

SCREEN

DAY
6

SUNDAY, MAY 17 2026

AT CANNES FILM FESTIVAL

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



INCENTIVES THAT DRIVE CREATIVITY



NOW UP TO 60% CASH REBATE

 **Saudi Arabia**
EPIC LOCATIONS.
UNMATCHED INCENTIVES.

هيئة الأفلام
Film Commission
Kingdom of Saudi Arabia



COME SEE US AT RIVIERA L20

SCREENING TODAY

PANORAMIC
PICTURES

An **eKKL** Company
STUDIOS

MAY 17 | PALAIS H | 11:30

BRAND NEW ACTION FILM



SCREENING TOMORROW



PINNACLE PEAK
PICTURES

An **eKKL** Company
STUDIOS

MAY 18 | RIVIERA 2 | 15:45

BRAND NEW SCI FI FILM
STARRING SEAN ASTIN



MATTER OF TIME

PINNACLE PEAK
PICTURES

An **eKKL** Company
STUDIOS

MAY 17 | RIVIERA 2 | 13:30

MENA MASSOUD ELIJAH ALEXANDER ROBERTO ZENCA

FROM THE EXECUTIVE PRODUCER OF
"I CAN ONLY IMAGINE"

DANIEL

A FILM BY THE KOOMAN BROTHERS

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

SCREEN

DAY
6

SUNDAY, MAY 17 2026

AT CANNES FILM FESTIVAL

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

Knight: 'I feel I have a licence to reinvent Bond'

BY GEOFFREY MACNAB

Steven Knight is doing research for his script for the next James Bond film with "the SAS and even more secret outfits," the UK writer told *Screen* this week in Cannes.

"I am talking to them about what they do every day. It's all real," he said of the exploits depicted in the Ian Fleming books on which the on-screen character is based. "The author was living that life. In the war, he was doing those things. He knew people doing that stuff, going out there and killing people.

"Fleming was such a great writer. To be a writer, you have got to know about people."

Knight said he believed he had a licence to reinvent James Bond, the first one from Amazon MGM Studios. "Bond has been bullet-proof. People have been able to make mistakes and variations, quite elaborate variations, and the character has survived because the core of it is like a diamond, you can't touch it. The person you are talking about is from folklore."

Knight is on the Croisette to talk to producers about his Birmingham studio Digbeth Loc., a partnership with BBC StudioWorks.



Kurt Krieger

Javier Bardem shows the love with director Rodrigo Sorogoyen and fellow cast members Victoria Luengo and Marina Fois at the premiere of their Competition title *The Beloved*. See review, page 10.

Cannes buyers finally catch festival fever

BY JEREMY KAY, REBECCA LEFFLER

After a slow start, at least two must-see festival films have emerged and buyers are racing to see them.

US executives piled into an industry screening of Jordan Firstman's *Un Certain Regard* selection *Club Kid* on Saturday

after Friday's well-received world premiere for the queer drama about a New York club promoter who discovers he has a 10-year-old son. UTA and Charades are handling sales.

A crop of newer US buyers are in town, vying for titles, along with the usual contenders, led by

A24, Mubi, Neon, Netflix and Searchlight.

Meanwhile the market screening of Emmanuel Marre's Competition entry *A Man Of His Time* was such a hot ticket some buyers entered the Palais on the pretext of using the restrooms inside the cinemas to secure a seat.

Buyers thrill to Warriors sequel

Media Asia has secured major presales in Cannes for *Twilight Of The Warriors: The Final Chapter*, now filming in Hong Kong.

Buyers in France (Metropolitan Filmexport), Germany (Plaion Pictures), Japan (The Klockworx) and Korea (Contents Panda) have pre-bought the project even though no footage is yet available. Further deals include Vietnam (Skyline Media), Indonesia (PT Primacinema), Singapore

(Shaw Renters) and Malaysia (Brilliant Pictures).

It is the sequel to Soi Cheang's 2024 *Midnight Screenings* title *Twilight Of The Warriors: Walled In*. Raymond Lam, Terrance Lau, German Cheung and Tony Wu return, and Daniel Wu joins the cast. The story revolves around the demolition of the slum at Kowloon Walled City. John Chong and Wilson Yip return to produce.

Silvia Wong

Esiri brothers, Turnover Films feel beat with music feature *Three Souls*

BY MONA TABBARA

Arie Esiri and Chuko Esiri, the Nigerian twin-brother directors of Directors' Fortnight title *Clarissa*, are developing *Three Souls* with UK producer Yvonne Isimeme Ibazebo (*Rye Lane*) of Turnover Films, with support from Film4.

Set in Nigeria, their next feature follows a band that is breaking up as the lead singer wants to go in a new Afrobeats direction.

Clarissa, which stars Sophie Okonedo and David Oyelowo,

updates Virginia Woolf's *Mrs Dalloway* to modern-day Nigeria. Both brothers produce, along with the US's Per Capita Productions and Invention Studios. Around 50% of the sub-\$5m budget came from the Afreximbank Creative Africa Nexus fund. Neon is selling the film and will release in the US.

The brothers plan to keep working in Nigeria and are also developing a Nollywood-inspired whodunnit.

TODAY

REVIEWS

Paper Tiger

James Gray's Competition title

» Page 12

FEATURES

Palme Talks

Andrey Zvyagintsev's candid chat

» Page 8

Fjord focus

Romanian and Norwegian crews united for Cristian Mungiu

» Page 18

SCREENINGS

» Page 41

EU underlines support for European films

EU commissioner Henna Virkkunen said the film industry "shouldn't be too nervous" about future funding for European films under the proposed AgoraEU programme.

Film funding has not been ring-fenced because of a desire for flexibility, she told *Screen* in Cannes. "But [looking at the] overall picture, it was important for the film industry that we were proposing to increase the whole funding, so there should be enough resources also for film."

The commission has proposed a bigger budget for AgoraEU — \$10bn (€8.6bn) — than Creative Europe. But its funding scope will include news media and video games.

Asked if the film sector could expect similar or more funding than under the current media programme, Virkkunen replied: "Yes. The European Parliament and member states will have to agree on it. But our intention was not to cut the funding."

Tim Dams

Genre duo leap aboard *The Cliff*

Julien Maury and Alexandre Bustillo are set to direct high-concept English-language thriller *The Cliff*, starring Nora Arnezeder, for Paris-based The Pool Films.

The film is produced by France's Phase 4 Productions and Place du Marché Productions with UK-based Featuristic Films. It is about a woman who wakes up trapped inside a wrecked car hanging over the edge of a cliff in the desert, with a dead man beside her and no memory of how she got there.

Rebecca Leffler

Tin Castle producer vows to follow instinct

BY MONA TABBARA

David Collins' Samson Films, the only Irish production firm with a film in a Cannes lineup, Critics' Week feature doc *Tin Castle*, has said he chooses his projects based on instinct rather than business data.

French producer Cosme Bongrain of Goodseed Productions approached Collins about producing *Tin Castle*, documenting a family living in a trailer in Ireland, and showed him some early sequences.

"I said, 'Yep, we're doing it,'" recalled Collins. "I didn't even

think about how we'd finance it or who would want to be involved, or what's the market [for it]. Frankly, I don't give a fuck. I really don't, where the market is concerned.

"I'm an independent producer. You have to be sort of conscious of [the market] but it's not in my DNA. Samson has always worked like that."

Samson self-financed *Tin Castle*, directed by Alexander Murphy and sold by Films Boutique, with Screen Ireland and CNC coming on board during production. Its slate also

includes Turkish Canadian filmmaker Sibel Güvenc's deforestation drama *Loya*, an Ireland-Canada-Croatia-Turkey co-pro, in the edit; a feature by Baltimore filmmakers Christine Molloy and Joe Lawlor, in prep; and Irish filmmaker Freddie Leyden's feature debut, in development.

In 2025, Samson wrapped two Dublin world premieres, *The Three Urns* and Ireland-Poland co-pro *Gorky Resort*; David Turpin's debut *Ancestors*, sold by Mister Smith, in the Great 8 showcase; and *One Sweet Hour*, about an Elvis impersonator.

CROISSETTE CONFIDENTIAL

Looking for anyone who is anyone in the French film industry? Head to JW Marriott, where Albane Cleret's rooftop hotspot La Terrasse by Albane has been a magnet for top producers and A-list talent by day, and home to fashion house events and film premiere afterparties by night, for a quarter of a century.

But the real ooh la la happens between 11pm and 2am for the après-after-parties, where French singers often show up for impromptu concerts.

On Friday, Marion Cotillard and Guillaume Canet, fresh out of the *Karma* premiere, with Léa Drucker, Gilles Lellouche, Hafsa Herzi, Tahar Rahim, Emmanuelle Béart, opening and closing ceremonies host Eye Haidara, Isabelle Adjani, *Stranger Things*' Noah Schnapp and Thierry Frémaux, were all 'chez Albane'.

Véronique Sanson took to the piano and the throng sang 'Happy Birthday' to celebrate Albane's 25 years atop the world.

KOREEDA WATCH

The Palme d'Or winning Japanese director was glimpsed pitching a project in the open Marché session, Tokyo International Film Festival Goes To Cannes.



Signature Entertainment has picked up Jack Spring's *Merry Christmas Aubrey Flint* for UK-Ireland from WestEnd Films. The comedy will be released theatrically at Christmas, with a cast that includes John Bradley, Celia Imrie and Richard E Grant. The film is about a painter of model soldiers who dislikes Christmas, and is sentenced to community service at a retirement home where he directs the residents' production of *A Christmas Carol*. UK producers are Andy Brunskill for Sums Film & Media alongside Spring's Shush Films. *Mona Tabbara*

Primadonna sings in China

BY GEOFFREY MACNAB

Feature doc *Primadonna Or Nothing*, about three opera singers at different stages of their careers, has been sold by Slon Sales House (SSales) to the National Centre for the Performing Arts (NCPA)/China Film Group Corporation.

The film is expected to receive theatrical and festival distribution in China as part of a broader cultural distribution initiative, combining national festival programming at the NCPA with a theatrical rollout.

Buyers bite for Highland's shark sequel

BY JEREMY KAY

Carmen Cabana's shark survival thriller *The Black Demon: Atlantis*, now filming in Colombia, has sold to a slew of territories for Highland Film Group.

Jack Kesey and Julio Cesar Cedillo star in the film, which has been acquired for the UK and Canada (Vertigo Releasing), Germany (Leonine Studios), Australia-New Zealand (Rialto Distribution), Scandi-

navia (Mis.Label), Italy (IIF), Japan (Nikkatsu, AMG) and South Korea (Kinolights).

Further deals have closed in the Middle East (Falcon Films), Taiwan (Moviecloud), Portugal (NOS Lusomundo), Benelux (Three Lines Pictures), Poland (Mediasquad), Turkey (Chantier Films), South Africa (Filmfinity), Indonesia (PT Prima Cinema), former Yugoslavia (Blitz Film), Romania (Karpal Media),



Philippines (Pioneer Films), Malaysia (Antenna Entertainment), Thailand (Movie Copyright), Czech Republic and

Slovakia (Foxy Media Group) and India (Lionsgate Play). PictureWorks has acquired airline rights.

Cabana, the cinematographer on *Rosario* and TV series *Ms. Marvel*, is directing the follow-up to the 2023 theatrical release. This time around, the beast wreaks mayhem at a maximum security prison on the Pacific Ocean as an undercover agent investigates inmate deaths.

Picturehouse heads to Nova Scotia

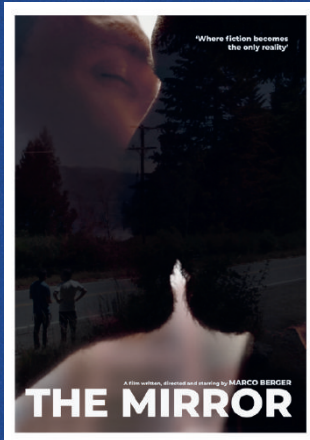
Picturehouse Entertainment has taken UK-Ireland rights to Babak Jalali's *A Town In Nova Scotia* starring Bill Nighy.

The film is backed by BBC Film, BFI, Desmar, Liverpool Film Office, Calculus and Hoopsa Films. Producers are Jennifer Monks (The Fold) and Naïma Abed and Émilie Georges (Paradise City).

Ben Dalton

WILDSTAR PRESENTS THE BEST IN LGBTQ + CINEMA

NEW TITLES



The Mirror



Drax



The Fixation

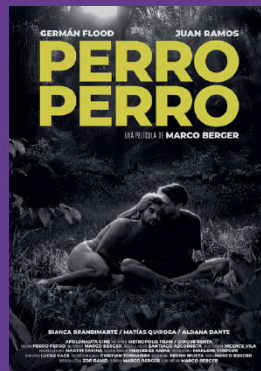
CURRENT TITLES



300 Letters



Blowie



Perro Perro



A Night Like This



Thesis on a Domestication

COMING SOON



Play



Tender Boy

For festival bookings and sales enquiries contact Murray
at murray@wildstarsales.co.uk or on +447983130445



Northern Lights illuminates Nordic IP

US producers look to collaborate on projects budgeted at up to \$25m, with a slate of more than 20 titles up for grabs

BY JEREMY KAY

Asger Hussain and Christian D Bruun of Los Angeles-based Northern Lights Studios are in Cannes with their inaugural slate based on Nordic properties, led by a remake of *Babette's Feast* and a feature about the 20th century Denmark-based American painter William H Johnson.

Northern Lights is understood to be the first US company to invest development funds specifically in existing and original Nordic IP. The producers will partner with financiers and co-production partners and access Scandinavian public funds in service of film and TV projects in English or Scandinavian languages that will shoot inside or outside the region.

The pair have been in Cannes to meet producers and financiers and discuss a slate of more than 20 titles. They are scouting sales agents on *Babette's Feast*, a contemporary English-language take on Gabriel Axel's 1988 Danish Oscar winner, set in rural Minnesota and based on *Hacks* writer Guy Branum's adapted screenplay.

The development slate includes *Closer To The Sun* (working title), a feature about Johnson, the Black painter who moved to Denmark to live with his Danish wife, ceramist Holcha Krake. "He's being rediscovered in the US," says Bruun, who served as an executive producer on Joshua Oppenheimer's *The End*. "It's a very empowering story."



Asger Hussain



Christian D Bruun

Northern Lights is producing with Reggie Rock Bythewood and the project will be set in Denmark, Norway and the US.

"The [Scandinavian] system has created giants and we're

standing on the shoulders of those giants," says Hussain, a former Lee Daniels Entertainment executive who worked on *Precious* and *The Paperboy*.

Bruun adds: "We would love to do films that go beyond the scope of what government funding can do initially. We can mix it up and bring American actors to Scandinavia, or we bring Scandinavian actors to the US and film here."

Northern Lights was co-founded by the automotive entrepreneur Henrik Fisker and is backed by Danish investor Bo H Holmgreen, the president and CEO of Viking Sunset Studios Bali. The partners are aiming to collaborate with other producers and investors on projects budgeted at up to \$25m,

assembled through equity, public funding and sales.

"Anything beyond that requires an upfront studio sale, which takes away the incentive for us to fund development," says Hussain. "Development has traditionally been the riskiest part of building projects. We focus on it because as producers we see that's where the value comes from."

They are looking to make a western, a couple of *Die Hard*-type action projects set in Scandinavia and several films about the Cold War.

The partners are also developing *The Elsinore Crossing*, a six-part English-language TV series set during the Second World War and written by Ole Bornedal.

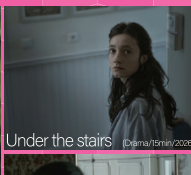
6

DISCOVER JAPANESE NEW DIRECTORS



Haruka Ono

Haruka Ono studied film studies at Waseda University and worked at a production company in Tokyo. She is currently pursuing a Master's degree in directing at ENSAV, a French national film school, while developing projects across fiction and documentary.



Under the stairs (2020)



Henry Ehara

Henry Ehara (b. 1996) is a Japanese-American filmmaker and screenwriter working across Japan, France, and the Netherlands. His short film *August in Blue* was officially selected for the Tokyo International Film Festival. He studied filmmaking under Nobuhiro Suwa at Tokyo University of the Arts.



August in blue (2020)



Takuma Tsugawa

A film director from Japan based in Austin, Texas. With experience in film and television production across Japan and international co-productions, he is currently pursuing an MFA at UT Austin, working across narrative and documentary filmmaking.



Cathedral of Junk (2020)



Japan
Creator
Support
Fund
FOR CREATOR
DEVELOPMENT

Using supplementary funds from the Agency for Cultural Affairs, the Japan Creator Support Fund was established within the Japan Arts Council to implement initiatives aimed at nurturing creators and artists and enhancing the value of cultural institutions.



Hosting training program in partnership with the Short Film Corner (SFC) and Rendez-vous Industry, both operated by "Cinéma de Demain," the Cannes Film Festival's section dedicated to supporting emerging filmmakers. Activities include participation in a tailored workshop for three emerging directors and the registration of their films in a "video library" exclusively for industry professionals.



MEET DIRECTORS [Booth @ Palais 14.01]
HAPPY HOUR: Monday, May 18th at 4pm

Check on Short Film Corner: Video Library Lounge (May 17-20)

It's also available online (May 12-23 for SFC participants and short film industry professionals)

VIP
Visual Industry Promotion Organization

MARCHE DU FILM
FESTIVAL DE CANNES

JAPAN
COUNCIL OF ARTS

Organized by Agency for Cultural Affairs, Government of Japan, Japan Arts Council and VIPO

Contact: Visual Industry Promotion Organization (VIPO) creatorfund_secretariat@vipo.or.jp

CINEMA & AUDIOVISUAL PORTUGAL 2026



REPÚBLICA
PORTUGUESA

CULTURA, JUVENTUDE
E DESPORTO



INSTITUTO DO CINEMA
E DO AUDIOVISUAL

MANOLO SOLO PATRICIA LÓPEZ ARNAIZ
INTRODUCING ÁLEX PELÁEZ
AND HUGO ENCUESTRA
DANIEL ELÍAS
LAMBERT WILSON
SERGI LÓPEZ



FESTIVAL DE CANNES
2026 OFFICIAL SELECTION
CANNES PREMIERE



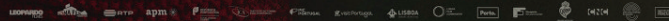
PAULO BRANCO PRESENTS

AQUÍ

A FILM BY TIAGO GUEDES

BASED ON THE "JESUS TRILOGY" BY J.M. COETZEE

WITH CAMILLE DECOURTYE AND WITH THE SPECIAL PARTICIPATION OF ÁNGELA MOLINA, ITSASO ARANA, FERNANDO TRUEBA AND ALBANO JERÓNIMO
SCREENPLAY BY TIAGO GUEDES. LUIS ARAUJO. PRODUCER PAULO BRANCO. EXECUTIVE PRODUCER ANA PINHAO MOURA. ASSOCIATE PRODUCER CARLOS BEDRAN. CINEMATOGRAPHY DANIELA CAÍAS. PRODUCTION DESIGN MERAL AKTAN.
SOUND DESIGN JEAN-PAUL MUGEL. EDITOR JACKIE BASTIDE. TIAGO AUGUSTO. CINEMATOGRAPHY SOFIA DIAS. VITOR RORIZ. A LEOPARDO FILMES AND ALFAMA FILMS PRODUCTION. IN CO-PRODUCTION WITH RTP. APM.
ASSOCIATE PRODUCERS: FILMGALERIE 451. CB PARTNERS. BELINO PRODUCTION. LOS ILUSOS. WITH THE FINANCIAL SUPPORT OF ICA. PIC PORTUGAL FUNDO DE APOIO AO TURISMO E AO CINEMA. RTP. CÂMARA MUNICIPAL DE LISBOA.
LISBOA FILM COMMISSION. MUNICIPIO DO PORTO. FILMAPORTO FILM COMMISSION. CÂMARA MUNICIPAL DE VIANA DO CASTELO. WITH THE SUPPORT OF AIDE AUX CINEMAS DU MONDE.
CENTRE NATIONAL DU CINEMA ET DE L'IMAGE ANIMÉE - INSTITUT FRANÇAIS. INTERNATIONAL SALES FILMS BOUTIQUE.



