archive.

Created by visual artist Amy Jenkins in collaboration with her teenage son Adam Sieswerda, this intimate and deeply personal documentary follows Adam as he transitions from female to male, and from child to adult.

Told from the twin perspectives of its creators, with each taking up the camera at different points, the film is both a family archive and a rare glimpse of identity taking shape over time.

Beginning as Adam enters adolescence, the narrative follows his teenage years, interweaving moments from childhood that reveal his growing awareness of his gender identity. As Adam transitions from girl to man, the film never shies away from the difficulties, but neither does it dwell on them. Compassionate, tender and loving throughout, it approaches its subject with honesty and empathy.

Adam's Apple is about the fear and anxiety that comes with raising a teenager and the desire to hold on, while also recognising the need to let go.

— Emily Gordon

Screenings

Auckland

ACA Mon 3 Aug, 6:15pm

Christchurch

LUM Sun 9 Aug, 2:00pm

Wellington

RXY Sat 22 Aug, 4:00pm

Director: Amy Jenkins

USA 2026 | 99 mins

Producer: Brit Fryer, Amy Jenkins

Screenplay: Adam Sieswerda

Cinematography: Amy Jenkins, Adam Sieswerda

Editor: Kristina Motwani

Music: Adam Sieswerda

With: Amy Jenkins, Adam Sieswerda, Elias Sieswerda, John Sieswerda, Ringo

Festivals: SXSW 2026

“A staggering documentary... a wonderful artifact of a family. As an outsider, it's remarkable to see these personal moments.”

— Tina Kakadelis, *Film Obsessive*



Documentary film exempt from NZ Classification labelling requirements

Barbara Forever



Barbara Hammer was inspired to make experimental films about her personal life after seeing Maya Deren's *Meshes of the Afternoon* at film school in the early 1970s. Once she came out as a lesbian, aged 30, she "took off on a motorcycle with a super-8 camera" and in 1974 filmed *Dyketactics*, widely considered to be one of the first lesbian films. Going on to make over 90 films across her fifty-year career, she became a guiding star for feminists, lesbians and experimental filmmakers the world over.

This archive-driven documentary by filmmaker Brydie O'Connor won the Jonathan Oppenheim Editing Award at Sundance and the Teddy Award for Best Documentary at Berlinale. Produced by Christine Vachon (*Past Lives* NZIFF 2023, *May December* NZIFF 2023, *Zola* NZIFF 2020) *Barbara Forever* collages together thirty years of Barbara's own footage, forming not just an electric portrait of this queer cinema icon but a tribute to the value of making art of one's own life.

— Amanda Jane Robinson

Screenings

Auckland
ACA Wed 5 Aug, 8:15pm
Wellington
MAS Wed 19 Aug, 8:30pm
Christchurch
LUM Sat 22 Aug, 12:45pm

Director: Brydie O'Connor
USA 2026 | 102 minutes

Producers: Elijah Stevens, Brydie O'Connor, Claire Edelman
Editor: Matt Hixon
Music: Taul Katz
With: Barbara Hammer

Festivals: Berlin, Sundance, Sydney 2026

Awards: Teddy Award for Best Documentary, Berlin International Film Festival 2026

"An avant-garde film in the manner of Hammer's work, educating people about the iconic artist while also making them experience the sort of film Hammer was known for."

— Murtada Elfadl, *Variety*

Presented in association with



E Documentary film exempt from NZ Classification labelling requirements

Calle Málaga



Set in Tangier, the story centres on an aging Spanish woman who has lived in the same apartment for decades — in Calle Málaga (Malaga Street). The titular street feels like a character in this story — every beautiful shot an intimate exploration of long-established lives, loves, and connections with the residents and the buildings themselves.

Life-long Tangier resident María Ángeles-Muñoz (played with a blend of fiery defiance, charm, and intimacy by an exquisite Carmen Maura) has her world turned upside down when her daughter arrives and gives

her the choice of moving to Madrid with her, or being moved into a senior care facility. María soon finds herself out of place in a world that isn't hers. Full of defiance, she finds her way back, only to find an empty apartment and her lifetime of precious keepsakes sold to a local antiques dealer. As she finds ways to earn money to buy her belongings back, María leans on old friendships, and discovers unexpected new bonds that change the path ahead.

— Chris Matthews

Screenings

Auckland
CIV Thu 30 Jul, 10:00am
LDO Sat 1 Aug, 5:00pm
BRI Mon 3 Aug, 6:00pm
BRI Wed 5 Aug, 11:00am
RIA Thu 6 Aug, 6:00pm

Christchurch
LUM Sun 9 Aug, 6:00pm
LUM Fri 14 Aug, 11:45am

Wellington
EMB Thu 13 Aug, 10:30am
LHP Sat 15 Aug, 5:30pm
LHP Wed 19 Aug, 3:30pm
LHC Fri 21 Aug, 6:05pm

Dunedin
REG Mon 17 Aug, 3:00pm
RIA Fri 21 Aug, 6:00pm

Napier
MTG Fri 28 Aug, 5:15pm
MTG Fri 4 Sep, 1:00pm

Nelson
STA Fri 28 Aug, 5:45pm
STA Fri 4 Sep, 11:00am

Matakana
MTK Fri 28 Aug, 5:45pm
MTK Fri 4 Sep, 1:30pm

Hamilton
LID Fri 28 Aug, 5:50pm
LID Fri 4 Sep, 11:00am

Masterton
TSR Fri 28 Aug, 6:00pm
TSR Fri 4 Sep, 11:00am

Director: Maryam Touzani
Morocco / France / Spain / Germany / Belgium 2025
116 mins

Screenwriters: Maryam Touzani, Nabil Ayouch
Producers: Nabil Ayouch, Amine Benjelloun, Jean-Rémi Ducourtioux, Simón de Santiago, Fernando Bovaira, Fred Burle, Sol Bondy, Sebastian Schelenz
Cinematography: Virginie Surdej
Editor: Teresa Font
Production Design: Eve Martin, Samir Issoum
Music: Freya Arde
Cast: Carmen Maura, Marta Etura, Ahmed Boulane, María Alfonsa Rosso
Languages: Spanish and Arabic with English subtitles

Festivals: Venice 2025; Rotterdam 2026

Screenings

New Plymouth
LLC Fri 28 Aug, 6:00pm
LLC Fri 4 Sep, 12:00pm

Tauranga
LUX Fri 28 Aug, 6:00pm
LUX Fri 4 Sep, 11:00am

TBC NZ Classification TBC

A Family



Maria (Carice van Houten) and Jacob (Pieter Embrechts) are in the midst of a volatile separation. Shown in two chapters and entirely from the perspectives of their adolescent children, the film looks at the same three weeks twice through mirrored perspectives. Despite the siblings living through the same moments, *A Family* reveals the isolating effect divorce has on children and their sense of emotional security.

Taking centre stage is Nina (Celeste Holsheimer), a bright dance enthusiast whose confidence and lust for life has already waned. The teenager looks for solace away from her family, but

her parents' situation has affected her perception of love – she fears her first romance may spiral into something similarly cruel. On the other hand, younger brother Eli (Finn Vogels) has a malleable eagerness to please, which comes with its own consequences and leads to increasingly withdrawn behaviour.

Focusing on the interplay between parents and children, director Mees Peijnenburg considers how children of divorce mature at the cost of their innocence. Through their parents' flaws, Nina and Eli come to realise their brother-sister bond is worth fighting for. — Madison Marshall

Screenings

Auckland
ACA Wed 5 Aug, 6:15pm
Christchurch
LUM Fri 21 Aug, 6:15pm
Wellington
MAS Sun 23 Aug, 1:15pm

Director: Mees Peijnenburg
Netherlands 2026 | 89 mins

Producers: Iris Otten, Nathalie van der Burg, Sander van Meur
Screenplay: Mees Peijnenburg, Bastiaan Kroeger
Cinematography: Jasper Wolf
Music: Annelotte Coster
Editor: Imre Reutelingsperger
Production Designer: Jorien Sont
Cast: Celeste Holsheimer, Finn Vogels, Carice Van Houten, Pieter Embrechts
Languages: Dutch with English subtitles

Festivals: Berlin 2026

Awards: Special Mention Youth Jury Generation 14plus: Berlin International Film Festival 2026

“Peijnenburg does a good job of showing that when adults think they’re being discreet, they most certainly aren’t. These kids hear and see everything. As far as relatable stories go, this one won’t have any trouble finding its audience.”

— Marta Balaga, *Cineuropa*

M *Offensive language*

Flesh and Fuel

Du fioul dans les artères



Hot on the heels of its premiere at Cannes Film Festival, where it gained kudos from French critics and won the Queer Palm for Discovery, *Flesh and Fuel* lands at NZIFF as one of the most unexpected gems of the year.

And what a shape-shifter of a movie it is! The debut feature of French director Pierre Le Gall, *Flesh and Fuel* begins as a meticulous depiction of a working man. Étienne, the son of a trucker and a truck driver himself, seems married to his job – and to his vehicle. But then, one lonely night, Étienne steps into a grove near a parking lot...

There he meets Bartosz (Julian Świeżewski), a fellow driver from Poland, who may prove to be Étienne's white knight, or his fatal detour. Crossing swiftly between the lanes of sensuality and romanticism, Le Gall drives his audience on a gripping ride while making Alexis Manenti (also at NZIFF 2026 in *Too Many Beasts*) the most off-centre sex symbol of 2026.

— Paolo Bertolin

Screenings

Auckland
ACA Fri 31 Jul, 6:15pm
Christchurch
LUM Sun 9 Aug, 4:00pm
Wellington
MAS Fri 21 Aug, 8:00pm

Director: Pierre Le Gall
France 2026 | 90mins

Producer: Nicolas Blanc
Screenplay: Pierre Le Gall, Camille Pertont
Cinematography: Antoine Cormier
Music: Paul Sabin
Editor: Xavier Sirven
Production Designer: Anne-Sophie Delséries
Cast: Alexis Manenti, Julian Świeżewski, Armindo Alves De Sa, Julie Duclos, Bernard Debreyne
Languages: French and Polish with English subtitles

Festivals: Cannes 2026

Awards: Queer Palm Revelation Cannes 2026

“In his debut feature film, Pierre Le Gall explores the world of gay truck drivers. A story through which he subtly questions the themes of time and love. A Cannes favorite.”

— Florence Vierron, *Le Figaro*

TBC *NZ Classification TBC*

Flies

Moscas



Olga (Teresa Sánchez, *Tótem*) enjoys her life of solitude in an apartment block in Mexico City. When she runs into financial hardship, she reluctantly rents her spare room to an out-of-towner who wants to be close to his wife who is undergoing chemotherapy. Unbeknownst to Olga, Tulio (Hugo Ramírez) is sneaking his son into the flat, a well-meaning yet naive nine-year-old, Cristian (Bastían Escobar). Despite her initial reservations, Olga forms a bond with the boy when their lives intersect in a surprising and meaningful way.

Director Fernando Eimbcke combines a nostalgic black-and-

white aesthetic with the immediacy of youth in *Flies*, which largely assumes Cristian's innocent point-of-view as he tries to make sense of his mother's illness. Often dismissed as a nuisance, he finds solace in imagination and play. Whereas Olga enjoys the predictability and slow pace of Sudoku, Cristian manages his rising anxiety by combatting monsters in a two-bit arcade game reminiscent of *Space Invaders*.

Olga and Cristian's friendship proves age is but a number — *Flies* is a testament to finding solace in life's tedium and triumphs through genuine human connection.

— Madison Marshall

Screenings

Auckland

BRI Thu 30 Jul, 1:15pm
LDO Sat 1 Aug, 12:30pm
CIV Mon 3 Aug, 10:30am
BRI Sun 9 Aug, 11:30am

Christchurch

LUM Tue 11 Aug, 2:00pm
LUM Tue 18 Aug, 1:45pm
LUM Sun 23 Aug, 12:15pm

Wellington

LHP Sat 15 Aug, 1:00pm
EMB Mon 17 Aug, 11:15am
LHP Wed 19 Aug, 11:30am
LHC Thu 20 Aug, 1:45pm

Dunedin

RIA Sun 23 Aug, 1:00pm

Hamilton

LID Thu 3 Sep, 3:30pm
LID Tue 8 Sep, 6:00pm

Tauranga

LUX Thu 3 Sep, 3:30pm
LUX Tue 8 Sep, 6:00pm

Nelson

STA Thu 3 Sep, 3:50pm
STA Tue 8 Sep, 6:00pm

Matakana

MTK Tue 8 Sep, 6:00pm

New Plymouth

LLC Tue 8 Sep, 6:00pm

Director: Fernando Eimbcke

Mexico 2026 | 99 mins

Screenplay: Vanesa Garnica, Fernando Eimbcke

Producers: Eréndira Núñez Larios, Michel Franco, Fernando Eimbcke

Cinematography: María Secco

Editor: Salvador Reyes Zúñiga, Fernando Eimbcke

Production Designer: Alfredo Wigueras

Sound Design: Javier Umpierrez

Cast: Teresita Sánchez, Bastian Escobar, Hugo Ramírez

Language: Spanish with English subtitles

Festivals: Berlin, Sydney 2026

Awards: Ecumenical Jury Prize, Berlinale 2026

“A charming, often comic tale of love, loss and loneliness around a solitary woman and her two temporary lodgers.”

— Deborah Young, *Film Verdict*



Iván & Hadoum



Set against the striking landscape of southern Spain, director Ian de la Rosa explores an agricultural workplace romance that cuts across the fault lines of class and circumstance.

Iván (Silver Chicón), a trans man, is working towards a promotion, while Moroccan produce packer Hadoum (Herminia Loh) is careful how she navigates the precarious working conditions within the greenhouse. The tone is set after an incident at a bar, where Iván and Hadoum stand up for themselves with dignity, refusing to let discrimination define their lives.

What follows is a complex yet tender relationship as the film delves into the nuances of its characters. Iván questions to whom his loyalties lie – his family, his employers, or Hadoum, whereas Hadoum lusts after both Iván and the freedom that may come from a life beyond their hometown.

De la Rosa utilises the sun-drenched Mediterranean city of Almería to complement passion and desire, and the stifling pressures of European capitalism on the working class. Survival instincts collide in an exploration of resilience, agency, and love.

— Madison Marshall

Screenings

Auckland

ACA Mon 3 Aug, 8:15pm

Christchurch

RXY Sun 16 Aug, 6:30pm

Wellington

LUM Sun 23 Aug, 12:00pm

Director, Screenplay:

Ian de la Rosa

Spain / Germany / Belgium 2026 | 100 mins

Producer: José Alba, Odile Antonio-Baez, Carlotta Schiavon, Stefan Schmitz

Screenplay: Ian de la Rosa

Cinematography: Beatriz Sastre

Editor: Yannick Leroy

Production Designer: Laia Ateca

Cast: Silver Chicon, Úrsula Díaz Manzano, Herminia Loh, Esperanza Guardado, Cisco Lara

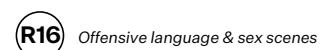
Languages: Spanish with English subtitles

Festivals: Berlin

Awards: Teddy Award for Best Feature (Panorama) Berlin International Film Festival 2026

“*Iván & Hadoum* plays as a relevant, resonant exploration of how the romantic ideals of connection and acceptance can often be no match for the mundane socio-economic realities of modern life.”

— Nikki Baughan, *Screen Daily*



Jimpa



Olivia Colman and John Lithgow star in Sophie Hyde's semi-autobiographical *Jimpa*, a funny and endearing story that tackles how identity is informed and affirmed by those closest to us. Filmmaker Hannah (Colman), along with her non-binary teenager Frances (Aud Mason-Hyde), travel to the Netherlands to visit the titular Jimpa (Lithgow), Hannah's father and an HIV-positive academic. Working on her latest screenplay, a tribute to her dad, Hannah ruminates on her past and considers her approach to parenting.

Inspired by her upbringing with a gay rights activist father,

Hyde (*Animals*, NZIFF 2019) constructs an intimate portrayal of a well-meaning yet demanding unconventional family as they consider the art of letting go. Set against the backdrop of a progressive Amsterdam, the modern city complements conversations around sex, gender, pronouns and polyamory, making for animated and often amusing debate.

Jimpa's raw, emotional intimacy will resonate with anyone who has ever felt conflicted about their place in the world.

— Madison Marshall

Screenings

Auckland

CIV Sat 1 Aug, 2:45pm
BRI Sun 2 Aug, 1:15pm*
LDO Sun 9 Aug, 7:30pm

Christchurch

LUM Tue 11 Aug, 11:00am
LUM Tue 18 Aug, 3:45pm
LUM Thu 20 Aug, 6:00pm

Wellington

LHP Thu 13 Aug, 1:30pm
LHC Sat 15 Aug, 8:15pm
LHC Wed 19 Aug, 1:15pm
LHP Sun 23 Aug, 7:45pm

Dunedin

REG Sun 16 Aug, 12:00pm
RIA Thu 27 Aug, 10:30am

Hamilton

LID Sun 30 Aug, 12:15pm
LID Mon 31 Aug, 11:15am

Masterton

TSR Sun 30 Aug, 12:15pm
TSR Mon 31 Aug, 11:15am

Matakana

MTK Sun 30 Aug, 12:15pm
MTK Mon 31 Aug, 10:30am

Napier

MTG Sun 30 Aug, 12:15pm
MTG Mon 31 Aug, 12:45pm

New Plymouth

LLC Sun 30 Aug, 12:15pm
LLC Mon 31 Aug, 12:00pm

Director: Sophie Hyde

Australia / Netherlands / Finland 2025 | 113 mins

Screenplay: Sophie Hyde and Matthew Cormack

Producer: Liam Heyen, Marleen Slot, Sophie Hyde, Bryan Mason

Cinematography: Mathew Chuang

Editor: Bryan Mason

Production Designer: Bethany Ryan

Music: Nick Ward

Cast: Aud Mason-Hyde, Olivia Colman, John Lithgow, Eamon Farren, Hans Kesting

Festivals: Sundance, Adelaide 2025

* Filmmaker Present 30 Mins

Screenings

Tauranga

LUX Sun 30 Aug, 12:15pm
LUX Mon 31 Aug, 11:15am

Nelson

STA Sun 30 Aug, 12:30pm
STA Mon 31 Aug, 1:00pm



Late Fame



Turn-of-the-century Viennese writer Arthur Schnitzler's sharp, psychological novellas of desire and delusion have barely aged a day. Stanley Kubrick adapted one for *Eyes Wide Shut*, and now another has been updated to present-day New York City by American director Kent Jones: the Austrian's posthumously published story *Late Fame*.

Willem Dafoe is brilliant as Ed Saxberger, an unassuming post office worker. He is approaching his twilight years, but still has a glint of the street smart, intellectual edge that coloured his youth as a poet in the downtown

scene. The slender book of verse he once published is now all but forgotten, until a handful of students desperate to start their own movement seek him out.

What follows is a bittersweet, unpredictable satire of the literary pretensions of a new, moneyed crowd pushing up rents and hollowing out culture. And, through the dramatic but fragile Gloria (a show-stealing Greta Lee), an associate of the group that sparks Saxberger's curiosity, it is also an ode to the rarest, most unexpected kind of creative light, in perpetual, defiant renewal.

— Carmen Gray

Screenings

Auckland

BRI Sun 2 Aug, 8:15pm
RIA Tue 4 Aug, 11:45am
ACA Wed 5 Aug, 1:45pm
LDO Fri 7 Aug, 6:00pm
RIA Sun 9 Aug, 10:30am

Christchurch

LUM Sun 16 Aug, 7:45pm

Wellington

LHP Mon 17 Aug, 3:45pm
EMB Tue 18 Aug, 2:45pm
LHP Fri 21 Aug, 6:00pm

Dunedin

REG Thu 20 Aug, 3:45pm
RIA Tue 25 Aug, 8:15pm

Nelson

STA Fri 28 Aug, 1:00pm
STA Thu 3 Sep, 8:00pm

Tauranga

LUX Fri 28 Aug, 1:45pm
LUX Thu 3 Sep, 8:00pm

Hamilton

LID Fri 28 Aug, 1:50pm
LID Thu 3 Sep, 8:00pm

Matakana

MTK Fri 28 Aug, 2:00pm
MTK Thu 3 Sep, 8:00pm

New Plymouth

LLC Fri 28 Aug, 3:00pm
LLC Thu 3 Sep, 8:00pm

Director: Kent Jones

USA 2025 | 96mins

Producer: Pamela Koffler, Christine Vachon

Screenplay: Samy Burch

Cinematography: Wyatt Garfield

Editor: Mike Selemón

Production Designer: Tommaso Ortino

Cast: Willem Dafoe, Greta Lee, Edmund Donovan

Festivals: Venice, Toronto 2025; New York, Sydney 2026

“Willem Dafoe’s performance is so natural it barely looks like acting at all.”

Xan Brooks, *The Guardian*

Screenings

Napier

MTG Fri 28 Aug, 3:15pm
MTG Thu 3 Sep, 7:15pm

Masterton

TSR Fri 28 Aug, 3:45pm
TSR Thu 3 Sep, 7:45pm



Offensive language and drug references

Mouse



Indie filmmaking duo Kelly O’Sullivan and Alex Thompson follow up their award-winning feature debut *Ghostlight* with a bittersweet coming-of-age-story steeped in the pre-social media innocence of the early 2000s. *Mouse* follows the story of best friends Callie and Minnie. Callie is the golden child of their suburban American community and a prodigal theatrical talent. Minnie, by contrast, lives a much quieter, constrained life, shaped by the responsibilities of a working-class household led by her solo mother. As the pair approach their final year of high school, their relationship is suddenly

upended, leaving Minnie adrift in unfamiliar social and emotional territory. Struggling to find her footing, Minnie struggles with the vulnerabilities of teenage life, and in the process, forms an unexpected and deeply affecting bond with Callie’s mother, Helen. Voted second runner-up for the popular Panorama Audience Award at this year’s Berlin International Film Festival, *Mouse* is a heartfelt, and tender indie gem.

— Heperi Mita

Screenings

Auckland
 RIA Sat 1 Aug, 8:30pm
 RIA Mon 3 Aug, 10:30am
 ACA Tue 4 Aug, 10:45am
 HWD Sun 9 Aug, 11:00am

Wellington
 LHC Fri 14 Aug, 8:15pm
 LHP Sat 22 Aug, 3:30pm
 LHC Sat 22 Aug, 8:30pm

Christchurch
 JMA Sun 16 Aug, 5:15pm

Dunedin
 RIA Tue 25 Aug, 10:30am
 RIA Fri 28 Aug, 6:00pm

Director: Kelly O’Sullivan, Alex Thompson
 USA 2026 | 120 mins

Producers: Chelsea Krant, Alex Thompson, Pierce Cravens, Abigail Rose Solomon
Screenplay: Kelly O’Sullivan
 Cinematography: Luke Dyra, Nate Hurtsellers
Editor: Michael S. Smith
Production Designer: Linda Lee
Music: Hamilton Leithauser
Cast: Sophie Okonedo, Katherine Mallen Kupferer, Chloe Coleman, Tara Mallen, Iman Vellani

Festivals: Berlin 2026

The ensemble meshes together beautifully, reflecting the idea that none of these characters knows quite how to navigate the situation.

— Peter Debruge, *Variety*



La Perra



On an island off the coast of Chile, Silvia lives a quiet life, supporting herself by selling seaweed and tending to the mansion of an absent owner. After she finds a stranded puppy on the beach, which she names Yuri, they immediately become inseparable. As she and her new companion grow closer, Yuri’s free spirit clashes with her own, creating a bond that is as turbulent as it is affectionate. When Yuri gets spooked by fireworks and runs away, Silvia relives the abandonment she experienced as a child and must confront the trauma she carries within herself head on.

Anchored by a reserved performance by Manuela Oyarzún and an award-winning turn from her co-star Yuri, who received the esteemed Palme Dog at this year’s Cannes Film Festival, *La Perra* uses its non-linear structure to explore the complicated relationship dynamics of pet and owner. Eschewing the melodrama and sentimentality of the typical animal-focused story, the film paints a portrait of loss, grief and independence, revealing how close relationships, whether human or animal, can expose the knots left behind by long buried traumas.

— Jordan Salomen

Screenings

Auckland
 RIA Sun 2 Aug, 7:30pm

Christchurch
 LUM Fri 14 Aug, 8:00pm

Wellington
 MAS Tue 18 Aug, 8:00pm

Director: Dominga Sotomayor
 Chile/Brazil 2026 | 106mins

Producer: Fernando Bascañán, Berta Marchiori, Rodrigo Teixeira
Screenplay: Inés Bortagaray, based on novel by Pilar Quintana
Director of Photography: Simone D’Arcangelo
Editor: Federico Rotstein
Cast: Manuela Oyarzún, David Gaete, Selton Mello, Paula Luchsinger
Languages: Spanish with English subtitles

Festivals: Cannes 2026

“A portrait of independent womanhood in unforgiving surrounds, *La Perra* trades heavily in matters that resist easy explanation.

— Guy Lodge, *Variety*



Narciso



In the opening minutes, a high-energy radio hall dances without reserve to the sounds of Buddy Holly's 'Peggy Sue'. Introducing the song on the microphone is Narciso Arévalos, a magnetic presence who infectiously moves around the stage. Later that night, his body is found tied to his bed and completely burnt, echoing the 1958 murder of real-life radio personality Bernardo Aranda, the inspiration for the story. From there, the narrative flashes back a year to trace the chains of events that culminated in this tragedy.

Paraguay in the late 1950s was only just beginning the longest dictatorship in South

American history under the iron fist of President Alfredo 'El Rubio' Stroessner. These political pressures serve as the backdrop for the dedicated radio team in Asunción producing radio plays and celebrating local folk music. Narciso is eager to introduce the Paraguayan youth to rock 'n' roll, station boss Lulù clings to tradition. The colliding forces of liberation and state control offer rich territory for thematically resonant ideas to play out. Beyond the gorgeous period recreation and striking cinematography, the enduring role of art in times of tyranny remains relevant as ever today.

— Jerome Cargill

Screenings

Auckland

ACA Thu 30 Jul, 3:45pm
LDO Sat 1 Aug, 2:45pm
BRI Wed 5 Aug, 1:15pm
RIA Fri 7 Aug, 6:15pm

Christchurch

LUM Fri 14 Aug, 6:00pm
LUM Mon 17 Aug, 3:45pm
LUM Wed 19 Aug, 4:00pm

Wellington

LHP Sat 15 Aug, 3:15pm
LHC Wed 19 Aug, 11:15am
LHC Sat 22 Aug, 6:30pm

Director, Screenplay:

Marcelo Martinessi

Paraguay 2026 | 101mins

Producer: Sebastián Peña Escobar, Marcelo Martinessi, Julia Murat, Ico Costa, Christoph Friedel, Claudia Steffen, Alex Lafuente, Xavier Rocher, Marina Perales Marhuenda, Agustina Chiarino Voulminot, Fernando Epstein

Cinematography: Luis Arteaga

Music: Zeltia Montes Muñoz

Editor: Fernando Epstein, Marcelo Martinessi

Cast: Diro Romero, Manuel Cuenca, Nahuel Pérez Biscayart, Mona Martínez, Margarita Irún

Languages: Spanish with English subtitles

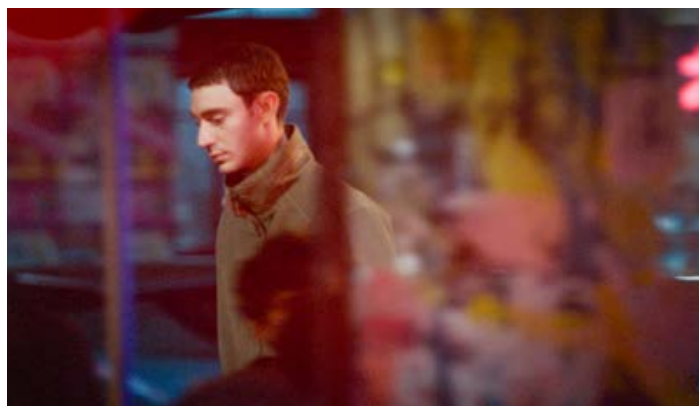
Festivals: Berlin International Film Festival 2026

"With elements of mystery, Martinessi constructs a study of cultural transition in which personal vulnerability and political transformation unfold in parallel."

— Martin Kudláč, *Cineuropa*



Nino



Theodore Pellerin (*Lurker* NZIFF 2025) is Nino Clavel, an introverted, diffident figure in his late 20s. A seemingly routine medical appointment leaves him with the news that he has throat cancer, his chemotherapy will begin in three days.

Nino follows the titular character over the weekend of his 29th birthday. The loss of the keys to his apartment forces him to spend the weekend on the move, drifting through an unfamiliar Paris. He seeks something to hold onto as everyday life carries on regardless.

Nino is not a film that tugs at the heartstrings. It is quietly observant, encouraging a feeling of intimacy through extensive use of close-ups and the comforting anonymity to be found in a big city. Exposing Nino to friends, family and the wisdom of strangers gently leads him down a path towards choosing life. Pellerin successfully inhabits Nino's diffidence and reserve, but his modest smiles and fond looks effectively convey how the character gradually warms up.

— Allan Hunter, *Screen Daily*

Screenings

Auckland

RIA Sun 2 Aug, 5:30pm

Christchurch

LUM Wed 19 Aug, 6:15pm

Wellington

RXY Wed 19 Aug, 8:00pm

Director, screenplay:

Pauline Loquès

France 2025 | 97 mins

Producer: Sandra da Fonseca

Cinematography: Lucie Baudinaud

Editor: Clémence Diard

Production Designer: Aurette Leroy

Cast: Théodore Pellerin, William Lebghil, Salomé Dewaels, Jeanne Balibar

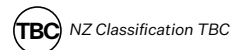
Language: French with English subtitles

Festivals: Cannes 2025

Awards: Rising Star Award, Critics' Week, Cannes 2025

"Nino feels like a minor miracle in the way it conjures up a well of emotions while never once feeling maudlin or pompous."

— Zachary Lee, *Robert Ebert*



Rose



Horror is central in the tragic life of Rose (a transcendent Sandra Hüller), victim of a harrowing childhood and innumerable atrocities on the battlefields of the Thirty Years War, leaving her face disfigured from a bullet-wound. From an early age, she noticed the freedom a pair of trousers would afford her, and has since spent her life posing as a man. With the war over, Rose travels to a remote German Protestant village, laying a dubious familial claim to a dilapidated stretch of farmland. Rose's life is one of fabrications, careful deceptions, a delicate ecosystem of repression which begins to unravel when she is

betrothed to a local's daughter. Cruelty and brutality are everywhere in Markus Schleinzer's transfixing new film, but rarely shown on screen. Shot in rapturous black and white, it is a tough, Bergmanesque tragedy, shot through with a staggering humanism that flows from Hüller, who has quickly emerged as one of the most significant performers of our time. It is not strictly a film about the transgender experience, but one about the terrible restraints we put on oppressed classes and the sacrifices they must make in order to live truthfully.

— Tom Augustine

Screenings

Auckland

RIA Thu 30 Jul, 4:15pm
 CIV Mon 3 Aug, 6:15pm
 LDO Wed 5 Aug, 8:00pm
 BRI Fri 7 Aug, 8:00pm

Christchurch

LUM Fri 7 Aug, 6:30pm
 LUM Wed 12 Aug, 3:45pm
 LUM Thu 20 Aug, 11:15am

Wellington

LHP Fri 14 Aug, 1:45pm
 EMB Mon 17 Aug, 6:15pm
 LHP Wed 19 Aug, 8:00pm

Dunedin

REG Mon 17 Aug, 5:45pm
 REG Wed 19 Aug, 10:45am

Matakana

MTK Mon 31 Aug, 5:30pm
 MTK Wed 2 Sep, 2:00pm

Napier

MTG Mon 31 Aug, 5:30pm
 MTG Wed 2 Sep, 3:15pm

Nelson

STA Mon 31 Aug, 5:45pm
 STA Wed 2 Sep, 1:00pm

New Plymouth

LLC Mon 31 Aug, 5:45pm
 LLC Wed 2 Sep, 3:00pm

Hamilton

LID Mon 31 Aug, 6:00pm
 LID Wed 2 Sep, 1:00pm

Director: Markus Schleinzer
 Austria 2026 | 93 mins

Producers: Johannes Schubert, Philipp Worm, Tobias Walker, Karsten Stöter

Screenplay: Markus Schleinzer, Alexander Brom

Cinematography: Gerald Kercketz

Editor: Hansjörg Weißbrich

Production Designer: Olivier Meidinger

Music: Tara Nome Doyle

Cast: Sandra Hüller, Caro Braun, Marisa Growaldt, Robert Gwisdek, Godehard Giese

Languages: German with English subtitles

Festivals: Berlin, Hong Kong, Istanbul 2026

Awards: Best Leading Actress, Berlin International Film Festival 2026

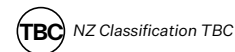
Screenings

Masterton

TSR Mon 31 Aug, 6:00pm
 TSR Wed 2 Sep, 1:30pm

Tauranga

LUX Mon 31 Aug, 6:00pm
 LUX Wed 2 Sep, 1:00pm



STUDIES FOR A KEEPSAKE

Claude Cahun and Marcel Moore

29 May – 22 August
 Free entry

Gus Fisher Gallery
 74 Shortland St
 Auckland Central

Claude Cahun and Marcel Moore,
Untitled [I am in training, don't kiss me], 1927. Courtesy of Jersey Heritage Collections.



Sundays

Los domingos



Intelligent and unassuming 17-year-old Ainara (Blanca Sora) lost her mother at a young age but keeps her close through her faith. When she announces she is considering becoming a cloistered nun, this proposal takes her family by surprise and causes a rift between them, putting relationships and religious conviction to the test.

Ainara's somewhat distant father Iñaki (Miguel Garcés) is preoccupied with a struggling business and his two younger daughters, whereas Maite (Patricia López Arnaiz), Ainara's atheist aunt, supports her niece's autonomy but is fervent that the

teenager considers university and travel first. Ainara must also consider a blossoming romance with a boy from her choir against the allure of an introspective, peaceful monastic life.

Set in the Basque Country, an autonomous region of Spain historically shaped by Catholicism yet increasingly secular in its identity, *Sundays* is a quietly compelling portrait of a young woman caught between two lives — the convent, or the world beyond it.

— Madison Marshall

Screenings

Auckland

ACA Thu 30 Jul, 1:15pm
LDO Sun 2 Aug, 5:45pm
RIA Tue 4 Aug, 3:45pm
CIV Fri 7 Aug, 10:00am
BRI Sun 9 Aug, 5:30pm

Christchurch

LUM Mon 10 Aug, 3:45pm
LUM Thu 20 Aug, 4:00pm
LUM Sun 23 Aug, 8:00pm

Wellington

EMB Fri 14 Aug, 11:00am
LHP Sun 16 Aug, 5:30pm
LHC Tue 18 Aug, 10:45am
LHC Sun 23 Aug, 6:00pm

Dunedin

REG Thu 20 Aug, 1:00pm
RIA Sun 9 Aug, 5:15pm

Masterton

TSR Mon 31 Aug, 1:30pm
TSR Wed 2 Sep, 7:45pm

Napier

MTG Wed 2 Sep, 7:30pm

Nelson

STA Wed 2 Sep, 8:00pm
STA Tue 8 Sep, 1:30pm

Hamilton

LID Wed 2 Sep, 8:00pm
LID Tue 8 Sep, 1:30pm

Matakana

MTK Wed 2 Sep, 8:00pm
MTK Tue 8 Sep, 3:30pm

Director, Screenplay:

Alauda Ruiz de Azúa

Spain 2025 | 115 mins

Producer: Marisa Fernández Armenteros, Sandra Hermida, Nahikari Ipiña, Manu Calvo

Cinematography: Bet Rourich

Editor: Andrés Gil

Production Designer: Zaloa Ziluaga

Cast: Blanca Soroa, Patricia López Arnaiz, Miguel Garcés, Juan Minujín, Mabel Rivera

Languages: Spanish, Basque with English subtitles

Festivals: San Sebastián 2025; Seattle, Sydney 2026

Awards: Golden Shell for Best Film, San Sebastián Film Festival 2025

Screenings

New Plymouth

LLC Wed 2 Sep, 8:00pm
LLC Tue 8 Sep, 3:00pm

Tauranga

LUX Wed 2 Sep, 8:00pm
LUX Tue 8 Sep, 1:15pm



Offensive language & sexual references

We Are All Strangers

Wo men bu shi mo sheng ren



Premiering in competition at this year's Berlinale, *We Are All Strangers* follows 21-year-old ratbag Junyang and his father as they each navigate the precarity of love and money from their cramped public housing flat. Junyang, having recently finished his military service, is bumming around, either doomscrolling or getting caught up in the shiny allure of get-rich-quick schemes, much to the chagrin of his jaded teenage sweetheart. Working long hours at his Hokkien noodle shop, Junyang's father escalates a casual flirtation with a brassy beer server from the neighbouring establishment into a genuine

romance, charming her with cheap and cheerful dates like riding an air-conditioned bus together on a hot day.

Inspired by the films of Edward Yang and Tsai Ming-liang, this fifth feature from filmmaker Anthony Chen (*Ilo Ilo*, NZIFF 2013) is a warm, naturalistic tribute to imperfect families set against the backdrop of Singapore's stark class divide. Precarity abounds, but the honest working lives and loves of ordinary people are explored with sincerity and grace.

