



76. Internationale  
Filmfestspiele  
Berlin  
**Berlinale Forum**



# CROCODILE



a film by  
**Pietra Brettkelly and The Critics**

World Premiere International Film Festival Berlin  
Friday, February 13, 2026 2:45 PM, Delphi Filmpalast  
Saturday, February 14, 9 PM Kino Betonhalle  
Friday, February 20, PM Zoo Palast 2  
Sunday, February 22, 8 PM Kino Betonhalle

North American Premiere Tribeca Film Festival  
Friday June 5, 5:15pm  
Saturday June 6, 6pm  
Monday June 8, 8pm

Runtime: 101 minutes  
Countries of Production: Nigeria, New Zealand  
Languages: English, Pidgin English, Hausa, Yoruba  
Subtitles: English  
Colour

Original title: Crocodile  
English title: Crocodile  
Directors: The Critics & Pietra BrettKelly  
Writer: Pietra BrettKelly  
Producers: Pietra BrettKelly, The Critics  
Executive Producers: Sir Idris Elba, Fran Wyborn, Chelsea Winstanley, Diene Petterle, Cushla Dillon, Kath Jones & Dave Long  
Editors: Cushla Dillon, Chia Chi Hsu, Nicolas Chauderge  
Sound Mixer: Tom Champroniere, Park Road Post  
Sound Design: Tom Scott-Toft  
Composer: Tom Third

Instagram: #crocodilethefilm  
The Critics #thecritics001  
Pietra BrettKelly #pietrabk, pietrabrettKellyfilms.com





## Dreaming is our rebellion

*"We want to do something crazy, we want to do something great, something that has not been done before, and from what has been going on now, we believe quite well that it is going to happen soon enough." – Godwin Josiah, member of The Critics, in 2019*

### SHORT SYNOPSIS

In dusty Kaduna, brothers Godwin and Raymond turn a backyard into cinema. Armed with a smartphone, little electricity but wild imaginations their films travel from local streets to international screens. Shot over 13 years, *Crocodile* celebrates creativity and the power of determination.

### LONG SYNOPSIS

In dusty Kaduna, Godwin and Raymond transform a backyard into a universe of spaceships, explosions, and wild adventures. Armed with a single mobile phone, failing electricity, and wild imagination, they begin making science-fiction films that turn everyday life into a future world set in 2089. What starts as play becomes survival - and a way to write their own narrative in a place where options are often narrow and unforgiving.

Shot over thirteen years, *CROCODILE* is a coming-of-age documentary following nine brothers, sisters, and cousins who form a homemade film collective called The Critics. With names filled with hope - Rejoice, Godwin, Josiah - they reject paths that trap many Nigerian youth, from scamming to drug running, and instead pursue filmmaking as a lifeline.

Against all odds, their guerrilla sci-fi films travel far beyond local streets, gaining international recognition, including Morgan Freeman producing their short film *Ogun Ola: Tomorrow's War*, which premieres at the Smithsonian National Museum of African Art. Their work also exhibits at the Museum of Modern Art in Frankfurt.

But global attention does not shield them from hardship. In a place where justice offers little support, they respond the only way they know how - through cinema.

Weaving science fiction, cinéma vérité with magical realism, *CROCODILE* collapses the boundary between lived reality and imagined futures. Playful yet political, *CROCODILE* celebrates radical imagination and the power to claim one's own story.

## ARTISTS' STATEMENTS

### From The Critics

When we began experimenting with filming 13 years ago on one of our father's little mobile phones, we also began to document ourselves. We were all younger than 11 at the time. In 2019, Pietra Brett Kelly approached us, and it seemed a natural progression of what we'd begun so many years previously, thinking it behind-the-scenes footage rather than the documenting of our lives. Pietra spearheaded a more focused documenting which we welcomed. And so evolved CROCODILE.