Official Screening - Cannes Première:
Monday, 18 May, 8:15 PM. Théâtre Claude Debussy

'I feel very happy right now because for 40 days I was in a coma'

Russian filmmaker Andrey Zvyagintsev is thrilled to be back in Cannes Competition with *Minotaur*, after surviving an extreme reaction to the Sputnik Covid vaccine

Minotaur marks the first feature by Andrey Zvyagintsev, the Oscar-winning Russian director of *Loveless* and *Leviathan*, since the Covid-period illness that almost killed him. He suffered an extreme reaction to Russia's Sputnik vaccine and ended up in a coma for several weeks. *Minotaur* is also the first film he has made since moving to France from Moscow in 2023.

The film is a Russia-set remake of Claude Chabrol's 1969 erotic thriller *The Unfaithful Wife*. Zvyagintsev worked with French powerhouse mk2 Films and Charles Gillibert of CG Cinema, and shot in Latvia, the closest he, as an exile, could get to Russia. It is the story of a successful company director whose life suddenly threatens to fall apart. It has already sold to several territories including Mubi for the US, UK-Ireland and Latin America, and premieres here on May 19.

What was it like being back on set for the first time since your near fatal illness?

I feel very happy right now because for 40 days I was in a coma. It was very hard for me. I couldn't do anything. I couldn't move, I couldn't walk, I couldn't do anything with my hands. I was literally spoon-fed. For one year, I was in Germany, trying to recover. Once I recovered, I just felt happy to go back to work.

You've made your most recent films with Alexander Rodnyansky. Now you're working with Charles Gillibert and mk2's Nathanaël Karmitz. What was that like and how was it shooting in Latvia?

Nathanaël Karmitz discovered my intention to do a remake of the



Minotaur reimagines Claude Chabrol's 1969 erotic thriller *The Unfaithful Wife*



'We are observing a country [Russia] that is very silent, very ignorant about what is going on at its own border'

Andrey Zvyagintsev

Claude Chabrol film. That is why the main producer is French. In terms of the location, the movie is in [the] Russian language and we were showing Russia [on screen]. There was no solution we could use other than to shoot somewhere that, in terms of architecture and locations, looked like Russia. For us, Latvia was the only choice.

If you're asking if anything happened between me and Rodnyansky, the answer is not at all. We are on very good terms. I am grateful to him because we did three fantastic films together: *Elena*, *Leviathan* and *Loveless*. I would be happy to do another project with him.

What are your feelings about being in exile?

It's survivable [but] it's a completely different level of life. But all the problems can be overcome. My main target is always to shoot a movie. This is how I live and this is why I live. Once the shooting

starts, I am absolutely in my own place, I am like a fish in water. I realised that my motherland is where I'm shooting. It doesn't matter where that is.

Why did you want to remake the Chabrol movie?

The main story of *The Unfaithful Wife* touched me a lot. The only thing in Chabrol's movie that I was maybe not sure about was the office part. I found it a bit undercooked. When we started to write the script in the fall of 2022, that's exactly when the draft mobilisation happened in Russia [after the full-scale invasion of Ukraine]. Basically, what happens in the office tells us about real life.

Does the businessman with the unfaithful wife stand for what is happening now in Russia?

The main character has ethical questions. But, of course, the movie has a political context because we

are observing the situation six months after the Russian invasion of Ukraine. We are observing a country that is very silent, very ignorant about what is going on at its own border.

You've won prizes in Cannes before. What do you think your feelings will be when you walk up the red carpet this year?

It's not about the red carpet, it's about the whole event. There are thousands of films trying to be selected. When you realise it's your movie that's been selected, you feel special and you feel a winner. If you get anything above that, I consider it a bonus. But you really win when you get into the Competition because that opens the door for your next movie. The jury can have different political views, different tastes, but it doesn't matter — the point is to get into the Competition. **S**

Interview by Geoffrey Macnab

ITALIAN GLOBAL
Series

RICCIONE - RIMINI
JULY 3RD - 11TH, 2026

*From
Italy's Riviera
to Cannes*

**THE SERIES SEASON
STARTS HERE.**

**DISCOVER THE HIGHLIGHTS
OF ITALY'S LEADING SERIES FESTIVAL
ON MAY 18TH 2026 - 11 AM
LUCIA BEACH, LA CROISSETTE
CANNES**



TAKE A LOOK

A BRAND AND A PROJECT BY



SUPPORTED BY



WITH THE CONTRIBUTION OF



Reviews

The Beloved p10 ♦ Paper Tiger p12 ♦ Sheep In The Box p14 ♦ Rehearsals For A Revolution p15 ♦ Club Kid p15



The Beloved

REVIEWED BY WENDY IDE

COMPETITION

Sp. 2026. 136mins

Director Rodrigo Sorogoyen

Production companies Caballo Films, Movistar Plus+

International sales Goodfellas

Producer Beatriz Asin Acedo

Screenplay Rodrigo Sorogoyen, Isabel Peña

Production design Jose Tirado

Editing Alberto Del Campo

Cinematography Alex De Pablo

Music Olivier Arson

Main cast Javier Bardem, Victoria Luengo, Melina Matthews, Marina Foïs, Malena Villa

SCREEN SCORE



A celebrated film director with an acclaimed body of work and a reputation as a former hellraiser, Esteban Martínez (Javier Bardem) casts his adult daughter Emilia (Victoria Luengo) in his latest picture. Ostensibly it is an act of generosity, a boost to her stalled career. But there is a hope it might help defuse the tensions of their 13-year estrangement.

The Beloved's promiscuous approach to multiple aspect ratios, film stocks and shooting styles is initially rather distracting. But Rodrigo Sorogoyen's superbly acted and dramatically compelling study of generational rifts, gender divides and the deep scars in a father-daughter relationship has a muscular, propulsive momentum.

This marks Sorogoyen's first appearance in Cannes Competition. His previous picture, Denis Ménochet-starrer *The Beasts*, bowed in Cannes Premiere in 2022 and went on to win César and Goya awards, among others. More recently, Sorogoyen created and directed the 10-part television series *The New Years*, which premiered at Venice in 2024.

The Beloved may draw comparisons to last year's *Sentimental Value*, with its

focus on a director father and actress daughter. But this is a very different beast: it is fierce, unflinching and insightful on the power dynamics of a film set. Bardem's name and his robust, sometimes intimidating performance should make this of interest to distributors looking for eye-catching arthouse titles.

Most notable in Sorogoyen's stylistically ambitious and complex picture is the capricious approach to cinematography. The film switches, seemingly at random, between black-and-white and colour. Cinematographer Alex De Pablo films on 65mm, 35mm, 16mm and 8mm film stock, as well as digital and mini DV. Sorogoyen also insisted on switching between multiple different lenses throughout the shoot. The idea, presumably, is to evoke the multiple perspectives and versions of the truth that occur in a family dynamic. The unpredictable jolts in the film's aspect ratio and its visual textures leave us on edge, mirroring the low-level stress of a set governed by Esteban's mercurial whims and demanding nature. The film's use of sound is less showy but equally effective in conveying the idea of different versions of the truth.

A brilliant tyrant, rumoured to have once head-butted a French star, Este-

ban is accustomed to being in control on set. It is his domain. It makes sense to him that if he is to reshape the narrative of his relationship with the daughter he abandoned, the movie set, where everything bends to his will, is the place to do it. But times, as his weary producer Marina (Marina Foïs) reminds him, have changed and certain behaviours are no longer acceptable.

Sorogoyen's gift for extended scenes is put to particularly good use here. The film opens with an electric 20-minute restaurant sequence, in which Esteban asks his daughter to star in his film *Desert*, a period picture about Spain's colonial history in Africa. Their discomfort is evident in Emilia's guarded, tight-lipped smile and in the brittle silences; the anger that churns beneath it bubbles up like lava in Esteban's hard, defensive stare when his daughter reminds him of his drinking and propensity for violence.

Later in the film, there is another supremely uncomfortable and pivotal prolonged scene, in which Esteban's frustration at his cast's inability to nail a take boils over into white-hot fury, with Emilia as its focus. Bardem is blistering in this moment in particular, and in a performance that ranks among his best. »



A NA HONG-JIN FILM

H O P E



TAYLOR RUSSELL **HWANG JUNG-MIN** **ZO IN-SUNG** **KOYEON**
CAMERON BRITTON **WITH ALICIA VIKANDER** **AND MICHAEL FASSBENDER**

PLUS M ENTERTAINMENT PRESENTS A FRODO FILMS PRODUCTION IN ASSOCIATION WITH PLUS M ENTERTAINMENT AND THE WORLD OF NA HONG-JIN FILM "HOPE" STARRING HWANG JUNG-MIN, ZO IN-SUNG, KOYEON, TAYLOR RUSSELL, CAMERON BRITTON, WITH ALICIA VIKANDER, AND MICHAEL FASSBENDER. EXECUTIVE PRODUCERS: KIM SHAN-IL, PRODUCED BY MICHAEL LABELS, THE EDITOR: KIM HAN-IL, DIRECTOR OF PHOTOGRAPHY: LEE HAN-IL, COSTUME DESIGNER: HONG KYUNG-PYO, EXECUTIVE PRODUCERS: DANIEL SIN, EXECUTIVE PRODUCERS: EUNICE KIM, EXECUTIVE PRODUCERS: JEONGMIN HONG, PRODUCED BY NA HONG-JIN, SHIM KIM, SEHYUN KIM, WRITTEN AND DIRECTED BY NA HONG-JIN



CANVAS OF BLOOD

BROTHERS BY BLOOD, ENEMIES BY DREAM.

DIRECTOR JANG HOON

CAST KIM NAM-GIL, PARK BO-GUM



PIG VILLAGE

GET READY TO GO HOGWILD.

DIRECTOR LEE SANG-YONG

CAST DON LEE, MICHAEL ROOKER, COLIN WOODSELL



THREE OF A KIND

BEING BACKED INTO A CORNER WILL GET YOU CREATIVE.

DIRECTOR HAN DONG-WOOK

CAST YUM JUNG-AH, CHA JOO-YOUNG, KIM HYE-YOON

FOR ANY INQUIRIES

PLUS M ENTERTAINMENT | SALES@MEGABOX.CO.KR
GRAND HOTEL (MONDRIAN), 45 LA CROISSETTE, FLAMANT ENTRANCE, 8TH FLOOR



Paper Tiger

REVIEWED BY TIM GRIERSON

COMPETITION

US. 2026. 114mins

Director/screenplay
James Gray

Production company
RT Features, Keep Your Head, Lotus, Leone Film Group, Vixens, Jury Rigged Pictures, Vice Pictures

International sales
The Veterans

Producers James Gray, Rodrigo Teixeira, Anthony Katagas, Raffaella Leone, Andrea Leone, Marco Perego, Leonardo Maria del Vecchio, Gary Farkas, Carlo Salem, Andrea Bucko

Production design
Happy Massee

Editing Scott Morris

Cinematography
Joaquin Baca-Asay

Music Christopher YOUNG

Main cast Adam Driver, Scarlett Johansson, Miles Teller

SCREEN SCORE



James Gray's ninth feature finds him returning to the milieu of his early pictures, delivering a textured crime drama involving Russian mobsters and a dysfunctional Queens family. *Paper Tiger* boasts a gripping performance from Adam Driver as the slick, connected older brother of Miles Teller's nerdy engineer, both of them involved in a local canal cleanup project that promises big money but results only in mortal danger. As is often the case with this writer/director, Gray's film has a dim view of the American Dream but, if some of the script's contours are familiar, *Paper Tiger*'s quiet intensity and growing sibling tension make it compelling.

This is Gray's sixth film to play in Competition, the most recent being his 2022 coming-of-age drama *Armageddon Time*. Releasing through Neon in the US, *Paper Tiger* boasts plenty of star power, including Scarlett Johansson playing Teller's wife, and will be anticipated by arthouse crowds.

In September 1986, private security advisor and former cop Gary (Driver) tells his brother Irwin (Teller) about a cannot-miss business opportunity. A local oil company connected to the Russian mafia wants to develop a Queens waterway, and Gary knows that Irwin's

engineering expertise would make the brothers attractive partners. The working-class Irwin, who is married to Hester (Johansson) and raising two sons, is wary of being mixed up with the mob, but Gary assures him the payout will be exorbitant and the risks minimal.

It is little surprise that Gary and Irwin get more than they bargained for. But Gray turns that narrative predictability into a sense of doomed inevitability. Collaborating with DoP Joaquin Baca-Asay, who lensed the filmmaker's *We Own The Night* and *Two Lovers*, Gray emphasises characters and atmosphere over plot twists, crafting a classical, bittersweet study of flawed men trying to hit it big.

Driver and Teller both shine playing very different brothers. Wearing suits and exuding a gladhanding manner, Gary acts like a savvy insider — even though he is going through a messy divorce and may not be what he pretends to be. By comparison, Irwin is a cautious family man who notices how much his sons look up to their flashy uncle. (Gary cannot resist showing off the pistol he has strapped to his ankle.)

Although the brothers' personalities are, tidily, the diametric opposite, it is rewarding to watch these actors play against type and bring nuance to the roles. Teller lingers on Irwin's insecurity and lack of street smarts, a deficiency that

may prove fatal once he learns something worrying about these mafia partners. One suspects Irwin has always envied and resented his brother's ease in the world, and when the mobsters' threats begin, Irwin's inability to know how to handle such stakes is rendered poignantly.

As Gary, Driver creates a fascinating portrait of self-delusion. Early on, it becomes apparent Gary is all talk, but the actor keeps the viewer enthralled by the ex-cop's competing layers of bluster and panic. Driver rarely shows us Gary's self-doubt but, as the brothers' deal with the Russian mafia implodes slowly, the cracks in Driver's composed expression signal the character's gradual realisation of the profound trouble they are in.

Johansson has a smaller canvas, but her depiction of the worried Hester contains some nice moments — especially once this wife and mother notices her eyesight is getting inexplicably blurred. The uncertainty regarding what is happening to her serves as an unsettling counterpoint to Gary and Irwin's more overt life-or-death dilemma.

For most of *Paper Tiger*, Gray avoids traditional action sequences in favour of brooding suspense, but in its final stretch he concocts a smart, spare setpiece that articulates the terror and potential violence that have been bubbling under the film's surface.

WHO'S NEXT?



BUSAN AWARD

- Best Film**
- Best Director**
- Special Jury**
- Best Actor**
- Artistic Contribution**



BIFF

31st BUSAN
International Film Festival
6-15 October 2026



Sheep In The Box

REVIEWED BY LEE MARSHALL

COMPETITION

Japan. 2026. 126mins

**Director/screenplay/
editing** Hirokazu Koreeda

Production companies
Fuji Television Network,
Gaga Corporation,
Toho, AOI Pro

International sales
Gaga Corporation

Producers Kaoru
Matsuzaki, Megumi Banse

Cinematography
Ryuto Kondo

Production design
Takuya Okada

Music Yuta Bando

Main cast Haruka Ayase,
Daigo, Rimu Kuwaki

SCREEN SCORE



"It's a Roomba," says sceptical father Kensuke (Daigo) when a new domestic appliance enters his home. But this one does not Hoover. It is a humanoid robot, formed in the image of the son Kensuke and his wife Otone (Haruka Ayase) lost two years previously. It has been supplied by a company called ReBirth, which provides realistic surrogates for grieving people. In Competition for the eighth time in 25 years, Japanese auteur Hirokazu Koreeda resists the pull of AI doom-mongering to table a thoughtful, poignant, sometimes whimsical reflection on the future of humankind's coexistence with intelligent machines.

Sheep In The Box is arguably not sci-fi at all, certainly not in the FX-laden dystopian mould set by other emotional android forays like Spielberg's *A.I. Artificial Intelligence*. But its grounded real-world credentials are compromised by a not entirely earned vein of sentimentality, and by the script's inability to fully digest an otsumami spread of bite-sized themes. Neon has the rights for the US, UK and Australia and, although scattershot in the telling, this is a film of undeniable heart and charm that should perform well with international arthouse audiences.

Koreeda has set *Sheep In The Box* in a very near-future Japan that looks

remarkably like today. Sure, delivery drones are now widespread, kids are accompanied to school by traffic-warden robots and fridges tell you when you have had enough beers for one day, but everything else is recognisably in a here-and-now that is gently tweaked by an insistent recourse to bright, flattening sunlight on faces and surfaces.

Otone is an architect who still relies on analogue tools such as the scale models she makes for her clients, while her down-to-earth husband Kensuke is a master carpenter, attuned to the properties of different woods. Casting earthy Japanese comedian Daigo as Kensuke alongside the willowy, ethereal Ayase (previously used by the director in 2015's *Our Little Sister*) works to establish their odd-couple dynamic and set up the dramatic tension of the seven-year-old's reappearance in their lives, two years on from the unspecified 'accident' that took him away. Otone is febrile with emotion, Kensuke distrustful. She sees the boy they lost, he sees a machine with a GPS tracker that does not eat or drink and must not get wet.

We know from the get-go that the couples' initial reactions to this smart, loveable replica of their lost son — played affectingly by cute newcomer Rimu Kuwaki — will evolve. It is difficult to keep a reborn son a secret, and when

Otone's blowsy mother drops in unexpectedly, or when Kensuke's work colleagues try to figure out how they should behave around this eerie spitting-image android, the film's aching untenability floats to the surface.

Back in his usual writer/director mode after entrusting the screenplay of his last feature, 2023's *Monster*, to Yuji Sakamoto, Koreeda also interleaves a story about a group of feral, independent ReBirth child-humanoids into what is essentially a story about two adults trying to face the fact it is time to let go. It is a bold move, but one that makes better thematic than emotional sense.

