

NZIFF

NEW ZEALAND
INTERNATIONAL
FILM FESTIVAL



HAMILTON
17 AUGUST – 11 SEPTEMBER

PALMERSTON NORTH
18 AUGUST – 4 SEPTEMBER

TAURANGA
18 AUGUST – 11 SEPTEMBER

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(and small screen)



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International Film Festival

40th Palmerston North
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40th Tauranga
International Film Festival

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Lieutenant General
The Right Honourable
Sir Jerry Mateparae,
GNZM, QSO, Governor-General
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LIDO CINEMA
HAMILTON
DOWNTOWN CINEMAS
PALMERSTON NORTH
RIALTO CINEMAS
TAURANGA

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NZIFF

NEW ZEALAND
INTERNATIONAL
FILM FESTIVAL

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HAMILTON LIDO CINEMA

TICKET PRICES

Opening night with light food and drinks from 7.00 pm; screening of *After the Storm* starts at 7.45 pm.

A CODED SESSIONS

Sessions starting after 5.00 pm weekdays and all weekend sessions

| | |
|--|---------|
| » Full Price | \$17.00 |
| » Student/Film Society/Film Industry Guilds* | \$13.00 |
| » Beneficiaries/Registered Unemployed* | \$13.00 |
| » Senior Citizen (65+)/Child (15 and under) | \$10.00 |

B CODED SESSIONS

Sessions starting before 5.00 pm weekdays

| | |
|--|---------|
| » Full Price/Student/Film Society/ Film Industry Guilds | \$13.00 |
| » Senior Citizen (65+)/Child (15 and under) | \$9.00 |

Please note: We regret that we cannot accept movie money redemptions, gift vouchers, discount cards or any complimentary passes unless marked NZIFF 2016.

* Discount available for counter bookings only on presentation of current relevant ID.

A \$0.25 per ticket transaction fee is already included in the price of the ticket.

BUYING TICKETS

Advance sales are available for all sessions from Lido Cinema Hamilton during normal box office hours. As seats are not allocated, we recommend arriving early to your session. Phone reservations are available on (07) 838 9010. Tickets reserved by phone need to be collected at least 15 minutes prior to the session.

ONLINE www.lidocinema.co.nz

Please visit our website to purchase your tickets online.

METHOD OF PAYMENT

Cash/EFTPOS/Visa/Mastercard/Amex: Accepted for all online and box office ticket sales.

VENUE INFORMATION

All screenings will be held at Lido Cinema, The Balcony, Centre Place, 501 Victoria St, Hamilton.

Ph (07) 838 9010 info@lidocinema.co.nz

Wheelchair access and assistive listening are both available.

PALMERSTON NORTH DOWNTOWN CINEMAS

TICKET PRICES

A CODED SESSIONS

Sessions starting after 4.30 pm weekdays and all weekend sessions

| | |
|--|---------|
| » Full Price | \$17.00 |
| » Student/Film Society/ Community Services Card Holder* | \$12.50 |
| » Senior Citizen (65+) | \$12.50 |
| » Child (15 and under) | \$10.00 |

B CODED SESSIONS

Sessions starting before 4.30 pm weekdays

| | |
|--|---------|
| » Full Price | \$14.00 |
| » Student/Film Society/ Community Services Card Holder* | \$12.50 |
| » Senior Citizen (65+) | \$12.50 |
| » Child (15 and under) | \$10.00 |

Please note: Downtown Dollar Deals will be accepted at NZIFF. We regret that we cannot accept Hoyts Super Savers, Event Cinemas vouchers or other discount vouchers for NZIFF screenings.

* Discount available for counter bookings only on presentation of current relevant ID.

BUYING TICKETS

Advance tickets are available for all sessions from Downtown Cinemas from 10.00 am to 8.30 pm daily. As Downtown Cinemas is unable to offer allocated seating, we recommend arriving early to your session.

ONLINE www.dtcinemas.co.nz

A booking fee of \$1.00 per ticket applies, with a maximum of \$4.00 per transaction.

METHOD OF PAYMENT

Cash/EFTPOS: Accepted for box office bookings.

Visa/Mastercard: Accepted for all bookings.

VENUE INFORMATION

All screenings will be held at Downtown Cinemas, Broadway Avenue, Palmerston North.
Ph (06) 355 5655.

BOOKING OFFICE ENQUIRIES

Free 24-hour information line: (06) 355 5656.

WHEELCHAIR ACCESS

Wheelchair spaces are available in all cinemas.

ASSISTIVE LISTENING

Assistive listening devices are available – please inform us of your requirements when purchasing your tickets.

TAURANGA RIALTO CINEMAS

TICKET PRICES

A CODED SESSIONS

Sessions starting after 5.00 pm weekdays and all weekend sessions

| | |
|---|---------|
| » Full Price | \$17.00 |
| » Tertiary Student/Film Society/ Film Industry Guilds* | \$14.00 |
| » Secondary Student* | \$12.50 |
| » Child (15 and under)/Senior Citizen (60+) | \$10.50 |

B CODED SESSIONS

Sessions starting before 5.00 pm weekdays

| | |
|---|---------|
| » Full Price | \$15.00 |
| » Tertiary Student/Film Society/ Film Industry Guilds* | \$14.00 |
| » Child (15 and under)/Senior Citizen (60+) | \$10.50 |

Please note: We are unable to accept any vouchers including Hoyts passes, Event passes, discounter vouchers and complimentary passes unless they are Gold Rialto Tauranga Gift Vouchers or marked NZIFF 2016.

* Discount available for counter bookings only on presentation of current relevant ID.

BUYING TICKETS

Advance sales are available for all sessions from Rialto Tauranga Cinemas during normal box office hours. Please note that all sessions have allocated seating. Phone reservations are available on (07) 577 0445; tickets reserved by phone need to be collected 30 minutes prior to film screening.

ONLINE www.rialtotauranga.co.nz

Book tickets online and you can choose your own seats. A booking fee of \$2.00 per ticket applies.

METHOD OF PAYMENT

Cash/EFTPOS: Accepted for box office bookings.

Visa/Mastercard: Accepted for all bookings.

VENUE INFORMATION

All screenings will be held at Rialto Tauranga Cinemas, Level 1, Goddard Centre, 21 Devonport Road, Tauranga; Ph (07) 577 0445.

CONCESSION SALES

As well as popcorn, confectionery, ice cream and pizza, Rialto Cinemas have a selection of beer, wine and coffee available for purchase.

WHEELCHAIR ACCESS

There is a lift available on the Ground Floor which will take you to both the Ticketing area and the Cinemas. All three of our cinemas have been designed to accommodate wheelchairs. For more detailed information regarding disabled access please contact us on (07) 577 0445.

ASSISTIVE LISTENING

There are hearing assistive headphones available free of charge.

GENERAL INFORMATION

WEBSITE – 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. 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

 www.twitter.com/nziff

 www.youtube.com/nzintilmfestival

 www.instagram.com/nziff

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 or refunds except as required by law.

PROGRAMME CHANGES

We reluctantly reserve the right to change the schedule by amending dates or replacing films. Any necessary changes will be advertised on our website and 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 are switched off before entering the auditorium.

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 on NZIFF's website 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.

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 Cannes Selection 2016

 Major Festival Award

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WELCOME



NZIFF has long prided itself on providing cultural nourishment through the New Zealand winter, and support for our programmes around the country is legendary. We're back with a programme of the best and latest in national and international filmmaking that we think should keep it that way. In 2015 we saw record numbers around the country. The major sponsorship we receive from the New Zealand Film Commission is a gratifying institutional endorsement of that popular support, and we appreciate it immensely. We welcome Resene for their third year as sponsors

of myriad films from New Zealand filmmakers. Māori Television and RadioLIVE are great media partners nationally. And 2degrees have joined us in 2016 to support NZIFF's World strand.

