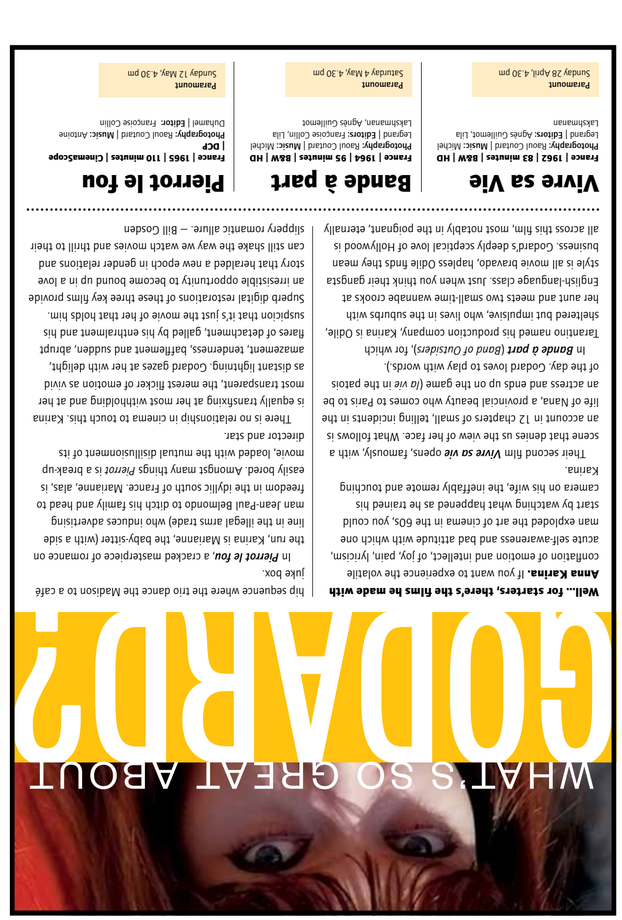

well... for starters, there's the films he made with Anna Karina. If you want to experience the volatile conflation of emotion and intellect, of joy, pain, lyricism, acute self-awareness and bad attitude with which one man exploded the art of cinema in the 60s, you could start by watching what happened as he trained his camera on his wife, the ineffably remote and touching Karina.

Their second film *Vivre sa vie* opens, famously, with a scene that denies us the view of her face. What follows is an account in 12 chapters of small, telling incidents in the life of Nana, a provincial beauty who comes to Paris to be an actress and ends up on the game (*la vie* in the patois of the day. Godard loves to play with words).

In *Bande à part* (*Band of Outsiders*), for which Tarantino named his production company, Karina is Odile, sheltered and impulsive, who lives in the suburbs with her aunt and meets two small-time wannabe crooks at English-language class. Just when you think Tarantino's style is all movie bravado, hapless Odile finds she means business. Godard's deeply sceptical love of Hollywood is all across this film, most notably in the poignant, eternally slippery romantic allure. – Bill Gosden

Vivre sa Vie

France | 1962 | 83 minutes | B&W | HD
Photography: Raoul Coutard | **Music:** Michel Legrand | **Editors:** Agnès Guillemot, Lila Lakshmanan

Paramount
Sunday 28 April, 4.30 pm

Bande à part

France | 1964 | 95 minutes | B&W | HD
Photography: Raoul Coutard | **Music:** Michel Legrand | **Editors:** Françoise Collin, Lila Lakshmanan, Agnès Guillemot

Paramount
Saturday 4 May, 4.30 pm

Pierrot le fou

France | 1965 | 110 minutes | CinemaScope | DCP
Photography: Raoul Coutard | **Music:** Antoine Duhamel | **Editor:** Françoise Collin

Paramount
Sunday 12 May, 4.30 pm

Asghar Farhadi's Iran

On a recent visit to Tehran as a guest of the Fajr Film Festival my conversations with local filmmakers and cinephiles yielded consensus about one thing only: Asghar Farhadi is Iran's preeminent working filmmaker. Among the arguments begin: which is Farhadi's best film? For many it is not necessarily *A Separation*, the electrifying marital drama that won an Oscar and gained widespread international distribution. Amongst the women I met his previous film *About Elly* has just as many fans, probably more. The riveting *Fireworks Wednesday*, which plays out many of the themes of *A Separation* on a larger canvas, has persuasive champions too.

Seen in total, his four previous films provide an encompassing gaze into the realities of life—and the margins of the working class to the relative comforts of the bourgeoisie. His genius lies in unfolding intricate dramas of personal and social conflict while never settling for a closed-off reading of any character or point of view. His characters' assumptions about one another are constantly being contested, and ours with them. An attentive, responsive director of actors from the start, his mastery of tension and suspense has grown with each new film. (Ophidiophobics should approach *Dancing in the Dust* with caution.)

We are delighted to present this overdue catch-up.

