

NEW ZEALAND INTERNATIONAL *film festival*



Our First Three Films Announced



Here at the Festival offices our numbers are growing and it's that INTENSE time of year. We're stitching up the pick of the last year's viewing, perusing a wild array of films submitted from across the globe and closer to home – and also attending to a lot of other essential stuff that isn't very interesting at all. In the programme department the plan is to clear the decks in time for some last minute confirmations from Cannes.



There's no knowing what's likely to come our way this year. There's a conspicuous gap in the Competition programme between the stellar titles (hello, Wes Anderson) and such multiplex-averse cinephile catnip as a new film by Carlos Reygadas. A general rule of thumb is that it's the less 'commercial' titles that sales agents cling to jealously, saying "No No No" to the Festivals where such wonders belong. They're fantasising that prestige will somehow yield distributor dosh, and with every imploring call we foolish festivals up the prestige. We promise to do what we can.



We're letting three cats out of the bag with this newsletter. I already wrote about *Your Sister's Sister* from Toronto, where it's lively, bantering style and sense of spontaneity made it the happy stand-out in a garrulous assembly of American indies.

Frederick Wiseman's *Crazy Horse* was another big surprise: quite apart from its chicly saucy content, it's a *vérité* documentary that actually looks fabulous on a giant screen.

Marley is one of several Berlin Festival highlights we have corralled – and we're betting it's the one likely to cause the most widespread excitement here in reggae's South Pacific stronghold. As far as I can see its failure to acknowledge Aotearoa's ascendancy in the Bob Marley cosmos is this terrifically comprehensive film's only oversight.

- Bill Gosden

NZIFF Director

The Game is On: Short Film Competition Update

When entries closed on April 20 the mail mountain peaked: we now have 109 short films in contention for our three cash prizes: The Madman Entertainment Jury Award for Best New Zealand Short Film, The Friends of the Civic Prize and the Audience Award. Programmers Bill Gosden and Michael McDonnell are currently preparing a short list which

will be presented to the guest selector with the aim of announcing the five finalists on Monday May 28.

We can already assure you that there were a lot more than five terrific short films in our mailbag and we'll be creating as many opportunities as we can to showcase them on the Festival programme.

Wairoa Comes to Town: NZIFF and WMFF

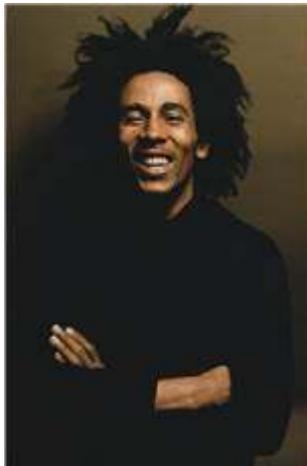
NZIFF has long waived its premiere requirement to enable the Wairoa Maori Film Festival to preview films created by Maori or Pasifika filmmakers (or films with Maori or Pasifika content they deemed significant) at their annual Festival and hui in June. The retirement of MIC Toi Rerehiko has deprived the Wairoa organisers of a regular Auckland screening partner – and created the opportunity for NZIFF to avail itself of Wairoa's selection process to assure and inform a selection of Maori and Pasifika short films on our own programme.

Expect to see a Wairoa Film Festival short film programme travelling with the Festival this year.

This new collaboration came together too late in the piece to be formally announced ahead of our deadlines, but is too good an idea to delay for a year. (All participating filmmakers will be consulted!) Eligibility for the Wairoa programme conforms to all the other NZIFF requirements and selection will not preclude films from the competition programme.

Subject to all the appropriate filmmaker clearances, the Wairoa/NZIFF programme will subsequently participate in Wairoa's well established marae tour.

Our First Confirmations



Marley

Filled with insider tales to satisfy any true believer, and measured enough in its admiration of his unique power to make it essential viewing for the unconverted too, the long-awaited *Marley* is a masterful work of “authorised” biography. NZIFF is happy indeed to provide a fittingly giant screen for the New Zealand cinema outing.

