

NEW ZEALAND INTERNATIONAL FILM FESTIVAL



DUNEDIN
8-30 AUGUST 2017

GORE
17-27 AUGUST 2017

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WELCOME



In a world fraught with changes you might not want to be reminded about, we bring you the 2017 NZIFF catalogue, cleverly contrived to look like business as usual. Yes, indeed, we have made our choice of the best the world had to offer us and the assortment is as rich and varied as it always has been. But the world's best filmmakers often move as the world moves, and it is impossible to deny the darkness of the new films that dominated Cannes this year – or to ignore the fact that recently so many filmmakers have felt compelled to address the imperilled rights of the young.

NZIFF's collaboration with the Otago Theatre Trust and the fabulous Regent once again brings these films, in all their myriad shades, to Dunedin filmgoers at the most fitting venue imaginable. Of course our programme spills beyond our flagship venue, with an extremely enticing selection of films to be found at the Rialto, and further south, at the SBS St James Theatre in Gore. Regular festival goers should note a deviation from the established pattern in Dunedin: we've only two weekends at the Regent in order to make way for the major rugby event coinciding with our closing weekend. The Rialto have stepped up with extra days to bridge the gap.

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
Director

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20th Century Women

Opening Night

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



A REGENT Tue 8 Aug, 7.00 pm
B REGENT Fri 11 Aug, 10.45 am

SJ Gore Thu 17 Aug, 8.00 pm
See p45 for details

A SJ Gore Sat 26 Aug, 8.00 pm

The Square

Closing Night

We close our 41st edition 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 acutely 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 Schulsinger

With: Claes Bang, Elisabeth Moss, Dominic West,

Terry Notary, Christopher Laessø, Marina

Schiptjenko, Eliandro 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

Censors rating tbc

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Metro

B REGENT Wed 23 Aug, 3.15 pm
A REGENT Fri 25 Aug, 8.15 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
Censors rating tbc

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THE PANTOGRAPH PUNCH

A	REGENT	Thu 17 Aug, 6.15 pm
B	REGENT	Wed 23 Aug, 11.00 am

B	SJ Gore	Thu 24 Aug, 11.00 am
A	SJ Gore	Sat 26 Aug, 6.00 pm

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

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A	REGENT	Fri 18 Aug, 8.30 pm
B	REGENT	Tue 22 Aug, 3.45 pm

Human Traces

Special Presentation

After imbuing horror tropes with genuine feeling in his award-winning zombie short *Here Be Monsters*, Kiwi writer-director Nic Gorman brings a grounded human touch to his feature debut. A knotty psychological thriller set on an isolated subantarctic island, *Human Traces* deftly pairs taut suspense with slippery character study, refusing to let any of its players fall into simplistic archetypes.

The drama takes place 750 kms south of New Zealand, where husband-and-wife scientist team Sarah (Sophie Henderson) and Glenn (Mark Mitchinson) have been posted to monitor the ecosystem of a remote island. When a mysterious stranger (Vinnie Bennett) arrives, paranoia and deception begin to disrupt the order. Splitting his film into three chapters, each told from a different character's perspective, Gorman delights in disorienting his audience. Each new act is designed to reassemble the last: no sooner have you sided with one character than you find your allegiance complicated by the next point of view. The tension builds from a trio of stellar performances, with each allowed equal time to thicken; national treasures Henderson and Mitchinson do impressive work, but it's newcomer



Bennett who shines most, lending his mysterious *homme fatale* a disarming naturalism.

Beyond expertly deploying spilled secrets, climactic confrontations and washed-up corpses for dramatic effect, it's Gorman's understanding of the humanity within beneath the genre beats that grounds the film. This gripping examination of human behaviour reminds us that everyone is only the hero of their own story. — JF

"Human Traces tells a complex story on a big canvas... [It's] about humans and how they are shaped by forces they can be entirely oblivious to..."

