



# NZIFF

NEW ZEALAND  
INTERNATIONAL  
FILM FESTIVAL

[WWW.NZIFF.CO.NZ](http://WWW.NZIFF.CO.NZ)

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TAIPEI ECONOMIC AND  
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NEW ZEALAND

## 2015

39TH HAWKE'S BAY  
INTERNATIONAL FILM FESTIVAL  
39TH MASTERTON  
INTERNATIONAL FILM FESTIVAL  
39TH NEW PLYMOUTH  
INTERNATIONAL FILM FESTIVAL

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

MTG CENTURY THEATRE  
Napier

CINEMA GOLD  
Havelock North

REGENT 3 CINEMAS  
Masterton

EVENT CINEMAS &  
GOVETT-BREWSTER GALLERY  
/ LEN LYE CENTRE  
New Plymouth

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# CONTENTS

04

Big Nights

08

Aotearoa

13

For  
All Ages

14

World

22

Framing  
Reality

27

Schedule  
& Index

## WELCOME



Is that a movie screen in your pocket? With vast libraries of film and television a mere finger tap away for many of us, it behoves any film festival to choose more carefully than ever. At the speed with which today's audiences demand access to films, our haul from May's Cannes Film Festival sits squarely with the zeitgeist – but our commitment to getting '71, one of the great films of 2014, onto the giant screen in September 2015 almost looks like a nostalgic gesture. That is, until you are sitting in the cinema completely electrified in the present tense of the film's terrifying fictional universe.

Programming NZIFF is more than ever about celebrating the public occasion of movie-going, privileging the big screen experience and enlivening the interaction between films and audiences, ideally with the filmmakers present to contribute in person. The only challenge about finding 50 or so films that fit that agenda in 2015 was finding even more.

We never forget that it's the support of its audience that keeps NZIFF alive and kicking. Ticket sales contributed 88% of our national income in 2014. The major sponsorship we receive from the New Zealand Film Commission is a gratifying institutional endorsement of that support, and we appreciate it immensely.

We welcome Resene for their second year as sponsors of myriad films from New Zealand filmmakers. Māori Television and RadioLIVE are great media partners. NEC very generously escorted us into the digital era and remain highly valued supporters now that we are fully ensconced. There is not one film print at this year's festival of film.

We're all of us aboard this enterprise because filmmakers gave whatever it took to get their pictures into the world in the first place. So one wanted to contemplate a society in which coupledom is compulsory; another to orchestrate the comic misunderstandings of a Latin Lothario's ex-wives; another to complete an entire action feature in a single shot? We hope team NZIFF's advocacy of their many achievements will help lead you to the explorations that mean the most to you.

Bill Gosden  
Director

# HAVELOCK NORTH

CINEMA GOLD

## TICKET PRICES

### ★ OPENING NIGHT

Opening night with light food and drinks from 5.30 pm; *Phoenix* starts at 6.00 pm.

» All tickets \$20.00

### A CODED SESSIONS

Sessions starting after 5.00 pm weekdays and all weekend sessions.

» Full Price \$16.50

» Student/Community Services Card Holder \* \$14.50

» Senior Citizen (65+) \$12.50

» Child (15 and under) \$11.50

### B CODED SESSIONS

Sessions starting before 4.30 pm weekdays and others as indicated.

» Full Price \$15.50

» Student/Community Services Card Holder \* \$12.50

» Senior Citizen (65+) \$12.50

» Child (15 and under) \$10.00

### 3D FILMS

3D glasses not included. They can be hired from the box office for \$1.00 and returned after the session.

» Full Price \$18.50

» Student/Community Services Card Holder \* \$16.00

» Senior Citizen (65+) \$14.50

» Child (15 and under) \$13.50

Please note: No complimentary passes will be accepted unless marked NZIFF 2015.

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

## BUYING TICKETS

Advance tickets are available for all sessions. Tickets are available from Cinema Gold during normal opening hours. Phone reservations are available on (06) 877 9016; tickets reserved by phone will have to be collected 30 minutes prior to the filmscreening.

ONLINE [www.hn.cinemagold.co.nz](http://www.hn.cinemagold.co.nz)

\$1.00 per ticket, max. \$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 Cinema Gold Havelock North, 11 Joll Road, Havelock North.

### TICKET OFFICE ENQUIRIES

For further information call Cinema Gold Havelock North, Ph: (06) 877 9016.

### WHEELCHAIR ACCESS

Wheelchair access via the carpark lift.

### ASSISTIVE LISTENING

Infra-red hearing aides are available.

# NAPIER

MTG CENTURY THEATRE

## TICKET PRICES

### ★ OPENING NIGHT

Opening night includes complementary refreshments from 6.00 pm; screening of *The Mafia Kills Only in Summer* starts at 6.30 pm.

» All tickets \$20.00

### A & B CODED SESSIONS

» Full Price \$16.00

» Concessions/Student/Senior Citizen/MTG Friends (65+) \* \$14.00

» Child (15 and under) \$11.00

\* Discount available for advance bookings and door sales at MTG Century Theatre and Ticketek outlets on presentation of current relevant ID.

## BUYING TICKETS

Advance tickets are available for all sessions. Tickets are available from MTG Hawke's Bay and all Ticketek outlets during opening hours. MTG Hawke's Bay is open daily from 10.00 am to 5.00 pm, and one hour prior to screenings for ticket sales.

### METHOD OF PAYMENT

Cash/EFTPOS: Accepted for box office bookings.

Visa/Mastercard: Accepted for all bookings.

### TICKETING AGENCY SERVICE FEES

A \$1.00 per ticket booking fee is already included in the prices shown above.

## VENUE INFORMATION

All screenings will be held at MTG Century Theatre, 9 Herschell Street, Napier.

Ph: (06) 835 7781.

### WHEELCHAIR ACCESS

Wheelchair access via 65 Marine Parade.

### ASSISTIVE LISTENING

Hearing loops are available.

## GENERAL INFORMATION

### 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 more suitable for mature audiences 16 years and over

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

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

R13 – Restricted to persons 13 years and over

R16 – Restricted to persons 16 years and over

R18 – Restricted to persons 18 years and over

Classifications will be published in NZIFF's daily newspaper advertising and displayed at the venues' box offices. Children's tickets are available only for films classified G, PG and M. At the time of printing some films have not been rated. Until they receive a censor rating, they are considered R18 (unless clearly aimed at children) and can only be purchased by and for people aged 18 and over. For more information please visit the ticketing and venue information page on our website.

# MASTERTON

REGENT 3 CINEMAS

## TICKET PRICES

### ★ OPENING NIGHT (*Mia madre*) & SPECIAL SCREENING (*Best of Enemies*)

The Opening Night is a fundraiser in aid of NZ Pacific Studio Artists' Residency Centre at Mt Bruce and it is a sole screening. Drinks and nibbles from 7.15 pm; *Mia madre* starts at 8.00 pm.

The special screening of *Best of Enemies* is a fundraiser for the Wairarapa branch of the Institute of International Affairs. Drinks and nibbles at 7.15 pm; film starts at 8.00 pm.

Tickets for each event are \$20.00 and can be purchased from the cinema or by phoning (06) 377 1359.

» All tickets	\$20.00
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### A CODED SESSIONS

Sessions starting after 5.00 pm weekdays and all weekend sessions.

» Full Price	\$13.00
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» Student *	\$11.00
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» Child (pre-college)	\$9.00
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### B CODED SESSIONS

Sessions starting before 4.30 pm weekdays and others as indicated.

» Full Price	\$11.00
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» Student *	\$11.00
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» Child (pre-college)	\$9.00
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### 3D FILMS

Price includes 3D glasses hire.

» Full Price	\$17.00
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» Student *	\$15.00
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» Child (pre-college)	\$13.00
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\* Full-time student concession price available for counter bookings only on presentation of current relevant ID.

## BUYING TICKETS

Advance bookings are available for all sessions from the Regent during their normal opening hours. As the Regent is unable to offer allocated seating, we recommend arriving early to your session. The auditorium doors open ten minutes before the session.

### TELEPHONE RESERVATIONS (06) 377 5479

Tickets must be picked up at least 15 minutes before the session's start time.

### METHOD OF PAYMENT

Cash/EFTPOS: Accepted for box office bookings.

Visa/Mastercard: Accepted for all bookings.

## VENUE INFORMATION

All screenings will be held at Regent 3 Cinemas, 230 Queen St, Masterton. Screenings marked ● will play upstairs (we regret there is no wheelchair access at the upstairs screenings). All other films will play downstairs.

### BOOKING OFFICE ENQUIRIES

For further information call the Regent on (06) 377 5479.

### WHEELCHAIR ACCESS

Both downstairs cinemas have wheelchair access.

### WEBSITE [www.nziff.co.nz](http://www.nziff.co.nz)

Register on our website to customise your view of NZIFF, select your favourite films, send films to your friends, and create your own schedule. The site also features an at-a-glance planner that shows you exactly when each movie is scheduled to start and finish.



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



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



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



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

# NEW PLYMOUTH

EVENT CINEMAS & GOVETT-BREWSTER ART GALLERY/LEN LYE CENTRE

## TICKET PRICES

### A CODED SESSIONS

Sessions starting after 4.30 pm weekdays and all weekend sessions.

» Full Price	\$15.50
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» Student *	\$12.50
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» Child (14 and under)/Senior Citizen (60+) *	\$10.00
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### B CODED SESSIONS

Sessions starting before 4.30 pm weekdays.

» Full Price	\$13.50
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» Student *	\$12.50
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» Child (14 and under)/Senior Citizen (60+) *	\$10.00
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### 3D FILMS

3D glasses not included. They can be purchased from the box office for \$1.00 or bring your own.

» Full Price	\$18.50
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» Student *	\$15.50
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» Child (14 and under)/Senior Citizen (60+) *	\$13.00
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Please note: Discount Booklets accepted only at Event Cinemas. Cine Buzz for Seniors discounted prices do not apply to NZIFF screenings. No movie vouchers or complimentary passes will be accepted unless marked NZIFF 2015.

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

## BUYING TICKETS

Advance tickets are available for all sessions and can be made from the venue where the film is screening. As these box offices are operated for NZIFF by the venues themselves, they are not equipped to sell tickets for other NZIFF venues.

### Event Cinemas New Plymouth:

Open daily from 9.30 am until late. We regret there are no telephone bookings.

### Govett-Brewster Art Gallery/Len Lye Centre:

Open Wednesday, Friday–Monday 10.00 am–6.00 pm; Thursday 10.00 am–9.00 pm; closed Tuesdays. We regret there are no telephone bookings. Tickets available in-store or online.

### ONLINE

Event Cinemas screenings – [www.eventcinemas.co.nz](http://www.eventcinemas.co.nz)

A booking fee of \$1.10 per ticket applies.

Govett-Brewster Art Gallery/Len Lye Centre screenings – [www.govettbrewster.com](http://www.govettbrewster.com)

### METHOD OF PAYMENT

Cash/EFTPOS: Accepted for box office bookings.

Visa/Mastercard: Accepted for all bookings.

## VENUE INFORMATION

Event Cinemas New Plymouth: 119–125 Devon Street St East; Ph (06) 759 9077.

Govett-Brewster Art Gallery/Len Lye Centre: 42 Queen St; Ph (06) 759 6060.

### WHEELCHAIR ACCESS

Event Cinemas New Plymouth: Wheelchair access is available along with a wheelchair space in cinemas.

Len Lye Centre: Wheelchair access is available along with two accessible spaces in the cinema. Wheelchair space bookings available for in-store bookings only. Free entry for a companion to assist an audience member who has a disability or impairment (valid ID required).

## KEY TO ICONS



Cannes Selection 2015



Guest Appearance



Major Festival Award

## The Mafia Kills Only in Summer

*La mafia uccide solo d'estate*

*Opening Night (Napier & New Plymouth)*

The winner of the 2014 European Film Award for Best European Comedy, this Italian box office hit follows the growing pains of Arturo, a Palermo boy whose life, from conception onwards, is impacted in dramatic ways by the operations of the Mafia. For a romantic comedy, it delivers a disconcertingly effective protest at Cosa Nostra domination of Sicilian life: it portrays historic Mafia violence as idiotic. It's a bold big-screen debut for actor/director Pierfrancesco 'Pif' Diliberto, a satirical current affairs broadcaster whose Italian TV profile is broadly comparable to Jon Stewart's in the US.

"Diliberto's film, a buoyant farce, chronicles two decades in the history of Palermo and the Cosa Nostra, lampooning the atrocities and hypocrisies of the Mob... Cleverly splicing himself into archival news footage and dramatizing a romance around the historical action, Diliberto has managed to make a political comedy that seems at once tremendously funny and intensely serious." — Calum Marsh, *Village Voice*

"Pierfrancesco Diliberto does a remarkable job negotiating the delicate balance between humor and



heartrending emotion in his terrific feature debut... There are moments when audiences will wonder if laughing about gangland whackings isn't in bad taste, yet it becomes increasingly clear that the director-scripter is using humor to cut Mafia bosses down to size, thereby turning an accusatory glare at an Italy that granted these people power." — Jay Weissberg, *Variety*

**"Diliberto has devised a rather... unusual method of addressing Palermo's Mafia infestation. If he can't fight them, he'll skewer them... with great comic verve."**

— Calum Marsh, *Village Voice*

**Director: Pierfrancesco Diliberto aka 'Pif'**  
Italy 2013 | 90 mins

**Producers:** Mario Gianani, Lorenzo Mieli  
**Screenplay:** Michele Astori, Pierfrancesco Diliberto, Marco Martani

**Photography:** Roberto Forza

**Editor:** Cristiano Travaglioli

**Music:** Santi Pulvirenti

**With:** Cristiana Capotondi, Pif, Alex Bisconti, Ginevra Antona, Claudio Gioè, Ninni Bruschetta, Barbara Tabita, Rosario Lisma, Enzo Salomone, Maurizio Marchetti

**Festivals:** Karlovy Vary 2014

In Italian with English subtitles

M violence, offensive language, sex scenes

\* Napier Opening Night (special prices apply; see p2 for details).

★ Napier	Thu 3 Sept, 6.30 pm*
A Havelock Nth	Sun 6 Sept, 6.30 pm
B Napier	Mon 7 Sept, 2.00 pm
B Havelock Nth	Tue 8 Sept, 4.00 pm

B Masterton	Wed 9 Sept, 12.00 pm
A Masterton	Sat 12 Sept, 3.15 pm

A N. Ply Event	Thu 3 Sept, 6.00 pm
B N. Ply Event	Mon 7 Sept, 10.30 am
A N. Ply Event	Tue 8 Sept, 6.00 pm

## Mia madre

*Opening Night (Masterton)*

Italian favourite Nanni Moretti returned to the Cannes Competition this year with his best film since *The Son's Room* was awarded the Palme d'Or in 2001. In lightly disguised autobiographical mode, he tells the story of Margherita (Margherita Buy), a filmmaker anxiously juggling the demands of her career, her teenage daughter and the decline of her ageing mother, Ada. Moretti himself plays Margherita's brother, who has taken leave from his job to nurse their dying mother.

With characteristic openness to the big questions and the way they are manifested in our everyday existence, Moretti moves between Margherita's personal and professional lives in a lifelike mix of thoughtfulness and wry comedy. Playing Barry Huggins, an outrageously grandstanding – and needy – American actor in the film Margherita is making, John Turturro is a comic treat.

"Its relatively tranquil surface, its small amusements (many of them revolving around a tasty turn by John Turturro), its moments of touching, almost Sirkian melodrama, above all its ability to tease resonant themes out of seemingly inconsequential scenes or lines of dialogue, make for a film



©SACHER FILM LE PACTE

that is greater than the sum of its parts. Declaredly inspired by Moretti's own mother's death during the editing of *Habemus papam*, *Mia madre* is one of the Roman director's least showy films, but also one of those that most successfully rises above his personal tics and mannerisms to achieve a kind of universal pathos." — Lee Marshall, *Screendaily*

**"Nanni Moretti's *Mia madre* is warm, witty and seductive... a tremendously smart and enjoyable movie."**

— Peter Bradshaw, *The Guardian*



**Director: Nanni Moretti**  
Italy/France 2015 | 107 mins

**Producers:** Nanni Moretti, Domenico Procacci  
**Screenplay:** Nanni Moretti, Francesco Piccolo, Valia Santella

**Photography:** Arnaldo Catinari

**Editor:** Clelio Benevento

**With:** Margherita Buy, John Turturro, Giulia Lazzarini, Nanni Moretti, Beatrice Mancini, Stefano Abbati, Enrico Ianniello, Anna Bellato, Tony Laudadio, Lorenzo Gioielli

**Festivals:** Cannes (In Competition) 2015

**Best Actress (Margherita Buy), Best Supporting Actress (Giulia Lazzarini), Donatello Awards 2015**

In Italian with English subtitles

CinemaScope/M offensive language

\* The Masterton Opening Night is a fundraiser in aid of NZ Pacific Studio Artists' Residency Centre at Mt Bruce (special prices apply; see p3 for details).

B Havelock Nth	Tue 15 Sept, 3.45 pm
B Napier	Thu 17 Sept, 11.00 am
A Havelock Nth	Sat 19 Sept, 6.00 pm

★ Masterton Wed 2 Sept, 8.00 pm\*

B N. Ply Event	Thu 17 Sept, 10.30 am
A N. Ply Event	Sat 19 Sept, 5.15 pm

## The Lobster

Closing Night

In the world of Yorgos Lanthimos' wily jet black satire of socially enforced coupledness, single adults are required to find a partner within 45 days or be transformed into the animals of their choice. Studding his supremely deadpan creation with gags that may have you gaping in disbelief, the director of *Dogtooth* proves as savage and adroit a surrealist in English as in his native Greek.

"David (a paunchy Colin Farrell) picks the lobster, because they live long and he likes the sea. Left by his wife of 11 years, David is taken to a hotel compound where the non-attached – played by Ben Whishaw, John C. Reilly, Ashley Jensen, and Jessica Barden, among others – can form couples or earn extensions by hunting down Loners, renegade singles who hide in the woods. With him, he brings Bob, a border collie who used to be his brother.