Although widely acclaimed at key international festivals, these earlier films have proven stubbornly unavailable to us until now. *About Elly* has some Rialto Channel dates, but it's most seegandy cinematic work, amply warranting our big screen outing. Our thanks to ACMI (Melbourne) and Farabi Cinema Foundation (Tehran) for all their assistance.

– Bill Gosden

About Elly

Darbareye Elly

Iran | 2009 | 116 minutes | DCP
Director/Screenplay: Asghar Farhadi | **Producers:** Asghar Farhadi, Mahmoud Razavi | **Photography:** Hossein Jafarian | **Editor:** Hayedeh Safiyari | **Music:** Andre Bauer | **With:** Golshifteh Farahani, Taraneh Alidoosti, Shahab Hosseini, Merila Zare'i, Ham Haghighi, Peyman Moadi, Rana Azaiez, Ahmad Mehranfar, Saber Abar | In Farsi with English subtitles | Genre rating tbc | **Festivals:** Berlin, Fajr, Tribeca, London 2009

There is no relationship in cinema to touch this. Karina is equally transfixing at the most withholding and at her most transparent, the merest flicker of emotion as vivid as distant lightning. Godard gazes at her with delight, amazement, tenderness, bafflement and sudden, abrupt flares of detachment, galled by his entrapment and his suspicion that it's just the movie of her that holds him. Superb digital restorations to these key films provide an irresistible opportunity to become bound up in a love story that heralded a new epoch in gender relations and can still shake the way we watch movies and thrill to their incandescent social fable mixed with a mordant jostle of contrasting psyches—are softer here. – Nigel Andrews, *Financial Times*

Paramount
Friday 19 April, 7.00 pm

Beautiful City

Shah-re zibā

Iran | 2004 | 101 minutes | 35mm
Director/Screenplay: Asghar Farhadi | **Producer:** Iraj Taghipour | **Photography:** Ali Loftmann | **Editor:** Sharzad Poya | **Music:** Hamid Reza Sadri | **With:** Taraneh Alidoosti, Babak Ansari, Farimez Ghabraei, Alireza Kheirandeh, Farhad Ghaemian, Hoshang Mehranad, Hossein Farzi-Zadeh | In Farsi with English subtitles | Genre rating tbc | **Festivals:** Fajr, Montreal 2004

"In a juvenile detention facility, 18-year-old Akbar (Hossein Farzi-Zadeh) awaits execution for the murder of his girlfriend when he was 16. Meanwhile, outside the prison walls, paroled petty thief Ali (Babak Ansari) offers to help Akbar's sister, Firoozeh (Taraneh Alidoosti), in the first of her three collaborations with director Farhadi, secure clemency for the dead girl's vengeful father. As Ali and Firoozeh navigate a complex gauntlet of legal and emotional red tape, their fond timeshares growing unexpectedly close—a tentative romance skillfully woven into the film's life-or-death narrative. Rooted in spectacular performances by Alidoosti and Ansari, shattering force." – Scott Foundas

Paramount
Wednesday 24 April, 8.30 pm

Dancing in the Dust

Raqsh dar ghobar

Iran | 2003 | 95 minutes | 35mm
Director: Asghar Farhadi | **Producer:** Iraj Taghipour | **Screenplay:** Asghar Farhadi, Farhad Jahani | **Photography:** Hossein Jafarian | **Editor:** Hayedeh Safiyari | **Music:** Peyman Yazdanian | **With:** Hedieh Tehrani, Taraneh Alidoosti, Leila Sarraf, Saeed Sanaeian, Mohammad Reza Fakhri | **Photography:** Hassan Karimi | **Editor:** Hamid Farokh-Nejad, Parisa Bahram, Mehri Yeganeha, Houman Seyedi, Hassan Hajian | In Farsi with English subtitles | Genre rating tbc | **Festivals:** Fajr, Locarno 2006

"Farhadi's enormously impressive debut feature begins with Azerbaijani emigre Nazar being forced by family threats to divorce his beloved bride Reyhaneh after rumors suggest that her mother is a prostitute. Soon, Nazar finds himself working double shifts to pay off his wedding debts that provide some restitution to his ex-, for whom he still pines). Then, on the run from creditors, he hides in the back of a van belonging to an elderly snake hunter and winds up transported to the middle of the desert, where he bafflezardly tries to corner a piece of the old man's business. A strange, hypnotic, lyrical tale of love and sacrifice, *Dancing in the Dust* placed Farhadi firmly on the international film festival map." – Scott Foundas

