

# SCREEN

DAY  
7

MONDAY, MAY 18 2026

AT CANNES FILM FESTIVAL

For full market coverage and insight go to [ScreenDaily.com](https://www.screendaily.com)

ON-SET.COM  
FACILITIES REDEFINED

PREMIUM LOCATION FACILITIES  
FOR VISIONARY PRODUCTIONS

SUSTAINABLE. SCALABLE. PRODUCTION READY.



COME SEE US AT RIVIERA L20

SCREENING TODAY



MAY 18 | RIVIERA 2 | 15:45

BRAND NEW SCI FI FILM  
STARRING SEAN ASTIN



MYLES ERLICK ALI ASTIN AND SEAN ASTIN

MATTER OF TIME

SCREENING TOMORROW



MAY 19 | PALAIS E | 14:00

THEATRICAL RELEASE FEB 13  
ON 300 SCREENS



MIMICS

Ron Gell, Executive Vice President, International Sales, Distribution and Acquisitions  
Ron.Assist@PanoramicPictures.com | Ron.Assist@PinnaclePeakPictures.com

# SCREEN

DAY  
7

MONDAY, MAY 18 2026

AT CANNES FILM FESTIVAL

For full market coverage and insight go to [ScreenDaily.com](https://www.screendaily.com)

Art Streiber



Darren Walker

## Anonymous to double size of European slate

BY JEREMY KAY

US production and management outfit Anonymous Content plans to double the number of European features to six within 12 months. "Talent loves to work [in Europe]," said president and CEO Darren Walker, who has been meeting financiers and producers in Cannes.

"We produce, we'll option books, fund development and finance strategically," said Walker. "I see our work as a noble calling. We're an entertainment company that lifts the human spirit — and makes money."

Anonymous will get involved with films in the \$3m-\$20m budget range.

Backed by Laurene Powell Jobs' Emerson Collective, Anonymous Content has three films in Cannes selection, two of which are European partnerships: Asghar Farhadi's Competition title *Parallel Tales*, Phuong Mai Nguyen's Critics' Week opener *In Waves* and Zachary Wigon's Un Certain Regard entry *Victorian Psycho*.

In the market, the company is jointly handling sales with Anton and WME Independent for Egor Abramenko's horror *Soon You Will Be Gone* (*And Possibly Eaten*) starring Dave Franco and Sophie Wilde.

Anonymous has also produced Roberto Saviano's autobiographical graphic novel *I'm Still Alive* with Charades; and Hanna Bergholm's horror *Nightborn*.

## Dogma UK to launch with Mia Bays at helm

BY BEN DALTON

A Dogma UK filmmaking programme has been greenlit, driven by Mia Bays, in what will be her first role after departing as director of the BFI Filmmaking Fund in October.

Bays is working with Sigma Films producer Gillian Berrie on a series of feature projects by UK filmmakers, to be made following rules similar to the Dogme 95 and Dogma 25 movements.

The UK iteration has the blessing of Denmark's Zentropa Productions, which created the

original movement and is involved in production of both the Dogma 25 Nordic initiative launched last year, and this week's German version.

Bays said she will be a "firestarter" for the UK edition, which will work with "the crème de la crème" of UK filmmakers, to whom she is now talking. Funding partners are also being sought.

"As soon as I read the Dogma 25 manifesto last year, I was activated," said Bays. "I knew we needed a UK response. I spoke to Gillian Berrie, who had

channelled Dogme 95 into Scotland's Advance Party [film series] which yielded Andrea Arnold's *Red Road*, and we realised there could be an opportunity to build something grounded in that spirit but rooted in the UK."

The proposal gained momentum after a conversation with Zentropa at the Berlinale in February. "For me, this is about being part of a European film movement stripping cinema back to the essentials so something truthful, unruly and alive can break through," said Bays.



Kurt Krieger

Adele Exarchopoulos and Sara Giraudeau at the premiere of Jeanne Herry's Competition title *Another Day*. See review, page 14.

## Koreeda, Depp team for Hasei's drama *Kutheran*

Hirokazu Koreeda's banner Bunbuku is joining forces with Johnny Depp's UK-based In.2 Film and Italy's Tribune Pictures to produce Japanese filmmaker Kohki Hasei's second feature *Kutheran*.

Hasei has also written the story, which centres on a woman of American and Okinawan heritage who risks her dream of visiting her late father's homeland in the US to help a migrant worker.

Casting is underway and the film, on which Depp will serve as executive producer, is set to shoot in Okinawa in spring 2027. *Kutheran* means 'never give up' in Okinawan.

Michael Rosser

## TODAY

### NEWS

**Rise Of The Footsoldier lands on its feet**

Craig Fairbrass franchise returns

» Page 4

### REVIEWS

**Moulin**

Laszlo Nemes' Competition title

» Page 10

### Hope

Na Hong-jin's creature feature

» Page 12

### PALME TALK

**Ira Sachs**

The US filmmaker on Aids drama *The Man I Love* starring Rami Malek

» Page 8

## Buyers pick Marrakchi's *Strawberries*

Moroccan director Laila Marrakchi's *Strawberries* starring Nisrin Erradi has been plucked by a basket of buyers ahead of its Un Certain Regard premiere on Monday.

Lucky Number has sold the film to Austria (Panda Lichtspiele Filmverleih), Greece (Weirdwave), Germany (immergutefilme), Benelux (Imagine Film Distribution) and ex-Yugoslavia and Bulgaria (MCF Megacom). Jour2Fête will release it in France, Adso Films in Spain and Praesens Film in Switzerland.

*Strawberries* is produced by France's Lumen and Morocco's Mont Fleuri Production with Spain's Fasten Films and Belgium's Mirage Films. It won Marrakech Atlas Workshops' work-in-progress post-production prize in 2025.

Rebecca Leffler

# Palestine Pavilion needs stability

BY MONA TABBARA

The organisers of the third Cannes Palestine Pavilion are seeking a long-term funding mechanism to guarantee its annual presence.

Pavilion co-organiser Salma Abu Ayyash is looking to establish “support that is more consistent and has continuity, so we’re not every year trying to figure out who’s going to support us?”

Without the possibility of state funding, the pavilion is made possible with the support of international partners including the Scottish Documentary Institute, Durban FilmMart, Visions du Réel, the Iraqi Film Fund and Athens-based International Emerging Film Talent Fund.

The pavilion is organised by the Palestine Film Institute (PFI) and led by Palestinian American engineer and activist Abu Ayyash, Brussels-based filmmaker and Palestine Film Institute co-founder Mohanad Yaqubi and Palestinian Serbian producer Rashid Abdelhamid.

“At the Palestine Film Institute, we are all volunteers. This is



Palestine Pavilion

Mona Tabbara

also a challenge,” noted Abdelhamid, a producer of Tarzan and Arab Nasser’s *Un Certain Regard* 2025 prize winner *Once Upon A Time In Gaza*.

The pavilion has previously run in 2018 and 2025, and was based out of the Algerian Pavilion in 2024. This year’s programme of talks and project showcases runs until Tuesday, May 19.

Yaqubi said it is important for Palestinian filmmakers to be

educated on the business side of filmmaking. “If we don’t have filmmakers who are aware of the machine and the process of the industry, we won’t be able to control the narrative.

“We don’t want to only do a pavilion when there are films there [in Cannes official selection]. It’s a place where we have filmmakers coming and doing meetings.”

Abu Ayyash said the overall mission of the pavilion is

“a future where Palestinian filmmakers possess the infrastructure, freedom and collective agency necessary to produce, circulate and sustain their work. It’s about our narrative sovereignty and plurality of voices.”

Cannes’ Palestinian presence this year includes Rakan Maysa’s *Yesterday The Eye Didn’t Sleep* in *Un Certain Regard*, along with a delegation of around 40 filmmakers and producers being supported by PFI.

## CROISSETTE CONFIDENTIAL

The Croisette at the weekend can become too much for the best of us. Robbie Ryan, the two-time Oscar-nominated cinematographer, was making his way to a red-carpet premiere on Saturday, dressed in a tux on a pedal bike, before the Croisette traffic (foot and auto) became too much and he was forced to finish the last part of his epic journey on foot.

We all love our jobs and being at the festival but *Screen* has some sympathy for the slightly jaded participant of one of the myriad industry talkfests, overheard enquiring patiently, “How much longer is this going on for?”

One of the purest, silliest forms of pleasure in Cannes is catching glimpses of a celebrities during their downtime. Various spots this weekend include Woody Harrelson in his, possibly, hemp-woven pyjama bottoms in the Majestic hotel bar, Diego Luna enjoying a kebab with a friend in Al Charq, Natasha Lyonne holding court poolside, also at the Majestic, and Léa Seydoux and Julianne Moore dining on seafood in Fred l’Ecailler.

4

## Rise Of The Footsoldier lands footing

Nick Nevern’s *Rise Of The Footsoldier: Retribution*, the seventh film in the UK action-crime franchise starring Craig Fairbrass, has locked in key deals for the UK’s Carnaby International Sales and Distribution.

For the first time, longstanding UK-Ireland distribution partner Signature Entertainment has all key English-speaking territories, UK-Ireland, North America and Australia-New Zealand. Other sales include German-speaking territories (Busch Media), South Korea (Inolmedia) and Latin America (California Filmes/Global Media Distribution).

Mona Tabbara

## Parallax’s romantic drama *Crossing A Dawn* sees light

BY SILVIA WONG

China’s Parallax Films has secured sales for *Crossing A Dawn*, which recently premiered in Competition at Beijing International Film Festival and is due to open in the country on May 22.

The film is directed by Zhao Badou, who described his feature debut as “*Before Sunrise* in Beijing”.

Starring Ma Sichun, Edward Chen and Zhang Yifan, the romantic drama follows a bold designer and a self-proclaimed novelist who cross paths during a single night in Beijing, sparking a playful exploration of love and mischief.



Crossing A Dawn

Parallax Films

*Crossing A Dawn* has been sold to North America, Australia and New Zealand (China Lion), Hong Kong and Macau (Southern Film) and Cambodia (Abnormal Studios). The distributors are aiming for an almost day-and-date release

with mainland China. Produced by Momo Pictures, the film has been picked up by Bofarto for airlines.

Parallax Films also has on its Cannes slate Lenti Liang’s *Our Secrets*, a short film in La Cinef competition.

## Wildstar bites on Drax and other titles

BY BEN DALTON

UK sales firm Wildstar’s new deals here include James Demetri’s vampire film *Drax*, which goes to the US, Canada and UK-Ireland with Here TV.

It has also sold a package of titles to OUTtv for Benelux, Germany and Europe, with Matias De Leis Correa’s *Since The Last Time We Met*, Lucas Santa Ana’s *Blue Lights*, Rafael Albarran and Trent Kendrick’s *F.L.Y. F.L.Y.* and Liam Calvert’s UK romance *A Night Like This* selling to Optimal for France.

Wildstar has acquired four features: Marco Berger titles *The Mirror* and *Play*, De Leis Correa’s *The Fixation* and Lee Galea’s *Tender Boy*.



# Dutch cinemas pull off arthouse success

Cineville's subscription model together with great venues is driving an indie filmgoing boom in the Netherlands

BY GEOFFREY MACNAB

Dutch distributors are in Cannes buoyed by an arthouse box-office boom at home. The country's independent cinemas are doing significantly better business than those in many of their European neighbours. Recent hits include *Triangle Of Sadness* (\$3.4m), *Aftersun* (\$1.3m), *Babygirl* (\$5m), *The Salt Path* (\$4.2m) and *Maria* (\$1.3m).

Eyeing these results, Belgian distributors O'Brother and Lumière have opened offices across the border in the Netherlands in recent months, while former Belga head Patrick Vandenbosch is now running operations out of Amsterdam under the thriving Independent Films after its Belgian parent company Belga Films went bankrupt.

"We have invested heavily in good arthouse cinemas in the Netherlands," says veteran exhibitor/distributor Pim Hermeling of September Films. "The quality of these cinemas is very good. They offer a place where you can come together, have a glass of wine, grab a bite to eat and talk about the film you've just seen."

The Cineville subscription model is also boosting attendance. Launched in 2009 by four friends at student-run Kriterion theatre to make cinemagoing more accessible, the membership scheme now has 118,000 Dutch members and generated 2.5 million admissions in the Netherlands in 2025.

A \$28 (€24) monthly membership gives access to an unlimited number of films in participating Netherlands cin-



Cineville's Springhaver cinema in Utrecht

Brenda van Leeuwen

emmas. Figures show the average Dutch person goes to the cinema an estimated 1.6 times a year, but a Cineville cardholder goes about 25 times.

emas. Figures show the average Dutch person goes to the cinema an estimated 1.6 times a year, but a Cineville cardholder goes about 25 times.

"It's this community feeling that has enabled us to expand over the years," says Cineville managing director Samir Azrioual. The programme

is active in 81 venues in the Netherlands, including in rural areas. The subscription is attracting audiences both old and young: some 45% of the Dutch Cineville audience is under 35 years old and 55% is skewing older.

While there is still a pecking order when it comes to

arthouse releases, with the bigger festival titles performing best, new arthouse venues are opening, including the Pulse in Amsterdam and the Flora Filmtheater in the Hague.

The Cineville model has been exported to Belgium, Austria, Germany and Sweden, with other countries pending. September's Hermeling believes the Dutch success is down to the combination of the Cineville programme and enticing venues in which to watch the films.

"What we do see is that there is an increase in audiences for arthouse films in arthouse cinemas. The same film attracts hardly any audience in mainstream cinemas. It doesn't just depend on a good film, but that the right combination determines a film's success."

6

## Lévénez and Marquardt stand up for Cérémonie

The rising French producers' new company is developing a lively slate driven by fresh voices and 'unique worlds'

BY REBECCA LEFFLER

French producers Noëlle Lévénez and Clara Marquardt have launched production outfit Cérémonie, with a slate of projects from rising auteurs.

Guil Sela will direct his debut feature *Life Is A Beach*, described as an "anti-romantic romantic comedy" that passed through Critics' Week's Next Step programme. Haut Et Court will release in France.

The company is also developing Croatian director Nebojsa Slijepcevic's first film *Two Little Nightmares* as a collaboration with Croatia's Antitalent, Bulgaria's Contrast Films and Slovenia's Studio Virc, and Mahaut Adam's *Drama Queen*, co-produced by Les Films Norfolk and co-written with Martin Jauvat.

Cérémonie will co-produce the film about two friends spending the summer in the south of France who wake up with hangovers... and a dismembered body in their picnic hamper.

Lévénez hails from Les Films Norfolk, where she produced Slijepcevic's Palme d'Or-winning 2024 short film *The Man Who Could Not Remain Silent*.

Marquardt previously worked at Les Valseurs, with recent credits including Niki Lindroth von Bahr's 2026 Cannes-selected short film *The End* starring Alexander Skarsgard and Noomi Rapace.

"We don't want to limit ourselves to first films," says Marquardt. "We are developing long-term relationships with



Cérémonie's Noëlle Lévénez (left) and Clara Marquardt

Jeanne Martinet

a new generation of filmmakers with unique worlds, strong directing identities and an ability to engage with a contemporary audience."

Raising the finance for first

films is a challenge, admits Lévénez. "We remain confident in our projects' ability to find their place in the market while preserving their uniqueness, which is at the heart of

our mission as producers." Cérémonie is also developing two series projects — one live-action and one animated — as well as two animated short films in co-production with Les Valseurs as part of the company's plans to develop feature animations going forward.

The company's moniker stems from its double meaning — as Lévénez explains: "Both in its literal sense of a joyful festive gathering and for the ritualistic aspect of getting together to watch a film or a series, whether in a cinema or at home with friends."