— Amanda Jane Robinson

Screenings

Auckland

RIA Mon 3 Aug, 2:30pm
RIA Wed 5 Aug, 8:15pm

Christchurch

LUM Sat 8 Aug, 2:15pm

Wellington

MAS Mon 17 Aug, 8:00pm

Director, Writer:

Anthony Chen

Singapore, 2026 | 157mins

Producers: Anthony Chen, Teoh Yi Peng, Huang Wenhong

Cinematography: Teoh Gay Hian

Editor: Hoping Chen

Production Designer: Huang Mei-Ching

Music: Kin Leonn, Thomas Foguette

Cast: Yeo Yann Yann, Koh Jia Ler, Regene Lim, Andi lim

Languages: English and Mandarin with English subtitles

Festivals: Berlin, Hong Kong 2026

"A forthright but warm film that navigates romantic crises and Singapore's infatuation with the rich."

— Peter Bradshaw, *The Guardian*



Offensive language & sexual references

The Wizard of the Kremlin



This dramatisation of modern-day Russia's return to totalitarian, fear-based rule after a brief flirtation with openness focuses not primarily on its tsar-like leader Vladimir Putin, but on a one-time artist and spin doctor serving as his right-hand ideologue.

It's fitting, because Russia is now run like post-modernist theatre; a surreal and shape-shifting land of smoke and mirrors, where the agency of citizens is neutralised by confusing them, and threats are disguised by sleight of hand.

Jude Law impresses as the poker-faced President who rose ruthlessly after the Soviet Union

fell apart in the turbulent, opportunistic 90s, in this English-language adaptation by Olivier Assayas of Giuliano da Empoli's best-selling book. But it's Paul Dano that steals the show as Vadim Baranov, who is loosely based on Putin aide Vladislav Surkov.

Baranov is drawn to avant-garde theatre in the flashy decadence of the Yeltsin years (Alicia Vikander brings a glittering edge as his freedom-hungry girlfriend). It's just a small step from producing wild spectacles and reality television to stage-managing the outer facade of a renewed system of chilling regime control.

— Carmen Gray

Screenings

Auckland

LDO Sat 1 Aug, 7:30pm
BRI Mon 3 Aug, 1:30pm
CIV Wed 5 Aug, 12:45pm
LDO Thu 6 Aug, 11:00am
BRI Sat 8 Aug, 7:45pm

Christchurch

LUM Mon 10 Aug, 10:30am
LUM Sat 15 Aug, 6:00pm
LUM Thu 20 Aug, 1:15pm

Wellington

RXY Thu 13 Aug, 3:30pm
LHP Sat 15 Aug, 8:00pm
EMB Wed 19 Aug, 12:30pm

Dunedin

REG Wed 19 Aug, 12:45pm
RIA Sat 22 Aug, 7:30pm

Nelson

STA Tue 1 Sep, 3:15pm
STA Fri 4 Sep, 8:00pm

Hamilton

LID Tue 1 Sep, 3:30pm
LID Fri 4 Sep, 8:00pm

Masterton

TSR Tue 1 Sep, 3:30pm
TSR Fri 4 Sep, 7:45pm

Tauranga

LUX Tue 1 Sep, 3:30pm
LUX Fri 4 Sep, 8:00pm

Napier

MTG Fri 4 Sep, 7:15pm

Director: Olivier Assayas

France / United Kingdom / USA 2025 | 145 mins

Producers: Olivier Delbosco, Sidonie Dumas

Screenplay: Olivier Assayas and Emmanuel Carrère

Cinematography: Yorick Le Saux

Editor: Marion Monnier

Production Designer: François-Renaud Labarthe

Sound Design: Nicolas Cantin, Nicolas Moreau, Gwennoél Le Borgne, Sarah Lelu, Olivier Goinard

Cast: Jude Law, Paul Dano, Alicia Vikander, Tom Sturridge, Jeffrey Wright,

Festivals: Venice, Toronto, 2025

“Jude Law shouldn't be this good as Vladimir Putin.”

— David Sims, *The Atlantic*

Screenings

Matakana

MTK Fri 4 Sep, 8:00pm

New Plymouth

LLC Fri 4 Sep, 8:00pm

TBC NZ Classification TBC

The World of Love

Segyeui Ju-in



Yoon Ga-eun's riveting teen drama, *The World of Love*, continues the director's focus on youth struggles in contemporary Korea, this time turning to the ways trauma lingers in the aftermath of abuse, and the ripple effects it has across family and social circles.

Teenager Joo-in (a superb Seo Su-bin) outwardly seems to be handling the usual high school pressures—friendships, first love, keeping up her grades—with verve and confidence. But a school petition against a sex offender becomes the catalyst for her to confront her own past, forcing her to reckon with the

stigma of being a victim-survivor, and all that the label implies.

Rich in emotional texture and delicately rendered in Yoon's patient, observational style, the film may have its finger directly on the pulse of the young female experience in Korea, but there's a universality to its broader truths of how trauma shapes the behaviours of abuse survivors. A vital and urgent work, Yoon's ability to build a complex psychological portrait of young people with humanity and grace while kickstarting a serious discussion about a sensitive subject surely places her as one of the most important and compelling voices in Korean filmmaking today. — Cho Jinseok

Screenings

Auckland

RIA Sun 9 Aug, 5:30pm

Christchurch

JMA Mon 10 Aug, 6:15pm

Wellington

RXY Sun 23 Aug, 6:00pm

Director, Screenplay:

Yoon Ga-eun

South Korea 2025 | 119 mins

Producer: Kim Se-hun, Jenna Ku

Cinematography: Kim Ji-hyun

Music: Lee Min-hwi

Editor: Park Se-young

Production Designer: An Ji-hye

Cast: Seo Su-bin, Chang Hyae-jin,

Kim Jeong-sik, Kang Chae-yun,

Lee Jae-hee, Kim Ye-chang

Languages: Korean with English subtitles

Festivals: Toronto 2025

“Gliding effortlessly from teen comedy to poignant social drama and all the way back and around again, *The World of Love* is a near-flawless triumph.”

— Richard Kuipers, *Variety*

TBC NZ Classification TBC

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

Widescreen

The Beloved

El ser Querido



In the opening sequence of *The Beloved*, filmmaker Esteban Martínez (Javier Bardem) sits down with his estranged daughter Emilia (Victoria Luengo), hoping to convince her to appear in his latest film, a Sahara-set colonial desert epic. The sequence lays bare the tensions that the rest of the film will unspool — Esteban has a reputation for being a hothead with an emotionally and physically violent past; Emilia, meanwhile, is both beguiled by and cautious of the advances of a man she barely knows.

Sorogoyen's emotionally blistering drama examines the rippling consequences that stem

from enabling the imperious 'genius artist', a film that tellingly echoes the Me Too movement without ever drawing a clear line in that direction. The film plays out across a range of formats and lenses, oscillating at random to maintain a sense of displacement and anxiety. A kind of bitter, caustic inverse of last year's *Sentimental Value*, Sorogoyen does away with with any sense of gentleness, as snarling Bardem (in his finest and most terrifying performance since *No Country for Old Men*) delivers an electric shock to the 'film-about-filmmaking' archetype.

— Tom Augustine

Screenings

Auckland

CIV Sun 2 Aug, 12:15pm
LDO Mon 3 Aug, 5:30pm

Christchurch

LUM Tue 11 Aug, 5:45pm
LUM Sat 15 Aug, 8:30pm
LUM Tue 18 Aug, 11:45am

Wellington

LHP Mon 17 Aug, 5:45pm
EMB Sat 22 Aug, 3:15pm

Dunedin

REG Sat 22 Aug, 2:45pm

Masterton

TSR Wed 2 Sep, 3:30pm
TSR Sat 5 Sep, 3:00pm

Napier

MTG Sat 5 Sep, 2:30pm

Nelson

STA Sat 5 Sep, 2:45pm
STA Wed 9 Sep, 11:00am

Hamilton

LID Sat 5 Sep, 2:45pm
LID Wed 9 Sep, 11:30am

Matakana

MTK Sat 5 Sep, 2:45pm
MTK Wed 9 Sep, 1:30pm

New Plymouth

LLC Sat 5 Sep, 2:45pm
LLC Wed 9 Sep, 12:00pm

Tauranga

LUX Sat 5 Sep, 2:45pm
LUX Wed 9 Sep, 11:00am

Director: Rodrigo Sorogoyen

Spain | 135 mins

Screenwriters: Isabel Peña, Rodrigo Sorogoyen

Producers: Nacho Lavilla, Eduardo Villanueva

Cinematography: Álex de Pablo

Editor: Alberto del Campo

Production Designer: José Tirado

Music: Olivier Arson

Cast: Javier Bardem, Victoria Luengo, Raúl Arévalo, Marina Fois; Raúl Prieto

Festivals: Cannes 2026

"The Beloved is a fabulous film about filmmaking, and an astute and hard-hitting one about family dynamics."

— Phil de Semlyen, *Timeout*



Offensive language and content that may disturb

The Black Ball

La Bola Negra



The Black Ball opens in 1937, where a rural village loyal to Nationalist rebels is holding a celebration to welcome their Italian allies. Only, when the planes fly overhead, they strafe the villagers with bullets and send bombs whining down into buildings. One young man, Sebastián (the singer GuitarricadelaFuente, making a promising acting debut), scrambles to safety, only to be conscripted into the fascist army.

Five years earlier, with revolution approaching, another young man, Carlos (Milo Quifes), drowns his sorrows after being black-balled from his father's social club due to

unseemly rumours about his sexual proclivities.

And in 2017, a gay writer and historian, Alberto (Carlos González), learns that a grandfather he didn't know he had has left him something in his will — a document that will crucially link his story to the past. How these three plots intersect is the mystery of the film.

Nearly every shot is a carefully composed wonder, either an eye-popping still-life tableau or a breathtaking bit of camera movement. It is high time we had a gay war epic of this scope and soulfulness and invention.

— Richard Lawson,
The Hollywood Reporter

Screenings

Auckland
BRI Sat 1 Aug, 3:00pm
CIV Sun 9 Aug, 4:45pm

Christchurch
ITR Sun 23 Aug, 2:15pm

Wellington
EMB Sun 23 Aug, 4:30pm

Dunedin
REG Sun 23 Aug, 4:30pm

Hamilton
LID Wed 2 Sep, 3:00pm
LID Sun 6 Sep, 4:30pm

Tauranga
LUX Wed 2 Sep, 3:00pm
LUX Sun 6 Sep, 4:30pm

Nelson
STA Wed 2 Sep, 3:00pm
STA Sun 6 Sep, 4:30pm

Napier
MTG Sun 6 Sep, 4:00pm

Masterton
TSR Sun 6 Sep, 4:30pm

Matakana
MTK Sun 6 Sep, 4:30pm

New Plymouth
LLC Sun 6 Sep, 4:30pm

Directors, Screenplay: Javier Calvo, Javier Ambrossi

Spain / France 2025
155 mins

Producers: Javier Calvo, Javier Ambrossi, Jorge Pezzi

Cinematography: Gris Jordana

Editor: Alberto Gutiérrez

Production Designer: Roger Bellés

Music: Raúl Refree

Cast: Penélope Cruz, Glenn Close, Lorenzo Zurzolo, Miguel Bernardeau, Julio Torres

Languages: Spanish with English subtitles

Festivals: Cannes 2026

Awards: Best Director, Cannes 2026

“Three narratives told across three timelines, each with a distinct visual identity... The screenplay is either perfect or pretty damn close...”

— Sophie Monks Kaufman, *IndieWire*

 NZ Classification TBC

Butterfly Jam



Much like his previous features *Closeness* and *Beanpole*, Kantemir Balagov's arrestingly strange *Butterfly Jam* includes (at least) one moment that I'd never seen in a movie before. In this one, two Newark teenagers rub their naked spines together in an effort to cure a bad case of bacne while a wild pelican watches them from the corner of the room.

It's hardly the weirdest part of this sideways immigrant saga, which opens with a Circassian diner chef played by Barry Keoghan serving his friends a delicious preserve made out of insects, and closes with a punchline that recasts the whole

thing as a winking cosmic joke, but it stands out for how well it crystallizes the singular flavour of a film that shares its lead actor's penchant for mashing together different tastes and textures.

Butterfly Jam originally took place in Russia, but Balagov fled when Putin invaded Ukraine, and reimagined the screenplay as a conduit for his own immigrant anxieties.

— David Erlich, *IndieWire*

Screenings

Auckland
BRI Sat 1 Aug, 6:00pm
RIA Wed 5 Aug, 4:00pm
LDO Sat 8 Aug, 8:00pm
HWD Sun 9 Aug, 4:00pm

Christchurch
LUM Tue 11 Aug, 1:15pm
LUM Mon 17 Aug, 6:15pm

Wellington
RXY Wed 19 Aug, 4:00pm
LHC Fri 21 Aug, 8:20pm
LHP Sat 22 Aug, 8:15pm

Dunedin
RIA Sun 23 Aug, 5:30pm

Director: Kantemir Balagov

France / USA 2026 | 102 mins

Screenplay: Kantemir Balagov, Marina Stepnova

Producers: Pascal Caucheteux, Alexander Rodnyansky, Pauline Lamy, Gaetan Rousseau

Cinematography: Jomo Fray

Editors: Kantemir Balagov, Juliette Welfling, Mathilde Chazaud

Production Design: Angelo Zamparutti

Music: Evgueni Galperine, Sacha Galperine

Cast: Talha Akdogan, Riley Keough, Barry Keoghan, Harry Melling

Festivals: Cannes 2026 — Directors' Fortnight (Opening Film)

“The visuals are intoxicating thanks to gifted DP Jomo Fray, who brought such vitality and bruising intimacy to *Nickel Boys*.”

— David Rooney, *The Hollywood Reporter*

 NZ Classification TBC

Chronicles from the Siege



What does it really mean to exist in a state of siege? Abdallah Alkhatib's debut, which became a political flashpoint in Germany after it was named Best First Feature at the Berlinale, shows a city turned into a shell, and the survival of citizens whose minds are as under assault as their homes.

The city (shot in Algeria) is not named, but it is drawn from Alkhatib's own experience during the starvation siege of Yarmouk in Damascus, and Gaza's ongoing prison echoes through it. Caustic humour — a coping mechanism and a courageous defiance — frequently cuts its

way through this low-lit, bombed-out ghostland, and the fragmented vignettes that remain.

Cinefiles holed up in a video store debate whether to burn cherished movies for warmth; a smoker tries to trade a refrigerator for a cigarette puff; a couple sneaking private time suffer farcical interruptions. As someone has scrawled on a door: "I don't see my life outside the confines of the siege. And I don't see an end to the siege outside of the confines of my life."

— Carmen Gray

Screenings

Auckland
HWD Sat 8 Aug, 2:00pm
Christchurch
JMA Sun 16 Aug, 2:45pm
Wellington
MAS Fri 21 Aug, 6:00pm

Director, Screenplay:
Abdallah Alkhatib
Algeria / France / Palestine
2026 | 98 mins

Producer: Taqiyeddine Issaad, Salah Issaad
Cinematography: Talal Khoury
Editor: Alex Bakri
Music: Nicolas Montaigne
Sound Design: Rana Eid
Cast: Nadeem Rimawi, Saja Kilani, Samer Bisharat, Ahmed Zitouni, Wassim Fedriche
Languages: Arabic with English subtitles
Festivals: Berlin 2026

Awards: Best First Feature Award, Berlin International Film Festival, 2026

"A harrowing, poignant, sometimes darkly hilarious dispatch from the frontlines of a violent blitz."

— Siddhant Adlakha, *Variety*

M *Offensive language and content that may disturb*

Comédie-Française

De la Comédie-Française



Filmed at the prestigious Comédie-Française theatre and using actual members of the troupe, the feature got its original start as an attempted series of skits during the pandemic era.

We're taken behind the scenes to experience the journey of Nina (Pauline Clément), an experienced actress who is taking a turn in the director's chair to stage a performance of *Macbeth*. Unfortunately for Nina, the play is cursed from the outset and everything that could go wrong, does. Malfunctioning props, intoxicated actors, infidelity, clashing egos, absent cast members, overzealous

security staff and even parental mishaps all clash in the frantic three hours before the play begins.

But as the old saying goes "the show must go on" and Nina must battle fate and hold everything together in order to deliver a performance that is still worthy of the famed theatre institute. The title directly translates to "French Comedy" and the film certainly lives up to its moniker.

An uproarious, gag-filled farce that is a gleeful parody of theatre antics and a much needed piece of joyous escapism.

— Jordan Saloman

Screenings

Auckland
LDO Fri 31 Jul, 6:00pm
BRI Sat 1 Aug, 11:30am
CIV Mon 3 Aug, 1:00pm
LDO Wed 5 Aug, 11:00am
BRI Thu 6 Aug, 11:00am
CIV Sun 9 Aug, 2:45pm
Christchurch
LUM Mon 10 Aug, 2:15pm
LUM Tue 18 Aug, 10:15am
ITR Sat 22 Aug, 12:45pm
Wellington
LHP Fri 14 Aug, 6:15pm
EMB Mon 17 Aug, 1:30pm
LHC Tue 18 Aug, 3:00pm
LHP Wed 19 Aug, 1:30pm
EMB Sun 23 Aug, 2:30pm

Dunedin
REG Mon 17 Aug, 10:30am
REG Sun 23 Aug, 2:45pm
RIA Sat 29 Aug, 6:45pm
Matakana
MTK Tue 1 Sep, 10:00am
MTK Sun 6 Sep, 2:45pm
MTK Wed 9 Sep, 4:15pm
Nelson
STA Tue 1 Sep, 11:00am
STA Sun 6 Sep, 2:45pm
STA Wed 9 Sep, 1:45pm
Napier
MTG Tue 1 Sep, 1:30pm
MTG Sun 6 Sep, 2:30pm

Director: Martin Darondeau, Bertrand Usclat

France 2026 | 75mins

Producer: Mathieu Verhaeghe, Thomas Verhaeghe
Screenplay: Pauline Clément, Clémence Dargent, Martin Darondeau, Bertrand Usclat
Cinematography: Hugo Paturel
Production Designer: Sébastien Danos
Music: Clément Ducol
Cast: Pauline Clément, Laurent Stocker, Julien Frison, Marina Hands, Adeline D'Hermey
Languages: French with English subtitles

Hamilton

LID Tue 1 Sep, 11:30am
LID Sun 6 Sep, 2:45pm
LID Wed 9 Sep, 2:00pm

Masterton

TSR Tue 1 Sep, 11:30am
TSR Thu 3 Sep, 3:30pm
TSR Sun 6 Sep, 3:00pm

Tauranga

LUX Tue 1 Sep, 11:30am
LUX Sun 6 Sep, 2:45pm
LUX Wed 9 Sep, 1:30pm

New Plymouth

LLC Tue 1 Sep, 12:00pm
LLC Sun 6 Sep, 2:45pm
LLC Wed 9 Sep, 3:00pm

TBC *NZ Classification TBC*

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& RASPBERRY**



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YOUR NEXT**
Adventure

Fjord



Cristian Mungiu is one of ten directors to have won the prestigious Palme d'Or at Cannes twice — first in 2007 for his Romanian *New Wave* portrayal of illegal abortion in the Communist era, *4 Months, 3 Weeks and 2 Days*, and now for *Fjord*, a disquieting, thorny feature that makes an ethical dilemma of clashing beliefs in our globalised world of so-called culture wars.

The Gheorghiu family have relocated from Romania, the homeland of the father Mihai (Sebastian Stan), to a village in Norway, where the mother Lisbet (Renate Reinsve) is from. The dramatic scenery is postcard-

perfect, but the devout evangelical couple are soon questioning the move.

They fall under the scrutiny of neighbours and care workers who suspect them of child abuse after their daughter turns up at school with bruises, leading to a judicial investigation. The film draws on real-life custody cases that sparked intense international debate and protest over whether Norwegian child protection services were doing a model job in harm prevention, or whether intolerance cuts both ways and can be a blind spot for progressives.

— Carmen Gray

Screenings

Auckland
CIV Fri 31 Jul, 6:00pm

Wellington
EMB Fri 14 Aug, 6:00pm

Dunedin
REG Sat 22 Aug, 5:30pm

Christchurch
ITR Sat 22 Aug, 7:45pm

Napier
MTG Sat 5 Sep, 7:00pm

Nelson
STA Sat 5 Sep, 7:30pm

Hamilton
LID Sat 5 Sep, 7:30pm

Masterton
TSR Sat 5 Sep, 7:30pm

Matakana
MTK Sat 5 Sep, 7:30pm

New Plymouth
LLC Sat 5 Sep, 7:30pm

Tauranga
LUX Sat 5 Sep, 7:30pm

Director, Screenplay: Cristian Mungiu

Norway 2026 | 146 mins

Producer: Cristian Mungiu, Dyrveke Bjørkly Graver, Andrea Berentsen Ottmar, Katrin Pors

Cinematography: Tudor Vladimír Panduru

Editor: Mircea Olteanu

Production Designer: Adrian Moroca, Vittoria Røkke Passalacqua

Music: Kaspar Kaae

Cast: Renate Reinsve, Sebastian Stan, Lisa Carlehed, Ellen Dorrit Petersen, Lisa Loven Kongsli

Languages: English Norwegian and Romanian, with English subtitles

Festivals: Cannes, Sydney 2026

Awards: Palme d'Or, Cannes 2026

“Everything is happening at all times in *Fjord*, a film sharply attuned to the world’s ever-expanding possibilities for movement, misunderstanding and conflict.”

— Guy Lodge, *Variety*



Gail Daughtry and the Celebrity Sex Pass



For master of American humour David Wain, creator of some of the most enduring comedies of the 21st Century (*Wet Hot American Summer*, *They Came Together*), stupidity is the highest form of sophistication. *Gail Daughtry and the Celebrity Sex Pass* continues that grand tradition, following small-towner Gail (Zoey Deutch), whose blissful engagement crashes down when her high school sweetheart sleeps with his ‘celebrity sex pass’, prompting Gail to travel to LA to do the same. Her chosen celebrity: *Mad Men* star Jon Hamm. Along the way, Gail amasses a merry troupe of Wizard of Oz-like followers, each with a

Hamm-bone to pick, including one-time co-star John Slattery (in a hilariously self-deprecating turn).

Irreverent and light-as-a-feather from start to finish, *Gail Daughtry* follows in the footsteps of last year’s *Naked Gun* reboot, nobly attempting to extract as many laughs from its audience as possible within a short frame of time. Along the way, Wain captures an LA of tacky surfaces and maps to the stars, and there’s just a dash of the eeriness David Lynch brought to *Mulholland Drive*, for those who look closely.

— Tom Augustine

Screenings

Auckland
CIV Fri 31 Jul, 3:45pm
HWD Sun 2 Aug, 3:30pm
RIA Thu 6 Aug, 8:15pm

Christchurch
LUM Sun 9 Aug, 8:15pm
LUM Tue 18 Aug, 4:00pm
LUM Fri 21 Aug, 6:00pm

Wellington
EMB Fri 14 Aug, 3:45pm
LHC Wed 19 Aug, 8:15pm
RXY Fri 21 Aug, 2:15pm

Dunedin
RIA Thu 27 Aug, 8:15pm

Nelson
STA Tue 8 Sep, 8:00pm

Hamilton
LID Tue 8 Sep, 8:00pm

Matakana
MTK Tue 8 Sep, 8:00pm

New Plymouth
LLC Tue 8 Sep, 8:00pm

Tauranga
LUX Tue 8 Sep, 8:00pm

Director: David Wain

USA 2026 | 93 mins

Producer: Anthony Bregman, Peter Cron, Ken Marino, David Wain, Crystine Zhang, Charles Zhong

Screenplay: Ken Marino, David Wain

Cinematography: Kevin Atkinson

Editor: John Daigle

Production Designer: Justin Lieb

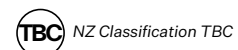
Music: Craig Wedren

Cast: Zoey Deutch, John Slattery, Jon Hamm, Ken Marino, Miles Gutierrez-Riley

Festivals: Sundance, Tribeca, Sydney 2026

“I hope that *Gail Daughtry* finds its eager audience... the kind that dare to go for a laugh without trying to reassure us of their hip, irony-vetted intelligence. It’s high time to get dumb again — at least at the movies.”

— Richard Lawson, *The Hollywood Reporter*



Hen

Kota



What if the chicken left an industrial farm, hitched a ride on a truck, evaded the jaws of a hungry fox, and then crossed the road? What would happen next? György Pálfi's *Hen* answers this age-old question, giving his feathered leading lady the chance to tell her side of the story.

Co-written with frequent collaborator Zsófia Ruttkey, this heartfelt, often humorous adventure of a resilient hen is entwined with a darker story, as our heroine finds that the pecking order applies not only to chickens, but to humans too. Navigating a Greek seaside village amidst the

migrant crisis and investigating various instances of 'fowl' play, she encounters the cruelty and kindness that humans extend to other animals, and to each other.

The film succeeds due to Pálfi's genuine connection to his plucky protagonist – played by eight real-life chickens. *Hen* uses no CGI, AI, or special effects to construct the chicken's point-of-view, providing an unexpectedly intimate look at interspecies connection. The egg may come first in *Hen*, but it raises another important question: is any creature truly free to live on their own terms, unbridled by the events around them?

— Madison Marshall

Screenings

Auckland

RIA Thu 30 Jul, 2:15pm
LDO Sun 2 Aug, 3:30pm
CIV Wed 5 Aug, 10:15am
BRI Thu 6 Aug, 6:00pm

Christchurch

LUM Sun 9 Aug, 8:15pm
LUM Sun 23 Aug, 6:00pm

Wellington

RXY Fri 14 Aug, 1:45pm
LHP Sun 16 Aug, 3:30pm
EMB Thu 20 Aug, 10:45am

Dunedin

RIA Sat 22 Aug, 11:00am
RIA Wed 26 Aug, 10:30am

Napier

MTG Tue 1 Sep, 5:30pm

Nelson

STA Tue 1 Sep, 6:00pm
STA Tue 8 Sep, 4:00pm

Hamilton

LID Tue 1 Sep, 6:00pm
LID Tue 8 Sep, 3:45pm

Masterton

TSR Tue 1 Sep, 6:00pm
TSR Fri 4 Sep, 3:30pm

Matakana

MTK Tue 1 Sep, 6:00pm

New Plymouth

LLC Tue 1 Sep, 6:00pm

Tauranga

LUX Tue 1 Sep, 6:00pm
LUX Tue 8 Sep, 3:30pm

Director: György Pálfi

Germany / Hungary 2025
96 mins

Producer: Thanassis Karathanos, Costas Lambropoulos, Martin Hampel, Giorgos Kiriakos

Screenplay: György Pálfi and Zsófia Ruttkey

Cinematography: Giorgos Karvelas

Editor: Lehményi Réka

Production Designer: Konstantinos Zamanis

Animal Trainer: Árpád Halász

Music: Szóke Szabolcs

Languages: Greek with English subtitles

Festivals: Toronto 2025; Sydney 2026

"It gives the bird such a depth of emotion and expression that audiences will truly believe they know what the animal is thinking. It's an impressive piece of filmmaking."

— Nikki Baughan, *Screen Daily*

M Offensive language, animal cruelty and content that may disturb

The Match



Mexico, 1986. England and Argentina meet in the World Cup quarterfinal with more than a little animosity between them, the two nations at war. A game played in the shadow of the conflict over the Falkland Islands, the lead up to the match was as much about pride and political capital, as it was about football. That all changed once a certain Diego Maradona stepped onto the pitch and wrote his name into the history books.

40 years on from one of the most memorable World Cup games of all time, those who were there relive not only that crazed game, but the context surrounding it. Some famous faces recall the chaos with

good humour – English national treasure Gary Lineker is affable covering off the English language narration; John Barnes wears a wry smile throughout – others hold more than a touch of bitterness (see: Peter Shilton). While fans of *La Albiceleste* can settle in for a triumphant dose of nostalgia, this intimate account of the infamous "hand of God" quarterfinal might still be a hard watch for those with three lions on their shirts.

— Matt Bloomfield

Screenings

Auckland

RIA Mon 3 Aug, 12:45pm
CIV Sun 9 Aug, 10:00am

Wellington

EMB Sun 23 Aug, 12:00pm

Christchurch

LUM Sun 23 Aug, 2:15pm

Dunedin

RIA Sun 30 Aug, 3:15pm

Directors, Screenplay:

Juan Cabral,

Santiago Franco

Argentina 2026 | 91 mins

Producer: Flora Fernández Marengo

Cinematography: Pablo Gallego

Editors: Lucas Coppolechia, Sebastian Fasanelli, Juan P. Scaglione, Mauro Caporossi

Archive & Research: Andrés Levinson

Music: Nico Barry, Tomás Jacobi

With: Gary Lineker, Jorge Valdano, Oscar Ruggeri, Peter Shilton, John Barnes

Festivals Cannes 2026

"One of the most absorbing and accessible documentaries ever made about the sport."

— Siddhant Adlakha, *Variety*

M Offensive language, animal cruelty and content that may disturb

Nuisance Bear



The remote subarctic port town of Churchill, Manitoba, lies along the migratory path of thousands of polar bears, whose lives are shaped by the thawing and freezing of Hudson Bay, earning it the title of the “Polar Bear Capital of the World.”

Every year, eco-tourists flock to Churchill for a rare glimpse of these solitary, endangered animals. As encounters between humans and polar bears become more frequent, behaviours and expectations begin to shift on both sides.

The feature debut of Gabriela Osio Vanden and Jack Weisman

transcends the conventions of the traditional nature documentary, as the journey of a single polar bear becomes at once microcosm and metaphor, giving way to a more complex and unsettling reality that extends beyond the bears themselves.

Winner of the Grand Jury Prize for Documentary at the Sundance Film Festival, *Nuisance Bear* expands on the directors’ acclaimed short film, deepening its quietly powerful exploration of coexistence, displacement, and the gaze through which we see the natural world.

— Hepiri Mita

Screenings

Auckland
CIV Sat 1 Aug, 10:15am

Christchurch
LUM Sat 8 Aug, 10:00am

Dunedin
REG Sat 15 Aug, 11:00am

Wellington
EMB Sat 15 Aug, 3:45pm

Directors: Jack Weisman & Gabriela Osio Vanden
Canada / USA / UK 2026
90mins

Producers: Jack Weisman, Gabriela Osio Vanden, Michael Code, Will N. Miller, Teddy Leifer

Cinematographers: Jack Weisman, Gabriela Osio Vanden, Sam Holling, Michael Code, Ian Kerr, Jack Gawthrop

Editor: Andres Landau

Music: Cristobal Tapia de Veer

Narrator: Mike Tunalaaq Gibbons

Languages: Inuktitut, English

Festivals: Sundance 2026

Awards: Grand Jury Prize Documentary, Sundance Film Festival 2026

“A doc of lingering beauty, sadness, insight and even unexpected humor... This spiritual side is amplified by the brilliant Cristóbal Tapia de Veer’s astonishing score.”

— David Rooney, *The Hollywood Reporter*

E Documentary film exempt from NZ Classification labelling requirements

No Good Men



The Afghan filmmaker Shahrbanoo Sadat is a warm and approachable presence as writer, director and star of *No Good Men* – a tale of Afghanistan’s women in 2021 as they are about to be surrendered to the Taliban with the withdrawal of US troops.

Sadat is Naru, a woman effectively separated from her creep of a husband, burdened with sole charge of their son as well as being the only earner. She is a camera operator at a Kabul TV station; she has liberated friends with western attitudes – one cheerfully gives her a vibrator as a present.

When ordered to do fatuous vox-pops about Valentine’s Day, Naru does a great job; women open up to her about the awfulness of their men in a way they never would to a man. Her colleague Quodrat (Anwar Hashimi), once icily misogynist, is impressed by her professional abilities, and develops a new, extra-marital admiration for Naru.

Shrewd and pointed... This is a contemporary romance and the kind of film that tells you things about Afghanistan that aren’t covered in our own nightly news.

— Peter Bradshaw, *The Guardian*

Screenings

Auckland
CIV Sun 2 Aug, 3:15pm
CIV Tue 4 Aug, 4:30pm

Christchurch
LUM Sat 8 Aug, 4:15pm

Wellington
EMB Sun 16 Aug, 12:00pm
EMB Tue 18 Aug, 5:00pm

Dunedin
RIA Tue 25 Aug, 6:00pm

Director, Screenplay: Shahrbanoo Sadat
Germany / France / Norway / Denmark / Afghanistan 2026
103 mins

Producers: Katja Adomeit, Shahrbanoo Sadat, Jeppe Wowk, Marina Perales Marhuenda, Xavier Rocher, Ingvil Sæther Berger, Balthasar Busmann, Maxi Haslberger

Cinematography: Virginie Surdej

Editor: Alexandra Strauss

Production Designer: Pegah Ghalambor

Music: Harpreet Bansal, Therese Aune, Kristian Eidnes

Cast: Shahrbanoo Sadat, Anwar Hashimi, Liam Hussaini, Yasin Negah, Torkan Omari, Fatima Hassani, Masihullah Tajzai, Laila Mahmudi

Languages: Dari and Pashto, with English subtitles

Festivals: Berlin (Opening Film) 2026

“A laudable, attention-grabbing feature that coasts along breezily on sheer attitude and charm.”

— Lee Marshall, *Screen Daily*

TBC NZ Classification TBC

The best films deserve to be seen twice.

Once on screen,
Once on the street.



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PRINTNZ

STAND OUT

USE PRINT

IF YOU TRULY WANT TO BE REMEMBERED. USE PRINT.

PRINTNZ.CO.NZ

On the Road

En el camino



Veneno is a young man with a troubled past hustling his way around Mexico and offering sexual favors to truckers in exchange for cash. When he meets Muñeco, a relatively closed off and seemingly straight older truck driver with problems of his own, he joins him hauling freight through the Mexican desert. As the road goes on and they form an emotional bond that puts them both in danger, Veneno's secrets are slowly uncovered and his past threatens to catch up with him.

Secrecy, pain and desire collide in this intense, emotional and unashamedly erotic thriller that won the Queer Lion and Best

Picture in the Horizons section at the Venice Film Festival. Writer-director David Pablos takes the audience deep into the seedy netherworld of outlaw Mexican truck drivers where drugs, violence and sex are like currency and danger haunts the long straights of the road. Ximena Amann's masterful cinematography is so evocative, you can feel the heat and smell the petrol coming off the screen.

While it is drenched in masculine energy and dark intensity, it is the tenderness at the heart of the story that pulls the film together and leaves the deepest mark.

— Jordan Salomen

Screenings

Auckland

RIA Thu 30 Jul, 6:15pm
HWD Sat 8 Aug, 6:30pm

Christchurch

LUM Tue 11 Aug, 4:00pm
LUM Thu 13 Aug, 8:15pm
LUM Thu 20 Aug, 8:00pm

Wellington

RXY Fri 14 Aug, 8:30pm
LHC Mon 17 Aug, 3:45pm

Dunedin

RIA Sun 30 Aug, 7:30pm

Director, Screenplay:

David Pablos

Mexico 2025 | 93 mins

Producer: Diego Luna, Enrique Nava, Inna Payán, Luis Salinas

Cinematography: Ximena Amann

Editor: Paulina Del Paso, Jonathan Pellicer

Music: Andrea Balency-Béarn

Cast: Víctor Miguel Prieto, Osvaldo Sánchez

Languages: Spanish with English subtitles

Festivals: Venice 2025

Awards: Queer Lion and Venice Horizons Award for Best Film, Venice Film Festival 2025

“A taut work with ample, frank and frankly hot sex scenes that may deter genteel buyers.”

Guy Lodge, *Variety*



Violence, offensive language, drug use & sex scenes

Prosecution

Staatsschutz



Chen Emilie Yan puts in a fierce performance as a German-Korean prosecutor turned vigilante in a sharp, smart and of-the-minute legal thriller. Seyo entered her profession with an idealistic drive to fight far-right hate crime. All that is turned on its head when she is herself targeted in a racist attack. She soon has to admit that the country's public prosecution service is not as clean and objective as it likes to appear. Ignoring orders to stay off the case, she secretly investigates. As she fights to bring an assailant to trial and his wider network to light, she is confronted with the

complicity of a criminal justice body she invested her life in, which has been shielding perpetrators in plain sight. This meticulously researched and gripping Berlinale audience favourite is a damning and timely indictment of a Germany that has made public noise of denazifying society after its darkest wartime shame only to allow extremists to infiltrate back into its institutions of power. Director Faraz Shariat, gifted with a flair for drama, infuses courtroom processes with an edge-of-the-seat intensity

— Carmen Gray

Screenings

Auckland

LDO Fri 31 Jul, 7:45pm
BRI Sun 2 Aug, 6:00pm
RIA Tue 4 Aug, 8:15pm
CIV Thu 6 Aug, 3:30pm

Christchurch

LUM Mon 10 Aug, 12:00pm
LUM Sat 22 Aug, 7:00pm

Wellington

LHP Fri 14 Aug, 8:00pm
LHP Tue 18 Aug, 3:45pm
EMB Thu 20 Aug, 3:45pm

Dunedin

RIA Mon 24 Aug, 7:45pm

Director: Faraz Shariat

Germany | 113 mins

Screenwriters: Claudia Schaefer, Jee-Un Kim, Dr. Sun-Ju Choi

Producers: Paulina Lorenz, Jorgo Narjes, Faraz Shariat

Cinematography: Lotta Kilian

Editor: Friederike Hohmuth

Production Designer: Dario Mendez Acosta

Music: Gabriel Ólafsson

Cast: Chen Emilie Yan, Julia Jentsch, Alev Irmak, Arnd Klawitter, Sebastian Urzendowsky

Language: German with English subtitles

Festivals: Berlin 2026

Awards: Audience Award for Best Feature Film (Panorama), Berlin International Film Festival 2025

“A bit like a Hitchcock thriller and featuring the claustrophobic style of Sidney Lumet's *12 Angry Men*... a must-see film.”

