

# NEW ZEALAND INTERNATIONAL FILM FESTIVAL



HAWKES'S BAY  
7-24 SEPTEMBER

---

MASTERTON  
6-20 SEPTEMBER

---

NEW PLYMOUTH  
7-24 SEPTEMBER

---

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

# Let your broadband speed take off with 2degrees Fibre

## Fasten your seatbelt



Find out more at  
[2degreesbroadband.co.nz](http://2degreesbroadband.co.nz)  
Proud sponsors of the World Strand

Fibre broadband not available everywhere. See [2degreesbroadband.co.nz](http://2degreesbroadband.co.nz) for T&Cs



## NZIFF 2017

41st Hawke's Bay  
International Film Festival

41st Masterton  
International Film Festival

41st New Plymouth  
International Film Festival

Presented by New Zealand Film Festival Trust under the distinguished patronage of Her Excellency The Right Honourable Dame Patsy Reddy, Governor-General of New Zealand

**MTG CENTURY THEATRE**  
NAPIER

**EVENT CINEMAS**  
HAVELOCK NORTH

**REGENT 3 CINEMAS**  
MASTERTON

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

Director: Bill Gosden

General Manager: Sharon Byrne

Communications Manager: Rebecca McMillan

Assistant to General Manager: Lisa Bomash

Programmer: Sandra Reid

Assistant Programmer: Michael McDonnell

Animation NOW! Programmer: Malcolm Turner

All Ages Programmer: Nic Marshall

Incredibly Strange Programmer: Anthony Timpson

Online Content Coordinator: Kailey Carruthers

Content Manager: Ina Kinski

Materials and Content Assistants:

Ian Freer, Jule Hartung

Technical Adviser: Ian Freer

Publications Coordinator: Tim Wong

Administration Coordinator: Estela Sangkop

Audience Development Coordinator: Alice Vilardel

Communications Assistant (Wellington):  
Abby Cattermole

Guest Coordinator: Pamela Harvey-White

Festival Accounts: Alan Collins

Festival Interns:

Miles Chan (Auckland),

Kezia Dwyer (Wellington)

Publication Design: Ocean Design Group

Publication Production: Greg Simpson

Cover Design: Ponui Patuaka, Meri Gracia

Cover Illustration: Tom Simpson

Animated Title: Anthony Hore (designer),  
Aaron Hilton (animator), Tim Prebble (sound),  
Catherine Fitzgerald (producer)

### The New Zealand Film Festival Trust

Chair: Catherine Fitzgerald

Trustees: Louise Baker, Adrienne Bonell,  
James Every-Palmer, Tearepa Kahi, Robin Laing,  
Andrew Langridge, Tanya Surrey, Chris Watson

Financial Controller: Chris Prowse

### The New Zealand Film Festival Trust

Box 9544, Marion Square  
Wellington 6141, New Zealand  
ph: (64 4) 385 0162  
info@nziff.co.nz

PROUDLY SUPPORTED AND PRINTED BY



Contact Jim Rendell  
ph: 0274 774026, (+64 9) 477 0115  
jim.rendell@mcollams.co.nz

## CONTENTS

4  
Big  
Nights

8  
Aotearoa

12  
World

22  
Framing  
Reality

## WELCOME



NZIFF has long prided itself on providing cultural nourishment through the New Zealand winter, and support for our programmes around the country is legendary. We're back with a programme of the best and latest in national and international filmmaking that we think should keep it that way. 2degrees Mobile returns as sponsor of a massive World cinema section for a second year. Resene join us for their fourth year as sponsors of another stunning bunch of New Zealand films. Flicks.co.nz, RadioLIVE and Metro magazine remain proactive media partners. We also welcome NZherald.co.nz as our digital news partner.

Ultimately it's the support of its audience that keeps our non-profit enterprise in action, and, it always bears saying, the perseverance of independent filmmakers who did whatever it took to get these films made. 25% of your ticket money goes their way. Ticket sales contributed 88% of our income in 2016. The major sponsorship we receive from the New Zealand Film Commission is a gratifying institutional contribution to that support system.

Come in out of the rain, says our poster. Though not every great film yielded by the last turbulent year was intended to fold you in a warm embrace, there's fun in store at NZIFF and life to be had together at the movies.

*Bill Gosden*

Bill Gosden  
Director

### PROUDLY SUPPORTED BY



# HAVELOCK NORTH

EVENT CINEMAS

## TICKET PRICES

### OPENING NIGHT

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

» All tickets \$20.00

### A & B CODED SESSIONS

» Full Price \$17.00

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

» Senior Citizen (65+) \$12.50

» Child (15 and under) \$11.00

Prices are GST inclusive and in NZD.

Please note: No complimentary passes will be accepted unless marked NZIFF 2017.

\* 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 Event Cinemas 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 film screening.

### ONLINE [www.eventcinemas.co.nz](http://www.eventcinemas.co.nz)

A booking fee of \$1.20 per ticket applies.

### METHOD OF PAYMENT

**Cash/EFTPOS:** Accepted for box office bookings.

**Visa/Mastercard:** Accepted for all bookings.

## VENUE INFORMATION

All screenings will be held at Event Cinemas Havelock North, 11 Joll Road, Havelock North.

### TICKET OFFICE ENQUIRIES

For further information call Event Cinemas 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 complimentary refreshments from 6.00 pm; screening of *20th Century Women* 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

Prices are GST inclusive and in NZD.

\* Discount available on presentation of current relevant ID.

## BUYING TICKETS

Advance tickets are available for all sessions. Tickets can be purchased from MTG Reception during opening hours, daily 10am to 5pm and at the Century Theatre Box Office from 30 minutes prior to the screening.

### METHOD OF PAYMENT

**Cash/EFTPOS/Visa/Mastercard:** Accepted for all bookings.

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

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

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

R13 – Restricted to persons 13 years and over

R16 – Restricted to persons 16 years and over

R18 – Restricted to persons 18 years and over

Classifications will be published 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.

**NZIFF** NEW ZEALAND  
INTERNATIONAL  
FILM FESTIVAL

VISIT US AT [NZIFF.CO.NZ](http://NZIFF.CO.NZ)

# MASTERTON

REGENT 3 CINEMAS

## TICKET PRICES

### 🕒 OPENING NIGHT (*The Party*) & SPECIAL SCREENING (*Summer 1993*)

The Opening Night (6 Sept) is a fundraiser in aid of NZ Pacific Studio Artists' Residency Centre at Mt Bruce. Drinks and nibbles from 7.15 pm; *The Party* starts at 8.00 pm. Tickets \$20.00 from Regent or phone Masterton (06) 377 1359.

The Special Screening of *Summer 1993* (10 Sept) is a fundraiser for the Wairarapa Learning Disabilities Association (LDA). Drinks and nibbles at 4.45 pm; film starts at 5.30 pm. Tickets \$20.00 from Regent or from LDA Masterton office (06) 370 8032.

» All tickets \$20.00

### A CODED SESSIONS

Sessions starting after 5.00 pm weekdays and all weekend sessions.

» Full Price \$13.00

» Student \* \$11.00

» Child (pre-college) \$9.00

### B CODED SESSIONS

Sessions starting before 5.00 pm weekdays and others as indicated.

» Full Price \$11.00

» Student \* \$11.00

» Child (pre-college) \$9.00

Prices are GST inclusive and in NZD.

\* 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 doesn't 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/nzff](http://www.twitter.com/nzff)

 [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

» Student \* \$12.50

» Child (14 and under)/Senior Citizen (60+) \* \$10.00

### B CODED SESSIONS

Sessions starting before 4.30 pm weekdays.

» Full Price \$13.50

» Student \* \$12.50

» Child (14 and under)/Senior Citizen (60+) \* \$10.00

Prices are GST inclusive and in NZD.

**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 2017.

\* 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 7 days 10.00 am – 5.00 pm (cinema open late for festival screenings).

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 \$1.20 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 2017

 Major Festival Award

 Short Preceding Feature

## 20th Century Women

## Opening Night, Napier and New Plymouth

A loving, funny and insightful memoir of the mother who brought him up – and two younger women she might have enlisted to assist – Mike Mills' *20th Century Women* swirls happily around a richly shaded performance from Annette Bening. Set in sunny, late-70s southern California on the brink of the Reagan era, the film is brimful with the music, artefacts and attitudes of its day, a lively time capsule inviting constant comparison with where we have landed now.

Lucas Jade Zumann plays 15-year-old Jamie and it's through his eyes that we see the bohemian household over which his mother, Dorothea, holds uncertain dominion. There are two boarders, Abbie (Greta Gerwig), a purple-haired punk photographer, and William (Billy Crudup), a hippie handyman – and pushover for any woman who fancies him. Dorothea is unaware of a third house guest, Julia (Elle Fanning), the girl next door whose propensity for chaste sleepovers is driving Jamie insane.

The plot is wafer-thin, but the joy of *20th Century Women* is in how these beautifully realised individuals bounce off each other and bring the joys, frustrations and fashions of 40 years ago wafting into the present.



"A captivating Annette Bening is the beating heart of this gloriously unclassifiable movie... Part comedy of manners, part mother-son love story, it had me laughing and tearing up simultaneously... Although Bening reigns supreme, Mills zigzags through time and his characters' lives with a messy amplitude that is downright Renoiresque. Everyone has his reasons. Everyone has her say." — Molly Haskell, *Sight & Sound*

**"A funny, emotionally piercing story about a teenager and the women who raise him."**

— Manohla Dargis, *NY Times*

**Director/Screenplay: Mike Mills**  
USA 2016 | 119 mins

**Producers:** Megan Ellison, Anne Carey, Youree Henley

**Photography:** Sean Porter

**Editor:** Leslie Jones

**Music:** Roger Neill

**With:** Annette Bening, Elle Fanning, Greta Gerwig, Billy Crudup, Lucas Jade Zumann, Alia Shawkat

**Festivals:** New York 2016; Rotterdam 2017

**Nominated, Best Screenplay, Academy Awards 2017**

CinemaScope | M offensive language, nudity, drug use & sexual references

PRESENTED IN ASSOCIATION WITH



📺	<b>Napier</b>	Thu 7 Sep, 6.30 pm
B	<b>Havelock Nth</b>	Fri 8 Sep, 3.30 pm
A	<b>Havelock Nth</b>	Sat 9 Sep, 5.30 pm

B	<b>Masterton</b>	Thu 7 Sep, 12.00 pm
A	<b>Masterton</b>	Fri 8 Sep, 6.00 pm

A	<b>N. Ply, Event</b>	Thu 7 Sep, 6.00 pm
B	<b>N. Ply, Event</b>	Fri 8 Sep, 10.30 am
A	<b>N. Ply, Event</b>	Thu 14 Sep, 6.00 pm

## The Beguiled

## Opening Night, Havelock North

Sofia Coppola was crowned Best Director at Cannes this year for arguably her best film to date: a crisp, unsettling, absolutely essential remake of Don Siegel's 1971 oddity starring Clint Eastwood. Everything about this new interpretation beguiles, from its exciting cast of fresh and familiar faces, to its unexpected jabs of humour, to its almost shocking sense of brevity – though above all else, it is Coppola's gaze that enthral, placing female desire and self-preservation at the film's tipping point. — Tim Wong

"In Sofia Coppola's elegantly spare, psychosexual Civil War drama *The Beguiled*, a wounded Union soldier, Colonel John McBurney (Colin Farrell), is discovered in the surrounding woods of a Virginia all-girls seminary school, circa 1864... The girls and women of the property, overseen by headmaster Martha Farnsworth (Nicole Kidman) slowly begin to vie for the attention of this enemy from the other side, conveniently laid up with a bum leg just down the hall from their bedrooms...

The Eastwood version was a kinky joke of a psychodrama: a retrograde curiosity about a gaggle of repressed, sheltered Confederate belles being seduced by the manliest Yankee of



them all... Coppola deepens the material's implicit wellsprings of loneliness and longing, mitigating the sexism by diverting the point of view away from McBurney to the women he's attempting to manipulate...

It's a magnificently shot movie, and often a very funny one, as tense dinners with the stranger from the North transform into duels of innuendo." — A.A. Dowd, *AV Club*

**"Coppola's new take on hard-won female autonomy... [and] brings a dreaminess... and a minimalism where before nightmares had reigned."**

— Isabel Stevens, *Sight & Sound*



**Director: Sofia Coppola**  
USA 2017 | 94 mins

**Producers:** Youree Henley, Sofia Coppola  
**Screenplay:** Sofia Coppola. Based on the novel by Thomas Cullinan and the screenplay by Albert Maltz, Grimes Grice

**Photography:** Philippe Le Sourd

**Editor:** Sarah Flack

**Music:** Phoenix

**With:** Colin Farrell, Nicole Kidman, Kirsten Dunst, Elle Fanning, Oona Laurence, Angourie Rice, Addison Riecke, Emma Howard, Wayne Pére, Matt Story, Joel Albin

**Festivals:** Cannes (In Competition) 2017

**Best Director, Cannes Film Festival 2017**

M violence, sex scenes & content that may disturb

📺	<b>Havelock Nth</b>	Thu 7 Sep, 6.00 pm
B	<b>Havelock Nth</b>	Wed 13 Sep, 2.15 pm
A	<b>Napier</b>	Fri 22 Sep, 6.15 pm

A	<b>Masterton</b>	Thu 7 Sep, 8.00 pm
A	<b>Masterton</b>	Fri 15 Sep, 8.00 pm

B	<b>N. Ply, Event</b>	Thu 7 Sep, 4.00 pm
A	<b>N. Ply, Event</b>	Fri 8 Sep, 8.00 pm
A	<b>N. Ply, Event</b>	Mon 11 Sep, 8.15 pm

## The Party

## Opening Night, Masterton

The dinner-party-from-hell genre is delivered a short sharp shock by veteran British writer-director Sally Potter in this gleaming black comedy. Kristin Scott Thomas is hosting a group of friends to celebrate her promotion as shadow Minister of Health, elegantly juggling dinner preparation, congratulatory calls and surreptitious messaging from a lover. Husband Timothy Spall plays aggressive DJ, otherwise upright but catatonic in the living room as the guests arrive. These include her best friend (Patricia Clarkson, wryly acidic), her life-coach boyfriend (Bruno Ganz, wondrously inane), a coked-up venture capitalist (Cillian Murphy) who arrives sans wife, and an earnest lesbian couple (Emily Mortimer and Cherry Jones) intent on sharing some good news. Silly them.

"It'd poop *The Party*, so to speak, to reveal anything further – though this is less a plot-based exercise than a tipsily conversational one. Potter's eminently quotable screenplay works up just enough narrative momentum to sustain a barrage of killer one-liners: With the *hors d'oeuvres* increasingly unlikely to be served, decorum is swiftly shed and these privileged vultures instead feed ravenously on each other's ideals...



One shouldn't pull a muscle, however, in reaching for the subtext of Potter's witty shaggy-dog story: Its giddy in-the-moment pleasures are enough... Months after the US election campaign turned an intended jibe into a rallying cry, Sally Potter's latest further proves that there's pleasure, pride or both to be taken in being a nasty woman." — Guy Lodge, *Variety*

**"A consummate drawing-room *divertissement*, played with relish by a dream ensemble."**

— Guy Lodge, *Variety*

**Director/Screenplay: Sally Potter**  
UK 2017 | 71 mins

**Producers:** Christopher Sheppard, Kurban Kassam  
**Photography:** Alexey Rodionov  
**Editors:** Anders Refn, Emilie Orsini  
**With:** Kristin Scott Thomas, Timothy Spall, Patricia Clarkson, Bruno Ganz, Cherry Jones, Emily Mortimer, Cillian Murphy  
**Festivals:** Berlin 2017  
B&W | M violence, offensive language & drug use

A	Napier	Sat 9 Sep, 6.00 pm
B	Napier	Tue 12 Sep, 2.00 pm
A	Havelock Nth	Thu 14 Sep, 6.00 pm
🌟	Masterton	Wed 6 Sep, 8.00 pm
A	Masterton	Tue 12 Sep, 6.00 pm
B	N. Ply, Event	Thu 7 Sep, 10.30 am
A	N. Ply, Event	Sun 10 Sep, 5.45 pm
A	N. Ply, Event	Fri 15 Sep, 6.00 pm

## The Square

## Closing Night

We close NZIFF in 2017 with a blast: Ruben Östlund's Palme d'Or winner, a sprawling, jaw-dropping satire, centred on a Swedish museum curator (Claes Bang), an exhibit, a stolen phone and an American journalist (Elisabeth Moss).

