Photography: Raoul Coutard | Music: Mich Legrand | Editors: Agnès Guillemot, Lila

Vivre sa Vie

Trance | 1962 | 83 minutes | B&W | HD

all across this film, most notably in the poignant, eternally

business. Codard's deeply sceptical love of Hollywood is

style is all movie bravado, hapless Odile finds they mean

her aunt and meets two small-time wannabe crooks at

sheltered but impulsive, who lives in the suburbs with Tarantino named his production company, Karina is Odile,

In **Bande à part** (Band of Outsiders), for which

an actress and ends up on the game (Ia vie in the patois

life of Nana, a provincial beauty who comes to Paris to be

an account in 12 chapters of small, telling incidents in the

scene that denies us the view of her face. What follows is

camera on his wife, the ineffably remote and touching

start by watching what happened as he trained his

man exploded the art of cinema in the 60s, you could

acute self-awareness and bad attitude with which one

Anna Karina. If you want to experience the volatile

conflation of emotion and intellect, of joy, pain, lyricism,

Their second film Vivre sa vie opens, famously, with a

of the day. Godard loves to play with words.).

English-language class. Just when you think their gangsta

Photography: Raoul Coutard | Music: Miche Legrand | Editors: Françoise Collin, Lila

Trance | 1964 | 95 minutes | 8&W | HD

Bande à part

Duhamel | Editor: Françoise Collin Photography: Raoul Coutard | Music: Antoine

Pierrot le fou

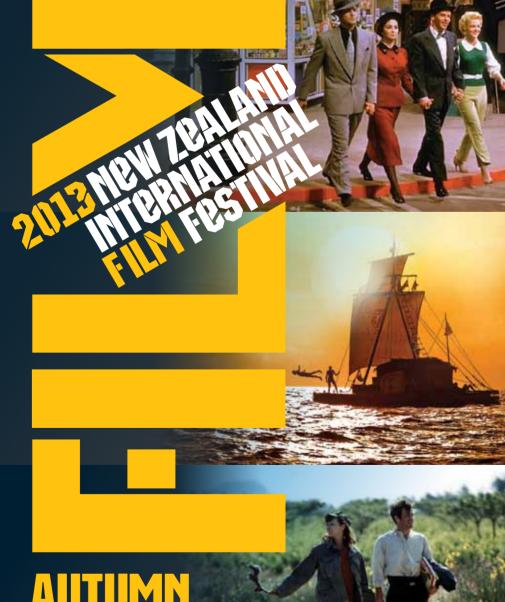
story that heralded a new epoch in gender relations and an irresistible opportunity to become bound up in a love Superb digital restorations of these three key films provide suspicion that it's just the movie of her that holds him. flares of detachment, galled by his enthralment and his amazement, tenderness, bafflement and sudden, abrupt as distant lightning. Codard gazes at her with delight, most transparent, the merest flicker of emotion as vivid is equally transfixing at her most withholding and at her There is no relationship in cinema to touch this. Karina

movie, loaded with the mutual disillusionment of its easily bored. Amongst many things Pierrot is a break-up freedom in the idyllic south of France. Marianne, alas, is ot bead bne ylimef sid dotto ot obnomla Blued-neal nem line in the illegal arms trade) who induces advertising the run, Karina is Marianne, the baby-sitter (with a side

hip sequence where the trio dance the Madison to a cafe







Academy Cinemas

| slippery romantic allure. – Bill Gosden can still shake the way we watch movies and thrill to their

In Pierrot le fou, a cracked masterpiece of romance on

juke box.

ונחוו

Jedyuk

artwarming

■ Ernst & Young

Financial Times

contrasting psyches—are softer here." – Nigel Andrews,

incandescent social fable mixed with a mordant jostle of

that glowed with a scary wattage in A Separation-that

chatter of panic trying to organise itself. The body is bound

to be barely that—roam the beach, bonding in their distress,

trip to the Caspian... Her friends-though soon discovered

A woman disappears, presumed drowned, during a weekend

totalitarian message in the 'simple' fresco of its tragic tale.

flaked or faded, paint that daubs a subtly encrypted anti-

Saber Abar | In Farsi with English subtitles | Censors rating tbc | Festivals: Berl

Razavi | Photography: Hossein Jafarian | Editor: Hayedeh Safarian | Music:

Iran | 2009 | 116 minutes | DCP

VIII JuodA

ηαιραιελε ΕΙΙλ

Merila Zarei, Mani Haghighi, Peyman Moadi, Rana Azadivar, Ahmad Mehranfar,

"About Elly is as fresh as paint: paint that hasn't

wavering between hope and hopelessness.... Here is the

to wash up, some say. But is there a body? The virtues

Dancing in the Dust **Beautiful City**

shattering force." - Scott Foundas

Farhadi's second feature is a human-scale morality play of

Kooted in spectacular performances by Alidoosti and Ansari

romance skillfully woven into the film's life-or-death narrative.

they find themselves growing unexpectedly close—a tentative

navigate a complex gauntlet of legal and emotional red tape,

three collaborations with director Farhadi), secure clemency

Akbar's sister, Firoozeh (Taraneh Alidoosti, in the first of her

walls, paroled petty thief Ala (Babak Ansari) offers to help

"In a juvenile detention facility, 18-year-old Akbar

Chalemian, Hooshang Heyhavand, Hossein Farzi-Ladeh in Farsi with English

Oirector/Screenplay: Asghar Farhadi | Producer: Iraj Taghipoor | Photography:

Alı Loghmanı | Editor: Shahrzad Pooya | Music: Hamid Reza Sadrı | With:

ubtitles | Censors rating tbc | Festivals: Fajr, Montreal 2004

Iran | 2004 | 101 minutes | 35mm

his girlfriend when he was 16. Meanwhile, outside the prison

Hossein Farzi-Zadeh) awaits execution for the murder of

from the dead girl's vengeful father. As Ala and Firoozeh

has persuasive champions too. many of the themes of A Separation on a larger canvas, previous film About Elly has just as many fans, probably 2 ihadyan £ international distribution. Amongst the women I met his the arguments begin: which is Farhadi's best film? For ghar Farhadi is Iran's preeminent working filmmaker. Then cinephiles yielded consensus about one thing only: As-Festival my conversations with local filmmakers and On a recent visit to Tehran as a guest of the Fajr Film

Oancing in the Dust with caution.)

уадуг дак дуорак

international film festival map." - Scott Foundas

sacrifice, Dancing in the Dust placed Farhadi firmly on the

man's business. A strange, hypnotic, lyrical tale of love and

where he haphazardly tries to corner a piece of the old

in the back of a van belonging to an elderly snake hunter

he still pines). Then, on the run from a creditor, he hides

debts and provide some restitution to his ex- (for whom

finds himself working double shifts to pay off his wedding

and friends to divorce his beloved bride Reyhaneh after

"Farhadi's enormously impressive debut feature

Yousef Khodaparast, Baran Kosari | In Farsi with English subtitles | Censors

Alireza Bazrafshan, Mohammad Reza Fazeli | **Photography**: Hassan Karimi | **Editor:** Saeed Shahsavan | **Music**: Hamid Reza Sadri | **With**: Faramarz Charbia

Iran | 2003 | 95 minutes | 32mm Director Asghar Farhadl | Producer: Iraj Taghipoor | Screenplay: Asghar Farhad

rumors suggest that her mother is a prostitute. Soon, Nazar

begins with Azarbaijani emigre Nazar being forced by family

and winds up transported to the middle of the desert,

with each new film. (Ophidiophobics should approach the start, his mastery of tension and suspense has grown another are constantly being contested, and ours with margins of the working class to the relative comforts of choices to be made-in contemporary Iran, from the encompassing gaze into the realities of life-and the

Andrew, Time Out London illuminating and directed with unflashy expertise." - Ceoff their troubled pursuit of truth, love and happiness. Intelligent, concerned; wisely, Farhadi never serves judgement on them in Tehran is tempered by genuine compassion for the individuals corrosive account of male-female relationships in today's repeatedly shifting our point of view... This compelling, keeps us guessing as to what exactly is happening and why; she's drawn into an explosive domestic conflict... Farhadi turns up at the apartment of a couple about to go on holiday

Alidoosti), a young bride-to-be working for a cleaning agency, lighting firecrackers—and metaphorical : when Rouhi (Taraneh as Iranians celebrate New Year by spring-cleaning and "The titular fireworks are literal-the story takes place Tasīri, Sahar Dolatshahi | In Farsi with English subtitles | Censors rating tbc | Hamid Farokh-Nejad, Pantea Bahram, Matin Heydarnia, Houman Seyedi, Hassa