Lanthimos continually introduces new bizarre rules, rituals, and punishments... It's a funny, unsettling, occasionally gruesome riff on the way a society can prioritize long-term relationships while codifying them into meaningless gesture... He also keeps expanding the scope, from the hotel to the woodland world of the Loners and then to a nearby city, where patrolling



DESPINA SPYROU

police officers badger unaccompanied adults for proof of couplehood. As the shocks and surreal-satirical conceits pile on, they accumulate meaning, leading to a semi-ambiguous finale that questions whether it's even possible for two people to be in love on terms other than the ones their culture has laid out for them. There's comedy that's weird for its own sake, and then there's this." — Ignatiy Vishnevetsky, *AV Club*

**"Charlie Kaufman or Spike Jonze couldn't have written a more exquisite dark comedy in the age of Tinder."**

— Aaron Hillis, *Filmmaker*



**Director: Yorgos Lanthimos**  
Greece/Ireland/UK 2015 | 118 mins

**Producers:** Ed Guiney, Lee Magiday, Ceci Dempsey, Yorgos Lanthimos  
**Screenplay:** Yorgos Lanthimos, Efthimis Filippou  
**Photography:** Thimios Bakatakis  
**Editor:** Yorgos Mavropsaridis  
**With:** Colin Farrell, Rachel Weisz, Jessica Barden, Olivia Colman, Ashley Jensen, Ariane Labed, Angeliki Papoulia, John C. Reilly, Léa Seydoux, Michael Smiley, Ben Whishaw  
**Festivals:** Cannes (In Competition) 2015  
**Jury Prize, Cannes Film Festival 2015**  
In English and French, with English subtitles  
R16 violence, offensive language, sex scenes, content may disturb

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**Metro**  
METROMAG.CO.NZ

B	Havelock Nth	Thu 17 Sept, 3.30 pm
B	Napier	Fri 18 Sept, 2.00 pm
A	Havelock Nth	Sat 19 Sept, 8.15 pm
A	Napier	Sun 20 Sept, 6.00 pm

B	Masterton	Tue 15 Sept, 2.30 pm
A	Masterton	Wed 16 Sept, 8.00 pm ●

B	N. Ply Event	Thu 17 Sept, 3.30 pm
A	N. Ply Event	Sun 20 Sept, 8.00 pm

## The Assassin *Nie Yinniang*

Centrepiece

Taiwanese director Hou Hsiao-hsien, as visual a poet of human existence as ever made movies, has been working for almost a decade to produce this ravishing distillation of a vanished world. Winner of the Best Director Award at Cannes.

"Nominally a martial arts film of the swordplay genre, *The Assassin*, inspired by 9th-century Tang Dynasty fiction, is actually a breathtakingly contemplative historical drama. Filmmakers including Zhang Yimou, Ang Lee, and Bernardo Bertolucci can eat their hearts out, because *The Assassin* involves the most extravagant, intricately detailed, extraordinarily beautiful recreation of the interiors, decor, dress and manners of imperial China that has ever likely been put on film...

Yinniang (Shu Qi), a general's daughter exiled since childhood, is assigned by her martial arts master to kill the cousin to whom she was once betrothed, as punishment for failing to complete the political assassination of a corrupt governor. This is played out as an intricate cat-and-mouse game of stalking, and its pleasures for the viewer are not the ordinary ones of pursuit and capture, but the quality of living completely in each moment through Hou's vision." — Barbara Scharres,



RogerEbert.com

"Whether shooting through wafting transparent curtains or mountain mists, or using muted or saturated colours, holding for a long time on a static tableau or delivering a quick montage depicting Yinniang despatching her enemies with deadly ease, Hou constantly makes us feel almost as if we're watching something we've never seen before."

— Geoff Andrew, *Sight & Sound*

**"The Assassin is a beautiful, beguiling film; it's impossible not to get fully lost in its rarefied world."**

— Dave Calhoun, *Time Out*



**Director: Hou Hsiao-hsien**  
Taiwan 2015 | 105 mins

**Producers:** Hou Hsiao-hsien, Chen Yiqi, Peter Lam, Lin Kufn, Gou Tai-chiang, Tung Tzu-hsien  
**Screenplay:** Hou Hsiao-hsien, Chu Tien-wen, Hsieh Hai-meng, Zhong Acheng  
**Photography:** Mark Lee Ping-bing  
**Editors:** Liao Ching-sung, Pauline Huang Chih-chia  
**Music:** Lim Giong  
**With:** Shu Qi, Chang Chen, Zhou Yun, Tsumabuki Satoshi, Juan Ching-tian, Hsieh Hsin-ying, Sheu Fang-yi  
**Festivals:** Cannes (In Competition) 2015  
**Best Director, Cannes Film Festival 2015**  
In Mandarin with English subtitles  
M violence

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TAIPEI ECONOMIC AND  
CULTURAL OFFICE IN  
NEW ZEALAND

A	Napier	Sat 12 Sept, 6.00 pm
B	Napier	Mon 14 Sept, 2.00 pm
A	Havelock Nth	Tue 15 Sept, 6.00 pm

A	Masterton	Sat 12 Sept, 8.15 pm ●
B	Masterton	Mon 14 Sept, 3.45 pm

A	N. Ply Event	Sat 12 Sept, 6.00 pm
B	N. Ply Event	Mon 14 Sept, 3.45 pm

## 45 Years

Special Presentation

Charlotte Rampling and Tom Courtenay shared the acting honours at the Berlin Film Festival for their roles as a long-married couple suddenly prompted to wonder how well they know each other. Andrew Haigh's sensitively measured portrait of a marriage finds a well-worn familiarity in their scenes together and draws from each actor their most delicately nuanced work in years.

Comfortably retired in Norfolk, Kate and Geoff are preparing for their 45th-anniversary party, when a letter arrives which raises a ghost from the past. It concerns Geoff's first girlfriend, Katya, who died in a mountain accident when the two of them were holidaying 50 years ago.

Surprised by Geoff's response, Kate becomes increasingly preoccupied by what she doesn't know about that first affair, and how it shaped the man she married. All the while she tends to arrangements for the party in an atmosphere of high anticipation amongst their friends. Writer-director Andrew Haigh, whose *Weekend* cut deep in its account of a relationship that lasted a mere two days, proves equally astute and empathetic observing a life-long intimacy chaffing at its limitations.



©AGATHA A. NITECKA

"A wry, witty, wonderfully true-to-life drama notable not only for its superb performances but also for the subtlety of its script and direction. Also impressive for its expressive use of Norfolk's landscape and weather, it comes across a little like late Bergman – but with rather more laughs. For me at least, it's one of the finest British films of recent years." — Geoff Andrew, *BFI.com*

**"It's a film of small moments and tiny gestures that leaves a very, very big impression."**

— Dave Calhoun, *Time Out*



**Director/Screenplay: Andrew Haigh**  
UK 2015 | 93 mins

**Producer:** Tristan Goligher  
**Photography:** Lol Crawley  
**Editor:** Jonathan Alberts  
**Production designer:** Sarah Finlay  
**Costume designer:** Suzie Harman  
**With:** Charlotte Rampling, Tom Courtenay, Geraldine James, Dolly Wells, David Sibley, Sam Alexander, Richard Cunningham, Hannah Chambers, Camille Ucan, Rufus Wright  
**Festivals:** Berlin 2015  
**Best Actress & Best Actor, Berlin International Film Festival 2015**  
M sex scenes, offensive language

PRESENTED IN ASSOCIATION WITH

*Take it easy*  
**THE BREEZE**

<b>B Havelock Nth</b>	Wed 9 Sept, 4.00 pm
<b>A Havelock Nth</b>	Thu 10 Sept, 6.00 pm
<b>A Napier</b>	Sun 13 Sept, 6.00 pm
<b>B Napier</b>	Tue 15 Sept, 2.00 pm

<b>B Masterton</b>	Fri 11 Sept, 12.00 pm
<b>A Masterton</b>	Sun 13 Sept, 4.00 pm

<b>B N. Ply Event</b>	Fri 11 Sept, 10.30 am
<b>A N. Ply Event</b>	Sun 13 Sept, 3.30 pm
<b>A N. Ply Event</b>	Wed 16 Sept, 6.00 pm

## Amy

Special Presentation

"To hear Amy Winehouse sing numbers like 'Back to Black' and 'Love Is a Losing Game' in Asif Kapadia's sensitive and extraordinary documentary *Amy* is to open yourself to an unsettling rush of grief and joy. Kapadia [*Senna*] has conducted interviews with key people in Winehouse's life – including her ex-husband, Blake Fielder-Civil, and her longtime best girlfriends, Juliette Ashby and Lauren Gilbert – weaving them through performance and interview footage as well as personal videos and stills shot by friends, family, and colleagues. The result is a surprisingly seamless biographical documentary, one that, even though it's been constructed largely from found elements, feels gracefully whole...

Kapadia presents Winehouse looking her best: we see her performing on *Late Show with David Letterman*, a glorious vision with Maria Callas eyes and Ronnie Spector hair, wearing a polka-dotted supper-club dress that makes her somewhat thoughtlessly placed tattoos look more glamorous, not less. But what really counts is the care Kapadia takes in showing Winehouse in her lowest moments...

Even if the last third of *Amy* is painful to watch, Kapadia takes



care not to lose sight of the human being behind the mythology. In the beginning, she was just a Jewish girl from North London, with a bawdy sense of humor and a voice that carried hints, like subtle notes of perfume, of the singers who'd come before her. In the end, she was both ravaged and radiant, but *Amy* focuses mostly on the latter." — Stephanie Zacharek, *Village Voice*

**"A commemoration of her colossal talent, and a moving tribute to a brilliant, witty, vivacious young woman gone far too soon."**

— Robbie Collin, *The Telegraph*



**Director: Asif Kapadia**  
UK 2015 | 128 mins

**Producer:** James Gay-Rees  
**Editor:** Chris King  
**Music:** Amy Winehouse, Antonio Pinto  
**With:** Amy Winehouse, Tony Bennett, Salaam Remi, Yasiin Bey, Lauren Gilbert, Juliette Ashby, Nick Shymansky, Andrew Morris, Raye Cosbert, Mark Ronson, Blake Fielder-Civil  
**Festivals:** Cannes (Midnight Screenings), Sydney 2015  
Colour and B&W/M drug use, offensive language, content may disturb  
[amyfilm.co.uk](http://amyfilm.co.uk)

<b>B Napier</b>	Fri 4 Sept, 2.00 pm
<b>A Havelock Nth</b>	Fri 4 Sept, 7.45 pm
<b>A Napier</b>	Sat 5 Sept, 6.00 pm
<b>B Havelock Nth</b>	Mon 7 Sept, 3.30 pm

<b>A Masterton</b>	Fri 4 Sept, 7.45 pm ●
<b>B Masterton</b>	Mon 7 Sept, 3.15 pm

<b>A N. Ply Event</b>	Thu 3 Sept, 8.00 pm
<b>B N. Ply Event</b>	Fri 4 Sept, 3.15 pm
<b>A N. Ply Event</b>	Sat 5 Sept, 8.00 pm



## Embrace of the Serpent *El abrazo de la serpiente*

Special Presentation

An Amazonian shaman, the lone survivor of his tribe, is the commanding central presence in this hypnotic reversal of the jungle-explorer genre by Colombian director **Ciro Guerra** (*The Wind Journeys*). It's majestically shot in the Amazon, in B&W so intensely rich and finely detailed that you might wish the world itself could do without colour. The shaman Karmakate's peregrinations are based on actual trips documented by two explorers, German ethnographer Theodor Koch-Grunberg, who visited in 1911, and American scientist Richard Evans Schultes, who followed in his footsteps with Koch-Grunberg's journals for a guide, three decades later.

Ironically, it's through these men's explorations that any record of the likes of Karmakate survives. Intercutting between the shaman as a young man and as an older one guiding each of his alien visitors down the river, Guerra posits the opposite situation. He turns an indigenous eye on these stray Europeans who've become uneasy dependents, mocking them, seducing them with animism, and drawing on nature's pharmacy to cure their ails and bend their minds.

"Just a few minutes in, the viewer is



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entirely submerged in this fantastical, quasi-mythical, soul-crushing yet often very funny story... None of the arduousness behind-the-scenes shows in the final film, which unfolds with a stunning directorial sureness and a layered intelligence that at times lands an insight so wincingly wise and true it takes your breath away." — Jessica Kiang, *The Playlist*

**"At once blistering and poetic... **Ciro Guerra's** visually majestic film pays tribute to the lost cultures and civilizations of the Colombian Amazon."**

— Justin Chang, *Variety*



**Director: **Ciro Guerra****  
Colombia/Venezuela/Argentina  
2015 | 125 mins

**Producer:** Cristina Gallego

**Screenplay:** **Ciro Guerra**, Jacques Toulemonde Vidal

**Photography:** David Gallego

**Editors:** Etienne Boussac, Cristina Gallego

**Music:** Nascuy Linares

**With:** Nilbio Torres, Antonio Bolívar, Yauenkü Miguee, Jan Bijvoet, Brionne Davis

**Festivals:** Cannes (Directors' Fortnight) 2015  
**Directors' Fortnight Prize, Cannes Film Festival 2015**

In Cubeo, Huitoto, Wanano, Tikuna, Spanish, Portuguese, German, Catalan and Latin, with English subtitles

B&W/M violence, content may disturb

A **Havelock Nth** Fri 18 Sept, 7.45 pm

A **Masterton** Sun 6 Sept, 7.45 pm

A **N. Ply Event** Tue 15 Sept, 8.00 pm

B **N. Ply Event** Wed 16 Sept, 3.30 pm

## Sherpa

Special Presentation

We are unlikely ever to tire of the spectacle of Everest as pure wilderness, even if, before the terrible events of May, tales of adventure tourists crowding the mountain were becoming more and more common. The Everest captured so vividly in Australian filmmaker Jennifer Peedom's superb *Sherpa* is one of awesome beauty, but it is also one teeming with chaotic human activity.

In 2013 news channels around the world reported that Sherpa guides had turned angrily on European climbers on Everest. Wanting to know what had driven the famously obliging Sherpas to such action, Peedom, already an experienced filmmaker in the Himalayas, set out to film the 2014 climbing season. Her film crew embedded with a commercial expedition operated by Kiwi Himalayan veteran Russell Brice. The 25 Sherpas in his team carry equipment and ensure the safety of clients who might pay up to \$75,000 for the experience. At the heart of this film is Brice's Sherpa leader Phurba Tashi, about to attempt to summit Everest for the 22nd time.

Then, in April 2014, a 14 million ton block of ice crashed down and killed 16 Sherpas as they worked on the climbing route through the



Khumbu Icefall. Having acquainted us, before this tragedy, with the candid viewpoints of Phurba and his team, Brice and his clients, and numerous other denizens of the mountain, Peedom captures the dramatic reappraisals that follow, with equal candour. Unforgettably, we watch as the Sherpas, facing fierce opposition and blatant misrepresentation, defy the dictates of 'commercial reality' and unite to restore order to their mountain.

**"Jaw-gapingly spectacular... a riveting account of last year's climbing season on Everest."**

— Harry Windsor, *Hollywood Reporter*

**Director: **Jennifer Peedom****  
Australia 2015 | 96 mins

**Producers:** Bridget Ikin, John Smithson  
**Photography:** Renan Ozturk, Hugh Miller, Ken Sauls

**Editor:** Christian Gazal

**Music:** Antony Partos

**With:** Phurba Tashi Sherpa, Russell Brice, Ed Douglas

**Festivals:** Sydney 2015

In Nepali and English, with English subtitles  
CinemaScope

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

A **Napier** Sun 6 Sept, 6.00 pm

B **Napier** Tue 8 Sept, 2.00 pm

A **Havelock Nth** Wed 9 Sept, 6.00 pm

A **Masterton** Sun 6 Sept, 5.45 pm ●

B **Masterton** Thu 10 Sept, 2.30 pm

A **N. Ply Event** Sun 6 Sept, 6.00 pm

A **N. Ply Event** Mon 7 Sept, 6.00 pm

B **N. Ply Event** Tue 8 Sept, 3.45 pm

# AOTEAROA

NEW ZEALAND FILMS AT NZIFF ARE  
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the paint the professionals use

NZIFF is proud to provide big screen premieres for striking work made within our own shores. In fact it's one of our key objectives. In 2015 we platform a marvellous diversity of documentaries – several of them significantly international in scope and two very different programmes of short films.

## The Art of Recovery



**Director/Photography:**  
**Peter Young**  
New Zealand 2015  
90 mins

**Producers:** Peter Young, Tracy Roe  
**Executive producer:**  
Gaylene Preston

**With:** Wongi Wilson, Emma Wilson, Coralie Winn, Ryan Reynolds, Johnny Moore, Sam Crofskey, Pete Majendie, Barnaby Bennett, Liv Worsnop, Swing Town Rebels & CERA

If you've not been there for yourself, prepare to be amazed by the profusion of massive murals, pop-up enterprises and inventive recreational options that have brought colour and vitality to Central Christchurch since the massive demolitions that followed the quake.

'People feel it is theirs', says Pete Majendie, in explanation of the success of his 185 Empty Chairs, a project which drew on donated materials and voluntary assistance to create a memorial to those who died in Christchurch on 22 February 2011. Intended as a temporary installation, the chairs have been lovingly tended and much visited ever since. Majendie's observation perfectly encapsulates the community spirit being forged in

vacant spaces – and being celebrated with feeling in Peter Young's lively documentary.

Young juxtaposes the organic nature of the internationally admired Gap Filler initiatives with the business-driven imperatives of the Christchurch Central Recovery Plan. He leaves us hoping against hope that a new city can be infused with the same resurgent spirit and pride of community ownership.

