

# NZIFF

NEW ZEALAND  
INTERNATIONAL  
FILM FESTIVAL



WELLINGTON

22 JULY –  
7 AUGUST 2016

BOOK AT [NZIFF.CO.NZ](http://NZIFF.CO.NZ)



# NEW ZEALAND FILMS

Angel at My Table



Eleven



Friday Tigers



The Price of Milk



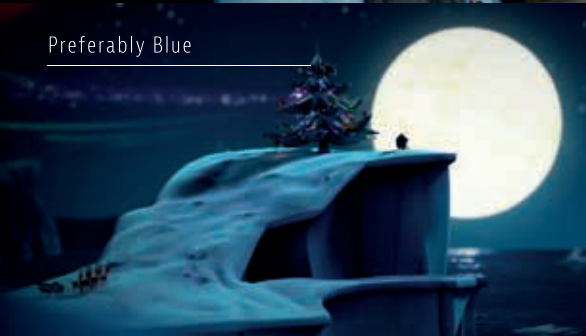
The Dark Horse



Antarctica: A Year on Ice



Preferably Blue



Boy



Rain



The Ground We Won



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This offer is limited to the first 200 new subscribers who forward the NZFC ([vod@nzfilm.co.nz](mailto:vod@nzfilm.co.nz)) their confirmation email and is one free viewing per new subscriber. Your free viewing must be used by 31 October 2016. This offer expires at the earlier of 200 new confirmation emails received or 31 August 2016.

## 45<sup>TH</sup> WELLINGTON FILM FESTIVAL

Presented by  
New Zealand Film Festival Trust  
under the distinguished  
patronage of His Excellency  
Lieutenant General  
The Right Honourable  
Sir Jerry Mateparae,  
GNZM, QSO, Governor-General  
of New Zealand

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**Animation Now Programmer:** Malcolm Turner  
**All Ages Programmer:** Nic Marshall  
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**Festival Interns:** Rosie Jones, Collette Wright  
**Technical Adviser:** Ian Freer  
**Ticketing Supervisor:** Amelia Jackson  
**Publication Design:** Ocean Design Group  
**Publication Production:** Greg Simpson  
**Cover Design:** Matt Bluett  
**Cover Illustration:** Tom Simpson,  
assisted by Sacha Lees  
**Animated Title:** Anthony Hore (designer),  
Aaron Hilton (animator), Tim Prebble (sound),  
Catherine Fitzgerald (producer)

**THE NEW ZEALAND FILM FESTIVAL TRUST**  
**Chair:** Catherine Fitzgerald  
**Trustees:** Louise Baker, Tearepa Kahi,  
Robin Laing, Andrew Langridge,  
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Wellington 6141, New Zealand  
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# NZIFF

NEW ZEALAND  
INTERNATIONAL  
FILM FESTIVAL

22 JULY –  
7 AUGUST 2016

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*Proud supporters of the NZ films in the International Film Festival.*



**Resene**  
the paint the professionals use



# CONTENTS

07 Big Nights	16 Retro	18 Aotearoa	22 World	40 Fresh
50 Vision	54 For All Ages	58 Framing Reality	66 Risk	70 Portrait of an Artist
		78 Incredibly Strange	81 Shorts with Features	82 Meet the Filmmakers

## WELCOME



Welcome to 2016. Sean Parker's Screening Room project has cinema-owners, who have been known to freak out before, predicting the last gasp. And even those of us who don't line up for the big-screen franchises surely feel a pang imagining next weekend's blockbuster released directly into a billion cranking home cinema systems.

Flourishing at the margins, where NZIFF – and the WFF before it – have operated for 45 of those 100 years, cinema-going feels increasingly specialised, independent and personal. For some, it has become akin to a trip to the theatre or the concert stage: indeed, cinemas fill every weekend for filmed dispatches from the Metropolitan Opera or the National Theatre.

NZIFF maintains a curatorial tradition that happily seems more attuned than ever to this rapidly evolving environment. The experiences we offer here vary enormously in their need to be popular, or not so much; from expertly crafted crowd ticklers or gripping dramas, to deeply felt eccentricities and passionate exposés. Every one of them stands to become that much richer for being experienced in the company of appreciative strangers.

NZIFF enjoyed best-ever attendances in Wellington last year. The major sponsorship we receive from the New Zealand Film Commission is a gratifying institutional endorsement of that popular support. Every year Russell McVeagh's Gala longstanding sponsorship enables us to thank many valued supporters in style. This year, for the first time, we welcome the support of the Wellington Community Trust. And thanks are always due to the Wellington City Council for its custodianship of our flagship venue, the wonderful Embassy Theatre. It's yours, Wellington! Make the most of it.

We welcome 2degrees sponsorship of our action-packed World cinema section. Resene join us for their third year as sponsors of a stunning bunch of New Zealand films. Flicks.co.nz and RadiolIVE remain lively, proactive media partners.

Ultimately, it's the support of its audience that keeps our non-profit enterprise in action. Ticket sales contributed 88% of our income in 2015. But we never forget that filmmakers gave whatever it took to get these pictures into the world in the first place: we set aside 25% of our box office to go their way. We hope that filmmakers and filmgoers alike, like the characters gracing our poster art, you will find what you are looking for at NZIFF in 2016.

Bill Gosden  
Director

# 1 TICKET PRICES

## A CODED SESSIONS

**Sessions starting after 5.00 pm weekdays and all weekend sessions (unless otherwise indicated).**

» Full Price	\$18.50
» Film Society/Film Industry Guilds/Student	\$15.00
» Child (15 and under)/Senior (65+)	\$12.50

## B CODED SESSIONS

**Sessions starting before 5.00 pm weekdays or of a shorter duration and others as indicated.**

» Full Price	\$15.00
» Child (15 and under)/Senior (65+)	\$12.50

## C CODED SESSIONS

» All tickets	\$11.50
---------------	---------

## LIVE CINEMA *Variety*

» Full Price	\$30.00
» Film Society/Film Industry Guilds/Student	\$26.00
» Senior (65+)	\$26.00
» Child (15 and under)	\$22.00

## ONLINE DISCOUNT

Purchase ten **Full Price** tickets or more in one online transaction and automatically receive a discount of \$2.00 per ticket.

## TEN-TRIP PASS

**Valid for all sessions (excluding Live Cinema), subject to seat availability. Venue sales only.**

» Ten-Trip Pass	\$150.00
-----------------	----------

The Ten-Trip Pass can be purchased in advance from the NZIFF Paramount Box Office (or from NZIFF venues during NZIFF dates). It can be used to book tickets in advance or on the day at NZIFF box offices for any session that is not sold out. The Ten-Trip Pass cannot be used for online, phone or mail bookings. The pass cannot be used to secure tickets for the Live Cinema performance of *Variety*.

## TICKETING FEES

A \$1.00 per ticket transaction fee is already included in the price of the ticket. There are no additional service fees except for where a courier delivery is selected (\$5.50).

## CONCESSION DISCOUNTS (Film Society/Film Industry Guilds/Student)

Students, Film Society members and Film Industry Guild members are entitled to purchase one ticket per session at the discount rate. Student/Membership ID is required – please ensure you bring it with you to the venue to present to staff on request.

# 2 BUYING TICKETS

## BOOKINGS OPEN ON THURSDAY 30 JUNE AT 10.00 AM

Advance bookings will be available for all NZIFF screenings. You can select your own seats if you book online. Book early to secure your favourite seats, and to ensure your tickets for screenings at the smaller venues.

## ONLINE [www.nziff.co.nz](http://www.nziff.co.nz) (Select your own set option is available)

Tickets purchased online will be emailed to you, allowing you to print them at home. Please ensure you print your ticket, not just your confirmation letter, and bring your ID if you have booked concession discount tickets. You may also present your ticket on your mobile. Please ensure your ticket is loaded and ready for presentation.

## IN PERSON BEFORE NZIFF (from Thursday 30 June to Thursday 21 July)

Advance tickets for all NZIFF screenings will be available at the NZIFF box office at the Paramount, 25 Courtenay Place.

10.00 am – 6.00 pm Monday to Friday, 11.00 am – 4.00 pm Saturday and Sunday.

## IN PERSON DURING NZIFF (from Friday 22 July)

**Embassy, Paramount, Penthouse Cinema, Ngā Taonga Sound & Vision, City Gallery, Light House Petone:** From Friday 22 July tickets to all NZIFF screenings are available from these box offices. Each box office will open 45 minutes prior to the first NZIFF session of the day and close 15 minutes after the start of the final NZIFF session.

**Te Papa:** Tickets to all NZIFF screenings are available from the NZIFF box office.

This will open 45 minutes prior to the first NZIFF session of the day at Te Papa and close 15 minutes after the start of the final NZIFF session.

**Roxy Cinema:** The box office at the Roxy Cinema can only sell tickets for their own NZIFF screenings. The box office opens 45 minutes before each NZIFF session commences and closes 15 minutes after each session starts. Box office closed between sessions.

**Please note:** Patrons buying tickets for sessions about to start may be given priority over patrons seeking advance bookings.

## MAIL BOOKINGS

A booking form can be found on the NZIFF website. Once printed and completed, post to: New Zealand International Film Festival, PO Box 9544, Marion Square, Wellington 6141. Alternatively, you can call (04) 802 2579 and we can post you a booking form.

## TELEPHONE

Please note that we have limited phone booking services.

## Hours before NZIFF (from Thursday 30 June to Thursday 21 July)

10.00 am – 5.00 pm Monday to Friday, 11.00 am – 4.00 pm Saturday and Sunday.

Ph: (04) 801 8054

## Hours during NZIFF (from Friday 22 July to Sunday 7 August)

10.30 am – 5.00 pm daily.

Ph: (04) 801 8054

## SCHOOLS AND GROUP BOOKINGS

For groups of 20 or more people, contact Cianna Canning on (04) 802 2571 or [outreach@nziff.co.nz](mailto:outreach@nziff.co.nz)

## METHOD OF PAYMENT

**Cash:** Accepted for box office and venue bookings.

**EFTPOS:** Accepted for box office and venue bookings.

**Visa/Mastercard:** Accepted for all bookings.

**Cheque:** Personal cheques are accepted for mail bookings only, and must be received five working days prior to your first screening. Cheques payable to NZ Film Festival Trust.

## TICKET COLLECTION

For phone and mail bookings, tickets can be mailed or couriered out if booking is received at least nine days prior to your first screening. Otherwise they will be held for collection at the cinema box office of your first screening. Please bring your reference number and/or credit card and any concession ID as verification of your ticket purchase.

## REFUNDS

Please note that NO REFUNDS will be given for uncollected tickets or tickets collected late. Bookings once made cannot be altered. Please choose carefully as there are no exchanges, refunds or seat swaps except as required by law.

## GENERAL ENQUIRES

### Before NZIFF

Ph: (04) 802 2579, 9.00 am – 5.00 pm Monday to Friday.

### During NZIFF

Ph: (04) 801 6483, 10.30 am – 8.00 pm daily.

# 3 VENUE INFORMATION

## FOR ANSWERS TO FREQUENTLY ASKED QUESTIONS VISIT [www.nziff.co.nz](http://www.nziff.co.nz)

**Embassy Theatre (EMB) & Embassy Deluxe (ED):** 10 Kent Tce, Ph (04) 801 6483  
Embassy Deluxe is a 70-seat cinema downstairs at the Embassy.

**Paramount (PAR) & Paramount Bergman (PB):** 25 Courtenay Pl, Ph (04) 801 8054  
Paramount Bergman is a 60-seat cinema at the Paramount.

**Soundings Theatre, Te Papa (TP):** Cable St, Level 2, top of stairs and sharp right.  
Ph (04) 381 7000, 10.00 am to 6.00 pm

**Ngā Taonga Sound & Vision – formerly The Film Archive (NT):** cnr Taranaki and Ghuznee Sts, Ph (04) 384 7647

**Penthouse Cinema (PH):** 205 Ohiro Rd, Brooklyn, Ph (04) 384 3157  
Take bus 7 or 8 from Lambton Quay/Willis Street. Check [www.metlink.org.nz](http://www.metlink.org.nz) for timetables. All screenings this year will be held in Cinema 3.

**Roxy Cinema (RX):** 5 Park Rd, Miramar, Ph (04) 388 5555  
Take buses 2, 24, 31, 43 or 44 from Courtenay Place to Miramar shops.  
Check [www.metlink.org.nz](http://www.metlink.org.nz) for timetables.

**Light House Cinema Petone (LHP):** 52 Beach St, Petone, Ph (04) 939 2061  
Take the Hutt Valley train or buses 81, 83, 84, 85 or 91, from Courtenay Pl or Lambton Quay to Jackson St. Check [www.metlink.org.nz](http://www.metlink.org.nz) for timetables.

**City Gallery Wellington (CG):** Civic Square, 101 Wakefield St, Ph (04) 913 9032

## KEY TO VENUE CODES

EMB	Embassy Theatre	RX	Roxy Cinema
ED	Embassy Deluxe	LHP	Light House Petone
PAR	Paramount	NT	Ngā Taonga Sound & Vision (Formerly The Film Archive)
PB	Paramount Bergman	CG	City Gallery Wellington
TP	Soundings Theatre, Te Papa		
PH	Penthouse Cinema		

## KEY TO ICONS

	Guest Appearance		World Premiere
	Short Preceding Feature		Cannes Selection 2016
	Lunchtime Session		Major Festival Award

# 4 GENERAL INFORMATION

## OUR WEBSITE HAS IT ALL [www.nziff.co.nz](http://www.nziff.co.nz)

Register on our website to customise your view of NZIFF, select your favourite films, send films to your friends, and create your own schedule. You can also sign up for news updates and the chance to win movie tickets and DVDs. The site also features an at-a-glance planner that shows you exactly when each movie is scheduled to start and finish.



[www.facebook.com/nziffilmfestival](http://www.facebook.com/nziffilmfestival)

Become a friend, watch trailers and take part in competitions and discussions.



[www.twitter.com/nziff](http://www.twitter.com/nziff)

Keep up to date with our Twitter feed.



[www.youtube.com/nzintfilmfestival](http://www.youtube.com/nzintfilmfestival)

Watch trailers, interviews and much more.



[www.instagram.com/nziff](http://www.instagram.com/nziff)

Take a peek behind the scenes.

## PROGRAMME CHANGES

We reluctantly reserve the right to change the schedule by amending dates or replacing films. From Friday 22 July, confirmation of daily session times can be made by calling the NZIFF box office on (04) 801 8054. Any necessary changes will be advertised on our website or at our venues.

## PLEASE ARRIVE EARLY

There are no advertising films or trailers at NZIFF. We reserve the right to ask latecomers to wait until the conclusion of any introductions or short films before they are seated. Session starting times will not be delayed in deference to late arrivals. If collecting tickets prior to a screening please allow extra time in case there are queues.

## MOBILE PHONES

Please ensure mobile phones and other electronic devices are switched off before entering the auditorium.

## WHEELCHAIR ACCESS / SPECIAL REQUIREMENTS

All venues are accessible by wheelchair. The Embassy and Soundings Theatre are equipped with hearing loops with good coverage for all seats. The City Gallery is equipped with a hearing loop with best coverage in rows A, B and C. All other venues except Ngā Taonga Sound & Vision and Roxy Cinema have amplified infra-red headphones (used without hearing aids), which can be obtained from the box office. Please note that where films are indicated as having subtitles, this is not the same as full captioning for the hearing impaired. Please advise the ticket seller when purchasing your tickets if you have any special requirements. Visit our website for venue specific information.

## CENSORSHIP CLASSIFICATION

G – Suitable for general audiences

PG – Parental guidance recommended for younger viewers

M – Unrestricted. Recommended as more suitable for mature audiences 16 years and over

RP13 – Restricted to persons 13 years and over, unless they are accompanied by a parent or guardian

RP16 – Restricted to persons 16 years and over, unless they are accompanied by a parent or guardian

R13 – Restricted to persons 13 years and over

R16 – Restricted to persons 16 years and over

R18 – Restricted to persons 18 years and over

Classifications will be published in NZIFF's daily newspaper advertising and displayed at the venues' box offices. Children's tickets are available only for films classified G, PG and M.

At the time of printing some films have not been rated. Until they receive a censor rating, they are considered R18 (unless clearly aimed at children) and can only be purchased by and for people aged 18 and over. For more information please visit the ticketing and venue information page on our website.

**Please note:** ID may be requested for restricted films.

## MEET THE FILMMAKERS

Interviews and panel discussions with NZIFF guests will be announced soon on our website. Admission to these events is FREE and open to everyone.

## SPONSORSHIP, BROCHURE AND WEBSITE ADVERTISING

Contact: Sharon Byrne Ph: (04) 802 2570

## FURTHER INFORMATION

Contact us: [info@nziff.co.nz](mailto:info@nziff.co.nz), [www.nziff.co.nz](http://www.nziff.co.nz)



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## Poi E: The Story of Our Song

Opening Night

We open NZIFF 2016 with a joyful rendition of our national anthem – the one you can dance to. As irresistible as the song it celebrates, Tearepa Kahi's documentary explores the many tributaries that flowed into the mash-up of pop music, traditional waiata and bop that first took New Zealand by storm in 1984.


Dalvanus Prime, the man who made it happen, enjoyed an international R&B career in the 70s. He returned from Sydney to Taranaki to nurse his dying mother and stayed to embrace his culture and Te Reo Māori. Collaboration with singer Prince Tui Teka led him to Māori language composer Ngoingoi Pēwhairangi. Together they composed 'Poi E': in this film you will hear the first ever recording, made soon after.

Adding embellishments that did not please his co-composer but impressed her mokopuna, he persuaded his Taranaki whānau, the Patea Māori Club, to perform it. A man on a mission, chihuahuas under each arm, he pulled together a diverse and talented bunch of collaborators to record the song and crowdfund a brilliant music video that, amongst other things, captured the vitality and pride of his hometown facing hard times.



The film, told largely in Dalvanus' own words, is brimful of music and frank and funny testimony from numerous participants in the song's richly peopled history. Taking a lesson from the man himself, Kahi draws the next generation into the story, ably assisted by Taika Waititi, who provides Stan Walker, aged 25, with essential information about what life was like before 'Poi E'.

**We are proud to open NZIFF 2016 with Tearepa Kahi's irresistible *Poi E*.**

 **Tearepa Kahi**

**Director/Screenplay: Tearepa Kahi**  
New Zealand 2016 | 96 mins

**Producers:** Alexander Behse, Reikura Kahi, Tearepa Kahi  
**Co-producer:** Tuteri Dal Rangihaeata  
**Photography:** Fred Renata, Jos Wheeler  
**Editors:** Tearepa Kahi, Francis Glenday  
**With:** Dalvanus Prime, Ngoingoi Pēwhairangi, Patea Māori Club, Barletta Prime, Taika Waititi, Stan Walker, the Topp Twins, Maaka Pōhata

**Declaration of interest:**

The staff and trustees of NZIFF congratulate fellow trustee Tearepa Kahi on his awesome film.

**A EMB** Friday 22 July, 7.15 pm  
**B EMB** Monday 25 July, 1.45 pm

## The Rehearsal

Centrepiece

NZIFF is thrilled to present the World Premiere screenings of Alison Maclean's hotly anticipated adaptation of Eleanor Catton's debut novel.

Unpacking the dramas that enliven a class of budding young actors, *The Rehearsal* stars James Rolleston in the role of Stanley, a naive newcomer drawn to the city by his passion to make it on stage. While his new best friends indulge in wilder games, gentle Stanley tentatively romances 15-year-old Isolde (Ella Edward).

His sweet dreams may have found their nemesis in Hannah (Kerry Fox), the school's grandstanding senior tutor. Students must deconstruct themselves, she contends, before they can play at being anybody else. Stanley gradually bends to her taunting style, until, in one of the dazzling turns that stud the film, he earns her applause with a hilarious, treacherously accurate impersonation of his salesman father. Even murkier waters await when his class decides that a sex scandal involving Isolde's older sister should be intensively researched for their end-of-year show.

With Michelle Ny, Marlon Williams and Kieran Charnock providing vivid support to the young principals,



*The Rehearsal* carries a potent extra-textual charge: there's enough talent in this fictional drama school to constitute a real-world new wave.

Like the novel, the film (co-scripted with Emily Perkins) is as attentive to the misleading effect youthful nerve can have on the 'mature' as it is to the crises the teachers so blithely incite in the taught. It's also its own sharp, original thing, a film by Alison Maclean, alive with ambiguity and cinematic verve.

**"I wanted it to be an intimate, authentic experience of what it's like to be a young person in New Zealand now."**

— Alison Maclean

 **Alison Maclean, Bridget Ikin**

**Director: Alison Maclean**  
New Zealand 2016 | 98 mins

**Producers:** Bridget Ikin, Trevor Haysom  
**Screenplay:** Alison Maclean, Emily Perkins  
Based on the novel by Eleanor Catton  
**Photography:** Andrew Commis  
**Editor:** Jonno Woodford-Robinson  
**Music:** Connan Mockasin  
**With:** Kerry Fox, James Rolleston, Alice Englert, Ella Edward, Kieran Charnock, Michelle Ny, Scotty Cotter, Marlon Williams  
Censors rating tbc  
[rehearsalfilm.com](http://rehearsalfilm.com)

**A EMB** Saturday 30 July, 9.15 pm  
**B EMB** Tuesday 2 August, 1.15 pm  
**B PH** Wednesday 3 August, 1.45 pm

# Bringing you the world on the big screen...

(and small screen)



## Elle

## Closing Night

Isabelle Huppert delivers a standout performance in this electrifying comeback from master genre disrupter Paul Verhoeven.

"Paul Verhoeven's *Elle* saw Cannes Competition 69 out on a high note. This beautifully judged drama/thriller is all about a provocatively powerful woman, much like Verhoeven's last Competition entry – *Basic Instinct*, which played back in 1992. *Elle* is that picture's equal, and, in a similar way, captures a new moment for film's femme fatale.

*Elle*, starring the unrivalled Isabelle Huppert, threads sexual intrigue with knife-edged danger, punctuated by the occasional relief of unexpected, uneasy humour. It's a film which could only have come from the hands of the Dutch master, back after a 10-year-absence since *Black Book* – and how we have missed him.

Huppert has rarely been better as the head of a videogame company who is attacked and raped in her home by a masked intruder. This plays out, however, at the onset and is just a launchpad for Verhoeven to examine his career-long themes of power and domination afresh." — Fionnuala Halligan, *Screendaily*



GUY FRERANDIS / SBS PRODUCTIONS, COURTESY OF SONY PICTURES CLASSICS

"If our modern age is partially defined by outrage culture, trigger warnings, and sensitivity training seminars (all of which have their function) the glee with which Verhoeven and Huppert openly, even playfully, defy any concession to cultural correctness is breathtaking. The cinema of the #problematic may have just found its *Citizen Kane*." — Jessica Kiang, *The Playlist*

**"Suspenseful and unsettling from first frame to last... This audacious, irony-laced, convention-jumbling tale is just plain fun to watch."**

— Lisa Nesselson, *Screendaily*



**Director: Paul Verhoeven**

France/Germany 2016 | 130 mins

**Producers:** Said Ben Said, Michel Merkt

**Screenplay:** David Birke.

Based on the novel *Oh...* by Philippe Djian

**Photography:** Stéphane Fontaine

**Editor:** Job ter Burg

**Music:** Anne Dudley

**With:** Isabelle Huppert, Laurent Lafitte, Anne Consigny, Charles Berling, Virginie Efria, Christian Berkel, Judith Magre, Jonas Bloquet, Alice Isaaz, Vimala Pons

**Festivals:** Cannes (In Competition) 2016

In French with English subtitles

CinemaScope | Censors rating tbc

Closing Night begins with a brief address from NZIFF Director Bill Gosden.

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**B EMB** Thursday 4 August, 3.30 pm  
**A EMB** Sunday 7 August, 8.15 pm

## Paterson

## Special Presentation

"Writer-director Jim Jarmusch often explores existential themes, but they've perhaps never been so beautifully unadorned as they are in *Paterson*, a deceptively modest character piece that's profound and moving while remaining grounded in the everyday. Observing a bus driver (played with incredible grace by Adam Driver) over eight days, the movie turns the tiny details of its protagonist's life into a deeply felt consideration of marriage, love, compromise and the casual oddities inherent in being alive...

Living with his wife Laura (Golshifteh Farahani), a cupcake chef who dreams of becoming a country music star, Paterson (who just so happens to live in Paterson, New Jersey) goes through his daily routine, which includes jotting down some lines for his latest poem and stopping by his favorite bar every night...

Neither romanticizing Paterson's ordinary life nor patronisingly lamenting it, Jarmusch crafts a wonderfully precise portrait that's both specific and universal." — Tim Grierson, *Screendaily*

"It's about so many things: The energy that keeps even an economically depressed city's lifeblood thrumming, the closeness but also the inherent



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loneliness of couplehood, the way the things we do in our spare time can come to define who we are.

It's about love and poetry and dreams, and about the chance encounter that can close a wound with the magic efficiency of a tiny butterfly bandage. How you pour all of that into one movie is something of a mystery – but then, a good poem is always something of a mystery too." — Stephanie Zacharek, *Time*

**"What a pleasure... that Jarmusch's film is as wise, winning, and surprisingly moving as it is."**

— Richard Lawson, *Vanity Fair*



**Director/Screenplay: Jim Jarmusch**

USA 2016 | 113 mins

**Producers:** Joshua Astrachan, Carter Logan

**Photography:** Frederick Elmes

**Editor:** Affonso Gonçalves

**Music:** Sqürl

**With:** Adam Driver, Golshifteh Farahani, Chasten Harmon, Barry Shabaka Henley, William Jackson Harper, Rizwan Manji

**Festivals:** Cannes (In Competition) 2016

Censors rating tbc

**B EMB** Friday 5 August, 3.45 pm  
**A EMB** Saturday 6 August, 9.00 pm  
**A PH** Sunday 7 August, 8.00 pm  
**A LHP** Sunday 7 August, 8.15 pm

## Aquarius

Special Presentation

In a year worth noting for the number of strong women behind and in front of the camera, the most winning for many in the NZIFF audience is bound to be Dona Clara, the indomitable protagonist of *Aquarius*. She is played with great authenticity and flair by Sonia Braga, the star of such landmark Brazilian films as *Kiss of the Spider Woman* and *Dona Flor and Her Two Husbands*. A music critic in her mid-60s, Clara is the last woman standing when developers propose to demolish the lovely old beachside apartment building in which she's spent the better part of a very full life.

"Kleber Mendonça Filho's stunning feature debut *Neighbouring Sounds* [NZIFF12] boldly announced a major new voice in Brazilian cinema... His much-anticipated follow-up is a more subtle film but no less mature, a calmer film but no less angry. Starring the incomparable Sonia Braga as a well-off widow holding on to her apartment against developer pressures, *Aquarius* is a character study as well as a shrewd meditation on the needless transience of place and the way physical space elides with our identity...

If the film feels as much Braga's as Filho's, it's because the director



has presented this gift to her (and to the viewer) on a silver platter. A breathtakingly intuitive actress, she's beautifully aged into an aristocratically sensual physicality and makes Clara's firmness mingle with tenderness. The camera rarely leaves her, and we as audience value every moment we're in her presence." — Jay Weissberg, *Variety*

**"Vibrant and bursting with life... an engrossing, intimate character study that manages to encompass plenty of universal truths."**

— Richard Lawson, *Vanity Fair*



**Director/Screenplay:**  
**Kleber Mendonça Filho**  
Brazil/France 2016 | 140 mins

**Producers:** Émilie Lesclaux, Saïd Ben Saïd, Michel Merkt

**Photography:** Pedro Sotero, Fabricio Tadeu  
**Editor:** Eduardo Serrano

**With:** Sonia Braga, Maeve Jinkings, Irandhir Santos, Humberto Carrão, Zoraide Coletto, Fernando Teixeira, Buda Lira, Paula De Renor, Bárbara Colen, Daniel Porpino

**Festivals:** Cannes (In Competition), Sydney 2016  
In Portuguese with English subtitles  
CinemaScope | Censors rating tbc

B	EMB	Monday 25 July, 10.45 am
B	RX	Wednesday 27 July, 1.00 pm
B	PH	Friday 29 July, 11.15 am
A	PH	Sunday 31 July, 2.45 pm
A	EMB	Thursday 4 August, 6.30 pm

## Graduation *Bacalaureat*

Special Presentation

2007 Palme d'Or winner Cristian Mungiu (*4 Months, 3 Weeks and 2 Days*) shared the Cannes Prize for Direction this year for this tense, intricately plotted and utterly plausible tale of a middle-aged doctor's slide into a world of bribery and favoritism. His daughter needs to score qualifying marks to take up a scholarship on offer from a British university. When she's subjected to a traumatic attack on the eve of her exams, he figures that she's handicapped by her injury and deserves whatever help he can provide.

"There was presumably a single, ground-zero favor done way, way back, that needed to be repaid and that ultimately led to what Cristian Mungiu's terrific *Graduation* convincingly portrays as the national Christmas-lights-tangle of quid-pro-quo corruption and endemic nepotism, that passes for a system of governance in modern-day Romania...

An excoriating, gripping, intricately plotted morality play, Mungiu's film is less linear, more circular or spiral-shaped than his previous Cannes titles... but it is no less rigorous and possibly even more eviscerating and critical of Romanian society, because it offers its critique across such a broad



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canvas. Tracing the labyrinthine messes we get ourselves into the millisecond we decide the end justifies the means, pragmatism trumps integrity, and moral relativism is preferable to moral absolutism, *Graduation* is intimate, epic and crisply intelligent: Haneke with a human touch and no desire to judge."

— Jessica Kiang, *The Playlist*

**"A masterly, complex movie of psychological subtlety and moral weight... *Graduation* is an intricate, deeply intelligent film."**

— Peter Bradshaw, *The Guardian*



**Director/Producer/Screenplay:**  
**Cristian Mungiu**  
Romania/France/Belgium 2016  
127 mins

**Photography:** Tudor Vladimir Panduru  
**Editor:** Mircea Olteanu

**With:** Adrian Titieni, Maria Drăguș, Lia Bugnar, Mălina Manovic, Vlad Ivanov, Gelu Colceag, Rareș Andrici, Petre Ciubotaru, Alexandra Davidescu, Emanuel Pănu

**Festivals:** Cannes (In Competition) 2016  
**Best Director, Cannes Film Festival 2016**  
In Romanian with English subtitles  
CinemaScope | Censors rating tbc

A	EMB	Friday 29 July, 9.15 pm
A	PH	Sunday 31 July, 8.00 pm
B	EMB	Friday 5 August, 1.00 pm

## I, Daniel Blake

Special Presentation

British cinema's veteran social realist enters his eighties with a second Palme d'Or to his name after the Cannes Jury this year awarded his feisty new film the festival's highest prize.

"Fifty years since Ken Loach raged against homelessness in his television play *Cathy Come Home*, the British filmmaker has made a film infused with the same quiet but righteous anger about the failings of the society around him. *I, Daniel Blake* is the story of an unlikely but tender friendship between Katie (Hayley Squires), a single mother from London with two kids, and Dan (Dave Johns), a Geordie carpenter in his late fifties who's out of work and recovering from a heart attack.

Both Katie and Dan are feeling the sharp end of the shrinking welfare state: Katie has been forced to move her children north to Newcastle to find a flat; Dan is stuck in a nightmarish bureaucratic limbo between work, illness and benefits... Forces beyond both are turning them into different people. Dan is community-minded, gentle, a laugh. At first, he's able to criticise, even laugh at, the system that's crushing him.

The tragedy of the film – and its rousing point – is that in the end it's all too much for one man, however much



he takes a stand. Dan, and people like him everywhere, need a Katie watching their back; they need a community, a benevolent government, us." — Dave Calhoun, *Time Out*

"The quiet beauty of *I, Daniel Blake* – the reason it's the rare political drama that touches the soul – is that we believe, completely, in these people."

— Owen Gleiberman, *Variety*

**"This is Loach – the humorist, the dramatist, the activist – firing on all cylinders."**

— Bilge Ebiri, *Village Voice*



**Director: Ken Loach**

UK/France/Belgium 2016 | 100 mins

**Producer:** Rebecca O'Brien

**Screenplay:** Paul Laverty

**Photography:** Robbie Ryan

**Editor:** Jonathan Morris

**Music:** George Fenton

**With:** Dave Johns, Hayley Squires,

Dylan McKiernan, Briana Shann

**Festivals:** Cannes (In Competition) 2016

**Palme d'Or (Best Film), Cannes Film Festival 2016**

Censors rating tbc

A	EMB	Sunday 24 July, 5.15 pm
B	PH	Monday 25 July, 1.45 pm
A	RX	Tuesday 26 July, 6.15 pm
A	PH	Wednesday 27 July, 6.15 pm
A	LHP	Thursday 28 July, 6.15 pm
B	EMB	Wednesday 3 August, 1.30 pm

## Neruda

Special Presentation

In this dense and scintillating mix of fact and fantasy, Gael García Bernal reteams with *No* director Pablo Larraín to play an obsessive (fictional) detective on the trail of the famed Chilean poet-politician forced into exile in 1948.

"A work of such cleverness and beauty, alongside such power, that it's hard to know how to parcel out praise... *Neruda* is not a biopic but an invention informed by biography, conjuring a richly detailed investigator with notions of self-grandeur who's hunting the famed leftist writer-politician...

[Larraín] deftly mixes fiction with a form of truth, presenting Neruda not as the passionate romantic of his verse but a champagne communist very much tied to passing pleasures. Yet what Larraín makes clear by the finale is that who the artist is (any artist) is less important than what they inspire... Every bit the film's protagonist as much as the poet, Peluchonneau [García Bernal]... serves as both Neruda's nemesis and his creation, an ineffective plainclothesman assisting in the legend of the great man's persecution.

All the performances are outstanding: Luis Gnecco plays Neruda with a sense of entitled vanity, which occasionally



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slips to reveal the character's idealism and solidarity... But perhaps it's García Bernal who makes the greatest impression... Humorous, straight-faced and channeling any number of noir detectives with a post-modern twist that finally gives that misused concept a good name, the actor quite simply shines, once again proving himself one of the smartest performers around."

— Jay Weissberg, *Variety*

**"Neruda works most thrillingly as an effusive love letter to the very concept of fiction and all the ways it can set you free."**

— Jessica Kiang, *The Playlist*



**Director: Pablo Larraín**

Chile/Argentina/France/Spain 2016  
107 mins

**Producer:** Juan de Dios Larraín

**Screenplay:** Guillermo Calderón

**Photography:** Sergio Armstrong

**Editor:** Hervé Schneid

**Music:** Federico Jusid

**With:** Luis Gnecco, Gael García Bernal,

Mercedes Morán, Diego Muñoz, Pablo Derqui,

Michael Silva, Jaime Vadell, Alfredo Castro,

Marcelo Alonso, Francisco Reyes

**Festivals:** Cannes (Directors' Fortnight) 2016

In Spanish and French with English subtitles

CinemaScope | Censors rating tbc

A	EMB	Saturday 23 July, 6.15 pm
B	PH	Monday 25 July, 4.00 pm
A	PH	Tuesday 26 July, 8.30 pm
B	EMB	Friday 29 July, 4.00 pm

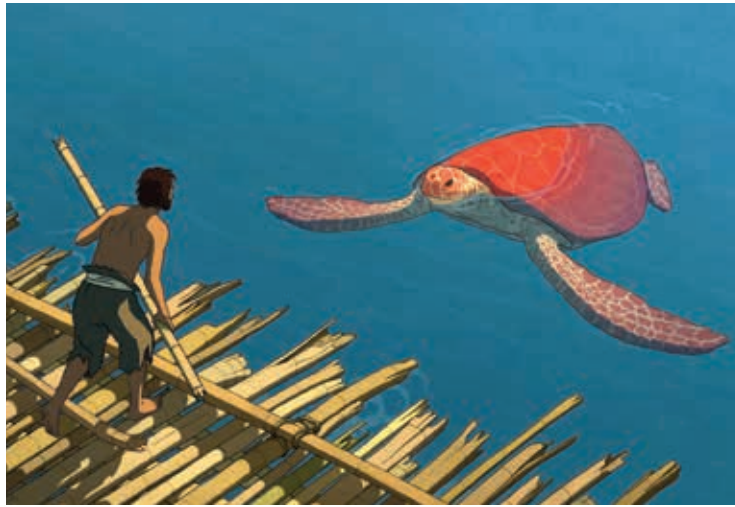
## The Red Turtle

Special Presentation

Studio Ghibli's first international co-production is a ravishing castaway fable that combines beauty, mystery, drama and heartbreak – with not a word spoken. It's a triumph for animator Michael Dudok de Wit.

"If one day Studio Ghibli decides to produce an animator from outside the studio, it will be him", was Miyazaki's pronouncement after watching Dudok de Wit's Oscar-winning animated short *Father and Daughter*... Sixteen years after *Father and Daughter*, Studio Ghibli and Dudok de Wit's collaboration has come into being.

It begins in the middle of a storm. Grey waves and raindrops engulf the screen. In the corner, a tiny head surfaces and then sinks. The nameless man is washed up on a beach with bits of his broken boat. A crab crawls up his leg. When he goes to explore, the view pulls right back so all we see is a remote island while his cries ring out. His only company is a cast of crabs (such an apt collective noun!). Several times he tries to escape with a makeshift bamboo raft, but each time a mysterious force in the water breaks up his boat. Eventually he discovers his secretive aggressor: the titular red turtle.



"I'll leave it there with the plot, because you don't really want to know much more about a mythical fantasy like this one before you see it..."

Pictures are the film's currency and they are, without exaggeration, sublime... The depth and texture on show here – conjured from a surge of pencil marks and watercolour washes – is remarkable. The film is a must for the big screen." — Isabel Stevens, *Sight & Sound*

**"Dudok de Wit's hypnotizing, entirely dialogue-free *The Red Turtle* is a fable so simple, so pure, it feels as if it has existed for hundreds of years."**

— Peter Debruge, *Variety*



**Director: Michael Dudok de Wit**  
France/Japan/Belgium  
2016 | 80 mins

**Producer:** Takahata Isao  
**Screenplay:** Michael Dudok de Wit, Pascale Ferran  
**Editor:** Céline Kélépikis  
**Animation:** Jean-Christophe Lie  
**Music:** Laurent Perez del Mar  
**Festivals:** Cannes (Un Certain Regard) 2016  
**Special Jury Prize (Un Certain Regard), Cannes Film Festival 2016**  
Censors rating tbc

B	EMB	Wednesday 27 July, 10.30 am
A	LHP	Saturday 30 July, 4.15 pm
A	RX	Sunday 31 July, 1.00 pm
A	PH	Wednesday 3 August, 6.15 pm
A	EMB	Sunday 7 August, 1.30 pm

## Toni Erdmann

Special Presentation

Writer/director Maren Ade's epic comedy about a prankster dad's campaign to connect with his mortified workaholic daughter was the hands-down audience favourite at Cannes, and universally tipped to win. Assuming the persona of a clownish 'life coach', the eponymous anti-hero lays siege to the corporate lifestyle.

"Trust in the creative impulse informs every aspect of the film, from Ade's dazzling script which has just enough of a classical comedic structure to support two hours and 42 minutes of surprises big and small, to her direction, which is designed to liberate the actors as much as possible while the camera rolls, to the performances (Simonischek and Hüller seem to be as amazed as we are by the things their characters lead them to do)..."

The last 45 minutes contains four set pieces that take a film that is already great to a higher (say, *The Rules of the Game*) level, and the less you know about them in advance the better. Let's just say they involve a karaoke performance, nudity, a very hairy embrace, and finally, a from-the-heart statement about how we could and should live our lives, which in almost any other film would seem



like treacle, but here is thoroughly earned and provokes the tears that lay beneath the laughter all along." — Amy Taubin, *Film Comment*

"Long after this year's juries have disbanded and the world has forgotten who won this year's awards, the 2016 edition will best be remembered as the year Ms Ade gave us *Toni Erdmann*, a work of great beauty, great feeling and great cinema." — Manohla Dargis, *NY Times*

**"Get ready to retract every cliché joke you've ever made about Germans and their sense of humour."**

— Jessica Kiang, *The Playlist*



**Director/Screenplay: Maren Ade**  
Germany/Austria 2016 | 162 mins

**Producer:** Janine Jackowski, Maren Ade, Jonas Dornbach  
**Photography:** Patrick Orth  
**Editor:** Heike Parplies  
**With:** Peter Simonischek, Sandra Hüller, Michael Wittenborn, Thomas Loibl, Trystan Pütter, Hadewych Minis, Lucy Russell, Ingrid Bisu, Vlad Ivanov, Victoria Corciaş  
**Festivals:** Cannes (In Competition) 2016  
In German and English, with English subtitles  
Censors rating tbc

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A	PH	Saturday 23 July, 3.15 pm
B	EMB	Wednesday 27 July, 3.00 pm
B	PH	Thursday 28 July, 3.15 pm
A	EMB	Sunday 31 July, 2.30 pm
A	LHP	Saturday 6 August, 3.00 pm
A	RX	Sunday 7 August, 1.30 pm

## A Quiet Passion

## Special Presentation

Terence Davies' portrait of 19th-century American poet Emily Dickinson, played acutely well by Cynthia Nixon, may be the perfect match of filmmaker and subject. Even audiences unfamiliar with Davies' autobiographical classics (*Distant Voices*, *Still Lives*; *The Long Day Closes*) will surely feel the sway of an intense identification.

"From the very opening scene, in which a stern, shrew-faced schoolmistress addresses her matriculating pupils – including the young Emily Dickinson – on the importance of faith and the perils of nonconformity, it's clear we're in safe hands..."

Only the first 20 minutes or so depict Emily's youth, and they may surprise with their light-hearted, quasi-Wildean repartee as the fiercely intelligent young woman exchanges opinions on life and art – and, more particularly, on the place of women in a patriarchal society – with her outspoken friend Vryling Buffam. But an ellipsis... speeds us forward into Emily's later years, where her lack of recognition as a poet, her growing loneliness and her frustrations regarding gender inequality and creative integrity make for an increasing reclusiveness and an ever more loudly voiced bitterness...



The film is not only a compelling and finally very affecting portrait of the poet as an ageing woman, but another entirely fresh variation on the themes that have preoccupied Davies since his earliest work. To put it simply, there are moments here that are utterly and gloriously Davies: no other filmmaker would have dreamed them up, let alone have executed them with such exquisite delicacy." — Geoff Andrew, *Sight & Sound*

**"An exceptional film with a searing central performance from Cynthia Nixon."**

— Geoffrey Macnab,  
*The Independent*

 Terence Davies\*

**Director/Screenplay:** Terence Davies  
UK/Belgium 2016 | 124 mins

**Producers:** Roy Boulter, Sol Papadopoulos

**Photography:** Florian Hoffmeister

**Editor:** Pia Di Ciaula

**With:** Cynthia Nixon, Jennifer Ehle, Keith Carradine, Emma Bell, Duncan Duff, Jodhi May, Catherine Bailey, Joanna Bacon, Annette Badland, Eric Loren

**Festivals:** Berlin 2016

CinemaScope | PG adult themes

A	EMB	Tuesday 26 July, 6.15 pm*
B	EMB	Thursday 28 July, 10.30 am*
A	PH	Sunday 31 July, 5.30 pm
B	PH	Thursday 4 August, 11.15 am

## Sunset Song

## Special Presentation

A long-cherished project for director Terence Davies, *Sunset Song* tells the story of a young woman coming of age on a farm in northern Scotland on the cusp of World War I. Like Lewis Grassic Gibbon's 1932 novel on which it is based, the film is closely attuned to the moods of landscape and sky. If its lush visual poetry strikes a chord with New Zealand audiences it may be, at least in part, because some scenes were shot in Canterbury.

"Agyness Deyn's soulful face tells the story of *Sunset Song* in an instant, as her expression tilts between vulnerability and determination... the film is set just before the First World War, and Deyn plays Chris Guthrie, a schoolgirl with a deep love of learning, a key to another life beyond her family's farmhouse in Aberdeenshire. The phrase 'model-turned-actress' often has negative connotations, but not so for Agyness Deyn." — Kate Muir, *The Times*

"It features an exceptionally strong central performance by Agyness Deyn as Chris, the bright daughter of a brutish farmer (Peter Mullan in top form)... With great exactitude, Davies traces how Chris's bleak future as her father's housekeeper is averted and where life takes her, imbuing the action with an



SUNSET SONG LTD. IRIS PRODUCTIONS. THE BRITISH FILM INSTITUTE 2015

unostentatious tenderness and eliciting uniformly lovely performances from the rest of his cast. As a study in hardship, brutalizing family life, and romantic loss, *Sunset Song* is a deeply felt return to territory with which the director is intimately familiar... Nothing short of sublime, *Sunset Song* ranks with *The House of Mirth* and *The Long Day Closes* among Davies's finest achievements."

— Gavin Smith, *Film Comment*

**"The most English of directors has done a Scottish classic proud."**

— Ian Freer, *Empire*

 Terence Davies\*

**Director:** Terence Davies  
UK/Luxembourg 2015 | 135 mins

**Producers:** Roy Boulter, Sol Papadopoulos, Nicolas Steil

**Screenplay:** Terence Davies

Based on the novel by Lewis Grassic Gibbon

**Photography:** Michael McDonough

**Editor:** David Charap

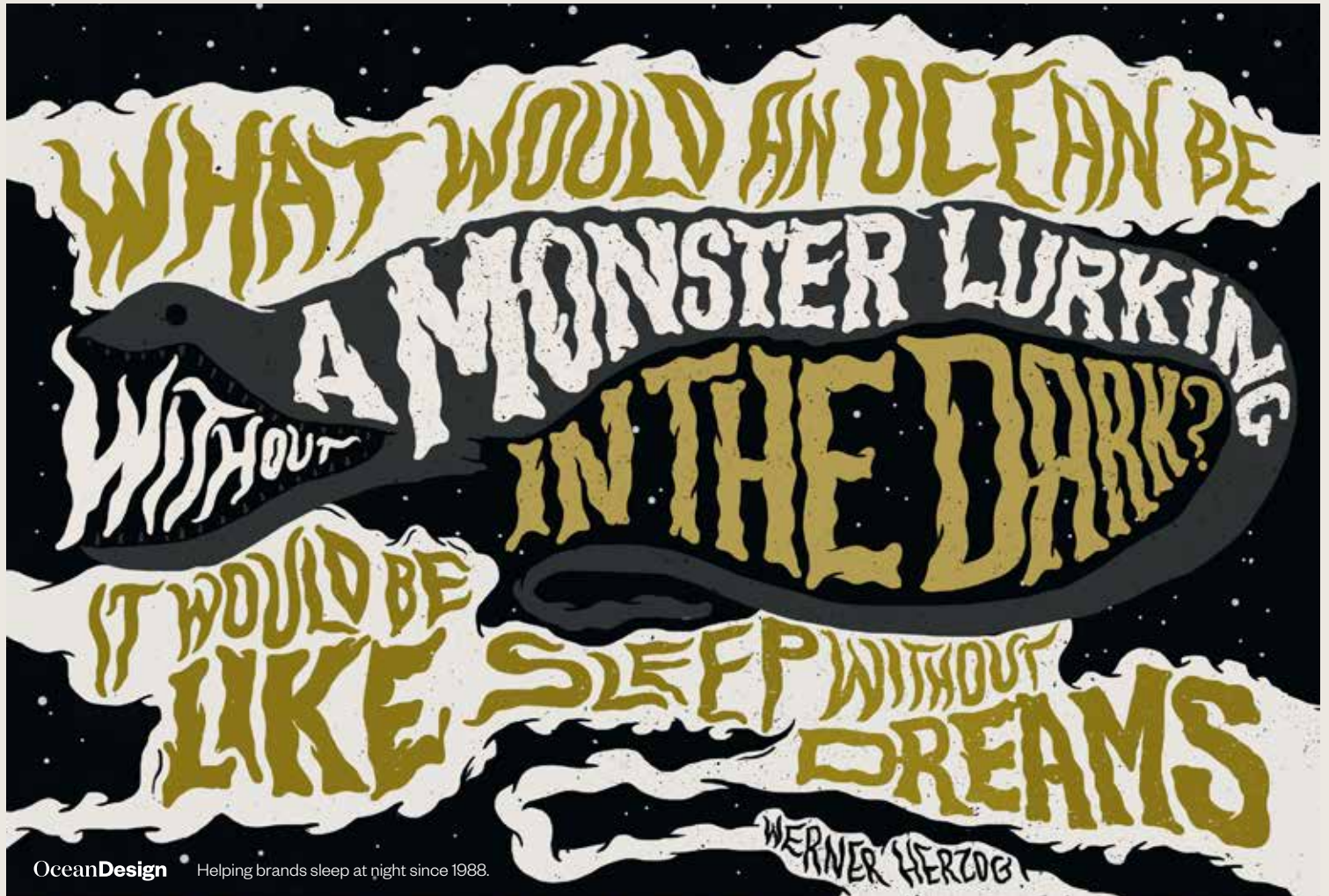
**Music:** Gast Waltzing

**With:** Agyness Deyn, Peter Mullan, Kevin Guthrie

**Festivals:** Toronto, San Sebastián, London 2015

CinemaScope | M sexual violence, sex scenes, nudity

A	EMB	Wednesday 27 July, 6.15 pm*
A	LHP	Saturday 30 July, 6.00 pm
A	RX	Saturday 30 July, 6.00 pm
B	EMB	Monday 1 August, 12.30 pm
B	RX	Wednesday 3 August, 1.00 pm
B	PH	Friday 5 August, 1.15 pm
A	PH	Sunday 7 August, 2.45 pm



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## Chimes at Midnight

Special Presentation

The consensus choice for Orson Welles' late-career masterpiece, *Chimes at Midnight* has been almost impossible to see in decent quality for many decades. We are delighted to present this new restoration.

Welles had long been fascinated with Shakespeare's English history plays. He produced a stage compendium of nine of them as far back as 1939, and by 1960 this had evolved into a stage production entitled *Chimes at Midnight*, which was compiled from the second tetralogy (*Richard II*, *Henry IV Parts I & II*, *Henry V*) and *The Merry Wives of Windsor* and focused on the character of Sir John Falstaff – the role Welles was born to play.

Welles then dedicated half a decade to securing financing for a film version. The project eventually came together – barely and with more than a little contractual sleight of hand – and Welles somehow managed to create an earthy, intimate epic on the smell of an oily rag, calling in a lifetime of accrued favours from an amazing cast of actor friends (John Gielgud, Jeanne Moreau, Fernando Rey, Margaret Rutherford). It's one of the greatest adaptations of Shakespeare.

The spectacular high contrast, deep



focus black-and-white photography and Welles' punchy editing make this filmed Shakespeare of uncommon vitality. Perhaps most remarkably, given the economy of the production, *Chimes at Midnight* sports one of cinema's greatest battle sequences: inspired by Eisenstein, Welles turns the Battle of Shrewsbury into a barrage of sense impressions, an overwhelming mixture of mist, mud and chaotic brutality. — AL

**"If I wanted to get into heaven on the basis of one movie, that's the one I would offer up."**

— Orson Welles

**Director: Orson Welles**  
Spain 1966 | 117 mins

**Screenplay:** Orson Welles. Based on the plays *Henry IV, Part I and Part II*, *Richard II*, *Henry V*, and *The Merry Wives of Windsor* by William Shakespeare

**Photography:** Edmond Richard

**Editors:** Elena Jaumandreu, Fritz Muller

**Music:** Angelo Francesco Lavagnino

**With:** Orson Welles, Keith Baxter, John Gielgud, Norman Rodway, Alan Webb, Tony Beckley, Margaret Rutherford, Jeanne Moreau, Marina Vlady, Fernando Rey  
B&W | PG cert

A PH Thursday 4 August, 6.15 pm  
A EMB Saturday 6 August, 3.45 pm

## Variety *Variété*

Live Cinema with SMP Ensemble

Set in Weimar-era Berlin, *Variety* is at once a dazzling celebration of the cabaret milieu and a cautionary tale of the emotional turmoil experienced in love when you want to have your cake and eat it too. Told as a flashback from prison, trapeze artist Boss (first-ever Oscar recipient Emil Jannings) recounts fleeing his role as family breadwinner in favour of a younger woman, only to see her slip away. Berta-Marie (Lya De Putti) falls prey to a sophisticate from their show troupe, and being in no position to deny his forceful advances, she gives in to the lure of social opportunity at the expense of working-class Boss.

Framed by the tense acrobat act the three work on together, and juxtaposed with the exhilarated bustle of their fellow performers, personal dynamics are brought to a head, and the trajectory of infidelity and jealousy must lead to disaster. This is not a film about narrative subtlety – although there are a few surprising twists – but rather an allegorical play on the compulsions of morality and ego at their barest.

Nestled between expressionism and film noir, *Variety* is perhaps the most sumptuous cinematic testament



to the thriving cultural landscape of '20s Berlin, and more than worth watching for this alone. On top of that, the 'unchained camera' pioneered here – such as in the breathtaking trapeze scenes – is simply sensational. — Johannes Contag

**The World Premiere performances of Johannes Contag's score** will be performed by Wellington's SMP Ensemble, a chamber music orchestra conducted by Karlo Margetic.