Farhadi, Mani Haghighi | **Photography:** Hossein Jafarian | **Editor**: Hayedeh Safiyari | **Musi**c: Peyman Yazdanian | **With**: Hedieh Tehrani, Taraneh Alidoosl Iran | 2006 | 104 minutes | 35mm Director: Asghar Farhadi | Producer: Jamal Sadatian | Screenplay: Asghar

Сһаһағылағы зигі



essentially medieval, Farhadi draws attention to those

an important one, politically speaking: after a run of

"Farhadi is a scorchingly good director. He's also

Farabi Cinema Foundation (Tehran) for all their assistance.

our big screen outing. Our thanks to ACMI (Melbourne) and

until now. About Elly has some Rialto Channel dates, but

these earlier films have proven stubbornly unavailable to us





OH | estunim 09 | STOS | bnshestiw2 Where the Condors Fly

Almada, Martin Klingeberg, Carlos Klein | With: Victor Kossakovsky, Director/Photography: Carlos Klein | Producer: Vadim Jendreyko | Editors: Carlos Klein, Beatrice Babin, Vadim Jendreyko | Music: Daniel

quietly wondrous ¡Vivan... - Bill Gosden

be eliminated henceforth from all references to the

his decisions, decrying realism as a sane or worthy

will have purists demanding that the word documentary

objective, and championing a degree of artfulness that

meanwhile keeps a close eye on his biographer, critiquing

the meticulous realisations of his vision. The maestro

emotional and intuitive responses to his material and

embracing project. Klein observes the maestro's highly

he persuaded him to let him accompany his crew to

provocation and debate to constitute a masterclass.

Klein had admired and befriended Kossakovsky before

Chilean filmmaker and self-described art-junkie Carlos

good epic ¡Vivan las Antipodas! packs enough revelation,

candid, funny picture of Kossakovsky at work on his feel-

wasteland of promotional puffery and DVD extras, this

in a very individual way. A "making of" that soars over the

celebrates the world's splendour, variety and contradictions

Russian documentary maven Viktor Kossakovsky

Shanghai, Siberia and Argentina on his ambitious, world-

Thursday 2 May, 6.15 pm mq 21.4 ,linqA 05 ysbsəu

Brief Encounters

Sichard Sands | Festivals: 5XSW 2012

OSA | 2012 | ASU

- Zeitgeist Films

".eavlasmadt eagemi adt ee gnizirameam ee e'ti

and Yo La Tengo album art. Shot over a decade

imagery has also infiltrated the pop culture

Fucounters beautifully bares the artist's process—and

with unprecedented access, Gregory Crewdson: Brief

landscape—including his inimitable Six Feet Under ads

Lynch, Edward Hopper and Diane Arbus. Crewdson's

fantasies as the worlds of Alfred Hitchcock, David

takes inspiration as much from his own dreams and

that rival many feature film productions, Crewdson

frame. While the photographs are staged with crews

American life-moviescapes crystallized into a single

scale images are stunning narratives of small-town

of the medium. His meticulously composed, large-

the most gorgeously haunting pictures in the history

filmmaker, Gregory Crewdson has created some of

"An acclaimed photographer with the eye of a

Patterson, Nancy Kennedy | Music: Dana Kaproff | With: Cregory Crewdson, Russell Banks, Rick Moody, Laurie Simmons, Melissa Harris,

Gregory Crewdson:

INFO

Academy Cinemas, Central Library Building, 44 Lorne St (Academy), Ph 373 2761 The Civic Theatre, THE EDGE (Civic): cnr

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

CENSORSHIP CLASSIFICATION At the time of printing, some films had not

been classified. Until they receive a censor

www.nzff.co.nz/autumn-events www.twitter.com/nzff www.facebook.com/nzfilmfestiva www.youtube.com/nzintfilmfestival

FLICKS: CO

RIALTO CINEMAS

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.

impaired.

Thankyou

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Academy Cinemas

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

CAUTION: ARTISTS AT WORK

Bookings are now open for all screenings at the applicable venue. Each venue handles tickets only for the Autumn Events they are hosting. Individual

Available for pur 0800 BUY TICKE The Civic Box Of

		Addits	\$17.00
	The Civic Theatre, THE EDGE (Civic): cnr Queen & Wellesely St, Ph 0800 BUY TICKETS	Students / Film Society / Industry Guilds	\$14.00
Rialto Cinemas Newmarket, 167-169	Senior Citizens	\$13.00	
	Broadway, Newmarket (Rialto), Ph 369 2417	Children	\$11.50
	HEARING IMPAIRED	Ticketing service fees:	
	Please note that where foreign language	Telephone booking fee	\$5.00 per transaction
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Ticketing service fees