Sheep In The Box takes its title from an illustration in Antoine de Saint-Exupéry's children's classic *The Little Prince*, which pays homage to the power of the imagination. Boxes like the modernist house Otone and Kensuke live in, or the one that she is designing for a pair of crass but enthusiastic clients, are contrasted here with a more organic approach to architecture — one inspired by trees and the mycorrhizal networks that connect them underground. There is plenty of food for thought, but the script's penchant for saccharine touches — one aided and abetted by a lilting strings-led soundtrack that turns to treacle a little too often — undercuts the authority of the film's philosophical musings.



Rehearsals For A Revolution

REVIEWED BY JONATHAN ROMNEY

Several decades of modern Iranian history are evoked and interrogated in *Rehearsals For A Revolution*, a searching documentary that can surely lay claim to being the timeliest film in Cannes this year. Going right up to the present, the film focuses on several key moments when Iran entertained real hope for social change, only to find it crushed repeatedly.

Showing in Special Screenings, this first feature by actress Pegah Ahangarani is a personal work that pays homage to people close to her, muses on her experience and contemplates enduring hope for her nation. Hitting an elusive sweetspot between intimate diary and political narrative, this moving, intelligent work will be a must for serious-minded outlets and festivals.

Born in 1984, Ahangarani begins her narrative some time before her birth in the run-up to the 1979 Iranian Revolution. The first chapter is devoted to her father, filmmaker Jamshid Ahangarani, whose early Super 8 fictions voiced anti-Shah protest. Jamshid was a committed patriot who fought on the front line in the Iran-Iraq War, but who became bitterly disillusioned when the revolution resulted in a repressive theocracy.

The second section is devoted to Pegah's old teacher, named Shermin Sarraf — an embodiment of free-spirited living in defiance of oppression. The young Ahangarani idolised Sarraf, yet unwittingly betrayed her — and the painful mea culpa is punctuated with animations showing school officials as demonic inquisitors. We also learn how Ahangarani achieved her own revolution, leaving school to become an actress.

The next section is devoted to her uncle Rashid, a journalism student whose voice recordings provide a commentary to the 1997 election of Mohammad Khatami as Iran's president. Another bitter setback is depicted in the fourth chapter, built around Ahangarani's video footage of the 2009 protests.

Despair and hope sit together in a final self-reflexive section. Now in exile in the UK, Ahangarani films the editing software on which she assembles her images, including updates from Iran following the assault on protesters in January this year. Questioning what she hopes to find in them, Ahangarani also presents us with a figure of possibility for the future: her baby daughter Lily, whose candid, joyous gaze seems to promise faith in the future for generations ahead.

SPECIAL SCREENINGS

Czech-Sp. 2026.
95mins

Director Pegah Ahangarani

Production companies Media Nest, Fasten Films

International sales The Party Film Sales

Producers Kaveh Farnam, Adria Mones

Screenplay Pegah Ahangarani, Ehsan Abdipour, Amir Ahmadi Arian, Arash Ashtiani, Majed Neisi

Editing Arash Ashtiani

Music Anna Andreu

Club Kid

REVIEWED BY WENDY IDE

New York gay club promoter Peter (Jordan Firstman) is the kind of person who is always the last to leave the party. But this particular party has been raging for over a decade, and he is beginning to run out of juice. The discovery that he has a 10-year-old son, Arlo (Reggie Absolom), the result of a long-forgotten threesome, was not the change he had in mind. Firstman's crowdpleasing debut is a triumph — a spikily funny queer family drama set in New York's hedonistic gay scene, celebrating empathy, community and the unconditional love between a father and his son.

This is a world that comedian, internet personality and actor Firstman, the star of HBO's *I Love LA*, evidently knows intimately. His depiction of queer party culture is authentic and non-judgmental, but realistic enough not to gloss over the inevitable comedowns. This is proudly LGBTQ+ cinema, but also a picture that should have appeal far beyond that core audience and could prove to be a breakout indie hit.

Shot on 35mm by Adam Newport-Berra, there is an ambitious opening shot, a dizzying 360-degree pan from the centre of an Uber that sweeps around the revellers within, and the impassive driver stoically ignoring the bad behaviour in the back seat. It is the first night of a party promoted by Peter and business partner Sophie (Cara Delevingne). In a sea of faces, Peter is accosted by a drunk British girl who is a temporary irritation; later on, when boundaries have blurred and the venue is swimming in and out of focus, Peter encounters her again.

Ten years later and Peter is still the life of a party that is less flatteringly lit and just a touch more grimy. There is a smeared quality to the light; it looks like slept-in make-up. And two bombshells drop in Peter's life in quick succession: Sophie ousts him from their partnership, and a stranger from London turns up with a quiet, curly-haired child — his son.

The connection between Peter and Arlo is tentative at first but they bond over music. Through Arlo's eyes, Peter falls in love with New York all over again. Then there is the bonus that Arlo's social worker (Diego Calva) is insanely handsome. The emotional impact of the story cuts through the noise and chaos of the party, delivering a knockout, bittersweet ending.



UN CERTAIN REGARD

US. 2026. 119mins

Director/screenplay Jordan Firstman

Production companies Rapt Film, Twin Pictures

International sales UTA Independent Film Group (US), Charades (international)

Producers Alex Coco, Galen Core, Ryan Heller, Michael Bloom

Production design Stephen Phelps

Editing Taylor Levy, Sofia Subercaseaux

Cinematography Adam Newport-Berra

Music Cristobal Tapia de Veer

Main cast Jordan Firstman, Cara Delevingne, Diego Calva, Kirby Howell-Baptiste, Colleen Camp, Vicki Pepperdine, Nigil Whyte, Eldar Isgandarov, Saturn Risin9, Miss Benny, Alaska Riley, Reggie Absolom

°efp producers on the move

at the
cannes
film festival
2026



Austria

Lixi Frank
Panama Film
43 6506333377
lixix@panama-film.com



Cyprus

Constantinos Nikiforou
Caretta Films
+357 99494451
dinos@carettafilms.com



Estonia

Marianne Ostrat
Alexandra Film
+372 5233577
marianne@alexandrafilm.ee



France

Julie Billy
June Films
+33 650510718
julie@junefilms.fr



Czech Republic

Dagmar Sedláčková
MasterFilm
+420 733579107
dagmar@masterfilm.cz



Germany

Philipp Trauer
BerghausWöbke Filmproduktion
+49 1721086020
philipp@bw-film.com



Belgium

Roxanne Sarkozi
De Wereldvrede
+32 495134123
roxanne@dewereldvrede.be



Denmark

Maria Møller Kjeldgaard
Manna Film
+45 61462682
mmkjeldgaard@mannafilm.dk



Greece

Danae Spathara
Heretic
+30 6944143005
danae@heretic.gr

participating national film promotion institutes: Austrian Films, Cinecittà (Italy), Czech Film Center, Danish Film Institute, Deputy Ministry of Culture (Cyprus), Estonian Film Institute, Film Fund Luxembourg, Finnish Film Foundation, Flanders Image (Belgium), Hellenic Film & Audiovisual Center, Icelandic Film Centre, Instituto de la Cinematografía y de las Artes Audiovisuales (Spain), North Macedonia Film Agency, Screen Ireland / Fís Éireann, SEE NL (The Netherlands), Slovak Film Institute, Swedish Film Institute, SWISS FILMS, Unifrance

20 of the most energetic, emerging producers from across Europe have been selected to participate in EFP's PRODUCERS ON THE MOVE. The initiative fosters a high level international network and encourages future co-productions via a tailor-made programme for its participants.

presented by °efp
european film promotion

films. talent. spirit.
europa!



Iceland

Sunna Guðnadóttir
Bjartsýn Films
+354 6930995
sunna@bjartsyn.is



Italy

Stefano Centini
Volos Films Italia
+39 3397636156
stefano@volosfilms.com



North Macedonia

Ivana Shekutkoska
Minimal Collective
+389 70379859
minimalcci@gmail.com



Spain

Xavi Font
ZuZú Cinema
xavi@xavifont.com



Luxembourg

Marion Guth
a_BAHN
+352 661163820
marion@a-bahn.com



Sweden

Linda Mutawi
Fikra
+46 729430633
linda@fikra.se



Ireland

Julianne Forde
Tailored Films
+353 868206144
julianne@tailoredfilms.ie



The Netherlands

Olivia Sophie van Leeuwen
100% Film
+31 641813130
olivia@100prcnt.film



Slovak Republic

Agata Novinski
NOVINSKI | Film
+421 903707955
agata@novinski.sk



Switzerland

Michela Pini
CinédoKKé
+41 795434017
michela@cinedokke.ch



°efp is additionally supported by



www.efp-online.com

more information
and contact



Come together

A Romanian and Norwegian crew joined forces across a string of villages on the west coast of Norway to film Cristian Mungiu's Cannes Competition title *Fjord*. Geoffrey Macnab reports

When Palme d'Or winning Romanian filmmaker Cristian Mungiu first contemplated making a film set in Norway, he approached Joachim Trier to ask who might make the best Norwegian co-production partner. This led him to Eye Eye Pictures, whose credits include Trier's Oscar winner *Sentimental Value*.

The result is *Fjord*, starring Renate Reinsve and Sebastian Stan, about a Romanian Norwegian couple who move with their children to a village on Norway's coast. Here they befriend their neighbours, the Halbergs, despite their very different values and beliefs.

"It's an interesting take on how Norwegians and our system and society are perceived from someone on the outside," says producer Dyveke Bjorkly Graver of Eye Eye Pictures. "It shows that everything has grey areas. [Norwegians] think we are so well organised and our system is for the best."

The Cannes Competition film, which premieres tomorrow (May 18), is produced by Mungiu and Tudor Reu through Bucharest-based Mobra Films, alongside France's Why Not Productions, Denmark's Snowglobe, Finland's Aamu Film Company, and Sweden's Filmgate Films and Garagefilm. Bjorkly Graver and Andrea Berentsen Ottmar of Eye Eye are the lead Norwegian producers, and sales are handled by Goodfellas.

"The Nordic countries contributed with soft funding from the respective film institutes," says Reu. "[The project] also received regional funding in Norway and Sweden, plus the Nordic Film and TV Fund. Eurimages and Creative Europe Media also supported the project."

Search party

Mungiu took a scouting trip early in development, travelling around the west coast of Norway in search of what Reu calls "the right fjord". Local knowledge helped as Eye Eye



Cristian Mungiu's *Fjord*, filmed in Norway with a Norwegian and Romanian crew

Tudor Panduru

had already shot the 2024 thriller *Armand* in the coastal town of Alesund and knew the region well.

The crew was an even combination of Romanian and Norwegian craftspeople. Mungiu was again teaming with his regular cinematographer Tudor Vladimir Panduru, a Romanian and a Norwegian production designer worked together, and the costume designer was Finnish. The cast and crew generally communicated on set in English, and the film is shot mostly in English.

"The Norwegian crews were experienced and extremely helpful to the project," says Reu. "There was a mix of crew members and HoDs from Norway, Romania, Sweden and Finland. We brought almost 40 people from Romania for two reasons. One, Cristian has his own collaborators [director of photography, art department, first AD, production] and two, the Romanian crew rates are still lower than the Nordic ones."

Much of production was based in Stenes near Øye and in nearby villages. The crew stayed in private houses and in hotels in the area. "The



'I hope *Fjord* will bring more Norwegian-Romanian co-productions'

Tudor Reu, Mobra Films

cast stayed in a fabulous place, Hotel Union Øye, which the Norwegian production managed to open earlier especially for us," recalls Reu.

There were 36 shooting days, stretching from March to May 2025 to capture the seasonal changes. The weather conditions changed dramatically, and snow and landslides became occupational hazards. "The transport involved ferries for the minibuses and equipment trucks. When the roads were closed, everybody used private boats," says Reu.

The Romanians and their Nordic partners got on well and lived together in a tiny community where there was not much else to do. "A lot

of the Romanian crew took up fishing. People went hiking. It was possible to go skiing," says Graver.

Reu was impressed by the culinary and social experience of filming in Norway. "The Norwegian food was better than expected, everybody got used to it. Still, many Romanians were cooking in private and invited their Norwegian mates to dinners or barbecues," he says.

Eye Eye's Graver challenges the perception Norway is an expensive country. "When we compare prices, it really is not," she says. "If you have euros to spend, it is actually quite cheap at the moment."

"I am sure it would have been a lot cheaper to film [elsewhere], but with the story, it wasn't possible not to shoot in Norway and we brought a lot of money from the Nordic countries as well."

Both Reu and Graver insist they would love to collaborate again. "I hope *Fjord* will bring more Norwegian-Romanian co-productions," says Reu. "Everyone at Mobra Films would work again with Norway in any possible way." **S**



She Keeps Me Young

DIRECTED BY **DORON MAX HAGAY**
91 MIN / USA / COMEDY



BLAIR BEEKEN
(JURY DUTY PRESENTS: COMPANY RETREAT)

PATTI HARRISON
(TOGETHER TOGETHER)

KATE BERLANT
(DON'T WORRY DARLING)

JOHN EARLY
(ETERNITY)

Michelle is floating through life until a surprising connection with a high schooler challenges her relationship with her overbearing best friend.

MARKET SCREENING:
TODAY / 14:00 / Olympia 6

84 MIN / USA, AUSTRALIA, INDONESIA, THAILAND / DOCUMENTARY



The Best Summer



DIRECTED BY **TAMRA DAVIS**
(BILLY MADISON, HALF BAKED)



"A LOVING SCRAPBOOK TO YOUTH AND ROCK AND FRIENDSHIP."
CONSEQUENCE OF SOUND

FEATURING
BEASTIE BOYS **SONIC YOUTH** **FOO FIGHTERS**
PAVEMENT **RANCID** **BECK** **THE AMPS** **BIKINI KILL**

Immersive POV camera footage reveals electric performances, candid interviews, and intimate backstage life — an all-access view inside an era-defining moment in music.

MARKET SCREENING:
TODAY / 10:00 / Olympia 6

ORA DUPLASS  **CHOSEN JACOBS**
(IT, CASTLE ROCK)

THEIR TOWN

80 MIN / USA / DRAMA

"A QUIET REVELATION.
ORA DUPLASS IS EXTRAORDINARY."
SCREEN ANARCHY



DIRECTED BY **KATIE ASELTON**
(MAGIC HOUR, MACK & RITA)

PRODUCED & WRITTEN BY **MARK DUPLASS**
(PADDLETON, CREEP)

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.

MARKET SCREENING:
TODAY / 11:30 / Olympia 7

JULIA FOX
(UNCUT GEMS, PRESENCE)



ASHLEY MOORE
(I KNOW WHAT YOU DID LAST SUMMER)

PERFECT

DIRECTED BY **MILLICENT HAILES**
94 MIN / USA / DRAMA, ROMANCE



"INTRIGUING,
SEDUCTIVE AND
UNAPOLOGETICALLY RAW."
THE HOLOFILES

Drawn to a lakeside haven by a mysterious pregnant woman, a heartbroken drifter finds refuge with a group of eccentric misfits.

MARKET SCREENING:
TODAY / 13:30 / Olympia 4



PRESIDENT:
Ryan Kampe
rk@visitfilms.com
+1 646 548 4700

SALES:
Madeleine Tangney
mt@visitfilms.com
+1 206 383 9077

FESTIVALS:
Travis Weedon
tw@visitfilms.com
+1 410 409 1717

Cannes Booth:
23 Rue Macé, 4th Floor
info@visitfilms.com
+1 718 312 8210

Your trusted industry platform. Reinvented.

EXPLORE CONTACTS, COMPANIES & CONTENT
ACROSS FILM, TV & IMMERSIVE INDUSTRIES

Cinando

Trusted data. Smarter connections.

Co-funded by



Creative
Europe
MEDIA



MARCHÉ DU FILM

cinando.com



U

krainian cinema took centre stage at Cannes on May 16 as the European Solidarity Fund For

Ukrainian Films (ESFUF), in partnership with the Ministry of Culture of Ukraine and the Ukrainian Institute, unveiled five upcoming feature films from Ukrainian directors supported by the fund.

Presented at the CNC space in Cannes, the films are now seeking further co-production, sales and distribution partners.

Oleg Sentsov's *Kai* centres on a man experiencing a midlife crisis who enlists as a volunteer at the outbreak of Russia's invasion. The film is produced by Germany's Ma.ja.de. Fiction, Ukraine's AT Films, France's Playtime and Poland's Apple Film Production.

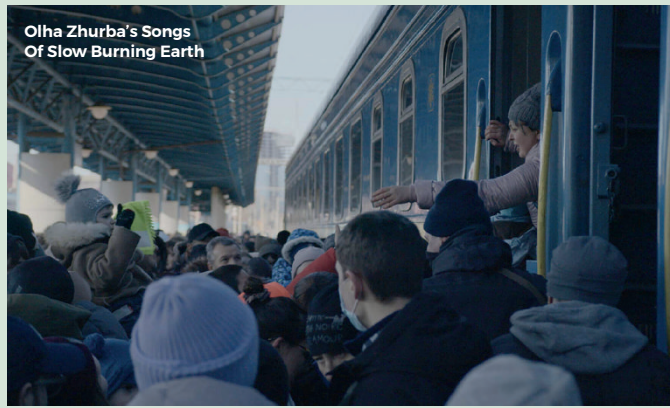
Sentsov says the support for *Kai* has played a decisive role in moving the film forward. "The fund has created opportunities for Ukrainian filmmakers to remain in the profession during a time of historic challenges," he says. "This may be just as important as the creation of individual films themselves because it is ultimately about preserving the voice and presence of Ukrainian cinema in the world."

Philip Sotnychenko's *Times New Roman* was also presented in Cannes, and is again set against the backdrop of Russia's invasion. It focuses on a contemporary artist battling alcoholism and conflicts with his loved ones. It is produced by Lithuania's Afterschool, Ukraine's Viatel and Contemporary Ukrainian Cinema, Germany's Superzoom Film and Latvia's Trickster Pictures.

Also produced by Trickster is Mykola Zasiiev's *Magic Mountain*, a collaboration with Ukraine's 2brave productions. It continues the theme of the ongoing conflict with a story about a 12-year-old and his mother seeking solace in a Carpathian sanatorium as they await news of the boy's father from the front lines.

Marysia Nikitiuk's *Noah*, produced by Croatia's Petnaesta Umjetnost and Ukraine's Directory Films, is about a man on the front lines who trains young sappers and rescues abandoned dogs until a sudden attack by overwhelming Russian forces puts him in a difficult moral dilemma.

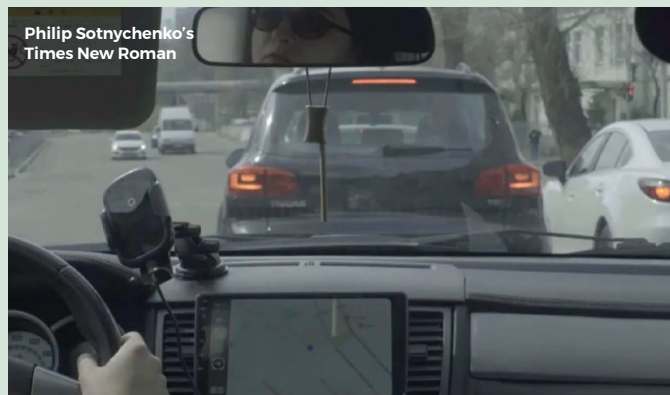
These fiction features are joined by Pavlo Dorohoi's documentary *The Ferryman* from Norway's Folk Film and Ukraine's Eidos Productions,



PROMOTIONAL FEATURE

A UNITED FRONT

The European Solidarity Fund For Ukrainian Films presents five new projects by directors from Ukraine seeking support amid wartime conditions



about a young man dreaming of becoming a professional kayaker who ferries wounded soldiers and civilians before being arrested.