— International Cinefile Society



NZ Classification TBC

Salvation

Kurtuluş



How do you justify the unjustifiable? How do you get to the point where you feel morally in the right while you slaughter unarmed men, women and children? These are the questions director Emin Alper seeks to explore in *Salvation*, a film notionally about the longtail fallout from a land dispute, but more elementally about how violence happens.

Set in a Turkish village high in the mountains, the director's fifth film — and his first since the 2022's Cannes Un Certain Regard entry *Burning Days* — follows the trajectory of Mesut

(an excellent and tragically believable Caner Cindoruk), whose personal insecurities set him on a path leading to a massacre.

Sadly, the film isn't mere fiction. In 2009, 44 people were murdered at a party in the Mardin Province of Turkey by masked assailants using automatic weapons and hand grenades. But the relevance of *Salvation* is even broader: The rhetoric of politicians like Donald Trump or Vladimir Putin plays on the same primal fears that allow Mesut to secure support for his bloodthirsty strongman tactics.

— Catherine Bray, *Variety*

Screenings

Auckland

ACA Tue 4 Aug, 8:15pm

Christchurch

LUM Tue 18 Aug, 8:00pm

Wellington

LHC Wed 19 Aug, 3:30pm

RXY Sun 23 Aug, 8:30pm

Alper looks at the architecture of an atrocity and the superstitions, religious fervour, weaponised misconceptions and long-cherished lies that underpin an act of extreme violence.

— Wendy Ide, *Screen Daily*

Director: Emin Alper

Turkey / France / Netherlands / Greece / Sweden / Saudi Arabia 2026
120 mins

Producer: Nadir Öperli

Co-Producers: Ersan Çongar, Laurent Lavolé, Miléna Poylo, Gilles Sacuto, Stienette Bosklopper, Maarten Swart, Yorgos Tsourgiannis, İrem Akbal

Cinematography: Ahmet Sesigürgan, Barış Aygen

Editor: Özcan Vardar

Production Designer: Nadide Argun Van Uden

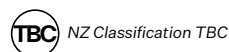
Music: Christiaan Verbeek

Cast: Caner Cindoruk, Berkay Ateş, Feyyaz Duman, Naz Gökten, Özlem Taş

Languages: Turkish, Kurdish with English subtitles

Festivals: Berlin 2026

Awards: Silver Bear Grand Jury Prize, Berlinale 2026



Time and Water



Icelandic writer and filmmaker Andri Snær Magnason and his family have been in the presence of glaciers for generations. His grandparents were even among the founding members of the Iceland Glacial Research Society. When the 700-year-old Okjökull becomes the first glacier pronounced dead, Magnason is asked to write the eulogy for it, spurring a meditation on a beloved land that is becoming unrecognizable in the face of climate change.

Magnason wrote *On Time and Water*, the work on which this film is based, to delve deeper into the emotions surrounding this

moment. Blending generations of Magnason family archives with present day footage, the film examines not only the effect of climate change on our planet but also the evolution of an Icelandic family and their relationship to the land across the passage of time.

Sara Dosa's follow up to the award-winning *Fire of Love* (NZIFF 2022) trades volcanic heat for glacial stillness while keeping the same meditative touch. *Time and Water* serves as a time capsule into the past and warning to the future, capturing the impermanence of landscapes that are slipping away.

— Jordan Salomen

Screenings

Auckland

RIA Thu 30 Jul, 8:15pm

CIV Fri 31 Jul, 1:30pm

LDO Sat 1 Aug, 10:30am

LDO Fri 7 Aug, 11:00am

BRI Sun 9 Aug, 7:45pm

Christchurch

LUM Fri 7 Aug, 4:30pm

LUM Thu 13 Aug, 1:30pm

LUM Sat 15 Aug, 5:15pm

Wellington

EMB Fri 14 Aug, 1:30pm

LHP Sat 15 Aug, 11:00am

LHP Tue 18 Aug, 2:00pm

LHC Sun 23 Aug, 2:15pm

Dunedin

REG Thu 20 Aug, 11:00am

RIA Sun 23 Aug, 11:00am

Matakana

MTK Fri 28 Aug, 10:00am

MTK Wed 2 Sep, 6:00pm

MTK Sun 6 Sep, 10:15am

Nelson

STA Fri 28 Aug, 11:00am

STA Wed 2 Sep, 6:00pm

New Plymouth

LLC Fri 28 Aug, 12:00pm

LLC Wed 2 Sep, 6:00pm

Napier

MTG Fri 28 Aug, 1:30pm

MTG Wed 2 Sep, 5:30pm

Director: Sara Dosa

Iceland / USA 2026 | 93 mins

Screenplay: Sara Dosa, Jocelyne Chaput, Erin Casper, Andri Snær Magnason

Producers: Shane Boris, Elijah Stevens, Jameka Autry, Sara Dosa

Cinematography: Pablo Álvarez Mesa

Editors: Erin Casper, Jocelyne Chaput, Mark Harrison

Animator: Lucy Munger

Music: Dan Deacon

Narrated by: Andri Snær Magnason

Languages: English and Icelandic, with English subtitles

Festivals: Sundance 2026

Screenings

Masterton

TSR Fri 28 Aug, 2:00pm

TSR Wed 2 Sep, 6:00pm

Tauranga

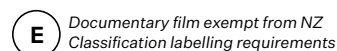
LUX Fri 28 Aug, 3:45pm

LUX Wed 2 Sep, 6:00pm

Hamilton

LID Fri 28 Aug, 3:45pm

LID Wed 2 Sep, 6:00pm



The Voice of Hind Rajab

Şawt Hind Rajab بجر دنه شتوص



Drawing widespread critical praise following its world premiere at the Venice Film Festival, plus a Best International Feature nomination at this year's Oscars, Tunisian director Kaouther Ben Hania's searing docudrama *The Voice of Hind Rajab* explores the frantic real-life mission by Palestinian Red Crescent volunteers to save a five-year-old Palestinian girl, Hind Rajab, trapped in a car under heavy gunfire in Gaza.

Utilising the actual audio of emergency phone calls made by Hind Rajab alongside dramatised recreations of the call-centre volunteers tasked with coordinating her rescue, a maddening picture emerges

of the tangled web of military and governmental bureaucracy blocking rescue units as a young girl's pleas for help intensify. The result is both a gripping race-against-the-clock thriller and a devastating reality-check on the ghastly human toll the Gaza War has inflicted on innocent families.

Destined to spark sobering and complex discussions about the conduct of Israeli military forces against the Palestinian civilian population, *Hind Rajab* demands our full attention to emotionally connect with the sense of helplessness, nightmarish horror and blistering anger experienced by those trapped in the heart of the conflict. — Cho Jinseok

Screenings

Auckland

BRI Fri 31 Jul, 6:00pm
CIV Thu 6 Aug, 6:15pm
RIA Fri 7 Aug, 2:45pm

Christchurch

LUM Wed 12 Aug, 2:15pm
ITR Sun 23 Aug, 12:00pm

Wellington

LHC Thu 13 Aug, 2:10pm
EMB Thu 20 Aug, 6:15pm
LHP Fri 21 Aug, 4:00pm

Dunedin

REG Thu 20 Aug, 6:00pm

Matakana

MTK Sun 30 Aug, 10:15am
MTK Tue 1 Sep, 2:00pm
MTK Thu 3 Sep, 6:00pm

Masterton

TSR Tue 1 Sep, 1:00pm
TSR Thu 3 Sep, 6:00pm

Tauranga

LUX Tue 1 Sep, 1:00pm
LUX Thu 3 Sep, 6:00pm

Hamilton

LID Tue 1 Sep, 1:00pm
LID Thu 3 Sep, 6:00pm

Nelson

STA Tue 1 Sep, 1:15pm
STA Thu 3 Sep, 6:00pm

Napier

MTG Tue 1 Sep, 3:00pm
MTG Thu 3 Sep, 5:30pm

Director, Screenplay:

Kaouther Ben Hania
Tunisia 2025 | 90mins

Producer: Nadim Cheikhrouha, Odessa Rae, James Wilson

Cinematography: Juan Sarmiento

Editor: Qutaiba Barhamji, Maxime Mathis, Kaouther Ben Hania

Music: Amine Bouhafa

Cast: Saja Kilani, Motaz Malhees, Amer Hiehel, Clara Khoury

Languages: Palestinian Arabic with English subtitles

Festivals: Venice, Toronto 2025

Awards: Silver Lion Grand Jury Prize at the Venice Film Festival 2025

“For me, it was important to honour her voice and to make it resonate beyond borders. I think it's important to not look away, because this is not a story: this is history in the making.”

— Kaouther Ben Hania, *director*

Screenings

New Plymouth

LLC Tue 1 Sep, 3:00pm
LLC Thu 3 Sep, 6:00pm

TBC NZ Classification TBC

Whispers in the Woods

Le Chant des Forêts



In the forests of Vosges in Eastern France, the home of bears, deer, owls, lynxes and a cavalcade of other creatures, famed wildlife photographer Vincent Munier returns to capture the magic of this untouched natural world as only he can. It was to these forests that he would often come with his father, and on this trip, he brings his son to pass on the importance of protecting this ecosystem.

Following up his acclaimed 2021 feature, *Velvet Queen*, which focused on the elusive Tibetan Snow Leopard, *Whispers in the Woods* explores the connection between man and nature, weaving in stories passed down through

generations with breathtaking footage of the animal kingdom that moves effortlessly between the humorous and playful to the majestic and ethereal.

A box office hit in France and winner of the illustrious Cesar Award for Best Documentary, enhanced with an immersive score by Warren Ellis and featuring some of the most breathtaking imagery to grace the screen in recent memory. This film transports the audience to a paradise where humans are just visitors and wildlife can exist without threat.

— Jordan Salomen

Screenings

Auckland

LDO Thu 30 Jul, 6:00pm
BRI Sun 2 Aug, 4:00pm
CIV Thu 6 Aug, 10:00am
CIV Sat 8 Aug, 12:00pm

Christchurch

LUM Sat 8 Aug, 10:30am
ITR Sat 22 Aug, 10:30am

Wellington

LHC Thu 13 Aug, 6:35pm
EMB Tue 18 Aug, 10:00am
LHP Thu 20 Aug, 6:00pm
EMB Sat 22 Aug, 12:45pm

Dunedin

REG Wed 19 Aug, 3:30pm
REG Sun 23 Aug, 12:30pm

Nelson

STA Thu 3 Sep, 11:00am
STA Sun 6 Sep, 12:45pm

Matakana

MTK Thu 3 Sep, 11:00am
MTK Sun 6 Sep, 12:45pm

Hamilton

LID Thu 3 Sep, 11:15am
LID Sun 6 Sep, 12:30pm

Masterton

TSR Thu 3 Sep, 11:15am
TSR Sun 6 Sep, 1:00pm

Tauranga

LUX Thu 3 Sep, 11:15am
LUX Sun 6 Sep, 12:30pm

Director: Vincent Munier

France 2025 | 93mins

Producers: Pierre-Emmanuel Fleurantin, Laurent Baujard, Vincent Munier

Cinematography: Vincent Munier, Antoine Lavorel, Laurent Joffrion

Editor: Laurent Joffrion, Vincent Schmitt

Production Designer: Avery Winwood

Music: Warren Ellis, Dom La Nena, Rosemary Standley

Languages: French with English subtitles

Festivals: London 2025, Sydney 2026

Awards: Best Documentary Film, César Awards 2026

Screenings

New Plymouth

LLC Thu 3 Sep, 12:00pm
LLC Sun 6 Sep, 12:30pm

Napier

MTG Thu 3 Sep, 1:15pm
MTG Sun 6 Sep, 12:30pm



Yellow Letters

Gelbe Briefe



Shot in Germany but set between Ankara and Istanbul, *Yellow Letters* follows the pragmatic Derya (Özgü Namal) and her more egotistical, indignant husband Aziz (Tansu Biçer), along with their daughter Ezgi (Leyla Smyrna Cabas). On the eve of Derya and Aziz's new play, it's shut down by the government for no evident reason via "yellow letters" officially laying off the couple and their company.

Yellow Letters is set against a backdrop of swirling student protests against a government that, while technically a democracy, is under the stranglehold of Recep Tayyip Erdoğan's executive presidency

— where the media, especially, is under state control.

Here, director İlker Çatak's Golden Bear-winning film is both a gripping marital drama and a rallying cry against artist censorship. Çatak based the film on his encounters with Turkish artists who, between 2019 and 2020, were dismissed from their positions over charges like signing a peace petition or smoking cigarettes backstage. That the couple's transgression in the state's eyes is never fully explained makes *Yellow Letters* all the more potent — a stark reminder of how censorship, travel bans, and forced resettlement are stifling artists globally.

— Ryan Lattanzio, *IndieWire*

Screenings

Auckland

BRI Sat 1 Aug, 8:00pm
BRI Mon 3 Aug, 11:00am
LDO Tue 4 Aug, 11:00am
CIV Thu 6 Aug, 12:30pm
LDO Sun 9 Aug, 2:30pm

Christchurch

LUM Mon 10 Aug, 7:45pm
LUM Fri 14 Aug, 1:30pm
LUM Wed 19 Aug, 8:15pm

Dunedin

REG Tue 18 Aug, 3:00pm
RIA Sat 22 Aug, 1:00pm

Wellington

LHC Wed 19 Aug, 5:45pm
EMB Thu 20 Aug, 1:00pm
LHP Sun 23 Aug, 3:00pm

Hamilton

LID Sat 29 Aug, 1:00pm
LID Tue 8 Sep, 11:00am

Matakana

MTK Sat 29 Aug, 1:00pm
MTK Tue 8 Sep, 12:45pm

Napier

MTG Sat 29 Aug, 1:00pm

New Plymouth

LLC Sat 29 Aug, 1:00pm
LLC Tue 8 Sep, 12:00pm

Tauranga

LUX Sat 29 Aug, 1:00pm
LUX Tue 8 Sep, 10:30am

Director: İlker Çatak

Germany 2026 | 128mins

Producer: Ingo Fliess

Screenplay: İlker Çatak, Ayda Meryem Çatak, Enis Köstepen

Cinematography: Judith Kaufmann

Music: Marvin Miller

Editor: Gesa Jäger

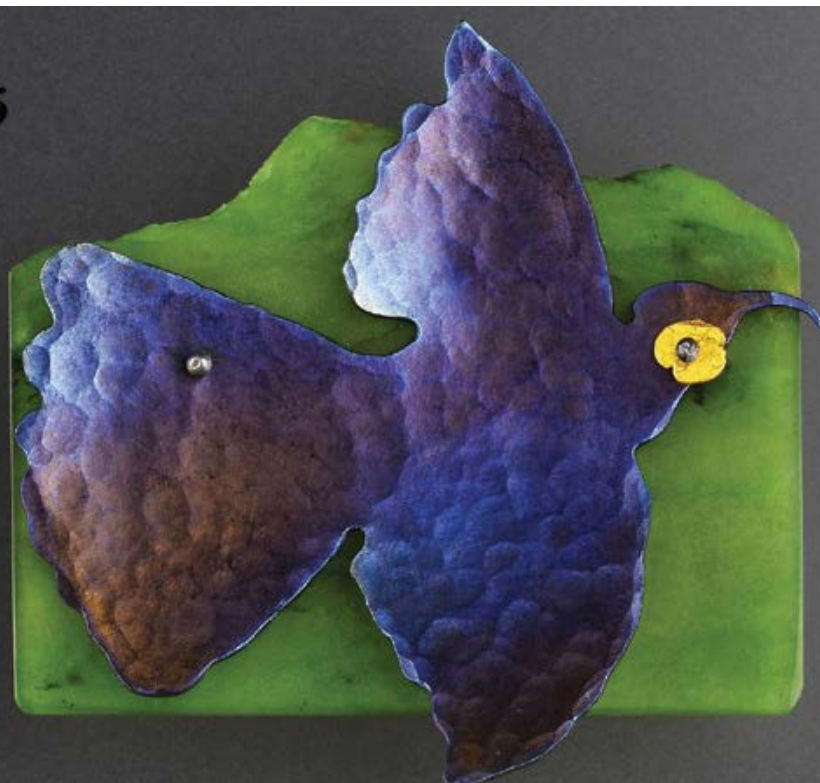
Production Designer: Zazie Knepper

Cast: Özgü Namal, Tansu Biçer, Leyla Smyrna Cabas, İpek Bilgin, Aydın Işık

Languages: Turkish with English subtitles

Festivals: Berlin, Sydney 2026

Awards: Golden Bear, Berlin 2026



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

Nocturnal

Alpha



Few knew what to make of provocateur Julia Ducournau's follow-up to her Palme D'Or-winning *Titane* when it released In Competition at Cannes in 2025. Though her trademark brutality and bluntness were intact, here was an altogether more mournful, distinctively mature work, an intensely personal reflection of the ruin and cruelty of the AIDS crisis at the end of the 20th century.

At the centre of *Alpha* is a bracingly simple yet potent visual metaphor: a virus known as the 'Red Wind' is sweeping through the communities of a semi-dystopian Paris, slowly turning its victims into marble. The irony is clear:

though the marble sculpture is one of our most revered forms of classical art, such an affliction is met with fear and hatred by a populace afraid to catch it, something thirteen-year-old Alpha (newcomer Mélissa Boros) finds out firsthand after receiving a stick-and-poke tattoo with a dirty needle at a party. As she and her mother (Golshifteh Farahani) anxiously await test results, Alpha's uncle Amin (Tahar Rahim), a recovering junkie, takes refuge at their apartment. Ducournau's film is free of sentiment and easy answers, yet wears its wounded heart on its sleeve.

— Tom Augustine

Screenings

Auckland

RIA Fri 31 Jul, 3:30pm
ACA Wed 5 Aug, 3:45pm
HWD Sat 8 Aug, 8:45pm

Christchurch

LUM Tue 11 Aug, 3:15pm
LUM Sun 23 Aug, 7:30pm

Wellington

LHC Fri 14 Aug, 3:35pm
RXY Fri 21 Aug, 8:30pm

Dunedin

REG Mon 17 Aug, 7:45pm

Director, Screenplay:

Julia Ducournau

France 2025 | 128mins

Producers: Eric Altmayer, Nicolas Altmayer, Arnaud Chautard
Cinematography: Ruben Impens
Editor: Jean-Christophe Bouzy
Production Designer: Emmanuelle Duplay
Music: Jim Williams
Cast: Tahar Rahim, Golshifteh Farahani, Mélissa Boros, Emma Mackey, Finnegan Oldfield
Languages: French with English subtitles

Festivals: Cannes 2025

“Through its complex structure, formed of different timelines and split realities, uncanny dreams and blurred memories, *Alpha* viscerally teases out the binds of love and trauma.”

— Elena Lasic, *The Playlist*



R16 Suicide themes, sexual material, drug use & offensive language

The Blood Countess

Die Blutgräfin



The Blood Countess marks the triumphant return of visionary German filmmaker and visual artist Ulrike Ottinger with one of the most exuberant, mischievous and visually intoxicating works of her career. Reimagining the legendary Erzsébet Báthory as a glamorous vampire adrift in contemporary Vienna, Ottinger crafts a delirious fantasia in which history, myth and satire dance together with irresistible freedom.

At the film's centre stands a magnificent Isabelle Huppert, whose icy elegance, razor-sharp comic timing and magnetic screen presence transform the infamous

Countess into an unforgettable cinematic creation. Around her unfolds a richly imagined Vienna where underground grottos, imperial monuments, hidden crypts and eccentric cabarets become the backdrop for an adventure that is equal parts gothic fairytale, absurdist comedy and political allegory.

Martin Gschlacht's sumptuous cinematography drenches the screen in luxuriant colours, while the lavish production design and spectacular costumes create a universe suspended between dream and nightmare, decadence and delight.

— Maria Giovanna Vagena

Screenings

Auckland
HWD Sat 1 Aug, 3:15pm

Wellington
RXY Fri 14 Aug, 6:00pm

Christchurch
LUM Sat 22 Aug, 8:00pm

Director, Screenplay: Ulrike Ottinger

Austria / Luxembourg / Germany 2026 | 119 minutes

Producers: Alexander Dumreicher-Ivanceanu, Bady Minck, Bettina Brokemper

Cinematography: Martin Gschlacht

Editor: Pia Dumont

Production Designer: Christina Schaffer

Music: Wolfgang Mitterer

Cast: Isabelle Huppert, Birgit Minichmayr, Thomas Schubert, Lars Eidinger, André Jung, Sophie Rois

Languages: German and French with English subtitles

Festivals: Berlin 2026

“Isabelle Huppert reigns supreme in a surreal vampire fantasia.”

— Peter Bradshaw, *The Guardian*



NZ Classification TBC

Body Blow



Aiden (Tim Pocock), a down on his luck police officer and struggling sex addict, goes undercover in the Sydney Queer scene to take down glamorously evil drag queen Fat Frankie (Paul Capsis). There he meets Cody, a drug-addled bartender and sex worker with a magnetic charm, whose seductive nature leads Aiden to enjoy his undercover lifestyle a little too much. As he digs deeper into the criminal underworld that exists in the back of gay bars and the extravagant private parties of the rich, the lines between friends, enemies and morality become a blur.

Chock full of twink-mobiles, cock cages and camp humor, *Body Blow* is an unashamedly queer, excessively horny and hilarious take on the genre that isn't afraid to take risks – it'll be seared into your brain from the moment the credits roll. Bring your friends and have your safe words at the ready for the kinkiest cinematic party of the year.

— Jordan Salomen

Screenings

Auckland
ACA Mon 3 Aug, 4:15pm
HWD Fri 7 Aug, 8:30pm*

Christchurch
LUM Sat 8 Aug, 8:45pm
LUM Fri 21 Aug, 8:15pm

Wellington
RXY Thu 20 Aug, 8:30pm

Director, Screenplay, Editor: Dean Francis

Australia 2025 | 99 mins

Producer: Ben Ferris, Dean Francis, Timothy May, Ulysses Oliver

Cinematography: Franc Biffone

Cast: Tim Pocock, Tom Rodgers, Sacha Horler, Paul Capsis, Chris Hayward, Dominic McDonald

Music: Andreas Dominguez

Festivals: Fantastic Fest, Sydney 2025

*INTRO 15 Mins

“Owing as much to Tom of Finland as it does to *The French Connection*, *Body Blow* is both seductive and disconcerting...”

Richard Whittaker, *The Austin Chronicle*



R18 Violence, sexual violence, drug use, offensive language & sex scenes

Buffet Infinity



Westridge County in Alberta, Canada is on the verge of implosion. Brands have become warring factions, a steady stream of townspeople are going missing, cult leaders have risen from the ashes, giant expanding sinkholes threaten to swallow the town and a mysterious, possibly sentient restaurant is threatening to take it all over.

Told entirely through increasingly unhinged TV advertisements, public service announcements and news broadcasts that are mined from hundreds of hours of footage, we're given front row seats to a

small town's descent into chaos and anarchy, weaving multiple narrative threads and slowly revealing fragments while keeping the whole puzzle in the shadows. In his debut feature, Simon Glassman hypnotically blends horror and absurdist comedy making a film that is simultaneously terrifying and hilarious. Akin to taking a time machine to an alternate 1987 where we watch the apocalypse happen on TV in real time, *Buffet Infinity* is a creative behemoth that must be seen to be believed.

— Jordan Salomen

Screenings

Auckland
HWD Sun 9 Aug, 1:45pm

Christchurch
LUM Fri 14 Aug, 8:30pm

Wellington
RXY Sat 22 Aug, 2:00pm

Director, Screenplay, Editor: Simon Glassman
Canada 2025 | 100 mins

Producers: Michael Peterson, Simon Glassman

Cinematography: Edgar Pinzon
Production Designer: Claire Theobaldt
With: Kevin Singh, Kandido Uranga, Allison Bench, Eneko Sagardoy, Uma Bracaglia

Festivals: Fantasia, Sitges 2025

“A delightfully absurd exploration of capitalist excess and low-budget advertising combined with a healthy mix of analog horror.”

— Luiz H.C., *Bloody Disgusting*

TBC NZ Classification TBC

Chronovisor



Late-night New York library research has never looked as seductive as it does in Kevin Walker and Jack Auen's elegantly assembled, deeply chilling and cerebral horror on technology that can destabilise identity and open a portal between the living and the dead.

Beatrice Courte, a chic and obsessive French academic (played by actual professor of behavioural sciences Anne-Laure Sellier) is seeking proof of the rumoured invention and subsequent theft of the Chronovisor, a device for storing and replaying the complete collective memory of humankind. Over-exposure to it is said to ruin minds. Father Pellegrino

Ernetti, a Benedictine monk and musicologist who created the machine alongside twelve physicists, claimed to have seen the Crucifixion of Christ through it, before he vanished and the Vatican suppressed the machine and all its traces.

Shot on gorgeously textured 16mm and weaving in an assemblage of actual text on the mystery, this is a romantic homage to analogue methods and a time before search engines promised access to arcane secrets, as much as it is a fitting parable for our era of all-consuming virtual realms.

— Carmen Gray

Screenings

Auckland
HWD Sun 2 Aug, 8:15pm

Wellington
LHC Thu 13 Aug, 8:30pm
RXY Thu 20 Aug, 4:00pm

Christchurch
LUM Thu 13 Aug, 8:45pm

Directors, Screenplay, Editors: Kevin Walker, Jack Auen
USA 2026 | 99 minutes

Producer: Jason Zuriff

Cinematographer: Leo Zhang

Production Designer: Alex Peña

Sound Design: Eric Zhang

Music: Gustav Holst

Cast: Anne-Laure Sellier

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

Festivals: Rotterdam, 2026

“A work of rigorous textual fetishism, shot on 16mm and appropriately devoted to analogue pleasures.”

— Vadim, Rizov *IndieWire*

TBC NZ Classification TBC



*"Celebrate with me
& dedicate a seat."*

Sir Ian McKellen

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Ghost in the Cell



At Indonesia's most dangerous prison, one wing houses violent criminals under a tyrannical warden, while another offers corrupt politicians every comfort money can buy. When an invisible force begins brutally murdering the occupants and turning them into morbid works of art, rival gangs and outcasts are forced to unite — deciphering the entity's origins and waging war against the demon.

The result? An intense and unpredictable genre mash-up featuring top-notch martial arts sequences, spontaneous dance battles and extreme gore that

masterfully blends horror, social commentary and pitch-black comedy. Instead of just flirting with extremes, *Ghost in the Cell* dives headfirst, making it one of the wildest film experiences of 2026. Indonesian director, Joko Anwar, ingeniously weaves biting political satire into his genre blend, using narrative film as a vehicle to critique capitalist corruption and taking the audience with him on a journey into the darkness that is an unsettling but hilarious reflection of modern society.

— Jordan Salomen

Screenings

Auckland
HWD Sun 2 Aug, 5:45pm

Christchurch
LUM Sun 16 Aug, 8:30pm

Wellington
MAS Sat 22 Aug, 8:15pm

Dunedin
RIA Sun 23 Aug, 7:45pm

Director, Screenplay, Editor: Joko Anwar
Indonesia 2026 | 106 mins

Producer: Tia Hasibuan
Cinematography: Ical Tanjung
Production Designer: Dennis Sutanto
Cast: Abimana Aryasatya, Endy Arfian, Bront Palarae, Morgan Oey, Lukman Sardi
Languages: Bahasa Indonesian with English subtitles

Festivals: Berlin

“The film isn’t asking whether corruption or destruction exists, we all know it does. It’s asking why we’re so comfortable letting them become normal.”

— Joko Anwar

TBC NZ Classification TBC

The Good Boy

Heel



Polish Director, Jan Komasa (*Corpus Christi* NZIFF 2020), whips up a tense psychological thriller with a dark undercurrent of British humor as we're introduced to Tommy (Anson Boon), a rebellious teen and a narcissistic criminal. Tommy is on a path of destruction, amplified by drugs, alcohol and equally volatile friends, until one day, he wakes up in a basement with a chain around his neck.

His captors are a clean-cut middle-class family with a goal of rehabilitating him a-la-*Clockwork Orange*, using videos of his own crimes and motivational content alongside classic literature.

Stephen Graham (*Adolescence*) gives a thrilling and nuanced performance as Chris, the head of the family and a man obsessed with morality, even at the cost of the sanity of his family, dealing out absurd punishments to Tommy mixed with moments of tenderness.

As the film progresses, we're left to wonder if Tommy really is capable of change (or merely playing the part to please his captors) and to ponder what trauma has caused his captors to embark on this moral crusade of madness.

— Jordan Salomen

Screenings

Auckland
HWD Sat 1 Aug, 6:00pm
BRI Tue 4 Aug, 8:00pm
CIV Wed 5 Aug, 3:45pm

Christchurch
LUM Sat 8 Aug, 8:30pm
LUM Fri 21 Aug, 1:45pm

Wellington
RXY Sun 16 Aug, 8:30pm
EMB Wed 19 Aug, 3:30pm

Dunedin
RIA Wed 26 Aug, 8:00pm

Director: Jan Komasa
Poland / UK | 2025 | 110 mins

Producer: Jeremy Thomas, Jerzy Skolimowski, Ewa Piaskowska
Screenplay: Bartek Bartosik, Naqqash Khalid
Cinematography: Michał Dymek
Editor: Agnieszka Glińska
Production Designer: Fletcher Jarvis
Music: Abel Korzeniowski
Cast: Stephen Graham, Andrea Riseborough, Anson Boon, Kit Rakusen

Festivals: Toronto, 2025

“Bracingly wicked... An absurdist nightmare... Like something from the age of Kubrick’s *Clockwork Orange*.”

— Peter Bradshaw, *The Guardian*

R16 Violence, cruelty, drug use & offensive language

The Fox



In this black comedy folktale set in rural Australia, all-round good guy Nick (Jai Courtney) seems to have it all. He's the sole heir to his wealthy father, is well-liked around town, and newly engaged to the perfect woman. However, he discovers a bit of an issue... fiancé Kori (Emily Browning) is cheating on him.

One night while hunting, Nick captures a beguiling fox. Voiced by Olivia Colman, the fox promises to save his relationship in exchange for her life. All he has to do is push Kori into a magical hole which will transform her into the perfect partner. Nick follows the fox's advice and Kori re-emerges as his

dream girl, albeit with a few quirks. The strong supporting cast of eccentric characters provide Nick with well-meaning yet naive solutions to his problems, and the comedic banter between Coleman and Sam Neill's foul-mouthed magpie is endearingly absurd. Director Dario Russo considers the mundanity of domestication and compares it to our desperate desire for freedom in a uniquely hilarious way in his fairytale farce. In this seductive tale that promises to have you laughing along, *The Fox* is magical realism at its wittiest, mischievous best.

— Madison Marshall

Screenings

Auckland

CIV Thu 30 Jul, 9:00pm
LDO Sun 2 Aug, 8:15pm
ACA Fri 7 Aug, 1:30pm

Christchurch

LUM Tue 11 Aug, 8:15pm
LUM Thu 20 Aug, 8:15pm

Wellington

EMB Thu 13 Aug, 8:45pm
LHP Sun 16 Aug, 7:45pm
RXY Wed 19 Aug, 11:45am

Dunedin

REG Fri 21 Aug, 8:00pm

Director, Screenplay, Editor, Music: Dario Russo
Australia 2025 | 90 mins

Producer: Kristina Ceyton, Samantha Jennings, Carly Maple

Cinematography: Matthew Chuang

Production Designer: Bethany Ryan

Cast: Jai Courtney, Emily Browning, Damon Herriman, Sam Neil, Olivia Colman

Festivals: SXSW, Sydney 2026

“A shrewdly conceived and meticulously plotted black comedy.”

— Stephen Saito, *Variety*

R16 R16 Sex scenes, offensive language & nudity

The Holy Boy

La Valle dei Sorrisi



In the remote Italian village of Remis, dubbed the nation's happiest town, there's something a little off about 15-year-old school student Matteo. There's usually a kid like him in every high school, the introverted loner, not good at sports, but there's no one who can provide what Matteo can to the villagers who are still traumatised by a train disaster that tore through their community: he's been gifted with the ability to provide psychic healing through the power of his hugs, and he's in high demand from the struggling adults.

As newly arrived teacher Sergio, himself battling a dark

past, will soon discover, there's a very ominous flipside to Matteo's holy powers, and for a teenager grappling with the pressures of queer longing and small-town boredom something's gonna give when he starts questioning his role as the village saint.

Paolo Strippoli's classy chiller is dripping with atmospheric dread, and cannily anchors proceedings in the all-too-real human struggles to process and reconcile grief, while nailing down something rather revealing about the adolescent queer experience in religiously oppressive communities.

— Cho Jinseok

Screenings

Auckland

HWD Sat 1 Aug, 8:30pm

Christchurch

LUM Fri 7 Aug, 8:30pm
LUM Fri 21 Aug, 11:15am

Wellington

RXY Sat 15 Aug, 9:15pm

Director: Paolo Strippoli
Italy 2025 | 122mins

Producers: Laura Paolucci, Domenico Procacci, Stefano Sardo, Ines Vasiljevic

Screenplay: Jacopo Del Giudice, Paolo Strippoli, Milo Tissone

Cinematography: Cristiano di Nicola
Editor: Federico Palmerini

Production Designer: Marcello Di Carlo

Music: Federico Bisozzi, Davide Tomat

Cast: Michele Riordino, Paolo Pierobon, Romana Maggiora Vergano, Anna Bellato, Sandra Toffolatti

Languages: Italian with English subtitles

Festivals: Chicago, Venice 2025

Awards: Best Film, Venice International Film Festival 2025

“There's a little bit of *Carrie* and *The Omen* here, a hint of *The Village*, and a nod, in the crisp yet moody cinematography, to restrained Scandi-horrors.”

— Jessica Kiang, *Variety*

R16 R16 Sex scenes, offensive language & nudity

I Want Your Sex



At once a slapstick kink comedy and rousing provocation for the goon generation, *I Want Your Sex* embraces the tangled complications of desire and the transcendent power of risk.

Broke 23-year-old people-pleaser Elliot (Cooper Hoffman) has just landed a degrading assistant gig for hacky artist-cum-provocateur Erika Tracy (Olivia Wilde). As professional lines cross and boundaries blur, Elliot is drawn into all-consuming sexual submission, finding liberation in humiliation until it goes too far and he finds himself being questioned for murder.

Mason Gooding, Chase Sui Wonders, Charli XCX and Daveed Diggs fill out the glossy Los Angeles art world, with comedians Margaret Cho and Johnny Knoxville playing it straight as the interrogating officers.

With a wink, Araki reckons with thorny issues of consent, exploitation and cancel culture, all the while making a case for the insightful self-knowledge that comes from foolish decisions driven by lust and hedonistic fantasy. You know, if that's what you're into.

— Amanda Jane Robinson

Screenings

Auckland
CIV Sat 1 Aug, 9:00pm
HWD Sun 9 Aug, 8:30pm

Christchurch
JMA Sat 8 Aug, 6:15pm

Dunedin
REG Sat 15 Aug, 8:00pm

Wellington
RXY Fri 21 Aug, 4:15pm
EMB Sat 22 Aug, 8:45pm

Nelson
STA Wed 9 Sep, 8:00pm

Hamilton
LID Wed 9 Sep, 8:00pm

Matakana
MTK Wed 9 Sep, 8:00pm

New Plymouth
LLC Wed 9 Sep, 8:00pm

Tauranga
LUX Wed 9 Sep, 8:00pm

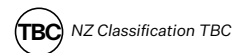
Director: Gregg Araki
USA 2026 | 90 mins

Screenplay: Karley Sciortino, Gregg Araki
Producers: Gregg Araki, Seth Caplan, Teddy Schwarzman, Michael Heimler, Courtney L. Cunniff, Karley Sciortino
Cinematographer: Tucker Korte
Editors: Gregg Araki, Victor de la Parra
Production Design: Angeliq Clark
Cast: Olivia Wilde, Cooper Hoffman, Mason Gooding, Chase Sui Wonders, Daveed Diggs, Charli XCX
Language: English

Festivals: Sundance, Sydney 2026

“As wonderful as Wilde is in what’s easily one of her best roles, the equally fearless Hoffman matches her every step of the way.”

— David Rooney, *The Hollywood Reporter*



The Ice Tower

La Tour de glace



When impressionable 15-year-old runaway Jeanne (Clara Pacini) stumbles upon a soundstage, she's just looking for a warm place to rest. Realising the film in progress is an adaptation of her favourite story, Hans Christian Andersen's *The Snow Queen*, Jeanne takes on the identity of another girl and slowly embeds herself into the production. Enchanted by mysterious lead actress Cristina (Marion Cotillard), Jeanne is drawn further and further into the film's icy realm.

Seductive and otherworldly, this mesmeric crystalline fairytale plays out in the bitter mountain cold of a remote village in 1960s

France. Known for her distinctive, sinister fables, director Lucile Hadžihalilović swirls around themes of artifice, corrupted desire, feminine obsession and false idols.