Box office and door sales booking fee

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

WWW.ucaucinyememus.com2	
Screenings after 5pm weekdays, all weekends and p	ublic holidays
Adults	\$15.50
Students / Film Society / Industry Guilds / Senior Citizens	\$12.00
Children	\$10.00
Screenings before 5pm weekdays	
Adults	\$12.50
Students / Film Society / Industry Guilds / Senior Citizens	\$9.00
Children	\$9.00

Internet booking fee \$1.00 per ticket (max. \$4.00 per transaction) RIAITO CINEMAS NEWMARKET

MALIO CINLINAS NEWMANNEI
Available for purchase directly from the cinema box office and
www.rialto.co.nz

Adults		\$16.50
Students / Film S	ociety / Industry Guilds	\$14.50
Senior Citizens		\$12.00
Children		\$10.00
Ticketing convice	foor	

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

ngs are those specifically issued for NZIFF Autumn Events.		
rchase from THE EDGE Aotea Centre Box Office, ETS and www.buytickets.co.nz. Door sales available from ffice 90 mins prior.	EVEN SCHEDIUE	
\$17.00		

Saturday April 2	0	
Guys and Dolls	3.00 pm	(Civic)
Kon-Tiki	7.15 pm	(Civic)
The ABCs of Death	10.00 pm	(Civic)

2.15 pm	(Civic)
4.15 pm	(Academy)
6.15 pm	(Academy)
	4.15 pm

The Oueen of Versailles	4.15 pm 6.15 pm	(Academy)
The Queen of versames	0.13 pili	(Academy)
Friday April 26		
Gregory Crewdson	2.45 pm	(Academy)
The Queen of Versailles	4.30 pm	(Academy)
The World Before Her	6.30 pm	(Academy)
Saturday April 27		

Saturday April 27		
From Up on Poppy Hill	2.30 pm	(Academy)
Gregory Crewdson	4.30 pm	(Academy)
The Deep	6.15 pm	(Academy)
Antiviral	8.15 pm	(Academy)
Sunday April 28		
The World Before Her	2.00 pm	(Academy)
From I In on Ponny Hill	4 00 nm	(Academy)

After May Antiviral

The Deep

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The House I Live In	8.15 pm	(Academy)
Saturday May 4		
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The Queen of Versailles	4.00 pm	(Academy)
After May	6.00 pm	(Academy)
Sunday May 5		
Gregory Crewdson	1.00 pm	(Academy)
From Up on Poppy Hill	2.30 pm	(Academy)
Vivre sa vie	4.30 pm	(Academy)
The Deep	6.45 pm	(Academy)
Tuesday May 7		
The House I Live In	6.15 pm	(Academy)
Wednesday May 8		
About Elly	6.15 pm	(Academy)
Saturday May 11		
Beautiful City	6.00 pm	(Rialto)
Sunday May 12		
Bande à part	4.30 pm	(Academy)
Wednesday May 1	5	
Dancing in the Dust	6.15 pm	(Rialto)
Saturday May 18		
Fireworks Wednesday	6.00 pm	(Rialto)
Sunday May 19		
Pierrot le fou	4.30 pm	(Academy)

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Bande à part	4.30 pm	(Academy)
Wednesday May 15		
Dancing in the Dust	6.15 pm	(Rialto)
Saturday May 18		
Fireworks Wednesday	6.00 pm	(Rialto)

aBIG WEEKEND

Eagerly anticipated as the cultural highlight of the winter, The New Zealand International Film Festival now lightens up the autumn with this inaugural offering of extra events. At NZIFF we are keenly aware of a wealth of international cinema and stellar retrospectives well worth touting to a city of avid filmgoers. And what could make a filmgoer more avid than the fabulous new 4K digital projection system at The Civic? Don't wait until July to check out our contention that The Civic is the grandest, most glorious cinema in the land. Following our spectacular weekend we have a wealth of more intimate cinematic events to offer in the comfort of the newly refurbished, re-invigorated and fully digitised Academy Cinemas. And Rialto Cinemas will accommodate our lustrous 35mm film prints from Iran.