She adds that the name is also a subtle nod to Claude Chabrol's 1995 psychological thriller *La Cérémonie*, starring Isabelle Huppert.

films from flanders



FESTIVAL DE CANNES  
2026 OFFICIAL SELECTION  
COMPETITION

# COWARD

A FILM BY LUKAS DHONT

flanders  
image

SCREEN  
FLANDERS

DISCOVER MORE AT  
RIVIERA L5

VAF

Flanders  
State of the Art

screen  
.brussels

# 'There was a galvanising energy in 1980s New York, merged with darkness and fear'

Ira Sachs returns to Cannes Competition with *The Man I Love*, a musical fantasy set in an Aids-ravaged New York City

**U**S filmmaker Ira Sachs is back in Cannes Competition with his new feature *The Man I Love*, following his previous Palme d'Or appearance in 2019 with *Frankie*. The film is a musical fantasy set in New York during the Aids-ravaged late 1980s and follows actor Jimmy George, played by Rami Malek, as he takes on what might be his last great role.

*The Man I Love* is produced by US outfit Big Creek Projects in association with France's SBS Productions; mk2 Films handles world sales. It has its premiere on May 20.

**What are your memories of New York in the 1980s at the time of the Aids crisis when you, as a young man, were working as an assistant to director Norman René on *Longtime Companion*?**

Well, I guess the whole film is the answer to that question. It contained all the extremity of youth — pleasure, excitement and discovery.

In the East Village and in downtown New York in this period, there was the galvanising energy of a community. At the same time, there was extraordinary darkness and fear. Those things merged to create a truly unique time and experience.

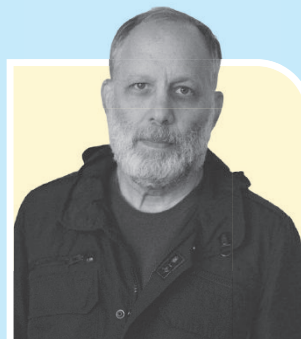
**Is Jimmy George based on anyone you knew?**

He is a collection of histories embodied by Rami Malek. I was going down a rabbit hole of discovery, specifically around an actor named Ron Vawter, who worked with the Wooster Group [of experimental artists]. There was the comedian Frank Maya, who was performing at Caroline's Comedy Club at the end of his life, and [drag queen] Ethyl Eichelberger,



Ira Sachs' *The Man I Love*

Big Creek Projects



**'This is a film about life — what am I going to do with the life and time that remain? How much can I pack into that?'**

Ira Sachs

who was performing at the Theatre of the Ridiculous.

The list goes on and on, and includes people I knew who were not famous and who inspired me and my co-writer Mauricio Zacharias, who was also young and gay and living in America [when] we were becoming ourselves.

**What part does music play in *The Man I Love*?**

A lot of memories were rooted in the experiences of dancing and listening. It's this thing that happens when you're young, and certain songs you play on repeat on the stereo. They become merged with your emotion and memory of that time.

The film includes music as wide as 'How Are Things In Glocca Morra' from *Finian's Rainbow* to 'The Man I Love' by Gershwin, but also Talking Heads and club music from Bohannon, who was big in downtown New York places like Paradise Garage and The Loft back in the day.

**Is this on a bigger canvas than your previous films?**

Yes, to the extent that I had more money than I have had recently. I am grateful there is a company called Big Creek run by Scott McGehee and David Siegel, who are comrades of mine.

We were at Deauville and Sundance as filmmakers 25 years ago. Without them, the film wouldn't have happened. I was also very lucky to meet Saïd Ben Saïd [of SBS] around 10 years ago. This is our third film together after *Passages* and *Frankie*; without Saïd, I wouldn't still have a career.

**Do you see a rise in homophobia in US society that is making it harder for gay filmmakers to tell their stories?**

It's also about the changing nature of cinema and the industry, which has become global. So local experience, including gay experience, gets washed out. That's why I feel grateful I'm still able to make films.

I am making a film about things that are very personal to me. That is harder than it was 20 years ago.

**Did Rami Malek's performance as Freddie Mercury inspire you to cast him?**

It was the naturalism of his performance in show after show in [TV series] *Mr Robot*. He's the kind of actor I like to work with because I feel there's something very raw and simple underneath, and he also has a magnetism. I believe in star quality — certain people can make the smallest gesture have meaning.

**Is *The Man I Love* a weepie?**

This is a film about life — what am I going to do with the life and time that remain? How much can I pack into that? How much beauty, how much pleasure, how much cinema, how much music, how much colour, how much light? That was the intention — to make a film bursting with life. **S**

*Interview by Geoffrey Macnab*



# DIGBETH LOC. STUDIOS

MANAGED BY BBC STUDIOWORKS  
FOUNDED BY STEVEN KNIGHT CBE

Digbeth Loc. Studios combines raw industrial character with the flexibility to meet a wide spectrum of production needs from high drama to film and television.  
Your seamless production experience starts here.

## KEY FEATURES

- Walking distance from Birmingham New Street
- At the centre of Birmingham’s creative scene
- 4 studios ranging from 6,000sqft to 37,000sqft
- Flexible space for filming, wardrobe, set build and props
- 10GB fibre & site-wide Wi-Fi, can be upscaled to 100GB
- Significant site vehicle parking space
- 24/7 security and CCTV
- EV points available
- Production offices and spaces on site



## CONTACT US TODAY

Tim Brown  
Assistant Commercial Manager  
[tim.brown@bbcstudioworks.com](mailto:tim.brown@bbcstudioworks.com)

## EXPLORE OUR WEBSITE



## COLLABORATING WITH



# Reviews

Moulin p10 ♦ Hope p12 ♦ Another Day p14 ♦ Visitation p15 ♦ All The Lovers In The Night p15



## Moulin

REVIEWED BY DAVE CALHOUN

The French wartime resistance leader Jean Moulin could easily inspire a birth-to-death biopic or streaming series. But director Laszlo Nemes goes straight for the tragedy — and horror — of his downfall with this tense, terrifying study of his 1943 arrest and subsequent fate. Dark and sinister do not only sum up the look and sound of Nemes' film: its entire strangulating story and atmosphere are designed to pit good against evil as Moulin (Gilles Lellouche) is snared by Gestapo officer Klaus Barbie (Lars Eidinger), known for good reason as the Butcher of Lyon. *Moulin* delivers top-class artistry in service of a trip to the depths of moral hell.

Nemes' French-language film plays here in Competition, where the Hungarian filmmaker won the grand prix in 2015 for his debut, the Auschwitz-set *Son Of Saul*, which went on to win the Oscar for best foreign language film. His next two movies, *Sunset* and *Orphan*, played to praise in Venice Competition but a more muted broader reception. *Moulin* opens in France on October 28 via Studio TF1 and is likely to connect strongly with local audiences. Disney+ and HBO

already have streaming and broadcasting rights, and interest should be strong among festival programmers and local theatrical distributors.

It is March 1943: in the dead of night, Moulin, codename Max, parachutes into rural France, returning secretly from London. By this point in the war, Moulin, once a regional administrator in Chartres, was a senior member of the Resistance, tasked by the exiled leader of the Free French, Charles de Gaulle, with uniting various groups working to overthrow Nazi occupation. That mission brings Moulin to Lyon: he is there under the alias of Jacques Martel for a clandestine meeting of fellow resistance leaders.

His every move feels loaded with dread. But you would not know it from Moulin's calm demeanor or his efficient interactions with Comtesse de Forez (Louise Bourgoïn), the wealthy client who lets him pose undercover as an interior decorator. Lellouche gives a subtle performance of reserve — one that only deepens as the world turns on his character.

An extreme noir approach characterizes these Lyon scenes. Cinematographer Matyas Erdély, Nemes' regular collaborator, shoots entirely on 35mm film in

true anamorphic CinemaScope, and in nighttime scenes throws long shadows across alleyways, streets and courtyards, with Stéphane Rozenbaum's design creating ample convincing locations across wartime Lyon. It is intense, but it is also a pleasure to be taken to this world where every interaction has such meaning. Olivier Demangel's screenplay keeps us close to Moulin, knowing only what he knows.

Capture only ever feels a beat away and, when it arrives, unleashes a sense of terror that never dissipates. Also going directly for the nerves is Laetitia Pansanel-Garric's score, which is used sparingly but with increasingly discomfort.

The sense is powerful in *Moulin* of a moral order turned upside down. "We're masters of life and death," Barbie says in a scene whose evil feels almost hallucinatory. What does it really mean to resist, asks Nemes. His film answers that in creative ways in its depiction of Moulin's work, but also answers in a less tangible sense in the encounters between Moulin and his cellmate Martin (Félix Lefebvre). Heroes are often given major acts, but heroism is finally defined in *Moulin* as saying nothing and doing nothing — resisting with the full force of body and mind. »

### COMPETITION

Fr. 2026. 130mins

**Director** Laszlo Nemes

**Production company**  
Pitchipoi Productions

**International sales**  
193 Legendary

**Producer** Alain Goldman

**Screenplay**  
Olivier Demangel

**Production design**  
Stéphane Rozenbaum

**Editing** Péter Politzer

**Cinematography**  
Matyas Erdély

**Music** Laetitia  
Pansanel-Garric

**Main cast** Gilles Lellouche,  
Lars Eidinger, Louise  
Bourgoïn, Marcin Czarnik,  
Max Warburton, Félix  
Lefebvre

### SCREEN SCORE



VIN DE PROVENCE





## Hope

REVIEWED BY WENDY IDE

### COMPETITION

**S Kor. 2026. 160mins**

**Director/screenplay**  
Na Hong-jin

**Production company**  
Forged Films

**International sales**  
Plus M Entertainment

**Producers** Na Hong-jin,  
Kim Saemi, Kim Saerom

**Production design**  
Lee Hwokyoun

**Animation** Kim Hanjoon

**Editing** Kim Sunmin

**Cinematography**  
Hong Kyung-Pyo

**Music** Michael Abels

**Main cast** Hwang Jung-min, Zo In-sung, Hoyeon, Michael Fassbender, Alicia Vikander, Taylor Russell, Cameron Britton

A small-town cop in a coastal community in rural South Korea has the worst day of his life in Na Hong-jin's sprawling but thunderously entertaining genre mash-up. The latest picture from *The Wailing* director is a pedal-to-the-metal slaughterfest that barely lets up on its breathless pace, gallows humour and wall-to-wall guts and gore. The running time might prove challenging — there are only so many handbrake turns, high-powered automatic weapons and skewered supporting cast members you can take before it starts to feel repetitive. But then Na flips the perspective, making us question our allegiances and ask who are the real monsters.

*Hope*, which has been acquired by Neon for the US and UK and Mubi for multiple other territories, marks Na's fourth Cannes selection following 2008's *The Chaser* (Midnight Screenings), 2011's *The Yellow Sea* (Un Certain Regard); and 2016's internationally acclaimed horror *The Wailing* (Out of Competition).

The backing of Neon and Mubi should help it at least match the international breakout success of *The Wailing*; the presence in the cast of *Squid Game* actress Hoyeon, plus barely recognisable appear-

ances from Michael Fassbender, Alicia Vikander and Taylor Russell, should also help to boost its profile.

The film's first hour is its strongest, and it is no coincidence we are nearly 50 minutes in before glimpsing a gore-crusted claw of the thing that is wreaking havoc in the village. It is always more effective to hide the monsters, particularly if, like these, they reveal the limitations of the VFX budget. By contrast, the dense, detailed production design is exceptional. Every inch of the location — this part of the film was shot on Jeju Island in Sumang-ri, South Korea — tells a story.

As an increasingly frenzied Sergeant Bum-seok (Hwang Jung-min) burns around the empty streets in his squad car (the stunt driving is also first-rate), we see the kind of devastation that usually results from a rampaging kaiju. But it takes Bum-seok an age to lay eyes on the thing that menaces the town, and it takes the help of his unfeasibly well-armed deputy Sung-ae (Hoyeon), plus a bit of blind luck, to defeat it. "This is how it ends," says Sung-ae but of course, it has barely started.

The expansive widescreen cinematography comes into its own from the second hour, in which most of the action

switches from the village to the ominously forested mountain slopes (this section was filmed in Romania). The squelchy sound design also gets well used. We follow the group of deadbeat hunters who first alerted Bum-seok to the threat, having discovered the mauled corpse of a bull. They are, if it is possible, even more trigger-happy, vengeful and dull-witted than Bum-seok, who at least has a momentary flash of empathy early in the film. But this, it becomes clear, is part of the point that Na is making.

The more we see of the creatures that terrorise the town, the more the limitations of the visual effects become clear — there are moments when the monsters look AI-generated or like computer game graphics. But Na's very pointed creature references also reveal themselves. There is an evident debt to HR Giger's *Alien* xenomorphs, but perhaps even more than this, in a final coda, we see the clear influence of *Avatar*'s Na'vi who, as we all know, are the good guys. The shift of perspective ultimately aims to bring the failings of the insular, hostile and deeply stupid human race into sharp focus.

SCREEN SCORE



# JOSÉPHINE

EAU PÉTILLANTE AUX EXTRAITS BOTANIQUES

0.0  
ZERO SUCRE  
ZERO CALORIE



## Joséphine, la 1<sup>ère</sup> eau pétillante aux extraits botaniques

Les ingrédients ? Une eau pétillante, des fruits et des extraits botaniques. Rien de moins, rien de plus. 0 calorie, 0 sucre, sans colorant, ni édulcorant, ni conservateur et 100% naturelle. Plus besoin de choisir entre goût et santé. **Déclinée en cinq saveurs : citron & rose, myrtille & tilleul, mirabelle & cannelle, pomme & menthe poivrée et framboise & romarin.** Emballages en aluminium, 100% recyclable.

[sparklingjosephine.com](http://sparklingjosephine.com)

Suivez-nous





## Another Day

REVIEWED BY JONATHAN ROMNEY

### COMPETITION

Fr. 2026. 120mins

**Director** Jeanne Herry

**Production companies**  
Chi-Fou-Mi Productions,  
Trésor Films

**International sales**  
Studiocanal

**Producers** Alain Attal,  
Hugo Sélignac

**Screenplay** Jeanne Herry,  
Roxane Bettinger and  
Gaelle Mace

**Production design**  
Nicolas De Boisguillé

**Editing** Laurence Briaud

**Cinematography**  
Antoine Cormier

**Music** Pascal Sangla

**Main cast** Adele  
Exarchopoulos, Sara  
Giraudeau, Sarajeanne  
Drillaud, Anne Suarez

### SCREEN SCORE



Back in 2013, Adele Exarchopoulos proved she could more than handle the depiction of intense emotion with her career-making role in *Blue Is The Warmest Colour*, the title that saw her jointly awarded the Palme d'Or with director Abdellatif Kechiche and co-star Léa Seydoux. Thirteen years on as a sterling regular in French cinema, Exarchopoulos excels as the magnetic centre of Jeanne Herry's *Another Day*, playing an actress struggling with alcoholism.

Actor/director Herry's fourth feature is a compelling study in psychological realism. Addressing the harrowing material with grace and propulsive pacing, the film should generate local heat when released by Studiocanal in September, while its lead's arthouse profile is likely to bring *Another Day* and Herry plentiful attention internationally.

With a strong LGBTQ+ angle, this is a non-judgmental drama about an actress trying to keep her career and personal life on track while facing up to the reality of her alcoholism. Set over a few years of the last decade, the film follows Garance (Exarchopoulos), a young performer — she is 36 by film's end — with evident talent and an upbeat, outgoing character. But she is treading water professionally, despite regular low-profile work with a

stage troupe and roles she carries off with brio in their children's shows.

But Garance's drinking problem is slowing her down, making her erratic and screwing up her career — even though she is firmly in denial. As she moves from apartment to apartment, and makes a crowd of new friends on the Parisian queer scene, her partying, hangovers and blackouts begin to spell trouble that Garance is determined to ignore. Some of the people around her, however, do see it — notably her stage colleagues who finally kick her out of the troupe, and her new partner, production designer Pauline (Sara Giraudeau) who, after a long period of complicitly living with Garance's addiction, eventually realises it is time to face facts.