"*The Square* [is] a sardonic, darkly funny picture about a dashing museum curator whose dysfunctional institution is a microcosm of the larger world. Can art, or the tools used to promote it, cross the bounds of moral responsibility? What does it take to jog the upper classes out of their comfortable insularity? *The Square* is both outlandishly funny and biting – and features a fascinating and sometimes disturbing performance by Terry Notary, the gifted actor and [*Hobbit*] movement choreographer." — Stephanie Zacharek, *Time*

"*The Square* is set in the rarefied reaches of Sweden's art world, but from that vantage point takes pot shots at marketing, the media, the Swedish culture of militant political correctness as well as the pretension, self-deception, and pseudospeak of the cultural elite...

While the targets are many and Östlund, admirably, almost always punches up, there is a kind of



organizing principle relating to the chasm between the social faces we wear and the self-interested creatures we really are. Snip by snip, in scenarios dripping with acidly observed discomfort, Östlund clips precisely through the barbed-wire barrier fences of culture, sophistication and socialization that refined middle-class modern humans erect between our public selves and our private, animal natures." — Jessica Kiang, *The Playlist*

**"Östlund's eye for the subtleties of human behavior, especially public behavior, never fails."**

— Emily Yoshida, *Vulture*



**Director/Screenplay: Ruben Östlund**  
Sweden/Germany/France/Denmark  
2017 | 147 mins

**Producers:** Erik Hemmendorff, Philippe Bober  
**Photography:** Fredrik Wenzel  
**Editors:** Ruben Östlund, Jacob Secher Schulsingier  
**With:** Claes Bang, Elisabeth Moss, Dominic West, Terry Notary, Christopher Laæssø, Marina Schiptjenko, Elijaandro Edouard, Daniel Hallberg, Martin Söder  
**Festivals:** Cannes (In Competition) 2017  
**Palme d'Or (Best Film), Cannes Film Festival 2017**  
In English and Swedish, with English subtitles  
M violence, sexual violence, sex scenes & offensive language

PROUDLY SPONSORED BY

# Metro

B	Havelock Nth	Thu 21 Sep, 3.15 pm
A	Havelock Nth	Fri 22 Sep, 8.15 pm
A	Napier	Sun 24 Sep, 6.15 pm
B	Masterton	Tue 19 Sep, 2.30 pm
A	Masterton	Wed 20 Sep, 7.30 pm
B	N. Ply, Event	Thu 21 Sep, 3.00 pm
A	N. Ply, Event	Fri 22 Sep, 8.00 pm
A	N. Ply, Event	Sun 24 Sep, 7.30 pm

## Faces Places *Visages villages*

Centrepiece

88-year-old Agnès Varda, working in collaboration with the young photo-muralist JR, reminds us that big themes can live in small places – and that every life yields something to celebrate. As the two travel across France, looking up old friends and creating artworks from photographs of the people they meet, a friendship blossoms – and with it a wonderful free flow of ideas and observations.

“She is nearly 90; he is 34. She worked with Jean-Luc Godard; he looks like Jean-Luc Godard (and, much to Varda’s consternation, will similarly not take off his sunglasses). And yet, the movie is barely five minutes old before it’s clear that these two are a screen duo for the ages... Varda has always possessed a warm and compulsively watchable screen presence, and the pint-sized iconoclast still has more pep in her step than most of us have ever had... JR is an absolute joy (and a mensch, to boot)... Teasing at times, quietly deferential at others, he taps into his co-star’s inherent sense of wonder and creates a canvas big enough for her to fit all of the ideas that she’s still dying to project.” — David Ehrlich, *Indiewire*  
“In her magnificent, groundbreaking,



nearly 60-year career, this is one of her most profoundly personal and exuberantly populist works. A tour de France that is both a romp and a meditation on photography, cinema, and mortality, with brief appearances by Mimi, the scene-stealing cat, it is at once poetry and the naked truth, shape-shifting before one’s eyes, and promising ever more pleasure with each viewing.” — Amy Taubin, *Film Comment*

**“Serendipities fly as cinema’s greatest gleaner goes rambling in the cine-van of magnum muralist JR.”**

— Isabel Stevens, *Sight & Sound*



**Directors/Screenplay: Agnès Varda, JR**  
France 2017 | 89 mins

**Photography:** Claire Duguet, Nicolas Guicheteau, Valentin Vignet, Romain Le Bonniec, Raphael Minnesota, Roberto De Angelis, Julia Fabry  
**Editors:** Agnès Varda, Maxime Pozzi Garcia  
**Music:** M (Matthieu Chedid)  
**With:** Agnès Varda, JR  
**Festivals:** Cannes (Out of Competition) 2017  
In French with English subtitles

PROUDLY SPONSORED BY



THE PANTOGRAPH PUNCH

A	Napier	Sat 16 Sep, 6.30 pm
B	Napier	Tue 19 Sep, 2.00 pm
A	Masterton	Thu 14 Sep, 6.00 pm
B	Masterton	Fri 15 Sep, 12.00 pm
A	N. Ply, Event	Sat 16 Sep, 6.00 pm
B	N. Ply, Event	Thu 21 Sep, 10.30 am

## Good Time

Special Presentation

“This eyes-open-to-the-world NYC crime thriller from filmmaking brothers Benny and Josh Safdie is cocky, grubby and electric. It features Robert Pattinson on top form as Connie, a quick-thinking chancer who we first meet extracting his mentally challenged brother Nick (Benny Safdie) from a therapy session so they can spend the morning robbing a bank. Connie is violent and dangerous, but he’s also quick-witted and charismatic, so he’s teasingly fun and rewarding company – for us at least; not for those he meets...

Once the Brooklyn bank job goes south the film stays on the move, running, punching, tumbling, stumbling over 24 hours as the fallout drags us through streets, vehicles, homes, jail, a hospital, a theme park and more. Racing through the gutter of the city, it’s all shot in a scuzzy, real-world style, although the photography by Sean Price Williams also runs with a theme of neon and scarlet – and bathing some scenes in brothel-red isn’t the only thing here that nods to early Martin Scorsese... It also boasts a terrific, throbbing electronic score by Daniel Lopatin, aka Oneohtrix Point Never.

Pattinson is great in this, surely his best post-*Twilight* performance to date:



he’s quick and coarse yet he also lends the character a glint in the eye and a spark in the brain – he’s always more than just bad. The Safdies are show-off filmmakers, for sure – this is a directing tour de force. But what makes the film more than just a hugely enjoyable thriller is that it so clearly has its eyes on the world around it.” — Dave Calhoun, *Time Out*

**“A riveting race-against-time thriller with a pounding heart.”**

— David Rooney, *Hollywood*

*Reporter*



**Directors: Josh Safdie, Benny Safdie**  
USA 2017 | 100 mins

**Producers:** Oscar Boyson, Sebastian Bear-McClard  
**Screenplay:** Josh Safdie, Ronald Bronstein  
**Photography:** Sean Price Williams  
**Editors:** Benny Safdie, Ronald Bronstein  
**Music:** Oneohtrix Point Never  
**With:** Robert Pattinson, Benny Safdie, Jennifer Jason Leigh, Buddy Duress, Barkhad Abdi, Taliah Webster  
**Festivals:** Cannes (In Competition) 2017  
CinemaScope | R16 violence, offensive language, drug use & sex scenes

PROUDLY SPONSORED BY

**FLICKS.CO.NZ**

A	Havelock Nth	Thu 21 Sep, 8.00 pm
A	Havelock Nth	Sat 23 Sep, 8.00 pm
B	Masterton	Fri 15 Sep, 2.30 pm
A	Masterton	Sat 16 Sep, 8.15 pm
A	N. Ply, Event	Thu 21 Sep, 8.30 pm
A	N. Ply, Event	Sat 23 Sep, 8.15 pm



## Loveless *Nelyubov*

## Special Presentation

Andrey Zvyagintsev (*Leviathan*) won the Cannes Jury Prize for his stark and gripping tale of a divorcing couple caught in a missing-child procedural.

"Andrey Zvyagintsev has produced another masterpiece in this apocalyptic study of a failed marriage and the subsequent disappearance of a child. *Loveless* is a stark, mysterious and terrifying story of spiritual catastrophe: a drama with the ostensible form of a procedural crime thriller. It has a hypnotic intensity and unbearable ambiguity which is maintained until the very end. This is a story of modern Russia whose people are at the mercy of implacable forces, a loveless world like a planet without the full means to support human life, a place where the ordinary need for survival has mutated or upgraded into an unending aspirational demand for status, money, freedom to find an advantageous second marriage which brings a nice apartment, sex, luxury and the social media prerogative of selfies and self-affirmation. But all of it is underpinned, or overseen, by intensely conservative social norms of Christianity, conformism and nationalism." — Peter Bradshaw, *The Guardian*

"After four films, including the brilliant *Leviathan*, we are almost



prepared for the crystalline perfection of Russian genius Andrey Zvyagintsev's style... There is no way to do the film justice while also selling it as an appealing way to spend two devastating hours. But Zvyagintsev's skill as a filmmaker is such that as discomfiting as it is, it's deeply compelling and immersive." — Jessica Kiang, *The Playlist*

**"Loveless is a tragic fairytale we can all believe in."**

— Bilge Ebiri, *Village Voice*



**Director: Andrey Zvyagintsev**  
Russia/France/Belgium/Germany  
2017 128 mins

**Producers:** Alexandre Rodnyansky, Serguey Melkumov  
**Screenplay:** Oleg Negin, Andrey Zvyagintsev  
**Photography:** Mikhail Krichman  
**Editor:** Anna Mass  
**Music:** Evgeni Galperin  
**With:** Maryana Spivak, Alexey Rozin, Matvey Novikov, Marina Vasilyeva, Andris Keishs, Alexey Fateev  
**Festivals:** Cannes (In Competition) 2017  
**Jury Prize, Cannes Film Festival 2017**  
In Russian with English subtitles  
4K DCP | CinemaScope | M sex scenes & offensive language

<b>B</b>	<b>Havelock Nth</b>	Thu 14 Sep, 3.30 pm
<b>A</b>	<b>Havelock Nth</b>	Sun 17 Sep, 6.15 pm

<b>A</b>	<b>Masterton</b>	Sun 17 Sep, 7.30 pm
----------	------------------	---------------------

<b>A</b>	<b>N. Ply, Event</b>	Sun 10 Sep, 7.30 pm
<b>B</b>	<b>N. Ply, Event</b>	Tue 12 Sep, 3.15 pm

## The Other Side of Hope *Toivon tuolla puolen*

## Special Presentation

Aki Kaurismäki, Finland's deadpan laureate of life at the bottom of the heap, responds to Europe's refugee crisis with a seriously funny film about a young Syrian mechanic (soulful Sherwan Haji) who finds his way into Finland by stowing away on a container ship full of coal. "Show me to the police station," he asks the first person he meets, intending to take the legal path to political asylum. "Are you sure?" comes the reply.

The refugee is slowly drawn, by a newly flush (though hopelessly melancholic) entrepreneur, into life under the radar working and living in what is surely Finland's dodgiest sushi restaurant.

"It's difficult to imagine anyone coming away from Aki Kaurismäki's gorgeously tragicomedy about the refugee crisis in Europe, the challenges of the restaurant business and the rewards of self-reinvention without feeling gentle elation sparked by the story's evidence of human kindness amid cruelty and indifference. This is a world that reeks of cigarette smoke and cheap vodka, yet as always in the work of Finland's maestro of droll melancholy, the perfume that lingers longest is empathy..."



MALLA HUKKANEN

Not unlike the salted herring with wasabi that gets served to a busload of unfortunate Japanese diners, this is a movie about foreign elements coming together, whether it's displaced Middle Easterners fleeing atrocity in sleepy Scandinavia or two men from different worlds forging a mutually enriching friendship that speaks of selfless compassion without sentimentality."

— David Rooney, *Hollywood Reporter*

**"The warmest, most life-enhancing film I've seen this year."**

— Saskia Baron, *The Arts Desk*



**Director/Producer/Screenplay: Aki Kaurismäki**  
Finland/Germany 2017 | 98 mins

**Photography:** Timo Salminen  
**Editor:** Samu Heikkilä  
**With:** Sherwan Haji, Sakari Kuosmanen, Ilkka Koivula, Janne Hyttiäinen, Nuppu Koivu, Kaija Pakarinen, Niroz Haji, Simon Hussein Al-Bazoon  
**Festivals:** Berlin, Sydney 2017  
**Best Director, Berlin International Film Festival 2017**  
In Finnish, English and Arabic, with English subtitles  
M violence

<b>B</b>	<b>Havelock Nth</b>	Wed 20 Sep, 4.00 pm
<b>A</b>	<b>Havelock Nth</b>	Thu 21 Sep, 6.00 pm
<b>A</b>	<b>Havelock Nth</b>	Sat 23 Sep, 6.00 pm

<b>A</b>	<b>Masterton</b>	Sat 16 Sep, 6.00 pm
<b>A</b>	<b>Masterton</b>	Tue 19 Sep, 8.00 pm

<b>A</b>	<b>N. Ply, Event</b>	Sat 9 Sep, 6.00 pm
<b>A</b>	<b>N. Ply, Event</b>	Tue 12 Sep, 8.15 pm
<b>B</b>	<b>N. Ply, Event</b>	Fri 15 Sep, 10.30 am

# AOTEAROA

NEW ZEALAND FILMS AT NZIFF ARE  
PROUDLY SUPPORTED BY



the paint the professionals use

NZIFF is proud to provide a big screen showcase for striking work made within our own shores. Documentary filmmakers have brought us a record number of films about New Zealanders this year – and our two regular short film programmes shine as bright as ever.

## Kim Dotcom: Caught in the Web



**Director:** Annie Goldson  
New Zealand 2017  
112 mins

**Producer:** Alexander Behse  
**With:** Kim Dotcom, Mona Dotcom, Glenn Greenwald, Lawrence Lessig, Gabriella Coleman, Jimmy Wales, Jonathan Taplin, Greg Sandoval, Sean Gallagher, Mike Masnick, Moby  
**Festivals:** SXSW, Hot Docs 2017

Kim Dotcom has become such a familiar part of New Zealand's media and cultural furniture that it is easy to forget the jaw-dropping astonishment of the dawn raid on 20 January 2012, when 76 officers swarmed upon the German internet mogul's mansion, armed to the teeth.

In the definitive filmed account of the saga to date, Annie Goldson (*Brother Number One*) delivers a jolting reminder of the legal, political and personal upheavals ignited by the US government's attempt to extradite Dotcom and colleagues for copyright-related offences. It begins with the formative years: convicted hacker turns security consultant turns file-sharing entrepreneur. He attracts the attention

of Hollywood bosses bent not just upon disabling a website awash with pirated content, but sending a resounding message to those who might seek to emulate his business.

In documenting the drama Goldson resists any temptation to extol or excoriate, while underscoring, beyond the political circus and braggadocio, just how pivotal this case is in the internet age. — Toby Manhire

<b>A</b>	<b>Havelock Nth</b>	Sun 10 Sep, 3.45 pm
<b>B</b>	<b>Havelock Nth</b>	Tue 12 Sep, 3.45 pm
<b>A</b>	<b>Napier</b>	Sat 16 Sep, 2.00 pm

<b>A</b>	<b>N. Ply, Len Lye</b>	Fri 15 Sep, 6.30 pm
<b>A</b>	<b>N. Ply, Len Lye</b>	Sat 16 Sep, 3.30 pm

## Michael Smither: Light Through the Trees



**Director/Producer/Photography:** Tony Hiles  
New Zealand 2017  
41 minutes

**Editor:** Daria Malesic  
**With:** Michael Smither  
Blu-ray

The eighth episode in NZIFF's long-running serial, Tony Hiles' planned ten-part series about his friend the painter Michael Smither is the simplest to date. The film that brought the two together, *One Man and the Sea* (1963), was about coastal erosion around New Plymouth and ways to combat it, using the sea itself, and driftwood. The experiments worked and reinforced Smither's commitment to maintaining coastal pōhutukawa (and adding to them) to help manage erosion. It is not only climate change that is challenging our coastline; so are those who want the best view in town and have no compunction about poisoning a centuries-old tree in their line of sight. Michael's silent protest is to plant

two more for every one harmed. And to paint the trees in a way he has never tried before, specifically to capture the way the winter light off the sea flickers and shines through the foliage. Hiles follows as the work takes shape and the artist tells us what he's up to. We watch as he notes down sketches from a bank above the trees until he hits on a striking configuration of tree limbs, leaves and light. Then he translates his drawing exactly into a large oil painting, magnificently realised in richly textured black and white.