Paramount
Tuesday 30 April, 6.15 pm

Fireworks Wednesday

Chahārshanbeh suri

Iran | 2006 | 104 minutes | 35mm
Director: Asghar Farhadi | **Producer:** Jamal Sadaran | **Screenplay:** Asghar Farhadi, Farhad Jahani, Mahi Haghighi | **Photography:** Hossein Jafarian | **Editor:** Hayedeh Safiyari, Mahi Haghighi | **Music:** Peyman Yazdanian | **With:** Hedieh Tehrani, Taraneh Alidoosti, Leila Sarraf, Saeed Sanaeian | In Farsi with English subtitles | Genre rating tbc | **Festivals:** Fajr, Moscow, Busan 2003

"The titular fireworks are literal—the story takes place as Iranians celebrate New Year by sprinkling and lighting firecrackers—and metaphorical: when Bouhi (Taraneh Alidoosti), a young bride-to-be working for a cleaning agency, embracing project. Klein observes the maestro's highly emotional and intuitive responses to its material—and the meticulous realisations of its vision. The maestro meanwhile keeps a close eye on his biographer, critiquing his decisions, decrying realism as a sane or worthy objective, and championing a degree of artfulness that will have purists demanding that the word documentary be eliminated henceforth from all references to the quietly wondrous *Vivan*... – Bill Gosden

Paramount
Tuesday 23 April, 4.15 pm
Thursday 25 April, 6.15 pm
Saturday 27 April, 2.00 pm

Where the Condors Fly

Switzerland | 2012 | 90 minutes | HD
Director/Photography: Carlos Kleim | **Producer:** Vadim Jendriyko | **Editors:** Carlos Klein, Beatrice Babin, Vadim Jendriyko | **Music:** Daniel Almada, Martin Kindgeberg, Carlos Kleim | With: Victor Kossakovsky, Carlos Klein, Rene Vargas | In English, Spanish, Russian and German with English subtitles | **Festivals:** Amsterdam Documentary 2012

Russian documentary maven Viktor Kossakovsky celebrates the world's splendour, variety and contradictions in a very individual way. A "making of" that soars over the wasteland of proportional pulley and DVD extras, this candid, funny picture of Kossakovsky at work on his feel-good pick *¡Vivan las Antipodes!* packs enough revelation, provocation and debate to constitute a masterclass.

Chilean filmmaker and self-described arthrunke Carlos Klein has admired and befriended Kossakovsky before he persuaded him to let him accompany his crew to Shanghai, Siberia and Argentina on his ambitious, world-embracing project. Klein observes the maestro's highly emotional and intuitive responses to its material—and the meticulous realisations of its vision. The maestro meanwhile keeps a close eye on his biographer, critiquing his decisions, decrying realism as a sane or worthy objective, and championing a degree of artfulness that will have purists demanding that the word documentary be eliminated henceforth from all references to the quietly wondrous *Vivan*... – Bill Gosden

Paramount
Friday 19 April, 5.15 pm
Thursday 23 April, 6.15 pm
Sunday 28 April, 1.00 pm

Gregory Crewdson: Brief Encounters

USA | 2012 | 78 minutes | HD
Director/Producer/Photography: Ben Shapiro | **Editors:** Tom Patterson, Nancy Kennedy | **Music:** Dana Sapiro | **With:** Gregory Crewdson, Russell Banks, Rick Moody, Laurie Simmons, Melissa Harris, Richard Sands | **Festivals:** SXSW 2012

"An acclaimed photographer with the eye of a filmmaker, Gregory Crewdson has created some of the most gorgeously haunting pictures in the history of the medium. His meticulously composed, large-scale images are stunning narratives of small-town American life—moviescapes crystallized into a single frame. While the photographs are staged with crews that rival hearty feature film productions, Crewdson takes inspiration as much from his own dreams and fantasies as the worlds of Alfred Hitchcock, David Lynch, Edward Hopper and Diane Arbus. Crewdson's imagery has also infiltrated the pop culture landscape—including his inimitable *Six Feet Under* ads and Yo La Tengo album art. Shot over a decade with unprecedented access, *Gregory Crewdson: Brief Encounters* beautifully bares the artist's process—and it's as mesmerizing as the images themselves."
– Zeitgeist Films

Paramount
Friday 19 April, 5.15 pm
Thursday 23 April, 6.15 pm
Sunday 28 April, 1.00 pm

CAUTION: ARTISTS AT WORK

The surprising strategies of two master manipulators of photographic realism are revealed in these candid, closely observed accounts of their working practices.

INFO

VENUES

Paramount Cinemas, 25 Courtenay Place (Paramount), Ph 384 4080

Embassy Theatre, 10 Kent Tce, (Embassy), Ph 384 7657

HEARING IMPAIRED

Please note that where foreign language films are indicated as subtitled, this is not the same as full captioning for the hearing impaired.

CENSORSHIP CLASSIFICATION

At the time of printing some films had not been classified. Until they receive a censor rating, they are considered R18 and can only be purchased by and for people aged 18 and over. Ratings will be posted on the NZIFF website and at the venues as soon as they come to hand. Children's tickets are available only for films classified G, PG & M.