**NZIFF and the Goethe-Institut have commissioned Johannes Contag to compose a new score for this stunningly restored classic of Weimar cinema.**

**Director: E.A. Dupont**  
Germany 1925 | 95 mins

**Producer:** Erich Pommer

**Screenplay:** Leo Birinski, E.A. Dupont. Based on the novel *Der Eid des Stephan Huller* by Felix Holländer

**Photography:** Karl Freund, Carl Hoffmann

**With:** Emil Jannings, Lya De Putti, Warwick Ward, Maly Delschaft, Georg John, Kurt Gerron, Georg Baselt, Charles Lincoln, Alice Hechy, Paul Rehkopf, Trude Hesterberg, Rastelli  
B&W | PG violence



*F. W. Murnau*  
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🌐 PAR Sunday 7 August, 1.30 pm  
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See p4

# RETRO

Not all digitised classics are created equal. We celebrate state-of-the-art digital restorations of five great films. The creation of stunning new screening material in the last year for three strikingly unconventional Westerns was too great a coincidence to resist. And in a quiet year for contemporary Asian cinema at NZIFF, we turn to the immortals: *Tokyo Story* and *A Touch of Zen*.

See also *Variety* (p15).

## Tokyo Story

*Tokyo monogatari*



**Director:** Ozu Yasujiro  
Japan 1953 | 136 mins

**Screenplay:** Noda Kogo, Ozu Yasujiro  
**Photography:** Atsuta Yuharu  
**With:** Ryu Chishu, Higashiyama Cheiko, Hara Setsuko, Sugimura Haruko, Nakamura Nobuo, Yamamura So, Miyake Kuniko, Kagawa Kyoko, Tono Eijiro, Osaka Shiro, Murase Zen, Mori Mitsuhiro  
In Japanese with English subtitles  
B&W | PG low level offensive language

Voted in *Sight & Sound's* authoritative 2012 poll the third greatest film of all time (and topping the list among directors), Ozu Yasujiro's sublime family drama is as relevant today as it has ever been, in a sparkling new restoration.

When elderly parents travel from their sleepy coastal town to visit their eldest children in Tokyo, life in the big city doesn't leave much time for hosting the old folks. Mild disappointments gradually turn into stealth tragedy when the mother falls ill on the way home.

Perhaps the most shocking thing about *Tokyo Story* is how completely recognisable the behaviours and attitudes are 60 years later, in an alien culture. Children and parents continue

to grow apart; casual thoughtlessness can still cut like a knife; and regrets remain infinite.

Ozu nails every interaction with a rich emotional diversity, including moments of gentle humour. The zen-like simplicity of Ozu's mature style rejected the norms of Hollywood filmmaking and invented its own sophisticated, flexible and extraordinarily expressive film grammar that was completely absorbing and startlingly emotionally direct. — AL

A	PB	Monday 25 July, 6.15 pm
B	PB	Tuesday 26 July, 3.30 pm
A	PAR	Saturday 30 July, 1.15 pm
A	PB	Sunday 7 August, 6.00 pm

## Johnny Guitar



**Director:** Nicolas Ray  
USA 1954 | 110 mins

**Screenplay:** Philip Yordan. Based on the novel by Roy Chanslor  
**Photography:** Harry Stradling  
**Editor:** Richard L. Van Enger  
**Music:** Victor Young  
**With:** Joan Crawford, Sterling Hayden, Mercedes McCambridge, Scott Brady, Ward Bond, Ben Cooper, Ernest Borgnine, John Carradine, Royal Dano, Frank Ferguson  
PG cert

"'Never seen a woman who was more of a man. She thinks like one, acts like one, and sometimes makes me feel like I'm not'... Sterling Hayden's finger-picking interloper Johnny might get top billing, but the star of the show in every conceivable sense is Joan Crawford. She is Vienna, a gun-toting, trouser-wearing casino boss whose loose-living ways infuriate the local league of moral decency.

Vienna is a woman trapped between two equally unpredictable forces: the aforementioned townsfolk, whipped into a fury by Emma Small (Mercedes McCambridge), a sexually frustrated, self-hating tomboy; and a gang of layabout toughs under the command of wannabe outlaw Dancin' Kid (Scott

Brady). Thanks to Crawford's cutting but compassionate performance, *Johnny Guitar* is unashamedly feminist. But Ray's gleeful subversion of conservative western traditions doesn't end there. This is a movie for all the outsiders, for anyone who's ever been judged on their appearance, their outlook or the way they choose to live. That it's also a rip-snorting yarn packed with shootouts, punch-ups, daring escapes and crackling dialogue simply confirms its masterpiece status."

— Tom Huddleston, *Time Out*

A	ED	Friday 29 July, 8.30 pm
B	ED	Thursday 4 August, 4.00 pm
A	PAR	Saturday 6 August, 8.45 pm

## A Touch of Zen

*Xia nu*

The greatest of martial arts movies returns, looking and sounding better than ever, to the giant Embassy screen.

"When it comes to the *wuxia* film, all roads lead back to the great King Hu: supreme fantasist, Ming dynasty scholar, and incomparable artist. For years, Hu labored on his own, creating one exquisitely crafted film after another (with astonishing pre-CGI visual effects), elevating the martial-arts genre to unparalleled heights...

Hu's three-years-in-the-making masterpiece, *A Touch of Zen*, was released in truncated form in Hong Kong in 1971... A close-to-complete version was constructed by Hu and shown at the 1975 Cannes Film Festival, where he won a grand prize for technical achievement (and earned an apology from his studio heads)." — New York Film Festival

"Widely and rightly regarded as not only one of the finest martial arts films ever made, but one of the greatest works in all Chinese cinema, King Hu's *A Touch of Zen* is most often lauded for its extraordinary fight sequences. Why the film is so exceptional, however, is that as great as these fight scenes are (and they



are spectacular), they may not even be the best part of the movie."

— Jeremy Carr, *Mubi*

"King Hu's remarkable Ming Dynasty epic deliberately makes itself impossible to define, beginning as a ghost story, then turning into a political thriller, and finally becoming a metaphysical battle as the role of the monk Hui-yuan (Chiao) comes to the fore... The visual style will set your eyes on fire." — Tony Rayns, *Time Out*

**"Jaw-dropping... a superlative series of choreographed action set pieces in fantastic widescreen landscapes."**

— J. Hoberman,

*New York Review of Books*

**Director/Screenplay: King Hu**  
Taiwan 1971 | 180 mins

**Producers:** Sha Yung-feng, Hsia-wu Liang Fong

**Photography:** Hua Huiying

**Editors:** King Hu, Wang Chin-chen

**Music:** Wu Dajiang

**With:** Hsu Feng, Shih Chun, Bai Ying, Tien Peng, Roy Chiao Hung

**Festivals:** Cannes (Cannes Classics) 2015

In Mandarin with English subtitles

CinemaScope | Censors rating tbc

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**A EMB** Saturday 23 July, 8.45 pm  
**A RX** Sunday 7 August, 4.45 pm

## McCabe & Mrs Miller



**Director: Robert Altman**  
USA 1971 | 120 mins

**Screenplay:** Robert Altman, Brian McKay, Based on the novel *McCabe* by Edmund Naughton

**Photography:** Vilmos Zsigmond

**Music:** Leonard Cohen

**With:** Warren Beatty, Julie Christie, René Auberjonois, William Devane, John Schuck, Corey Fischer, Bert Remsen, Shelley Duvall, Keith Carradine, Michael Murphy

CinemaScope | Censors rating tbc

As vivid and haunting as the songs of Leonard Cohen that found an audience on its soundtrack, Robert Altman's indelible vision of two of the Wild West's most beautiful losers is restored to the giant screen. Warren Beatty and Julie Christie play an enterprising gambler and a cynical bordello madam, separate newcomers whose reputations have preceded them to the raw Pacific Northwest mining town of Presbyterian Church. Channelling attraction into a business proposition, they join forces to provide the miners with a superior whorehouse experience. The arrival of representatives of a mining company with interests of its own threatens their plans. (*Deadwood* fans will recognise the debt acknowledged

by David Milch.) On its release critic Andrew Sarris hailed it a 'half-baked masterpiece'. Forty-five years later, the apparent offhandedness of Altman's attention to story and dialogue feels integral to his evocation of elusive dreams and frail individual enterprises. The town, rising so randomly amongst the conifers, is said to have been built by a crew of US draft dodgers in British Columbia and the film was shot, unforgettably, in rain and snow by the late, great Vilmos Zsigmond.

**A EMB** Monday 25 July, 9.00 pm  
**B PAR** Thursday 28 July, 4.00 pm  
**A LHP** Monday 1 August, 8.45 pm  
**A RX** Saturday 6 August, 4.00 pm

## One-Eyed Jacks



**Director: Marlon Brando**  
USA 1961 | 141 mins

**Producer:** Frank P. Rosenberg

**Screenplay:** Guy Trosper, Calder Willingham.

**Photography:** Charles Lang

**Editor:** Archie Marshek

**Music:** Hugo Friedhofer

**With:** Marlon Brando, Karl Malden, Pina Pellicer, Katy Jurado, Ben Johnson, Slim Pickens,

**Festivals:** Cannes

(Cannes Classics) 2016

PG cert

Famously over-budget and severely trimmed by the studio, Marlon Brando's sole foray into direction was a box office flop that remains a psychologically fascinating, visually stunning and too-seldom-seen entry into the Western genre. This stunning restoration by Universal Pictures and The Film Foundation was supervised by Steven Spielberg and Martin Scorsese. It comes to festival screens direct from its unveiling at Cannes.

"*One-Eyed Jacks* was actually the last time Brando acted out of true commitment, an uncynical passion for the material, and he gives one of his best performances as the outlaw betrayed by a friend (Karl Malden), seeking vengeance and finding love

with the villain's stepdaughter. His direction is perceptive and effective – all the actors are uniformly excellent – evoking especially fine work from the newcomers, notably Pina Pellicer as the young woman who falls for him. Katy Jurado is fine as her mother; Malden, always good, is superbly ambiguous here." — Peter Bogdanovich, *Indiewire*

"Fascinating to see Brando directing this revenge Western... exactly as he acts, so that the whole movie smoulders in a manner that is mean, moody and magnificent." — Tom Milne, *Time Out*

**A PAR** Sunday 31 July, 8.00 pm  
**A RX** Friday 5 August, 8.30 pm

# AOTEAROA

NEW ZEALAND FILMS AT NZIFF ARE  
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the paint the professionals use

NZIFF is proud to provide big screen premieres for striking work made within our own horizons. In fact, it's one of our key objectives. In 2016 we platform four very different documentaries, two mighty programmes of shorts and some dazzling experimental work.

If this section seems a little tighter than in previous years, that's because New Zealand films take pride of place as our Opening Night and Centrepiece choices. See also Pietra Brett Kelly's extraordinary foray into the film archives of Afghanistan (p59) in Framing Reality, and Jake Mahaffy's *Free in Deed* (p41) in Fresh.

## Apple Pie



 Sam Hamilton

**Director:** Sam Hamilton  
New Zealand 2016  
80 mins

**Producer:** Lani Felthan  
**Photography:** Ian Powell  
**Narrators:** Christopher Francis Schiel, Muagututia Kelemete Fu'a  
**With:** Ioane Papali'i, Lauren Waudé, Dean Roberts, Kasina Campbell, Oscar Dowling, Jon Bywater, Louise Menzies, Andy Hamilton, Metusela Toso, Mosiana Webster  
PG nudity

Shot on 16mm celluloid across parts of New Zealand and Samoa, interdisciplinary artist Sam Hamilton's ten-part experimental magnum opus makes thought-provoking connections between life on Earth and the cosmos, and, ultimately, art and science. Structured around the ten most significant celestial bodies of the Milky Way, *Apple Pie's* inquiry begins with the furthest point in our solar system, Pluto, as a lens back towards our home planet and the 'mechanisms by which certain aspects of scientific knowledge are digested, appropriated and subsequently manifest within the general human complex'. Christopher Francis Schiel's dry, functional narration brings a network of ideas about our

existence into focus, while Hamilton's visual tableaux, as an extension of his multifaceted practice, veer imaginatively between psychedelic imagery and performance art.

The centrepiece of the film is a striking sequence involving dancer Ioane Papali'i, whose limbs are tied by long strands of rope to a tree. His struggle, perhaps, is one of trying to deviate from the blueprints of reality, a fundamental aspect of our species' most constructive faculties, says Hamilton. — Tim Wong

**A ED** Wednesday 3 August, 6.30 pm  
**A ED** Wednesday 3 August, 8.45 pm

## Chronesthesia



 Hayden J. Weal

**Director/Screenplay/Editor:** Hayden J. Weal  
New Zealand 2016  
93 mins

**Producers:** Steve Barr, Kelly Kilgour  
**Photography:** Simeon Duncombe  
**Music:** Conor Cameron  
**With:** Hayden J. Weal, Michelle Ny, Cohen Holloway, Nick Blake, Summer Waretini-Hewison, Abby Damen, Colleen Cleary, Julian Dennison  
Censors rating tbc

Written and directed by its charismatic lead actor, Hayden J. Weal, this romcom with a time-travel twist radiates the upbeat energy that presumably got it made on a next-to-nothing budget. Daniel Duncombe (Weal) is not a committer. When he's not working at a café or pounding some of Wellington's most scenic walkways to stay in shape, he's perfectly happy to chill at home. Then he starts waking up from weird dreams to find cryptic messages scrawled on his bedroom window. Slowly it dawns on Daniel that the same mysterious force is guiding him into contact with a strange assortment of equally unattached strangers who intrude on his routine.

Playing go-between in a senior romance again in a parallel junior version (hello, Julian 'Skux' Dennison), Daniel finds himself in a love story of his own – but not before numerous coincidences have been cheerfully thrown in his path, and a few tidy action-hero moves have been deployed to talk down the most excitable of his new best friends. Simeon Duncombe's sun-drenched cinematography could secure him a lifetime's work with Positively Wellington Tourism: you'll want to move to the capital, even if you live here already.

**A PAR** Friday 29 July, 9.30 pm  
**A LHP** Sunday 31 July, 3.30 pm  
**B PAR** Wednesday 3 August, 3.45 pm

## The 5th Eye

If our PM or the relevant public servants feel truly comfortable about New Zealand's participation in the Five Eyes intelligence alliance, it doesn't show when they are seen explaining it, defending it, or downright refusing to talk about it in this documentary. The disavowals we see are a matter of public record, but filmmakers Errol Wright and Abi King-Jones (*Operation 8*) embed those TV interviews, parliamentary declamations and media ops in a concise history of New Zealand's post war dependency on the United States.

For lucid, more confidently-held commentary, the filmmakers turn to inveterate watchdogs such as Nicky Hager, Jane Kelsey, Murray Horton and Paul Buchanan, but evolve a position of their own through the accumulation and agile juxtaposition of some very telling material.

They also thread an unlikely tale of protest through this scenario, following the actions of the three earnest bumblerers who, against all odds, successfully damaged the Waihopai spy station in 2008. A priest, a subsistence farmer and a teacher, they acted out of Christian conviction, claiming Five Eyes implicated New Zealanders in the murder of children in Iraq. When they



ran that argument in court, the jury acquitted them. No Crown witness was summoned to contradict them.

When the GCSB has been so often in the news, with Kim Dotcom frequently in tow, there's likely to be an audience, less heroic perhaps, that's simply grateful for a film that provides a blow-by-blow account of the GCSB's misadventures – and its expanding powers to make suspects of all of us.

**"We have to be aware of what our country's doing."**

— Peter Murnane



Errol Wright and Abi King-Jones

**Directors: Errol Wright, Abi King-Jones**  
New Zealand 2016 | 112 mins

**Producer/Photography:** Errol Wright

**Editor:** Abi King-Jones

**Sound:** Matt Stutter

**Music:** David Long

**With:** Adrian Leason, Peter Murnane, Sam Land, Nicky Hager, Murray Horton, Michael Knowles, Paul Buchanan, Thomas Beagle, Robert Patman, Richard Jackson, Keith Locke

**A PAR** Saturday 23 July, 5.15 pm  
**B PAR** Tuesday 26 July, 1.00 pm

## Le Ride

Phil Keoghan, television personality, adventurer and bike enthusiast, pays tribute to a little-known Kiwi sports hero by duplicating one of his most remarkable feats in this documentary.

In 1928, New Zealander Harry Watson and three Australian cyclists teamed up to compete in the Tour de France. Racing as an untested team of four, the Australasians were conspicuously raw amongst the elite ten-man European teams, but they were tenacious and learned fast.

The race was designed to eliminate as many riders as possible – and so, one might think, were the bikes. Most of the roads were unpaved and the heavy steel bikes weighed twice as much as a modern racing bike. More riders failed to finish the 1928 Tour de France than any other Tour in history: 168 riders began the arduous 3,500-mile race; only 41 finished.

Following the 1928 route around the perimeter of France 85 years later isn't always *exactly* possible, thanks to vastly increased traffic and motorway systems, but Keoghan and mate Ben Cornell are determined – some might say recklessly so – to get as close to it as possible. Travelling the 3,500 miles (5,600 km), in 22 stages over 26 days on restored



SALMINI SPORTFILM LLC

vintage bikes with no gearshifts, they keep pace with the daily progress (if not the number of blow-outs) related by Watson in his vivid journals.

Handsomely shot, and rich in fascinating detail and photographic evidence of Watson and his teammates' epic achievement, Keoghan's film feels their pain so that you don't have to. It's a stirring salute.

**"Man, do I have some respect for the riders who rode in 1928."**

— Phil Keoghan



Phil Keoghan\*

**Director: Phil Keoghan**  
New Zealand/Australia/USA/France  
2016 | 90 mins

**Producer:** Louise Keoghan

**Screenplay:** Phil Keoghan, Louise Keoghan

**Photography:** Scott Shelley

**Editor:** Jess Bushyhead

**Narrator:** Hewitt Humphrey

**With:** Phil Keoghan, John Keoghan, Ben Cornell, Greg Peart

**A EMB** Monday 1 August, 8.30 pm\*  
**A RX** Tuesday 2 August, 6.15 pm\*  
**A LHP** Saturday 6 August, 6.15 pm

## The heART of the Matter



  **Luit Bieringa**

**Director: Luit Bieringa**  
New Zealand 2016  
88 mins

**Producer:** Jan Bieringa  
**Photography:** John Christoffels, Davorin Fahn, Greg Jennings, John Irwin, Tony Hiles  
**Editors:** Annie Collins, Angela Boyd  
**Research:** Renee Gerlich  
**Sound:** Dick Reade  
**Music:** Warren Maxwell

Under the leadership of a legendary director general of education, Clarence Beeby, the years immediately after World War II saw the most remarkable shifts in educational philosophy New Zealand had ever experienced.

Luit Bieringa's documentary traces those changes and the army of men and women who worked to establish a thoroughly bicultural and arts-centred education system. Gordon Tovey, national supervisor of arts and crafts, and his team of artists and art specialists fostered the lively and colourful classrooms that New Zealand is familiar with today, in stark contrast to the rote-learning environments preceding them. Contributing art specialists included Cliff Whiting,

Para Matchitt and Ralph Hotere. Critically, they ensured that aspects of Māori art such as kōwhaiwhai, kapa haka and waiata had a central place in our mainstream classrooms through in-depth consultation with Ngāti Porou kaumātua Pine Taiapa. Replete with archival interviews and little-seen footage, this film is likely to transport any Kiwi-educated boomer back to school, but its richly storied excavation of the past is as clearly pointed towards the future as once were its public-servant heroes.

**A TP** Monday 25 July, 6.30 pm  
**B TP** Wednesday 3 August, 11.00 am

## Michael Smither: Portraits



  **Tony Hiles**

**Director/Producer/Photography: Tony Hiles**  
New Zealand 2016  
43 mins

**Editor:** Daria Malesic  
**Post/Online:** Paul Wedel  
**With:** Michael Smither

The seventh episode in NZIFF's long-running serial, Tony Hiles' planned ten-part series about his friend Michael Smither, sees the 77-year-old artist setting aside increasing health issues to take on a series of larger-than-life oil portraits. Starting in 2014, Smither has been asking people from his daily life to sit for him. Though he stays away from the internet himself, he cites the images of atrocities in the Middle East to be found there as his stimulus. Counterposed to those barbaric images, his 'head shots' will transcribe the experience and vitality in faces he knows well.

Though admitting to constant pain and depleted stamina, he remains engagingly stimulated by the world and

his own place in it. He contrasts the current portraits with the landscaped faces he portrayed in the 70s and 80s. The new work is much less about the painter than the painted, he contends, about one human being looking at another human being, and often seeing the younger spirit within the well-worn face. This observation reverberates as we watch him position himself 'in the same light' as he has placed his sitters to paint a self-portrait, a moving expression of vivid and tenacious self-awareness.

**C CG** Monday 1 August, 1.30 pm  
**C CG** Tuesday 2 August, 12.15 pm

## On an Unknown Beach



 **Adam Luxton**

**Directors/Photography: Adam Luxton, Summer Agnew**  
New Zealand 2016  
90 mins

**Producers:** Gayle Hogan, Adam Luxton, Summer Agnew  
**With:** Bruce Russell, Di Tracey, David Hornblow  
CinemaScope

Longtime collaborators Adam Luxton and Summer Agnew, creators of the singular *Minginui* (NZIFF05), return to their experimental roots with this 'speculative documentary' on landscapes of ruin, and the three explorers who dive deep into the abyss. Aboard the state-of-the-art research vessel *Tangaroa*, coral scientist Di Tracey surveys the Chatham Rise seabed to document the impact of deep ocean trawl fishing. Wandering through Christchurch's eerie post-quake CBD, Bruce Russell, a sound artist and founding member of seminal noise band The Dead C, philosophises on urbanisation and regeneration through improvised soundscapes and his own highly evolved thought patterns. And

navigating a fraught interior landscape, poet and actor David Hornblow uses Regression Hypnotherapy to traverse his past experiences with addiction. For Luxton and Agnew, their unique subjects' journeys into the unknown have galvanised their own approach to the aesthetic of this adventurous film, earthy in tone and form and sublimely realised as a visual poem – its images some of the most striking you'll encounter at this festival. — Tim Wong

**A ED** Saturday 6 August, 3.30 pm  
**A ED** Sunday 7 August, 5.30 pm

## Spectral Visions



**Directors: Gavin Hipkins, Phil Dadson, Martin Sagadin, Gabriel White, Alex Backhouse**

58 mins approx. | Censors rating tbc

NEW AGE

These five new short films from New Zealand artists and filmmakers uncover hidden meanings lying in plain sight, revealing the otherworldly within locations both exotic and mundane.

Gavin Hipkin's *New Age* explores the ritual landscapes of Avebury's stone circles by calling on passages from an English spiritualist manual from the 1870s, revisiting spiritualism and spirit photography in the 21st century. Phil Dadson's *Anatomia Sonora – Sentinels of the Tides* views Venice from a unique perspective, twinning images of the city's iconic bridges as it battles the rising tides of global warming and tourism.

Martin Sagadin's *Up Further* takes us to a series of forlorn and lonely, but evocative landscapes, creating a

dreamy, nostalgic mood as the dark afternoon weaves into a glorious evening. Gabriel White's *Around the Margins* is a short sequel to his feature, *Oracle Drive* (NZIFF13), this time offering a witty exploration of the industrial southern edge of Auckland. Alex Backhouse's *Explorer* delves into the subculture of at home space exploration. In his film, set deep in the suburbs, a troubled man abandons hopes for alien contact and finds new meaning in the emptiness of his house. — MM

**C CG** Wednesday 3 August, 12.15 pm  
**C CG** Wednesday 3 August, 1.30 pm

## New Zealand's Best 2016



75 mins approx. | M horror scenes

Help give the year's best New Zealand short films the homegrown recognition they deserve by voting for your favourite at this screening. For this year's *New Zealand's Best* short film competition, NZIFF programmers Bill Gosden and Michael McDonnell viewed 81 submissions to make a shortlist of 12, from which filmmaker Lee Tamahori selected these six finalists. A jury of three will select the winner of the \$5,000 Madman Entertainment Jury Prize, while a \$3,000 Wallace Friends of the Civic Award will be awarded by donors the Wallace Foundation and Wallace Media Ltd to the film or contributor they deem to merit special recognition. (*The King*, supported by Wallace Media, is not eligible for this prize.) The winner of the audience vote takes away the Audience Choice Award, consisting of 25 percent of the box office from the main-centre NZIFF screenings. Lee's comments on each film appear in italics.

**A PAR** Wednesday 27 July, 6.30 pm  
**B PAR** Thursday 28 July, 1.45 pm

### Spring Jam

NZ 2016 | **Director/Screenplay:** Ned Wenlock  
**Producer:** Georgiana Plaister | 6 mins

A young buck suffers a major case of antler-envy in this charming and witty animated short. *Great commentary on New Zealand. Funny, irreverent, with excellent use of music and imagery.*

### Cradle

NZ 2016 | **Director:** Damon Duncan | **Producer:** Luke Robinson | **Screenplay:** Hugh Calveley  
**Photography:** Ian McCarroll | **Editor:** Alex O'Shaughnessy | 15 mins

In this accomplished outer-space drama, a stranded astronaut must wrestle control of her spaceship from its errant computer. *A good story, well told. Great set design, sharp editing and generally excellent tech credits. A gripping sci-fi film.*



WAIT

### Wait

NZ 2015 | **Director/Screenplay:** Yamin Tun  
**Producers:** Vicky Pope, Daniel Higgins | **Photography:** Ryan Alexander Lloyd | **Editor:** Simon Price | In Mandarin and English, with English subtitles | 14 mins

A young girl helps her immigrant mother overcome both cultural and emotional barriers. *Tense and absorbing narrative with an intentionally enigmatic finale. Good tech credits and finely tuned performances.*

### Shmeat

NZ 2015 | **Director/Screenplay:** Matasila Freshwater  
**Producer:** Thomas Coppell | **Animator/Editor:** Chris Callus | 6 mins

In an animated dystopia, where food and resources are scarce, a mad scientist ventures into the night to procure an icky new food source... *Excellent production values encompassing a timely global story. Very Tim Burton-esque, but thoroughly entertaining and humorous.*



SHMEAT



### Judgment Tavern

NZ 2015 | **Director/Screenplay:** Dean Hewison  
**Producer:** Ruth Korver | **Photography:** Chris Matthews  
**Editor:** Jeff Hurrell | 11 mins

A young girl and her disembodied father search for his missing body in this fantasy short filled with swords and sorcery. *Succinct narrative, excellent production and technical skills. A concise piece of storytelling in such a short format. Good performances help to sustain tension.*

### The King

NZ 2016 | **Director/Screenplay/Producer:** Ursula Grace Williams | **Photography:** Tim Flower | **Editor:** Gareth Moon | 23 mins

Meet Andy Stankovich, scrap-metal merchant by day and sweet-voiced performer by night. *Likeable documentary with a warm heart. A classic New Zealand character, with a touching bunch of associates.*



JUDGMENT TAVERN

## Ngā Whanaunga Māori Pasifika Shorts 2016

89 mins approx. | Censors rating tbc | In English, Māori and Solomon Islands Pijin, with English subtitles



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A collection of Māori and Pasifika short films curated by Leo Koziol (Ngāti Kahungunu, Ngāti Rakaipaaka), director of the Wairoa Māori Film Festival, with guest co-curator Craig Fasi (Niue), director of the Pollywood Film Festival.

This year's expression of 'ngā whanaunga' – which means relatedness and connectedness between peoples – is realised with films from Aotearoa, Hawaii, Tahiti and Australia. The name was suggested by Leo's mother, the late Huia Kaporangi Koziol, who was fluent in Te Reo Māori as a speaker, reader and writer. For curators' comments, go to nziff.co.nz

### The Chief's Speech (to the United Nations)

USA 2015 | **Director/Screenplay:** Vilsoni Hereniko (Rotuman) | 6 mins

Chief Telematua's impassioned speech may well change your understanding of climate change.

### The Spectacular Imagination of the Pōhara Brothers

NZ 2015 | **Director/Screenplay:** Todd Karehana (Māori) | 8 mins

Two brothers try to help their mother pay her power bill before it is disconnected in 24 hours.



THE SPECTACULAR IMAGINATION OF THE PŌHARA BROTHERS

### Smiths Ave

NZ 2015 | **Director/Screenplay:** Robert George (NZ Māori/Cook Island Māori) | 10 min

An unexpected call from his estranged father leads a young man to ponder events from his childhood.

### The Lost Pearl

NZ/Tahiti 2015 | **Director:** Temuera Morrison (Māori)  
**Producer:** Tiairani Drollet-Le Caill (Tahitian Maohi) | 20 mins

A life-changing event sends a young man back to Tahiti where he discovers a family he never knew.



SMITHS AVE

### Blackbird

Australia 2015 | **Director/Screenplay:** Amie Batalibasi (Solomon Islander) | 13 mins

A story inspired by the untold history of Australia's 'Sugar Slaves'.

### Stevo

NZ 2015 | **Director:** Heather Hayward | 15 mins

A Wellington security guard brings traditional Māori ways of trade and barter to his life in the city.

### Ūkaipō Whenua

NZ 2016 | **Director/Screenplay:** Kararaina Rangihau (Māori) | **Producer:** Hineani Melbourne (Māori) | 17 mins

In the misty mountains surrounding Lake Waikaremoana, another generation is poised to inherit the land.



BLACKBIRD

**A TP** Saturday 30 July, 5.15 pm  
**B TP** Monday 1 August, 1.30 pm

# WORLD

WORLD FILMS AT NZIFF ARE  
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Our pick of the features we have encountered in a year of close engagement with international cinema. We do what we can to cover many bases, while insisting on that certain indefinable quantity called quality. We pay attention at the same time to the films lavished with praise or box office success in their countries of origin. Films in this section are arranged by principal country of origin.

## Looking for Grace



 Sue Brooks

**Director/Screenplay:**  
**Sue Brooks**  
Australia 2015  
101 mins

**Photography:** Katie Milwright  
**Editor:** Peter Carrodus  
**With:** Odessa Young, Richard Roxburgh, Radha Mitchell, Terry Norris, Harry Richardson, Kenya Pearson, Myles Pollard, Julia Blake, Tasma Walton, Holly Jones, Shirley Van Sanden  
**Festivals:** Venice, Toronto 2015  
M offensive language

Stellar newcomer Odessa Young (*The Daughter* p23) is 16-year-old Grace, who disappears from her suburban home, grabbing a stash of cash from her father's safe and leaving a note saying 'Sorry, Mum'. Agreeing about little else, Mum and Dad (Radha Mitchell and Richard Roxburgh) enlist the services of an unlikely, semi-retired detective, hit the road and follow the clues east from Perth. A fifth character encountered driving these same roads remains a mystery until the film is almost over.

As in her earlier films, Sue Brooks (*Road to Nhill*, *Japanese Story*, NZIFF07) retains a compassionate awareness, through the most trying events for her characters, that the dramas which

shape our lives rarely arrive in dramatic form. In Brooks' manual, comedy and tragedy are all mixed up and there's certainly no law against accidents. *Looking for Grace*, her first film from a self-authored script, is a jangly mix of character comedy, social satire, road movie, mystery, rueful coming-of-age and mid-life muddle. She accentuates the haphazard, but what's truly disconcerting is the empathy she accumulates for her hapless principals as they ride the bumps.

**A PAR** Saturday 23 July, 2.30 pm  
**A PH** Sunday 24 July, 5.45 pm

## The First, the Last

*Les premiers, les derniers*



**Director/Screenplay:**  
**Bouli Lanners**  
Belgium/France 2016  
98 mins

**Photography:** Jean-Paul De Zaeytjij  
**Editor:** Ewin Ryckaert  
**With:** Albert Dupontel, Bouli Lanners, Suzanne Clément, Michael Lonsdale, David Murgia, Aurore Broutin, Philippe Rebbot, Serge Riaboukine, Max von Sydow  
**Festivals:** Berlin 2016  
In French with English subtitles  
CinemaScope | R13 violence, offensive language

Bouli Lanners' poker-faced crime drama favours black humour and existentialism over genre heroics, almost like a gothic, Belgian riff on the Coens' *No Country for Old Men*. In a god-forsaken no man's land somewhere in rural Western Europe, which could just as easily be the American West, two world-weary but good-hearted bounty hunters, Cochise (Albert Dupontel) and Gilou (Lanners), have been hired to track down a stolen cellphone. They have a device that can track the phone but only when it's switched on. Trouble is the thieves, two young lovers on the run, are convinced that the end of the world is nigh and don't seem to have much use for the phone. It's not long before both

hunters and hunted fall foul of a local criminal gang.

A terrific supporting cast amplify the deadpan hijinks, including Canadian actress Suzanne Clément (*Mommy*) as a lonely single mother who befriends Cochise; French veteran Michael Lonsdale as the world's most decrepit hotelier; and Bergman regular Max von Sydow as a grave undertaker. Oh, and there's also a homeless drifter called Jésus (French character actor Philippe Rebbot), who bears a striking resemblance to the real deal. — MM

**B ED** Friday 22 July, 4.15 pm  
**A ED** Tuesday 26 July, 8.30 pm  
**A PAR** Sunday 7 August, 8.30 pm



## The Clan

*El Clan*

In Argentina everybody knows about the Puccio Clan case. In 1985 it was discovered that a spate of kidnappings and murders had been the work of the Puccios, a well-established Catholic family with five children living in a high-class suburb of Buenos Aires. They had held the hostages in their basement, then, after the ransoms had been paid, murdered them. Mamá Puccio and the daughters were allegedly oblivious, but the sons were up to their necks, none more so than golden-haired national rugby star Alejandro (Peter Lanzani), used as bait to attract victims by the controlling paterfamilias. It is through the conflicted eyes of young Alejandro that the story unravels in Pablo Traperero's fearsomely compulsive film.

"Guillermo [The Secret of Their Eyes] Francella's performance as Arquímedes Puccio... is one of the damnedest things you'll ever see... Few actors have made evil so insidiously accessible."

— Michael Sragow, *Film Comment*

"Traperero stages the kidnapping set pieces with stirring dispatch, amping up the action with a bold, ironic, propulsive use of such pop tunes as the Kinks' 'Sunny Afternoon' and David Lee Roth's 'Just a Gigolo'..."



Despite the mayhem and Puccio's inevitable downward spiral, the heart of the film remains the strained dynamic between Arquímedes and Alejandro: a monstrous father demanding loyalty and obedience at all costs from the prized son... Francella and Lanzani are excellent... throughout this nervy and provocative picture." — Gary Goldstein, *LA Times*

**"There's such an irresistible, black-hearted swagger to [Pablo Traperero's] latest that Martin Scorsese would immediately recognise a kindred spirit."**

— Robbie Collin, *The Telegraph*



**Director/Screenplay: Pablo Traperero**  
Argentina/Spain 2015 | 110 mins

**Producers:** Hugo Sigman, Matías Mosteirín, Augustín Almodóvar, Pedro Almodóvar, Esther García, Pablo Traperero  
**Photography:** Julián Apezteguía  
**Editors:** Pablo Traperero, Alejandro Carrillo Penovi  
**Music:** Sebastián Escofet  
**With:** Guillermo Francella, Peter Lanzani, Lili Popovich, Gastón Cocchiarale, Giselle Motta, Franco Masini, Antonia Bengoechea, Stefania Koessl  
**Festivals:** Venice, Toronto, San Sebastián 2015; Rotterdam 2016  
**Best Director, Venice Film Festival 2015**  
In Spanish with English subtitles  
CinemaScope | R13 violence, offensive language, sex scenes

A	PH	Friday 29 July, 8.15 pm
A	LHP	Sunday 31 July, 8.00 pm
A	ED	Sunday 31 July, 8.15 pm
A	EMB	Wednesday 3 August, 9.00 pm
B	ED	Friday 5 August, 4.30 pm

## The Daughter

Drawing together a dream ensemble that includes Geoffrey Rush, Sam Neill, Miranda Otto and incendiary teenage newcomer Odessa Young, *The Daughter* is the feature debut of acclaimed Australian stage director Simon Stone. Building on his theatrical modus operandi of modernising 19th-century Russian texts, he reimagines for the screen his hugely successful stage adaptation of Ibsen's *The Wild Duck*, updated to 21st-century small town Australia.

Paul Schneider is Christian, a prodigal son returning after many years to his rural hometown, for his father's wedding. He finds the world he knew pushed into a deepening decline hastened by his father's recent closure of the local saw-mill. His return brings with it the unravelling of a deep rooted family secret that threatens to break apart the lives of the few remaining townspeople, and those once closest to him. The film mines Ibsen's themes of class and sexual division to suggest they are still painfully real in the contemporary world. — TW

"Australian cinema is known to engage with long-standing familial feuds... but debut feature filmmaker Simon Stone, writer, director and enfant terrible of Australian theatre, may have



fashioned its most atmospherically striking bloodline squabble yet.

There are note-perfect performances from the pedigreed cast and Stone spreads the love so that nobody and everybody steals the show... While *The Daughter* is no lark, however, it also exists on a level that distinguishes it from most other dramas: it is a mood piece told with a lyrical energy both lush and dangerous." — Luke Buckmaster, *The Guardian*

**"Australian director Simon Stone, along with big names Geoffrey Rush, Sam Neill and Miranda Otto, take Ibsen's *The Wild Duck* to dark new places."**

— Tara Brady, *Irish Times*

**Director: Simon Stone**  
Australia 2015 | 95 mins

**Producers:** Jan Chapman, Nicole O'Donohue  
**Screenplay:** Simon Stone. Inspired by the play *The Wild Duck* by Henrik Ibsen  
**Photography:** Andrew Commis  
**Editor:** Veronika Jenet  
**Production designer:** Steven Jones-Evans  
**Costume designer:** Margot Wilson  
**Music:** Mark Bradshaw  
**With:** Geoffrey Rush, Ewen Leslie, Paul Schneider, Miranda Otto, Anna Torv, Odessa Young, Sam Neill  
**Festivals:** Sydney, Melbourne, Venice, Toronto, Vancouver, London 2015; Rotterdam 2016  
CinemaScope | M sex scenes, offensive language

A	LHP	Monday 25 July, 6.15 pm
B	PH	Friday 29 July, 2.00 pm
A	PH	Saturday 30 July, 6.00 pm
A	EMB	Monday 1 August, 6.15 pm

## The Land of the Enlightened



**Director/Photography:**  
Pieter-Jan De Pue  
Belgium/Ireland/  
The Netherlands/  
Germany/Afghanistan  
2016 | 87 mins

**Special Jury Award for  
Cinematography (World  
Documentary), Sundance Film  
Festival 2016**

In Farsi, Pashto, Uzbek, Wakhi,  
Kyrgyz, Russian and English,  
with English subtitles  
M drug use, offensive language,  
content that may disturb

Shot on 16mm film on numerous visits over seven years, debut filmmaker Pieter-Jan De Pue's account of bands of armed children roving war-torn Afghanistan is as amazing for where it goes as it is for being so impeccably well crafted. It was the hands-down winner of this year's Sundance World Cinema Documentary Special Jury Award for Best Cinematography, but that accolade cannot prepare you for just how breathtaking it looks, let alone how unlike any other documentary filmed in a war zone.

De Pue enlisted his young subjects to re-enact their exploits for his camera. They roam the valleys searching for undetonated explosives to sell or trade amongst other gangs. Some

mine lapis lazuli by hand, others steal opium from passing caravans. Their informal mercenary system interacts with fractious, understandably wary US troops. Cheering the news of imminent US withdrawal, they dream of lording it over their battered country. Flights of invented mythology and intense visual lyricism ascribe freedom and resilience to these wild, motherless boys, and do so with unabashed romanticism. But the reality of their hardscrabble existences is clear to see.

**B TP** Monday 1 August, 11.30 am  
**A TP** Wednesday 3 August, 8.15 pm

## Family Film

*Rodinný film*



ENDORFILM

**Director: Olmo Omerzu**  
Czech Republic/  
Germany/Slovenia/  
France/Slovakia 2015  
95 mins

**Screenplay:** Olmo Omerzu,  
Nebojša Pop-Tasić  
**Photography:** Lukáš Milota  
**With:** Karel Roden, Vanda  
Hybnerová, Daniel Kadlec,  
Jenováfá Boková, Eliška Křenková,  
Martin Pechlát  
**Festivals:** San Sebastián 2015  
In Czech with English subtitles  
M nudity, sex scenes

Laced with subtle irony and black humour, this bone-dry domestic drama unravels the blissful ignorance of a well-to-do Prague family with the same cool precision of Ruben Östlund's *Force Majeure* (NZIFF14). Leaving their two teenagers to fend for themselves, a liberal couple goes ocean sailing with their pet border collie Otto, content with the notion that their responsibility as parents can be fulfilled via occasional Skype calls from the tropics. Their 15-year-old son, meanwhile, takes advantage of this delusion, cutting school and playing truth or dare with his older sister's coolly promiscuous best friend.

As this unmoored family unit begins to lose its bearings both at home and

abroad, a particular kind of European malaise sets in. Slovenian director Olmo Omerzu's trick is couching his wry, almost anthropological observations on bourgeois indulgence in curious plot twists and absorbing diversions: not least, a nail-biting adventure involving Otto the dog, which clinches his role as the family member least prepared for, but most deserving an escape from the others.

**A ED** Sunday 24 July, 6.30 pm  
**A ED** Monday 25 July, 6.15 pm  
**A ED** Wednesday 27 July, 6.30 pm

## A War

*Krigen*

A tense, measured investigation of the moral ambiguity of combat, Tobias Lindholm's rattling new military drama has already proven its international resonance, securing an Oscar nomination in the Foreign Language category earlier in the year. *A War* follows the trials of a compassionate military commander (Danish player and *Game of Thrones* star Pilou Asbæk) who, in the chaos of a firefight with the Taliban, makes a decision to save his men that has disastrous consequences. As the drama shifts from war zone to war trial, Lindholm proves as skilled in evoking the madness of the battlefield as he is in exploring the ethical ramifications that unspool from it.

From his gripping ocean-set thriller *A Hijacking* (NZIFF13) to his wrenching screenplays for *Borgen* and Thomas Vinterberg's *The Hunt* (NZIFF12), Lindholm proves himself again a master in presenting thorny moral arguments with a remarkable pulse for even-handedness and authenticity. — JF  
"Always compelling, *A War* demands that viewers engage with the questions your *13 Hours* or *American Sniper* fears to take on, weighing the moral costs of 'our' lives versus 'theirs', asking what toll the choices that soldiers face



MAGNOLIA PICTURES

exact upon them, and taking a hard look at the impossibility of justice in many cases of civilian casualties. Lindholm manages all this without denying us the pleasures of suspenseful storytelling, and without denying any character his or her due empathy." — Alan Scherstuhl, *Village Voice*

**"A powerful foreign language Oscar finalist, it proves yet again that agonizing moral dilemmas make for the most effective cinema."**

— Kenneth Turan, *LA Times*



**Director/Screenplay: Tobias Lindholm**  
Denmark 2015 | 116 mins

**Producers:** René Ezra, Tomas Radoor  
**Photography:** Magnus Nordenhof Jønck  
**Editor:** Adam Nielsen  
**Music:** Sune Rose Wagner  
**With:** Pilou Asbæk, Tuva Novotny, Søren Malling,  
Dar Salim, Dulfi Al-Jabouri  
**Festivals:** Venice 2015  
**Nominated, Best Foreign Language Film,  
Academy Awards 2016**  
In Danish with English subtitles  
Censors rating tbc  
[facebook.com/krigenfilm](https://www.facebook.com/krigenfilm)

**A PAR** Sunday 24 July, 5.45 pm  
**A LHP** Thursday 28 July, 8.15 pm  
**B PAR** Tuesday 2 August, 1.30 pm

## Land of Mine

*Under sandet*

Former enemies struggle to recognise their shared humanity in this moving and tension-filled drama that draws on a seldom discussed episode from the end of World War II. Winner of awards and audience prizes at several festivals already, *Land of Mine* acknowledges Denmark's punitive treatment of young German POWs held in Denmark after the Nazi surrender.

The film's protagonists are put to work to search out and disarm mines that had been buried on Danish beaches by the Nazis in anticipation of an Allied invasion. At first, the Danish sergeant Rasmussen (Roland Møller) supervises his youthful charges with vengeful severity. A solitary individual but for the company of his faithful dog, he shows no hesitation in visiting the sins of the Third Reich on its youngest sons, mere boys conscripted as German manpower dwindled.

Gradually, though, the taskmaster finds himself at odds with those whose orders it is his duty to enforce. The tension is absolute, but never needlessly ramped up in Martin Zandvliet's direction: humane concerns are very much at the centre of his surprisingly poignant film.

"It might seem hard to find a World



War II story that hasn't been told, but Danish director Martin Zandvliet has come up with a fresh and compelling approach... [*Land of Mine*] rediscovers the past and brings it to life with remarkable assurance... This kind of plea for compassion will never lose its relevance... *Land of Mine* serves up another vivid rendition of this always timely theme." — Stephen Farber, *Hollywood Reporter*

**"Land of Mine shows us what happens after a war, it's a story of survival and of forgiveness and redemption, of rediscovered humanity."**

— Vittoria Scarpa, *Cineuropa*

**Director/Screenplay: Martin Zandvliet**  
Denmark/Germany 2015 | 101 mins

**Producers:** Mikael Chr. Rieks, Malte Grunert  
**Photography:** Camilla Hjelm Knudsen  
**Editors:** Per Sandholt, Molly Malene Stensgaard  
**Music:** Sune Martin  
**With:** Roland Møller, Louis Hofmann, Joel Basman, Mikkel Boe Følsgaard, Laura Bro, Zoë Zandvliet, Mads Riisom, Oskar Bökellmann, Emil Belton, Oskar Belton, Leon Seidel  
**Festivals:** Toronto, London 2015; Sundance, Rotterdam 2016  
In German and Danish, with English subtitles  
CinemaScope | Censors rating tbc

B	PH	Friday 22 July, 4.00 pm
A	PH	Sunday 24 July, 8.30 pm
B	EMB	Monday 25 July, 4.00 pm
A	LHP	Monday 25 July, 8.15 pm
A	EMB	Thursday 28 July, 6.30 pm
A	RX	Monday 1 August, 6.15 pm

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## As I Open My Eyes

À peine j'ouvre les yeux

"A headstrong singer in an underground band pushes back against the strictures in her life in *As I Open My Eyes*, Leyla Bouzid's impressive first feature. Set in Tunisia the summer before that country's Jasmine Revolution, the drama follows 18-year-old Farah (Baya Medhaffer) as she chafes at her mother's attempts to control her curfew, her academic future and the time she spends with her group. Farah lives for secret moments with her boyfriend, Borhène (Montassar Ayari), and their forays into the nightlife of Tunis... Bouzid's depiction of Farah's awakening and her mom's mounting anxiety feels deeply rooted in female experience under a repressive regime.

Newcomer Medhaffer sparkles as Farah, who is radiant onstage and at one point complains, 'I'm sick of always having to be careful.' Simultaneously intelligent, rebellious and naive, she's articulate in the face of oppression without full awareness that the stakes are high – and that government-sanctioned cultural policing is real. Part mother-daughter relationship drama and part political statement, *As I Open My Eyes* offers a nuanced record of the simmering unrest that propelled Tunisians to overthrow their corrupt government and spark the Arab



SHELLAC

Spring." — Erin Klenow, San Francisco International Film Festival

"Nearly five years later, fictional reenactments of the events leading to the Arab Spring have started to appear – and Leyla Bouzid's feature-length debut *As I Open My Eyes* is by far the best. Like so many of the finest portraits of real life political events, the director has cleverly kept the story small, while hinting at a much bigger picture." — Kaleem Aftab, *Indiewire*

**Director:** Leyla Bouzid

France/Tunisia/Belgium/UAE 2015  
102 mins

**Producers:** Sandra da Fonseca, Imed Marzouk  
**Screenplay:** Leyla Bouzid, Marie-Sophie Chambon  
**Photography:** Sébastien Goepfert  
**Editor:** Lilian Corbeille  
**Music:** Khyam Allami  
**With:** Baya Medhaffer, Ghalia Benali, Montassar Ayari, Aymen Omrani, Lassaad Jamoussi, Deena Abdelwahed, Youssef Soltana, Marwen Soltana, Najoua Mathlouthi  
**Festivals:** Venice, Toronto 2015; Rotterdam, Hong Kong, San Francisco 2016  
In Arabic with English subtitles  
Censors rating tbc

**"A great film. A film with heart and passion, one that can color one's dreams and inspire one's days."**

— E. Nina Rothe, *Huffington Post*

A PAR Sunday 24 July, 3.30 pm  
B PAR Monday 25 July, 1.45 pm

## Being 17

Quand on a 17 ans

André Téchiné's engrossing and original drama of teenage male turmoil is enriched immeasurably by its assured inclusion of female perspective, thanks to a script co-written by Céline Sciamma (*Girlhood*, NZIFF15) and an inspired performance from Sandrine Kiberlain. In her most substantial role in years, Kiberlain plays a mother who unwittingly comes between her son (a mercurial Kacey Mottet Klein) and the classmate who embodies everything he thinks he loathes.

High in the spectacular Pyrenees, Marianne (Kiberlain), the local doctor, is called out to an isolated farm to tend to an ailing woman. She takes an instant liking to Thomas (Corentin Fila), her patient's adopted son, a handsome young North African whose easy masculine competence impresses her. When the boy's mother is admitted to hospital, Marianne invites Thomas to stay in town, near the hospital, with her and her son, his tauntingly brainy classmate Damien. She's unaware of the longstanding antagonism between the two. Soon she is confronting the most outrageous flare-ups, and trying to unpick the insecurities that fuel their passionate hostility.

"As a portrait of adolescents wrestling



with unfamiliar emotions, this is an uncommonly moving teen film, conveying with great restraint the boys' loneliness, fear, longing and magnetic attraction in moments so tender and private you almost feel like an intruder... Kiberlain manages the tricky feat of making the perfect mother unquestionably real and relatable. Her performance can't be over-praised." — David Rooney, *Hollywood Reporter*

**"Class, race, sexuality, experience and ambition all come into play in this sensitive, sometimes surprising study of adolescent upheaval."**

— Geoff Andrew, *Sight & Sound*

**Director:** André Téchiné  
France 2016 | 114 mins

**Producers:** Olivier Delbosc, Marc Missonnier  
**Screenplay:** André Téchiné, Céline Sciamma  
**Photography:** Julien Hirsch  
**Editor:** Albertine Lastera  
**Music:** Alexis Rault  
**With:** Sandrine Kiberlain, Kacey Mottet Klein, Corentin Fila, Alexis Loret, Jean Fornerod, Mama Prassinou, Jean Corso  
**Festivals:** Berlin 2016  
In French with English subtitles  
R13 violence, sex scenes, nudity

A EMB Monday 25 July, 6.30 pm  
B EMB Friday 29 July, 1.30 pm

## The Country Doctor

*Médecin de campagne*

This gentle, good-humoured film about a doctor (François Cluzet) facing illness himself and reluctantly inducting a younger city doctor (Marianne Denicourt) into his country practice has been a great hit in France. Upholding the humane values embodied by the old style GP, it has clearly touched a vein of nostalgia which may run just as deep in New Zealand. Co-writer and director Thomas Lilti is himself a qualified medical practitioner, and not one given to sentimentality. (Anyone who saw his film *Hippocrates* at this year's French Film Festival can vouch for the refreshing sense of experience that lifted it apart from standard hospital dramas.)

Cluzet (*Intouchables*) is fascinating as an immensely recognisable character, single (with an adult son in Paris), wedded to his work, seriously empathetic beneath the brusque, brooking-no-fools demeanour. Denicourt as Natalie is an excellent foil, the doctor's match in so many ways, but shrewdly respectful of his self-defining conviction that he is irreplaceable. It's a view clearly shared by a lively array of farming folk who parade through his surgery, or, in some of the film's most touching and memorable scenes, usher him, doctor's bag in hand, into their houses.



JAIR SFEZ

"The Country Doctor finally plays out as a strongly observational character drama that suggests something about who these people are and how they deal with what's thrown at them while also painting a convincing picture of everyday life in rural France in the 21st-century and medical care... The film bristles with humor, mostly drawn from life, and illuminating moments of irony." — Boyd van Hoeij, *Hollywood Reporter*

**"This perfectly formed and gently amusing drama from doctor-turned-director Thomas Lilti is a real pleasure."**

— Edinburgh International Film Festival

**Director: Thomas Lilti**  
France 2016 | 102 mins

**Producers:** Agnès Vallée, Emmanuel Barraux  
**Screenplay:** Thomas Lilti, Baya Kasmi  
**Photography:** Nicolas Gaurin  
**Editor:** Christel Dewynter  
**Music:** Alexandre Lier, Sylvain Ohrel, Nicolas Weil  
**With:** François Cluzet, Marianne Denicourt, Isabelle Sadoyan, Félix Moati, Christophe Odent, Patrick Descamps, Guy Faucher, Margaux Fabre, Julien Lucas  
In French with English subtitles  
CinemaScope | PG offensive language

B	EMB	Friday 22 July, 12.00 pm
A	EMB	Saturday 23 July, 3.45 pm
A	LHP	Tuesday 26 July, 6.15 pm
A	RX	Wednesday 27 July, 6.15 pm
B	RX	Friday 29 July, 1.00 pm
A	PH	Saturday 30 July, 3.45 pm
B	PH	Monday 1 August, 11.45 am

## The Innocents

*Les innocentes*

Anne Fontaine's (*Coco avant Chanel*) compelling and affecting drama *The Innocents* illuminates events that occurred in Poland in the aftermath of World War II, placing women's experiences of war very much at its centre. Mathilde (Lou de Laâge), a young doctor with the French Red Cross, is entreated by a desperate young nun to make a secret visit to a nearby abbey. She arrives to find a young sister in labour. Mathilde is soon drawn into the intensely private world of the nuns as they confide the nightmare of the 'liberating' army that led to their predicament. Severely traumatised, some have refused to admit even to themselves that they are pregnant.