<b>B</b>	<b>N. Ply, Len Lye</b>	Fri 22 Sep, 3.30 pm
<b>B</b>	<b>N. Ply, Len Lye</b>	Sat 23 Sep, 3.30 pm

## Kobi

In a modest workshop in a beautiful Central Otago landscape, Swiss goldsmith Kobi Bosshard, approaching 80 and widely regarded as the grandfather of contemporary New Zealand jewellery, continues to produce works of classic simplicity and elegance.

Daughter Andrea Bosshard's lucid and loving film portrait of her father – and of her mother, Patricia, too – is one of the year's loveliest films, a lyrical evocation of rich, unhurried life. Kobi moved to New Zealand in the early 60s, with goldsmithing in his blood. The ethos of the hippie era may have enabled his choice of profession, but there's no mistaking the work ethic or quiet single-mindedness underlying his subsequent life of creativity.

Super 8 home movies brim with flowers and sunny days and evince an idyllic view of a fresh landscape and a young family in the New World. Plentiful archival footage reminds us of the days when TV broadcasters covered the arts, while readings from family letters take us into the heart of the family. This may be a very personal history, but it's perfectly pitched for an audience of strangers: the filmmaker inscribes her own presence in the inspiring story of her parents' lives with unusual grace.



An abundance of jewellery is alluringly displayed for the camera. The beauty of a lifetime's work is proclaimed by a succession of true experts: women and a few men who speak eloquently about the pieces by Kobi they have worn and treasured. It seems unlikely that Bosshard set out to recruit new customers for her father, but be warned, you may leave this gentle tribute to the simple life with a hankering to shop.

**"The work we do comes out of the life we live, so we have to have a life to start with."**

— Kobi Bosshard

**Directors/Producers/Photography:**  
Andrea Bosshard, Shane Loader  
New Zealand 2017 | 103 mins

**Editor:** Shane Loader

**Music:** Plan 9

**With:** Kobi Bosshard, Patricia Bosshard-Browne, Trixie Woodhill, Peter McKay

In English and German, with English subtitles

A	Havelock Nth	Sat 16 Sep, 3.45 pm
B	Havelock Nth	Tue 19 Sep, 3.45 pm

A	Masterton	Mon 11 Sep, 6.00 pm
---	-----------	---------------------

A	N. Ply, Len Lye	Sun 17 Sep, 6.30 pm
---	-----------------	---------------------

A	N. Ply, Len Lye	Thu 21 Sep, 6.30 pm
---	-----------------	---------------------

## No Ordinary Sheila

If you haven't already heard of Sheila Natusch, prepare to be inspired. The life story of this nonagenarian natural historian, illustrator and writer is a beautiful, truly Antipodean journey, made with love by her nephew and long-time Kiwi filmmaker, Hugh Macdonald (*This is New Zealand*).

Born in 1926 on Rakiura (Stewart Island) to the Traill family, Sheila's early childhood memories include a near-drowning at the hands of schoolmates – this and other life misfortunes she shrugs off casually. Growing up in the deep south led to an adventurous resilience which saw her climb multiple mountains, cycle from Picton to Bluff and write dozens of groundbreaking natural history books, including her magnum opus, *Animals of New Zealand*.

Featuring beautiful historic footage of the lower south in the 30s and 40s, this film offers fascinating glimpses into life as one of few female students at Otago University, and covers Sheila's friendship with Janet Frame and their subsequent and unsuccessful foray into teaching. Moving to Wellington in the 50s saw Sheila and husband Gilbert Natusch take up residence in Owhiro Bay, while she had professional



stints at the National Library and Correspondence School.

Viewers will love this radiant, defiant and unconventional life story which ranges from the southern wilds to the rugged Wellington coastline, where Sheila still lived until very recently, without car, TV, lipstick or alcohol, planning to "get the last bit of fun out of life that there is." — Jo Randerson

**"You just get on with it. You can't go under. There are such people, but I am not one of them."**

— Sheila Natusch

**Director:** Hugh Macdonald  
New Zealand 2017 | 98 mins

**Producer/Screenplay:** Christine Dann

**Photography:** Richard Mecalick, Hugh Macdonald, Graeme Moffatt, Dave McCarlie, Ivars Berzins, Tim Butters, Dave Asher, Ben Gustavson, Mary Khanna, Steve Pearce, Vanessa Carruthers, Kate Le Comte

**Editor:** Abi King-Jones

**Narrator:** Phil Darkins

**With:** Sheila Natusch, Kim Hill, Susan Hamel, Dinah Priestley, Shaun Barnett, Ken Scadden, Andy Dennis, Euan Macdonald, Mark Gee, Maraeta Kiel, Gary Kiel

B	Napier	Fri 22 Sep, 2.00 pm
---	--------	---------------------

A	Napier	Sun 24 Sep, 4.00 pm
---	--------	---------------------

A	Masterton	Sun 17 Sep, 3.30 pm
---	-----------	---------------------

B	Masterton	Mon 18 Sep, 3.45 pm
---	-----------	---------------------

A	N. Ply, Event	Sun 10 Sep, 2.15 pm
---	---------------	---------------------

A	N. Ply, Event	Mon 11 Sep, 6.00 pm
---	---------------	---------------------

# The Best Minds on Radio

ARE PROUD TO SUPPORT THE NEW ZEALAND INTERNATIONAL FILM FESTIVAL 2017.



LISTEN NOW ON  
**rova** **fb** RadioLIVENZ radiolive.co.nz  
 TO FIND YOUR FREQUENCY TEXT 3920 LIVENORTH OR LIVESOUTH, OR VISIT RADIO.LIVE.CO.NZ.

RADIO  
**LIVE**  
 YOUR NEWS. YOUR VIEWS.

(USA)

Chamber Music New Zealand presents

Valerie Coleman flute  
 Toyin Spellman-Diaz oboe  
 Mark Dover clarinet  
 Jeff Scott french horn  
 Monica Ellis bassoon

## IMANI WINDS



*"There's a big, vivacious, steel-belt of a sound Imani gets when playing at the top of its lungs"*

— Peter Dobrin, The Philadelphia Inquirer



Chamber Music  
 New Zealand

Core Funder  
 creative nz  
ARTS COUNCIL OF NEW ZEALAND TO WHOMASIA

28 SEP, 7.30pm • NAPIER  
 2 OCT, 7.30pm • NEW PLYMOUTH

[chambermusic.co.nz/imaniwinds](http://chambermusic.co.nz/imaniwinds)

New Zealand's leading specialists in world cinema, television series, classical, jazz and all things music.



**Marbecks**  
 RECORDS

est. 1934

VINYL • CD • DVD

[www.marbecks.co.nz](http://www.marbecks.co.nz)

(09) 379 0444

Queens Arcade, Auckland

## New Zealand's Best 2017

75 mins approx. | R16 violence & offensive language

For this year's *New Zealand's Best* short film competition, NZIFF programmers Bill Gosden and Michael McDonnell viewed 83 submissions to make a shortlist of 12 from which filmmaker Gaylene Preston selected these six finalists. A jury of three will select the winner of the \$5,000 Madman Entertainment Jury Prize, while a \$3,000 Wallace Friends of the Civic Award will be awarded by donors, the Wallace Foundation and Wallace Media Ltd, to the film or contributor to a film they deem to merit special recognition. The winner of the audience vote takes away the Audience Choice Award, consisting of 25 percent of the box office from the main-centre NZIFF screenings. Gaylene's comments on each film appear in italics.

A Napier Wed 20 Sep, 6.15 pm

A Masterton Wed 13 Sep, 6.00 pm

A N. Ply, Event Wed 13 Sep, 6.00 pm

### Do No Harm

NZ 2017 | Director/Screenplay: Roseanne Liang  
Producer: Hamish Mortland | Photography: Andrew McGeorge | Editor: Tom Eagles | With: Marsha Yuan, Jacob Tomuri | Festivals: Sundance 2017 | 12 mins

A doctor abides by her Hippocratic oath even when violent gangsters interrupt her surgery. *Female power rendered extreme by a director successfully stretching her muscles in every direction.*

### Laundry

NZ 2017 | Director/Screenplay: Beca Arahanga  
Producers: Julian Arahanga, Kath Akuhata-Brown  
Photography: Chris Mauger Editor: Luke Evans With: Aidee Walker, Jarod Rawiri | 11 mins

A frustrated mum struggles to find intimacy while raising a young family. *A real woman's sexy adventure elevating domestic life and putting the poems of Hone Tuwhare in a place not usually found!*



DO NO HARM

### Thicket

NZ 2017 | Director/Screenplay: Julian Vares  
Producer: Craig Gainsborough | Photography: Eoin O'Liddigh | Editor: Richard Lord | With: Tim Hamilton, Peter Tait, Albertine Jonas | 16 mins

A farmboy is inspired to stand-up to his overbearing father. *In the classic NZ rural tradition marked by excellent performances.*

### Untitled Groping Revenge Fairytale

NZ 2017 | Director/Screenplay: Catherine Bisley  
Producer: William Bisley | Photography/Editor: Paul Wedel | With: Loren Taylor | 9 mins

A woman pitches a tent on the edge of a forest and starts to collect men. *A most satisfying piece of wry feminist myth making that makes me want to see a lot more from this director.*



LAUNDRY



### Waiting

NZ 2016 | Director: Amberley Jo Aumua  
Screenplay: Samuel Kamu | Photography: Greer Lindsay | Editor: Huhana Ruri-Panapa  
With: Desmond Malakai, Casta-Troy Cocker-Lemaille | 12 mins

Two boys wait outside a dairy for a phone call. *An outstanding student film set in a harsh world so rarely presented with such charm married with a sharp aesthetic eye for raw truth.*

### The Dregs

NZ 2017 | Director/Screenplay: Matt Campbell  
Producer: Annabel Carr | Photography: Clayton Carpenter | Editor: Jeremy Masters | With: Eamonn Tee, Shayla Crombie, Florence Noble | 15 mins

A teenage misfit starts a band only to lose control to the school bully. *I cannot believe this director was not born in 1975! A tribute to high school bands, the Gordons and what elevation from dorkhood a guitar can accomplish.*



UNTITLED GROPING REVENGE FAIRYTALE

## Ngā Whanaunga Māori Pasifika Shorts 2017

91 mins approx. | M violence & sex scenes | In English, Māori, New Zealand Sign Language and Tongan, with English subtitles

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. Curators' comments on each film appear in italics.

### Mannahatta

NZ 2017 | Director/Producer/Screenplay: Renae Maihi | 15 mins

An ancient spirit tries to send a message to a recent immigrant in the city that never sleeps. *Stones are the symbol of burden – a burden that needs an open heart to carry and put to rest.* — CF

A Napier Sat 9 Sep, 2.00 pm

A Masterton Tue 19 Sep, 6.00 pm

A N. Ply, Event Tue 19 Sep, 6.00 pm

### Natalie

NZ 2016 | Director/Screenplay: Qianna Titore  
Producer: Eloise Veber | 9 mins

A Māori girl receives a precious waiata composed by her deceased grandfather. *In this story from Hokianga, tragedy strikes but there is hope in a new beginning.* — CF

### Tama

NZ 2017 | Directors: Jared Flitcroft, Jack O'Donnell  
Producer: Ashleigh Flynn | Screenplay: Jared Flitcroft, Jack O'Donnell, David Hansen | 9 mins

A deaf Māori boy feels isolated from his family but draws strength from performing the haka. *Having reminders of what is important is a necessity. Forgetting what's important may cost you your life.* — CF



MANNAHATTA

### Lady Eva

Tonga/USA 2017 | Directors: Dean Hamer, Joe Wilson  
Producer: Hinaleimoana Wong-Kalu | 11 mins

A young trans woman becomes her true self. *Being fakaleiti in Tonga is a challenge – but there's a beauty pageant where your star can shine no matter who you are.* — LK

### Sunday Fun Day

NZ 2016 | Director/Screenplay: Dianna Fuemana  
Producer: Jay Ryan | 15 mins

A teenager and a solo mum prepare to have their own fun on a Sunday. *Tiger knows exactly how the world looks at her, but still fights to be accepted by her peers. Acceptance in this case is to be left alone without question.* — CF



TAMA

PRESENTED IN ASSOCIATION WITH



### Tree

NZ 2017 | Director/Screenplay: Lauren Jackson  
Producers: Andrew Cochrane, Jeremy Macey | 16 mins

A young woman with a shameful secret hides out from friends and family in a massive tree. *A lonely tree in a crowded city becomes the symbol for a young Tongan woman's personal journey, and a family that loves her no matter what.* — LK

### Possum

NZ 2016 | Director/Screenplay: Dave Whitehead  
Producers: Sadie Wilson, Paul Murphy | 15 mins

Two brothers hatch a plan to head into the woods and hunt for a notorious possum named Scar. *Step back to the 70s in this fantastical Ōtaki-filmed story of two Māori boys growing up in the wild world of Wairoa.* — LK



TREE

# WORLD

WORLD FILMS AT NZIFF ARE  
PROUDLY SUPPORTED BY



Help yourself to 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.

## That's Not Me



**Director:** Gregory Erdstein  
Australia 2017 | 86 mins

**Screenplay:** Gregory Erdstein,  
Alice Foulcher

**Photography:**  
Shelley Farthing-Dawe

**Editor:** Ariel Shaw

**Music:** Nicholas Pollock

**With:** Alice Foulcher, Isabel Lucas,  
Richard Davies, Belinda Misevski,  
Rowan Davie, Andrew Gilbert,  
Catherine Hill, Lloyd Allison-Young,  
Janine Watson, Steve Mouzakis

**Festivals:** Sydney 2017  
M sex scenes, offensive language  
& drug use

Melbourne director Gregory Erdstein and co-writer/star Alice Foulcher have created a sassy, slyly sympathetic satire of celebrity dreams in this neatly proportioned debut feature. Polly (Foulcher) can't remember when she didn't fantasise about being an acclaimed actress, and she's already turned down daytime TV to prove it. So it's a rude shock when her identical twin sister Amy (Foulcher again), showing no such qualms, steps from Aussie soap to HBO kudos and starts dating Jared Leto.

Polly's desperate measures are best left to the film to divulge, but they put her firmly in line with the unruly young women driving such era-defining comedies as *Bridesmaids* and

*Girls*. Let's just say she does not always correct those who mistake her for the real actress in the family. Polly's sorry world is amusingly filled out by a wryly funny ensemble, including Isabel Lucas as a spaced-out compatriot with one toe firmly placed on the Hollywood ladder and Catherine Hill and Andrew Gilbert as doting stage parents, eager to fill scrapbooks with reports of their daughters' stellar achievements.

A	Napier	Sun 10 Sep, 6.00 pm
A	Havelock Nth	Wed 13 Sep, 6.00 pm
A	Masterton	Thu 7 Sep, 6.00 pm
A	N. Ply, Event	Fri 8 Sep, 6.00 pm
B	N. Ply, Event	Mon 11 Sep, 4.00 pm

## Maudie



**Director:** Aisling Walsh  
Canada/Ireland 2016  
115 mins

**Screenplay:** Sherry White

**Photography:** Guy Godfree

**With:** Sally Hawkins, Ethan Hawke,  
Kari Matchett, Gabrielle Rose,  
Zachary Bennett, Billy MacLellan

**Festivals:** Toronto, Vancouver  
2016, Berlin, San Francisco,  
Sydney 2017

**People's Choice Award, Vancouver  
International Film Festival 2016**  
PG violence & sex scenes

"The life of legendary Canadian folk artist Maud Lewis is painted in exquisite detail in this impeccably acted, incredibly affecting biopic. At the beating heart of Aisling Walsh's film is Sally Hawkins (*Happy-Go-Lucky*) who not only captures the contorted physicality of this self-taught painter, who contended with rheumatoid arthritis, but also exudes the creative spirit raging within her despite her debilitated frame.