The film premiered at the Berlinale where it was praised for its dazzling costuming and production design, grand cinematography and textured electronic score. Featuring a cameo from Hadžihalilović's partner, filmmaker Gaspar Noé, as the director of the film-within-a-film, this dark fantasy is a silvery meditation on trauma, artifice and sacrifice that is as sensual and hypnotic as *The Ice Queen* herself.

— Amanda Jane Robinson

Screenings

Auckland
LDO Thu 30 Jul, 8:00pm
ACA Thu 6 Aug, 11:30am
HWD Sat 8 Aug, 11:15am

Christchurch
LUM Wed 12 Aug, 12:00pm
LUM Sun 16 Aug, 1:30pm

Wellington
LHP Thu 13 Aug, 8:00pm
RXY Wed 19 Aug, 1:45pm

Dunedin
RIA Thu 20 Aug, 8:00pm

Director: Lucile Hadžihalilovic
France 2025 | 117 mins

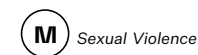
Producer: Muriel Merlin
Screenplay: Lucile Hadžihalilovic, Geoff Cox, Alante Kavaite
Cinematography: Jonathan Ricquebourg
Editor: Nassim Gordji Tehrani
Production Designer: Julia Irribarria
Cast: Marion Cotillard, Clara Pacini, August Diehl, Marine Gesbert, Lilas Rose Gilberti
Languages: French with English subtitles

Festivals: Berlin, San Sebastian 2025

Awards: Silver Bear, Berlin International Film Festival 2025

“An eerie and unwholesome spell is cast in this film; it is a fairytale of death-wish yearning and erotic submission. This movie had me gripped with its two outstanding lead performances and a clamorous musical score.”

— Peter Bradshaw, *The Guardian*



Jim Queen



Jim Parfait is the ultimate king, or rather queen of the Parisian gay community. A 20-million plus followers influencer, he spends his days cultivating his 24-pack abs at the gym, or the temple of gay culture elevation and depravation. On a fine day, one of his abs inexplicably deflates. That is the first symptom of a new disease spreading among gay people: heterosis. With the impending doom of turning straight, Jim Parfait needs to find a cure against the epidemic. Unbeknown to him, Lucien, a reclusive twink who secretly holds a reliquary of Jim Parfait paraphernalia and sex toys, may hold the key to

salvation. But first, Lucien has to escape the draconian control of his homophobic Health Minister mother and come out into the shiny, shallow, shameless queendom where Jim reigns.

Unabashedly heterophobic, Marco Nguyen and Nicolas Athané's *Jim Queen* was the runaway laugh-out-loud hit of the Midnight Screenings at Cannes Film Festival. Delightfully plunging audiences in an ultra-colourful and exuberantly explicit gay fantasia, *Jim Queen* doesn't refrain from cleverly satirising the obsessions of its target audiences. A wild unicorn ride that shan't be missed!

— Paolo Bertolin

Screenings

Auckland

CIV Fri 31 Jul, 9:15pm
ACA Tue 4 Aug, 4:15pm
HWD Sat 8 Aug, 4:15pm

Christchurch

JMA Thu 13 Aug, 6:15pm
LUM Fri 21 Aug, 4:15pm

Wellington

EMB Fri 14 Aug, 9:00pm
LHC Fri 21 Aug, 4:15pm

Dunedin

RIA Sat 29 Aug, 8:30pm

Directors: Marco Nguyen, Nicolas Athané

France, 2026 | 85 minutes

Producers: Bobbypills, David Alric, Arthur Delabays

Screenplay: Simon Balteaux, Marco Nguyen, Nicolas Athané, Brice Chevillard

Storyboards: Nicolas Athané, Brice Chevillard, Marylène Sun, Anaïs Chevillard

Editor: Ivy Buirette

Animation Directors: Stefan Thaler, Julien Licata, Estelle Antonini

Music: Mathieu Rosenzweig, Benjamin Nakache (Kirosen)

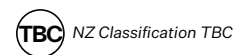
Cast: Alex Ramirès, Jérémy Gillet, Shirley Souagnon, François Sagat

Language: French with English subtitles

Festivals: Cannes, Sydney 2026

“Featuring an electric soundtrack, a delightfully self-aware sense of humor, and making the most out of its imaginative animation style.”

— Zachary Lee, *RogerEbert*



No Rest for the Wicked



Baldur (Egor Venned) lives a humble life in a fishing village on the isolated Faroe Islands where the desolate, wild waters are treacherously rocky, surrounding an environment shrouded in fog and secrecy. When the nomadic, charismatic whaler Helge (Pilou Asbæk) becomes stranded on the island's shore, Baldur falls in love with him and decides to join him at sea, much to his mother's dismay. But when tragedy strikes, their forbidden love unleashes a force as uncompromising as the ocean that threatens the way of life on the island.

Based on Karl Heinrich Ulrich's short story, *No Rest for the Wicked*

is a tender folk horror that blends a timeless queer romance with classic vampire lore. Drawing inspiration from Gothic romance, familial and religious bonds are tested as the villagers turn on each other in the presence of death.

Kasper Kalle's debut feature sits comfortably alongside the work of Robert Eggers in this atmospheric, seductive film that will speak to horror aficionados. Accentuated by the rugged landscape, the film is as chilling and cruel as it is enduringly heartfelt in a tale that asks whether love can transcend death.

— Madison Marshall

Screenings

Auckland

HWD Sun 9 Aug, 6:15pm

Christchurch

LUM Tue 11 Aug, 8:30pm

Wellington

RXY Sat 15 Aug, 6:30pm

Director: Kasper Kalle

Denmark / Faroe Islands / Iceland | 103 mins

Screenplay: Rasmus Birch

Producer: Lars Bredo Rahbek

Cinematography: Jacob Møller

Editors: Mads Michael Olsen, Mark Bukdahl

Music: Hettarher

Production Design: Sabine Hviid

Cast: Egor Venned, Pilou Asbæk, Sofia Nolsøe Mikkelsen, Jóhannes Haukur Jóhannesson

Language: Faroese and Danish with English subtitles

“Kasper's unique and super romantic horror vision matched the stunning, rarely-seen vistas of the Faroe Islands perfectly.”

— Rebecca Leffler, *Screen Daily*



Saccharine



A young woman resorts to desperate measures to achieve her dream body, only to discover that perfection comes at a terrifying cost. Japanese-Australian filmmaker Natalie Erika James returns to the themes of female identity and family trauma she explored in her standout 2020 debut *Relic*, but this time goes for all-out body horror rather than creeping dread. The result is an effective, crowd-pleasing blend of gory shocks and shrewd commentary on the insidious dangers of cultural conditioning.

Lead actor Midori Francis gives a strong, sympathetic

performance as Hana, a woman constantly on the brink. Clever make-up, costuming and prosthetics join with subtle shifts in body language, lighting and camera angles to show Hana's vulnerability and self-loathing slowly turning to confidence and pride and then, all too quickly, fear, desperation and sickly despair.

It all builds to a frenzied, nightmarish climax of greed, desire and full-tilt excess that takes a sharp-toothed bite out of society's toxic obsession with women's bodies, and should leave horror audiences hungry for more."

— Nikki Baughan, *Screen Daily*

Screenings

Auckland

CIV Wed 5 Aug, 8:45pm
HWD Thu 6 Aug, 4:30pm

Christchurch

LUM Fri 7 Aug, 4:15pm
LUM Mon 17 Aug, 8:00pm

Wellington

RXY Fri 14 Aug, 3:45pm
EMB Wed 19 Aug, 8:30pm

Dunedin

REG Wed 19 Aug, 8:00pm

Director, Screenplay:

Natalie Erika James

Australia 2025 | 112 minutes

Producers: Anna McLeish, Sarah Shaw, Natalie Erika James

Cinematography: Charlie Sarroff

Editor: Sean Lahiff

Production Design: Josephine Wagstaff

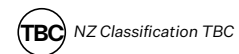
Music: Hannah Peel

Cast: Midori Francis, Madeleine Madden, Danielle Macdonald, Robert Taylor, Showko Showfukutei

Festivals: Sundance, Berlin 2026

"This is the kind of movie I do not want to hear a man's opinion on unless it is glowingly positive."

— Rua Fay, *Cinemasters*



Teenage Sex and Death at Camp Miasma



The cinema of Jane Schoenbrun is full of director surrogates, but few have felt closer to home than Kris (Hannah Einbinder), an emerging filmmaker whose sexual frustration is reflected in her rigorously academic approach to her work, a worldview which is upended when she is hired to 'reinvigorate' the musty carcass of '70s slasher franchise *Camp Miasma*, whose influence has waned in the wake of endless shoddy sequels and cash-ins.

Hoping to glean insights on how to tell a new story in this universe, Kris seeks out

the original film's final girl, Billy Preston (Gillian Anderson), a seductive recluse who lives in the hollowed-out set where she once found cinema stardom. Snowed in, Kris and Billy find their attraction spiralling into psychosexual mania as the line between reality and *Miasma* blurs.

As Kris finds freedom from over-intellectualising in the sublimity of sexual liberation, Schoenbrun takes their place as one of America's most important young filmmakers.

— Tom Augustine

Screenings

Auckland

CIV Sat 8 Aug, 6:00pm

Christchurch

ITR Fri 21 Aug, 8:30pm

Wellington

EMB Sat 22 Aug, 6:15pm

Dunedin

REG Sat 22 Aug, 8:30pm

Hamilton

LID Sat 29 Aug, 8:00pm

Masterton

TSR Sat 29 Aug, 8:00pm

Napier

MTG Sat 29 Aug, 8:00pm

New Plymouth

LLC Sat 29 Aug, 8:00pm

Tauranga

LUX Sat 29 Aug, 8:00pm

Nelson

STA Sat 29 Aug, 8:10pm

Matakana

MTK Sat 29 Aug, 8:15pm

Director, Screenplay:

Jane Schoenbrun

USA 2026 | 106 mins

Producers: Dede Gardner, Jeremy Kleiner

Cinematography: Eric K. Yue

Editor: Graham Mason

Production Designers: Matt Hyland, Brandon Tonner-Connolly

Costume Designer: Kendra Terpenning

Music: Alex G

Cast: Hannah Einbinder, Gillian Anderson, Amanda Fix, Arthur Conti, Eva Victor

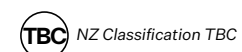
Festivals: Cannes 2026

Awards: Queer Palm, Cannes Film Festival 2026

"A steamy stew of sex, death, VHS and junk food, Schoenbrun's delirious third film is their most accomplished, most persuasive and most playful movie yet."

— Jessica Kiang, *Variety*

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Rhythms

The Best Summer



In January 2025, filmmaker Tamra Davis was preparing to evacuate her home as the Palisades wildfires raged, when she found a box of Sony Hi8 camcorder tapes she had shot in the mid-90s on a tour of Australia and Southeast Asia with bands in the Summersault festival lineup.

Davis, a prolific music video director for Sonic Youth and others, was married to Mike D of the Beastie Boys at the time, and her close relationships with the artists grant an ease of access back-stage and in hotel rooms beyond the barrier of fame. Between concert footage, Davis and Bikini Kill frontwoman

Kathleen Hanna conduct candid interviews with the likes of Kim Gordon, Adam Horowitz, Dave Grohl, and Stephen Malkmus on what they are reading, their personal mottos and feelings about live performance.

The material has been kept unpolished, a nostalgic trace of a moment when MTV was catapulting alternative music into the mainstream, but a more posed celebrity culture of stylists and social media had not yet taken hold, and the era was vivid with punk-edged energy and possibility.

— Carmen Gray

Screenings

Auckland

ACA Thu 30 Jul, 11:15am
HWD Sun 2 Aug, 1:15pm
RIA Fri 7 Aug, 4:30pm

Christchurch

LUM Fri 14 Aug, 10:00am
LUM Tue 18 Aug, 2:15pm
LUM Wed 19 Aug, 6:00pm

Wellington

LHC Sat 15 Aug, 2:10pm
RXY Thu 20 Aug, 2:15pm
LHP Fri 21 Aug, 2:15pm

Dunedin

RIA Mon 24 Aug, 6:00pm

Director: Tamra Davis
USA / Australia / Thailand
2026 | 84mins

Producers: Tamra Davis, Shelby Meade

Cinematography: Tamra Davis

Editor: Jessica Hernández

Cast: Beck, Kim Deal, Kim Gordon, Dave Grohl, Kathleen Hanna, Adam Horowitz

Festivals: Sundance, Sydney, Melbourne 2026

“A fascinating, nostalgic insight into these iconic bands in their youth, in a time before camera phones and social media, when a woman with a video camera was a rare curiosity.”

— Anna Smith, *Rolling Stone UK*

Everybody Digs Bill Evans



Sometimes an intermission is part of the music. That's what American jazz pianist Bill Evans is told in a music biopic that, unconventionally, focuses on a period of his life when he stopped playing. It's the first fiction feature of British filmmaker Grant Gee, renowned for music videos, and documentaries including 2007's *Joy Division* and 2012's moody Suffolk walking tour *Patience (after Sebald)*.

Adapted from Owen Martell's novel *Intermission*, in which Evans was written as if he were a ghost, the film was shot mostly in high-contrast black and white. In smoky bars and living rooms,

Evans contends with the death of his trio's bassist in a 1961 car accident days after they live-taped two of the most revered jazz records of all-time in New York.

He decamps to Florida to shake a debilitating heroin habit and co-dependent chaos with partner Ellaine, only to land in the midst of a blue-collar family plagued by their own demons. Norwegian actor and frequent Joachim Trier collaborator Anders Danielsen Lee brings a piercing, on-edge quality as a musician trapped between precision and collapse.

— Carmen Gray

Screenings

Auckland
CIV Sun 9 Aug, 12:15pm

Wellington
EMB Sat 22 Aug, 10:15am

Dunedin
REG Sat 22 Aug, 10:30am

Christchurch
LUM Sat 22 Aug, 2:30pm

Director: Grant Gee

Ireland 2026 | 102 mins

Producer: Alan Maher, Janine Marmot

Screenplay: Owen Martell, Mark O'Halloran

Cinematography: Piers McGrail

Editor: Adam Biskupski

Production Designer: Ellen Kirk

Music: Roger Goula

Cast: Anders Danielsen, Bill Pullman, Barry Ward, Laurie Metcalf, Valene Kane

Festivals: Berlin 2026

Awards: Best Director, Berlin International Film Festival 2026

“Grant Gee’s film thoroughly inhabits the creative and personal torment experienced by the American pianist – with a terrific supporting Bill Pullman turn.”

— Peter Bradshaw, *The Guardian*

TBC NZ Classification TBC

Low Expectations



After a whirlwind music career marked by endless touring, Maja (Marie Ulven) reaches rock bottom, passed out on the floor of yet another anonymous hotel room. The next time we see her, Maja has returned home to live with her mother Astrid (Tone Mostraum). She is working as a teaching assistant in her mother's school, barely surviving the tedium of a job that demands little of her.

Nobody is harder on Maja than herself. The 29-year-old is full of self-loathing and the conviction that her once promising career is over. The students around Maja are more than a decade younger than her, caught up in social

media, navigating relationships and planning for the future. The setting only encourages her view that time has passed her by.

Landsvik's low-key approach eventually pays dividends as Maja's journey from despair to the earliest glimmers of hope feels honestly earned. Marie Ulven is impressive in her screen debut, conveying the sense of someone merely going through the motions of life. There is an American indie vibe to the film and an affinity with the films of Kelly Reichardt (director of *The Mastermind*, NZIFF 2025), as Landsvik focuses on the little setbacks and victories of everyday life. — Allan Hunter, *Screen Daily*

Screenings

Auckland
RIA Fri 31 Jul, 6:00pm

Wellington
RXY Sat 22 Aug, 6:00pm

Christchurch
LUM Sat 22 Aug, 6:00pm

Director, Screenplay:

Eivind Landsvik

Norway / Denmark | 105 mins

Producers: Lotte Sandbu, Synnøve Hørsdal

Cinematography: Andreas Bjørseth

Editor: Patrick Larsgaard

Production Designer: Sunniva Rostad

Music: Frederikke Hoffmeier, Bendik Hovik Kjeldsberg

Cast: Marie Ulven, Tone Mostraum, Anders Danielsen Lie, Embla Berntsen, Snorre Kind Monsson

Language: Norwegian with English subtitles

Festivals: Cannes (Directors' Fortnight) 2026

“A slow, quiet and life-affirming late coming-of-age tale you don't want to look away from.”

— Tomris Laffly, *Variety*

TBC NZ Classification TBC

Nambassa Festival



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The three-day Nambassa Festival, held on a Waihi farm in 1979, is the subject of this restored documentary which beams us back to simpler days.

Philip Howe's *Nambassa Festival* is a snapshot of Aotearoa at the end of an era, defined by a spirit of self-conscious innocence that the 1980s was about to stamp out. The footage is a catalogue of everything the seventies flower power counterculture had supposedly been about: great music, peaceful mass gatherings, alternative lifestyles, spiritual exploration and walking around public events topless.

But of course it was the music 60,000 people came to see.

And the stage performances are treasures, ranging from a frenzied Split Enz, The Plague (wearing paint), Limbs dancers, to a yodelling John Hore-Grenell and prog rockers Schtung.

Of the Split Enz show, Mike Chunn wrote: "I was blown out of my high perch by an inspired awesome, display of edgy, driving pop music."

— Chris Brown

Screenings

Auckland

SKY Sun 2 Aug, 9:00pm*
LDO Tue 4 Aug, 8:00pm

Wellington

LHP Tue 18 Aug, 8:00pm
RXY Sun 23 Aug, 3:30pm*

Director: Philip Howe

New Zealand, 1979 | 100 mins

Executive Producer: Nambassa Trust

Producers: Dale Farnsworth, Peter Terry

Cinematography: John Earnshaw, Kevin Hayward, Alan Locke, Andrew McAlpine, Andy Roelants, Chris Strewé

Editor: Philip Howe

Music: Andrew Hagen, Morton Wilson

*INTRO 15 Mins

"A high tide mark in NZ for the Woodstock vision of a music festival as a counter-culture celebration of music, crafts, alternative lifestyles and all things hippy."

— Irene Gardiner, *NZ Herald*

Presented in association with



Documentary film exempt from NZ Classification labelling requirements

Whistle



While some would typically write off whistling as an obnoxious or shrill form of music-making, Christopher Nelius' fascinating documentary gets a terrific tune out of the competitive world of whistlers to uncover a community of devoted musical talents.

Pitched somewhere between Christopher Guest's *Best in Show* and a quirky tournament doco, *Whistle* assembles an assortment of the weird and the wonderful global figures of competitive musical whistling, who perform classical and contemporary numbers with finesse and note-perfect synchronisation.

Nelius carefully probes the inner landscapes and private motivations that steer people towards such a fringe pursuit, while delivering a seriously enlightening look into the art of whistling as a musical vocal technique.

It all adds up to a captivating and inspiring portrait of musicians at their best and a timely reminder that in the creeping era of soulless artificial intelligence, nothing feels more vital and profoundly human than raw artistry guided by a breath, a mouth and a need to express yourself.

— Cho Jinseok

Screenings

Auckland

RIA Thu 30 Jul, 12:30pm
BRI Sat 1 Aug, 1:15pm
CIV Tue 4 Aug, 10:15am
LDO Thu 6 Aug, 6:00pm
BRI Fri 7 Aug, 11:00am
LDO Sat 8 Aug, 10:45am

Christchurch

LUM Fri 7 Aug, 12:30pm
LUM Sat 15 Aug, 10:15am
LUM Mon 17 Aug, 2:15pm
LUM Thu 20 Aug, 6:15pm

Wellington

RXY Thu 13 Aug, 1:45pm
LHP Tue 18 Aug, 6:15pm
EMB Wed 19 Aug, 10:30am
LHP Sat 22 Aug, 11:00am

Dunedin

REG Tue 18 Aug, 10:30am
REG Sat 22 Aug, 12:45pm

Nelson

STA Wed 2 Sep, 11:00am
STA Sat 5 Sep, 5:30pm

Hamilton

LID Wed 2 Sep, 11:15am
LID Sat 5 Sep, 5:30pm

Tauranga

LUX Wed 2 Sep, 11:15am
LUX Sat 5 Sep, 5:30pm

Masterton

TSR Wed 2 Sep, 11:30am
TSR Sat 5 Sep, 5:45pm

Director: Christopher Nelius

Australia 2025 | 84 mins

Producers: Camilla Mazzaferro, Louise Smith, Luke Mazzaferro, Al Hicks, Casey Ventura

Screenplay: Christopher Nelius, Al Hicks, Luke Mazzaferro, Paula Dupré Pesmen

Cinematography: Kathryn Milliss

Editors: Matias Bolla, Johanna Scott

Music: Hadyn Walker

With: Carole Anne Kaufman, Molly Lewis, Yuki Takeda, Ayna Ziordia Botella, Davitt Felder

Languages: English; Spanish and Japanese, with English subtitles

Festivals: Toronto 2025

Screenings

Matakana

MTK Wed 2 Sep, 12:00pm
MTK Sat 5 Sep, 5:30pm

New Plymouth

LLC Wed 2 Sep, 12:00pm
LLC Sat 5 Sep, 5:30pm

Napier

MTG Wed 2 Sep, 1:30pm
MTG Sat 5 Sep, 5:15pm



Documentary film exempt from NZ Classification labelling requirements

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Music Pyotr Ilyich Tchaikovsky
Set & Costume Design Gary Harris
Lighting Design Jon Buswell
Conductor Hamish McKeich

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Visions

100 Nights of Hero



In a mythic, medieval society where strict rules govern education, marriage, fertility and fidelity, *100 Nights of Hero* plays like a feminist fairytale at a moment where those in power are still desperate to rule over women's bodies and minds alike.

Neglectful husband Jerome (Amir El-Masry) has so far avoided consummating his marriage to innocent bride Cherry (Maika Monroe), but with growing pressure to produce an heir he is given an ultimatum: if Cherry is not pregnant within one hundred days, she will be killed. When Jerome's beguiling friend Manfred (Nicholas Galitzine) arrives to

stay at their secluded castle, what begins as a bet between the men to test Cherry's loyalty evolves into a tangled spectacle of secrets and seduction between Cherry, Manfred and the couple's devoted housemaid and gifted storyteller, Hero (Emma Corrin).

With layered storylines traversing place and time, director Julia Jackman colours this fantastical world with supporting roles from Charli XCX, Felicity Jones and Richard E. Grant, weaving a romantic queer parable and a vivid rallying cry against meddling patriarchal authority.

— Amanda Jane Robinson

Screenings

Auckland

BRI Thu 30 Jul, 8:15pm
LDO Mon 3 Aug, 8:15pm
RIA Wed 5 Aug, 2:00pm
HWD Fri 7 Aug, 6:15pm

Christchurch

LUM Fri 7 Aug, 6:15pm
LUM Fri 14 Aug, 4:45pm
LUM Fri 21 Aug, 4:00pm

Wellington

RXY Thu 13 Aug, 8:30pm
LHP Mon 17 Aug, 8:30pm

Dunedin

RIA Thu 20 Aug, 6:00pm

Matakana

MTK Mon 7 Sep, 5:45pm

Nelson

STA Mon 7 Sep, 6:00pm

Hamilton

LID Mon 7 Sep, 6:00pm

New Plymouth

LLC Mon 7 Sep, 6:00pm

Tauranga

LUX Mon 7 Sep, 6:00pm

Director, Screenplay:

Julia Jackman

UK 2025 | 91mins

Producers: Helen Simmons, Stephanie Aspin, Grant S. Johnson

Cinematography: Xenia Patricia

Editors: Amélie Labrèche, Oona Flaherty

Production Designer: Sofia Sacomani

Costume Design: Susie Coulthard

Music: Oliver Coates

Cast: Emma Corrin, Nicholas Galitzine, Maika Monroe, Amir El-Masry, Charli XCX

Festivals: Venice 2025; IFFR 2026

“Swoony and exotic, with eye-popping costumes and bold colors that command the viewer’s attention... a call to arms to continue telling women’s stories in these dark times.”

— Monica Castillo, *Roger Ebert*

Bitter Christmas

Amarga Navidad



Pedro Almodóvar's films have always been self-reflexive, folding in layers of memory and personal history alongside his propensity for primary-coloured melodrama. In *Bitter Christmas*, Raúl (Leonardo Sbaraglia) is a filmmaker in the midst of an intense creative crisis, who finds a spark of inspiration in the pain of his longtime assistant Mónica (Aitana Sánchez-Gijón), whose best friend recently lost their child. In parallel, we follow the story Raúl writes, itself about a creatively adrift filmmaker (a luminous Bárbara Lennie), who draws inspiration from the trauma of the people around her, including a friend who herself has lost a

child. Both directors find their loved ones are less than amenable to having their lives mined for drama, as the line between autofiction and biography blur.

Bitter Christmas finds Almodóvar reflecting on a storied career, picking through the personal debris that being an artist engenders. Throughout, Almodóvar's propensity for melodrama is present, but muted — it is a work in the midst of a fascinating conversation with itself.

— Tom Augustine

Screenings

Auckland

BRI Thu 30 Jul, 11:00am
RIA Fri 31 Jul, 8:15pm
LDO Mon 3 Aug, 11:00am
BRI Wed 5 Aug, 6:00pm
RIA Fri 7 Aug, 12:30pm
LDO Sat 8 Aug, 5:30pm

Christchurch

LUM Fri 7 Aug, 10:30am
LUM Sat 8 Aug, 6:15pm
LUM Fri 21 Aug, 11:00am

Wellington

LHC Fri 14 Aug, 6:00pm
LHP Mon 17 Aug, 1:30pm
EMB Tue 18 Aug, 12:15pm
LHP Sat 22 Aug, 6:00pm

Dunedin

REG Sat 15 Aug, 3:00pm
REG Tue 18 Aug, 12:30pm

Hamilton

LID Sat 29 Aug, 3:30pm
LID Thu 3 Sep, 1:15pm
LID Mon 7 Sep, 10:45am

Napier

MTG Sat 29 Aug, 3:30pm
MTG Thu 3 Sep, 3:15pm

New Plymouth

LLC Sat 29 Aug, 3:30pm
LLC Thu 3 Sep, 3:00pm

Director, Screenplay:

Pedro Almodóvar

Spain 2025 | 111mins

Producer: Agustín Almodóvar

Composer: Alberto Iglesias

Editor: Teresa Font

Art Director: Isabel Peinado

Cast: Bárbara Lennie, Leonardo

Sbaraglia, Aitana Sánchez-Gijón,

Victoria Luengo, Patrick Criado

Languages: Spanish with English subtitles

Festivals: Cannes 2026

Screenings

Tauranga

LUX Sat 29 Aug, 3:30pm

LUX Thu 3 Sep, 1:15pm

LUX Mon 7 Sep, 10:30am

Nelson

STA Sat 29 Aug, 3:45pm

STA Thu 3 Sep, 1:30pm

Masterton

TSR Sat 29 Aug, 3:45pm

TSR Thu 3 Sep, 1:15pm

Matakana

MTK Sat 29 Aug, 3:45pm

MTK Thu 3 Sep, 1:15pm



Dead Man's Wire



A man determined to get one over on the silver spoon CEOs of corporate America, *Dead Man's Wire* arrives at a moment of rising anger at corporate excess — and feels all the more potent for it. Based on the true story of Indianapolis man Tony Kirtsis (a seething Bill Skarsgård) who, after defaulting on his mortgage, takes drastic measures to set things right. When he arrives at the offices of Meridian Mortgage Company to find top exec M.L. Hall (played with pomp and swagger by Al Pacino) away in Florida, he instead takes his son Richard (Dacre Montgomery) hostage, with a shotgun fixed to his neck

via a "dead man's wire". His three demands? Immunity, five million bucks and an apology.

After communication with the local police breaks down, radio host Fred Temple (Colman Domingo) becomes the de facto hostage negotiator, whilst the whole affair plays out to the masses on live TV via aspiring reporter Linda Page (Industry star Myha'la). A precursor to today's everything-on-demand news culture, Gus Van Sant makes a triumphant return to the silver screen with a thriller as tense as it is timely.

— Matt Bloomfield

Screenings

Auckland

BRI Fri 31 Jul, 8:00pm
CIV Wed 5 Aug, 6:15pm
LDO Fri 7 Aug, 8:15pm

Christchurch

LUM Tue 11 Aug, 12:00pm
JMA Sat 15 Aug, 6:15pm
LUM Mon 17 Aug, 11:00am
LUM Thu 20 Aug, 3:45pm

Dunedin

REG Wed 19 Aug, 5:45pm
REG Fri 21 Aug, 1:30pm

Wellington

EMB Wed 19 Aug, 6:00pm
LHP Fri 21 Aug, 8:00pm

Napier

MTG Fri 28 Aug, 7:30pm
MTG Mon 31 Aug, 3:00pm

Nelson

STA Fri 28 Aug, 8:00pm
STA Mon 31 Aug, 3:30pm

Masterton

TSR Fri 28 Aug, 8:10pm
TSR Mon 31 Aug, 3:45pm

Hamilton

LID Fri 28 Aug, 8:15pm
LID Mon 31 Aug, 3:45pm

Matakana

MTK Fri 28 Aug, 8:15pm
MTK Mon 31 Aug, 12:45pm

Director: Gus Van Sant

USA 2025 | 105 minutes

Screenplay: Austin Kolodney

Producers: Cassian Elwes, Joel David

Moore, Mark Amin, Sam Pressman,

Tom Culliver, Matt Murphie,

Andrea Bucko, Veronica Radaelli,

Paula Paizes, Remi Alfallah, Noor Alfallah,

Billy Hines, Siena Oberman, Gordon Clark

Cinematography: Arnaud Potier

Editor: Saar Klein

Production Designer: Stefan Dechant

Music: Danny Elfman

Cast: Bill Skarsgård, Dacre Montgomery,

Al Pacino, Colman Domingo, Myha'la

Festivals: Venice 2025; Sydney 2026

Screenings

New Plymouth

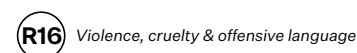
LLC Fri 28 Aug, 8:15pm

LLC Mon 31 Aug, 3:00pm

Tauranga

LUX Fri 28 Aug, 8:15pm

LUX Mon 31 Aug, 3:45pm



Dao



Gloria's daughter is about to be married, in France, in a gathering of extended family that prompts Gloria to reflect on a ceremony that took place years before, in Guinea-Bissau, to consecrate her father as an ancestor. Swirling between these two worlds, this observational Altman-esque ensemble vividly explores memory, belonging, culture and history.

Actors and non-actors make up the family at the heart of the film, drifting in and out of each others' orbits with love, laughter and pain alike. In his experimental, playful approach, French-Senegalese

director Alain Gomis even includes members of his own family in the cast.

Nominated for the Golden Bear at Berlinale, *Dao* is a sprawling hybrid of drama and documentary that buzzes with energy and heart, examining the effects of migration and diaspora on a community with a propulsive aliveness where distance is no match for family ties.

— Amanda Jane Robinson

Screenings

Auckland
ACA Sun 2 Aug, 12:00pm
Christchurch
LUM Sat 15 Aug, 1:45pm
Wellington
LHC Sat 22 Aug, 10:45am

Director: Alain Gomis

France / Senegal /
Guinea-Bissau 2026
185 mins

Producers: Sylvie Pialat and Benoît Quainon, Toufik Ayadi and Christophe Barral

Screenplay: Alain Gomis

Cinematography: Céline Bozon, Amath Niane, Mabeye Deme

Editors: Alain Gomis, Fabrice Rouaud, Assetou Koné, Dimitri Ouedraogo, Elizabeth Ndiaye, Moustapha Mbalo Dieng

Production Designer: Moussa Diene, Eliane Lorthiois

Cast: Katy Correa, D'Johé Kouadio, Samir Guesmi, Mike Etienne, Nicolas Gomis

Languages: French, Wolof with English subtitles

Festivals: Berlin, Sydney 2026

“Kinetic, freewheeling, cross-continental... an idea-rich but extravagantly sensory film.”

— Guy Lodge, *Variety*

M *Animal Slaughter and offensive language*

The Dreamed Adventure

Das Geträumte Abenteuer



Drawing on the porous borderlands between Bulgaria, Greece and Turkey, Valeska Grisebach's *The Dreamed Adventure* confirms the German filmmaker as one of contemporary cinema's most distinctive observers of lives shaped by history, geography and memory. Here, Grisebach crafts a richly layered drama that blends crime, romance and social observation into a work of remarkable emotional and political resonance.

At the film's centre is Veska, magnificently embodied by non-professional actress Yana Radeva, a compelling archaeologist whose excavation of a medieval site

becomes a powerful metaphor for the unearthing of buried desires, forgotten loyalties and unresolved traumas. When an old acquaintance reappears and then mysteriously vanishes, Veska is drawn into a world of smuggling, corruption and long-suppressed memories. Yet Grisebach refuses the conventions of the thriller, favouring instead an immersive realism that allows characters, places and histories to reveal themselves gradually.

Shot with extraordinary sensitivity by Bernhard Keller, the film transforms the sun-scorched frontier landscape into a character in its own right.

— Maria Giovanna Vagenas

Screenings

Auckland
CIV Sat 8 Aug, 2:30pm
Christchurch
LUM Sat 22 Aug, 11:30am
Wellington
MAS Sat 22 Aug, 12:15pm

Director: Valeska Grisebach

Germany / France / Austria /
Bulgaria 2026 | 167mins

Producers: Maren Ade, Jonas Dornbach, Janine Jackowski

Screenplay: Valeska Grisebach, Lisa Bierwirth

Cinematography: Bernhard Keller

Editor: Bettina Böhler

Production Designer: Sabina Christova

Cast: Yana Radeva, Syuleyman Letifov, Velko Frandev, Stoicho Kostadinov, Nikolay Shekerdjiev

Languages: German with English subtitles

Festivals: Cannes, Sydney 2026

Awards: Jury Prize, Cannes Film Festival 2026

“The Dreamed Adventure is basically a modern Bulgarian *The Godfather*, rangily reworked as a docudrama with suntanned arms.”

— Jessica Kiang, *Variety*

TBC *NZ Classification TBC*

Dry Leaf

Khmeli potoli



In football, a “dry leaf” is a free kick where you can’t tell where the ball might land. Georgian director Alexandre Koberidze makes films with the same kind of faith in the chance magic of playing, and in the life force of art undimmed by an imposed economy of means.

When Lisa, a young photographer, goes incommunicado after leaving on a trip to photograph soccer fields in remote villages across Georgia, her father drives off in search of her, using a location list from her editor to stop off at pitches she may have visited. With him in the passenger seat is Lisa’s invisible

friend, Levani, an inspired, peculiar detail that shows that cinema may need no cast, and human warmth burns brightest when there’s almost nothing left.

Voted one of the top ten films of 2025 worldwide in British magazine Sight & Sound’s yearly poll, *Dry Leaf* was shot exclusively on an old Sony Ericsson mobile phone. The lo-fi haze puts the act of looking centre-stage, in a light-stepping film full of the eccentric charm of untethered imagination.

— Carmen Gray

Screenings

Auckland

ACA Mon 3 Aug, 12:45pm
ACA Sun 9 Aug, 10:00am

Wellington

LHC Thu 13 Aug, 10:45am
LHC Sun 23 Aug, 10:45am

Christchurch

LUM Sun 16 Aug, 10:00am

Director, Screenplay, Cinematography, Editor:
Alexandre Koberidze
Germany / Georgia 2025
186 mins

Producer: Mariam Shatberashvili, Luise Hauschild, Alexandre Koberidze
Music: Giorgi Koberidze
With: David Koberidze, Otar Nijaradze
Languages: Georgian with English subtitles

Festivals: Lorcano, 2025

Awards: FIPRESCI Prize, Locarno Film Festival 2025

“*Dry Leaf* is a joy for devotees of the strange, singular and sometimes transcendent...a movie to ride shotgun alongside, with the windows down on a lazy trip to nowhere in particular.”

— Jessica Kiang, *The Guardian*

E Documentary film exempt from NZ Classification labelling requirements

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Everytime



A Berlin-based family comprising teenage Jessie (Carla Hüttermann), her mother Ella (Birgit Minichmayr) and sister Melli (Lotte Shirin Keiling) are about to go on holiday in Tenerife when Jessie sneaks out for a night of partying with her boyfriend Lux (Tristan Lopez) which ends in tragedy. Sandra Wollner's lyrical gut-punch of a film doesn't ease its audience gradually into its world: Wollner immerses us in the family's day-to-day life before swiftly unspooling it within the first 15 Mins.

Life after Jessie dies can never truly be the same for Ella and Melli, and yet in many ways it is.

It has to be, the daily routine is all they have. At the same time, it is like they have slipped into another dimension, where minor occurrences acquire a freighted sense of significance.

It would be easy to reach for the term 'magical realism' in describing the film's climax, but the precise internal logic of Wollner's film elevates it above so much of what is meant by that term. Here, the impossible appears to occur, but with a grounded psychological precision that more than earns the break with reality.