**A N. Ply Len Lye** Sat 19 Sept, 4.30 pm

## Belief: The Possession of Janet Moses



 **David Stubbs\***

**Director/Screenplay:**  
**David Stubbs**  
New Zealand 2015  
88 mins

**Producers:** David Stubbs,  
Thomas Robins

**Photography:** Mathew Knight

**Editor:** Bradley Warden

**With:** Kura Forrester, William Davis,  
Tina Cook, Hariata Moriarty  
CinemaScope/M content may disturb

In October 2007, 22-year-old Janet Moses died and a 14-year-old female relation was hospitalised during a māku-tu-lifting in the Wellington suburb of Wainuiomata. In 2009 nine members of Janet's family, all siblings of her mother or their spouses, were charged in relation to her tragic death. Their trial was reported around the world and widely portrayed as a head-to-head collision of Western law and traditional belief. In *Belief*, David Stubbs, a Pākehā filmmaker who grew up in Wainuiomata, proceeds with impressive tact and sensitivity to understand and describe just what happened. He weaves together witness interviews, items of public record and re-enactments to draw us into the

nightmare experienced by Janet and her whānau. Invoking traditions they haven't entirely mastered, they are consumed by their anxiety to rescue her from the torments of her illness. The escalation of dread and conviction that enveloped them progresses incrementally and so convincingly in Stubbs' telling that rational disbelief at what occurred is no longer an option. Dramatic without ever relishing drama for its own sake, this is a persuasive and moving picture of humanity in extremis.

**A Napier** Sun 20 Sept, 2.00 pm\*

**A Masterton** Tue 8 Sept, 8.00 pm\*

**B Masterton** Wed 9 Sept, 2.30 pm

## Crossing Rachmaninoff

Enthralled, like its hero, by the turmoil, lyricism and sheer melodic grandeur of one of the most beloved works in the Romantic piano repertoire, Rebecca Tansley's documentary recounts the voyage of Italian-born Auckland pianist Flavio Villani. From picking out TV jingles on a rusty keyboard as a child to his debut last Christmas with a Calabrian orchestra playing Rachmaninoff's Second Piano Concerto, his path has been circuitous but purposeful.

Beginning in Auckland, where Villani arrived at the age of 26 to study performance at Auckland University, the film starts four months before the big night, but incorporates a good measure of his backstory into its countdown to show time. We see him with his own students. We see him rehearsing, performing and taking notes from his mentor, Matteo Napoli. Then it's time to return to Italy a mere ten days ahead of the performance.

You may never want to spend another Christmas in the sun once you've hung out for a winter evening in the cucina Villani, though there's something of the prodigal son about this food-filled homecoming. Villani explains his struggle with his father, an ex-military man unable to accept that



his son is gay or that he could ever make a living playing the piano.

Villani's modestly avowed assurance and his easy intimacy with the filmmaker make him an entirely winning subject even when he's not channelling Rachmaninoff. The more he talks about the concerto, the easier it is to see what a vivid and exhilarating existence he's found within it. Watching and hearing him live it in the film's last act is a joyous consummation indeed.

**"Crossing Rachmaninoff is as much a delight for the senses as it is emotionally compelling... a feast of music, of images, and of humanity."**

— Anthony Robins, *The Standard*

**Director/Producer: Rebecca Tansley**  
New Zealand 2015 | 79 mins

**Co-producer:** Lyn Collie  
**Photography:** Simon Raby  
**Editor:** Thomas Gleeson  
**Sound:** Mike Westgate  
**With:** Flavio Villani

In English and Italian, with English subtitles

A Havelock Nth Tue 8 Sept, 6.00 pm  
B Havelock Nth Wed 9 Sept, 2.15 pm

A Masterton Sun 6 Sept, 4.00 pm  
B Masterton Mon 7 Sept, 1.30 pm

A N. Ply Event Sun 13 Sept, 1.45 pm  
B N. Ply Event Mon 14 Sept, 10.30 am

## Ever the Land

Architect Ivan Mercep famously arrived to pitch for Te Wharehou o Tūhoe equipped with a blank sheet of paper, and was given the job. Perhaps the same *tabula rasa* principle applied when Tūhoe and Mercep granted relative outsiders, German-New Zealand residents producer Alexander Behse and director Sarah Grohnert, extensive access to hui, meetings and the building site over two years to make a documentary about the planning and construction of the building. Bereft of talking heads, narration or identifying titles, this keenly observational sketch of New Zealand's most fiercely independent tribe invites us into the gentle ebb and flow of Tūhoe life. The fruits are as quietly unassuming as they are serenely artful and incisive.

Made under strict sustainability certification as part of the internationally recognised Living Building Challenge, Te Wharehou o Tūhoe is both a mammoth undertaking to watch unfold and a potent symbol of the Ngāi Tūhoe philosophy.

Framed against ongoing negotiations with the Government, which culminated in the Crown's historic apology and settlement last year,



Grohnert's film extols the resolute spirit of a people wounded by shameful acts of injustice, but doggedly persistent in preserving the integrity of land, culture and community. With an astute, finely tuned sensibility for people and practices, *Ever the Land* offers intimate access to the build of this landmark project, whilst evoking the profound principles it represents with a supple grace. — JF

**In 2013 ancestral homelands were returned, the Government gave an official apology, and Tūhoe built the first ever 'Living Building' in Aotearoa.**

**Director/Photography: Sarah Grohnert**  
New Zealand 2015 | 90 mins

**Producer:** Alexander Behse  
**Editor:** Prisca Bouchet  
**Sound:** Nick Buckton  
In English and Māori, with English subtitles  
[evertheland.com](http://evertheland.com)

A Napier Sat 12 Sept, 2.00 pm

A N. Ply Event Sat 12 Sept, 2.00 pm  
A N. Ply Event Mon 14 Sept, 6.00 pm

## New Zealand's Best 2015

82 mins approx. | R13 violence, offensive language, nudity, content may offend

For our fourth *New Zealand's Best* short film competition, NZIFF programmers Bill Gosden and Michael McDonnell viewed 75 submissions to make a shortlist of 12 from which filmmaker Christine Jeffs selected these six finalists.

A jury of three will select the winners of the \$5,000 Madman Entertainment Jury Prize and the \$3,000 Friends of the Civic Award. A separate jury appointed by the New Zealand Cinematographers Society will present the Allen Guilford Cinematography Award of \$2,000 and an engraved pan glass. The winner of the Audience Choice Award takes away 25 percent of the box office from the NZIFF screenings. Christine's comments on each film appear in italics.

**A Napier** Wed 9 Sept, 6.00 pm

**A Masterton** Mon 7 Sept, 6.00 pm

**A N. Ply Event** Fri 18 Sept, 6.00 pm

### Tits on a Bull

NZ 2015 | 16 mins | **Director/Screenplay:** Tim Worrall | **Producers:** Piripi Curtis, Lara Northcroft | **Photography:** Richard Curtis

The star player of a Māori women's rugby team must choose between loyalty to her coach and love for her teammate. *The narrative skilfully takes us to the heart of the relationships. Realistic and full of feeling. Refreshing.*

### Not Like Her

NZ 2015 | 14 mins | **Director/Screenplay:** Hash Perambalam | **Producers:** Lucy Stonex, Brendan Donovan | **Photography:** Grant Mckinnon

A rebellious teenager is forced to spend the day with her estranged mother when she is suspended from school. *Edgy performances with perfect moments of solitude. Understated with intensity. Could have seen more.*



NOT LIKE HER

### Ow What!

NZ 2015 | 15 mins | **Director/Producer/Screenplay:** Michael Jonathan | **Photography:** Grant Mckinnon

Te Mauri dreams of following in his absent rugby-playing father's footsteps and finds encouragement from an unusual source. *A charming story with surprising power. A memorable performance from Timoti Tiakiwai which places us firmly in his world. Funny and poignant all at once.*

### The Tide Keeper

NZ 2014 | 10 mins | **Director/Producer/Screenplay:** Alyx Duncan | **Photography:** Ben Montgomery, Chris Pryor | **Festivals:** Melbourne, Vancouver 2014

An old seaman dreams the ocean into his bed. *Gloriously filmed, powerful and provocative, with strength of vision and clarity of tone that resonates beautifully with feeling.*



TITS ON A BULL

### Feeder

NZ 2015 | 16 mins | **Director:** Christian Rivers | **Producer:** Mhairead Connor | **Screenplay:** Guy McDouall | **Photography:** Simon Baumfield

A down-on-his-luck musician finds inspiration when he moves into a creepy derelict flat, but success comes at a cost... *Dark narrative with a twist. Surprises keep coming to the end.*

### Madam Black

NZ 2014 | 11 mins | **Director/Producer:** Ivan Barge | **Screenplay:** Matthew Harris | **Photography:** Andrew Stroud

An errant photographer must concoct an elaborate story when he runs over a beloved pet. *The tricky situations we get ourselves into. Sweet and quirky tale which abounds with charm and humour.*



MADAM BLACK

## Ngā Whanaunga Māori Pasifika Shorts 2015

94 mins approx. | R16 violence, offensive language, sex scenes, content may offend

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, Samoa and Tuvalu. Native noir, cultural comedy and deep drama combine in an expression of 'Hawaiiki Hōu' – Voices of a New Hawaiiki. Curators' comments on each film appear in italics.

**A Napier** Sat 19 Sept, 11.00 am

**A Masterton** Mon 14 Sept, 6.00 pm

**A N. Ply Len Lye** Fri 11 Sept, 6.30 pm

### Taniwha

NZ 2015 | 3 mins | **Director:** Mika (Ngāi Tahu, Takatāpui)

*We open with waiata from Māori magician Mika, another divination, an expression of the spirit of Taniwha! — LK*

### Ma

NZ 2014 | 16 mins | **Director/Screenplay:** Nikki Si'ulepa (Samoan) | **Producers:** Ngaire Fuata (Rotuman), Nikki Si'ulepa

When a grandmother discovers one of her precious toys is missing, she takes matters into her own hands. *Ma is a no-nonsense kind of lady. Never underestimate Ma! — CF*

### Islet

Tuvalu 2015 | 11 mins | **Director/Producer/Screenplay:** Andrew John Fakaua Ponton (Tuvalu)

A 13-year-old boy must navigate the expectations of his ultra-conservative community. *This comic tale is the first full Tuvalu language short shot in Tuvalu. — LK*



CORAL

### Coral

NZ/Samoa 2015 | 15 mins | **Director/Screenplay:** Giacomo Martelli | **Executive Producer:** Maea Tamesese (Samoan) | **Producers:** Steve Finnigan, Grant Baker, Fuimaono Alex Wright (Samoan)

A fisherman finds something disturbing in a forbidden lagoon. *Shot fully in Samoan, this native noir tale lingers with you long after it ends. — LK*

### Lāhainā Noon

USA 2014 | 14 mins | **Director/Screenplay:** Christopher Kahunahana (Hawaiian Kānaka Maoli) | **Producer:** Patricia Buskirk

Three short stories are woven together during a yearly tropical solar phenomenon. *Hawaiians believe that during Lāhainā Noon the sun rests on the brain and for one minute your mana magnifies. — CF*

### Netta Jones

NZ 2015 | 12 mins | **Director:** Pablo Arous Lobos | **Producer/Screenplay:** Rachel Morris (Te Aupōuri)

During WWII 16-year-old Netta falls for



ISLET

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a Māori soldier. *Rachel Morris' story of her grandmother beautifully depicts the landscape of Far North Awanui. — LK*

### Mrs Mokemoke

NZ 2015 | 9 mins | **Director/Screenplay:** Li Gent Xin | **Producer:** Tia Barrett (Ngāti Maniapoto, Ngāi Tahu)

Mrs Mokemoke loves her husband, but he's more interested in her inheritance. *A mind-expanding mash-up of Lindauer portraits, silent-era storytelling, film noir and Kubrickian intrigue. — LK*

### Elevation

NZ 2015 | 14 mins | **Director/Screenplay:** Tihini Grant (Te Arawa) | **Producer:** Lara Northcroft (Te Arawa)

Trapped in an elevator, a white supremacist and a Māori gang member confront their issues and come out better men, or not. *In this dark comedy, a common hate creates an unlikely union. — CF*



MRS MOKEMOKE

## Michael Smither: Prints



**Director/Producer/Photography:** Tony Hiles  
New Zealand 2015  
56 mins

**Editors:** Ryan Gray-McCoy, Paul Wedel  
**With:** Michael Smither, Don Tee  
Blu-ray

The simplest film at NZIFF this year is the sixth instalment in filmmaker Tony Hiles' amiable chronicle of a decade in the life and work of artist Michael Smither.

In a brief prologue Smither explains how indelibly screen-print work was associated with his father, and that he abandoned the medium after his father died. A meeting with screen printer Don Tee eventually brought him back to it, and it's a medium he relishes for keeping his work affordable and accessible. The remainder of the film is spent in the print shop watching the two of them executing editions of three pieces. One is a small black-on-white piece commemorating Rita Angus; another a colour composition

based on an earlier oil painting; the third a new edition of a large earlier screen print, sumptuously stylised tides with rocks and jet-black gulls.

As the two attend to the repetitive and meticulous adjustments of colour and registration, they share their insights and information about the technical process and its evolution – and we observe the understated camaraderie of perfectionists at work.

**B N. Ply Len Lye** Thu 17 Sept, 3.30 pm

## Philip Dadson: Sonics From Scratch



**Directors/Producers:** Simon Ogston, Orlando Stewart  
New Zealand 2015  
85 mins

**Photography:** Simon Ogston  
**Editors:** Jacob Parish, Simon Ogston  
**With:** Philip Dadson, Don McGlashan, Geoff Chapple

Few New Zealand artists have had such an enlivening impact on fine arts as Philip Dadson with his international reputation for sonic invention, sophisticated video-installation art, and innovative experimentation in the field of sound. He is arguably best known for founding the avant-garde ensemble From Scratch, which would use everything from old lampshades to customised PVC pipes to perform its intricate, rhythmic compositions.

This polished and engaging documentary charts Dadson's career from his humble beginnings in Napier through to his eventual recognition on the world stage. Aided by the warm, laid-back presence of the subject himself, filmmakers Simon Ogston and

Orlando Stewart craft a comprehensive overview of Dadson's life and work, roping in various academics, historians, and even some of his old scratch orchestra alumni to weigh in. Featuring a wealth of archival footage infectious enough to prompt involuntary toe-tapping, this is a vivid portrait of creative Kiwi ingenuity, and a paean to the role of collectivism in realising great art. — JF

**A N. Ply Len Lye** Sat 12 Sept, 6.30 pm

## The Price of Peace



**Director:** Kim Webby  
New Zealand 2015  
87 mins

**Producers:** Christina Milligan, Roger Grant, Kim Webby  
**Photography:** Jos Wheeler  
**Editor:** Cushla Dillon  
**Music:** Joel Haines  
**With:** Tame Iti  
In English and Māori, with English subtitles

There's an enlightening and moving portrait of Tūhoe activist, artist and kaumātua Tame Iti at the heart of Kim Webby's film about the trial of the 'Urewera Four' and its aftermath. She outlines the perils of surveillance in her account of the trial, in which Iti and three others were accused of plotting terrorist activities after an alleged paramilitary training camp was discovered by police in the Urewera in 2007.

Charting Iti's youth as a young activist through to his perspective on the polarising trial, the film offers us a rich, multifaceted portrait of the man, peppered with both his warm humanism and his rightly embittered philosophy. Viewing Iti's legal quandary

as a microcosm of the tension between Ngāi Tūhoe and the Crown, Webby observes a people who never lose their integrity or sense of independence despite the long shadows of injustice. *The Price of Peace* reveals a national failure of maddening proportions, culminating in an emotionally cathartic denouement that's deeply personal in scale – yet crucially hopeful in its historic significance.

**A Napier** Sat 5 Sept, 2.00 pm

**A Masterton** Sat 12 Sept, 1.15 pm

**A N. Ply Event** Sun 20 Sept, 3.30 pm

## Tom Who? The Enigma of Tom Kreisler



**Director:** Shirley Horrocks  
New Zealand 2015  
73 mins

**Producers:** Shirley Horrocks, Tony Green  
**Photography:** Adrian Greshoff, Leon Narby, Ron Egozi  
**Editor:** Steven Mountjoy  
**Narrator:** Jennifer Ward Lealand

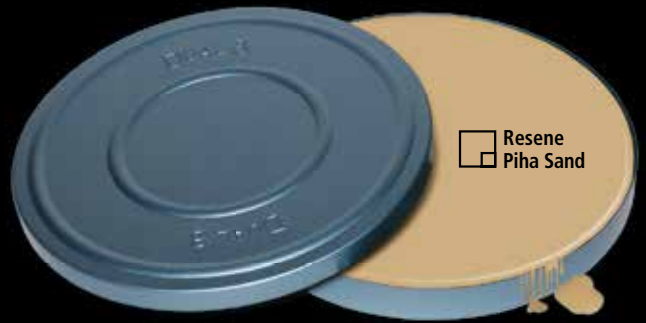
If the art of Tom Kreisler (1938–2002) remains a secret, Shirley Horrocks' richly illustrated doco does everything right to make it less so. A uniquely cosmopolitan figure in the New Zealand arts scene, he grew up in Argentina, the son of Austrian refugees from Nazi Europe. At age 13 they sent him to Christchurch, where a well-to-do uncle and aunt adopted him. (Ian Athfield was a boyhood friend.)

He left New Zealand and travelled the world before returning and entering art school. In his first dealer show, with what proved to be characteristic Pop Art verve he mocked the Arts Council 1967 tour of a replica of Michelangelo's *David* by exhibiting a giant painting of the

statue's penis. Averse to marketing and the politics of the art world, he preferred to live with his family in New Plymouth and do his own thing, teaching art to high school students, though at one point he attempted a break for Mexico. Exploring the artist's inspiration, Horrocks heads to Mexico too, to explore the Day of the Dead culture that was a lifelong influence. Back in New Zealand, family, curators and numerous artists share their stories, making those of us who never met the man wish that we had.

**A N. Ply Len Lye** Sat 5 Sept, 3.30 pm

**A N. Ply Len Lye** Sun 6 Sept, 6.30 pm



## *Bringing colour to kiwi life since 1946*

Resene's big screen story began back in 1946 when Ted Nightingale started making paint from his Wellington garage. Over 69 years later and the Resene name lives on as a truly homegrown success story, known for its quality paint, colour and innovation. Our paints are designed and made in New Zealand for our harsh weather conditions and our colours are inspired by everyday kiwi life. So you can be sure they will look great in your home, while also looking after it.