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

FLICKS.CO.NZ

BUYING TICKETS

Bookings are now open for all screenings at the applicable venue. Each venue handles tickets only for the Autumn Events they are hosting. Individual venue details are listed below. The only complimentary passes redeemable for these screenings are those specifically issued for NZIFF Autumn Events.

PARAMOUNT CINEMAS

Available for purchase directly from the cinema box office and www.paramount.co.nz

Screenings after 5pm weekdays, all weekends and public holidays	
Adults	$15.50
Students / Film Society / Industry Guilds	$13.50
Senior Citizens	$11.00
Children	$10.00
Screenings before 5pm weekdays	
Adults	$13.50
Students / Film Society / Industry Guilds	$12.50
Senior Citizens / Children	$10.00

Ticketing service fees:

Internet booking fee $1.00 *per ticket* (max. $4.00 *per transaction*)

EMBASSY THEATRE

Available for purchase directly from the cinema box office and www.deluxe.co.nz

Adults	$17.50
Students / Film Society / Industry Guilds	$15.50
Senior Citizens / Children	$12.50

Ticketing service fees:

Internet booking fee $1.00 *per ticket* (max. $4.00 *per transaction*)

ON THE WEB www.nzff.co.nz/autumn-events

Register on the website for news updates and the chance to win movie tickets and other great prizes. The site also features more extensive information about NZIFF Autumn Events programmes.

FACEBOOK: www.facebook.com/nzfilmfestival
Become a friend, watch trailers and take part in competitions and discussions.

TWITTER: www.twitter.com/nzff
Keep up-to-date with our Twitter feeds.

YOUTUBE: www.youtube.com/nzintfilmfestival
Watch trailers, interviews and much more.

New Zealand International Film Festival 2013
Wellington July 26 – August 11
Programmes live from 7.00 pm June 27

AUTUMN EVENTS SCHEDULE

Embassy Theatre
Paramount

Thursday April 18

The World Before Her	1.00 pm	(Paramount)
The Queen of Versailles	6.15 pm	(Paramount)

Friday April 19

The World Before Her	1.15 pm	(Paramount)
Gregory Crewdson	5.15 pm	(Paramount)
About Elly	7.00 pm	(Paramount)
Antiviral	9.30 pm	(Paramount)

Saturday April 20

From Up on Poppy Hill	1.45 pm	(Paramount)
The House I Live In	3.45 pm	(Paramount)
The World Before Her	6.15 pm	(Paramount)
Kon-Tiki	8.00 pm	(Paramount)

Sunday April 21

Guys and Dolls	2.00 pm	(Embassy)
From Up on Poppy Hill	4.00 pm	(Paramount)
After May	6.00 pm	(Paramount)
Antiviral	8.15 pm	(Paramount)

Monday April 22

Antiviral	3.45 pm	(Paramount)
The House I Live In	8.15 pm	(Paramount)

Tuesday April 23

After May	2.00 pm	(Paramount)
Where the Condors Fly	4.15 pm	(Paramount)
Gregory Crewdson	6.15 pm	(Paramount)
The Deep	8.00 pm	(Paramount)

Wednesday April 24

The Queen of Versailles	2.15 pm	(Paramount)
The Deep	4.15 pm	(Paramount)
After May	6.15 pm	(Paramount)
Beautiful City	8.30 pm	(Paramount)

Thursday April 25

Where the Condors Fly	6.15 pm	(Paramount)
The ABCs of Death	8.15 pm	(Paramount)

Saturday April 27

Where the Condors Fly	2.00 pm	(Paramount)
The Queen of Versailles	4.00 pm	(Paramount)
Fireworks Wednesday	6.00 pm	(Paramount)
After May	8.15 pm	(Paramount)

Sunday April 28

Gregory Crewdson	1.00 pm	(Paramount)
From Up on Poppy Hill	2.30 pm	(Paramount)
Vivre sa vie	4.30 pm	(Paramount)
The Deep	6.45 pm	(Paramount)

Tuesday April 30

Dancing in the Dust	6.15 pm	(Paramount)

Saturday May 4

Bande à part	4.30 pm	(Paramount)

Sunday May 5

Lawrence of Arabia	2.00 pm	(Embassy)

Sunday May 12

Pierrot le fou	4.30 pm	(Paramount)

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Photograph by Kate Whitley, Te Papa

FILM 2013 NEW ZEALAND INTERNATIONAL FILM FESTIVAL

AUTUMN EVENTS

Eagerly anticipated as the cultural highlight of the winter, The New Zealand International Film Festival now adds lustre to the autumn with this offering of extra events, proudly occupying the space on the calendar previously dedicated to our World Cinema Showcase. We are delighted to work once again with The Paramount, the original and longstanding home of independent cinema (not to mention NZIFF itself) in Wellington; and to present two spectacular classics on the city's most celebrated screen, The Embassy.