— Catherine Bray, *Screen Daily*

Screenings

Auckland

ACA Sat 1 Aug, 5:45pm

Wellington

RXY Thu 13 Aug, 6:10pm

Christchurch

LUM Sat 15 Aug, 2:15pm

Director, Screenplay:

Sandra Wollner

Austria / Germany 2026
121 minutes

Producers: Lixi Frank, David Bohun, Viktoria Stolpe, Sandra Wollner

Cinematography: Gregory Oke

Editor: Hannes Bruun

Production Designer: Julia Libiseller, Gerald Freimuth

Music: David Schweighart

Cast: Birgit Minichmayr, Tristán López, Lotte Keiling, Carla Hüttermann

Languages: German and Spanish with English subtitles

Festivals: Cannes 2026

Awards: Un Certain Regard Prize, Cannes Film Festival 2026

“The film showcases Wollner’s talent for injecting genuine unease into ordinary events.”

— Jordan Mintzer, *The Hollywood Reporter*



Father Mother Sister Brother



Indie cinema's long-time King of Cool, Jim Jarmusch, returns to his comfort zone with this quiet, understated triptych that triumphed at the Venice Film Festival.

Covering three short stories across three sets of families, the first involves siblings (Adam Driver and Mayim Bialik) on an awkward visit to their seemingly broke father, played by Tom Waits. In the second, a buttoned-up Charlotte Rampling hosts tea with her two very different daughters, (Cate Blanchett and Vicky Krieps). In the third, twins played by Indya Moore and Luka Sabat sift through their late parents' belongings.

Like any good short story, each segment functions as a tiny abstract of larger lives, filled with ellipses and ambiguities. The first two segments leave a bitter aftertaste, the third, crucially shifting focus to younger characters, serving as a cathartic, sweet tonic. What is unsaid and unshown is vital: everywhere there are remnants of disagreements, traumas, lies and rescues that we are invited to colour with our own familial experiences. It makes for some of the most stripped-back work Jarmusch has ever put to screen, but within the seeming simplicity, there lies multitudes.

— Tom Augustine

Screenings

Auckland

BRI Thu 30 Jul, 6:00pm

CIV Fri 31 Jul, 10:45am

CIV Mon 3 Aug, 8:30pm

LDO Sun 9 Aug, 5:15pm

Christchurch

LUM Thu 13 Aug, 4:00pm

ITR Sat 22 Aug, 2:30pm

Wellington

EMB Thu 13 Aug, 6:15pm

LHP Tue 18 Aug, 11:45am

EMB Fri 21 Aug, 10:30am

LHP Sun 23 Aug, 5:30pm

Dunedin

REG Sun 16 Aug, 2:30pm

REG Fri 21 Aug, 11:00am

Hamilton

LID Sun 30 Aug, 2:30pm

LID Fri 4 Sep, 1:15pm

Masterton

TSR Sun 30 Aug, 2:30pm

TSR Fri 4 Sep, 1:15pm

Napier

MTG Sun 30 Aug, 2:30pm

MTG Fri 4 Sep, 3:15pm

New Plymouth

LLC Sun 30 Aug, 2:30pm

LLC Fri 4 Sep, 3:00pm

Director, Screenplay:

Jim Jarmusch

USA 2025 | 110 mins

Producer: Jim Jarmusch, Charles Gilbert, Joshua Astrachan, Atila Yücer

Cinematography: Frederick Elmes, Yorick Le Saux

Editor: Afonso Gonçalves

Production Designer: Mark Friedberg, Marco Bittner Rosser

Cast: Tom Waits, Adam Driver, Charlotte Rampling, Cate Blanchett, Vicky Krieps

Languages: English and French, with English subtitles

Festivals: Venice

Awards: Golden Lion, Venice Film Festival 2025

Tauranga

LUX Sun 30 Aug, 2:30pm

LUX Fri 4 Sep, 1:15pm

Screenings

Nelson

STA Sun 30 Aug, 2:45pm

STA Fri 4 Sep, 1:30pm

Matakana

MTK Sun 30 Aug, 2:45pm

MTK Fri 4 Sep, 4:00pm

Presented in association with
SHOWROOM 22



Fatherland

Vaterland



Few filmmakers in contemporary cinema have marked an ascent into artistic accomplishment as Paweł Pawlikowski. After *Ida* (2013) became the first Polish film to win the Academy Award for Best International Film, *Cold War* (2018) confirmed his ability to evoke emotional depth against the backdrop of a past that left painful traces in the present. With *Fatherland*, awarded the Best Director Award at Cannes Film Festival, Pawlikowski ups the ante in a masterclass of essential filmmaking.

Fatherland delivers a rigorous black and white account of a few

days in the life of writer Thomas Mann (Hanns Zischler), as he returns to Germany from the United States in 1949, to receive two Goethe Awards.

His daughter Erika (an impeccable Sandra Hüller, also in *Rose* at NZIFF 2026) assists him while he prepares and delivers his speeches, as he ignores the aching sufferance of his estranged son Klaus. Mann's public musings on German history cast a shadow over our contemporary war-torn world, while the family drama that unfolds behind closed doors allows Pawlikowski an exquisitely moving ending.

— Paolo Bertolin

Screenings

Auckland

CIV Fri 7 Aug, 6:30pm

Dunedin

REG Fri 21 Aug, 6:00pm

Wellington

EMB Fri 21 Aug, 6:15pm

Christchurch

ITR Sun 23 Aug, 5:30pm

Napier

MTG Fri 4 Sep, 5:30pm

Hamilton

LID Fri 4 Sep, 6:00pm

Masterton

TSR Fri 4 Sep, 6:00pm

New Plymouth

LLC Fri 4 Sep, 6:00pm

Tauranga

LUX Fri 4 Sep, 6:00pm

Nelson

STA Fri 4 Sep, 6:15pm

Matakana

MTK Fri 4 Sep, 6:15pm

Director: Paweł Pawlikowski

Poland / Germany / Italy /
France 2026 | 82 mins

Producer: Edward Berger, Lorenzo Gangarossa, Mario Gianni, Lorenzo Mieli, Ewa Puszczyńska, Dimitri Rassam, Jeanne Tremsal

Screenplay: Paweł Pawlikowski, Henk Handloegten

Cinematography: Lukasz Zal

Composer: Marcin Masecki

Editor: Paweł Pawlikowski, Piotr Wójcik

Production Designer: Marcel Sławinski, Katarzyna Sobanska

Cast: Sandra Hüller, Hanns Zischler, August Diehl, Devid Striesow, Anna Madeley

Languages: German and French with English subtitles

Festivals: Cannes 2026

Awards: Best Director, Cannes 2026

Presented in association with



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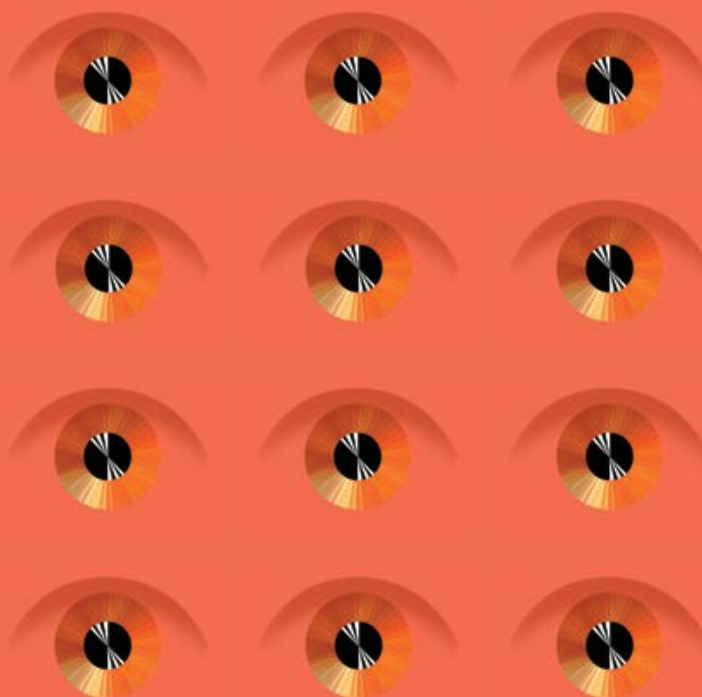
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The Fence

Le cri des gardes



Arthouse great Claire Denis is renowned for bold, prickly explorations of power and desire, in places marked by colonialism's ongoing legacy. Based on a 1979 play by Bernard Marie-Koltès, *Black Battles With Dogs*, and retaining a stripped-back, almost theatrical concentration on highly charged encounters, Denis' latest feature is set in the isolated, guarded living quarters of a construction project in an unnamed West African nation.

A local has been killed on the job, and his brother Alboury (Isaach de Bankolé) has turned up outside the gates, demanding the body be handed over. Site

manager Horn (Matt Dillon) has a short fuse, and little patience for this. Meanwhile his new wife Leonie (Mia McKenna-Bruce) has just moved in that night, driven from the airport by leering engineer Cal (Tom Blyth).

The atmosphere is sinister, and the relationships combustible, in this dystopian imitation of a community, run for extractive gain by men whose unaccountability and privilege have enabled their worst instincts to run amok. It's a dark choreography of dignity and predation, with glints of empathy distant beacons from another world.

— Carmen Gray

Screenings

Auckland

RIA Mon 3 Aug, 5:30pm
ACA Thu 6 Aug, 3:45pm
BRI Sat 8 Aug, 5:30pm

Christchurch

LUM Mon 10 Aug, 3:30pm
LUM Wed 12 Aug, 1:30pm
LUM Wed 19 Aug, 7:45pm

Wellington

LHP Thu 13 Aug, 3:45pm
LHC Mon 17 Aug, 8:15pm
LHC Thu 20 Aug, 3:45pm

Director: Claire Denis

France 2025 | 109 mins

Producer: Gary Farkas, Olivier Delbosco, Anthony Vaccarello

Screenplay: Claire Denis, Suzanne Lindon, Andrew Litvack

Cinematography: Éric Gautier

Editors: Sandie Bompar, Guy Lecorne

Production Designer: Thierry Flamand, Oumar Sall

Music: Tindersticks

Cast: Isaach de Bankolé, Matt Dillon, Mia McKenna-Bruce, Tom Blyth, Brian Begnan

Languages: English, Yoruba with English subtitles

Festivals: Toronto 2025

“De Bankolé gives the lynchpin performance, his clear eyes and measured expression saying more about this enduring imbalance of power than words ever could.”

— Nikki Baughan, *Screen Daily*



The Last One for the Road

Le città di pianura



Two fifty-something drifters, Carlobianchi and Doriano, aimlessly stray from pub to pub in Northern Italy while obsessed with having one last drink for the road. They encounter Giulio, an insecure architecture student, who joins them as they journey deeper into the region's drinking holes. Fresh off sweeping Italy's prestigious David di Donatello Awards with eight wins, including Best Film and Best Director, Sossai's feature is far more than a drinking comedy.

While the premise promises comedic larks, the heartwarming roadtrip tale is dipped in sarcasm and melancholy. The film is less interested in the unhealthy

relationship with alcohol than the questions it has about national identity and civilisation decline.

As we spend more time with the characters, we learn more about their shared history which comes to mirror their beloved Veneto region. The abandoned rural spaces left behind by industrial prosperity become a striking backdrop for the duo's frustration with, and incomprehension of, the modern age. While they remain anchored in their nostalgia, young Giulio is profoundly affected by learning about the history they left behind.

— Jerome Cargill

Screenings

Auckland

RIA Wed 5 Aug, 6:00pm*

Wellington

LHC Sun 16 Aug, 4:05pm*

Director Francesco Sossai

Italy / Germany 2025

100 mins

Screenplay: Francesco Sossai, Adriano Candiago

Producers: Marta Donzelli, Gregorio Paonessa, Philipp Kreuzer, Cecilia Trautvetter

Cinematography: Massimiliano Kuveiller

Editor: Paolo Cottignola

Music: Krano

Cast: Filippo Scotti, Sergio Romano, Pierpaolo Capovilla, Roberto Citran, Andrea Pennacchi

Festivals: Cannes, Toronto, New York

Awards: David di Donatello 2026: Best Film, Best Director, Best Actor, Best Original Screenplay, Best Original Song, Best Editing, Best Producer, Best Casting

* INTRO 15 Mins

“Sossai has managed to suggest the mistakes, busted dreams, dashed hopes and futility of getting ahead that makes the bottle such an appealing escape.”

— Roger Moore, *Movie Nation*

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Leibniz – Chronicle of a Lost Painting

Leibniz – Chronik eines Verschollenen Bildes



Ninety-two-year-old master filmmaker Edgar Reitz has always had a fascination with history and the role art plays in defining society at different points in the past. The subject of his latest offering is Gottfried Wilhelm Leibniz. The philosopher, writer and academic is beloved Court Counsellor to Queen Sophia Charlotte of Hanover, who commissions a portrait in the hopes that committing his visage to a canvas would allow him to remain eternal.

Edgar Selge and Aenne Schwarz anchor the film as the titular philosopher and the artist

commissioned to paint his portrait, starting out in fierce opposition to one another and finding common ground once they realize there are many similarities that bind them together.

The attention to detail is notable, with production design and costuming precise right down to the smallest, most nuanced feature.

A beautiful, poignant and sublime work of cinematic artistry that consolidates Reitz as one of our greatest and most essential visionaries.

— Matthew Joseph Jenner, *International Cinefile Society*

Screenings

Auckland
ACA Sat 1 Aug, 10:30am

Wellington
LHC Thu 20 Aug, 6:00pm

Christchurch
LUM Sun 23 Aug, 10:00am

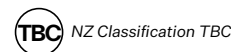
Directors: Edgar Reitz, Anatol Schuster

Germany | 104 mins

Screenplay: Gert Heidenreich, Edgar Reitz
Producers: Ingo Fliess, Christian Reitz
Cinematography: Matthias Grunsky
Editor: Anja Pohl
Production Designer: Renate Schmaderer
Music: Henrik Ajax
Cast: Edgar Selge, Aenne Schwarz, Lars Eidinger, Michael Kranz, Antonia Bill, Barbara Sukowa
Language: German with English subtitles
Festivals: Berlin 2026

“A beautiful, poignant and sublime work of cinematic artistry.”

— *International Cinefile Society*



Minotaur



It's been nearly a decade since director Andrey Zvyagintsev's last feature. His sleek, ice-cold noir, Grand Prix winner at Cannes, is set in a Russia returned to its most brutal imperialist ways.

The regime is hungry for cannon fodder for its war on Ukraine, and Gleb (Dmitriy Mazurov), a businessman in a provincial town, must contend with the mayor's demand for a list of disposable employees to help fill military draft numbers.

What's more, Gleb's suspicions that his wife (Iris Lebedeva) is having an affair are confirmed (in a remake of Claude Chabrol's 1969 *The Unfaithful Wife*). Her

deep discontentment with her affluent but shallow existence is more than his ego can absorb. His family's high-end lifestyle of top restaurants and luxury vacations has been a bubble detached from political realities.

But the violence and self-serving corruption underpinning power in the nation bleeds through every corner of their lives; a spectacularly monstrous, abject horror that can be repressed no longer. Zvyagintsev, who has lived in exile in France since 2022, shot the film in Latvia, standing in for Russia.

— Carmen Gray

Screenings

Auckland
CIV Sun 2 Aug, 5:45pm
BRI Tue 4 Aug, 11:00am
LDO Thu 6 Aug, 7:50pm

Christchurch
LUM Sun 9 Aug, 5:45pm
LUM Thu 13 Aug, 3:15pm
LUM Wed 19 Aug, 1:15pm

Dunedin
REG Sun 16 Aug, 4:45pm

Wellington
EMB Sun 16 Aug, 5:30pm
LHP Thu 20 Aug, 8:00pm

Hamilton
LID Fri 28 Aug, 11:15am
LID Sun 30 Aug, 4:45pm

Tauranga
LUX Fri 28 Aug, 11:15am
LUX Sun 30 Aug, 4:45pm

Nelson
STA Fri 28 Aug, 3:00pm
STA Sun 30 Aug, 5:00pm

Masterton
TSR Sun 30 Aug, 4:45pm

Napier
MTG Sun 30 Aug, 4:45pm

New Plymouth
LLC Sun 30 Aug, 4:45pm

Matakana
MTK Sun 30 Aug, 5:00pm

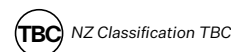
Director, Screenplay: Andrey Zvyagintsev

France / Latvia / Germany 2026 | 141 mins

Producer: Charles Gillibert, Nathanaël Karmitz, Marco Perego, Vindhya Sagar, Andrey Zvyagintsev
Screenplay: Andrey Zvyagintsev, Claude Chabrol, Simon Lyashenko
Cinematography: Mikhail Krichman
Editor: Andrey Zvyagintsev
Production Designer: Andrey Ponkratov, Masha Slavina
Music: Evgueni Galperine, Sacha Galperine
Cast: Dmitriy Mazurov, Iris Lebedeva, Boris Kudrin, Yuriy Zavalnyouk, Varvara Zmykova
Languages: Russian with English subtitles
Festivals: Cannes, Sydney 2026
Awards: Grand Prix, Cannes Film Festival 2026

“Zvyagintsev's direction is superb with his cold daylight compositions and scenes in grim streets and housing estates. Everything here looks like a crime scene.”

— Peter Bradshaw, *The Guardian*



Remake



For documentary makers obsessed with filming their own lives, the question of what this impulse is really all about has no simple answer — especially when tragic events have a way of imbuing images from the past with whole new meanings.

American director Ross McElwee, celebrated for his long career of autobiographical work, faces the terrifying reminder that capturing life is not the same as understanding it or having power over its course, after the heartbreak of his son's sudden death. Adrian had been behind an effort to fictionalise his father's 1986 Sundance winner *Sherman's*

March, a seemingly impossible project that had veered off course in the wake of his addiction.

As McElwee revisits old footage and episodes of their family history in his first film in over 14 years, trying to grasp the reality of the loss and somehow find or farewell his son, he spares no brutal honesty for his own compulsions. This is a devastatingly vulnerable and astonishing labour of love, buoyant with the charms of McElwee's eccentric, wide-ranging eye, amid melancholy for the ruthlessness of time.

— Carmen Gray

Screenings

Auckland

LDO Fri 31 Jul, 11:00am
BRI Sun 2 Aug, 11:00am
ACA Fri 7 Aug, 3:30pm
RIA Sun 9 Aug, 12:30pm

Christchurch

LUM Mon 10 Aug, 1:15pm
LUM Sun 16 Aug, 5:30pm
LUM Mon 17 Aug, 4:00pm

Wellington

LHP Fri 14 Aug, 11:30am
LHC Mon 17 Aug, 11:15am
LHC Thu 20 Aug, 8:05pm

Director, Screenplay:

Ross McElwee

USA 2025 | 116 mins

Producers: Mark Meatto, Ross McElwee

Cinematography: Ross McElwee, Adrian McElwee

Editors: Ross McElwee, Joe Bini

Languages: English

Festivals: Venice 2025

“Remake is a richly rewarding experience – emotionally, narratively and philosophically.”

— Jonathan Romney, *Screen Daily*

TBC NZ Classification TBC

Rose of Nevada



Atmospheric dread and aspects of folk horror drench the mysterious worlds of Mark Jenkin, who has established himself as one of the most distinctive voices in current British cinema through “new kitchen sink” films that reflect his passion for DIY experimentation.

Lately, he's turned his interest in the timeless textures of a 16mm Bolex camera towards depicting the hands-on labour of fishermen in an era of precarity in his native Cornwall. Two cash-strapped men sign on for a stint on a fishing vessel that was lost at sea thirty years ago and has reappeared without its crew. The workers find themselves back on the initial

voyage, and when they redock, it's the 1990s — a chilling and queasy slippage in time and identity that is compounded by locals mistaking them for the dead sailors.

The only thing worse than being at sea is not being at sea, as these fishermen are inclined to say. Jenkins built all the sound post-production with an ear for the poetry of place and for the enigmatic ability of nature's elements to seduce and terrify in equal measure.

— Carmen Gray

Screenings

Auckland

CIV Thu 30 Jul, 3:45pm
BRI Mon 3 Aug, 8:15pm
CIV Thu 6 Aug, 8:30pm

Christchurch

LUM Fri 7 Aug, 8:00pm
LUM Mon 17 Aug, 8:15pm

Wellington

EMB Thu 13 Aug, 3:45pm
EMB Thu 20 Aug, 8:15pm

Dunedin

REG Thu 20 Aug, 8:00pm

Hamilton

LID Mon 31 Aug, 1:30pm
LID Mon 7 Sep, 8:00pm

Tauranga

LUX Mon 31 Aug, 1:30pm
LUX Mon 7 Sep, 8:00pm

Matakana

MTK Mon 7 Sep, 7:45pm

Nelson

STA Mon 7 Sep, 8:00pm

New Plymouth

LLC Mon 7 Sep, 8:00pm

Director: Mark Jenkin

UK 2025 | 114mins

Producer: Denzil Monk

Screenplay: Mark Jenkin

Cinematography: Mark Jenkin

Editor: Mark Jenkin

Music: Mark Jenkin

Cast: George Mackay, Callum Turner, Francis Magee, Edward Rowe, Rosalind Eleazar

Festivals: Venice, Toronto, London 2025

“In the hands of a conventional filmmaker, this would be a conventional scary movie. Jenkin makes of it something more elusive and complex.”

— Peter Bradshaw, *The Guardian*

TBC NZ Classification TBC

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Silent Friend



In the botanical garden of an old university town in Germany, and at the heart of celebrated director Ildikó Enyedi's sprawling meditation on a world that is mysterious and sensitive enough to stun anyone paying attention, a gargantuan ginkgo tree stands for more than a century. It is the subtle constant and quiet connector between scientific seekers from three different times.

In 1908, the first woman to get past an admissions process rigged in men's favour explores the radical and sensual possibilities of plants and avant-garde photography.

In 1972, a lovestruck student encounters a surprising spark of communication when his crush enlists him to supervise her geranium experiment. In 2020 a visiting neuroscience professor stuck on a campus in pandemic lockdown is eyed with suspicion as he immerses himself in the hallucinogenic possibilities of life across species. Over a decades-long career, Enyedi has brought her wild and peculiar eye to European arthouse cinema, opening up the strangeness in everyday existence.

— Carmen Gray

Screenings

Auckland

LDO Sun 2 Aug, 10:00am
CIV Fri 7 Aug, 12:45pm
RIA Sun 9 Aug, 7:45pm

Christchurch

LUM Sun 9 Aug, 10:00am
LUM Mon 17 Aug, 1:00pm
LUM Wed 19 Aug, 10:45am

Wellington

LHP Sun 16 Aug, 10:15am
EMB Fri 21 Aug, 1:00pm
LHC Sun 23 Aug, 8:15pm

Dunedin

RIA Sun 30 Aug, 12:30pm

Director, Screenplay: Ildiko Enyedi

Germany 2025 | 145 mins

Producer: Reinhard Brundig, Mónika Mécs, Nicolas Elghozi, Meng Xie, Morgane Olivier

Cinematography: Gergely Pálos

Editor: Károly Szalai

Music: Gábor Keresztes, Kristóf Kelemen

Production Designer: Imola Láng

Cast: Tony Leung Chiu-wai, Luna Wedler, Enzo Brumm, Léa Seydoux, Sylvester Groth

Languages: German, English, Cantonese

Festivals: Venice, Toronto 2025; Sydney 2026

Festivals: Venice, Toronto 2025; Sydney 2026

“The message that “Silent Friend,” in its passionately compassionate way, means to leave us with is: consider your plants.”

— Justin Chang, *The New Yorker*

M Drug use & nudity

Wolfram



Prominent First Nations filmmaker Warwick Thornton's follow up to his acclaimed *Sweet Country*, *Wolfram* follows a pair of Aboriginal siblings as they negotiate the punishing and violence-soaked terrain of 1930s Australia.

After a chance encounter with Philomac (*Sweet Country's* unforgettable young fugitive), the newly formed trio head deep into the forbidding Australian desert to escape menacing outlaws on their trail, while searching for the kids' mother (Deborah Mailman).

The shadow of the 'western' looms large over Thornton's tough and uncompromising film,

in the dusty towns, the desolate plains and the sun-kissed faces of the downtrodden, but many of the familiar tropes we associate with the genre have been smartly reconceptualised for the Australian context, thanks in no small part to Thornton's brilliant cinematography.

Rich in stunning detail, Thornton and writers David Tranter and Steven McGregor have conjured up a monstrous vision of Australian race relations from its not-so-distant past.

— Cho Jinseok

Screenings

Auckland

CIV Thu 30 Jul, 6:30pm*
ACA Fri 31 Jul, 11:00am*

Christchurch

LUM Fri 7 Aug, 2:15pm
LUM Tue 11 Aug, 10:00am
LUM Sat 22 Aug, 2:45pm

Wellington

LHP Fri 14 Aug, 3:45pm
MAS Tue 18 Aug, 6:00pm
LHC Fri 21 Aug, 2:15pm

Director, Cinematography: Warwick Thornton

Australia 2025 | 102 mins

Producers: Greer Simpkin, David Jowsey

Screenplay: Steven McGregor, David Tranter

Editor: Nick Meyers

Costume Designer: Heather Wallace

Production Designer: Michael Leon

Cast: Debra Mailman, Erroll Shand, Joe Bird, Pedrea Jackson, Thomas M Wright

Festivals: Berlin 2026

* Filmmaker Present 30 Mins

“Few will be unmoved by seeing people so dehumanized by colonial rule show their resilience.”

— David Rooney, *The Hollywood Reporter*

M Violence & offensive language

Berlinale Spotlight: Forum Expanded 77 mins approx.

The Berlinale programme for experimental cinema, **Forum Expanded** presents five shorts that investigate, probe and queer the textures, legacies and continuities of natural and political histories.

— Ulrich Ziemons



Warnungen an die ferne Zukunft (Warnings to the Distant Future)

Directors: Juliane Jaschnow, Stefanie Schroeder
Germany 2025
Producers: Juliane Jaschnow, Stefanie Schroeder
Cinematography: Juliane Jaschnow, Stefanie Schroeder
Editors: Juliane Jaschnow, Stefanie Schroeder

19 mins

“How should those who come after us be warned of danger”? A film about the search for the German-German nuclear waste repository – between warning signs, feedback loops, flowing flocks of birds and the area between sign and object.



Phi Pattana (In Sum)

Director: Komtouch Napattaloong
Thailand 2026
Producer: Dano Napattaloong
Cinematography: Komtouch Napattaloong
Editing: Komtouch Napattaloong
Music: Liew Niyomkarn
17 mins

Corroded pixels struggle to form an image as they move through Cold War promises of development in rural Thailand, haunted by archival voices.



Pink Schlemmer

Director: Oliver Husain
Canada 2025
Producer: Oliver Husain.
Cinematography: Oliver Husain
Editing: Oliver Husain
Music: Matt Smith
13 mins

In 2024, a deteriorated 16mm print of a film about Oskar Schlemmer’s Bauhaus dances resurfaced, now awash in vibrant pink from chemical aging. Oliver Husain and collaborators use this flamboyant tint to reimagine the 1925 choreographies.



Filme Pin

Directors: María Rojas Arias & Andrés Jurado (La Vulcanizadora)
Producers: Andrés Jurado, María Rojas Arias
Cinematography: Andrés Jurado
Editing: Andrés Jurado
7 mins

Between light, metal and silver, Filme Pin turns a collection of solidarity pins into an archive at another scale: spectres of exile and international struggle against Portugal’s fascist and colonial regime.



Forever...Forever

Director: Johann Lurf
Producer: Johann Lurf
Cinematography: Johann Lurf
21 mins

The uninterrupted light trail of 1 year and 10 months, condensed down to 20 minutes, filmed on a self-made camera. Daily rhythms accelerate, slowly at first, then more intensely. A structuralist film about transience.



Screenings

Auckland
 ACA Sun 2 Aug, 7:45pm
Wellington
 LHC Sat 22 Aug, 4:30pm*
 *INTRO 15 Mins

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Journeys

Do You Love Me



This poetic, layered collage of archival footage spanning 70 years of narrative cinema, television, home videos, news media, music and photography is particularly impressive considering the country has no national media archive.

Filmmaker Lana Daher utilises archive, editing and sound design to construct a powerful document of Lebanon's turbulent contemporary history where resilience is forced by violent circumstance. Pairing footage of a city destroyed by bombs with sequences of ordinary living; weddings, parties, family

gatherings; illustrates the human desire to find joy where we can — even under relentless war and conflict, life goes on.

Working with editor Qutaiba Barhamji (*The Voice of Hind Rajab*, NZIFF 2026), Daher looks destruction and displacement square in the eye yet never succumbs to despair. Described as “a love letter to Beirut”, the cumulative effect of this feat of audiovisual research is a celebration of memory preservation as resistance, and an open-hearted, emotional portrait of a people.

— Amanda Jane Robinson

Screenings

Auckland

RIA Sat 1 Aug, 4:30pm

Wellington

RXY Sat 15 Aug, 10:00am

LHC Sun 23 Aug, 4:15pm

Christchurch

LUM Sat 22 Aug, 4:30pm

Director: Lana Daher

Lebanon 2025 | 76mins

Producer: Jean-Laurent Csinidis

Screenplay: Lana Daher, Qutaiba Barhamji

Editor: Qutaiba Barhamji

Archive Producers: Denis Liakhov, Lana Daher

Languages: Arabic, English, French

“Lana Daher’s mercurial documentary eschews talking heads and voiceover, drawing instead from more than 20,000 hours of archival footage to channel the resilient spirit of Beirut.”

— Phuong Le, *The Guardian*

Phantom Beirut

حباشأ



Ten years after faking his death during the Lebanese Civil War, Khalil returns to Beirut hoping to reclaim his identity. But when his old comrades find him, their initial disbelief gives way to suspicion as they start to question his motives and the circumstances surrounding his mysterious disappearance. As old wounds reopen and the past is reassessed, the specters of a war that never truly ended are laid bare.

Set in the late 1980s, *Phantom Beirut* splices its fictional narrative with interviews with the cast recounting their

experiences of the conflict and its lasting impact on their lives. Interwoven with archival footage, the narrative and the testimonies paint a portrait of Beirut that serves as a time capsule as well as an exploration of the city's collective trauma and resilience. This stunning restoration breathes new life into a film that for the past two decades has been relatively obscure. Not only does it bring an important part of Lebanon's filmic canon to new audiences, the film also provides an understanding of its history from the perspective of its own people.

— Jordan Salomen

Screenings

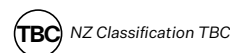
Auckland
RIA Sat 1 Aug, 2:15pm
Wellington
RXY Sat 15 Aug, 11:45am

Director, screenplay:
Ghassan Salhab
Lebanon / France, 1998
117 mins

Producers: Aline Pélissier, Ghassan Salhab
Cinematography: Jérôme Peyrebrune
Editors: Gladys Joujou, Vincent Commaret
Music: Toufic Farroukh
Production Designer: Hamza Nasrallah
Cast: Darina Al Joundi, Aouni Kawas, Carole Abboud, Rabih Mroueh
Language: Arabic with English subtitles

“A poem to a beloved city and its people, as scarred as its buildings.”

— Deborah Young, *Variety*



A Sad and Beautiful World

Nujum al'amal w al'alam



Born mere minutes apart in a hospital in war torn Beirut, Nino (Hasan Akil) is an irrepressible optimist with his head in the clouds despite his tragic family history, whereas Yasmina (Mounia Akl) is a realist and prone to imagining the worst. During their childhood they form a close bond that abruptly ended as Yasmina is forced to move away. Years later, fate intervenes when Nino crashes his car into a building owned by Yasmina's mother, which brings them back together and rekindles their connection.

As their love deepens and Yasmina gets a job offer abroad,

the couple must decide whether they want to stay in Lebanon to start a family while nurturing Nino's family business in the country that they love, or move away from family and friends for a safer future. *A Sad and Beautiful World* playfully blends elements of romantic comedy and social commentary, with dialogue sharp as it is tender. Finding hope inside a country on the brink of collapse, the film transports the audience through three decades of Lebanese history through the eyes of two lovers bound by fate.

— Jordan Salomen

Screenings

Auckland
RIA Sat 1 Aug, 6:15pm
Christchurch
LUM Sat 15 Aug, 10:00am
Wellington
RXY Sat 15 Aug, 2:15pm

Director: Cyril Aris
Lebanon 2025 | 110mins

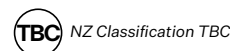
Producer: Georges Schoucair, Jennifer Goyne Blake, April Shih, Georg Neubert, Jasper Wiedhöf
Screenplay: Cyril Aris, Bane Fakih (co-writer)
Cinematography: Joe Saade
Editor: Cyril Aris, Nat Sanders
Production Designer: Hanady Medlej
Cast: Mounia Aki, Hasan Akil, Julia Kassar, Camille Salameh, Tino Karam
Languages: In Arabic with English subtitles

Festivals: Venice, BFI London

Awards: Peoples Choice Award, Venice International Film Festival 2025

“Told with propulsive visual energy, collage-like editing and the time jumps that help the narrative traverse three decades, this opposites-attract love story gains uniqueness thanks to its form.”

— Carlos Aguilar, *Variety*



All of a Sudden

Soudain



Few filmmakers trust the power of conversation as deeply as Ryusuke Hamaguchi, transforming dialogue into revelation and human encounters into profound emotional experiences. *All of a Sudden*, Hamaguchi's first French-language feature, unfolds as a luminous meditation on care, mortality and the fragile yet transformative bonds that emerge between strangers.

At its heart is the extraordinary friendship between Marie-Lou, the visionary director of a Parisian care home, and Mari, a Japanese theatre artist confronting terminal illness with grace and intellectual

curiosity. Through their evolving relationship, Hamaguchi explores questions of dignity, compassion and human connection, creating a film that is as philosophically rich as it is emotionally resonant. Virginie Efira and Tao Okamoto deliver deeply nuanced performances, their remarkable chemistry lending warmth and immediacy to even the most intellectually charged exchanges. Rather than imposing easy answers, Hamaguchi invites viewers into a space of reflection where ideas, emotions and lived experience coexist with rare harmony.

— Maria Giovanna Vagenas

Screenings

Auckland
CIV Tue 4 Aug, 7:00pm
BRI Fri 7 Aug, 12:45pm

Christchurch
LUM Thu 13 Aug, 12:15pm
LUM Tue 18 Aug, 10:00am
LUM Sun 23 Aug, 2:00pm

Dunedin
REG Tue 18 Aug, 6:30pm

Wellington
EMB Tue 18 Aug, 7:15pm
LHP Thu 20 Aug, 2:15pm

Director: Ryūsuke Hamaguchi
France / Japan 2026
196mins

Producers: Renan Artukmaç, Bettina Brokemper, Charlotte Dauphin, Julien Deris, David Gauquié, Hiroko Matsuda, Jean-Luc Ormières, Kōsuke Oshida, Joseph Rouschop, Yūji Sadai
Screenplay: Ryusuke Hamaguchi, Léa Le Dimna
Cinematography: Alan Guichaoua
Editor: Azusa Yamazaki
Production Designer: Mila Preli
Music: Samuel Andreyev
Cast: Virginie Efira, Tao Okamoto, Kyoza Nagatsuka, Kodai Kurosaki, Marie Bunel
Languages: French and Japanese with English subtitles

Festivals: Cannes 2026

Awards: Best Actress, Cannes Film Festival 2026

“The rarest type of film, not merely good enough to remind you what cinema can be, but great enough to remind you what life can be.

— Jessica Kiang, *Variety*

NZ Classification TBC

All the Lovers in the Night

Subete Mayonaka no Koibitotachi



Fuyuko (Yukino Kishii) lives a modest life in Tokyo, spending her time largely in solitude. Even her work as a proofreader is monotonous — her superiors discourage her from indulging in a story's creativity in favour of focusing on the manuscript's flaws. Using alcohol to loosen up around others, she occasionally socialises outside of work, but otherwise, Fuyuko's days are strictly regimented and unexceptional.

Her increasing reliance on alcohol leads Fuyuko to an awkward public incident but she's spared from embarrassment by a high school physics teacher, Mitsutsuka (Tadanobu Asano).

They form a connection fueled by a mutual interest in colour and light. However, a distance persists between them as past traumas and untruths are kept in the dark.

Yukiko Sode's contemplative love story looks at the complexities and contradictions inherent in being human. Using a picturesque palette of rich winter colours and light-changing compositions to complement Fuyuko's evolving emotions, *All the Lovers in the Night* poignantly depicts the trepidation and vulnerability of loving another person when you don't love yourself.

— Madison Marshall

Screenings

Auckland
RIA Sat 8 Aug, 2:30pm*

Christchurch
JMA Wed 12 Aug, 6:15pm*

Wellington
MAS Sun 16 Aug, 2:15pm*

Director, Screenplay: Yukiko Sode
Japan 2025 | 139 minutes

Producer: Toshikazu Nishigaya, Kana Matsuda
Cinematography: Yasuyuki Sasaki
Editor: Azusa Yamazaki
Production Designer: Norifumi Ataka
Music: Masato Suzuki
Cast: Yukino Kishii, Tadanobu Asano, Misato Morita, Mai Fukagawa, Akihisa Shiono
Language: Japanese with English subtitles

Festivals: Cannes (Un Certain Regard), 2026

* Filmmaker Present 30 Mins

“A meditative, therapeutic unveiling of the relationships that cradle us in unprecedented ways, all delicately crafted by Yukiko Sode.”