Exarchopoulos's performance is remarkable for being so undemonstratively naturalistic, perfectly in tune with the film's anti-sensationalistic presentation of its theme. Garance may be disoriented, but, while pushing the register plausibly in these moments, Exarchopoulos otherwise brings a gentle, even keel, her distinct deep tones and casual conversational rhythms keep the emotional edge evident under a surface of restraint.

An excellent ensemble cast with a close-knit organic feel includes Mathilde Roehrich and Brigitte Sy as Garance's

sister and mother, plus actor and sometime rocker Jehnny Beth (Jacques Audiard's *Paris, 13th District*) as the writer who eases Garance's transition towards dating women. The actors depicting the theatre milieu knit together nicely too, and *Another Day* offers a level-headed, non-mystificatory depiction of the acting profession. And Giraudeau, as Garance's chalk-and-cheese other half, impresses in her shared moments with Exarchopoulos, as Pauline realises gradually that the woman she loves requires something steelier than just understanding and support.

What's especially remarkable about *Another Day* (whose French title is *Garance*, the character's name and not at the Arletty character in period classic *Les Enfants Du Paradis*) is its pacing and crisply rhythmic editing. Herry crams in a huge amount of incident that seems to rush past, sometimes hectically, sometimes calmly, but mostly in short sequences.

The effect is to evoke the flow of mundane everyday life on which Garance rides, and in which she is sometimes engulfed. Ultimately time is running past her, faster than she can catch up. Whether or not this is an accurate depiction of an addict's mindset, it works vividly here, absolutely immersing the viewer in her state of consciousness.



## Visitation

REVIEWED BY DAVE CALHOUN

A plot of land by a lake in Brandenburg near Berlin is witness to several waves of 20th-century history in this layered drama from veteran German filmmaker Volker Schlöndorff. Through a tight focus on the fictional inhabitants of these few acres over roughly 70 years, *Visitation* alludes to the rise of Nazism, the Holocaust, the Soviet takeover of eastern Germany, the death of communist idealism and the fall of the Berlin Wall. It is a textured and compassionate view of these lives and how they relate to — and reflect — the world beyond.

*Visitation* launches in Cannes Premiere at the festival where Schlöndorff, now 87, won the Palme d'Or for *The Tin Drum* in 1979. Name recognition for the director is not especially strong outside Germany, beyond the most seasoned followers of international cinema, but this German-language film's accessible style, compelling conceit and strong performances could prove attractive to distributors and audiences.

In the 1920s, a wealthy farmer has earmarked a parcel of land as inheritance for his daughter — but fate dictates otherwise for the first of several female characters whose liberty is trampled. The film's concern for the women and children of history is taken from its source, an extraordinary 2008 novel by Jenny Erpenbeck, a book so particular in its parallel detached and involved tones that any adaptation would struggle to capture them exactly. The film's occasional narration pulls us closer to Erpenbeck's voice and sticks mostly to the book's events.

In 1930 the farmer offloads his land to two buyers, one of whom builds a gleaming Bauhaus-style house, symbolic of a new era for Germany. The 1930s and '40s — grimly — bring death and disappearance. By the 1950s, the house is occupied by an idealistic communist writer (Martina Gedeck) who, like many of the founding generation of the German Democratic Republic, has returned to Germany from exile in the USSR. Much of the power and melancholy of *Visitation* lies in this large ensemble of characters knowing so little about the historical forces bearing down on them.

It is a ghost story of sorts, although it is not the land that these characters are haunting, but 20th-century history. Schlöndorff's films have explored individuals' experiences, morals and choices in extraordinary political times. This is a fitting late-career triumph.

CANNES PREMIERE

Ger. 2026. 118mins

**Director/screenplay**  
Volker Schlöndorff

**Production companies** Ziegler Film, Volksfilm, Studiocanal, Studio Babelsberg, Mideu Films

**International sales**  
Studiocanal

**Producers**  
Volker Schlöndorff, Regina Ziegler

**Cinematography**  
Axel Schnepapat

**Editing** Florian Miosge

**Production design**  
Sebastian Soukup

**Music** Annette Focks

**Main cast** Lars Eidinger, Martina Gedeck, Susanne Wolff, Michael Maertens, Ulrich Matthes, Detlev Buck, Angela Winkler, Wigand Witting

## All The Lovers In The Night

REVIEWED BY ELIZABETH KERR

UN CERTAIN REGARD

Japan. 2026. 139mins

**Director** Yukiko Sode

**Production company**  
C&I Entertainment

**International sales**  
Bitters End

**Producers** Toshikazu Nishigaya, Kana Matsuda

**Screenwriter**  
Yukiko Sode, based on the novel of the same name by Mieko Kawakami

**Cinematography**  
Yasuyuki Sasaki

**Production design**  
Norifumi Ataka

**Editing** Azusa Yamazaki

**Music** Masato Suzuki

**Main cast** Yukino Kishii, Tadanobu Asano, Misato Morita, Mai Fukagawa

A wilfully insular and dissociated young woman in Tokyo takes her first painful steps towards romantic connection and finds the road littered with all manner of landmines. Yukiko Sode's *All The Lovers In The Night* is a metaphorical chronicle of emotional healing, and the impact our secrets and contradictions can have on our lives.

Writer/director Sode made waves in 2020 with her third feature *Aristocrats* and, like that gently probing film, her latest slots in nicely with the broader movement in Japanese cinema of often slow-burning drama about the crushing weight of traditional obligations, particularly on women. With its contemporary themes, strong performances and tactile 16mm film, *All The Lovers In The Night* should have a life following its premiere in Un Certain Regard.

Sode has her work cut out adapting from Mieko Kawakami's aggressively subjective 2011 novel, thanks to the book's first-person structure and its reliance on internalisation and flights of fancy. She is helped by the compelling duo of rapidly emerging actor Yukino Kishii, who has demonstrated a taste for playing unconventional women in *Small, Slow But Steady* and *Sinsin And The Mouse*, and Tadanobu Asano, the *Ichi The Killer* breakout now best known for FX's *Shōgun*. The film takes its time in laying its foundations, occasionally sacrificing the pacing to do so. Ultimately, though, it works as a fantastical character study about how loneliness and love fit together in the real world.

Fuyuko (Kishii) works from home as a freelance proofreader, perfectly content in a life so solitary as to be paralysing. She is shockingly oblique and hard to like, with Sode in no hurry to explain or justify her behaviour. It is a relatively bold choice designed to recall the book's stream of consciousness, which sometimes feels shoehorned into the film's otherwise conventional three-act narrative structure.

High-school physics teacher Mitsutsuka (Asano) barges into Fuyuko's regimented life. They strike up a tentative friendship and the bond transforms into a romantic one, coloured by untruths and a past trauma that arrests each of them in their own emotional state. It is captured in warm, light-shifting compositions by cinematographer Yasuyuki Sasaki (Kiyoshi Kurosawa's *Cloud*), and with a light touch from Sode.





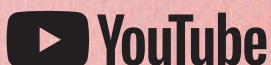
---

**BRAND NEW **DAILY** EPISODES EACH MORNING OF CANNES FILM FESTIVAL**

Listen for up-to-the-minute news, analysis and interviews from *Screen's* team on the ground



Stream now on:



[screendaily.com](https://www.screendaily.com)

S

pain's creative sectors are basking in the spotlight at Cannes this year. Three feature films by Spanish directors have been selected for the prestigious Competition — Pedro Almodóvar's *Bitter Christmas*, Los Javis's *La Bola Negra* and Rodrigo Sorogoyen's *The Beloved* — and further titles, including Aina Clotet's feature debut *Viva* in Critics' Week, are impressing international audiences throughout the rest of the festival.

These filmmakers are at the forefront of an exciting movement that has seen the evolution of Spain into a cutting-edge creative hub where film, fashion, design, music, performance, animation and contemporary visual storytelling come together.

To build on this momentum, ICEX's Audiovisual From Spain initiative has produced three innovative audiovisual short-form pieces, *Flamenco*, *La Tarara* and *La Llama*, by some of the country's most audacious talents. The films screened in Cannes on May 17 at the Olympia theatre and are available to watch on the campaign's official website [spainwheretalentignites.com](http://spainwheretalentignites.com)

Each provides a window into Spanish creativity. *Flamenco* is directed by Carla Simón, one of Spain's leading arthouse directors whose credits include *Berlinale 2022 Golden Bear* winner *Alcarràs* and Cannes 2025 Competition title *Romería*. This new short film fuses film, music, performance and emotional storytelling through the participation of artists including Rocío Molina, Niño de Elche and Ángeles Toledano.

"Flamenco is a cultural language widely recognised outside Spain and, at the same time, a very alive space for creation, where the boundaries between what is pure, modern and experimental are always shifting," says Simón.

*Flamenco* has been produced in collaboration with Mamma Team, the Barcelona-based production and service company specialising in advertising, fashion and multidisciplinary international shoots.

Nicolás Méndez, the award-winning short film and music promo director, has made *La Tarara*, which brings together cinematic narrative and fashion. Ingrid García-Jonsson and Lucas Catalán star in the film, where performance, design and presence meet and interact.

"My interest lies in exploring the intersection between fashion, cinema



Rocío Molina in Carla Simón's *Flamenco*

Laura Vornediano

Boutique production outfit White Horse, which specialises in branded content, music-driven projects and creative audiovisual production, and creative consultancy Apartamento Studios, both based in Barcelona, collaborated on the project.

"*La Llama* positions Spanish talent not as a sum of names or styles, but as a coherent, deep and intersectional creative ecosystem," says executive producer Pol González Novell of White Horse. "Spanish design is now part of global contemporary culture, in the same way as other internationally recognisable creative expressions," adds Apartamento's art director Nacho Alegre.

PROMOTIONAL FEATURE

# ART IN MOTION

The three short films of Where Talent Ignites capture a transformative moment for Spanish cinema and creative talent



'Flamenco shifts the boundaries between what is pure and experimental'

Carla Simón, director, *Flamenco*

The three films are presented by ICEX Spain Trade and Investment under the Audiovisual From Spain umbrella. "Spain is experiencing an exceptional moment in the audiovisual sector, and at ICEX we want to support that momentum with projects of high creative impact," says CEO Elisa Carbonell. "The aim is to create pieces that, in themselves, showcase our talent, the excellence of our work and creators, and why Spanish audiovisual is going through a golden age.

"With these films, we are expanding the campaign's ambition and connecting audiovisual with creative industries such as fashion, music or design, where Spain is also a benchmark of excellence at an international level."

This multi-format approach sees the Where Talent Ignites campaign promote Spanish talent as a cultural and industrial driver with an impact beyond its local market. By bringing together disciplines, generations and creative languages, the initiative seeks to position Spain not only as a production hub, but as a source of globally relevant creative expression.



Lucas Catalá stars in Nicolás Méndez's *La Tarara*

and visual culture as languages that share the creative gesture as a form of communication," explains Méndez. "*La Tarara* engages with the idea of contemporary cultural identity proposed by Where Talent Ignites, highlighting Spanish creative talent emerging from the meeting point between audiovisual and fashion."

*La Tarara* is produced in collaboration with Canada, the Barcelona-based creative collective co-founded by Méndez, best known for commercials, music video and branded content.

(Right) *La Llama* was directed and led creatively by Turbo

The third short, *La Llama*, is directed by Turbo (Pau López and Gerardo del Hierro). It brings the visual universe of groundbreaking artist and designer Jaime Hayon to the screen, with creative direction by López and del Hierro. The film

is a poetic and sensory journey through a 'mutant house', a constantly transforming space where architecture, design and visual culture converge. *La Llama* explores a century of Spanish creativity, positioning design as a living ecosystem capable of continuous reinvention.



Carla Simón Image: David Ruano

## Audiovisual from SPAIN

Contact Eva Herrero  
eva@madavenue.es  
[spainwheretalentignites.com](http://spainwheretalentignites.com)

# Saudi's 'will to succeed'

The Kingdom is ramping up its efforts to attract international productions with a major boost to its incentive programme



(From left) Firas Dehni, MBC Studios; Rasha AlEmam, Yellow Camel Studios; Faisal AlOmar, Cultural Development Fund; Basil Al Alola, Cultural Development Fund; Tiffany Boyle, Ramo Law; Rasha Al-Masoud, Ministry of Investment Saudi Arabia; Zaid M Shaker, Film AlUla; Ian Gibbon, Alliotts; Leon Forde, Olsberg SPI and Michael Rosser, moderator, Screen International at the Cultural Development Fund lunch, Cannes, May 15

18

**I**n the week the Saudi Film Commission announced an eye-catching 60% financial incentive, several leading figures from the country's film sector joined an international panel hosted by Saudi Arabia's Cultural Development Fund (CDF) in association with *Screen International* to explain how the Kingdom aims to create a stable and supportive environment for international production.

The commission has worked with CDF on what it described as an enhanced model for managing and disbursing the incentive, aiming to provide a more efficient and flexible experience for projects.

Rasha Al-Masoud, general manager of investment for culture & entertainment at the Ministry of Investment, highlighted the ongoing government support of the sector, and how the Kingdom is ramping up its activities.



**'Any inward investment is going to be beneficial on a national scale. You cannot rush something of this delicacy over a very short period of time'**

Basil Al Alola, Cultural Development Fund

"I don't know where we're placed now, I can only imagine it's the top 1%," she said of the newly boosted incentive. She said the Kingdom wants "to ensure that any creative or investor has a seamless journey, whether it is through clear policies, regulations and requirements or whether it's through access to investment opportunities and financing."

"We are going to be very busy but I'm sure we can handle it," added Al Masoud. This was echoed by several Saudi panellists as further measures are put in place to turn the Kingdom into one of the world's most attractive filmmaking hubs.

"I am somewhat speechless," said Ian Gibbon, head of media at UK-based chartered accountants and business advisors Alliotts, expressing his "amazement" at the size of the new incentive. "It's terrific and it shows a will to succeed."

The challenge for Saudi Arabia is to skill up quickly. "This is a very young market — probably the



**'I started Yellow Camel to help international companies come to Saudi, have a brilliant experience and tell everyone else about it'**

Rasha AlEmam, Yellow Camel Studios

youngest market globally,” commented Basil Al Alola, chief business officer at the Cultural Development Fund. “Any inward investment is definitely going to be beneficial on a national scale. It goes without saying... the contribution to GDP is going to happen regardless, the employment happens regardless. But it’s [about] ensuring knowledge is properly transferred... you cannot rush something of this delicacy over a very short period of time.”

The long-term goal is to build a local industry sustained by the private sector without having to rely on government support.

### International appeal

Rasha Al Emam, founder and CEO of Yellow Camel Studios, one of Saudi’s most prominent production services companies, talked of the experience already accrued since launching in 2021. She said her company “started hand in hand” with the announcement of the incentive programme in Saudi Arabia, then at 40%.

“I started the company mainly to help international companies to come to Saudi, have a brilliant experience and fly out and tell everyone else about it,” she said.

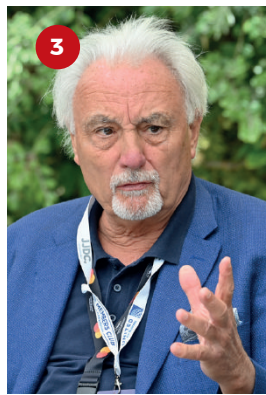
The film services sector in the Kingdom has grown sharply in the five years since the launch of Yellow Camel. As evidence of this, Al Emam cited the increasing numbers of Saudi equipment rental houses and caterers. “Today, I am comfortable to say the infrastructure in Saudi is 80% completed,” she said.

A training boom is already underway, although there are some areas where she acknowledged the Kingdom is lagging. “We don’t have Saudis who do stunts, not yet! It’s always a funny conversation. We bring them in [but] I don’t think a lot of Saudis want to try flipping themselves in a car.”