Concealing her involvement from the Red Cross, Mathilde seeks allies in the convent where many remain cowed by a grim hierarchy determined to suppress all evidence of their 'shame'. She also enlists the support of a colleague, a Jewish doctor whose hopes of impressing her must outweigh his bitter scepticism about Polish Catholic piety. Elegantly shot and superbly performed in Polish and French, Fontaine's war film eschews graphic depictions of violence to delineate and



uphold the common humanity of those who foster renewal in its wake.

"*The Innocents* is a lovely ode to healing through solidarity... Kudos are due to Anne Fontaine for not only finding a tale not often seen, but imbuing it with a feminine perspective so often erased from wartime narratives... We've held up many wartime heroes from this era, and this unsung heroine deserves to be celebrated among them." — Monica Castillo, *RogerEbert.com*

**"Anne Fontaine's finest film in years observes the crises of faith that emerge in a war-ravaged Polish convent."**

— Justin Chang, *Variety*

**Director: Anne Fontaine**  
France/Poland 2016 | 116 mins

**Producers:** Eric Altmayer, Nicolas Altmayer  
**Screenplay:** Sabrina B. Karine, Alice Vial, Anne Fontaine, Pascal Bonitzer, Philippe Maynial  
**Photography:** Caroline Champetier  
**Editor:** Annette Dutertré  
**Music:** Grégoire Hetzel  
**With:** Lou de Laâge, Agata Buzek, Agata Kulesza, Vincent Macaigne, Joanna Kulig, Eliza Rycembel, Anna Prochniak, Katarzyna Dabrowska, Helena Sujecka, Dorota Kuduk  
**Festivals:** Sundance, San Francisco 2016  
In French, Polish and Russian, with English subtitles  
Censors rating tbc

A	RX	Saturday 23 July, 1.00 pm
B	EMB	Tuesday 26 July, 10.30 am
B	PH	Wednesday 27 July, 3.45 pm
B	RX	Thursday 28 July, 1.00 pm
A	EMB	Wednesday 3 August, 6.15 pm

## Things to Come

*L'avenir*

Isabelle Huppert is in mesmerising form as Nathalie, a philosophy teacher in her 60s withstanding a succession of hurtful losses and tempering a lifetime's self-assurance with admirable composure.

"A wondrously assured look at a philosophy teacher going through what might be described as a mid-life crisis... were it not for the stoic fortitude and keen appetite for life with which she responds to whatever befalls her... Mia Hansen-Løve creates and sustains a light, delicate tone which never downplaying the difficulties of an unexpected, unwanted life-change. She's helped enormously by a supremely witty, touching, utterly truthful performance by Isabelle Huppert as the protagonist – though the rest of the cast lend more than sterling support." — Geoff Andrew, *Sight & Sound*

"The film oozes with such effortless alchemy between director and actor that it's hard to believe Mia Hansen-Løve, who also wrote the script, is not more advanced in years (the writer-director is still only 35). She does, however, draw directly from her experience of growing up with philosophy teachers as parents to provide this book-laden corner of



Parisian upper-middle-class life with its stamp of authenticity – and humor... Due in no small part to the strength of Huppert's subtly emotive performance, the manner in which Nathalie simply carries on without carrying on (i.e.: without suffering a total breakdown) is so refreshingly... *female*... Ultimately she finds solace and security in her books and her ideas – in short, in herself." — Emma Myers, *Brooklyn*

**"Mia Hansen-Løve's *Things to Come* provides an enrapturing platform for Isabelle Huppert at her finest."**

— Annabel Brady-Brown, 4:3

**Director/Screenplay: Mia Hansen-Løve**  
France 2016 | 101 mins

**Producer:** Charles Gillibert

**Photography:** Denis Lenoir

**Editor:** Marion Monnier

**With:** Isabelle Huppert, André Marcon, Roman Kolinka, Edith Scob, Sarah Le Picard, Solal Forte, Elise Lhomeau, Lionel Dray, Grégoire Montana-Haroche, Lina Benzerti

**Festivals:** Berlin 2016

In French and German, with English subtitles  
M drug use, offensive language

PRESENTED IN ASSOCIATION WITH



B	PH	Friday 22 July, 1.45 pm
A	PH	Sunday 24 July, 1.15 pm
B	RX	Monday 1 August, 1.00 pm
B	EMB	Tuesday 2 August, 11.00 am
A	LHP	Tuesday 2 August, 6.15 pm
A	EMB	Saturday 6 August, 6.30 pm

## Fatima



**Director: Philippe Faucon**  
France/Canada 2015  
79 mins

**Screenplay:** Philippe Faucon

**Photography:** Laurent Fénart

**With:** Soria Zeroual, Zita Hanrot, Kenza Noah Aïche, Chawki Amari

**Festivals:** Cannes (Directors' Fortnight) 2015

**Best Film, César Awards 2016**

In French and Arabic,  
with English subtitles  
PG coarse language

Philippe Faucon's *Fatima*, the richly deserving winner of this year's César (the French Oscar) for best film, is an acute and moving depiction of mother-daughter relationships. The film is based on the poetry and short prose collections *Prayer to the Moon* and *Finally, I can walk alone* by Fatima Elayoubi, published in Arabic in France. Fatima (Soria Zeroual), the apparently unassuming author, is a divorced Algerian woman bringing up two teenage daughters in Lyon, working as a cleaner to pay for their education.

The oldest, 18-year-old Nesrine (Zita Hanrot), is the embodiment of her mother's aspirations, determined to make it to medical school and batting off all potential distractions

in the meantime. Souad (Kenza-Noah Aïche), 15, could hardly be more different, resentful of the sacrifices made for her older sister and contemptuous of their mother's apparent servility. The embattled Fatima finds herself defending both girls against the criticisms of conservative Arab neighbours, while fearing the worst for them and hoping for the best. This quiet, modestly realised film accumulates considerable emotional power before leaving us at a moment of exquisitely nuanced satisfaction.

B	PAR	Monday 1 August, 10.15 am
A	PAR	Saturday 6 August, 4.15 pm

## Francofonia



**Director/Screenplay: Aleksandr Sokurov**  
France/Germany/  
The Netherlands 2015  
87 mins

**With:** Louis-Do de Lencquesaing, Benjamin Utzerath, Vincent Nemeth, Johanna Korthals Altes

**Festivals:** Venice, Toronto, San Sebastián, Vancouver 2015

In French, Russian and German,  
with English subtitles  
M adult themes

MUSIC BOX FILMS

Aleksandr Sokurov, best known for *Russian Ark*, his historical fantasia shot in the galleries of the Hermitage, moves his cameras now to the Louvre. Produced with the full cooperation of the museum, *Francofonia* evokes the history of the great Paris art museum and its vast collections, from the Renaissance to the present day. Mythic and historic figures wander the halls, not least Napoleon, whose plundering of the Middle East ironically preserved many great works of art from destruction in subsequent wars. Alert to the vexed role of Western museums in the ebb and flow of conquest and civilisation, Sokurov pays close attention to the remarkable events at the Louvre during the Nazi

occupation. Mixing re-enactment and archive footage, the film focuses on Jacques Jaujard, staunch Deputy Director of the French National Museums, one of the few public servants not to flee his post, and the rapport he cultivated with Count Wolff-Metternich, appointed by Hitler to commandeer France's prized art collection. "It's a truly bracing, provocative movie, and of course, as is always true with Sokurov, it's a visual feast." — Glenn Kenny, *RogerEbert.com*

A	PH	Sunday 31 July, 12.30 pm
A	TP	Monday 1 August, 8.30 pm
B	PH	Tuesday 2 August, 2.00 pm
A	PAR	Saturday 6 August, 11.30 am

## Personal Shopper

Olivier Assayas shared Best Director Award at Cannes this year for his open-ended hybrid of ghost story, thriller and high-end sociological observation. Kristen Stewart stars – in almost every frame – as Maureen, a young American woman in Paris, unimpressed by her fashion-world milieu and haunted by the spirit of her dead twin brother.

“Amid all the shifting mirrored surfaces and hazy ambiguities of Olivier Assayas’s bewitching, brazenly unconventional ghost story, this much can be said with certainty: Kristen Stewart has become one hell of an actress...”

An haute couture clothes buyer and general dogsbody to an insufferable A-list celebrity, practising medium Maureen is haunted, in all senses, by the recent death of her twin brother. Stalking his former abode at night seeking a final communication, she encounters a spirit or two – but whose? And are they following her, or are the insidiously instructive, anonymous texts that start invading her phone from another amorphous entity?

As Maureen’s already fragile composure begins to fray, it’s hard to tell if she’s plagued more by absence or uncanny presence: even her boss is



barely visible to her, leaving a trail of curt notes and messages in her wake...

For the preservation of enjoyment, no more should be revealed about the film’s gliding, glassy sashay through multiple, splintered genres and levels of consciousness – except to say that Assayas, working in the high-concept, game-playing vein of his *Irma Vep* and *demonlover*, is in shivery control of it all.” — Guy Lodge, *Time Out*

**“Personal Shopper is affecting, singular and a great showcase for Kristen Stewart.”**

— Josh Cabrita,

*We’ve Got This Covered*



**Director: Olivier Assayas**  
France 2016 | 105 mins

**Producer:** Charles Gillibert  
**Screenplay:** Olivier Assayas, Christelle Meaux  
**Photography:** Yorick Le Saux  
**Editor:** Marion Monnier  
**With:** Kristen Stewart, Lars Eidinger, Sigrid Bouaziz, Anders Danielsen Lie, Ty Olwin, Hammou Graïa, Nora Von Waldstätten, Benjamin Biolay, Audrey Bonnet  
**Festivals:** Cannes (In Competition) 2016  
**Best Director, Cannes Film Festival 2016**  
CinemaScope | Censors rating tbc

A	EMB	Tuesday 2 August, 9.00 pm
B	EMB	Wednesday 3 August, 3.45 pm
A	PH	Thursday 4 August, 8.45 pm
A	RX	Saturday 6 August, 6.30 pm

## Thithi



**Director: Raam Reddy**  
India/USA 2015  
123 mins

**Screenplay:** Eregowda, Raam Reddy  
**With:** Thammegowda S., Channegowda, Abhishek H.N.  
**Festivals:** Locarno 2015; New Directors/New Films, **Filmmakers of the Present Award and Best First Feature, Locarno International Film Festival 2015**  
In Kannada with English subtitles  
Censors rating tbc

This uproarious village comedy from southern India follows three generations of misfits after the death of a family’s cantankerous 101-year-old patriarch, Century Gowda. While the villagers reverently plan the funeral celebrations (the ‘thithi’), Century’s grandson, Thamanna, is only interested in making a quick buck by selling off a block of land that Century owned. Trouble is, technically it has now been passed down to his gadabout of a father, Gadappa, who has no interest in material matters if they can’t be drunk or smoked, but nevertheless proves uncooperative. Meanwhile, Thamanna’s teenage son, Abhi, should be helping with the celebrations but is more interested in romantically pursuing a

young shepherdess from a nomadic family. Schemes are concocted, with everything coming to a head as the entire village gathers to pay their final respects to old Century. — MM

“[In] a film that is funny, humane, and seemingly effortless, this young director has coaxed from a massive cast and a specific setting a great deal of character, an evocation of a locality and its society, and wrapped it all in a Renoirian understanding of human behavior. The film is a real pleasure.” — Daniel Kasman, *Mubi*

A	RX	Sunday 31 July, 2.45 pm
B	PAR	Thursday 4 August, 1.00 pm
A	PAR	Sunday 7 August, 3.45 pm

## Sand Storm

*Sufat chol*



VERED ADIR



**Maman(s)**

**Director/Screenplay: Elite Zexer**  
Israel/France 2016  
87 mins

**Photography:** Shai Peleg  
**With:** Lamis Ammar, Ruba Blal-Asfour, Haitham Omari, Khadija Alakel, Jalal Masarwa  
**Festivals:** Sundance, Berlin 2016  
**Grand Jury Prize (World Dramatic), Sundance Film Festival 2016**  
In Arabic with English subtitles  
CinemaScope | Censors rating tbc

The traditional ties that bind together a Bedouin family are being loosened by modernity and patriarchal authority is looking frightfully strained, but it still takes gumption for a young woman to pull free in this richly nuanced film. Israeli filmmaker Elite Zexer has long been acquainted with Bedouin village life and her film displays easy familiarity along with an intricate appreciation of culturally ingrained male self-interest and canny female retaliation.

Her portrayal of young Layla’s fledgling independence upends our expectations from the start: the film opens as Layla receives a secret driving lesson from her father, but in short time we discover that this apparently cool dad is about to take a second

wife, and move her into the smart new house he’s built next door. Layla’s mother, Jalila, is expected to organise the wedding.

It will be the tense but intimate bond between the spirited Layla and the proud, scorned Jalilia that most involves us. All women marry beneath themselves in Jalila’s world, but when she finds messages from a boyfriend on Layla’s phone it becomes clear that she still sees marriageability as the central issue of a young woman’s life.

B	PH	Tuesday 26 July, 11.00 am
A	PAR	Tuesday 2 August, 6.15 pm
B	PAR	Thursday 4 August, 10.45 am
A	PH	Sunday 7 August, 5.45 pm

## Like Crazy

*La pazza gioia*

Two institutionalised women help themselves to a break from psychiatric care in this disarming blend of comedy, social observation and tender psychological drama. The latest film from Italy's Paolo Virzi (*Human Capital*, NZIFF14), *Like Crazy* was one of the brightest surprises at Cannes this year.

At Villa Biondi, a congenial Tuscan retreat for women in recovery, the aristocratic Beatrice (Valeria Bruni Tedeschi) queens it over staff and fellow patients alike. A voracious snoop and fantasist of the first order, she's the most outrageously quick-witted liar any of them have ever met. When newcomer Donatella (Micaela Ramazzotti) is admitted to the Villa, she's in a pitiful state. Beatrice makes the wretched Donatella her project. She love-bombs the younger woman, dragging her out on a rather classy crime spree, assuming perhaps that her own fabulous self-entitlement will prove inspiring. Over the course of several crazy days they pay calls on some of the key contributors to their current plights. What we learn along the way fleshes out movingly realistic pictures of them both. A great script, two bewitching performances and a superb supporting cast earn our tears



PAOLO CIRELLI

and our laughter in equal measure. "A terrific comedy-drama about two women in a mental institution that avoids the pitfalls such a scenario could encounter... boasting a deliriously loquacious script together with a rare understanding of how to balance certain Italian caricatures with a grounding sense of realism... Neither Valeria Bruni Tedeschi nor Micaela Ramazzotti have been better." — Jay Weissberg, *Variety*

**"The film's freewheeling energy is as appealing as its developments are unpredictable."**

— Lisa Nesselson, *Screendaily*



**Director: Paolo Virzi**  
Italy/France 2016 | 116 mins

**Producer:** Marco Belardi  
**Screenplay:** Francesca Archibugi, Paolo Virzi  
**Photography:** Vladan Radovic  
**Editor:** Cecilia Zanuso  
**Music:** Carlo Virzi  
**With:** Valeria Bruni Tedeschi, Micaela Ramazzotti, Valentina Carnelutti, Tommaso Ragno, Bob Messini, Sergio Albelli, Anna Galiena, Marisa Borini, Marco Messeri  
**Festivals:** Cannes (Directors' Fortnight) 2016  
In Italian with English subtitles  
CinemaScope | Censors rating tbc

A	RX	Saturday 23 July, 3.30 pm
B	PH	Monday 25 July, 11.15 am
B	RX	Monday 25 July, 1.00 pm
A	PH	Tuesday 26 July, 6.15 pm
B	EMB	Wednesday 27 July, 12.30 pm
A	LHP	Wednesday 27 July, 6.15 pm
A	EMB	Tuesday 2 August, 6.15 pm

## God Willing

*Se Dio vuole*



**Director: Edoardo Galeone**  
Italy 2015 | 88 mins

**Screenplay:** Edoardo Galeone, Marco Martani  
**Photography:** Tommaso Borgstrom  
**With:** Marco Giallini, Alessandro Gassmann, Laura Morante, Ilaria Spada, Edoardo Galeone, Enrico Oetiker, Carlo De Ruggieri  
**Best New Director, David di Donatello Awards 2015**  
In Italian with English subtitles  
PG coarse language, sexual references

In this Italian hit comedy, an atheist cardiac surgeon, Tommaso, has his staunch lack of faith pushed to the limit: his teenaged only son gets God, after falling under the influence of a charismatic young priest. Tommaso is further horrified when his wife and daughter also undergo a renaissance. With a sharp script, agile direction and spot-on performances all round, *God Willing* performs a shrewd balancing act in a famously Catholic country. It is as dubious about the dogmatism of the hardcore atheist (hello, Richard Dawkins) as it is about the longevity of youthful religious zeal. The bantering bromance that grows between Marco Giallini, in the prize role of Tommaso, and studly Alessandro Gassman, as

the streetwise priest Don Pietro, anchors the film soundly while farcical complications drive the narrative to its rather wistful conclusion.

"It's an endearing homage to Italian comedy that is, in its own way, delightfully retro... the pace is gentle and the acting is engaging, with Giallini's interaction with Gassman a particular delight." — Fernando Gros, *The Society for Film*

A	LHP	Friday 22 July, 6.15 pm
B	PAR	Thursday 28 July, 11.45 am
A	PAR	Saturday 30 July, 6.15 pm
B	PH	Thursday 4 August, 1.45 pm
A	PH	Saturday 6 August, 6.15 pm

## Perfect Strangers

*Perfetti sconosciuti*



**So Good to See You**

**Director: Paolo Genovese**  
Italy 2016 | 96 mins

**Screenplay:** Filippo Bologna, Paolo Costella, Paolo Genovese, Paola Mammini, Rolando Ravello  
**Photography:** Fabrizio Lucci  
**With:** Giuseppe Battiston, Anna Foglietta, Marco Giallini  
**Festivals:** Tribeca 2016  
**Best Film, David di Donatello Awards 2016**  
In Italian with English subtitles  
M offensive language, sexual themes

Named Best Film at the Donatellos, 'the Italian Oscars', *Perfect Strangers* offers a fiendish take on mobile-device decorum. Fairly bristling with talking points, it became a national sensation and box office hit. Three 30-something couples and their bachelor friend who have all known each other for years meet for a dinner party. They agree that no private calling or messaging will disrupt their evening. Instead, in a communal fit of 'We have nothing to hide' bravado, they'll place their devices on the table. Every incoming text, email or call will be shared with the whole party. (Letting a caller know they're on speaker is considered a cheat.) You may soon be asking why they didn't just play Russian roulette, as the secret

projects, extra-mural liaisons and uncool online hook-ups hit the table. Complicating matters most adroitly – and lending a measure of credibility to their recklessness – is some furtive phone-swapping intended to protect the guilty. A stellar cast, including Alba Rohrwacher, Marco Giallini, and other Italian favourites skillfully manoeuvre the transitions from tender comedy through painful comeuppance to the restoration of sanity.

A	PH	Saturday 30 July, 8.15 pm
B	PH	Tuesday 2 August, 4.00 pm
A	LHP	Saturday 6 August, 8.15 pm
A	PAR	Sunday 7 August, 6.15 pm



## Suburra

A rush of fresh blood to a fine Italian tradition, it doesn't take long for Stefano Sollima's enthralling new crime saga *Suburra* to transcend its familiar parts. As we begin, a crime lord (known only as 'Samurai') has started actioning plans to amass beachfront property for an Atlantic City-style gambling paradise. But as Sollima's web of desperate players quickly spreads, it seems nobody is above getting their hands dirty for a piece of the action. Implicating a cast of politicians, prostitutes, crooks and clergymen (to name a few), *Suburra* relishes in playing its multiple threads against each other in brutal, unpredictable ways. Bribery, blackmail, kidnapping and murder are just a handful of plot turns to look forward to.

But as the bullets fly, Sollima is stringing up a damning portrait of Rome's upper echelon, in which corruption rains relentlessly and it's the everymen struggling beneath that get drenched. It seems the real-life resonances were felt too; *Suburra* proved such a sensation with audiences in its home country that Netflix immediately commissioned a follow-up television series for 2017. — JF



"*Suburra* is an atmospheric, fast-paced thriller, which draws on an earlier Italian genre tradition that went missing in action somewhere in the mid 70s, one that managed to be stylish and a little vulgar at the same time. It also taps into another even older tradition, a vision of Rome, the Eternal City, as a decadent succubus, a sink of corruption where everything – sex, votes, even the priesthood – can be bought for a price." — Lee Marshall, *Screendaily*

**"Suburra drops the viewer directly into a miasma of corruption... [and] will command your attention all the way to its bloody and operatic finale."**

— Michael Jaconelli, *The Skinny*

**Director: Stefano Sollima**

Italy/France 2015 | 135 mins

**Producers:** Riccardo Tozzi, Giovanni Stabilini, Marco Chimenz

**Screenplay:** Sandro Petraglia, Stefano Rulli, Giancarlo De Cataldo, Carlo Bonini

**Photography:** Paolo Carnera

**Editor:** Patrizio Marone

**Music:** Pasquale Catalano, M83

**With:** Pierfrancesco Favino, Elio Germano, Claudio Amendola, Alessandro Borghi, Greta Scarano, Giulia Elettra Gorietti, Antonello Fassari, Jean-Hughes Anglade

**Festivals:** Rotterdam 2016

In Italian with English subtitles

Sensors rating tbc

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B	PAR	Friday 22 July, 4.30 pm
A	LHP	Sunday 24 July, 7.45 pm
A	PAR	Wednesday 27 July, 9.00 pm
A	RX	Sunday 31 July, 5.30 pm

## Theeb

"Eye-searing landscapes and a fascinating historical setting turn this tale of innocence lost into a classic adventure film. First-time director, Oxford-born, Jordan-based Naji Abu Nowar, calls it a 'Bedouin western,' and the honour and hospitality which his nomadic tribespeople value above all else informs *Theeb* first to last. It's the story of a British army officer at a desert encampment during WWI who orders young Bedouin boy Theeb (Jacir Eid) and his older brother Hussein (Hussein Salameh) to escort him on a perilous journey to the nearest waterhole. The events are seen from the child's perspective, which might leave some viewers struggling to fill in the historical gaps (we're in *Lawrence of Arabia* territory, with Arab tribes caught between the Brits and the Ottoman empire), but it does give the mounting peril even more heart-in-mouth intensity." — Trevor Johnston, *Time Out*

"A lean survival picture set in the Ottoman province of Hijaz in the throes of the Great War, *Theeb* seems, as its perilous cross-desert adventure gets under way, to be a sand-lashed action-adventure epic... True, when the gunshots start cracking over the dunes,



*Theeb* is galvanic in the classical style – but the difference is in the sensibility. Nowar, a smart, savvy filmmaker, keeps his focus narrow and the frame alert, eager to drink in not only action but nuances of culture and history. The civilized Englishman deigning to rescue primitive locals, the swarthy Arab conspiring only to swindle and kill: *Theeb* calls up the stereotypes of the desert epic only to flatly undermine them." — Calum Marsh, *Village Voice*

**"Free of sentimentality, Theeb is a beautiful tribute to a way of life that has nearly come to an end, set during the crucial period when it began to disappear."**

— Violet Lucca, *Film Comment*

**Director: Naji Abu Nowar**

Jordan/UK/UAE/Qatar 2014

101 mins

**Producers:** Bassel Ghandour, Rupert Lloyd

**Screenplay:** Naji Abu Nowar, Bassel Ghandour

**Photography:** Wolfgang Thaler

**Editor:** Rupert Lloyd

**Music:** Jerry Lane

**With:** Jacir Eid, Hassan Mutlag, Hussein Salameh, Marji Audeh, Jack Fox

**Festivals:** Venice, Toronto, London 2014; New Directors/New Films, Sydney 2015

**Best Director Horizons, Venice Film Festival 2014 Nominated, Best Foreign Language Film, Academy Awards 2016**

In Arabic and English, with English subtitles  
CinemaScope | M violence

A	TP	Tuesday 26 July, 6.30 pm
A	PH	Thursday 28 July, 8.15 pm
A	ED	Saturday 30 July, 3.30 pm
B	ED	Monday 1 August, 2.15 pm

## The Salesman

*Forushande*

The director of *A Separation* returns to his native Tehran for a domestic drama bearing his unmistakable signature. *The Salesman* reaches NZIFF direct from winning Best Actor and Screenplay awards at Cannes.

"The film is another of Farhadi's characteristically thoughtful morality plays stemming from a series of dangerous, all-too-human misunderstandings: a woman in Tehran lets a man into her apartment, mistaking him for her husband; the accidental encounter leaves deep physical and psychological scars, awakening in her husband a wholly understandable yet all-consuming desire for revenge.

Beautifully acted by its three principals (Shahab Hosseini, Taraneh Alidoosti and especially Babak Karimi), Farhadi's movie is a grave inquiry into the many varieties of male aggression and the moral cost of punishing our enemies, especially those who turn out to be as pitifully, redeemably human as we are. Its title is a deliberate nod to Arthur Miller's *Death of a Salesman*, a local production of which the husband and his wife are both performing in...

The new film's wrenching final moments ably confirm Farhadi's



HABIB MAJIDI

standing as a dramatist of the first rank, an artist whose far-flung domestic dramas can make us feel painfully at home." — Justin Chang, *LA Times*

"An expertly made, suspenseful film with a noxious political core... [Farhadi's] ability to stage a scene, to build the tensions between his characters until you're bursting with anticipation, remains so potent."

— Bilge Ebiri, *Village Voice*

**"The new movie from the masterly Iranian director of *A Separation* and *The Past* is another finely cut gem of neorealist suspense."**

— Owen Gleiberman, *Variety*



**Director/Screenplay:** Asghar Farhadi  
Iran/France 2016 | 125 mins

**Producers:** Alexandre Mallet-Guy, Asghar Farhadi  
**Photography:** Hossein Jafarian

**Editor:** Hayedeh Safiyari

**Music:** Sattar Oraki

**With:** Shahab Hosseini, Taraneh Alidoosti, Babak Karimi, Farid Sajjadihosseini, Mina Sadati

**Festivals:** Cannes (In Competition) 2016

**Best Actor and Best Screenplay,**

**Cannes Film Festival 2016**

In Farsi with English subtitles

M adult themes

B	PAR	Wednesday 3 August, 1.15 pm
B	PB	Thursday 4 August, 4.00 pm
A	PAR	Friday 5 August, 6.15 pm
A	PB	Sunday 7 August, 3.15 pm

## After the Storm

*Umi yori mo mada fukaku*

This characteristically worldly, affectionate and wryly amusing family drama was this year's Cannes entry from NZIFF's favourite Japanese director, Kore-eda Hirokazu. It centers on handsome, charming Ryoto (Abe Hiroshi), a formerly successful novelist who pines for his ex-wife, the pretty Kyoko (Maki Yoko) and his 12-year-old son Shingo (TV actor Yoshizawa Taiyo). Working as a private detective to support a serious gambling habit, he seems an unlikely prospect for remarriage, but when they are stranded together at his mother's home during a typhoon, he sees a chance to reunite.

"A young divorced dad tries to get back into the good graces of his ex-wife and son in *After the Storm*, a classic Japanese family drama of gentle persuasion and staggering simplicity from Kore-eda Hirokazu. As sweet as a ripe cherry at first glance, it has a rocky pit, as viewers who bite deeply will find out... This bittersweet peek into the human comedy has a more subtle charm than flashier films like the director's child-swapping fable *Like Father, Like Son* [NZIFF13] but the filmmaking is so exquisite and the acting so calibrated it sticks with you."

— Deborah Young, *Hollywood Reporter*



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"Kore-eda's love for his characters, his ability to imbue an exchange or glance with warmth and humor, keeps us watching. You can lose yourself in his films – wondering what's around every corner, and what's going on in the mind of even the most minor of characters... He remains one of the best filmmakers the world has."

— Bilge Ebiri, *Village Voice*

**"Even long-standing fans of the Japanese filmmaker might be taken aback by the supreme subtlety of his latest, achingly beautiful ode to the quiet complexities of family life."**

— Robbie Colin, *The Telegraph*



**Director/Screenplay/Editor:** Kore-eda Hirokazu

Japan 2016 | 117 mins

**Producers:** Matsuzaki Kaoru, Yose Akihiko, Taguchi Hijiri

**Photography:** Yamazaki Yutaka, Oshita Eiji

**Music:** Hanaregumi

**With:** Abe Hiroshi, Maki Yoko, Yoshizawa Taiyo, Kiki Kirin

**Festivals:** Cannes (Un Certain Regard) 2016

In Japanese with English subtitles

Censors rating tbc

A	EMB	Saturday 23 July, 1.00 pm
B	EMB	Friday 29 July, 11.00 am
A	PH	Monday 1 August, 6.15 pm
B	PH	Tuesday 2 August, 11.30 am

## The Handmaiden

Agassi

"Boasting more tangled plots and bodies than an octopus has tentacles, South Korean auteur Park Chan-wook's *The Handmaiden* is a bodice-ripper about a pickpocket who poses as a maid to swindle a sequestered heiress. His first Korean-language fiction feature since 2009's *Thirst*, it's sybaritic, cruel and luridly mesmerizing."

— Maggie Lee, *Variety*

"Park [*Oldboy*] Chan-wook's... new movie, a brazen lesbian twist-fest based on Sarah Waters' novel *Fingersmith*, doesn't lose its duty to entertain amid all its style. Set in 1930s Korea, during the Japanese occupation, *The Handmaiden* follows Sookee (Kim Tae-ri), a born thief who is recruited to help a con man (Ha Jung-woo) with his plan to seduce a lonely, addled heiress (Kim Min-hee), who lives in a creepy manor house with her even creepier uncle (Cho Jin-woong).

I don't want to tell you much of anything about how things play out, because there are plenty of nifty, nasty surprises to be enjoyed here, but you should know that there's some rather explicit handmaiden-on-lady-of-the-house sex, there's some familiar Park Chan-wook arty gore, and there's a lot of old-timey porn. Amid all that, Park



doesn't get distracted, keeping a tight focus on the winding story and coaxing great performances out of all four leads. Kim Min-hee is especially entrancing, robustly playing a nutty, devious rich girl with a soul. An intelligent, funny erotic thriller, *The Handmaiden* seems destined for some kind of American remake that isn't likely to live up to Park's invention, wit, and daring." — Richard Lawson, *Vanity Fair*

**"Park's giddy, exquisitely filmed blend of historical romance and auteur eroticism... is a kinky thriller and love story that brims with delicious surprises."** — Deborah Young, *Hollywood Reporter*



**Director: Park Chan-wook**  
South Korea 2016 | 145 mins

**Producers:** Park Chan-wook, Syd Lim  
**Screenplay:** Chung Seo-kyung, Park Chan-wook.  
Based on the novel *Fingersmith* by Sarah Waters  
**Photography:** Chung Chung-hoon  
**Editors:** Kim Sang-bum, Kim Jae-bum  
**Music:** Cho Young-wuk  
**With:** Kim Min-hee, Kim Tae-ri, Ha Jung-woo, Cho Jin-woong, Kim Hae-sook, Moon So-ri  
**Festivals:** Cannes (In Competition) 2016  
In Korean and Japanese, with English subtitles  
CinemaScope | Censors rating tbc

A EMB Friday 22 July, 10.00 pm  
A EMB Sunday 31 July, 6.00 pm

## Sieranevada

Cristi Puiu, the great Romanian director who astonished audiences with the mesmerising *The Death of Mr Lazerescu* (NZIFF06), immerses us now in a world bristling with life. An extended family gather for the 40th day memorial meal for a dearly beloved patriarch. Puiu, at once ironic and tender, draws us steadily into a rich appreciation of their fractured, blackly comic universe.

"Romanian New Wave pioneer Cristi Puiu's *Sieranevada* is a wild ride despite being set for the majority of its near three-hour runtime in a tiny, cramped apartment. Unfolding over the course of one afternoon as an extended Romanian family crams into a poky flat bristling with cling-film covered dishes of food and simmering resentments, what seems beforehand like its punishing length is wholly justified by Puiu's generously overlapping approach.

With usually about six things going on in each deceptively clever handheld frame at once, the film never drags. Instead Puiu scoops up storylines and arguments and revelations armful by messy armful and the inexplicably titled *Sieranevada* becomes by turns pit-of-stomach-sad, flight-of-fancy funny and pin-in-heart moving. And never



less than wincingly true in its deadpan acknowledgement of the beautiful absurdity of family life." — Jessica Kiang, *The Playlist*

"Not only a masterful portrait of the contemporary Romanian middle-class but also a whole set of smart, perceptive reflections on the relativity of truth, on the failings of memory, the interpretation of history, the significance of religion and much more." — Dan Fainaru, *Screendaily*

**"Puiu is confirming himself as one of the most truly distinctive (and philosophically fascinating) voices of 21st-century filmmaking."**

— Geoff Andrew, *Sight & Sound*



**Director/Screenplay: Cristi Puiu**  
Romania 2016 | 173 mins

**Producer:** Anca Puiu  
**Photography:** Barbu Bălăsoiu  
**Editors:** Letiția Ștefănescu, Ciprian Cimpoi, Iulia Muresan  
**With:** Mimi Brănescu, Judith State, Bogdan Dumitrache, Dana Dogaru, Sorin Medeleni, Ana Ciontea, Rolando Matsangos, Cătălina Moga, Marin Grigore, Tatiana Iekel  
**Festivals:** Cannes (In Competition) 2016  
In Romanian with English subtitles  
Censors rating tbc

A EMB Saturday 30 July, 1.00 pm  
B EMB Thursday 4 August, 12.00 pm

## Julieta

Straight from its Cannes Competition berth, Pedro Almodóvar's new film elegantly elides three short stories by Alice Munro. Moving between past and present, he explores the emotional journey of his heroine as she embarks on a long and revealing letter to her estranged daughter – a letter filled with regret, guilt and love.

"When we first see the middle-aged Julieta, played by Emma Suárez, she's dressed head to toe in bright red, and in Almodóvar's impeccably designed, colour-coordinated world, that means something. When we first see her younger self, played by Adriana Ugarte, she's decked out all in bright blue, and the film is a steady cataloguing of how blue became red, of the ways in which the one woman transformed into the other and learned to accept the hurt of the world. (The striking switch from the younger to the older actress actually comes right in the middle of a scene, and it's beautifully, heartbreakingly well done.)

Guilt seems to run Julieta's life, and it infects those around her as well. These women absorb guilt and responsibility for the men around them, often unfairly; they judge themselves for the corrosive, sometimes fatal



decisions their men – husbands, fathers, boyfriends – wind up making. But like many Almodóvar films, the story bends toward unity and common ground." — Bilge Ebiri, *Village Voice*

"His manipulation of time frames, his sly infusions of comedy and his flawless direction of his actors – all merge together with the dexterity of an artist who doesn't need to wow us to earn our love." — Justin Chang, *LA Times*

**"Julieta is a guilt-soaked pleasure... it's like an unexpectedly dry martini in a dazzling Z-stem glass."**

— Tim Robey, *The Telegraph*



**Director: Pedro Almodóvar**  
Spain 2016 | 96 mins

**Producer:** Esther García  
**Screenplay:** Pedro Almodóvar.  
Based on the short stories 'Chance', 'Soon' and 'Silence' by Alice Munro  
**Photography:** Jean-Claude Larrieu  
**Editor:** José Salcedo  
**Music:** Alberto Iglesias  
**With:** Emma Suárez, Adriana Ugarte, Daniel Grao, Darío Grandinetti, Inma Cuesta, Rossy de Palma  
**Festivals:** Cannes (In Competition) 2016  
In Spanish with English subtitles  
Censors rating tbc

**B EMB** Friday 5 August, 10.45 am  
**A PH** Saturday 6 August, 8.15 pm  
**A EMB** Sunday 7 August, 3.30 pm

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— Andrei Beerkovsky

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## The Apostate

*El apóstata*



**Director: Federico Veiroj**  
Spain/France/Uruguay  
2015 | 80 mins

**Screenplay:** Álvaro Ogalla, Gonzalo Delgado, Nicolás Saad, Federico Veiroj  
**With:** Álvaro Ogalla, Marta Larralde, Bárbara Lennie, Vicky Peña  
**Festivals:** Toronto, San Sebastián, London 2015  
**FIPRESCI Prize, San Sebastián International Film Festival 2015**  
In Spanish with English subtitles  
M nudity, sex scenes

In this droll, elegantly realised comedy of Spanish slackerdom, Gonzalo, a charmingly feckless 30-something intellectual of negligible achievement, whiles away his days in indolent pleasures, not least fantasising about sex with his childhood sweetheart, who happens to be his cousin. Gonzalo's other ambition is just as forward-looking: he wants to have his baptism annulled from the records of the Catholic Church. It was his parents' doing, after all, and involuntary on his part. He becomes increasingly activated by the perverse pleasure he discovers in the Kafkaesque adventure of footling his way around the bureaucratic conundrums thrown in his path. Uruguayan director Federico Veiroj

(*A Useful Life*, NZIFF10) characterises himself as a Jew from Montevideo making a film about a Catholic from Madrid. He takes to his film's archaic setting with a fresh eye and revels in the arcane dogmatic theology of his protagonist's nemesis. Handsome and dishevelled, Álvaro Ogalla as Gonzalo is both a friend of the filmmaker and, we're told, a model for the character he's playing. While the portrait of his niftily deferred identity crisis rings true, the warmth of affectionate satire is unmistakable.

**A NT** Tuesday 26 July, 8.15 pm  
**A TP** Tuesday 2 August, 8.45 pm  
**B NT** Wednesday 3 August, 2.45 pm

## A Perfect Day

Commanded by an impressive roster of talent, including Benicio Del Toro, Olga Kurylenko and Tim Robbins, this ensemble tragicomedy strikes just the right balance of bracing levity and sobering truth. An ode to the efforts of aid workers during the Bosnian conflict of the 90s, *A Perfect Day* follows five of them as they attempt to hoist a sizable corpse out of a village water well before it poisons the local supply. Finding some rope for the job is just one of the many complications that ensue. As the team navigate villages of rabid dogs, trigger-happy children and landmines, the film's title quickly finds its irony.

But director Fernando León de Aranoa chooses wonderful methods to subvert our expectations. Aided by a rambunctious soundtrack of punk and rock 'n' roll hits and dollops of wry dialogue, he evokes the shambling, nonchalant energy and humorous characterisation of a Richard Linklater film, all while admitting the uneasy suspense that underscores every moment. These guys crack jokes and trade digs with one another because sometimes that's all there is to do. De Aranoa's resistance to play into obvious, easy melodrama keeps this film vital



and fresh, making the emotion coursing through its haunting closing moments feel all the more earned. — JF

"This wonderful little film, set 'somewhere in the Balkans' in 1996, is extremely witty and light on its feet, yet it manages to be thoughtful, even philosophical, in an absurdist way, about the roots of human conflict... The whole film is anti-sentimental yet heartfelt." — Joe Morgenstern, *Wall St Journal*

**"A wry salute to the hard-drinking, eye-rolling aid workers of the world."**

— Amy Nicholson, *Village Voice*

**Director: Fernando León de Aranoa**  
Spain 2015 | 105 mins

**Producers:** Fernando León de Aranoa, Jaume Roura  
**Screenplay:** Fernando León de Aranoa, Diego Fariás. Based on the novel *Dejarse Ilover* by Paula Fariás  
**Photography:** Alex Catalán  
**Editor:** Nacho Ruiz Capillas  
**Music:** Arnau Bataller  
**With:** Benicio Del Toro, Tim Robbins, Olga Kurylenko, Mélanie Thierry, Fedja Stukan, Eldar Residovic, Sergi López  
**Festivals:** Cannes (Directors' Fortnight), Melbourne, Vancouver, London 2015  
In English, Bosnian, Spanish and French, with English subtitles  
M offensive language

**B PB** Friday 22 July, 4.15 pm  
**A PB** Tuesday 26 July, 6.15 pm  
**A LHP** Friday 29 July, 8.15 pm  
**A PAR** Tuesday 2 August, 8.45 pm

## Truman

Since the success of the Argentinian thriller *The Secret in Their Eyes* actor Ricardo Darín has gone from national hero to international star. This February he won Spain's Oscar-equivalent, the Goya, for Best Actor for his beautifully layered performance in the Spanish drama *Truman*. The film, a warm, understated and frequently humorous tale of male friendship in the face of imminent mortality, in fact scooped the awards: Best Film, Director (Cesc Gay), Original Screenplay and Supporting Actor (Almodóvar favourite, Javier Cámara).

Darín plays Julián, a stage actor diagnosed with terminal cancer, making the very most, as stylishly as possible, of the time left to him. Cámara is Tomás, a teacher who left Spain years ago to start a new life in Toronto. He returns to Madrid, unsure how he can best serve his old friend. The two men wander old haunts, recall the past, try putting right a few old wrongs, notably with Julián's son, and most important of all, seek a new owner for his beloved bullmastiff, Truman. Their rapport brings out the best in both actors and finds ample gentle laughter in a very moving story.

"Cesc Gay's wise, wistful and well-observed film about two friends



enjoying a final reunion in the shadow of impending death, is by turns amusing and affecting – and quite often both at once... *Truman* proceeds along a rambling path at a leisurely tread... But the passing of time rarely makes itself felt, for director Gay, working from a screenplay he co-wrote with Tomás Aragay, gives his audience such personable traveling companions for this serio-comic journey." — Joe Leydon, *Variety*

**"Ricardo Darín and Javier Cámara... offer an acting masterclass in *Truman*, a low key, character driven buddy movie laced with black humour and emotion."**

— Clive Botting, *Huffington Post UK*



**Director: Cesc Gay**  
Spain/Argentina 2015 | 109 mins

**Producers:** Marta Esteban, Diego Dubcovsky  
**Screenplay:** Cesc Gay, Tomás Aragay  
**Photography:** Andreu Rebés  
**Editor:** Pablo Barbieri  
**Music:** Nico Cota, Toti Soler  
**With:** Ricardo Darín, Javier Cámara, Dolores Fonzi, Troilo, Eduard Fernández, Álex Brendemühl, Pedro Casablanc, José Luis Gómez, Javier Gutiérrez, Elvira Mínguez  
**Best Film, Director, Screenplay, Actor, Supporting Actor, Goya Awards 2016**  
**Festivals:** Toronto, San Sebastián, London 2015  
In Spanish with English subtitles  
R16 drug use, sex scenes, offensive language

**A LHP** Saturday 23 July, 4.00 pm  
**A PH** Sunday 24 July, 3.30 pm  
**B EMB** Tuesday 26 July, 1.00 pm  
**B PH** Thursday 28 July, 1.00 pm  
**A EMB** Saturday 30 July, 6.45 pm  
**B RX** Friday 5 August, 1.00 pm

# Captain Fantastic

In this energetic and touching dramedy, Viggo Mortensen kids his own image, playing an anarcho-survivalist solo dad. In a remote Washington state forest, he's raising his six children to be super-fit in body and mind. These mini philosopher kings are equally confident stalking a deer, skinning it, critiquing *Lolita*, *Middlemarch* and *The Brothers Karamazov*, or improvising a musical jamboree around the campfire. Santa Claus is a joke, but they do get festive for Noam Chomsky's birthday.

This idyll of off-the-grid existence is challenged when their mother dies in a New Mexico hospital. The long road trip to rescue her from the Christian funeral planned by her conservative parents may well remind you of *Little Miss Sunshine*. The kids are confronted for the first time with 'normal' American life. They've never seen fat people before. But nor have they seen their father subjected to the onslaught of criticism coming from his in-laws. The fantastic dad is obliged to defend his rigorous regime – and the film's register moves from affectionate satire to a more heart-tugging evocation of the joys and pitfalls of education.

"It's always tricky using a modifier like 'fantastic' in a movie's title, because



if the film doesn't live up to it, the snarky review headlines just sort of write themselves. Sadly for copy editors the world over, *Captain Fantastic* won't have that problem. Not only is it wonderful – it is heartfelt, comedic, gorgeous and just the right amount of sad." — Brian Moylan, *The Guardian*

**"Viggo Mortensen... in a role that feels designed by the movie gods."**

— Dan Mecca, *The Film Stage*



**The Dragon's Scale**

**Director/Screenplay: Matt Ross**  
USA 2016 | 119 mins

**Producers:** Lynette Howell Taylor, Jamie Patricof, Shivani Rawat, Monica Levinson  
**Photography:** Stéphane Fontaine  
**Editor:** Joseph Krings  
**Music:** Alex Somers  
**With:** Viggo Mortensen, Frank Langella, George MacKay, Samantha Isler, Annalise Basso, Nicholas Hamilton, Shree Crooks, Charlie Shotwell, Ann Dowd, Erin Moriarty  
**Festivals:** Sundance, Cannes (Un Certain Regard) 2016  
**Best Director (Un Certain Regard), Cannes Film Festival 2016**  
CinemaScope | Censors rating tbc

A	RX	Friday 22 July, 6.15 pm
A	LHP	Saturday 23 July, 8.15 pm
B	EMB	Tuesday 26 July, 3.30 pm
A	EMB	Friday 29 July, 6.30 pm

Anthony LaPaglia    Julia Blake    Justine Clarke    John Clarke

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PG NOTE: Coarse language

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## Everybody Wants Some!!

"Can there be any doubt by now that Richard Linklater is America's most relaxed and quietly ambitious filmmaker? After all but reinventing the coming-of-age movie with his 12-years-in-the-making *Boyhood*... the director now serves up a deceptively simple comedy.

*Everybody Wants Some!!* is about nothing more (or less) than the weekend shenanigans that transpire on a Texas college campus in August 1980. The school's rowdy baseball team returns, welcoming freshman pitcher Jake (Blake Jenner, a clear-eyed find) with the kind of genial hazing – 'fuck-with-ery', the newbie calls it – that brings to mind Linklater's *Dazed and Confused* (NZIFF94). Bongs will be lit. Pink Floyd will be discussed.

But amid the squad's constant game playing (and knuckle flicking and disco dancing and co-ed hunting), Linklater embarks on yet another subtle narrative experiment, this one clothed in the tube socks and the deliriously perfect pop songs of the era... After incorporating so much bro-centric bickering, Linklater widens out to include the drama students and one special thespian (Zoey Deutch) who, on her lonesome, sends the movie into *Boyhood*'s euphoric zone of incipient



adulthood. It's Linklater in a nostalgic mood – but also his most deeply felt piece of growing up." — Joshua Rothkopf, *Time Out*

"It's hard to imagine another filmmaker who could invest the lives of straight, middle-class, norm-y, aggressively bro-y, immaculately groomed college sports jocks with a sense of vital anarchy and resounding humanity." — John Semley, *Globe & Mail*

**"It's an effortless cult classic, delivered by a master of the form."**

— David Sims, *The Atlantic*

**Director/Screenplay: Richard Linklater**  
USA 2016 | 117 mins

**Producers:** Megan Ellison, Ginger Sledge, Richard Linklater

**Photography:** Shane F. Kelly

**Editor:** Sandra Adair

**With:** Blake Jenner, Zoey Deutch, Ryan Guzman, Glen Powell, J. Quinton Johnson, Wyatt Russell, Austin Amelio, Temple Baker, Will Brittain, Tyler Hoechlin, Tanner Kalina, Juston Street, Forrest Vickers

**Festivals:** SXSW 2016

R16 drug use, sexual references, offensive language  
[everybodywantsomemovie.com](http://everybodywantsomemovie.com)

A	LHP	Friday 22 July, 8.15 pm
A	RX	Saturday 23 July, 8.45 pm
A	EMB	Thursday 28 July, 9.00 pm
B	EMB	Tuesday 2 August, 3.45 pm

## Little Men

Two 13-year-old boys pit their friendship against the growing tension between their families in this touching tale of love and real estate from Ira Sachs, director of the like-minded *Love Is Strange* (NZIFF14). Jake (Theo Taplitz), a brainy, thoughtful kid, has moved into the Brooklyn house inherited by his father Brian (Greg Kinnear), an actor of no great note. Wife Kathy (Jennifer Ehle), a therapist, is the breadwinner. The shy Jake is befriended, to everyone's delight, by the outgoing kid downstairs, Tony (Michael Barbieri), whose Chilean mother (Paulina García of *Gloria*) rents the shop on the ground floor for her dressmaking business.

All are under pressure financially, but when Jake's parents up the rent downstairs, Tony's mother digs in. Sachs details boyish friendship with affection and amusement. The less enchanted world of legacies, leases and law suits is conveyed without hostility: there's misbehaviour for sure, but no villainy. The contrast of innocence and experience feels all the more poignant as a result.

"If Martin Scorsese was the quintessential auteur of New York in the 1970s and 80s – with its wise guys and street toughs – and Spike Lee



ERIC MCNATT

that of New York in the late 80s and 90s – with its Balkanized enclaves and attitudes – then Ira Sachs is gradually becoming the quintessential auteur of today's New York – the one of class inequality, and of relationships transformed by the changing city around them... He depicts this world with a clarity and generosity that lends it a richness far beyond what's immediately on the screen." — Bilge Ebiri, *New York*

**"The Love Is Strange filmmaker triumphs with a remarkably naturalistic and deeply moving tale of two boys at odds with their warring families."**

— Nigel M. Smith, *The Guardian*

**Director: Ira Sachs**  
USA 2016 | 86 mins

**Producers:** Lucas Joaquin, Ira Sachs, Christos V. Konstantakopoulos, Jim Landé, L.A. Teodosio

**Screenplay:** Ira Sachs, Maurício Zacharias

**Photography:** Óscar Durán

**Editors:** Mollie Goldstein, Affonso Gonçalves

**Music:** Dickon Hinchliffe

**With:** Greg Kinnear, Jennifer Ehle, Paulina García, Michael Barbieri, Theo Taplitz

**Festivals:** Sundance, Berlin, San Francisco 2016  
Censors rating tbc

B	PH	Thursday 28 July, 11.00 am
A	PH	Friday 29 July, 6.15 pm
A	PAR	Sunday 31 July, 6.00 pm
B	PAR	Friday 5 August, 11.45 am

## Midnight Special

"Jeff Nichols [*Mud*, *Take Shelter*] is a distinctively Texas filmmaker; his work is giant yet personal, tackling huge ideas on an intimate scale. His latest is a masterful blend of road adventure, family drama, and science fiction, in which two estranged parents, the goons of a Jeffs-like cult leader, and the federal government are all after a remarkable child with inexplicable powers. As with his earlier *Take Shelter*, Nichols is using his large canvas to ask pressing questions about faith and belief, all the while acknowledging his story's loudly ticking clock and relentless momentum. The matter-of-fact effects and bluntly efficient action beats are marvels, but the real power here is in the connections between parents and child, and the tenderness of their interactions. Nichols does so many things so well, and all at once, that it sort of takes your breath away."

— Jason Bailey, *Flavorwire*

"Built around a performance of formidable gravitas from Michael Shannon... *Midnight Special* confirms Nichols' uncommon knack for breathing dramatic integrity and emotional depth into genre material. The film also benefits from the formal elegance of its two-act structure, the



first part unfolding mainly in the secrecy of night, and the second in the glaring vulnerability of daylight... In all departments, from script to performances to technical execution, Nichols' film is a rare throwback to mesmerizing sci-fi for grownups."

— David Rooney, *Hollywood Reporter*

"A rivetingly smart and level-headed piece of adventure storytelling, executed with expert tautness."

— Jonathan Romney, *Film Comment*

**Director/Screenplay: Jeff Nichols**  
USA 2016 | 112 mins

**Producers:** Sarah Green, Brian Kavanaugh-Jones  
**Photography:** Adam Stone  
**Editor:** Julie Monroe  
**Music:** David Wingo  
**With:** Michael Shannon, Joel Edgerton, Kirsten Dunst, Adam Driver, Jaeden Lieberher, Sam Shepard  
**Festivals:** Berlin, SXSW 2016  
CinemaScope | M science fiction themes, violence  
[midnightspecialmovie.com](http://midnightspecialmovie.com)

**"Darkly addictive and super-mysterious... Jeff Nichols's sci-fi chase movie mixes super-powers, religion and an offbeat cast to dazzling, Spielbergian effect."**

— Tim Robey, *The Telegraph*

A	PH	Friday 22 July, 8.15 pm
A	RX	Thursday 28 July, 8.30 pm
A	LHP	Saturday 30 July, 8.45 pm
B	PAR	Thursday 4 August, 3.45 pm
A	EMB	Friday 5 August, 9.00 pm

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## Equity



**Director:** Meera Menon  
USA 2016 | 100 mins

**Producers:** Alysia Reiner, Sarah Megan Thomas  
**Screenplay:** Amy Fox  
**Photography:** Eric Lin  
**With:** Anna Gunn, James Purefoy, Sarah Megan Thomas, Alysia Reiner, Samuel Roukin, Craig Bierko, Nate Corddry, Nick Gehlfuss, Carrie Preston  
**Festivals:** Sundance, Tribeca 2016  
Censors rating tbc  
[equitymovie.com](http://equitymovie.com)

"Anna Gunn (*Breaking Bad*) dons power suits to star in a female-centric thriller set on Wall Street... *Equity* is a smart thriller set in the corporate world that disguises its modest budget with an intelligent script and a good set of hooks. Promoting itself as 'the first female-driven Wall Street movie', the film's plot revolves mostly around female characters, while it's also been directed (by Meera Menon), written (by Amy Fox) and produced (by co-stars Alysia Reiner and Sarah Megan Thomas) by women. And yet, perhaps the most winning thing about *Equity* is that it's not some kind of worthy empowerment drama about sisters doing it for themselves.