— Niikhiil Akhiil, *Film Fest Report*

NZ Classification TBC

AnyMart



Modern Japan's stifling corporate landscape is put under a blood-soaked microscope in Iwasaki Yusuke's absurdist horror-comedy *AnyMart*, a mesmerising debut (world premiering in this year's Berlinale Forum where it won the FIPRESCI Award) that will find fans in anyone who has done a torturous retail shift and thought about sticking a middle finger to the maxim that "the customer is always right".

Convenience store clerk Sakai's life is dominated by shifts at the pristine convenience store *AnyMart*, a soul-sucking retail prison where orderliness, forced smiles and sterile, artificial

interiors are a way of life. As new staff arrive and minor incidents around the neighbourhood pile up, the mask slips on this conformist world, and carnage erupts.

A smart fusion of deadpan humour and slow-burn creeps (think Kiyoshi Kurosawa), *AnyMart* announces a serious filmmaking talent in Iwasaki Yusuke, who adeptly transitions the film from unnerving comedy to potent horror show. *AnyMart* pinpoints something seriously horrific about the disastrous consequences of cheap consumerism and rigid conformity to the human spirit.

— Cho Jinseok

Screenings

Auckland
RIA Sat 8 Aug, 12:45pm
Wellington
MAS Sun 16 Aug, 12:15pm
Christchurch
LUM Sun 16 Aug, 3:45pm

Director, Screenplay:
Yusuke Iwasaki
Japan 2026 | 88 minutes

Producers: Kentaro Hayashi, Yuuri Shimojo, Jun Inoue
Cinematography: Mao Okawara
Editor: Yuki Omori
Music: PAS TASTA
Sound Design: Showsuke Asada
Cast: Shōta Sometani, Erika Karata, Masahiko Nishimura
Language: Japanese with English subtitles

Festivals: Berlin (Forum) 2026
Awards: FIPRESCI Award (Forum section), Berlin International Film Festival 2026

"What does it take to drain a person of their humanity? According to Iwasaki Yusuke, a convenience store uniform and a morning meeting ritual will do it."

— Blake Simons, *Variety*



Black Rain

黒い雨 / *Kuroi ame*



Black Rain is [a 1989] film by Japan's great director, Shohei Imamura, who shoots in beautifully textured black and white to tell the story of survivors of the Hiroshima atomic bomb who were contaminated by the fallout.

This is not, however, an anti-nuclear message movie. It is a film about how the survivors of that terrible day internalized their experiences, how they came to see themselves as flawed because they carried the seeds of radiation sickness. Only a Japanese – perhaps only Imamura – could have made a film in which the bomb at Hiroshima is simply the

starting point for an unforgiving critique of Japanese society itself.

Imamura's anger in *Black Rain* is directed not so much at those who dropped the bomb on Hiroshima as at the way his Japanese characters immediately started behaving as if somehow it has been their own fault.

It must have taken no small amount of courage for Imamura to make this film, which carries an insight many Japanese may not want to heed and many foreigners may not be able to believe.

— Roger Ebert, *Chicago Sun-Times*

Screenings

Auckland
ACA Thu 6 Aug, 6:00pm
Christchurch
LUM Sun 16 Aug, 12:00pm
Wellington
RXY Thu 20 Aug, 6:00pm

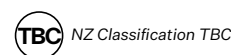
Director: Shohei Imamura
Japan 1989 | 123 mins

Screenplay: Shōhei Imamura, Toshirō Ishido (based on the novel by Masuji Ibuse)
Producer: Hisashi Iino
Cinematography: Takashi Kawamata
Editor: Hajime Okayasu
Production Design: Hisao Inagaki
Music: Tōru Takemitsu
Cast: Yoshiko Tanaka, Kazuo Kitamura, Etsuko Ichihara, Shōichi Ozawa, Norihei Miki, Keisuke Ishida, Hisako Hara, Taiji Tonoyama

Festivals: Cannes 1989
Awards: Cannes Grand Prix 1989; Best Actress, Japan Academy Awards 1990

Black Rain excels in its examination of Japanese society, especially in the post-Atomic age.

— Andrew Saroch, *Los Angeles Times*



Lost Land

Hara Watan



After decades of persecution, Myanmar’s military launched a systematic genocide against the Muslim Rohingya population. Thousands were killed and more than a million people were displaced. *Lost Land* follows two Rohingya children, nine-year-old Somira and her four-year-old brother Shafi, as they take a treacherous journey from a refugee camp in Bangladesh across borders to reunite with their uncle in Malaysia. Initially traveling with a caravan of fellow Rohingya seeking a better life in another country, they soon become separated from their group and are forced to fend for themselves in the forests between nations.

Director Akio Fujimoto uses non-professional Rohingya actors throughout the cast and the improvised dialogue provides an authentic representation of a culture in crisis that remains severely underrepresented in cinema. Filmed largely from the children’s perspective, *Lost Land* delivers a heart-wrenching portrait of resilience and survival, highlighting circumstances that no child should have to endure. Their search for safety and belonging reflects the ongoing humanitarian crisis that the Rohingya are still facing and underscores the profound significance of having a place to call home.

— Jordan Salomen

Screenings

Auckland
RIA Sat 8 Aug, 10:45am
Christchurch
LUM Mon 10 Aug, 6:00pm
Wellington
MAS Sun 16 Aug, 10:15am

Director, Editor: Akio Fujimoto

Japan / France / Malaysia / Germany 2025 | 99 minutes

Producers: Kazutaka Watanabe, Angèle de Lorme, Sujauddin Karimuddin, Elise Shick

Cinematography: Yoshio Kitagawa

Production Designer: Tam Khalid

Music: Ernst Reijseger

Cast: Shomira Rias Uddin Muhammad, Shofik Rias Uddin

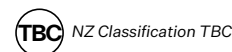
Languages: Rohingya with English subtitles

Festivals: Venice, Tokyo 2025

Awards: Special Jury Prize, Orizzonti section, Venice Film Festival 2025

“Lost Land emerges as both a cry of anguish and a call for compassion, a necessary reminder of the Rohingya’s humanity, and of the shared humanity of refugees everywhere.”

— Connor Lightbody, *Next Best Picture*



Nagi Notes

Nagi Diary



Nagi marks a significant new chapter in the career of Japanese filmmaker Koji Fukada, bringing to the screen a subtle and deeply resonant exploration of friendship, identity, and belonging. Set within the quiet rhythms of rural Japan, the film follows Yuri, an architect, and Yoriko, a sculptor, whose connection has endured the dissolution of family ties and the passing of years.

Formerly connected through Yuri’s marriage to Yoriko’s brother, they continue to meet, talk, and challenge one another with a rare intellectual and emotional honesty. Their conversations about art, memory, work, and personal

freedom form the heart of the film, gradually revealing lives shaped by choices that do not easily fit within traditional expectations.

As Fukada observes them with remarkable sensitivity, their friendship emerges as something more than companionship: a space of mutual recognition and a quiet refusal of the social roles imposed upon them. Without grand statements or dramatic confrontations, *Nagi Notes* illuminates new forms of family and solidarity. Elegant, perceptive, and profoundly humane, it confirms Fukada’s gift for finding emotional depth in the most delicate corners of everyday life.

— Maria Giovanna Vagenas

Screenings

Auckland
RIA Sat 8 Aug, 5:45pm
Wellington
MAS Sun 16 Aug, 5:30pm

Director, Screenplay: Koji Fukada

Japan 2026 | 110 mins

Producer: Atsuko Ohno, Ryo Nagai

Cinematography: Hidetoshi Shinomiya

Editor: Sylvie Lager

Production Designer: Yukari Otsuki

Music: Lee Pei-Chin

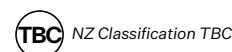
Cast: Takako Matsu, Ken'ichi Matsuyama, Shizuka Ishibashi, Waku Kawaguchi, Kiyora Fujiwara

Languages: Japanese with English subtitles

Festivals: Cannes (In Competition) 2026

“A seamless, harmoniously composed work, effortlessly edited and elegantly shot... it’s almost too easy to just drift along with it, like floating down a river on a canoe...”

— Leslie Felperin, *The Hollywood Reporter*



The Samurai and the Prisoner

Kokurojo



Japanese auteur Kurosawa Kiyoshi's name has become synonymous with unnerving psychological horror over his multi-decade career. But now, he's turned his attention to the jidaigeki genre, with this stately and fascinating adaptation of Yonezawa Honobu's award-winning novel, *The Samurai and the Prisoner*, which received widespread praise following its world premiere at this year's Cannes Film Festival.

Elegantly blending samurai drama, murder mystery and period political thriller, Kurosawa thrusts us into the turmoil of the late 16th century Warring States era, as

Lord Araki Murashige, together with his captured prisoner Kuroda Kanbei, probe a series of shadowy murders inside the Lord's palace compound.

As Lord and prisoner set about solving a murder case over each season, the film blossoms into a stunning portrait of strategic brilliance at play in the most chaotic of environments as war rages outside the palace walls.

Unfolding with a measured and masterly touch, Kurosawa transforms this samurai murder mystery into a very timely exploration of power, violence and honour codes.

— Cho Jinseok

Screenings

Christchurch
LUM Sat 8 Aug, 11:45am

Auckland
RIA Sat 8 Aug, 8:00pm

Wellington
MAS Sun 16 Aug, 7:45pm

Director, Screenplay:

Kiyoshi Kurosawa

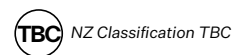
Japan 2026 | 147mins

Producer: Satoko Ishida
Cinematography: Yasuyuki Sasaki
Editor: Kōichi Takahashi
Production Designer: Tetsuo Harada
Music: Yoshihiro Hanno
Cast: Masahiro Motoki, Masaki Suda, Yuriko Yoshitaka, Munetaka Aoki, Ryōta Miyadate,
Languages: Japanese with English subtitles

Festivals: Cannes 2026

Classic and contained, this is a samurai flick that ends up denouncing the sacred code samurais used to live by.

— Jordan Mintzer, *The Hollywood Reporter*



Sheep in the Box



Known for his sincere observations of childhood, unconventional families and the emotional weight of loss and grief, Hirokazu Kore-eda's latest film combines his preferred themes in a speculative film that blends the preservation of memory with technological advancements.

Set in near future Japan, grieving parents Otone (Haruka Ayase) and Kensuke (Daigo Yamamoto) turn to REbirth, a company providing the bereaved with humanoid replications of their loved ones. With this technology, the couple is granted more time with their seven-year-old son, Kakeru (Rimu Kuwaki). But as the

humanoid develops and shares memories he shouldn't have, his parents grow perplexed and grapple with the ramifications of their decision.

True to form, Kore-eda draws a persuasive performance from the child actor and Kakeru's delicate curiosity complements the adults' resistance to change. His presence raises questions about our influence on artificially intelligent machines as the humanoid is intrinsically drawn to nature in this poignant, multifaceted narrative. Layered with poetic symbolism, *Sheep in the Box* is as inventive as it is heartfelt.

— Madison Marshall

Screenings

Auckland
CIV Thu 30 Jul, 12:45pm
BRI Fri 31 Jul, 11:00am
LDO Sun 2 Aug, 1:00pm
BRI Wed 5 Aug, 8:15pm
RIA Fri 7 Aug, 8:15pm

Christchurch
LUM Fri 7 Aug, 10:00am
LUM Mon 17 Aug, 11:45am
LUM Wed 19 Aug, 1:30pm
LUM Fri 21 Aug, 8:00pm

Wellington
EMB Thu 13 Aug, 1:00pm
LHP Sun 16 Aug, 1:00pm
LHC Mon 17 Aug, 5:45pm
RXY Thu 20 Aug, 11:45am

Dunedin
REG Mon 17 Aug, 12:15pm
RIA Thu 27 Aug, 5:45pm

Masterton
TSR Fri 28 Aug, 11:30am
TSR Tue 1 Sep, 7:50pm

Napier
MTG Tue 1 Sep, 7:30pm

Nelson
STA Tue 1 Sep, 8:00pm
STA Mon 7 Sep, 1:00pm

Hamilton
LID Tue 1 Sep, 8:00pm
LID Mon 7 Sep, 1:00pm

Director, Screenplay, Editor:

Hirokazu Kore-eda

Japan | 126 mins

Producers: Kaoru Matsuzaki, Megumi Banse
Cinematography: Ryuto Kondo
Production Design: Okada Takuya
Music: Bandoh Yuta
Cast: Daigo Yamamoto, Haruka Ayase, Rimu Kuwaki
Language: Japanese with English subtitles

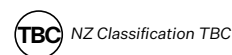
Festivals: Cannes 2026

Screenings

Matakana
MTK Tue 1 Sep, 8:00pm
MTK Mon 7 Sep, 1:00pm

New Plymouth
LLC Tue 1 Sep, 8:00pm
LLC Mon 7 Sep, 12:00pm

Tauranga
LUX Tue 1 Sep, 8:00pm
LUX Mon 7 Sep, 1:00pm



A curated selection of cinema classics and recently restored films.

Treasures

The Arch

Dǒng fūrén



Madam Tung (Lisa Lu) is a widow who lives an upstanding life, caring for her daughter and ailing mother-in-law. Her devotion to the town and to her family is being honored in the form of an arch being built by the local community.

When army officer, Captain Yang, takes up board at her residence, she is immediately drawn to his good looks and chivalrous nature. Although their mutual attraction is apparent, Madam Tung's sense of morality and devotion to her late husband prevent her from pursuing a closer bond, and her refusal to reciprocate leads Captain Yang

to entertain the affections of her daughter, Wei-Ling.

Returning to cinemas in a fully restored version assembled from its only surviving materials, Tang Shu-Shuen's 1968 masterpiece was years ahead of its time.

Predating the Hong Kong new wave, it helped pave the way for art house film and future generations of female directors in Hong Kong. Adapted from a seventeenth century Chinese folktale which explored gender roles in traditional Chinese culture, the film's themes of morality versus longing and desire remain as resonant today as they were six decades ago.

— Jordan Salomen

Screenings

Auckland

ACA Sat 8 Aug, 11:45am

Wellington

LHC Sat 22 Aug, 2:30pm

Christchurch

LUM Sun 23 Aug, 4:00pm

Director: Shu-Hsuan T'ang
Hong Kong 1968 | 95mins

Producer: Chiu-chung Li

Screenplay: Shu-Hsuan T'ang

Cinematography: Subrata Mitra

Composer: Tsan-yuan Lu

Editor: Les Blank, C.C. See

Art Director: Tianming Bao

Cast: Lisa Lu, Roy Chiao,

Hilda Chow Hsuan

Languages: Mandarin with English subtitles

Festivals: Golden Horse Film Festival 1971

Awards: Best Leading Actress, Art Direction, Cinematography, Special Award –Golden Horse Film Festival 1971

“One of the earliest examples of Hong Kong art-house cinema, this pioneering film broke barriers for women in filmmaking.”

— Sean Barry, *Asian Movie Pulse*

Presented in association with
AUCKLAND FILM SOCIETY

TBC NZ Classification TBC

Betty Blue – Director’s Cut

37°2 le matin



Art movie or sex romp? Please don't make us choose. For many teens growing up in the mid-1980s, French import *Betty Blue* represented an opportunity to expand our global horizons, to mature in the presence of some tragic romance—and to gaze upon the bodacious Béatrice Dalle and her handsome handyman lover, Zorg (the Adrien Brody-like Anglade).

But if *Betty Blue* feasts on the bodies of its leads, it's this director's cut that fully establishes the movie's artistic bona fides. More than an hour of material has been added to the narrative, which begins in a splash of pink paint at a

seaside resort, and then meanders to Paris and a cute hamlet where the couple's attraction blooms. Isn't it praise to confess that none of these new scenes stood out to me? The movie is still an organic whole, its exuberant lovemaking and drunken carousing alternating with a committed relationship's natural lulls.

If *Betty Blue* plays into the salacious archetype of the "liberated" foreign film, at least it repays you with real feelings of earthiness. And now, it's closer to the serious movie we always said it was, while blushing.

— Joshua Rothkopf, *Timeout*

Screenings

Auckland

RIA Fri 31 Jul, 12:00pm
CIV Tue 4 Aug, 12:30pm
HWD Thu 6 Aug, 7:00pm

Christchurch

LUM Sat 8 Aug, 5:15pm
LUM Thu 20 Aug, 10:15am

Wellington

EMB Sat 15 Aug, 12:00pm
LHC Fri 21 Aug, 10:45am

Dunedin

RIA Sat 29 Aug, 11:00am

Director, Producer, Screenplay:
Jean-Jacques Beineix
France 1986 | 185 mins

Cinematography: Jean-François Robin
Editor: Monique Prim

Production Design: Carlos Conti
Music: Gabriel Yared

Cast: Béatrice Dalle, Jean-Hugues Anglade, Gérard Darmon, Consuelo de Haviland, Clémentine Célarie

Language: French with English subtitles

“Every frame of Jean-Jacques Beineix’s film carries the stamp of its era and country of origin.”

— William Thomas, *Empire*

(R18) Sex scenes

Footrot Flats: The Dog's Tale



In 1986, the late, great cartoonist Murray Ball turned his hand to directing and adapted his phenomenally successful cartoon strip “Footrot Flats” into New Zealand’s first animated feature film.

Set in the fictional rural town of Raupo, Ball’s film (from a script he co-penned with fellow cartoonist Tom Scott) focuses on establishing the origins of fan-favourite characters Dog and Wal’, along with a host of other recurring characters from the cartoon strips, including nature-loving neighbour Cooch Windgrass, farmhand Rangī, Wal’s niece Pongo, the villainous Murphy’s from an adjacent farm and of course Dog’s animal

companions – love interest Jess, Major the pigdog, and Horse (Wal’s seemingly indestructible cat.)

The film, now celebrating its 40th anniversary, has been remastered in 4K, and the result is a presentation that looks and sounds better than it ever has. In 1986 when the film was released it was a local phenomenon, outgrossing *E.T. The Extra Terrestrial*. Dave Dobbyn wrote his Kiwi anthem *Slice of Heaven* for the film and it spent eight weeks at the top of the NZ music charts before seeping into our culture to be played at any moment of national pride.

— Chris Matthews

Screenings

Auckland

SKY Sat 1 Aug, 6:30pm*

Christchurch

LUM Sat 22 Aug, 10:00am

Wellington

RXY Sun 23 Aug, 12:00pm*

Dunedin

RIA Sat 29 Aug, 2:30pm

Nelson

STA Sat 5 Sep, 1:00pm

Hamilton

LID Sat 5 Sep, 1:00pm

Matakana

MTK Sat 5 Sep, 1:00pm

Napier

MTG Sat 5 Sep, 1:00pm

New Plymouth

LLC Sat 5 Sep, 1:00pm

Tauranga

LUX Sat 5 Sep, 1:00pm

Masterton

TSR Sat 5 Sep, 1:30pm

Presented in association with



Director: Murray Ball
New Zealand / Australia 1986
68 mins

Producer: John Barnett, Pat Cox
Screenplay: Murray Ball and Tom Scott
Animation Director: Robbert Smit
Music: Sir Dave Dobbyn
Voices: Peter Rowley, John Clarke, Billy T James, Rawiri Paratene, Fiona Samuel, Peter Hayden

* INTRO 15 Mins

“Captures the essence of being a Kiwi.”

— Craig Nicholson, *New Zealand Herald*

(PG) Coarse language

Kim Novak's Vertigo



Kim Novak worked with many Hollywood's greats – Preminger, Wilder and Aldrich to name a few – but she'll be forever etched in the minds of most film lovers as that iconic, icy blonde in Hitchcock's classic, *Vertigo*.

Now in her nineties, Kim Novak sits down with noted documentarian Alexandre O. Philippe (*Chain Reactions*, NZIFF 2025) for an intimate and candid discussion on her life in the movies, and the ongoing search for identity when your job is to constantly inhabit other people's lives.

From a turbulent childhood to her big break on the silver screen, navigating the giddy

heights of global superstardom to stepping away from the industry, Novak bares all in this fascinating conversation, supported by a wealth of film clips and rare glimpses of her life today as a painter.

Fans of *Vertigo* will be captivated by Novak's commentary on the film and how the duality of her role refracted her own life away from the camera, but for anyone with an interest in classic Hollywood, *Kim Novak's Vertigo* is a moving and bittersweet tale of the industry's hideous treatment of women and what happens when the spotlight fades on an icon. — Cho Jinseok

Screenings

Auckland
RIA Sun 2 Aug, 3:45pm

Wellington
RXY Sun 16 Aug, 10:00am

Director, Screenplay:
Alexandre O. Philippe
USA 2025 | 76 mins

Producer: Terri Piñon
Cinematography: Robert Muratore
Composer: Jon Hegel
Editor: David Lawrence
With: Kim Novak

Festivals: Venice, 2025

“At 92, her star power is as grand and magnificent as ever. Novak also holds your attention as a uniquely thoughtful artist in her own right.”

— Christian Blauvelt, *IndieWire*

Presented in association with



E Documentary film exempt from NZ Classification labelling requirements

Mysterious Skin



With *Mysterious Skin*, iconoclastic nineties filmmaker Gregg Araki left behind the wild energy of his *Teenage Apocalypse* trilogy and made something altogether more tender, adapting Scott Heim's novel into one of the great coming-of-age films. The kind of film that's hard to look at, but even harder to turn away from.

Joseph Gordon-Levitt has never been as thrillingly alive as he is here as Neil, one of two young men haunted by childhood abuse at the hands of their baseball coach. While Neil drifts through a dangerous life on the edges of small-town Kansas, his fellow

survivor Brian (Brady Corbet, years before *The Brutalist*) has retreated inward, convinced he was abducted by aliens as a kid. Remembrances of their shared past slowly pulls them back together.

Beautifully supported by Jeff Licon, Elisabeth Shue and a luminous Michelle Trachtenberg, in what is surely the most significant performance of a tragically short career, *Mysterious Skin* is Araki at his most empathetic and heartbreaking. Not just a high point in his body of work, but a transcendence.

— Tom Augustine

Screenings

Auckland
CIV Sun 2 Aug, 8:45pm
ACA Wed 5 Aug, 11:30am
RIA Thu 6 Aug, 4:00pm

Christchurch
LUM Fri 14 Aug, 4:00pm
LUM Sun 23 Aug, 5:30pm

Wellington
EMB Sun 16 Aug, 8:30pm

Dunedin
RIA Fri 28 Aug, 8:30pm

Director, Screenplay,
Editor: Gregg Araki
USA 2004 | 105mins

Producer: Gregg Araki, Jeffrey Kusama-Hinte, Mary Jane Skalski
Cinematography: Steve Gainer
Production Designer: Devorah Herbert
Music: Harold Budd, Robin Guthrie
Cast: Joseph Gordon-Levitt, Brady Corbet, Michelle Trachtenberg, Jeff Licon, Elisabeth Shue
Languages: English

Festivals: Venice, 2004; Sundance, 2006

“*Mysterious Skin* is a complex and challenging emotional experience.”

— Roger Ebert

R18 Sexual abuse themes, sexual violence & drug use

Out of the Blue



On 13 November 1990, in the small Otago coastal settlement of Aramoana, local David Gray went on a day-long rampage with a semi-automatic rifle, killing thirteen people. The massacre was, until the Christchurch mosque shootings 28 years later, the deadliest mass shooting in New Zealand's history, sparking fierce debate around gun control and changes to firearms legislation.

The decision of director Robert Sarkies to revisit the tragedy was controversial at the time, and his blow-by-blow dramatic reconstruction unnerves but carefully avoids sensationalism.

The delusional state of mind of Gray, the 33-year-old "eccentric" weapons collector and recluse, is externalised expressionistically in paranoid hallucinations, and his breaking-point agitation convincingly portrayed by Matthew Sunderland.

Policeman Nick Harvey (Karl Urban) – unaccustomed to call-outs beyond the odd break-in – and elderly survivor Helen Dickson (Lois Lawn), with her unflappable pleasantries, become counterpoints of unassuming courage to the terrorising gunman.

— Carmen Gray

Screenings

Auckland

HWD Fri 31 Jul, 6:15pm*
LDO Tue 4 Aug, 5:45pm
BRI Thu 6 Aug, 12:45pm

Christchurch

LUM Mon 10 Aug, 5:45pm
LUM Wed 19 Aug, 3:45pm

Dunedin

REG Sun 16 Aug, 7:30pm*

Wellington

EMB Mon 17 Aug, 8:30pm*
LHP Thu 20 Aug, 12:00pm

Masterton

TSR Sun 30 Aug, 7:15pm

Hamilton

LID Sun 30 Aug, 7:30pm
LID Mon 7 Sep, 3:30pm

Napier

MTG Sun 30 Aug, 7:30pm

New Plymouth

LLC Sun 30 Aug, 7:30pm
LLC Mon 7 Sep, 3:00pm

Tauranga

LUX Sun 30 Aug, 7:30pm
LUX Mon 7 Sep, 3:30pm

Nelson

STA Sun 30 Aug, 7:40pm
STA Mon 7 Sep, 3:30pm

Presented in association with



Director: Robert Sarkies

New Zealand 2006 | 103 mins

Screenplay: Graeme Tetley, Robert Sarkies, Bill O'Brien

Producers: Tim White, Steven O'Meagher

Cinematography: Greig Fraser

Editor: Annie Collins

Production Designer: Phil Ivey

Music: Victoria Kelly

Cast: Karl Urban, Matthew Sunderland, Lois Lawn, Simon Ferry, Tandi Wright

Festivals: Toronto, Hong Kong, Sydney, Melbourne, 2006

Awards: Best Film, Best Director, Best Actor (Matthew Sunderland), Best Supporting Actor (Karl Urban), Best Cinematography and Best Editing, NZ Film Awards 2008

* Filmmaker Present 30 Mins

Screenings

Matakana

MTK Sun 30 Aug, 7:45pm
MTK Mon 7 Sep, 3:30pm

(R15) Violence & content that may disturb

Film Societies of Aotearoa New Zealand

Taking you further into film.

Fabulous films from near and far,
past and present

nzfilmsociety.org.nz

Betty Blue
Dir. Jean-Jacques Beineix

For answers to frequently asked questions, visit 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 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.

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.

- TBC** NZ classification pending
- E** Documentary film exempt from NZ classification labelling requirements
- G** Suitable for general audiences
- PG** Parental guidance recommended for younger viewers
- M** Unrestricted. Recommended as more suitable for mature audiences 16 years and over
- RP13** Restricted to persons 13 years and over, unless they are accompanied by a parent or guardian
- RP16** Restricted to persons 16 years and over, unless they are accompanied by a parent or guardian
- R13** Restricted to persons 13 years and over
- R16** Restricted to persons 16 years and over
- R18** Restricted to persons 18 years and over

The Regent Theatre is proud to present
its inaugural Christmas Show,

Saving SANTA'S Sparkle

The Christmas spirit will come alive on the Regent stage this December in a magical production packed with music, dance, laughter, and a cast of classic pantomime characters.

Created by the community, for the community, this festive adventure is one you won't want to miss.

**18, 19 & 20
December 2026**

Tāmaki Makaurau Auckland

Ngā Tiketi – Tickets

A-priced sessions

Weekdays after 5:00pm and weekends

Full price	\$27.00
Student/Community Services Card/Film Society/Film Guilds/ Senior (65+)*	\$23.00
Child (15 and under)	\$20.00

B-priced sessions

Sessions starting before 5.00pm weekdays

All tickets	\$20.00
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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 \$3.50 included in ticket price. An infrastructure charge of 1.95% applies to all tickets purchased online and via phone.

Multi-Trip Passes

10-Trip Pass	\$195.00
5-Trip Pass	\$115.00
5-Trip Student Pass	\$95.00

Multi-trip passes can be purchased in advance at shop.nziff.co.nz, through the Ticketmaster & NZIFF apps, or in person from the NZIFF Box Office or from NZIFF venues during the NZIFF 2026 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 or the Ticketmaster and NZIFF apps.

Multi-trip passes 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 2026 are available through nziff.co.nz and can be purchased in advance online or from the NZIFF Box Offices at The Civic from Friday 9 July, and on select dates as per this brochure. During NZIFF 2026 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 and the NZIFF/Ticketmaster apps 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:

The Civic

9 – 10 July 10.00am – 6.00pm

Tuesdays to Fridays 1.00pm – 6.00pm

Saturdays 11.00am – 4.00pm

The Bridgeway, The Lido, Rialto Cinemas Newmarket

Thursday 9 July 11.00am – 4.00pm

Saturday 11 July 11.00am – 4.00pm

Wednesday 29 July 12.00pm – 4.00pm

During NZIFF 2026

Each office will open 30 minutes before the first NZIFF session commences and closes 15 Mins after the start of the final NZIFF session for the day.

Group Bookings:

For groups of 20 or more, email groups@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.

Parking

The Civic Carpark is located underground with entry from Greys Avenue or Mayoral Dr with 20 mobility parks available. Alternative parking buildings are situated nearby on Greys Ave, Albert St and Victoria St.

Drop-off zones

Please note: Auckland Transport is upgrading the bus stop facilities outside The Civic on Wellesley St. Wellesley St is closed to vehicles between Elliott and Queen Sts and will be bus-only from 7am to 7pm. Authorised vehicles (goods and emergency vehicles) will be able to use this part of the street at all other times. The drop off location on Elliot St behind Smith and Caughey's is available throughout the duration of the construction project. Pedestrian access to The Civic is maintained.

SkyCity Theatre

Entrance located on corner Hobson Street and Wellesley Street West, Auckland 1010

Box Office

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, please purchase tickets on the end of a row to avoid disturbance to other patrons.

Parking

Available under the SkyCity Theatre with lifts going directly to the Theatre foyer (Level 3). Casual parking rate will apply.

The Academy (ACA)

Central Library Building, 44 Lorne St, Auckland CBD

Day Sales 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.

Parking

The Civic Carpark is the closest and most convenient parking to Academy Cinemas (see above for info).

Drop-off zones

The shared zone outside of the cinema is suitable for drop-off with a car.

Hollywood Avondale (HWD)

20 St Georges Rd, Avondale

Day Sales 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

Day Sales 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

Day Sales 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).

Rialto Cinemas Newmarket (RIA)

167-169 Broadway, Newmarket

Day Sales Box Office

Located in the cinema foyer on Level 1

Accessibility

2 wheelchair seats available. Cinemas fully accessible via lifts. Hearing loops available. Please request a set of headphones from the box office for infra-red facilities.

Public transport & getting between CCB venues

For information on bus, train and ferry timetables and fares, visit www.at.govt.nz. The [Auckland Transport Journey Planner](#) will help you plan public transport across bus, train and ferry in Auckland.

Auckland schedule

WEDNESDAY 29 JULY

A 7:00pm **Big Girls Don't Cry** CIV 5

THURSDAY 30 JULY

B 10:00am **Calle Málaga** CIV 39
 B 11:00am **Bitter Christmas** BRI 75
 B 11:15am **The Best Summer** ACA 70
 B 12:30pm **Whistle** RIA 72
 B 12:45pm **Sheep in the Box** CIV 91
 B 1:15pm **Sundays** ACA 46
 B 1:15pm **Flies** BRI 41
 B 2:15pm **Hen** RIA 53
 B 3:45pm **Rose of Nevada** CIV 82
 B 3:45pm **Narciso** ACA 44
 B 4:15pm **Rose** RIA 45
 A 6:00pm **Too Many Beasts** ACA 30
 A 6:00pm **Whispers in ...** LDO 58
 A 6:00pm **Father Mother ...** BRI 78
 A 6:15pm **On the Road** RIA 56
 A 6:30pm **Wolfram** CIV 84
 A 7:00pm **The Ungrateful ...** HWD 16
 A 8:00pm **With Hasan in Gaza** ACA 37
 A 8:00pm **The Ice Tower** LDO 66
 A 8:15pm **Time and Water** RIA 57
 A 8:15pm **100 Nights of Hero** BRI 74
 A 9:00pm **The Fox** CIV 65

FRIDAY 31 JULY

B 10:45am **Father Mother ...** CIV 78
 B 11:00am **Wolfram** ACA 84
 B 11:00am **Remake** LDO 82
 B 11:00am **Sheep in the Box** BRI 91
 B 12:00pm **Betty Blue ...** RIA 93
 B 1:30pm **Time and Water** CIV 57
 B 1:45pm **The History of ...** ACA 34
 B 3:30pm **Alpha** RIA 60
 B 3:45pm **Gail Daughtry and ...** CIV 52
 B 3:45pm **Big Girls Don't Cry** ACA 5
 A 6:00pm **Fjord** CIV 52
 A 6:00pm **Low Expectations** RIA 71
 A 6:00pm **Comédie-Française** LDO 50
 A 6:00pm **The Voice of Hind ...** BRI 58
 A 6:15pm **Out of the Blue** HWD 95
 A 6:15pm **Flesh and Fuel** ACA 40

A 7:45pm **Prosecution** LDO 56
 A 8:00pm **Dead Man's Wire** BRI 75
 A 8:15pm **Strange River** ACA 29
 A 8:15pm **Bitter Christmas** RIA 75
 A 9:00pm **In Search of My ...** HWD 13
 A 9:15pm **Jim Queen** CIV 67

SATURDAY 1 AUGUST

A 10:00am **My Humble Friend ...** SKY 15
 A 10:15am **Nuisance Bear** CIV 54
 A 10:30am **Leibniz – Chronicle ...** ACA 81
 A 10:30am **Time and Water** LDO 57
 A 11:30am **Comédie-Française** BRI 50
 A 12:30pm **Arco** CIV 22
 A 12:30pm **Wave in the ...** SKY 20
 A 12:30pm **Flies** LDO 41
 A 12:45pm **La Gradiva** ACA 28
 A 1:00pm **The History of ...** HWD 34
 A 1:15pm **Whistle** BRI 72
 A 2:15pm **Phantom Beirut** RIA 87
 A 2:45pm **Jimpa** CIV 42
 A 2:45pm **Narciso** LDO 44
 A 3:00pm **The Black Ball** BRI 49
 A 3:15pm **The Blood Countess** HWD 61
 A 3:30pm **Last Man Standing** SKY 14
 A 3:45pm **Amazomania** ACA 32
 A 4:30pm **Do You Love Me** RIA 86
 A 5:00pm **Calle Málaga** LDO 39
 A 5:30pm **Lomu** CIV 6
 A 5:45pm **Everytime** ACA 78
 A 6:00pm **The Good Boy** HWD 64
 A 6:00pm **Butterfly Jam** BRI 49
 A 6:15pm **A Sad and Beautiful ...** RIA 87
 A 6:30pm **Footrot Flats: The ...** SKY 93
 A 7:30pm **The Wizard of the ...** LDO 47
 A 8:00pm **Yellow Letters** BRI 59
 A 8:15pm **Blue Heron** ACA 25
 A 8:30pm **The Holy Boy** HWD 65
 A 8:30pm **Mouse** RIA 43
 A 8:45pm **Uncle** SKY 15
 A 9:00pm **I Want Your Sex** CIV 66

SUNDAY 2 AUGUST

A 10:00am **Little Amélie or ...** CIV 23
 A 10:00am **Sleepless City** ACA 29
 A 10:00am **Be Merry** SKY 12
 A 10:00am **Silent Friend** LDO 84
 A 11:00am **Remake** BRI 82
 A 12:00pm **Dao** ACA 76
 A 12:15pm **The Beloved** CIV 48
 A 12:45pm **Ngā Whanaunga One** SKY 18
 A 1:00pm **Sheep in the Box** LDO 91
 A 1:15pm **The Best Summer** HWD 70
 A 1:15pm **Jimpa** BRI 42
 A 2:15pm **The Seoul Guardians** RIA 36
 A 3:15pm **No Good Men** CIV 54
 A 3:30pm **Gail Daughtry and ...** HWD 52
 A 3:30pm **Ngā Whanaunga Two** SKY 19
 A 3:30pm **Hen** LDO 53
 A 3:45pm **Memory** ACA 35
 A 3:45pm **Kim Novak's Vertigo** RIA 94
 A 4:00pm **Whispers in ...** BRI 58
 A 5:30pm **Nino** RIA 44
 A 5:45pm **Ghost in the Cell** HWD 64

A 5:45pm **Minotaur** CIV 81
 A 5:45pm **Ben'Imana** ACA 25
 A 5:45pm **Sundays** LDO 46
 A 6:00pm **Prosecution** BRI 56
 A 6:15pm **Crocodile** SKY 13
 A 7:30pm **La Perra** RIA 43
 A 7:45pm **Berlinale Spotlight ...** ACA 85
 A 8:15pm **Chronovisor** HWD 62
 A 8:15pm **The Fox** LDO 65
 A 8:15pm **Late Fame** BRI 42
 A 8:45pm **Mysterious Skin** CIV 94
 A 9:00pm **Nambassa Festival** SKY 72

MONDAY 3 AUGUST

B 10:30am **Flies** CIV 41
 B 10:30am **Mouse** RIA 43
 B 10:45am **Goodbye, Cruel ...** ACA 27
 B 11:00am **Bitter Christmas** LDO 75
 B 11:00am **Yellow Letters** BRI 59
 B 12:45pm **Dry Leaf** ACA 77
 B 12:45pm **The Match** RIA 53
 B 1:00pm **Comédie-Française** CIV 50
 B 1:30pm **The Wizard of the ...** BRI 47
 B 2:30pm **We Are All Strangers** RIA 46
 B 3:00pm **La Gradiva** CIV 28
 B 4:15pm **Body Blow** ACA 61
 A 5:30pm **The Beloved** LDO 48
 A 5:30pm **The Fence** RIA 80
 A 6:00pm **Calle Málaga** BRI 39
 A 6:15pm **Rose** CIV 45
 A 6:15pm **Adam's Apple** ACA 38
 A 7:45pm **The Tale of Silyan** RIA 36
 A 8:15pm **Iván & Hadoum** ACA 41
 A 8:15pm **100 Nights of Hero** LDO 74
 A 8:15pm **Rose of Nevada** BRI 82
 A 8:30pm **Father Mother ...** CIV 78