The film's backdrop is undeniably cinematic: the rugged beauty and expansive vistas of 1930s Nova Scotia. Likewise, its primary setting is unspeakably intimate: the comically tiny one-room house that Maud shares with misanthropic fish peddler Everett (Ethan Hawke)...

Undaunted by his curmudgeonly nature, she's inspired by the natural splendour surrounding their hovel to take up a paint brush. Operating with no preconceptions of what 'art' should be, her charmingly unsophisticated, uniquely one-dimensional paintings strike a chord with tastemakers... Her exuberance proves infectious."

— Vancouver International Film Festival

B	Napier	Thu 21 Sep, 2.00 pm
A	Napier	Sat 23 Sep, 4.00 pm
B	Masterton	Fri 8 Sep, 12.00 pm
A	Masterton	Sat 9 Sep, 3.45 pm
B	N. Ply, Event	Wed 13 Sep, 10.30 am
A	N. Ply, Event	Sat 16 Sep, 3.30 pm

## A Fantastic Woman

*Una mujer fantástica*

Chilean director Sebastián Lelio follows his marvellous *Gloria* (2013) with another resoundingly affirmative portrait of a marginalised woman holding her ground. Santiago bar singer Marina Vidal, played by the sensational trans actress Daniela Vega in her screen debut, is headstrong, vivacious and happily in love. When her lover dies, Marina finds herself, a trans woman living with an older man, immediately suspected of foul play.

The labyrinth of transphobia Marina must navigate is galling to behold, because every insidious blow seems so familiar and credible. It's in the way Marina registers the humiliations without allowing them to bring her down that Lelio's film constantly surprises and Vega's performance enraptures.

"While it's politically charged and very much of the moment in terms of its representation of trans-rights issues, what's perhaps most remarkable is that not a word of direct advocacy is spoken. Any trace of the agenda movie is deftly subsumed in pulsing human drama..."

The movie's stunning revelation, however, is Vega.... It's a transfixing performance, restrained and moving, with a gut-wrenching impact in one



hypnotic scene where Marina is forced to pass as a man. Vega even does her own singing, with impressive ability. No less than Paulina García's astonishing work in *Gloria*, this is acting at its most fearless. The movie represents a huge leap in terms of trans narratives onscreen, but by any standard, it's a powerful drama of a woman whose suffering never dims her determination to keep moving forward." — David Rooney, *Hollywood Reporter*

**"It may be a timely film, but it is its timelessness, as well as its depths of compassion, that qualify it as a great one."**

— Ryan Gilbey, *The Guardian*



**Director: Sebastián Lelio**  
Chile/USA/Germany/Spain 2017  
105 mins

**Producers:** Juan de Dios Larraín, Pablo Larraín, Sebastián Lelio, Gonzalo Maza

**Screenplay:** Sebastián Lelio, Gonzalo Maza

**Photography:** Benjamín Echazarreta

**Editor:** Soledad Salfate

**Music:** Matthew Herbert

**With:** Daniela Vega, Francisco Reyes, Luis Gnecco, Aline Küppenheim, Nicolás Saavedra, Amparo Noguera, Néstor Cantillana, Alejandro Goic, Antonia Zegers, Sergio Hernandez

**Festivals:** Berlin 2017

**Best Screenplay, Berlin International Film Festival 2017**

In Spanish with English subtitles

CinemaScope | M violence, offensive language & sex scenes

A	Napier	Wed 13 Sep, 6.15 pm
A	Havelock Nth	Fri 22 Sep, 6.00 pm

A	Masterton	Mon 11 Sep, 8.15 pm
---	-----------	---------------------

A	N. Ply, Len Lye	Sat 9 Sep, 6.30 pm
B	N. Ply, Len Lye	Thu 14 Sep, 3.30 pm

## Frantz

In a small German town, in the aftermath of WWI, young Anna mourns her fiancé Frantz who died in the trenches. One day a French soldier, Adrien (Pierre Niney, surely the leading French screen actor of his generation), arrives and lays flowers at Frantz's grave. In the war-battered community passions run high at the effrontery of the Frenchman. Among those most affected is Anna, who decides to get to know the sad young stranger. As she draws him out about his pre-war friendship with Frantz in Paris, our picture of their generation struggling to recover after the betrayals of war deepens and takes unexpected turns.

Expanding on the plot of a little remembered Lubitsch film from 1932, shooting on 35mm and largely in black and white, director François Ozon couches his elegiac tale in the formal poise of an earlier era's 'quality' historical drama. There's one distinctive difference: as always for Ozon, the film's title notwithstanding, it is the complex journey of the female protagonist that most engages him. Tracing Anna's return to the world of the living, actress Paula Beer is a revelation.

"Black-and-white cinematography from Pascal Marti reflects the post-



World War I setting, but there's clarity in these stunning images that was difficult to achieve in the early days of cinema. Star Pierre Niney is matinee-idol handsome... But despite all the beauty visible on screen, what's most impressive about *Frantz* is its script from Ozon and Philippe Piazzo. This is Ozon's most mature film to date, featuring real emotions and profound themes in an elegant, mirrored structure." — Kimber Myers, *The Playlist*

**"[A] richly imagined and superbly assembled period piece... a master storyteller is at work."**

— Boyd van Hoeij, *Hollywood Reporter*



**Director: François Ozon**  
France/Germany 2016 | 114 mins

**Producers:** Eric Altmayer, Nicolas Altmayer

**Screenplay:** François Ozon, Philippe Piazzo. Loosely based on the film *Broken Lullaby* by Ernst Lubitsch

**Photography:** Pascal Marti

**Editor:** Laure Gardette

**Music:** Philippe Rombi

**With:** Pierre Niney, Paula Beer, Ernst Stötzner, Marie Gruber, Johann Von Bülow, Anton von Lucke, Cyrielle Clair, Alice de Lencquesaing

**Festivals:** Venice, Toronto, San Sebastián, Vancouver, London, Busan 2016; Sundance 2017  
**Best Young Actress (Paula Beer), Venice Film Festival 2016**

B&W and Colour | CinemaScope | PG violence

B	Havelock Nth	Fri 22 Sep, 3.45 pm
A	Havelock Nth	Sun 24 Sep, 6.00 pm

A	N. Ply, Event	Thu 21 Sep, 6.00 pm
A	N. Ply, Event	Sun 24 Sep, 5.15 pm

## Happy End

*Happy End* sees Michael Haneke, Austria's micro-surgeon of European decadence, in black comic mode, applying his scalpel to a rich Calais family, the Laurents, who own a construction company and cohabit uneasily in separate apartments housed within a luxurious estate.

"A series of unfortunate events – an overdose (or was it?), a wall collapse on a job site, a suicide attempt – sends the family spinning, and Haneke mines strange comedy out of the Laurents' relatively emotionless, passive reactions. The various narrative threads don't so much come together as they do flutter on the same sinister wind..."

*Happy End* is as amusingly inscrutable and coy about its themes as his masterful 2005 creeper *Caché* was. But *Happy End* is a wryer work, a grim satire that skewers the isolation of modern technology and the moral failings of polite society with a grave face. Haneke has assembled a stellar cast to illustrate all this, including a typically laser-focused Isabelle Huppert as the head of the family company, her *Amour* co-star Jean-Louis Trintignant as the family's senile, fatalist patriarch, and a striking Fantine Harduin as Ève, a young scion of the family who may



be the most dangerous one of all."

— Richard Lawson, *Vanity Fair*

"For a satire on bourgeois values that essentially sees privilege as a terminal disease whose symptoms include boredom, indolence, alienation, lovelessness, pettiness and perhaps even sociopathy, and to which the only honest response is suicide or euthanasia, it's very funny."

— Jessica Kiang, *Sight & Sound*

**"Happy End is a satirical nightmare of haute-bourgeois European prosperity: as stark, brilliant and unforgiving as a halogen light."**

— Peter Bradshaw, *The Guardian*



**Director/Screenplay: Michael Haneke**  
France/Germany/Austria 2017  
110 mins

**Producers:** Margaret Ménégoz, Stefan Arndt, Veit Heiduska, Michael Katz  
**Photography:** Christian Berger  
**Editor:** Monika Willi

**With:** Isabelle Huppert, Jean-Louis Trintignant, Mathieu Kassovitz, Fantine Harduin, Franz Rogowski, Laura Verlinden, Aurelia Petit, Toby Jones, Hillel Perl, Hassam Ghancy, Nabha Akkari, Joud Geistlich

**Festivals:** Cannes (In Competition) 2017

In French with English subtitles

M sexual material, violence, offensive language & suicide themes

A	Havelock Nth	Sun 10 Sep, 6.00 pm
A	Havelock Nth	Thu 14 Sep, 7.45 pm
B	Havelock Nth	Fri 15 Sep, 3.45 pm

A	Masterton	Sat 9 Sep, 8.15 pm
B	Masterton	Tue 12 Sep, 12.00 pm

A	N. Ply, Event	Tue 19 Sep, 8.00 pm
B	N. Ply, Event	Fri 22 Sep, 10.30 am
A	N. Ply, Event	Sat 23 Sep, 6.00 pm

## The Midwife

*Sage femme*

Two of France's most distinguished stars, Catherine Deneuve and Catherine Frot share the screen in this touching tale of the unlikely connection of opposites. Claire (Frot) is a dedicated and tireless midwife whose sense of pride and responsibility clash with the depersonalised efficiency of modern hospitals. She's raised her son solo and is well pleased that he's made it to medical school. One day she receives a strange phone call, a voice from the past. Béatrice (Deneuve), the extravagant and frivolous mistress of her late father, has pressing news and wants to see her again, over a drink, 30 years after having disappeared without a trace. Claire, habitually conscientious and sober, bristles at the prospect of having this foolish woman back in her life, but prepares to meet her regardless.

Writer/director Martin Provost (*Séraphine*) has gifted two expert actresses with marvellously individual roles for an entertaining and emotional *pas de deux*. As old resentments are faced down, they tacitly acknowledge common fears, begin to enjoy each other's shortcomings and build anew on their shared past.

"Martin Provost's *The Midwife* once



MICHAËL CROTTO

again proves that French filmmakers know how to treat actresses of a certain age... As the reigning *grande dame* of French cinema, Deneuve could easily rest on her laurels, only taking roles that befit and reinforce her stature. Which makes her vulnerable turn here all the more special. Playing a heart-on-her-sleeve, still-crazy-after-all-these-years free spirit, Deneuve delivers her best performance in recent memory." — Ben Croll, *Indiewire*

**"A bittersweet delight written to order for two consummate performers who inhabit their diametrically opposed characters with satisfying élan."**

— Lisa Nesselson, *Screendaily*

**Director/Screenplay: Martin Provost**  
France/Belgium 2017 | 117 mins

**Producer:** Olivier Delbosc

**Photography:** Yves Cape

**Editor:** Albertine Lastera

**Music:** Grégoire Hetzel

**With:** Catherine Frot, Catherine Deneuve, Olivier Gourmet, Quentin Dolmaire, Mylène Demongeot

**Festivals:** Berlin 2017

In French with English subtitles

CinemaScope | PG coarse language

PRESENTED IN ASSOCIATION WITH



B	Napier	Fri 8 Sep, 2.00 pm
A	Napier	Tue 12 Sep, 6.15 pm

A	Masterton	Sat 16 Sep, 3.30 pm
B	Masterton	Wed 20 Sep, 12.00 pm

A	N. Ply, Event	Sat 9 Sep, 3.30 pm
B	N. Ply, Event	Tue 12 Sep, 10.30 am



## The Killing of a Sacred Deer

This new movie by the Greek director Yorgos Lanthimos (*The Lobster*, *Dogtooth*) is a meticulously wrought chiller, visiting the retribution of classical tragedy on a fatally flawed surgeon, played by Colin Farrell.

"The rich vein of unsettling darkness and psychological unease that ripples like a treacherous underground stream beneath the absurdist humour of Yorgos Lanthimos' work becomes a brooding requiem of domestic horror in his masterfully realized fifth feature, *The Killing of a Sacred Deer*. Reaching back to classical Greek tragedy for inspiration, this hypnotic tale of guilt and retribution provides an even more riveting role for Colin Farrell after his collaboration on the director's English-language debut, *The Lobster*. He's flanked by a never-better Nicole Kidman and a performance of chilling effectiveness from emerging Irish talent Barry Keoghan in a thriller that frequently invites comparison to vintage Polanski..."

The new film's grim scenario of a family under dire threat will make it hard for some to watch. But the impressive rigor of its craft, the skilfully subdued intensity of the acting and the startling originality of the story will make the film unmissable for anyone



who cares about bold filmmaking...

This is a movie that closes its grip on our fears by infinitesimal degrees, demonstrating that bone-deep, tightly clamped anxiety can be scarier than screaming terror." — David Rooney, *Hollywood Reporter*

"A film of clean hands, cold heart, and near-Satanic horror, it was garlanded with boos at its Cannes press screening and it is absolutely fucking brilliant." — Jessica Kiang, *The Playlist*

**"When absurdism feels this wrong, you know it's being done right."**

— Robbie Colin, *The Telegraph*



**Director: Yorgos Lanthimos**  
Ireland/UK 2017 | 125 mins

**Producers:** Ed Guiney, Yorgos Lanthimos  
**Screenplay:** Yorgos Lanthimos, Efthimis Filippou  
**Photography:** Thimios Bakatakis  
**Editor:** Yorgos Mavropsaridis  
**With:** Colin Farrell, Nicole Kidman, Barry Keoghan, Raffey Cassidy, Sunny Suljic, Alicia Silverstone, Bill Camp  
**Festivals:** Cannes (In Competition) 2017  
**Best Screenplay, Cannes Film Festival 2017**  
R16 violence, cruelty & sex scenes

A	Havelock Nth	Sat 16 Sep, 8.15 pm
B	Havelock Nth	Mon 18 Sep, 3.30 pm
A	N. Ply, Event	Sat 16 Sep, 8.00 pm
A	N. Ply, Event	Sun 17 Sep, 8.00 pm

## A Date for Mad Mary

Seána Kerslake is completely winning as the larrikin Mary out to prove she's not a loser in this funny, soulful Irish romcom. While Mary's been doing time for a spontaneous gesture she'd rather forget, her best girlfriend Charlene has disappeared, heart and soul, into wedding planning land. Mary gets out of jail in time for the big day, bridesmaid's speech at the ready. But, oops, Charlene is wavering on having her wild and crazy old mate at the top table and has cut her back to a single invite.

All Mary's hurt and indignation are channelled into a single mission: showing up with a plus-one. As she assesses partner options, Kerslake makes Mary's mix of bluntness, sarcasm and minimal self-awareness both hilarious and touching. Will it dawn on Mary, as it dawns on us, that hiding in plain sight there's a member of the wedding offering much more than a chance to get back at the bride?

If the origins in a stage play by Yasmine Akram show in the adaptation by writer/director brothers Darren and Colin Thornton, it's simply because the dialogue, quick and salty, is such a driving force. The Drogheda settings hum with life and devilry.



"While steeped in fondness for its setting, the film also castigates a stifling atmosphere of conformity: At one point, Charlene digs deep for the most wounding thing she can say to Mary, and can only come up with, 'You're making a show of yourself.' As funny, flawed and foulmouthed as its irresistible central character, *A Date for Mad Mary* makes an absolute show of itself, and it is wonderful." — Jessica Kiang, *Variety*

**"An exquisitely written, delicately made and superbly acted gem that will only get better with age and reflection."**

— Laura Delaney, *RTÉ Ireland*



**Director: Darren Thornton**  
Ireland 2016 | 82 mins

**Producers:** Juliette Bonass, Ed Guiney  
**Screenplay:** Darren Thornton, Colin Thornton.  
Based on the play *10 Dates with Mad Mary* by Yasmine Akram  
**Photography:** Ole Bratt Birkeland  
**Editors:** Tony Cranstoun, Juangus Dinsmore  
**Music:** Hugh Drumm, Stephen Rennicks  
**With:** Seána Kerslake, Tara Lee, Charleigh Bailey, Denise McCormack, Siobhán Shanahan  
**Festivals:** Galway, Karlovy Vary, London 2016; San Francisco 2017  
**Best Irish Feature Film, Galway Film Fleadh 2016**  
M offensive language

PRESENTED IN ASSOCIATION WITH

**The edge** ALL THE HITS

A	Napier	Fri 8 Sep, 6.15 pm
B	Napier	Wed 13 Sep, 2.00 pm
A	Havelock Nth	Wed 20 Sep, 6.00 pm
A	Masterton	Sat 9 Sep, 6.15 pm
B	Masterton	Mon 11 Sep, 2.00 pm
A	N. Ply, Event	Sun 17 Sep, 6.15 pm
B	N. Ply, Event	Mon 18 Sep, 4.15 pm
A	N. Ply, Event	Wed 20 Sep, 6.00 pm

## Call Me by Your Name

Luca Guadagnino, the Italian writer-director of *I Am Love* and *A Bigger Splash*, winds back the flamboyance to powerful effect in this languorous, sun-filled and wonderfully empathetic tale of first love. Timothée Chalamet is riveting as Elio, a smart, musically gifted 17-year-old hanging out for the summer of 1983 with his parents at their villa in northern Italy. Elio is obliged to move out of his bedroom to make way for his father's American research assistant, 20-something Oliver (Armie Hammer).