— Nic Gorman

 Nic Gorman

Director/Screenplay: Nic Gorman
New Zealand 2017 | 87 mins

Producer: Nadia Maxwell

Photography: John Christoffels

Editor: Richard Shaw

Music: Stephen Gallagher

With: Sophie Henderson, Mark Mitchinson, Vinnie Bennett, Sara Wiseman, Peter Daubé, Milo Cawthorne

CinemaScope | Censors rating tbc

A REGENT Wed 23 Aug, 8.00 pm
B RIALTO Thu 24 Aug, 1.45 pm

The Killing of a Sacred Deer

Special Presentation

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 Mavropsarisidis

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

Censors rating tbc

A REGENT Thu 17 Aug, 8.15 pm
B REGENT Fri 18 Aug, 3.45 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 Keishis, Alexey Fateev
Festivals: Cannes (In Competition) 2017
Jury Prize, Cannes Film Festival 2017
In Russian with English subtitles
4K DCP | CinemaScope | Censors rating tbc

B REGENT Mon 21 Aug, 3.15 pm
A REGENT Thu 24 Aug, 6.15 pm

Mountain

Special Presentation

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 Macfarlane, *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

A REGENT Sun 20 Aug, 6.30 pm
B REGENT Wed 23 Aug, 1.15 pm
A SJ Gore Tue 22 Aug, 6.15 pm

My Year with Helen

Special Presentation

Gaylene Preston's *My Year with Helen* delivers a fascinating portrait of Helen Clark on a mission – and a laconic account of the exasperating circumstances wherein she hit the glass ceiling at the United Nations.

Early in the film the former PM spells out her primary professional objective: find herself a job where she can “do a power of good.” Keen to discover what that might look like in 2015, Preston followed Clark to Botswana in her position heading up the UN Development Programme. She didn't know that in the year that followed Clark would also be campaigning for the position of secretary general.

The election of the UN's top official had once been so secretive that not even the candidates knew they were in the official running. For 2016 the UN announced that the contest would be much more transparent. Considering the organisation's remit around gender equality, the time felt ripe for the first female SG in its 80-year history.

The media love a horse race, and politicians, diplomats and feminist organisations were immediately abuzz with speculation and opinion. Shuttling between a forthright Clark and UN briefings which reveal nothing, Preston



singles out a wealth of clued-up commentators and shrewdly observes multiple angles to the story. Nothing anyone has to say is intended to convince you that this was a transparent process, or even, in fact, a race.

Clark is dignified and resilient in the face of loss. She can always congratulate herself on having had Preston on hand to mine her disappointing experience and discover in it the fuel for future fire.

“We do have a way of women taking charge that a lot of other nationalities don't.”

— Gaylene Preston

 **Gaylene Preston**

Director/Producer: Gaylene Preston
New Zealand 2017 | 93 mins

Co-producer: Catherine Madigan
Executive producer: Alexander Behse
Photography: Sam Russell, Colin Sonner, Gaylene Preston
Editor: Paul Sutorius
Music: Jan Preston
With: Helen Clark
Festivals: Sydney 2017

A REGENT Sun 20 Aug, 1.00 pm
B REGENT Mon 21 Aug, 10.30 am

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 gorgeous 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 REGENT Thu 10 Aug, 4.00 pm
A REGENT Sat 12 Aug, 6.15 pm

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NZIFF is proud to provide a big screen showcase for striking work made within our own shores. We are honoured in 2017 to host the first screenings of *Waru*, an extraordinary and powerful collaboration by eight Māori women filmmakers.

NZIFF also provides the first New Zealand screenings of Toa Fraser's *6 Days*, fresh from its UK World Premiere, and Nic Gorman's *Human Traces* (p7), direct from its NZIFF World Premiere much closer to home, in Christchurch. 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.

100 Men



 Paul Oremland*

Director: Paul Oremland
New Zealand 2017
94 mins

Producer: Vincent Burke
Photography: Owen Scurfield,
Guy Quartermain, Fred Burns
Editor: Stuart Boone
Music: Karl Steven
With: James, Mr Raglan, Chris
the journalist, Richard the sailor
Censors rating tbc

100 Men fast-tracks through 40 years of gay history via a countdown of filmmaker Paul Oremland's most memorable shags. The significance of the 100 men varies, but all have lingered in Paul's mind for some small or, ahem, big reason. Most of the men feature only as a descriptive nickname; some appear on camera. Although the film does ask whether gay men are too fixated on sex, Paul is more interested in these men's lives, emphasising the collective experience of the isolation of growing up gay.

Paul recounts how a religious upbringing in New Zealand fuelled an inner struggle and how his first heartbreak led to a move to the UK. It's there that he met John, the love of his

life. Their on/off-again romance gets major screen time, with Paul unpicking their decision to eschew monogamy for an open relationship. The polyamorous life is a major talking point of the film. In the days before gay marriage seemed even remotely possible, the rejection of monogamy was a defining feature of gay culture, and the film explores the effects it had on men's lives.