When Yellow Camel worked on epic drama *Desert Warrior* in 2021, Saudi Arabia was still a small market focused on local productions. That film, the Yellow Camel boss said, “was like going to a film school”. The project had a massive cast and crew — and 10,000 extras. “It was a really difficult film but we pulled it off. Today, we have expertise, we have resources.” **S**



Photography by Theo Wood



GUEST LIST	
1	Screen International Garden, 3 Rond-Point Duboys d’Angers, Cannes
2	Firas Dehni MBC Studios
3	Ian Gibbon Alliotts
4	Zaid M Shaker Film Alula
5	Leon Forde Olsberg SPI, Tiffany Boyle Ramo
6	Faisal AlOmair Cultural Development Fund
7	Rasha Al-Masoud Ministry of Investment, Saudi Arabia





(Back row) Tim Dams, Screen International, moderator; Beverly Cutajar, Malta Film Commission; Maria Ekerhovd, Mer Film; Meghan Beaton, Norwegian Film Commission; Adrian Wootton, British Film Commission; Roeland Oude Nijhuis, Netherlands Film Commission; Guy Heeley, Shoebox Films. (Front row) Mike Goodridge, Good Chaos; Juliane Buchroithner, ABA – Film in Austria; David Bohun, Panama Film & Co KC; Pierre Agius, Malta European Film Services; Floor Onrust, Family Affair Films; Clara Nieto, Mediapro; and Piluca Querol, Spain Film Commission

partnerships are an important way to help films travel beyond their home country. Family Affair’s credits include UK director Steve McQueen’s *Occupied City*, and Onrust recently made *Midwinter Break* with UK producer Guy Heeley.

European panellists agreed that, a few years on from Brexit, the UK is coming in from the cold — and again becoming a viable co-production partner. Thanks to the BFI’s UK Global Screen Fund and the Independent Film Tax credit, co-productions between UK and European producers are now more commonplace.

Maria Ekerhovd, founder of Norway’s Mer Film and producer of Oscar winner *Sentimental Value*, has just done her first UK co-production, Itonje Soimer Guttormsen’s *Butterfly*, with Emily Morgan’s Quiddity Films as UK partner — and she is coming back for more. “It’s getting good to co-produce with the UK,” she said. “It was a rewarding experience and now we’re planning a film that we [will] shoot entirely in the UK. I see an opportunity to produce more with the UK.”

“The doors are open again now,” said UK producer Heeley. “Where we have been strong in the big inward investment stuff in the US, we have not been as good with the smaller stuff. Hopefully we will become the big inward investment hub that we are for bigger films for smaller and non-English language films.”

**Tentative steps**

However, as Good Chaos principal Mike Goodridge observed, public broadcasters like the BBC and Film4 remain focused on backing English-language projects. He cautioned that, despite the “fantastic” work of the UK Global Screen Fund, the UK still had only relatively limited funding for European co-production.

# An era of European collaboration

Co-production has become an increasingly important way for European films to secure funding and audiences

20



**‘Our government has said that it wants to be close to Europe and it has rejoined some things already’**

Adrian Wootton, British Film Commission

**F**ilm commissioners and producers from Spain, Norway, Austria, the Netherlands, Malta and the UK took part in a roundtable discussion at the *Screen International* Garden in Cannes, covering ways to build closer collaboration across European territories.

The roundtable, which was hosted by Film in Austria, the British Film Commission (BFC), Netherlands Film Commission, the Norwegian Film Commission, Screen Malta and Spain Film Commission, also explored Europe’s combined creative power as an international production hub.

Representatives from each territory spoke of how crucial co-production has become.

“I am from the Netherlands, we have to co-produce,” said Floor Onrust, founder of Family Affair Films, explaining that international



**‘It is getting good to co-produce with the UK. I see an opportunity to produce more with the UK’**

Maria Ekerhovd, Mer Film



**GUEST LIST**

- 1** Screen International Garden, 3 Rond-Point Duboys d'Angers, Cannes
- 2** David Bohun Panama Film & Co KG
- 3** Pierre Agius Malta European Film Services
- 4** Floor Onrust Family Affair Films
- 5** Meghan Beaton Norwegian Film Commission
- 6** Juliane Buchroithner ABA – Film in Austria
- 7** Roeland Oude Nijhuis Netherlands Film Commission
- 8** Mike Goodridge Good Chaos
- 9** Beverly Cutajar Malta Film Commission, Guy Heeley Shoebox Films
- 10** Clara Nieto Mediapro
- 11** Piluca Querol Spain Film Commission

Photography by Theo Wood

This was why several UK representatives on the panel expressed a desire for the UK to rejoin Creative Europe. BFC chief executive Adrian Wootton said conversations “are happening” about such a move.

“Our government has said that it wants to be close to Europe and it has rejoined some things already,” commented Wootton, citing the “precedent” of the European Union’s Erasmus educational programme, which the UK has rejoined.

However, even when working with the most established filmmakers, producers at the roundtable all said that putting together budgets remains a painstaking business.

“On *Sentimental Value*, we had 46 financing sources. It was a Norway-Sweden-Denmark-France co-production with money from the UK and US. And it worked out well,” said Ekerhovd. This, though, posed challenges — when the project needed re-financing, the producer needed to wrangle all the partners together.

In this case, it helped that the director Joachim Trier had an impressive track record and his previous films had been seen widely across Europe and beyond.

“[Trier] has had distributors in each country working with him, building an audience for his films,” said Ekerhovd. “That’s why we do this, to reach an audience. I think co-production, in that sense, helps. If you have somebody in each country knowing your film and fighting for your film, that is super valuable.” **S**



# Loc. and load

**WHO** DIGBETH LOC. STUDIOS & BBC STUDIOWORKS **WHY** LAUNCHING THE WEST MIDLANDS' DIGBETH LOC. STUDIOS, WITH FOUNDER STEVEN KNIGHT, CREATOR OF PEAKY BLINDERS  
**WHEN** MAY 15 **WHERE** SCREEN INTERNATIONAL GARDEN, 3 ROND-POINT DUBOYS D'ANGERS, CANNES



Photography by Theo Wood



## GUEST LIST

- 1 Steven Little** Screen Scotland, **Sholeh Alemi** Fabbri Good Measure Productions, **Kieran Hannigan** Screen Scotland
- 2 Martin Simms** Production Central WM, **Rebecca Williams** BBC StudioWorks, **Steven Knight** Digbeth Loc. Studios, **Hazel Marie Francis**, **Tim Brown** BBC StudioWorks
- 3 Grace Carley** Film Export UK, **Chris Reading** writer/director
- 4 Harriet Finney** BFI, **Emma Turner**, **Naomi Joseph** ScreenSkills
- 5 Patricia Rybarczyk** Three Wise Monkeys, **Cheryl Conway** Screen Scotland, **Julia Savage** Entertainment Marketing Group, **Elizabeth Thomas** actress
- 6 Georgie Paget**, **Thembisa Cochrane** Caspian Films, **Susan Simnett** Over The Fence Films

*In association with*



**DIGBETH LOC. STUDIOS**

CELEBRATING 25 YEARS OF IRISH AND INTERNATIONAL CINEMA



# DUBLIN INTERNATIONAL FILM FESTIVAL

18 - 28 FEB 2027

ENTRIES NOW OPEN:  
FEATURES, DOCUMENTARIES, SHORTS, AND  
THE AVOLON WORLD CINEMA AWARD

the arts  
council  
scomhairle  
ealaíon

funding  
the art of film

[www.diff.ie](http://www.diff.ie)



## EVERYBODY TO KENMURE STREET



DIFF 2026 ICCL HUMAN  
RIGHTS AWARD WINNER

# Screenings

Screening times are correct at the time of press but subject to alteration

## FESTIVAL SCREENINGS

08:30

### ANOTHER DAY

(France) Drama. 120mins. StudioCanal (Fr). Dir: Jeanne Herry. Cast: Adèle Exarchopoulos, Victor Chakravarty, Sara Giraudeau.

*A struggling actress living in a small Paris apartment grapples with alcohol addiction and her sister's illness, while facing a difficult journey of self-renewal.*

**Competition**

**Agnès Varda Festival ticketing website**  
**Lumiere Festival ticketing website**

### I'LL BE GONE IN JUNE

(US, Germany, Switzerland) Drama. 122mins. Luxbox. Dir: Katharina Rivilis. Cast: Naomi Cosma, David Flores, Bianca Dumais, Rebecca Schulz. *In 2001, Franny, a 16-year-old exchange student from Germany, arrives in the sleepy desert town of Las Cruces, New Mexico. Far from home, Franny struggles through awkward school days, stifling heat and restless nights until she meets Elliott, a boy whose quiet sadness mirrors her own. As America reels from 9/11, something resonates within Franny and an unexpected tenderness begins to bloom.*

**Un Certain Regard**

**Debussy Festival ticketing website**

### JIM QUEEN

(France) Animation. 80mins. Global Constellation. Dirs: Nicolas Athane, Marco Nguyen.

*A gay influencer's life crumbles when a virus turns Paris's gay men straight. He teams up with a twink to find a rumoured cure in the Marais district. A satire on identity, fame and queer culture.*

**Midnight Screenings**

**Bunuel Press**

### THE STATION

(Yemen) Drama. 112mins. Paradise City Sales (ex-Memento International). Dir: Sara Ishaq. Cast: Fariha Hassan, Rashad Khaled, Abeer Mohammed.

*Layal runs a women-only petrol station in Yemen: a safe haven in a war-torn country. There, the rules are simple: no men, no weapons, no politics. When Layal's younger brother faces enlistment, she reunites with her estranged sister to save the one life they still can.*

**Critics' Week**

**Miramar**



## FESTIVAL

10:30

### AVEDON

(US) Documentary. 104mins. Fifth Season Festival De Cannes. Dir: Ron Howard.

*From world leaders to pop culture icons and supermodels, Richard Avedon's influence is the blueprint for our image-driven world. His photographs didn't just reflect culture, they shaped it. The film traces the life and legacy of an artist who used photography to reinvent the world around him.*

**Special Screenings**  
**Bunuel Press**

08:45

### ONCE UPON A TIME IN HARLEM

(US) Documentary. 100mins. Cinetic Media. Dirs: David Greaves, William Greaves. Cast: Arna Bontemps.

*A decade after his death, genre-defying filmmaker William Greaves has one last trick up his sleeve with what he considered the most important event he captured on film: a 1972 party he engineered with the living luminaries of the Harlem Renaissance. For four hours, this extraordinary group — many of whom had not seen each other in 50 years — reminisced, critiqued, argued, laughed and drank while wrestling with their place in a rapidly shifting cultural landscape.*

**Directors' Fortnight**  
**Theatre Croisette**

09:00

### DORA

(South Korea, France, Luxembourg) 137mins. Finecut. Dir: July Jung. Cast: Doyeon Kim, Sakura Ando, Saebyeok Song, Wonyeong Choi.

*A family retreats to the seaside, far from the bustle of Seoul. Their daughter, Dora, suffers from a mysterious illness. Her discovery of*

*love unleashes a force as powerful as it is dangerous, with far-reaching consequences for those around her...*

**Directors' Fortnight**  
**La Licorne**

10:30

### AVEDON

See box, left

11:00

### MOULIN

(France) Biography. 120mins. 193. Dir: László Nemes. Cast: Lars Eidinger, Gilles Lellouche, Félix Lefebvre.

*Jean Moulin unites French resistance fighters under Charles de Gaulle's command after parachuting into occupied France. Captured and tortured by Gestapo chief Klaus Barbie, his unwavering silence aids France's liberation.*

**Competition**  
**Agnès Varda Festival ticketing website**

### PROMISED SPACES

(France, Germany, Serbia, Cambodia) 76mins. Luminalia. Dir: Ivan Marković. Cast: VollaK Kong, Chea Loch, Vita Vong, Lyer Von.

*Sleepless, Sokun leaves his overcrowded construction site dormitory and joins a group of workers living in an unfinished skyscraper, among many others. One of these towers offers the luxury residence that Seda, its first occupant, dreamed of, but she soon feels trapped in this vast, secure complex.*

**ACID**

**Studio 13**

11:30

### EVERYTIME

(Austria) 119mins. Charades. Dir: Sandra Wollner. Cast: Birgit Minichmayr, Lotte Shirin Keiling, Tristan López. *Follows a mother, her daughter, and a*

*teenage boy blamed for a tragic death as they travel to Tenerife together, confronting grief, blame and forgiveness on a family holiday that never happened.*

**Un Certain Regard**

**Debussy Festival ticketing website, press allowed**

### HOPE

(South Korea) Thriller, action/adventure, science fiction. 160mins. Plus M Entertainment. Dir: Na Hong-Jin. Cast: Hwang Jung-Min, Zo In-Sung, Hyeon. *Follows the residents of Hope Harbor, where a mysterious discovery is made on the edge of the remote village. Before long, the people find themselves in a desperate fight for survival against a presence unlike anything they have ever known.*

**Competition**

**Lumiere Festival ticketing website**

### TIN CASTLE

(Ireland) Documentary. 105mins. Films Boutique. Dir: Alexander Murphy. *Along a long-forgotten road, the O'Reillys live in a rundown trailer stranded in the middle of the fields. Pa', Lisa and their 10 children weather the seasons in their tin castle, heirs to a way of life on borrowed time. Under threat of eviction, their tenuous balance falters, yet — steadfast in their tradition — they resist. The children laugh, the dogs bark, the trailer holds on — but for how long?*

**Critics' Week**  
**Miramar**

### TOO MANY BEASTS

(France) Thriller. 95mins. Playtime. Dir: Sarah Arnold. Cast: Vincent Dedienne, Alexis Manenti, Ella Rumpf.

*In the French countryside, wild boars ravaging crops spark an open war between farmers and members of a gentlemen's hunting club, who feed the game between hunts. Brun, a bankrupt farmer, struggles to keep his farm afloat. When the club's president pushes him to his limits, Brun shoots him and disappears. A year later, Fulda, a volatile police officer just transferred to the region, leads the investigation. Still struggling after a recent breakup, and as wild boars proliferate across the region, he is pushed to the brink of sanity.*

**Directors' Fortnight**

**Arcades 1 Festival ticketing website**

11:45

### LA PERRA

(Chile) Drama. 106mins. Lucky Number. Dir: Dominga Sotomayor. Cast: Selton Mello, Giannina Fruttero, Paula Luchsinger.

*A middle-aged woman living alone on a Chilean island finds an abandoned puppy,*

naming it Yuri, her name for a daughter she never had. Through bonding with the dog, she seeks healing from her past.

**Directors' Fortnight**  
**Theatre Croisette**

**13:45**

### WHEN THE NIGHT FALLS

(France) Drama, historical. 90mins. SND — Groupe M6. Dir: Daniel Auteuil. Cast: Daniel Auteuil, Grégory Gadebois, Antoine Reinartz.

*Follows the story of a 1942 effort to save more than 100 Jewish children from a deportation camp just outside of Lyon.*

**Cannes Premiere**

**Agnès Varda Festival ticketing website**

**14:00**

### ALL THE LOVERS IN THE NIGHT

See box, right

### SUMMER DRIFT

(Switzerland) Drama. 85mins. Alter Ego Production. Dirs: Céline Carridroit, Aline Suter. Cast: Céline Carridroit, Aline Suter. *Summer in Geneva. Johanna works on the assembly line of a luxury watch factory and she's not going on holiday. As she considers getting rid of her old VW Beetle, she decides to bring it back to life and confront the world of mechanics that once rejected her.*

**ACID**

**Palais C**

### THE STATION

(Yemen, Jordan, France, Germany, Netherlands, Norway, Qatar) Drama. 112mins. Paradise City Sales. Dir: Sara Ishaq. Cast: Manal Al-Mulaiki, Abeer Mohammed, Rashad Khaled, Saleh Al-Marshahi.