“Thoroughly researched and packed with phenomenal archival footage, it's a rousing tribute to a mesmerizing performer that forgoes blind hero worship... Onstage, Marley is transcendent, enraptured. The mood is mystical, never mellow.” –

Melissa Anderson, *Village Voice*

“Stirring up an exhaustive portrait of the legend behind the music, Kevin Macdonald's *Marley* is sure to become the definitive documentary on the much beloved king of reggae.” - *Hollywood Reporter*

[Click through to read more about *Marley* in the NZIFF 2012.](#)



Your Sister's Sister

Writer/director Lynn Shelton follows her head-turning *Humpday* with another boundary-nudging relationship comedy. In *Your Sister's Sister* the emotional pivot is sibling rivalry. Straight Iris (Emily Blunt) and gay Hannah (Rosemarie DeWitt) are Seattle sisters with different, but equally unacknowledged, game plans for the

same man, Jack (Mark Duplass). It's exactly a year since the death of his brother Tom, and Jack still feels he's not coping. Iris, who was Tom's ex, offers Jack the keys to her father's island cabin (in the wooded paradise of Puget Sound) unaware perhaps that her sister is also there nursing a broken heart - and a plentiful supply of tequila. Shelton delivers quick-witted banter, classic bedroom farce and a feel for authentic emotional dilemma with a pleasingly naturalistic touch. This film is great fun, and beautifully performed, with Duplass as the man in the middle underplaying his every blunder very deftly indeed.

[Click here to continue reading about *Your Sister's Sister* in the NZIFF 2012.](#)



Crazy Horse

Frederick Wiseman's latest documentary, after [La Danse](#), looks at another French institution glorifying bodies in motion: Crazy Horse, the legendary Parisian cabaret club founded in 1951.

“In the wonderful *Crazy Horse*, documentary filmmaking's greatest living master, Frederick Wiseman (*La Danse*, NZIFF2010), completes his trilogy on iconic French institutions... sneaking into the private spaces of the legendary cabaret club the Crazy Horse. And in doing so, he's made the most entertaining film in his 40-plus-year career. Wiseman's dazzling romp follows ten amusing weeks of rehearsals and performances for the new show *Désirs*, staged by famed cinematographer Philippe Decouflé and a cast of memorably kooky characters who give it their all for art in the face of commercial restraints...

Employing a wide array of gels, projections and effects (polka dots, leopard patterns), the eye-popping numbers at the Crazy Horse are drop-dead cinematic, at times approaching kaleidoscopic op art. Wiseman wisely lets scenes play out in long takes and the viewer's astonishment sinks in. He presents a sly analysis of how the Crazy Horse achieves the erotic without the vulgar and plays on the fantasies of the viewers, the dancers and the administration alike.” – Mark Peranson, Vancouver International Film Festival

[Click here to continue reading about *Crazy Horse* in the NZIFF 2012.](#)

May Special from Kumeu River Wines



NZIFF's superb wine sponsor Kumeu River have provided this special offer for Film Festival e-newsletter subscribers for the month of May:

Order the 2006, 2007 and 2008 Kumeu River Estate Chardonnay for only \$25 per bottle. These wines have received outstanding accolades, and are the perfect accompaniment to a warm fire and a good movie. Some food might go well too.

To purchase please go to: <http://www.kumeuriver.co.nz/Our-Wine/2009-Kumeu%20River-Estate-Chardonnay/>

Kumeu River will ship 6 or 12 bottle case lots to anywhere in NZ. Special offer is valid for May only.

GIVEAWAY: Margin Call



Our May movie giveaway is *Margin Call* which hits New Zealand theatres on May 10.

It is the debut feature from writer-director J.C Chandon and the strength of the cast equals the strength of the script-writing at work here. Kevin Spacey, Jeremy Irons, Demi Moore, and Paul Bettany star in this drama about the world financial crisis. The *New Yorker* described it as "easily the best Wall Street movie ever made." (David Denby)

"The gripping intrigue of *Margin Call* is the way it puts you right up close to the decision-making, the mix of greed, fear, and cunning. Chandon gets what Oliver Stone was going for in *Wall Street: Money Never Sleeps* with a lot less fuss." Owen Gleiberman, *Entertainment Weekly*.

Thanks to Pinnacle Films we have ten double passes to giveaway. To be in the draw to win simply name one of the stars from the stellar cast of *Margin Call*. Email your answer, name and postal address to margincall@nzff.co.nz by Tuesday May 8. One entry per person please.

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