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

Bill Gosden
Director

After the Storm *Umi yori mo mada fukaku*

Opening Night Hamilton

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 | 118 mins

Producers: Matsuzaki Kaoru, Yose Akihiko, Taguchi Hijiiri

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

M adult themes

| | | | |
|---|----------|------------|----------|
| A | Hamilton | Wed 17 Aug | 7.45 pm |
| A | Hamilton | Sat 20 Aug | 3.30 pm |
| B | Hamilton | Tue 23 Aug | 11.15 am |

| | | | |
|---|----------|------------|---------|
| A | P. North | Sat 20 Aug | 2.45 pm |
| B | P. North | Fri 26 Aug | 1.30 pm |

| | | | |
|---|----------|------------|---------|
| B | Tauranga | Tue 23 Aug | 3.45 pm |
| A | Tauranga | Fri 26 Aug | 8.30 pm |
| A | Tauranga | Sat 27 Aug | 4.00 pm |

Aquarius

Opening Night Tauranga

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 needlessness 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

Official Competition Winner, Sydney Film Festival 2016

CinemaScope | Censors rating tbc

| | | | |
|---|----------|-------------|----------|
| B | Hamilton | Thu 8 Sept | 11.15 am |
| A | Hamilton | Sat 10 Sept | 5.15 pm |
| A | Hamilton | Sun 11 Sept | 2.45 pm |

| | | | |
|---|----------|------------|----------|
| A | P. North | Sat 27 Aug | 5.45 pm |
| B | P. North | Wed 31 Aug | 11.00 am |

| | | | |
|---|----------|------------|----------|
| A | Tauranga | Thu 18 Aug | 6.20 pm |
| A | Tauranga | Sun 21 Aug | 2.30 pm |
| B | Tauranga | Fri 26 Aug | 11.00 am |

Le Ride

Opening Night Palmerston North

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



DOUG JENSEN

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

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 | Hamilton | Tue 23 Aug | 8.30 pm |
| A | Hamilton | Mon 29 Aug | 8.15 pm |

| | | | |
|---|----------|------------|---------|
| A | P. North | Thu 18 Aug | 8.00 pm |
| A | P. North | Mon 29 Aug | 8.30 pm |

| | | | |
|---|----------|------------|---------|
| A | Tauranga | Mon 22 Aug | 8.40 pm |
| A | Tauranga | Wed 24 Aug | 8.30 pm |

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*



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"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: Saïd Ben Saïd, 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 | R18 violence, sexual violence, offensive language

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| | | | |
|---|----------|-------------|---------|
| B | Hamilton | Fri 9 Sept | 3.30 pm |
| A | Hamilton | Sun 11 Sept | 5.30 pm |
| A | Hamilton | Sun 11 Sept | 8.00 pm |

| | | | |
|---|----------|------------|---------|
| B | P. North | Fri 2 Sept | 3.30 pm |
| A | P. North | Sun 4 Sept | 5.30 pm |

| | | | |
|---|----------|-------------|---------|
| B | Tauranga | Fri 9 Sept | 4.00 pm |
| A | Tauranga | Sat 10 Sept | 8.15 pm |
| A | Tauranga | Sun 11 Sept | 8.00 pm |

A Quiet Passion

Centrepiece

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*

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 Hamilton | Sat 27 Aug | 6.00 pm |
| B Hamilton | Wed 31 Aug | 11.30 am |

| | | |
|-------------------|------------|----------|
| B P. North | Mon 22 Aug | 11.00 am |
| A P. North | Sun 28 Aug | 3.30 pm |

| | | |
|-------------------|------------|----------|
| A Tauranga | Thu 1 Sept | 6.20 pm |
| A Tauranga | Sun 4 Sept | 5.30 pm |
| B Tauranga | Wed 7 Sept | 11.00 am |

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 awarded his best film in years 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
M offensive language, adult themes

| | | |
|-------------------|------------|----------|
| A Hamilton | Sun 21 Aug | 6.00 pm |
| A Hamilton | Tue 23 Aug | 6.15 pm |
| B Hamilton | Thu 25 Aug | 12.00 pm |

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|-------------------|------------|---------|
| A P. North | Thu 18 Aug | 6.00 pm |
| A P. North | Sun 21 Aug | 3.15 pm |

| | | |
|-------------------|------------|----------|
| A Tauranga | Fri 19 Aug | 6.30 pm |
| A Tauranga | Tue 23 Aug | 6.15 pm |
| B Tauranga | Thu 25 Aug | 11.00 am |

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: Afonso Gonçalves

Music: Sqürl

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

Festivals: Cannes (In Competition) 2016
M offensive language

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|---|----------|------------|---------|
| B | Hamilton | Thu 1 Sept | 3.50 pm |
| A | Hamilton | Sat 3 Sept | 8.15 pm |
| A | Hamilton | Wed 7 Sept | 8.00 pm |

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| B | P. North | Wed 24 Aug | 3.30 pm |
| A | P. North | Sat 27 Aug | 8.30 pm |

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| A | Tauranga | Sat 20 Aug | 8.15 pm |
| A | Tauranga | Tue 23 Aug | 8.30 pm |
| B | Tauranga | Wed 24 Aug | 3.10 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



KOMPLIZEN FILM

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 Corcias

Festivals: Cannes (In Competition) 2016
In German and English, with English subtitles
R16 sex scenes, nudity, drug use, offensive language

PROUDLY SPONSORED BY



THE PANTOGRAPH PUNCH

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| A | Hamilton | Sat 27 Aug | 1.00 pm |
| A | Hamilton | Sun 28 Aug | 3.00 pm |
| B | Hamilton | Thu 1 Sept | 11.00 am |

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| A | P. North | Sat 20 Aug | 5.15 pm |
| B | P. North | Thu 25 Aug | 11.00 am |

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|---|----------|------------|----------|
| A | Tauranga | Sat 3 Sept | 5.15 pm |
| A | Tauranga | Sun 4 Sept | 2.15 pm |
| B | Tauranga | Tue 6 Sept | 11.00 am |

AOTEAROA

NEW ZEALAND FILMS AT NZIFF ARE
PROUDLY SUPPORTED BY



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 two very different documentaries and two mighty programmes of shorts.

See also *Le Ride* (p5).

The 5th Eye



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

If our PM or the relevant public servants feel truly comfortable about NZ'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 doco. Filmmakers Errol Wright and Abi King-Jones embed those parliamentary declamations and media ops in a concise history of NZ's post war dependency on the USA. For lucid, more confidently-held commentary, they turn to inveterate watchdogs such as Nicky Hager and Jane Kelsey, but evolve a position of their own through the 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 bumblers who, against all odds, successfully damaged the Waihopai spy station in 2008.

When the GCSB has been so often in the news, there's likely to be an audience that's simply grateful to this film for providing a salutary, blow-by-blow account of the GCSB's misadventures – and their expanding powers to make suspects of all of us.

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| A | Hamilton | Thu 8 Sept | 6.15 pm |
| B | Hamilton | Fri 9 Sept | 1.15 pm |

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| B | P. North | Fri 2 Sept | 1.15 pm |
| A | P. North | Sat 3 Sept | 2.00 pm |

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| A | Tauranga | Tue 6 Sept | 6.15 pm |
| B | Tauranga | Wed 7 Sept | 4.00 pm |

The heART of the Matter



Director: Luit Bieringa
New Zealand 2016
88 mins

Producer: Jan Bieringa
Photography: John Chrisstoffels, 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. 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.

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| A | Hamilton | Thu 25 Aug | 6.15 pm |
| B | Hamilton | Fri 26 Aug | 2.15 pm |

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| A | P. North | Sun 28 Aug | 1.30 pm |
| B | P. North | Mon 29 Aug | 1.45 pm |

New Zealand's Best 2016

75 mins approx. | M horror scenes

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 in Auckland and Wellington 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.

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| A | Hamilton | Sat 27 Aug | 4.15 pm |
| B | Hamilton | Thu 1 Sept | 2.10 pm |

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| A | P. North | Sat 20 Aug | 1.00 pm |
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| A | Tauranga | Sat 20 Aug | 1.30 pm |
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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. | PG violence, coarse language, deals with suicide | In English, Māori and Solomon Islands Pijin, with English subtitles

PRESENTED IN
ASSOCIATION WITH



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

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| A | Hamilton | Sat 3 Sept | 11.15 am |
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| A | P. North | Sat 27 Aug | 1.45 pm |
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| A | Tauranga | Sat 10 Sept | 12.30 pm |
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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

WORLD

WORLD FILMS AT NZIFF ARE
PROUDLY SUPPORTED BY



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.

The Clan

El Clan



Director/Screenplay:
Pablo Trapero
Argentina/Spain 2015
110 mins

With: Guillermo Francella, Peter Lanzani, Lili Popovich, Gastón Cocchiarale, Giselle Motta

Festivals: Venice, Toronto 2015
Best Director, Venice Film Festival 2015

In Spanish with English subtitles
CinemaScope | R13 violence,
offensive language, sex scenes

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 from San Isidro, a high-class suburb of Buenos Aires. They had held the hostages in their basement, then, after the ransoms had been paid, murdered them. Mama 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 largely through the conflicted eyes of young Alejandro that the story unravels, but Guillermo

(*The Secret in Their Eyes*) Francella's icy composure in the paternal role dominates Pablo Trapero's fearsomely compulsive film.

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

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| A | Hamilton | Thu 1 Sept | 8.30 pm |
| B | Hamilton | Thu 8 Sept | 4.00 pm |

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| B | P. North | Mon 29 Aug | 3.45 pm |
| A | P. North | Tues 30 Aug | 8.00 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 earlier 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.