PARAMOUNT CINEMAS

EMBASSY

Lawrence of Arabia

David Lean's 1962 biopic remains the benchmark in epic action cinema: literate, dynamic and visually stupendous. Premiered at a Special 50th Anniversary screening at Cannes last year, the brand-new digital restoration presents Lean's 1988 Director's Cut as never seen before.

"Peter O'Toole made an unforgettable debut in this magnificent epic by David Lean... O'Toole is T.E. Lawrence, the brilliant and mercurial Arabist and aesthete who as a serving officer in WW1 found himself leading an Arab revolt against the Turks in the British interest, but failed to create the national self-determination he promised his followers... The blackface casting of Alec Guinness looks ill-judged now, especially compared with Omar Sharif's spirited, ingenuous performance, but what red-blooded passion this film has and what formal brilliance... This is a movie with the excitement of a cavalry charge." — Peter Bradshaw, *The Guardian*

"Sony Pictures' new 50th-anniversary restoration seems fresh and modern, in its political themes and its stunning visual clarity... But the film holds up not only for its historical parallels but also because it's thrilling and, in its present incarnation, it looks breathtaking." — Fred Kaplan, *NY Times*

UK/USA | 1962/88/2012 | 227 minutes plus Intermission | CinemaScope/DCP

Director: David Lean
Producer: Sam Spiegel
Screenplay: Robert Bolt, Michael Wilson. Based on the writings of T.E. Lawrence
Photography: F.A. Young
Editor: Anne V. Coates
Music: Maurice Jarre
With: Peter O'Toole, Alec Guinness, Anthony Quinn, Jack Hawkins, Omar Sharif, Jose Ferrer, Anthony Quayle, Claude Rains
PG cert
Festivals: Cannes (Classics) , London 2012

Embassy
Sunday 5 May, 2.00 pm

Kon-Tiki

***Kon-Tiki* combines high adventure at sea with a fascinating portrait of one of Norway's national heroes,** anthropologist/explorer/filmmaker Thor Heyerdahl. The country's most expensive film ever, boasting breathtaking filming on the oceans, it has been a blockbuster on Scandinavian screens and was one of the five finalists in the Foreign Language category at this year's Oscars. NZIFF is delighted to present the New Zealand premiere screenings.

"Norway's enjoyably supersized *Kon-Tiki*, follows the real-life adventures of explorer Thor Heyerdahl, who, in 1947, embarked [with a crew of six] on an eccentric mission across the Pacific Ocean, from Peru to Polynesia, on a wooden raft. His goal was to prove that Polynesia had been discovered and settled by ancient Peruvians, and not by Asians, as went the leading scientific belief... The ocean is a central character of *Kon-Tiki*, occasionally outshining the film's raft-bound human characters, but mostly bolstering their seabound drama to a level of exciting entertainment... The film excels in aquatic special effects. The motley crew faces more than one shark encounter: each sequence is breathtaking, even heartpoundingly visceral." — Beth Hanna, *Indiewire*

Norway/UK/Denmark/Germany | 2012 | 113 minutes | CinemaScope/DCP

Directors: Joachim Rønning, Espen Sandberg
Screenplay: Petter Skavlan
Photography: Geir Hartly Andreassen
Editors: Perry Eriksen, Martin Stoltz
Music: Johan Söderqvist
With: Pål Sverre Hagen, Anders Baasmo Christiansen, Tobias Santelmann, Gustaf Skarsgård
English-language version
M violence
Festivals: Toronto 2012

Paramount
Saturday 20 April, 8.00 pm

Guys and Dolls

Frank Loesser's boisterous, tune-filled adaptation of stories by Prohibition-era newspaper man and humourist Damon Runyon is one of the wonders of the Broadway musical, perennially fresh and gloriously free of sentimentality and cant. Big stakes gambler Sky Masterson (Marlon Brando) pursues no-nonsense Salvation Army Sister Sarah Brown (lovely Jean Simmons) for a bet. Meanwhile nightclub chanteuse Miss Adelaide (Broadway star Vivian Blaine) presses another gambling man, longstanding fiancé Nathan Detroit (Frank Sinatra, naturally nonchalant) to name the day.

Producer Sam Goldwyn's stellar 1955 adaptation of the Broadway hit was seen as rashly unconventional in the day. Writer-director Joe Mankiewicz (*All About Eve*) had never directed a musical, and Brando and Simmons, though noted for their smouldering chemistry in *Desirée*, were hardly noted for their singing voices. Frank Sinatra and Vivian Blaine were much easier choices for the public to swallow. It was a hit regardless and it remains an ingenious and highly entertaining concoction these several decades (and countless stage revivals) later. Catch this single giant screen presentation in a spotless digital transfer.