European support

ESFUF launched at the 2023 Berlinale to support Ukrainian filmmakers amid Russia's ongoing full-scale invasion of Ukraine. Spearheaded by the culture ministers of Germany, France and Luxembourg with 14 partners from 13 European countries and with a \$1.2m (€1m) budget at the time, the emergency fund was designed to last for one year. Three years later, the continuing fund brings together some 19 partners including

national film centres and ministries of culture from 18 European countries alongside the European Film Agency Directors (EFAD) with a bolstered 2026 budget of \$1.7m (€1.5m) in production support.

The fund, which is co-ordinated by CNC, works to ensure the continuity of Ukrainian creative output and to strengthen co-operation between Ukraine and European partner countries. To date, 70 grants have been awarded to feature-length film projects spanning fiction, animation and documentary, representing \$5m (€4.3m) in aid.

Twenty-one post-production grants and 28 development grants

were awarded in 2023 and 2024. Originally designed to also support development, the fund has refocused its activities entirely towards production support since the end of 2024 and 21 projects have already received support.

The backing has fostered emerging talent and boosted exposure around the world. With ESFUF support, 18 films have already been showcased on the international festival circuit: Alina Gorlova, Simon Mozgovyi and Yelizaveta Smith's documentary *Militantropos* screened at last year's Directors' Fortnight, Kateryna Gornostai's *Timestamp* played in Competition in Berlin last year, and Olha Zhurba's *Songs Of Slow Burning Earth* was selected for Venice in 2024.



'It's a sign of trust and solidarity from the European

film community at a critically important moment'

Oleg Sentsov, filmmaker

Sentsov, an activist as well as a filmmaker who was imprisoned in Russia, received development support in 2023 for Ukraine-Croatia co-production *Real*, which premiered at Karlovy Vary. He received production support for his upcoming film *Kai* last year.

"It has been not only a financial resource for us, but also a sign of trust and solidarity from the European film community at a moment when it was critically important," he says of ESFUF. "The conditions in which Ukrainian cinema is being created today require not only professional resilience, but also the feeling that you're not alone."

ESFUF closed its well-attended event by announcing two production calls for 2026, including one opening immediately with submissions accepted until June 2026.



EUROPEAN SOLIDARITY FUND FOR UKRAINIAN FILMS

Contact Solene Tardieu
✉ solene.tardieu@cnc.fr

Telling tales

'Don't fear drama' is the mantra for the two partners who run independent film financier Desmar, as they explain to Mona Tabbara



Desmar boarded early as co-financier on Marie Kreutzer's Cannes title *Gentle Monster*

At a time when much of the market is running scared from drama, Los Angeles, Singapore and London-based independent film financier Desmar remains committed to championing auteur-driven projects in the sub-\$10m bracket.

"We don't have a genre focus, but we've done a number of dramas. We love dramas. No retreating from dramas for us," says Los Angeles-based co-founder Naomi Despres. "We love auteur filmmakers — that's where the great voices live. We're eager to swim in that water, support those filmmakers and be in that space."

One current example is Marie Kreutzer's Cannes Competition title *Gentle Monster*, which they boarded as a co-financier after taking part in last year's Cannes Investors Circle showcase, at which the project won the \$22,500 ArteKino Prize. IPR.VC is also a financier on the film.

Their meeting with Kreutzer began with the Austrian filmmaker



Desmar's Naomi Despres (left) and Michèle Marshall

spilling some water, which they took to be a sign of good luck. "It's the first time we did the Investors Circle — it's a lovely way to get connected to the filmmaker and the projects," says Despres, ahead of Desmar taking part in this year's event. "[The filmmaking team] sent us the script right afterwards. We read it and thought, 'We have to do this one.'"

Further dramas the company has co-financed include Mike Leigh's

untitled next project, Babak Jalali's upcoming *A Town In Nova Scotia*, Philippa Lowthorpe's *H Is For Hawk*, Kei Ishikawa's *A Pale View Of Hills*, Jan Komasa's *Good Boy* and Paul Andrew Williams' *Dragonfly*.

"We are looking to broaden our slate to include other kinds of films," adds Despres. "We have some comedies we are gearing up for, and we're doing a project with Temple Hill, which is more of a romantic

'We love auteurs. We are eager to swim in that water, support those filmmakers and be in that space'

Naomi Despres, Desmar

thriller. The emphasis is on excellent screenplays and directors that we believe in."

"And, of course, the numbers need to work as well," says Singapore-based co-founder Michèle Marshall. The pair conduct their own internal assessments on risk, but, says Despres, a "gut feeling" is often enough to stretch to a higher risk threshold. "We don't have a strict formula," she adds.

The company's biggest single film investment to date has been \$1m (they decline to reveal which project). Backing comes from investments of high net-worth individuals and some personal funds. All projects the company has backed since

'Projects that come to us last minute don't always work out. We like being part of the earlier process'

Michèle Marshall, Desmar

its launch in 2023 have been in the sub-\$10m bracket. "It's not to say we wouldn't do something higher than that — there have definitely been things we considered in the higher budget range — but those [sub-\$10m] projects have been the ones we've fallen in love with," says Despres.

The pair have been friends since they met at Princeton University in the US while doing undergraduate degrees. American Despres stayed in the US and became a producer, co-founding Artina Films in 2005 with Robert Salerno, for which her credits include 2014's *Kill The Messenger* and 2018 Sundance premiere *Lizzie*.

Chinese Austrian Marshall worked for global advertising agencies including Grey and McCann, with periods living in Switzerland and the UK. She set up a traditional inn in Japan, before basing herself full-time in Singapore.

Over the years, the pair talked about finding a film project on which to collaborate, with Caroline Ingvarsson's low-budget BFI London Film Festival 2023 premiere *Unmoored* the first project they produced together under Desmar. It inspired the duo to form their own film fund.

Moving forward

Many of their relationships in the European industry grew out of connections Despres had built during her time at Artina Films or through *Unmoored*, which Marshall co-wrote. They became involved in Komasa's *Good Boy*, produced out of the UK by Recorded Picture Company, because its cinematographer Michal Dymek had worked on *Unmoored*, and backed *A Pale View Of Hills* through

(Right) Desmar co-financed Philippa Lowthorpe's *His For Hawk*



Unmoored's Polish producer partner Lava Films.

Key partners in the UK include BBC Film, Film4 and Protagonist Pictures. The financier is expanding its reach, with projects coming together across Asia and the US, and it may consider expanding the team. Desmar is currently a tight-knit trio, completed by Yasmin Asif, the London-based production and development executive.

"It's something we are considering, but [keeping low overheads] has been critical to date to be able to literally put dollars on screens," says Marshall. "We are starting to burst at the seams a little bit."

Desmar also backs development. "The projects we are developing are things we are also going to produce," says Despres. "But that can be a very long road."

The aim is to shoot one to two films a year, produced through the company, while continuing to invest in three or four projects a year. The production slate includes Harry Macqueen's next project, which will be shot in Japan. "For things we produce, it's possible our investment will be higher," notes Despres.

Their focus has been on working with established filmmakers, but that might soon evolve. "There are a couple of projects that we are strongly considering right now with first-time filmmakers," says Despres. "That is exciting to us, [but] the bar is very high and we have to really believe in those filmmakers."

Championing female filmmakers is in the company's DNA, with both projects hailing from female writer/directors. Collaborations with female producers include Johanna Scherz on *Gentle Monster*, Naïma Abed, Émilie Georges and Jennifer Monks on *A Town In Nova Scotia*, and Georgina Lowe on Mike Leigh's project. "All these women are incredible, I would trust them with my life," says Despres.

It is preferable for the funder to join a project as early as possible, but not essential. "We have found projects that come to us very last minute don't always work out," says Marshall. "It's not to say we won't join it later on, but we do like being part of the earlier process." ■

WHERE TO TURN? UK SOURCES OF EQUITY FINANCING

Amplify Capital

UK-Nigeria banker-turned-film financier Ademola Elebute was a backer on Olive Nwosu's Lagos-set BFI and Film4-backed Sundance premiere *Lady*. He is on the lookout to co-finance projects by filmmakers from Africa, under-represented parts of the world and diaspora communities through his UK-headquartered company. Elebute draws on high-net-worth individuals across the African continent and colleagues and peers from his banking days with capital to back features. He is also aiming to scale up. "Eventually we want to be able to convince institutional fund managers," he says. Elebute is currently looking at investments in the budget range of \$300,000 to \$3m.

Ashland Hill Media Finance

US and UK-based Ashland Hill offers a range of financing options, and will put equity investments into select productions. *The Magic Faraway Tree* represents the company's largest equity investment to date. Ashland Hill fully financed the project, which had a budget of more than \$50m. The company is actively seeking further equity investments, particularly in projects with established IP (though London-based managing partner Simon Williams notes this is "not a requirement") and strong potential for international reach. Ashland Hill also aims to support sequels to films it has previously financed and co-produced. Backing comes primarily from institutional capital in the US.

Hoopsa Films

Sonny Gill, a former acquisitions executive at UK sales agent Independent Entertainment, co-founded London-based Hoopsa Films in 2023 with Tim Macready,

an executive producer on 2021's *The Storms Of Jeremy Thomas* and 2013's *The Sea*, who also has a background as a fitness entrepreneur. The company invests private equity in director-led UK projects and works regularly with BBC Film. To date the company has backed Cal McMaui's *Wastemans*, Babak Jalali's *A Town In Nova Scotia* and Shane Meadows' *Chork*.

Mid March Media

Cyprus-headquartered Mid March Media was co-founded by billionaire entrepreneur Gregory Jankilevitsch, who has investments in energy, tech and real estate, and Klaudia Smieja-Rostworowska, producer at Warsaw-based Madants. The company has been an active supporter of UK film with private equity investments, thanks to Jankilevitsch's backing. UK-produced films it has co-financed include *The Testament Of Ann Lee*, *Orphan*, *Sacrifice* and *I Am A Monster*. The company has also co-financed Guillaume Canet's Cannes Out of Competition title *Karma*.

Over The Fence

Susan Simnett's London-based production and financing company is focused on scripted, character-driven titles under \$6.7m (£5m). As well as developing and producing projects in-house, it offers third-party investment with the backing of a family office. Simnett prefers to come in early to co-develop projects, or when they are approaching production. "I like to either help shape it, or see the shape of it," she says. As well as putting small levels of equity into *Chuck Chuck Baby* and *Brides*, *Over The Fence* was an equity backer of this year's Berlin Silver Bear winner *Everybody Digs Bill Evans* and Sundance documentary *Everybody To Kenmure Street*.



(From left) panellists, Cannes, May 14: Jason Hariton, The MBS Group; Michael Kupisk, AR Content; Fatih Abay, T-Port; Zaid Shaker, Film AIUla; Maya Labban, Arab Film Institute; Claire Brooks, AFCI; Emma Wilson, Sacker Entertainment Law; Kayleigh Hughes, Olsberg SPI; Michael Rosser, Screen International; Annie Murray, New Zealand Film Commission

Beyond the rebate

A panel of experts discussed how to build sustainable production ecosystems in a competitive global market

24

How do you go from being a service destination to becoming a sustainable, internationally recognised creative partner? That was the central question addressed at the panel, 'Beyond the rebate,' hosted by Film AIUla in association with the Association of Film Commissioners International (AFCI) and *Screen International*.

Nurture local below-the-line talent was one message from Zaid Shaker, acting executive director of Saudi Arabia's fast expanding Film AIUla. "The incentives are there not only to drive demand and showcase the diverse, bespoke locations but also to grind the wheels of the system and build [local] talent. The most important pillar for us is to focus on the local crews," Shaker told fellow panelists that included leading film commissioners, producers, lawyers and industry analysts.

Film AIUla is the film agency for the AIUla region in the country's northwest, which last year signed a deal with Manhattan Beach Studios



'The incentives not only drive demand and showcase the diverse, bespoke locations but also grind the wheels of the system and build [local] talent'

Zaid Shaker, Film AIUla

(MBS), one of the world's largest studio operators, to manage AIUla Studios, which includes two fully equipped soundstages.

His remarks were echoed by Annie Murray, chief executive of New Zealand Film Commission (NZFC), who pointed out that "boom and bust" cycles have become commonplace for many countries hosting international production. "We will have two or three years of very busy and intense international production in New Zealand and then, in the fourth or fifth year, it will get quite quiet," she said.

NZFC has responded by putting a new emphasis on small and medium-sized productions, alongside blockbusters like James Cameron's *Avatar* franchise and *A Minecraft Movie*. "We hope this will bring opportunities for our above-the-line creators — for our actors initially, for our directors and producers, and ultimately our writers." The long-term aim is to ensure "local IP" flourishes alongside the international partnerships.

Claire Brooks, AFCI (US) executive director, emphasised the "client



'No matter how big or small a project is, you should be able to reach out to film commissions around the world and expect the same level of service'

Claire Brooks, AFCI

service” aspect of what commissions do. “No matter how big or small a project is, you should be able to reach out to film commissions around the world and expect the same level of service,” she stated. “We want to make sure the customers, the productions, can expect a similar thing globally wherever they take a project.”

Steering the ship

One of the producers on the panel was Los Angeles-based Michael Kupisk, who works with Alexander Rodnyansky’s AR Content, which unveiled Kantemir Balagov’s *Butterfly Jam* in Directors’ Fortnight this week. He made pointed observations about the difficulties of shooting in the US — and why so many English-language US projects are looking to shoot overseas. “The US is giving us every incentive to leave,” commented Kupisk, citing rising costs.

Butterfly Jam is set in Newark, New Jersey but shot in Lille, France (“It was about half as expensive as to shoot in the Tri-State area”). Another AR Content Film, Kornel Mundruczo’s *Place To Be*, was also set in New Jersey but filmed in Australia.

“We need a shepherd,” said Kupisk, emphasising the importance of good local fixers and line producers who can secure strong crews and maximise the benefits of the local film commission, local talent and local rebates. “As soon as we enter into any new territory, we are just confronted with how much we don’t know.”

His advice for any region trying to build sustainable production hubs is to ensure local fixers and line producers are on hand “to make relationships and leverage relationships — that human factor is so often overlooked”.

The MBS Group’s Jason Hariton is one producer already working extensively with Film AlUla. MBS supports training and Hariton said a strong crew base is just as essential as “beautiful soundstages”. He also pointed out that opportunities for cross-border collaboration are rising.

“The north star in the short term for AlUla is to show that the Saudi region is becoming a production hub for projects of any size,” added Hariton. “There is a silver lining to the shake-up in the global business. As technology comes in and new production hubs and talent comes in, it’s going to be a time of positive growth.” **S**



GUEST LIST

- 1 Emma Wilson**
Sacker
Entertainment Law
- 2 Fatih Abay**
T-Port
- 3 Kayleigh Hughes**
Olsberg SPI
- 4 Jason Hariton**
The MBS Group
- 5 Maya Labban**
Arab Film Institute
- 6 Michael Kupisk**
AR Content
- 7 Annie Murray**
New Zealand Film
Commission

Photography by Theo Wood

Les minéraux à l'état pur.

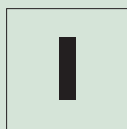



Bonneval
EAU MINÉRALE NATURELLE DE SAVOIE



L'eau minérale naturelle Bonneval effectue un voyage de 2000 ans à travers les roches alpines avant d'émerger librement en surface au cœur de la Savoie. Bonneval se charge alors en minéraux et particulièrement en calcium, lui conférant son goût unique. Son impluvium protégé de l'activité humaine et sa traversée au plus profond des roches assurent à Bonneval sa grande pureté.
bonnevalwaters.com





magica Group, one of Japan's leading production, post-production and VFX companies, has

long supported the country's film and video industry over its 90-year history.

In recent years, Japan's directors, screenwriters and producers have faced increasing challenges when attempting to bring their original projects to the world stage. This led to the launch of the Imagica Group Film Project, a five-year initiative aimed at discovering and fostering new talent, and supporting original film productions aimed at international film festivals.

The first edition was unveiled in 2025, with filmmaker Hirokazu Koreeda serving as a jury member, and selected Tomoka Terada's *Maria* as the first project to secure financing and receive support towards production. The company will reveal the second project in Cannes at 10am on Monday (May 18) at the Japan Pavilion.

"Working with large numbers of creators and their projects, we have always placed importance upon communicating the power of expression and creation to the next generation," says Imagica Group CEO Shunjiro Nagase.

"But people within our group production teams have been saying there are only limited opportunities for directors, screenwriters and producers working in the Japanese film industry to undertake original projects and bring them to world markets. Listening to these voices, we have initiated this project to spotlight new talents and projects."

Nagase outlines how completing and distributing an original feature worldwide faces hurdles such as financing and access to international markets. "There are more than a few barriers that mere talent and enthusiasm will not overcome," he says.

It means the Imagica Group Film Project has resonated with many in the Japanese film industry who face these challenges. "We have heard from creators who are encouraged at the opportunity to turn a project of their own into an actual film, while others in the business say an initiative like this invigorates the entire industry," says Nagase.

Having internationally renowned filmmaker Koreeda support the project and serve as a jury member for the first edition was extremely important, he says.



Imagica Group CEO Shunjiro Nagase (left) and director Kei Ishikawa



PROMOTIONAL FEATURE

IN SUPPORT OF TALENT

Imagica Group CEO Shunjiro Nagase talks about how the Japanese company is supporting original productions with international potential from rising filmmakers

"We are looking at more than simply a completed film. The project aims to result in features that will win acclaim at Cannes and other international film festivals," says Nagase. "To accomplish this, it's vital we have the opinions of people with hands-on experience and a profound understanding of international film festivals."

Next generation

This year's edition is backed by acclaimed filmmaker Kei Ishikawa, whose film *A Man* won best director and best film from the Japanese Academy in 2023, and was at Cannes last year with *A Pale View Of Hills*. He is also a strong supporter of the project and, from the perspective of a filmmaker, of fostering the next generation of creators.

Ishikawa will attend the unveiling of the second project alongside fellow jury members Shozo Ichiyama, programming director of the Tokyo

International Film Festival, and Yuka Sakano, executive director of the Kawakita Memorial Film Institute, both of whom bring extensive knowledge and experience of international film festivals from the first edition of the project. Completion of the selected film is set for 2027.

"This second round featured a much greater diversity of genres and artistic styles, with social themes being joined by works of science fiction and dealing with contemporary subjects such as AI," says Nagase of this year's submissions.

"We had comments from our judges on how difficult it was to narrow down all these to just one project. There were many in which creators gave full rein to their individuality and powers of expression, and there were many we felt had the potential to take the stage at an international film festival."