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| B | Hamilton | Fri 19 Aug | 1.45 pm |
| A | Hamilton | Sun 21 Aug | 8.05 pm |

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| A | P. North | Wed 24 Aug | 8.30 pm |
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Neruda

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 | M violence, offensive language, nudity

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| B | Hamilton | Wed 24 Aug | 4.00 pm |
| A | Hamilton | Fri 26 Aug | 8.30 pm |

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| B | P. North | Thu 25 Aug | 4.15 pm |
| A | P. North | Sat 3 Sept | 8.15 pm |

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| A | Tauranga | Sun 4 Sept | 8.00 pm |
| A | Tauranga | Mon 5 Sept | 8.30 pm |

Land of Mine

Under sandet



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

Photography: Camilla Hjelm Knudsen
With: Roland Møller, Louis Hofmann, Joel Basman, Mikkel Boe Følsgaard, Laura Bro
Festivals: Toronto, London 2015; Sundance, Rotterdam 2016
In German and Danish, with English subtitles
CinemaScope | R13 violence, content that may disturb

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.

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 this gripping film.

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| B | Hamilton | Mon 22 Aug | 4.00 pm |
| A | Hamilton | Fri 26 Aug | 6.15 pm |

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| B | P. North | Tues 23 Aug | 3.45 pm |
| A | P. North | Sun 28 Aug | 8.15 pm |

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| A | Tauranga | Thu 8 Sept | 8.30 pm |
| A | Tauranga | Sun 11 Sept | 6.00 pm |

Francofonia



MUSIC BOX FILMS

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

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*

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| B | Hamilton | Tue 23 Aug | 1.45 pm |
| A | Hamilton | Sun 28 Aug | 11.00 am |

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

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| B Hamilton | Thu 18 Aug | 11.30 am |
| A Hamilton | Sun 21 Aug | 3.40 pm |
| A Hamilton | Wed 24 Aug | 6.15 pm |

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| B P. North | Thu 18 Aug | 11.00 am |
| A P. North | Fri 26 Aug | 6.00 pm |

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| A Tauranga | Sun 28 Aug | 6.00 pm |
| B Tauranga | Mon 29 Aug | 11.00 am |
| A Tauranga | Wed 31 Aug | 6.15 pm |

The Dancer

La Danseuse

This gorgeously mounted Belle Epoque drama presents a fictionalised account of the rise and fall of Loïe 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.



© SHANNIA 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 litheness 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 *Loïe 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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| B Hamilton | Tue 30 Aug | 11.30 am |
| A Hamilton | Sat 3 Sept | 6.00 pm |

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| A P. North | Fri 19 Aug | 6.00 pm |
| B P. North | Tues 23 Aug | 11.00 am |

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| B Tauranga | Tue 23 Aug | 11.00 am |
| A Tauranga | Thu 25 Aug | 6.15 pm |
| A Tauranga | Fri 2 Sept | 6.15 pm |

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
M sexual violence, suicide, content that may disturb

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|---|----------|------------|----------|
| B | Hamilton | Fri 26 Aug | 11.45 am |
| A | Hamilton | Thu 1 Sept | 6.15 pm |

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| A | P. North | Sun 21 Aug | 5.30 pm |
| B | P. North | Wed 24 Aug | 11.00 am |

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|---|----------|------------|----------|
| B | Tauranga | Fri 19 Aug | 11.00 am |
| A | Tauranga | Sun 21 Aug | 5.30 pm |
| A | Tauranga | Tue 30 Aug | 6.15 pm |

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 inductive, 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 | M violence, offensive language, content that may disturb

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| A | Hamilton | Tue 6 Sept | 6.15 pm |
| B | Hamilton | Wed 7 Sept | 11.15 am |
| A | Hamilton | Thu 8 Sept | 8.30 pm |

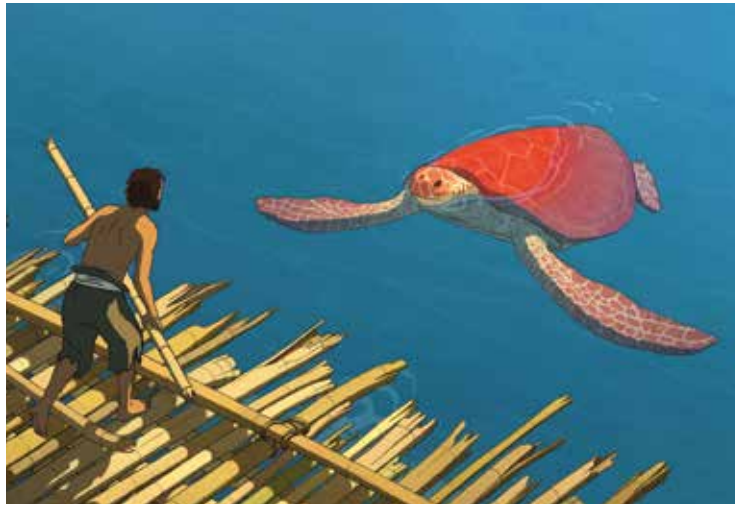
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| A | Tauranga | Tue 6 Sept | 8.30 pm |
| A | Tauranga | Thu 8 Sept | 6.25 pm |
| B | Tauranga | Fri 9 Sept | 11.00 am |

The Red Turtle

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
PG cert

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| A | Hamilton | Wed 7 Sept | 6.15 pm |
| A | Hamilton | Sun 11 Sept | 1.00 pm |

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| A | P. North | Sun 28 Aug | 11.45 am |
| B | P. North | Thu 1 Sept | 2.00 pm |

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| A | Tauranga | Sun 28 Aug | 4.15 pm |
| B | Tauranga | Tue 6 Sept | 4.30 pm |
| A | Tauranga | Sun 11 Sept | 1.45 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 while 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



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|---|----------|------------|----------|
| A | Hamilton | Fri 19 Aug | 6.15 pm |
| B | Hamilton | Mon 22 Aug | 11.45 am |

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| B | P. North | Tues 30 Aug | 11.15 am |
| A | P. North | Thu 1 Sept | 6.00 pm |

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|---|----------|------------|----------|
| A | Tauranga | Mon 29 Aug | 6.15 pm |
| B | Tauranga | Fri 2 Sept | 11.00 am |

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

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|-------------------|------------|----------|
| A Hamilton | Thu 18 Aug | 6.15 pm |
| B Hamilton | Fri 19 Aug | 11.30 am |
| A Hamilton | Sat 20 Aug | 6.00 pm |

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| B P. North | Fri 19 Aug | 11.15 am |
| A P. North | Wed 24 Aug | 6.00 pm |

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| B Tauranga | Thu 1 Sept | 11.00 am |
| A Tauranga | Wed 7 Sept | 6.25 pm |
| A Tauranga | Sun 11 Sept | 3.30 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 Galleone, 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." — Fernando Gros, *The Society for Film*

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| A Hamilton | Sun 28 Aug | 6.15 pm |
| B Hamilton | Mon 29 Aug | 11.30 am |

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| B P. North | Mon 29 Aug | 11.45 am |
| A P. North | Sat 3 Sept | 6.15 pm |

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| A Tauranga | Sat 20 Aug | 6.15 pm |
| B Tauranga | Wed 24 Aug | 11.00 am |
| A Tauranga | Fri 26 Aug | 6.30 pm |

Perfect Strangers

Perfetti sconosciuti



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. 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 skilfully manoeuvre the transitions from tender comedy through painful comeuppance to the restoration of sanity.

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| A Hamilton | Fri 2 Sept | 6.15 pm |
| B Hamilton | Mon 5 Sept | 4.00 pm |

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| A P. North | Wed 31 Aug | 6.00 pm |
| B P. North | Fri 2 Sept | 11.00 am |

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| A Tauranga | Sat 27 Aug | 6.30 pm |
| B Tauranga | Mon 5 Sept | 11.00 am |
| A Tauranga | Fri 9 Sept | 6.30 pm |

Suburra

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Director: Stefano Sollima
Italy/France 2015
135 mins

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

Photography: Paolo Carnera
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
Censors rating tbc

A rush of fresh blood to a fine Italian tradition, it doesn't take long for Stefano Sollima's enthralling crime saga *Suburra* to transcend its familiar parts. As we begin, a crime lord starts actioning plans to amass beachfront properties 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, *Suburra* relishes playing its multiple threads against each other in unpredictable ways. While the bullets fly, Sollima paints a damning portrait of Rome's upper echelon, where corruption is as relentless as the

rain and it's the everymen struggling beneath that get drenched. It seems the real-life resonances were felt too; *Suburra* proved enough of a sensation in its home country that Netflix immediately commissioned a follow-up television series for 2017. — JF

"*Suburra* is an atmospheric, fast-paced thriller... a vision of Rome as a decadent succubus, a sink of corruption where everything – sex, votes, even the priesthood – can be bought for a price" — Lee Marshall, *Screendaily*

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| B | Hamilton | Wed 7 Sept | 3.30 pm |
| A | Hamilton | Sat 10 Sept | 8.00 pm |

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| A | P. North | Fri 26 Aug | 8.15 pm |
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Theeb



Director: Naji Abu Nowar
Jordan/UK/UAE/Qatar
2014 | 101 mins

Screenplay: Naji Abu Nowar,
Bassel Ghandour

Photography: Wolfgang Thaler
With: Jacir Eid, Hassan Mutlag,
Hussein Salameh, Marji Audeh,
Jack Fox

Festivals: Venice, Toronto,
London 2014
**Nominated, Best Foreign Language
Film, Academy Awards 2016**
In Arabic and English,
with English subtitles
CinemaScope | M violence

"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..., but it does give the mounting

peril even more heart-in-mouth intensity.