Brash and handsome, Oliver immediately sets local hearts aflutter and irritates the hell out of Elio. But the two increasingly find themselves together. A dance of attraction and retreat begins and gradually consumes them both.

Elio's great leap into emotional risk touches everyone in his idyllic world: the depth of understanding granted to him in this film feels like a gift to every one of us.

The film's stock of sensual pleasures extends to its exquisite use of music, including the Psychedelic Furs, Elio's amusingly bad-tempered renditions of Bach and three perfectly attuned songs by Sufjan Stevens.



"Luca Guadagnino likes to show off his homeland as a place of sensual self-discovery... But he's never mounted the total swirl of sultry weather, budding libidos and teenage confusion that marks his new drama, *Call Me by Your Name*, a triumphant, heartbreaking tale of coming out based on André Aciman's acclaimed 2007 novel... Sweet and salty, his movie burns like a suntan." — Joshua Rothkopf, *Time Out NY*

**"A swirling wonder, a film about coming of age, about the secrets of youth, the magic of summer, the beauty of Italy."**

— Richard Lawson, *Vanity Fair*

**Director: Luca Guadagnino**  
Italy/France 2017 | 132 mins

**Producers:** Peter Spears, Luca Guadagnino, Emilie Georges, Rodrigo Teixeira, Marco Morabito, James Ivory, Howard Rosenman  
**Screenplay:** James Ivory, Luca Guadagnino, Walter Fasano. Based on the novel by André Aciman  
**Photography:** Sayombhu Mukdeeprom  
**Editor:** Walter Fasano  
**Music:** Sufjan Stevens  
**With:** Armie Hammer, Timothée Chalamet, Michael Stuhlbarg, Amira Casar, Esther Garrel, Victoire Du Bois  
**Festivals:** Sundance, Berlin 2017  
In English, Italian and French, with English subtitles  
RP13 sex scenes

A	Havelock Nth	Sat 9 Sep, 8.00 pm
B	Havelock Nth	Mon 11 Sep, 3.15 pm

A	Masterton	Fri 8 Sep, 8.30 pm
B	Masterton	Tue 12 Sep, 2.30 pm

B	N. Ply, Event	Mon 11 Sep, 10.30 am
A	N. Ply, Event	Wed 13 Sep, 7.45 pm



## Computer & IT Services

**Friendly professional support  
in the Taranaki Region**

**Tailored quality service and advice  
for your personal or business needs**

**Networking and server support**

**Customised software applications**

**On-Site and Remote Support  
for Mac and PC devices**

**Contact Richard Haines**  
**rjh Computer & IT Services**  
**ph: 021 701 784**  
**email: rhcomputerservicesnz@gmail.com**

## Pop Aye



**Director/Screenplay:**  
**Kirsten Tan**  
Singapore/Thailand  
2017 102 mins

**Festivals:** Sundance, Rotterdam 2017  
**Screenwriting Award (World Cinema Dramatic), Sundance Film Festival 2017**  
In Thai with English subtitles  
CinemaScope | M sex scenes, sexual references & offensive language

An architect and his long-lost elephant take a road trip across Thailand to find their childhood home in this rueful, funny Sundance award winner. Once a cutting edge architect in Bangkok, Thana is facing the imminent demolition of the mall that was once his crowning glory. His wife's flagrant lack of concern is doing nothing to quiet his fear of obsolescence.

Wandering the streets of the city he is amazed to come across a fellow throwback, Pop Aye, the elephant he grew up with in his rural village. On a whim he buys Pop Aye and sets off on a road trip, walking and hitching back to where they came from. On the way they befriend a succession of equally uprooted characters, from a vagabond

who seems to foretell the future to a ladyboy with karaoke aspirations.

Writer/director Kirsten Tan takes full advantage of the beautiful scenery, characterful actors and a charismatic elephant to tell a story about our drift from fundamental human needs and values. Her tale of man and pachyderm is un sentimental, gently comic and thoughtful.

A	Napier	Thu 14 Sep, 6.15 pm
A	Havelock Nth	Sun 17 Sep, 4.00 pm

A	Masterton	Mon 18 Sep, 6.00 pm
B	Masterton	Wed 20 Sep, 2.30 pm

A	N. Ply, Event	Sat 9 Sep, 1.15 pm
A	N. Ply, Event	Tue 12 Sep, 6.00 pm
B	N. Ply, Event	Wed 13 Sep, 3.45 pm

## Summer 1993

*Estiu 1993*

As enthralling a child's-eye view as has graced the screen in many a year, *Summer 1993* draws us into the new world of six-year-old Frida, transplanted from Barcelona to live with her aunt, uncle and three-year-old cousin Anna in the country. It's summer and living around this bohemian couple is certainly easy, but adjustment for the little girl is not easy at all. While Anna fastens like glue onto her brand new older sister, Frida's not so sure she actually needs a sister, let alone a new pair of parents. It's not long before we deduce that the real parents have died and Frida's change of scene will be permanent.

Catalan director Carla Simón's feature debut is autobiographical. Her memory of childish schemes and dreams is acute and bracingly free of sentimentality. The performances she's drawn from the two children are miraculously unaffected, so when Frida leads her trusting little charge up the garden path you may want to leap into the movie and sort things out. What's just as piercing is the filmmaker's appreciation of the kindness, imagination and patience required of her aunt and uncle to convince a defiant little orphan that she was important and loved.



Though programmed in the festival's Young Adult section, *Summer 1993* took the prize for Best First Feature at this year's Berlinale. It's a beautiful film.

"A summer of troubled and troubling experience is reshaped into a delicately crafted, moving filmic memoir by Carla Simón... That the film draws deeply on personal recollection can be sensed in virtually every frame." — Jonathan Holland, *Hollywood Reporter*

**Carla Simón's autobiographical jewel is one of the most evocative and affecting depictions of childhood seen in years.**



**Director/Screenplay: Carla Simón**  
Spain 2017 | 97 mins

**Producer:** Valérie Delpierre  
**Photography:** Santiago Racaj  
**Editors:** Didac Palou, Ana Pfaff  
**Music:** Ernest Pipo, Pau Boigues  
**With:** Laia Artigas, Paula Robles, Bruna Cusi, David Verdaguier, Fermi Reixach  
**Festivals:** Berlin 2017  
**Best First Feature, Berlin International Film Festival 2017**  
In Catalan with English subtitles  
PG adult themes

A	<b>Havelock Nth</b>	Tue 19 Sep, 6.00 pm
A	<b>Havelock Nth</b>	Wed 20 Sep, 2.00 pm
B	<b>Havelock Nth</b>	Sun 24 Sep, 4.00 pm
⊛	<b>Masterton</b>	Sun 10 Sep, 5.30 pm
B	<b>Masterton</b>	Wed 13 Sep, 12.00 pm
A	<b>N. Ply, Event</b>	Sun 17 Sep, 4.15 pm
B	<b>N. Ply, Event</b>	Tue 19 Sep, 10.30 am
A	<b>N. Ply, Event</b>	Sat 23 Sep, 4.00 pm

## The Teacher

*Učitelka*



**Director: Jan Hřebejk**  
Slovakia/Czech Republic  
2016 | 102 mins

**Screenplay:** Petr Jarchovský  
**Photography:** Martin Žiaran  
**With:** Zuzana Mauréry, Csongor Kassai, Peter Bebjak, Martin Havelka, Ondřej Malý, Éva Bander, Zuzana Konečná, Richard Labuda, Oliver Oswald, Tamara Fischer, Ina Gogálová, Monika Čertezní  
**Festivals:** Karlovy Vary, Busan 2016  
In Slovak with English subtitles  
M offensive language & nudity

A communist-era schoolroom is a microcosm of outrageous political favouritism in this highly enjoyable return to form from Czech director Jan Hřebejk (*Divided We Fall*). he setting is Bratislava in 1983, where a parent-teacher meeting is hearing the case against the eponymous Comrade Drazdýchová. Under her watch some of the brightest pupils have been receiving the poorest grades.

Their aggrieved parents claim that she aids and abets other pupils in direct proportion to the goods and services she receives from their parents: a free haircut here, free electrical repairs there. Even more intimate favours have been suggested. What can the parents of the successful students say in response to

such slanders? Their faked rectitude is astutely caricatured in a nimbly scripted, increasingly tense battle of wits.

While the accusers fret and stew, their hapless children suffer the consequences, and we root against the odds for the bully's comeuppance. In the title role Zuzana Mauréry is a sneaky, deplorable wonder, a richly realised screen villain surpassed in 2017 only by her real-world equivalents.

A	<b>Havelock Nth</b>	Sat 16 Sep, 6.00 pm
A	<b>Napier</b>	Mon 18 Sep, 6.15 pm
B	<b>Masterton</b>	Mon 11 Sep, 3.45 pm
A	<b>Masterton</b>	Wed 13 Sep, 7.45 pm
A	<b>N. Ply, Event</b>	Mon 18 Sep, 8.00 pm
B	<b>N. Ply, Event</b>	Fri 22 Sep, 3.45 pm

## Kiki, Love to Love

*Kiki, el amor se hace*



**Director: Paco León**  
Spain 2016 | 102 mins

**Producers:** Ghislain Barrois, Álvaro Augustin, Andrés Martín  
**Screenplay:** Paco León, Fernando Pérez  
**Photography:** Kiko de la Rica  
**Editor:** Alberto de Toro  
**With:** Paco León, Ana Katz, Belén Cuesta, Álex García, Natalia de Molina, Candela Peña, Luis Callejo, Luis Bermejo  
In Spanish with English subtitles  
CinemaScope | R18 sexual violence, sex scenes & offensive language

Born under the sign of Almodóvar, Paco León's homeland hit finds comedy and a little pathos in the mismatched sexual kinks of a group of interconnected Spaniards. Paco (director León) and Ana, for example, work on reigniting their passion by visiting bondage parties and furry nightclubs. Natalia, meanwhile, discovers after getting mugged that she has a case of harpaxophilia, helpfully explained on-screen as "sexual arousal being produced by being robbed with violence," while José learns he has somnophilia, sexual pleasure caused by watching someone sleep. If you caught a whiff of the non-consensual in any of this, it may or may not encourage you to learn that in this film's sunny

view of gratification, nobody ends up feeling used.

A remake of *The Little Death*, it could hardly differ more in spirit, transposing the action to a sweltering Madrid and celebrating difference, its message never more sweetly displayed than when a hearing-impaired call centre worker (fetish: silk) helps a voiceless customer indulge his fantasies through a phone sex line.

A	<b>Havelock Nth</b>	Fri 15 Sep, 7.45 pm
A	<b>Napier</b>	Thu 21 Sep, 6.15 pm
A	<b>Masterton</b>	Thu 14 Sep, 8.00 pm
A	<b>N. Ply, Event</b>	Thu 14 Sep, 8.30 pm
B	<b>N. Ply, Event</b>	Fri 15 Sep, 3.45 pm

## My Life As a Courgette

*Ma vie de courgette*

A bunch of kids from nightmare backgrounds find refuge and companionship in this soulful and subversive Oscar-nominated animated feature. Painstakingly crafted over a decade, *Courgette* marks another triumph for animation director Kim Keukeleire, who worked on Wes Anderson's *Fantastic Mr Fox*.

"*My Life As a Courgette* is a stop-motion cartoon, blessed with both a Swiss director (Claude Barras), and an ambition not to do anything the conventional way. As if the story of a nine-year-old orphan named Courgette who's sent to a group home after the death of his alcoholic mother could be considered even slightly conventional...

The animated characters... are beautifully realized, and the delicate touch of Barras works wonders. Skillfully adapted by Céline Sciamma (*Girlhood*) from the hit 2002 young adult novel by Gilles Paris, the film has a keen eye and ear for the way children process the inconceivable (neglect, abuse, deportation, murder).

All is not hopeless for Courgette. A cop named Raymond shows him kindness, as does a new girl named Camille. Even the red-haired school bully Simon forges a hard-won connection.



"There's nobody left to love us," he says in a moment of quiet, fleeting realization that can level you. Still, the feeling of melancholy is undercut by the resilience of these children, their ability to forge relationships and create life out of chaos...

*My Life As a Courgette* never sacrifices what's true for what's trite and easier to sell. This is animation as an art form, inspiring and indelible." — Peter Travers, *Rolling Stone*

**"Captivating and vibrant...  
*My Life As a Courgette*  
is so warm, so alive, that  
we forget we're watching  
cartoon figures."**

— Stephanie Zacharek, *Time*

**Director:** Claude Barras

Switzerland/France 2016 | 66 mins

**Producers:** Max Karli, Pauline Gygax, Armelle Glorennec, Eric Jacquot, Marc Bonny  
**Screenplay:** Céline Sciamma. Based on the novel by Gilles Paris

**Animation director:** Kim Keukeleire

**Music:** Sophie Hunger

**Voices:** Erick Abbate, Ness Krell, Romy Beckman, Nick Offerman, Barry Mitchell, Clara Young, Olivia Bucknor, Amy Sedaris, Susanne Blakeslee, Will Forte, Ellen Page

**Festivals:** Cannes (Directors' Fortnight), Melbourne, Toronto, London 2016; Sundance 2017

**Nominated, Best Animated Feature, Academy Awards 2017**

PG sexual references

PRESENTED IN ASSOCIATION WITH



<b>A</b>	<b>Havelock Nth</b>	Fri 8 Sep, 6.00 pm
<b>A</b>	<b>Napier</b>	Sun 17 Sep, 4.30 pm

<b>B</b>	<b>Masterton</b>	Mon 18 Sep, 2.00 pm
<b>A</b>	<b>Masterton</b>	Wed 20 Sep, 6.00 pm

<b>A</b>	<b>N. Ply, Event</b>	Sun 10 Sep, 4.15 pm
<b>A</b>	<b>N. Ply, Event</b>	Sun 24 Sep, 1.45 pm

## Ethel & Ernest



**Director:** Roger Mainwood  
UK 2016 | 94 mins

**Screenplay:** Roger Mainwood. Based on the graphic novel by Raymond Briggs

**Editor:** Richard Overall

**Animation director:** Peter Dodd

**Music:** Carl Davis, Paul McCartney

**Voices:** Jim Broadbent, Brenda Blethyn, Luke Treadaway

**Festivals:** London 2016

PG violence

This funny and poignant animated feature perfectly captures the tone and visual style of Raymond Briggs' tender graphic novel about his 'very ordinary' parents, from their first trip to the pictures in 1928 (*Hangman's House* with Victor McLagen!) to their deaths, just months apart, in 1971.

There's a canny social and political history of Britain traced through their experiences and amusingly expressed through decades of gentle crossfire between Labour Dad and Tory Mum. A lifelong milkman with few complaints, Ernest keeps a close eye on world events, while Ethel, a former lady's maid, would rather sleep than watch the moon landing on TV and bristles at any suggestion that their little

household in Wimbledon might be considered working class.

The voice work of Jim Broadbent and Brenda Blethyn is a treat, with Luke Treadaway as the grown-up Raymond who came of age in the 60s and headed to art school – much to his mother's dismay. A soundtrack marking out the years in popular music also features original contributions from Carl Davis and Paul McCartney.