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



**Resene**  
the paint the professionals use



## Song of the Sea

Here's something super special with all-ages appeal. Years in the making, Tomm Moore's Oscar-nominated, handmade animated feature serves up a heady brew of Irish folklore in a dazzling procession of story book images. Its story of a motherless boy and his speechless little sister finding their place (and her voice) in a world of restless spirits is fraught with adventure and imbued with emotions anyone might recognise.

"This visually stunning animation masterwork, steeped in Irish myth, folklore and legend, so adroitly mixes the magical and the everyday that to watch it is to be wholly immersed in an enchanted world. Those who saw director Tomm Moore's previous film, 2009's *The Secret of Kells*, will hardly be surprised. Like Japan's transcendent Hayao Miyazaki, Moore has a great gift for diving deeply into his culture and coming back with treasures for all...

*Song of the Sea* begins with the myth of the selkie, a creature who manages to be a seal in the ocean but a human on land. That legend and others from Ireland's great treasure house of tales come to play a major part in the lives of a young brother and sister and their family... A whole flotilla of lively and colorful supernatural folk



appear... including energetic fairies, unpleasant elves, a disconcerting witch called Macha, the legendary storyteller the Great Seanachai and the sea god Mac Lir... One of the messages of this emotional film is the power of song to change worlds. So it's appropriate that *Song of the Sea's* music, composed by Bruno Coulais in collaboration with the Irish group Kila, is exceptionally melodic and pure pleasure to listen to." — Kenneth Turan, *LA Times*

**"It's about story and heart and emotion and wonder and craftsmanship and because of that it becomes timeless, a beautiful piece of art that will delight audiences old and young."**

— Todd Brown, *Twitch*

**Director:** Tomm Moore  
Ireland/Luxembourg/France/Belgium/  
Denmark 2014 | 90 mins

**Producers:** Tomm Moore, Ross Murray, Paul Young, Stephan Roelants, Serge Umé, Marc Umé, Isabelle Truc, Clément Calvet, Jérémie Fajner, Frederik Villumsen, Claus Toksvig Kjaer

**Screenplay:** Will Collins. Based on an original story by Tomm Moore

**Editor:** Darragh Byrne

**Production designer:** Adrien Merigeau

**Music:** Bruno Coulais, Kila

**Voices:** David Rawle, Brendan Gleeson, Fionnula Flanagan, Lisa Hannigan, Lucy O'Connell, Jon Kenny, Pat Shortt, Colm O'Snodaigh, Liam Hourican, Kevin Swierszcz

**Festivals:** Toronto, Busan, London 2014; Sydney 2015

PG cert

PROUDLY PRESENTED IN ASSOCIATION WITH



NEW ZEALAND CHILDREN'S FILM FOUNDATION

A	Havelock Nth	Sun 13 Sept, 2.00 pm
A	Napier	Sun 20 Sept, 11.00 am
A	Masterton	Sun 13 Sept, 2.00 pm
A	N. Ply Event	Sun 6 Sept, 2.00 pm
A	N. Ply Event	Sun 20 Sept, 1.30 pm

## When Marnie Was There

*Omodie no Marnie*

From the house of Miyazaki, bearing his praise but not his participation, comes this delicately crafted tale of a timid girl and her mysterious new friend by director Yonebayashi Hiromasa (*Arrietty*). Based on the 1967 children's novel by British author Joan G. Robinson, its setting (and spirit world) have been elegantly transposed to an idyllic Japanese village that feels faintly Gothic and totally Ghibli. Anna, an artistically gifted but withdrawn girl, is sent from Sapporo to spend the summer convalescing from asthma at her aunt and uncle's home by the sea. While out walking, Anna beholds an abandoned mansion across the bay, where she meets Marnie, a mysterious blond girl. They form an instant club of two – but the lines between reality and fantasy blur as Marnie's story is pieced together from an intriguing trail of hints and clues.

"*Marnie* is about friendship, and the bond that brings Anna around to socializing with other girls her age. Yonebayashi's open-hearted tale, more than any other Ghibli offering, could conceivably have worked just as well in live-action, and yet the tender story gains so much from the studio's delicate, hand-crafted approach.



©2014 GNDHDDTK

Bursting with color and detail, buoyed along and uplifted by pianist Muramatsu Takatsugu's feather-light score, the film's traditional animation style gives the already old-fashioned narrative an even more timeless feel. Instead of marking what could be the end of an era, it arrives almost like a classic heirloom, uncovered and restored for contemporary eyes." — Peter Debruge, *Variety*

**The latest – and we hope not last – feature from Studio Ghibli is a beautifully animated tale of the growing friendship and emotional adventures of two 12-year-old girls.**

**Director:** Yonebayashi Hiromasa  
Japan 2014 | 103 mins

**Producers:** Nishimura Yoshiaki, Hoshino Koji  
**Screenplay:** Niwa Keiko, Ando Masashi, Yonebayashi Hiromasa. Based on the novel by Joan G. Robinson

**Animation director:** Ando Masashi

**Production designer:** Taneda Yohei

**Music:** Muramatsu Takatsugu

**Voices:** Takatsuki Sara, Arimura Kasumi, Matsushima Nanako, Terajima Susumu, Negishi Toshie, Moriyama Ryoko, Yoshiyuki Kazuko, Kuroki Hitomi

**Festivals:** Rotterdam 2015

In Japanese with English subtitles

PG cert

PROUDLY PRESENTED IN ASSOCIATION WITH



NEW ZEALAND CHILDREN'S FILM FOUNDATION

A	Havelock Nth	Sat 19 Sept, 3.45 pm
A	Masterton	Sat 5 Sept, 1.30 pm
A	N. Ply Event	Sat 19 Sept, 11.15 am

# WORLD

Our pick of the features we have encountered in a year of intense engagement with international cinema. We do what we can to cover many bases, while always insisting on that certain indefinable quality. We pay attention too, to the films lavished with praise or box office success in their countries of origin.

## The Second Mother

*Que horas ela volta?*



**Director/Screenplay:**  
**Anna Muylaert**  
Brazil 2015 | 110 mins

**With:** Regina Casé, Michel Joelsas, Camila Márdila  
**Festivals:** Sundance, Berlin 2015  
**Special Jury Prize (World Cinema), Sundance Film Festival 2015**  
In Portuguese with English subtitles  
CinemaScope/M drug use, offensive language

Centred on a warm and humorous performance by Brazilian actress and TV host Regina Casé, *The Second Mother* brings an edge of social critique to its heart-tugging tale of mother and child reunion. Val (Casé) has been a devoted live-in housemaid for a São Paulo family for 13 years. She serves impeccable dinner parties for Bárbara, the brusque, self-made businesswoman who's her boss; she keeps track of the layabout husband's medicine regimen; and she is confidant and comforter to Fabinho, the teenage son.

In short, the good-natured maid is the nurturing figure in the household. The disconnect with actual motherhood is brought into strong relief with the arrival of Val's biological

daughter, Jéssica. Educated and assured, she hasn't seen her estranged mother in a decade.

The boss-housemaid dynamic at play here may be deeply rooted in Brazilian society, but writer/director Anna Muylaert clearly appreciates that seeing one's child emancipated beyond one's reach might hurt in any language.

<b>A Napier</b>	Thu 10 Sept, 6.00 pm
<b>A Havelock Nth</b>	Mon 14 Sept, 6.00 pm
<b>B Masterton</b>	Thu 10 Sept, 12.00 pm
<b>A Masterton</b>	Fri 11 Sept, 6.00 pm
<b>B N. Ply Event</b>	Fri 4 Sept, 10.30 am
<b>A N. Ply Event</b>	Sat 5 Sept, 5.30 pm

## Victoria



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**Director:**  
**Sebastian Schipper**  
Germany 2015  
140 mins

**Screenplay:** Sebastian Schipper, Olivia Neergaard-Holm, Eike Schulz

**Photography:**  
Sturla Brandth Grøvlen  
**With:** Laia Costa, Frederick Lau  
**Festivals:** Berlin 2015  
In German and English, with English subtitles  
CinemaScope/R16 violence, offensive language, drug use

A hot romantic thriller filmed in a single mobile shot, Sebastian Schipper's *Victoria* aces a dazzling experiment in narrative filmmaking. Catalan star Laia Costa plays the eponymous heroine, a young Spanish exile looking for excitement in Berlin. Amused by a band of dodgy buddies she sees being turned away from the club she's leaving, she's persuaded to tag along by the flirtatious Sonne (Frederick Lau), a handsome lunk with a soulful gaze. Intimacy beckons, but Sonne's posse are determined to haul the action out of the *Before Sunrise* zone and into something more like *Pulp Fiction*. Encompassing over two hours of seamless real time, *Victoria*'s single shot presses hard on its increasingly

outlaw protagonists, while taking in a tantalising array of Berlin funk. The gear changes are so deft, the action so surprising and the actors so fully in the moment, every moment that any film editor watching this may feel as redundant as a cinema projectionist.

"*Victoria* is an exhilarating experience, its tension setting in early before mounting to a nearly unbearable pitch, then subsiding and cranking up all over again." — David Hudson, *Fandor*

<b>B Havelock Nth</b>	Thu 10 Sept, 3.15 pm
<b>A Havelock Nth</b>	Sat 12 Sept, 7.30 pm
<b>A Masterton</b>	Thu 3 Sept, 8.00 pm
<b>B N. Ply Event</b>	Thu 10 Sept, 3.00 pm
<b>A N. Ply Event</b>	Fri 11 Sept, 7.45 pm



## Clouds of Sils Maria

In this wiser, gentler 21st-century spin on themes of thespian rivalry, Juliette Binoche brings her own stellar status to the role of lauded actress Maria Enders. Maria's transition to 'mature' roles presses hard on her when she's invited to appear in a new production of the play that made her famous at 18. The legend of her brilliant debut as a young woman who seduces and abandons a powerful older woman has clung to her, but this time she's being cast as the victim. Jo-Ann (Chloë Grace Moretz), a hellraising Hollywood starlet, fresh out of rehab, will take the star-making role.

The echoes of earlier films about thespian rivalry resound, but the central dynamic in Olivier Assayas' thoroughly engrossing film lies in Maria's bond with her savvy personal assistant Val. Kristen Stewart brings a warm naturalism to the role, playing a super-aware young woman whose independence won't be compromised, as much as she admires the woman who depends on her. The film takes place largely in the Swiss Alps where the eponymous snaking clouds provide breathtaking respite from the dramatic hall of mirrors in which the restless actress searches for significance.



"Inquisitive and enchanting... A story which revolves around three women, one that explores uneven relationships and rivalries in a manner seldom seen onscreen... *Clouds of Sils Maria* dips and soars in its grand ambitions but, at its best, blends the rampant egos and raging insecurities of *All About Eve* with a fresh and playful modernity." — Emma Simmonds, *The List*

**"The chance to look behind the curtain that Assayas has lifted so artfully is a temptation one shouldn't resist."**

— Betsy Sharkey, *LA Times*



**Director/Screenplay:** Olivier Assayas  
France/Germany/Switzerland 2014  
124 mins

**Producer:** Charles Gillibert  
**Photography:** Yorick Le Saux  
**Editor:** Marion Monnier  
**With:** Juliette Binoche, Kristen Stewart, Chloë Grace Moretz, Lars Eidinger, Johnny Flynn, Angela Winkler, Hanns Zischler, Nora von Waldstätten, Brady Corbet  
**Festivals:** Cannes (In Competition), Locarno, Toronto, Vancouver, New York 2014  
**Winner Best Supporting Actress (Kristen Stewart), César Awards 2015**  
CinemaScope/M offensive language

A	Havelock Nth	Sun 6 Sept, 4.00 pm
A	Havelock Nth	Mon 7 Sept, 6.00 pm
A	Masterton	Thu 10 Sept, 6.00 pm
B	Masterton	Wed 16 Sept, 12.00 pm
B	N. Ply Event	Wed 9 Sept, 10.30 am
A	N. Ply Event	Thu 10 Sept, 6.00 pm
A	N. Ply Event	Sun 13 Sept, 5.30 pm

## Saint Laurent

The second lavish film biography of Yves Saint Laurent in a single year, this 'unauthorised' version is the more sensual affair, less concerned with ticking off the life story than with sampling the man's excesses, his influences, his demons and the sheer delight of his creative triumphs.

"Bertrand Bonello's *Saint Laurent* beckons with the promise of an inside look at the hectic and mysterious world of fashion... You are transported into the workshops where Yves Saint Laurent designed his couture collections of the late 1960s and early 70s, and into the business meetings where his brand-extension strategies were hatched. After-hours you follow the designer, in the company of friends, lovers and hangers-on, to Paris nightclubs and cruising areas, to Morocco and to bed. A few names are dropped – Andy Warhol, Loulou de la Falaise – but mostly you sweep through the parties and runway shows without stopping for introductions, as if you already knew everyone who mattered.

It's a giddy, intoxicating, decidedly decadent feeling, but *Saint Laurent* is more than merely seductive. In dispensing with the usual plodding routines of the biopic, Mr Bonello offers



a perspective on his subject – played in his prime by the epicene, hollow-cheeked Gaspard Ulliel – that is at once intimate and detached. Beginning at a low moment in 1974, flashing back to the glory days of 1967 and later jumping ahead to Saint Laurent's final years (when he's played by Helmut Berger), the film is a compulsively detailed swirl of moods and impressions, intent on capturing the contradictions of the man and his times." — A.O. Scott, *NY Times*

**"Focusing on a dark, hedonistic, wildly creative decade in Yves Saint Laurent's life and career, Bonello considers the couturier as a myth, a brand, an avatar of his era."** — Dennis Lim, *Artforum*



**Director/Music:** Bertrand Bonello  
France/Belgium 2014 | 151 mins

**Producers:** Eric Altmayer, Nicolas Altmayer  
**Screenplay:** Thomas Bidegain, Bertrand Bonello  
**Photography:** Josée Deshaies  
**With:** Gaspard Ulliel, Jérémie Renier, Louis Garrel, Léa Seydoux, Amira Casar, Aymeline Valade, Micha Lescot, Helmut Berger, Valeria Bruni-Tedeschi, Valérie Donzelli, Dominique Sanda, Jasmine Trinca  
**Festivals:** Cannes (In Competition), New York, Busan 2014  
**Best Costume Design, César Awards 2015**  
In French and English, with English subtitles  
R16 offensive language, sexual references, nudity, drug use

B	Havelock Nth	Fri 11 Sept, 3.00 pm
A	Havelock Nth	Sat 12 Sept, 4.30 pm
A	Masterton	Sat 12 Sept, 5.15 pm
B	Masterton	Mon 14 Sept, 12.45 pm
B	N. Ply Event	Wed 16 Sept, 10.30 am
A	N. Ply Event	Sat 19 Sept, 7.30 pm

## Phoenix

German director Christian Petzold and his actress muse Nina Hoss follow up *Barbara* (2012) with *Phoenix*, an almost Hitchcockian drama of mistaken identity set in Berlin immediately after WWII. Hoss plays Nelly, a jazz singer, injured while escaping from a concentration camp. Successful reconstructive surgery has rendered her barely recognisable to her few surviving acquaintances. Despite their warnings, she searches the blitzed city hoping to confront the missing husband who may have betrayed her to the Nazis in the first place. When he fails to recognise her, a bizarre new courtship ensues. The film is a haunted chamber piece, finding new depths of experience in one of the great heartbroken songs of all time: Kurt Weill and Ogden Nash's 'Speak Low (When You Speak Love)'.

"*Phoenix* once again proves that German filmmaker Christian Petzold and his favorite star, Nina Hoss, are clearly one of the best director-actor duos working in movies today... The plot alone would probably make this latest effort worthy enough, but it's the masterly craftsmanship and performances that reveal Petzold to be at the top of his game." — Jordan Mintzer, *Hollywood Reporter*



"Petzold is probing away at the nature of love, memory and betrayal... Hoss is an extraordinarily expressive and soulful actress, able to convey her character's fragility and fear as well as her determination to confront her past... As more wartime lies are exposed, the real drama here is less in the outrageous plot twists than in the quiet but searing intensity of Hoss's performance."

— Geoffrey Macnab, *The Independent*

**"The threads of a concentration camp survivor's return to postwar Germany are woven into a masterful web by Christian Petzold."**

— Ryan Gilbey, *The Guardian*



**Director: Christian Petzold**  
Germany/Poland 2014 | 98 mins

**Producers:** Florian Koerner Von Gustorf, Michael Weber  
**Screenplay:** Christian Petzold, with the collaboration of Harun Farocki. Based on the novel *Le Retour des cendres* by Hubert Monteilhet  
**Photography:** Hans Fromm  
**Editor:** Bettina Böhler  
**Music:** Stefan Will  
**With:** Nina Hoss, Ronald Zehrfeld, Nina Kunzendorf, Trystan Pütter, Michael Maertens, Imogen Kogge, Felix Römer, Uwe Preuss, Frank Seppeler, Kathrin Wehlisch  
**Festivals:** Toronto, San Sebastián, Vancouver, London 2014; Rotterdam 2015  
**FIPRESCI Prize, San Sebastián International Film Festival 2014**  
In German and English, with English subtitles  
M adult themes

\* Havelock North Opening Night (special prices apply; see p2 for details).

★ Havelock Nth	Thu 3 Sept, 6.00 pm*
B Havelock Nth	Fri 4 Sept, 3.45 pm
A Napier	Fri 4 Sept, 6.00 pm
B Napier	Wed 9 Sept, 2.00 pm
A Masterton	Thu 3 Sept, 6.00 pm
B Masterton	Fri 4 Sept, 12.00 pm
B N. Ply Event	Thu 3 Sept, 10.30 am
A N. Ply Event	Fri 4 Sept, 6.00 pm
A N. Ply Event	Wed 9 Sept, 8.15 pm

# NZSO

NEW ZEALAND SYMPHONY ORCHESTRA presents

# Classical Hits

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*William Tell Overture*

**STRAUSS**  
*Blue Danube Waltz*

**WAGNER ARR. LANGLEY**  
*Die Walküre – The Ride of the Valkyries*

AND MANY MORE FAVOURITES



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TSB SHOWPLACE

**NEW PLYMOUTH**

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MUNICIPAL THEATRE

**NAPIER**

Free pre-concert talk 45 minutes prior

## Rams

*Hrútar*

Made in Iceland – and inconceivable anywhere else – this wryly observed winter's tale about two obstinate bachelor farmers was the jury and audience favourite in the Un Certain Regard section at Cannes.