TUESDAY 4 AUGUST

B 10:15am **Whistle** CIV 72
 B 10:45am **Mouse** ACA 43
 B 11:00am **Yellow Letters** LDO 59
 B 11:00am **Minotaur** BRI 81
 B 11:45am **Late Fame** RIA 42
 B 12:30pm **Betty Blue ...** CIV 93
 B 1:15pm **La Gradiva** ACA 28
 B 1:45pm **Goodbye, Cruel ...** RIA 27
 B 3:45pm **Sundays** RIA 46
 B 4:15pm **Jim Queen** ACA 67
 B 4:30pm **No Good Men** CIV 54
 A 5:45pm **Out of the Blue** LDO 95
 A 6:00pm **Blue Heron** BRI 25
 A 6:15pm **If I Go Will They ...** ACA 27
 A 6:15pm **The History of ...** RIA 34
 A 7:00pm **All of a Sudden** CIV 88
 A 8:00pm **Nambassa Festival** LDO 72
 A 8:00pm **The Good Boy** BRI 64
 A 8:15pm **Salvation** ACA 57
 A 8:15pm **Prosecution** RIA 56

WEDNESDAY 5 AUGUST

B 10:15am	Hen	CIV	53
B 11:00am	Comédie-Française	LDO	50
B 11:00am	Calle Málaga	BRI	39
B 11:30am	Mysterious Skin	ACA	94
B 12:15pm	Little Amélie or ...	RIA	23
B 12:45pm	The Wizard of the ...	CIV	47
B 1:15pm	Narciso	BRI	44
B 1:45pm	Late Fame	ACA	42
B 2:00pm	100 Nights of Hero	RIA	74
B 3:45pm	The Good Boy	CIV	64
B 3:45pm	Alpha	ACA	60
B 4:00pm	Butterfly Jam	RIA	49
A 6:00pm	The Last One for ...	RIA	80
A 6:00pm	Goodbye, Cruel ...	LDO	27
A 6:00pm	Bitter Christmas	BRI	75
A 6:15pm	Dead Man's Wire	CIV	75
A 6:15pm	A Family	ACA	40
A 8:00pm	Rose	LDO	45
A 8:15pm	Barbara Forever	ACA	39
A 8:15pm	We Are All Strangers	RIA	46
A 8:15pm	Sheep in the Box	BRI	91
A 8:45pm	Saccharine	CIV	68

THURSDAY 6 AUGUST

B 10:00am	Whispers in ...	CIV	58
B 11:00am	The Wizard of the ...	LDO	47
B 11:00am	Comédie-Française	BRI	50
B 11:30am	The Ice Tower	ACA	66
B 11:30am	Arco	RIA	22
B 12:30pm	Yellow Letters	CIV	59
B 12:45pm	Out of the Blue	BRI	95
B 1:15pm	First Light	RIA	26
B 2:00pm	The Tale of Silyan	ACA	36
B 3:30pm	Prosecution	CIV	56
B 3:45pm	The Fence	ACA	80
B 4:00pm	Mysterious Skin	RIA	94
B 4:30pm	Saccharine	HWD	68
A 6:00pm	Black Rain	ACA	89
A 6:00pm	Calle Málaga	RIA	39
A 6:00pm	Whistle	LDO	72
A 6:00pm	Hen	BRI	53
A 6:15pm	The Voice of Hind ...	CIV	58
A 7:00pm	Betty Blue ...	HWD	93
A 7:50pm	Minotaur	LDO	81
A 8:00pm	La Gradiva	BRI	28
A 8:15pm	Gail Daughtry and ...	RIA	52
A 8:30pm	Rose of Nevada	CIV	82
A 8:30pm	Landmarks	ACA	35

FRIDAY 7 AUGUST

B 10:00am	Sundays	CIV	46
B 11:00am	Time and Water	LDO	57
B 11:00am	Whistle	BRI	72
B 12:30pm	Bitter Christmas	RIA	75
B 12:45pm	Silent Friend	CIV	84
B 12:45pm	All of a Sudden	BRI	88
B 1:30pm	The Fox	ACA	65
B 2:45pm	The Voice of Hind ...	RIA	58
B 3:30pm	Remake	ACA	82
B 4:00pm	The History of ...	CIV	34
B 4:30pm	The Best Summer	RIA	70
A 6:00pm	First Light	ACA	26
A 6:00pm	Late Fame	LDO	42
A 6:00pm	Goodbye, Cruel ...	BRI	27
A 6:15pm	100 Nights of Hero	HWD	74
A 6:15pm	Narciso	RIA	44
A 6:30pm	Fatherland	CIV	79
A 8:00pm	Rose	BRI	45
A 8:15pm	Sheep in the Box	RIA	91
A 8:15pm	Dead Man's Wire	LDO	75
A 8:30pm	Body Blow	HWD	61
A 8:45pm	Mum, I'm Alien ...	CIV	14
A 9:00pm	Sad Girlz	ACA	28

SATURDAY 8 AUGUST

A 10:00am	Kiri and Lou Go Raaa!	CIV	23
A 10:00am	A Fox Under a ...	ACA	33
A 10:45am	Lost Land	RIA	90
A 10:45am	Whistle	LDO	72
A 11:15am	The Ice Tower	HWD	66
A 11:45am	The Arch	ACA	92
A 12:00pm	Whispers in ...	CIV	58
A 12:15pm	The Tale of Silyan	BRI	36
A 12:45pm	AnyMart	RIA	89
A 12:45pm	Little Amélie or ...	LDO	23
A 1:45pm	Bucks Harbor	ACA	33
A 2:00pm	Chronicles from the ...	HWD	50
A 2:00pm	Arco	BRI	22
A 2:30pm	The Dreamed ...	CIV	76
A 2:30pm	All the Lovers in ...	RIA	88
A 2:45pm	La Gradiva	LDO	28
A 4:00pm	Yesterday the Eye ...	ACA	31
A 4:00pm	The Seoul Guardians	BRI	36
A 4:15pm	Jim Queen	HWD	67
A 5:30pm	Bitter Christmas	LDO	75
A 5:30pm	The Fence	BRI	80
A 5:45pm	Nagi Notes	RIA	90
A 6:00pm	Teenage Sex and ...	CIV	68
A 6:00pm	Trial of Hein	ACA	30
A 6:30pm	On the Road	HWD	56
A 7:45pm	The Wizard of the ...	BRI	47
A 8:00pm	The Samurai and ...	RIA	91
A 8:00pm	Butterfly Jam	LDO	49
A 8:45pm	Alpha	HWD	60
A 9:00pm	Too Many Beasts	ACA	30

SUNDAY 9 AUGUST

A 10:00am	The Match	CIV	53
A 10:00am	Dry Leaf	ACA	77
A 10:30am	Late Fame	RIA	42
A 10:30am	The Tale of Silyan	LDO	36
A 11:00am	Mouse	HWD	43
A 11:30am	Flies	BRI	41
A 12:15pm	Everybody Digs Bill ...	CIV	71
A 12:30pm	Remake	RIA	82
A 12:30pm	Arco	LDO	22
A 1:30pm	Gabin	ACA	34
A 1:30pm	Little Amélie or ...	BRI	23
A 1:45pm	Buffet Infinity	HWD	62
A 2:30pm	Yellow Letters	LDO	59
A 2:45pm	Comédie-Française	CIV	50
A 2:45pm	9 Temples to Heaven	RIA	24
A 3:30pm	The History of ...	BRI	34
A 3:45pm	Elephants in the Fog	ACA	26
A 4:00pm	Butterfly Jam	HWD	49
A 4:45pm	The Black Ball	CIV	49
A 5:15pm	Father Mother ...	LDO	78
A 5:30pm	The World of Love	RIA	47
A 5:30pm	Sundays	BRI	46
A 6:15pm	No Rest for the ...	HWD	67
A 6:30pm	We Are Aliens	ACA	31
A 7:30pm	Jimpa	LDO	42
A 7:45pm	Silent Friend	RIA	84
A 7:45pm	Time and Water	BRI	57
A 8:15pm	Coward	CIV	7
A 8:30pm	I Want Your Sex	HWD	66
A 9:00pm	Goodbye, Cruel ...	ACA	27

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.

Multi-Trip Passes

10-Trip Pass	\$185.00
5-Trip Pass	\$99.00
5-Trip Student Pass	\$85.00

Multi-trip passes can be purchased in advance at shop.nziff.co.nz, in person from the NZIFF Box Office or from NZIFF venues during the NZIFF 2026 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.

Multi-trip passes 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 2026 are only available through 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 17 July. During NZIFF 2026 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 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 17 July 10.00am – 6.00pm

Tuesdays to Fridays 1.00pm – 6.00pm;
Saturdays 11.00am – 4.00pm

Tickets also available from **Light House Petone** and **Light House Cuba**, limited to tickets for sessions screening at those respective venues.

Friday 17 July onwards

7 days per week during cinema opening hours.

From 13 August

The Embassy, Roxy Cinema and Massey Cinema

Tickets for all NZIFF screenings available. Each box office opens 30 minutes before each NZIFF session commences and closes 15 Mins 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 open 7 days per week during cinema opening hours.

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 for details

Whare Kiriata – Venues

Embassy Theatre (EMB)

10 Kent Tce, Mount Victoria

Phone: (04) 802 4001

Box Office

A dedicated NZIFF 2026 box office will be located on the ground floor from Friday 17 July to Sunday 11 August. Tickets for all NZIFF 2026 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.

Parking

Unrestricted car parking space on Tahī Street, and further south on Park Road. Taxi stands are located directly outside The Roxy and there is also a disabled drop-off zone directly outside The Roxy.

Public Transport

Buses: 2, 12e, 30x or 31x from Courtenay Place will drop off at the Miramar shops, around the corner from the Roxy.

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.

Public Transport

Buses: 3, 7, 18 pass near the Cinema.

Light House Cinema Petone (LHP)

52 Beach Street, Petone, Lower Hutt 5012

Phone: (04) 939 2061

All screenings will be in Cinema 4

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.

Parking

Car park across from Light House Petone is free for 180 minutes, as is on-street parking on Beach St. There is also paid parking along Jackson St and in the large Peel Car Park behind the Petone Library between 9am–5pm.

Public Transport

Buses: 81, 83, and 84 pass near the Cinema from Courtenay Place

Buses: 110 and 130 pass near the Cinema from Lower Hutt

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.

Parking

Unrestricted free car parking space on the grounds of the Dominion Museum Building.

Wellington schedule

WEDNESDAY 12 AUGUST

A 7:00pm **Big Girls Don't Cry** EMB 5

THURSDAY 13 AUGUST

B 10:30am **Calle Málaga** EMB 39
 B 10:45am **Dry Leaf** LHC 77
 B 11:30am **Ngā Whanaunga One** RXY 18
 B 11:45am **The Tale of Silyan** LHP 36
 B 1:00pm **Sheep in the Box** EMB 91
 B 1:30pm **Jimpa** LHP 42
 B 1:45pm **Whistle** RXY 72
 B 2:10pm **The Voice of Hind ...** LHC 58
 B 3:30pm **The Wizard of the ...** RXY 47
 B 3:45pm **The Fence** LHP 80
 B 3:45pm **Rose of Nevada** EMB 82
 B 4:00pm **Big Girls Don't Cry** LHC 5
 A 6:00pm **The History of ...** LHP 34
 A 6:00pm **Yesterday the Eye ...** MAS 31
 A 6:10pm **Everytime** RXY 78
 A 6:15pm **Father Mother ...** EMB 78
 A 6:35pm **Whispers in ...** LHC 58
 A 8:00pm **The Ice Tower** LHP 66
 A 8:30pm **100 Nights of Hero** RXY 74
 A 8:30pm **Chronovisor** LHC 62
 A 8:30pm **Sleepless City** MAS 29
 A 8:45pm **The Fox** EMB 65

FRIDAY 14 AUGUST

B 10:45am **First Light** LHC 26
 B 11:00am **Sundays** EMB 46
 B 11:30am **Ngā Whanaunga Two** RXY 19
 B 11:30am **Remake** LHP 82
 B 1:00pm **Yesterday the Eye ...** LHC 31
 B 1:30pm **Time and Water** EMB 57
 B 1:45pm **Hen** RXY 53
 B 1:45pm **Rose** LHP 45
 B 3:35pm **Alpha** LHC 60
 B 3:45pm **Saccharine** RXY 68
 B 3:45pm **Wolfram** LHP 84
 B 3:45pm **Gail Daughtry and ...** EMB 52
 A 6:00pm **The Blood Countess** RXY 61
 A 6:00pm **Bitter Christmas** LHC 75
 A 6:00pm **Fjord** EMB 52
 A 6:00pm **Elephants in the Fog** MAS 26
 A 6:15pm **Comédie-Française** LHP 50
 A 8:00pm **Prosecution** LHP 56
 A 8:15pm **Mouse** LHC 43
 A 8:30pm **On the Road** RXY 56
 A 8:45pm **Gabin** MAS 34
 A 9:00pm **Jim Queen** EMB 67

SATURDAY 15 AUGUST

A 10:00am **Do You Love Me** RXY 86
 A 10:00am **Kiri and Lou Go Raaa!** EMB 23
 A 10:00am **With Hasan in Gaza** MAS 37
 A 11:00am **Time and Water** LHP 57
 A 11:45am **Phantom Beirut** RXY 87
 A 12:00pm **Betty Blue ...** EMB 93
 A 12:15pm **Wave in the Ocean ...** MAS 20
 A 1:00pm **Flies** LHP 41
 A 2:10pm **The Best Summer** LHC 70
 A 2:15pm **A Sad and Beautiful ...** RXY 87
 A 3:00pm **My Humble Friend ...** MAS 15
 A 3:15pm **Narciso** LHP 44
 A 3:45pm **Nuisance Bear** EMB 54
 A 3:55pm **Elephants in the Fog** LHC 26
 A 4:30pm **Too Many Beasts** RXY 30
 A 5:30pm **Calle Málaga** LHP 39
 A 5:30pm **Trial of Hein** MAS 30
 A 5:45pm **Lomu** EMB 6
 A 6:30pm **No Rest for the ...** RXY 67
 A 6:30pm **Little Amélie or ...** LHC 23
 A 8:00pm **The Wizard of the ...** LHP 47
 A 8:15pm **Jimpa** LHC 42
 A 8:30pm **We Are Aliens** MAS 31
 A 9:15pm **The Holy Boy** RXY 65

SUNDAY 16 AUGUST

A 10:00am **Kim Novak's Vertigo** RXY 94
 A 10:00am **Little Amélie or ...** EMB 23
 A 10:15am **Silent Friend** LHP 84
 A 10:15am **Lost Land** MAS 90
 A 11:45am **Ngā Whanaunga One** RXY 18
 A 12:00pm **No Good Men** EMB 54
 A 12:15pm **AnyMart** MAS 89
 A 1:00pm **Sheep in the Box** LHP 91
 A 2:05pm **Bucks Harbor** LHC 33
 A 2:15pm **Ngā Whanaunga Two** RXY 19
 A 2:15pm **Last Man Standing** EMB 14
 A 2:15pm **All the Lovers in ...** MAS 88
 A 3:30pm **Hen** LHP 53
 A 4:05pm **The Last One for ...** LHC 80
 A 4:45pm **The Tale of Silyan** RXY 36
 A 5:30pm **Sundays** LHP 46
 A 5:30pm **Minotaur** EMB 81
 A 5:30pm **Nagi Notes** MAS 90
 A 6:20pm **Goodbye, Cruel ...** LHC 27
 A 6:30pm **Iván & Hadoum** RXY 41
 A 7:45pm **The Fox** LHP 65
 A 7:45pm **The Samurai and ...** MAS 91
 A 8:15pm **Trial of Hein** LHC 30
 A 8:30pm **Mysterious Skin** EMB 94
 A 8:30pm **The Good Boy** RXY 64

MONDAY 17 AUGUST

B 10:30am **Last Man Standing** LHP 14
 B 11:15am **Remake** LHC 82
 B 11:15am **Flies** EMB 41
 B 1:30pm **Bitter Christmas** LHP 75
 B 1:30pm **Strange River** LHC 29
 B 1:30pm **Comédie-Française** EMB 50
 B 3:15pm **La Gradiva** EMB 28
 B 3:45pm **Late Fame** LHP 42
 B 3:45pm **On the Road** LHC 56
 A 5:45pm **Sheep in the Box** LHC 91
 A 5:45pm **The Beloved** LHP 48
 A 6:00pm **Sad Girlz** MAS 28
 A 6:15pm **Rose** EMB 45
 A 8:00pm **We Are All Strangers** MAS 46
 A 8:15pm **The Fence** LHC 80
 A 8:30pm **Out of the Blue** EMB 95
 A 8:30pm **100 Nights of Hero** LHP 74

TUESDAY 18 AUGUST

B 10:00am **Whispers in ...** EMB 58
 B 10:45am **Sundays** LHC 46
 B 11:45am **Father Mother ...** LHP 78
 B 12:15pm **Bitter Christmas** EMB 75
 B 1:00pm **The History of ...** LHC 34
 B 2:00pm **Time and Water** LHP 57
 B 2:45pm **Late Fame** EMB 42
 B 3:00pm **Comédie-Française** LHC 50
 B 3:45pm **Prosecution** LHP 56
 B 4:35pm **Goodbye, Cruel ...** LHC 27
 B 5:00pm **No Good Men** EMB 54
 A 6:00pm **Wolfram** MAS 84
 A 6:15pm **Whistle** LHP 72
 A 6:30pm **Arco** LHC 22
 A 7:15pm **All of a Sudden** EMB 88
 A 8:00pm **La Perra** MAS 43
 A 8:00pm **Nambassa Festival** LHP 72
 A 8:15pm **First Light** LHC 26

WEDNESDAY 19 AUGUST

B 10:30am **Whistle** EMB 72
 B 11:15am **Narciso** LHC 44
 B 11:30am **Flies** LHP 41
 B 11:45am **The Fox** RXY 65
 B 12:30pm **The Wizard of the ...** EMB 47
 B 1:15pm **Jimpa** LHC 42
 B 1:30pm **Comédie-Française** LHP 50
 B 1:45pm **The Ice Tower** RXY 66
 B 3:30pm **Calle Málaga** LHP 39
 B 3:30pm **Salvation** LHC 57
 B 3:30pm **The Good Boy** EMB 64
 B 4:00pm **Butterfly Jam** RXY 49
 A 5:45pm **Yellow Letters** LHC 59
 A 6:00pm **Blue Heron** RXY 25
 A 6:00pm **Goodbye, Cruel ...** LHP 27
 A 6:00pm **Dead Man's Wire** EMB 75
 A 6:15pm **Uncle** MAS 15
 A 8:00pm **Nino** RXY 44
 A 8:00pm **Rose** LHP 45
 A 8:15pm **Gail Daughtry and ...** LHC 52
 A 8:30pm **Saccharine** EMB 68
 A 8:30pm **Barbara Forever** MAS 39

THURSDAY 20 AUGUST

B 10:45am	Hen	EMB	53
B 11:00am	La Gradiva	LHC	28
B 11:45am	Sheep in the Box	RXY	91
B 12:00pm	Out of the Blue	LHP	95
B 1:00pm	Yellow Letters	EMB	59
B 1:45pm	Flies	LHC	41
B 2:15pm	The Best Summer	RXY	70
B 2:15pm	All of a Sudden	LHP	88
B 3:45pm	The Fence	LHC	80
B 3:45pm	Prosecution	EMB	56
B 4:00pm	Chronovisor	RXY	62
A 6:00pm	Black Rain	RXY	89
A 6:00pm	Whispers in ...	LHP	58
A 6:00pm	Leibniz – Chronicle ...	LHC	81
A 6:00pm	If I Go Will They ...	MAS	27
A 6:15pm	The Voice of Hind ...	EMB	58
A 8:00pm	Minotaur	LHP	81
A 8:00pm	In Search of My ...	MAS	13
A 8:05pm	Remake	LHC	82
A 8:15pm	Rose of Nevada	EMB	82
A 8:30pm	Body Blow	RXY	61

FRIDAY 21 AUGUST

B 10:30am	Father Mother ...	EMB	78
B 10:45am	Betty Blue ...	LHC	93
B 11:45am	First Light	LHP	26
B 12:30pm	Goodbye, Cruel ...	RXY	27
B 1:00pm	Silent Friend	EMB	84
B 2:15pm	Gail Daughtry and ...	RXY	52
B 2:15pm	The Best Summer	LHP	70
B 2:15pm	Wolfram	LHC	84
B 4:00pm	The Voice of Hind ...	LHP	58
B 4:00pm	The History of ...	EMB	34
B 4:15pm	I Want Your Sex	RXY	66
B 4:15pm	Jim Queen	LHC	67
A 6:00pm	Late Fame	LHP	42
A 6:00pm	Chronicles from the ...	MAS	50
A 6:05pm	Calle Málaga	LHC	39
A 6:15pm	The Ungrateful ...	RXY	16
A 6:15pm	Fatherland	EMB	79
A 8:00pm	Dead Man's Wire	LHP	75
A 8:00pm	Flesh and Fuel	MAS	40
A 8:15pm	Mum, I'm Alien ...	EMB	14
A 8:20pm	Butterfly Jam	LHC	49
A 8:30pm	Alpha	RXY	60

SATURDAY 22 AUGUST

A 10:00am	Landmarks	RXY	35
A 10:00am	Strange River	MAS	29
A 10:15am	Everybody Digs Bill ...	EMB	71
A 10:45am	Dao	LHC	76
A 11:00am	Whistle	LHP	72
A 12:15pm	The Dreamed ...	MAS	76
A 12:30pm	The Seoul Guardians	RXY	36
A 12:45pm	La Gradiva	LHP	28
A 12:45pm	Whispers in ...	EMB	58
A 2:00pm	Buffet Infinity	RXY	62
A 2:30pm	The Arch	LHC	92
A 3:15pm	The Beloved	EMB	48
A 3:30pm	Mouse	LHP	43
A 3:30pm	Be Merry	MAS	12
A 4:00pm	Adam's Apple	RXY	38
A 4:30pm	Berlinale Spotlight ...	LHC	85
A 6:00pm	Low Expectations	RXY	71
A 6:00pm	Bitter Christmas	LHP	75
A 6:15pm	Teenage Sex and ...	EMB	68
A 6:15pm	Ben'Imana	MAS	25
A 6:30pm	Narciso	LHC	44
A 8:15pm	Butterfly Jam	LHP	49
A 8:15pm	Ghost in the Cell	MAS	64
A 8:15pm	The History of ...	RXY	34
A 8:30pm	Mouse	LHC	43
A 8:45pm	I Want Your Sex	EMB	66

SUNDAY 23 AUGUST

A 10:00am	Memory	RXY	35
A 10:00am	Arco	EMB	22
A 10:30am	La Gradiva	MAS	28
A 10:45am	The Tale of Silyan	LHP	36
A 10:45am	Dry Leaf	LHC	77
A 12:00pm	Footrot Flats: The ...	RXY	93
A 12:00pm	The Match	EMB	53
A 12:30pm	Be Merry	LHP	12
A 1:15pm	A Family	MAS	40
A 1:45pm	A Fox Under a ...	RXY	33
A 2:15pm	Time and Water	LHC	57
A 2:30pm	Comédie-Française	EMB	50
A 3:00pm	Yellow Letters	LHP	59
A 3:15pm	Amazomania	MAS	32
A 3:30pm	Nambassa Festival	RXY	72
A 4:15pm	Do You Love Me	LHC	86
A 4:30pm	The Black Ball	EMB	49
A 5:15pm	Too Many Beasts	MAS	30
A 5:30pm	Father Mother ...	LHP	78
A 6:00pm	The World of Love	RXY	47
A 6:00pm	Sundays	LHC	46
A 7:15pm	9 Temples to Heaven	MAS	24
A 7:45pm	Jimpa	LHP	42
A 7:45pm	Coward	EMB	7
A 8:15pm	Silent Friend	LHC	84
A 8:30pm	Salvation	RXY	57

MONDAY 24 AUGUST

A 6:15pm	Crocodile	EMB	13
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TUESDAY 25 AUGUST

B 4:00pm	Crocodile	LHC	13
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Matakana

Ngā Tiketi – Tickets

All Sessions

Full price	\$22.00
Student/Community Services Card/Film Industry Guilds/Senior (65+)*	\$17.00
Child (15 and under)	\$15.00

All prices are GST inclusive and in NZD

Online booking fee of \$1.50 per ticket applies. Credit card fees apply.

*Discount available on presentation of current relevant ID

Buying your tickets

Online bookings
matakanacinemas.co.nz

In-person bookings
Matakana 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 for details.

Whare Kiriata – Venue

Matakana Cinemas

2 Matakana Valley Road, Matakana, ph (09) 423 0218

Accessibility

A wheelchair/disabled lift is available for your use. All cinemas have easy wheelchair access, and are wheelchair friendly.

Matakana schedule

THURSDAY 27 AUGUST

A 7:15pm	Big Girls Don't Cry	MTK	5
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FRIDAY 28 AUGUST

B 10:00am	Time and Water	MTK	57
B 2:00pm	Late Fame	MTK	42
A 5:45pm	Calle Málaga	MTK	39
A 8:15pm	Dead Man's Wire	MTK	75

SATURDAY 29 AUGUST

A 10:30am	Last Man Standing	MTK	14
A 1:00pm	Yellow Letters	MTK	59
A 3:45pm	Bitter Christmas	MTK	75
A 5:45pm	Lomu	MTK	6
A 8:15pm	Teenage Sex and ...	MTK	68

SUNDAY 30 AUGUST

A 10:15am	The Voice of Hind ...	MTK	58
A 12:15pm	Jimpa	MTK	42
A 2:45pm	Father Mother ...	MTK	78
A 5:00pm	Minotaur	MTK	81
A 7:45pm	Out of the Blue	MTK	95

Kirikiroa Hamilton

MONDAY 31 AUGUST

B 10:30am	Jimpa	MTK	42
B 12:45pm	Dead Man's Wire	MTK	75
A 5:30pm	Rose	MTK	45
A 7:30pm	Goodbye, Cruel ...	MTK	27

TUESDAY 1 SEPTEMBER

B 10:00am	Comédie-Française	MTK	50
B 2:00pm	The Voice of Hind ...	MTK	58
A 6:00pm	Hen	MTK	53
A 8:00pm	Sheep in the Box	MTK	91

WEDNESDAY 2 SEPTEMBER

B 12:00pm	Whistle	MTK	72
B 2:00pm	Rose	MTK	45
A 6:00pm	Time and Water	MTK	57
A 8:00pm	Sundays	MTK	46

THURSDAY 3 SEPTEMBER

B 11:00am	Whispers in ...	MTK	58
B 1:15pm	Bitter Christmas	MTK	75
A 6:00pm	The Voice of Hind ...	MTK	58
A 8:00pm	Late Fame	MTK	42

FRIDAY 4 SEPTEMBER

B 1:30pm	Calle Málaga	MTK	39
B 4:00pm	Father Mother ...	MTK	78
A 6:15pm	Fatherland	MTK	79
A 8:00pm	The Wizard of the ...	MTK	47

SATURDAY 5 SEPTEMBER

A 11:00am	Ngā Whan... Comb	MTK	18
A 1:00pm	Footrot Flats: The ...	MTK	93
A 2:45pm	The Beloved	MTK	48
A 5:30pm	Whistle	MTK	72
A 7:30pm	Fjord	MTK	52

SUNDAY 6 SEPTEMBER

A 10:15am	Time and Water	MTK	57
A 12:45pm	Whispers in ...	MTK	58
A 2:45pm	Comédie-Française	MTK	50
A 4:30pm	The Black Ball	MTK	49
A 7:30pm	Coward	MTK	7

MONDAY 7 SEPTEMBER

B 1:00pm	Sheep in the Box	MTK	91
B 3:30pm	Out of the Blue	MTK	95
A 5:45pm	100 Nights of Hero	MTK	74
A 7:45pm	Rose of Nevada	MTK	82

TUESDAY 8 SEPTEMBER

B 12:45pm	Yellow Letters	MTK	59
B 3:30pm	Sundays	MTK	46
A 6:00pm	Flies	MTK	41
A 8:00pm	Gail Daughtry and ...	MTK	52

WEDNESDAY 9 SEPTEMBER

B 1:30pm	The Beloved	MTK	48
B 4:15pm	Comédie-Française	MTK	50
A 6:00pm	The History of ...	MTK	34
A 8:00pm	I Want Your Sex	MTK	66

Ngā Tiketi – Tickets

All Sessions

Full price	\$23.00
Student/Community Services Card/Film Guilds/Senior (65+)*	\$18.00
Film Society/Child (15 and under)	\$16.00

All prices are GST inclusive and in NZD
Online booking fee of \$1.50 per ticket applies.
Credit card fees apply.

*Discount available on presentation of
current relevant ID

Buying your tickets

Online bookings
lidothamilton.com

In-person bookings
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 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.

Parking
4hrs Free Parking when you register at the
Kiosk at Lido.

Hamilton schedule

THURSDAY 27 AUGUST

A 7:00pm	Big Girls Don't Cry	LID	5
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FRIDAY 28 AUGUST

B 11:15am	Minotaur	LID	81
B 1:50pm	Late Fame	LID	42
B 3:45pm	Time and Water	LID	57
A 5:50pm	Calle Málaga	LID	39
A 8:15pm	Dead Man's Wire	LID	75

SATURDAY 29 AUGUST

A 10:30am	Last Man Standing	LID	14
A 1:00pm	Yellow Letters	LID	59
A 3:30pm	Bitter Christmas	LID	75
A 5:45pm	Lomu	LID	6
A 8:00pm	Teenage Sex and ...	LID	68

SUNDAY 30 AUGUST

A 10:30am	Arco	LID	22
A 12:15pm	Jimpa	LID	42
A 2:30pm	Father Mother ...	LID	78
A 4:45pm	Minotaur	LID	81
A 7:30pm	Out of the Blue	LID	95

MONDAY 31 AUGUST

B 11:15am	Jimpa	LID	42
B 1:30pm	Rose of Nevada	LID	82
B 3:45pm	Dead Man's Wire	LID	75
A 6:00pm	Rose	LID	45
A 8:00pm	Goodbye, Cruel ...	LID	27

TUESDAY 1 SEPTEMBER

B 11:30am	Comédie-Française	LID	50
B 1:00pm	The Voice of Hind ...	LID	58
B 3:30pm	The Wizard of the ...	LID	47
A 6:00pm	Hen	LID	53
A 8:00pm	Sheep in the Box	LID	91

WEDNESDAY 2 SEPTEMBER

B 11:15am	Whistle	LID	72
B 1:00pm	Rose	LID	45
B 3:00pm	The Black Ball	LID	49
A 6:00pm	Time and Water	LID	57
A 8:00pm	Sundays	LID	46

THURSDAY 3 SEPTEMBER

B 11:15am	Whispers in ...	LID	58
B 1:15pm	Bitter Christmas	LID	75
B 3:30pm	Flies	LID	41
A 6:00pm	The Voice of Hind ...	LID	58
A 8:00pm	Late Fame	LID	42

FRIDAY 4 SEPTEMBER

B 11:00am	Calle Málaga	LID	39
B 1:15pm	Father Mother ...	LID	78
B 3:30pm	The History of ...	LID	34
A 6:00pm	Fatherland	LID	79
A 8:00pm	The Wizard of the ...	LID	47

SATURDAY 5 SEPTEMBER

A 11:00am	Ngā Whan... Comb	LID	18
A 1:00pm	Footrot Flats: The ...	LID	93
A 2:45pm	The Beloved	LID	48
A 5:30pm	Whistle	LID	72
A 7:30pm	Fjord	LID	52

SUNDAY 6 SEPTEMBER

A 10:30am	Little Amélie or ...	LID	23
A 12:30pm	Whispers in ...	LID	58
A 2:45pm	Comédie-Française	LID	50
A 4:30pm	The Black Ball	LID	49
A 7:45pm	Coward	LID	7

Tauranga-Moana Tauranga

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. Credit card fees apply.

*Discount available on presentation of current relevant ID

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 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.

MONDAY 7 SEPTEMBER

B 10:45am	Bitter Christmas	LID	75
B 1:00pm	Sheep in the Box	LID	91
B 3:30pm	Out of the Blue	LID	95
A 6:00pm	100 Nights of Hero	LID	74
A 8:00pm	Rose of Nevada	LID	82

TUESDAY 8 SEPTEMBER

B 11:00am	Yellow Letters	LID	59
B 1:30pm	Sundays	LID	46
B 3:45pm	Hen	LID	53
A 6:00pm	Flies	LID	41
A 8:00pm	Gail Daughtry and ...	LID	52

WEDNESDAY 9 SEPTEMBER

B 11:30am	The Beloved	LID	48
B 2:00pm	Comédie-Française	LID	50
B 3:30pm	Goodbye, Cruel ...	LID	27
A 6:00pm	The History of ...	LID	34
A 8:00pm	I Want Your Sex	LID	66

Tauranga schedule

THURSDAY 27 AUGUST

A 7:00pm	Big Girls Don't Cry	LUX	5
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FRIDAY 28 AUGUST

B 11:15am	Minotaur	LUX	81
B 1:45pm	Late Fame	LUX	42
B 3:45pm	Time and Water	LUX	57
A 6:00pm	Calle Málaga	LUX	39
A 8:15pm	Dead Man's Wire	LUX	75

SATURDAY 29 AUGUST

A 10:30am	Last Man Standing	LUX	14
A 1:00pm	Yellow Letters	LUX	59
A 3:30pm	Bitter Christmas	LUX	75
A 5:45pm	Lomu	LUX	6
A 8:00pm	Teenage Sex and ...	LUX	68

SUNDAY 30 AUGUST

A 10:30am	Arco	LUX	22
A 12:15pm	Jimpa	LUX	42
A 2:30pm	Father Mother ...	LUX	78
A 4:45pm	Minotaur	LUX	81
A 7:30pm	Out of the Blue	LUX	95

MONDAY 31 AUGUST

B 11:15am	Jimpa	LUX	42
B 1:30pm	Rose of Nevada	LUX	82
B 3:45pm	Dead Man's Wire	LUX	75
A 6:00pm	Rose	LUX	45
A 8:00pm	Goodbye, Cruel ...	LUX	27

TUESDAY 1 SEPTEMBER

B 11:30am	Comédie-Française	LUX	50
B 1:00pm	The Voice of Hind ...	LUX	58
B 3:30pm	The Wizard of the ...	LUX	47
A 6:00pm	Hen	LUX	53
A 8:00pm	Sheep in the Box	LUX	91

WEDNESDAY 2 SEPTEMBER

B 11:15am	Whistle	LUX	72
B 1:00pm	Rose	LUX	45
B 3:00pm	The Black Ball	LUX	49
A 6:00pm	Time and Water	LUX	57
A 8:00pm	Sundays	LUX	46

THURSDAY 3 SEPTEMBER

B 11:15am	Whispers in ...	LUX	58
B 1:15pm	Bitter Christmas	LUX	75
B 3:30pm	Flies	LUX	41
A 6:00pm	The Voice of Hind ...	LUX	58
A 8:00pm	Late Fame	LUX	42

FRIDAY 4 SEPTEMBER

B 11:00am	Calle Málaga	LUX	39
B 1:15pm	Father Mother ...	LUX	78
B 3:30pm	The History of ...	LUX	34
A 6:00pm	Fatherland	LUX	79
A 8:00pm	The Wizard of the ...	LUX	47

Ahuriri Napier

SATURDAY 5 SEPTEMBER

A 11:00am	Ngā Whan... Comb	LUX	18
A 1:00pm	Footrot Flats: The ...	LUX	93
A 2:45pm	The Beloved	LUX	48
A 5:30pm	Whistle	LUX	72
A 7:30pm	Fjord	LUX	52

SUNDAY 6 SEPTEMBER

A 10:30am	Little Amélie or ...	LUX	23
A 12:30pm	Whispers in ...	LUX	58
A 2:45pm	Comédie-Française	LUX	50
A 4:30pm	The Black Ball	LUX	49
A 7:45pm	Coward	LUX	7

MONDAY 7 SEPTEMBER

B 10:30am	Bitter Christmas	LUX	75
B 1:00pm	Sheep in the Box	LUX	91
B 3:30pm	Out of the Blue	LUX	95
A 6:00pm	100 Nights of Hero	LUX	74
A 8:00pm	Rose of Nevada	LUX	82

TUESDAY 8 SEPTEMBER

B 10:30am	Yellow Letters	LUX	59
B 1:15pm	Sundays	LUX	46
B 3:30pm	Hen	LUX	53
A 6:00pm	Flies	LUX	41
A 8:00pm	Gail Daughtry and ...	LUX	52

WEDNESDAY 9 SEPTEMBER

B 11:00am	The Beloved	LUX	48
B 1:30pm	Comédie-Française	LUX	50
B 3:30pm	Goodbye, Cruel ...	LUX	27
A 6:00pm	The History of ...	LUX	34
A 8:00pm	I Want Your Sex	LUX	66

Ngā Tiketi – Tickets

All sessions

Full price	\$22.00
Student/Community Services Card/Senior (65+)*	\$20.00
Friends of the Museum	\$18.00
Child (15 and under)	\$15.00

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.hawkesbaymuseum.com

In-person

Hawke's Bay Museum reception during normal opening hours

Group Bookings

Special ticket prices apply for school groups and other groups of 20 or more. Please email outreach@nziff.co.nz for details.