He adds: "It is never easy for

"We hope to create a continuous flow of new talent and original material from Japan out into the wider world"

Shunjiro Nagase, Imagica Group

creators who have made films primarily for the Japanese market to take on the challenge of making them for international film festivals or audiences.

"I believe this is not a problem of individual creators, but rather a challenge that requires everyone, including producers and production systems, to adopt a different perspective and way of proceeding," continues Nagase. "This is exactly why we do not want to simply provide financing, but to co-operate with creators to foster their projects and work alongside them from completion of the film to expansion into international markets."

"We hope, with this initiative, to create a continuous flow of new talent and original material from Japan out into the wider world. Nothing would make me happier than if this project could become a catalyst for making that happen."



Contact Imagica Group
✉ film_pj@g.imagicagroup.co.jp
🌐 imagicagroup.co.jp/en



Netflix series *One Piece* is shooting its third season in Cape Town

28

This is a transitional period for South Africa's film industry. Major international projects are filming in the country, among them Netflix's pirate adventure *One Piece*, which shoots its third season in Cape Town, and Studiocanal UK's *The Road Home*.

The latter, about musicians Paul Simon, Hugh Masekela and Miriam Makeba and their fight against apartheid, is directed by Bill Condon and stars Cynthia Erivo, Guy Pearce and South Africa's Thabo Rametsi. Video-vision Entertainment is the local South African production partner, and shooting is due to begin soon.

However, there is acknowledgement across the industry that South Africa's film and TV incentive programme needs reform and is not sustainable in its present position.

"[Reforming the incentives] would have the necessary effect of re-establishing trust in the systems and improving industry competitiveness in the short to medium term," wrote industry analyst Olsberg SPI in a

SPOTLIGHT SOUTH AFRICA

Piece of the action

The South Africa film industry is confident that enhancements to its film incentive will further elevate the country as a filming location. Geoffrey Macnab reports

March 2026 report commissioned by South Africa's Independent Producers' Association.

Earlier this year, film workers protested outside the South African Parliament about Department of Trade and Industry (DTI) delays in processing film incentive payments. It was claimed this has cost jobs and puts productions at risk.

Leading local producer Tshepiso Chikapa-Phiri, CEO and founder of Known Associates Group of companies, acknowledges there has been a slowdown.

"Sadly, 2025 was difficult and the rebate was unofficially paused because the DTI's application and adjudication committee has not actually had meetings."



'One of the things we are looking at

is a potential tax credit, particularly for international productions'

Tshepiso Chikapa-Phiri, Known Associates Group

However, production companies are now being asked to submit Form B applications, which record when new projects have begun principal photography. These productions should then eventually be able to claim the rebate, which is set at 25% for the eligible local spend of international productions.

"[DTI] still has a shortage of funds but in our conversations with the DTI's deputy minister Zuko Godlimpi, he indicated that they are doing everything in their power to raise additional funding," says »



national film and video foundation
SOUTH AFRICA
an agency of the Department of Sport, Arts and Culture



Inspiring new ways

FILM THE WORLD. IN ONE COUNTRY.

**WORLD-CLASS CREWS. DIVERSE LOCATIONS.
GLOBAL PRODUCTION CAPABILITY.**

South Africa has emerged as one of the world's most compelling destinations for international film and television production.

Combining diverse cinematic landscapes, world-class crews, advanced infrastructure and competitive production incentives, South Africa offers filmmakers exceptional creative and production capability within a single destination.

From modern cities and coastlines to mountains, deserts, wildlife landscapes and cultural heritage sites, the country delivers extraordinary visual range across every genre and scale of storytelling.

Supported by internationally experienced production companies, studios, post-production facilities and technical specialists, South Africa continues to service feature films, television series, commercials and streaming productions at the highest global standard.

At Cannes Film Festival 2026, South Africa proudly showcases a new generation of bold cinematic storytelling – demonstrating a film industry defined by creativity, versatility and global ambition.

Chikapa-Phiri of the government's commitment to dealing with unpaid applications for the film and TV incentive.

The aim now is to move to a new blended model that would be more affordable for the public purse. As Chikapa-Phiri explains, the goal is "to keep an incentive alive in South Africa without it being purely cash."

"One of the things we are looking at is a potential tax credit as well, particularly for international productions. That business can come back because it's important. It contributes to foreign direct investment in South Africa and it also ignites the local industry."

Producers are meeting with the government in May and hope that a new policy strategy will be in place by late June.

International appeal

Despite uncertainty around rebates, South Africa remains an attractive filming destination for good reasons: its competitive currency, locations, skilled crew and filmmaking infrastructure.

In February, a delegation of South African industry figures visited Los Angeles to give Hollywood studios an update on what has been happening in the local industry. Now, Disney is reportedly bringing a major new project to the country later in the year, while Netflix's *One Piece* has taken over Cape Town Film Studios — the family adventure series is produced by the US's Tomorrow Studios, with South Africa's Film Afrika Entertainment.

The hunt is now on for additional studio space. Known Associates Group is developing new studios near the paleoanthropological Cradle of Humankind world heritage site about 30 miles northwest of Johannesburg in anticipation of a future surge in production. Chikapa-Phiri is presenting a model of the studio plans in Cannes. "We are hoping to break ground in the first quarter of 2027," she says.

Developer and producer Anant Singh is also pushing ahead with a long-planned Durban film studio based along the city's beach front.

Various projects filmed in South Africa are also soon to be released, among them Paramount's adventure fantasy *Children Of Blood And Bone*, directed by Gina Prince-Bythewood, with a cast led by Idris Elba, Cynthia Erivo, Chiwetel Ejiofor, Regina King,



Known Associates is developing a new studio site near the Cradle of Humankind world heritage site

Helen Jobson/Shutterstock



Idris Elba in *Beast*, which filmed in South Africa's Northern Cape; (below) *The Woman King* starring Viola Davis shot in KwaZulu-Natal



Viola Davis, Amandla Stenberg and Damson Idris. The film shot in and around Cape Town, and is due for release early next year. XYZ's shark thriller *Alphas*, directed by Liam O'Donnell, also shot in Cape Town, starring Martin Henderson, Charlotte Vega and Teagan Croft.

"One of the things about South Africa that has always been excit-

ing is our fabulous locations," says Chikapa-Phiri. She lists some of the places where big international projects have shot in recent years and the talent attached is notable for the fact they have returned to South Africa for subsequent projects. They include Prince-Bythewood's *The Woman King* in KwaZulu-Natal and Elba's *Beast* in Northern Cape,

'International business contributes to foreign direct investment in South Africa and it also ignites the local industry'

Tshepiso Chikapa-Phiri

as well as Christopher McQuarrie's *Mission: Impossible — The Final Reckoning* for Paramount in Kruger national park.

Robust infrastructure

The film sector benefits from strong service companies and line producers, among them Moonlighting Films (of which Chikapa-Phiri is a part), Film Afrika (involved in Netflix's *One Piece*) and Blue Ice Africa. The country also has robust post and VFX sectors led by outfits including The Refinery and Sound & Motion Studios.

"For the first time in a long time, it feels there is good intention from the government and industry side to work together to support the growth of the industry," says Chikapa-Phiri of why she is anticipating better times ahead. "We believe that once our incentive is up and running and efficient again, then we will still be the flavour of the month in that international production location choice." ■



MAKING IT HAPPEN

ONE CITY. A THOUSAND STORIES.



filmcapetown.com



[@filmcapetown](https://www.instagram.com/filmcapetown)





(From left) PearlDust's Hamad Abdulla, Longevity's Majd Nassif, Goldfinch's Phil McKenzie and Fablemill's Eman Alsabah

A NEW FRONTIER

Goldfinch International and Fablemill showcased the reach of their strategic advisory partnership in the Global South at this year's Cannes Film Festival

32

UK-based financier Goldfinch International — part of finance and production group Goldfinch — and Fablemill, a Middle East-based creative industries consultancy and production company, brought together government, business and finance decision-makers from the Middle East, North and West Africa, Southeast Asia and South Asia in Cannes for a networking event aimed at unlocking the creative industries' potential in countries across the Global South. The private event was co-hosted by Goldfinch International and Fablemill, and supported by Parrot Analytics, the government of Côte d'Ivoire alongside SICA (Salon Inter-

national du Contenu Audiovisuel d'Abidjan 2026) and the Commonwealth Creative Industries Alliance. It took place on Thursday aboard a yacht in Cannes harbour, beside the Palais des Festivals, where Goldfinch and Fablemill had signed a deal with the Indonesian government earlier in the day. "This is a flag-planting moment for us, one we have been working towards for the past couple of years," says Phil McKenzie, co-founder and COO of Goldfinch. "We are building relationships and partnerships across what we see as exciting emerging markets in the Global South, with a particular focus on the GCC [Gulf Cooperation Council], Southeast Asia, South Asia and Africa."

'Understanding what kind of impact each territory wants and what tangible outcomes it seeks is key to the approach'
Eman Alsabah, Fablemill

The strategic advisory partnership between Goldfinch and Fablemill positions the companies as operational partners for governments seeking to build sustainable production ecosystems capable of attracting international productions and private capital. Their work includes advising on policy frameworks, tax credits and rebates, infrastructure

and investment, talent development, and sales and distribution. The approach is tailored to each market, says Eman Alsabah, co-founder and CEO of Fablemill: "It's about understanding what kind of impact each territory wants and what tangible outcomes it's seeking, whether that's raising the country's profile internationally or empowering local production," she says. "It is not one-size-fits-all, and a bespoke approach is key." Alsabah emphasises the importance of long-term thinking: "Our goal is to provide a holistic view and foster healthy partnerships." "In the GCC in particular," she adds, "there is a strong belief that the creative sector is the new frontier, and we need to empower talent

In association with



and creators to tell the stories they want to tell.”

Kirsty Bell, founder and CEO of Goldfinch, says international thinking is essential. “We need to think smarter and re-establish media and film as an investable asset. Content needs to be seen on the global stage, and having an international partner like us helps make that possible.”

On-the-ground partners, including Fablemill and Goldfinch International founding partners Fadi Ismail, based in Dubai, and Justin Deimen, based in Singapore, have been instrumental to the companies’ strategy. This includes the launch last year, with Friday Industries, of a \$20m emerging markets debt fund, which is currently 50% committed and is expected to begin deploying capital by the end of the summer.

Burgeoning relationship

“Jakarta is making a real push to become Southeast Asia’s business centre for the entertainment sector,” says McKenzie, as Goldfinch and Fablemill celebrate signing the Indonesian government agreement.

The partnership also involves bringing in private capital, creating fund structures to finance local productions and retain IP in-country, as well as developing infrastructure “that is future-proof and ready for the changes ahead as the industry shifts further towards AI”.

The companies are in talks with several other governments and institutions across the Global South, with further deals expected to be announced in 2026, including in West Africa. Goldfinch and Fablemill are also among the founding members of the Commonwealth Creative Industries Alliance, a network spanning 56 Commonwealth countries.

Jaime Otero and Alejandro Rojas, media and entertainment executives at the global entertainment analytics firm Parrot Analytics, agreed the region offers significant opportunities. “There is a great deal of untapped potential in content from the Global South, including the MENA region,” says Otero. “It made sense for us to partner with Goldfinch and Fablemill to support the development of this ecosystem and provide reliable data to inform investment decisions.”



- GUEST LIST**
- 1 Jean Noël Bah,** Scenarii, **Kirsty Bell** Goldfinch, **Laurent Mahan** Bommahney International Group
 - 2 Yousif H Al-Alousi,** **William Page** 1001
 - 3 Redemptus Rangka** Rang kai
 - 4 Eman Alsabah** Fablemill, **Pratixa Kanoja** The Plot Pictures
 - 5 Hamza Ali** Watermelon Pictures, **Phil McKenzie** Goldfinch, **Badie Ali** Watermelon Pictures
 - 6 Sarah Poole** Goldfinch, **Nikki Gibbon**
 - 7 Susanne Bohnet** Drop and Pulse
 - 8 Pratixa Kanoja** The Plot Pictures, **Nancy Patton** Desert Rose Films

Cannes banks on Centtrip

WHO CENTTRIP & SCREEN INTERNATIONAL **WHY** SUPPORTING THE FILM INDUSTRY WITH SMART ALTERNATIVE BANKING SOLUTIONS **WHEN** MAY 14, 2026 **WHERE** SCREEN INTERNATIONAL GARDEN, 3 ROND-POINT DUBOYS D'ANGERS, CANNES



Photography by Theo Wood



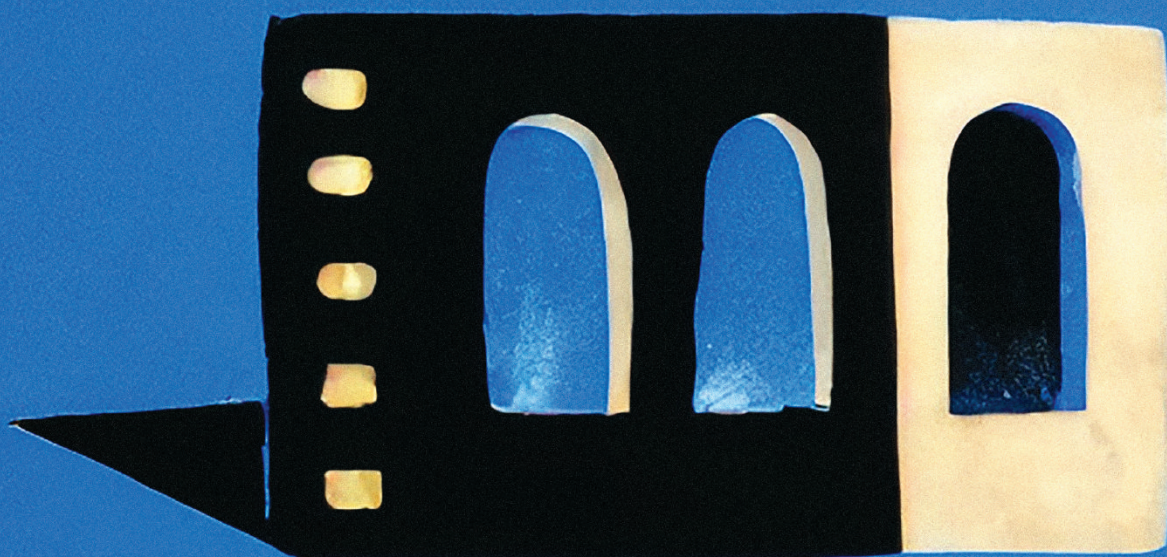
GUEST LIST

- 1 Susan Simnett** Over The Fence Films, **Stelana Kliiris** deputy minister of culture, Cyprus, **Daphné Lora** Film France CNC, **Kate Phibbs** Film Soho
- 2 Jane Turner** Centtrip
- 3 Matthew Hodgkin, Andrew Smith** The Pinewood Studios Group
- 4 Sarah Gooding** Centtrip, **Mariah Dosani** Calculus Media
- 5 Mark Myers** Citizen Skull Productions, **Beverly Cutajar** Malta Film Commission, **Pierre Agius** Mediterrane Film Festival
- 6 Reece Cargan** Randan & Bombito Productions, **Sophie Lipsey** New Sparta Films

In association with

Centtrip

YOUR PRODUCTION
PARTNER IN GREECE.



FALIRO
HOUSE

SERVICES@FALIROHOUSE.COM

SUSTAINABLE, SCALABLE, PRODUCTION, READY

Location Facilities Redefined for
Award-Winning Productions across the
UK and Spain, with On-Set SL now
supporting Ciudad de la Luz, Alicante

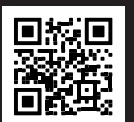


EXPANDABLE



ON-SET.COM
FACILITIES REDEFINED

+44 (1763) 244 886
www.on-set.com
info@on-set.com



CENTRAL INTELLIGENCE

Indonesia's capital Jakarta is poised to become a major international filmmaking hub

Rano Karno, the former actor and filmmaker turned Indonesian politician, is attending Cannes as part of ambitious plans to transform the Indonesian capital into a prime shooting destination for international filmmakers.

A delegation led by Karno, vice governor of the DKI provincial government, is talking to potential partners about its five-pronged strategy that combines incentives including a cash rebate, with location discounts and an easy-to-access filming permit application process.

The ambition is to create Jakarta Film City by 2027 to coincide with the celebration of the capital's 500th anniversary.

Additionally, the launch of Jakarta Film Commission, an independent body managed by film industry professionals aimed at supporting both local and international productions, is planned for June 2026.

"It has been a lifelong ambition to turn Jakarta into a friendly international film city, put it firmly on the map for filmmakers far and wide," explains Karno, who took up public office in 2025. "We hope Jakarta Film Commission will become a one-stop service production shop for international producers."

His plans are backed by the city's local government, which acts as a province-level authority divided into five administrative cities and one administrative district. The Jakarta Metropolitan Area comprises the capital, Bogor, Depok, Tangerang and Bekasi.

The proposed incentives include a strategy to support local producers by returning 50% of the city's cinema ticket tax to film producers, helping to fuel film production and the development of the film ecosystem in Jakarta.

For incoming international productions, the Commission will offer free location scouting services supported by a dedicated 'filming in Jakarta' team, as well as a 50% discount on location fees spanning crew



Rano Karno, vice governor of the DKI provincial government

'It has been a lifelong ambition to turn Jakarta into a friendly international film city'

Rano Karno, vice governor, DKI provincial government

accommodation, catering and rental equipment. Promotional support for features mounting film shoots in Jakarta will also be offered.

The aim is that the incentives will contribute to Jakarta's economic growth and introduce the city more broadly to the world stage. Local and global filmmakers can access the city's filminginjakarta.com platform.

In Cannes, the delegation's activities include taking strategic steps towards creating international networks, and holding meetings with similar organisations such as Tokyo Film Commission, AFCNet and several industry partners. The latter includes the signing of a memorandum of understanding between UK-based entertainment financier Goldfinch and Jakarta's Synco and Goshen Group to launch Goldfinch Indonesia.

"The goal is for Jakarta to become increasingly connected while opening opportunities for production collaboration, knowledge exchange, market access and international distribution for [the city's] talent and creative works," explains Karno.

Global resonance

Indonesia's creative presence in Cannes is led by the Critics' Week anthology series *Next Step Studio Indonesia*, comprising four short films by rising Indonesian filmmakers. It is the first anthology series to emerge from Critics' Week's talent development programme Next Step Studio, created in collaboration with Dominique Welinski of French production company DW.

The venture pairs four Indonesian writer/directors with four Southeast Asian filmmakers, with each short running around 15 minutes. Financing comes entirely from Indonesian sources.

Next Step Studio Indonesia is produced by Yulia Evina Bhara and Amerta Kusuma from Indonesia's KawanKawan Media. Bhara's credits include *Reinoir*, which played Cannes Competition last year; 2023 Critics' Week grand prize winner *Tiger*

Stripes; and *Autobiography*, which played Venice Horizons in 2022.