The largely non-professional cast are as authentic as the craggy, unforgiving surroundings, and the way the film balances the simplicity of its central rite of passage with a broader outlook on a people caught in the shifting sands of time is a tribute to the filmmakers' clarity of vision." — Trevor Johnston, *Time Out*

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| B | Hamilton | Mon 29 Aug | 4.00 pm |
| A | Hamilton | Tue 30 Aug | 8.00 pm |

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| B | P. North | Thu 18 Aug | 1.15 pm |
| A | P. North | Tues 23 Aug | 8.00 pm |

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| B | Tauranga | Mon 29 Aug | 4.00 pm |
| A | Tauranga | Tue 30 Aug | 8.30 pm |

Sand Storm

Sufat chol



VERED ADIR



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 | PG adult themes

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.

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| B | Hamilton | Mon 5 Sept | 2.00 pm |
| A | Hamilton | Sat 10 Sept | 1.15 pm |

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| A | P. North | Mon 22 Aug | 6.00 pm |
| B | P. North | Thu 25 Aug | 2.15 pm |

Graduation

Bacalaureat



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

With: Adrian Titieni, Maria Drăguș,
Lia Bugnar, Mălina Manovic
Festivals: Cannes (In Competition)
2016
**Best Director, Cannes Film Festival
2016**
In Romanian with English subtitles
CinemaScope | Censors rating tbc

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 favouritism. 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.

"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 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*

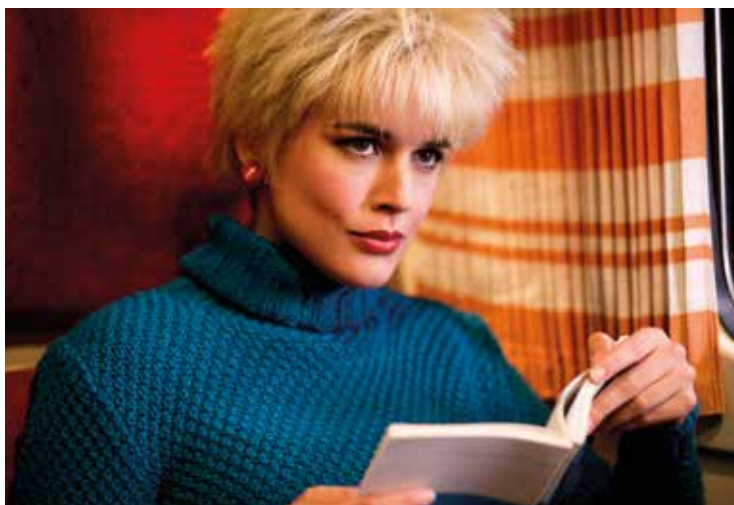
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| B | Hamilton | Tue 30 Aug | 1.45 pm |
| A | Hamilton | Sun 4 Sept | 7.45 pm |

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
M sex scenes

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| A | Hamilton | Wed 31 Aug | 6.15 pm |
| B | Hamilton | Fri 2 Sept | 12.15 pm |

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| B | P. North | Wed 31 Aug | 4.00 pm |
| A | P. North | Fri 2 Sept | 6.00 pm |

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| B | Tauranga | Thu 8 Sept | 11.00 am |
| A | Tauranga | Fri 9 Sept | 8.30 pm |
| A | Tauranga | Sat 10 Sept | 6.15 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 Tomàs Aragay, gives his audience such personable traveling companions for this seriocomic 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, Tomàs 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

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|---|----------|------------|---------|
| A | Hamilton | Fri 19 Aug | 8.30 pm |
| B | Hamilton | Tue 23 Aug | 3.45 pm |

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|---|----------|------------|---------|
| B | P. North | Fri 19 Aug | 1.45 pm |
| A | P. North | Sun 28 Aug | 6.00 pm |

| | | | |
|---|----------|------------|---------|
| B | Tauranga | Mon 22 Aug | 4.15 pm |
| A | Tauranga | Sat 27 Aug | 8.30 pm |
| A | Tauranga | Wed 31 Aug | 8.30 pm |

Sunset Song

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.

"Agness 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 Agnès Deyn." — Kate Muir, *The Times*

"It features an exceptionally strong central performance by Agnès 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*

— Gavin Smith, *Film Comment*

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

— Ian Freer, *Empire*

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: Agnès Deyn, Peter Mullan, Kevin Guthrie

Festivals: Toronto, San Sebastián, London 2015
CinemaScope | M sexual violence, sex scenes, nudity

| | | |
|-------------------|------------|----------|
| A Hamilton | Sun 4 Sept | 5.00 pm |
| B Hamilton | Tue 6 Sept | 11.30 am |

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|-------------------|------------|----------|
| B P. North | Thu 1 Sept | 11.15 am |
| A P. North | Sun 4 Sept | 2.45 pm |

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|-------------------|------------|----------|
| A Tauranga | Sat 20 Aug | 3.15 pm |
| A Tauranga | Wed 24 Aug | 5.30 pm |
| B Tauranga | Wed 31 Aug | 11.00 am |

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 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." — Tricia Tuttle, London Film Festival

A Hamilton Thu 18 Aug 8.30 pm

B Hamilton Fri 19 Aug 8.45 pm

A Hamilton Sat 20 Aug 8.30 pm

B P. North Tues 30 Aug 3.30 pm

A P. North Fri 2 Sept 8.00 pm

Under the Shadow



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 | M horror, supernatural themes

"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*

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|-------------------|------------|---------|
| A Hamilton | Sat 27 Aug | 8.30 pm |
| B Hamilton | Fri 2 Sept | 4.30 pm |

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|-------------------|------------|---------|
| A P. North | Thu 25 Aug | 8.30 pm |
|-------------------|------------|---------|

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|-------------------|------------|---------|
| A Tauranga | Fri 2 Sept | 8.30 pm |
| B Tauranga | Thu 8 Sept | 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 | Hamilton | Thu 25 Aug | 4.00 pm |
| A | Hamilton | Sun 28 Aug | 8.15 pm |

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, Justin Street, Forrest Vickers

Festivals: SXSW 2016

R16 drug use, sexual references, offensive language
everybodywantsomemovie.com

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|---|----------|------------|---------|
| B | Hamilton | Thu 18 Aug | 3.45 pm |
| A | Hamilton | Thu 25 Aug | 8.15 pm |
| A | Hamilton | Wed 31 Aug | 8.15 pm |

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|---|----------|------------|---------|
| B | P. North | Thu 18 Aug | 3.30 pm |
| A | P. North | Fri 19 Aug | 8.15 pm |

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|---|----------|------------|---------|
| B | Tauranga | Fri 26 Aug | 4.00 pm |
| A | Tauranga | Thu 1 Sept | 8.45 pm |
| A | Tauranga | Sat 3 Sept | 8.30 pm |

Green Room

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. The problem is, 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). Much like a nastier version of John Carpenter's seminal *Assault on Precinct 13*, 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.

An earnestly broke but resourceful 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 eventually find themselves heading 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 into a full-blown stand-off between the terrified punks and the disordered neo-Nazis.

Entering the claustrophobic labyrinth is the calming presence of Shakespearian-trained Patrick Stewart,



who makes a real meal of playing against type. The tension escalates as both sides slowly realise that the only way to end the impasse is for violence. Even with notable performances from all the cast, this is Saulnier's set and he loads up and delivers the cinematic equivalent of a great punk song: numerous short sharp jabs to the solar plexus that leave you wobbly and winded. — AT

"It's a delightfully cruel work of high tension, perfect in just how quickly and easily it gets under your skin."