Instead, although sexism in the workplace is definitely addressed, it

plays more like an old-school noir with the sexes casually reversed, featuring a deeply flawed protagonist (Gunn), a seductive but duplicitous *homme fatale* (James Purefoy) and others navigating their way through a miasma of an ethically shady urban world."

— Leslie Felperin, *Hollywood Reporter*

"I don't know squat about IPOs, but I do know a juicy morality play when I see it, and *Equity* takes us inside modern Wall Street in a unique and gripping manner." — Jordan Hoffman, *The Guardian*

<b>A</b>	<b>PH</b>	Monday 25 July, 8.30 pm
<b>B</b>	<b>PAR</b>	Wednesday 27 July, 11.45 am
<b>A</b>	<b>PAR</b>	Thursday 28 July, 6.30 pm
<b>B</b>	<b>PH</b>	Monday 1 August, 4.00 pm

## Indignation



**Director:** James Schamus  
USA 2016 | 111 mins

**Screenplay:** James Schamus.  
Based on the novel by Philip Roth  
**Photography:** Christopher Blauvelt  
**Editor:** Andrew Marcus  
**Music:** Jay Wadley  
**With:** Logan Lerman, Sarah Gadon, Tracy Letts, Linda Edmond, Danny Burstein, Ben Rosenfield, Pico Alexander, Philip Ettinger, Noah Robbins  
**Festivals:** Sundance, Berlin, San Francisco 2016  
M violence, offensive language, sex scenes

Acclaimed screenwriter (*The Ice Storm*) and producer of some of the best American films of the last two decades (*Lost in Translation*, *Brokeback Mountain*), James Schamus makes his directorial debut with this insightful and beautifully acted adaptation of Philip Roth's 2008 novel.

"*Indignation* casts Logan Lerman as college freshman Marcus Messner, the son of a Jewish Newark butcher, who's been sent to small Winesburg College in Ohio to pursue his ambitions of becoming a lawyer, and to avoid the Korean War, which has begun killing boys from his close-knit community.

Smart and principled (perhaps to a fault, the movie argues), avowed atheist Marcus clashes with the morals of his

Christian college (especially those of a devout dean, played with stern certitude by Tracy Letts), and with his own sense of propriety, after he meets a beautiful, troubled fellow student, Olivia (Sarah Gadon...). *Indignation* is essentially about the rigidity of institutions – academic, religious, philosophical – restricting and thwarting, but also shaping, youthful idealism... *Indignation* is a dedicated, unadorned drama of ideas, but Schamus has filled the picture with subtle artistry." — Richard Lawson, *Vanity Fair*

<b>A</b>	<b>PH</b>	Saturday 23 July, 8.45 pm
<b>B</b>	<b>PH</b>	Wednesday 27 July, 11.15 am
<b>B</b>	<b>PAR</b>	Friday 29 July, 2.00 pm
<b>A</b>	<b>PAR</b>	Wednesday 3 August, 6.15 pm

## Animation Now 2016

78 mins approx. | Censors rating tbc

Our longstanding animation programmer Malcolm Turner, now head honcho at the Melbourne International Animation Festival and guest curator at festivals beyond, offers a miscellany of the brightest and best from a year's worth of exploration.

Rising stars, including New Zealand's own, jostle with longstanding masters; the playful with the profound. Here are flights of cinematic magic of an individuality that only animators can bring to the screen – delivering a cornucopia of creative excitement to reward any moviegoer.

If you're looking to sample the international animation ecosystem in all of its multi-coloured, variously shaped glories, there's no better place to begin.

There's not room for a full listing here. Go to [nziff.co.nz](http://nziff.co.nz) to inspect the complete programme.

<b>A</b>	<b>NT</b>	Wednesday 27 July, 8.15 pm
<b>A</b>	<b>NT</b>	Saturday 30 July, 6.15 pm

### Jazz Orgie

Germany 2015 | **Director:** Irina Rubina | 1 min

This glorious blast of animated geometry could be Kandinsky in motion.

### Spring Jam

New Zealand 2016. | **Director:** Ned Wenlock | 6 mins

A fun, perspective-bending runaway tale of a deer, a record player and an impromptu orchestra of native birds.

### Black Seed

Estonia 2014 | **Director:** Francesco Rosso | 7 mins

An old man and a hungry raven are surrounded by loneliness in a secluded cabin. A scene of quivering dread captured in animated sketches. Hand painted.



JAZZ ORGIE

### A Coat Made Dark

Ireland 2015 | **Director:** Jack O'Shea | 5 mins

Navigating a feral film noir world, a man follows the orders of a cosmically ordained dog to wear a woman's coat for protection. Creepy.

### Go to City ELE

China 2015 | **Director:** Li Wenyu | 9 mins

A little piggy ventures into a gorgeously rendered world of ELE(phants). Being trunkless can be lonely in such a world, but tides turn and all things change.

### Corpses in the Drawer

South Korea 2015 | **Director:** Kwon Byeok | 5 mins

A rolling, gleeful carnival of underworld murder, mayhem and inspired dismemberment.



GO TO CITY ELE

### Fish

China 2014 | **Director:** Lin Zhang. 5 mins

Somewhere on a still ocean, a lone fisherperson snags an airborne grand piano. Lin Zhang's CGI has the glossy finish of surrealist painting.

### Velodrool

Estonia 2015 | **Director:** Sander Joon | 6 mins

A nicotine-addicted racing cyclist finds the path to the finish line littered with peculiar distractions and hazards.

### The Sparrow's Flight

USA 2016 | **Director:** Tom Schroeder | 14 mins

Animator Tom Schroeder's intensely personal tribute to his late collaborator Dave Herr, and the many animated worlds they travelled together.



GO TO CITY ELE

# FRESH

We line up the films that grabbed our attention and held it with their sustained energy and originality – in terms of subject, technique and sensibility.

## All These Sleepless Nights



**Director:** Michał Marczak  
Poland/UK 2016  
100 mins

**Photography:** Michał Marczak, Maciej Twardowski  
**With:** Krzysztof Bagiński, Michał Huszcza, Eva Lebuief  
**Festivals:** Sundance, San Francisco, Hot Docs 2016  
**Directing Award (Documentary), Sundance Film Festival 2016**  
In Polish with English subtitles  
R16 offensive language, sexual references, nudity, drug use

Original vision and cinematic flair were the winners when Polish filmmaker Michał Marczak took the directing prize for international documentary at Sundance. His surprising film is no standard documentary. Opening with a reference to the 'reminiscence bump' – the notion that one's 20s loom large in ageing memories – and determined to honour (Godard-quoting) Polish youth culture before it completely Americanises itself, Marczak chose to distil his own time and place while he still belonged in the party scene himself.

Capturing and imparting this very particular end-of-youth vibe, he immerses us in the long summer nights of a set of post-grad 20-somethings in Warsaw. Shot in sumptuous, fluid

widescreen by Marczak, its soundtrack richly tooled in post-production, with the dialogue re-recorded and music added to buoyant effect, the film is unabashed in its embrace of 'artifice' to get to the truth. Two friends, Krzysztof Bagiński and Michał Huszcza play themselves, manoeuvring through two summers' worth of all-night partying, woozy dawns, hook ups, banter, drug-fuelled blather, philosophical speculation – and mutual sheepishness when one of them takes up with the lively ex-girlfriend of the other.

**A ED** Tuesday 26 July, 6.30 pm  
**A ED** Saturday 30 July, 5.30 pm  
**A ED** Thursday 4 August, 6.15 pm

## Chevalier



**Director:**  
Athina Rachel Tsangari  
Greece 2015 | 105 mins

**Screenplay:** Athina Rachel Tsangari, Efthimis Filippou  
**Photography:** Christos Karamanis  
**With:** Yorgos Kendros, Panos Koronis, Vangelis Mourikis, Makis Papadimitriou, Yorgos Pirpassopoulos, Sakis Rouvas  
**Festivals:** Locarno, Toronto, New York, London 2015  
**Best Film, London Film Festival 2015**  
In Greek with English subtitles  
CinemaScope | R16 nudity, offensive language, sexual content

"*Chevalier*, from Greek Weird Wave filmmaker Athina Rachel Tsangari (*Attenberg*), is an inspired, gorgeously photographed work of deadpan lunacy that asserts itself as a spit-take on masculine rivalries. Six sort-of buddies, for some reason on a yacht in the Aegean Sea, spontaneously create a competition with fluid rules over which of them is 'The Best in General'. Each has surface strengths and flaws, but that doesn't matter in this absurdist game of one-upmanship: Who has the best posture? Who has the best cellular ringtone? Who can assemble Ikea furniture the fastest? Yes, it'll eventually become a dick-measuring contest of vain insecurities – all the better scripted by a woman – but as the comedy of

manners devolves, it also evolves into a thought-provoking critique on how the personal affects the political, and the utter ridiculousness of all human subjectivity." — Aaron Hillis, *Village Voice*

"Ostensibly a gender send-up spoofing those of the male persuasion, the film can also be read as political commentary (see: Greece, economy) or critique of vain, self-involved, selfie-prone humanity writ large."  
— Livia Bloom, *Filmmaker*

**A NT** Saturday 23 July, 6.15 pm  
**A NT** Sunday 24 July, 2.45 pm  
**A NT** Sunday 24 July, 6.30 pm  
**B NT** Monday 25 July, 4.15 pm

## Don't Call Me Son

Mã só há uma



**Director/Screenplay:**  
Anna Muylaert  
Brazil 2016 | 82 mins

**Photography:** Barbara Alvarez  
**Editor:** Helio Vilela Nunes  
**Music:** Berna Ceppas  
**With:** Naomi Nero, Daniel Botelho, Dani Nefusi, Matheus Nachtergaele, Lais Dias, Luciana Paes, Helena Albergaria, June Dantas, Renan Tenca  
**Festivals:** Berlin 2016  
In Portuguese with English subtitles  
R13 drug use, sex scenes, offensive language

In this fast-moving and richly loaded Brazilian film, based on fact, 17-year-old Pierre is informed that he was kidnapped at birth and that the working-class woman who raised him is not his mother. He is obliged, with a modicum of counsellor intervention, to take up a new life with the middle-class family who have spent 17 years obsessed by his disappearance. His tentative explorations of sexual identity, closely observed by Muylaert but barely remarked upon by the mother he knew, prove deeply upsetting to the mother he didn't. Brazilian writer/director Anna Muylaert (*The Second Mother*, NZIFF15) invigorates domestic drama with a potent mix of compassion, psychological acuity and

humour to needle the fenced-in torpor of the Brazilian middle class and slyly approve of the unbridled energy of the disaffected. The film's Portuguese title translates as 'There's Only One Mother', a provocation underlined by Muylaert's casting of the brilliant Dani Nefusi as both mothers.

"Were Anna Muylaert a man, she would be hailed in Brazil as the poster child for a new national cinema... [Her] films are the cinema that Brazil needs and that it deserves." — Diego Semerene, *Slant*

**B PAR** Wednesday 27 July, 4.30 pm  
**A PAR** Monday 1 August, 8.45 pm  
**A PH** Tuesday 2 August, 8.30 pm

## A Dragon Arrives!

Ejhdeha Vared Mishavad!



**Director/Producer/Screenplay:** Mani Haghighi  
Iran 2016 | 108 mins

**Photography:** Hooman Behmanesh  
**Editor:** Hayedeh Safiyari  
**With:** Amir Jadidi, Homayoun Ghanizadeh, Ehsan Goudarzi, Kiana Tajammol, Nader Fallah, Ali Bagheri, Kamran Safamanesh, Javad Ansari, Shahin Karimi, Leila Arjmand  
**Festivals:** Berlin, Hong Kong 2016  
In Farsi with English subtitles  
CinemaScope | M violence, content that may disturb

Deserving of its exclamation mark, Mani Haghighi's *A Dragon Arrives!* goes boldly where no other Iranian film has gone before. Shuffling between curious documentary testimony – from the interviewees, Haghighi's family and the director himself – and crisply cinematic reenactments of an archaeological adventure in the vein of *Raiders of the Lost Ark*, this wildly entertaining puzzle box is also a great yarn on political and historical spin. In 1965, Hafizi (Amir Jadidi), a dashing secret policeman, undergoes an interrogation after the prime minister's assassination, while in flashbacks he investigates the death of an exiled prisoner in a vast desert valley. Aided by a hippy sound engineer and a

geologist who tastes rocks, Hafizi uncovers more than one mystery throughout the shaggy-dog story, itself an exquisite corpse on the slippery nature of truth, myth and imagination. Energetically scored and visualised as a widescreen Hollywood epic while paying homage to Iranian new wave cinema, *A Dragon Arrives!* might just be Iran's first legitimate big-screen genre movie. — Tim Wong

**B TP** Friday 22 July, 4.00 pm  
**A TP** Saturday 23 July, 8.30 pm

## Free in Deed



**Director/Screenplay:**  
Jake Mahaffy  
USA/New Zealand 2015  
98 mins

**With:** David Harewood, Edwina Findley, Rajay Chandler, Preston Shannon, Prophetess Libra  
**Festivals:** Venice 2015; SXSW 2016  
**Horizons Award, Venice Film Festival 2015**  
R13 offensive language, content that may disturb

The faith healer under the microscope of US-born, New Zealand-based filmmaker Jake Mahaffy's powerful drama is neither charlatan nor evangelist, but simply a man convinced of his spiritual powers. That his journey, based on the outcome of a real-life faith healing incident, brings into acute focus the responsibility of institutions towards the vulnerable and their dysfunction in times of great need, is one of the triumphs of this clear-eyed film. Abe, played intensely by English actor David Harewood, seeks a complex redemption in first the storefront churches of Memphis, Tennessee, and then later in the desperate single mother of an autistic boy failed repeatedly by the system. Co-funded

by the New Zealand Film Commission and duly rewarded with Best Film in the Horizons section at Venice last year, *Free in Deed* never loses sight of the humanity of its characters – or the place of religion in marginalised communities, specifically those in African-American society – beneath the needless tragedy it distastefully portrays. — Tim Wong

**A NT** Friday 29 July, 8.00 pm  
**A NT** Saturday 30 July, 2.00 pm

## Happy Hour



**Director:**  
Hamaguchi Ryusuke  
Japan 2015 | 317 mins

**Screenplay:** Hamaguchi Ryusuke, Nohara Tadashi, Takahashi Tomoyuki  
**With:** Tanaka Sachie, Kikuchi Hazuki, Mihara Maiko, Kawamura Rira  
**Festivals:** Locarno, London 2015; Rotterdam, San Francisco 2016  
**Best Actress and Special Mention, Locarno International Film Festival 2015**  
In Japanese with English subtitles  
M sexual references

This masterful character study, lauded when it premiered at Locarno last year, earns every minute of its five-hour duration in the same way a great novel consumes its reader. Four women, in their thirties, grasp onto their close friendship as their private and professional lives are tested: there's Sakurako, a housewife and mother; Akari, a stressed nurse; Fumi, on the surface comfortably married and employed; and Jun, entrenched in bitter divorce proceedings. Deeply empathetic towards its cast of ordinary Japanese – real people who, contrary to the opinion that this film could have been a series, are patently invisible in this so-called golden age of TV – *Happy Hour* allows each word, gesture and

glance to breathe and exhale through the possibilities of long-form cinema. Director Hamaguchi Ryusuke, an intelligent scenarist, fills the narrative with absorbing, tactile conversations and interactions, which, taken at length, reveal many shades of the female experience – and over time an escape route from the patriarchy the flawed yet indelible women of this exceptional drama face. Like their realisations, the film's rewards come slowly but surely, and are immense. — Tim Wong

**A ED** Sunday 24 July, 12.30 pm  
**B ED** Tuesday 2 August, 12.30 pm  
+ 15 MIN INTERMISSION

## Les Démons

The moment you see him amongst the school children at the start of *Les Démons*, skirting the fringes of a free-expression dance class, the piercing gaze and wary physique of child actor Edouard Tremblay-Grenier mark him instantly as uncannily watchable.

In this rather wondrous film, drawn from his own childhood by masterful young writer/director Philippe Lesage, the fears and unruly impulses that fill the head of ten-year-old Félix are keenly observed in those all-suspecting eyes. So, thankfully, is the sheer joy of refuge provided to a small boy by a pair of adoring older siblings. (Every French-language film about growing up has to have a bedroom dancing scene, and these three are granted an all-time best.)

Félix frets about his parents' rows, or a shot of a missing kid on a TV news bulletin. He misconstrues overheard adult conversations or believes the trash other kids talk about homos, AIDS (it's the 80s) and the preference of serial killers for victims exactly his size. Lesage's recollection of the power plays and inter-group dynamics amongst kids is right-on and often funny: Félix is watching closely too, and it will be his own experiments with power that eventually unsettle him the most.



Lesage lays grand symphonic scores – Bach, Sibelius – onto the drama of childhood with remarkable aplomb, but his boldest move is to introduce us to a genuine threat hiding in plain sight in the film's world of swimming pools and leafy suburbia. Parents of young children may wish to look away. For others, this anatomy of innocence, at once visceral and highly evolved, may prove a remarkably clarifying evocation of childhood apprehensions long forgotten.

**“A daring, exquisite study of agitated child psychology that marks Québécois filmmaker Philippe Lesage as a name to watch.”**

— Guy Lodge, *Variety*

**Director/Screenplay: Philippe Lesage**  
Canada 2015 | 118 mins

**Producers:** Galilé Marion-Gauvin, Philippe Lesage  
**Photography:** Nicolas Canticcioni  
**Editor:** Mathieu Bouchard-Malo  
**Music:** Pye Corner Audio  
**With:** Edouard Tremblay-Grenier, Pier-Luc Funk, Yannick Gobeil-Dugas, Vassili Schneider, Sarah Mottet, Mathis Thomas, Victoria Diamond, Laurent Lucas  
**Festivals:** San Sebastián 2015; San Francisco 2016  
In French with English subtitles  
CinemaScope | M offensive language, sexual themes, disturbing behaviour

A ED Saturday 23 July, 6.30 pm  
A ED Thursday 28 July, 6.15 pm  
A PAR Saturday 6 August, 6.15 pm

## Life After Life

*Zhi fan ye mao*



**Director/Screenplay: Zhang Hanyi**  
China 2016 | 80 mins

**Producers:** Jia Zhang-ke, Zhang Yong  
**Photography:** Chang Mang  
**Editor:** Matthieu Laclau  
**With:** Zhang Li, Zhang Mingjun  
**Festivals:** Berlin, New Directors/ New Films 2016  
In Mandarin with English subtitles  
M adult themes

Blink and you'll miss the reincarnation at the centre of Zhang Hanyi's hushed debut feature, a supernatural road movie in which ghosts are as much a part of the landscape as the detritus of industrial development that typifies contemporary Chinese cinema. Following a young boy who has been inhabited by the spirit of his late mother, and his father, who quietly accepts this surprising phenomenon, the film chronicles their journey to replant a tree that took pride of place at their now abandoned home. Along the way they visit relatives, both living and dead, and in search of a new location for the tree encounter sites suspended helplessly between city and country. It's no accident *Life After Life* is produced by director Jia Zhang-ke

(*A Touch of Sin*), whose masterful studies of ordinary Chinese facing rapid socioeconomic change are a guide to how this film expresses its existential sorrow. But in its eerie calm and strong intuition for haunted spaces, it also echoes Jia's art cinema comrade Apichatpong Weerasethakul by drawing uncannily on the residual memory and past lives of people, places and objects. — Tim Wong

A NT Saturday 23 July, 2.45 pm  
A TP Wednesday 27 July, 6.30 pm

## Love-Sick Shorts



PEACOCK

**Directors: Manuela Martelli, Amirah Tajdin, Ben Petrie, Ondřej Hudeček, Fyzal Boulifa, Peter Tscherkassky**

93 mins approx. | Censors rating tbc | In English, Spanish, Czech and German, with English subtitles

Love hurts in this collection of offbeat and innovative international shorts from around the globe. In the stunningly shot *Land Tides*, from Manuela Martelli and Amirah Tajdin, a heartbroken teenager finds contentment from an unlikely source while on holiday in Southern Chile. Ben Petrie's *Her Friend Adam* racks up the cringe-factor as a boyfriend's jealous impulse triggers a spectacular romantic apocalypse.

Ondřej Hudeček's dazzling *Peacock* delivers a twisted queer romance in picturesque 19th-century Bohemia, telling the (almost?) true story of one of the most influential Czech playwrights. Fyzal Boulifa's *Rate Me* filters its dark and audacious portrait of teenage

escort 'Coco' through the minefield that is the dreaded internet comments section, providing a wry observation on the commodification of identity in the social media age. Finally, Austrian cine-magician Peter Tscherkassky's found footage extravaganza, *The Exquisite Corpus* (named for the old Surrealist parlour game), expertly melds an overlapping collage of 60s and 70s erotica into a single feverish, ecstatic dream of sex and death.

A NT Sunday 31 July, 3.45 pm  
B NT Monday 1 August, 4.15 pm

# Schedule

CG City Gallery Wellington  
 EMB Embassy Theatre  
 ED Embassy Deluxe  
 LHP Light House Petone

NT Ngā Taonga Sound & Vision  
 (formerly The Film Archive)  
 PAR Paramount  
 PB Paramount Bergman

PH Penthouse Cinema  
 RX Roxy Cinema  
 TP Soundings Theatre, Te Papa

## Friday 22 July

B	10.15 am	Animation for Kids 8+ (EMB) 68	p57
B	11.45 am	Cameraperson (TP) 102	p72
B	11.45 am	Long Way North (PH) 82	p54
B	12.00 pm	The Country Doctor (EMB) 102	p27
B	12.15 pm	Neon Bull (PAR) 101	p47
B	1.00 pm	Girls' POV: NYCFF Retrospective (CG) 70	p55
B	1.30 pm	The Eagle Huntress (RX) 87	p55
B	1.45 pm	Things to Come (PH) 101	p28
B	2.00 pm	Thirst (TP) 90	p49
B	2.15 pm	The Idol (ED) 96	p54
B	2.30 pm	Lovesong (PAR) 84 + 12	p46
B	2.30 pm	Our Last Tango (EMB) 85	p76
B	2.45 pm	Lampedusa in Winter (NT) 93	p62
B	4.00 pm	A Dragon Arrives! (TP) 108	p41
B	4.00 pm	Land of Mine (PH) 101	p25
B	4.15 pm	A Perfect Day (PB) 105	p35
B	4.15 pm	The First, The Last (ED) 98	p22
B	4.30 pm	Suburra (PAR) 135	p31
B	4.45 pm	Hotel Coolgardie (NT) 83	p60
B	4.45 pm	Zero Days (EMB) 113	p69
A	6.15 pm	Captain Fantastic (RX) 119 + 10	p36
A	6.15 pm	God Willing (LHP) 88	p30
A	6.15 pm	Heart of a Dog (ED) 75	p50
A	6.15 pm	The First Monday in May (PH) 91	p61
A	6.30 pm	Ten Years (PB) 104	p49
A	6.30 pm	The Son of Joseph (NT) 114	p53
A	6.30 pm	Unlocking the Cage (TP) 92	p65
A	7.15 pm	Poi E (EMB) 96	p7
A	7.30 pm	Weiner (PAR) 95	p65
A	8.00 pm	Paris 05:59 (ED) 97	p47
A	8.15 pm	Everybody Wants Some!! (LHP) 117	p37
A	8.15 pm	Midnight Special (PH) 112	p38
A	8.30 pm	Much Ado About Nothing (TP) 96	p47
A	9.30 pm	Green Room (PAR) 96	p79
A	10.00 pm	The Handmaiden (EMB) 145	p33

## Saturday 23 July

A	10.30 am	Long Way North (PAR) 82	p54
A	10.45 am	The Music of Strangers... (EMB) 96	p76
A	11.00 am	Argentina (PH) 88	p70
A	11.45 am	Lampedusa in Winter (TP) 93	p62
A	12.30 pm	Jim: The James Foley Story (NT) 111	p67
A	12.30 pm	Notes on Blindness (PAR) 90	p63
A	1.00 pm	After the Storm (EMB) 117	p32
A	1.00 pm	Another Country (PH) 75	p59
A	1.00 pm	In Jackson Heights (PB) 190	p61
A	1.00 pm	The Innocents (RX) 116	p27
A	1.15 pm	Heart of a Dog (ED) 75	p50
A	1.45 pm	Burden (TP) 86	p71
A	1.45 pm	Cameraperson (LHP) 102	p72
A	2.30 pm	Looking for Grace (PAR) 101	p22

A	2.45 pm	Life After Life (NT) 80	p42
A	2.45 pm	The Idol (ED) 96	p54
A	3.15 pm	Toni Erdmann (PH) 162	p12
A	3.30 pm	Like Crazy (RX) 116	p30
A	3.45 pm	The Country Doctor (EMB) 102	p27
A	3.45 pm	The Son of Joseph (TP) 114	p53
A	4.00 pm	Truman (LHP) 109	p35
A	4.30 pm	Tower (NT) 82	p80
A	4.45 pm	Eat That Question: Frank Zappa... (ED) 90	p74
A	5.15 pm	The 5th Eye (PAR) 112	p19
A	6.15 pm	Chevalier (NT) 105	p40
A	6.15 pm	Neruda (EMB) 107	p11
A	6.15 pm	Our Last Tango (LHP) 85	p76
A	6.15 pm	Under the Sun (TP) 106	p65
A	6.30 pm	Les Démons (ED) 118	p42
A	6.30 pm	The Dancer (PH) 108	p73
A	8.15 pm	The Queen of Ireland (NT) 86	p67
A	8.15 pm	Captain Fantastic (LHP) 119 + 10	p36
A	8.15 pm	Lovesong (PAR) 84 + 12	p46
A	8.30 pm	A Dragon Arrives! (TP) 108	p41
A	8.45 pm	A Touch of Zen (EMB) 180	p17
A	8.45 pm	Everybody Wants Some!! (RX) 117	p37
A	8.45 pm	Indignation (PH) 111	p39
A	9.00 pm	Green Room (ED) 96	p79
A	10.15 pm	The Lure (PAR) 92	p79

## Sunday 24 July

B	10.30 am	Animation for Kids 4+ (EMB) 64	p57
A	11.00 am	Lo and Behold... (PAR) 98	p63
A	11.15 am	Ants on a Shrimp. Noma in Tokyo (PH) 88	p70
A	11.15 pm	Unlocking the Cage (TP) 92	p65
A	12.15 pm	Vita Activa... (EMB) 124	p77
A	12.30 pm	Happy Hour (ED) 317 + 15	p41
A	1.15 pm	Another Country (PAR) 75	p59
A	1.15 pm	Argentina (TP) 88	p70
A	1.15 pm	The Event (NT) 74	p59
A	1.15 pm	Hotel Coolgardie (LHP) 83	p60
A	1.15 pm	Things to Come (PH) 101	p28
A	1.30 pm	Free to Run (RX) 99	p60
A	2.45 pm	Chevalier (NT) 105	p40
A	3.00 pm	The Dancer (LHP) 108	p73
A	3.00 pm	The First Monday in May (EMB) 91	p61
A	3.15 pm	The Wounded Angel (TP) 112 + 5	p49
A	3.30 pm	As I Open My Eyes (PAR) 102	p26
A	3.30 pm	Truman (PH) 109	p35
A	3.45 pm	The Eagle Huntress (RX) 87	p55
A	4.45 pm	Hooligan Sparrow (NT) 84	p66
A	5.15 pm	I, Daniel Blake (EMB) 100	p11
A	5.45 pm	A War (PAR) 116	p24
A	5.45 pm	Cameraperson (TP) 102	p72
A	5.45 pm	Looking for Grace (PH) 101	p22
A	5.45 pm	The Dancer (RX) 108	p73
A	6.30 pm	Chevalier (NT) 105	p40

A	6.30 pm	Family Film (ED) 95	p24
A	7.45 pm	Endless Poetry (EMB) 128	p52
A	7.45 pm	Suburra (LHP) 135	p31
A	8.00 pm	The Queen of Ireland (TP) 86	p67
A	8.15 pm	Beware the Slenderman (PAR) 114	p78
A	8.30 pm	Eat That Question: Frank Zappa... (ED) 90	p74
A	8.30 pm	Land of Mine (PH) 101	p25

## Monday 25 July

B	10.45 am	Aquarius (EMB) 140	p10
B	11.15 am	Like Crazy (PH) 116	p30
B	11.45 am	Notes on Blindness (PAR) 90	p63
B	12.00 pm	Unlocking the Cage (TP) 92	p65
B	1.00 pm	Like Crazy (RX) 116	p30
B	1.45 pm	As I Open My Eyes (PAR) 102	p26
B	1.45 pm	I, Daniel Blake (PH) 100	p11
B	1.45 pm	Poi E (EMB) 96	p7
B	2.00 pm	Kate Plays Christine (TP) 112	p74
B	4.00 pm	Beware the Slenderman (PAR) 114	p78
B	4.00 pm	Land of Mine (EMB) 101	p25
B	4.00 pm	Neruda (PH) 107	p11
B	4.15 pm	Chevalier (NT) 105	p40
B	4.30 pm	Heart of a Dog (ED) 75	p50
B	4.30 pm	Radio Dreams (TP) 91	p48
A	6.15 pm	Family Film (ED) 95	p24
A	6.15 pm	Hotel Coolgardie (NT) 83	p60
A	6.15 pm	Obit (PH) 94 + 9	p64
A	6.15 pm	The Daughter (LHP) 95	p23
A	6.15 pm	Tokyo Story (PB) 136	p16
A	6.15 pm	Weiner (RX) 95	p65
A	6.30 pm	Being 17 (EMB) 114	p26
A	6.30 pm	Free to Run (PAR) 99	p60
A	6.30 pm	The heART of the Matter (TP) 88	p20
A	8.00 pm	Much Ado About Nothing (NT) 96	p47
A	8.15 pm	Eat That Question: Frank Zappa... (ED) 90	p74
A	8.15 pm	Land of Mine (LHP) 101	p25
A	8.30 pm	Equity (PH) 100	p39
A	9.00 pm	McCabe & Mrs Miller (EMB) 120	p17
A	9.00 pm	Under the Shadow (PAR) 85	p80

## Tuesday 26 July

B	10.30 am	The Innocents (EMB) 116	p27
B	11.00 am	Sand Storm (PH) 87 + 21	p29
◆	12.30 pm	If She Can See It, She Can Be It (CG) 70	p83
B	1.00 pm	The 5th Eye (PAR) 112	p19
B	1.00 pm	The Dancer (RX) 108	p73
B	1.00 pm	Truman (EMB) 109	p35
B	1.15 pm	The Dancer (PH) 108	p73
B	2.15 pm	Burden (NT) 86	p71
B	3.30 pm	Captain Fantastic (EMB) 119 + 10	p36
B	3.30 pm	Tokyo Story (PB) 136	p16
B	3.30 pm	Vita Activa... (PH) 124	p77

Continued over »

## Schedule continued

B	4.00 pm	Jim: The James Foley Story (NT) 111	p67
B	4.00 pm	Under the Shadow (PAR) 85	p80
B	4.30 pm	Eat That Question: Frank Zappa... (ED) 90	p74
A	6.15 pm	A Perfect Day (PB) 105	p35
A	6.15 pm	A Quiet Passion (EMB) 124	p13
A	6.15 pm	I, Daniel Blake (RX) 100	p11
A	6.15 pm	Lampedusa in Winter (NT) 93	p62
A	6.15 pm	Like Crazy (PH) 116	p30
A	6.15 pm	The Country Doctor (LHP) 102	p27
A	6.30 pm	All These Sleepless Nights (ED) 100	p40
A	6.30 pm	Life, Animated (PAR) 91	p62
A	6.30 pm	Theeb (TP) 101	p31
A	8.15 pm	The Apostate (NT) 80	p34
A	8.30 pm	Neruda (PH) 107	p11
A	8.30 pm	The First, the Last (ED) 98	p22
A	8.45 pm	Lo and Behold... (TP) 98	p63
A	9.15 pm	Ten Years (PAR) 104	p49
A	9.30 pm	High-Rise (EMB) 119	p79

## Wednesday 27 July

B	10.30 am	The Red Turtle (EMB) 80	p12
B	11.15 am	Indignation (PH) 111	p39
B	11.45 am	Equity (PAR) 100	p39
B	12.30 pm	Like Crazy (EMB) 116	p30
B	1.00 pm	Aquarius (RX) 140	p10
B	1.30 pm	Argentina (PH) 88	p70
B	2.00 pm	Life, Animated (PAR) 91	p62
B	2.30 pm	In Jackson Heights (PB) 190	p61
B	3.00 pm	Toni Erdmann (EMB) 162	p75
B	3.45 pm	The Innocents (PH) 116	p27
B	4.30 pm	A Syrian Love Story (NT) 76	p69
B	4.30 pm	Don't Call Me Son (PAR) 82	p41
B	4.30 pm	Green Room (ED) 96	p79
A	6.15 pm	I, Daniel Blake (PH) 100	p11
A	6.15 pm	Innocence of Memories (NT) 97	p74
A	6.15 pm	Like Crazy (LHP) 116	p30
A	6.15 pm	Sunset Song (EMB) 135	p13
A	6.15 pm	The Country Doctor (RX) 102	p27
A	6.30 pm	Family Film (ED) 95	p24
A	6.30 pm	Life After Life (TP) 80	p42
A	6.30 pm	New Zealand's Best 2016 (PAR) 75	p21
A	8.15 pm	Animation Now 2016 (NT) 78	p39
A	8.15 pm	Kate Plays Christine (TP) 112	p74
A	8.30 pm	Endless Poetry (PH) 128	p52
A	8.30 pm	Heart of a Dog (ED) 75	p50
A	8.30 pm	High-Rise (LHP) 119	p79
A	9.00 pm	Suburra (PAR) 135	p31
A	9.45 pm	Swiss Army Man (EMB) 95	p80

## Thursday 28 July

B	10.30 am	A Quiet Passion (EMB) 124	p13
B	11.00 am	Little Men (PH) 86	p37
B	11.45 am	God Willing (PAR) 88	p30
B	12.30 pm	The Event (NT) 74	p59
B	1.00 pm	The Innocents (RX) 116	p27

B	1.00 pm	Truman (PH) 109	p35
B	1.45 pm	Miss Sharon Jones! (EMB) 95	p75
B	1.45 pm	New Zealand's Best 2016 (PAR) 75	p21
B	2.15 pm	Nuts! (NT) 79 + 14	p63
B	2.30 pm	In Jackson Heights (PB) 190	p61
B	3.15 pm	Toni Erdmann (PH) 162	p75
B	3.45 pm	High-Rise (EMB) 119	p79
B	4.00 pm	McCabe & Mrs Miller (PAR) 120	p17
B	4.15 pm	Much Ado About Nothing (NT) 96	p47
B	4.30 pm	Heart of a Dog (ED) 75	p50
A	6.15 pm	A Syrian Love Story (NT) 76	p69
A	6.15 pm	Author: The JT Leroy Story (PB) 110	p71
A	6.15 pm	I, Daniel Blake (LHP) 100	p11
A	6.15 pm	Les Démons (ED) 118	p42
A	6.30 pm	Equity (PAR) 100	p39
A	6.30 pm	Land of Mine (EMB) 101	p25
A	6.30 pm	Our Last Tango (PH) 85	p76
A	6.30 pm	Thirst (TP) 90	p49
A	8.00 pm	The Wounded Angel (NT) 112 + 5	p49
A	8.15 pm	A War (LHP) 116	p24
A	8.15 pm	Theeb (PH) 101	p31
A	8.30 pm	Midnight Special (RX) 112	p38
A	8.30 pm	Shadow World (TP) 90	p64
A	8.30 pm	Swiss Army Man (ED) 95	p80
A	8.45 pm	Neon Bull (PAR) 101	p47
A	9.00 pm	Everybody Wants Some!! (EMB) 117	p37

## Friday 29 July

B	11.00 am	After the Storm (EMB) 117	p32
B	11.15 am	Aquarius (PH) 140	p10
B	11.45 am	Author: The JT Leroy Story (PAR) 110	p71
C	12.15 pm	The Lives of Thérèse (CG) 55	p61
B	1.00 pm	The Country Doctor (RX) 102	p27
B	1.30 pm	Being 17 (EMB) 114	p26
C	1.30 pm	The Lives of Thérèse (CG) 55	p61
B	2.00 pm	Indignation (PAR) 111	p39
B	2.00 pm	The Daughter (PH) 95	p23
B	2.45 pm	Burden (NT) 86	p71
B	4.00 pm	Neruda (EMB) 107	p11
B	4.15 pm	Certain Women (PAR) 107	p51
B	4.15 pm	Life, Animated (PH) 91	p62
B	4.30 pm	A Syrian Love Story (NT) 76	p69
B	4.45 pm	Operation Avalanche (ED) 95	p80
A	6.15 pm	Free to Run (LHP) 99	p60
A	6.15 pm	Little Men (PH) 86	p37
A	6.15 pm	The Event (NT) 74	p59
A	6.30 pm	Captain Fantastic (EMB) 119 + 10	p36
A	6.30 pm	Tanna (PAR) 104	p48
A	6.45 pm	Sixty Six (ED) 90	p53
A	8.00 pm	Free in Deed (NT) 98	p41
A	8.15 pm	A Perfect Day (LHP) 105	p35
A	8.15 pm	The Clan (PH) 110	p23
A	8.30 pm	High-Rise (RX) 119	p79
A	8.30 pm	Johnny Guitar (ED) 110	p16
A	9.15 pm	Graduation (EMB) 127	p10
A	9.30 pm	Chronesthesia (PAR) 93	p18

## Saturday 30 July

A	11.00 am	Long Way North (PH) 82	p54
A	11.00 am	Under the Sun (TP) 106	p65
A	11.00 am	Wide Open Sky (EMB) 87	p77
A	11.15 am	Weiner (PAR) 95	p65
A	12.00 pm	Burden (NT) 86	p71
A	1.00 pm	Sieranevada (EMB) 173	p33
A	1.00 pm	Tanna (RX) 104	p48
A	1.00 pm	Vita Activa... (PH) 124	p77
A	1.15 pm	Innocence of Memories (TP) 97	p74
A	1.15 pm	Tokyo Story (PAR) 136	p16
A	1.15 pm	Zero Days (ED) 113	p69
A	2.00 pm	Free in Deed (NT) 98	p41
A	2.15 pm	The Music of Strangers... (LHP) 96	p76
A	3.15 pm	Radio Dreams (TP) 91	p48
A	3.30 pm	Theeb (ED) 101	p31
A	3.45 pm	The Country Doctor (PH) 102	p27
A	4.00 pm	Chasing Asylum (PAR) 96	p66
A	4.00 pm	Our Last Tango (RX) 85	p76
◆	4.00 pm	WFS Film Quiz (EMB, Blondini's) 90	p83
A	4.15 pm	The Red Turtle (LHP) 80	p12
A	4.30 pm	The Eagle Huntress (EMB) 87	p55
A	4.45 pm	The Event (NT) 74	p59
A	5.15 pm	Ngā Whanaunga... (TP) 89	p21
A	5.30 pm	All These Sleepless Nights (ED) 100	p40
A	6.00 pm	Sunset Song (LHP) 135	p13
A	6.00 pm	Sunset Song (RX) 135	p13
A	6.00 pm	The Daughter (PH) 95	p23
A	6.00 pm	The Idealist (PB) 114	p67
A	6.15 pm	Animation Now 2016 (NT) 78	p39
A	6.15 pm	God Willing (PAR) 88	p30
A	6.45 pm	Truman (EMB) 109	p35
A	7.30 pm	Zero Days (ED) 113	p69
A	7.45 pm	Winter Song (TP) 117	p53
A	8.00 pm	Nuts! (NT) 79 + 14	p63
A	8.15 pm	Gimme Danger (PAR) 108	p73
A	8.15 pm	Perfect Strangers (PH) 96 + 10	p30
A	8.45 pm	Midnight Special (LHP) 112	p38
A	9.15 pm	The Rehearsal (EMB) 98	p7
A	10.30 pm	The Greasy Strangler (PAR) 93	p78

## Sunday 31 July

B	10.00 am	Animation for Kids 8+ (EMB) 68	p57
A	11.00 am	The Road (TP) 95	p64
A	11.15 am	Nuts! (NT) 79 + 14	p63
A	11.15 am	Obit (PAR) 94 + 9	p64
A	11.45 am	Embrace (EMB) 90	p58
A	12.30 pm	Francofonia (PH) 87 + 9	p28
A	1.00 pm	Hotel Coolgardie (TP) 83	p60
A	1.00 pm	In Jackson Heights (PB) 190	p61
A	1.00 pm	The Red Turtle (RX) 80	p12
A	1.15 pm	Doglegs (NT) 89	p58
A	1.30 pm	Mr Gaga (PAR) 100 + 11	p75
A	1.30 pm	The Eagle Huntress (LHP) 87	p55
A	1.45 pm	Fire at Sea (ED) 108	p60
A	2.30 pm	Toni Erdmann (EMB) 162	p12

A	2.45 pm	Aquarius (PH) 140	p10
A	2.45 pm	A Flickering Truth (TP) 91	p59
A	2.45 pm	Thithi (RX) 123	p29
A	3.30 pm	Chronesthesia (LHP) 93	p18
A	3.45 pm	Love-Sick Shorts (NT) 93	p42
A	4.00 pm	Ants on a Shrimp: Noma in Tokyo (PAR) 88	p70
A	4.00 pm	Gimme Danger (ED) 108	p73
A	5.15 pm	Songs My Brothers Taught Me (TP) 94 + 11	p48
A	5.30 pm	A Quiet Passion (PH) 124	p13
A	5.30 pm	Suburra (RX) 135	p31
A	5.45 pm	Doglegs (NT) 89	p58
A	6.00 pm	Little Men (PAR) 86	p37
A	6.00 pm	Miss Sharon Jones! (LHP) 95	p75
A	6.00 pm	The Handmaiden (EMB) 145	p33
A	6.15 pm	The Death of Louis XIV (ED) 105	p51
A	7.30 pm	Bleak Street (TP) 100	p50
A	8.00 pm	Graduation (PH) 127	p10
A	8.00 pm	One-Eyed Jacks (PAR) 141	p17
A	8.00 pm	The Clan (LHP) 110	p23
A	8.15 pm	Shadow World (NT) 90	p64
A	8.15 pm	The Clan (ED) 110	p23
A	9.15 pm	Paris 05:59 (EMB) 97	p47

### Monday 1 August

B	10.15 am	Fatima (PAR) 79	p28
B	10.30 am	Wide Open Sky (EMB) 87	p77
B	11.30 am	The Land of the Enlightened (TP) 87	p24
B	11.45 am	The Country Doctor (PH) 102	p27
B	12.00 pm	Ants on a Shrimp: Noma in Tokyo (PAR) 88	p70
C	12.15 pm	The Lives of Thérèse (CG) 55	p62
B	12.30 pm	Sunset Song (EMB) 135	p13
B	1.00 pm	Things to Come (RX) 101	p28
C	1.30 pm	Michael Smither: Portraits (CG) 43	p20
B	1.30 pm	Ngā Whanaunga... (TP) 89	p21
B	1.45 pm	Doglegs (NT) 89	p58
B	2.00 pm	Chasing Asylum (PAR) 96	p66
B	2.00 pm	The Music of Strangers... (PH) 96	p76
B	2.15 pm	Theeb (ED) 101	p31
B	3.30 pm	Endless Poetry (EMB) 128	p52
B	4.00 pm	Equity (PH) 100	p39
B	4.00 pm	Paris 05:59 (PAR) 97	p47
B	4.00 pm	The Road (TP) 95	p64
B	4.15 pm	Love-Sick Shorts (NT) 93	p42
B	4.15 pm	Swiss Army Man (ED) 95	p80
A	6.15 pm	A Syrian Love Story (NT) 76	p69
A	6.15 pm	After the Storm (PH) 117	p32
A	6.15 pm	Land of Mine (RX) 101	p25
A	6.15 pm	Obit (TP) 94 + 9	p64
A	6.15 pm	Sixty Six (ED) 90	p53
A	6.15 pm	The Daughter (EMB) 95	p23
A	6.15 pm	The Idealist (PAR) 114	p67
A	6.15 pm	Tomorrow (LHP) 119	p64
A	8.00 pm	Gimme Danger (ED) 108	p73
A	8.00 pm	No Home Movie (NT) 115	p52
A	8.30 pm	Francofonia (TP) 87 + 9	p28
A	8.30 pm	Le Ride (EMB) 90	p19

A	8.45 pm	Don't Call Me Son (PAR) 82	p41
A	8.45 pm	McCabe & Mrs Miller (LHP) 120	p17
A	8.45 pm	Weiner (PH) 95	p65

### Tuesday 2 August

B	11.00 am	Things to Come (EMB) 101	p28
B	11.30 am	After the Storm (PH) 117	p32
C	12.15 pm	Michael Smither: Portraits (CG) 43	p20
B	12.30 pm	Happy Hour (ED) 317 + 15	p41
B	1.00 pm	The Music of Strangers... (RX) 96	p76
B	1.15 pm	The Rehearsal (EMB) 98	p7
B	1.30 pm	A War (PAR) 116	p24
C	1.30 pm	The Lives of Thérèse (CG) 55	p62
B	2.00 pm	Francofonia (PH) 87 + 9	p28
B	2.00 pm	Tomorrow (PB) 119	p64
B	2.30 pm	Argentina (NT) 88	p70
B	3.45 pm	Everybody Wants Some!! (EMB) 117	p37
B	4.00 pm	Perfect Strangers (PH) 96 + 10	p30
B	4.00 pm	Wild (PAR) 97 + 8	p49
B	4.15 pm	Innocence of Memories (NT) 97	p74
B	4.15 pm	Tanna (PB) 104	p48
A	6.15 pm	Le Ride (RX) 90	p19
A	6.15 pm	Like Crazy (EMB) 116	p30
A	6.15 pm	Radio Dreams (NT) 91	p48
A	6.15 pm	Sand Storm (PAR) 87 + 21	p29
A	6.15 pm	The Death of Louis XIV (PH) 105	p51
A	6.15 pm	Things to Come (LHP) 101	p28
A	6.30 pm	Tomorrow (PB) 119	p64
A	6.30 pm	When Two Worlds Collide (TP) 103	p69
A	6.45 pm	Operation Avalanche (ED) 95	p80
A	8.15 pm	No Home Movie (NT) 115	p52
A	8.30 pm	Another Country (LHP) 75	p59
A	8.30 pm	Don't Call Me Son (PH) 82	p41
A	8.45 pm	A Perfect Day (PAR) 105	p35
A	8.45 pm	Operation Avalanche (ED) 95	p80
A	8.45 pm	The Apostate (TP) 80	p34
A	9.00 pm	Personal Shopper (EMB) 105	p29

### Wednesday 3 August

B	10.45 am	Vita Activa... (PAR) 124	p77
B	11.00 am	The Dancer (EMB) 108	p73
B	11.00 am	The heART of the Matter (TP) 88	p20
B	12.00 pm	Our Last Tango (PH) 85	p76
C	12.15 pm	Spectral Visions (CG) 58	p20
B	12.30 pm	Under the Sun (NT) 106	p65
B	1.00 pm	Sunset Song (RX) 135	p13
B	1.15 pm	The Salesman (PAR) 125	p32
B	1.30 pm	I, Daniel Blake (EMB) 100	p11
C	1.30 pm	Spectral Visions (CG) 58	p20
B	1.45 pm	Author: The JT Leroy Story (PB) 110	p71
B	1.45 pm	Songs My Brothers Taught Me (TP) 94 + 11	p48
B	1.45 pm	The Rehearsal (PH) 98	p7
B	2.15 pm	Gimme Danger (ED) 108	p73
B	2.45 pm	The Apostate (NT) 80	p34
B	3.45 pm	Chronesthesia (PAR) 93	p18
B	3.45 pm	Personal Shopper (EMB) 105	p29

B	4.00 pm	Bleak Street (TP) 100	p50
B	4.00 pm	When Two Worlds Collide (PB) 103	p69
B	4.15 pm	Miss Sharon Jones! (PH) 95	p75
B	4.30 pm	The Greasy Strangler (ED) 93	p78
B	4.30 pm	The Queen of Ireland (NT) 86	p67
A	6.15 pm	Indignation (PAR) 111	p39
A	6.15 pm	Lo and Behold... (RX) 98	p63
A	6.15 pm	Lost and Beautiful (TP) 87	p52
A	6.15 pm	Nuts! (NT) 79 + 14	p63
A	6.15 pm	Tanna (LHP) 104	p48
A	6.15 pm	The Innocents (EMB) 116	p27
A	6.15 pm	The Red Turtle (PH) 80	p12
A	6.30 pm	Apple Pie (ED) 80	p18
A	6.30 pm	When Two Worlds Collide (PB) 103	p69
A	8.15 pm	Kate Plays Christine (NT) 112	p74
A	8.15 pm	Mr Gaga (PH) 100 + 11	p75
A	8.15 pm	The Land of the Enlightened (TP) 87	p24
A	8.30 pm	Certain Women (PAR) 107	p51
A	8.30 pm	Zero Days (LHP) 113	p69
A	8.45 pm	Apple Pie (ED) 80	p18
A	9.00 pm	The Clan (EMB) 110	p23

### Thursday 4 August

B	10.45 am	Sand Storm (PAR) 87 + 21	p29
B	11.15 am	A Quiet Passion (PH) 124	p13
B	12.00 pm	Sieranevada (EMB) 173	p33
B	1.00 pm	Thithi (PAR) 123	p29
B	1.00 pm	Tomorrow (RX) 119	p64
B	1.45 pm	Fire at Sea (ED) 108	p60
B	1.45 pm	God Willing (PH) 88	p30
B	2.45 pm	Hooligan Sparrow (NT) 84	p66
B	3.30 pm	Elle (EMB) 130	p9
B	3.45 pm	Midnight Special (PAR) 112	p38
B	4.00 pm	Johnny Guitar (ED) 110	p16
B	4.00 pm	The Salesman (PB) 125	p32
B	4.30 pm	Tower (NT) 82	p80
A	6.15 pm	All These Sleepless Nights (ED) 100	p40
A	6.15 pm	Author: The JT Leroy Story (PAR) 110	p71
A	6.15 pm	Chimes at Midnight (PH) 117	p15
A	6.15 pm	Jim: The James Foley Story (NT) 111	p67
A	6.15 pm	Wide Open Sky (LHP) 87	p77
A	6.30 pm	Aquarius (EMB) 140	p10
A	6.30 pm	When Two Worlds Collide (PB) 103	p69
A	8.15 pm	Gimme Danger (LHP) 108	p73
A	8.30 pm	Mercenary (PAR) 103	p46
A	8.30 pm	Under the Shadow (RX) 85	p80
A	8.45 pm	Personal Shopper (PH) 105	p29
A	9.30 pm	The Lure (EMB) 92	p79

### Friday 5 August

B	10.45 am	Julieta (EMB) 96	p34
B	11.15 am	Wide Open Sky (PH) 87	p77
B	11.45 am	Little Men (PAR) 86	p37
B	1.00 pm	Graduation (EMB) 127	p10
B	1.00 pm	Truman (RX) 109	p35

Continued over »

## Lovesong



**Director:** So Yong Kim  
USA 2016 | 84 mins

**Screenplay:** So Yong Kim, Bradley Rust Gray  
**Photography:** Kat Westergaard, Guy Godfree  
**With:** Jena Malone, Riley Keough, Brooklyn Decker, Amy Seimet, Marshall Chapman, Ryan Eggold, Rosanna Arquette, Cary Joji Fukunaga  
**Festivals:** Sundance 2016  
CinemaScope | M offensive language, sexual references

Jena Malone and rising star Riley Keough shine in this exploration of an ambiguous bond between a lonely soft-spoken young mother and her free-spirited friend.

Neglected by her husband, Sarah (Keough) embarks on an impromptu road trip with her livewire college friend Mindy (Malone). After an alcohol-infused heart-to-heart, a long-unspoken intimacy emerges between the old friends. Some years later, Sarah accepts an invitation to Mindy's wedding, guessing that her sense of unfinished business is not shared by the bride.

The naturalistic style of American filmmaker So Yong Kim (*Treeless Mountain*, NZIFF08) perfectly captures intimacy and latent, sometimes

unformed, emotional truths. Summoning beautiful performances from her actresses, she has crafted a bittersweet, elliptical love story about muted desire and the grey areas that can make the definition of a friendship so elusive.

"The wonder of this new film from So Yong Kim is how deftly it digs beneath the clichés and formulas of familiar sub-genres (female friendship movie, road movie, lesbian romance) to come up with something specific, nuanced and insightful." — Jon Frosch, *Hollywood Reporter*

**B PAR** Friday 22 July, 2.30 pm  
**A PAR** Saturday 23 July, 8.15 pm  
**A LHP** Friday 5 August, 6.15 pm

## Mercenary

*Mercenaire*



**Director/Screenplay:** Sacha Wolff  
France 2016 | 112 mins

**Producers:** Claire Bodechon, Jean Brehat  
**Photography:** Samuel Lahu  
**Editor:** Laurence Manheimer  
**With:** Toki Pilioko, Iliana Zabeth, Laurent Pakihivatau  
**Festivals:** Cannes (Directors' Fortnight) 2016  
In French and Wallisian, with English subtitles  
CinemaScope | Censors rating tbc

A young rugby player from New Caledonia defies his father and leaves to play in France in this energetic and wryly amusing feature debut from French director Sacha Wolff. When the first choice of burly talent scout Abraham proves unavailable, he offers Soane, a 19-year-old front-rower of Wallisian descent, the chance to take up a professional contract in France.