Bhara recently joined the government-backed independent organisation Indonesian Film Agency (BPI) as head of international co-operation. She says the moves made by Jakarta to back incoming productions and international co-productions will push collaboration to new levels.

Three Indonesian films are being sold in the Cannes Market. Angga Dwimas Sasongko's action crime thriller *Queen Of Malacca* fuses Southeast Asian mysticism with action and drama as it follows a woman who transforms herself from a trafficking syndicate victim into the perpetrator of a criminal empire.

Yosep Anggi Noen's *The Sea Speaks His Name* is a political drama based on a 2017 novel by Leila S Chudori, produced by Pal8 Pictures, a new production outfit under the Tempo Media group.

Finally, co-directors Sidharta Tata and Fajar Martha Santosa are showcasing their action horror *Zona Merah: Dead City*.

"We believe that a city's strength in the film industry lies not only in its production facilities but also in its ability to present stories and creativity that resonate globally," says Karno. "Jakarta has immense potential to be part of the global creative industry's growth."



Contact Filming In Jakarta
hello@filminginjakarta.com
 Jakarta Film Commission
hello@jakartafilmmmission.id

Japanese Night

Filmmakers, producers, and other industry professionals from Japan and around the world gathered at Hotel Martinez on May 15, 2026 to celebrate the best of Japanese storytelling

For more information info@japanese-night.org



Junichi Sakamoto, chairman and attorney of law, Shochiku, with Yasushi Shiina, Unijapan vice president and TIFFCOM CEO



MEGUMI, actress, producer and founder of Japanese Night



Takumi Saito, actor, director and producer



Marika Matsumoto, actress



Angela Savioli, **Alberto Barbera**, Venice Film Festival; **Giulia Rosmarini**



Emmanuel-Alain Raynal, Miyu Productions; **Shoko Takahashi**, producer; **Cyril Smet**, Miyu Productions



Malak Dahmouni, director of Festival International Du Cinema d'Auteur (Rabat)



Kohei Kadowaki, director

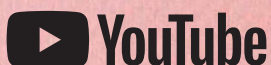
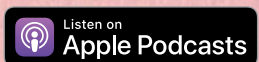


BRAND NEW **DAILY EPISODES EACH MORNING OF CANNES FILM FESTIVAL**

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



Stream now on:



screendaily.com

BIÈRE DU COMTÉ

TRADITION DU PAYS NIÇOIS



BRASSÉE ET EMBOUTEILLÉE À SAINT MARTIN VÉSUBIE

www.brasserieeducomte.fr | f Brasserie du Comté | @biereducomte

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

Screenings

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

FESTIVAL SCREENINGS

08:15

LA GRADIVA

(France) Drama. 145mins. mk2 Films. Dir: Marine Atlan. Cast: Antonia Buresi, Logan. A class of high-school students travels to Pompeii to discover ruins and bodies petrified by Vesuvius. The trip becomes a rare moment when the force of youth meets a world frozen in time. Their desires start to surface with unexpected intensity, leading them towards an irreversible fracture.

Critics' Week
Miramar

08:30

FOREVER YOUR MATERNAL ANIMAL

(France, Mexico, Belgium) Fiction. 105mins. Heretic. Dir: Valentina Maurel. Cast: Reinaldo Amien, Marina de Tavira, Daniela Marín Navarro.

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.

Un Certain Regard
Debussy Festival ticketing website

FULL PHIL

(France) Black comedy. 78mins. Studiocanal (Fr). Dir: Quentin Dupieux. Cast: Woody Harrelson, Charlotte Le Bon, Nassim Lyes, Emma Mackey, Kristen Stewart.

Philip Doom, a wealthy American business magnate, tries to reconnect with his daughter Madeleine during an opulent trip to Paris. But French cuisine, a 1950s horror film and an invasive hotel employee soon threaten to disrupt the smooth running of their stay.

Midnight Screenings
Agnès Varda Press

MARVELOUS MORNINGS

(France) Comedy, drama. 86mins. Loco Films. Dir: Avril Besson. Cast: India Hair, Raya Martigny, Eric Cantona. With a box of old records in her trunk, Charlie drives south to deliver them



FESTIVAL

08:45

DORA

(France, Luxembourg, South Korea) Drama. 137mins. Finecut. Dir: July Jung. Cast: Kim Doyeon, Ando Sakura, Song Saebyeok, Choi Wonyoung. A scarred young woman meets another woman in a seaside village, beginning a gradual journey of transformation and healing.

Directors' Fortnight
Theatre Croisette

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.

Special Screening
Bunuel Press

PAPER TIGER

(US) Drama, crime. 115mins. Goodfellas. Dir: James Gray. Cast: Miles Teller, Scarlett Johansson, Adam Driver. Two brothers pursue the American Dream but get entangled in a dangerous Russian mafia scheme that terrorises their family, testing their bond as betrayal becomes possible.

Competition
Lumiere Festival ticketing website

08:45

DORA

See box, above

09:00

THE BLOW

(France) 106mins. Charades. Dir: Julien Gaspar-Oliveri. Cast: Diego Murgia, Bastien Bouillon, Romane Fringeli, Héloïse Volle. Enzo, 19, and his sister Carla, 20, have been

fighting for themselves for years. When their father, Anthony, is released from prison, Enzo sees the fleeting promise of rebuilding a family, while it is inconceivable for Carla. As his past catches up with him, Enzo must confront a reality he has kept to himself for far too long.

Critics' Week
La Licorne

10:30

A GIRL'S STORY

(France) Drama, female director, book adaptation. 117mins. Paradise City Sales (Ex-Memento International). Dir: Judith Godrèche. Cast: Tess Barthélémy, Maïwène Barthélémy, Victor Bonnel, Valérie Dréville, Ariane Labeled, Anja Verderosa. Paris, 2020. A famous writer returns to her home town to sign her latest book. During the trip, a sudden dizziness plunges her back into the summer of 1958, when she first experienced sexual violence. This journey back into the past allows her to better understand the young girl she once was and to finally reconcile with a missing part of her story.

Un Certain Regard
Agnès Varda Festival ticketing website

REHEARSALS FOR A REVOLUTION

(Spain, Czech Republic) Documentary. 95mins. The Party Film Sales. Dir: Pegah Ahangarani. Through five portraits, the director maps 40 years of Iran's history, from 1979 to 2026, weaving personal and collective narratives of revolutionary hope against repression.

Special Screening
Bunuel Press

11:00

ALL THE LOVERS IN THE NIGHT

(Japan) 139mins. Bitters End. Dir: Yukiko Sode. Cast: Mai Fukagawa, Yûta 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 centre. 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
Debussy Festival ticketing website, press allowed

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 bittersweet reckoning.

Directors' Fortnight
Alexandre III

REWIND BARCELONA

(France) 86mins. Celluloid Dreams. Dir: Paul Nouhet. Cast: Gaspar Bellegarde, Noah Harray, Lukas Larrue, Eliot Lucas. The summer they turned 18, Emile, Paul, Hascoët and Léo went to Barcelona, the Mecca of skateboarding, for their first holiday with friends. Ten years later, they call each other and relive the experience.

ACID
Studio 13

SHANA

(France) 83mins. Losange Films. Dir: Lila Pinell. Cast: Eva Huault, Noémie Lvovsky, Inès Gherib, Anaïs Monah. 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.

Directors' Fortnight
Le Raimu

11:30

SHANA

(France) Fiction. 84mins. Les Films Du Losange. Dir: Lila Pinell. Cast: Eva Huault, Noémie Lvovsky.

Directors' Fortnight
Arcades 1 Festival ticketing website

>>

41

THE BELOVED

(Spain) Fiction. 135mins. Goodfellas. Dir: Rodrigo Sorogoyen. Cast: Javier Bardem. *An acclaimed film director and his daughter, a struggling actress, are making a film together after years of estrangement and a difficult past that neither of them has been willing to discuss.*

Competition

Lumiere Festival [ticketing website](#)

THE STATION

(Yemen) Drama, fiction, female director, first film. 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 Yemen; a safe haven in a war-torn country. There, the rules are simple: no men, no weapons, no politics. When Loyal's younger brother faces enlistment, she reunites with her estranged sister to save the one life they still can.

Critics' Week

Miramar

12:15

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 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 insanity.

Directors' Fortnight

Theatre Croisette

12:45

SHEEP IN THE BOX

(Japan) Drama. 126mins. Goodfellas. Dir: Hirokazu Kore Eda. Cast: Haruka Ayase, Daigo Yamamoto, Rimu Kuwaki. *In the near future, Otone and Kensuke, a grieving couple who have lost their son, take into their lives a humanoid identical to their late child.*

Competition

Agnès Varda Festival [ticketing website](#)

14:00

DETENTION

(France) Documentary. 132mins. TS Productions. Dir: Guillaume Massart. *Opening a door. Managing a crisis. Writing an incident report. At the National School of Prison Administration, hundreds of women and men are learning the job of prison officer. As the course progresses, doubt becomes increasingly rare on their faces.*

ACID

Palais C

**FESTIVAL**

15:00

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.*

Competition

Lumiere Festival [ticketing website](#), **press allowed**

I'LL BE GONE IN JUNE

(US, Switzerland, Germany) 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](#), **press allowed**

LA GRADIVA

(France-Italy) 145mins. mk2 Films. Dir: Marine Atlan. Cast: Colas Quignard, Suzanne Gerin, Mitia Capellier, Antonia Buresi.

A group of French high-school students travel to Naples on a school trip to discover the ruins of Pompeii and the bodies petrified by Vesuvius. There, they are drawn into a dizzying descent. One by one, they are swept up in desire and anger, until they surrender to them completely.

Critics' Week

Studio 13

SHANA

(France) 83mins. Losange Films. Dir: Lila Pinell. Cast: Eva Huault, Noémie Lvovsky, Inès Gherib, Anaïs Monah. *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 the evil eye. Shana certainly needs this helping hand.

Directors' Fortnight

Alexandre III

15:00

MOULIN

See box, left

15:15

DAYS OF HOPE (ESPOIR: SIERRA DE TERUEL)

(Spain) 76mins. Dir: André Malraux. Cast: Andrés Mejuto, Nicolás Rodríguez, José Santpere. *1937, during the Spanish civil war. The fight of the Republicans against the fascist army of General Franco.*

Cannes Classics

Agnès Varda Festival [ticketing website](#)

DOUBLE FREEDOM

(UK, Germany, Chile, Argentina, Luxembourg) Drama. 100mins. Luxbox. Dir: Lisandro Alonso. Cast: Misael Saavedra, Catalina Saavedra.

Misael works alone with his axe, cutting down trees in the woods. An unexpected responsibility upends his life, and the logic of his days fades away in a nature where human reason holds no meaning.

Directors' Fortnight

Theatre Croisette

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 bittersweet reckoning.

Directors' Fortnight

Le Raimu

PROMISED SPACES

(France-Germany-Serbia-Cambodia) 76mins. Luminalia. Dir: Ivan Marković. Cast: Volland Kong, Chea Loch, Vita Vong, Lyer Von. *Sleepless, Sokum 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

Palais C Press allowed

THE DULL-ICE FLOWER

(Taiwan) 100mins. Cannes Classics. Dir: Li-Kuo Yang. *Fine-art teacher Kuo is assigned to teach in a small town. Ah-Ming, an eight-year-old painting genius, is in Kuo's class. However, poverty prevents him from freely painting. Kuo is in charge of selecting a representative for a painting competition. Kuo votes for Ah-Ming, but all the other teachers choose the mayor's son. Kuo leaves. Ah-Ming is upset by losing the support of Kuo. He gets a sudden liver sickness and dies. After that, the school learns that Kuo sent Ah-Ming's work to an international competition, where it wins the gold medal.*

Cannes Classics

Bunuel Festival [ticketing website](#)

UNDER A BAD STAR

(France) 125mins. Urban Sales. Dirs: Lola Cambourieu, Yann Berlier. Cast: Noémie Édé-Decugis, Hugo Carton, Anouk Berlier-Cambourieu, Jean-Baptiste Durand.

In the middle of a heatwave in a suburban neighbourhood in the south of France, Alex once again berates Kiki for messing up. Yet Kiki is dying to please him. It's the end-of-year party at the local sports club. Birds are falling from their nests, wildfires are raging and Kiki remains under the spell of her Bad Star.

ACID

Alexandre III

16:45

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
Debussy Press

17:00

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.

Competition
Bazin Press

SHANA

(France) 83mins. Losange Films. Dir: Lila Pinell. Cast: Eva Huault, Noémie Lvovsky, Inès Gherib, Anais Monah. *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 the evil eye. Shana certainly needs this helping hand.*

Directors' Fortnight
Studio 13

18:00

DORA

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

A scarred young woman meets another in a seaside village, beginning a gradual journey of transformation and healing.

Directors' Fortnight
Theatre Croisette

18:30

ANOTHER DAY

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

Competition
Lumière Festival ticketing website

18:45

AVEDON

(US) Documentary. 104mins. Fifth Season. Dir: Ron Howard. *From world leaders to pop culture icons and international 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 Screening
Agnes Varda Festival ticketing website

19:00

DOUBLE FREEDOM

(Chile-Argentina-Luxembourg-Germany-UK) 100mins. Luxbox Films. Dir: Lisandro Alonso. Cast: Misael Saavedra, Catalina Saavedra.

Misael works alone with his axe, cutting down trees in the woods. An unexpected responsibility upends his life, and the logic of his days fades away in a nature where human reason holds no meaning.

Directors' Fortnight
Alexandre III

INTO THE OGRE'S JAWS

(France) 86mins. Redience. Dir: Mahsa Karampour. Cast: Mahsa Karampour, Siavash Karampour.

Siavash is driving a car; his sister Mahsa is filming him. They are on a road, somewhere in the US. The film takes the form of a free and graceful documentary road movie, unfolding between Iran and the US, between childhood, memory and the present.

ACID
Le Raimu

MAVERICK — THE EPIC ADVENTURES OF DAVID LEAN

(UK, US) 105mins. Embankment Films. Dir: Barnaby Thompson.

The life of British filmmaker David Lean, from his strict upbringing to becoming a master of epic cinema. Features rare archival footage and insights from contemporary directors.

Cannes Classics
Bunuel Festival ticketing website

THE STATION

(Yemen) Drama, fiction, female director, first film. 112mins. Paradise City Sales (Ex Memento International). Dir: Sara Ishaq. Cast: Fariha Hassan, Rashad Khaled, Abeer Mohammed.

Critics' Week
Miramar

19:15

WHEN THE NIGHT FALLS

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

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

Cannes Premiere
Debussy Festival ticketing website, press allowed

20:00

MOULIN

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

Competition
Bazin Press

REWIND BARCELONA

(France) 86mins. Celluloid Dreams. Dir: Paul Nouhet. Cast: Gaspar Bellegarde, >>

Are you the right producer, sales agent, or star to help bring this punchy, feisty, spicy romantic comedy feature to life?

SHOTGUN



The only thing she doesn't have is time

Written and created by award-winning filmmaker and actress, Trinette Faint, Shotgun is the next romcom you've been waiting for.



Learn more and be in touch
hello@trinettefaint.com
+1 917 246 7958



Noah Harray, Lukas Larrue, Eliot Lucas. *The summer they turned 18, Emile, Paul, Hascoët and Léo went to Barcelona, the Mecca of skateboarding, for their first holiday with friends. Ten years later, they call each other and relive the experience.*

ACID

Arcades 1 Festival ticketing website

20:30

REWIND BARCELONA

(France) 86mins. Celluloid Dreams. Dir: Paul Nouhet. Cast: Gaspar Bellegarde, Noah Harray, Lukas Larrue, Eliot Lucas.

ACID

Arcades 2 Festival ticketing website

21:00

VISITATION (HEIMSUCHUNG)

(Germany) Drama, historical. 118mins. StudioCanal (Fr). Dir: Volker Schlöndorff. Cast: Detlev Buck, Stella Denis-Winkler, Lars Eidinger. *A Berlin lakeside house witnesses a century of Nazism, war, Soviet occupation and German reunification. Through changing regimes, families passing through include Jewish residents, an architect couple, a writer and her granddaughter seeking peace.*

Cannes Premiere

Agnès Varda Festival ticketing website

21:15

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 insanity.

Directors' Fortnight

Theatre Croisette

21:30

ALL THE PRESIDENT'S MEN

(US) 138mins. 1976. Dir: Alan J Pakula. Cast: Robert Redford, Dustin Hoffman, Jack Warden, Martin Balsam.

Washington Post reporters Bob Woodward and Carl Bernstein investigate and uncover the details of the Watergate scandal that leads to President Richard Nixon's resignation.

Cinema de la Plage

HOPE

(South Korea) Action/adventure, thriller, 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

LA GRADIVA

(France-Italy) 145mins. mk2 Films.

Dir: Marine Atlan. Cast: Colas Quignard, Suzanne Gerin, Mitiá Capellier, Antonia Buresi.

A group of French high-school students travel to Naples on a school trip to discover the ruins of Pompeii and the bodies petrified by Vesuvius. There, they are drawn into a dizzying descent. One by one, they are swept up in desire and anger, until they surrender to them completely.

Critics' Week

Alexandre III

22:00

HOPE

(South Korea) Action/adventure, thriller, science-fiction. 160mins. Plus M Entertainment. Dir: Na Hong-Jin. Cast: Hwang Jung-Min, Zo In-Sung, Hyeon.

Competition

Debussy Press

22:30

DOUBLE FREEDOM

(UK, Germany, Chile, Argentina, Luxembourg) Drama. 100mins. Luxbox.

Dir: Lisandro Alonso. Cast: Misael Saavedra, Catalina Saavedra.

Misael works alone with his axe, cutting down trees in the woods. An unexpected responsibility upends his life, and the logic of his days fades away in a nature where human reason holds no meaning.

Directors' Fortnight

Arcades 1 Festival ticketing website

HOPE

(South Korea) Action/adventure, thriller, science-fiction. 160mins. Plus M Entertainment. Dir: Na Hong-Jin. Cast: Hwang Jung-Min, Zo In-Sung, Hyeon.