ACADEMY CINEMAS

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 4K digital restoration presents Lean's 1988 Director's Cut as never seen before. The new state-of-the-art 4K projection system at The Civic has found its perfect showpiece

"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

Guys and Dolls

GOLDWYN

Guys

Dolls

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

Director: David Lean Producer: Sam Spiegel Screenplay: Robert Bolt, Michael 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 Festivals: Cannes (Classics)

Sunday 21 April, 2.15 pm

From Up on Poppy Hill

the graphic novel by Takahashi Chizuru and Savama Tetsuro | Music: Takebe shi | **Voices:** Gillian Anderson, Sarah Bolger (Umi), Beau Bridges, Jamie Lee Curtis, Bruce Dern, Christina Hendricks, Ron Howard, Emily Osment, Anton

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 emotionand 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

> Saturday 27 April, 2.30 pm Sunday 5 May, 2.30 pm

NZIFF \(\times\) 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



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 copyrightprotected 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

Saturday 27 April, 8.15 pm



The Deep

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.

Iceland | 2012 | 93 minutes | DCP Directors: Baltasar Kormákur | Photography: Bergsteinn Björgúlfsson Editors: Sverrir Kristiánsson, Elísabet Ronaldsdóttir I Music: Ben Frost Daníel Bjarnason | **With:** Ólafur Darri Ólafsson, Jóhann G. Jóhannsson Pröstur Leó Gunnarsson, Björn Thors, Stefán Hallur Stefánsson | In Iceland

with English subtitles | M offensive language | Festivals: Toronto 2012

2013 has already been a singular year for peril at

sea in the movies, but no other film conveys against-theodds 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

> Saturday 27 April, 6.15 pm Sunday 5 May, 6.45 pm

most striking (and awarded) documentaries of the year.



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 la Créton, Félix Armand, Carole Combes | In French, English and Italian, with English subtitles I Censors rating the I Festivals: Venice, Toronto, Nev 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 comingof-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

> Sunday 28 April, 6.00 pm Tuesday 30 April, 2.00 pm Wednesday 1 May, 6.15 pn

Kon-Tiki

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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 presents the New Zealand premiere screening on the giant Civic screen such a spectacle cries out for.

"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

Germany | 2012 | 113 minutes

Directors: Joachim Rønning Espen Sandberg Screenplay: Petter Skavlan Photography: Geir Hartly Editors: Perry Eriksen, Martin Stoltz Music: Johan Södergvist With: Pål Sverre Hagen, Anders English-language version Festivals: Toronto 2012

Saturday 20 April, 7.15 pm

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

OHINNY SIEVER _ THE GOLDWYN GIRLS

MARLON BRANDO

Director: Joseph L. Mankiewicz Screenplay: Joseph L. Mankiewicz based on the book for the musical play by Jo Swerling and Abe Burrov from a story by Damon Runyon Photography: Harry Stradling Editor: Daniel Mandell

Music: Frank Loesser With: Marlon Brando, Jean Blaine, Robert Keith, Stubb Kaye, B.S. Pully, Johnny Silve

Saturday 20 April, 3.00 pm



The Queen of Versailles

USA | 2012 | 104 minutes | HD

"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

> Friday 26 April, 4.30 pm Saturday 4 May, 4.00 pm



The World Before Her

Canada | 2012 | 91 minutes | HD avid Kazala | Music: Ken Myhr | In Hindi and English, with English

"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

"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

they're being Indianized?'... Don't miss it." - Susan G. Cole, Now Magazine

Friday 26 April, 6.30 pm



The House I Live In

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

USA | 2012 | 108 minutes | DigiBeta

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

> **Academy Cinemas** Wednesday 1 May, 4.00 pm Thursday 2 May, 8.15 pm Tuesday 7 May, 6.15 pm



New Zealand/USA | 2012 | 129 minutes | DCP

Directors: Nacho Vigalondo, Adrián García Bogliano, Ernesto Díaz Espinoza, Marcel Sarmiento, Angela Bettis, Iguchi Noburo, Andrew Traucki, Ihomas Cappelen Malling, Jorge Michel Grau, Yamaguchi Yūdai, Anders Morgenthaler, Timo Tiahianto, Ti West, Banjong Pisanthankun, Bruno zani, Hélène Cattet, Simon Rumley, Adam Wingard, Simon Barrett, Srdian Spasoievic, Jake West, Lee Hardcastle, Ben Wheatley, Kaare Andrews

Producers: Ant Timpson, Tim League R18 sadistic violence, drug use, offensive language & sex scenes Festivals: Toronto, Fantastic Fest 2012

Saturday 20 April, 10.00 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