The name Crocodile is inspired by the name of our hometown Kaduna which means "Crocodiles". In the present day, the crocodiles are near extinct and very difficult to find. In 2023, we made an effort to find crocodiles in the state and it was very difficult. These crocodiles used to be the pride of our hometown and today they are nowhere to be found. This was nature fighting back and retreating. We felt that these creatures were neglected, a feeling that we sometimes felt as young artists growing up in Kaduna. In the words of Mark Duplass "The cavalry isn't coming". Though we had not heard this statement until very recently, it feels like a reflection of what we felt and we decided to take matters into our own hands by creating the future we wanted to see.

A future where we aren't neglected, our voices are heard and we are all moving forward with action.

### From Pietra Brett Kelly

CROCODILE sits within a continuum of my work exploring isolation - here, isolation from Western ideals and creative constraints. Alongside *THE ART STAR AND THE SUDANESE TWINS*, *A FLICKERING TRUTH*, and *YELLOW IS FORBIDDEN*, it forms part of an evolving cycle of films where challenging lives and extraordinary creativity collide, and where collaboration with subjects produces unexpected forms. CROCODILE has always been part of my longer artistic journey.

Coming from a very small beach town, Ōhope in Aotearoa New Zealand, I understand creative isolation first-hand. Across language, culture, and medium, The Critics and I formed a creative connection. I work organically, building trust and access over time. While true fly-on-the-wall filmmaking I believe is a myth, extended engagement allows deeper truths to surface. In this case, working without being embedded created challenges, but also opened new possibilities.

"Restlessness" is the word for me that underpins the artistic approach to CROCODILE. I believe it reflects The Critics hunger for life, growth, and a larger creative world, and shaped my approach to the filming and the edit's pacing, privileging meaning over polish. Shot across 13 years, the footage captures the evolution of The Critics skills. I've leaned into the rawness of early material integrating these classically imperfect sound and pictures and seeing them rather as perfect, as part of the story rather than flaws to erase.





## THE CRITICS' FILMOGRAPHY

The Critics filmed the majority of the documentary's footage but are also the subjects of the CROCODILE. Collectively known as The Critics, as young children in 2012 they began making short scifi films as a group of nine brothers, sisters and cousins living in Kaduna, Nigeria. They have now made 54 short films, and the core five remain as The Critics - Raymond Yusuff, Ronald Yusuff, Richard Yusuff, Godwin Josiah and Victor Josiah.

CROCODILE is their first feature film, and they are also currently in production on their first feature drama. They have taught themselves all their film-making skills including directing, producing, cinematography, editing and post-production. In their own words, they are driven "by the desire to create magical experiences through film for ourselves and our community as a whole. And our work is getting recognised, and has won awards such as the first Webby nomination from Nigeria, our short films Z:The Beginning and Timothee winning Best Short Film and Best International Short Film at the African Smartphone International Film Festival and Indie Film Fest respectively." As finalists in the Webby Awards The Critics were up against the BBC and Art Basel.

Awards and Accolades include:

Finalist, The Webby Awards 2020

Best Short Film, African Smartphone International Film Festival

Best International Short Film, Indie Film Fest

2020 Art X installation

2022 Smithsonian National Museum of African Art, War is Coming

2023 One Can Only Hope and Wonder – a solo exhibition at the Museum of Modern Art, Frankfurt, Germany

<https://www.youtube.com/c/CriticsCompany001>

2017/2018 Z: The beginning

2018 Chase the Movie

2020 Another Star Wars Story

2020 FNBW (Football No be War)

2020 Joker

2020 The Unhelpful Brother

2020 Timothee

2020 Race/Life

2021 Ebinum Brothers

2021 Subjected XX70

2022 Tomorrow's War/Ogun Ola / War is Coming narrated by Morgan Freeman

2022 Into the Woods

2023 A Tomb for the Abandoned



## PIETRA BRETTKELLY, DIRECTOR, WRITER, PRODUCER

### FILMOGRAPHY

*"I felt I was in the hands of a master storyteller." Still in Motion magazine*

Pietra Brett Kelly is a three times Oscar selected, Sundance award-winning filmmaker. Pietra follows a life of curiosity and risk-taking. To paraphrase one of her favourite artists Basquiat "I never went to film school. I just looked".