In a spectacular, weather-swept valley, brothers Gummi and Kiddi are neighbours, sharing the family land and tending to their small flocks of sheep. It's 40 years since they spoke to one another. When communication can't be avoided, Kiddi's dog trots between houses carrying their handwritten notes between his teeth. Kiddi is a boozier and brawler, a popular figure at community get-togethers, but it's through the eyes of the gentle, sober-sided Gummi that we see him acting out. They both do love their sheep, though, so when their rare and precious stock is threatened by disease, there's every reason for them to set aside a lifetime of hostility. Surely?

Director Grímur Hákonarson is a former documentarian with a strong kinship to these dogged old buggers, and his portrait is one of exasperated affection. There's a tall-tale dimension to their feuding that's sometimes very funny, but Hákonarson taps into the elemental, leaving us with a tale that



feels both folkloric and true.

"Gummi's scheme to ensure the survival of the flock has elements of Ealing comedy but it is the deadpan sensibility of a *Kaurismäki* or a Bent Hamer that percolates through the film in both visual gags and the general tone." — Allan Hunter, *Screendaily*

**"Rams plunges audiences into a coarse, laconic world... which is nonetheless full of humour and tenderness under its thick skin."**

— Fabien Lemerrier, *Cineuropa*



**Director/Screenplay:**  
**Grímur Hákonarson**  
Iceland/Denmark 2015 | 93 mins

**Producer:** Grímar Jónsson  
**Photography:** Sturla Brandth Grøvlen  
**Editor:** Kristján Lodmfjörð  
**Music:** Alti Örvarsson  
**With:** Sigurður Sigurjónsson, Theodór Júlíusson, Charlotte Böving, Jón Benónýsson, Guðrún Sigurbjörnsdóttir, Sveinn Ólafur Gunnarsson, Jörundur Ragnarsson  
**Festivals:** Cannes (Un Certain Regard) 2015  
**Un Certain Regard Prize, Cannes Film Festival 2015**  
In Icelandic with English subtitles  
CinemaScope/M offensive language, nudity

**B Havelock Nth** Fri 18 Sept, 4.00 pm  
**A Havelock Nth** Sun 20 Sept, 4.30 pm

**B Masterton** Tue 15 Sept, 12.00 pm  
**A Masterton** Wed 16 Sept, 6.00 pm

**B N. Ply Event** Tue 15 Sept, 10.30 am  
**A N. Ply Event** Thu 17 Sept, 6.00 pm

## Tehran Taxi



JAFAR PANAHI



**Director/Screenplay:**  
**Jafar Panahi**  
Iran 2015 | 82 mins

**With:** Jafar Panahi  
**Festivals:** Berlin 2015  
**Golden Bear (Best Film), Berlin International Film Festival 2015**  
In Farsi with English subtitles  
PG offensive language

The great Iranian director Jafar Panahi (*Offside*, *The Circle*) has never let being barred from filmmaking stop him. For the third time since the ban was imposed, he's managed to apply his considerable art to production on a very small scale – and to get the resulting work out of Iran and into competition at a major international film festival.

In *Tehran Taxi*, shot entirely inside a car, he poses as a cab driver and films interactions with a succession of lively customers, not least his own feisty niece who's making a film too. It's never entirely clear whether the passengers are aware of their participation, adding an ambiguity all the more teasing for being in their best

interests. The surprisingly informative, entertaining and layered sampling of life in Tehran that emerges won the Golden Bear for Best Film at Berlin.

"More than ever before, Panahi's composite picture of contemporary Iranian reality puts on a satirical shape, but the melancholy smile on the driver's face – and in this case driver and director are one and the same person – is more eloquent than any piece of dialogue." — Dan Fainaru, *Screendaily*

**B N. Ply Len Lye** Thu 10 Sept, 3.30 pm  
**A N. Ply Len Lye** Sun 13 Sept, 3.30 pm

## Latin Lover

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**Director:**  
**Cristina Comencini**  
Italy 2015 | 104 mins

**Producer:** Lionello Cerri  
**Screenplay:** Giulia Calenda, Cristina Comencini  
**Photography:** Italo Petriccione  
**With:** Virna Lisi, Marisa Paredes, Angela Finocchiaro, Valeria Bruni Tedeschi  
In Italian with English subtitles  
CinemaScope/M low level offensive language

In this vivacious female ensemble comedy, two of the wives and all five known daughters of a womanising movie star congregate in the South Italian sun for a public celebration of his memory. For every phase in Saverio Crispo's international career, there was at least one partner left with a child.

Co-writer/director Cristina Comencini contrasts the fizz of sisterly disputes, showbiz rivalries and survivor solidarity with the earnest critical dissertations and tributes of the official commemoration. In film-clip pastiches revelling in Italy's movie past, we revisit the career highlights of the feckless departed one. The cast includes the late Virna Lisi in her final role as the official first wife, and Almodóvar

regular Marisa Paredes as the Spanish actress Crispo married during his Spaghetti Western era. Valeria Bruni Tedeschi parodies her own neurotic screen persona as the Parisian daughter, an actress who's never felt part of the clan, and gradually wakes up to the news that papa was an equal-opportunity evader of family ties.

**A Havelock Nth** Fri 11 Sept, 6.00 pm  
**A Havelock Nth** Sun 13 Sept, 6.00 pm

**A Masterton** Wed 9 Sept, 6.00 pm

**A N. Ply Event** Wed 9 Sept, 6.00 pm  
**B N. Ply Event** Thu 10 Sept, 10.30 am

## Our Little Sister

*Umimachi Diary*

Kore-eda Hirokazu (*Like Father, Like Son; I Wish*) sustains his place as the current master in the great Japanese cinema tradition of exquisitely nuanced family dramas. His new film reaches us direct from competition at Cannes.

"This irresistible, light-filled family drama from Japanese writer-director Kore-eda Hirokazu brims with small moments and slips down as easily as the many meals it shares with us.

Kore-eda gives us three sisters, Sachi (Ayase Haruka), Yoshino (Nagasawa Masami) and Chika (Kaho), all in their 20s, who meet their teenage half-sister, Suzu (Hirose Suzu), for the first time at their estranged father's funeral far away in the countryside. Immediately getting on well with this balanced, smart young woman, they invite Suzu to share with them the old family home in Kamakura that their father abandoned 15 years earlier and where the three still live, eating, drinking and talking together like friends as much as siblings. Their close rapport and reliance on each other – and the dignity with which they welcome their new sister, despite her presence unearthing old resentments – is deeply infectious...

An intimate, warm embrace of a film,



it radiates joy and harmony despite playing out entirely in the shadow of a difficult father's death. Out of darkness, Kore-eda discovers light, and there's a meandering, extremely personable charm to this film that means that even its more soppy moments – such as when two characters cycle through an avenue of cherry blossom – feel well-earned and entirely fitting. Deeply charming and quietly moving." — Dave Calhoun, *Time Out*

**"Japanese director Kore-eda Hirokazu's lovingly crafted small-scale family drama is full of characters you won't want to leave behind."**

— Tim Robey, *The Telegraph*



**Director/Editor: Kore-eda Hirokazu**  
Japan 2015 | 128 mins

**Producers:** Matsuzaki Kaoru, Taguchi Hijiri

**Screenplay:** Kore-eda Hirokazu. Based on the graphic novel by Yoshida Akimi

**Photography:** Takimoto Mikiya

**Production designer:** Mitsumatsu Keiko

**Music:** Kanno Yoko

**With:** Ayase Haruka, Nagasawa Masami, Kaho, Hirose Suzu

**Festivals:** Cannes (In Competition), Sydney 2015  
In Japanese with English subtitles  
PG cert

**A Havelock Nth** Wed 16 Sept, 6.00 pm

**A Masterton** Sun 6 Sept, 1.30 pm

**B Masterton** Tue 8 Sept, 12.00 pm

**A N. Ply Event** Sun 6 Sept, 11.30 am

**B N. Ply Event** Mon 7 Sept, 3.15 pm

## Tale of Tales

*Il racconto dei racconti*



©GRETA DE LAZZARIS

**Director: Matteo Garrone**  
Italy/France 2015  
125 mins

**Screenplay:** Edoardo Albinati, Ugo Chiti, Matteo Garrone, Massimo Gaudioso. Based on the book by Giambattista Basile

**With:** Salma Hayek, Vincent Cassel, Toby Jones, John C. Reilly, Shirley Henderson

**Festivals:** Cannes (In Competition) 2015  
CinemaScope/R13 violence, horror, sex scenes

"Salma Hayek eating a serpent's heart; Toby Jones cuddling a giant flea. Python meets Pasolini in this horrific, hilarious – and very grown up – fairy tale anthology. These aren't the fairy tales your parents told you in bed at night: if they were, you might still be lying awake. For his latest film, the Italian director Matteo Garrone has abandoned the heightened social realism of *Gomorrah* and *Reality* for something much older and eerier: a triptych of fables drawn from the *Pentamerone*, a 17th-century book of Neapolitan folk stories compiled by the Italian poet Giambattista Basile. The *Tale of Tales* dances on a razor's edge between funny and unnerving, with sequences of shadow-spun

horror rubbing up against moments of searing baroque beauty. The result is a fabulously sexy, defiantly unfashionable readymade cult item." — Robbie Collin, *The Telegraph*

"The sheer, obstinate oddness of *Tale of Tales* sends crowd-pleasers like *Game of Thrones* and *The Hobbit* scuttling into the shadows of the forest in terror." — Dave Calhoun, *Time Out*

**B Napier** Wed 16 Sept, 2.00 pm

**A Napier** Fri 18 Sept, 6.00 pm

**A Masterton** Fri 11 Sept, 8.30 pm

**A N. Ply Event** Wed 16 Sept, 8.00 pm

**B N. Ply Event** Fri 18 Sept, 3.15 pm

## A Pigeon Sat on a Branch Reflecting on Existence

*En duva satt på en gren och funderade på tillvaron*



**Director/Screenplay: Roy Andersson**  
Sweden 2014 | 100 mins

**With:** Holger Andersson, Nils Westblom

**Festivals:** Venice, Toronto 2014  
**Golden Lion (Best Film), Venice Film Festival 2014**

In Swedish with English subtitles  
M content may disturb

Frequently imitated but only ever equalled by himself, Roy Andersson, cinema's deadpan poet of drabness, takes years to craft and string together his exquisite, absurdist scenarios about 'what it means to be a human being'. Featuring the 'whitest white people in cinema' (Nick Pinkerton, *Sight & Sound*), and the least healthy looking, his films unfold towards their pokerfaced punchlines in elaborate studio-built dioramas that constitute miracles of banality in their own right.

The sketches in *Pigeon* are connected by the wanderings of a pair of weary salesmen with three 'fun' items to offer: a set of vampire teeth, a laughing bag, and a rubber fright mask called 'Uncle One-Tooth'. Needless to

say, no one's buying. If you've seen his *Songs from the Second Floor* or *You, The Living*, you'll already know whether you have to see his latest. If you haven't, there's really just one way to find out.

"What a bold, beguiling and utterly unclassifiable director Andersson is. He thinks life is a comedy and feels it's a tragedy, and is able to wrestle these conflicting impulses into a gorgeous, deadpan deadlock." — Xan Brooks, *The Guardian*

**A N. Ply Len Lye** Sat 19 Sept, 7.15 pm

## Ex Machina

Novelist and screenwriter Alex Garland (*The Beach*) makes a decisive directorial debut with this smart, sleekly designed and flawlessly performed psy-fi drama.

"Ava (Alicia Vikander) doesn't mean to scare you. She only wants to get inside your head. The heroine of Alex Garland's *Ex Machina* has sharp blue eyes, an even, inquisitive voice and skin so clear it seems to soften the air around it. She's also a robot, pieced together by a reclusive genius in a house shrouded by mountains, and her thought processes are sparked by the terms millions of humans are keying into Blue Book, the world's most popular internet search engine...

Ava's creator, the alpha-male tech guru Nathan (Oscar Isaac), describes his eureka moment thusly: it was when he realised that Blue Book didn't simply tell him what people all over the world were thinking, but how they were thinking too... Caleb (Domhnall Gleeson) has won a staff lottery to visit Nathan at his isolated home-slash-HQ, a helicopter ride away, to bear witness to the company's top-secret new product... The aim of the week-long visit is for Caleb to carry out a Turing Test: over the course of seven daily encounters with Ava, he has to get to



know her and decide whether or not she can pass for a human being... This is bewitchingly smart science fiction of a type that's all too rare. Its intelligence is anything but artificial." — Robbie Collin, *The Telegraph*

"Shrewdly imagined and persuasively made, *Ex Machina* is a spooky piece of speculative fiction that's completely plausible, capable of both thinking big thoughts and providing pulp thrills." — Kenneth Turan, *LA Times*

**"Stylish, elegant, tense, cerebral, satirical and creepy... Alicia Vikander's bold performance will short your circuits."**

— Dan Jolin, *Empire*

**Director/Screenplay: Alex Garland**  
UK 2015 | 108 mins

**Producers:** Andrew Macdonald, Allon Reich

**Photography:** Rob Hardy

**Editor:** Mark Day

**Music:** Ben Salisbury, Geoff Barrow

**With:** Domhnall Gleeson, Alicia Vikander, Sonoya Mizuno, Oscar Isaac

**Festivals:** SXSW 2015

CinemaScope/R13 nudity, offensive language, content may disturb

[exmachina-movie.com](http://exmachina-movie.com)

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<b>B Napier</b>	Thu 10 Sept, 2.00 pm
<b>A Havelock Nth</b>	Thu 10 Sept, 8.00 pm
<b>A Napier</b>	Fri 11 Sept, 6.00 pm

<b>B Masterton</b>	Fri 4 Sept, 2.30 pm
<b>A Masterton</b>	Sat 5 Sept, 8.00 pm

<b>B N. Ply Event</b>	Thu 3 Sept, 3.45 pm
<b>A N. Ply Event</b>	Fri 4 Sept, 8.00 pm
<b>A N. Ply Event</b>	Tue 8 Sept, 8.00 pm

## Cemetery of Splendour

*Rak ti Khon Kaen*



**Director/Screenplay:**  
**Apichatpong Weerasethakul**  
Thailand/UK/France/  
Germany 2015  
122 mins

**With:** Jenjira Pongpas Widner, Banlop Lomnoi  
**Festivals:** Cannes (Un Certain Regard) 2015  
In Thai with English subtitles  
M adult themes

No one weaves past and present, the spiritual and the animal, the mundane and the divine, with the serene dream logic of Thai filmmaker and artist Apichatpong Weerasethakul. His first feature-length film since *Uncle Boonmee* (which won Cannes in 2010) unfolds its enigmas in a hospital where soldiers succumbing to a sleeping sickness are tended by a benevolent volunteer. Her strong sense of spiritual affinity with one soldier is explored amidst manifestations of the location's past as a cemetery of kings. But in Apichatpong's world no one is surprised by the uncanny: goddesses may desert their shrine to head off for a spot of shopping.

"I was spellbound. Its sleep motif will undoubtedly strike many as apt, because this is a slow, strange film, and if you have an immunity to its trancelike effects (it invades a little like a benign virus), you may well drift away. But if you are susceptible and trusting enough to let the film gently occupy you, you will have something glorious and quiet to keep for yourself. Just please, for the love of all things holy, of which this film may very well be one, see it in a cinema." — Jessica Kiang, *The Playlist*

**A N. Ply Len Lye** Sat 5 Sept, 6.30 pm

## '71



**Director: Yann Demange**  
UK 2014 | 99 mins

**Producers:** Angus Lamont, Robin Gutch

**Screenplay:** Gregory Burke

**Music:** David Holmes

**With:** Jack O'Connell, Paul Anderson, Richard Dormer

**Festivals:** Berlin 2014; Sundance 2015

CinemaScope/R16 graphic violence, offensive language

"Bomb-torn Belfast in 1971 must have been like nowhere else on Earth – more like a rubble-strewn circle of hell. This is the apocalyptic vision laid out in Yann Demange's stunningly well-crafted survival thriller, '71. The film's stark realism and bruising impact are enough in themselves, but the risk, and the real artistic payoff, is its bold sensory plunge into this Hadean inferno.

Jack O'Connell [*Starred Up*] stars as Gary Hook, a young squaddie fresh out of training school, whose unit is dispatched to help with peacekeeping in the Northern Irish capital, amid the rising tensions of that fatefully violent year. These unprepared rookies have barely taken to the streets before rioting breaks out, and Gary finds

himself cut adrift from his companions. As night closes in, he has no idea how to get back to his barracks, and must throw himself on the mercy of loyalist allies who are no certain guarantees of sanctuary... He's green, terrified, out of his depth. O'Connell's performance in this near-wordless role hardly strikes a false note: he's excellent as usual."

— Tim Robey, *The Telegraph*

**A Havelock Nth** Sat 5 Sept, 8.00 pm

**A Masterton** Wed 9 Sept, 8.15 pm

**B N. Ply Event** Wed 9 Sept, 3.45 pm

**A N. Ply Event** Thu 10 Sept, 8.30 pm

## Queen and Country

At 82 John Boorman, British director of such Hollywood classics as *Point Blank* and *Deliverance*, picks up the autobiographical thread left dangling at the end of *Hope and Glory* to deliver this funny, richly nostalgic portrait of the artist as a young and unenthusiastic conscript in the British Army. It's the early 50s and Britain is still recovering from the last war. The possibility that the next one looms in Korea is the only thing that Bill (charming Callum Turner) and his rebellious mate, Percy (Caleb Landry Jones), find remotely serious about having landed in the army. Happily they never get further than a Home Counties barracks, where they engage in exasperated and increasingly fiendish struggle with the mindlessly officious Sgt Major Bradley – the brilliant David Thewlis.