Competition

Bazin Press

00:30

JIM QUEEN

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

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

Midnight Screenings

Lumiere Festival ticketing website

MARKET SCREENINGS

09:00

1242: GATEWAY TO THE WEST

(Australia, UK, Hungary, Mongolia) Thriller, historical. 110mins. Galloping Entertainment. Dir: Péter Soós. Cast: Michael Ironside, Genevieve Florence, Bold Choimbol, Eric Roberts, David Schofield, Ray Stevenson, Neil Stuke. *When one of Genghis Khan's armies invades Europe in 1242, it doesn't expect that a Hungarian castle and a holy man will stop it.*

Arcades #3 Online

FOREVER YOUR MATERNAL ANIMAL

(France, Mexico, Belgium) 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. 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. Elsa's return draws the three women into a confrontation with what still binds them, despite everything.*

Palais #H Online

JUST AN ILLUSION

(France) Comedy, family. 114mins. Gaumont. Dir: Olivier Nakache, Eric Toledano. Cast: Simon Torretton, Alexis Rosenstiehl, Camille Cottin, Louis Garrel, Pierre Lottin. *It's 1985. Vincent, almost 13, lives in the suburbs of Paris with his middle-class family, caught between an older brother who brushes him off and parents who never stop arguing. No longer a kid but not yet an adult, Vincent fumbles through life's big questions: identity, friendship, family, first crushes, and why adults never seem to have figured things out either.*

Arcades 1

MAVERICK: THE EPIC ADVENTURES OF DAVID LEAN

(UK, US) 105mins. Embankment Films. Dir: Barnaby Thompson. *The life of British filmmaker David Lean, from his strict upbringing to becoming a master of epic cinema. Features rare footage and insights from directors.*

Olympia 4

ORANGE-FLAVOURED WEDDING

(France) Drama, fiction. 115mins. Pyramide International. Dir: Christophe Honoré. Cast: Adèle Exarchopoulos, Vincent Lacoste, Paul Kircher, Alban Lenoir, Nadia Tereszkiewicz, Malou Khebizzi, Noéé 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; he*

has been banished from the family. The brothers and sisters, however, are all there. 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

TITANIC OCEAN

(Greece) Drama, female director, fantasy. 130mins. Paradise City Sales (Ex-Memento International). Dir: Konstantina Kotzamani. Cast: Arisa Sasaki, Melina Mardini, Haruna Matsui. *In the scintillating teenage universe of a special boarding school in Japan that trains teenage girls into professional mermaids, 17-year-old Akame will find her siren voice, discover first love and experience a metamorphosis. Set in Japan, in a closed, female universe, the film explores sexual awakening, obsession and transformation in a world where fantasy is choreographed and bodies are trained.*

Palais J

09:30

ATONEMENT

(US) Fiction. Goodfellas. Dir: Reed Van Dyk. Cast: Boyd Holbrook, Kenneth Branagh, Hiam Abbass.

In the early days of the Iraq War, a US Marine's split-second decision during a firefight devastates an Iraqi family. Years later, aided by a New Yorker journalist, he seeks to reconcile with the woman and her family who survived.

Arcades 2

GOHAN

(Thailand) Drama. 141mins. GDH 559. Dir: Chayanop Bunprakob, Atta Hemwadee, Baz Poonpiriya. *This exploration of the bonds between humans and animals follows a stray dog named Gohan as it moves through life with temporary owners over a decade, through good times and bad, joy and sorrow.*

Arcades #2 Online

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 mother hit the road west.*

Riviera 1

JIM QUEEN

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

Lerins 3

NUISANCE BEAR

(Canada, US) 90mins. Documentary. The Match Factory. Dir: Jack Weisman. *A polar bear faces tourists, officers and hunters as its migration path meets civilisation. When this revered predator is deemed a problem, questions arise about who belongs in the shared territory.*

Olympia 3

10:00

ANNÉCY ANIMATION SHOWCASE 2026

(France, Mexico, Japan, Spain, Belgium, Italy, 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 Hira; and 'Insectario' by Sofia Carrillo.

Palais K

DOCS-IN-PROGRESS — PALESTINE SHOWCASE 2026

(Palestine) Documentary. 75mins. Cannes Docs — Marché Du Film. The Palestine Film Institute (PFI) presents four Palestinian feature documentaries: 'Azziza: In A Cherished Land' by Tareq Khalaf; 'Baba' by Giacomo Fausti; 'Gaza Sunbirds' by Flavia Cappellini; and 'Super Sila' by Mohammed Alshareef.

Lerins 1

FRONTIÈRES PROOF OF CONCEPT 2026

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

Palais #K Online

THE BEST SUMMER

(US, Australia) Documentary. 84mins. Visit Films. Dir: Tamra Davis. Raw footage captures 90s 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

11:00

EVERYBODY TO KENMURE STREET

(UK) Documentary. 98mins. The Party Film Sales. Dir: Felipe Bustos Sierra. Anti-establishment struggles and activism run in the veins of Glasgow inhabitants. In May 2021, a UK Home Office raid is launched on the first day of Eid, triggering

one of the most spontaneous acts of civil resistance in recent memory: hundreds of residents rush to Kenmure Street to stop the deportation of their neighbours.

Online #1

11:30

A GIRL'S STORY

(France) Drama, female director, book adaptation. 117mins. Paradise City Sales (Ex-Memento International). Dir: Judith Godrèche. Cast: Tess Barthélémy, Maïwène Barthélémy, Victor Bonnel, Valérie Dréville, Ariane Labed, Anja Verderosa.

Paris, 2020. A famous writer returns to her home town to sign her latest book. During the trip, a sudden dizziness plunges her back into the summer of 1958, when she first experienced sexual violence. This journey back into the past allows her to better understand the young girl she once was and to finally reconcile with a missing part of her story.

Palais J

A SOLDIER AND A SAILOR

(UK) Drama, romance. 108mins. Palm Tree Universal. Dir: Rose Goldthorp. Cast: Chris Bearne, Matt Dye, Hattie Gotobed.

England, 1804. As Napoleon threatens invasion, tensions simmer in the village of Overcombe. Anne Garland is pursued by soldier John and wealthy suitor Festus — but remains unmoved. When seaman Bob returns home, loyalties shift, rivalries ignite, and the village's fragile peace begins to unravel.

Palais #H Online

ANOTHER MAN

(Spain) Comedy, romance. 90mins. Filmax (Castelao Pictures). Dir: David Moragas. Cast: José David Cerda, David Teixidó, Quim Àvila, Bruna Cusi, Lluís Marquès.

Marc and Eudald seem stable together, but Marc resists Eudald's efforts to strengthen their bond. When Carlos moves in across the hall, his presence captivates Marc, causing him to doubt his current life.

Palais B

BEN'IMANA

(Gabon, Norway, Rwanda, France, Côte d'Ivoire) 100mins. mk2 Films. Dir: Marie-Clémentine Dusabejamba.

Vénérande works in community justice and reconciliation after genocide. A family crisis tests her beliefs. The film follows women rebuilding their lives amid shared trauma, showing how the past shapes their present.

Olympia 9

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

FANTASTIC CUTS

(US, Colombia, Mexico, Brazil, Switzerland) Fiction. 100mins. VDF Connection.

Presents exclusive previews of seven auteur-driven genre films from Latin America and beyond, exploring fantasy, thriller, science fiction and horror.

Palais #J Online

JUST AFTER DAWN

(France) Science-fiction. 100mins. Futurikon. Dir: Olivier Boillot.

After returning from the Atlas Lunar Mission, the astronauts discover an Earth where humanity has vanished without a trace. Isolated and alone, they face an unfathomable mystery — one that defies reason, and threatens their very survival.

Palais #F Online

MICRO STAR

(France) 86mins. Cinefrance. Dir: Leopold Kraus.

Follows a beauty influencer who wants to become an actor.

Lerins #2 Online

REDEMPTIONS

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

Follows a retired hitman who is forced

to return to Montreal to commit two murders.

Olympia 4

SOUMSOUM, THE NIGHT OF THE STARS

(France, Chad) Fiction. 101mins. Films Boutique. Dir: Mahamat-Saleh Haroun. Cast: Maïmouna 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

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

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 years of marriage, Ramatoulaye's lawyer husband takes her daughter's friend as second wife, sparking tensions between old customs and modern life.

Palais D

THE HISTORY OF CONCRETE

(US) Comedy, documentary. 101mins. Visit Films. Dir: John Wilson. Cast: John Wilson.

After attending a workshop on how to write a Hallmark movie, filmmaker John Wilson tries to use the same formula to sell a documentary about concrete.

Olympia #7 Online



SCAN TO WATCH
THE TRAILER

FIZZ - e - MOTION PRESENTS
YOUNG & CURSED

They fought the terrifying horror within.

Meet Fizz-e-Motion on the
**Creative Europe MEDIA Sales Corner,
Riviera F02.**



THEIR TOWN

(US) Drama. 80mins. Visit Films. Dir: Katie Aselton. Cast: Daveed Diggs, Leonardo Nam, Kim Shaw. *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

WILD IS THE WIND

(Spain) Drama, fiction, social issues. 105mins. Media Art. Dir: Eloy Dominguez Serén. *After years away, 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 divides the neighbours and affects her family's land. Her participation in this conflict draws her back into the life of the community.* Arcades 3

11:45

DOCS-IN-PROGRESS — SPAIN SHOWCASE 2026

(Spain) Documentary. 75mins. Cannes Docs — Marché Du Film. *Presents four documentary projects currently in development: 'Altaxiliak' by Maia Iribarne; 'Artifacts Of War' by Jorge Caballero Ramos; 'Homefire' by Neus Pagés; and 'The Path That Walks' by Efthymia Zymvragaki.* Lerins 1

12:00

AFRICA INTERNATIONAL FILM FESTIVAL GOES TO CANNES

(Rwanda, Nigeria, UK, South Africa, Spain) Drama, fiction, crime, thriller, romance. 48mins. Africa International Film Festival (Afriff). *Presents the following work-in-progress: 'Family Secrets' by Robert Peters; 'Insight' by Hakym Reagan; 'Ashawo' by Emil Garuba; 'Achalugo' by Daniel Oriah; and 'The Boy And His King' by Valencia Joshua.* Palais #K Online

AGAINST ALL COUNSEL AND THE WARRIORESS

(India) Documentary. 51mins. Impaa-Indian Motion Picture Producers Association. Dir: Ajay Chitnis. *The protagonist faced sustained workplace discrimination after disclosing her pregnancy to her employer, a multinational corporation of global repute. The documentary chronicles her 15-year legal struggle against pregnancy-based discrimination and hostile workplace practices, and the systemic challenges faced by working women who attempt to assert their legal rights against powerful corporate establishments.* Palais #G Online



MARKET

12:00

MOLIÈRE, CYRANO AND THE YOUNG KING

(France) 118mins. Ginger & Fed. Dir: Michel Leclerc. Cast: Artus, Suzanne de Baecque, Franck Dubosc, Niels Hamel-Brochen. *In 1651, as civil wars menace France, Anne of Austria asks D'Artagnan to take her son to safety. Thus D'Artagnan entrusts the future Louis XIV to Cyrano, who hides him within the theatre troupe of the young Molière.* Olympia 2

ALL ABOUT CORINNE

(France) Drama, comedy. 113mins. Indie Sales. Dir: Marc Fitoussi. Cast: Isabelle Huppert, Sandrine Kiberlain. *Corinne Maclou is a background actor. She dreams of one day being more than an extra and stays confident her breakthrough is right around the corner. When she meets famous actress Sandrine Kiberlain, Corinne hopes to achieve her goal. But will she be welcomed into the respectable family of French cinema?* Olympia 3

BUTTERFLY JAM

(France) 102mins. Goodfellas. Dir: Kantemir Balagov. Cast: Barry Keoghan, Talha Akdogan, Riley Keough, Harry Melling. *Sixteen-year-old Pythe splits his time between the wrestling mat and his family's struggling Circassian diner in Newark. A single impulsive decision by his hustling father changes the course of his life, shaping a tale of pride, legacy and masculinity.* Arcades 2

EMERGENCY EXIT

(Spain) 96mins. Media Art. Dir: Lluís Minaro. Cast: Marisa Paredes, Oriol Pla, Emma Suárez. *A group of strangers, including performers, religious figures and everyday people, are confined to a coach, where their only freedom lies in interactions and dreams.* Palais #E Online

FANTASTIC 7 — 2026

(US, Brazil, Korea (South), Spain, UK, Egypt, Italy, Mexico) Drama, comedy,

thriller, fantasy, science-fiction, horror. 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 Kuhn; and 'Ting' by Maximilien Dejoie.* Palais K

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 having 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

LIVING TWICE, DYING THRICE

(Iran) Fiction, black comedy, thriller. 103mins. Arthood Entertainment. Dir: Lakzadeh Karim. Cast: Ibrahim Naeij *Three miners survive a collapse. They decide to hide their survival so their families can claim compensation. But the system requires proof of their deaths, and their families are willing to go to any lengths to collect the payment. Survival soon becomes a horrifying choice.* Palais E

LOVE FITS EVERYTHING

(Italy) Comedy. 102mins. Piperplay. Dir: Gianpaolo Morelli. Cast: Francesco Arca, Ilenia Calabrese, Enzo Casertano. *Three intertwined stories explore different forms of love: a politician who unexpectedly discovers parental love, a cynical writer who falls for a woman hurt by his own advice, and two former lovers reunited for a performance at the Vatican. Together, their journeys reveal that love is unpredictable, transformative, and capable of offering new beginnings.* Riviera #1 Online

MOLIÈRE, CYRANO AND THE YOUNG KING
See box, left

PITCHES WITHOUT BORDERS

(France) 120mins. Maison Des Scenaristes. Dir: Sarah Gurévick, Nicolas Zappi. Lerins 3

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

TATTI, LAND OF DREAMS

(Switzerland, Italy) 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

THE LAST CONCERT

(France) Comedy. 90mins. Other Angle Pictures. Dir: Alexandre Arcady. Cast: Benoit Poelvoorde And 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.* Palais C

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?* Olympia #3 Online

WE ARE ALIENS

(Japan) Animation. 111mins. Charades. Dir: Kohei Kadowaki. Cast: Ryota Bando, Amane Okayama. *"Hey, what if I told you I am an alien?" In a small Japanese town, a boy's quiet betrayal sets in motion something he will spend the rest of his life trying to forget.* Olympia 8

13:00

DUDLEY & THE INVASION OF THE SPACE SLUGS

(France, Belgium, Luxembourg) Family, action/adventure, animation. 85mins. All Rights Entertainment (France). Dir: Cherifa Bakhti.

Dudley will find any reason to be a hero, even ones he has to make up. So when aliens arrive, intent on sucking our earth dry, no one believes him. Uh, oh, time to start believing in yourself.

Lerins Cinema Club

13:30

5 EDGES OF SAFETY

(Uzbekistan) Drama, fiction, social issues. 75mins. OCG Plus (Uzbekistan). Dir: Andrei Afrin.

For 30 years, he signed reports written in the blood of men who thought, "That won't happen to me." Now that the job is done, it's time to start the trial against his own memory. Ghosts don't sit in the defendant's chair — they live in your head, and they don't pay rent. A verdict film, where every charge is someone's stupidity, and every witness is already dead. Fear here isn't weakness. It's the only insurance.

Palais #D Online

A MILLION YARD STARE

(Germany) Drama, social issues. 89mins. Webfilmland Productions. Dir: Ravi Gautam.

When war leaves young Roma numb with the "million yard stare", his mother Oxana fights to heal him. Turning to circus training as a last hope, she embarks on a journey of resilience, love and healing, striving to bring back Roma's laughter while facing her own buried trauma.

Palais #B Online

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

DANIEL

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

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

MELPOMENE

(France) Fiction, second film, female director, thriller. 126mins. Marignan Films. Dir: Charlotte Dauphin. Cast: Charlotte Dauphin, Marisa Berenson, Louis-Do de Lencquesaing.

Thirty years after her mother's death,

Marthe, a young art history teacher, returns to her family home in the South of France. Confronted with conflicting accounts and unsettling clues, her search for the truth turns obsessive, blurring the lines between past and present, reality and illusion.

Palais B

MONKEY QUEST

(Japan) Animation. 92mins. Charades. Dir: David N. Weiss.

Follows siblings in a near-future world on a mission to find their missing parents.

Olympia 1

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

SAVAGE MOUNTAIN

(Norway, UK) Documentary. 100mins. Submarine Entertainment. Dir: Even Sigstad.

Kristin Harila risked everything to summit the world's 14 highest peaks at record speed. When her final ascent sparked backlash, her greatest triumph became a reckoning.

Arcades 3

SHE DANCES

(US) Drama, comedy. 93mins. Pinnacle Peak Pictures. Dir: Rick Gomez.

Cast: Michael Cudlitz, Ethan Hawke, Steve Zahn.

A struggling single father tries to reconnect with his distant teenage daughter while chaperoning her at a regional dance competition in the southeast.

Palais #F Online

STAND UP

(Netherlands) 92mins. Loco Films.

Dir: Mari Sanders. Cast: Guy Clemens, Manouk Pluis, Bas Keijzer.

Vera is a fun-loving 23-year-old until her entire life is upended after an accident leaves her in a wheelchair. Struggling to cope with her new reality, she meets Xander, who helps to show her that being in a wheelchair doesn't mean she's stuck.

Olympia 9

THE COMPLETE HOWARD FRENCH COURSE

(US) Science-fiction. 110mins.

California Pictures. Dir: Gustavo Sampaio. Cast: Paul Parducci, Lara-Olivia Scott, Paula Velasquez.

A strange encounter at a used book store leads four young seekers to a video course from the 1980s, where they are introduced to Howard French and his twisted lessons on enlightenment.

Palais H

14:00

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 meets 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.

Lerins 1

DETENTION

(France) Documentary. 132mins. Acid.

Dir: Guillaume Massart.

At France's prison officer academy, hundreds of men and women learn to become prison guards. Their words begin to mirror the institution. Their movements sharpen. What once felt uncertain becomes routine. Doubt slowly fades from their faces.

Palais C Press allowed

DON'T GIVE UP

(France) Documentary. 105mins.

Kinokult. Dir: Emmanuel Priou.

Palais I

FOREVER YOUR MATERNAL ANIMAL

(France, Mexico, Belgium) 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. 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. Elsa's return draws the three women into a confrontation with what still binds them, despite everything.

Olympia 8

KHOONTA

(India) 123mins. Bollywood Distribution Network.

Dir: Anu Sharma.

A woman bound spiritually to a Himalayan river waits for her missing husband, as her village quietly slips into an uncertain future where faith, memory and nature begin to reveal truths no-one is ready to face.

Palais #E Online

MELODY FOR A BEAR

(Canada) Action/adventure, family.

Pathé Films. Dir: Gilles De Maistre. Cast: Lucas Bravo, Eva Cinq-Mars.

When her mother passes away, 14-year-old Melody is sent to the wilderness of Canada to meet her father for the first time — a quiet man devoted to rescuing orphaned bear cubs. Grieving and lost, Melody plans to escape, but her bond with a young cub she names Heaven awakens something she never knew she had. As hunters close in, Melody, her father and

Heaven must fight together to save the bears and discover the unbreakable strength of family, love and healing.

Olympia 2

REHEARSALS FOR A REVOLUTION

(Spain, Czech Republic) Documentary. 95mins. The Party Film Sales. Dir: Pegah Ahangarani.

Through five portraits, the director maps 40 years of Iran's history, from 1979 to 2026, weaving narratives of revolutionary hope against repression.

Arcades 2

SHE KEEPS ME YOUNG

(US) Comedy. 91mins. Visit Films. Dir: Doron Max Hagay. Cast: Patti Harrison, Kate Berlant, John Early, Blair Beeken.

Michelle is floating through life until a surprising connection with a high-schooler challenges her relationship with her overbearing best friend, in this biting satire.

Olympia 6

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

THE TRAIN

(Austria, UK) Drama, thriller. 91mins.

Westside Studios. Dir: Boris Volodarsky.