*Layal runs a women-only petrol station in Yemen, a safe haven in a war-torn country. There, the rules are simple: no men, no weapons, no politics. When Layal's younger brother faces enlistment, she reunites with her estranged sister to save the one life they still can.*

**Critics' Week**

**Studio 13**

**14:30**

### STRAWBERRIES

(Morocco) Drama. 103mins. Lucky Number. Dir: Laïla Marrakchi. Cast: Larbi Ajar, Fran Cantos, Antonio Estrada. *Two young women leave their native Morocco to work a season picking strawberries in Spain, until abuse and harassment shatter their hopes. Supported by a Spanish lawyer, they must decide whether to speak out against a powerful system.*

**Un Certain Regard**

**Debussy Festival ticketing website, press allowed**

**15:00**

### VIVA CARMEN

(France) Animation. 90mins. Global Constellation. Dir: Sébastien Laudenbach.



**FESTIVAL**

**14:00**

### ALL THE LOVERS IN THE NIGHT

(Japan) 139mins. Bitters End. Dir: Yukiko Sode. Cast: Mai Fukagawa, Yūta Hayashi, Kilala Inori. *Fuyuko lives quietly, working as a freelance proofreader. Accustomed to solitude, she moves through her days without expectation. Her only personal ritual is walking alone through the city at midnight on her birthday. A subtle shift begins when she meets Mitsutsuka, a reserved high school physics teacher, at a local culture center. Drawn to his gentle manner and his words — "Next time, let's talk about light" — Fuyuko begins meeting him regularly at a café.*

**Un Certain Regard**

**Bazin Festival ticketing website**

*Andalusia, 1840. Returning to Seville after three years far away, 13-year-old Salva meets Carmen, a 20-year-old gypsy with a fascinating voice. Learning from an omen that death is coming for her, he calls on his street friends to save her.*

**Directors' Fortnight**  
**Theatre Croisette**

**15:30**

### THE UNKNOWN

(France) Drama, fantasy, thriller. 140mins. Pathé Films. Dir: Arthur Harari. Cast: Léa Seydoux. *David Zimmerman, almost 40, is a photographer but no one knows it. When friends drag him to a wild party, he spots a woman in the crowd and can't take his eyes off her, he follows her... A few hours later, David wakes up: he's in the body of the unknown woman.*

**Competition**

**Lumière Festival ticketing website, press allowed**

**16:00**

### EVA

(Greece) 90mins. Dir: Maria Plyta. Cast: Manos Katrakis, Dinos Iliopoulos, Nina Sgouridou. *Eva, the scandalous wife of a neglectful businessman, feels trapped. When she begins a torrid affair with a handsome holidaymaker, the weight of passion and*

*sin bears down on them. Will they risk it all for a summer romance?*

**Cannes Classics**

**Bunuel Festival ticketing website**

### VESNA

(Lithuania) 93mins. The Bureau Sales. Dir: Rostislav Kirpičenko. Cast: Daumantas Ciunis, Viačeslav Lukjanov. *A Chinese man tries to help Turkish girl Leyla at a Tokyo factory. In occupied Ukraine, priest Andriy secretly identifies executed civilians and returns them to families for burial as Russians ban proper burials and winter approaches.*

**Special Screening**

**Agnès Varda Festival ticketing website**

**16:30**

### CLARISSA

(Nigeria, US) 125mins. Neon. Dirs: Arie Esiri, Chuko Esiri. Cast: Sophie Okonedo, David Oyelowo, Fortune Nwafor, Ayo Edebiri. *Clarissa prepares to host a party at her home in Lagos, Nigeria, where she will unexpectedly encounter once intimate friends from her youth. As the group reflects on their shared past over the course of a single night, memories give rise to a bittersweet reckoning.*

**Directors' Fortnight**

**Studio 13**

### LIVING TWICE, DYING THRICE

(Iran) 103mins. ArtHood Entertainment. Dir: Karim Lakzadeh. Cast: Ebrahim Naeef, Mehdi Rashidi, Hojjat Hosseini Hamed Nejabat, Raha Soleimani. *Three miners survive a mine collapse, but choose to fake their deaths so their families can receive compensation. Forced into an absurd life of secrecy, caught between family tensions and a search for identity, they travel across Iran to Tehran. But when the authorities demand proof, a question arises: how can you prove your death when you're still alive?*

**ACID**

**Alexandre III**

### TOO MANY BEASTS

(France) 95mins. Playtime. Dir: Sarah Arnold. Cast: Alexis Manenti, Ella Rumpf, Vincent Dedienne, Jean-Louis Couloc'h. *In the French countryside, farmers and*

*hunters are at war. Wild boars — too big and too many — are ravaging the crops. Brun, a grain farmer pushed to the brink, snaps and then vanishes. A year later, Fulda, a volatile cop, and Stéphane, a psychologist barely holding it together, start digging. What they uncover is bigger than anything they could have imagined.*

**Directors' Fortnight**

**Le Raimu**

**17:00**

### FJORD

(Romania) Drama. 146mins. Goodfellas. Dir: Cristian Mungiu. Cast: Renate Reinsve, Sebastian Stan.

*A devout Romanian-Norwegian couple resettles in a village and become close to their neighbours, but questions are asked when their young child shows up at school with bruises.*

**Competition**

**Debussy Press**

**17:30**

### TIN CASTLE

(Ireland) Documentary. 105mins. Films Boutique. Dir: Alexander Murphy. *Along a long-forgotten road, the O'Reillys live in a rundown trailer stranded in the middle of the fields. Pa', Lisa and their 10 children weather the seasons in their tin castle, heirs to a way of life on borrowed time. Under threat of eviction, their tenuous balance falters, yet — steadfast in their tradition — they resist. The children laugh, the dogs bark, the trailer holds on — but for how long?*

**Critics' Week**

**Miramar**

**17:45**

### ONCE UPON A TIME IN HARLEM

(US) Documentary. 100mins. Cinetic Media. Dir: David Greaves, William Greaves. Cast: Arna Bontemps. *A decade after his death, genre-defying filmmaker William Greaves has one last trick up his sleeve with what he considered the most important event he captured on film: a 1972 party he engineered with the living luminaries of the Harlem Renaissance. For four hours, this extraordinary group — many of whom had not seen each other in 50 years — reminisced, critiqued, argued, laughed and drank while wrestling with their place in a rapidly shifting cultural landscape.*

**Directors' Fortnight**

**Theatre Croisette**

**18:00**

### NOSTALGIA FOR THE FUTURE

(Belgium) 75mins. Dir: Brecht Debackere. *A journey into Chris Marker's enigmatic world — the elusive filmmaker who hid behind pseudonyms and cat imagery. An archivist pieces together the mystery of this deliberately obscure artist.*

**Cannes Classics**

**Bunuel Festival ticketing website**

»

25

18:30

**FJORD**

(Romania) Drama. 146mins. Goodfellas. Dir: Cristian Mungiu. Cast: Renate Reinsve, Sebastian Stan.

*A devout Romanian-Norwegian couple resettles in a village and become close to their neighbours, but questions are asked when their young child shows up at school with bruises.*

**Competition**

**Bazin Press**

19:00

**DORA**

(South Korea-France-Luxembourg)

137mins. Finecut. Dir: July Jung.

Cast: Doyeon Kim, Sakura Ando,

Saebyeok Song, Wonyeong Choi.

*A family retreats to the seaside, far from the bustle of Seoul. Their daughter, Dora, suffers from a mysterious illness. Her discovery of love unleashes a force as powerful as it is dangerous, with far-reaching consequences for those around her...*

**Directors' Fortnight**

**Alexandre III**

**FJORD**

(Romania) Drama. 146mins. Goodfellas.

Dir: Cristian Mungiu. Cast: Renate

Reinsve, Sebastian Stan.

**Competition**

**Lumiere Festival ticketing website**

**FLESH AND FUEL**

See box, right

19:15

**WOMEN ON TRIAL**

(France) Drama. 105mins. Gaumont.

Dir: Lauriane Escaffre, Yvo Muller.

Cast: Charlotte Gainsbourg, Cécile De

France, Grégory Gadebois, Sarah Suco.

1972. *A trial shakes France as young*

*Marie-Claire is prosecuted for having*

*an illegal abortion with the help of her*

*mother and two other defendants. In a*

*courtroom governed by men, the verdict*

*seems inevitable: prison for them, while*

*the rapist goes unpunished. Their last*

*hope lies with Gisèle Halimi, a lawyer*

*known for confronting the system that*

*condemns victims and lets perpetrators*

*walk free. Against all odds, Gisèle will*

*change their fate and transform the*

*condition of women for ever.*

**Special Screening**

**Agnès Varda Festival ticketing website**

19:45

**LOVE CIRCLE (METTI UNA SERA A CENA)**

(Italy) 125mins. Dir: Guiseppe Patroni

Griffi. Cast: Florinda Bolkan, Tony

Musante, Jean-Louis Trintignant.

*A liberal-thinking author watches his*

*wife as she attempts to seduce his best*

*friend at a dinner party.*

**Cannes Classics**

**Bunuel Festival ticketing website**

**FESTIVAL**

19:00

**FLESH AND FUEL**

(France-Poland) 91mins. Pyramide

International. Dir: Pierre Le Gall.

Cast: Alexis Manenti, Julian

Świeżewski, Armindo Alves de Sa.

*Étienne is a lorry driver. Fastened to*

*the road, his love life is reduced to*

*fleeting, nameless encounters in*

*parking lots. When he meets Bartosz,*

*a Polish lorry driver, his loneliness is*

*turned upside down.*

**Critics' Week**

**Le Raimu**

20:00

**PROMISED SPACES**

(France-Germany-Serbia-Cambodia)

76mins. Luminalia. Dir: Ivan Marković.

Cast: Vollač Kong, Chea Loch,

Vita Vong, Lyer Von.

*Sleepless, Sokun leaves his overcrowded*

*construction site dormitory and joins a*

*group of workers living in an unfinished*

*skyscraper, among many others. One of*

*these towers offers the luxury residence*

*that Seda, its first occupant, dreamed of,*

*but she soon feels trapped in this vast,*

*secure complex.*

**ACID**

**Cinéma Les Arcades 1**

20:15

**AQUI**

(Portugal) Drama, fiction, book

adaptation. 200mins. Films Boutique.

Dir: Tiago Guedes. Cast: Manolo Solo,

Patricia López Arnaiz, Alex Peláez.

*In a new land where everyone receives*

*a new name and begins again without a*

*past, Simón takes responsibility for David,*

*a child he met on the crossing to a new*

*life. Driven by an inexplicable conviction,*

*he sets out to find the boy's mother despite*

*the fact David remembers nothing about*

*her. When he recognises Inés as the right*

*woman, she accepts the role and an*

*unlikely bond forms between them. While*

*society imposes rules and treats difference*

*as a threat, David resists being shaped*

*and stands for imagination and freedom.*

**Cannes Premiere**

**Debussy Festival ticketing website, press allowed**

20:30

**LA PERRA**

(Chile) 106mins. Lucky Number. Dir:

Dominga Sotomayor. Cast: Selton Mello,

Giannina Fruttero, Paula Luchsinger.

*A middle-aged woman living alone on a*

*Chilean island finds an abandoned puppy,*

*naming it Yuri, her name for a daughter*

*she never had. Through bonding with the*

*dog, she seeks healing from her past.*

**Directors' Fortnight**

**Theatre Croisette**

**PROMISED SPACES**

(France-Germany-Serbia-Cambodia)

76mins. Luminalia. Dir: Ivan Marković.

Cast: Vollač Kong, Chea Loch,

Vita Vong, Lyer Von.

**ACID**

**Cinéma Les Arcades 2**

21:15

**HOPE**

(South Korea) Thriller, action/adventure,

science fiction. 160mins. Plus M

Entertainment. Dir: Na Hong-Jin. Cast:

Hwang Jung-Min, Zo In-Sung, Hoyeon.

*Hope follows the residents of Hope*

*Harbor, where a mysterious discovery is*

*made on the edge of the remote village.*

*Before long, the people find themselves*

*in a desperate fight for survival against*

*a presence unlike anything they have*

*ever known.*

**Competition**

**Agnès Varda Festival ticketing website**

21:30

**THE UNKNOWN**

(France) Drama, fantasy, thriller.

140mins. Pathé Films. Dir: Arthur

Harari. Cast: Léa Seydoux.

*David Zimmerman is a photographer but*

*no one knows it. When friends drag him*

*to a wild party, he spots a woman in the*

*crowd and can't take his eyes off her, he*

*follows her... Later, David wakes up: he's*

*in the body of the unknown woman.*

**Competition**

**Bazin Press**

**VIVA MARIA!**

(France-Italy) 122mins. 1965. Dir:

Louis Malle. Cast: Brigitte Bardot,

Jeanne Moreau, George Hamilton,

Paulette Goddard.

*In 1907 Central America, an Irish*

*terrorist's daughter joins a circus after*

*meeting its singer Maria I. Her accidental*

*striptease debut brings fame. They meet*

*a revolutionary and end up leading a*

*revolt against the regime.*

**Cinéma de la Plage**

21:45

**THE STATION**

(Yemen-Jordan-France-Germany-

Netherlands-Norway-Qatar) 112mins.

Paradise City Sales. Dir: Sara Ishaq, Manal

Al-Mulaiki, Abeer Mohammed,

Rashad Khaled, Saleh Al-Marshahi.

*Layal runs a women-only petrol station*

*in Yemen, a safe haven in a war-torn*

*country. There, the rules are simple:*

*no men, no weapons, no politics. When*

*Layal's younger brother faces enlistment,*

*she reunites with her estranged sister to*

*save the one life they still can.*

**Critics' Week**

**Alexandre III**

22:30

**CLARISSA**

(US-Nigeria) 125mins. Neon. Dirs:

Arie Esiri, Chuko Esiri. Cast: Sophie

Okonedo, David Oyelowo, Fortune

Nwafor, Ayo Edebiri.

*Clarissa prepares to host a party at her*

*home in Lagos, Nigeria, where she will*

*unexpectedly encounter once intimate*

*friends from her youth. As the group*

*reflects on their shared past over the*

*course of a single night, memories give*

*rise to a bittersweet reckoning.*

**Directors' Fortnight**

**Arcades 1**

**HER PRIVATE HELL**

(US) Thriller. Neon. Dir: Nicolas

Winding Refn. Cast: Charles Melton,

Sophie Thatcher, Dougray Scott.

*When a mysterious mist engulfs a*

*futuristic metropolis, unleashing a*

*deadly and elusive entity, a*

*troubled young woman searches*

*for her father. Her quest collides with*

*an American GI on a harrowing*

*odyssey to rescue his daughter from*

*hell.*

**Out of Competition**

**Lumiere Festival ticketing website**

# MARKET SCREENINGS

08:30

## I'LL BE GONE IN JUNE

(US, Germany, Switzerland) Drama. 122mins. Luxbox. Dir: Katharina Rivilis. Cast: Naomi Cosma, David Flores, Bianca Dumais, Rebecca Schulz.

*In 2001, Franny, a 16-year-old exchange student from Germany, arrives in the sleepy desert town of Las Cruces, New Mexico. Far from home, Franny struggles through awkward school days, stifling heat, and restless nights until she meets Elliott, a boy whose quiet sadness mirrors her own. As America reels from 9/11, something resonates within Franny and an unexpected tenderness begins to bloom.*

Debussy

09:00

## BETWEEN TWO LOVERS

(Japan) 126mins. K2 Pictures. Dir: Nanako Hirose. Cast: Masami Nagasawa, Tasuku Emoto, Shizuka Ishibashi.