Outside the barracks, at classical music concerts, in smoky cinemas and society parties there are lessons to be learned about love. The tone is gently comedic and Boorman taps into an intense mixture of nostalgia and dismay for an era when Great Britain was still clinging to class hierarchies, duty and repression.

"Queen and Country is the film of



SOPHIE MUTEVELIAN

an old master who still has one of the most magical eyes in the business... Age has not slackened his famous command of tempo or diminished his ability to draw bold, vivid performances from his cast (Thewlis is especially alarming, and moving), but it has deepened his rueful sympathy for the follies of the young." — Stuart Klawans, *The Nation*

**"Achingly romantic...  
A moving portrait of a  
nation that couldn't  
account for all it had lost  
in a war that it won."**

— David Ehrlich, *Time Out NY*

**Director/Screenplay: John Boorman**  
UK/Ireland/France/Romania 2014  
115 mins

**Producers:** Keiran Corrigan, John Boorman  
**Photography:** Seamus Deasy

**Editor:** Ron Davis

**Music:** Stephen McKeon

**With:** Callum Turner, Caleb Landry Jones, Pat Shortt, David Thewlis, Richard E. Grant, Tamsin Egerton, Vanessa Kirby, Aimee-Ffion Edwards, Brian F. O'Byrne, Sinéad Cusack, David Hayman

**Festivals:** Cannes (Directors' Fortnight), Vancouver, Busan, New York, London 2014  
M violence, offensive language, sex scenes  
[queenandcountrythefilm.com](http://queenandcountrythefilm.com)

**A Havelock Nth** Thu 17 Sept, 6.00 pm  
**A Napier** Sat 19 Sept, 6.00 pm

**B Masterton** Thu 3 Sept, 12.00 pm  
**A Masterton** Sat 5 Sept, 5.30 pm

**B N. Ply Event** Fri 18 Sept, 10.30 am  
**A N. Ply Event** Sun 20 Sept, 5.30 pm

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## Grandma

Lily Tomlin's no cuddly movie granny in this richly loaded comedy of inter-generational female camaraderie – and exasperation. She's just sent her young girlfriend (Judy Greer) packing and she is *super* cranky. When her teenage granddaughter Sage (Julia Garner) turns up out of nowhere, Elle (Tomlin) gets the picture in no time: Sage is pregnant and whatever she decides to do, she's counting on grandma to come out fighting for her. In the course of a day, Elle fronts up to anyone who could or should, in her opinion, help Sage out: the hapless impregnator, her own friends and ex-lovers, and, most unlikely of all, Elle's daughter, Sage's uptight lawyer mother (a hilarious Marcia Gay Harden). Writer/director Paul Weitz (*About a Boy*, *American Pie*) knows just how to pace his stellar cast and lightly convey the poignancy of imperfect life choices that make laughing out loud so essential.

"This is a refreshingly modest, no-frills movie that is character-driven in the most rewarding possible sense, with an ample share of priceless dialogue played for truth, not for jokes. The performances are lovely, including that of up-and-comer Garner, who has many touching moments as



AARON EPSTEIN

Sage... However, everything in the movie revolves around the irreplaceable Tomlin, and rightly so. Her entire history as an actor, a comedian, a feminist and a pioneering voice for LGBT rights comes into play in this formfitting role. Anybody who loves her – and if you don't, why are you even reading? – won't want to miss this." — David Rooney, *Hollywood Reporter*

**"This is really a story about three generations of women and how they interact with each other... Lily Tomlin adds heart, soul, and, naturally, tons of comedy."**

— Brian Moylan, *The Guardian*

**Director/Screenplay: Paul Weitz**  
USA 2015 | 80 mins

**Producers:** Paul Weitz, Andrew Miano, Terry Douglas, Paris Latsis

**Photography:** Tobias Datum

**Editor:** Jonathan Corn

**Music:** Joel P. West

**With:** Lily Tomlin, Julia Garner, Marcia Gay Harden, Judy Greer, Laverne Cox, Sam Elliott, Nat Wolff, John Cho

**Festivals:** Sundance, Tribeca 2015  
M drug use, offensive language

**A Havelock Nth** Fri 4 Sept, 6.00 pm  
**A Havelock Nth** Sat 5 Sept, 6.15 pm

**B Masterton** Thu 3 Sept, 2.30 pm  
**A Masterton** Fri 4 Sept, 6.00 pm

**A N. Ply Event** Sat 12 Sept, 4.00 pm  
**B N. Ply Event** Tue 15 Sept, 4.15 pm

## Experimenter



JASON ROBINETTE

**Director/Screenplay: Michael Almereyda**  
USA 2015 | 90 mins

**Photography:** Ryan Samul  
**With:** Peter Sarsgaard, Winona Ryder, Jim Gaffigan, Edoardo Ballerini, John Palladino, Kellan Lutz, Dennis Haysbert, Taryn Manning

**Festivals:** Sundance, San Francisco 2015  
M offensive language  
[experimentermovie.com](#)

Social psychologist Stanley Milgram's obedience tests, conducted at Yale during the 60s, are studied, referenced and debated to this day. Reconstructing these polarising experiments, in which subjects were instructed to administer painful electric shocks to a stranger, filmmaker Michael Almereyda explores the troubling implications of Milgram's landmark study against the backdrop of his personal life. Ingeniously structured and slyly provocative, his film might be the most distinctive biopic you see this year. Shaking off genre tropes, Almereyda seems less interested in ticking off Milgram's substantial achievements than he does in examining the sociological impact of that most significant of milestones.

Peter Sarsgaard's performance draws us deep into the question of the man's own relationship to the behaviour he explored. Winona Ryder is vivid as his wife. — JF

"Almereyda has created an experiment of his own: a kind of cinematic Rorschach test, prodding viewers to consider what they would do if sitting in the same seat as Milgram's subjects." — Anthony Kaufman, *Screendaily*

**A Havelock Nth** Thu 17 Sept, 8.15 pm

**A Masterton** Mon 14 Sept, 8.00 pm

**A N. Ply Event** Sun 6 Sept, 8.00 pm

## Results



**Director/Screenplay: Andrew Bujalski**  
USA 2015 | 104 mins

**Producers:** Sam Slater, Paul Bernon, Houston King  
**Photography:** Matthias Grunsky

**With:** Guy Pearce, Cobie Smulders, Kevin Corrigan  
**Festivals:** Sundance, SXSW 2015  
M sex scenes, offensive language, drug use

Andrew Bujalski's amiably off-kilter rom com circles around three characters and a Texas gym called Power 4 Life. The Australian owner and founder, Trevor (Guy Pearce), is sincere about the self-motivation mantras that are his stock in trade. That 4 stands 4 the four Wellnesses: Physical, Emotional, Mental and Spiritual, and Trevor plans to dedicate real estate to each of them. His most hardcore trainer Kat (Cobie Smulders) concentrates solely on the Physical: there's nothing wrong with Kat that a vigorous run can't put right.

Their regimes are upended by the arrival of a transplant from New York in dire need of a tone up in every department. Danny (the deeply funny Kevin Corrigan) looks as though he's

never before set foot outdoors. He is unemployed, recently divorced and, thanks to an inheritance, newly very rich. Trevor is in no position to turn down the cheques Danny hands over for Kat's house calls. But if Danny can be energised at all, it's by an interest in Kat that doesn't extend to her fitness programme. Any self-improvement that takes place for this trio may be purely accidental, but it's excellent fun to watch so much self-denial unravel.

**A Napier** Tue 8 Sept, 6.00 pm

**A Masterton** Tue 15 Sept, 8.00 pm

**A N. Ply Event** Thu 17 Sept, 8.00 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 also in our Big Nights. In other words, documentaries are everywhere at NZIFF.

## Around the World in 50 Concerts

*Om de wereld in 50 concerten*



**Director:**  
**Heddy Honigmann**  
The Netherlands 2014  
94 mins

**Producers:** Carmen Cobos,  
Kees Rijninks  
**With:** The Royal Concertgebouw  
Orchestra  
**Festivals:** Amsterdam  
Documentary 2014  
In Dutch, English, Russian and  
Spanish, with English subtitles  
Blu-ray

The abiding expressive power of the Western orchestral repertoire is keenly observed in this wonderfully idiosyncratic documentary by Peruvian-born Dutch filmmaker Heddy Honigmann (*Underground Orchestra, Crazy*). One of Europe's longest-running and most esteemed orchestras, Amsterdam's Royal Concertgebouw Orchestra celebrated its 125th anniversary in 2013 by playing 50 concerts over six continents. The film takes in three of the more daunting ports of call: Buenos Aires, Soweto and St Petersburg.

It's impossible to imagine a more appreciative observer of the venture than Honigmann. Her alertness to what drives musicians to dedicate their lives

to performing is matched by a subtle understanding of the consolations that music can offer to any of us. And both are rendered all the more potent by her sensitivity to exile, whether it be felt by a young flautist in his hotel room missing a son's birthday halfway across the world, or by an elderly Russian who finds in Mahler's Symphony No 8 a conduit to the vanished world of his mother who once heard it conducted by the composer himself.

**A Havelock Nth** Sun 13 Sept, 4.00 pm

**B Havelock Nth** Mon 14 Sept, 4.00 pm

**A Masterton** Tue 8 Sept, 6.00 pm

**A N. Ply Event** Sat 5 Sept, 1.30 pm

## Awake: The Life of Yogananda



**Directors/Screenplay:**  
**Paola di Florio,**  
**Lisa Leeman**  
USA 2014 | 87 mins

**Producers:** Peter Rader,  
Paola di Florio, Lisa Leeman  
**Music:** Anoushka Shankar,  
Krishna Das, Philip Glass, Alanis  
Morissette, George Harrison  
**Narrator:** Anupam Kher  
**With:** Deepak Chopra, Russell  
Simmons, George Harrison  
**awaketheyoganadamovie.com**

"Fittingly enlightening, *Awake: The Life of Yogananda* is a vivid, elegantly assembled portrait of the savvy guru with the cherubic face and penetrating gaze who brought meditation to the West.

Although the name Paramahansa Yogananda (1893–1952) may not ring a bell, his teachings had a lifelong influence on the likes of George Harrison and Steve Jobs... Heeding a metaphysical calling to leave India for materialistic America, Yogananda initially landed at Boston Harbor at the dawn of the Roaring 20s but eventually realized that Los Angeles would offer a greater wellspring of disciples... But when Yogananda took his teachings to the South, he experienced a rude

spiritual awakening upon discovering orange robe-wearing, long-haired, brown-skinned men weren't exactly warmly embraced...

Funded by the Self-Realization Fellowship but co-directed by Paola di Florio and Lisa Leeman with an open, inquisitive mind, the film offers an absorbing glimpse into the life and times of the world's first superstar swami."  
— Michael Rechtshaffen, *LA Times*

**A Napier** Sat 5 Sept, 11.00 am

**A Masterton** Sat 5 Sept, 11.30 am

**A N. Ply Event** Sat 19 Sept, 1.30 pm



## Banksy Does New York



**Director:**  
**Chris Moukarbel**  
USA 2014 | 80 mins

**Producers:** Chris Moukarbel, Jack Turner

**Photography:** Mai Iskander, Karim Raoul

**Editor:** Jen Harrington

With his biodoc-hijack *Exit Through the Gift Shop* (2010), anonymous street-art-provocateur Banksy turned the lens away from himself and onto the absurd intersections of art, commerce and hype, demystifying his own status in the process.

While created without the involvement of the enigmatic artist, this recent documentation of Banksy's month-long 'residency' in New York City marks itself as a compelling companion piece. Observing first hand a multitude of reactions to Banksy's 'exhibition', in which a wild array of new pieces was unveiled daily at random spots throughout the city, director Chris Moukarbel captures the varying ways people respond to

and interact with art, and how these processes can distort, shift and re-contextualise meaning. Cataloguing an eclectic milieu of obsessive fans, condescending art critics, opportunistic hustlers and affluent collectors, this snapshot of a polarised public might just be among Banksy's most fascinating works. — JF

**B Napier** Fri 11 Sept, 2.00 pm  
**A Napier** Tue 15 Sept, 6.00 pm

**A N. Ply Len Lye** Fri 4 Sept, 6.30 pm  
**A N. Ply Len Lye** Thu 10 Sept, 6.30 pm  
**B N. Ply Len Lye** Fri 11 Sept, 3.30 pm

## Being Evel

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**Director: Daniel Junge**  
USA 2015 | 100 mins

**Photography:** Robert Muratore  
**Editor:** Davis Coombe

**Music:** John Jennings Boyd

**With:** Evel Knievel, Johnny Knoxville, Robbie Knievel, Frank Gifford, Tony Hawk, George Hamilton

**Festivals:** Sundance 2015

"You may be aware that Evel Knievel is the pre-eminent daredevil of our time, but you might not fully grasp the magnitude of the stuntman's celebrity and what his fearless spirit represented to so many unless you were alive during his thrilling run throughout the 1970s. *Being Evel* is a new documentary that aims to educate younger audiences about Knievel's influence, and it contains plenty of unbelievable revelations that only bolster the legendary mythology surrounding the man in red, white, and blue... *Being Evel* was produced by Johnny Knoxville – who is also one of the film's primary interviewees – along with fellow *Jackass* creator Jeff Tremaine and BMX legend Mat Hoffman. They do a great

job of articulating just how influential Knievel was on today's extreme sports daredevils." — Ray Bort, *Esquire*

"While he certainly could have been a better human being, there's no way on earth, even with all the fighting and drinking and womanizing, that he could have been a better *showman*. The documentary, like its subject, is unapologetically dazzling." — Drew Taylor, *The Playlist*

**A Napier** Mon 7 Sept, 6.00 pm

**A N. Ply Event** Mon 14 Sept, 8.00 pm

## Best of Enemies

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**Directors/Producers:**  
**Robert Gordon,  
Morgan Neville**  
USA 2015 | 88 mins

**Photography:** David Leonard, Graham Willoughby, Mark Schwartzbard

**With:** William F. Buckley Jr, Gore Vidal

**Festivals:** Sundance, SXSW, San Francisco 2015  
Colour and B&W

**bestofenemiesfilm.com**

Over ten nights in August 1968, Gore Vidal and William F. Buckley Jr let rip. The clash of the commentators – the liberal iconoclast versus the public face of conservatism – would quickly become essential viewing.

The urbane, imperious Vidal and the indignant, seething Buckley exchange philosophical salvo and sarcastic insult in a contest replete with dazzling eloquence, acerbic wit and visceral loathing. The debates climax in an astonishing outburst from Buckley, a moment he later said had tormented him for years. For his part, Vidal is said to have revelled, four decades on, at news of Buckley's death.

*Best of Enemies* thrills as an entertainment alone: two intellectual

prize-fighters slugging it out. But its adroit, rambunctious melding of archival footage and new interviews illustrates, too, the way the arguments of 1968 wrenched open political and cultural fissures that persist today; and how this onscreen scrap created a template – a high-point probably, too – for a now familiar TV format, in which political punditry takes the shape of a boxing match. — TM

\* **Special Screening (special prices apply; see p3 for details).**

**★ Masterton** Mon 7 Sept, 8.00 pm\*  
**B Masterton** Tue 8 Sept, 4.15 pm

**A N. Ply Event** Tue 15 Sept, 6.00 pm  
**A N. Ply Event** Sun 20 Sept, 11.30 am

## City of Gold



**Director: Laura Gabbert**  
USA 2015 | 89 mins

**Producers:** Laura Gabbert, Holly Becker

**Photography:** Jerry Henry, Goro Toshima

**Music:** Bobby Johnston

**With:** Jonathan Gold

**Festivals:** Sundance, San Francisco 2015  
**cityofgolddoc.com**

There's no more loving, curious or infectious guide to the city of Los Angeles and its eateries than food critic Jonathan Gold. The first writer to win a Pulitzer Prize for reviewing restaurants, he's less likely to point you to the hot and the hip than to the authentic, the unusual and the flavoursome. Reviewing street food and the tiny ethnic hybrids he discovers in strip malls and suburban neighbourhoods, he illuminates a wealth of cultural experience and culinary adventure. In a city teeming with options, he opens up new worlds for diners and owners alike.

"Here is a gentle, unassuming film, five years in the making: the filmmakers drove with *LA Times* food critic Jonathan Gold around the streets of

Greater Los Angeles, from mini-malls in the San Gabriel Valley to downtown street vendors, providing a delicious portrait of a thriving city of immigrants. One comes away with a sense of a place with such a breadth of cultural diversity that the city's reputation for vapidity is quickly buried... It's a pleasure to ride shotgun on this journey." — Vicki Robinson, *Film Comment*

**A Napier** Sat 12 Sept, 11.00 am

**A N. Ply Event** Mon 7 Sept, 8.00 pm

## Iris

New York fashion original Iris Apfel first came to prominence as an interior designer in the 1950s when she and her husband founded a company specialising in hand-woven historic textiles. They furnished nine White Houses in a row and lived an enviable globetrotting lifestyle.

Apfel began cultivating her extraordinary sense of personal style early on, sporting an endless array of gigantic round eyeglasses, wearing boldly mixed patterns, and adorning herself with cascades of costume jewellery. It took the world of fashion decades to catch up, but by the 21st century she had become an unlikely style icon, her striking look being celebrated in fashion magazines and an exhibition at the Metropolitan Museum of Art's Costume Institute in 2005.

The late veteran documentarian Albert Maysles (*Gimme Shelter*, *Grey Gardens*) follows the 93-year-old Iris on her rounds with his usual impeccable discretion, turning what others might have made a mere caricature into a moving study of a headstrong, irreverent, compulsively quotable ('colour can raise the dead') woman towards the end of her extraordinary life.