Her films have premiered at Sundance, Venice, Berlinale, Tribeca and Toronto Film Festivals. Pietra is the inaugural New Zealand Arts Foundation Laureate for Documentary Filmmaking, and is a member of the Academy of Motion Picture Arts and Sciences. Pietra has also mentored extensively throughout her career including Afghanistan-focussed filmmakers Elissa and Gulistan Mirzaie, working with them to achieve Oscar-nomination of their film SONGS FOR BENAZIR.

Pietra is a three times Sundance Institute alum in Creative Producing, and the invitation-only Story and Editing Labs. She is also an alum of the Binger Film Lab, Amsterdam.

Pietra's documentaries have screened on numerous international networks including BBC, Netflix, AVRO Netherlands, YLE Finland, SVT Sweden, TVNZ, SBS Australia and Pietra's recent film YELLOW IS FORBIDDEN was acquired by the premier international documentary film strand, BBC Storyville. Her films have also screened at the Uffizi Gallery, Florence and at MoMA, New York.

Financing and production partners include the New Zealand Film Commission, the Sundance Institute, Gucci Tribeca Fund, the Catapult Film Fund, BritDoc and the Binger Film Lab.

Her film YELLOW IS FORBIDDEN premiered in Competition at Tribeca Film Festival before being selected New Zealand's submission for both Foreign Language Film and Documentary Feature at the Oscars. Her earlier film A FLICKERING TRUTH opened at both Venice Film Festival and Toronto Film Festival and was then selected as the New Zealand Foreign Language Film entrant for the Oscars.

In 2008 THE ART STAR AND THE SUDANESE TWINS won the World Cinema Documentary Editing Award at Sundance Film Festival and screened in over 100 film festivals.

Pietra Brett Kelly is truly passionate about documentary, taking risks in the pursuit of more complex stories.

She is motivated by stories that matter, the personal journeys that reflect a bigger issue. Pietra specialises in making unique, intimate cinematic work that open windows into another world. Her work has a considered quietness, a non-judgmental approach that allows subjects to tell their stories.

#### **ACKNOWLEDGEMENTS INCLUDE**

- Academy Awards 2015, New Zealand submission for Film in a Foreign Language
- Academy Awards 2015, submission for Documentary Feature
- New Zealand Arts Laureate
- Member of the Academy of Motion Picture Arts and Sciences
- NZFC Producer's Award, Women In Film Best Documentary 2016
- Academy Awards 2015, New Zealand submission for Film in a Foreign Language
- Qantas Film and Television Best Documentary Director- Best Director at EIDF Seoul, Korea
- Best Documentary, Whistler Film Festival, Canada
- Special Jury Prize, Zurich Film Festival
- Best Feature, Documentary Human Rights Film Festival, Jordan
- Best Documentary, Warsaw International Film Festival
- Best Editing, Sundance Film Festival, 2008

#### **2026 CROCODILE**

World Premiere: In Competition, Berlinale Film Festival

#### **2018 YELLOW IS FORBIDDEN**

World Premier: In Competition, Tribeca Film Festival, April 2018, Academy Awards submission for Film in a Foreign Language and Documentary

#### **2015 A FLICKERING TRUTH**

World Premiere: In Competition Venice Film Festival, Toronto Film Festival, Academy Awards submission for Film in a Foreign Language

#### **2012 MAORI BOY GENIUS**

World Premiere: Berlin Film Festival

#### **2008 THE ART STAR AND THE SUDANESE TWINS**

World Premiere: Sundance Film Festival, winner Best Editing World Documentary Sundance Film Festival

#### **2003 BEAUTY WILL SAVE THE WORLD**

World Premier: American Film Institute Festival, Los Angeles

*"Pietra BrettKelly's enigmatic rendering ... is not a straightforward artist's profile, political commentary or domestic drama, but a poetic fusion of the three."* Variety Magazine



For more information on Godwin as a musician:



BIO - <https://sm01.box.com/s/xhtxq9p2z69ez9wz0by97b4wagpbb8f0>

FACTSHEET - <https://sm01.box.com/s/uj29v0syvyi3vtvm4dzcms5u48wfnstp>

ALBUM ARTWORK - <https://sm01.box.com/s/8hu7ppptleecqks81il5flepzg9jz494>

PHOTOS - <https://sm01.box.com/s/zzrlgdwfv00868os0mnd5q2s67f2r8t7>

ALBUM PR - <https://sm01.box.com/s/w3vmysjy0nwud3u2tvoqrut9nfa4mqc9>

*"We want to do something crazy, we want to do something great, something that has not been done before, and from what has been going on now, we believe quite well that it is going to happen soon enough." – Godwin Josiah, member of The Critics, in 2019*



TYPE: Interview  
TITLE: The Worst Mistake That We Can Ever Do Is To Stop  
D1: The Critics and Pietra Brettkelly in conversation with Christiane Büchner and Jutta Doberstein

*Present at the online interview were the directors: Pietra Brettkelly (New Zealand), Raymond J. Yusuff, Victor Josiah, Ronald Yusuff, Richard Yusuff, Godwin Josiah (Nigeria)*

**Barbara Wurm (BW):** *Welcome, Pietra. Welcome, The Critics. It's such an honor to have your film in our lineup. This is the film from the Forum that is recommended by Generation, a section aimed at a younger audience. So your film will also be rated for a younger audience from age 14. I'm very happy that this interview can take place, and I'll leave it to my two dear colleagues, Christiane Büchner and Jutta Doberstein.*

**Christiane Büchner (CB):** *I'll start with a question to The Critics: How did you meet Pietra?*

Raymond J. Yusuff (RJY): Through the internet, actually. She was trying to reach out to us, and we initially ignored her. But: Oh, this person is persistent. So we responded, and less than a month later, she was with us in Nigeria. This was about seven or eight years ago.

Pietra Brettkelly (PB): I kept on trying, right, Raymond? I'm really tenacious. I think they must have thought: Who the heck is that?

**CB:** *Why did you reach out?*

PB: At the time, I was interested in the reclamation of indigenous languages - I'm active as a speaker and student in New Zealand of our indigenous language, Māori, and with my Irish heritage our family has lost my grandfather's language. And I was reading about the difference between African futurism and Afrofuturism. I read about The Critics and as a filmmaker, when I hear of something I don't try to analyze why I'm interested. I just act. Here was a group of young people, who were finding their voice - and potentially their culture - through filmmaking. And so I turned up in Nigeria. As soon as I got there, I could see a coming-of-age story of how you find your voice in a culture where certain languages, as they say in the film, are disappearing - something really compelling, along with a search for creativity.

**Jutta Doberstein (JD):** *Critics: how did Pietra pitch her project that you, as accomplished filmmakers in your own right already, decided to enter into that collaboration? What did it feel like to hand over control?*

Godwin Josiah (GJ): From what I remember, we had a moment in social media that was quite beneficial to us at a point in time where we didn't understand what kind of filmmakers we were going to be. Here comes Pietra to make a documentary about us. And even though we were filmmakers already, we were still just kids and we didn't understand the weight of such a documentary. I thought about how interesting it would be to have a camera follow you. But it was totally not what happened with Pietra. We experimented with having an extra cameraman following us, but it was not working as well as it would work if we were filming ourselves. So we adopted that process instead. It didn't feel like handing out our lives to be directed by another person. It felt like a collaboration. She made it possible for us to just express ourselves. And now we have this very beautiful film.

*CB: Practically speaking, you were filming yourself all the time. You had the archive of your early films, and you sent it to Pietra. Can you describe the collaboration?*

RJY: We had been experimenting with filmmaking as far back as before 2013. And we had this idea of making a documentary about ourselves that we never realized. I think footage from that project is in the documentary now. We knew that it was going to be very difficult to be objective. So for Pietra to focus on the footage we gathered over the years would be the best way to go. She came to Nigeria a couple of times. We had to work in a more intentional way on documenting our lives. I feel like the best decision was Pietra controlling the narrative in the edit.