— Barry Hertz, *Globe & Mail*

Director/Screenplay: Jeremy Saulnier
USA 2015 | 96 mins

Producers: Neil Kopp, Anish Savjani, Victor Moyers
Photography: Sean Porter
Editor: Julia Bloch
Music: Brooke Blair, Will Blair
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, Vancouver, London 2015; Sundance, Rotterdam 2016
R18 graphic violence, drug use, offensive language

| | | | |
|---|----------|------------|---------|
| B | Hamilton | Tue 6 Sept | 4.15 pm |
| A | Hamilton | Fri 9 Sept | 8.15 pm |

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| B | P. North | Fri 19 Aug | 4.00 pm |
| A | P. North | Sat 20 Aug | 8.30 pm |

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| A | Tauranga | Fri 19 Aug | 8.30 pm |
| A | Tauranga | Sun 21 Aug | 8.00 pm |

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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*

"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*

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](#)

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|----------|-----------------|------------|---------|
| B | Hamilton | Wed 31 Aug | 4.00 pm |
| A | Hamilton | Fri 2 Sept | 8.15 pm |

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| B | P. North | Thu 1 Sept | 3.45 pm |
| A | P. North | Thu 1 Sept | 8.15 pm |

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|----------|-----------------|------------|---------|
| B | Tauranga | Fri 19 Aug | 4.15 pm |
| A | Tauranga | Thu 25 Aug | 8.30 pm |
| A | Tauranga | Mon 29 Aug | 8.30 pm |

Little Men



ERIC MCNATT

Director: Ira Sachs
USA 2016 | 86 mins

Screenplay: Ira Sachs, Mauricio Zacharias

Photography: Oscar 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

PG adult themes

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, as the boys feed each other's enthusiasms and feel the world expand accordingly. 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.

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| B | Hamilton | Wed 24 Aug | 2.15 pm |
| A | Hamilton | Tue 30 Aug | 6.15 pm |

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| B | P. North | Mon 22 Aug | 1.30 pm |
| A | P. North | Tues 30 Aug | 6.00 pm |

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|----------|-----------------|------------|----------|
| A | Tauranga | Mon 22 Aug | 6.30 pm |
| A | Tauranga | Sat 27 Aug | 12.15 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

M violence, offensive language

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 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 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... okay my head hurts now... just come and see this very smart film. — AT

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| A | Hamilton | Wed 24 Aug | 8.30 pm |
| B | Hamilton | Fri 26 Aug | 4.15 pm |

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| A | P. North | Wed 31 Aug | 8.15 pm |
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|----------|-----------------|------------|---------|
| B | Tauranga | Tue 30 Aug | 4.15 pm |
| A | Tauranga | Wed 7 Sept | 8.40 pm |

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 LITTLE SAUCEPAN

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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 Hamilton Sun 21 Aug 11.30 am
B Hamilton Sun 4 Sept 11.45 am

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Daniel Rowland, *violin*
Thomas Carroll, *cello*
Daniel Pailthorpe, *flute*
Emily Pailthorpe, *oboe*

Maximiliano Martin, *clarinet*
Andrea de Flammineis, *bassoon*
Nicholas Korth, *horn*
Julian Milford, *piano*



Chamber Music
New Zealand

Core Funder



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

PROUDLY PRESENTED IN ASSOCIATION WITH



| | | | |
|---|----------|------------|----------|
| A | Hamilton | Sat 27 Aug | 11.00 am |
| A | Hamilton | Sun 28 Aug | 1.00 pm |
| A | P. North | Sun 4 Sept | 12.45 pm |
| A | Tauranga | Sun 21 Aug | 12.30 pm |
| A | Tauranga | Sat 27 Aug | 2.00 pm |

Girls' POV: NYICFF Retrospective

PROUDLY PRESENTED IN ASSOCIATION WITH



CROCODILES WITHOUT SADDLES

Directors: Sarah Saidan, Martina Amati, Britta Wandaogo, Sumo Science, Marie-Christine Courtès, Susan Koenen
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. Go to nziff.co.nz for full programme details. — 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*... the New York International Children's Film Festival is featuring an entire program, the *Girls' POV Retrospective*, solely dedicated to featuring movies starring women and/or about women's issues.” — Rachel Simon, *Bustle*

A Hamilton Sat 20 Aug 12.00 pm

Long Way North

Tout en haut du monde

PROUDLY PRESENTED IN ASSOCIATION WITH



Director: Rémi Chayé
France/Denmark 2015
82 mins

Voices: Chloé Dunn, Vivienne Vermes, Peter Hudson, Antony Hickling, Tom Perkins
Recommended for ages 9+
Festivals: Anney, Toronto 2015
Audience Award, Anney International Animation Festival 2015
CinemaScope | PG violence
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 Anney 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*

| | | | |
|---|----------|-------------|----------|
| A | Hamilton | Sat 10 Sept | 11.30 am |
| A | P. North | Sun 21 Aug | 11.00 am |
| A | Tauranga | Sun 4 Sept | 12.30 pm |

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 For All Ages. In other words, documentaries are everywhere at NZIFF.

Ants on a Shrimp: Noma in Tokyo

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NOMA IN TOKYO

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, Umehayashi Shigeru
With: René Redzepi, Lars Williams, Rosio Sanchez, Thomas Frelbel, Dan Giusti, Kim Mikkola
Festivals: Berlin, Hot Docs 2016

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.

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|----------|-----------------|------------|---------|
| A | Hamilton | Mon 29 Aug | 6.15 pm |
| B | Hamilton | Tue 6 Sept | 2.15 pm |

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

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-salving 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.

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|----------|-----------------|------------|----------|
| B | Hamilton | Wed 31 Aug | 2.00 pm |
| A | Hamilton | Sun 4 Sept | 3.00 pm |
| A | P. North | Sat 20 Aug | 11.00 am |
| B | P. North | Wed 24 Aug | 1.30 pm |

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

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

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|---|----------|------------|---------|
| A | Hamilton | Mon 22 Aug | 6.15 pm |
| B | Hamilton | Thu 25 Aug | 2.15 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

"A powerful story of the profound and surprising effects art can have on those who embrace it."

— Gabor Petic, Hot Docs



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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|---|----------|-------------|---------|
| A | Hamilton | Sat 3 Sept | 4.00 pm |
| B | Hamilton | Thu 8 Sept | 2.00 pm |
| A | P. North | Thu 25 Aug | 6.30 pm |
| B | P. North | Tues 30 Aug | 1.30 pm |
| B | Tauranga | Fri 2 Sept | 4.15 pm |
| A | Tauranga | Sat 10 Sept | 4.15 pm |

Sunday CINEMA

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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)
CURSE OF THE GOLDEN FLOWER (CHINESE)**

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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?’ chirrup 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

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| B Hamilton | Thu 18 Aug | 1.45 pm |
| A Hamilton | Mon 22 Aug | 8.00 pm |

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| B P. North | Fri 26 Aug | 4.00 pm |
| A P. North | Sat 27 Aug | 3.45 pm |

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| B Tauranga | Thu 25 Aug | 4.15 pm |
| A Tauranga | Sun 28 Aug | 12.15 pm |



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Free to Run



SALMINI SPORTFILM LLC

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 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 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.

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| A Hamilton | Mon 5 Sept | 8.15 pm |
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| A P. North | Mon 22 Aug | 8.00 pm |
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| A Tauranga | Sun 28 Aug | 8.15 pm |
| B Tauranga | Mon 5 Sept | 4.30 pm |

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

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| B | Hamilton | Wed 7 Sept | 1.30 pm |
| A | Hamilton | Fri 9 Sept | 6.15 pm |
| A | Hamilton | Sat 10 Sept | 3.15 pm |

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| B | P. North | Wed 31 Aug | 1.45 pm |
| A | P. North | Sat 3 Sept | 4.15 pm |

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| B | Tauranga | Wed 31 Aug | 4.15 pm |
| A | Tauranga | Sat 3 Sept | 3.15 pm |
| A | Tauranga | Mon 5 Sept | 6.30 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

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| A | Hamilton | Sat 20 Aug | 1.30 pm |
| B | Hamilton | Mon 22 Aug | 2.00 pm |

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

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| A | Hamilton | Sun 4 Sept | 1.15 pm |
| B | Hamilton | Fri 9 Sept | 11.30 am |

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| A | P. North | Tues 23 Aug | 6.00 pm |
| A | P. North | Sat 27 Aug | 12.00 pm |

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| B | Tauranga | Tue 30 Aug | 11.00 am |
| A | Tauranga | Sat 10 Sept | 2.30 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

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| A | Hamilton | Sun 21 Aug | 1.10 pm |
| B | Hamilton | Wed 24 Aug | 11.45 am |

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| A | P. North | Sun 21 Aug | 12.45 pm |
| B | P. North | Tues 23 Aug | 1.15 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

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| B | Hamilton | Mon 5 Sept | 12.00 pm |
| A | Hamilton | Sun 11 Sept | 11.15 am |

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| B | P. North | Fri 26 Aug | 11.30 am |
| A | P. North | Sat 3 Sept | 12.00 pm |

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| B | Tauranga | Mon 22 Aug | 11.00 am |
| A | Tauranga | Sun 28 Aug | 2.15 pm |

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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

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.