*Follows a married picture book creator who pursues a simultaneous relationship with her female editor and proposes that all three live together, exploring diverse forms of family and love.*

Lerins 2

## CRESCENDO

(France) Drama, comedy. 133mins. Paradise City Sales (Ex-Memento International) Dir: Agnès Jaoui. Cast: Agnès Jaoui, Daniel Auteuil, Eye Haidara. *In the ruins of a Roman amphitheatre in the South of France, the cast and crew of a staging of 'The Marriage of Figaro' is thrown off balance when accusations threaten to derail the entire production. As tensions intensify, loyalties fracture and generational disagreement emerges, throwing their sheltered opera world into a great divide.*

Arcades 1 Priority badges only

## MEMORIES OF PRISON

(Portugal) Drama. 170mins. Alfama Films. Dir: Sergio Graciano. Cast: Albano Jerónimo, Maria João Bastos, Paulo Pires. *Accused of adultery, Ana Augusta Plácido and Camilo Castelo Branco were imprisoned for more than a year at the Cadeia da Relação do Porto, she in June 1860, he in October of the same year, after an adventurous escape from justice in the north of Portugal.*

Riviera 1

## ORANGE-FLAVOURED WEDDING

See box, above

## THE STATION

(Yemen) Drama, fiction, first film, female director. 112mins. Paradise City Sales (Ex-Memento International). Dir: Sara Ishaq. Cast: Fariha Hassan, Rashad Khaled, Abeer Mohammed. *Loyal runs a women-only petrol station in*



MARKET

09:00

## ORANGE-FLAVOURED WEDDING

(France) Drama, fiction. 115mins. Pyramide International. Dir: Christophe Honoré. Cast: Vincent Lacoste, Adèle Exarchopoulos, Paul Kircher, Alban Lenoir, Nadia Tereszkiewicz, Malou Khebizi, Noée Abita.

*The Puig family has seven children. And today is the wedding of the youngest: Jacques. It is March 1978 in the suburbs of Nantes. The father is not attending the wedding; he has been banished from the family. The brothers and sisters, however, are all there, happy to be reunited. Jacques is marrying Martine. For the two of them, it's a marriage of love. But can love heal the wounds of childhood?*

Olympia #9 Online

*Yemen: a safe haven in a war-torn country. The rules are simple: no men, no weapons, no politics. When Loyal's brother faces enlistment, she reunites with her estranged sister to save the one life they still can.*

Palais H

09:30

## HOT WATER

(US) Drama, fiction, road movie. 97mins. Films Boutique. Dir: Ramzi Bashour. Cast: Dale Dickey, Lubna Azabal, Amie MacKenzie.

*After he's kicked out of his Indiana high school, an American kid and his Lebanese mom hit the road west.*

Riviera #1 Online

## PARALLEL TALES

(France) 138mins. Charades. Dir: Asghar Farhadi. Cast: Isabelle Huppert, Vincent Cassel, Virginie Efira, India Hair.

*In search of inspiration for her new novel, Sylvie begins spying on her neighbours across the street.*

Arcades 2

10:00

## ANNECY ANIMATION SHOWCASE 2026

(France, Italy, Mexico, Japan, Belgium, Spain, Canada) Animation. 43mins.

Festival International Du Film D'Animation D'Annecy (Citia).

*Presents a selection of work-in-progress films: 'Hidari' by Masashi Kawamura and Iku Ogawa; 'Bataille' by Vergine Keaton; 'Dogs My Cats!' by Alain Gagnol; 'Wasted Chef' by Takayuki Hirao; and 'Insectario' by Sofia Carrillo.*

Palais #K Online

## DOCS-IN-PROGRESS — CHILE-COLOMBIA SHOWCASE 2026

(Chile, Colombia) Documentary. 75mins. Cannes Docs — Marché Du Film.

*Presents four documentary projects that embody the vitality, diversity and global reach of contemporary Latin American cinema: 'Antipodal Dreams' by Juanita Onzaga; 'The Boy Girl And The Gothik Whale' by Sidka Saavedra Vera; 'Chilapa's Girl' by Juana Lotero; and 'Burning Daddy' by Tana Gilbert.*

Lerins 1

## THE BEST SUMMER

(US, Australia) Documentary. 84mins. Visit Films. Dir: Tamra Davis.

*Raw footage captures 1990s alt-rock legends performing, talking and hanging backstage. Follow Beastie Boys, Sonic Youth, Foo Fighters, Pavement, Rancid, Beck, The Amps and Bikini Kill in their prime.*

Olympia #6 Online

## VENTANA SUR GOES TO CANNES

(Uruguay, Argentina, Spain, Mexico) Drama, action/adventure, comedy, fantasy. 47mins. Ventana Sur.

*Presents a selection of work-in-progress films: 'The Mantises' by Didac Gimeno; 'The Grass' by Ivana Galdeano; 'The Mark Of The Jaguar — The Awakening Of Fire' by Victor Mayorga; 'The Way You See Me' by M Sin Titulo; and 'When I Existed' by Alejandro Damiani and Martin Avdolv.*

Palais K

11:00

## MAILIN

(France, Romania, Argentina) Documentary. 89mins. The Party Film Sales. Dir: Maria Silvia Esteve.

*While telling her daughter a bedtime story, Mailin pieces her memories back together. What could have been a fairy tale turns out to be the story of a young girl who*

*suffered abuses from a priest for 15 years. It's a long journey towards healing and justice, but also the chance to offer her daughter the childhood she never had.*

Online #1

11:30

## BRAZILIAN LINE-UP

(Brazil) 32mins. Ministry Of Culture Of Brasil. Dir: National Association Of Independent Audiovisual

Distributors Andai.

*Brazilian independent distributors O2 Play, Fistaile and Retrato Filmes present a line-up for promotion and distribution.*

Lerins #2 Online

## EVERYTIME

(Austria) 119mins. Charades.

Dir: Sandra Wollner. Cast: Birgit Minichmayr, Lotte Shirin Keiling, Tristan López.

*Follows a mother, her daughter and a teenage boy blamed for a tragic death as they travel to Tenerife together, confronting grief, blame and forgiveness on a family holiday that never happened.*

Debussy

## KARKEN

(India) 92mins. National Film Development Corporation/NFDC India. Dir: Nending Loder.

*A rural medical officer abruptly leaves his professional duty to pursue his passion for acting, but learns the price of following dreams that defy social structures, as viewers are entangled in a formal dynamic of identity, performance and language.*

Palais H

## REDEMPTIONS

(Canada) 110mins. Cinefrance. Dir: Luc Picard.

*Follows a retired hitman who is forced to return to Montreal to commit two murders.*

Olympia #4 Online

## SOUMSOUM, THE NIGHT OF THE STARS

(France, Chad) Fiction. 101mins. Films Boutique. Dir: Mahamat-Saleh Haroun. Cast: Maimouna Miawama, Eriq Ebouaney, Achouackh Abakar Souleymane.

*In the Ennedi desert of Chad: Kellou, a young woman from a nearby village, is troubled by haunting visions that set her apart from those around her. Her world shifts the day she meets Aya, an outcast rejected by the community. As the villagers turn against their growing sisterhood, Kellou must stand up for Aya and face the hostility of her own people.*

Riviera #2 Online

## STARGAZER

(UK) Horror, science fiction. 101mins. Reel Suspects. Dir: Christian Neuman.

Cast: Poppy Delevingne, Rosalind Halstead, Koen De Bouw, Elisabet Johannesdottir.

*Celebrated actress Fey Vilar is offered the role of a lifetime to play her darkest* >>

self in a stage play, with the reward of magic knowledge to truly transform into someone else.

Online #2

**STORIES FOR SANDRO**

(Italy) Documentary. 81mins. Fandango. Dir: Giacomo Boeri. *When Sandro is diagnosed with Alzheimer's, his son Giacomo decides to fight the disease with him by taking him on a journey through his most important memories.*

Palais D

**STRAIGHT SHOT**

(US) 96mins. Pinnacle Peak Pictures. Dir: Gabriel Sabloff. Cast: David AR White, Rachael Leigh Cook, Tyrese Gibson.

*A bodyguard past his prime fights through a skyscraper full of mercenaries to save his ex-fiancée trapped in an experimental coffin.*

Palais #H Online

**SUCH A LONG LETTER**

(Senegal-France-Mali-Côte d'Ivoire-Egypt) Drama. 104mins. Agence Culturelle Africaine. Dir: Angèle Diabang Brener. Cast: Serge Abessolo, Coumba Coulibaly, Assymby Jean-Baptiste Diabang. *After 25 happy years of marriage, teacher Ramatoulaye's lawyer husband takes her daughter's friend as a second wife, sparking tensions between old customs and modern life.*

Palais D online On invite or request

**THEIR TOWN**

(US) Drama. 80mins. Visit Films. Dir: Katie Aselton. Cast: Chosen Jacobs, Kim Shaw, Ora Duplass, Will Parker. *Abby and Matt, high-schoolers from opposite ends of the social spectrum but paired as leads in the school play, spend one long night roaming their town, confronting uncertain futures and unearthing surprises from their past.*

Olympia #7 Online

**VANJI**

(India) Fiction. 115mins. Tamil And Tamilar Diaspora Research Institute. Dir: Revathy Suyambulingam. Cast: Rukkumani Kumaraguruparan, Rajmohan Subramanian.

*Vanji follows a young woman raised in comfort whose world is shattered after a betrayal of love. Refusing fear or submission, she embarks on a journey through unfamiliar places and ideas, questioning devotion, authority and attachment. Inspired by the ancient Tamil epic 'Kundalakesi', the film is a philosophical exploration of love, suffering, resilience and awakening that reimagines a forgotten female voice for the present.*

Palais B

**VDF FIRST LOOK**

(Argentina, Brazil) 90mins. VDF Connection.

Presents eight previews of Latin American



**MARKET**

12:00

**SHANA**

(France) Fiction. 84mins. Les Films Du Losange. Dir: Lila Pinell. Cast: Eva Huault, Noémie Lvovsky. *Shana navigates the trials and tribulations of everyday life with boundless energy and the support of her group of friends. When her grandmother passes away, she inherits a ring that is supposed to protect her from bad luck. Shana certainly needs this helping hand. Especially since her toxic partner has been released from prison, and misfortunes are piling up...*

Olympia #6 Online

arthouse fiction and documentary features in post-production.

Palais J

**WILD IS THE WIND**

(Spain) Drama, fiction, social issues. 105mins. Media Art. Dir: Eloy Domínguez Serén.

*After years gone, Ana returns to her village due to the death of her father. Her intention is to leave after the funeral but she feels the need to stay, fuelled by the intention of a power company to install a wind farm that affects her family's land. Her participation draws her back into the life of the community — a process in which Ana questions her sense of belonging, evokes a painful past and discovers a fighting spirit that she didn't know she had.*

Arcades #3 Online

11:45

**DOCS-IN-PROGRESS — CIRCLE SHOWCASE 2026**

(US, Poland, Spain, Slovakia, Czech Republic, Qatar, Germany, Jordan, UK, Ecuador) Documentary. 75mins. Cannes Docs — Marché Du Film.

*Circle, an international training initiative for women and gender-expansive filmmakers, presents works in progress.*

Lerins 1

12:00

**FANTASTIC 7 — 2026**

(US, Mexico, South Korea, Italy, UK,

Spain, Egypt, Brazil) Drama, science fiction, thriller, fantasy, horror, comedy. 48mins. Fundacio Sitges Festival Internacional De Cinema De Catalunya.

*Presents a selection of work-in-progress films: 'Dead Ground' by Marta Medine del Valle; 'Last Mankind' by Huh Gun; 'Rock, Paper, Sea' by Randa Ali; 'Metalheads vs The Witnesses' by Wicho Rivera and Cabe Tejada; 'The Veil' by Gabriel Motta; 'The Coward At Kettle Creek' by Noah Stratton-Twine and Jake Kuh; and 'Ting' by Maximilien Dejoie.*

Palais #K Online

**JOSEPH'S SON**

(India) 90mins. National Film Development Corporation/NFDC India. Dir: Haobam Paban Kumar.

*David, a passionate footballer, has not come home. His mother persuades Joseph, his father, to go and look for him. After no luck with David's friends, Joseph goes to the police. The body of a teenage boy lies in the morgue in Imphal, and they tell him the only way to know whether it is or isn't David is to go there to see for himself. Reluctantly he sets out on the long journey...*

Palais #G Online On invite or request

**LIVING TWICE, DYING THRICE**

(Iran) 103mins. ArtHood Entertainment. Dir: Karim Lakzadeh. Cast: Ebrahim Naej, Mehdi Rashidi, Hojjat Hosseini

*Three miners survive a collapse. They decide to hide their deaths so their families can claim compensation. But the system requires proof of their bodies, and their families are willing to go to any lengths to collect the payment. Survival soon becomes a horrifying choice.*

Palais #E Online On invite or request

**SHANA**

See box, above

**TATTI, LAND OF DREAMS**

(Italy, Switzerland) Documentary. 91mins. Innovative Eye. Dir: Ruedi Gerber.

*An abandoned Italian village experiences a silent rebirth through the co-operation of locals and newcomers — a film about rural structural change, personal transformation and the power of community.*

Riviera #1 Online

**THE LAST CONCERT**

(France) Comedy. 90mins. Other Angle Pictures. Dir: Alexandre Arcady. Cast: Benoit Poelvoorde, Kad Merad. *Paris, 1990. On the night of his final concert before taking over the Berlin Philharmonic, renowned conductor Alexandre Miller is approached backstage by an insistent admirer, Nathan Dinkel, who seems to know everything about his life. What begins as an awkward fan encounter soon spirals into a tense psychological duel, as both men remain trapped in the opera house during a snowstorm. Over the course of one harrowing night, secrets unravel, identities are questioned and the past returns with a vengeance. A taut, emotionally charged two-hander exploring guilt, memory and the high price of survival.*

Palais #C Online

**THE RIGHTEOUS**

(Spain) Thriller. 90mins. Feelsales. Dir: Fernando Pérez, Jorge A. Lara. Cast: Carmen Machi, Vito Sanz, Pilar Castro. *Nine members of a civilian jury deliberate in isolation a controversial corruption case. The evidence is irrefutable, public opinion has already delivered its verdict, no one seems to have any doubts...*

*Until they receive a secret offer: each juror will win €1m if they change their vote from guilty to not guilty. But if they want to get in on the game, they must reach unanimity; something that will bring to light the true burdens of each of the jurors.*

Palais C

13:30

**AMORES PERROS**

(Mexico) 155mins. The Match Factory. Dir: Alejandro G. Iñárritu. Cast: Emilio Echevarría, Gael García Bernal, Goya Toledo.

*An amateur dog fighter, a supermodel and a derelict assassin, all separately struggling to find love, find their lives transformed by a devastating car wreck in Mexico City.*

Olympia 7

**CONNECTED**

(UK) 108mins. Palm Tree Universal. Dir: Deborah Hadfield. Cast: Rose Muirhead, Priyanka Arya, Arlo White.

*A female motorbike courier swaps phones with a jeweller. They live each other's lives before joining forces to steal diamonds.*

Palais #D Online

**DANIEL**

(US) Fiction. 120mins. Pinnacle Peak Pictures. Dir: Daniel Kooman, Matthew Kooman. Cast: Mena Massoud, Elijah Alexander, Zaki Ali.