*CB: You were already editing during this time?*

PB: I started editing about two and a half years ago. Covid brought about something quite different to this film as opposed to my usual practice of full immersion. When I first met The Critics, I had to address the elephant in the room. I am this white person from the bottom of the world. Over the previous years, I'd been developing a more authentic and collaborative practice. Because of Covid it was going to be something completely new as we were isolated in New Zealand for two years. How could I honor what they were capturing, what they decided to share with me? That has been the journey that I've been on while trying not ignore who I am.

**QUOTE: How could I honor what they were capturing, what they decided to share with me?**

The Critics have continued to make their own films. Yet with graciousness, they have carried on working on the documentary too. Hopefully The Critics will feel that it is them up on the screen, their point of view as they chose the scenes to film and where to put the camera. In the beginning it was just me filming, gathering hours of footage and thinking, what is the story here? But with their filming, I saw such interesting storylines - a progression in their talent, this special relationship between Raymond and Godwin, and the exploration of creativity. For me, this process involved not pretending that I am a filmmaker from Nigeria. At one stage I had some classical music in a scene. What the hell was I thinking? I've made quite a few mistakes, that's for sure. But I think we've arrived. In another iteration I was even in the film!

*JD: Usually, a documentary offers a lot of context. I love that this film doesn't. I feel I get a more direct idea of what's most urgent for anyone in your group Two takeaways: You really hate Nollywood. And you love J.J. Abrams. How did you find 'your voice' in between those two?*

Ronald Yusuff (RY): Over the years our stance on Nollywood has changed. I'm still not very comfortable with this type of films, but we've worked with some of the filmmakers from Nollywood. We're constantly growing and trying to make better Nigerian films. We just prefer to call ourselves Nigerian filmmakers. For sure, I can say we don't hate Nollywood. We're just not very big fans of the type of films that come out of the industry. But now I'd say everybody's trying to tell better stories. We're trying to make films that contribute to that new ecosystem that is forming in Nollywood.

*JD: How do you find your own language?*

**GJ:** Just to add to what Ronald said, hate is a strong word. We just could not connect to the kind of films that were being made in Nollywood because we were kids from the age of 13 downwards. The kinds of films we wanted to create were being made in European and Asian cinema. Those were epic, blockbuster films. It also

goes back to what our name represents. The Critics come from the idea that we are basically 'anti' – how do you say it? We wanted to be the film production company that better represents what Nigerian films can be. But as we've grown, we've found ourselves exploring parts of dramatic films where you don't even have any special effects showing up in the last 30 minutes of the film.

We just didn't have an identity within Nollywood growing up. Everything that you saw on the screen was romance and badly done dramatic films. But currently, I would really say that there are filmmakers who are making an effort to put authentic Nigerian stories out there and that gives Nollywood a very good representation. And with some of those films we are proud to be associated with, but we just could not identify with the earlier films.

And in terms of J.J. Abrams. Growing up, his films were what we aspired to make. Having the opportunity to have a conversation with him was enlightening. To understand that at the end of the day, these are people who create artworks and have daily lives. And it was a full on experience, to go to bed today in Kaduna State, Nigeria, and wake up the next morning to find that every single person you look up to is in your DM's [direct messages] telling you that you're doing great. And it's just really inspiring to know that you're next door to the things that have inspired your vision. J.J. Abrams sent us some equipment. We still use it to make our films.

*CB: The first excerpts from your films that we see are already very elaborate. From the very beginning you knew that it's important to do it together, to form a label and to reach out in a professional way. Can you tell us something about these beginnings?*

RJY: When we started making films, we were just doing what we loved, right? The older we got, we started asking the question why. I think that now we sort of understand. The only thing we knew then was YouTube. We would watch YouTube tutorials and release the film there. No structure, no agreements. It was just us having an idea and spending time and making something that we would be proud of and something we wanted people to be proud of.