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.

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| B | Hamilton | Mon 29 Aug | 1.30 pm |
| A | Hamilton | Sat 3 Sept | 1.30 pm |

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| B | P. North | Mon 22 Aug | 3.30 pm |
| A | P. North | Mon 29 Aug | 6.00 pm |

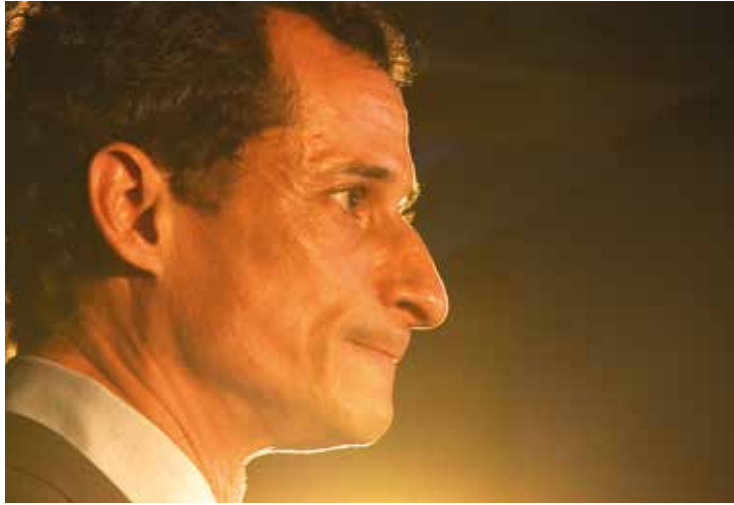
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| B | Tauranga | Thu 1 Sept | 3.45 pm |
| A | Tauranga | Sat 3 Sept | 12.45 pm |

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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

"With its ringside seat to a Shakespearean fall from grace, *Weiner* easily stands out as the paragon of its genre."

— Eric Kohn, *Indiewire*



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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| | | | |
|----------|-----------------|------------|---------|
| B | Hamilton | Tue 30 Aug | 4.15 pm |
| A | Hamilton | Mon 5 Sept | 6.15 pm |

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 Ulasevich

Festivals: Berlin 2016

| | | | |
|----------|-----------------|------------|---------|
| B | Hamilton | Fri 2 Sept | 2.15 pm |
| A | Hamilton | Tue 6 Sept | 8.30 pm |

| | | | |
|----------|-----------------|------------|---------|
| A | P. North | Sun 21 Aug | 8.00 pm |
|----------|-----------------|------------|---------|