©BRUCE WEBER

There are the expected fashion shoots and cocktail parties, and testimonials from the great and good (designer Dries van Noten, jeweller Alexis Bittar, photographer Bruce Weber), but we also see Iris haggle over bangles at a Harlem market and grapple with the deteriorating health of her dotting hubby, Carl, who turned 100 during filming. Don't miss the chance to meet one of the most unforgettable characters of this festival. — Angela Lässig

**"I'm not pretty, and I'll never be pretty, but it doesn't matter. I have something much better. I have style."**

— Iris Apfel

**Director: Albert Maysles**  
USA 2014 | 83 mins

**Producers:** Laura Coxson, Rebekah Maysles, Jennifer Ash Rudick  
**Photography:** Albert Maysles, Nelson Walker III, Sean Price Williams  
**Editor:** Paul Lovelace  
**Music:** Steve Gunn, Justin Tripp  
**With:** Iris Apfel, Carl Apfel, Billy Apfel, Alexis Bittar, Mickey Boardman, Linda Fargo, Tavi Gevinson, David Hoey, Naeem Khan, Harold Koda, Jenny Lyons, Duro Olowu  
**Festivals:** New York, Amsterdam Documentary 2014; San Francisco 2015

A	Napier	Sun 13 Sept, 2.00 pm
B	Havelock Nth	Wed 16 Sept, 2.30 pm
A	Havelock Nth	Sun 20 Sept, 6.30 pm

A	Masterton	Sat 5 Sept, 3.45 pm
B	Masterton	Tue 8 Sept, 2.30 pm

A	N. Ply Event	Sat 5 Sept, 3.30 pm
A	N. Ply Event	Sun 6 Sept, 4.00 pm
B	N. Ply Event	Tue 8 Sept, 10.30 am

## Enchanted Kingdom 3D

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**Directors: Patrick Morris, Neil Nightingale**  
UK 2014 | 87 mins

**Producers:** Myles Connolly, Amanda Hill, Neil Nightingale  
**Photography:** Rod Clarke, Robin Cox, Mark Deeble, Jonathan Jones, Brendan McGinty, Jamie McPherson, Simon Werry  
**Music:** Patrick Doyle  
**Narrator:** Idris Elba  
3D/G cert

This amazing, immersive big-screen adventure offers a glorious visual rhapsody to the natural wonders of a continent. Delightfully voiced by Idris Elba, this really is an ideal all-ages film. — NM

"The creators of BBC's groundbreaking *Walking with Dinosaurs 3D* and *Earth* take us on a spellbinding journey through seven realms of Africa to reveal a natural world stranger, more magical, and more mystical than anything we might imagine. The film flows like a stream, with extraordinary timelapse photography, sweeping aerial shots, and macro and micro lensed 3D propelling us from enchanted forests to the boiling edge of the underworld, from celestial ice-capped mountains

and lava-spewing volcanoes, to crashing waterfalls and deep fantastical seas, as we experience some of the greatest gatherings of wildlife ever captured on film. With up-close-and-personal animal encounters and absolutely stunning scenery, this is an unspeakably beautiful film that presents nature in all her epic grandeur." — New York International Children's Film Festival

3D Havelock Nth Sat 5 Sept, 4.15 pm

3D Havelock Nth Sun 6 Sept, 2.00 pm

3D Masterton Sun 6 Sept, 11.30 am

3D N. Ply Event Sat 5 Sept, 11.30 am

3D N. Ply Event Sun 13 Sept, 11.45 am

## Going Clear: Scientology and the Prison of Belief



SAM PAINTER

**Director: Alex Gibney**  
USA 2015 | 120 mins

**Screenplay:** Alex Gibney. Based on the book by Lawrence Wright  
**Photography:** Sam Painter  
**Editor:** Andy Grieve  
**With:** Lawrence Wright, Mark Rathbun, Mike Rinder, Jason Beghe, Paul Haggis  
**Festivals:** Sundance 2015

The Church of Scientology hates this film. When it was released in the US in March, the organisation immediately launched a media counter-offensive, inveighing against director Alex Gibney and the apostates who appear in it. Of course they did: as is laid bare in this affecting, gobsmacking documentary, Scientology's retaliations know few bounds.

Lucid testimonies from former executives and adherents stand in contrast to the glossy and sinister exhortations of David Miscavige, who rose to succeed the charismatic fantasist L. Ron Hubbard. New footage of celebrity disciples John Travolta and Tom Cruise, who is shown preaching the legacy of LRH before thousands at

a Scientology rally, is at once riveting and discomfiting.

Beyond the fascination and kookiness of the self-help parables, e-meters and alien emperor foundation myth, *Going Clear* paints a chilling picture – all of it denied by Scientology – of a paranoid and brutal 'church'. It also confirms the status of Gibney as America's pre-eminent contemporary documentary filmmaker. — TM

A Napier Sun 13 Sept, 11.00 am

A Masterton Sun 13 Sept, 11.30 am

B N. Ply Event Fri 11 Sept, 3.30 pm

A N. Ply Event Sat 12 Sept, 11.30 am

## Meru

"With jaw-dropping cinematography... and direct access to the trials, drive and anxieties of its renowned mountain climbing subjects, *Meru* is a hybrid of gorgeous nature photography and riveting nonfictional storytelling. Titled after Mount Meru, a 21,000 ft. Himalayan peak that looms over the Ganges River and features the iconic 'Shark's Fin', a massive sheer granite spine jutting out of the mountain's face into sub-zero degreed thin-aired space, the film focuses on three mountaineers as they take on the challenge to become the first to ascend its peak.

Conrad Anker, famous for his ascents in Patagonia, Antarctica and the Himalayas; *Meru* co-director Jimmy Chin, an athlete distinguished equally for his skills in photography, climbing and extreme sports; and Renan Ozturk, a relative newcomer in this group, but already internationally respected as a free climber and visual artist, teamed up in 2008 to reach the summit, but dishearteningly and dangerously failed with a mere 100 meters to go. Amidst personal and professional risks... the climbers make the daring decision to make one more attempt." — Sean Ueyehara, San Francisco International Film Festival



© RENAN OZTURK

"The film's incredible imagery shows daily life in the vertical realm – captured by the three climbers themselves and one base camp manager... Propelled by an excellent score and unflinching commentary from [writer Jon] Krakauer, this film goes deep into a world of alpinism that is austere and alien to most people and breaks it down to celebrate the struggles and triumphs of the human spirit." — Mary Anne Potts, *NationalGeographic.com*

**"It beggars belief that pro-sports cinematographers Chin and Ozturk actually shot most of the film while in the midst of this 'impossible climb'."**

— Dennis Harvey, *Variety*



**Directors: Jimmy Chin, Elizabeth Chai Vasarhelyi**  
USA 2015 | 89 mins

**Producers:** Elizabeth Chai Vasarhelyi, Jimmy Chin, Shannon Ethridge  
**Photography:** Renan Ozturk, Jimmy Chin  
**Editor:** Bob Einsenhardt  
**Music:** J. Ralph  
**With:** Conrad Anker, Jimmy Chin, Renan Ozturk, Jon Krakauer, Jenni Lowe-Anker, Ameer Hinkley, Grace Chin, Jeremy Jones  
**Festivals:** Sundance, San Francisco 2015  
**Audience Award (US Documentary), Sundance Film Festival 2015**  
[merufilm.com](http://merufilm.com)

A Napier Mon 14 Sept, 6.00 pm

A Masterton Sun 13 Sept, 7.45 pm

A N. Ply Event Sun 13 Sept, 8.00 pm

## Mavis!



**Director: Jessica Edwards**  
USA 2015 | 80 mins

**Producers:** Jessica Edwards, Rachel Mills  
**Photography:** Keith Walker  
**Editor:** Amy Foote  
**Music:** Mavis Staples  
**With:** Mavis Staples, Roebuck 'Pops' Staples, Bob Dylan  
**Festivals:** SXSW, Hot Docs 2015  
[mavisfilm.com](http://mavisfilm.com)

"Gospel/soul music legend and civil rights icon Mavis Staples shines in a film that's rich with six decades of music and song. Lead singer of The Staple Singers – the acclaimed 'first family of song' founded by Mavis's father Roebuck 'Pops' Staples – she fused gospel, soul, folk and rock to transcend racism and unite people through music. Special appearances by Bonnie Raitt, Bob Dylan, Chuck D and Wilco's Jeff Tweedy, among others, testify to her profound influence on American music. But it is Staples herself who is the shining star of *Mavis!* A consummate storyteller, she reveals intimate tales of her life onstage and off – from shout-outs on the Southern gospel circuit in the

50s, freedom songs inspired by Martin Luther King Jr in the 60s, to chart-busting hits in the 70s and 80s and her recent album *One True Vine*. The film glows with the power and spiritual grace of her unforgettable voice."

— Lynne Fernie, *Hot Docs*

"A cinematic portrait quite capable of converting the uninitiated into acolytes, and elevating casual interest to flood-tide levels of respect and affection."

— Joe Leydon, *Variety*

A Napier Sun 6 Sept, 2.00 pm

B Havelock Nth Wed 16 Sept, 4.15 pm

A Havelock Nth Fri 18 Sept, 6.00 pm

A Masterton Sun 13 Sept, 6.00 pm

A N. Ply Event Fri 18 Sept, 8.00 pm

A N. Ply Event Sat 19 Sept, 3.30 pm

## Peggy Guggenheim: Art Addict



**Director: Lisa Immordino Vreeland**  
USA/Italy/UK 2015  
96 mins

**Producers:** Stanley Buchthal, David Koh, Dan Braun  
**Photography:** Peter Trilling  
**With:** Jacqueline Bograd Weld, Francine Prose, John Richardson, Nicky Haslam  
**Festivals:** Tribeca 2015

Without collector and patron Peggy Guggenheim, art in the 20th century might have looked a little different today. She nurtured Pollock, Motherwell, Rothko and scores of others and amassed a personal collection that surely rates among the five top reasons to visit Venice. She was wealthy, but by no means the wealthiest of the Guggenheims. She preferred the bohemian world to high society and had a good nose for where in the world the most exciting work was to be found. She was personally awkward, but sexually adventurous, something she flaunted to widespread amazement and dismay in a scandalous memoir. Her life story is chronicled here

by Lisa Immordino Vreeland, recent cine-biographer of Diana Vreeland, and a comfortable inhabitant of the social eco-system in which her subject rebelled and thrived.

A Havelock Nth Sat 12 Sept, 2.30 pm

B Napier Thu 17 Sept, 2.00 pm

A Napier Sat 19 Sept, 2.00 pm

A Masterton Tue 15 Sept, 6.00 pm

B Masterton Wed 16 Sept, 2.30 pm

B N. Ply Len Lye Fri 18 Sept, 3.30 pm

A N. Ply Len Lye Fri 18 Sept, 6.30 pm

A N. Ply Len Lye Sun 20 Sept, 6.30 pm

## Seymour: An Introduction



**Director: Ethan Hawke**  
USA 2014 | 81 mins

**Producers:** Ryan Hawke, Greg Loser, Heather Joan Smith  
**Photography:** Ramsey Fendall  
**Editor:** Anna Gustavi  
**Music:** Seymour Bernstein  
**With:** Seymour Bernstein, Michael Kimmelman, Andrew Harvey, Joseph Smith, Kimball Gallagher  
**Festivals:** Toronto, New York 2014  
[seymouranintroduction.com](http://seymouranintroduction.com)

"Ethan Hawke directed this documentary, about Seymour Bernstein, a pianist, now in his late eighties, who, in 1977, renounced the duties and the anxieties of a public performer and became a piano teacher – by no means a lesser calling, as the film is at pains to prove.

Even non-musicians have been struck by the vigor of Bernstein's wisdom, among them Hawke, who met him one evening... If anything, the sweetness of the subject's nature and the gentle modulations of his speaking voice are so potent that it would seem not just uncivil but futile to contradict him; yet Hawke is too alert and too inquiring to let the movie subside into worship.

The kindly surface is broken by brisker moments: clips of master

classes, tryouts of different Steinways, memories of playing for front-line troops in Korea, and pedagogic advice that cuts hard against the American grain: 'I'm not so sure that a major career is a healthy thing to embark upon,' Bernstein says. Hawke is seeking not to reclaim a forgotten figure or to argue for his status but to follow his challenging lead." — Anthony Lane, *New Yorker*

**A Havelock Nth** Sun 20 Sept, 2.30 pm

**A Masterton** Sat 12 Sept, 11.15 am

**A N. Ply Len Lye** Sun 20 Sept, 3.30 pm

## The Wolfpack



**Director/Photography: Crystal Moselle**  
USA 2015 | 84 mins

**With:** Bhagavan Angulo, Govinda Angulo, Narayana Angulo, Mukunda Angulo, Krisna Angulo, Jagadesh Angulo, Visnu Angulo, Susanne Angulo, Oscar Angulo  
**Festivals:** Sundance, Tribeca 2015  
**Grand Jury Prize (US Documentary), Sundance Film Festival 2015**  
[thewolfpackfilm.com](http://thewolfpackfilm.com)

Crystal Moselle's film delves into the bizarrely sheltered lives of six brothers whose father has confined them (and their sister) since birth to the tiny rooms of their Lower East Side apartment. What these boys know about social interaction they've learned from watching movies – thousands of them – and filming ingenious, homemade re-creations of their favourites. (*Reservoir Dogs* looms large: it offers each of them a major role.)

Moselle draws on a vast video archive of their housebound lives to delight and disturb us in equal measure, but her portrait is a gently hopeful one, capturing them at a moment when the tyrannical grip of their father is faltering and they are making tentative

forays into the world outside.

"*The Wolfpack* indeed has much to say about fandom, the reciprocal bonds between consumption and production, the nightmarish consequences of unchecked patriarchy, and, especially, the pathological evils of insularity (it may be one of the greatest films ever made on this theme)." — Blake Williams, *Cinema Scope*

**A Havelock Nth** Fri 11 Sept, 8.15 pm  
**A Napier** Wed 16 Sept, 6.00 pm

**A Masterton** Thu 10 Sept, 8.30 pm  
**B Masterton** Fri 11 Sept, 2.30 pm

**A N. Ply Event** Fri 11 Sept, 6.00 pm  
**A N. Ply Event** Sat 12 Sept, 8.15 pm

## Women He's Undressed



**Director: Gillian Armstrong**  
Australia 2015 | 99 mins

**Producers:** Gillian Armstrong, Damien Parer  
**Photography:** Anna Howard  
**Editor:** Nicholas Beauman  
**Music:** Cezary Skubiszewski  
**With:** Darren Gilshenan, Deborah Kennedy, Louis Alexander  
**Festivals:** Sydney 2015

Orry George Kelly (1897–1964), Hollywood costume designer extraordinaire, grew up in Kiama, a New South Wales town notable in his estimation for its blowhole and view of the Pacific Ocean. He made his way across it via art school and window dressing work in Sydney. After a spell designing for the New York stage and clubs, he moved to Los Angeles in 1932 with his English boyfriend, an aspiring actor named Archie Leach.

Taking her sassy tone from Kelly's recently discovered tell-all memoir, Armstrong provides a third-person narration delivered by a Kelly stand-in (Darren Gilshenan) – and makes a meal of Archie's transformation into Cary Grant, pausing to scoff anew every

time the big pretender gets married.

But the ripest fruit here is to be found in the dazzling clips: *42nd Street*, *Casablanca*, *Some Like It Hot*, *Les Girls*, *Gypsy*, every great picture Bette Davis ever made. Hollywood insiders who knew him (Jane Fonda) or who know all about him (a who's who of contemporary costume designers) testify to his outness, his excesses and his extraordinary talent for unifying actor and character in costume.

**A N. Ply Len Lye** Sun 13 Sept, 6.30 pm

## The Wrecking Crew



MAGNOLIA PICTURES

**Director: Denny Tedesco**  
USA 2008 | 101 mins

**With:** Lou Adler, Herb Alpert, Glen Campbell, Cher, Dick Clark, Micky Dolenz, Carol Kaye  
**Festivals:** SXSW, Vancouver 2008  
Colour and B&W  
[wreckingcrewfilm.com](http://wreckingcrewfilm.com)

Director Denny Tedesco is an enthusiastic guide to the legacy of his father, LA session guitarist Tommy Tedesco, and the loose coterie of ace musicians known as 'The Wrecking Crew' who contributed to some of the greatest pop tracks of the 50s and 60s. As Tedesco – happily abetted by many of the surviving players – tells it, the arrangements and riffs these guys (and one woman, bassist Carol Kaye) came up with defined the unique styles of many and varied pop greats. Phil Spector's vaunted 'wall of sound'? The bass riff on 'These Boots Are Made for Walking'? The Beach Boys classic album *Pet Sounds*? 'The Pink Panther Theme'? Herb Alpert's Tijuana Brass? Their versatility was staggering. Brian

Wilson, Cher, Nancy Sinatra, Glen Campbell and Herb Alpert are on hand to testify that it's all true. Shot over a decade and completed in 2008, the film is so loaded with hit tracks that it took another six years and a Kickstarter campaign to clear the music rights.