When he arrives in France, Soane's prospective employers take one look at him and deem him too small. Instead of flying straight back home, he looks up a rugby-playing cousin, who hooks him up with a rookie contract with a small-time team in south-western France. Despite speaking the language, Soane is a total fish out of water: his

teammates assume he's Māori and pester him to perform a haka, while his coaches expect him to juice up and treat him like a hired thug. Just when things start looking up, his past catches up with him...

Wolff's film shines in its portrayal of a young man striving to find a place for himself in a world that just wants to use him up and spit him out. Non-professional actor Toki Pilioko provides a riveting and charismatically stoic presence as the young Soane. — MM

**A PAR** Thursday 4 August, 8.30 pm  
**B PAR** Friday 5 August, 1.45 pm  
**A LHP** Sunday 7 August, 6.00 pm

### Schedule continued

B 1.15 pm	Sunset Song (PH) 135	p13
B 1.30 pm	Tomorrow (PB) 119	p64
B 1.45 pm	Mercenary (PAR) 103	p46
B 2.30 pm	Operation Avalanche (ED) 95	p80
B 3.45 pm	Paterson (EMB) 113	p9
B 3.45 pm	The Idealist (PB) 114	p67
B 4.00 pm	Lo and Behold... (PAR) 98	p63
B 4.30 pm	The Clan (ED) 110	p23
B 4.45 pm	A Flickering Truth (NT) 91	p59
A 6.15 pm	Ants on a Shrimp: Noma in Tokyo (PH) 88	p70
A 6.15 pm	Lovesong (LHP) 84 + 12	p46
A 6.15 pm	The Salesman (PAR) 125	p32
A 6.30 pm	Hooligan Sparrow (NT) 84	p66
A 6.30 pm	The Dancer (EMB) 108	p73
A 6.45 pm	Bleak Street (ED) 100	p50
A 8.15 pm	Miss Sharon Jones! (PH) 95	p75
A 8.15 pm	Tower (NT) 82	p80
A 8.30 pm	One-Eyed Jacks (RX) 141	p17
A 8.30 pm	Under the Shadow (LHP) 85	p80
A 8.45 pm	The Greasy Strangler (ED) 93	p78
A 9.00 pm	Midnight Special (EMB) 112	p38
A 9.00 pm	Wild (PAR) 97 + 8	p49

### Saturday 6 August

A 11.15 am	Fire at Sea (EMB) 108	p60
A 11.30 am	Francofonia (PAR) 87 + 9	p28

A 11.30 am	The Music of Strangers... (PH) 96	p76
A 11.45 am	Hooligan Sparrow (NT) 84	p66
A 1.00 pm	Ants on a Shrimp: Noma in Tokyo (LHP) 88	p70
A 1.30 pm	The Idol (NT) 96	p54
A 1.45 pm	Our Last Tango (EMB) 85	p76
A 1.45 pm	Tomorrow (PAR) 119	p64
A 1.45 pm	Winter Song (PH) 117	p53
A 2.00 pm	Notes on Blindness (RX) 90	p63
A 3.00 pm	Toni Erdmann (LHP) 162	p12
A 3.30 pm	On an Unknown Beach (ED) 90	p20
A 3.45 pm	Chimes at Midnight (EMB) 117	p15
A 4.00 pm	McCabe & Mrs Miller (RX) 120	p17
A 4.15 pm	Fatima (PAR) 79	p28
A 4.15 pm	The Eagle Huntress (PH) 87	p55
A 6.15 pm	God Willing (PH) 88	p30
A 6.15 pm	Le Ride (LHP) 90	p19
A 6.15 pm	Les Démons (PAR) 118	p42
A 6.30 pm	Personal Shopper (RX) 105	p29
A 6.30 pm	Things to Come (EMB) 101	p28
A 8.15 pm	Julieta (PH) 96	p34
A 8.15 pm	Perfect Strangers (LHP) 96 + 10	p30
A 8.45 pm	Johnny Guitar (PAR) 110	p16
A 9.00 pm	Paterson (EMB) 113	p9

### Sunday 7 August

B 11.00 am	Animation for Kids 4+ (PH) 64	p57
A 11.00 am	Zero Days (EMB) 113	p69

A 12.15 pm	Long Way North (LHP) 82	p54
A 12.30 pm	Girls' POV: NYCFF Retrospective (CG) 70	p55
A 12.45 pm	Wide Open Sky (PH) 87	p77
A 1.30 pm	The Red Turtle (EMB) 80	p12
A 1.30 pm	Toni Erdmann (RX) 162	p12
⊕ 1.30 pm	Variety (PAR) 95	p15
A 2.00 pm	Chasing Asylum (LHP) 96	p66
A 2.00 pm	Girls' POV: NYCFF Retrospective (CG) 70	p55
A 2.45 pm	Lost and Beautiful (NT) 87	p52
A 2.45 pm	Sunset Song (PH) 135	p13
A 3.15 pm	The Salesman (PB) 125	p32
A 3.30 pm	Julieta (EMB) 96	p34
A 3.45 pm	Thithi (PAR) 123	p29
A 4.00 pm	Life, Animated (LHP) 91	p62
A 4.45 pm	A Touch of Zen (RX) 180	p17
A 5.30 pm	On an Unknown Beach (ED) 90	p20
A 5.45 pm	Sand Storm (PH) 87 + 21	p29
A 6.00 pm	Mercenary (LHP) 103	p46
A 6.00 pm	Miss Sharon Jones! (EMB) 95	p75
A 6.00 pm	Tokyo Story (PB) 136	p16
A 6.15 pm	Perfect Strangers (PAR) 96 + 10	p30
A 8.00 pm	Paterson (PH) 113	p9
A 8.15 pm	Elle (EMB) 130	p9
A 8.15 pm	Paterson (LHP) 113	p9
A 8.30 pm	The First, the Last (PAR) 98	p22



## Paris 05:59

*Théo et Hugo dans le même bateau*

Some enchanted evening... you may find romance across a crowded Paris sex dungeon. A wild night of lightning attraction and its uncertain consequences begins exactly there when Théo, an infrequent visitor to sex clubs, first spies Hugo pounding the flesh in an orgy room. Spellbound, he manoeuvres his way through the melee into Hugo's arms, until all others fall away and the two of them are hungrily entwined. That takes them from 4.27 am until 4.47 am. For the post-coital 82 minutes of the film's simulation of real time, the pair weave their way through deserted Paris streets for a bumpy, but exhilarating night of mutual enquiry and discovery.

Filmmakers Olivier Ducastel and Jacques Martineau (*Drôle de Félix*) inflict a seductive vision of the City of Light with the wariness of two young men electrified by desire but not at all certain that belonging together is a concept that suits either of them. Proving that explicit sex on screen is no obstacle to inter-stellar chemistry, actors Geoffrey Couët and François Nambot bring every moment of their evolving rapport to life, with or without their clothes on.



"Everyone will talk about the 18-minute gay orgy at the start, but the real achievement lies in how Olivier Ducastel and Jacques Martineau capture love at first sight. Some books make you like the characters so much that you close the covers and imagine a happy future life for them together. That rarely happens in the cinema anymore, but *Paris 05:59* is that kind of film." — Jay Weissberg, *Variety*

### "It's *Shortbus* meets *Weekend*."

— Boyd van Hoeij,  
*Hollywood Reporter*

**Directors/Screenplay:** Olivier Ducastel, Jacques Martineau  
France 2016 | 97 mins

**Producer:** Emmanuel Chaumet

**Photography:** Manuel Marnier

**Editor:** Pierre Deschamps

**Music:** Karelle-Kuntur

**With:** Geoffrey Couët, François Nambot

**Festivals:** Berlin 2016

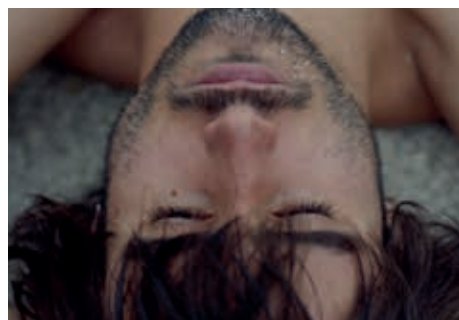
In French with English subtitles

CinemaScope | R18 explicit sex scenes, offensive language

A ED Friday 22 July, 8.00 pm  
A EMB Sunday 31 July, 9.15 pm  
B PAR Monday 1 August, 4.00 pm

## Much Ado About Nothing

*Aquí no ha pasado nada*



**Director:** Alejandro Fernández Almendras  
Chile/France 2016  
96 mins

**Screenplay:** Alejandro Fernández Almendras, Jerónimo Rodríguez

**Photography:** Inti Briones

**With:** Agustín Silva, Paulina García, Alejandro Goic, Luis Gnecco, Daniel Alcaíno, Samuel Landea, Augusto Schuster

**Festivals:** Sundance, Berlin 2016

In Spanish and English, with English subtitles  
R13 drug use, sex scenes, offensive language

Basing his story on a notorious case in Chile where a middle-class kid took a manslaughter rap for the son of a one-percenter, writer/director Alejandro Fernández Almendras embeds his taut anatomy of affluenza in a seductive evocation of high-flier hedonism (with a great soundtrack).

Lacking funds after a year studying in LA, Vicente (charismatic Agustín Silva) heads back to his parents' beach house on the Chilean coast without a plan. Two girls who come on to him at the beach invite him to a lavish house party. More than a few shots are consumed while he tries to figure out whether it's him they are into or each other. Later that night the three of them are still working on it in the back of someone's

car when the car stops and there's an incident of some kind that barely penetrates his consciousness. The next morning Vicente is visited by his new friends and told exactly what he's going to say to the cops.

Silva contributes handsomely to Almendras' schema as the coolly disaffected millennial barely acknowledging that the system he holds in such disdain thinks even less of him. The Spanish title is more accurately translated as 'nothing to see here move along'.

A TP Friday 22 July, 8.30 pm  
A NT Monday 25 July, 8.00 pm  
B NT Thursday 28 July, 4.15 pm

## Neon Bull

*Boi neon*



MATEUS SA

**Director/Screenplay:** Gabriel Mascaro  
Brazil/Uruguay/  
The Netherlands  
2015 | 101 mins

**With:** Juliano Cazarré,

Aline Santana, Carlos Pessoa

**Festivals:** Venice, Toronto 2015;

New Directors/New Films 2016

**Horizons Special Jury Prize, Venice**

**Film Festival 2015**

In Portuguese with English subtitles  
CinemaScope | R16 nudity, explicit sexual material, offensive language

The sinuous physicality of the central characters in this Brazilian slice of life is rendered all the more tantalising by the unpredictability of their desires. The erotic tension in *Neon Bull* is remarkable, and, as you may have already heard, finds release in a prolonged and tender sex scene, at once monumentally strange and sublimely simple. Centred on a cowboy working the pens on a backcountry rodeo circuit, the film draws us into a tough, macho world in which gender roles are much less prescribed than you might assume. Broad-chested, handsome Iremar (Juliano Cazarré), his peroxide blonde boss, Galega, and the streetwise young daughter, Cacá, whom she treats like a sister, constitute

a tetchily functional makeshift family. The intriguing Iremar holds himself apart from the earthier pursuits on offer — a botched raid on a prize stallion's precious bodily fluids notwithstanding. His aspirations lie away from the pens: Galega, we discover, moonlights as an exotic dancer and it is Iremar who designs and sews her costumes. If you think you see where this is heading, you are bound to be wrong, but don't be surprised if you feel elated beyond reason when Iremar scores his fleeting taste of heaven.

B PAR Friday 22 July, 12.15 pm  
A PAR Thursday 28 July, 8.45 pm

## Tanna

Filmed pre-Cyclone Pam on the island of Tanna in Vanuatu, this stunningly photographed film tells the star-crossed story of Wawa, a young woman who has fallen in love with her chief's dashing grandson, Dain. When an inter-tribal war breaks out with a neighbouring community, the young lovers are forced to choose between their own happiness and the common good. Mythic in its simplicity, the film is based on a true story that took place in 1985 and carried significant ramifications for the evolution of tribal society.

Working closely with the indigenous community, acclaimed Australian filmmakers Martin Butler and Bentley Dean have expanded on their previous documentary work to produce a ravishing cinematic expression of traditional culture.

"Dean and Butler spent seven months living with the Yakel, a tribe whose customs and lifestyle have changed little for centuries. During this time the filmmakers were told of a great love story from the recent past. The result was a screenplay written in close collaboration with the Yakel and performed predominantly by its members...

Very much about female experiences



and rites of passage in a society whose foundations are shifting, the picture surrounds [its heroine] Wawa's daring actions with enriching observations by her mother and grandmother... Performed with conviction by actors who'd never seen a film or a movie camera before, the picture is a stirring tribute to the power of love and will likely prompt many viewers to shed tears of sadness and tears of joy."

— Richard Kuipers, *Variety*

**"With its magnetic cast and Venice award-winning cinematography, this film treads the familiar theme of star-crossed lovers with shimmering vitality."**

— Luke Buckmaster, *The Guardian*



Martin Butler\*

**Directors:** Bentley Dean, Martin Butler  
Australia/Vanuatu 2015 | 104 mins

**Cultural director:** Jimmy Joseph Nako  
**Producers:** Martin Butler, Bentley Dean, Carolyn Johnson

**Screenplay:** Bentley Dean, Martin Butler, John Collee in collaboration with the people of Yakel

**Photography:** Bentley Dean

**Editor:** Tania Michel Nehme

**Music:** Antony Partos

**With:** Mungau Dain, Marie Wawa, Marceline Rofit, Chief Charlie Kahla, Albi Nangia, Lingai Kowia, Dadwa Mungau, Linette Yowayin, Kapan Cook, Chief Mungau Yokay, Chief Mikum Tainakou

**Festivals:** Venice, London 2015; Rotterdam 2016

**Critics' Week Award, Venice Film Festival 2015**

In Nauvhal with English subtitles

M violence

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**A PAR** Friday 29 July, 6.30 pm\*  
**A RX** Saturday 30 July, 1.00 pm\*  
**B PB** Tuesday 2 August, 4.15 pm  
**A LHP** Wednesday 3 August, 6.15 pm

## Radio Dreams



**Director:** Babak Jalali  
USA/Iran 2016 | 91 mins

**Screenplay:** Babak Jalali, Aida Ahadiany

**With:** Mohsen Namjoo, Sulyman Qardash, Siddique Ahmed, Raby Adib, Lars Ulrich

**Festivals:** Rotterdam 2016  
**Best Film, International Film Festival Rotterdam 2016**

In Farsi, English, Dari and Assyrian, with English subtitles  
Censors rating tbc

A deadpan delicacy, more tonally attuned to Finnish cinema than to any other Iranian film we can think of, *Radio Dreams* follows a big day in the life of a tiny radio station, albeit San Francisco's #1 Farsi-language broadcaster. The station manager, Hamid Royani, played by Iranian folk singer Mohsen Namjoo, is a lion of culture (with the mane to prove it) who enjoyed literary prominence in Iran before emigrating to the USA. He maintains his artistic principles with esoteric programming that includes Venezuelan poetry, short stories (his own, translated into numerous languages) and a history of apes in space.

The owner's daughter, a hilariously angular study in philistine impatience,

is his mortal foe, interspersing his broadcasts with sundry hokey advertisements. In an undertaking that promises to unite art and commerce, Mr Royani has brought in Kabul Dreams, Afghanistan's first rock band, and arranged for Metallica to meet the band and jam with it. But where's Lars? Will this dream too be dashed?

Holding every beat that added second, there's an undertow of sweet melancholy to this slow-burning picture of a stranded lion and his dreams of cosmopolitan culture.

**B TP** Monday 25 July, 4.30 pm  
**A TP** Saturday 30 July, 3.15 pm  
**A NT** Tuesday 2 August, 6.15 pm

## Songs My Brothers Taught Me



The Turning Tide

**Director/Screenplay:** Chloé Zhao  
USA 2015 | 94 mins

**Producer:** Chloé Zhao, Angela C. Lee, Mollye Asher, Nina Yang Bongiovi, Forest Whitaker

**With:** John Reddy, Jashaun St John, Irene Bedard, Taysha Fuller, Eléonore Hendricks, Travis Lone Hill

**Festivals:** Sundance, Cannes (Directors' Fortnight), London 2015  
M violence, offensive language, drug use, sex scenes, content that may disturb

"At once a family drama, landscape film, neorealist exposé, and ethnographic immersion, the remarkable debut feature *Songs My Brothers Taught Me* is a product of the four years that writer-director Chloé Zhao spent on the Pine Ridge reservation in South Dakota, getting to know some of its Lakota residents and gathering impressions of the texture of their lives. In outline, the film is simple: it's the story of a sensitive, fatherless, bootlegging high-school student (John Reddy) who wants to leave the reservation with his college-bound girlfriend (Taysha Fuller) but is blocked, partly by adverse circumstances and partly by his reluctance to abandon his little sister (Jashaun St John). In form

and emotional tone, though, the film is exceptionally rich – by turns raw, dreamy, harsh, sensuous, touching, intimate, garrulous, and elliptical."

— Stuart Klawans, *The Nation*

"The balance of humanistic and ethnographic filmmaking with poignant, often seemingly unscripted drama has many rewards... As harsh as the view often is, it's underscored by strong notes of hope and of bone-deep identity." — David Rooney, *Hollywood Reporter*

**A TP** Sunday 31 July, 5.15 pm  
**B TP** Wednesday 3 August, 1.45 pm

## Ten Years



**Directors:** Kwok Zune, Wong Fei-pang, Jevons Au, Chow Kwun-wai, Ng Ka-leung  
Hong Kong 2015  
104 mins

**Best Picture, Hong Kong Film Awards 2016**  
In Cantonese and Mandarin, with English subtitles  
Colour and B&W | CinemaScope  
M violence, content that may disturb

In the last two years, Hong Kong has seen central city sit-ins and localist riots. Guaranteed a degree of autonomy for 50 years after their reunification with China in 1997, Hong Kongers have begun to wonder what lies in store. In *Ten Years*, five local directors imagine life there in just ten years' time, at about the halfway point to the full embrace of the mainland. The result is biting satire, humour, weirdness and an undertow of fear – and an unprecedented cinematic insight into the zeitgeist of the city right now.

"The ruling Communist party hasn't officially banned *Ten Years* since its runaway success. But the film's rapid disappearance from Hong Kong cinemas does suggest that someone

with a hammer-and-sickle badge may have had a quiet word...

Filmed for just £55,000, *Ten Years* is a smoke grenade lobbed into the febrile political and civic climate of the 'special administration region'... Spewing out fumes of anxiety, bitterness and weary resignation, it comprises five flash-forwards – apparently all written before the 2014 Umbrella protests – that concentrate on different aspects of life in Hong Kong a decade hence."

— Phil Hoad, *The Guardian*

**A PB** Friday 22 July, 6.30 pm  
**A PAR** Tuesday 26 July, 9.15 pm

## Wild



**Director/Screenplay:** Nicolette Krebitz  
Germany 2016 | 97 mins

**Photography:** Reinhold Vorschneider  
**Music:** Terranova, James Blake  
**With:** Lilith Stangenberg, Georg Friedrich, Silke Bodenbender, Saskia Sophie Rosendahl, Frowin Wolter  
**Festivals:** Sundance, Rotterdam, San Francisco 2016  
In German with English subtitles  
Censors rating tbc

Girl meets wolf in a startling and audacious fable from German actress-turned-director Nicolette Krebitz that is sure to provoke heated debate. Ania (an extraordinary Lilith Stangenberg) is a 20-something office drone with a creep for a boss. Her only social interaction involves Skyping her uninterested sister and visiting her comatose grandfather in hospital. One day when walking alongside a wooded area near her apartment she locks eyes with a feral grey wolf. Without giving too much away, her encounter sparks an animalistic primitivism within her that quickly turns into an obsessive desire to hunt down and conquer the savage beast. — MM

"A walk on the wild side in the

most literal sense, *Wild* is a wayward, confrontational, anarchic, sexually outré modern fairy tale that balances on a razor-sharp edge between the genuinely provocative and the totally out-there... Krebitz exhibits real nerve and rigorous control in equal measure as she tells a visceral tale of a young urban woman drawn to nature in a way that will shock mere tree-huggers... The one safe thing to say about the film is that there never has been anything quite like it." — Todd McCarthy, *Hollywood Reporter*

**B PAR** Tuesday 2 August, 4.00 pm  
**A PAR** Friday 5 August, 9.00 pm

## Thirst

*Jajda*



**Director:** Svetla Tsotsorkova  
Bulgaria 2015 | 90 mins

**Screenplay:** Svetoslav Ovcharov, Svetla Tsotsorkova, Ventsislav Vasilev  
**Photography:** Vesselin Hristov  
**With:** Monika Naydenova, Alexander Benev, Svetlana Yancheva, Ivaylo Hristov  
**Festivals:** San Sebastián, London 2015; San Francisco 2016  
In Bulgarian with English subtitles  
CinemaScope | M violence, sexual references

First-time director Svetla Tsotsorkova draws us into the unique setting of her debut film and the five souls who inhabit it with spellbinding assurance.

On a dusty road somewhere in the Bulgarian countryside a teenage boy lives with his convalescent father and his mother, who takes in laundry from city hotels, hanging row upon row of bedsheets to dry in the hot breeze. It has not rained for months and water is running low. The arrival of a well-driller and his water-divining teenage daughter gradually engulfs the tiny family in a welter of mutual suspicions. The girl is magnetic and unruly, resentful of her father's dependency and contemptuous of the sheltered, fascinated boy. Trouble brews like

a longed-for storm in the stifling summer air.

"Suffused with golden light, the film's atmospheric widescreen photography contributes to the dreamy sense of otherness that pervades *Thirst*. A gentle, lilting flute and guitar melody, sparsely employed, is the only music. But for all its style, this is very much a film about five lost people: and it's a remarkable achievement, on the part of the director, the writers and the actors, that we care about every single one of them." — Lee Marshall, *Screendaily*

**B TP** Friday 22 July, 2.00 pm  
**A TP** Thursday 28 July, 6.30 pm

## The Wounded Angel

*Ranenny angel*



**Director/Screenplay/Editor:** Emir Baigazin

Kazakhstan/France/  
Germany 2016 | 112 mins

**Photography:** Yves Cape  
**With:** Nurlybek Saktaganov, Madiyar Aripbay, Madiyar Nazarov, Omar Adilov, Anzara Barylkova, Timur Aidarbekov  
**Festivals:** Berlin 2016  
In Kazakh with English subtitles  
M violence, content that may disturb

Kazakh filmmaker Emir Baigazin follows his award-winning debut *Harmony Lessons* (NZIFF13) with another richly composed and nuanced portrait of tortured adolescence. Setting his film in the mid-90s, a time of severe economic depression and social upheaval in the former Soviet republic, Baigazin crafts four distinct tales, each revolving around a different young man.

Self-made Jaras is his family's breadwinner but is resentful of his ex-convict father, who returns from prison. The angelic-voiced Chick abhors the petty gangsterism of his peers, but when lingering sickness threatens his chances in a singing competition, his anger stirs. Loner Toad disdains company and obsessively scavenges

scrap metal from abandoned factories. In the most surrealistic story, ambitious student Aslan succumbs to the pressure of exams and unwanted fatherhood and starts to believe that a tree is growing inside his body.

Baigazin draws inspiration from the eerie work of Finnish painter Hugo Simberg, bookending each story with images taken from Simberg's Tampere Cathedral frescoes. His title comes from Simberg's most famous painting, which he whimsically recreates in one of the film's most astonishing scenes. — MM

**A TP** Sunday 24 July, 3.15 pm  
**A NT** Thursday 28 July, 8.00 pm

# VISION

Here are filmmakers who bend cinema – fiction and documentary both – to show us art and life in ways that are completely their own.

## Bleak Street

*La calle de la amargura*



**Director:** Arturo Ripstein  
Mexico/Spain 2015  
100 mins

**Screenplay:** Paz Alicia Garcíadiego  
**Photography:** Alejandro Cantú  
**With:** Patricia Reyes Spindola, Nora Velázquez, Sylvia Pasquel, Alejandro Suárez, Arcelia Ramírez, Juan Francisco Longoria, Guillermo López, Erando González  
**Festivals:** Venice, Toronto 2015  
In Spanish with English subtitles  
B&W | R16 violence, offensive language, sex scenes, content that may disturb

A stranger than fiction true crime story is played out in the labyrinthine alleys of Mexico City slums with a dramatis personae worthy of Fellini: wrestling twin dwarves; two ageing prostitutes; the transvestite husband of one; and the ancient, crippled mother of the other who is dragged onto the streets daily to beg for her keep. Their poverty, lusts and desperation lend animus and vitality to this signature work from the prolific 72-year-old Mexican auteur Arturo Ripstein.

Ripstein provides the link between his mentor, cinema's great surrealist Luis Buñuel, and the current crop of Mexican cineastes who cite him as an exemplary non-conformist and

major influence. (His son Gabriel directed last year's *600 Miles*.)

"The film is one of Ripstein's finest, most eerily beautiful explorations of the strange and sad destinies of the down and out, captured in spectral black and white camerawork that floats adrift through the poor places where the sun only enters from very high above... The film brims with black humour, yet it also carries with it a peculiar compassion that is the opposite of sentimentality." — Josef Braun, *The Fantom Country*

<b>A</b>	<b>TP</b>	Sunday 31 July, 7.30 pm
<b>B</b>	<b>TP</b>	Wednesday 3 August, 4.00 pm
<b>A</b>	<b>ED</b>	Friday 5 August, 6.45 pm

## Heart of a Dog



**Director/Screenplay/ Music:** Laurie Anderson  
USA/France 2015 | 75 mins

**Photography:** Laurie Anderson, Toshiaki Ozawa, Joshua Zucker Pluda  
**With:** Archie, Gatto, Lolabelle, Little Will, Nitro, Etta  
**Festivals:** Venice, Toronto, New York, San Sebastián 2015  
Colour and B&W

This riveting cinematic essay from legendary avant-garde performance artist Laurie Anderson is a punk meditation on love and death. The 68-year-old's philosophical interrogation leads us through an intensely moving (yet not sentimental) journey beginning with the death of her piano-playing dog Lolabelle. Pondering safety and freedom, Anderson deftly glances off the terror of the American post-9/11 state and then, two unprocessed childhood traumas later, lands us at the Buddhist concept of Bardo (the 49-day post-death period). Anderson's mother is another spectre in this story, while not mentioned but felt viscerally is the loss of her husband Lou Reed, who passed in 2013.

Visually, it's a mixed-media collage of her own animations and drawings, home movies, CCTV footage and static images. The imagery is as diverse as Anderson's wide-ranging associative thought. Exquisitely compiled, the film is accompanied by a powerful, dense soundscape (composed by Anderson) and self-narrated in her measured, unique style. — JR

<b>A</b>	<b>ED</b>	Friday 22 July, 6.15 pm
<b>A</b>	<b>ED</b>	Saturday 23 July, 1.15 pm
<b>B</b>	<b>ED</b>	Monday 25 July, 4.30 pm
<b>A</b>	<b>ED</b>	Wednesday 27 July, 8.30 pm
<b>B</b>	<b>ED</b>	Thursday 28 July, 4.30 pm

## Certain Women

"Kelly Reichardt [*Wendy and Lucy*, NZIFF09; *Meek's Cutoff*, NZIFF11] artfully merges her two obsessions, the mid-western American landscape (here, Livingston, Montana) and women's psychology, by reworking and intertwining three short stories, with an uncanny gift for drawing forceful, yet intimate performances from actors (especially actresses)."

— Bérénice Reynaud, *Senses of Cinema*

"The great writer-director responsible for some of the best American films of the last decade... has made what may be her most beautiful work of art yet. *Certain Women*, adapted from three short stories by Montana author Maile Meloy, is a film so quiet and understated, that the emotional wallop it packs may seem unlikely at first glance. With an incredible cast that features Laura Dern, Michelle Williams, and Kristen Stewart, it's hardly the film you'd expect would attract Hollywood talent of that pedigree. But they're in it for Reichardt's vision, and what a delicate and poetic vision it is, of the everyday lives of normal women navigating the everyday. Master cinematographer Christopher Blauvelt creates some of the most memorable and painterly images



NICOLE RIVELLI

you're likely to see in a film this year."

— Adam Cook, Vancouver International Film Festival

"Laura Dern, Jared Harris, Lily Gladstone and Kristen Stewart produce among their best performances to date. But in the film's sense of empathy for every flawed character, this is Reichardt's movie, a hypnotic tale of detachment, isolation but also of the nuggets of hope in every human interaction." — Ed Frankl, *Little White Lies*

**"Kelly Reichardt's wonderful triptych of female character studies confirms her status as the quietest of great American filmmakers."**

— Guy Lodge, *Variety*

**Director/Editor: Kelly Reichardt**  
USA 2016 | 107 mins

**Producers:** Neil Kopp, Vincent Savino, Anish Savjani

**Screenplay:** Kelly Reichardt. Based on the short stories 'Tome', 'Native Sandstone' and 'Travis B' by Maile Meloy

**Photography:** Christopher Blauvelt

**Music:** Jeff Grace

**With:** Laura Dern, Kristen Stewart, Michelle Williams, Lily Gladstone, James Le Gros, Jared Harris, René Auberjonois, Sara Rodier

**Festivals:** Sundance 2016

M offensive language, nudity

**B PAR** Friday 29 July, 4.15 pm  
**A PAR** Wednesday 3 August, 8.30 pm

## The Death of Louis XIV

*La Mort de Louis XIV*

Hailed as one of the most beautiful films at Cannes, Catalan director Albert Serra's latest cinematic elegy also features, in a masterstroke of casting, the legendary Jean-Pierre Léaud.

As an actor who's seen it all over six decades of French cinema, from New Wave to the 'death of film' and the passing of many esteemed filmmaking peers, Léaud reclines poignantly into the role of France's longest-reigning monarch. Serra's candlelit chamber piece is as sedate and transfixing as the king's agonising death from gangrene, which this film documents, through advisers, physicians and Léaud's solemn bedridden presence, in a stoic trance. — Tim Wong

"[*The Death of Louis XIV*] observes in a patient, crestfallen manner how one of history's most famous rulers and a selection of his closest confidants approach an inevitable fate with dignity and reserve. Restricting the drama to the confines of the king's bedchamber and sparing in his use of extraneous formal gestures, Serra has crafted a ravishing, darkly witty evocation of 18th-century aristocracy and a neoclassical period piece as reminiscent of the historical films of Visconti and Rossellini as the modernist literary adaptations of



Rohmer and Oliveira." — Jordon Cronk, *Film Comment*

"The film simply looks stunning... Serra here opts for a painterly approach that combines a certain realism (if also an enormous opulence) in costumes, wigs and furniture with a rich, painterly look full of flickering candles and enveloping shadows. The light is literally dying in Jonathan Ricquebourg's richly textured cinematography." — Boyd van Hoeij, *Hollywood Reporter*

**"Jean-Pierre Léaud plays out the dying of the Sun King in a stately, majestic study of flesh and emblems... A modest yet profound contemplation of mortality and history."**

— Jonathan Romney, *Sight & Sound*



**Director: Albert Serra**  
France/Portugal/Spain 2016  
105 mins

**Producers:** Thierry Lounas, Albert Serra, Joaquim Sapinho, Claire Bonnefoy

**Screenplay:** Albert Serra, Thierry Lounas

**Photography:** Jonathan Ricquebourg

**Editors:** Ariadna Ribas, Artur Tort, Albert Serra

**Music:** Marc Verdaguer

**With:** Jean-Pierre Léaud, Patrick d'Assunção, Marc Susini, Irène Silvagni, Bernard Belin, Jacques Henric

**Festivals:** Cannes (Special Screenings) 2016

In French with English subtitles

M content may disturb

**A ED** Sunday 31 July, 6.15 pm  
**A PH** Tuesday 2 August, 6.15 pm

## Endless Poetry

*Poesía sin fin*

A young man dives into the artistic life of 40s Santiago and pursues a dream of becoming a poet in this carnivalesque memoir from the perennially youthful great-grandfather of cult cinema, 87-year-old Alejandro (El Topo) Jodorowsky.

"*Endless Poetry*... is a work of transporting charm and feeling. It's the most accessible movie the director has ever made, and it may also be the best. Jodorowsky is on record as saying that his favorite filmmaker is Federico Fellini, and indeed, the ghost of Fellini hovers over *Endless Poetry* in more ways than one can count. The movie has dwarves. It has clowns. It has temptresses with pendulous breasts. But more than that, it has an ingratiatingly wide-eyed and adventurous autobiographical hero, Alejandro Jodorowsky (played by the filmmaker's youngest son, Adan Jodorowsky), who meshes with the bohemian enclave of Santiago in the 40s and 50s and wanders through this nightworld of sex and art and passion and destruction with a fervour of discovery...

Make no mistake: *Endless Poetry* is still very much a Jodorowsky film, dotted with his trademark phantasmagorical



conceits, which are like candified bursts of comic-book magic realism. Yet more than any previous Jodorowsky opus, it's also a work of disciplined and touching emotional resonance." — Owen Gleiberman, *Variety*

"For a visionary whose cult films have always so giddily collapsed fantasy into reality, this conjuring of his own story through his family, all together, in the cinema — it is something special and enchanting." — Daniel Kasman, *Mubi*

**"[It] heralds [Jodorowsky] as a master of a deeply personal magic-realist genre, effortlessly moving as it is psychologically and artistically rich."**

— Ed Frankl, *The Film Stage*



**Director/Screenplay:**  
**Alejandro Jodorowsky**  
Chile/France/Japan 2016 | 128 mins

**Producers:** Alejandro Jodorowsky, Moises Cosio, Abbas Nokhasteh, Asai Takashi  
**Photography:** Christopher Doyle  
**Editor:** Maryline Monthieux  
**Music:** Adan Jodorowsky  
**With:** Adan Jodorowsky, Pamela Flores, Brontis Jodorowsky, Leandro Taub, Jeremias Herskovits, Alejandro Jodorowsky, Julia Avedano, Bastian Bodenhofer, Carolyn Carson  
**Festivals:** Cannes (Directors' Fortnight) 2016  
In Spanish with English subtitles  
Censors rating tbc

A EMB Sunday 24 July, 7.45 pm  
A PH Wednesday 27 July, 8.30 pm  
B EMB Monday 1 August, 3.30 pm

## Lost and Beautiful

*Bella e perduta*



**Director:** Pietro Marcello  
Italy/France 2015  
87 mins

**Screenplay:** Maurizio Braucci, Pietro Marcello

**Photography:** Pietro Marcello, Salvatore Landi

**With:** Tommaso Cestrone, Sergio Vitolo, Gesuino Pittalis, Elio Germano

**Festivals:** Locarno, Toronto, Vancouver 2015; Rotterdam, New Directors/New Films 2016  
In Italian with English subtitles  
Colour and B&W

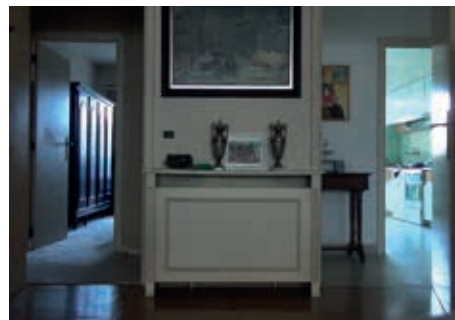
Pietro Marcello's gorgeously strange ode to the immanence of past lives in neglected landscapes harbours more restless spirits than *Uncle Boonmee Who Can Recall His Past Lives*. The film's origins in documentary render its elegiac lyricism especially potent. Marcello planned a portrait of one Tommaso Cestrone, self-appointed custodian of a derelict Bourbon castle in the southern region of Campania. Cestrone toiled there for free, with no institutional support, fending off vandals and mafia. He's a handsome and compellingly sombre subject, and Marcello's seduction by his quixotic requisition of the past is palpable.

A third of the film had been shot when Cestrone died suddenly from a

heart attack. At that point in the film Marcello makes a young water buffalo in Cestrone's care his new subject. Giving the calf a voice (!), he reaches back into Italian folklore to summon a masked Pulcinella to accompany the forlorn, philosophical creature as it crosses the countryside in search of a new haven. Shot on 16mm film, *Lost and Beautiful* inhabits the romantic melancholy of 19th-century landscape painting, deeply laden with yearning for age-old connections.

A TP Wednesday 3 August, 6.15 pm  
A NT Sunday 7 August, 2.45 pm

## No Home Movie



**Director/Screenplay/Photography:**  
**Chantal Akerman**  
Belgium/France 2015  
115 mins

**Producers:** Chantal Akerman, Patrick Quinet, Serge Zeitoun  
**Editor:** Claire Atherton  
**Sound:** Eric Lesachet  
**With:** Natalia Akerman, Chantal Akerman  
**Festivals:** Locarno, Toronto, New York, Amsterdam  
Documentary 2015; Hong Kong, San Francisco 2016  
In French with English subtitles

"Shuttling among fiction, adaptation, documentary, and essay film, the late Chantal Akerman created one of the most original, daring, and influential oeuvres in film history... Akerman's final film *No Home Movie* is a sober, profoundly moving portrait of the filmmaker's mother Natalia in the months leading up to her death, when she was mostly confined to her Brussels apartment. A Polish Jew who survived Auschwitz, Natalia suffered from chronic anxiety all her life, an affliction that fuelled much of her daughter's creative output and helped shape Akerman's thematic preoccupations with gender, sex, cultural identity, existential ennui, solitude, and mania.

Deceptively radical, *No Home Movie* gradually reveals the torrents of emotion beneath the seemingly quotidian exchanges between Akerman and her mother, as the filmmaker tries to extract Natalia's harrowing life story before that knowledge becomes irretrievable... This final testament from one of our greatest filmmakers is both a masterful treatise on space and time and an immensely moving chronicle of a fraught but deeply loving mother-daughter relationship." — Andréa Picard, Toronto International Film Festival

A NT Monday 1 August, 8.00 pm  
A NT Tuesday 2 August, 8.15 pm

## The Son of Joseph

*Le fils de Joseph*



**Director/Screenplay:**  
**Eugène Green**  
France/Belgium 2016  
114 mins

**Producers:** Francine Jacob, Didier Jacob, Jean-Pierre Dardenne, Luc Dardenne  
**With:** Victor Ezenfis, Natacha Régnier, Fabrizio Rongione, Mathieu Amalric, Maria de Medeiros, Julia de Gasquet, Jacques Bonnaffé, Christelle Prot.  
**Festivals:** Berlin 2016  
In French with English subtitles  
M offensive language, sexual references

Known for his peculiar human dramas concerning life, love, faith and art (*The Portuguese Nun*, NZIFF10), Eugène Green's latest adds a pinch of French farce to the mix. The result is a splendid deadpan comedy infused with the American-born French director's high intellect and unmistakable European sensibility. Centred on an emo teenager obsessed with tracking down his absentee father – a pompous publisher played by Mathieu Amalric (with an inebriated Maria de Medeiros in tow) – the plot takes a devilish turn under the influence of Caravaggio's brooding *Sacrifice of Isaac* before finding warmth and edification in the boy's friendship with a benevolent stranger (Fabrizio Rongione). Green's inimitable style

celebrates architecture and culture through anti-realist language and performance – often self-consciously – but here it's never been lighter nor funnier, not to mention more open to wry visual humour and playful religious subtext. Indeed, this is a film that hilariously satirises the self-importance of the art world in the same breath as quietly revering its masterpieces, and is all the more soulful for it. — Tim Wong

**A NT** Friday 22 July, 6.30 pm  
**A TP** Saturday 23 July, 3.45 pm

## Sixty Six



**Director/Screenplay:**  
**Lewis Klahr**  
USA 2002–2015  
90 mins

**Music:** Mark Anthony Thompson, Josh Rosen  
**Narrator:** Andrea Leblanc  
**Festivals:** Rotterdam, Berlin (Critics' Week), Hong Kong, San Francisco 2016  
Colour and B&W | Censors rating tbc

This dazzling compilation of 12 short films from American avant-gardist Lewis Klahr, 14 years in the making, uses stop-motion collage to refashion pop culture from the 60s into elliptical tales of sunshine noir and classic Greek mythology.

"Set at the intersection of mass culture and myth, right at the hazardous corner of desire and dread, *Sixty Six* offers a dizzying display of largely found images and sounds – culled from old comics, ads, magazine layouts, songs and noises – that together form a kind of cinematic archaeology of the American unconscious... *Sixty Six* is one of the finest cinematic achievements of the year and a terrific introduction to Mr Klahr's work...

At once accessible and ambiguous, his work draws deeply from the collective narrative storehouse – from the myths of ancient Greece to those created by MGM and DC Comics – which he merges with images of midcentury modern interiors, poignantly generic women and bland men... There's a great deal of heart in this work and not a trace of condescension; Mr Klahr knows that in the end we are in this dream together." — Manohla Dargis, *NY Times*

**A ED** Friday 29 July, 6.45 pm  
**A ED** Monday 1 August, 6.15 pm

## Winter Song

*Chant d'hiver*

The great Georgian master Otar Iosseliani approaches his seventh decade as a filmmaker with this wonderfully intricate, light as air, subtly political shaggy dog story. After a couple of abrupt and radical shifts in setting (revolutionary France, an unnamed contemporary war zone), the film settles down in a Paris suburb where a large and colourful cast of characters interact in deceptively casual ways.

The film unfolds as a series of wry sketches – deft street crimes staged with the panache of an MGM musical, the mysterious appearance of a door in a wall leading to a paradisaic garden, the surreal sight gag of a steamroller victim being slid under his wife's door – that play on ideas of friendship and enmity, oppression and defiance. These vignettes are connected by the haphazardly crossing paths of the arrondissement's inhabitants (among them Mathieu Amalric, a Iosseliani discovery way back in 1984, and veteran French comic/director Pierre Étaix), or the shared happenstance of a sudden strong wind, say, and the movement of the film often resembles the sideways shifts of a dream.

In the final half hour, however, all manner of themes, threads and images



are unexpectedly and ingeniously united. Iosseliani stages his scenes with the grace, subtlety and comic timing of Jacques Tati, and with a similar avoidance of excess dialogue. His sympathetic but arm's-length observation of a wide variety of types muddling through a sometimes absurd life in their own idiosyncratic ways gradually accumulates emotional resonance and evolves into a warm portrait of a ramshackle community. — AL

**Director/Screenplay:** Otar Iosseliani  
France/Georgia 2015 | 117 mins

**Producer:** Martine Marignac  
**Photography:** Julie Grünebaum  
**Editors:** Otar Iosseliani, Emmanuelle Legendre  
**Music:** Nicolas Zourabichvili  
**With:** Rufus, Amiran Amiranashvili, Mathias Jung, Enrico Ghezzi, Altinai Petrovitch-Njegosh, Sarah Brannens, Samantha Mialet, Fiona Monbet, Claudine Acs  
**Festivals:** Locarno 2015; San Francisco 2016  
In French with English subtitles  
M violence, offensive language

**"Sauntering gracefully into his ninth decade, Georgian-French writer-director Otar Iosseliani delivers another of his whimsically droll confections."**

— Neil Young, *Hollywood Reporter*

**A TP** Saturday 30 July, 7.45 pm  
**A PH** Saturday 6 August, 1.45 pm

# FOR ALL AGES



This section has been lovingly curated by our programmer Nic Marshall. Nic heads up Square Eyes Film Foundation, ardent promoters of international cinema to our youngest audiences and their movie-going companions.

See also *If She Can See It, She Can Be It* (p83)

## Long Way North

*Tout en haut du monde*



**Director:** Rémi Chayé  
France/Denmark 2015  
82 mins

**Voices:** Chloé Dunn, Vivienne Vermes, Peter Hudson, Antony Hickling, Tom Perkins  
**Recommended for ages 9+**  
**Festivals:** Annecy, Toronto 2015  
**Audience Award, Annecy International Animation Festival 2015**  
CinemaScope | PG violence  
[longwaynorththemovie.com](http://longwaynorththemovie.com)

*Long Way North* is a beautifully told, visually stunning action-adventure featuring teenager Sasha, a young aristocrat growing up in Russia at the end of the 19th century. Sasha dreams of the Great North and anguishes over the fate of her grandfather, a renowned scientist and Arctic explorer who has yet to return from his latest expedition to the North Pole. In order to find her grandfather's ship and save her family's honour, 15-year-old Sasha defies her parents' expectations of her to act like a proper young woman of nobility, and embarks on a treacherous voyage.

Director Rémi Chayé, who previously worked on acclaimed animated films *The Secret of Kells* (NZIFF09) and

*Le Tableau* (NZIFF12), has made a powerful impression with his daringly stylised, hand-drawn debut feature – *Long Way North* received the Audience Award for Feature Film at the Annecy International Animation Festival in 2015. — NM

"This French-Danish work offers all you'd want in a young adventure – action, danger, a journey, a coming-of-age, heartwarming and heartbreaking moments, handsome animation and a strong statement of girl power." — Mike Hale, *NY Times*

<b>B PH</b>	Friday 22 July, 11.45 am
<b>A PAR</b>	Saturday 23 July, 10.30 am
<b>A PH</b>	Saturday 30 July, 11.00 am
<b>A LHP</b>	Sunday 7 August, 12.15 pm

## The Idol

*Ya Tayr El Tayer*



**Director:** Hany Abu-Assad  
Palestine/UK/Qatar/  
The Netherlands/UAE  
2015 | 96 mins

**Producers:** Ali Jaafar, Amira Diab  
**Screenplay:** Hany Abu-Assad, Sameh Zoabi  
**With:** Qais Atallah, Hiba Atallah, Ahmad Qassim, Abdelkarim Abu Baraka, Tawfeek Barhom, Saber Shreim, Ahmed Al Rokh, Nadine Labaki  
**Recommended for ages 9+**  
**Festivals:** Toronto, London 2015  
In Arabic with English subtitles  
CinemaScope | PG violence

Acclaimed Palestinian filmmaker Hany Abu-Assad (*Paradise Now*, *Omar*) directs this fictionalised feature based on the story of Mohammed Assaf, the Gazan wedding singer who became a worldwide sensation after winning the 'Arab Idol' competition in 2013. *The Idol* chronicles Mohammed's remarkable rise from childhood in Gaza to acclaim as an international symbol of hope.

A lack of real instruments doesn't stop honey-voiced ten-year-old Mohammed and his sassy sister, Nour (with whom he shares a deep bond, a tiny bedroom and an obsession with music), from performing wherever and whenever they can with their makeshift band. It's Nour who recognises the

true potential of her brother's talent, and makes him promise to share his gift with the world. A decade later, Mohammed, now a college student and part-time cab driver, ventures on a journey beset with seemingly insurmountable obstacles to fulfil his promise. — NM

"An idealistic appreciation of music as a way of bridging boundaries through a unifying appeal to beauty, gliding past differences in the soulful pleasure of song." — Nicolas Rapold, *NY Times*

<b>B ED</b>	Friday 22 July, 2:15 pm
<b>A ED</b>	Saturday 23 July, 2:45 pm
<b>A NT</b>	Saturday 6 August, 1:30 pm



## The Eagle Huntress

Thirteen-year-old falconry prodigy Aisholpan is ready to train her very own eagle to catch foxes in *The Eagle Huntress* – ending two millennia of Kazakh-Mongolian tradition that dictates this practice as the exclusive rite of men. Executive produced by documentary filmmaker Morgan Spurlock and *Star Wars* heroine Daisy Ridley, the film, set in the glorious remote Altai Mountains, follows Aisholpan as she bravely undertakes all aspects of ancient eagle hunting tradition. — NM

“Step aside, Katniss! Make room for Aisholpan, the 13-year-old eagle huntress from Mongolia. For 2,000 years, the Kazakh people of the Altai region in western Mongolia have practiced a tradition of hunting with golden eagles... though this practice has traditionally been the domain of men, Aisholpan decides that she wants to become an apprentice hunter after spending her childhood helping her father, a renowned eagle hunter, care for his birds. Under the tutelage and support of her father and her grandfather... Aisholpan learns all aspects of falconry, from taming her very own eagle to training for an annual competition, where she will



ASHER SVIDENSKY

compete against 70 eagle hunters on her quest to gain acceptance.

Featuring breathtaking cinematography and intimate footage, this film not only explores the life of a young girl striving to pursue her passion and break down gender barriers in a very traditional culture but also provides an engaging glimpse into the lives of this remote community, as they balance their traditional lifestyle with the modern world.” — Sundance Film Festival

**“Capturing breathtaking views of snowy Mongolian landscapes, this documentary offers a bird’s eye view into the life of a true heroine.”**

— Dustin Jansick, *WayTooIndie*

**Director:** Otto Bell  
USA 2016 | 87 mins

**Producers:** Stacey Reiss, Sharon Chang  
**Executive producers:** Morgan Spurlock, Daisy Ridley  
**Photography:** Simon Niblett  
**Editor:** Pierre Takal  
**Music:** Sia  
**With:** Aisholpan Nurgai, Nurgai Rys, Alma Dalaykhan  
**Festivals:** Sundance 2016  
**Recommended for ages 12+**  
In English and Kazakh, with English subtitles  
[theeaglehuntress.com](http://theeaglehuntress.com)

B	RX	Friday 22 July, 1.30 pm
A	RX	Sunday 24 July, 3.45 pm
A	EMB	Saturday 30 July, 4.30 pm
A	LHP	Sunday 31 July, 1.30 pm
A	PH	Saturday 6 August, 4.15 pm

## Girls’ POV: NYICFF Retrospective

70 mins approx. | PG adult themes | Recommended for ages 12+

These six international short films come direct from the acclaimed New York International Children’s Film Festival (NYICFF) landmark programme, *Girls’ POV* – aimed at providing intelligent, diverse and compelling films that speak to the unique experience of girls. Each of the films presented feature a strong female lead, female director, or an issue faced by girls around the world. Their narratives, themes and genres vary, but all shine much-needed light on perspectives and experiences of young women. Now in its 20th year, NYICFF stands at the forefront of a movement to define new, provocative and compelling films for young people. — NM

“With gender inequality in the film industry as rampant and problematic as it is, it’s important to point out all the things that Hollywood could be doing better when it comes to women – yet it’s equally essential to highlight all the ways that the film industry is doing feminism *right*.” — Rachel Simon, *Bustle*

B	CG	Friday 22 July, 1.00 pm
A	CG	Sunday 7 August, 12.30 pm
A	CG	Sunday 7 August, 2.00 pm

### Beach Flags

France 2014 | **Director:** Sarah Saidan | 13 mins

Vida is an Iranian competitive lifeguard. She is determined to fight to win first place at an international competition in Australia. But with the arrival of fast and talented Sareh, Vida is faced with an unexpected situation.

### Chalk

UK 2010 | **Director:** Martina Amati | 18 mins

When two 13-year-old gymnasts, Nadia and Bee, are selected for a national training camp, they learn something new about bodies, boys and friendship.



CROCODILES WITHOUT SADDLES

### Crocodiles Without Saddles

Germany 2012 | **Director:** Britta Wandaogo | 10 mins

This intimate portrait of 12-year-old Kaddi Wandaogo uses a mix of archive, interview and video diary footage to express deep personal feelings about her experience growing up between German and African families.

### Dot

UK 2010 | **Director:** Sumo Science | 2 mins

Multiple award-winning stop-motion film *Dot* was made using a Nokia phone and a tiny CellScope microscope. Teeny-tiny Dot, the animated star of the film, is only 9mm tall and holds the Guinness World Record for the ‘smallest stop-motion character in a film’.



UNDER YOUR FINGERS

## NEW YORK INTERNATIONAL CHILDREN’S FILM FESTIVAL

### Under Your Fingers

France 2014 | **Director:** Marie-Christine Courtès | 12 mins

On the day of her grandmother’s cremation, Emilie buries herself in life-long memories; from colonial Indochina to a refugee camp in the middle of France. Between memories, dance, anger and traditional rituals, Emilie learns to accept her heritage.

### I Am a Girl!

The Netherlands 2010 | **Director:** Susan Koenen | 15 mins

Many 13-year-old girls dream of that nice-but-hard-to-get boy, and Joppe is no different. She consults her friend on how to ask Brian out, but how can she tell him that she was born a boy?



I AM A GIRL!



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*This is Olivia  
and Verena.*

*They love to indulge in a  
glass of wine at the hotel  
before heading to a film.*

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for all New Zealanders.

## Animation for Kids 4+

64 mins approx. | G cert

Each year our For All Ages animation collections provide a brilliant opportunity to introduce our youngest friends to the pleasures of international cinema and the NZIFF experience.

You name it, we've got it: boot-wearing trees, musically inclined ants, epic face-changing journeys, enough animals to open a zoo... and oh so much more. There's only space here to list some highlights. For the full programme listing go to [nziff.co.nz](http://nziff.co.nz) — NM

### One, Two, Tree

France 2014 | Director: Yulia Aronova | 7 mins

A boot-wearing tree invites all it meets to follow in its clomping footsteps.