This thoughtful film looks forward as much as it does back, leaving us to ponder the intricacies of gay identity today. — Chris Tse

A RIALTO Sat 19 Aug, 8.30 pm*
B RIALTO Mon 21 Aug, 4.15 pm

Bill Direen: A Memory of Others



 Simon Ogston
Bill Direen

 Foraging

Director/Producer/Editor:
Simon Ogston
New Zealand 2017
87 mins

Photography: Jeff Smith,
Simon Ogston
Music: Bill Direen
With: Bill Direen, The Bilders,
Nick Bollinger, Steven Cogle,
Marie Direen, David Eggleton,
Ferocious, Hamish Kilgour

Simon Ogston, director of invaluable documentaries about Philip Dadson and the Skeptics, has crafted a lively portrait of Bill Direen, one of New Zealand's truly maverick voices. For over 40 years, that voice has encompassed poetry, rock music, theatre and long-form prose. A road movie following his first national tour in more than a decade, *A Memory of Others* follows Direen from Dunedin, to Christchurch, to Wellington, to Auckland. In each city he reunites with old bandmates or works with new collaborators to produce a succession of strikingly different performances.

En route, Direen visits key locations from his past, telling stories and giving spoken-word performances of

his written work. His stops include homages to Janet Frame in Oamaru, James K. Baxter in Jerusalem and Michael Joseph Savage in Auckland. It's a thoroughly engaging and pleasurable cinematic trip through our geographical and cultural landscape, threaded with interviews and material from Direen's rich archive. As stimulating as the man it profiles, *A Memory of Others* is an in-depth exploration of his music and writing, providing a glimpse of our social history and current milieu through his eyes.

A RIALTO Sat 26 Aug, 5.45 pm
A RIALTO Sun 27 Aug, 1.00 pm

6 Days

Appearing the same year as his sports doco *The Free Man* (see below), this latest thriller from New Zealand's most versatile filmmaker, Toa Fraser, rounds out his status as a serious action director. Compellingly shaped by Glenn Standing's excellent script, *6 Days* tells the true story of what happened when six heavily armed gunmen invaded the Iranian embassy in London in April 1980. With 26 people held hostage, the ordeal lasted for six nail-biting days as police, politicians and military wrestled over the best way to neutralise the threat.

Policeman Max Vernon (a soulful Mark Strong) tries to reason with the terrorists through trust and negotiation, while Rusty Firmin (Jamie Bell) and a crack troop of SAS operatives prepare to handle the situation by more aggressive means. As pressure to resolve the issue mounts, Fraser tautly builds toward the inevitable, the film climaxing with a white-knuckle recreation of one of the most audacious special forces raids in history.

Amidst the action is BBC reporter Kate Adie (Abbie Cornish), the British journalist whose arresting live coverage of the event broke new ground for television news reporting. In balancing



these contrasting perspectives evenly, Fraser etches out a refreshingly ambivalent position for the audience to observe from.

Especially in a year when the methods of our own special forces have been put under scrutiny, Fraser's film comes as a timely examination of the moral fallout that comes with using force. — JF

"There's a very real moral struggle... I don't really think of the movie in terms of heroes and villains." — Toa Fraser

Director: Toa Fraser

New Zealand/UK 2017 | 95 mins

Producer: Matthew Metcalfe

Screenplay: Glenn Standing

Photography: Aaron Morton

Editor: Dan Kircher

Music: Lachlan Anderson

With: Jamie Bell, Abbie Cornish, Mark Strong, Martin Shaw, Emun Elliot, Ben Turner, Aymen Hamdouchi, Tim Pigott-Smith, Robert Portal, Colin Garlick, Andrew Grainger, Martin Hancock

RP13 violence & offensive language

B RIALTO	Fri 25 Aug, 4.15 pm
A RIALTO	Sat 26 Aug, 8.15 pm
A RIALTO	Tue 29 Aug, 8.15 pm

The Free Man



Director: Toa Fraser
New Zealand 2017
84 mins

Producer/Screenplay:

Matthew Metcalfe

Photography: Andrew Stroud

Editors: Chris Plummer,

Cushla Dillon, Bryn Evans

Music: Sean Donnelly

With: Jossi Wells, The Flying Frenchies

After his adrenalinised te reo chase thriller *The Dead Lands*, New Zealand director Toa Fraser brings audiences a riveting examination of adrenaline itself with his new sports documentary, *The Free Man*. At once a white-knuckle adventure film and ruminating spiritual inquiry, Fraser's doco follows Kiwi world-champion freestyle skier Jossi Wells as he travels and trains with The Flying Frenchies, a troupe of extreme-sport eccentrics who specialise in an array of breathtaking vertiginous stunts.