"A wonderful, touching and hilarious film about the unsung stars of so many records that you carry in your heart." — Elvis Costello

**B N. Ply Len Lye** Fri 4 Sept, 3.30 pm  
**A N. Ply Len Lye** Sun 6 Sept, 3.30 pm

# SCHEDULE

## HAWKE'S BAY

Cinema Gold (Havelock North)  
MTG Century Theatre (Napier)

### Thursday 3 September

★ 6.00 pm	Phoenix (Havelock Nth) 98	p16
★ 6.30 pm	The Mafia Kills Only in Summer (Napier) 90	p4

### Friday 4 September

B 2.00 pm	Amy (Napier) 128	p6
B 3.45 pm	Phoenix (Havelock Nth) 98	p16
A 6.00 pm	Grandma (Havelock Nth) 80	p21
A 6.00 pm	Phoenix (Napier) 98	p16
A 7.45 pm	Amy (Havelock Nth) 128	p6

### Saturday 5 September

A 11.00 am	Awake (Napier) 87	p22
A 2.00 pm	The Price of Peace (Napier) 87	p11
3D 4.15 pm	Enchanted Kingdom 3D (Havelock Nth) 87	p24
A 6.00 pm	Amy (Napier) 128	p6
A 6.15 pm	Grandma (Havelock Nth) 80	p21
A 8.00 pm	'71 (Havelock Nth) 99	p19

### Sunday 6 September

3D 2.00 pm	Enchanted Kingdom 3D (Havelock Nth) 87	p24
A 2.00 pm	Mavis! (Napier) 80	p25
A 4.00 pm	Clouds of Sils Maria (Havelock Nth) 124	p15
A 6.00 pm	Sherpa (Napier) 96	p7
A 6.30 pm	The Mafia Kills Only... (Havelock Nth) 90	p4

### Monday 7 September

B 2.00 pm	The Mafia Kills Only in Summer (Napier) 90	p4
B 3.30 pm	Amy (Havelock Nth) 128	p6
A 6.00 pm	Being Evel (Napier) 100	p23
A 6.00 pm	Clouds of Sils Maria (Havelock Nth) 124	p15

### Tuesday 8 September

B 2.00 pm	Sherpa (Napier) 96	p7
B 4.00 pm	The Mafia Kills Only... (Havelock Nth) 90	p4
A 6.00 pm	Crossing Rachmaninoff (Havelock Nth) 79	p9
A 6.00 pm	Results (Napier) 104	p21

### Wednesday 9 September

B 2.00 pm	Phoenix (Napier) 98	p16
B 2.15 pm	Crossing Rachmaninoff (Havelock Nth) 79	p9
B 4.00 pm	45 Years (Havelock Nth) 93	p6
A 6.00 pm	New Zealand's Best 2015 (Napier) 82	p10
A 6.00 pm	Sherpa (Havelock Nth) 96	p7

### Thursday 10 September

B 2.00 pm	Ex Machina (Napier) 108	p19
B 3.15 pm	Victoria (Havelock Nth) 140	p14
A 6.00 pm	45 Years (Havelock Nth) 93	p6
A 6.00 pm	The Second Mother (Napier) 110	p14
A 8.00 pm	Ex Machina (Havelock Nth) 108	p19

### Friday 11 September

B 2.00 pm	Banksy Does New York (Napier) 80	p23
B 3.00 pm	Saint Laurent (Havelock Nth) 151	p15
A 6.00 pm	Ex Machina (Napier) 108	p19
A 6.00 pm	Latin Lover (Havelock Nth) 104	p17
A 8.15 pm	The Wolfpack (Havelock Nth) 84	p26

### Saturday 12 September

A 11.00 am	City of Gold (Napier) 89	p23
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A 2.00 pm	Ever the Land (Napier) 90	p9
A 2.30 pm	Peggy Guggenheim (Havelock Nth) 96	p25
A 4.30 pm	Saint Laurent (Havelock Nth) 151	p15
A 6.00 pm	The Assassin (Napier) 105	p5
A 7.30 pm	Victoria (Havelock Nth) 140	p14

### Sunday 13 September

A 11.00 am	Going Clear (Napier) 120	p24
A 2.00 pm	Iris (Napier) 83	p24
A 2.00 pm	Song of the Sea (Havelock Nth) 90	p13
A 4.00 pm	Around the World... (Havelock Nth) 94	p22
A 6.00 pm	45 Years (Napier) 93	p6
A 6.00 pm	Latin Lover (Havelock Nth) 104	p17

### Monday 14 September

B 2.00 pm	The Assassin (Napier) 105	p5
B 4.00 pm	Around the World... (Havelock Nth) 94	p22
A 6.00 pm	Meru (Napier) 89	p25
A 6.00 pm	The Second Mother (Havelock Nth) 110	p14

### Tuesday 15 September

B 2.00 pm	45 Years (Napier) 93	p6
B 3.45 pm	Mia madre (Havelock Nth) 107	p4
A 6.00 pm	Banksy Does New York (Napier) 80	p23
A 6.00 pm	The Assassin (Havelock Nth) 105	p5

### Wednesday 16 September

B 2.00 pm	Tale of Tales (Napier) 125	p18
B 2.30 pm	Iris (Havelock Nth) 83	p24
B 4.15 pm	Mavis! (Havelock Nth) 80	p25
A 6.00 pm	Our Little Sister (Havelock Nth) 128	p18
A 6.00 pm	The Wolfpack (Napier) 84	p26

### Thursday 17 September

B 11.00 am	Mia madre (Napier) 107	p4
B 2.00 pm	Peggy Guggenheim (Napier) 96	p25
B 3.30 pm	The Lobster (Havelock Nth) 118	p5
A 6.00 pm	Queen and Country (Havelock Nth) 115	p20
A 8.15 pm	Experimenter (Havelock Nth) 90	p21

### Friday 18 September

B 2.00 pm	The Lobster (Napier) 118	p5
B 4.00 pm	Rams (Havelock Nth) 93	p17
A 6.00 pm	Mavis! (Havelock Nth) 80	p25
A 6.00 pm	Tale of Tales (Napier) 125	p18
A 7.45 pm	Embrace of the Serpent (Havelock Nth) 125	p7

### Saturday 19 September

A 11.00 am	Ngā Whanaunga 2015 (Napier) 94	p10
A 2.00 pm	Peggy Guggenheim (Napier) 96	p25
A 3.45 pm	When Marnie Was There (Havelock Nth) 103	p13
A 6.00 pm	Mia madre (Havelock Nth) 107	p4
A 6.00 pm	Queen and Country (Napier) 115	p20
A 8.15 pm	The Lobster (Havelock Nth) 118	p5

### Sunday 20 September

A 11.00 am	Song of the Sea (Napier) 90	p13
A 2.00 pm	Belief (Napier) 88	p8
A 2.30 pm	Seymour (Havelock Nth) 81	p26
A 4.30 pm	Rams (Havelock Nth) 93	p17
A 6.00 pm	The Lobster (Napier) 118	p5
A 6.30 pm	Iris (Havelock Nth) 83	p24

## MASTERTON Regent 3 Cinemas

Screenings marked ★ will play upstairs (no wheelchair access). All other films will play downstairs.

### Wednesday 2 September

★ 8.00 pm	Mia madre (107)	p4
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### Thursday 3 September

B 12.00 pm	Queen and Country (115)	p20
B 2.30 pm	Grandma (80)	p21
A 6.00 pm	Phoenix (98)	p16
A 8.00 pm	Victoria (140)	p14

### Friday 4 September

B 12.00 pm	Phoenix (98)	p16
B 2.30 pm	Ex Machina (108)	p19
A 6.00 pm	Grandma (80)	p21
A 7.45 pm	Amy (128) •	p6

### Saturday 5 September

A 11.30 am	Awake (87)	p22
A 1.30 pm	When Marnie Was There (103)	p13
A 3.45 pm	Iris (83)	p24
A 5.30 pm	Queen and Country (115)	p20
A 8.00 pm	Ex Machina (108)	p19

### Sunday 6 September

3D 11.30 am	Enchanted Kingdom 3D (87)	p24
A 1.30 pm	Our Little Sister (128)	p18
A 4.00 pm	Crossing Rachmaninoff (79)	p9
A 5.45 pm	Sherpa (96) •	p7
A 7.45 pm	Embrace of the Serpent (125)	p7

### Monday 7 September

B 1.30 pm	Crossing Rachmaninoff (79)	p9
B 3.15 pm	Amy (128)	p6
A 6.00 pm	New Zealand's Best 2015 (82)	p10
★ 8.00 pm	Best of Enemies (88)	p23

### Tuesday 8 September

B 12.00 pm	Our Little Sister (128)	p18
B 2.30 pm	Iris (83)	p24
B 4.15 pm	Best of Enemies (88)	p23
A 6.00 pm	Around the World in 50 Concerts (94)	p22
A 8.00 pm	Belief (88)	p8

### Wednesday 9 September

B 12.00 pm	The Mafia Kills Only in Summer (90)	p4
B 2.30 pm	Belief (88)	p8
A 6.00 pm	Latin Lover (104)	p17
A 8.15 pm	'71 (99)	p19

### Thursday 10 September

B 12.00 pm	The Second Mother (110)	p14
B 2.30 pm	Sherpa (96)	p7
A 6.00 pm	Clouds of Sils Maria (124)	p15
A 8.30 pm	The Wolfpack (84)	p26

### Friday 11 September

B 12.00 pm	45 Years (93)	p6
B 2.30 pm	The Wolfpack (84)	p26
A 6.00 pm	The Second Mother (110)	p14
A 8.30 pm	Tale of Tales (125)	p18

### Saturday 12 September

A 11.15 am	Seymour: An Introduction (81)	p26
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OUR LITTLE SISTER



MERU ©JIMMY CHIN

A	1.15 pm	The Price of Peace (87)	p11
A	3.15 pm	The Mafia Kills Only in Summer (90)	p4
A	5.15 pm	Saint Laurent (151)	p15
A	8.15 pm	The Assassin (105) •	p5

### Sunday 13 September

A	11.30 am	Going Clear (120)	p24
A	2.00 pm	Song of the Sea (90)	p13
A	4.00 pm	45 Years (93)	p6
A	6.00 pm	Mavis! (80)	p25
A	7.45 pm	Meru (89)	p25

### Monday 14 September

B	12.45 pm	Saint Laurent (151)	p15
B	3.45 pm	The Assassin (105)	p5
A	6.00 pm	Ngā Whanaunga 2015 (94)	p10
A	8.00 pm	Experimenter (90)	p21

### Tuesday 15 September

B	12.00 pm	Rams (93)	p17
B	2.30 pm	The Lobster (118)	p5
A	6.00 pm	Peggy Guggenheim: Art Addict (96)	p25
A	8.00 pm	Results (104)	p21

### Wednesday 16 September

B	12.00 pm	Clouds of Sils Maria (124)	p15
B	2.30 pm	Peggy Guggenheim: Art Addict (96)	p25
A	6.00 pm	Rams (93)	p17
A	8.00 pm	The Lobster (118) •	p5

## NEW PLYMOUTH

### Event Cinemas &

### Govett-Brewster Art Gallery/Len Lye Centre

### Thursday 3 September

B	10.30 am	Phoenix (Event) 98	p16
B	3.45 pm	Ex Machina (Event) 108	p19
A	6.00 pm	The Mafia Kills Only... (Event) 90	p4
A	8.00 pm	Amy (Event) 128	p6

### Friday 4 September

B	10.30 am	The Second Mother (Event) 110	p14
B	3.15 pm	Amy (Event) 128	p6
B	3.30 pm	The Wrecking Crew (Len Lye) 101	p26
A	6.00 pm	Phoenix (Event) 98	p16
A	6.30 pm	Banksy Does New York (Len Lye) 80	p23
A	8.00 pm	Ex Machina (Event) 108	p19

### Saturday 5 September

3D	11.30 am	Enchanted Kingdom 3D (Event) 87	p24
A	1.30 pm	Around the World in 50 Concerts (Event) 94	p22
A	3.30 pm	Iris (Event) 83	p24
A	3.30 pm	Tom Who? (Len Lye) 73	p11
A	5.30 pm	The Second Mother (Event) 110	p14
A	6.30 pm	Cemetery of Splendour (Len Lye) 122	p19

A	8.00 pm	Amy (Event) 128	p6
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### Sunday 6 September

A	11.30 am	Our Little Sister (Event) 128	p18
A	2.00 pm	Song of the Sea (Event) 90	p13
A	3.30 pm	The Wrecking Crew (Len Lye) 101	p26
A	4.00 pm	Iris (Event) 83	p24
A	6.00 pm	Sherpa (Event) 96	p7
A	6.30 pm	Tom Who? (Len Lye) 73	p11
A	8.00 pm	Experimenter (Event) 90	p21

### Monday 7 September

B	10.30 am	The Mafia Kills Only... (Event) 90	p4
B	3.15 pm	Our Little Sister (Event) 128	p18
A	6.00 pm	Sherpa (Event) 96	p7
A	8.00 pm	City of Gold (Event) 89	p23

### Tuesday 8 September

B	10.30 am	Iris (Event) 83	p24
B	3.45 pm	Sherpa (Event) 96	p7
A	6.00 pm	The Mafia Kills Only... (Event) 90	p4
A	8.00 pm	Ex Machina (Event) 108	p19

### Wednesday 9 September

B	10.30 am	Clouds of Sils Maria (Event) 124	p15
B	3.45 pm	'71 (Event) 99	p19
A	6.00 pm	Latin Lover (Event) 104	p17
A	8.15 pm	Phoenix (Event) 98	p16

### Thursday 10 September

B	10.30 am	Latin Lover (Event) 104	p17
B	3.00 pm	Victoria (Event) 140	p14
B	3.30 pm	Tehran Taxi (Len Lye) 82	p17
A	6.00 pm	Clouds of Sils Maria (Event) 124	p15
A	6.30 pm	Banksy Does New York (Len Lye) 80	p23
A	8.30 pm	'71 (Event) 99	p19

### Friday 11 September

B	10.30 am	45 Years (Event) 93	p6
B	3.30 pm	Banksy Does New York (Len Lye) 80	p23
B	3.30 pm	Going Clear (Event) 120	p24
A	6.00 pm	The Wolfpack (Event) 84	p26
A	6.30 pm	Ngā Whanaunga 2015 (Len Lye) 94	p10
A	7.45 pm	Victoria (Event) 140	p14

### Saturday 12 September

A	11.30 am	Going Clear (Event) 120	p24
A	2.00 pm	Ever the Land (Event) 90	p9
A	4.00 pm	Grandma (Event) 80	p21
A	6.00 pm	The Assassin (Event) 105	p5
A	6.30 pm	Philip Dadson (Len Lye) 85	p11
A	8.15 pm	The Wolfpack (Event) 84	p26

### Sunday 13 September

3D	11.45 am	Enchanted Kingdom 3D (Event) 87	p24
A	1.45 pm	Crossing Rachmaninoff (Event) 79	p9

A	3.30 pm	45 Years (Event) 93	p6
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A	3.30 pm	Tehran Taxi (Len Lye) 82	p17
A	5.30 pm	Clouds of Sils Maria (Event) 124	p15
A	6.30 pm	Women He's Undressed (Len Lye) 99	p26
A	8.00 pm	Meru (Event) 89	p25

### Monday 14 September

B	10.30 am	Crossing Rachmaninoff (Event) 79	p9
B	3.45 pm	The Assassin (Event) 105	p5
A	6.00 pm	Ever the Land (Event) 90	p9
A	8.00 pm	Being Evel (Event) 100	p23

### Tuesday 15 September

B	10.30 am	Rams (Event) 93	p17
B	4.15 pm	Grandma (Event) 80	p21
A	6.00 pm	Best of Enemies (Event) 88	p23
A	8.00 pm	Embrace of the Serpent (Event) 125	p7

### Wednesday 16 September

B	10.30 am	Saint Laurent (Event) 151	p15
B	3.30 pm	Embrace of the Serpent (Event) 125	p7
A	6.00 pm	45 Years (Event) 93	p6
A	8.00 pm	Tale of Tales (Event) 125	p18

### Thursday 17 September

B	10.30 am	Mia madre (Event) 107	p4
B	3.30 pm	Michael Smither: Prints (Len Lye) 56	p11
B	3.30 pm	The Lobster (Event) 118	p5
A	6.00 pm	Rams (Event) 93	p17
A	8.00 pm	Results (Event) 104	p21

### Friday 18 September

B	10.30 am	Queen and Country (Event) 115	p20
B	3.15 pm	Tale of Tales (Event) 125	p18
B	3.30 pm	Peggy Guggenheim (Len Lye) 96	p25
A	6.00 pm	New Zealand's Best 2015 (Event) 82	p10
A	6.30 pm	Peggy Guggenheim (Len Lye) 96	p25
A	8.00 pm	Mavis! (Event) 80	p25

### Saturday 19 September

A	11.15 am	When Marnie Was There (Event) 103	p13
A	1.30 pm	Awake (Event) 87	p22
A	3.30 pm	Mavis! (Event) 80	p25
A	4.30 pm	The Art of Recovery (Len Lye) 90	p8
A	5.15 pm	Mia madre (Event) 107	p4
A	7.15 pm	A Pigeon Sat on a Branch... (Len Lye) 100	p18
A	7.30 pm	Saint Laurent (Event) 151	p15

### Sunday 20 September

A	11.30 am	Best of Enemies (Event) 88	p23
A	1.30 pm	Song of the Sea (Event) 90	p13
A	3.30 pm	Seymour: An Introduction (Len Lye) 81	p26
A	3.30 pm	The Price of Peace (Event) 87	p11
A	5.30 pm	Queen and Country (Event) 115	p20
A	6.30 pm	Peggy Guggenheim (Len Lye) 96	p25
A	8.00 pm	The Lobster (Event) 118	p5

# INDEX

45 Years	6	<b>E</b>	Michael Smither: Prints	11	<b>S</b>			
'71	19	Embrace of the Serpent	7	<b>N</b>	Saint Laurent	15		
<b>A</b>		Enchanted Kingdom 3D	24	New Zealand's Best 2015	10	The Second Mother	14	
Amy	6	Ever the Land	9	Ngā Whanaunga Māori		Seymour: An Introduction	26	
Around the World in 50 Concerts	22	Ex Machina	19	Pasifika Shorts 2015	10	Sherpa	7	
The Art of Recovery	8	Experimenter	21	<b>O</b>		Song of the Sea	13	
The Assassin	5	<b>G</b>	Going Clear: Scientology and the Prison of Belief	24	Our Little Sister	18	<b>T</b>	
Awake: The Life of Yogananda	22	Grandma	21	<b>P</b>		Tale of Tales	18	
<b>B</b>		<b>I</b>	Iris	24	Peggy Guggenheim: Art Addict	25	Tehran Taxi	17
Banksy Does New York	23	<b>L</b>	Latin Lover	17	Philip Dadson: Sonics From Scratch	11	Tom Who? The Enigma of Tom Kreisler	11
Being Evel	23	The Lobster	5	Phoenix	6	<b>V</b>		
Belief: The Possession of Janet Moses	8	<b>M</b>	The Mafia Kills Only in Summer	4	A Pigeon Sat on a Branch Reflecting on Existence	18	Victoria	14
Best of Enemies	23	Mavis!	25	The Price of Peace	11	<b>W</b>		
<b>C</b>		Meru	25	<b>Q</b>		When Marnie Was There	13	
Cemetery of Splendour	19	Mia madre	4	Queen and Country	20	The Wolfpack	26	
City of Gold	23			<b>R</b>		Women He's Undressed	26	
Clouds of Sils Maria	15			Rams	17	The Wrecking Crew	26	
Crossing Rachmaninoff	9			Results	21			

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, Andrew Langridge, Angela Lassig 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 Sibilla Papatatti 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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