### Pik Pik Pik

Russia 2014 | Director: Dmitry Vysotskiy | 4 mins

A cheeky woodpecker peck-peck-pecks away at columns of ants marching to a symphony of syncopated rhythms.

### Bat Time

Germany 2015 | Director: Elena Wolf | 4 mins

The moon is out and little bat is looking for friends to play with – but everyone else is asleep! Or are they?

### The Little Seed

Switzerland 2015 | Director: Chaitane Conversat | 9 mins

A girl catches floral patterns with a magic cloth and uses them to make her own dresses.



THE MITTEN

### The Mitten

France 2014 | Director: Clémentine Robach | 4 mins

Where do animals in the garden find shelter during gentle snowy winter? Perhaps a purposely dropped mitten will lead to an answer.

### Poker

Japan 2014 | Directors: Mizue Mirai, Nakauchi Yukie | 4 mins

A brilliant moving kaleidoscope of simple structures which merge into increasingly more complex arrangements.

### Junction

Australia 2016 | Director: Nathan Jurevicius | 7 mins

The Face Changers have always made the clay tokens that control the winds of change and alter their faces. Today is the day to take ten thousand footsteps to the top of the mountain.



BEAR AND BIRD

### Looks

Germany 2014 | Director: Susann Hoffmann | 3 mins

A grey lynx doesn't quite fit into a world of colourful animals.

### Cookie-Tin Banjo

UK 2014 | Director: Peter Baynton | 3 mins

A musical tale of how a special object can inspire anyone, big or small, to create.

### Bear and Bird

USA 2015 | Directors: Dan Abdo, Jason Patterson | 5 mins

A laid-back brown bear and an excited cardinal settle in for a videogaming session, when suddenly Bird's nose knows that Bear needs a bath.

### Octopus

Germany 2015 | Director: Julia Ocker | 4 mins

Octopus wants to bake a cake. But one of her arms has plans all of its own.



OCTOPUS

B EMB Sunday 24 July, 10.30 am  
B PH Sunday 7 August, 11.00 am

## Animation for Kids 8+

68 mins approx. | PG violence, scary scenes

NZIFF 2016 presents not one but two *Animation for Kids* collections – with each film guaranteed to amuse, entertain and inspire curious young minds and indie-animation-loving grown-ups alike.

We've searched high and low, and near and far, to present a selective slate of the best animation for all ages from all corners of our planet. These animated gems from 8 countries offer a terrific range of diverse adventures, and a whole load of opportunity to fuel imagination and make greater sense of our world. — NM

### Spring Jam

NZ 2016 | Director: Ned Wenlock | 6 mins

Without his antlers, Lone Stag has little chance of getting any birds to help him make music for the spring jam.

### Anatole's Little Saucepan

France 2014 | Director: Éric Montchaud | 6 mins

Meet Anatole, who is never without the little saucepan behind him.

### An Object at Rest

USA 2015 | Director: Seth Boyden | 6 mins

This Oscar-nominated film follows the life of a stone as it travels over the course of millennia.

### Two Friends

Russia 2014 | Director: Natalie Chernysheva | 4 mins

It's super hard for frogs and caterpillars to remain friends.



SPRING JAM

### Some Thing

Germany 2015 | Director: Elena Wolf | 7 mins

Perhaps it's really not that bad to have something deeply strange inside you that others laugh at.

### About a Mother

Russia 2015 | Director: Dina Velikovskaya | 8 mins

A compelling story about a mother raising her three boys and the power of sacrifice and familial love.

### My Grandfather Was a Cherry Tree

Russia 2015 | Directors: Olga Poliektova, Tatiana Poliektova | 12 mins

A young boy tells us his views on love, life and death as he remembers his grandfather, who could listen to the trees breathing and believed that no one can die if someone still loves them.



ANATOLE'S LITTLES SAUCEPAN

### Pawo

Germany 2015 | Director: Antje Heyn | 8 mins

A toy figure finds herself in a curious world with some wonderfully strange companions.

### Slaves of the Rave

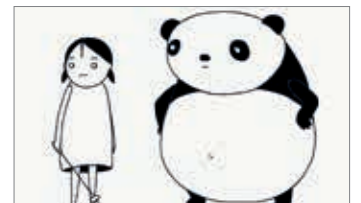
UK 2015 | Director: William Garratt | 3 mins

An amusing musical take on the 'we are who we hang out with' mentality.

### Three Little Ninjas Delivery Service

Belgium 2016 | Directors: Kim Claeys, Karim Rhellam | 11 mins

When a not-so-charming prince slays the dragon, the princess promptly orders a new one from the Three Little Ninjas Delivery Service.



PAWO


B EMB Friday 22 July, 10.15 am  
B EMB Sunday 31 July, 10.00 am

# FRAMING REALITY

The profusion of excellent documentaries submitted to us is staggering. We try to steer a course that favours formal sophistication and complexity, while allowing ourselves on occasion to fall for the most forthright advocacy and appeals to the heartstrings. Documentaries have always shared the spotlight with dramatic features at NZIFF. You will find more fine examples filling the Aotearoa section of the programme and in the sections that follow. Also in our Big Nights, Vision, Fresh, For All Ages and Incredibly Strange sections. In other words, documentaries are everywhere at NZIFF.

## Doglegs



 **Heath Cozens**

**Director/Producer/  
Photography:**  
Heath Cozens  
Japan/USA 2015  
89 mins

**With:** 'Sambo' Shintaro, 'Antithesis' Kitajima, Nakajima Yuki, L'Amant, Mrs L'Amant  
**Festivals:** Hot Docs, 2015  
In Japanese with English subtitles  
M violence, offensive language, sex scenes, nudity  
[doglegsmovie.com](http://doglegsmovie.com)

"In a renegade Tokyo pro-wrestling league, the disabled battle the able-bodied in the name of smashing stereotypes. A paraplegic husband fights his wife. The handicapped champ pummels his mentor. But this is no freak show. In *Doglegs*, we witness a radical reclamation of labels and identities taking place in the ring. The wrestlers don't define themselves according to their disabilities, instead one identifies as a 'drunk cross-dresser' while another lays claim to 'loser'.

Some want to be seen as invulnerable and vicious, while others look for the opposite reaction. *Doglegs* is a confrontational, complex and provocative film that takes potentially offensive and outrageous subject

matter and re-frames it, empowering the kick-ass characters to speak for themselves. They brawl – literally and figuratively – in an active, self-determined way that would never fly in society, and beat the living prejudice out of all challengers."

— Angie Driscoll, Hot Docs

Expat New Zealand filmmaker Heath Cozens lived in Japan for 18 years. He attends NZIFF screenings with funding assistance from the Japan Foundation.

<b>A</b>	<b>NT</b>	Sunday 31 July, 1.15 pm
<b>A</b>	<b>NT</b>	Sunday 31 July, 5.45 pm
<b>B</b>	<b>NT</b>	Monday 1 August, 1.45 pm

## Embrace



 **Taryn Brumfitt**

**Director/Screenplay:**  
Taryn Brumfitt  
Australia 2016 | 90 mins

**Producers:** Anna Vincent, Taryn Brumfitt  
**Photography:** Hugh Fenton  
**Editors:** Bryan Mason, Lindi Harrison  
**Festivals:** Sydney 2016

This rousing documentary by Australian body image activist Taryn Brumfitt should prove a most effective tool in her popular campaign to counteract the gazillion pressures on Western women and girls to fixate on appearance. We're delighted to welcome Taryn to present NZIFF's premiere screenings ahead of the film's New Zealand release.

She traces her project back to the epiphany she experienced while contemplating cosmetic surgery for her post-baby body. She subsequently posted an unconventional before-and-after photo spread: Taryn in her earlier, competitive body-builder role alongside her 'after' photo, a plump, delighted mother of three. This was seen by more than 100 million worldwide and sparked

international approval and media attention. Following on, she set about crowdfunding this documentary, in which she travels the world to interview diverse women about body image. These include Mia Freedman, the youngest ever editor of *Australian Cosmopolitan*; talk-show hosts Ricki Lake and Amanda de Cadenet; body image blogger Jes Baker (aka The Militant Baker); and motivational speaker Turia Pitt. All ages, shapes and sizes are included in the film's empowering embrace.

<b>A</b>	<b>EMB</b>	Sunday 31 July, 11.45 am
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## Another Country

A companion piece to her partner Rolf de Heer's *Charlie's Country* (NZIFF14), Molly Reynolds' trenchant, wryly measured documentary is addressed explicitly to non-Aboriginal Australia. The concept is simple and delivered with devastating clarity: David Gulpilil, *Charlie's Country's* (and Australia's only) internationally renowned indigenous star, tells us the history of the community of Ramingining in the Northern Territory that he calls home. He provides laconic commentary on successive government projects to control the lands of the Yolngu people, to put the people to work, eliminate their ancient cultures and corral random groups into fixed communities where no towns stood before. Even if the general history is painfully familiar, there's such vitality in his anecdote and such mettle and gallows humour in his delivery that you're likely to experience this movie bolt upright in your seat.

"The richness of the film arises from the earthy elegance of Gulpilil's narration matched with the uncluttered beauty of Reynolds' photography. Her cameras, which explore the rural town, feel nothing if not embraced by the community...

Anchored by an acute sense of



place, Gulpilil and his co-writers see Ramingining as something of a microcosm. It's a location with a history – starting with its construction in an illogical place – and is symptomatic of countless other communities. Also, it acts as a case study to springboard discussion of wide-reaching ignorance towards issues around compatibility of Indigenous and non-Indigenous communities." — Luke Buckmaster, *The Guardian*

**"We can't get there if you think you know more about us than we do."**

— David Gulpilil



**Molly Reynolds\***

**Director: Molly Reynolds**  
Australia 2015 | 75 mins

**Producers:** Peter Djigirr, Rolf de Heer, Molly Reynolds  
**Screenplay:** David Gulpilil, Rolf de Heer, Molly Reynolds  
**Photography:** Matt Nettheim  
**Editor:** Tania Nehme  
**Narrator:** David Gulpilil  
**Festivals:** Melbourne 2015; Hot Docs 2016  
In English and Yolngu, with English subtitles  
CinemaScope

Molly Reynolds and Rolf de Heer's visit is supported by Television and Screen Production, School of Communication Studies



**A PH** Saturday 23 July, 1.00 pm\*  
**A PAR** Sunday 24 July, 1.15 pm\*  
**A LHP** Tuesday 2 August, 8.30 pm

## The Event

*Sobytie*



**Director: Sergei Loznitsa**  
The Netherlands/  
Belgium 2015 | 74 mins

**Producer:** Sergei Loznitsa, Maria Choustova-Baker  
**Editors:** Sergei Loznitsa, Danielius Kokanauskis  
**Sound:** Vladimir Golovnitski  
**Festivals:** Venice, Toronto 2015; San Francisco 2016  
In Russian with English subtitles  
B&W

Watching Sergei Loznitsa's montage of newsreel film shot during the massive public rallies against the coup that attempted to roll back Perestroika in 1991, you can only wonder how these hopeful protesters have fared in the 25 years since. As the cameras of the Leningrad Documentary Film Studio scrutinise the faces gathered in the streets and squares of the city, we first see alarm and confusion. Media remains entrenched in the apparatus of state; news of the crisis in Moscow is hard to come by. Wild rumours fly, but as the nature of the 'event' becomes known we see thousands emboldened in their determination to see democratic principles prevail. Amongst the fresh ideals expressed by the many public

speakers: that Russia will cease to be 'big brother' to the other states of the Federation and become a loving sister. With hindsight, the Kremlin's aborted putsch can be seen as the Soviet Union's last hurrah. But have the forces that opposed it been consigned just as readily to the past? Bearing a remarkable resemblance to his own documentation of *Maidan* (NZIFF14), Loznitsa's street-level immersion in an intensely vital moment of optimism invests history with potent emotion.

**A NT** Sunday 24 July, 1.15 pm  
**B NT** Thursday 28 July, 12.30 pm  
**A NT** Friday 29 July, 6.15 pm  
**A NT** Saturday 30 July, 4.45 pm

## A Flickering Truth



**Pietra BrettKelly\***

**Director/Producer/  
Screenplay:  
Pietra BrettKelly**  
New Zealand 2015  
91 mins

**Photography:** Jacob Bryant  
**Music:** Benjamin Wallfisch  
**With:** Ibrahim Arify, Isaaq Yousif, Mahmoud Ghafouri  
**Festivals:** Venice, Toronto, Vancouver, Amsterdam  
Documentary 2015  
In Dari with English subtitles

The fourth feature-length offering from New Zealand documentary filmmaker Pietra BrettKelly (*Māori Boy Genius*, NZIFF12) follows filmmaker Ibrahim Arify as he returns from exile to his native Afghanistan with the intention of restoring thousands of hours of Afghan films – banned under the Taliban government – for the nation.

Arify's task is not easy and his frustration is immediately felt as he struggles to unearth reels of film – some found hidden in ceilings and discovered by pure chance – as well as deal with a workforce too scared to act after so many years of oppression. As the project slowly comes to fruition, the importance of his work hits home:

a collection of newly restored films is toured around the country, and rows and rows of spellbound faces experience their country's rich artistic culture and history.

BrettKelly's crystal-clear images draw the viewer into the world of the film, forcing us to be part of the action. The very real physical threat of the world depicted thereby becomes all too apparent, heightening the importance and urgency of the work Arify is undertaking. Film preservation has never looked so important. — TW

**A TP** Sunday 31 July, 2:45 pm\*  
**B NT** Friday 5 August, 4:45 pm

## Fire at Sea

*Fuocoammare*

A tiny island of around 6,000 people, Lampedusa lies 205 kilometres from Sicily and 113 from Tunisia. Superbly shot by filmmaker Gianfranco Rosi himself, this documentary provides an indelible and compassionate double portrait of the island's traditional community and the humanitarian crisis thronging its shores.

Rosi, who won Venice's Golden Lion for *Sacro GRA* (NZIFF14), may be the world's most honoured documentary filmmaker. *Fire at Sea* likewise won the Golden Bear in Berlin this year.

Disarmingly, he puts a 12-year-old local boy at the centre of his picture. Like boys since time immemorial, Samuele roves the island waging war on flora and fauna with his slingshot. He's a touchingly earnest kid, applying himself without complaint to overcoming the handicaps of wobbly sea legs and a lazy eye.

Rosi regularly cuts from the homely world of Samuele and his family to the anonymous, high-tech Lampedusa of sea rescues, with its landing and processing of teeming boatloads of the homeless. Late in the film, sustained coverage of the evacuation of African refugees from an appallingly crowded boat confronts this grim reality with



unforgettable clarity.

The most explicit link between these worlds is Samuele's doctor, who tends with equal kindness to locals and stricken refugees. For him compassion is a given. Rosi's film tacitly demonstrates how that principle can and must be enacted for the stateless on a dauntingly large scale, while keeping a tender eye on a 12-year-old boy preparing to grow within the horizons he knows.

**"Moral courage and filmic artistry exist side by side in this essential offering."**

— Trevor Johnston, *Sight & Sound*



**Director/Photography:**  
**Gianfranco Rosi**

Italy/France 2016 | 108 mins

**Producers:** Donatella Palermo, Gianfranco Rosi, Serge Lalou, Camille Laenle, Roberto Ciccuto, Paolo Del Brocco, Martine Saada, Olivier Pere

**Editor:** Jacopo Quadri

**With:** Samuele Pucillo, Pietro Bartolo

**Festivals:** Berlin 2016

**Best Film, Berlin International Film Festival 2016**

In Italian and English, with English subtitles

**A ED** Sunday 31 July, 1.45 pm  
**B ED** Thursday 4 August, 1.45 pm  
**A EMB** Saturday 6 August, 11.15 am

## Free to Run



SALMINI SPORTFILM LLC

 **Roger Robinson\***

**Director: Pierre Morath**  
Switzerland/France/  
Belgium 2016 | 99 mins

**Producers:** Jean-Marc Fröhle,  
Fabrice Estève, Marie Besson

**Photography/Editor:**  
Thomas Queille

**Music:** Kevin Queille, Polar  
**With:** Bobbi Gibb, Kathrine  
Switzer, Noël Tamini, Fred Lebow,  
Steve Prefontaine, Franck Shorter  
In French and English,  
with English subtitles

This illuminating, clip-laden account of the history of running over the last 50 years begins by detailing the long fight against antiquated athletic authorities to open up participation in competitive events, and to allow women to compete at all. After a single finish-line collapse at the 1928 Olympics, the sport had been deemed unsafe for women, who were banned until 1960 from events over 800 metres. In 1976, Kathrine Switzer was physically assaulted by officials as she challenged the gender barrier by competing gender-incognito in the Boston Marathon.

Inspirational figures, like Bobbi Gibb, Fred Lebow and the charismatic Steve Prefontaine, also defied the establishment's closely guarded rules

to professionalise the sport. Swiss documentarian Pierre Morath provides a telling exemplar for the sport's popularisation in his fascinating account of the chequered fortunes of the New York City Marathon, suggesting that commercial pressure may be turning long-distance running into an exclusive pursuit once again.

Switzer and her husband, one-time NZ representative Roger Robinson, head up a lustrous line-up of commentators and interviewees.

**A RX** Sunday 24 July, 1.30 pm  
**A PAR** Monday 25 July, 6.30 pm\*  
**A LHP** Friday 29 July, 6.15 pm

## Hotel Coolgardie



**Director/Photography/  
Editor/Sound:**  
**Pete Gleeson**  
Australia 2016 | 83 mins

**Producers:** Melissa Hayward,  
Kate Neylon

**Festivals:** Hot Docs 2016  
In English and Finland-Swedish,  
with English subtitles  
[hotelcoolgardiethefilm.com](http://hotelcoolgardiethefilm.com)

Venture into any bar in outback Australia and there's a good chance your pint will be poured by a young woman on a working holiday visa. Pete Gleeson's jaw-dropping documentary explores a world that feminism forgot through the experiences of two of them, Finnish backpackers Steph and Lina. Penniless after being robbed in Bali, they sign up as live-in barmmaids at the only pub in Coolgardie, a gold-mining town 560 km inland from Perth. The publican likes to keep things lively by turning over the bar staff, pretty much the town's only young female population, every three months.

A sometime Coolgardie resident himself, Gleeson set out to observe the adjustments required of such

outsiders to survive and even prosper in a world where they are greeted as 'fresh meat'. He's equally observant of the howling loneliness of the inebriated men who importune them: an 'I fucked a goat' t-shirt never looked so right before. Ushering unwelcome visitors from their rooms, Steph and Lina resist 'adjustment' with Nordic *sangfroid*, but their only friend is a hopeless lush and civilisation is a long way away.

**B NT** Friday 22 July, 4.45 pm  
**A LHP** Sunday 24 July, 1.15 pm  
**A NT** Monday 25 July, 6.15 pm  
**A TP** Sunday 31 July, 1.00 pm

## The First Monday in May

Needing a good fix of Anna Wintour ever since *The September Issue*? Help is at hand, thanks to this behind-the-scenes documentary which covers her oversight of the Oriental-themed 2015 Met Gala, a celebrity extravaganza that raised \$12,000,000 for (and at) New York's Metropolitan Museum and launched the Met Costume Institute's blockbuster exhibition, 'China: Through the Looking Glass'. Wintour shares the film with Andrew Bolton, the engaging, confessedly star struck Brit who curated the exhibition with filmmaker Wong Kar-wai as guest creative director.

With Costume admitted to the Museum's pantheon of cultural history, some ask how much space can there be at the Met for the commercialism and celebrity culture that accompany it? The more the better, we discover, at least on the first Monday of May each year.

Produced in part by Condé Nast, *First Monday* touches lightly on the cultural and political quandaries that must be negotiated by the curators of a show that celebrates Orientalism in Western fashion. What filmmaker Andrew Rossi does best is observe the meticulous organisation of so much sheer opulence, revel in the flamboyance



MAGNOLIA PICTURES

of one percenters at play – and harken closely as the imperious Ms Wintour gets it all so very right.

"The whole film is a delicious excuse to gawk – at the magnificent costumes, at the diplomatic dance of museum personnel and party planners, and at the sumptuous squish of so many egos sharing space." — Kimberley Jones, *Austin Chronicle*

**"Catnip for fashionistas... Andrew Rossi's dishy documentary goes behind the scenes of the annual Met Ball (otherwise known as the 'Super Bowl of fashion events')."**

— Frank Scheck, *Hollywood Reporter*

**Director: Andrew Rossi**  
USA 2016 | 91 mins

**Producers:** Fabiola Beracasa Beckman, Sylvana Ward Durrett, Dawn Ostroff, Matthew Weaver, Skot Bright  
**Photography:** Andrew Rossi, Bryan Sarkinen  
**Editors:** Chad Beck, Andrew Coffman  
**Music:** Ian Hultquist, Sofia Hultquist  
**With:** Andrew Bolton, Anna Wintour, Wong Kar-wai, Karl Lagerfeld, Jean Paul Gaultier, John Galliano, Baz Luhrmann, Andre Leon Talley, Harold Koda, Thomas Campbell  
**Festivals:** Tribeca 2016  
CinemaScope  
[firstmondayinmay.com](http://firstmondayinmay.com)

A PH Friday 22 July, 6.15 pm  
A EMB Sunday 24 July, 3.00 pm

## In Jackson Heights

For 50 years Frederick Wiseman has documented the workings of diverse social institutions (*Public Housing*, NZIFF98) and, more recently, cultural establishments (*La Danse*, NZIFF09; *National Gallery* NZIFF14). Here he celebrates one of New York's most ethnically and culturally diverse neighbourhoods.

In Jackson Heights recent immigrants from Peru, Colombia, Mexico, India, Bangladesh and Pakistan rub shoulders with elderly residents of Jewish, Irish and Italian extraction. Stores sell baby goats, saris and Bollywood DVDs; others offer HIV testing, Tibetan food and classes for students of the Quran or would-be cabbies. The Jewish community centre hosts LGBT activists planning Pride celebrations, and support groups for survivors of terrifying border crossings. Almost all are alarmed by the gentrifying threat of a Business Improvement District Strategy and Wiseman attends closely to the complex dynamics of community meetings convened to oppose it.

"A panoramic portrait of the new America – yearning, teeming, ambitious and teetering on the brink. Made in 2014, it is shot in Wiseman's patented style – unapologetically direct,



unadorned, narration-free and with an editing technique that lands you in each scene like you just jumped off an E train from JFK...

Most of the film is set within a heady ethnic *mélange*, where all the food looks delicious and the sense of energy and intelligence are acute. *In Jackson Heights* – which, BTW, is a very entertaining movie – should be earning Wiseman a Pulitzer prize. But an Oscar would be OK." — John Anderson, *Indiewire*

**"A thrilling, transporting love letter from Frederick Wiseman to New York and its multi-everything glory."**

— Manohla Dargis, *NY Times*

**Director/Producer/Editor:**  
**Frederick Wiseman**  
USA 2015 | 190 mins

**Photography:** John Davey  
**Sound:** Frederick Wiseman, Emmanuel Croset  
**Festivals:** Venice, Toronto, New York, London, Amsterdam Documentary 2015  
In English, Spanish, Arabic and Hindi, with English subtitles

A PB Saturday 23 July, 1.00 pm  
B PB Wednesday 27 July, 2.30 pm  
B PB Thursday 28 July, 2.30 pm  
A PB Sunday 31 July, 1.00 pm

## Life, Animated

Director Roger Ross Williams received a Sundance directing prize for this dynamic documentary about Owen Suskind and his equally extraordinary parents. Owen, now aged 23, is graduating from a special needs educational institute and into his first solo living situation, something his parents never expected possible.



Twenty years ago, they watched their three-year-old son stop talking and retreat into an unknowable autistic reality. Watching Walt Disney movies was one of the few family activities he enjoyed. Years later, almost deemed unreachable, Owen suddenly speaks, describing his older brother in relation to *The Jungle Book* and *Peter Pan*. From there the story is remarkable.

The playful Disney sidekick characters in particular engaged his sympathy, while their uncomplicated, vividly conveyed feelings showed a way for Owen to process his own. Later, following bullying at his high school, he obsessively drew an imagined league of Disney sidekicks where 'no sidekick would get left behind'. He set up his own 'Disney Club' where he and his friends still discuss the emotional nuances of Disney movies while singing along to the musical numbers. He finds a girlfriend.



TOM BERGMANN

With intimate family footage, close personal interviews and Disney clips, the film is beautifully enhanced with original animations by French company Mac Guff. It's a moving and powerful story of an ongoing search for connection and expression. With the support of a loving family and a bunch of brightly coloured cartoon characters, Owen finds a way to triumph, negotiating the tough realities of his life and heart. — JR

  Roger Ross Williams\*

**Director: Roger Ross Williams**  
USA 2016 | 91 mins

**Producers:** Roger Ross Williams, Julie Goldman  
Inspired by the book *Life, Animated: A Story of Sidekicks, Heroes, and Autism* by Ron Suskind  
**Photography:** Tom Bergmann  
**Editor:** David Teague  
**Music:** Dylan Stark, T. Griffin  
**With:** Owen Suskind, Ron Suskind, Cornelia Suskind, Walter Suskind  
**Festivals:** Sundance, San Francisco, Hot Docs 2016  
**Directing Award (US Documentary), Sundance Film Festival 2016**  
lifeanimateddoc.com

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— Gabor Petic, Hot Docs

**A PAR** Tuesday 26 July, 6.30 pm\*  
**B PAR** Wednesday 27 July, 2.00 pm\*  
**B PH** Friday 29 July, 4.15 pm  
**A LHP** Sunday 7 August, 4.00 pm

## Lampedusa in Winter



**Director/Producer:**  
**Jakob Brossmann**  
Austria/Italy/Switzerland  
2015 | 93 mins

**Photography:** Serafin Spitzer, Christian Flatzek  
**Editor:** Nela Märki  
**Sound:** Max Liebich  
**Festivals:** Locarno, Amsterdam Documentary 2015  
In Italian, Arabic, Tigrinya and English, with English subtitles

There are two outstanding, very different docs about the tiny Sicilian island of Lampedusa on this year's programme. In this one, Austrian director Jakob Brossmann explores the impact of European and Italian political decisions on the populace. Many of the questions that Gianfranco Rosi's more purely observational *Fire at Sea* [p60] leaves hanging in the air are answered here.

Brossmann embeds a vivid understanding of the island's predicament in an engaging picture of numerous islanders at work and play, but the town's dynamic mayor, Giusi Nicolini, stands at the heart of his stirring portrait. In the globalised, free-market era, infrastructural decline constitutes a crisis that any small,

isolated community can recognise, and when the only ferry service to the mainland breaks down, local unrest finds its focal point. European policies that drive asylum seekers to board barely seaworthy boats add a unique burden of care for this tiny population.

Expected to solve everyone's problems, not least those of refugees stalled on the island, the formidable Nicolini remains staunch in her defence of their compassionate treatment and outspoken in her shaming of higher authority.

**B NT** Friday 22 July, 2.45 pm  
**A TP** Saturday 23 July, 11.45 am  
**A NT** Tuesday 26 July, 6.15 pm

## The Lives of Thérèse

*Les vies de Thérèse*



© AGAT FILMS &amp; CIE



**Director:**  
**Sébastien Lifshitz**  
France 2016 | 55 mins

**Producer:** Muriel Meynard  
**Photography:** Paul Guillaume  
**Editor:** Pauline Gaillard  
**Sound:** Clément Laforce, Yolande Decarsin  
**With:** Thérèse Clerc  
**Festivals:** Cannes (Director's Fortnight) 2016  
**Queer Palm, Cannes Film Festival 2016**  
In French with English subtitles

The remarkable Thérèse Clerc evolved from a 'subdued' French housewife in the 50s, accepting the role society and upbringing allotted her, to a woman deeply engaged in successive eras of feminist activism. She fought for the legalisation of abortion and came out as a lesbian later in her life, while raising her four children – who all claim to have had 'a different mother', depending on what phase of development Thérèse was experiencing at the time. Confronted by the final stages of terminal illness, this indefatigable woman asked director Sébastien Lifshitz (who had filmed her in his 2012 documentary *The Invisibles*) to accompany her 'to the end', to witness that which is so rarely

talked about: ageing and death. This graceful and compelling celebration of her many lives, past and present, reminiscences through archival footage and her children's tales evoked around a kitchen table. In the lingering shots of Thérèse's lovely face, it offers a tender, unsentimental portrait of a woman, and by way of it, reveals the bonds of friendship and profound respect between filmmaker and subject. — SR

**C CG** Friday 29 July, 12.15 pm  
**C CG** Friday 29 July, 1.30 pm  
**C CG** Monday 1 August, 12.15 pm  
**C CG** Tuesday 2 August, 1.30 pm



## Lo and Behold: Reveries of the Connected World

For his latest trick, the tirelessly curious Werner Herzog (*Fitzcarraldo*, *Cave of Forgotten Dreams*) turns his camera on the internet. The German maestro is no digital native – he eschews even a smartphone – but this proves a boon, liberating Herzog to explore the digital future as if a tourist.

Starting at the UCLA site where the first internet message was typed – a ‘holy place’ – Herzog leads us on a whistle-stop tour, encountering online evangelists and prophets of doom, organised under ten chapter headings. He travels to the town of Green Bank, where locals have settled because proximity to a telescope prohibits radio waves and cellular signals; to a laboratory where robot footballers are being constructed; to the home of a family tormented online following the death of a daughter; a self-driving car developer; internet rehab clinics. Elon Musk, a high-priest of digital entrepreneurship, preaches the importance of humans colonising Mars. ‘A one-way ticket?’ chirrups Herzog. ‘I would come along’.

Veering from impish exuberance to almost apocalyptic scepticism, the inimitable Herzog manages to extract frank and unorthodox responses from



his interviewees, many of whom may be more accustomed to speaking in Ted Talk slogans. His abiding fascination: whether ‘the internet can dream of itself’. — Toby Manhire  
 “The virtual future may be now, but *Lo and Behold*, with its stimulating volley of insights and ideas, always feels persistently, defiantly human.”  
 — Justin Chang, *Variety*

**“Toeing the line between technophobia and awe... [is] a kind of speculative science-fiction film that just happens to unfold in the present.”**

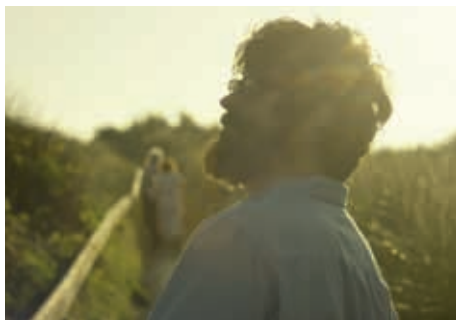
— Eric Kohn, *Indiewire*

**Director/Screenplay: Werner Herzog**  
 USA 2016 | 98 mins

**Producers:** Rupert Maconick, Werner Herzog  
**Photography:** Peter Zeitlinger  
**Editor:** Marco Capalbo  
**Music:** Mark De Gli Antoni, Sebastian Steinberg  
**With:** Robert Kahn, Leonard Kleinrock, Kevin Mitnick, Elon Musk, Theodor Holm Nelson, Sebastian Thrun, Adrien Treuille, Lucianne Walkowicz  
**Festivals:** Sundance, San Francisco, Hot Docs 2016

A PAR Sunday 24 July, 11.00 am  
 A TP Tuesday 26 July, 8.45 pm  
 A RX Wednesday 3 August, 6.15 pm  
 B PAR Friday 5 August, 4.00 pm

## Notes on Blindness



**Directors/Screenplay:**  
 Peter Middleton,  
 James Spinney  
 UK 2016 | 90 mins

**Photography:** Gerry Floyd  
**Sound:** Joakim Sundström  
**Festivals:** Sundance, Tribeca, San Francisco 2016  
**Special Jury Prize (Documentary), San Francisco International Film Festival 2016**  
 CinemaScope  
[notesonblindness.co.uk](http://notesonblindness.co.uk)

“In 1983, after years of failing sight, John Hull, a professor of theology in Birmingham, England, became completely blind. Soon after, he began keeping an audio diary... The understanding he reached, through years of quiet and sometimes painful probing, was profound: Oliver Sacks called the published version of Hull’s diaries ‘the most extraordinary, precise, deep and beautiful account of blindness I have ever read’.

In this penetrating and eloquent documentary, filmmakers Peter Middleton and James Spinney have mined Hull’s original tapes as well as interviews with Hull and his wife to evoke Hull’s inner world. The film combines the voices of Hull and his

family – performed by actors and woven into a sensitive sound design by the accomplished sound editor Joakim Sundström – with images that represent his experiences, memories and dreams through reenactment and metaphor. Tracing Hull’s struggle ‘to retain the fullness of my humanity’, *Notes on Blindness* conjures both the loveliness of a visual world tragically lost to him and the value of what remains. For Hull, out of sight was never out of mind.” — Juliet Clark, San Francisco International Film Festival

A PAR Saturday 23 July, 12.30 pm  
 B PAR Monday 25 July, 11.45 am  
 A RX Saturday 6 August, 2.00 pm

## Nuts!



**The Pissy Tits Street Gang**

**Director: Penny Lane**  
 USA 2016 | 79 mins

**Screenplay:** Thom Styliński  
**Animation:** Drew Christie, Krystal Downs, Dane Herforth, Michael Pisano, Hazel Lee Santino, Rose Stark, Julia Veldman C., Ace & Son Moving Picture Co., LLC  
**Festivals:** Sundance, Rotterdam, San Francisco, Hot Docs 2016  
**Editing Award (Documentary), Sundance Film Festival 2016**  
 Colour and B&W | Blu-ray  
[nutsthefilm.com](http://nutsthefilm.com)

For anyone who has found themselves morbidly fascinated by the rise of Donald Trump in the last year, this continually surprising portrait of American entrepreneur J.R. Brinkley should work like catnip. A country doctor who discovered a miracle cure for impotence by transplanting goat testicles into human scrotums, Brinkley suddenly went from local medicine-man to millionaire mogul. Contrasting the support of the hundreds for whom the treatment allegedly worked with the contempt of the medical establishment, the story sets itself up as a classic David and Goliath feud, only to grow stranger and more involving as it moves along. Using a canny hybrid of animation, talking

heads, and stock footage, director Penny Lane crafts a historical adaptation that is both an incredibly funny story and an incredibly insightful reflection on storytelling itself. — JF  
 “As illuminating as it is immensely entertaining, Penny Lane’s doco uses charming hand-crafted animation to trace how Brinkley ballooned a wacko epiphany into a vast media empire... The fact that it’s all true didn’t stop Lane’s film from ending with the best twist of this year’s Sundance.” — David Ehrlich, *Rolling Stone*

B NT Thursday 28 July, 2.15 pm  
 A NT Saturday 30 July, 8.00 pm  
 A NT Sunday 31 July, 11.15 am  
 A NT Wednesday 3 August, 6.15 pm

## Obit



**Bacon & God's Wrath**

**Director: Vanessa Gould**  
USA 2016 | 94 mins

**Producers:** Caitlin Mae Burke,  
Vanessa Gould

**Photography:** Ben Wolf  
**Editor:** Kristin Bye

**With:** Bruce Weber, William  
McDonald, Margalit Fox,  
William Grimes, Jack Kadden,  
Douglas Martin, Jeff Roth,  
Daniel Slotnik, Paul Vitello

**Festivals:** Tribeca 2016

The richest stories in the best newspapers are often buried away on the obituaries pages. In *Obit*, Vanessa Gould meets the people who write them for the *New York Times* – practitioners of a form which has ‘nothing to do with the death and almost everything to do with the life’.

A thoughtful, entertaining and at times eccentric bunch, the journalists explain how they choose their subjects, from Stalin’s daughter to the inventor of the Slinky, the morbid calculus that determines who gets an ‘advance’ – an obit prepared while its subject is still alive – and how they deal with questions about their jobs at dinner parties.

There is nothing funeral about *Obit* – like many of the best *Times*

obituaries it is disarmingly upbeat and life-affirming – but the film nonetheless feels in part a eulogy. It may not dwell on the digital upheaval in newspapers, but it doesn’t need to: it is all there in the paper’s vault of yellowing clippings and photographs. Known as ‘the morgue’, the archive is presided over by the star of *Obit*, the wise and eccentric Jeff Roth, the last man left in charge of these vast and unwieldy catalogues.

Absorbing and affectionate, *Obit* is a tonic for writers and lovers of good writing. — Toby Manhire

**A PH** Monday 25 July, 6.15 pm  
**A PAR** Sunday 31 July, 11.15 am  
**A TP** Monday 1 August, 6.15 pm

## The Road



**Director/Photography/  
Sound: Zhang Zanbo**  
China/Denmark 2015  
95 mins

**Producer:** Richard Liang  
**Editors:** Zhang Zanbo,  
Steen Johannessen, Jean Tsien  
**Festivals:**  
Amsterdam Documentary 2015  
In Mandarin with English subtitles  
[theroad2015.com](http://theroad2015.com)

For almost four years, Chinese filmmaker Zhang Zanbo documented the construction of a massive highway through a rural district in Hunan Province. Organising his often startling up-close footage into chapters, he reveals a project rife with corruption, violence and cynicism. His success in showing events from the conflicting perspectives of three constantly skirmishing sectors makes this a singularly comprehensive indictment. Dislocated peasants see their homes literally dynamited, and clamour for compensation. Migrant workers regularly risk their lives for paydays that never seem to arrive. Fending off their demands, the embattled construction company also juggles dubious alliances

with local Party officials, police and gangsters. Through it all, a gargantuan new symbol of Chinese industrial power takes shape to cut a swathe across mountain and valley. Whether it will pass safety requirements or even conform to legal construction standards is anybody’s guess when government building inspectors arrive. Or are they too persuadable? Director Zhang has himself suggested that the title might not refer just to the Xu-Huai Highway, but also to the road taken by China.

**A TP** Sunday 31 July, 11.00 am  
**B TP** Monday 1 August, 4.00 pm

## Shadow World



**Director:  
Johan Grimoprez**  
USA/Belgium/Denmark  
2016 | 90 mins

**Producers:** Joslyn Barnes,  
Anadil Hossain

**Screenplay:** Johan Grimoprez,  
Andrew Feinstein. Based on  
the book by Feinstein

**Photography:**  
Nicole Mackinlay Hahn

**Festivals:** Tribeca,  
San Francisco 2016  
In English, Spanish and Arabic,  
with English subtitles  
Colour and B&W

“*Shadow World* uses vivid and haunting imagery as visual evidence of Andrew Feinstein’s frightening book on the global arms trade and the new growth industry of war. With insightful interviews, archival and found footage and a keen eye for content, director Johan Grimoprez examines the Iran-Contra scandal, the Iraq War, the dynamics of profiteering concealed within the War on Terror, weapons deals between Britain’s BAE Systems and the Saudi-Arabian government and more. *Shadow World* digs deeply into the corruption and conflicting interests inherent in companies that deal in arms, the privatization of war and the relationship between powerful lobbyists and politicians...” — Gustavus Kundahl,

San Francisco International Film Festival “Grimoprez doesn’t want audiences to get out their handkerchiefs; he wants them to get out their protest signs, their megaphones and their voting ballots... Flawlessly juggling an impressive array of talking heads with archival footage, the director aims his disgust at politicians, from Reagan to Obama, Blair to Prince Bandar bin Sultan, and the billions invested in ensuring militarization and war never get put on ice.” — Jay Weissberg, *Variety*

**A TP** Thursday 28 July, 8.30 pm  
**A NT** Sunday 31 July, 8.15 pm

## Tomorrow

*Demain*



**Directors: Cyril Dion,  
Mélanie Laurent**  
France 2015 | 119 mins

**Producer:** Bruno Levy  
**Screenplay:** Cyril Dion  
**Photography:** Alexandre Leglise  
**With:** Anthony Barnosky,  
Emmanuel Druon, Jan Gehl,  
Elizabeth Hadly, Charles & Perrine  
Hervé-Gruyer, Rob Hopkins,  
Bernard Lietaer, Michelle Long,  
Kari Louhivuori  
In French and English,  
with English subtitles  
[demain-iefilm.com/en](http://demain-iefilm.com/en)

Think globally, act locally: you’ve heard it before, but this stimulating documentary makes it news, showing some great ideas for doing just that, translated into action. Refusing to be overwhelmed by the prospect of global meltdown, actress-filmmaker Mélanie Laurent and ecological rights advocate Cyril Dion resolved to make a film that would energise people who they reasonably assumed already knew the worst.

Upbeat, without ever denying the scale of the challenges, *Tomorrow* travels the world to meet an array of resourceful activists and organisers working to make the world a more sustainable place. In Detroit, farming programs have flourished in vacant urban spaces. Recycling in San Francisco is actually

effective. In Copenhagen, nearly 70% of energy is drawn from non-fossil fuels. In an Indian village, a progressive mayor instigates participative democracy that brings different castes to work together. In Bristol, an alternative currency allows monies spent locally to stay in Bristol.

The film’s been a runaway hit in France. No mere poster girl for environmental action, Laurent shared top documentary honours at this year’s César Awards with Dion.

**A LHP** Monday 1 August, 6.15 pm  
**B PB** Tuesday 2 August, 2.00 pm  
**A PB** Tuesday 2 August, 6.30 pm  
**B RX** Thursday 4 August, 1.00 pm  
**B PB** Friday 5 August, 1.30 pm  
**A PAR** Saturday 6 August, 1.45 pm

## Weiner

American politics is replete with bizarreness, but the story of Anthony Weiner takes some beating. The Democratic congressman hit global headlines in 2011 when a photograph of his genitals appeared on Twitter. Denials that he had posted the image quickly fell apart, along with his reputation, as numerous earlier dick-pic peccadilloes were splashed across the media.

In this engrossing, highly entertaining fly-on-the-wall film we meet Weiner two years after his resignation, in the early stages of a redemptive bid to become the mayor of New York City. He has rebuilt his relationship with wife, Huma Abedin, the top aide to Hillary Clinton. He is politically reinvigorated. Early polls put him at the top of the Democratic pack. But then the wheels fall off: more pics emerge, sent – crucially – well after Weiner's public apology. The tabloid circus returns. Weiner insists he'll plough on, as members of his team revolt. Abedin stares, disbelieving. Somehow, the camera is allowed to go on rolling too – even as the campaign culminates in unimaginable ignominy, with Weiner scurrying through a McDonald's to evade 'Pineapple', the code name for an aspiring porn star who received Weiner-pics and is keen



to leverage some publicity. The reality for Weiner is less *The West Wing*, more *Curb Your Enthusiasm*.

For all his cringe-making hubris, however, the film depicts a more complex Weiner than the media caricature. Abedin, meanwhile, is enthralling: a picture of stillness, the antithesis of a man who, by his own admission, possesses a 'virtually unlimited ability to fuck up things'. — Toby Manhire



**Directors/Producers:** Josh Kriegman, Elyse Steinberg  
USA 2016 | 95 mins

**Screenplay:** Josh Kriegman, Elyse Steinberg, Eli Despres

**Photography:** Josh Kriegman

**Editor:** Eli Despres

**Music:** Jeff Beal

**With:** Anthony Weiner, Huma Abedin, Barbara Morgan, Amit Bagga, Sydney Leathers

**Festivals:** Sundance, New Directors/New Films, San Francisco, Hot Docs 2016

**Grand Jury Prize (US Documentary), Sundance Film Festival 2016**

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**"With its ringside seat to a Shakespearean fall from grace, *Weiner* easily stands out as the paragon of its genre."**

— Eric Kohn, *Indiewire*

A	PAR	Friday 22 July, 7.30 pm
A	RX	Monday 25 July, 6.15 pm
A	PAR	Saturday 30 July, 11.15 am
A	PH	Monday 1 August, 8.45 pm

## Under the Sun

*V luchakh solnca*



**Director/Screenplay:** Vitaly Mansky  
Russia/Latvia/Germany/Czech Republic/North Korea 2015 | 106 mins

**Producers:** Natalia Manskaya, Simone Baumann, Filip Remunda

**Photography:** Alexandra Ivanova, Mikhail Gorubchuk

**Editor:** Andrej Paperny

**Music:** Karlis Auzans

**Festivals:** Amsterdam Documentary 2015; SXSW, Hong Kong, San Francisco, 2016  
In Korean with English subtitles

This documentary has all the usual ingredients for a North Korea exposé: huge empty squares, propaganda posters and massed performers. But this one achieves much more than all the others, ironically by following the rules.

Russian filmmaker Vitaly Mansky travels to Pyongyang to make a film about a schoolgirl, Zin-mi, about to join the Korean Children's Union and become a fully vested citizen. He has submitted a script to the authorities. Zin-mi's activities at home and school are all approved, but as the shoot begins the propaganda officials stay close. So, leaving his camera running between takes, Mansky documents their constant fussing and interfering.

This footage and the repeated takes they demand become the nub of the movie, revealing in excruciating detail how much control is being exerted over everything and everyone we see.

"Watching the finished film is a uniquely disturbing experience. It's like someone's opened a window into an Orwellian universe where lies are truth, freedom is slavery and dictatorship is the will of the people. At least when it ends we can return to our world; Zin-mi and her family are trapped there forever." — Norman Wilner, *Now*

A	TP	Saturday 23 July, 6.15 pm
A	TP	Saturday 30 July, 11.00 am
B	NT	Wednesday 3 August, 12.30 pm

## Unlocking the Cage



JOJO PENNEBAKER

**Directors:** Chris Hegedus, D.A. Pennebaker  
USA 2016 | 92 mins

**Photography:** Chris Hegedus, Jojo Pennebaker

**Editor:** Pax Wassermann

**Music:** James Lavino

**With:** Steven M. Wise, David Favre, Elisabeth Stein, Gail Price-Wise, Sue Savage-Rumbaugh, Natalie Prosin, Jen Feuerstein, Charles Siebert, Carmen Presti

**Festivals:** Sundance, San Francisco, Hot Docs 2016

How can animals possibly become entitled to any rights under human law if they can't represent their own interests in court? That's where they need US animal rights attorney Steven Wise, founder of the Nonhuman Rights Project. It's Wise's firmly held position that cognitively complex, autonomously capable animals (e.g. chimpanzees, whales, dolphins, elephants) should be granted personhood rights that would protect them from abuse, be it scientific experiment or captivity in 'inhumane' conditions.

The eminent documentary duo Chris Hegedus and D.A. Pennebaker (*The War Room*) capture Wise's progress as he and his tiny support team try and fail and try again to figure

out how best to make their highly contestable point – from the halls of academia to animal sanctuaries and zoos, and finally the courtrooms where Wise mounts a compelling case for chimpanzee clients Merlin, Kiko, Hercules, Leo and Tommy. This is a touching, funny and legally provocative movie: given that the Supreme Court has ruled that corporations are people, how about giant apes?

A	TP	Friday 22 July, 6.30 pm
A	TP	Sunday 24 July, 11.15 am
B	TP	Monday 25 July, 12.00 pm

# RISK

Whistle-blower testimony sits at the heart of two of the films in this section honouring those who risk it all to shed light in the darkest corners.

## Chasing Asylum



**Director/Producer:**  
Eva Orner  
Australia 2016 | 96 mins  
**Photography:** Tim Deagle, Martin Johnson, Michael Downey, Khadim Dai, Corey Baudinette  
**Editor:** Annabelle Johnson  
**Music:** Cornel Wilczek  
In English, Dari, Farsi and Arabic, with English subtitles  
M content may disturb  
[chasingasylum.com.au](http://chasingasylum.com.au)

Drawing on an abundance of whistle-blower testimony and stealthily shot footage, Australian filmmaker Eva Orner (producer of Alex Gibney's *Taxi to the Dark Side*) exposes the squalid cruelty of the notorious detention centres established by the Australian government to house asylum-seekers on Nauru and Manus Island. Claiming, not inaccurately, that they carry the mandate of the Australian people, a succession of Australian prime ministers stonily insist that the net effect of the centres is humanitarian: by making it clear that asylum seekers are unwelcome, they have saved thousands from the clutches of ruthless people smugglers. Attesting in heartbreaking detail to the relentless

degradation of the detainees, Orner's film surely reinforces the deterrent effect, while exposing forever the grotesquerie of the conscience-saving humanitarian argument. Flouting a widespread disclosure ban that carries draconian penalties, former aid workers and security staff provide us, through their bravery, with some small hope that their compatriots may recoil just as decisively from the horrors being committed to keep Australia Fair.

**A PAR** Saturday 30 July, 4.00 pm  
**B PAR** Monday 1 August, 2.00 pm  
**A LHP** Sunday 7 August, 2.00 pm

## Hooligan Sparrow



WANG NANFU

**Director/Producer/Photography/Editor/Sound:** Wang Nanfu  
China/USA 2016  
84 mins  
**Screenplay:** Wang Nanfu, Mark Monroe  
**With:** Ye Haiyan aka Hooligan Sparrow, Wang Yu  
**Festivals:** Sundance 2016  
In Mandarin and English, with English subtitles  
M violence, offensive language, content that may disturb  
[hooligansparrow.com](http://hooligansparrow.com)

Smuggled out of China before it could be completed, Wang Nanfu's film stands as a courageous testament to the liberating potential of journalistic freedom, and an unnerving reckoning of the forces most invested in keeping it from ever happening.

When she offered to work for free at one of China's brothels, Chinese women's rights activist Ye Haiyan (aka Hooligan Sparrow) brought widespread attention to abuses in a sex industry that officially does not exist. Such media-savvy provocations have long since made her a thorn in the side of Chinese authorities, one they would gladly do without. She's subject to constant surveillance and interrogations, and repeated threats of violence. (Her

friend and fellow activist Ai Weiwei recreated the scene when Sparrow and her daughter were evicted from their apartment for his recent retrospective at the Brooklyn Museum.)

Filmmaker Wang Nanfu accompanies Sparrow as she protests about a case where six school girls were sexually abused by local officials with the apparent connivance of their school principal. The documentarian soon finds herself intimidated too. The dangers they both skirt are palpable in confrontation after confrontation.

**A NT** Sunday 24 July, 4.45 pm  
**B NT** Thursday 4 August, 2.45 pm  
**A NT** Friday 5 August, 6.30 pm  
**A NT** Saturday 6 August, 11.45 am

## The Idealist

*Idealisten*

In the vein of a classic investigative journalism thriller, Christina Rosendahl's gripping drama *The Idealist* unravels the deeply compromised relationship between her home nation of Denmark and the United States during the fraught tensions of the Cold War. The titular idealist is Poul Brink, a real-life Danish radio journalist who began working a story on plutonium poisoning in the late 80s, and ended up exposing a 20-year-old international cover-up – in which a military plane crash, missing nuclear weapons, secret documents and sprawling governmental deceit are some of the more alarming elements.

As Brink's investigation takes him from hospitals and union meetings right into the corridors of power, Rosendahl pulls out all the suspenseful stops of the genre: the thinly veiled threats warning our hero to tread lightly, the mounting pressure on his news network to back off, the ominous black cars that start appearing in his rear-view mirror. But what distinguishes Rosendahl's entry is her incorporation of real television footage from Danish archives into the narrative. Seeing the actual locations and figures in question works to ground these events in a contextual immediacy, which seems to



CHRISTIAN GEISNÆS

make the effect of its revelations all the more powerful and sobering.

In an age of galloping globalisation and inscrutable international agreements around security and trade, *The Idealist* feels like a particularly resonant reminder of the concessions that arise when a little nation aligns itself with the powers of a major one. — JF

**“Here’s what happens when you ask Uncle Sam for help... *The Idealist* is the best conspiracy movie since Coppola’s *The Conversation*.”**

— Mubi

**Director:** Christina Rosendahl  
Denmark 2015 | 114 mins

**Producers:** Jonas Frederiksen, Signe Leick Jensen, Ane Mandrup

**Screenplay:** Lars K. Andersen, Simon Pasternak, Birgitte Stærmosé, Christina Rosendahl. Based on the book *Thulesagen, Iagnens univers* by Poul Brink

**Photography:** Laust Trier Mørk

**Editors:** Janus Billeskov Jansen, Olivier Bugge Coutté, Molly Malene Stensgaard

**Production designers:** Nikolaj Danielsen, M. Wan Sputnik

**Costume designer:** Louize Nissen

**Music:** Jonas Struck, Christoffer Møller

**With:** Peter Plaugborg, Søren Malling, Arly Jøver, Thomas Bo Larsen, Jens Albinus, Nikolaj Caderholm, Henrik Birch, Filipa Suensson, Jesper Hyldegaard, Claus Bue

In Danish, English, Spanish and Greenlandic, with English subtitles

M offensive language

A PB Saturday 30 July, 6.00 pm  
A PAR Monday 1 August, 6.15 pm  
B PB Friday 5 August, 3.45 pm

## Jim: The James Foley Story



DOGWOOF DOCUMENTARY



**Director:** Brian Oakes  
USA 2016 | 111 mins

**Screenplay:** Chris Chuang, Heather MacDonald, Brian Oakes

**Photography:** Clair Popkin

**Editor:** Aleks Gezentsvey

**With:** Diane Foley, John Foley, John Foley Jr, Michael Foley

**Festivals:** Sundance 2016

**Audience Award (US Documentary), Sundance Film Festival 2016**

In English and Arabic, with English subtitles

You probably already know the story of the death of James Foley, the American journalist kidnapped in Syria, imprisoned then beheaded by ISIS in 2014. The video of his execution released by the killers became as ubiquitous an announcement in Western media as they had intended.