With no experience whatsoever, Wells learns to cross a rope suspended between two trees and works his way up to traversing the perilous peaks of the French Alps. Supplying the rest of the thrills is a surfeit of heart-stopping

footage from the Flying Frenchies back-catalogue: human catapulting, base-jumping from moving vehicles, and in one thrilling sequence, a slack-rope walk sans harness. Like a Red Bull sports movie by way of Werner Herzog, Fraser's film laces the action with rich existential contemplation: for his daredevil heroes, toying with the void is not just recreation but a philosophical position. Not since *Man on Wire* has the psyche of the adrenaline-junkie been plumbed so grippingly. — JF

A REGENT	Mon 21 Aug, 8.15 pm
A SJ Gore	Mon 21 Aug, 8.15 pm

The Inland Road



 Jackie van Beek

Director/Screenplay:
Jackie van Beek
New Zealand 2017
80 mins

Producer: Aaron Watson

Photography: Giovanni C. Lorusso

Editors: Luca Cappelli, Tom Eagles

With: Gloria Popata, David Elliot,

Chelsie Preston Crayford,

Georgia Spillane, Jodie Hillock

Festivals: Berlin 2017

CinemaScope | M drug use

& offensive language

New Zealand audiences will probably know writer/director Jackie van Beek as Pauline from *Funny Girls*, rather than as an internationally award-winning short filmmaker. Van Beek's writing has a more poetic and serious bent, and in her first feature she turns her attention to home and family, focussing on mothering, daughters, and the after-effects of romantic and sexual encounters.

The cinematography by Giovanni C. Lorusso boasts the rugged farm landscapes of Central Otago, strikingly captured in natural light. These spacious landscapes contrast with hand-held close-ups of the superb naturalistic performances. Teenage Tia, on the run from a disrupted family

situation, is played with subtle depth by newcomer Gloria Popata, alongside local farmer Will (David Elliot), his pregnant wife Donna (Chelsie Preston Crayford) and their six-year-old niece Lily (Georgia Spillane).

The dramaturgy resists conventional narrative choices to reach gentler yet resonant conclusions. It's particularly enjoyable to see female characters show such sensitivity, complexity and empathy. An anticipated and enjoyable debut feature. — Jo Randerson

A REGENT	Wed 16 Aug, 8.00 pm
B RIALTO	Thu 17 Aug, 1.45 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

 Andrea Bosshard
Shane Loader*

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 Woodill, Peter McKay
In English and German, with English subtitles

A	REGEN	Sun 13 Aug, 2.45 pm*
B	REGEN	Mon 14 Aug, 11.15 am*
B	SJ Gore	Wed 23 Aug, 11.00 am
A	SJ Gore	Sun 27 Aug, 3.00 pm

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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

Hugh Macdonald
Christine Dann*

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 REGENT Thu 17 Aug, 10.30 am*
A REGENT Sat 19 Aug, 1.00 pm*

Special Senior Price of \$6.00
applies to screening on Tues 17 Aug

A SJ Gore Thu 24 Aug, 6.15 pm

Kim Dotcom: Caught in the Web



Annie Goldson*

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, bounding from helicopters, 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 – court tussles, scraps with John Key, the Internet Party, the 'Moment of Truth' – 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

A RIALTO Mon 14 Aug, 7.45 pm*
B RIALTO Wed 16 Aug, 1.45 pm

Spookers



Director: Florian Habicht
New Zealand/Australia
2017 | 82 mins

Producers: Nick Batzias, Lani-rain Feltham, Suzanne Walker, Virginia Whitwell
Screenplay: Florian Habicht, Peter O'Donoghue, Veronica Gleeson
Photography: Grant Adams
Editor: Peter O'Donoghue
Music: Marc Chesterman
Festivals: Hot Docs, Sydney 2017
M adult themes
spookers.com

Zombie brides, baby-killing banshees and psycho-killer clowns are all family in Florian Habicht's fanciful and funny documentary portrait of *Spookers*, the popular theme park occupying the former Kingseat Psychiatric Hospital. Ex-sheep farmers Beth and Andy Watson along with daughter Julia are the down-to-earth proprietors of the sprawling destination where multifarious fiends lie in wait to scare the bejeezus out of tens of thousands of screaming customers every year.