<b>A</b>	<b>Napier</b>	Sat 9 Sep, 4.00 pm
<b>B</b>	<b>Napier</b>	Mon 11 Sep, 2.00 pm

<b>B</b>	<b>Masterton</b>	Thu 14 Sep, 12.00 pm
<b>A</b>	<b>Masterton</b>	Sat 16 Sep, 11.30 am

<b>B</b>	<b>N. Ply, Event</b>	Mon 18 Sep, 10.30 am
<b>A</b>	<b>N. Ply, Event</b>	Sat 23 Sep, 2.00 pm

## Swallows and Amazons

PRESENTED IN ASSOCIATION WITH



**Director:** Philippa Lowthorpe  
UK 2016 | 97 mins

**Producers:** Nicholas Barton, Nick O'Hagan, Joe Oppenheimer

**Screenplay:** Andrea Gibb. Based on the novel by Arthur Ransome

**Photography:** Julian Court

**Editor:** David Thrasher

**Music:** Ian Eshkeri

**With:** Rafe Spall, Andrew Scott, Kelly Macdonald, Dane Hughes, Orla Hill, Teddie-Rose Malleson-Allen, Bobby McCulloch

**Recommended for ages 9+**  
PG low level violence

"The four Walker children have finally convinced their parents to let them set off on their own for a sailing adventure during summer vacation. Their summer of freedom quickly turns into a fierce turf war when they learn their island camp has been claimed by the boisterous Amazons, and find themselves caught in the midst of some nefarious international intrigue that's landed in their sleepy byways. Based on the beloved English novels by Arthur Ransome, *Swallows and Amazons* is filled with dramas big and small... that come together to create a fluidly captivating story of bravery set against the languorous beauty of the English countryside." — New York International Children's Film Festival

"Arthur Ransome's classic pre-war tale of childhood adventure *Swallows and Amazons* still evokes a golden, prelapsarian age when kids were free range and mucking about in boats was the acme of excitement... Director Philippa Lowthorpe and screenwriter Andrea Gibb have tweaked one or two details of Ransome's original. And they've added an extra dash of derring-do. But at heart their film is as cosily nostalgic as the cherished 1974 version." — Jason Best, *Movie Talk*

<b>A</b>	<b>Napier</b>	Sun 24 Sep, 2.00 pm
----------	---------------	---------------------

<b>A</b>	<b>Masterton</b>	Sun 17 Sep, 11.30 am
----------	------------------	----------------------

<b>A</b>	<b>N. Ply, Event</b>	Sun 10 Sep, 12.00 pm
<b>A</b>	<b>N. Ply, Event</b>	Sat 23 Sep, 12.00 pm

## I Am Not a Witch

In Zambian-born, Welsh-raised Rungano Nyoni's surreal tale, a nine-year-old village girl is accused of witchcraft and hauled off to do witches' work. Her only transgression has been her lack of affect, but soon she's identifying the culprit in a line-up of suspects, bringing on the rain, or, when there's nothing more profitable available, posing for tourists. Though accusing someone of witchcraft is illegal in Zambia, Nyoni's tale is based on continuing practices she observed herself, living for a month in a witches' camp. The awfulness of her story is leavened by the merciless satirical eye she trains on superstition's perpetrators – the men who put the women to work.

"'When I die I will kill you,' says an irked woman in one scene from *I Am Not a Witch*. This elderly lady, accused of witchcraft in Zambia, has reached her wits' end with a farmer who's forced her to work his fields... The line sums up the absurd, paradoxical world of witchcraft. When you've been told you're a witch, forced to live as a witch, forced to act as a witch, you might eventually start believing you're a witch..."

Director Rungano Nyoni has made the subject the focus of her debut



feature film... a biting satire attacking the ignorance which provides oxygen for this hokum... Satire seemed to be the most appropriate way to tackle a subject poised on a knife edge between tragedy and farce. Underneath the humor there's staunch determination from the director. 'It's so important that we're not precious about [witchcraft], otherwise nothing gets done,' she said." — Thomas Page, *CNN.com*

**"It's rare and exhilarating that a new filmmaker arrives on the scene so sure of herself and so willing to take bold, counter-intuitive chances."**

— Jessica Kiang, *Variety*



**Director/Screenplay: Rungano Nyoni**  
UK/France/Zambia/Germany 2017  
95 mins

**Producers:** Emily Morgan, Juliette Grandmont

**Photography:** David Gallego

**Editors:** George Cragg, Yann Dedet, Thibault Hague

**Music:** Matthew James Kelly

**With:** Margaret Mulubwa, Henry B.J. Phiri, Nancy Murilo, John Tembo

**Festivals:** Cannes (Directors' Fortnight) 2017

In English, Bemba, Nyanja and Tonga,

with English subtitles

PG adult themes

A Napier Mon 11 Sep, 6.15 pm

A Masterton Mon 18 Sep, 8.00 pm

B N. Ply, Len Lye Thu 21 Sep, 3.30 pm

A N. Ply, Len Lye Sat 23 Sep, 6.30 pm

## A Monster Calls

Twelve-year-old English boy Conor O'Malley (Lewis MacDougall) is a lonely kid. His father lives in California; his loving mother (Felicity Jones) is terminally ill, and his grandmother (Sigourney Weaver) makes a chilly substitute. His sole companion appears nightly in the intimidating form of a gigantic tree creature (voiced by Liam Neeson) who tells him fantastic tales of apothecaries and kings, handsome princes and wicked stepmothers. The monster challenges Conor to discover the truth in the stories that might give him the strength to make the best of his sorry lot.

J.A. Bayona's adaptation of Patrick Ness' young adult novel draws on a spectacular arsenal of CGI, shifting into ravishing painterly animation for the monster's enthralling tales, to impart tough and fortifying wisdom about life, and about stories too.

"Mixing horror movie imagery with honest, heart-wrenching human truths, Bayona has created a dark, coming-of-age masterpiece..."

Much of this success is greatly aided by the film's dynamite cast. Although her part is minor, Jones is a delight as the tragic mother, her warm, loving presence filling each scene... Likewise,



Sigourney Weaver and Toby Kebbell make great impressions... However, the majority of the film rests on the shoulders of MacDougall, a bright, new talent whose sweet and nuanced performance channels the complex emotions of pain and loss with aplomb...

Entertaining, tonally impeccable, and heartbreaking, this is a monster movie with a very human heart." —Marten Carlson, *Consequence of Sound*

**"J.A. Bayona and Patrick Ness' kid-meets-beast coming-of-age fantasy is a reclamation of fairy stories from the reassuring fiction of happily ever after."**

— Alan Scherstuhl, *LA Weekly*



**Director: J.A. Bayona**  
UK/Spain/USA 2016 | 108 mins

**Producer:** Belén Atienza

**Screenplay:** Patrick Ness. Based on his novel

**Photography:** Óscar Faura

**Editors:** Bernat Vilaplana, Jaume Martí

**Music:** Fernando Velázquez

**With:** Lewis MacDougall, Sigourney Weaver,

Felicity Jones, Liam Neeson, Geraldine Chaplin,

Toby Kebbell, Ben Moor, James Melville,

Oliver Steer, Dominic Boyle, Jennifer Lim,

Max Gabbay, Morgan Symes

**Festivals:** Toronto, San Sebastián, London 2016

**Best Director, Original Score, Cinematography**

**& Editing, Goya Awards 2017**

CinemaScope | PG violence & scary scenes

A Napier Fri 15 Sep, 6.15 pm

A Havelock Nth Mon 18 Sep, 6.00 pm

A Masterton Sat 9 Sep, 1.30 pm

B N. Ply, Event Thu 14 Sep, 3.45 pm

A N. Ply, Event Sun 17 Sep, 2.00 pm



# Roll out the **digital** red carpet.

**Official Sponsors of NZIFF 2017**

Innovative Festivals choose forward  
thinking technology partners.

## Lady Macbeth

Victorian patriarchy meets its match in this juicy period drama. The title alerts us to murderous intent, but the source material here is one step removed from Shakespeare: this striking debut is a stylised reinvention of the 1865 Russian novella *Lady Macbeth of the Mtsensk District*. Katherine (Florence Pugh) is a young bride, a virtual captive in the draughty mansion of her dour mine owner husband. Her flinty father-in-law pressures her for an heir, though the sadistic ritual unfolding nightly in the marital bedroom scarcely favours reproduction. The incredulous Katherine plots her liberation. If she's prepared to contemplate murder to escape this disgusting prison, what won't she do to guarantee her pleasure when she finds it in the arms of the taunting hunk (Cosmo Jarvis) who runs the household stable? Her maid (Naomi Ackie) stands by, rendered mute by the trouble she sees. Pugh, in virtually every scene, is mesmerising – her insolence smouldering as she's corseted into tight bodices and hooped skirts, her abandon as sumptuous as her flesh when she casts them off.

Twenty-first century identity politics flicker through this revisionist masterpiece theatre. Colour-blind



casting adds a frisson of racism to the routine abuse of the servant class while Katherine's self-empowerment may feel proto-feminist in intent.

"Oldroyd coolly subverts the fusty conventions of British costume drama... [the film] deliberately incurs as many debts to Chandler and Hammett as it does to Austen or Eliot." — Jonathan Murray, *Cineaste*

**"A barbed feminist fable of class, cruelty and sexual power that feels absolutely true to its period and uncannily attuned to the present moment."**

— A.O. Scott, *NY Times*



**Director: William Oldroyd**  
UK 2016 | 89 mins

**Producer:** Fodhla Cronin O'Reilly  
**Screenplay:** Alice Birch. Based on the novella *Lady Macbeth of the Mtsensk District* by Nikolai Leskov  
**Photography:** Ari Wegner  
**Editor:** Nick Emerson  
**Music:** Dan Jones  
**With:** Florence Pugh, Cosmo Jarvis, Paul Hilton, Naomi Ackie, Christopher Fairbank  
**Festivals:** Toronto, San Sebastián, London 2016; Sundance, New Directors/New Films, San Francisco 2017  
**Critics' Prize, San Sebastián International Film Festival 2016**  
CinemaScope | R16 violence, offensive language & sex scenes

A	Havelock Nth	Fri 8 Sep, 7.30 pm
A	Napier	Sat 23 Sep, 6.30 pm
A	Masterton	Sun 17 Sep, 5.30 pm
A	N. Ply, Event	Thu 7 Sep, 8.30 pm
B	N. Ply, Event	Fri 8 Sep, 4.00 pm
A	N. Ply, Event	Sat 9 Sep, 8.15 pm

## The Lost City of Z

In the early 20th century British explorer Percy Fawcett made eight expeditions into the Amazonian jungle pursuing evidence of a lost, highly evolved civilisation. James Gray's spectacular film collapses those expeditions into a tidier history, but the enquiring spirit of the movie holds closely to the wanderlust of the incurable adventurer. It's hard to think of another film on such epic scale that contains so careful and nuanced a portrait of the explorer hero or his conflicted relationship with the society that he, in name at least, represents. Charlie Hunnam's Fawcett is a commanding slow burn from class resentment to mystic quest, with Robert Pattinson barely recognisable as his companion in adventure. Sienna Miller makes a powerful impression as the wife chafing to join him but forever left behind. The cinematography, by Darius Khondji (*Se7en*, *Delicatessen*), captures the seductive allure of jungle and river in ravishing imagery fit only for the giant screen.

"*The Lost City of Z* is a miraculous movie, at once moving, intimidating, and gorgeous to behold. It's a tale of colonial exploration that's aware of the sins of the past, and a portrait of a driven, obsessive, flawed male



protagonist that avoids the clichés of the genre. It feels like a work of classic Hollywood cinema, but without the arch, mannered quality that can come with a contemporary director trying to harken back to the past. Gray's film is beguiling and poetic, capable of gluing you to the screen for every second of its languorous running time and lingering in the brain for weeks after." — David Sims, *The Atlantic*

**"Pictures with the grand sweep and dreamy energy of *The Lost City of Z* don't come along every year – they barely come along at all."**

— Stephanie Zacharek, *Time*

**Director: James Gray**  
USA 2016 | 141 mins

**Producers:** Dede Gardner, Jeremy Kleiner, Anthony Katagas, James Gray, Dale Armin Johnson  
**Screenplay:** James Gray. Based on the book by David Grann  
**Photography:** Darius Khondji  
**Editors:** John Axelrad, Lee Haugen  
**Music:** Christopher YOUNG  
**With:** Charlie Hunnam, Robert Pattinson, Sienna Miller, Tom Holland, Edward Ashley, Angus Macfadyen, Ian McDiarmid, Clive Francis, Pedro Coello, Matthew Sunderland, Johann Myers, Franco Nero  
**Festivals:** New York 2016; Berlin, San Francisco 2017  
In English, Spanish, Portuguese and German, with English subtitles  
4K DCP | CinemaScope | M violence & offensive language

B	Napier	Fri 15 Sep, 2.00 pm
A	Napier	Sun 17 Sep, 6.15 pm
A	Masterton	Sun 10 Sep, 7.30 pm
B	Masterton	Wed 13 Sep, 2.30 pm
A	N. Ply, Event	Fri 15 Sep, 7.45 pm
A	N. Ply, Event	Wed 20 Sep, 7.45 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.

You will find more fine examples filling the Big Nights and Aotearoa sections of the programme. In other words, documentaries are everywhere at NZIFF.

## Beuys: Art As a Weapon



**Director/Screenplay:**  
**Andres Veiel**  
Germany 2017  
107 mins

**Photography:** Jörg Jeshel  
**Editors:** Stephan Krumbiegel,  
Olaf Voigtländer  
**With:** Joseph Beuys, Caroline  
Tisdall, Rhea Thönges-Stringaris,  
Franz Joseph van der Grinten,  
Johannes Stüttgen, Klaus Staeck  
**Festivals:** Berlin, Sydney 2017  
In German and English,  
with English subtitles  
Colour and B&W

"Most Germans, regardless of their level of education or their interest in art have heard of Joseph Beuys [1921– 1986]. Born in Kleve, he walked the earth like a shaman, dressed in a hat and a khaki fishing vest, offered healing thoughts, *aktionen* (happenings) and confusing installation pieces suggesting ways to heal a wounded post-war Germany.

His personal legend includes being a member of Hitler youth, a gunner with the Luftwaffe and getting shot down over the Caucasus. His pilot died but he survived and, according to his story (which is gently questioned in the film), the Tartars rolled him in fat and wool until he could be brought to a hospital. Consequently, fat and wool figure prominently in his work.

*Beuys* shows you the man, his interactions with the press, his inner family life and the dilemmas he faced in his career: from youthful depression to starting a counter-cultural revolution."

— Rene J. Meyer-Grimberg, *Berlin Film Journal*

"Veiel's film strives to not only invite viewers to reminisce over the importance of Beuys' work, but also provide us with an insight into the workings of a true anti-conformist's mind." — Josef Proimarkis, *Cineuropa*

**A N. Ply, Len Lye** Sat 16 Sep, 6.30 pm  
**A N. Ply, Len Lye** Sun 24 Sep, 6.30 pm

## BIG Time



**Director/Photography:**  
**Kaspar Astrup Schröder**  
Denmark 2017 | 93 mins

**Producer:** Sara Stockmann  
**Editors:** Bobbie Esra G. Pertan,  
Cathrine Ambus, Kaspar Astrup  
Schröder  
**Music:** Ali Helnwein  
**With:** Bjarke Ingels  
In Danish and English, with  
English subtitles

As a kid, Danish architect Bjarke Ingels considered the flat roof on his parents' house to be a waste of space – with potential. In 2016, his plans for a smoke ring-blowing power plant with a ski slope on its roof in Copenhagen attracted attention outside the usual architectural press. *Time* magazine named him, at the age of 42, one of the world's 100 most influential people of the year.

Filmmaker Kaspar Astrup Schröder filmed Ingels on and off over several years, and the portrait of a driven man stretched increasingly thin is both compelling and alarming. Early in the film there's wry coverage of the fallout that occurs when the power company asks who's paying for the ski slope, but

there's a world of difference between fielding such paltry objections on home ground and opening a New York office to embark on mammoth projects that will join the most famous architectural skyline of them all.

Schröder documents the architect's struggle to balance ambition, ill health and relationships with remarkable intimacy, but his film never feels closer to the heart of its subject than when it lets him talk about buildings, marker at hand, dashing off lightning illustrations of everything he says.