*During the Jewish exile to Babylon, Daniel and his friends face trials as Babylon's armies conquer Jerusalem. Under King Nebuchadnezzar, they gain royal favour but make enemies. Their faith is tested at the fiery furnace.*

Riviera #2 Online On invite or request >>

BIÈRE DU COMTÉ

# TRADITION DU PAYS NIÇOIS



BRASSÉE ET EMBOUTEILLÉE À SAINT MARTIN VÉSUBIE

[www.brasserieeducomte.fr](http://www.brasserieeducomte.fr)

f Brasserie du Comté

@ biereducomte

À CONSOMMER AVEC MODÉRATION. MÊFI, L'ABUS D'ALCOOL EST DANGEREUX POUR LA SANTÉ

## PERFECT

(US) Drama. 94mins. Visit Films. Dir: Millicent Hailes. Cast: Julia Fox, Ashley Moore, Micaela Wittman. *Drawn to a lakeside haven by a mysterious pregnant woman, a heartbroken drifter finds refuge with a group of eccentric misfits.* **Olympia #4 Online**

## YELLOW CAKE

(Brazil) Drama, science fiction. 97mins. Cinema Do Brasil. Dir: Tiago Melo. Cast: Tânia Maria, Alli Willow, Fernando Teixeira. *In the near future, with Brazil taken over by diseases transmitted by Aedes Aegypti mosquito, the city of Picuí, in the backland of Paraíba state, Brazil, receives a group of foreign scientists for an experiment that would eradicate the pest. When the test fails, strange things start to happen and it is up to a Brazilian researcher to take matters into her own hands and prevent the disaster from taking catastrophic proportions.* **Palais D**

14:00

## 52 BLUE

(US) 90mins. Arab Cinema Center. Dir: Ali El Arabi. Cast: Neha Dhupia, Adil Hussain, Yadav Shashidhar. *Isolated by his father, Ashish escapes home aged 23 with his mother's unwavering support to meet his idol, Lionel Messi, in the 2022 World Cup in Qatar. Starting a journey that leads him to discover himself and the world for the first time.* **Palais E**

## FIVE KINDS OF FEAR

(Brazil) 110mins. Cinema Do Brasil. Dir: Bruno Bini. Cast: Bárbara Colen, Rui Ricardo Diaz, Bella Campos. *Murilo, a grieving musician, falls for Marlene, a nurse trapped in an abusive relationship. Their fates intertwine with Luciana, a vengeful cop, and Ivan, a lawyer with hidden motives, as five lives collide on an irreversible path.* **Olympia 6**

## FOREVER YOUR MATERNAL ANIMAL

(France, Belgium, Mexico) Fiction. 105mins. Heretic. Dir: Valentina Maurel. *After years studying in Europe, Elsa returns to Costa Rica to reunite with her family. She finds her younger sister living alone in the family home, growing increasingly distant and reclusive, as if slipping into a world of her own. Their parents, meanwhile, are absorbed in their own lives. Her father drifts through a series of affairs, while her mother is immersed in republishing the erotic poems of her youth, neither fully grasping the urgency of the situation. Elsa's return draws the three women into a confrontation with what still binds them, despite everything.* **Olympia #8 Online**

## MARVELOUS MORNINGS

86mins. Loco Films. Dir: Avril Besson.



## MARKET

14:30

## STRAWBERRIES

(Morocco) 103mins. Lucky Number. Dir: Laïla Marrakchi. Cast: Larbi Ajbar, Fran Cantos, Antonio Estrada. *Two young women leave their native Morocco to work a season picking strawberries in Spain, until abuse and harassment shatter their hopes. Supported by a Spanish lawyer, they must decide whether to speak out against a powerful system.* **Debussy**

Cast: India Hair, Raya Martigny, Éric Cantona. *With a box of old records in her trunk, Charlie drives south to deliver them to a mysterious former disco dancer. She doesn't yet know those vinyls will revive her mother's steps, or that her Mediterranean getaway will lead her to Marina, a charming waitress dreaming of freedom beyond the little town's pizzeria.* **Arcades 2**

## SUMMER DRIFT

(Switzerland) 85mins. Alter Ego Production. Dir: Céline Carridroit, Aline Suter. Cast: Céline Carridroit, Aline Suter. *It's summer in Geneva. Johanna works on the assembly line of a luxury watch factory and she's not going on holiday. Asshe considers getting rid of her old VW Beetle, she decides instead to bring it back to life and confront the world of mechanics that once rejected her.* **Palais C Press allowed**

## THE BLOOD OF NAPLES. SAN GENNARO'S MIRACLE

(Italy) Documentary. 93mins. Nexo Studios. Dir: Giovanni Troilo. *Naples made a blood pact with its patron saint, San Gennaro. Three times a year, the city holds its breath. Hands clasped, eyes fixed: will the blood of St Gennaro liquefy? This documentary explores three worlds bound to the cult: the Church that preserves it, the nobility that has guarded the treasure for over five centuries, and the people who pray, question and hope.* **Olympia #3 Online**

14:30

## STRAWBERRIES

See box, left

15:45

## ALL OF A SUDDEN

(France) Drama. 195mins. Cinefrance. Dir: Ryūsuke Hamaguchi. Cast: Heidi Becker-Babel, Virginie Efira, Tao Okamoto. *The director of a nursing home in the Parisian suburbs attempts to introduce a humane care technique known as Humanitude, in spite of resistance. Her life is changed when she meets a terminally ill Japanese playwright named Mari Morisaki.* **Olympia #1 Online**

## AMAZONIA

(Sweden) Documentary. 93mins. Autlook Filmsales. Dir: Nathan Grossman. *In 1996, a Brazilian official and a Swedish journalist ventured into the Amazon to document the isolated Korubo tribe caught in escalating land conflicts. Initially hailed as a heroic breakthrough, the footage now demands to be re-examined. Uncovering the hidden costs of 'discovery', the film confronts the colonial legacy and exposes the long-term repercussions for the Korubo.* **Palais #F Online**

## AQUI

(Portugal) Drama, fiction, book adaptation. 200mins. Films Boutique. Dir: Tiago Guedes. Cast: Manolo Solo, Patricia López Arnaiz, Alex Peláez. *In a new land where everyone receives a new name and begins again without a past, Simón takes responsibility for David, a child he met on the crossing to a new life. Driven by an inexplicable conviction, he sets out to find the boy's mother despite the fact David remembers nothing about her. When he recognises Inés as the right woman, she accepts the role and an unlikely bond forms between them. While society imposes rules and treats difference as a threat, David resists being shaped and stands for imagination and freedom.* **Arcades 1**

## BIRD BOY

(Russia) 92mins. Jai Viratra Entertainment. Dir: Saveliy Osadchy. Cast: Yuliya Afanaseva, Taras Epifantsev, Denis Khokhrin. *Vanya is an 18-year-old orphan who has not yet had a voice break. This has caused him difficulties in socialising with others, as his voice remains childish. He must now face the challenge of finding a place for himself in society, while also dealing with conflicts with his new family and finding love. Vanya must decide whether to try to change his voice or to embrace his unique natural gift.* **Palais B**

## ILLUSION

(Italy, Belgium) Drama. 110mins. Fandango. Dir: Francesca Archibugi. Cast: Jasmine Trinca, Michele Riondino, Angelina Andrei. *A beautiful little girl, dressed like a Dior supermodel, is found in a ditch on the outskirts of Perugia, Italy. She is not dead, as it might seem at first. Her name is Rosa Lazar and she is 16 years old. During the investigation, Judge Cristina Camponeschi and psychologist Stefano Mangiaboschi find themselves catapulted into the joyful and childlike world of Rosa, an illusion behind which hides the frightening child prostitution ring in the centre of Europe, at the very heart of the European Parliament.* **Palais D**

## MARIANNE

(France) Fiction, book adaptation, romance. 80mins. Media Art. Dir: Bruno François Boucher. Cast: Amandine Noworyta, Valérie Kaprisky, Antoine Millet. *Pierre secretly loves the beautiful Marianne. But he is the one being asked to facilitate her marriage to Philippe, a very enterprising young Parisian. However, Marianne, despite the prejudices of her time, fully intends to remain the mistress of her own destiny.* **Arcades 3**

## MATTER OF TIME

(US) Science fiction. 103mins. Pinnacle Peak Pictures. Dir: Jeremy Snead. Cast: Myles Erlick, Patrick Britton, Quinn Angell, Gordon Barns, Jamie Alexander, Ali Astin, Sean Astin. *Charlie Fleck, a 29-year-old aspiring videogame designer, is given the opportunity of a lifetime with a time-stopping device given to him by his friend, an eccentric toy shop owner called Gibbs.* **Riviera 2**

## MICRO STAR

(France) 86mins. Cinefrance. Dir: Leopold Kraus. *Follows a beauty influencer who wants to become an actor.* **Olympia #7 Online**



# FUTURE OF FILM FINANCE

## ALTERNATIVE ROUTES TO RAISING & SAVING MONEY

Filmmakers are meeting the challenges of the rapidly evolving industry by finding new ways to fund projects, build partnerships, and create sustainable careers outside the traditional models.

**Filmmakers, creatives and industry leaders are joining forces to explore how women are funding and sustaining independent productions.**

### WHO WE ARE

Filmmaker and Producer Faith Elizabeth founded Yes She Cannes as a global platform. The group supports women in film through visibility, industry access, networking and meaningful creative connection at the Cannes Film Festival and beyond.

Yes She Cannes champions collective power through panels, workshops, partnerships and community-led initiatives. The aim is help women build sustainable careers and access opportunities across all aspects of the international film industry.

### OUR MISSION

**Empower women filmmakers to raise more money, save resources and keep making films.**

We believe in access, visibility and community as catalysts for long-term industry change.



**Faith Elizabeth** - Founder/Director Yes She Cannes



*“Independent filmmakers are faced with a fierce battle as the traditional pathways to finance are becoming more difficult to access. It’s thrilling to see how they are finding creative ways to survive through collaboration, strategic partnerships and collective power. This conversation explores the future of sustainable filmmaking in a rapidly changing industry.” - Faith Elizabeth*

### WHY THIS CONVERSATION MATTERS NOW

As rising costs, industry shifts and gatekept systems continue to challenge filmmakers worldwide, the question is clear:

**How are filmmakers building sustainable careers outside traditional industry models?**

### PRESENTED IN PARTNERSHIP WITH



17-21 SEPT 2026  
VUE PICCADILLY  
Supporting emerging filmmakers through industry partnerships and inspiring positive change through the True Spark project.



The UK’s leading prop, product and brand placement agency, established in 1996, works with brands and productions to offer sustainable, authentic and cleared brands to the film and tv industry.



Award-winning filmmaker Deborah Hadfield leads Queen Bee Films. Her new movie Connected is the 3rd feature in 3 years, with 2 more in two in pre-production in 2026.

### SCREEN GARDEN DRINKS PARTNERS



Nestled in the Coteaux d'Aix-en-Provence, our domaine blends an exceptional terroir with artisanal craftsmanship to create wines that celebrate the richness and character



Born from the Nardi family’s foresight and passion for organic viticulture. They are organic and vegan wines, but above all, they are sustainable.

16:15

**ATTACK OF THE KILLER TOMATOES: ORGANIC INTELLIGENCE**

(US) Comedy. 104mins. Anchor Bay Entertainment. Dir: David Ferino. Cast: Myrna Velasco, Zachary Roizen, Noor Razooky. *Fifth feature spin of the 1978 cult classic 'Attack Of The Killer Tomatoes'.* Palais C

**BECOME AWESOME**

(France) Comedy. 90mins. Other Angle Pictures. Dir: Leo Grandperret. Cast: Manu Payet, Melha Bedia, Marie-Julie Baup. *When down-on-his-luck history teacher Mathias lies his way into a job as a German teacher to be near his daughter, he thinks he can fake it until summer break.* Palais #E Online

**COMÉDIE FRANÇAISE**

(France) 75mins. Charades. Dir: Martin Darondeau. Cast: Pauline Clément, Laurent Stocker, Julien Frison. *At the Comédie-Française, the show must go on. But three hours before Nina's directorial debut, chaos erupts: a stranded actor, exploding tensions, broken equipment, clashing egos. With time running out, she fights to save the premiere.* Olympia 3

**FRONTIÈRES BUYERS SHOWCASE 2026**

(France, UK, Belgium, Canada, Norway, Netherlands, Spain, Jamaica, Japan) Horror, comedy, thriller. 57mins. Frontières Market/Fantasia International Film Festival. Palais #K Online

17:00

**FJORD**

(Romania) Drama. 146mins. Goodfellas. Dir: Cristian Mungiu. Cast: Renate Reinsve, Sebastian Stan. *A devout Romanian-Norwegian couple resettles in a village and become close to their neighbours, but questions are asked when their young child shows up at school with bruises.* Debussy

17:45

**CHEMIKINE**

(US) Documentary. 119mins. Apollo Film Production. Dir: Anatoly Balchev. *A portrait of Mikhail Chemiakin — the man who built himself after forced emigration from the USSR into the most collected artist in the US, France, Russia and Italy. Presidents Ford, Clinton and Yeltsin were among his collectors. Hollywood among his audience.* Arcades 3

**CHRYSLIS**

(US) 130mins. Agence Culturelle Africaine. Dir: J Robert Schulz. Cast: Kieu Chinh, Daniel K. Winn, Tien Pham. *Haunted by his childhood memories of*



MARKET

20:00

**PROMISED SPACES**

(Cambodia) Fiction. 75mins. Luminalia. Dir: Ivan Markovic. *Sleepless from the heat, Sokun leaves his crowded construction dormitory and joins a community of fellow workers living in one of many unfinished high-rises. One such tower offers a long-awaited luxury home for its first tenant, Seda, who soon feels trapped in the vast gated complex.* Arcades 1 Festival [ticketing website](#)

*war-torn Saigon and a fractured family, a Vietnamese artist confronts the scars of the past through his craft, as a sculpted metal apple becomes the bridge between survival, loss and healing.*

Palais H Press allowed

**ELLE DRIVER'S PRIVATE SCREENING**

109mins. Elle Driver. Olympia 5

**LAST BREATH**

(China) Drama. 110mins. China Film Foundation — Wutianming Film Fund For Young Talents. Dir: Junlin Chen. *En route to a remote mountain deal during a severe typhoon, an associate attorney is buried alive inside his car by a sudden landslide. With a fading signal and no rescue in sight, he faces a deadly countdown to engineer his own escape — or become a silent tomb.* Palais J

**RJ BASTAR**

(India) Bollywood. 139mins. IMPPA-Indian Motion Picture Producers Association. Dir: Manikpuri Manish. *After marrying and moving to the city, Gomati finds herself facing myriad challenges, but an event transpires that makes Gomati realise she has paid a steep price to become successful RJ; consequently, she leaves everything behind and returns to her village, where she becomes the voice of the Bastar region and emerges as the successful 'RJ Bastar'.* Palais #F Online

**THE BROKEN CROSS**

(Greece) 120mins. Chrysea. Dir: Kostas Manos. Palais #D Online

**THE VICTORS**

(Argentina) Documentary. 97mins. Buenos Aires Film Commission. Dir: Pablo Aparo. Palais #B Online [On invite or request](#)

18:15

**STRAIGHT 8**

Autlook Film Sales. *Presents the best Super 8 films of 2026.* Olympia 2

20:00

**ANOTHER DAY**

(France) Drama. 120mins. Studiocanal (Fr). Dir: Jeanne Herry. Cast: Adèle Exarchopoulos, Victor Chakravarty, Sara Giraudeau. *A struggling actress living in a small Paris apartment grapples with alcohol addiction and her sister's illness, while facing a difficult journey of self-renewal.* Palais J

**HOPE**

(South Korea) Thriller, action/adventure, science fiction. 160mins. Plus M Entertainment. Dir: Na Hong-Jin. Cast: Hwang Jung-Min, Zo In-Sung, Hoyeon. *Follows the residents of Hope Harbor, where a mysterious discovery is made on the edge of the remote village. Before long, the people find themselves in a desperate fight for survival against a presence unlike anything they have ever known.* Olympia 1 **No priority**

**HOUSE OF ATREUS**

(Spain) Horror. 95mins. Raabta International. Dir: David Hebrero. Cast: Jaime Lorente, Antonio Resines, Eva Isanta, Miguel Martínez. *After years away from his family, Goio returns to the family home to care for his ailing father for one night. What seemed like a simple reunion soon turns into a*

*nightmare: family secrets, old grudges and buried traumas resurface, and the presence of his brother — who never managed to leave — turns every room into a labyrinth of horror and secrets. Whispers speak on their own, and violent memories feel so alive they bleed into the present. The family's 'monsters', once invisible, manifest with terrifying force, making it clear that in this house, the monsters never rest.* Olympia 4

**MOULIN**

(France) Biography. 120mins. 193. Dir: László Nemes. Cast: Lars Eidinger, Gilles Lellouche, Félix Lefebvre. *Jean Moulin unites French resistance fighters under de Gaulle's command after parachuting into occupied France. Captured and tortured by Gestapo chief Klaus Barbie, his unwavering silence aids France's liberation.* Palais K **No priority**

**PROMISED SPACES**

See box, left

20:15

**AQUI**

(Portugal) Drama, fiction, book adaptation. 200mins. Films Boutique. Dir: Tiago Guedes. Cast: Manolo Solo, Patricia López Arnaiz, Alex Peláez. *In a new land where everyone receives a new name and begins again without a past, Simón takes responsibility for David, a child he met on the crossing to a new life. He sets out to find the boy's mother despite the fact David remembers nothing about her. When he recognises Inés as the right woman, she accepts the role and an unlikely bond forms between them. While society imposes rules and treats difference as a threat, David resists being shaped and stands for imagination and freedom.* Debussy

20:30

**PROMISED SPACES**

(Cambodia) Fiction. 75mins. Luminalia. Dir: Ivan Markovic. [Arcades 2 Festival ticketing website](#)

22:15

**ANOTHER DAY**

(France) Drama. 120mins. Studiocanal (Fr). Dir: Jeanne Herry. Cast: Adèle Exarchopoulos, Victor Chakravarty, Sara Giraudeau. *A struggling actress living in a small Paris apartment grapples with alcohol addiction and her sister's illness, while facing a difficult journey of self-renewal.* Palais K **No priority**

22:30

**MOULIN**

(France) Biography. 120mins. 193. Dir: László Nemes. Cast: Lars Eidinger, Gilles Lellouche, Félix Lefebvre. Palais J



**Wishing all filmmakers at Cannes a bold and rewarding festival.**

*Stay Focused & Keep Rolling!*

**London Rolling Film Festival** is a not-for-profit, female-led independent festival built around one core idea: giving each filmmaker meaningful visibility. What began as a small film night in a Shoreditch pub has grown into a multi-day event at **VUE Piccadilly**, in the heart of London's industry scene, while continuing to expand internationally through partnerships, industry conversations, and collaborations supporting independent filmmakers worldwide.