Whare Kiriata – Venue

Century Theatre (Hawke's Bay Museum)

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.

Parking

Metered parking surrounding the Museum and Century Theatre and all day Napier City Council car parking one block away.

Napier schedule

THURSDAY 27 AUGUST

A 7:00pm	Big Girls Don't Cry	MTG	5
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FRIDAY 28 AUGUST

B 1:30pm	Time and Water	MTG	57
B 3:15pm	Late Fame	MTG	42
A 5:15pm	Calle Málaga	MTG	39
A 7:30pm	Dead Man's Wire	MTG	75

SATURDAY 29 AUGUST

A 10:30am	Last Man Standing	MTG	14
A 1:00pm	Yellow Letters	MTG	59
A 3:30pm	Bitter Christmas	MTG	75
A 5:45pm	Lomu	MTG	6
A 8:00pm	Teenage Sex and ...	MTG	68

SUNDAY 30 AUGUST

A 10:30am	Arco	MTG	22
A 12:15pm	Jimpa	MTG	42
A 2:30pm	Father Mother ...	MTG	78
A 4:45pm	Minotaur	MTG	81
A 7:30pm	Out of the Blue	MTG	95

MONDAY 31 AUGUST

B 12:45pm	Jimpa	MTG	42
B 3:00pm	Dead Man's Wire	MTG	75
A 5:30pm	Rose	MTG	45
A 7:30pm	Goodbye, Cruel ...	MTG	27

TUESDAY 1 SEPTEMBER

B 1:30pm	Comédie-Française	MTG	50
B 3:00pm	The Voice of Hind ...	MTG	58
A 5:30pm	Hen	MTG	53
A 7:30pm	Sheep in the Box	MTG	91

WEDNESDAY 2 SEPTEMBER

B 1:30pm	Whistle	MTG	72
B 3:15pm	Rose	MTG	45
A 5:30pm	Time and Water	MTG	57
A 7:30pm	Sundays	MTG	46

THURSDAY 3 SEPTEMBER

B 1:15pm	Whispers in ...	MTG	58
B 3:15pm	Bitter Christmas	MTG	75
A 5:30pm	The Voice of Hind ...	MTG	58
A 7:15pm	Late Fame	MTG	42

FRIDAY 4 SEPTEMBER

B 1:00pm	Calle Málaga	MTG	39
B 3:15pm	Father Mother ...	MTG	78
A 5:30pm	Fatherland	MTG	79
A 7:15pm	The Wizard of the ...	MTG	47

SATURDAY 5 SEPTEMBER

A 11:00am	Ngā Whan... Comb	MTG	18
A 1:00pm	Footrot Flats: The ...	MTG	93
A 2:30pm	The Beloved	MTG	48
A 5:15pm	Whistle	MTG	72
A 7:00pm	Fjord	MTG	52

SUNDAY 6 SEPTEMBER

A 10:30am	Little Amélie or ...	MTG	23
A 12:30pm	Whispers in ...	MTG	58
A 2:30pm	Comédie-Française	MTG	50
A 4:00pm	The Black Ball	MTG	49
A 7:00pm	Coward	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 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.

Parking

Metered street parking available in surrounding streets Centre City carpark building 10 minutes' walk from venue (opening hours vary).

New Plymouth schedule

THURSDAY 27 AUGUST

A 7:00pm **Big Girls Don't Cry** LLC 5

FRIDAY 28 AUGUST

B 12:00pm **Time and Water** LLC 57

B 3:00pm **Late Fame** LLC 42

A 6:00pm **Calle Málaga** LLC 39

A 8:15pm **Dead Man's Wire** LLC 75

SATURDAY 29 AUGUST

A 10:30am **Last Man Standing** LLC 14

A 1:00pm **Yellow Letters** LLC 59

A 3:30pm **Bitter Christmas** LLC 75

A 5:45pm **Lomu** LLC 6

A 8:00pm **Teenage Sex and ...** LLC 68

SUNDAY 30 AUGUST

A 10:30am **Arco** LLC 22

A 12:15pm **Jimpa** LLC 42

A 2:30pm **Father Mother ...** LLC 78

A 4:45pm **Minotaur** LLC 81

A 7:30pm **Out of the Blue** LLC 95

MONDAY 31 AUGUST

B 12:00pm **Jimpa** LLC 42

B 3:00pm **Dead Man's Wire** LLC 75

A 5:45pm **Rose** LLC 45

A 8:00pm **Goodbye, Cruel ...** LLC 27

TUESDAY 1 SEPTEMBER

B 12:00pm **Comédie-Française** LLC 50

B 3:00pm **The Voice of Hind ...** LLC 58

A 6:00pm **Hen** LLC 53

A 8:00pm **Sheep in the Box** LLC 91

WEDNESDAY 2 SEPTEMBER

B 12:00pm **Whistle** LLC 72

B 3:00pm **Rose** LLC 45

A 6:00pm **Time and Water** LLC 57

A 8:00pm **Sundays** LLC 46

THURSDAY 3 SEPTEMBER

B 12:00pm **Whispers in ...** LLC 58

B 3:00pm **Bitter Christmas** LLC 75

A 6:00pm **The Voice of Hind ...** LLC 58

A 8:00pm **Late Fame** LLC 42

FRIDAY 4 SEPTEMBER

B 12:00pm **Calle Málaga** LLC 39

B 3:00pm **Father Mother ...** LLC 78

A 6:00pm **Fatherland** LLC 79

A 8:00pm **The Wizard of the ...** LLC 47

SATURDAY 5 SEPTEMBER

A 11:00am **Ngā Whan... Comb** LLC 18

A 1:00pm **Footrot Flats: The ...** LLC 93

A 2:45pm **The Beloved** LLC 48

A 5:30pm **Whistle** LLC 72

A 7:30pm **Fjord** LLC 52

SUNDAY 6 SEPTEMBER

A 10:30am **Little Amélie or ...** LLC 23

A 12:30pm **Whispers in ...** LLC 58

A 2:45pm **Comédie-Française** LLC 50

A 4:30pm **The Black Ball** LLC 49

A 7:45pm **Coward** LLC 7

MONDAY 7 SEPTEMBER

B 12:00pm **Sheep in the Box** LLC 91

B 3:00pm **Out of the Blue** LLC 95

A 6:00pm **100 Nights of Hero** LLC 74

A 8:00pm **Rose of Nevada** LLC 82

TUESDAY 8 SEPTEMBER

B 12:00pm **Yellow Letters** LLC 59

B 3:00pm **Sundays** LLC 46

A 6:00pm **Flies** LLC 41

A 8:00pm **Gail Daughtry and ...** LLC 52

WEDNESDAY 9 SEPTEMBER

B 12:00pm **The Beloved** LLC 48

B 3:00pm **Comédie-Française** LLC 50

A 6:00pm **The History of ...** LLC 34

A 8:00pm **I Want Your Sex** LLC 66

Whakaoriori Masterton

Ngā Tiketi – Tickets

All Sessions

Full price	\$20.00
Student/Community Services Card/Film Society/Film Industry Guilds/Senior(65+)*	\$17.00
Child (15 and under)	\$17.00

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

In-person bookings

At The Screening Room during normal opening hours.

Phone bookings

Tickets booked by phone must be collected at least 15 Mins before the session start time.

Group Bookings

Special ticket prices apply for school groups and other groups of 20 or more. Please email outreach@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.

Parking

Free parking available in surrounding streets (please note — time limits apply).

Masterton schedule

THURSDAY 27 AUGUST

A 7:30pm **Big Girls Don't Cry** TSR 5

FRIDAY 28 AUGUST

B 11:30am **Sheep in the Box** TSR 91

B 2:00pm **Time and Water** TSR 57

B 3:45pm **Late Fame** TSR 42

A 6:00pm **Calle Málaga** TSR 39

A 8:10pm **Dead Man's Wire** TSR 75

SATURDAY 29 AUGUST

A 11:00am **Last Man Standing** TSR 14

A 1:15pm **Yellow Letters** TSR 59

A 3:45pm **Bitter Christmas** TSR 75

A 6:00pm **Lomu** TSR 6

A 8:00pm **Teenage Sex and ...** TSR 68

SUNDAY 30 AUGUST

A 10:30am **Arco** TSR 22

A 12:15pm **Jimpa** TSR 42

A 2:30pm **Father Mother ...** TSR 78

A 4:45pm **Minotaur** TSR 81

A 7:15pm **Out of the Blue** TSR 95

MONDAY 31 AUGUST

B 11:15am **Jimpa** TSR 42

B 1:30pm **Sundays** TSR 46

B 3:45pm **Dead Man's Wire** TSR 75

A 6:00pm **Rose** TSR 45

A 8:00pm **Goodbye, Cruel ...** TSR 27

TUESDAY 1 SEPTEMBER

B 11:30am **Comédie-Française** TSR 50

B 1:00pm **The Voice of Hind ...** TSR 58

B 3:30pm **The Wizard of the ...** TSR 47

A 6:00pm **Hen** TSR 53

A 7:50pm **Sheep in the Box** TSR 91

WEDNESDAY 2 SEPTEMBER

B 11:30am **Whistle** TSR 72

B 1:30pm **Rose** TSR 45

B 3:30pm **The Beloved** TSR 48

A 6:00pm **Time and Water** TSR 57

A 7:45pm **Sundays** TSR 46

THURSDAY 3 SEPTEMBER

B 11:15am **Whispers in ...** TSR 58

B 1:15pm **Bitter Christmas** TSR 75

B 3:30pm **Comédie-Française** TSR 50

A 6:00pm **The Voice of Hind ...** TSR 58

A 7:45pm **Late Fame** TSR 42

FRIDAY 4 SEPTEMBER

B 11:00am **Calle Málaga** TSR 39

B 1:15pm **Father Mother ...** TSR 78

B 3:30pm **Hen** TSR 53

A 6:00pm **Fatherland** TSR 79

A 7:45pm **The Wizard of the ...** TSR 47

SATURDAY 5 SEPTEMBER

A 11:30am **Ngā Whan... Comb** TSR 18

A 1:30pm **Footrot Flats: The ...** TSR 93

A 3:00pm **The Beloved** TSR 48

A 5:45pm **Whistle** TSR 72

A 7:30pm **Fjord** TSR 52

SUNDAY 6 SEPTEMBER

A 11:15am **Little Amélie or ...** TSR 23

A 1:00pm **Whispers in ...** TSR 58

A 3:00pm **Comédie-Française** TSR 50

A 4:30pm **The Black Ball** TSR 49

A 7:30pm **Coward** TSR 7

WEDNESDAY 9 SEPTEMBER

A 8:00pm **In Search of My ...** TSR 13

Ōtautahi Christchurch

Ngā Tiketi – Tickets

All sessions

(ITR) Full price	\$23.50
(LUM & JMA) Full price	\$22.00
(ITR) Student/Community Services Card/Film Society/Film Industry Guilds/Senior (65+) *	\$19.50
(LUM & JMA) Student/Community Services Card/Film Society/Film Industry Guilds/Senior (65+) *	\$18.00
(ITR) Child (15 and under)	\$18.00
(LUM & JMA) Child (15 and under)	\$16.50

All prices are GST inclusive and in NZD

Booking fees

Isaac Theatre Royal: A \$1.35 booking fee and a \$1.00 Heritage fee per ticket are included in the prices above for all Isaac Theatre Royal sessions. An additional \$2.20 per ticket service fee applies to in-person and phone bookings.

Lumière Cinemas & Jack Mann

Auditorium: A fee of \$1.50 per ticket applies to online bookings. Credit card fees apply.

*Discount available on presentation of current relevant ID/membership

Five-Trip Pass

Available online at nziff.co.nz or from Lumière Cinemas

Valid for all NZIFF sessions at Lumière Cinemas, Jack Mann Theatre and Isaac Theatre Royal

Five-Trip Pass	\$90.00
Five-Trip Student Pass	\$85.00

An additional \$3.55 per pass service fee applies to in-person and phone bookings at Isaac Theatre Royal.

The Five-Trip Pass can be purchased in advance and can be redeemed for tickets in advance or on the day at the box offices for any session that is not sold out.

Passes are flexible and can be shared. They cannot be used for online or phone bookings.

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

Online bookings:

Lumière Cinemas & Jack Mann Theatre: lumierecinemas.co.nz

Isaac Theatre Royal (21-23 August only): ticketek.co.nz

In-person bookings

Advance tickets are available for all sessions and can be purchased from the box office. The Lumière box office will be open from 30 minutes before the first session of the day until 30 minutes after the last session commences.

Group Bookings

Special ticket prices apply for school groups and other groups of 20 or more. Please email outreach@nziff.co.nz for details.

Whare Kiriata – Venues

Lumière Cinemas (LUM)

Arts Centre, 26 Rolleston Ave, Christchurch

Phone: (03) 365 0066

NZIFF films screen in Lumière Cinemas' two boutique theatres, the Bernhardt and the Bardot.

Accessibility

Fully accessible via lifts. Accessible bathrooms. Wheelchair spaces and hearing loop available.

Isaac Theatre Royal (ITR)

145 Gloucester St, Christchurch

Phone: (03) 336 6326

NZIFF screenings are only on 21-23 August

Accessibility

Fully accessible via lifts. Accessible bathrooms. Wheelchair spaces and hearing loop available. Drop-off zone outside venue.

Parking

Limited pay per space parking in surrounding streets. Range of parking facilities nearby.

Jack Mann Theatre, Kōawa Studios (JMA)

University of Canterbury, Solway Ave, Ilam, Christchurch

Phone: 027 465 0066

Box Office

Tickets can be purchased online via Ticketek, over the phone (03 260 5260 or 0800 842 538), or in-person at the Ticketek Box Office in the theatre foyer. Box Office hours are

Tuesday – Friday 10.00am – 5.00pm,

and from 1 hour before the first session of the day until 30 minutes after the last session commences.

Accessibility

Venue has ramp access. Accessible bathrooms. Two Wheelchair spaces. Drop-off zone outside venue.

Parking

Parking Lot #2 from Solway Ave. Parking after 5.00pm is free.

Christchurch schedule

THURSDAY 6 AUGUST

A 7:00pm	Big Girls Don't Cry	LUM	5
A 7:30pm	Big Girls Don't Cry	LUM	5

FRIDAY 7 AUGUST

B 10:00am	Sheep in the Box	LUM	91
B 10:30am	Bitter Christmas	LUM	75
B 12:30pm	Whistle	LUM	72
B 12:45pm	The History of ...	LUM	34
B 2:15pm	Wolfram	LUM	84
B 2:45pm	The Tale of Silyan	LUM	36
B 4:15pm	Saccharine	LUM	68
B 4:30pm	Time and Water	LUM	57
A 5:30pm	The Ungrateful ...	JMA	16
A 6:15pm	100 Nights of Hero	LUM	74
A 6:30pm	Rose	LUM	45
A 8:00pm	Rose of Nevada	LUM	82
A 8:30pm	The Holy Boy	LUM	65

SATURDAY 8 AUGUST

A 10:00am	Nuisance Bear	LUM	54
A 10:30am	Whispers in ...	LUM	58
A 11:45am	The Samurai and ...	LUM	91
A 12:30pm	Little Amélie or ...	LUM	23
A 2:15pm	We Are All Strangers	LUM	46
A 2:30pm	Sad Girlz	LUM	28
A 3:00pm	Crocodile	JMA	13
A 4:15pm	No Good Men	LUM	54
A 5:15pm	Betty Blue ...	LUM	93
A 6:15pm	I Want Your Sex	JMA	66
A 6:15pm	Bitter Christmas	LUM	75
A 8:30pm	The Good Boy	LUM	64
A 8:45pm	Body Blow	LUM	61

SUNDAY 9 AUGUST

A 10:00am	Silent Friend	LUM	84
A 10:15am	Arco	LUM	22
A 12:00pm	If I Go Will They ...	LUM	27
A 12:45pm	La Gradiva	LUM	28
A 2:00pm	Adam's Apple	LUM	38
A 3:30pm	Be Merry	LUM	12
A 4:00pm	Flesh and Fuel	LUM	40
A 5:45pm	Minotaur	LUM	81
A 6:00pm	Calle Málaga	LUM	39
A 8:15pm	Hen	LUM	53
A 8:15pm	Gail Daughtry and ...	LUM	52

MONDAY 10 AUGUST

B 10:00am	Goodbye, Cruel ...	LUM	27
B 10:30am	The Wizard of the ...	LUM	47
B 12:00pm	Prosecution	LUM	56
B 1:15pm	Remake	LUM	82
B 2:15pm	Comédie-Française	LUM	50
B 3:30pm	The Fence	LUM	80
B 3:45pm	Sundays	LUM	46
A 5:45pm	Out of the Blue	LUM	95
A 6:00pm	Lost Land	LUM	90
A 6:15pm	The World of Love	JMA	47
A 7:45pm	Yellow Letters	LUM	59
A 8:00pm	We Are Aliens	LUM	31

TUESDAY 11 AUGUST

B 10:00am	Wolfram	LUM	84
B 11:00am	Jimpa	LUM	42
B 12:00pm	Dead Man's Wire	LUM	75
B 1:15pm	Butterfly Jam	LUM	49
B 2:00pm	Flies	LUM	41
B 3:15pm	Alpha	LUM	60
B 4:00pm	On the Road	LUM	56
A 5:45pm	The Beloved	LUM	48
A 6:00pm	Yesterday the Eye ...	LUM	31
A 6:15pm	The History of ...	JMA	34
A 8:15pm	The Fox	LUM	65
A 8:30pm	No Rest for the ...	LUM	67

WEDNESDAY 12 AUGUST

B 10:00am	Yesterday the Eye ...	LUM	31
B 10:45am	La Gradiva	LUM	28
B 12:00pm	The Ice Tower	LUM	66
B 1:30pm	The Fence	LUM	80
B 2:15pm	The Voice of Hind ...	LUM	58
B 3:45pm	Rose	LUM	45
B 4:00pm	Goodbye, Cruel ...	LUM	27
A 5:45pm	Elephants in the Fog	LUM	26
A 6:00pm	The Tale of Silyan	LUM	36
A 6:15pm	All the Lovers in ...	JMA	88
A 7:45pm	9 Temples to Heaven	LUM	24
A 8:30pm	Gabin	LUM	34

THURSDAY 13 AUGUST

B 10:00am	Elephants in the Fog	LUM	26
B 11:00am	First Light	LUM	26
B 12:15pm	All of a Sudden	LUM	88
B 1:30pm	Time and Water	LUM	57
B 3:15pm	Minotaur	LUM	81
B 4:00pm	Father Mother ...	LUM	78
A 6:00pm	Trial of Hein	LUM	30
A 6:15pm	Jim Queen	JMA	67
A 6:15pm	Bucks Harbor	LUM	33
A 8:15pm	On the Road	LUM	56
A 8:45pm	Chronovisor	LUM	62

FRIDAY 14 AUGUST

B 10:00am	The Best Summer	LUM	70
B 10:30am	Trial of Hein	LUM	30
B 11:45am	Calle Málaga	LUM	39
B 1:30pm	Yellow Letters	LUM	59
B 2:00pm	Last Man Standing	LUM	14
B 4:00pm	Mysterious Skin	LUM	94
B 4:45pm	100 Nights of Hero	LUM	74
A 6:00pm	Narciso	LUM	44
A 6:15pm	Mum, I'm Alien ...	JMA	14
A 6:30pm	Blue Heron	LUM	25
A 8:00pm	La Perra	LUM	43
A 8:30pm	Buffet Infinity	LUM	62

SATURDAY 15 AUGUST

A 10:00am	A Sad and Beautiful ...	LUM	87
A 10:15am	Whistle	LUM	72
A 12:00pm	Arco	LUM	22
A 12:15pm	Amazomania	LUM	32
A 1:45pm	Dao	LUM	76
A 2:15pm	Everytime	LUM	78

A 3:00pm	Last Man Standing	JMA	14
A 4:30pm	A Fox Under a ...	LUM	33
A 5:15pm	Time and Water	LUM	57
A 6:00pm	The Wizard of the ...	LUM	47
A 6:15pm	Dead Man's Wire	JMA	75
A 7:00pm	In Search of My ...	LUM	13
A 8:30pm	The Beloved	LUM	48

SUNDAY 16 AUGUST

A 10:00am	Dry Leaf	LUM	77
A 10:15am	Little Amélie or ...	LUM	23
A 12:00pm	Black Rain	LUM	89
A 1:30pm	The Ice Tower	LUM	66
A 2:30pm	Strange River	LUM	29
A 2:45pm	Chronicles from the ...	JMA	50
A 3:45pm	AnyMart	LUM	89
A 4:30pm	With Hasan in Gaza	LUM	37
A 5:15pm	Mouse	JMA	43
A 5:30pm	Remake	LUM	82
A 6:30pm	Goodbye, Cruel ...	LUM	27
A 7:45pm	Late Fame	LUM	42
A 8:30pm	Ghost in the Cell	LUM	64

MONDAY 17 AUGUST

B 10:00am	The Tale of Silyan	LUM	36
B 11:00am	Dead Man's Wire	LUM	75
B 11:45am	Sheep in the Box	LUM	91
B 1:00pm	Silent Friend	LUM	84
B 2:15pm	Whistle	LUM	72
B 3:45pm	Narciso	LUM	44
B 4:00pm	Remake	LUM	82
A 6:00pm	Memory	LUM	35
A 6:15pm	Butterfly Jam	LUM	49
A 8:00pm	Saccharine	LUM	68
A 8:15pm	Rose of Nevada	LUM	82

TUESDAY 18 AUGUST

B 10:00am	All of a Sudden	LUM	88
B 10:15am	Comédie-Française	LUM	50
B 11:45am	The Beloved	LUM	48
B 1:45pm	Flies	LUM	41
B 2:15pm	The Best Summer	LUM	70
B 3:45pm	Jimpa	LUM	42
B 4:00pm	Gail Daughtry and ...	LUM	52
A 5:45pm	Uncle	LUM	15
A 6:00pm	First Light	LUM	26
A 8:00pm	Salvation	LUM	57
A 8:15pm	Landmarks	LUM	35

WEDNESDAY 19 AUGUST

B 10:45am	Silent Friend	LUM	84
B 11:15am	Crocodile	LUM	13
B 1:15pm	Minotaur	LUM	81
B 1:30pm	Sheep in the Box	LUM	91
B 3:45pm	Out of the Blue	LUM	95
B 4:00pm	Narciso	LUM	44
A 6:00pm	The Best Summer	LUM	70
A 6:15pm	Nino	LUM	44
A 7:45pm	The Fence	LUM	80
A 8:15pm	Yellow Letters	LUM	59

THURSDAY 20 AUGUST

B 10:15am	Betty Blue ...	LUM	93
B 11:15am	Rose	LUM	45
B 1:15pm	The Wizard of the ...	LUM	47
B 1:45pm	The History of ...	LUM	34
B 3:45pm	Dead Man's Wire	LUM	75
B 4:00pm	Sundays	LUM	46
A 6:00pm	Jimpa	LUM	42
A 6:15pm	Whistle	LUM	72
A 8:00pm	On the Road	LUM	56
A 8:15pm	The Fox	LUM	65

FRIDAY 21 AUGUST

B 11:00am	Bitter Christmas	LUM	75
B 11:15am	The Holy Boy	LUM	65
B 1:15pm	La Gradiva	LUM	28
B 1:45pm	The Good Boy	LUM	64
B 4:00pm	100 Nights of Hero	LUM	74
B 4:15pm	Jim Queen	LUM	67
A 6:00pm	Big Girls Don't Cry	ITR	5
A 6:00pm	Gail Daughtry and ...	LUM	52
A 6:15pm	A Family	LUM	40
A 8:00pm	Sheep in the Box	LUM	91
A 8:15pm	Body Blow	LUM	61
A 8:30pm	Teenage Sex and ...	ITR	68

SATURDAY 22 AUGUST

A 10:00am	Footrot Flats: The ...	LUM	93
A 10:30am	Whispers in ...	ITR	58
A 10:45am	My Humble Friend ...	LUM	15
A 11:30am	The Dreamed ...	LUM	76
A 12:45pm	Comédie-Française	ITR	50
A 12:45pm	Barbara Forever	LUM	39
A 2:30pm	Father Mother ...	ITR	78
A 2:30pm	Everybody Digs Bill ...	LUM	71
A 2:45pm	Wolfram	LUM	84
A 4:30pm	Do You Love Me	LUM	86
A 4:45pm	First Light	LUM	26
A 5:00pm	Lomu	ITR	6
A 6:00pm	Low Expectations	LUM	71
A 7:00pm	Prosecution	LUM	56
A 7:45pm	Fjord	ITR	52
A 8:00pm	The Blood Countess	LUM	61

SUNDAY 23 AUGUST

A 10:00am	Leibniz - Chronicle ...	LUM	81
A 10:15am	Kiri and Lou Go Raaa!	ITR	23
A 10:15am	Ngā Whanaunga One	LUM	18
A 12:00pm	The Voice of Hind ...	ITR	58
A 12:00pm	Iván & Hadoum	LUM	41
A 12:15pm	Flies	LUM	41
A 2:00pm	All of a Sudden	LUM	88
A 2:15pm	The Black Ball	ITR	49
A 2:15pm	The Match	LUM	53
A 4:00pm	The Arch	LUM	92
A 5:30pm	Fatherland	ITR	79
A 5:30pm	Mysterious Skin	LUM	94
A 6:00pm	Hen	LUM	53
A 7:30pm	Coward	ITR	7
A 7:30pm	Alpha	LUM	60
A 8:00pm	Sundays	LUM	46

Ōtepoti Dunedin

Ngā Tiketi – Tickets

Full price	\$22.00
Student/Community Services Card/Film Society/Film Industry Guilds/Senior (65+)*	\$19.00
Child (15 and under)	\$16.00

All prices are GST inclusive and in NZD.

Credit card fees apply.

*Discount available on presentation of current relevant ID/membership

Multipass

Available online at nziff.co.nz or from the Box Office at Regent Theatre and Rialto Cinemas.

Valid for all NZIFF sessions subject to availability.

Five-Trip Multipass	\$85.00
Five-Trip Student Multipass	\$80.00

The Five-Trip Multipass can be purchased in advance and can be redeemed for tickets in advance or on the day at the box offices for any session that is not sold out.

Passes are flexible and can be shared. They cannot be used for online or phone bookings.

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 tickets

Online bookings

Regent Theatre

regenttheatre.co.nz

Booking fee of \$2.00 per ticket applies. Credit card fees apply.

Note: Additional fees apply for collection of hard copy tickets booked online

Rialto Cinemas

rialto.co.nz

Booking fee of \$1.80 per ticket applies. (Booking fee may be changed without notice). Credit card fees apply.

In-person bookings

Advance tickets are available for all sessions and can be purchased from the venue where the film is screening. These box offices are operated by the venues themselves and are not equipped to sell tickets for the other NZIFF venue.

Regent Theatre

11.00am – 5.00pm Tuesday to Friday

Additional hours during NZIFF: The box office will also be open one hour prior to first screening and will also be open on Saturdays and Sundays during festival.

Rialto Cinemas

Open from 15 Mins before the first session of the day until 15 Mins after the last session commences.

Phone bookings

Available for Regent Theatre screenings only. Ph: (03) 477 8597

Booking fee of \$5.00 per ticket applies.

Credit card fees apply.

Groups and schools

For group bookings of 20 or more people please email: outreach@nziff.co.nz

Whare Kiriata – Venues

Rialto Cinemas (RIA)

11 Moray Pl, Dunedin

Ph: (03) 474 2200

Accessibility

The venue is fully accessible, with lift access, accessible bathrooms, wheelchair spaces, and a hearing loop available.

Parking

Limited pay per space parking in surrounding streets. Range of parking facilities nearby.

Regent Theatre (REG)

17 The Octagon, Dunedin

Ph: (03) 477 8597

Accessibility

There is a drop-off zone in front of the theatre, with flat access and a lift to the stalls (please note the circle is only accessible by stairs). Accessible bathrooms and several wheelchair or alternative seating options are available—these must be booked by calling the box office.

Dunedin schedule

FRIDAY 14 AUGUST

A 7:00pm **Big Girls Don't Cry** REG 5

SATURDAY 15 AUGUST

A 11:00am **Nuisance Bear** REG 54

A 1:00pm **Arco** REG 22

A 3:00pm **Bitter Christmas** REG 75

A 5:30pm **Lomu** REG 6

A 8:00pm **I Want Your Sex** REG 66

SUNDAY 16 AUGUST

A 10:00am **Little Amélie or ...** REG 23

A 12:00pm **Jimpa** REG 42

A 2:30pm **Father Mother ...** REG 78

A 4:45pm **Minotaur** REG 81

A 7:30pm **Out of the Blue** REG 95

MONDAY 17 AUGUST

A 10:30am **Comédie-Française** REG 50

A 12:15pm **Sheep in the Box** REG 91

A 3:00pm **Calle Málaga** REG 39

A 5:45pm **Rose** REG 45

A 7:45pm **Alpha** REG 60

TUESDAY 18 AUGUST

A 10:30am **Whistle** REG 72

A 12:30pm **Bitter Christmas** REG 75

A 3:00pm **Yellow Letters** REG 59

A 6:30pm **All of a Sudden** REG 88

WEDNESDAY 19 AUGUST

A 10:45am **Rose** REG 45

A 12:45pm **The Wizard of the ...** REG 47

A 3:30pm **Whispers in ...** REG 58

A 5:45pm **Dead Man's Wire** REG 75

A 8:00pm **Saccharine** REG 68

THURSDAY 20 AUGUST

A 11:00am **Time and Water** REG 57

A 1:00pm **Sundays** REG 46

A 3:45pm **Late Fame** REG 42

A 6:00pm **100 Nights of Hero** RIA 74

A 6:00pm **The Voice of Hind ...** REG 58

A 8:00pm **The Ice Tower** RIA 66

A 8:00pm **Rose of Nevada** REG 82

FRIDAY 21 AUGUST

A 11:00am **Father Mother ...** REG 78

A 1:30pm **Dead Man's Wire** REG 75

A 3:45pm **The History of ...** REG 34

A 6:00pm **Calle Málaga** RIA 39

A 6:00pm **Fatherland** REG 79

A 8:00pm **The Fox** REG 65

A 8:15pm **Mum, I'm Alien ...** RIA 14

SATURDAY 22 AUGUST

A 10:30am **Everybody Digs Bill ...** REG 71

A 11:00am **Hen** RIA 53

A 12:45pm **Whistle** REG 72

A 1:00pm **Yellow Letters** RIA 59

A 2:45pm **The Beloved** REG 48

Whakatū Nelson

A 3:30pm	The History of ...	RIA	34
A 5:30pm	Goodbye, Cruel ...	RIA	27
A 5:30pm	Fjord	REG	52
A 7:30pm	The Wizard of the ...	RIA	47
A 8:30pm	Teenage Sex and ...	REG	68

SUNDAY 23 AUGUST

A 10:30am	Kiri and Lou Go Raaa!	REG	23
A 11:00am	Time and Water	RIA	57
A 12:30pm	Whispers in ...	REG	58
A 1:00pm	Flies	RIA	41
A 2:45pm	Comédie-Française	REG	50
A 3:00pm	Last Man Standing	RIA	14
A 4:30pm	The Black Ball	REG	49
A 5:30pm	Butterfly Jam	RIA	49
A 7:45pm	Ghost in the Cell	RIA	64
A 7:45pm	Coward	REG	7

MONDAY 24 AUGUST

A 11:00am	Last Man Standing	RIA	14
A 6:00pm	The Best Summer	RIA	70
A 7:45pm	Prosecution	RIA	56

TUESDAY 25 AUGUST

A 10:30am	Mouse	RIA	43
A 6:00pm	No Good Men	RIA	54
A 8:15pm	Late Fame	RIA	42

WEDNESDAY 26 AUGUST

A 10:30am	Hen	RIA	53
A 6:00pm	Crocodile	RIA	13
A 8:00pm	The Good Boy	RIA	64

THURSDAY 27 AUGUST

A 10:30am	Jimpa	RIA	42
A 5:45pm	Sheep in the Box	RIA	91
A 8:15pm	Gail Daughtry and ...	RIA	52

FRIDAY 28 AUGUST

A 10:30am	The Tale of Silyan	RIA	36
A 6:00pm	Mouse	RIA	43
A 8:30pm	Mysterious Skin	RIA	94

SATURDAY 29 AUGUST

A 11:00am	Betty Blue ...	RIA	93
A 2:30pm	Footrot Flats: The ...	RIA	93
A 4:00pm	La Gradiva	RIA	28
A 6:45pm	Comédie-Française	RIA	50
A 8:30pm	Jim Queen	RIA	67

SUNDAY 30 AUGUST

A 10:30am	Ngā Whanaunga One	RIA	18
A 12:30pm	Silent Friend	RIA	84
A 3:15pm	The Match	RIA	53
A 5:15pm	Sundays	RIA	46
A 7:30pm	On the Road	RIA	56

Ngā Tiketi – Tickets

All sessions

Full price	\$22.00
Student/Community Services Card/Film Society/Film Industry Guilds*	\$20.00
Senior (65+)/Child (16 and under)	\$16.00

Online booking fee of \$1.00 per ticket applies.

*Discount available on presentation of current relevant ID

Please note

Movie Buff membership discount does not apply to ticket prices for NZIFF sessions, however Candy discounts apply & account points still accrue.

Buying your tickets

Online bookings
statecinemas.co.nz

In-person bookings

Advance tickets are available for all sessions during normal opening hours or on the day at the State Cinema box office.

Ticket Collection

All tickets booked in advance must be collected from the box office counter at State Cinemas. Bookings may be collected at any time in advance of the session start time – early collection is strongly recommended.

Group bookings

Special ticket prices apply for school groups and other groups of 20 or more. Please email outreach@nziff.co.nz for details.

Whare Kiriata – Venue

State Cinemas (STA)

91 Trafalgar Street, Nelson (03) 548 3885

Accessibility

Fully accessible. Accessible bathrooms, two wheelchair spaces, assistive listening available.

Nelson schedule

THURSDAY 27 AUGUST

A 7:00pm	Big Girls Don't Cry	STA	5
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FRIDAY 28 AUGUST

A 11:00am	Time and Water	STA	57
A 1:00pm	Late Fame	STA	42
A 3:00pm	Minotaur	STA	81
A 5:45pm	Calle Málaga	STA	39
A 8:00pm	Dead Man's Wire	STA	75

SATURDAY 29 AUGUST

A 10:45am	Last Man Standing	STA	14
A 1:10pm	Yellow Letters	STA	59
A 3:45pm	Bitter Christmas	STA	75
A 6:00pm	Lomu	STA	6
A 8:10pm	Teenage Sex and ...	STA	68

SUNDAY 30 AUGUST

A 12:30pm	Jimpa	STA	42
A 2:45pm	Father Mother ...	STA	78
A 5:00pm	Minotaur	STA	81
A 7:40pm	Out of the Blue	STA	95

MONDAY 31 AUGUST

A 1:00pm	Jimpa	STA	42
A 3:30pm	Dead Man's Wire	STA	75
A 5:45pm	Rose	STA	45
A 7:45pm	Goodbye, Cruel ...	STA	27

TUESDAY 1 SEPTEMBER

A 11:00am	Comédie-Française	STA	50
A 1:15pm	The Voice of Hind ...	STA	58
A 3:15pm	The Wizard of the ...	STA	47
A 6:00pm	Hen	STA	53
A 8:00pm	Sheep in the Box	STA	91

WEDNESDAY 2 SEPTEMBER

A 11:00am	Whistle	STA	72
A 1:00pm	Rose	STA	45
A 3:00pm	The Black Ball	STA	49
A 6:00pm	Time and Water	STA	57
A 8:00pm	Sundays	STA	46

THURSDAY 3 SEPTEMBER

A 11:00am	Whispers in ...	STA	58
A 1:30pm	Bitter Christmas	STA	75
A 3:50pm	Flies	STA	41
A 6:00pm	The Voice of Hind ...	STA	58
A 8:00pm	Late Fame	STA	42

FRIDAY 4 SEPTEMBER

A 11:00am	Calle Málaga	STA	39
A 1:30pm	Father Mother ...	STA	78
A 4:00pm	The History of ...	STA	34
A 6:15pm	Fatherland	STA	79
A 8:00pm	The Wizard of the ...	STA	47

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Film blurbs in this brochure are written and compiled by members of the festival team including Artistic Director Paolo Bertolin, 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.

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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Auckland
29 July – 9 August

Ōtautahi
Christchurch
6 – 23 August

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Wellington
12 – 23 August

Ōtepoti
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14 – 30 August

Ahuriri
Napier
27 August – 6 September

Ngāmotu
New Plymouth
27 August – 6 September

Tauranga-Moana
Tauranga
27 August – 6 September

Whakaoriori
Masterton
27 August – 6 September

Kirikiroa
Hamilton
27 August – 9 September

Whakatū
Nelson
27 August – 9 September

Matakana
27 August – 9 September