**A N. Ply, Len Lye** Thu 14 Sep, 6.30 pm  
**A N. Ply, Len Lye** Sun 17 Sep, 1.00 pm



## Born in China

The visual splendour of the natural world and its extraordinary creatures is captured on a grand scale in this true-life adventure from DisneyNature – ideal for young animal lovers.

In an epic tale of four seasons, we follow some of the animal families that populate various corners of China's expansive terrain. Meet Ya Ya, a loving panda bear mother guiding her growing baby Mei Mei as she begins to explore and seek independence; Tao Tao, a mischievous two-year-old golden snub-nosed monkey nudged toward self-sufficiency after the arrival of his new baby sister; and Dawa, a mother snow leopard – an elusive animal rarely caught on camera – facing the very real drama of raising her two cubs in one of the harshest and most unforgiving environments on the planet.

The footage captured on this epic journey into the wilds of China is breathtaking for its access and intimacy – presented as an opportunity for young audiences to relate the natural world to their own lives, and to contemplate the mysteries of the circle of life. — Nicola Marshall

"Narrated by John Krasinski, *Born in China* features stunning cinematography that spans China's vast



landscape, from the frigid and jagged mountains of the west to the deepest points of the lush bamboo forest. By offering a remarkably intimate look into the lives of some of the world's most majestic animals, the film highlights the importance of continued global conservation efforts to protect them and their natural habitats." — TIFF KIDS 2017

*Note: Animal survival depicted. Some scenes may be upsetting for very young children.*

**"Captures the beauty of China's wild spaces, and the charm of its creatures, in ways that will delight and educate viewers of all ages."**

— Sean P. Means, *Salt Lake Tribune*

**Director: Lu Chuan**

USA/China 2016 | 79 mins

**Producers:** Phil Chapman, Roy Conli, Brian Leith

**Screenplay:** David Fowlter, Brian Leith, Phil Chapman, Lu Chuan

**Photography:** Irmin Kerck, Justin Maguire, Shane Moore, Rolf Steinmann, Paul Stewart

**Editor:** Matthew Meech

**Music:** Barnaby Taylor

**Narrator:** John Krasinski

**Festivals:** San Francisco 2017

G cert

PRESENTED IN ASSOCIATION WITH



A	Havelock Nth	Sun 10 Sep, 2.00 pm
A	Masterton	Sun 10 Sep, 11.15 am
A	N. Ply, Event	Sat 9 Sep, 11.30 am
A	N. Ply, Event	Sun 24 Sep, 12.00 pm

## Citizen Jane: Battle for the City



**Director: Matt Tyrnauer**

USA 2016 | 92 mins

**Producer:** Robert Hammond, Corey Reeser, Jessica Van Garsee, Matt Tyrnauer

**Photography:** Chris Dapkis

**Editors:** Daniel Morfesis, Andrea Lewis

**Music:** Jane Antonia Cornish

**With:** Jane Jacobs, Robert Moses

**Festivals:** Toronto, Amsterdam Documentary 2016; Sydney 2017 Colour and B&W

At his most powerful in the years after WW II, developer Robert Moses was determined to modernise New York and speed up the traffic. He demolished great swathes of housing to build high-rise accommodation and construct superhighways. David to his Goliath, Jane Jacobs led a grass-roots campaign to thwart his plan to plough an expressway across town, right through Lower Manhattan. Author of *The Death and Life of Great American Cities*, Jacobs had a vision of urban life that involved people, neighbourhoods, heritage and habitation on a human scale, qualities Lower Manhattan enjoyed in abundance. Director Matt Tyrnauer (*Valentino: The Last Emperor*) has fashioned a lively documentary

about the enduring issues enunciated so clearly in their clash.

"Tyrnauer transforms what could be a staid profile film into an urgent story about the dangers of 'urban renewal,' something Jacobs herself would admire... How do we retain neighborhood diversity amid rapid gentrification? Can a metropolis retain its humanity when everyone's living in high-rises?" — April Wolfe, *Village Voice*

A	Napier	Sun 10 Sep, 2.00 pm
A	Havelock Nth	Tue 12 Sep, 6.00 pm
A	Masterton	Tue 12 Sep, 7.45 pm
A	N. Ply, Len Lye	Fri 22 Sep, 6.30 pm
A	N. Ply, Len Lye	Sun 24 Sep, 1.00 pm

## Dries



**Director/Producer/**

**Screenplay:**

**Reiner Holzemer**

Germany/Belgium 2017  
90 mins

**Photography:** Reiner Holzemer, Toon Illegems, Erwin Van Der Stappen

**Editors:** Helmar Jungmann, Stephan Krumbiegel

**Music:** Colin Greenwood, Matthew Herbert, Sam Petts-Davies

**With:** Dries Van Noten, Iris Apfel, Pamela Golbin, Geert Brulot  
In English and Dutch, with English subtitles

Belgian designer Dries Van Noten gets the fashion documentary treatment in this intimate and understated portrait. All the requisite fashion film fixtures are on show: gorgeous clothes, stunning models and plenty of sartorial drama.

For 30 years, Van Noten has carved a successful career as an independent designer. *Dries* provides a peek at Van Noten's creative process as he and his team prepare four new collections. His clothes revel in clashing prints and the incorporation of low and high culture, exhibiting an unrivalled eye for detail. In a world where we're constantly told what's hot or not, designers like Van Noten provide a unique counterpoint to an industry driven by trends. Although the new collections are the film's

focus, *Dries* is also a chance to revisit Van Noten's past through archival footage of his previous shows. These are some of the film's most insightful scenes, allowing Van Noten to chart the evolution of his abilities and confidence as a designer.

Like its subject, *Dries* is a quietly modest film that allows the opulent fashion to soar. — Chris Tse

A	Havelock Nth	Sun 17 Sep, 2.00 pm
A	Havelock Nth	Sat 23 Sep, 4.00 pm
A	Masterton	Sun 17 Sep, 1.30 pm
B	N. Ply, Len Lye	Fri 8 Sep, 3.30 pm
A	N. Ply, Len Lye	Sun 10 Sep, 1.00 pm

## The Farthest

More than 12 billion miles away a spaceship the size of a bus has left our Solar System and is entering deep space. Slowly dying within its heart is a nuclear generator that will beat for perhaps another decade before the lights on Voyager finally go out. But this little craft could travel on for millions of years, carrying the 'Golden Record' bearing recordings and images of life on Earth.

In this spectacular and immensely enjoyable documentary, some of the women and men who have worked on NASA's Voyager mission look back in wonder and sheer joy at what they achieved and the extraordinary wealth of knowledge that the tiny spaceship has beamed back to earth.

As many of them ruefully acknowledge, it's the most inward-looking, least scientific aspect of the project – that famous Golden Record with its Bach, Beethoven, Balinese gamelans and Chuck Berry – that's dominated the public imagination around Voyager. This film, in which they retrace Voyager's 40-year journey and successive revelations from Jupiter (1979), Saturn (1981), Uranus (1986) and Neptune (1989), provides the best possible hope of changing that. When these enthusiasts talk about the



best science project of all time, their passion for exploring the great beyond is inspiring.

"It's the right film at the right time, a cathartic moment in which audiences will shed tears for a little machine made of silicon and aluminium, wrapped in tin foil and running on less computing power than our smartphones, yet which will outlive us all – perhaps by billions of years." — Fionnuala Halligan, *Screendaily*

**"This 40-year retrospective of the ongoing Voyager missions brings the humor and humanity to the science."**

— Tasha Robinson, *The Verge*

**Director/Screenplay: Emer Reynolds**  
Ireland 2017 | 121 mins

**Producers:** John Murray, Clare Stronge

**Photography:** Kate McCullough

**Editor:** Tony Cranstoun

**Music:** Ray Harman

**With:** Fran Bagenal, Jim Bell, John Casani, Timothy Ferris, Suzanne Dodd, Amahl Drake, Frank Drake, Don Gurnett, Heidi Hammel, Candy Hansen-Koharcheck, Andrew Ingersoll, Charley Kohlhase, Lawrence Krauss

**Festivals:** Tribeca, Sydney 2017

A	Napier	Sun 17 Sep, 2.00 pm
B	Napier	Wed 20 Sep, 2.00 pm
A	Havelock Nth	Sun 24 Sep, 1.30 pm

A	Masterton	Sun 10 Sep, 1.00 pm
B	Masterton	Thu 14 Sep, 2.30 pm

A	N. Ply, Event	Sun 17 Sep, 11.30 am
B	N. Ply, Event	Tue 19 Sep, 3.30 pm

**Documentary**  
**AOTEAROA**

**ON NOW**

**THE KING IN THE RING | NGĀRARA - OVERCOMING ADDICTION**  
**HELEN'S STORY | ONE WORLD - HE AO KOTAHI**  
**POLY MOVEMENT - KAIKANIKANI | GET YOUR ARSE OFF THE TABLE**  
**DON SELWYN - POWER IN OUR HANDS**  
**MAUI'S HOOK | NGĀ TAMATOĀ**

Pōhina / Every Monday 8.30pm

**MĀORI**  
TELEVISION  
maoritelevision.com

## House of Z

"As good looking and stylish as its subject, *House of Z* is a portrait of the artist as a young man. Famously well connected, Zac Posen rode a rocket ship to fame and success at the age of 21. But his is a cautionary tale of what happens to those whose PR machines are steps ahead of reality. As quickly as the handsome Zac made a name for himself, he found himself on the receiving end of damaging gossip, bad reviews and dropping sales. Told with the help of a star-studded cast, including Puff Daddy, Naomi Campbell and Claire Danes, this all-access story charts the rise and fall – and rise again – of a fashion world wunderkind." — Aisha Jamal, *Hot Docs*

"Fashion has a dark side. Not all runways and lipstick and fishtail gowns,' Posen says about his chosen milieu, and while *House of Z* is aesthetically quite straightforward, it receives a jolt of unique energy from Posen's own front-and-center participation in this portrait... He comes across as a young man humbled by failure and appreciative of the opportunities he still has, not to mention now capable of viewing his past through a more mature, objective lens..."



In Posen's continued dedication to making dresses in his atelier – and by personally draping gowns over female bodies, as the foundation of his process – *House of Z* captures the way in which direct hands-on engagement is vital to an artist's continued relevance, and vitality." — Nick Schager, *Variety*

**"An enjoyable doc overflowing with stunning pieces of clothing, both on models and on its star."**

— John DeFore, *Hollywood Reporter*

**Director: Sandy Chronopoulos**  
USA 2017 | 90 mins

**Producers:** Jana Edelbaum, Rachel Cohen, Sandy Chronopoulos  
**Photography:** Konrad Czystowski, Nadia Hallgren, Mark Klassen  
**Editors:** Hollie Singer, Madeleine Gavin  
**Music:** Eric Stamile  
**With:** Zac Posen, Susan Posen, Alexandra Posen, Stephen Posen, Naomi Campbell, Sean 'Diddy' Combs, André Leon Talley, Paz de la Huerta, Claire Danes  
**Festivals:** Tribeca 2017

PRESENTED IN ASSOCIATION WITH

viva.co.nz  
**viva**

A	Napier	Sun 10 Sep, 4.00 pm
B	Napier	Thu 14 Sep, 2.00 pm
B	Masterton	Fri 8 Sep, 2.30 pm
A	Masterton	Sun 10 Sep, 3.30 pm
A	N. Ply, Event	Sat 16 Sep, 1.30 pm
B	N. Ply, Event	Wed 20 Sep, 10.30 am
A	N. Ply, Event	Sun 24 Sep, 3.15 pm

## I Am Not Your Negro

"Whatever you think about the past and future of what used to be called 'race relations' – white supremacy and the resistance to it, in plainer English – this movie will make you think again, and may even change your mind. Though its principal figure, the novelist, playwright and essayist James Baldwin, is a man who has been dead for nearly 30 years, you would be hard-pressed to find a movie that speaks to the present moment with greater clarity and force, insisting on uncomfortable truths and drawing stark lessons from the shadows of history..."

To call *I Am Not Your Negro* a movie about James Baldwin would be to understate [director Raoul] Peck's achievement. It's more of a posthumous collaboration, an uncanny and thrilling communion between the filmmaker... and his subject. The voice-over narration (read by Samuel L. Jackson) is entirely drawn from Baldwin's work. Much of it comes from notes and letters written in the mid-1970s, when Baldwin was somewhat reluctantly sketching out a book, never to be completed, about the lives and deaths of Medgar Evers, Malcolm X and Martin Luther King Jr....

His published and unpublished



words – some of the most powerful and penetrating ever assembled on the tortured subject of American identity – accompany images from old talk shows and news reports, from classic movies and from our own decidedly non-post-racial present...

*I Am Not Your Negro* is a thrilling introduction to his work, a remedial course in American history, and an advanced seminar in racial politics."

— A.O. Scott, *NY Times*

**"Masterfully addressing the American racial divide, past and present... a galvanizing, ominous film, thrumming with a sense of history repeating itself."**

— Joshua Rothkopf, *Time Out NY*



**Director: Raoul Peck**  
USA/France 2016 | 93 mins

**Producers:** Rémi Grellety, Raoul Peck, Hébert Peck  
**Screenplay:** Raoul Peck, James Baldwin  
**Photography:** Henry Adebajo, Bill Ross, Turner Ross  
**Editor:** Alexandra Strauss  
**Music:** Alexei Aigui  
**Narrator:** Samuel L. Jackson  
**With:** James Baldwin, Malcolm X, Martin Luther King Jr, Medgar Evers, Lorraine Hansberry  
**Festivals:** Toronto, New York 2016; Berlin 2017  
**People's Choice Award, Toronto International Film Festival 2016**  
**Nominated, Best Documentary, Academy Awards 2017**  
**Panorama Audience Award, Berlin Film Festival 2017**  
B&W and Colour

PROUDLY SPONSORED BY

**MĀORI**  
TELEVISION  
maoritvtelevision.com

A	Napier	Sat 16 Sep, 4.15 pm
B	Napier	Mon 18 Sep, 2.00 pm
B	Masterton	Thu 7 Sep, 2.30 pm
A	Masterton	Sat 9 Sep, 11.30 am
A	N. Ply, Len Lye	Fri 8 Sep, 6.30 pm
A	N. Ply, Len Lye	Sat 9 Sep, 3.30 pm

## Kedi

"It's hard to say whether Ceyda Torun's delightful and visually splendid *Kedi* is a documentary about Istanbul, with cats, or a documentary about cats that happens to be set in Istanbul... If *Kedi* is any sort of anthropological examination of the life of a city, it works because its vision is filtered through the lazy-looking but in fact hyper-aware eyes of our feline compatriots. They always see things we can't. In turning our gaze toward them, we learn deep truths about ourselves. Meanwhile, their lives go on, their brains whirring with thoughts like 'What is that guy doing on my turf?' 'I'd like a nice piece of fish right now,' and 'Where's a good spot to have kittens?'

We see cats thinking all of those things, and more, in *Kedi* – which means cat, in Turkish. The picture's pleasures are bountiful, particularly for cat lovers... There are cats sleeping obliviously on unnervingly high-up ledges; cats padding across corrugated rusty-red roofs; cats just hanging out in doorways, their ears barely twitching as nearby humans extol their virtues... A baker goes about his daily business, creating homey-looking pastries that you'll wish you could eat immediately,



while explaining how much his store cat enriches his life and the neighborhood. The cat recently needed medical care. 'We all have a running tab at the vet,' he says with a shrug.

In all great cities, the magnificent intersects with the mundane – that's what makes them not only livable but vital. The cats of *Kedi* tell that story, in between naps. They know a good place when they've found it." — Stephanie Zacharek, *Time*

**"Impossible to resist... *Kedi* is almost shamelessly satisfying: a documentary about the thousands of scrappy wild cats that prowl Istanbul with insouciance."**

— Joshua Rothkopf, *Time Out NY*



**Director: Ceyda Torun**  
Turkey/USA 2016 | 79 mins

**Producers:** Ceyda Torun, Charlie Wuppermann  
**Photography:** Charlie Wuppermann  
**Editor:** Mo Stoebe  
**Music:** Kira Fontana  
**With:** Sari, Bengü, Aslan Parçası, Psikopat, Deniz, Gamsiz, Duman, Bülent Ustun, Mine Sogut, Elif Nursad  
**Festivals:** Melbourne, Vancouver 2016  
In Turkish with English subtitles

FEATURE PRECEDED BY

### Stay

Craig Gainsborough, Luke Thornborough  
New Zealand 2017 | 7 mins

A	Havelock Nth	Sat 9 Sep, 3.30 pm
A	Napier	Sat 23 Sep, 2.00 pm
A	Masterton	Sat 16 Sep, 1.30 pm
B	Masterton	Tue 19 Sep, 12.00 pm
B	N. Ply, Event	Thu 14 Sep, 10.30 am
A	N. Ply, Event	Sat 16 Sep, 11.15 am
A	N. Ply, Event	Mon 18 Sep, 6.00 pm

**H**

**YOU'VE CHANGED**

**SO HAVE WE**

Over 60% of you read the news on your phone.