**IN CANNES CO-HOSTING**

**Building Collective Power: How Women Shape Influence in Film**

🕒 May 14, 2026, 16:00 - 17:00 GMT+2  
📍 Main Stage (Riviera) & Online



**Alternative Routes to Finance: Raising + Saving Money**

🕒 May 17, 2026, 14:00 - 16:00 GMT+2  
📍 The Screen Garden & Online



**IRIS**, by Marco Salom

Created exclusively for the London Rolling Film Festival 2026, *IRIS* transforms the cinematic gaze into a poetic symbol of vision, peace, and human connection. Marco Salom is a poliedric director whose career includes collaborations with Skin and Sylvester Stallone.

**OUR FILMMAKER COMMUNITY IN CANNES**



**Faith Elizabeth**  
Winner, LRFF 2022  
At Cannes supporting women in film through Yes She Cannes. Championing new industry connections for female filmmakers.



**Federica Schiavello**  
Winner, LRFF 2023  
At Cannes seeking international partnership opportunities.



**Deborah Hadfield**  
Winner, LRFF 2024  
Her debut film was the first feature fully screened at LRFF. At Cannes, she is now closing deals on her fourth feature film.



**Queen's Head Pub**  
Partner, LRFF  
Owned by writer and Producer **Robert Swift**. Supporting creative community and industry conversations in the heart of London.



**Palm Tree International**  
Main Sponsor, LRFF  
At Marché du Film presenting their latest feature film catalogue and supporting international independent cinema.  
📧 @palm.tree.film  
🌐 www.palmtreeinternational.com

**BACKED BY FILMMAKERS, PRODUCERS & INDUSTRY PARTNERS**

A special thanks to the filmmakers, producers, and creative partners who have supported the London Rolling Film Festival across its sixteen editions.



**Luisa Pretolani** (Writer/Director). BAFTA member and Director of *CinemaItaliaUK*. Currently developing a new feature film.



**Mike Smith** (Documentary executive producer BBC, Channel 4, PBS and more). For over twenty years, he has supported creative ventures and emerging filmmaking talent.



**Giulia Lupetti** (Actress/Producer). Through *Catalyst Studios*, she supports women and underrepresented voices while fostering international independent cinema.



**Tom Paton** (Director/Producer). Filmmaker turned Ai pioneer, now leading AiMation - providing enterprise grade environments Ai production and distribution.



**David Nicholas Wilkinson** (Producer/Distributor). Supporting independent cinema through decades of international production and distribution experience.



**Rachele Fregonese** (Writer/Filmmaker). Supported the production of acclaimed documentaries including the Emmy-winning *Stanley Tucci: Searching for Italy* and *Pompeii: The New Dig*.



“ Our mission is to genuinely support our community by giving visibility to filmmakers, backing their projects, and inspiring positive change through film.

**ALIDA PANTONE**  
FOUNDER & DIRECTOR  
LONDON ROLLING FILM FESTIVAL

Actively engaging with filmmakers and partners throughout Cannes.

**COLLABORATE WITH US**

Partner with us to amplify your films, talent, and brand on an international stage.

- 🌐 [rollingfilmfestival.com](http://rollingfilmfestival.com)
- ✉ [info@rollingfilmfestival.com](mailto:info@rollingfilmfestival.com)
- 📷 Instagram: @rolling\_film\_festival



# Jury grid

★★★★ Excellent ★★★ Good ★★ Average ★ Poor ☒ Bad

THE SCREEN JURY AT CANNES	NT BINH Positif, France	ROBBIE COLLIN, TIM ROBEY The Telegraph, UK	KATJA NICODEMUS Die Zeit, Germany	BEN KENIGSBERG Rogerebert.com, US	ANTON DOLIN Meduza, international	PETER BRADSHAW The Guardian, UK	JUSTIN CHANG The New Yorker, US	STEPHANIE ZACHAREK Time, US	AHMED SHAWKY Iffra.com, Egypt	MATHEU MACHERET Le Monde, France	KONG RITHDEE Bangkok Post, Thailand	SCREEN INTERNATIONAL	AVERAGE
<b>NAGI NOTES</b> (Japan) Koji Fukada	★★	★	★★	★	★★	★	★	★	★★	★	★★	★★	2.5
<b>A WOMAN'S LIFE</b> (Fr) Charline Bourgeois-Tacquet	★★	★★	★	★★	★★	★★	★★	★★	★	★	★	★	1.9
<b>FATHERLAND</b> (Pol) Pawel Pawlikowski	★★	★	★	★	★★	★★	★	★	★	★	★	★★	3.3
<b>PARALLEL TALES</b> (Iran) Asghar Farhadi	★★	☒	★★	★★	★	★★	★	★★	★	☒	★	★★	1.7
<b>ALL OF A SUDDEN</b> (Japan) Ryusuke Hamaguchi	★	★	★	★	★	★★	★★	★	★	★★	★★	★★	3.1
<b>GENTLE MONSTER</b> (Austria) Marie Kreutzer	★★	★	★	★	★★	★	★★	★	★★	★	★★	★★	1.8
<b>SHEEP IN THE BOX</b> (Japan) Hirokazu Koreeda	★	★	★	★	★★		★	★★	☒	☒	★★	★★	1.4
<b>THE BELOVED</b> (Sp) Rodrigo Sorogoyen	★	★★	★	★	★	★	★	★★	★	★	★	★★	2
<b>PAPER TIGER</b> (US) James Gray	★	★	★★	★★	★	★	★	★★	★★	★★	★	★	2.8
<b>MOULIN</b> (Hun-Fr) Laszlo Nemes	★★	★★	★	★★	★	★★	★★			★	★	★★	2
<b>ANOTHER DAY (GARANCE)</b> (Fr) Jeanne Herry	★★	★	★★		★	★	★★	★★	★★	☒	★★	★★	1.7
<b>HOPE</b> (S Kor) Na Hong-jin	A police chief in a remote South Korean village is alerted after reports of a tiger sighting, but residents find themselves in a fight for survival against something they have never seen before.												
<b>THE UNKNOWN</b> (Fr) Arthur Harari	Léa Seydoux and Niels Schneider headline the story of a man who wakes up in the body of an unknown woman after they spend the night together.												
<b>FJORD</b> (Rom) Cristian Mungiu	A devout Romanian-Norwegian couple resettles in a village and become close to their neighbours, but questions are asked when their young child shows up at school with bruises.												
<b>MINOTAUR</b> (Rus) Andrey Zvyagintsev	In a small Russian town in 2022, the year of the invasion of Ukraine, a high-powered executive's meticulous existence unravels when professional crises, global chaos and marital betrayal converge.												
<b>BITTER CHRISTMAS</b> (Sp) Pedro Almodovar	Almodovar's latest self-reflective work sees a troubled filmmaker draw inspiration from the grief of one of his closest collaborators. Leonardo Sbaraglia, Aitana Sanchez-Gijon and Barbara Lennie star.												
<b>A MAN OF HIS TIME</b> (Fr) Emmanuel Marre	Henri Marre (Swann Arlaud) arrives in Vichy in September 1940, estranged from his family and carrying copies of his political manuscript, hoping to save France — and himself — from downfall.												
<b>THE MAN I LOVE</b> (US) Ira Sachs	In Sachs' drama set during the Aids crisis in late 1980s New York, Rami Malek stars as Jimmy George, an actor facing his own mortality who takes on what might be his final role.												
<b>LA BOLA NEGRA</b> (Sp) Javier Ambrossi, Javier Calvo	This adaptation of an unfinished work by Federico Garcia Lorca explores queer desire through the intertwined stories of three men in Spain, set in 1932, 1937 and 2017.												
<b>COWARD</b> (Belg) Lukas Dhont	Pierre (Emmanuel Macchia) is a young Belgian soldier ready to prove himself on the First World War battlefields. Behind the frontlines he meets Francis (Valentin Campagne), who is looking to boost morale.												
<b>THE DREAMED ADVENTURE</b> (Ger) Valeska Grisebach	In a border town in southeast Bulgaria, a woman becomes involved in an illegal trade to help out a man with whom she shares a special bond.												
<b>THE BIRTHDAY PARTY</b> (Fr) Lea Mysius	Two households in a remote French hamlet plan a surprise birthday party, but the evening is disrupted by a nightmarish home invasion. Hafsia Herzi and Monica Bellucci star.												

## SCREEN INTERNATIONAL

**Editorial**  
Editor-in-chief Matt Mueller, matt.mueller@screendaily.com

Deputy editor Louise Tutt, louise.tutt@screendaily.com

Americas editor Jeremy Kay, jeremy.kay@screendaily.com

Europe editor Tim Dams, tim.dams@screendaily.com

Asia & Middle East editor Michael Rosser, michael.rosser@screendaily.com

Reviews editor Nikki Baughan, nikki.baughan@screendaily.com

Head of digital Orlando Parfitt, orlando.parfitt@screendaily.com

Reporters  
Ellie Calnan, ellie.calnan@screendaily.com;  
Ben Dalton, ben.dalton@screendaily.com;  
Rebecca Leffler, rebecca.leffler@screendaily.com; Geoffrey Macnab, gmacnab@btinternet.com;  
Mona Tabbara, mona.tabbara@screendaily.com; Silvia Wong, screenasia@yahoo.com

Group head of production and art Mark Mowbray, mark.mowbray@screendaily.com

Group art director Peter Gingell, peter.gingell@mb-insight.com

Sub-editors Willemijn Barker-Benfield, Loveday Cuming, Dominic Needham, Tim Mawdsley

Advertising and publishing  
Group commercial director Scott Benfold, scott.benfold@screendaily.com, +44 7765 257 260

Head of business development, international Pierre-Louis Manes-Murphy, pierre-louis.manes@screendaily.com, +34 64824 3539

International account manager Gunter Zerbich, gunter.zerbich@screendaily.com, +44 7540 100 254

President, North America Nigel Daly, nigeldalymail@gmail.com, +1 213 447 5120

Business development manager, North America, UK Nitin Kundra, nitin.kundra@screendaily.com, +44 7886 252 680

Business development manager Adam Todd, adam.todd@mbi.london, +44 7949 039 124

Business development executive, North America Nikki Tilmouth, nikki.screeninternational@gmail.com

Production manager Jonathon Cooke, jonathon.cooke@mb-insight.com, +44 7584 335 148

Production assistant Neil Sinclair, neil.sinclair@mb-insight.com

Senior festival & events manager Billy Ward, billy.ward@screendaily.com, +44 7710 784 766

Head of marketing Danielle Cosh, danielle.cosh@mb-insight.com

Marketing executive Oscar Johnson, oscar.johnson@globaldata.com

Managing director, publishing and events Alison Pitchford

Group managing director, MBI Conor Dignam

Screen International, London Media Business Insight (part of the GlobalData Group) T2-13 Essex Street, London, WC2R 3AA

Subscription enquiries subscriptions@screendaily.com

## MBI

Welcome to  
Feather Bay



**ULTRA  
DUCK**

12-20 MAY 2026

Le Grand Hôtel Residence  
@Mondrian Hotel  
45 boulevard de la Croisette  
Entrance Albatros - 3rd floor

TANIA PINTO DA CUNHA

Partner / Vice-President Head of  
International Sales & Acquisitions

tania@pinkparrotmedia.ca  
+34 629 459 075

AURÉLIEN PIRIS

Senior Sales Manager

aurelien@pinkparrotmedia.ca  
+34 697 858 906

BEGOÑA ESTEBAN

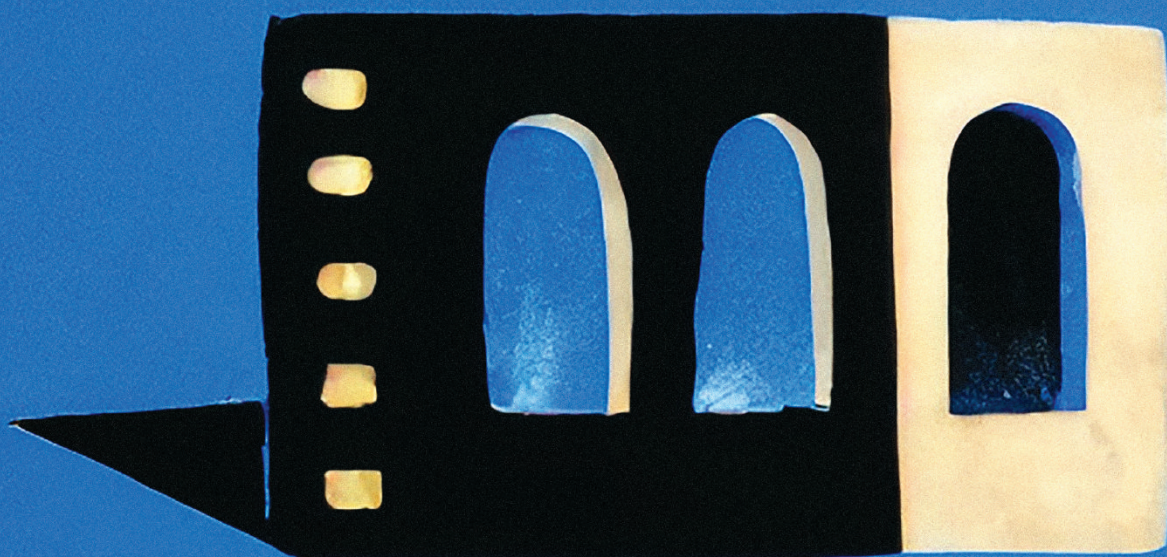
Head of International Tv Sales  
& Acquisitions

begona@pinkparrotmedia.ca  
+34 689 244 687

Have a look on  
our full lineup!



YOUR PRODUCTION  
PARTNER IN GREECE.



FALIRO  
HOUSE

[SERVICES@FALIROHOUSE.COM](mailto:SERVICES@FALIROHOUSE.COM)