**QUOTE: When we started making films, we were just doing what we loved, right?**

*JD: What was the decision-making processes on what goes in and what stays out of the documentary? For example, the riots.*

PB: The Critics were filming everything. Every day. I wrote a script, but I didn't share it with anybody. There are points in all of our coming-of-age stories that we traverse: relationships, sexuality, politics, separation from parents. To some degree, I was waiting for the footage that would be the building blocks of this coming-of-age story. When this amazing footage came through from Godwin of his international journey, and the emotion I saw and felt in his delivery, I just thought, this is extraordinary. For The Critics, there is a bigger story here: how did they realize themselves as creative beings in their country? How did they represent their political realization through their film work? For me the footage reflects this restlessness I

feel in them, a restlessness to grow and experiment, to be part of the international creative world. And that's the word that guided me through this film – "restlessness".

GJ: The riots were from a protest that happened all around Nigeria. It was a period when the younger generation of Nigeria collectively came together and stood together on the topic of harassment and being labeled a certain way, just for being an outgoing, hardworking, young person in the country. We were on the road and we had the camera. And it's this moment where you realize that it's so easy to be involved with yourself, involved with your emotions and your activities. But when I was standing there I realized that this could actually be something bigger than myself. It gives you goosebumps. I'm someone who rarely has such reactions. I tend to not be easily impressed by life. This is one of the things that have inspired me to take certain stance in my life. I think that moment was one of the reasons that made me understand the global aspect of politics in the world, how it plays out in Europe, how it plays out in America, and just understanding how we are governed by people who don't know better. And how that can be also catastrophic at the end of the day because it was a very sad time.

*CB: Did you use the camera and this project also as a diary that helped you to deal with issues other than filmmaking, within the family, your parents and their ideas of your future, with religion?*

Richard Yusuff: It was the enthusiasm about encapsulating our lives and capturing moments that meant so much to us from the onset. I think the documentary allowed us to engage and not just record ourselves, to record it for a cause. It's really beautiful being able to just sit back and see an encapsulation of our lives of the past seven years. Because I think not a lot of filmmakers or artists get to experience the progression of their careers. The art of documenting is very much imbibed into our process. And we used that as a metric to navigate life whilst being able to capture those memories.

**QUOTE: I think the documentary allowed us to engage and not just record ourselves, to record it for a cause.**

*JD: We witness some conversations within your family in which you talk quite openly about difficult issues like your future and sexual abuse. I was wondering if the presence of the camera actually facilitated that. Sometimes the camera helps to ask difficult questions. Pietra, you how did you experience the family?*

PB: For me, the scenes with the families were really important. I spent a lot of time re-editing those scenes. The family meeting, where the auntie says, 'We have to forgive him and bring him to Christ' - it took me a long time to edit that. What are the priorities when you live in a place like Kaduna, where, as she says, you may need somebody again. In my country, if somebody wrongs you, there is a judicial system, and potentially I need never have anything to do with that person. But I could appreciate that in a place like Kaduna, a developing economy, there is perhaps a deeper interdependence to life. I also thought that what Richard said was incredibly important and brave. Were you 15 at the time, Richard? This is a young person saying this to his parents, to the people he most respects, his elders. There was something very, very powerful in that statement, and I needed to honor that.

RJY: It is very normal for us to have this type of conversation and family meetings, constantly. I would also like to add that in the context of that particular conversation, I think that the camera served as a form of protection for us. During that time, there was a lot of conversation about going to court, to the police, but it all proved futile because how do you tell people that this thing happened between this older man and younger children? At that point in time, the camera was protection for us. I think that's the interesting thing about film and cinema, that in the moment, there might be an intention, and as years pass by, it becomes something else. I feel that's really such a powerful scene in the film, too. Our religion teaches: you shouldn't cut off people. You have to be good with everybody. But I feel like we have to embrace not being good with everybody because we can't. And certain situations have to be taken seriously. And that's what we hope that scene helps people think about.

**QUOTE: I think that's the interesting thing about film and cinema, that in the moment, there might be an intention, and as years pass by, it becomes something else.**

*CB: You wanted to make a career in filmmaking and you have the idea of cinema, that this is the way to go. We see this job in Lagos, the business. Suddenly we see a curator from Frankfurt Museum. What did you think? How did you experience the possibility of having cinema in a museum, in a gallery context?*

RJY: I feel like that's one of the top moments in my life.