"A musical fairly glittering with intelligence and invention... Inspired casting lending an emotional depth rare in musicals." — Tom Milne, *Time Out*

USA | 1955 | 150 minutes | CinemaScope/DCP

Director: Joseph L. Mankiewicz
Screenplay: Joseph L. Mankiewicz, based on the book for the musical play by Jo Swerling and Abe Burrows, from a story by Damon Runyon
Photography: Harry Stradling
Editor: Daniel Mandell
Music: Frank Loesser
With: Marlon Brando, Jean Simmons, Frank Sinatra, Vivian Blaine, Robert Keith, Stubby Kaye, B.S. Pully, Johnny Silver
PG cert

Embassy
Sunday 21 April, 2.00 pm

The ABCs of Death

New Zealand/USA | 2012 | 129 minutes | DCP

Directors: Nacho Vigalondo, Adrián García Bogliano, Ernesto Díaz Espinoza, Marcel Sarmiento, Angela Bettis, Iguchi Noburo, Andrew Traucki, Thomas Cappelen Malling, Jorge Michel Grau, Yamaguchi Yûdai, Anders Morgenthaler, Timo Tjahjanto, Ti West, Banjong Pisanthankun, Bruno Forzani, Hélène Cattet, Simon Rumley, Adam Wingard, Simon Barrett, Srdjan Spasojevic, Jake West, Lee Hardcastle, Ben Wheatley, Kaare Andrews, Jon Schnepp, Xavier Gens, Jason Eisener, Nishimura Yoshihiro
Producers: Ant Timpson, Tim League
R18 sadistic violence, drug use, offensive language & sex scenes
Festivals: Toronto, Fantastic Fest 2012

Paramount
Thursday 25 April, 8.15 pm

You knew NZIFF's Incredibly Strange programmer Ant Timpson was well-connected? Check out the register of international renegade talent signed up by Ant and his Austin partner-in-crime for this late-night extravaganza. Don't miss your best ever chance to check out this who's who of alt-exploitation with a crowd.

"From Poe to Lovecraft, from King to Barker, from EC Comics to Night Gallery, some of the best pieces the horror genre has ever offered up have arrived in short form—and herein lies the appeal and power of the mighty anthology film. Inspired by the classic 'A-is-for-Apple' children's book trope, Ant Timpson (New Zealand film archivist/programmer extraordinaire) and Tim League (of Drafthouse Films) have culled together a woolly bunch of 26 favorite genre filmmakers, assigned each of them a letter of the alphabet, and let their twisted minds run wild!

These few insane minutes apiece beautifully range wildly in tone, pacing, and scope, as the diverse assortment of directors includes Ti West (*The Innkeepers*), Ben Wheatley (*Kill List*), Nacho Vigalondo (*Timecrimes*), Adam Wingard & Simon Barrett (*You're Next*), Jason Eisener (*Hobo With a Shotgun*), Jon Schnepp (TV's *Metalocalypse*), and even Marvel comic artist Kaare Andrews. You'll love some, detest others, and likely be offended by at least half of the shorts, leaving *The ABCs of Death* as one of the most unique and conversation-starting experiences to grace theaters in a long, long while." — Cinefamily

WIDE SCREEN • WIDER WORLD

New feature films from Iceland, Norway, France and Canada provide an enticing taste of NZIFF fare ahead of our annual celebration of the world's latest and best.

From Up on Poppy Hill

English version | *Kokurikozaka kara*

Japan | 2011 | 91 minutes | DCP
Director: Miyazaki Goro | **Screenplay:** Miyazaki Hayao, Niwa Keiko. Based on the graphic novel by Takahashi Chizuru and Sayama Tetsuro | **Music:** Takebe Satoshi | **Voices:** Gillian Anderson, Sarah Bolger (Umi), Beau Bridges, Jamie Lee Curtis, Bruce Dern, Christina Hendricks, Ron Howard, Emily Osment, Anton Yelchin (Shun)

The latest classic from Studio Ghibli is the tender story of two enterprising children, schoolgirl Umi and her dashing friend Shun. Both are being raised by widowed parents. It's 1963 and Japan has emerged from the long shadow of the war and is preparing to welcome the world to the Olympics. Umi's time is taken up looking after the family boarding house and taking care of others, especially her impossibly silly little sister. Shun is the editor of the school newspaper and he's running a campaign to save the school's funky old clubhouse from developers. Like the best Ghibli films, *Poppy Hill* is exquisitely attuned to childish resourcefulness and emotion—and does not reserve its many treasures for children alone.