So we redesigned the Herald site with mobile in mind - with dynamic content, larger imagery, and bite-size summaries to keep you up-to-date while you're on the move.

**DISCOVER MORE WITH YOUR NEW**  
[nzherald.co.nz](http://nzherald.co.nz)

## Mountain

Australian filmmaker Jennifer Peedom follows her extraordinary *Sherpa* with a giant screen celebration of the allure of the mountains, created in collaboration with the Australian Chamber Orchestra. Spectacular images, shot in 21 countries by legendary mountaineer/cinematographer Renan Ozturk (*Meru, Sherpa*) and others, have been cut together thematically to an orchestral score drawing on Chopin, Grieg, Vivaldi, Beethoven and new works by Richard Tognetti. The orchestra will perform live when the film tours Australia in August, but we're delighted to have secured NZIFF big-screen engagements for the soundtracked version.

Drawing from Robert Macfarlane's book *Mountain*, read on the soundtrack by Willem Dafoe, the film considers the changes in humanity's relationship to mountains over recent times. Not so long ago they represented the divine and mysterious; to many indigenous communities living on their flanks they always will. By the time Hillary and Tenzing ascended Everest, mountains had been colonised by the west and filled our imaginations as personal challenges to be overcome.

That spirit of conquest may be hard to separate from the risks taken to



capture the exultant top-of-the-world imagery that makes this film such an exhilarating experience. As Peedom offers us a jaw-dropping montage of people throwing themselves off precipices for the sheer thrill of it, her film revels both in the dramatic grandeur of the mountains and in the glorious irrationality which may be the only sane human response.

**“To those who are enthralled by the mountains, their wonder is beyond all dispute. To those who are not, their allure is a kind of madness.”**

— Robert Mcfarlane, *Mountain*

**Director: Jennifer Peedom**  
Australia 2017 | 74 mins

**Producers:** Jennifer Peedom, Jo-anne McGowan  
**Screenplay:** Robert Macfarlane, Jennifer Peedom  
**Photography:** Renan Ozturk  
**Editors:** Christian Gazal, Scott Gray  
**Music:** Richard Tognetti, the Australian Chamber Orchestra  
**Narrator:** Willem Dafoe  
**Festivals:** Sydney 2017  
CinemaScope

<b>A</b>	<b>Havelock Nth</b>	Mon 11 Sep, 6.00 pm
<b>A</b>	<b>Napier</b>	Tue 19 Sep, 6.15 pm

## Step



**Director: Amanda Lipitz**  
USA 2017 | 83 mins

**Photography:** Casey Regan  
**Editor:** Penelope Falk  
**Music:** Laura Karpman, Raphael Saadiq  
**With:** Blessin Giraldo, Cori Grainger, Tayla Solomon, Gari McIntyre, Paula Dofat  
**Festivals:** Sundance, San Francisco 2017  
**Special Jury Prize (Documentary), Sundance Film Festival 2017**

If you come to NZIFF in search of real-life heroines, the 'Lethal Ladies' of Baltimore Leadership School for Young Women are here to steal your hearts – before they dazzle you in a blaze of step dance fury.

Opened in 2009 with a mandate to send every student to university, the school is well attuned to the poverty facing many of their brightest charges. The film trails three seniors as each is guided through the college application process. Where they find unity, relief and exhilaration is on the step dance team. Under the new step mistress, that's no walk in the park either: she's pushing them to kill at the state dance-off.

Director Amanda Lipitz gets close to her subjects and into their relationships

with the women who champion and challenge them: their mothers, a heroically persistent college counsellor and the no-bullshit step coach. With so much effort concentrated on getting into college, the outcome of the step competition assumes a lesser significance than in the standard 'Best in Show' documentary, which only makes it more loaded when the big moment suddenly arrives.

<b>B</b>	<b>Havelock Nth</b>	Wed 13 Sep, 4.15 pm
<b>A</b>	<b>Havelock Nth</b>	Fri 15 Sep, 6.00 pm
<b>A</b>	<b>Masterton</b>	Fri 15 Sep, 6.00 pm
<b>B</b>	<b>N. Ply, Event</b>	Wed 20 Sep, 4.00 pm
<b>A</b>	<b>N. Ply, Event</b>	Fri 22 Sep, 6.00 pm

## Whiteley



**Director: James Bogle**  
Australia 2017 | 94 mins

**Producer:** Sue Clothier  
**Screenplay:** James Bogle, Victor Gentile  
**Photography:** Jim Frater  
**Editor:** Lawrie Silvestrin  
**Music:** Ash Gibson Greig  
**With:** Brett Whiteley, Wendy Whiteley, Frannie Hopkirk, Barry Pearce, Kathie Sutherland, Phillip Adams, Andrew Olle

Blending archival footage, interviews and personal correspondence, *Whiteley* is a bold portrait of Australian artist Brett Whiteley that charts his chaotic life in his own words. Despite early success, Whiteley's public struggles with addiction soon overshadowed his artistic talents, pulling him ever deeper into a state of personal and creative turmoil.

One of the constants of Whiteley's life was his wife and muse Wendy, who features as the film's other prominent voice, recounting decades of passion and drama with him. The film breathes new life into many of Whiteley's works, giving us an impressionistic view of a genius at work deeply affected by his surroundings and fractured psyche.

"I am trying to become a great man. Believe in me." Whiteley says this with a determination in his voice that acknowledges the forces in his life that both fuelled his talent and sealed his untimely death. Although he may have always questioned himself, there's no denying the legacy he left behind. *Whiteley* ensures that we continue to recognise this iconic artist's achievements. — Chris Tse

<b>A</b>	<b>N. Ply, Len Ley</b>	Sun 10 Sep, 6.30 pm
<b>B</b>	<b>N. Ply, Len Ley</b>	Fri 15 Sep, 3.30 pm



**NEW PLYMOUTH** Event Cinemas & Govett-Brewster Art Gallery/Len Lye Centre

**Thursday 7 September**

B 10.30 am	The Party (N. Ply, Event) 71	5
B 4.00 pm	The Beguiled (N. Ply, Event) 94	4
A 6.00 pm	20th Century Women (N. Ply, Event) 119	4
A 8.30 pm	Lady Macbeth (N. Ply, Event) 89	21

**Friday 8 September**

B 10.30 am	20th Century Women (N. Ply, Event) 119	4
B 3.30 pm	Dries (N. Ply, Len Lye) 90	23
B 4.00 pm	Lady Macbeth (N. Ply, Event) 89	21
A 6.00 pm	That's Not Me (N. Ply, Event) 86	12
A 6.30 pm	I Am Not Your Negro (N. Ply, Len Lye) 93	25
A 8.00 pm	The Beguiled (N. Ply, Event) 94	4

**Saturday 9 September**

A 11.30 am	Born in China (N. Ply, Event) 79	23
A 1.15 pm	Pop Aye (N. Ply, Event) 102	16
A 3.30 pm	I Am Not Your Negro (N. Ply, Len Lye) 93	25
A 3.30 pm	The Midwife (N. Ply, Event) 117	14
A 6.00 pm	The Other Side of Hope (N. Ply, Event) 98	7
A 6.30 pm	A Fantastic Woman (N. Ply, Len Lye) 105	13
A 8.15 pm	Lady Macbeth (N. Ply, Event) 89	21

**Sunday 10 September**

A 12.00 pm	Swallows and Amazons (N. Ply, Event) 97	18
A 1.00 pm	Dries (N. Ply, Len Lye) 90	23
A 2.15 pm	No Ordinary Sheila (N. Ply, Event) 98	9
A 4.15 pm	My Life As a Courgette (N. Ply, Event) 66	18
A 5.45 pm	The Party (N. Ply, Event) 71	5
A 6.30 pm	Whiteley (N. Ply, Len Lye) 94	27
A 7.30 pm	Loveless (N. Ply, Event) 128	7

**Monday 11 September**

B 10.30 am	Call Me by Your Name (N. Ply, Event) 132	16
B 4.00 pm	That's Not Me (N. Ply, Event) 86	12
A 6.00 pm	No Ordinary Sheila (N. Ply, Event) 98	9
A 8.15 pm	The Beguiled (N. Ply, Event) 94	4

**Tuesday 12 September**

B 10.30 am	The Midwife (N. Ply, Event) 117	14
B 3.15 pm	Loveless (N. Ply, Event) 128	7
A 6.00 pm	Pop Aye (N. Ply, Event) 102	16
A 8.15 pm	The Other Side of Hope (N. Ply, Event) 98	7

**Wednesday 13 September**

B 10.30 am	Maudie (N. Ply, Event) 115	12
------------	----------------------------	----

B 3.45 pm	Pop Aye (N. Ply, Event) 102	16
A 6.00 pm	New Zealand's Best 2017 (N. Ply, Event) 75	11
A 7.45 pm	Call Me by Your Name (N. Ply, Event) 132	16

**Thursday 14 September**

B 10.30 am	Kedi (N. Ply, Event) 79 + 7	26
B 3.30 pm	A Fantastic Woman (N. Ply, Len Lye) 105	13
B 3.45 pm	A Monster Calls (N. Ply, Event) 109	19
A 6.00 pm	20th Century Women (N. Ply, Event) 119	4
A 6.30 pm	BIG Time (N. Ply, Len Lye) 93	22
A 8.30 pm	Kiki, Love to Love (N. Ply, Event) 102	17

**Friday 15 September**

B 10.30 am	The Other Side of Hope (N. Ply, Event) 98	7
B 3.30 pm	Whiteley (N. Ply, Len Lye) 94	27
B 3.45 pm	Kiki, Love to Love (N. Ply, Event) 102	17
A 6.00 pm	The Party (N. Ply, Event) 71	5
A 6.30 pm	Kim Dotcom... (N. Ply, Len Lye) 112	8
A 7.45 pm	The Lost City of Z (N. Ply, Event) 141	21

**Saturday 16 September**

A 11.15 am	Kedi (N. Ply, Event) 79 + 7	26
A 1.30 pm	House of Z (N. Ply, Event) 90	25
A 3.30 pm	Kim Dotcom... (N. Ply, Len Lye) 112	8
A 3.30 pm	Maudie (N. Ply, Event) 115	12
A 6.00 pm	Faces Places (N. Ply, Event) 89	6
A 6.30 pm	Beuys: Art As a Weapon (N. Ply, Len Lye) 107	22
A 8.00 pm	The Killing of a Sacred Deer (N. Ply, Event) 125	15

**Sunday 17 September**

A 11.30 am	The Farthest (N. Ply, Event) 121	24
A 1.00 pm	BIG Time (N. Ply, Len Lye) 93	22
A 2.00 pm	A Monster Calls (N. Ply, Event) 109	19
A 4.15 pm	Summer 1993 (N. Ply, Event) 97	17
A 6.15 pm	A Date for Mad Mary (N. Ply, Event) 82	15
A 6.30 pm	Kobi (N. Ply, Len Lye) 103	9
A 8.00 pm	The Killing of a Sacred Deer (N. Ply, Event) 125	15

**Monday 18 September**

B 10.30 am	Ethel & Ernest (N. Ply, Event) 94	18
B 4.15 pm	A Date for Mad Mary (N. Ply, Event) 82	15
A 6.00 pm	Kedi (N. Ply, Event) 79 + 7	26
A 8.00 pm	The Teacher (N. Ply, Event) 102	17

**Tuesday 19 September**

B 10.30 am	Summer 1993 (N. Ply, Event) 97	17
------------	--------------------------------	----

B 3.30 pm	The Farthest (N. Ply, Event) 121	24
A 6.00 pm	Ngā Whanaunga... 2017 (N. Ply, Event) 91	11
A 8.00 pm	Happy End (N. Ply, Event) 110	14

**Wednesday 20 September**

B 10.30 am	House of Z (N. Ply, Event) 90	25
B 4.00 pm	Step (N. Ply, Event) 83	27
A 6.00 pm	A Date for Mad Mary (N. Ply, Event) 82	15
A 7.45 pm	The Lost City of Z (N. Ply, Event) 141	21

**Thursday 21 September**

B 10.30 am	Faces Places (N. Ply, Event) 89	6
B 3.00 pm	The Square (N. Ply, Event) 147	5
B 3.30 pm	I Am Not a Witch (N. Ply, Len Lye) 95	19
A 6.00 pm	Frantz (N. Ply, Event) 114	13
A 6.30 pm	Kobi (N. Ply, Len Lye) 103	9
A 8.30 pm	Good Time (N. Ply, Event) 100	6

**Friday 22 September**

B 10.30 am	Happy End (N. Ply, Event) 110	14
B 3.30 pm	Michael Smither... (N. Ply, Len Lye) 41	8
B 3.45 pm	The Teacher (N. Ply, Event) 102	17
A 6.00 pm	Step (N. Ply, Event) 83	27
A 6.30 pm	Citizen Jane... (N. Ply, Len Lye) 92	23
A 8.00 pm	The Square (N. Ply, Event) 147	5

**Saturday 23 September**

A 12.00 pm	Swallows and Amazons (N. Ply, Event) 97	18
A 2.00 pm	Ethel & Ernest (N. Ply, Event) 94	18
B 3.30 pm	Michael Smither... (N. Ply, Len Lye) 41	8
A 4.00 pm	Summer 1993 (N. Ply, Event) 97	17
A 6.00 pm	Happy End (N. Ply, Event) 110	14
A 6.30 pm	I Am Not a Witch (N. Ply, Len Lye) 95	19
A 8.15 pm	Good Time (N. Ply, Event) 100	6

**Sunday 24 September**

A 12.00 pm	Born in China (N. Ply, Event) 79	23
A 1.00 pm	Citizen Jane... (N. Ply, Len Lye) 92	23
A 1.45 pm	My Life As a Courgette (N. Ply, Event) 66	18
A 3.15 pm	House of Z (N. Ply, Event) 90	25
A 5.15 pm	Frantz (N. Ply, Event) 114	13
A 6.30 pm	Beuys: Art As a Weapon (N. Ply, Len Lye) 107	22
A 7.30 pm	The Square (N. Ply, Event) 147	5

**INDEX**

20th Century Women	4
<b>B</b>	
The Beguiled	4
Beuys: Art As a Weapon	22
BIG Time	22
Born in China	23
<b>C</b>	
Call Me by Your Name	16
Citizen Jane: Battle for the City	23
<b>D</b>	
A Date for Mad Mary	15
Dries	23
<b>E</b>	
Ethel & Ernest	18
<b>F</b>	
Faces Places	6

A Fantastic Woman	13
The Farthest	24
Frantz	13
<b>G</b>	
Good Time	6
<b>H</b>	
Happy End	14
House of Z	25
<b>I</b>	
I Am Not a Witch	19
I Am Not Your Negro	25
<b>K</b>	
Kedi	26
Kiki, Love to Love	17
The Killing of a Sacred Deer	15
Kim Dotcom: Caught in the Web	8

Kobi	9
<b>L</b>	
Lady Macbeth	21
The Lost City of Z	21
Loveless	7
<b>M</b>	
Maudie	12
Michael Smither: Light Through the Trees	8
The Midwife	14
A Monster Calls	19
Mountain	27
My Life As a Courgette	18
<b>N</b>	
New Zealand's Best 2017	11
Ngā Whanaunga... 2017	11
No Ordinary Sheila	9

<b>O</b>	
The Other Side of Hope	7
<b>P</b>	
The Party	5
Pop Aye	16
<b>S</b>	
The Square	5
Step	27
Summer 1993	17
Swallows and Amazons	18
<b>T</b>	
The Teacher	17
That's Not Me	12
<b>W</b>	
Whiteley	27

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



## *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 70 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