Victor Josiah (VJ): Growing up as filmmakers, we entered into situations spontaneously. We think of something and we do it. This film, TIMOTHÉE, we had placed for a competition. And we forced ourselves to make it before the deadline, but we missed it. We finished the film and just dropped it on YouTube. And about three to four years later, someone from the 7th Athens Biennial reached out to screen the film. This is where Susanne Pfeffer, the curator from the museum, stumbled across this film. She was really impressed. She messaged, and we met in Abuja on my birthday. We had not done any exhibition at this time. So it was just this golden opportunity at the right time. And for most of us, it was our first time in Europe. It's crazy how beautiful the exhibition came out. You'd see some people shedding tears and we were like, Oh, is that good? I think our stay in Frankfurt was one of the main highlights in our lives. It's also beautiful to reflect back at what took us there, our passion to create regardless, even if we're not going to make the competition, we're still going to create. And then we just find ourselves here outside Nigeria.

RJY: There was never a plan. I think that any time we look back on that, the reminder is that the worst mistake that we can ever do is to stop. To not make these films. So yeah, that was really interesting.

*JD: I have one final question for Pietra. Two and a half years of editing. It must have cost a fortune to finish this film in what usually we know as a documentary budget – how did you raise the money?*

PB: So it's been seven years' work on this, more than full-time. I do lots of fundraisers. I apply for hundreds of grants. I'm hustling all the time. I am hundreds of thousands of dollars in debt personally. I haven't lived in my apartment for seven years. At times, it's really belittling and really difficult. But I do believe strongly in documentary storytelling. In the end, you arrive at these amazing situations like this one right here, where I've met and working with these amazing young people who have changed and enriched my life. And that makes it worthwhile. My grandmother used to pray that I would become a nun. I didn't. The Critics know about my feeling towards religion. But I've come to realize that documentary filmmaking is a calling, like my relatives have towards their faith and Catholicism. I love my work, every single day.

*JD: And for The Critics: You're entering a world, which is financially highly insecure. What's next for you? Do you have an idea of how you're going to navigate through all of this?*

RJY: I feel like we have an idea, but we're still working on it. I think that it is all rooted in one concept, that everything that has happened to us is not for us. It's not about us, and it's not for us, but for all the other young people here in Nigeria, in Africa, and all over the world. We are not in a very good place in terms of funding and making films, but I and my brothers, we want to make the most of it. What we are focusing on now is filmmaking and at the same time, film education, because there are no film schools yet, so we have to teach ourselves. One specific thing that we are working on now is our fiction feature. We are all going through the shared struggle of finding funding for films and trying to get them made. I hope that we can get to a point where it isn't too difficult to at least try to get these films made.

## CREDITS

Directors

The Critics & Pietra BrettKelly

Writer

Pietra BrettKelly

Produced by

Pietra BrettKelly Films Ltd

& The Critics

In association with the New Zealand Film Commission Te Tumu Whakaata Taonga

Edited by

Cushla Dillon

Chia Chi Hsu

Nicolas Chaudeurge

Featuring

Raymond, Ronald, Richard and Rachael Yusuff

Godwin, Victor and Rejoice Josiah

Lawson Titus, Rachel and Ken (Bobo) Raphael

Pastors Gbenga Yusuff & Olusola Yusuff

Titus Ibrahim

Taika Waititi

Beverley Agbakoba Onyejianya

Morgan Freeman

Susanne Pfeffer, *Director, Museum MMK für Moderne Kunst*

Executive Producers

Sir Idris Elba

Fran Wyborn

Chelsea Winstanley

Diene Petterle

Cushla Dillon

Kath Jones & Dave Long

Additional Editing

Prisca Bouchet

Margot Francis

Editing Advisors

Molly Malene Stensgaard

Maya Daisy Hawke

Story Consultants

Trish Carter

Charlotte Munch Bengtsen  
Joanna Paul-Robie  
Justin Pemberton  
Marten Rabarts  
Martin Sagadin  
Jacob Schulsinger