“Brian Oakes’ film is an attempt to highlight the human being behind the appalling news story: the ardent, energetic, and above all compassionate journalist and person he was. *Jim* is divided roughly into two parts. The first is a fairly breezy chronicle of Foley’s upbringing, including his time as an increasingly dissatisfied Teach For America instructor. He was bitten by the foreign-correspondent bug when

he was an embedded journalist in Iraq in 2009, and decided to commit his life to journalism through stints in Libya and Syria. The second half homes in on Foley’s imprisonment in Syria, with many of his fellow prisoners offering anecdotes about his actions, behaviour, and overall humane and optimistic spirit... It’s a deeply moving testament to a man who dared to face the worst of humanity and somehow managed to maintain his sense of empathy in spite of it all.” — Kenji Fujishima, *AV Club*

A NT Saturday 23 July, 12.30 pm  
B NT Tuesday 26 July, 4.00 pm  
A NT Thursday 4 August, 6.15 pm

## The Queen of Ireland



**Director:** Conor Horgan  
Ireland 2015 | 86 mins

**Producers:** Ailish Bracken, Katie Holly

**Screenplay:** Conor Horgan, Phillip McMahon

**Photography:** Kate McCullough

**Editor:** Mick Mahon

**Music:** Michael Fleming

**With:** Rory O’Neill aka Panti Bliss

Censors rating tbc

Irish drag queen Panti Bliss and her alter ego Rory O’Neill were catapulted in 2014 from the entertainment fringe to the centre of political turmoil. After O’Neill spoke about routine homophobia in mainstream media on a TV current affairs show, the wrath of conservative Ireland descended. When the craven national broadcaster rushed to placate the commentators he’d named, O’Neill made sure the world knew about it: Panti’s subsequent speech at the Abbey Theatre is one of the great public orations of the century so far. It became a rallying point for the campaign for same-sex marriage in Ireland.

Documentarian Conor Horgan had long been on Panti’s case, already filming this documentary for several

years. It’s easy to see why. The film begins as a classic caterpillar-to-butterfly drag queen bio, but expands into a richly peopled and deeply considered account of cultural change in Ireland. Panti’s homecoming stand-up show may make this the one political documentary this year that leaves its audience crying through tears of laughter.

“In the brighter tomorrow that Rory O’Neill/Panti has helped us forge, we hope they’ll screen *The Queen of Ireland* in schools.” — Tara Brady, *Irish Times*

A NT Saturday 23 July, 8.15 pm  
A TP Sunday 24 July, 8.00 pm  
B NT Wednesday 3 August, 4.30 pm

# Sunday CINEMA

## COMING SOON

**BEING JOHN MALKOVICH (USA) | THE TRIP (UK) | AMAL (HINDI)**  
**TWO DAYS, ONE NIGHT (FRENCH) | A ROYAL AFFAIR (DANISH)**  
**SHORT TERM 12 (USA) | LOCKE (UK) | THE TRIP TO ITALY (UK)**  
**LOVE IS ALL YOU NEED (UK) | FRANK (USA)**  
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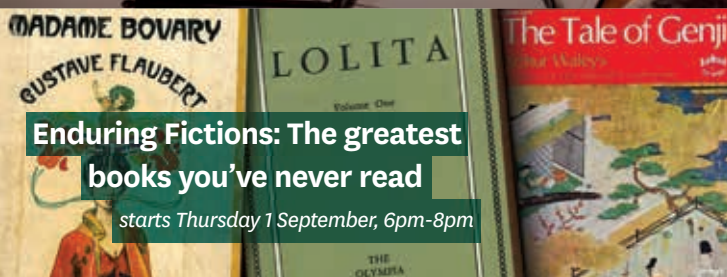
### Islam in Today's World

starts Wednesday 3 August, 6pm-8pm

UNIVERSITY OF VICTORIA  
UNIVERSITY OF WELLINGTON

### Crime the World Over: Exploring international TV crime series

starts Thursday 4 August, 5.45pm-8.15pm



### Enduring Fictions: The greatest books you've never read

starts Thursday 1 September, 6pm-8pm

For more information visit our website [www.victoria.ac.nz/conted](http://www.victoria.ac.nz/conted)

## IT JUST TASTES BIGGER



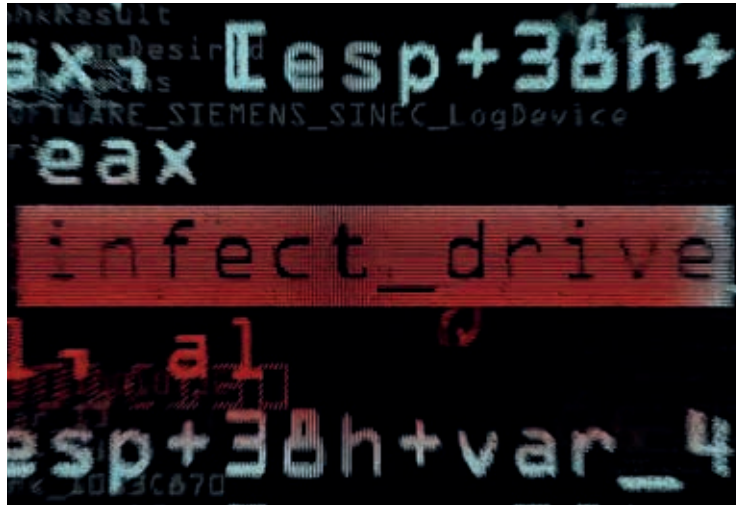
[www.epicbeer.com](http://www.epicbeer.com)

## Zero Days

Investigative journalism meets conspiracy thriller as Alex Gibney (*Going Clear*, NZIFF15) goes on the trail of Stuxnet, the extraordinary computer virus that metastasised around the world before it arrived at its target, Iranian nuclear facilities, and perform its mission: exploding uranium-enrichment centrifuges.

Undeterred by muzzled officials, the indomitable Gibney shows how Stuxnet – or ‘Olympic Games’, as its architects called it – was cooked up covertly by the US and Israel, creating a new level of virus complexity and a new class of weapon. One of Gibney’s sources, dramatised as a composite individual and played by a digitally reconstituted actor (one of many striking visual effects), says the worm may never have come to public attention had it not been for a unilateral Israeli move to recalibrate Stuxnet’s code and accelerate its impact. A wider operation had to be abandoned, and Tehran retaliated in kind, attacking US institutions with malware and parading its own burgeoning ‘cyber army’.

Gibney manages not only to illuminate in plain terms how Stuxnet worked, but to also issue a powerful



warning about the Pandora’s box it opens. Echoing ideas explored in his WikiLeaks film *We Steal Secrets*, Gibney argues that in the face of an emerging cyber-conflict threat, which is analogous to that of nuclear weapons many decades ago, international norms and rules of engagement must be developed outside the shadows of denial. — Toby Manhire

**“[A] white-knuckle nonfiction thriller... Clear, urgent and positively terrifying at times.”**

— Peter Debruge, *Variety*

**Director/Screenplay: Alex Gibney**  
USA 2016 | 113 mins

**Producers:** Marc Shmuger, Alex Gibney  
**Photography:** Antonio Rossi, Brett Wiley  
**Editor:** Andy Grieve  
**Music:** Will Bates  
**With:** Eric Chien, Richard A. Clarke, Michael Hayden, Vitaly Kamluk, Eugene Kaspersky, Ralph Langner, Liam O’Murchu, David Sanger, Sergey Ulasen  
**Festivals:** Berlin 2016

B	EMB	Friday 22 July, 4.45 pm
A	ED	Saturday 30 July, 1.15 pm
A	ED	Saturday 30 July, 7.30 pm
A	LHP	Wednesday 3 August, 8.30 pm
A	EMB	Sunday 7 August, 11.00 am

## A Syrian Love Story



**Director/Photography: Sean McAllister**  
UK 2015 | 76 mins

**Producers:** Elhum Shakerifar, Sean McAllister  
**Editor:** Matt Scholes  
**With:** Amer Daoud, Raghda Hassan, Sean McAllister, Kaka Daoud, Bon Daoud  
**Festivals:** Vancouver, Amsterdam Documentary 2015  
In English, Arabic and French, with English subtitles  
[asyrianlovestory.com](http://asyrianlovestory.com)

“As refugees flee from the Syrian conflict in their thousands, this intimate doc captures the experiences of a single family battered by truly daunting circumstances. Before the outbreak of the civil war, filmmaker Sean McAllister encountered husband Amer and infant son Bob, hoping that wife and mother Raghda – a pro-democracy activist – would return from a brutal prison term. International pressure prompted her release, but that proves to be just the start of an odyssey which sees McAllister himself briefly jailed, and the family fleeing via Lebanon to a new start in the West.

Filmed over a five-year period, *A Syrian Love Story* presents us first with the gnawing anxiety of life under the

ruthless Al-Assad regime, then the fresh challenges of a fractious, painful exile where damaged minds take time to heal, before we finally see the household become distant observers to the destruction of their homeland and the deaths of many friends. That a loving family can carry something positive from this harrowing trajectory is a tribute to their courage and forbearance, but also to McAllister’s compassionate resilience in standing by them.” — Trevor Johnston, *Time Out*

B	NT	Wednesday 27 July, 4.30 pm
A	NT	Thursday 28 July, 6.15 pm
B	NT	Friday 29 July, 4.30 pm
A	NT	Monday 1 August, 6.15 pm

## When Two Worlds Collide



**Directors/Photography: Heidi Brandenburg Sierralta, Mathew Orzel**  
Peru 2016 | 103 mins

**Festivals:** Sundance 2016  
**Special Jury Award (World Documentary), Sundance Film Festival 2016**  
In Spanish with English subtitles  
[whentwoworldscollidemovie.com](http://whentwoworldscollidemovie.com)

With up-close access to indigenous Peruvian activist Alberto Pizango, and a damning assemblage of news reports, this documentary provides a gripping account of years of struggle. Filmmakers Heidi Brandenburg Sierralta and Mathew Orzel lay out the overwhelming imbalance in power between those acting to conserve their natural environment and those determined to monetise it. They also draw on interviews with several of Pizango’s antagonists, notably a former Lima police officer who has come round to Pizango’s side.

Third-party footage of a bloody skirmish between police and protesters provides pivotal evidence, as it records an incident that then-president Alan

Garcia’s government spun into a public relations coup against the protesters. Police who died were granted massive state funerals, while Pizango was demonised as a murderer, conspiring to hold the nation to ransom. Public anger pulled back the government from some of the flagrant constitutional abuses Pizango had protested, but he remained a wanted man, forced into exile. In the film’s present we see him return stoically to Peru to face the music, and hopefully resume the struggle.

A	TP	Tuesday 2 August, 6.30 pm
B	PB	Wednesday 3 August, 4.00 pm
A	PB	Wednesday 3 August, 6.30 pm
A	PB	Thursday 4 August, 6.30 pm

# PORTRAIT OF AN ARTIST

See also *Poi E* (p7), *Neruda* (p11),  
*A Quiet Passion* (p13), *Heart of a Dog* (p50).

## Ants on a Shrimp: Noma in Tokyo



NOMA IN TOKYO

The worship of food has reached an elevated plain at Copenhagen's Noma, repeatedly voted 'World's Best Restaurant' in *Restaurant* magazine. Celebrity chef René Redzepi and a tight circle of acolytes continually explore new refinements to the arrangement of nature's flavours. Filmmaker Maurice Dekkers provides vicarious access to the circle as Redzepi's team descend upon Tokyo to prepare for a five-week pop-up restaurant at the Mandarin Oriental Hotel. Putting Japanese cuisine and their own established repertoire to one side, they explore fields, forests and markets to identify distinctive flavours which they will combine to create a wholly new menu for a 15-course meal. Snapping turtles, fish sperm, mushroom

water and yes, live ants, may or may not make the final cut when Redzepi himself arrives to apply his hilariously cryptic vocabulary of evaluation: "This tastes good but it's not working" vs "This is totally amazing." The film is designed, of course, to make you want to taste and judge for yourself, while also making it perfectly clear why a spoonful of ants at Noma might cost way more than your movie ticket.

<b>A PH</b>	Sunday 24 July, 11.15 am
<b>A PAR</b>	Sunday 31 July, 4.00 pm
<b>B PAR</b>	Monday 1 August, 12.00 pm
<b>A PH</b>	Friday 5 August, 6.15 pm
<b>A LHP</b>	Saturday 6 August, 1.00 pm

**Director/Screenplay:**  
**Maurice Dekkers**  
The Netherlands 2016  
88 mins

**Producers:** Dan Blazer, Nelsje Musch-Elzinga  
**Photography:** Hans Bouma  
**Editor:** Pelle Asselbergs  
**Music:** Nicolas Jaar, Halfdan E, Nielsen, Umabayashi Shigeru  
**With:** René Redzepi, Lars Williams, Rosio Sanchez, Thomas Frelbel, Dan Giusti, Kim Mikkola  
**Festivals:** Berlin, Hot Docs 2016

## Argentina

*Zonda: folklore argentino*



**Director/Screenplay:**  
**Carlos Saura**  
Argentina/France/Spain  
2015 | 88 mins

**Photography:** Félix Monti  
**Music:** Lito Vitale  
**With:** El Chaqueño Palavecino, Soledad Pastorutti, Jairo, Lilliana Herrero, Luis Salinas, Jaime Torres, Metabombo, Ballet Nuevo Arte Nativo de Koki & Pajarín Saavedra  
**Festivals:** Venice 2015  
In Spanish with English subtitles

Carlos Saura, a veteran chronicler of Latin music and dance, turns his attention to Argentina to record an all-star cavalcade of contemporary folklore performers. Largely filmed in a warehouse turned soundstage in La Boca, Buenos Aires, Saura's film is simply intent on displaying exceptional dancers and musicians in action. Using a complex series of mirrors to capture the artists without impeding them, Saura creates some impressive visual choreography of his own. Performances of traditional Argentine folk songs from revered vocalists such as Soledad Pastorutti and El Chaqueño Palavecino, not to mention archival tributes to Atahualpa Yupanqui and the great Mercedes Sosa, provide spine-tingling

testimony to the vitality of the country's rich cultural history.

"We want to show, through music and dance, Argentina's traditional cultures and the country as a whole. The visual action centres around the various regions that make up Argentina and that, in turn, form a map of musical variants such as carnavalito, zamba, chacarera, the couplet, chamamé, the tonada and many other expressions rooted in the geography and soul of the various communities." — Carlos Saura

<b>A PH</b>	Saturday 23 July, 11.00 am
<b>A TP</b>	Sunday 24 July, 1.15 pm
<b>B PH</b>	Wednesday 27 July, 1.30 pm
<b>B NT</b>	Tuesday 2 August, 2.30 pm



## Author: The JT LeRoy Story

The seductive power of great storytelling informs every layer of this entertaining account of a major literary con. Jeremiah 'Terminator' LeRoy burst onto the publishing scene in the late 90s as a bestselling, gender-fluid, trailer trash prodigy. Winona Ryder counted the brilliant boy among her oldest and closest friends. Lou Reed, Courtney Love and Gus van Sant were there for him. LeRoy's second novel, *The Heart Is Deceitful Above All Things*, was adapted into a film by Asia Argento.

But *New York* magazine's October 2005 issue had the goods on LeRoy. Laura Albert, a 40-year-old Brooklyn woman, aka LeRoy's kooky British manager Speedie, was exposed as the woman behind curtain; LeRoy did not in fact exist, countless public appearances notwithstanding. A lot of people were very angry, though some, less unnerved by being caught out, stood by their earlier estimation of the books. Director Jeff Feuerzeig, chronicler of another compelling outsider artist in *The Devil and Daniel Johnston* (NZIFF05), gives Laura Albert the stand. She's riveting.

"It's a maze of identity: a girl who dreams of herself as a boy who dreams of himself as a girl, played



by a girl pretending to be a boy, all overseen by the girl herself, playing another, different girl... That Feuerzeig can navigate this hall of mirrors so cleanly and effectively is positively supernatural...

The resulting film is wildly entertaining and informative, but also alive and ever-changing, provoking new questions at each turn. It's the movie this crazy, endlessly fascinating story deserves." — Bilge Ebiri, *New York*

**"Was JT LeRoy truly a hoax – or, in an era defined by slippery personalities hiding behind digital veils, somehow also real?"**

— Eric Kohn, *Indiewire*

**Director: Jeff Feuerzeig**  
USA 2016 | 110 mins

**Producers:** Jeff Feuerzeig, Danny Gabai, Jim Czarnecki, Molly Thompson, Brett Ratner  
**Photography:** Richard Henkels  
**Editor:** Michelle M. Witten  
**Animation:** Joshua Mulligan, Stefan Nadelman  
**With:** Laura Albert, Bruce Benderson, Dennis Cooper, Ira Silverberg, Panio Gianopoulos, Savannah Knoop  
**Festivals:** Sundance, San Francisco 2016

A	PB	Thursday 28 July, 6.15 pm
B	PAR	Friday 29 July, 11.45 am
B	PB	Wednesday 3 August, 1.45 pm
A	PAR	Thursday 4 August, 6.15 pm

## Burden

"It's a strange path from nailing oneself to a revving Volkswagen to creating a photo-ready oasis of nostalgic, tourist-friendly street lamps. This was the journey of Chris Burden, the sculptor and performance artist whose early, notorious work pushed even the most liberal responses to the unanswerable question 'what is art?' Luckily, *Burden*, a documentary from Timothy Marrinan and Richard Dewey, is a thorough enough guide that even skeptical audiences may find themselves 'getting it'." — Jordan Hoffman, *The Guardian*

"For 45 years Chris Burden maintained a quest to challenge perceived boundaries of modern art in an always awe-inspiring manner. He guaranteed his place in art history beginning in 1971, while still a student in Southern California, with a period of often dangerous, at times stomach churning performances. He had himself shot, locked up in a 2x2x3 locker for five days, electrocuted, crucified on the back of a VW bug.

Burden reinvented himself as the creator of truly mesmerising installations and sculptures... Timothy Marrinan and Richard Dewey look at Burden's works and private life with an innovative mix of still-potent videos of his 70s



performances, personal videos and audio recordings; friends, fellow students and colleagues; critics' comments (including that of a young Roger Ebert) and latter day footage at his Topanga Canyon studio... *Burden* meticulously explores a complex, ever-evolving individual who became one of the most admired artists of his generation." — Brian Gordon, Tribeca Film Festival

**"[This] loving doc encapsulates Burden's prolific, provocative career and shows why he was one of modern art's most original, daring voices."**

— Jason Newman, *Rolling Stone*

**Directors: Timothy Marrinan, Richard Dewey**  
USA 2016 | 86 mins

**Producers:** Timothy Marrinan, Richard Dewey, David Koh, Josh Braun, Dan Braun  
**Photography:** Joe Anderson, Chris Ferguson, Warren Kommers, Timothy Marrinan, Jason Mann  
**Editors:** Aaron Wickenden, Michael Aaglund  
**Music:** Andrew Bird, Roger Goula  
**With:** Chris Burden, Ed Moses, Charles Hill, Larry Bell, Billy Al Benston, Robert Irwin, Bruce Dunlap, Barbara Smith, Stanley Grinstein, Bob Wilhite, Alexis Smith, Marilyn Nix  
**Festivals:** Tribeca 2016  
Colour and B&W  
[chrisburdenfilm.com](http://chrisburdenfilm.com)

A	TP	Saturday 23 July, 1.45 pm
B	NT	Tuesday 26 July, 2.15 pm
B	NT	Friday 29 July, 2.45 pm
A	NT	Saturday 30 July, 12.00 pm

## Cameraperson

Kirsten Johnson is a cinematographer who's worked on some of the most notable documentaries of the past 20 years: *Fahrenheit 9/11*, *The Two Towns of Jasper*, *Very Semi-Serious*, *Citizenfour* and many more. Drawing on footage she's shot for countless other directors, she's assembled in *Cameraperson* a unique memoir of the images she says have most marked her. Her selection of personal encounters in some of the world's most sorely troubled locations may initially seem random – until the absence of narrative purpose draws us into another level of enquiry about what we are witnessing and how it is marked by the cameraperson.

Johnson's inclusion of her own home movie footage makes us intensely aware that the eye that watches as ostensibly untended children in Bosnia play with an axe is the same eye that falls on her own darling twins. By the time we see several scenarios fully played out, the invisible cameraperson feels like someone we're beginning to know. It may not be possible to watch this fascinating, beautifully layered film without thinking hard about the power and the limitations of the camera – or the documentary medium itself – as an



GINI RETICKER

instrument of compassion.

"Johnson is well aware of the complexities that arise from observing the world from behind a camera – and it's not a position she takes lightly... From shooting Muslim Bosnian rape survivors, to refugees in South Sudan, to a young woman conflicted about her abortion, Johnson considers how to use her tool to express others rather than exploit." — Rooney Hassan, *Cléo*

**"In revealing the artifice behind nonfiction filmmaking, it both interrogates the form and gives you renewed respect for those who work in it."**

— Bilge Ebiri, *Village Voice*

**Director/Photography:**

**Kirsten Johnson**

USA 2016 | 102 mins

**Producers:** Kirsten Johnson, Marilyn Ness

**Editor:** Nels Bangerter

**Festivals:** Sundance, SXSW, New Directors/ New Films, San Francisco, Hot Docs 2016

In English, Bosnian, Arabic, Dari, Hausa and Fur, with English subtitles  
[camerapersonfilm.com](http://camerapersonfilm.com)

**B TP** Friday 22 July, 11.45 am  
**A LHP** Saturday 23 July, 1.45 pm  
**A TP** Sunday 24 July, 5.45 pm

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## The Dancer

*La Danseuse*

This gorgeously mounted Belle Epoque drama presents a fictionalised account of the rise and fall of Loie Fuller, the American-born pioneer of modern dance (and theatrical lighting design) whose 'serpentine dance' took Paris and then the world by storm. French singer-songwriter Soko plays the dancer, opposite Gaspard Ulliel, with Lily-Rose Depp, the daughter of Vanessa Paradis and Johnny Depp, as her friend and rival Isadora Duncan.

"Combining furious movement, billowing costume, and theatrical lighting, it's not hard to imagine how the shows would have astounded audiences more than a century ago. The film doesn't disappoint with its rendition of Fuller's iconic pieces, either. Both on stage – where an incredibly agile human form whirls and twirls until it disappears into a storm of shifting shapes – and out in nature – as a group of female dancers becomes one with the misty forest under her guidance – first-time director Stéphanie Di Giusto turns these sequences into feats of electrifying elegance aided by artful production design, textured costuming, and fluent cinematography..."

Soko has both the willful masculinity and a feminine vulnerability down.



© SHANNA BESSON

Playing Louis, Ulliel is his usual charismatic self, exuding an effortless, pansexual allure that enriches a rather underwritten character infinitely. And though she only appears later in the film, Depp positively dazzles as Isadora. With her elfin liteness and an almost contemptuous self-assuredness, she owns the screen during every appearance." — Zhuo-Ning Su, *The Film Stage*

**"In her debut feature film, Stéphanie Di Giusto brings us an eye-opening experience with striking skill."**

— Bénédicte Prot, *Cineuropa*



**Director: Stéphanie Di Giusto**  
France/Belgium/Czech Republic  
2016 | 108 mins

**Producer:** Alain Attal  
**Screenplay:** Stéphanie Di Giusto, Sarah Thibau, Thomas Bidegain. Based on the book *Loie Fuller, danseuse de la Belle Epoque* by Giovanni Lista  
**Photography:** Benoît Debie  
**Editor:** Géraldine Mangenot  
**Music:** Max Richter  
**With:** Soko, Gaspard Ulliel, Mélanie Thierry, Lily-Rose Depp, François Damiens, Louis-Do de Lencquesaing, Amanda Plummer, Denis Ménochet  
**Festivals:** Cannes (Un Certain Regard) 2016  
In French and English, with English subtitles  
CinemaScope | Censors rating tbc

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**KATE SYLVESTER**

A	PH	Saturday 23 July, 6.30 pm
A	LHP	Sunday 24 July, 3.00 pm
A	RX	Sunday 24 July, 5.45 pm
B	RX	Tuesday 26 July, 1.00 pm
B	PH	Tuesday 26 July, 1.15 pm
B	EMB	Wednesday 3 August, 11.00 am
A	EMB	Friday 5 August, 6.30 pm

## Gimme Danger

"Jim Jarmusch's contention that the Stooges were the best rock'n'roll band ever is the starting point for a wonderfully eloquent documentary; not only does Iggy Pop contribute (verbally and facially) articulate reminiscences about the rise and fall of the band, but there's a lovely mix of archive footage, interviews, photos and even animation to accompany the music. The director's enthusiasm and erudition combine with his cinematic expertise to create one of the great rock documentaries of recent times." — Geoff Andrew, *Sight & Sound*

"What makes this witty, wildly affectionate tribute to the proto-punk band out of Ann Arbor, Michigan, so inclusive... is the even-handed embrace it extends to all the significant Stooges members, surviving and fallen; the film is dedicated to four of the latter... But the real takeaway from *Gimme Danger* (the title comes from a track off The Stooges' 1973 album, *Raw Power*) is the enduring charge of signature songs like 'I Wanna Be Your Dog', 'No Fun', 'TV Eye' and 'I Got a Right'. Nobody can dispute Pop's description of the latter as a track that's 'fast as lightning and kicks like a mule'. And Jarmusch employs a welcome economy in his



brisk assessment of the countless bands influenced by The Stooges – The Ramones, Sex Pistols, Sonic Youth, Circle Jerks, Buzzcocks and White Stripes among them.

Edited with relentless vitality... [Gimme Danger] will be devoured by nostalgic Stooges fans but also should send the uninitiated scrambling for downloads." — David Rooney, *Hollywood Reporter*

**"Like the Stooges and their music, Gimme Danger is a little wild, messy, emotional, funny, primitive, and sophisticated in the most unrefined way."**

— Jim Jarmusch



**Director: Jim Jarmusch**  
USA 2016 | 108 mins

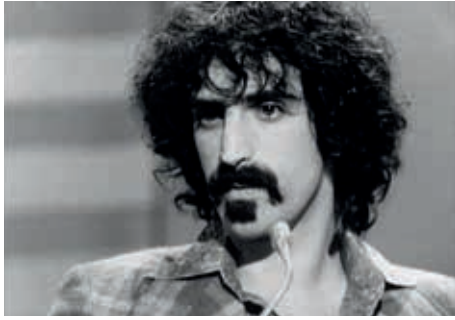
**Producers:** José Ibáñez, Carter Logan, Fernando Sulichin  
**Photography:** Tom Krueger  
**Editors:** Affonso Gonçalves, Adam Kurnitz  
**Music:** The Stooges  
**With:** Iggy Pop, Ron Asheton, Scott Asheton, James Williamson, Steve Mackay, Mike Watt, Kathy Asheton, Danny Fields  
**Festivals:** Cannes (Out of Competition) 2016  
Colour and B&W

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**PHANTOM**  
BILLSTICKERS

A	PAR	Saturday 30 July, 8.15 pm
A	ED	Sunday 31 July, 4.00 pm
A	ED	Monday 1 August, 8.00 pm
B	ED	Wednesday 3 August, 2.15 pm
A	LHP	Thursday 4 August, 8.15 pm

## Eat That Question: Frank Zappa in His Own Words



**Director:**  
Thorsten Schütte  
France/Germany 2016  
90 mins

**Producer:** Estelle Fialon  
**Co-producer:** Jochen Laube  
**Editor:** Willibald Wonneberger  
**Music:** Frank Zappa  
**Festivals:** Sundance, Berlin 2016  
In English, French, Swedish and Czech, with English subtitles  
Colour and B&W

*Eat That Question* draws together interview, concert and behind-the-scenes footage to provide a comprehensive introduction to Frank Zappa (1940–93), one of the rock era's most idiosyncratic musicians.

"As a solo act or with his band the Mothers (originally called the Mothers of Invention), he has released roughly 70 albums, three feature films, multiple home video releases, and has written a musical and an autobiography. A 90-minute film is, for a true fan, just going to scratch the surface... but you aren't going to catch me complaining..."

Zappa's first albums in the late 1960s mixed doo-wop, guitars, snorting and grunting and cheeseball lyrics, but from the get-go he pitched himself

as a composer of serious orchestral music... His flamboyant appearance was a double-edged sword. It gave him great visibility... but it attracted press headlines calling him a pervert. His lyrics aided in that corner as well, but for those willing to listen to his music (to open oneself up to excellence, Frank might say) there was a lot to offer... *Eat That Question* does a good job of giving us just a taste of nearly every era in Zappa's multifaceted career."

— Jordan Hoffman, *The Guardian*

**A ED** Saturday 23 July, 4.45 pm  
**A ED** Sunday 24 July, 8.30 pm  
**A ED** Monday 25 July, 8.15 pm  
**B ED** Tuesday 26 July, 4.30 pm

## Innocence of Memories



**Director/Photography:**  
Grant Gee  
UK/Ireland/Italy 2015  
97 mins

**Screenplay:** Orhan Pamuk  
**Editor:** Jerry Chater  
**Photography:** Ara Güler  
**Music:** Leyland Kirby  
**With:** Pandora Colin, Mehmet Ergen, Süleyman Fıdaye, Dursun Saka, Türkan Şoray, Alparslan Bulut  
**Festivals:** Venice, Vancouver 2015; Rotterdam 2016  
In English and Turkish, with English subtitles  
CinemaScope

"The subject of Grant Gee's film has been described by Simon Schama as 'the single most powerfully beautiful, humane and affecting work of contemporary art anywhere in the world'. He refers to the Museum of Innocence, a museum in Istanbul which houses real objects that trace the fictional love affair described in the novel of the same name, both of which are the creations of writer Orhan Pamuk.

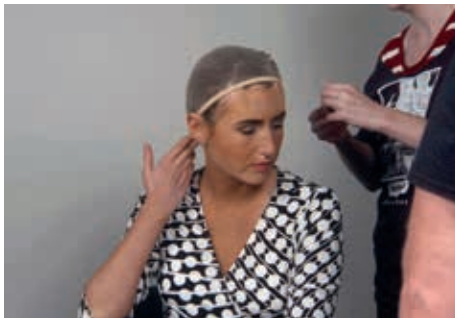
In this feature length documentary essay, fact and fiction are artfully interwoven in a tripartite narrative whose main characters are the city of Istanbul, the Museum of Innocence, and Orhan Pamuk himself, whose life and work have been indelibly influenced by the city he roams. The

reciprocity of all these relationships – novel and museum, writer and city, reality and fiction – is explored through a unique interleaving of narrative voiceover, interviews, music, animation, fictional sequences and archive.

We are taken on a cinematic, atmospheric, and noir-esque journey through the deserted streets of Istanbul at night, drifting along the waterways of the Bosphorus and – central to this stunning and original film – we are guided through the vitrines of the Museum of Innocence." — Feel Films

**A NT** Wednesday 27 July, 6.15 pm  
**A TP** Saturday 30 July, 1.15 pm  
**B NT** Tuesday 2 August, 4.15 pm

## Kate Plays Christine



SEAN PRICE WILLIAMS

**Director/Screenplay/  
Editor:** Robert Greene  
USA 2016 | 112 mins

**Producers:** Susan Bedusa, Douglas Tirola  
**Photography:** Sean Price Williams  
**With:** Kate Lyn Sheil, Stephanie Coatney, Michael Ray Davis, Zachary Gossel, Holland Hayes  
**Festivals:** Sundance, Berlin 2016  
**Screenwriting Award (US Documentary), Sundance Film Festival 2016**

This mesmerising meta-documentary from innovative US filmmaker Robert Greene follows actress Kate Lyn Sheil (*The Color Wheel*, *House of Cards*) as she prepares for the role of Christine Chubbuck, a real-life 1970s Florida newscaster whose on-air suicide is said to have inspired Sidney Lumet's *Network* but has largely been forgotten.

"Fascinated by the performative as well as the psychological dimensions of this fatal display, Greene and Sheil traveled to Sarasota, Florida, to the scene of Chubbuck's death, to learn about her life and to make a film in which the actress would attempt to portray a woman whose motivations and mindset remain all but irretrievable from the tides of time (even an

infamous videotape of the incident is said to be under lock and key)..."

Needless to say, lines begin to blur between subject and performer... By burrowing past the more sensational aspects of Chubbuck's story to the more troubling nuances of her psyche (and how those same feelings can manifest in any one of us), Greene and Sheil have fashioned a more holistic and sympathetic portrait of Chubbuck than any straight fiction could ever hope to." — Jordan Cronk, *Sight & Sound*

**B TP** Monday 25 July, 2.00 pm  
**A TP** Wednesday 27 July, 8.15 pm  
**A NT** Wednesday 3 August, 8.15 pm

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## Miss Sharon Jones!

"The incendiary soul singer Sharon Jones already had a few fans in the room when Barbara Kopple's documentary *Miss Sharon Jones!* made its world premiere during the Toronto International Film Festival. By the end of the movie everybody in the place had a Jones for Jones. The narrative arc of the film is the diminutive ('four foot 11 and a quarter') singer's more than year-long battle with cancer – and her return to performing. But by lavishing huge helpings of Jones' music and explosive performances on what is a very intimate portrait, the two-time Oscar-winning Kopple keeps the doco from ever becoming maudlin, or predictable, or from even slowing down." — John Anderson, *Indiewire*

"Jones has a deep and forceful voice, and her stage presence and energy are equally electric, which leads fans and critics to liken her to James Brown. Forging a professional career as a musician isn't easy for Miss Sharon Jones, though, as the singer recalls how an executive at a major label told her she was 'too black, too fat, too short, and too old' to make it in the business... There's no denying that Miss Sharon Jones paid her dues a-plenty..."



As much as Kopple objectively portrays Jones's experience kicking cancer 'in the ass' (to use the singer's sassy terminology), she never defines this soulful performer by her illness. Sharon Jones is a fighter and a survivor, Kopple shows, whether she's breaking through barriers in the music business or beating cancer. Both are ruthless beasts and she trumps them."

— Patrick Mullen, *POV Magazine*

**"Jones' music will always be her legacy, but thanks to Kopple's portrait we got a chance to see her soul."**

— Peter Debruge, *Variety*

**Director: Barbara Kopple**  
USA 2015 | 95 mins

**Producers:** Barbara Kopple, David Cassidy  
**Photography:** Gary Griffin, Tony Hardmon, Kyle Kibbe

**Editors:** Anne Fratto, Jean Tsien

**Music:** Sharon Jones and The Dap-Kings

**With:** Sharon Jones, Megan Holken,

Austen Holman, Gabe Roth

**Festivals:** Toronto, Amsterdam Documentary 2015; SXSW, San Francisco 2016

B	EMB	Thursday 28 July, 1.45 pm
A	LHP	Sunday 31 July, 6.00 pm
B	PH	Wednesday 3 August, 4.15 pm
A	PH	Friday 5 August, 8.15 pm
A	EMB	Sunday 7 August, 6.00 pm

## Mr Gaga

If you've not heard of Israeli choreographer Ohad Naharin, you'll wonder how that could have been once you've seen what he does in this film. For dance aficionados, this is surely the most anticipated artist portrait since Wim Wenders' *Pina*.

"A spectacular and celebratory investigation of a modern dancer's creative process, this documentary tracks the four decades-long career of renowned choreographer Ohad Naharin, the artistic director of Israel's Batsheva Dance Company. Thoughtfully and painstakingly researched, the film is packed with visually arresting archival footage from every stage of Naharin's professional (and personal) life..."

Choreographed pieces move in kinetic bursts from the rehearsal studio to the stage and, in interviews, dancers who've worked with him and colleagues from different periods offer insights in terms both admiring and blunt. Naharin is similarly expressive – about... the joys of physical expression, his struggles to convey his vision to those tasked with embodying it and the dance-world backdrop against which he developed his singular choreographic style and movement language, known as Gaga.



GADI DAGON

Heymann, a veteran documentarian whose filmography includes an earlier work about Naharin, skillfully constructs a portrait from these elements, methodically adding layers and sometimes revisiting previously seen footage, arming the viewer with new revelations and a more complicated understanding." — Lynn Rapoport, San Francisco International Film Festival

**"Mr Gaga is a feast for the senses, celebrating an artist whose exuberant dances capture the thrills and burdens of having a body."**

— Will Di Novi, *Hot Docs*



**Director: Tomer Heymann**  
Israel/Sweden/Germany/  
The Netherlands 2015 | 100 mins

**Producer:** Barak Heymann

**Photography:** Itai Raziel

**Editors:** Alon Greenberg, Ido Mochrik, Ron Omer

**Music:** Ishai Adar

**With:** Ohad Naharin, Tzofia Naharin, Eliav Naharin, Judith Brin Ingber, Gina Buntz, Naomi Bloch Fortis, Sylvia Waters, Sonia D'Orleans Juste, David Tinchell, Natalie Portman

**Festivals:** London, Amsterdam Documentary 2015; SXSW, San Francisco, Hot Docs, Sydney 2016  
In English and Hebrew, with English subtitles  
[mrgagathefilm.com](http://mrgagathefilm.com)

A	PAR	Sunday 31 July, 1.30 pm
A	PH	Wednesday 3 August, 8.15 pm

## The Music of Strangers: Yo-Yo Ma and the Silk Road Ensemble

"An infectious street concert opens this buoyant musical journey, the story of renowned cellist Yo-Yo Ma and his Silk Road Ensemble, a collective of the world's greatest musicians. Initially drawn from the Central Asian 'Silk Road' countries and regions of China, India, Iran and the Arabian Peninsula, the composition of the group eventually broadened to include talents from all over the globe.

As Oscar-winning filmmaker Morgan Neville (*Twenty Feet from Stardom*, NZIFF13; *Best of Enemies*, NZIFF15) frames it, the Silk Road Ensemble arose out of Yo-Yo Ma's quest to uncover Leonard Bernstein's theoretical 'universal language of music', and to identify and cultivate the intersections between cultures where harmony connects disparity.

Formed in 2000 in the Berkshires, this ensemble may have only existed as a one-off project, but the events of 9/11 motivated the musicians to keep it going and in order to continue to inspire compassion, creativity, understanding and unity despite political conflicts. Featuring archival footage from Ma's career, including his performance as a seven-year-old prodigy in front of President Kennedy



THE SILK ROAD PROJECT, INC

and first lady Jacqueline, this discerning and joyous documentary includes many of the backstories of the fascinating ensemble members: Damascus-born clarinetist Kinan Azmeh; Iranian exile and acclaimed kamancheh player, Kayhan Kalhor; Wu Man, master of the Chinese stringed instrument, the pipa; and the exuberant Spanish bagpiper Cristina Pato, known as 'the Jimi Hendrix of Galicia'." — Leah LoSchiavo, San Francisco International Film Festival

**"The intersection of cultures is where new things emerge."**

— Yo-Yo Ma

**Director:** Morgan Neville  
USA 2015 | 96 mins

**Producers:** Morgan Neville, Caitrin Rogers  
**Photography:** Graham Willoughby  
**Music:** Yo-Yo Ma and the Silk Road Ensemble  
**With:** Yo-Yo Ma, Wu Man, Kinan Azmeh, Kayhan Kalhor, Cristina Pato  
**Festivals:** Toronto 2015; Berlin, San Francisco 2016

A	EMB	Saturday 23 July, 10.45 am
A	LHP	Saturday 30 July, 2.15 pm
B	PH	Monday 1 August, 2.00 pm
B	RX	Tuesday 2 August, 1.00 pm
A	PH	Saturday 6 August, 11.30 am

## Our Last Tango

*Un tango más*

*Our Last Tango* documents a love story involving perhaps the most famous couple in tango history and their shared passion for the partnered dance. Now in their 80s, María Nieves Rego and Juan Carlos Copes met when they were 14 and 17, respectively. Off the dance floor, they loved and hated each other in equal measure, broke up and reunited, but always generated sparks as performing partners.

"German Kral's documentary *Our Last Tango* is a combination of things, all fascinating: a portrait of María Nieves and Juan Carlos Copes, a world-renowned pair of tango dancers, and their professional partnership of almost 50 years; a stylized staging of their romantic and artistic history, performed by young dancers; and a celebration of the tango itself, which continues to bewitch with its writhing, gently jagged grace and torrid suggestiveness.

Ms Nieves and Mr Copes offer sometimes divergent accounts of their collaboration... Mr Copes is understated, masculine and faintly defensive... Ms Nieves is candid, expressive, life-loving even when acknowledging pain – the two had many breakups and reconciliations before divorcing – and resignation. Cigarette holder in hand,



she is the picture's principal power source, its brightest light.

Both acknowledge their singular stage charisma and dexterity, immortalized in the Broadway hit *Tango Argentino*... But that does not diminish the contributions of the young performers here, who listen rapturously to Ms Nieves's descriptions of a vanished Buenos Aires and her embrace of an artistic calling." — Andy Webster, *NY Times*

**"Never again will there be a tango couple like us."**

— María Nieves Rego

**Director/Screenplay:** German Kral  
Argentina 2015 | 85 mins

**Producers:** Nils Dünker, Dieter Horres, German Kral  
**Photography:** Jo Heim, Félix Monti  
**Editor:** Ulrike Tortora  
**Music:** Luis Borda, Sexteto Mayor, Gerd Baumann  
**With:** María Nieves Rego, Juan Carlos Copes, Pablo Verón, Alejandra Gutty, Juan Malizia, Ayelen Álvarez Miño, Pancho Martínez Pey, Johana Copes  
**Festivals:** Toronto 2015; Berlin 2016  
In Spanish with English subtitles

B	EMB	Friday 22 July, 2.30 pm
A	LHP	Saturday 23 July, 6.15 pm
A	PH	Thursday 28 July, 6.30 pm
A	RX	Saturday 30 July, 4.00 pm
B	PH	Wednesday 3 August, 12.00 pm
A	EMB	Saturday 6 August, 1.45 pm

## Wide Open Sky

"Defined by images of children caught up in the joyous rigour of creative expression, Lisa Nicol's *Wide Open Sky* follows conductor and choirmaster Michelle Leonard across outback New South Wales as she auditions thousands of primary school students to find the 130 annual participants for her Moorambilla Voices choir.

A formidable motivator who inclusively pushes her charges for excellence, Leonard opens up the possibility of creative betterment and self-expression in children who often come from disadvantaged backgrounds. As the film unfolds the swell of their voices gradually builds as the story moves towards a headlining appearance at a music festival. Punctuated by moments of unadorned performance – a boy dances on a tin roof in one – the documentary focuses on individual personalities and not socioeconomic factors, but it makes it clear that there are numerous children whose creative instincts just need a little nurturing. Both Leonard and *Wide Open Sky* refuse to accept stereotypes, and the reward for that is illuminating and joyous." — Craig Mathieson, *The Age*

"A dynamic and enormously appealing combination of passionate artist and



pragmatic producer who has to scrap and scramble to secure financial support from government and private sources, Leonard explains why she's been committed to this task for the past six years. Funding cutbacks have left many schools in isolated areas with little or no capacity to provide music lessons. Music, as Leonard sees it, is about much more than rhythms and melodies." — Richard Kuipers, *Variety*

**"This down-to-earth crowdpleaser is a terrific antidote to the razzle-dazzle hype of TV talent shows."**

— Richard Kuipers, *Variety*



**Director:** Lisa Nicol

Australia 2015 | 87 mins

**Producers/Screenplay:** Lisa Nicol, Anna Craney

**Photography:** Carolyn Constantine

**Editor:** Anna Craney

**With:** Michelle Leonard, Khynan, Opal, Mack, Taylah, Ella, Katelyn, Alice Chance, Dot, Justin, Miss Nora

**Festivals:** Sydney 2015

**Audience Award (Documentary),**

Sydney Film Festival 2015

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

A	EMB	Saturday 30 July, 11.00 am
B	EMB	Monday 1 August, 10.30 am
A	LHP	Thursday 4 August, 6.15 pm
B	PH	Friday 5 August, 11.15 am
A	PH	Sunday 7 August, 12.45 pm

## Vita Activa: The Spirit of Hannah Arendt

The German-Jewish philosopher Hannah Arendt left her indelible imprint on 20th-century thought by coining the concept of the 'banality of evil' when reporting on the 1963 trial of Nazi war criminal Adolph Eichmann. This spirited documentary illuminates that often abused idea and draws a larger picture of Arendt's often conflicted engagement with the defining phenomena of her era – and maybe ours too.

Richly illustrated with historical footage, *Vita Activa* offers an intimate portrait of Arendt's life and work – both deeply informed by the aftermath of World War I, the rise of Nazi Germany and its systematic elimination of European Jews.

"Directed by Israeli documentarian Ada Ushpiz, who has degrees in philosophy and history as well as filmmaking experience, *Vita Activa* closely examines Arendt's 'active life' with the goal of putting us inside her formative experiences, the better to reveal who she was and where her attitudes came from. There are interviews with old friends and academic experts and extensive use of filmed interviews Arendt herself gave, as well as the effective reading of excerpts from her essays and letters by actress Alison



Darcy. Though the talk is smart and constant here, *Vita Activa* also benefits from the director's sharp eye for effective, often rarely seen newsreel and home-movie footage." — Kenneth Turan, *LA Times*

"There are moments in *Vita Activa*, an urgent and often startling documentary from Israeli director Ada Ushpiz, where I could feel her trying to reach across the decades and talk to us." — Andrew O'Hehir, *Salon*

**"Vita Activa, while it will surely satisfy and provoke students of 20th-century intellectual history, feels more urgent than most documentaries of its kind."**

— A.O. Scott, *NY Times*

**Director/Screenplay:** Ada Ushpiz

Israel/Canada 2015 | 124 mins

**Producers:** Ina Fichman, Ada Ushpiz

**Photography:** Itai Neeman, German Gutierrez,

Philippe Lavalette

**Editor:** Hadas Ayalon

**Music:** John Wilson

**Festivals:** Jerusalem,

Amsterdam Documentary 2015

In German, English and Hebrew,

with English subtitles

Colour and B&W

A	EMB	Sunday 24 July, 12.15 pm
B	PH	Tuesday 26 July, 3.30 pm
A	PH	Saturday 30 July, 1.00 pm
B	PAR	Wednesday 3 August, 10.45 am

# INCREDIBLY STRANGE

Films selected to keep you wide awake and rescue NZIFF from respectability by Ant Timpson, founder of the legendary Incredibly Strange Film Festival. Ant now has a big hand in producing the kind of film he's long been programming into the DNA of the national film culture. He submitted one of them, *The Greasy Strangler* to his NZIFF colleagues this year. It's the most riotously incredibly strange film of the year. What could we say?

## Beware the Slenderman



**Director:**  
**Irene Taylor Brodsky**  
USA 2016 | 114 mins  
**Producers:** Irene Taylor Brodsky, Sophie Harris  
**Photography:** Nick Midwig  
**Editor:** Gladys Mae Murphy  
**Music:** Benoit Charest  
**With:** Angie Geyser, Matt Geyser, Bill Weier, Kristi Weier, Trevor J. Blank, Brad Kim, Richard Dawkins, Jack Zipes, Tom Haynes, Abigail Baird, Jacqueline Woolley  
**Festivals:** SXSW, Hot Docs 2016  
Censors rating tbc

In the digital age, the evocative power of urban legends has become tragically real for some. Filmmaker Irene Taylor Brodsky chronicles the horrifying crime that saw a pair of 12-year-old girls stab their best friend and leave her to die in the woods. The girls explained to authorities that the Slenderman forced them to do it. When everyone else in the world expressed a collective 'WTF is Slenderman?', those who frequented online open-source network 'Creepypasta' knew exactly who and what the girls were referring to.

This harrowing investigative documentary covers the rise of the Slenderman and how seemingly innocuous spooky fan tales ended up creating the world's first internet

boogeyman. It reveals how the effective mythology expanded rapidly and organically with the help of thousands of online myth-builders. The character traversed all forms of modern pop culture, creepily invading video games, viral videos, fan art, fan fiction and more until reality and fiction became very blurred for obsessive fans. Brodsky's access to those affected by the crime is truly startling and adds emotional heft and honesty to the whole affair. — AT

**A PAR** Sunday 24 July, 8.15 pm  
**B PAR** Monday 25 July, 4.00 pm

## The Greasy Strangler



**Director: Jim Hosking**  
USA/New Zealand 2016  
93 mins

**Producers:** Elijah Wood, Ant Timpson, Andy Starke, Josh Waller, Daniel Noah  
**Screenplay:** Jim Hosking, Toby Harvard  
**Photography:** Mårten Tedin  
**With:** Michael St. Michaels, Sky Elobar, Elizabeth De Razzo, Gil Gex, Abdoulaye NGom, Holland MacFallister  
**Festivals:** Sundance, SXSW, San Francisco 2016  
Censors rating tbc

A mind-melting masterpiece of bad taste and infantile humour, Jim Hosking's riotous debut introduces us to hot-tempered septuagenarian Big Ronnie and his shlobby but kind-hearted son Brayden, who together run a pathetic 'disco tour' around their dilapidated neighbourhood. Big Ronnie likes to tuck into the greasiest meals Brayden can cook up. Meanwhile, a slime-covered killer is roaming the city. Could Ronnie be the dreaded Greasy Strangler? Hint: yes he is! — MM

"A welcome oasis of filth, depravity and shock in a culture that too often thinks merely being a little weird passes muster. The shocks in *The Greasy Strangler* don't just come from the avalanche of profanity, flatulence,

fetishized cellulite, nauseating food, cartoon violence and close-ups of phalluses (elephantine and microscopic both). The shocks come from the winding plotting, which follows a dream logic that could only float through a diseased stream of consciousness... It carries a playfulness that should inspire glorious, 'what the fuck?' huzzahs from the sort of people who wish John Waters would make movies like *Desperate Living* and *Pink Flamingoes* again." — Jordan Hoffman, *The Guardian*

**A PAR** Saturday 30 July, 10.30 pm  
**B ED** Wednesday 3 August, 4.30 pm  
**A ED** Friday 5 August, 8.45 pm



## The Lure

*Córki dancingu*

Hands down the greatest vampire mermaid musical fairy tale ever made. Before their Disneyfication, mermaids were feared hybrid fish-women who lured men to a watery grave. So it's refreshingly welcome to see a filmmaker transpose the muddy sexism of the Little Mermaid to the sleazily decadent clubs of Warsaw in the 80s, returning the sweet mermaid to ferocious man-eater in one of the most entertaining and utterly bat-shit feature debuts in a very long time.

Slithering across the screen like some intoxicating sexy fusion of 80s cult hits *Café Flesh*, *Splash* and *The Hunger*, *The Lure* tells the seductive tale of mermaid sisters and the ill-starred sequence of events when one of them falls hard for a striking 20-something earthbound musician. Before long the sisters are flopping around in the back room of a kitschy discotheque in front of an owner who sees dollar signs in their exotic form and heavenly voices.

Wrapped up in the oh-so-thin veneer of Hans Christian Andersen's fable, this bloody and naked cult miasma features wild musical numbers that are like escapees from Eurovision's vaults, ranging from Donna Summer covers to original new wave and electro-punk



tracks. The sultry sirens become huge draws at the club until hidden desires and strained familial bonds propel the film from absurd laughs to queasy body horror. There are some fully committed performances in this X-rated fishy tale but none more so than that of Michalina Olszańska, who radiates such amphibious sexuality onscreen that it's easy to believe her bewitching allure is the real deal. — AT

**"An adult fairy tale that would make the Brothers Grimm blush."**

— Rob Hunter, *Film School Rejects*



**Director: Agnieszka Smoczyńska**  
Poland 2015 | 92 mins

**Producer:** Włodzimierz Niderhaus  
**Screenplay:** Robert Bolesto  
**Photography:** Kuba Kijowski  
**Editor:** Jarosław Kamiński  
**Music:** Zuzanna Wrońska, Barbara Wrońska  
**With:** Kinga Preis, Michalina Olszańska, Marta Mazurek, Jakub Gierszał, Andrzej Konopka, Zygmunt Malanowicz, Marcin Kowalczyk, Magdalena Cielecka  
**Festivals:** Sundance 2016  
**Special Jury Award (World Dramatic), Sundance Film Festival 2016**  
In Polish with English subtitles  
CinemaScope | R16 violence, horror, sex scenes, offensive language

**A PAR** Saturday 23 July, 10.15 pm  
**A EMB** Thursday 4 August, 9.30 pm

## Green Room



**Director/Screenplay: Jeremy Saulnier**  
USA 2015 | 96 mins

**Photography:** Sean Porter  
**Editor:** Julia Bloch  
**With:** Anton Yelchin, Imogen Poots, Alia Shawkat, Joe Cole, Callum Turner, Mark Webber, Eric Edelstein, Macon Blair, Kai Lennox, Patrick Stewart  
**Festivals:** Cannes (Directors' Fortnight), Toronto 2015; Sundance, Rotterdam 2016  
R18 graphic violence, drug use, offensive language

In an alternate universe, Captain Jean-Luc Picard is transformed into a ruthless neo-Nazi who operates a criminal empire in the backwoods of Oregon. But this is no episode of *Star Trek: TNG*; it is director Saulnier's punks-vs-skins follow-up to his acclaimed indie thriller *Blue Ruin* (NZIFF13). This is a classic wrong place, wrong time set-piece that takes well-worn tropes, amps them up to 11 and then stomps on their faces.

A broke, four-person Arlington punk band, The Ain't Rights, reluctantly accept a one-off gig after a long and fiscally sour tour. After polarising the jaded crowd by opening with Dead Kennedys anthem 'Nazi Punks Fuck Off', the band members head back to the titular green room to collect their

hard-earned \$300. Unfortunately, they walk in on something they shouldn't be seeing, which ignites a full-blown stand-off between the terrified punks and the disordered neo-Nazis. Entering the claustrophobic labyrinth is the calming presence of Shakespearean-trained Patrick Stewart, who makes a real meal of playing against type.