For those non Japanese-speakers daunted by the prospect of reading the subtitles to their junior cohorts at last year's NZIFF screenings, we bring you the brand-new English-dubbed version. — Bill Gosden

"Thoroughly uplifting... A gentle, funny, visually gorgeous story about teenage love and the aftermath of war." — David Larsen, Ten Best Films of 2012, *NZ Listener*

Paramount
Saturday 20 April, 1.45 pm
Sunday 21 April, 4.00 pm
Sunday 28 April, 2.30 pm

Antiviral

Canada | 2012 | 108 minutes | DCP
Director/Screenplay: Brandon Cronenberg | **Photography:** Karim Hussain | **Editor:** Matthew Hannam | **Music:** E.C. Woodley | **With:** Caleb Landry Jones, Sarah Gadon, Douglas Smith, Malcolm McDowell | Censors rating tbc | **Festivals:** Cannes, Toronto, London 2012

The feature debut of Brandon Cronenberg, son of David, is a clammily forensic foray into satirically loaded body horror, a chilly projection into a near-future metropolis where the viral infections of the stars are copyright-protected and sold to fans. Celebrity cold sores, anyone?

"*Antiviral*, an eye-widening delve into conceptual science fiction, has the gruesome verve of Cronenberg Sr.'s early work, and morbidity to match. It won't do to shrug it off as a jejune clone of dad's low-budget body-horror pictures (*Shivers*, *Rabid*), because there's real muscle in its ideas, a potent kind of satirical despair, and a level of craft you rarely expect from a first-timer... The movie is more thinkpiece than thriller, and the plot sometimes coasts a little, but it has a horrific Orwellian suggestiveness and the coldly arresting style to back it up. Like all the best science fiction, it speaks directly to our age and feels like a hideous warning." — Tim Robey, *Daily Telegraph*

Paramount
Friday 19 April, 9.30 pm
Sunday 21 April, 8.15 pm
Monday 22 April, 3.45 pm

The Deep

Djúpið

Iceland | 2012 | 93 minutes | DCP
Directors: Baltasar Kormákur | Photography: Bergsteinn Björgúlfsson | **Editors:** Sverrir Kristjánsson, Elísabet Ronaldsdóttir | **Music:** Ben Frost, Daníel Bjarnason | **With:** Ólafur Darri Ólafsson, Jóhann G. Jóhannsson, Þröstur Leó Gunnarsson, Björn Thors, Stefán Hallur Stefánsson | In Icelandic with English subtitles | Censors rating tbc | **Festivals:** Venice, Toronto, New York 2012; Rotterdam 2013 | **Best Screenplay, Venice Film Festival 2012**

2013 has already been a singular year for peril at sea in the movies, but no other film conveys against-the-odds survival with the terrifying conviction achieved by director Baltasar Kormákur in *The Deep*. The improbable true story of a ship-wrecked fisherman who swam for six hours in a stormy, icy (5–6°c) ocean offers a powerful, elemental depiction of an incident that still baffles many commentators. Kormákur (*101 Reykjavik*, *Jar City*, *The Sea*), whose talents have recently been co-opted by Hollywood, is a laconic poet of Icelandic character (liquor ingestion included). He eschews movie heroics to focus on Gudlaugur Fridthórsson's ordeal and his resilient ordinariness. The ordeal was by no means over with his rescue. The unprepossessing, unassuming young fisherman was ill-prepared to become the object of widespread public speculation and intense scientific investigation that ensued. How on earth did his body withstand such conditions? Was he even telling the truth? — Bill Gosden

Paramount
Tuesday 23 April, 8.00 pm
Wednesday 24 April, 4.15 pm
Sunday 28 April, 6.45 pm

After May

Après mai, aka *Something in the Air*

France | 2012 | 122 minutes | DCP
Director/Screenplay: Olivier Assayas | **Photography:** Éric Gautier | **Editors:** Luc Barnier, Mathilde Van De Moortel | **With:** Clément Métayer, Lola Créton, Félix Armand, Carole Combes | In French, English and Italian, with English subtitles | Censors rating tbc | **Festivals:** Venice, Toronto, New York 2012; Rotterdam 2013 | **Best Screenplay, Venice Film Festival 2012**

***After May* (aka *Something in the Air*)** is filmmaker Olivier Assayas's *(Summer Hours, Carlos*) lyrical and reflective memoir of his own youthful wavering in the aftermath of the student-led protests that convulsed France in May 1968. Love and desire, the search for meaningful work and the fragmentation of radical politics pull him and his circle this way and that, while a less idealistic era of individual self-realisation edges into place.

"An ensemble drama with a pleasingly light touch, it looks back with warmth and candour at the lives of these young people as they confront their beliefs, their loves and their ambitions head-on. So it's a coming-of-age story for all time in one sense, but the special ideas and idealism of the early 1970s mean that these characters' horizons are forever expanding and their choices seemingly infinite... It's a captivating and fresh snapshot of a well-documented time." — Dave Calhoun, *Time Out London*

Paramount
Sunday 21 April, 6.00 pm
Tuesday 23 April, 2.00 pm
Wednesday 24 April, 6.15 pm
Saturday 27 April, 8.15 pm

NZIFF ♡ Docs

NZIFF has been a champion of documentaries on New Zealand screens for as long as anyone can remember. Last year's programme screened 60. Built on the principle of sharing box office income with filmmakers, we provide one of the few opportunities around for filmmakers to launch their works locally and earn a few dollars in the process. Which means we're spoiled for choice — and this winter's selection is already looking fabulous. Catch up first with three which, for various reasons, eluded our programmers last winter and turned out to be amongst the most striking (and awarded) documentaries of the year.