HAMILTON SCHEDULE

WEDNESDAY 17 AUGUST

A 7.45 pm After the Storm (118) p4

THURSDAY 18 AUGUST

B 11.30 am The Country Doctor (102) p12

B 1.45 pm Lo and Behold... (98) p27

B 3.45 pm Everybody Wants Some!! (117) p19

A 6.15 pm Like Crazy (116) p15

A 8.30 pm High-Rise (119) p18

FRIDAY 19 AUGUST

B 11.30 am Like Crazy (116) p15

B 1.45 pm Neon Bull (101) p10

B 3.45 pm High-Rise (119) p18

A 6.15 pm Things to Come (101) p14

A 8.30 pm Truman (109) p17

SATURDAY 20 AUGUST

A 12.00 pm Girls' POV: NYCFF Retrospective (70) p23

A 1.30 pm The Music of Strangers... (96) p28

A 3.30 pm After the Storm (118) p4

A 6.00 pm Like Crazy (116) p15

A 8.30 pm High-Rise (119) p18

SUNDAY 21 AUGUST

B 11.30 am Animation for Kids 8+ (68) p22

A 1.10 pm Vita Activa... (124) p29

A 3.40 pm The Country Doctor (102) p12

A 6.00 pm I, Daniel Blake (100) p6

A 8.05 pm Neon Bull (101) p10

MONDAY 22 AUGUST

B 11.45 am Things to Come (101) p14

B 2.00 pm The Music of Strangers... (96) p28

B 4.00 pm Land of Mine (101) p11

A 6.15 pm Another Country (75) p25

A 8.00 pm Lo and Behold... (98) p27

TUESDAY 23 AUGUST

B 11.15 am After the Storm (118) p4

B 1.45 pm Francofonia (87) p11

B 3.45 pm Truman (109) p17

A 6.15 pm I, Daniel Blake (100) p6

A 8.30 pm Le Ride (90) p5

WEDNESDAY 24 AUGUST

B 11.45 am Vita Activa... (124) p29

B 2.15 pm Little Men (86) p21

B 4.00 pm Neruda (107) p11

A 6.15 pm The Country Doctor (102) p12

A 8.30 pm Operation Avalanche (95) p21

THURSDAY 25 AUGUST

B 12.00 pm I, Daniel Blake (100) p6

B 2.15 pm Another Country (75) p25

B 4.00 pm Certain Women (107) p19

A 6.15 pm The heART of the Matter (88) p8

A 8.15 pm Everybody Wants Some!! (117) p19

FRIDAY 26 AUGUST

B 11.45 am The Innocents (116) p13

B 2.15 pm The heART of the Matter (88) p8

B 4.15 pm Operation Avalanche (95) p21

A 6.15 pm Land of Mine (101) p11

A 8.30 pm Neruda (107) p11

SATURDAY 27 AUGUST

A 11.00 am The Eagle Huntress (87) p23

A 1.00 pm Toni Erdmann (162) p7

A 4.15 pm New Zealand's Best 2016 (75) p9

A 6.00 pm A Quiet Passion (124) p6

A 8.30 pm Under the Shadow (85) p18

SUNDAY 28 AUGUST

A 11.00 am Francofonia (87) p11

A 1.00 pm The Eagle Huntress (87) p23

A 3.00 pm Toni Erdmann (162) p7

A 6.15 pm God Willing (88) p15

A 8.15 pm Certain Women (107) p19

MONDAY 29 AUGUST

B 11.30 am God Willing (88) p15

B 1.30 pm Tomorrow (119) p30

B 4.00 pm Theeb (101) p16

A 6.15 pm Ants on a Shrimp: Noma in Tokyo (88) p24

A 8.15 pm Le Ride (90) p5

TUESDAY 30 AUGUST

B 11.30 am The Dancer (108) p12

B 1.45 pm Graduation (127) p16

B 4.15 pm Weiner (95) p31

A 6.15 pm Little Men (86) p21

A 8.00 pm Theeb (101) p16

WEDNESDAY 31 AUGUST

B 11.30 am A Quiet Passion (124) p6

B 2.00 pm Chasing Asylum (96) p24

B 4.00 pm Midnight Special (112) p21

A 6.15 pm Julieta (96) p17

A 8.15 pm Everybody Wants Some!! (117) p19

THURSDAY 1 SEPTEMBER

B 11.00 am Toni Erdmann (162) p7

B 2.10 pm New Zealand's Best 2016 (75) p9

B 3.50 pm Paterson (118) p7

A 6.15 pm The Innocents (116) p13

A 8.30 pm The Clan (110) p10

FRIDAY 2 SEPTEMBER

B 12.15 pm Julieta (96) p17

B 2.15 pm Zero Days (113) p31

B 4.30 pm Under the Shadow (85) p18

A 6.15 pm Perfect Strangers (96) p15

A 8.15 pm Midnight Special (112) p21

SATURDAY 3 SEPTEMBER

A 11.15 am Ngā Whanaunga... (89) p9

A 1.30 pm Tomorrow (119) p30

A 4.00 pm Life, Animated (91) p25

A 6.00 pm The Dancer (108) p12

A 8.15 pm Paterson (118) p7

SUNDAY 4 SEPTEMBER

B 11.45 am Animation for Kids 8+ (68) p22

A 1.15 pm Our Last Tango (85) p29

A 3.00 pm Chasing Asylum (96) p24

A 5.00 pm Sunset Song (135) p18

A 7.45 pm Graduation (127) p16

MONDAY 5 SEPTEMBER

B 12.00 pm Wide Open Sky (87) p30

B 2.00 pm Sand Storm (87) p16

B 4.00 pm Perfect Strangers (96) p15

A 6.15 pm Weiner (95) p31

A 8.15 pm Free to Run (99) p27

TUESDAY 6 SEPTEMBER

B 11.30 am Sunset Song (135) p18

B 2.15 pm Ants on a Shrimp: Noma in Tokyo (88) p24

B 4.15 pm Green Room (96) p20

A 6.15 pm Personal Shopper (105) p13

A 8.30 pm Zero Days (113) p31

WEDNESDAY 7 SEPTEMBER

B 11.15 am Personal Shopper (105) p13

B 1.30 pm Miss Sharon Jones! (95) p28

B 3.30 pm Suburra (135) p16

A 6.15 pm The Red Turtle (80) p14

A 8.00 pm Paterson (118) p7

THURSDAY 8 SEPTEMBER

B 11.15 am Aquarius (140) p4

B 2.00 pm Life, Animated (91) p25

B 4.00 pm The Clan (110) p10

A 6.15 pm The 5th Eye (112) p8

A 8.30 pm Personal Shopper (105) p13

FRIDAY 9 SEPTEMBER

B 11.30 am Our Last Tango (85) p29

B 1.15 pm The 5th Eye (112) p8

B 3.30 pm Elle (130) p5

A 6.15 pm Miss Sharon Jones! (95) p28

A 8.15 pm Green Room (96) p20

SATURDAY 10 SEPTEMBER

A 11.30 am Long Way North (82) p23

A 1.15 pm Sand Storm (87) p16

A 3.15 pm Miss Sharon Jones! (95) p28

A 5.15 pm Aquarius (140) p4

A 8.00 pm Suburra (135) p16

SUNDAY 11 SEPTEMBER

A 11.15 am Wide Open Sky (87) p30

A 1.00 pm The Red Turtle (80) p14

A 2.45 pm Aquarius (140) p4

A 5.30 pm Elle (130) p5

A 8.00 pm Elle (130) p5

PALMERSTON NTH SCHEDULE

THURSDAY 18 AUGUST

B 11.00 am The Country Doctor (102) p12

B 1.15 pm Theeb (101) p16

B 3.30 pm Everybody Wants Some!! (117) p19

A 6.00 pm I, Daniel Blake (100) p6

A 8.00 pm Le Ride (90) p5

FRIDAY 19 AUGUST

B 11.15 am Like Crazy (116) p15

B 1.45 pm Truman (109) p17

B 4.00 pm Green Room (96) p20

A 6.00 pm The Dancer (108) p12

A 8.15 pm Everybody Wants Some!! (117) p19

SATURDAY 20 AUGUST

A 11.00 am Chasing Asylum (96) p24

A 1.00 pm New Zealand's Best 2016 (75) p9

A 2.45 pm After the Storm (118) p4

A 5.15 pm Toni Erdmann (162) p7

A 8.30 pm Green Room (96) p20

SUNDAY 21 AUGUST

A 11.00 am Long Way North (82) p23

A 12.45 pm Vita Activa... (124) p29

A 3.15 pm I, Daniel Blake (100) p6

A 5.30 pm The Innocents (116) p13

A 8.00 pm Zero Days (113) p31

MONDAY 22 AUGUST

B 11.00 am A Quiet Passion (124) p6

B 1.30 pm Little Men (86) p21

B 3.30 pm Tomorrow (119) p30

A 6.00 pm Sand Storm (87) p16

A 8.00 pm Free to Run (99) p27

TUESDAY 23 AUGUST

B 11.00 am The Dancer (108) p12

B 1.15 pm Vita Activa... (124) p29

B 3.45 pm Land of Mine (101) p11

A 6.00 pm Our Last Tango (85) p29

A 8.00 pm Theeb (101) p16

WEDNESDAY 24 AUGUST

B 11.00 am The Innocents (116) p13

B 1.30 pm Chasing Asylum (96) p24

B 3.30 pm Paterson (118) p7

A 6.00 pm Like Crazy (116) p15

A 8.30 pm Neon Bull (101) p10

THURSDAY 25 AUGUST

B 11.00 am Toni Erdmann (162) p7

B 2.15 pm Sand Storm (87) p16

B 4.15 pm Neruda (107) p11

A 6.30 pm Life, Animated (91) p25

A 8.30 pm Under the Shadow (85) p18

FRIDAY 26 AUGUST

B 11.30 am Wide Open Sky (87) p30

B 1.30 pm After the Storm (118) p4

B 4.00 pm Lo and Behold... (98) p27

A 6.00 pm The Country Doctor (102) p12

A 8.15 pm Suburra (135) p16

SATURDAY 27 AUGUST

A 12.00 pm Our Last Tango (85) p29

A 1.45 pm Ngā Whanaunga... (89) p9

A 3.45 pm Lo and Behold... (98) p27

A 5.45 pm Aquarius (140) p4

A 8.30 pm Paterson (118) p7

SUNDAY 28 AUGUST

A 11.45 am The Red Turtle (81) p14

A 1.30 pm The heART of the Matter (88) p8

A 3.30 pm A Quiet Passion (124) p6

A 6.00 pm Truman (109) p17

A 8.15 pm Land of Mine (101) p11

MONDAY 29 AUGUST

| | | |
|------------|------------------------------|-----|
| B 11.45 am | God Willing (88) | p15 |
| B 1.45 pm | The heART of the Matter (88) | p8 |
| B 3.45 pm | The Clan (110) | p10 |
| A 6.00 pm | Tomorrow (119) | p30 |
| A 8.30 pm | Le Ride (90) | p5 |

TUESDAY 30 AUGUST

| | | |
|------------|----------------------|-----|
| B 11.15 am | Things to Come (101) | p14 |
| B 1.30 pm | Life, Animated (91) | p25 |
| B 3.30 pm | High-Rise (119) | p18 |
| A 6.00 pm | Little Men (86) | p21 |
| A 8.00 pm | The Clan (110) | p10 |

WEDNESDAY 31 AUGUST

| | | |
|------------|--------------------------|-----|
| B 11.00 am | Aquarius (140) | p4 |
| B 1.45 pm | Miss Sharon Jones! (95) | p28 |
| B 4.00 pm | Julietta (99) | p17 |
| A 6.00 pm | Perfect Strangers (96) | p15 |
| A 8.15 pm | Operation Avalanche (95) | p21 |

THURSDAY 1 SEPTEMBER

| | | |
|------------|------------------------|-----|
| B 11.15 am | Sunset Song (135) | p18 |
| B 2.00 pm | The Red Turtle (81) | p14 |
| B 3.45 pm | Midnight Special (112) | p21 |
| A 6.00 pm | Things to Come (101) | p14 |
| A 8.15 pm | Midnight Special (112) | p21 |

FRIDAY 2 SEPTEMBER

| | | |
|------------|------------------------|-----|
| B 11.00 am | Perfect Strangers (96) | p15 |
| B 1.15 pm | The 5th Eye (112) | p8 |
| B 3.30 pm | Elle (130) | p5 |
| A 6.00 pm | Julietta (99) | p17 |
| A 8.00 pm | High-Rise (119) | p18 |

SATURDAY 3 SEPTEMBER

| | | |
|------------|-------------------------|-----|
| A 12.00 pm | Wide Open Sky (87) | p30 |
| A 2.00 pm | The 5th Eye (112) | p8 |
| A 4.15 pm | Miss Sharon Jones! (95) | p28 |
| A 6.15 pm | God Willing (88) | p15 |
| A 8.15 pm | Neruda (107) | p11 |

SUNDAY 4 SEPTEMBER

| | | |
|------------|-------------------------|-----|
| A 12.45 pm | The Eagle Huntress (87) | p23 |
| A 2.45 pm | Sunset Song (135) | p18 |
| A 5.30 pm | Elle (130) | p5 |

TAURANGA SCHEDULE**THURSDAY 18 AUGUST**

| | | |
|-----------|----------------|----|
| A 6.20 pm | Aquarius (140) | p4 |
|-----------|----------------|----|

FRIDAY 19 AUGUST

| | | |
|------------|------------------------|-----|
| B 11.00 am | The Innocents (116) | p13 |
| B 4.15 pm | Midnight Special (112) | p21 |
| A 6.30 pm | I, Daniel Blake (100) | p6 |
| A 8.30 pm | Green Room (96) | p20 |

SATURDAY 20 AUGUST

| | | |
|-----------|------------------------------|-----|
| A 1.30 pm | New Zealand's Best 2016 (75) | p9 |
| A 3.15 pm | Sunset Song (135) | p18 |
| A 6.15 pm | God Willing (88) | p15 |
| A 8.15 pm | Paterson (118) | p7 |

SUNDAY 21 AUGUST

| | | |
|------------|-------------------------|-----|
| A 12.30 pm | The Eagle Huntress (87) | p23 |
| A 2.30 pm | Aquarius (140) | p4 |
| A 5.30 pm | The Innocents (116) | p13 |
| A 8.00 pm | Green Room (96) | p20 |