Saulnier delivers the cinematic equivalent of a great punk song: numerous short sharp jabs to the solar plexus that leave you wobbly and winded. — AT

**A PAR** Friday 22 July, 9.30 pm  
**A ED** Saturday 23 July, 9.00 pm  
**B ED** Wednesday 27 July, 4.30 pm

## High-Rise

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MAGNOLIA PICTURES

**Director: Ben Wheatley**  
UK 2015 | 119 mins

**Producer:** Jeremy Thomas  
**Screenplay:** Amy Jump.  
Based on the novel by J.G. Ballard  
**Photography:** Laurie Rose  
**Music:** Clint Mansell  
**With:** Tom Hiddleston, Jeremy Irons, Sienna Miller, Luke Evans, Elisabeth Moss, James Purefoy, Keeley Hawes, Peter Ferdinando  
**Festivals:** Toronto, San Sebastián, Fantastic Fest, London 2015; Tribeca, San Francisco 2016  
CinemaScope | R16 violence, drug use, sexual material, offensive language, content that may disturb

"A savage and utterly brilliant satire of both 60s social idealism and the Thatcherite values that undermined it, *High-Rise* opens with a dishevelled man (the ever-sublime Tom Hiddleston) eating barbecued dog on the balcony of his trashed apartment, some 25 floors up. Director Ben Wheatley (*Sightseers*, *Kill List*) and regular collaborator and screenwriter Amy Jump tear into J.G. Ballard's classic source novel with brutal gusto.

Hiddleston's character, Dr Robert Laing, has just taken ownership of his luxurious apartment whose lofty location places him amongst the upper echelons. He is immediately drawn into and seduced by the louche culture of nightly cocktail parties, where conversation

always comes back to Royal (Jeremy Irons in a pitch perfect performance that screams 'empire in decline'), the enigmatic architect who designed the building. However, as power outages become more frequent and building flaws emerge, particularly on the lower floors, the regimented social strata begin to crumble. Nihilism, drugs and alcohol feed into wanton sex and destruction, all underscored by Clint Mansell's wicked music and Mark Tildesley's designs – revelling in decadent 70s chic." — Tricia Tuttle, London Film Festival

**A EMB** Tuesday 26 July, 9.30 pm  
**A LHP** Wednesday 27 July, 8.30 pm  
**B EMB** Thursday 28 July, 3.45 pm  
**A RX** Friday 29 July, 8.30 pm

## Operation Avalanche



**Director:** Matt Johnson  
USA 2016 | 95 mins

**Producers:** Matthew Miller, Lee Kim, Matt Johnson  
**Screenplay:** Matt Johnson, Josh Boles  
**Photography:** Andy Appelle, Jared Raab  
**Editor:** Curt Lobb  
**With:** Matt Johnson, Owen Williams, Andy Appelle, Jared Raab, Josh Boles, Ray James, Sharon Belle, Kirsta Madison  
**Festivals:** Sundance, SXSW, Hot Docs 2016  
Censors rating tbc

Let's be honest: we're all a bit over the faux documentary sub-genre. So let's hear it for Canadian Matt Johnson with his devilishly clever cinephile meta-take on the Apollo Moon landing. It's 1967, the height of the cold war, and the CIA suspects a Russian mole is inside NASA sabotaging the programme. Two chipper young agents, disguised as filmmakers capturing NASA's race to the moon, are sent to uncover the mole. They uncover something more shocking than any Russian spy. Suddenly the agents are in way over their heads as they scramble to help save the USA's credibility. Before too long guns start blazing alongside incredible one-shot car chases, as the influence of Stanley Kubrick may or may not come into

this high-concept paranoid thriller. The major achievement in this at times very funny quasi-fictional-doco is the technically impressive and seamless integration of all the kinds of footage used, and the ballsy fact that Johnson and co actually fooled NASA in a cunning meta-squared move. They got into the real NASA by saying they were filming for a student film about the making of a making of a making... okay my head hurts now... just come and see this very smart film. — AT

**B ED** Friday 29 July, 4.45 pm  
**A ED** Tuesday 2 August, 6.45 pm  
**A ED** Tuesday 2 August, 8.45 pm  
**B ED** Friday 5 August, 2.30 pm

## Tower



**Director:** Keith Maitland  
USA 2016 | 82 mins

**Animation:** Minnow Mountain  
**Music:** Osei Essed  
**With:** Claire Wilson James, Aleck Hernandez, Houston McCoy, Ramiro Martinez, Allen Crum, Neal Spelce, John Fox  
**Festivals:** SXSW, Hot Docs 2016  
**Grand Jury & Audience Awards (Documentary), SXSW Film Festival 2016**  
Colour and B&W

This ambitious documentary, made about the day in 1966 when Charles Whitman shot and killed 14 people at the University of Texas campus in Austin, captures the horror and confusion of the tragedy as if it happened yesterday. Nowadays, mass shootings are so common in the US that people are nearly desensitised to them, which makes it so surprising that a riveting account of a 50-year-old massacre could be so affecting to contemporary viewers. Based on a 1996 oral history by Pamela Colloff, filmmaker Keith Maitland's decade-long quest expands on that source with multiple interviews. It encompasses sequences with rotoscoping animation similar to that used by Richard Linklater

in his feature films *Waking Life* and *A Scanner Darkly*. The vivid recollections of those involved are brought to life with immediacy and urgency. As the doco builds suspense, Maitland wisely uses palette changes and archival footage to achieve tonal shifts. There are numerous narratives woven throughout, but none more tragic than those provided by Claire Wilson James, whose nightmarish ordeal is so heartbreaking that you'll never skim over another mass shooting headline with bystander indifference. — AT

**A NT** Saturday 23 July, 4.30 pm  
**B NT** Thursday 4 August, 4.30 pm  
**A NT** Friday 5 August, 8.15 pm

## Swiss Army Man



**Directors/Screenplay:** Daniel Scheinert, Daniel Kwan  
USA 2016 | 95 mins

**Photography:** Larkin Seiple  
**Editor:** Matthew Hannam  
**With:** Daniel Radcliffe, Paul Dano, Mary Elizabeth Winstead  
**Festivals:** Sundance 2016  
**Directing Award (Dramatic), Sundance Film Festival 2016**  
M offensive language, sexual references

Gonzo directors Daniel Scheinert and Daniel Kwan describe *Swiss Army Man* as a film about a suicidal man who has to convince a dead body that life's worth living. Others have said it's a fusion of *Cast Away* and *Weekend at Bernie's* as directed by Michel Gondry. The fact the duo, collectively known as Daniels, have managed to turn that morbid premise into something so outrageously fun and deeply affecting is a testament to their wild inventiveness.

Paul Dano (*Love & Mercy*) plays Hank, a man stranded alone on a deserted island. When he's about to top himself from sheer boredom, the corpse of Harry Potter himself washes up ashore. It's not too long before Hank realises that the corpse's

extreme flatulence transforms him into a human jet-ski, sending the pair off to uncharted areas. Daniel Radcliffe plays Manny, the dead body that becomes Dano's multi-purpose tool in discovering the joys of life; together they provide viewers with the most bonkers buddy movie of all time.

Many art-lobsters who attended its Sundance premiere walked out after some hilarious, puerile moments, only to miss out on an endearing man-love tale that blossoms in some very strange and funny ways. — AT

**A EMB** Wednesday 27 July, 9.45 pm  
**A ED** Thursday 28 July, 8.30 pm  
**B ED** Monday 1 August, 4.15 pm

## Under the Shadow



**Babak Anvari\***

**Director/Screenplay:** Babak Anvari  
UK/Jordan/Qatar 2016  
85 mins

**Photography:** Kit Fraser  
**With:** Narges Rashidi, Avin Manshadi, Bobby Naderi, Ray Haratian, Hamidreza Djavdan  
**Festivals:** Sundance, New Directors/New Films, San Francisco 2016  
In Farsi with English subtitles  
CinemaScope | Censors rating tbc

"Infused with autobiographical elements, Babak Anvari's debut feature is a terrifying allegory of the 1980-88 Iran-Iraq War, a now often overlooked conflict that shaped much of this London-based Iranian filmmaker's early childhood.

A constantly shifting expressionistic nightmare, *Under the Shadow* centers upon Shideh (Narges Rashidi), a frustrated mother unable to fulfill her career aspirations because of her former political activism. When her doctor husband is drafted, Shideh is left alone with her daughter Dorsa and must protect her from supernatural phenomena brought upon their Tehran apartment by a missile attack.

At first skeptical of ghost stories,

Shideh slowly realizes that her home is haunted and gets sucked into a web of paranoia wherein malevolent djinn mess with her mind. Like any insightful work of horror, Anvari's film leaves it to the viewer to decide whether the supernatural threat is a shared reality or no more than a psychosomatic symptom – a harrowing projection of the protagonist's deranged psyche." — Yonca Talu, *Film Comment*

**A PAR** Monday 25 July, 9.00 pm\*  
**B PAR** Tuesday 26 July, 4.00 pm\*  
**A RX** Thursday 4 August, 8.30 pm  
**A LHP** Friday 5 August, 8.30 pm



SHMEAT – NEW ZEALAND'S BEST 2016

## Shorts with Features

As we go to print, the following shorts have been scheduled to precede features.

### Bacon & God's Wrath

Canada 2015 | Director: Sol Friedman | Festivals: Toronto 2015; Sundance, SXSW 2016 | 9 mins

A 90-year-old Jewish woman reflects on a lifetime of experiences as she prepares to try bacon for the first time. Screening with *Obit* (p64).

### The Dragon's Scale

New Zealand 2016 | Director: James Cunningham | 10 mins | World Premiere

This homegrown fantasy spectacular features a father and son on a perilous quest to steal a magical wish-granting scale from a fierce dragon. Screening with *Captain Fantastic* (p36).

### Dolfun

USA 2015 | Director: Sebastián Silva | Festivals: Sundance 2016 | 8 mins

Filmmaker Sebastián Silva (*The Maid*) travels to Miami to fulfill his lifelong dream of swimming with a dolphin. Screening with *Wild* (p49).

### Figure

Poland/Belgium 2015 | Director: Katarzyna Gondel | Festivals: Sundance 2016 | 9 mins

Meet the world's largest sacred miniature park resident. Screening with *Francofonia* (p28).

### Maman(s)

France 2015 | Director: Maimouna Doucouré | Festivals: Toronto 2015, Sundance 2016 | 21 mins

A young girl's life is turned upside down when her father returns from Africa with a second wife and new baby in tow. Winner Best Short Film at Toronto 2015 and Sundance 2016. Screening with *Sand Storm* (p29).

### Moving

New Zealand 2016 | Directors: Eli Kent, Leon Wadham | 12 mins

In the wake of a painful breakup, a group of flatmates help the ex-couple separate their living arrangements. Screening with *Lovesong* (p46).

### Nurse Me

New Zealand 2016 | Director: Kezia Barnett | 11 mins | World Premiere

Emerging from the sea, three lone figures are reborn into a post-apocalyptic world. Choreography by MaryJane O'Reilly. Screening with *Mr Gaga* (p75).

### The Pissy Tits Street Gang

New Zealand 2016 | Director: Alice Ralston | 14 mins | World Premiere

A new girl gets initiated into a painfully dorky gang. Screening with *Nuts!* (p63).

### Skin

New Zealand 2016 | Director: Luke Thornborough | 4 mins | World Premiere

A young man suffering from a rare and painful skin disease learns to wear his own skin, flaws and all. Screening with *The Wounded Angel* (p49).

### So Good to See You

USA 2016 | Director: Duke Merriman | Festivals: Sundance 2016 | 10 mins

On their way to a dinner party, a couple accidentally leave the voice message from hell. Screening with *Perfect Strangers* (p30).

### The Turning Tide

New Zealand 2016 | Director: Jason Taylor | 10 mins | World Premiere

A story of adventure and discovery as two Māori boys come to the realisation of larger issues impacting their coastline. Screening with *Songs My Brothers Taught Me* (p48).

## ONLINE DISCOUNT MAKE FRIENDS AND INFLUENCE PEOPLE

Purchase ten or more Full Price tickets in one online transaction and automatically receive a discount of \$2.00 per ticket. See page 4 for details.



## Meet the Filmmakers

As we go to print, the following international guests have confirmed their attendance at NZIFF in Auckland. These filmmakers will introduce their films and answer questions following the screening of the sessions indicated.

### Sue Brooks

**A PAR** Saturday 23 July, 2.30 pm  
**A PH** Sunday 24 July, 5.45 pm



Sue Brooks is an Australian film director and producer. She won the 'Golden Alexander' (first prize) for Best Feature-Length Film at the Thessaloniki International Film Festival for *Road to Nhill* (1997). Her film *Japanese Story* (2003) was screened in

the Un Certain Regard section at the 2003 Cannes Film Festival and has won a number of awards, including the AFI for Best Film and Best Director. Her latest film, *Looking for Grace* (p22), has screened and been nominated for a series of film festival awards in Chicago, Venice and Toronto.

### Bridget Ikin & Alison Maclean

**A EMB** Saturday 30 July, 9.15 pm  
**B EMB** Tuesday 2 August, 1.15 pm  
**B PH** Wednesday 3 August, 1.45 pm



BRIDGET IKIN



ALISON MACLEAN

Bridget Ikin is an award-winning producer in both Australia and New Zealand. In a career spanning over 30 years and committed to producing quality cinema, her feature films include: Jane Campion's *An Angel at My Table*; Alison Maclean's *Kitchen Sink* and *Crush*; Clara Law's *Floating Life*; Sarah Watt's *Look Both Ways* and *My Year Without Sex*; and most recently *Sherpa*, which screened at NZIFF15. Along with her feature films and documentaries, Ikin has produced *Art + Soul*, Warwick Thornton's landmark documentary series on contemporary Aboriginal art for the ABC, and combined her producing with senior positions at the public broadcaster SBSi and the FFC (now Screen Australia).

Born in Canada, Alison Maclean emigrated to New Zealand in her teenage years. She came to international attention when her short film *Kitchen Sink* was nominated for a Golden Palm at the Cannes Film Festival and won eight awards at festivals worldwide. Following her success with two feature films – *Crush* (1992), which was an official selection at Cannes, and *Jesus' Son* (1999), which won the Golden Lion at the Venice Film Festival and earned Alison a Best Director nomination – Alison also directed episodes of *Sex and the City*, *Carnivale*, *The Tudors*, *The L Word* and *Gossip Girl*, along with music videos. In addition to her narrative work, she has co-directed the documentary *Person of Interest*, which screened in competition at the Sundance Film Festival. Alison now resides in New York.

*The Rehearsal* (p7), based on the novel by Eleanor Catton (*The Luminaries*), was shot in Auckland and reunites award-winning collaborators Bridget Ikin (producer) and Alison Maclean (director).

### Molly Reynolds

**A PH** Saturday 23 July, 1.00 pm  
**A PAR** Sunday 24 July, 1.15 pm



Molly Reynolds specialises in screen-based storytelling and multiplatform production. Along with extensive management and consultancy experience with Australian state governments, the AFTRS, the AFC and Film Australia, she was General

Manager with Beyond Online and has produced, designed and created content and policy across platforms at the ABC. Molly has taught as an adjunct professor and is a published industry commentator/broadcaster. She has an MA in Commercial Law and an MA in Media Arts & Production, and has worked in print media (Australian Consolidated Press) and radio (2SER FM, ABC Radio). Her documentary *Another Country* (p59) is produced by Rolf de Heer, her co-director on *Twelve Canoes* (2009).

### Taryn Brumfitt

**A EMB** Sunday 31 July, 11.45 am



Taryn Brumfitt, mother of three, is a writer, director, speaker and the founder of the Body Image Movement. Taryn rose to fame after she posted a naked picture, post-baby, of herself on Facebook, which went viral. Her debut feature *Embrace* (p58) is a documentary

all about body obsession. Her role is to harness and facilitate positive body image activism by teaching women the value and power of loving their bodies, from the inside out.

### Heath Cozens

**A NT** Sunday 31 July, 1.15 pm  
**A NT** Sunday 31 July, 5.45 pm  
**B NT** Monday 1 August, 1.45 pm



Heath Cozens is a journalist, cinematographer and filmmaker. Raised in New Zealand, he spent 18 years in Japan, where he worked in broadcast news, documentaries and commercial film. He's earned a crust as a local producer on television

shows for Discovery Channel, History, Travel Channel and MTV. He has edited for Bloomberg and shot for the likes of AFP and Al Jazeera. Heath moved to New York late in 2013, where he continues his work. *Doglegs* (p58) is his feature documentary debut, one which he produced, directed, shot and edited.

### Terence Davies

**A EMB** Tuesday 26 July, 6.15 pm  
**A EMB** Wednesday 27 July, 6.15 pm  
**B EMB** Thursday 28 July, 10.30 am



Terence Davies is a globally respected writer and film director of both original and adapted works. As a filmmaker, Davies is noted for his recurring themes of emotional (and sometimes physical) endurance, the influence of memory on everyday

life and the potentially crippling effects of dogmatic religiosity on the emotional life of individuals and societies. Stylistically, Davies' works are notable for their symmetrical compositions, structure and measured pace. He is the sole screenwriter of all his films, including *Distant Voices*, *Still Lives* (1987), *The House of Mirth* (2000) and *The Deep Blue Sea* (2011). The calibre of his work led to Screen on the Green crediting him as 'Britain's Greatest Living Director' in 2009. Armed with a mighty collection of awards and nominations to his name, he attends NZIFF this year to present two films; *A Quiet Passion* and *Sunset Song* (p13).

### Roger Ross Williams

**A PAR** Tuesday 26 July, 6.30 pm  
**B PAR** Wednesday 27 July, 2.00 pm



Roger Ross Williams' first film as director and producer, *MUSIC by Prudence*, won the 2010 Academy Award for documentary short subject; he is the first African American director to win an Oscar. Williams next directed the feature documentary *God Loves*

*Uganda*, which premiered at the 2013 Sundance Film Festival and went on to screen at over 60 film festivals worldwide, winning more than a dozen awards before being shortlisted for a 2014 Academy Award. Prior to moving into independent filmmaking, Williams was an acclaimed television journalist and producer for over 15 years for outlets, including TV Nation, ABC News, NBC News, CNN, PBS, Comedy Central and Sundance Channel.

His latest film *Life, Animated* (p62) premiered at the 2016 Sundance Film Festival to enormous critical acclaim, and Williams won the prestigious US Documentary Directing Award. Williams serves on the Alumni Advisory Board of the Sundance Institute. He frequently mentors filmmakers from the developing world and under-represented communities on how to channel personal adversity into their art. Williams splits his time between upstate New York and Amsterdam, The Netherlands.

BOOK AT NZIFF.CO.NZ

### Phil Keoghan

A **EMB** Monday 1 August, 8.30 pm  
A **RX** Tuesday 2 August, 6.15 pm



New Zealand-born television personality and multiple Emmy award-winner Phil Keoghan is a producer, director and actor best known for hosting the US version of *The Amazing Race* since its debut. Keoghan, a known adventurer and

bike enthusiast, produced *Phil Rides Across America* in 2012, a documentary about his 2500-mile pedal in just 40 days benefiting the Multiple Sclerosis Society. *Le Ride* (p19) was born after he read *The Mile Eater* by New Zealand's cycling historians, and was introduced to the remarkable story of Harry Watson and his amazing Tour de France journey in 1928. *Le Ride* pays tribute to our modern day heroes of the road.

### Babak Anvari

A **PAR** Monday 25 July, 9.00 pm  
B **PAR** Tuesday 26 July, 4.00 pm



Babak Anvari is a BAFTA nominated, award-winning British-Iranian filmmaker. From a young age he has been involved in the production of many short films and video art pieces that have screened around the world. At the age of

19, Anvari relocated from Iran to London, where he studied film and television production at the University of Westminster. In 2012 he was selected as one of the eight rising stars in the world of film and media by the Young European Director Forum. He also worked as a director for MTV in the UK and Ireland, directing artists such as Lady Gaga, Florence and the Machine and Tinie Tempah for the MTV Live Sessions. His directorial feature film debut, *Under the Shadow* (p80), premiered at the 2016 Sundance Film Festival.

### Martin Butler

A **PAR** Friday 29 July, 6.30 pm  
A **RX** Saturday 30 July, 1.00 pm



Migrating to Australia in 1981, Martin Butler spent the next 25 years as a current affairs producer at *Four Corners*, *Foreign Correspondent* and *Dateline*. He has produced two Walkley winners and won the New York Film and Television Best

Documentary award. *Tanna* (p48), which was written, produced and directed with long-time collaborator Bentley Dean, won the International Critics' Week Award and Best Cinematography at the 2015 Venice Film Festival, along with Best Direction in a Feature Film at the Australian Directors Guild Awards.

## If She Can See It, She Can Be It

*A Conversation with  
Madeline Di Nonno and Brita McVeigh*  
70 mins

Presented in partnership with the Geena Davis Institute on Gender in Media the New Zealand Film Commission and Square Eyes Film Foundation

### City Gallery Wellington

Tuesday 26 July, 12.30 pm  
FREE ADMISSION



MADELINE DI NONNO



BRITA MCVEIGH

Did you know that for every one female character in kids' films and TV programmes, there are three male characters – and only 11 percent of 'family films' feature girls in roughly half of all speaking parts?

Join us for an engaging conversation with Madeline Di Nonno, the CEO of the Geena Davis Institute on Gender in Media, who is working within the media and entertainment industry to engage, educate and influence the need to improve gender balance, reduce stereotyping and create diverse female characters in entertainment targeting children. Armed with compelling research and data, Madeline Di Nonno and Geena Davis have been making waves in Hollywood and seeing positive impact from their work. Madeline and Brita McVeigh will discuss how we can support gender-messaging change in the films we make and the films we see. — NM

"Media images have a huge impact on our perceptions, and on our social and cultural beliefs and behaviors. Our new global study explores how film may be reinforcing negative gender stereotypes with movie audiences of all ages." — Geena Davis, actor and advocate

**Madeline Di Nonno** is the Chief Executive Officer of the Geena Davis Institute on Gender in Media, a non-profit organisation working to address gender imbalance in the media. Madeline leads the Institute's strategic direction and brings over 30 years' experience in media, marketing and business development in the entertainment, non-profit, digital media and consumer packaged goods industries.

**Brita McVeigh** is a story and performance coach who works with actors, directors, writers and producers in New Zealand, Australia and the USA. In less than a decade, Brita's working methodology has contributed to the development of more than 123 feature film, short film, television and theatre projects. She is an advisory board member of the Writer's Lab Aotearoa.

## The 2016 WFS Film Quiz

Hosted by the Wellington Film Society



Book in your film buff mates and head down to the Embassy Theatre's Blondini's Cafe for the 5th annual Film Quiz hosted by the Wellington Film Society.

The quiz is a celebration of all things film and is brought to you by the friendly volunteers of the year-round Wellington Film Society. This free event is open to the general public and the duration is kept to a maximum of 90 minutes to ensure you can make your next NZIFF screening.

**Team registration is required (space is limited).**

Teams of four to six are encouraged to register for the event on the Film Society's Facebook page: [facebook.com/wellingtonfilmsociety](https://facebook.com/wellingtonfilmsociety) or via email to: [filmsociety@gmail.com](mailto:filmsociety@gmail.com)



### Blondini's, Level 1, Embassy Theatre

Saturday 30 July, 4.00 pm  
FREE ADMISSION



CROCODILES WITHOUT SADDLES

# Without Whom

## IN WELLINGTON

Alex Backhouse; Steve Barr; Rachel Barrowman; Jan and Luit Bieringa; Paul Newson, Brazen Clothing; Costa Botes; Geeta Blundell, Chrissy Livingston, Buddle Findlay; Tony Hiles, City Associates Films; Thomas Coppell; Errol Wright, Abi King-Jones, CUTCUT Films; Sarah Catherall, Megan Gattey, Hannah McKee, *The Dominion Post*; Martin Durrant; Judah Finnigan; Marie France; Matasila Freshwater; Sam Peters, Gipp St Deli; Ulrike Rosenfeld, Bettina Senff, Goethe-Institut; Frida Harper; Heather Hayward; Dean Hewison; Tony Hiles, City Associates; Fujimoto Kazue, Japan Information & Cultural Centre, Embassy of Japan; Athol McCredie; Malcolm McKinnon; Sarah McMullan; Gabriela Barrientos, Chris Lee, Steven Oakley, Museum Hotel; Nigel Kirkpatrick, Blair Kippenberger, Bradley Pratt, Eddie Solomon, NEC New Zealand Ltd; Tracey Brown, Dave Gibson, Mladen Ivancic, Selina Joe, Kate Larkindale, Jasmin McSweeney, Chris Payne, Bonnie Slater, New Zealand Film Commission; *NZ Listener*; Matt Bluett, Sam Dungey, Blair Mainwaring, Kendal Morgan-Marshall, Ocean Design; Dr Andrew Jack, Jared Mullen, Office of Film and Literature Classification; Ned Wenlock, Georgiana Plaister, oneedo; Brannavan Gnanalingam, Pantograph Punch; Park Road Post Production; Lesley Parker; Sibilla Papparatti, Sandra Kisby, Iain Macleod, Penthouse Cinema; Vicky Pope, POP Film Ltd; Gaylene Preston; Caitlin Cherry, Mark Cubey, Simon Morris, Dan Slevin, Radio New Zealand; Alice Ralston; Jo Randerson; Kirstie Ross; Andrea Tandy, Royal NZ Ballet; Tim Clarke, Katharine McGhie, Russell McVeagh; Tim Prebble, Soundbite; Andrew Dorrington, Te Papa; Taipei Economic & Cultural Office; Glenis Giles, Tom Dorman, Tom & Luke; Lisa Wilson, Trilogy Natural Skincare; Chris Tse; Graeme Tuckett; Ruth Korver, Useful Media; Sharelle Peck, Celestina Sumbly, Wellington City Council; Kate Hiatt, Wellington Community Trust; Chris Hormann, David Jenkinson and the Committee of the Wellington Film Society

### At City Gallery Wellington:

Erika McClintock, Caleb Gordon and staff

### At Embassy Theatre:

Richard Sinnott, the Management team and staff

### At Light House Cinema:

Simon Werry, Blair Collie and staff

### At Ngā Taonga Sound & Vision:

Rebecca Ely, Diane Pivac, Steve Russell, Mark Sweeney, Amanda White, David Klein; and staff

### At Paramount:

Steven Ferguson and staff

### At Penthouse Cinema:

Sandra Kisby, Iain Macleod and staff

### At The Roxy Cinema:

Phil Jack and staff

### At Soundings Theatre, Te Papa:

Glenn Lust, Andrew Dorrington and staff

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## IN AUCKLAND

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Bill McNab, Cameo England, Vendetta Films; Lee Cumpstone, Tan Ngaronga, Dave Smith, Vista Entertainment Solutions; Ilai Amir, Votre Arme; Leo Koziol, Wairoa Māori Film Festival; Sir James Wallace; Hayden J. Weal; Gabriel White; Patricia Watson, WIFT; Ursula Grace Williams

## ELSEWHERE IN NEW ZEALAND

Gillian Ashurst, Christchurch; James Croot, Fairfax, Christchurch; Nancy Gosden, Dunedin; Adam Hogg, Russell; Philip Mathews, Christchurch; Nick Paris, Christchurch; Martin Sagadin, Christchurch; Jo Scott, Christchurch

## IN LONDON

Jane Balfour; Neil Brand; Luke Brawley, Ana Vicente, Dogwoof Global; Simon Field, Illumination Films; David Fisher, Faber Music; Tejinder Jouhal, Protagonist Pictures; Aleksandar Govedarica, Taskovski Films

## IN MELBOURNE

Cathy Gallagher, ABCG Film; Kristy Mathieson, ACMI; Chloe Brugale, Arene Media; Amie Batalibasi; Lizzette Atkins; Sue Brooks; Bentley Dean, Contact Films; Simon Killen, Hi Gloss Entertainment; Eddie Tamir, Tamar Simons, Jewish International Film Festival; Tait Brady, Label Distribution; Paul Wiegard, Paul Tonta, Madman Entertainment; Michelle Carey, Al Cossar, David Thomas, Melbourne International Film Festival; Kier-La Janisse, Monster Pictures; Richard Moore; Mark Spratt, Potential Films; Mike Vile, Rialto Distribution; Stephen Iacovangelo, Roadshow Entertainment; Natalie Miller, Katharine Thornton, Sharmill Films; Alison Tilson; Achala Datar, Umbrella Entertainment; Lizzette Atkins, Unicorn Films

## IN PARIS

Keiko Funato, Alpha Violet; Marie Ballon, Bien ou Bien Distribution; Pierre Boivin, Capricci; Maëlle Guenegues, Cat & Docs; Anne Sophie Lehec, Chinese Shadows, Hannah Horner, Doc & Film International; Louise Rinaldi, Ecce Films; Lou Koenig, Elle Driver; Sophie Soghomonian, The Festival Agency; Pascale Ramonda, Festival Strategies; Sanam Madjedi, Films Distribution; Ioana Dragomirescu, Le Pacte; Les Films du Losange; Florencia Gil, Loco Films; Anne-Laure Barbarit, MK2; Kasia Karwan; The Moonshot Company, Paris; Sata Cissokho, Memento Films International; Saïd Ben Saïd, SBS International, Paris; Ilaria Gomasasca, Pyramide Films; Sarah Borch-Jacobsen, SBS Productions; Nathan Fischer, Stray Dogs; Dounia Georgeon, Wide House

## IN SYDNEY

Robert Connolly, Fahim Ahad, Arena Film; Martin Butler, Contact Films; Sarah Noonan, Curious Film; Jason Hernandez, Alice Hill, Troy Lum, Entertainment One Australia; Bridget Ikin, John Maynard, Hibiscus Film P/L; Deborah Alampi, Jimmy Motte, KLM; Nic Watson, Palace Films; Paul McKenzie, Roadshow Films; Pete Gleeson, Raw And Cooked Media; Nashen Moodley, Jenny Neighbour, Simon Anlezark, Sydney Film Festival; Matt Soulos, Transmission Films

## IN THE USA

Jason Ishikawa, Cinetic Media, New York, NY; Kim Hendrickson, Fumiko Takagi, Criterion Collection, New York, NY; Heath Cozens, New York; Sandro Florin, FiGa Film, Coral Gables, FL;

Jeffrey Winter, The Film Collaborative, Los Angeles, CA; Lucas Verga, The Film Sales Company, New York, NY; Brian Gordon, New York, NY; Vanessa Gould, Green Fuse Films; Vilsoni Hereniko, Honolulu, HI; Brian Belovarac, Janus Films, New York, NY; Phil and Louise Keoghan, Los Angeles, CA; Lewis Klahr, Los Angeles, CAPenny Lane, Hubbardsville NY; Wang Nanfu and *Hooligan Sparrow* team, Little Horse Crossing River, New York, NY; Amy Heller, Dennis Doris, Milestone Films, Harrington Park, NJ; Quinn Meyers, New York, NY; Josh Braun, Submarine Entertainment, New York, NY; Jason Fitzroy Jeffers, Third Horizon Media, Miami, FL; Sophie Harris, Vermilion Pictures, Portland, OR; Karen Konicek, Ziporah Films, Cambridge MA

## ELSEWHERE IN EUROPE

Maria Choustova, Atoms & Void, The Hague; Youn Ji, Outlook Filmsales, Vienna; Carmen Accaputo, Cineteca di Bologna, Bologna; Carmen Cobos, Cobos Films, Amsterdam; Anne-Marie Kürstein, Danish Film Institute, Copenhagen; Valeska Neu, Films Boutique, Berlin; Jindra Span, Fortissimo Films Amsterdam; Patricia Heckert, Friedrich-Wilhelm-Murnau-Stiftung, Munich; Ondřej Hudeček, Prague; Javier de la Fuente, Marta Hernando Vidal, Latido Films, Madrid; Sergi Steegmann, The Match Factory GmbH, Cologne; David Buttle, Mr Bongo Worldwide Ltd., Brighton, UK; Adam Luxton; Nick Varley, Graham Fulton, Park Circus, Glasgow; Ben Vandendaele, Radiator Sales, Brussels; Gerald Weber, Sixpack Films, Vienna; Gunnar Almér, Sara Ruster, Swedish Film Institute, Stockholm; Jolanta Galicka, WFDIF Productions, Warsaw

## ELSEWHERE IN THE WORLD

Sol Friedman, ArtBeast, Toronto; Pamela Leu, Be for Films, Brussels; Sebastien Chesneau, Cercamon Films, Dubai; James Quandt, Cinémathèque Ontario, Toronto; Ela Elbaz, Philippa Kowarsky, Cinephil, Tel Aviv; Armin Miladi, Dariche Cinema Film Distribution, Brisbane; Ina Rossow, Deckert Distribution GmbH, Leipzig; Serge Abiaad, La Distributrice de Films, Montreal; Bumsu Lee, DreamWest Pictures Inc, Seoul; Richard Liang, Galaxion Films, Beijing; Hedva Goldschmidt, Go2Films, Jerusalem; Felix Tsang, Golden Scene Co. Ltd, Hong Kong; Barak Heymann, Michal Heliav, Heymann Brothers Films, Tel Aviv; Manuela Martelli, Santiago; Kleber Mendonça Filho, Reife; Harashima Aiko, Takata Satoshi, NEOPA, Tokyo; Ben Petrie, Toronto; Richard Sowada, Jack Sargeant, Revelation Perth International Film Festival; Howard Yang, Taiwan Film Institute, Taipei; Amirah Tajdin, Nairobi

Our thanks to all who have advertised in this brochure.

## 2016 NZIFF ANIMATION SCORE

**Composer:** Tim Prebble

**Orchestrator & Conductor:** Ewan Clark

**Performers:** Aroha Quartet, The Tudor Consort

**Mixed at:** Park Road Post Production

**Special thanks to:** Catherine Fitzgerald, Tusi Tamasese, Ian Powell

# World View

## Argentina

Argentina	70
The Clan	23
Our Last Tango	76

## Australia

Another Country	59
Chasing Asylum	66
The Daughter	23
Embrace	58
Hotel Coolgardie	60
Looking for Grace	22
Tanna	48
Wide Open Sky	77

## Austria

Lampedusa in Winter	62
---------------------	----

## Belgium

The First, the Last	22
The Land of the Enlightened	24
No Home Movie	52

## Brazil

Aquarius	10
Don't Call Me Son	41
Neon Bull	47

## Bulgaria

Thirst	49
--------	----

## Canada

Les Démons	42
------------	----

## Chile

Endless Poetry	52
Much Ado About Nothing	47
Neruda	11

## China

Hooligan Sparrow	66
Life After Life	42
The Road	64

## Czech Republic

Family Film	24
-------------	----

## Denmark

The Idealist	67
Land of Mine	25
A War	24

## France

Being 17	26
The Country Doctor	27
The Dancer	73
The Death of Louis XIV	51
Eat That Question: Frank Zappa in His Own Words	74
Elle	9
Fatima	28
Francofonia	28

The Innocents	27
---------------	----

The Lives of Thérèse	62
----------------------	----

Long Way North	54
----------------	----

Mercenary	46
-----------	----

Paris 05:59	47
-------------	----

Personal Shopper	29
------------------	----

The Red Turtle	12
----------------	----

The Son of Joseph	53
-------------------	----

Things to Come	28
----------------	----

Tomorrow	64
----------	----

Winter Song	53
-------------	----

## Germany

Toni Erdmann	12
--------------	----

Variety	15
---------	----

Wild	49
------	----

## Greece

Chevalier	40
-----------	----

## Hong Kong

Ten Years	49
-----------	----

## India

Thithi	29
--------	----

## Iran

A Dragon Arrives!	41
-------------------	----

Radio Dreams	48
--------------	----

The Salesman	32
--------------	----

Under the Shadow	80
------------------	----

## Ireland

The Queen of Ireland	67
----------------------	----

## Israel

Mr Gaga	75
---------	----

Sand Storm	29
------------	----

Vita Activa: The Spirit of Hannah Arendt	77
--	----

## Italy

Fire at Sea	60
-------------	----

God Willing	30
-------------	----

Like Crazy	30
------------	----

Lost and Beautiful	52
--------------------	----

Perfect Strangers	30
-------------------	----

Suburra	31
---------	----

## Japan

After the Storm	32
-----------------	----

Doglegs	58
---------	----

Happy Hour	41
------------	----

Tokyo Story	16
-------------	----

## Jordan

Theeb	31
-------	----

## Kazakhstan

The Wounded Angel	49
-------------------	----

## Mexico

Bleak Street	50
--------------	----

## The Netherlands

Ants on a Shrimp: Noma in Tokyo	70
---------------------------------	----

The Event	59
-----------	----

## New Zealand

The 5th Eye	19
-------------	----

Apple Pie	18
-----------	----

Chronesthesia	18
---------------	----

A Flickering Truth	60
--------------------	----

The heART of the Matter	20
-------------------------	----

Le Ride	19
---------	----

Michael Smither: Portraits	20
----------------------------	----

New Zealand's Best 2016	21
-------------------------	----

Ngā Whanaunga Māori Pasifika Shorts 2016	23
---	----

On an Unknown Beach	20
---------------------	----

Poi E: The Story of Our Song	7
------------------------------	---

The Rehearsal	7
---------------	---

Spectral Visions	20
------------------	----

## Palestine

The Idol	54
----------	----

## Peru

When Two Worlds Collide	69
-------------------------	----

## Poland

All These Sleepless Nights	40
----------------------------	----

The Lure	79
----------	----

## Romania

Graduation	10
------------	----

Sieranevada	33
-------------	----

## Russia

The Event	59
-----------	----

Francofonia	28
-------------	----

Under the Sun	65
---------------	----

## South Korea

The Handmaiden	33
----------------	----

## Spain

The Apostate	34
--------------	----

Chimes at Midnight	15
--------------------	----

Julieta	34
---------	----

A Perfect Day	35
---------------	----

Truman	35
--------	----

## Switzerland

Free to Run	60
-------------	----

## Taiwan

A Touch of Zen	17
----------------	----

## Tunisia

As I Open My Eyes	26
-------------------	----

## UK

High-Rise	79
-----------	----

I, Daniel Blake	11
-----------------	----

Innocence of Memories	74
-----------------------	----

Notes on Blindness	63
--------------------	----

A Quiet Passion	13
-----------------	----

Sunset Song	13
-------------	----

A Syrian Love Story	69
---------------------	----

Under the Shadow	85
------------------	----

## USA

Author: The JT LeRoy Story	71
----------------------------	----

Beware the Slenderman	78
-----------------------	----

Burden	71
--------	----

Cameraperson	72
--------------	----

Captain Fantastic	36
-------------------	----

Certain Women	51
---------------	----

The Eagle Huntress	55
--------------------	----

Equity	39
--------	----

Everybody Wants Some!!	37
------------------------	----

The First Monday in May	61
-------------------------	----

Free in Deed	41
--------------	----

Gimme Danger	73
--------------	----

The Greasy Strangler	78
----------------------	----

Green Room	79
------------	----

Heart of a Dog	50
----------------	----

In Jackson Heights	61
--------------------	----

Indignation	39
-------------	----

Jim: The James Foley Story	67
----------------------------	----

Johnny Guitar	16
---------------	----

Kate Plays Christine	74
----------------------	----

Life, Animated	62
----------------	----

Little Men	37
------------	----

Lo and Behold: Reveries of the Connected World	63
---	----

Lovesong	46
----------	----

McCabe & Mrs Miller	17
---------------------	----

Midnight Special	38
------------------	----

Miss Sharon Jones!	75
--------------------	----

The Music of Strangers: Yo-Yo Ma and the Silk Road Ensemble	76
--	----

Nuts!	63
-------	----

Obit	64
------	----

One-Eyed Jacks	17
----------------	----

Operation Avalanche	80
---------------------	----

Paterson	9
----------	---

Radio Dreams	48
--------------	----

Safety Last!	17
--------------	----

Shadow World	64
--------------	----

Sixty Six	53
-----------	----

Songs My Brothers Taught Me	48
-----------------------------	----

Swiss Army Man	80
----------------	----

Tower	80
-------	----

Unlocking the Cage	65
--------------------	----

Weiner	65
--------	----

Zero Days	69
-----------	----

## Vanuatu

Tanna	48
-------	----

# Tour Guide



THE RED TURTLE

## Animation

<b>See also Animation Now 2016</b>	39
Animation for Kids 4+	57
Animation for Kids 8+	57
Life, Animated	62
Long Way North	54
Nuts!	63
The Red Turtle	12
Tower	80

## Armchair Travel

Ants on a Shrimp: Noma in Tokyo	70
The Eagle Huntress	55
Innocence of Memories	74
The Land of the Enlightened	24
Lost and Beautiful	52
The Music of Strangers: Yo-Yo Ma and the Silk Road Ensemble	76
The Red Turtle	12
Theeb	31

## Artists

<b>See also Portrait of an Artist</b>	70
Francofonia	28
The heART of the Matter	20
Michael Smither: Portraits	20

## Based On Books

Certain Women	51
The Dancer	73
The Daughter	23
Fatima	28
The Handmaiden	33
High-Rise	79
The Idealist	67
Indignation	39
Julieta	34
Notes on Blindness	63
The Rehearsal	7
Shadow World	64
Sunset Song	13

## Cannes Competition 2016

Aquarius	10
Elle	9
Graduation	10
The Handmaiden	33
I, Daniel Blake	11
Julieta	34
Paterson	9
Personal Shopper	29
The Salesman	32
Sieranevada	33
Toni Erdmann	12

## Classics

Chimes at Midnight	15
Johnny Guitar	16
McCabe & Mrs Miller	17
One-Eyed Jacks	17
Tokyo Story	16
A Touch of Zen	17
Variety	15

## Comedy

The Apostate	34
Captain Fantastic	36
Chevalier	40
Everybody Wants Some!!	37
God Willing	30
The Greasy Strangler	78
Like Crazy	30
Nuts!	63
Obit	64
A Perfect Day	35
Perfect Strangers	30
Swiss Army Man	80
Thithi	29
Toni Erdmann	12
Weiner	65
Winter Song	53

## Country Life

The Country Doctor	27
The Daughter	23

Sunset Song	13
Wide Open Sky	77

## Dance

Apple Pie	18
The Dancer	73
Mr Gaga	75
Our Last Tango	76

## Education

Being 17	26
Captain Fantastic	36
Graduation	10
The heART of the Matter	20
Indignation	39
The Rehearsal	7
Things to Come	28
Wide Open Sky	77

## Environment

Tomorrow	64
When Two Worlds Collide	69

## Families

After the Storm	32
Captain Fantastic	36
Don't Call Me Son	41
Family Film	24
Fatima	28
Graduation	10
I, Daniel Blake	11
Looking for Grace	22
Tokyo Story	16
Toni Erdmann	12

## Fashion

The First Monday in May	61
-------------------------	----

## Food

Ants on a Shrimp: Noma in Tokyo	70
---------------------------------	----

## Friendship

Chimes at Midnight	15
Everybody Wants Some!!	37
Little Men	37
Lovesong	46
Truman	35

## Gangsters

Suburra	31
---------	----

## Girl Power

As I Open My Eyes	26
The Eagle Huntress	55
Equity	39
Fatima	28
The Lives of Thérèse	62
Long Way North	54
Sand Storm	29
Girls' POV: NYICFF Retrospective	55

## Ghosts

Life After Life	42
Lost and Beautiful	52
Personal Shopper	29

## Glamour

The Dancer	73
The First Monday in May	61
The Handmaiden	33
Julieta	34
Like Crazy	30
Personal Shopper	29
The Queen of Ireland	67

## Historical

The Dancer	73
The Death of Louis XIV	51
Francofonia	28
The Idealist	67
The Innocents	27
Land of Mine	25
A Quiet Passion	13
Sunset Song	13

## Horror

The Lure	79
Under the Shadow	80

## Human Rights

The 5th Eye	19
I, Daniel Blake	11
Another Country	59
Chasing Asylum	66
Hooligan Sparrow	66
The Queen of Ireland	67
The Road	64
A Syrian Love Story	69
Ten Years	49
When Two Worlds Collide	69



## Indigenous

### See also Māori/Pacific

Another Country	59
Sand Storm	29
Songs My Brothers Taught Me	48
When Two Worlds Collide	69

## Jewish

Indignation	39
No Home Movie	52
Vita Activa: The Spirit of Hannah Arendt	77

## Law & Order

The 5th Eye	19
Beware the Slenderman	78
Much Ado About Nothing	47
Unlocking the Cage	65
A War	24

## Leonard Cohen

McCabe & Mrs Miller	17
---------------------	----

## LGBTQI

Author: The JT LeRoy Story	71
Being 17	26
Don't Call Me Son	41
The Handmaiden	33
The Lives of Thérèse	62
Love-Sick Shorts	42
Lovesong	46
Paris 05:59	47
The Queen of Ireland	67

## Love Stories

The Handmaiden	33
Lovesong	46
Neon Bull	47
Paris 05:59	47
Paterson	9
A Syrian Love Story	69
Tanna	48
Wild	49

## Maōri / Pacific

The heART of the Matter	20
Mercenary	46
Ngā Whanaunga Māori Pasifika Shorts 2016	21
Poi E: The Story of Our Song	7
Tanna	48

## Martial Arts

A Touch of Zen	17
----------------	----

## Mental Health

Beware the Slenderman	78
Doglegs	58
Kate Plays Christine	74
Like Crazy	30
No Home Movie	52

## Museums

The First Monday in May	61
Francofonia	28
Innocence of Memories	74

## Music

### See also Portrait of an Artist 70

All These Sleepless Nights	40
As I Open My Eyes	26
The Idol	54
The Lure	79
On an Unknown Beach	20

## New York

The First Monday in May	61
In Jackson Heights	61
Little Men	37
Obit	64
Weiner	65

## North Korea

Under the Sun	65
---------------	----

## Online

The 5th Eye	19
Beware the Slenderman	78
Lo and Behold: Reveries of the Connected World	63
Perfect Strangers	30
Zero Days	69

## Poets

Endless Poetry	52
Neruda	11
Paterson	9
A Quiet Passion	13

## Politics

The 5th Eye	19
Chasing Asylum	66
The Event	59
The Idealist	67
Lampedusa in Winter	62
Nuts!	63
Shadow World	64
Ten Years	49
Under the Sun	65
Weiner	65
When Two Worlds Collide	69
Zero Days	69

## Property

Aquarius	10
High-Rise	79
Johnny Guitar	16
Little Men	37
Sunset Song	13
Thithi	29

## Refugees

Chasing Asylum	66
Fire at Sea	60
Lampedusa in Winter	62
A Syrian Love Story	69

## Religion

The Apostate	34
Free in Deed	41
God Willing	30



MCCABE & MRS MILLER

Indignation	39
The Innocents	27

## Science-Fiction

Chronesthesia	18
Midnight Special	38
Operation Avalanche	80

## Shakespeare

Chimes at Midnight	15
--------------------	----

## Sports & Fitness

Everybody Wants Some!!	37
Free to Run	60
Le Ride	19
Mercenary	46

## Thrillers

The Clan	23
Elle	9
Green Room	79
Suburra	31

## True Crime

Beware the Slenderman	78
The Clan	23
Kate Plays Christine	74
Much Ado About Nothing	47
Tower	80

## Westerns

The First, the Last	22
Johnny Guitar	16
McCabe & Mrs Miller	17
One-Eyed Jacks	17

## Writers

Author: The JT LeRoy Story	71
Innocence of Memories	74
Obit	64
Vita Activa: The Spirit of Hannah Arendt	77

## Women Make Movies

The 5th Eye	19
Another Country	59
As I Open My Eyes	26
Beware the Slenderman	78
Cameraperson	72
Certain Women	51
Chasing Asylum	66
Chevalier	40
The Dancer	73
Don't Call Me Son	41
Embrace	58
Equity	39
A Flickering Truth	59
Heart of a Dog	50
Hooligan Sparrow	66
The Idealist	67
The Innocents	27
Looking for Grace	22
Lovesong	46
The Lure	79
Miss Sharon Jones!	75
No Home Movie	52
Nuts!	63
Obit	64
The Rehearsal	7
Sand Storm	32
Songs My Brothers Taught Me	48
Things to Come	28
Thirst	49
Toni Erdmann	12
Unlocking the Cage	65
Vita Activa: The Spirit of Hannah Arendt	77
Weiner	65
When Two Worlds Collide	69
Wide Open Sky	77
Wild	49

# Features from A to Z

The 5th Eye	19	<b>F</b>	Family Film	24	The Lives of Thérèse	62	The Red Turtle	12
<b>A</b>		Fatima	28	Like Crazy	30	The Rehearsal	7	
After the Storm	32	Fire at Sea	60	Little Men	37	The Road	64	
All These Sleepless Nights	40	The First Monday in May	61	Lo and Behold: Reveries of the Connected World	63	<b>S</b>		
Animation for Kids 4 +	57	The First, the Last	22	Long Way North	54	The Salesman	32	
Animation for Kids 8 +	57	A Flickering Truth	59	Looking for Grace	22	Sand Storm	29	
Animation Now 2016	39	Francofonia	28	Lost and Beautiful	52	Shadow World	64	
Another Country	59	Free in Deed	41	Love-Sick Shorts	42	Sieranevada	33	
Ants on a Shrimp: Noma in Tokyo	70	Free to Run	60	Lovesong	46	Sixty Six	53	
The Apostate	34	<b>G</b>		The Lure	79	The Son of Joseph	53	
Apple Pie	18	Gimme Danger	73	<b>M</b>		Songs My Brothers Taught Me	48	
Aquarius	10	Girls' POV: NYICFF Retrospective	55	McCabe & Mrs Miller	17	Spectral Visions	20	
Argentina	70	God Willing	30	Mercenary	46	Suburra	31	
As I Open My Eyes	26	Graduation	10	Michael Smither: Portraits	20	Sunset Song	13	
Author: The JT LeRoy Story	71	The Greasy Strangler	78	Midnight Special	38	Swiss Army Man	80	
<b>B</b>		Green Room	79	Miss Sharon Jones!	75	A Syrian Love Story	69	
Being 17	26	<b>H</b>		Mr Gaga	75	<b>T</b>		
Beware the Slenderman	78	The Handmaiden	33	Much Ado About Nothing	47	Tanna	48	
Bleak Street	50	Happy Hour	41	The Music of Strangers: Yo-Yo Ma and the Silk Road Ensemble	76	Ten Years	49	
Burden	71	Heart of a Dog	50	<b>N</b>		Theeb	31	
<b>C</b>		The heART of the Matter	20	Neon Bull	47	Things to Come	28	
Cameraperson	72	High-Rise	79	Neruda	11	Thirst	49	
Captain Fantastic	36	Hooligan Sparrow	66	New Zealand's Best 2016	21	Thithi	29	
Certain Women	51	Hotel Coolgardie	60	Ngā Whanaunga Māori Pasifika Shorts 2016	21	Tokyo Story	16	
Chasing Asylum	66	<b>I</b>		No Home Movie	52	Tomorrow	64	
Chevalier	40	I, Daniel Blake	11	Notes on Blindness	63	Toni Erdmann	12	
Chimes at Midnight	15	The Idealist	67	Nuts!	63	A Touch of Zen	17	
Chronesthesia	18	The Idol	54	<b>O</b>		Tower	80	
The Clan	23	In Jackson Heights	61	Obit	64	Truman	35	
The Country Doctor	27	Indignation	39	On an Unknown Beach	20	<b>U</b>		
<b>D</b>		Innocence of Memories	74	One-Eyed Jacks	17	Under the Shadow	80	
The Dancer	73	The Innocents	27	Operation Avalanche	80	Under the Sun	65	
The Daughter	23	<b>J</b>		Our Last Tango	76	Unlocking the Cage	65	
The Death of Louis XIV	51	Jim: The James Foley Story	67	<b>P</b>		<b>V</b>		
Doglegs	58	Johnny Guitar	16	Paris 05:59	47	Variety	15	
Don't Call Me Son	41	Julieta	34	Paterson	9	Vita Activa: The Spirit of Hannah Arendt	77	
A Dragon Arrives!	41	<b>K</b>		A Perfect Day	35	<b>W</b>		
<b>E</b>		Kate Plays Christine	74	Perfect Strangers	30	A War	24	
The Eagle Huntress	55	<b>L</b>		Personal Shopper	29	Weiner	65	
Eat That Question:		Lampedusa in Winter	62	Poi E: The Story of Our Song	7	When Two Worlds Collide	69	
Frank Zappa in His Own Words	74	Land of Mine	25	<b>Q</b>		Wide Open Sky	77	
Elle	9	The Land of the Enlightened	24	A Quiet Passion	13	Wild	49	
Embrace	58	Le Ride	19	The Queen of Ireland	67	Winter Song	53	
Endless Poetry	52	Les Démons	42	<b>R</b>		The Wounded Angel	49	
Equity	39	Life After Life	42	Radio Dreams	48	<b>Z</b>		
The Event	59	Life, Animated	62			Zero Days	69	
Everybody Wants Some!!	37							

# Wine and film.

Both start with a vision and then take years of skill and craft to become a reality. A director draws the best performance from actors and crew, and a winemaker extracts the potential from the land and the grape. Dedication and the pursuit for perfection define both crafts. It's no wonder success for each is defined by raising a glass.



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