The Queen of Versailles

USA | 2012 | 104 minutes | HD
Director: Lauren Greenfield | **Photography**: Tom Hurwitz | **Editor:** Victor Livingston | **Music:** Jeff Bea | **Documentary Directing Award, Sundance Film Festival 2012**

"A succulently entertaining movie that invites you to splash around in the dreams and follies of folks so rich they're the one percent of the one percent." — Owen Gleiberman, *Entertainment Weekly*

"Meet Jackie, former Mrs Florida 1993 and current wife of David Siegel, the self-styled king of a vast timeshare empire. She loves her husband, eight children and shopping. A leggy blond teetering on high heels, Jackie is thrilled to show us her work in progress, the largest single-family home in America, modelled on the palace of Versailles but arguably more lavish... Then the financial crisis of 2008 hit ... but Jackie soldiers on with a bright smile. One wonders what it will take to wake this queen from her American dream." — Hot Docs 2012

"Everything about *The Queen of Versailles*, a documentary both sharply observant and deliciously funny, is jumbo-sized—the riches, the rags, his ego, her breasts, their steroidal pursuit of happiness.... The Queen commands our attention throughout, becoming almost a figurehead of the nation's personality, often ridiculous but always compelling: shallow and shrewd, tough and generous, farcical and fun." — Rick Groen, *Globe and Mail*

Paramount
Thursday 18 April, 6.15 pm
Wednesday 24 April, 2.15 pm
Saturday 27 April, 4.00 pm

The World Before Her

Canada | 2012 | 91 minutes | HD
Director: Nisha Pahuja | **Editor:** David Kazala | **Music:** Ken Myhr | In Hindi and English, with English subtitles | **Best Documentary, Tribeca Film Festival 2012** | **Best Canadian Documentary, Hot Docs 2012**

"In Nisha Pahuja's brilliant study of women's choices in modern India, two vastly different movements claim to promote female empowerment. One is the Miss India pageant, the other the women's branch of militant fundamentalist Hinduism. Pahuja got unprecedented access to both. Backstage at the pageant, young women who yearn for stardom go through the paces of objectification; the competition's legs component will blow your mind. But don't assume the Hindu militants are training young women into a life of servility. Yes, eventually, they'll marry and make meals for their husbands. But right now they're learning to use guns and to hate Christians and Muslims. Nor are these young women unsophisticated. When asked if she isn't sacrificing her cultural roots by entering the pageant, one hopeful retorts, 'Do you ask Americans who are doing yoga if they're being Indianized?'... Don't miss it." — Susan G. Cole, *Now Magazine*

"*The World Before Her*, winner of top prizes at Hot Docs and the Tribeca Film Festival, comes with a pitch so irresistible that it's almost gimmicky: Indian beauty camp or boot camp? In practice, Nisha Pahuja's documentary turns out to be a thought-provoking film that examines women's limited choices in a patriarchal country reeling from the contradictions of rapid modernization." — Liam Lacey, *Globe and Mail*

Paramount
Thursday 18 April, 1.00 pm
Friday 19 April, 1.15 pm
Saturday 20 April, 6.15 pm

The House I Live In

USA | 2012 | 108 minutes | DigiBeta
Director: Eugene Jarecki | **Photography:** Sam Cullman, Derek Hallquist | **Editor:** Paul Frost | **Grand Jury Prize, Documentary, Sundance Film Festival 2012**

Grand Jury Prize winner for the Best US Documentary at Sundance last year, Eugene Jarecki's *The House I Live In* is a cogent, condensed study of the 'war on drugs' and its insidious role in the socio-economic break down of America. The analysis is methodical; the evidence grounded in the testimony of offenders and also their antagonists, cops who have seen police work progressively degraded by the incentives attached to easy drug busts.

"Working as a superb investigative journalist, Jarecki demonstrates all the ways that the 'war on drugs' has become futile... but also how it is now an unstoppable industry, with privatized prisons run as economic engines. Jarecki talks to convicts, corrections officers, judges, and—in a fantastic interview—David Simon, creator of *The Wire*, who argues that the targeting of minorities, fused with mandatory sentencing, has turned the war on drugs into 'a holocaust in slow motion'." — Owen Gleiberman, *Entertainment Weekly*

"This urgent and formidably smart movie—perhaps the year's most important political documentary—has opened minds and changed laws already." — Tim Robey, *Daily Telegraph*

Paramount
Saturday 20 April, 3.45 pm
Monday 22 April, 8.15 pm