MONDAY 22 AUGUST

| | | |
|------------|--------------------|-----|
| B 11.00 am | Wide Open Sky (87) | p30 |
| B 4.15 pm | Truman (109) | p17 |
| A 6.30 pm | Little Men (86) | p21 |
| A 8.40 pm | Le Ride (90) | p5 |

TUESDAY 23 AUGUST

| | | |
|------------|-----------------------|-----|
| B 11.00 am | The Dancer (108) | p12 |
| B 3.45 pm | After the Storm (118) | p4 |
| A 6.15 pm | I, Daniel Blake (100) | p6 |
| A 8.30 pm | Paterson (118) | p7 |

WEDNESDAY 24 AUGUST

| | | |
|------------|-------------------|-----|
| B 11.00 am | God Willing (88) | p15 |
| B 3.10 pm | Paterson (118) | p7 |
| A 5.30 pm | Sunset Song (135) | p18 |
| A 8.30 pm | Le Ride (90) | p5 |

THURSDAY 25 AUGUST

| | | |
|------------|------------------------|-----|
| B 11.00 am | I, Daniel Blake (100) | p6 |
| B 4.15 pm | Lo and Behold... (98) | p27 |
| A 6.15 pm | The Dancer (108) | p12 |
| A 8.30 pm | Midnight Special (112) | p21 |

FRIDAY 26 AUGUST

| | | |
|------------|------------------------------|-----|
| B 11.00 am | Aquarius (140) | p4 |
| B 4.00 pm | Everybody Wants Some!! (117) | p19 |
| A 6.30 pm | God Willing (88) | p15 |
| A 8.30 pm | After the Storm (118) | p4 |

SATURDAY 27 AUGUST

| | | |
|------------|-------------------------|-----|
| A 12.15 pm | Little Men (86) | p21 |
| A 2.00 pm | The Eagle Huntress (87) | p23 |
| A 4.00 pm | After the Storm (118) | p4 |
| A 6.30 pm | Perfect Strangers (96) | p15 |
| A 8.30 pm | Truman (109) | p17 |

SUNDAY 28 AUGUST

| | | |
|------------|--------------------------|-----|
| A 12.15 pm | Lo and Behold... (98) | p27 |
| A 2.15 pm | Wide Open Sky (87) | p30 |
| A 4.15 pm | The Red Turtle (80) | p14 |
| A 6.00 pm | The Country Doctor (102) | p12 |
| A 8.15 pm | Free to Run (99) | p27 |

MONDAY 29 AUGUST

| | | |
|------------|--------------------------|-----|
| B 11.00 am | The Country Doctor (102) | p12 |
| B 4.00 pm | Theeb (101) | p16 |
| A 6.15 pm | Things to Come (101) | p14 |
| A 8.30 pm | Midnight Special (112) | p21 |

TUESDAY 30 AUGUST

| | | |
|------------|--------------------------|-----|
| B 11.00 am | Our Last Tango (85) | p29 |
| B 4.15 pm | Operation Avalanche (95) | p21 |
| A 6.15 pm | The Innocents (116) | p13 |
| A 8.30 pm | Theeb (101) | p16 |

WEDNESDAY 31 AUGUST

| | | |
|------------|--------------------------|-----|
| B 11.00 am | Sunset Song (135) | p18 |
| B 4.15 pm | Miss Sharon Jones! (95) | p28 |
| A 6.15 pm | The Country Doctor (102) | p12 |
| A 8.30 pm | Truman (109) | p17 |

THURSDAY 1 SEPTEMBER

| | | |
|------------|------------------------------|-----|
| B 11.00 am | Like Crazy (116) | p15 |
| B 3.45 pm | Tomorrow (119) | p30 |
| A 6.20 pm | A Quiet Passion (124) | p6 |
| A 8.45 pm | Everybody Wants Some!! (117) | p19 |

FRIDAY 2 SEPTEMBER

| | | |
|------------|-----------------------|-----|
| B 11.00 am | Things to Come (101) | p14 |
| B 4.15 pm | Life, Animated (91) | p25 |
| A 6.15 pm | The Dancer (108) | p12 |
| A 8.30 pm | Under the Shadow (85) | p18 |

SATURDAY 3 SEPTEMBER

| | | |
|------------|------------------------------|-----|
| A 12.45 pm | Tomorrow (119) | p30 |
| A 3.15 pm | Miss Sharon Jones! (95) | p28 |
| A 5.15 pm | Toni Erdmann (162) | p7 |
| A 8.30 pm | Everybody Wants Some!! (117) | p19 |

SUNDAY 4 SEPTEMBER

| | | |
|------------|-----------------------|-----|
| A 12.30 pm | Long Way North (82) | p23 |
| A 2.15 pm | Toni Erdmann (162) | p7 |
| A 5.30 pm | A Quiet Passion (124) | p6 |
| A 8.00 pm | Neruda (107) | p11 |

MONDAY 5 SEPTEMBER

| | | |
|------------|-------------------------|-----|
| B 11.00 am | Perfect Strangers (96) | p15 |
| B 4.30 pm | Free to Run (99) | p27 |
| A 6.30 pm | Miss Sharon Jones! (95) | p28 |
| A 8.30 pm | Neruda (107) | p11 |

TUESDAY 6 SEPTEMBER

| | | |
|------------|------------------------|-----|
| B 11.00 am | Toni Erdmann (162) | p7 |
| B 4.30 pm | The Red Turtle (80) | p14 |
| A 6.15 pm | The 5th Eye (112) | p8 |
| A 8.30 pm | Personal Shopper (105) | p13 |

WEDNESDAY 7 SEPTEMBER

| | | |
|------------|--------------------------|-----|
| B 11.00 am | A Quiet Passion (124) | p6 |
| B 4.00 pm | The 5th Eye (112) | p8 |
| A 6.25 pm | Like Crazy (116) | p15 |
| A 8.40 pm | Operation Avalanche (95) | p21 |

THURSDAY 8 SEPTEMBER

| | | |
|------------|---------------|-----|
| B 11.00 am | Julietta (96) | p17 |
|------------|---------------|-----|

| | | |
|-----------|------------------------|-----|
| B 4.30 pm | Under the Shadow (85) | p18 |
| A 6.25 pm | Personal Shopper (105) | p13 |
| A 8.30 pm | Land of Mine (101) | p11 |

FRIDAY 9 SEPTEMBER

| | | |
|------------|------------------------|-----|
| B 11.00 am | Personal Shopper (105) | p13 |
| B 4.00 pm | Elle (130) | p5 |
| A 6.30 pm | Perfect Strangers (96) | p15 |
| A 8.30 pm | Julietta (96) | p17 |

SATURDAY 10 SEPTEMBER

| | | |
|------------|-----------------------|-----|
| A 12.30 pm | Ngā Whanaunga... (89) | p9 |
| A 2.30 pm | Our Last Tango (85) | p29 |
| A 4.15 pm | Life, Animated (91) | p25 |
| A 6.15 pm | Julietta (96) | p17 |
| A 8.15 pm | Elle (130) | p5 |

SUNDAY 11 SEPTEMBER

| | | |
|-----------|---------------------|-----|
| A 1.45 pm | The Red Turtle (80) | p14 |
| A 3.30 pm | Like Crazy (116) | p15 |
| A 6.00 pm | Land of Mine (101) | p11 |
| A 8.00 pm | Elle (130) | p5 |

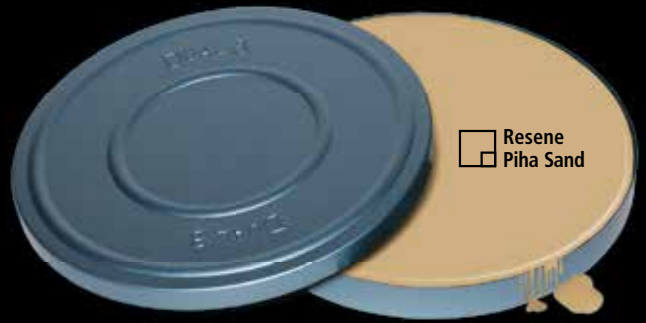
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Notes in this brochure are written and compiled by the programmers, Bill Gosden, Michael McDonnell, Ant Timpson and Malcolm Turner. Toby Manhire, Jo Randerson, Judah Finnigan and Nic Marshall also contributed notes. The brochure was edited, drawing on a wide array of writers we like, by Bill Gosden, who also wrote the unsigned notes, cribbing the occasional perfect adjective from said writers. It was managed by Tim Wong with the assistance of a squadron of ace proofreaders who labour beyond the call of duty. Views expressed in the brochure do not necessarily represent the views of the staff or trustees of the New Zealand Film Festival Trust.



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