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

Location Producer Nigeria  
Olorunleke Benson

Translations  
Ayiya Bikimi Bitrus

Composer  
Tom Third

Music

The Critics Opener  
Another Star Wars Story Theme  
Ogun Ola: War is Coming  
Fluent Motions  
Artist: Johannes Riedl  
Written & Published by Johannes Riedl

Secrets of the Flying Gemini  
Artist: Ryan Taubert  
Written by Ryan Taubert  
Published by Musicbed

Z: The Beginning – Original Cue  
Z: The Beginning – Fight Scene  
Artist: Southboy Curtis  
Written by Elijah Curtis

His Order  
Artist: Ibukun Sunday  
Written by Ibukun Sunday  
Published by James Vella, Phantom Limb

Yawa  
Artist: Teckno  
Written by Tekno

Best Part

Written by Daniel Caesar(Ashton Simmonds), H.E.R. (Gabi Wilson), Jordan Evans, Matthew Burnett & Riley Bell

YoriYori Flow

Artists: 3N! & Mxna

Written by Jinadu Eniola & Onuoha Munachiso Emmanuel

Liberate

Artist: Roary

Written by Roary

Published by Musicbed

Life-Race theme

Artist: Raymond J Yusuff

Written by Raymond J. Yusuff

Holla At Your Boy

Artist: Wizkid

Written by Ifeiyi Clement Kponu, Veedee Kote Ikenze and Ayodeji Balogun

Blame

Written by Grace Carter, George Flint, and Henry Flint

Don't Call Me

Artist: Lil Kesh featuring Zinoleesky

Written by Keshinro Ololade Sodiq & Azeez Shina Oniyide

Epilogue

Artist: Lights & Motion

Written by John Lucas

Published by Musicbed

Agbara Fuji

Artist: Pasuma

Written by Wasiu Alabi Pasuma

Wait For You

Artist: Melvitto & Oxlade

Written by Melvin Alli-Owe & Ikuforiji Olaitan Abdulrahman

Now

Artist: Godwin

Written by Godwin Josiah & Deborah Johnson

Published by Oye Open your eyes GmbH

Record Company: Courtesy of STUDIO41 GmbH under exclusive license to Sony Music Entertainment France

SAS

Road To Nirvana

Abeke

Artist: Godwin

Written by Godwin Josiah

Published by: Oye Open your eyes GmbH

Record Company: Courtesy of STUDIO41 GmbH under exclusive license to Sony Music Entertainment France

SAS

Music Supervisors

Otis Rachtman, Ella Glannaz & Arlo Levin

Post-Production Design and Sound

Tom Scott-Toft

PARK ROAD POST PRODUCTION

Production

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Jen Gasson, Head of External Relations

Peter Carson, Head of Post Production

Christina Hazard, Producer

Adam Stonehouse, Production Assistant

Picture

Ian Bidgood, Technical Director

Jon Newell, Colourist & Creative Supervisor Nel Barrington, Colourist

Rob Gordon, Senior On-line Editor

Isabella Giommarelli, Media Operator

Ella Dove, Media Operator,

Tyler Baikie, Data Wrangler

Brock Ennion, Data Wrangler

Paul Harris, Projectionist

Sound

Tim Chaproniere, Re-recording Mixer & Dialogue Editor

VFX

Steve McGillen, VFX Supervisor

Jodi Scanlan, VFX Producer

Bailey Norman, VFX Artist

Geoff Hadfield, VFX Artist

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From the Heart Productions

Films  
'Kaduna'  
Dancers Victory & Marvel Ebinum  
Choreographer: Vinson Fraley  
Composer: Anibal Sandoval  
Produced by Jacob Jonas The Company, Films.Dance and The Critics  
[www.films.dance](http://www.films.dance)

One Can Only Hope and Wonder  
Made with the support of MMK Frankfurt  
Executive Producer Susanne Pfeffer

Additional films @thecritics001

Development assistance from the New Zealand Film Commission

Funded via Boosted – The Arts Foundation Te Tumu Toi

This film was supported by a grant from Catapult Film Fund  
Selected for IDFA Forum Rough Cut Presentation

Developed with the assistance of Matthew Bate, Closer Productions

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CLAN YUJO

*This Too  
Shall  
Pass*