Cast: Madalina Bellariu Ion, Dennis Dewart, Alan Burgon, Nadine Grosinger, Peter Ormand, Anouk Auer, Alex Liang, Martin Ploderer, Polina Kuleshova, Lina Maruyama, Louise Maria Prack.

Set aboard a legendary luxury train on its final journey across Europe, the film follows a private on-board auction attended by financiers, intermediaries and figures operating on the margins of intelligence work. As rival interests linked to China, Russia and the UK converge, what begins as a display of wealth and pleasure gradually becomes a tightly controlled game of deception and survival.

Lerins #1 Online

14:15

CO-PRO SOCIAL CLUB — PUBLIC PRESENTATION

Cannes Docs — Marché Du Film.

Palais K

15:45

A SON

(Portugal, Spain) Drama. 100mins. Filmbox (Castelao Pictures). Dir: Nacho La Casa.

Cast: Ian Cortegoso, Macarena García, Hugo Silva.

Maria, an inexperienced school

»

psychologist, senses that behind the apparent happiness of an eight-year-old boy, who has just arrived at the school, lies a secret, the consequences of which are unpredictable. If she is to find out, she will have to decipher what Guille's mind translates into drawings, as well as overcoming his father's intransigence.

Palais B

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 terminally ill Japanese playwright Mari Morisaki.

Olympia 1

AMAZONIANIA

(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

ASHERAH: A LOVE ODYSSEY

(US) Drama, social issues, art — culture. 70mins. Q2 Films. Dir: Gary Mazeffa. A young woman discovers she is the long-erased feminine half of creation, setting her on a mythic journey to reclaim what was lost — and confront the forces that buried her from history.

Riviera 2

CONGO BOY

(France, Central African Republic, Democratic Republic Of The Congo, Italy) Drama, fiction, music — performing arts. 110mins. The Party Film Sales. Dir: Rafiki Fariala. Cast: Bradley Fiomona, Dieufera Sana, Hubert Ngbolo. Bangui, Central African Republic: 17 year-old Robert dreams of a career in music, but civil war is tearing the country apart. When both his parents are thrown into prison, he is left to look after his four younger siblings on his own, juggling daily life, odd jobs, school exams and concert stages, determined to follow his dream.

Olympia #5 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.

Arcades 3

MICRO STAR

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

Olympia 7

MU YI

(France) Animation. mk2 Films. Dir: Julien Chheng. Cast: Guillaume Bouchede, Colette Venhard, Anatole Yun, Yumi Fujimori, Lucie Zhang. *Mu Yi, 14, lives on a Chinese secluded mountain, forbidden to men. With her two friends, she encounters an opera troupe renowned for 'The Handsome General' play. As she invites them to perform in her village, an angry Spirit awakens. To restore balance, Mu Yi embarks on a life-changing journey through old China, uncovering the secrets of love, courage and self-made destiny.*

Olympia 9

ORANGE-FLAVOURED WEDDING

(France) Drama, fiction. 115mins. Pyramide International. Dir: Christophe Honoré. Cast: Adèle Exarchopoulos, Vincent Lacoste, Paul Kircher, Alban Lenoir, Nadia Tereszkiewicz, Malou Khebizzi, Noée Abita. *The Puig family has seven children. 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 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 #4 Online

PACIFIC

(Colombia, Argentina) Science-fiction, horror. Filmsharks/The Remake Co. Dir: Gonzalo Gutierrez. Cast: Manolo Cardona, Ma Gabriela De Faria, Christopher Von Uckermann, Ricardo Abarca. *A group of travellers are stranded on a Pacific island where they struggle to escape an evil that has been hidden for centuries.*

Lerins #2 Online

SECOND CHANCES

(France) Drama. 109mins. Le Pacte. Dir: Thomas Lilti. Cast: Mustapha Abourachid, François Civil, Léa Drucker. *A man frustrated by his life becomes friends with a dog as he goes back to school to try to reinvent himself.*

Olympia 4/Arcades 1

THE SPIN

(Ireland) Musical, comedy. 90mins. California Pictures. Dir: Michael Head. Cast: Maura Higgins, Joe Savino, Ian Toner, Parnell Scott, Cian Newell, Brenock O'Connor, Tara Lynne O'Neill, Leah O'Rourke, Kimberly Wyatt. *Two music-loving but unlikely friends have two days to travel the length of Ireland to save their record store from closure. For one of them, not having a car is just one of the problems.*

Palais H

ZOMBUCHA!

(Australia) 110mins. Cross Border Films. Dir: Claudia Dzienny. Cast: Jackie van Beek, Ryan O'Kane, Emma Leonard. *While trying to decide between children and a career, a millennial couple become unwitting custodians of a sentient kombucha strain. How's your microbiome?*

Palais J

16:15

ALIVE (VIVA)

(Spain) 113mins. Loco Films. Dir: Aina Clotet. Cast: Aina Clotet, Naby Dakhli, Marc Soler, Willy Toledo. *In a near future, in water-starved Barcelona, 40-year-old Nora emerges from a battle with breast cancer with a fierce, almost desperate need to feel alive. She plunges into two intense relationships with Tom and Max, setting her on a raw journey through her deepest desires and unspoken fears.*

Olympia #2 Online

ASHES

(Mexico) 98mins. Luxbox. Dir: Diego Luna. Cast: Sergio Bautista, Anna Diaz, Irene Escolar. *Lucila, 21, moves to Spain with her brother to reunite with their mother who left eight years ago. Facing discrimination and family duties, she struggles to find independence while dealing with her past wounds.*

Olympia 3

BECOME AWESOME

(France) Comedy. 90mins. Other Angle Pictures. Dir: Leo Grandperret. Cast: Manu Payet, Melha Bedia And 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

CHRYSALIS

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

FRONTIERES BUYERS SHOWCASE 2026

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

Palais K

HONG KONG-ASIA FILM FINANCING FORUM GOES TO CANNES

(Hong Kong [China], Indonesia, Taiwan, Singapore) Drama, comedy, animation.

36mins. Hong Kong-Asia Film Financing Forum.

Palais #K Online

RAYS AND SHADOWS

(France) Drama, historical. 195mins. Gaumont. Dir: Xavier Giannoli. Cast: Nastya Golubeva, August Diehl, Jean Dujardin. *France, 1940s. Since the First World War, Jean Luchaire has been a prominent journalist and ardent pacifist. His daughter, Corinne, is a young film star. Under the protection of Otto Abetz, once Jean's German childhood friend and now a powerful Nazi ambassador in Paris, Jean climbs the ranks to become a press baron, paving the way for his friend to enter the gates of Parisian high society. By championing peace at any cost they will become the architects of the collaboration between France and the Nazi regime, drawing Corinne into their opulent world of deception.*

Arcades 2

THE SAUSAGE DOG

(France) Fiction, comedy. 97mins. France TV Distribution. Dir: Mathieu Sapin. Cast: Zabou Breitman, Franck Dubosc, Jules Frankel. *Guy Farkas, nicknamed 'Le Teckel' (The Dachshund), a seasoned medical representative who has seen it all, will have to team up with a new young executive to sell a new medical drug suspected of having caused hundreds of deaths.*

Olympia 6

16:30

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.*

Palais C

17:45

ALTERITY

(US) Thriller, science-fiction. 93mins. Tricoast Worldwide. Dir: Johnny Remo. Cast: Emi Curia, Bryan Eubank, Lucas Hart. *Follows a tenacious investigative reporter who uncovers a buried government secret while probing a series of disappearances inside a long-abandoned shopping mall. What begins as a search for ghosts leads to a chilling discovery: alien experimentation, a link to her father's hidden past, and a truth that was never meant to be found.*

Palais #J Online

CHEATERS WELCOME

(Hungary) Romance, comedy. 80mins. Megafilm. Dir: Dénes Orosz.

Cast: László Hevesi, Julianna Czákó, Béla Dóra.
Luca and Bálint deeply love each other, but in just two chaotic days, scheming and coincidences push them to the edge of infidelity and jealousy. A lighthearted comedy, it playfully explores fidelity, desire, revenge and forgiveness.
Palais H

FUGITIVE FROM ASTERON

(US) Action/adventure, book adaptation, science-fiction. 133mins. House Of Film. Dir: Dan T. Hall. Cast: Dean Cain, Henry Ian Cusick, Morgan Bradley, Rory Gibson.
After fleeing the distant planet Asteron, Arial, a skilled pilot with a brutal past, escapes the authoritarian world with stolen cargo that could determine humanity's future.
Palais #F Online

MARIE-MADELEINE

(France, Haiti) Drama, fiction, second film. 104mins. Pyramide International. Dir: Gessica Généus. Cast: Gessica Généus, Béonard Monteau, Edouard Baptiste, Melissa Mildort.
In Jacmel, on Haiti's southern coast, the sea, the churches and the spirits shape daily life. Marie-Madeleine is a free woman. She makes her living as a prostitute and spends her nights defying the rules of those who claim to save souls. When her path crosses Joseph's, a young believer involved in an evangelical community, a relationship blossoms between these two opposite beings.
Olympia #7 Online

POST TRUTH

(Turkey) Documentary. 102mins. Odin's Eye Entertainment. Dir: Alkan Avcioglu.
A fake film about the real world, the first AI-generated documentary film in history. It explores our relationship with technology, spanning decades from the Industrial Revolution to Silicon Valley, and examines how we arrived at a world where truth no longer matters. The film documents an era of endless information overload and cultural dissonance, using the very language of the era it reflects. Self-reflexive by design, it blurs the line between what is real and what is fake.
Olympia 4
Olympia #4 Online

RJ BASTAR

(India) Bollywood. 139mins. Imppa-Indian Motion Picture Producers Association. Dir: Manish Manikpuri. Cast: Chandan Roy Chittrashi, Rawat, Neha Sahu.
After marrying and moving to the city, Gomati finds herself facing myriad challenges, but an event transpires that makes he realise she has paid a steep price to become successful; 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

SEPTEMBER 21

(India) Fiction, bollywood. 122mins. Imppa-Indian Motion Picture Producers Association. Dir: Suvarna Karen Kshithi.
A caregiver navigates the emotional strain of caring for a man living with Alzheimer's disease, exploring the quiet struggles of memory loss, disorientation, and the toll the condition takes on families who face it daily.
Palais #D Online

THE BROKEN CROSS

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

THE LOCK IN

(UK) Martial arts, action/adventure. 116mins. Galloping Entertainment. Dir: Nathan Geering. Cast: Nathan Geering, Drew Sinclair, Keith Vitali, Scott Matthews, Conor Lee Dye.
Arriving at a pub for a date, a man finds himself locked inside when a violent event known as 'The Lock In' begins. Surrounded by criminals and controlled by a mysterious barman, he is pushed into a world of brutal fights he has no training for. With no way out, survival depends on how quickly he can adapt, endure and overcome his own fear.
Arcades #3 Online

THE VICTORS

(Argentina) Documentary. 97mins. Buenos Aires Film Commission. Dir: Pablo Aparo.
Palais B

VIVA CARMEN

(France) Animation. 90mins. Global Constellation. Dir: Sébastien Laudenbach.
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.
Olympia 7 Priority badges only

18:00

THE BLOW

(France) 104mins. Charades. Dir: Julien Gaspar-Oliveri. Cast: Diego Murgia, Romane Fringeli, Bastien Bouillon.
Enzo and sister Carla have been on their own for several years. When their father is released from prison, Enzo hopes to rebuild their family, but Carla refuses to reconnect. With his father back, Enzo is forced to confront the long-buried truth.
Arcades 3

18:15

DOUYIN FUTURE DIRECTORS PROGRAM

(China) 110mins. China Film Foundation — Wutianming Film Fund For Young Talents.
This special screening serves as a showcase for the exceptional works emerging from our short-film track.
Palais I

FATE

(Kyrgyzstan) Drama, fiction, first film. 85mins. Kyrgyz Cinema. Dir: Madalbekov Dastan.
A young writer cannot publish his novel and survives on odd jobs. His girlfriend is pregnant and waiting for them to marry, but he struggles with money. Unexpectedly, the writer meets a man who has recently returned from abroad. The man commissions him to write a book about his life and offers a generous fee. The writer eagerly accepts, but the more stories he hears, the more parallels he discovers with his own life.
Olympia 6

MADAME

(France) Drama, thriller. mk2 Films. Dir: Hélène Rosselet-Ruiz. Cast: Soundos Mosbah, Malou Khebiz.
Whilst her future hangs on an army application, Laura takes a job working for Souria, a young Saudi woman living in an opulent Paris apartment. Immersed in a world of expansive luxury and constant surveillance, Laura must get to grips with its unspoken rules without losing her way.
Palais K

THE BEST SUMMER

(US, Australia) Documentary. 84mins. Visit Films. Dir: Tamra Davis.
Raw footage captures 90s 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 #8 Online

UNDER A BAD STAR

(France) Fiction. 125mins. Urban Sales. Dir: Lola Cambourieu, Yann Berlier. Cast: Noémie Édé-Decugis, Hugo Carton.
South of France, nowadays. A heatwave bears down on a suburban neighbourhood. Birds fall from their nests, a fire initiates. During 24 hours at the family's house, a minor disagreement between Kiki and her partner spirals into a succession of unsettling outbursts. Through her daughter's eyes, Kiki will be held in grip, caught between breaking away and falling back into a toxic pattern from which she cannot seem to escape.
Olympia #3 Online On invite or request

20:00

LAST CHANCE MOTEL

(US) Horror. Studio Dome. Dir: Danielle Harris, Scout Taylor-Compton. Cast: Scout Taylor-Compton, Danielle Harris, Heather Langenkamp.
A newlywed couple whose dream wedding spirals into a bloody nightmare when they uncover that their secluded venue — a desolate motel deep in the Nevada desert — is run by a relentless bloodthirsty family with dark secrets.
Olympia 4

PAPER TIGER

(US) Drama, crime. 115mins. Goodfellas. Dir: James Gray. Cast: Miles Teller, Scarlett Johansson, Adam Driver.
Two brothers pursue the American Dream but get entangled in a dangerous Russian mafia scheme that terrorises their family, testing their bond as betrayal becomes possible.
Olympia 1 No priority

REWIND BARCELONA

(France) 86mins. Celluloid Dreams. Dir: Paul Nouhet. Cast: Gaspar Bellegarde, Noah Harray, Lukas Larrue, Eliot Lucas.
The summer they turned 18, Emile, Paul, Hascoët and Léo went to Barcelona, the Mecca of skateboarding, for their first holiday with friends. Ten years later, they call each other and relive the experience.
Arcades 1

SHEEP IN THE BOX

(Japan) Drama. 126mins. Goodfellas. Dir: Hirokazu Kore Eda. Cast: Haruka Ayase, Daigo Yamamoto, Rimu Kuwaki.
In the near future, Otone and Kensuke, a grieving couple who have lost their son, take into their lives a humanoid identical to their late child.
Palais K No priority

VYSOTSKY. UNKNOWN... A TRUE STORY.

(US) 180mins. Apollo Film Production. Dir: Anatoly Balchev.
Unknown stories from the life of the rebellious poet, bard and artist Vladimir Vysotskiy are found not only in Russia, but also in France, the USA, Canada, Italy, Mexico and other countries.
Arcades #3 Online

WHERE TALENT IGNITES — AUDIOVISUAL FROM SPAIN

(Spain) 30mins. The Connector. Dir: Nicolás Méndez.
Olympia 5

20:30

REWIND BARCELONA

(France) 86mins. Celluloid Dreams. Dir: Paul Nouhet. Cast: Gaspar Bellegarde, Noah Harray, Lukas Larrue, Eliot Lucas.
Arcades 2

22:30

PAPER TIGER

(US) Drama, crime. 115mins. Goodfellas. Dir: James Gray. Cast: Miles Teller, Scarlett Johansson, Adam Driver.
Palais K No priority

THE BELOVED

(Spain) Fiction. 135mins. Goodfellas. Dir: Rodrigo Sorogoyen. Cast: Javier Bardem.
An acclaimed film director and his daughter, a struggling actress, are making a film together after years of estrangement and a difficult past that neither of them has been willing to discuss.
Olympia 1 No priority

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	MATHIEU MACHERET Le Monde, France	KONG RITHDEE Bangkok Post, Thailand	SCREEN INTERNATIONAL	AVERAGE
NAGI NOTES (Japan) Koji Fukada	★★	★	★★	★	★★	★	★	★	★★	★	★★	★★	2.5
A WOMAN'S LIFE (Fr) Charline Bourgeois-Tacquet	★★	★★	★	★★	★★	★★	★★	★★	★	★	★	★	1.9
FATHERLAND (Pol) Pawel Pawlikowski	★★	★	★	★	★★	★★	★	★	★	★	★	★★	3.3
PARALLEL TALES (Iran) Asghar Farhadi	★★	☒	★★	★★	★	★★	★	★★	★	☒	★	★★	1.7
ALL OF A SUDDEN (Japan) Ryusuke Hamaguchi	★	★	★	★	★	★★	★★	★	★	★★	★★	★★	3.1
GENTLE MONSTER (Austria) Marie Kreutzer	★★	★	★	★	★★	★	★★	★	★★	★	★★	★★	1.8
SHEEP IN THE BOX (Japan) Hirokazu Koreeda	Set in the near future, Koreeda's latest follows a couple who take an infant humanoid robot into their home following the passing of their son.												
THE BELOVED (Sp) Rodrigo Sorogoyen	An acclaimed film director (Javier Bardem) offers his daughter (Victoria Luengo) a role under the pretext of helping her stalled acting career, before old wounds are reopened.												
PAPER TIGER (US) James Gray	Two brothers pursuing the American Dream put their family in danger by tangling with the Russian mafia. Scarlett Johansson, Miles Teller and Adam Driver star.												
MOULIN (Hun-Fr) Laszlo Nemes	Nemes' latest tells the story of Jean Moulin (Gilles Lellouche), who is dropped into Nazi-occupied France to help bring the Resistance groups together for Charles de Gaulle.												
ANOTHER DAY (GARANCE) (Fr) Jeanne Herry	A struggling actress (Adele Exarchopoulos) living in a small Paris apartment grapples with alcohol addiction and her sister's illness, while facing a difficult journey of self-renewal.												
HOPE (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.												
THE UNKNOWN (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.												
FJORD (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.												
MINOTAUR (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.												
BITTER CHRISTMAS (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.												
A MAN OF HIS TIME (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.												
THE MAN I LOVE (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.												
LA BOLA NEGRA (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.												
COWARD (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.												
THE DREAMED ADVENTURE (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.												
THE BIRTHDAY PARTY (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, gcmacnab@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) 12-13 Essex Street, London, WC2R 3AA

Subscription enquiries subscriptions@screendaily.com

MBI



MARCHÉ DU FILM



COMPLETED | 82'



COMPLETED | 85'



COMPLETED | 75'



PART 1 OF THE TRILOGY
COMPLETED | 75'



PART 2 OF THE TRILOGY
COMPLETED | 80'



COMPLETED | 105'

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!



ALL SET. AUSTRIA.

filminaustria.com



Find us at Village International Riviera,
Pavilion 104