In Habicht's enchanted view the Watsons run a family business in more senses than one. The actors he interviews have never had as much entertainment in their lives as creating havoc as *Spookers*, nor found such

camaraderie or reinforcement as in letting their demonic fantasies run riot. Bringing in his own art department and some cute lo-fi effects, Habicht casts their horror-show personae in florid dream scenarios. Former patients worry that *Spookers* promotes the unhelpful notion that psychiatric illness is a terrifying thing, but there seems little doubt for Habicht or the current inhabitants: Kingseat under the Watsons' watch is better for the nation's mental health than it ever was before.

A REGENT Wed 9 Aug, 8.15 pm
B REGENT Tue 15 Aug, 4.15 pm

A SJ Gore Sat 19 Aug, 8.00 pm

Waru

A sisterhood of Māori female directors bravely share their insights into the complexity of child abuse, in a sequence of eight short films that seamlessly become one. At the centre of their stories is Waru, a boy killed at the hands of a caregiver. His tangi, set on a small rural marae, is the centrepiece of the film, but there is an underlying disturbance of heavy themes touching on culture, custom and shame.

We see a single death through the differing lenses of the extended family, community, and in one sharp sequence, national media too. Waru weaves multiple reactions and offers a glimpse into the events that ensue upon the killing of a child and the conflict created among loved ones.

As Waru's grandmothers, Kararaina Rangihau and Merehake Maaka deliver electrifying performances, demonstrating their skill in the art of karanga. As their wailing and laments call on their ancestors to safely take their mokopuna, a challenge for his body unfolds.

Māori humour isn't absent, and neither are the subtexts within the banter, leaving me to wonder if our ability to laugh in times of sorrow is a cloak to mask our pain. Antonio Te Maioha and Miriama McDowell are



powerful in challenging roles, which left me questioning if I would have the same courage to intervene.

The subject could hardly be heavier, but this is a hugely important film. Unless we are willing to be tested, we have no chance of reducing our shameful child abuse rate here in Aotearoa. It's a film everyone in the family should see and talk about.

— Mihingarangi Forbes, Māori Issues Correspondent, *RNZiThe Hui*



Guests

Directors: Briar Grace-Smith, Casey Kaa, Ainsley Gardiner, Katie Wolfe, Chelsea Cohen, Renae Maihi, Paula Jones, Awanui Simich-Pene
New Zealand 2017 | 88 mins

Producers: Kerry Warkia, Kiel McNaughton

Screenplay: Briar Grace-Smith, Casey Kaa, Ainsley Gardiner, Katie Wolfe, Chelsea Cohen, Renae Maihi, Paula Jones, Josephine Stewart-Te Whiu

Photography: Drew Sturge

With: Tanea Heke, Roimata Fox, Ngapakai Moetara, Awhina-Rose Ashby, Maria Walker, Kararaina Rangihau, Acacia Hapi, Antonio Te Maioha, Miriama McDowell, Amber Curreen, Merehake Maaka
In English and Māori, with English subtitles
Censors rating tbc

“When a child is killed every five weeks there is no other way to tackle abuse other than confronting it, head on.”

— Mihingarangi Forbes

B RIALTO Tue 22 Aug, 3.45 pm
A RIALTO Tue 22 Aug, 7.45 pm

Swagger of Thieves



Director/Producer/Photography: Julian Boshier
New Zealand 2017
110 mins

Editor: Eddie Larsen
With: Nigel 'Booga' Beazley, Nigel Regan, Andrew Durno, Mark Hamill, Tom Watson, Mike Franklin-Browne, Andrew Ashton, Tamzin Beazley
Colour and B&W | R16 drug use & offensive language

Any band as theatrically confrontational as Head Like a Hole is going to have a story worth telling. *Swagger of Thieves* director Julian Boshier has worked for a decade on this film. He has earned the trust and respect of Nigel 'Booga' Beazley and Nigel Regan, the ever-collapsing binary stars who are the guts of any HLAH line up.

Boshier finds the two men staring down the age with belligerence, vulnerability, shamelessness and honesty. There is no legacy polishing here, and no one's feelings are spared. Alongside the Nigels we meet Tamzin Beazley, holding together a family in the face of Booga's occasional flailing darkness. Band members emerge in various iterations – some wounded and

disgruntled, others with their gruntle still intact.

Studded through the film are performances by the band in all their cock-wobbling, floor pounding, propulsive and preposterous glory.

Whether you come as a fan of the music, as a fan of solid filmmaking, or as a bystander wondering what all the noise is about, you'll be seeing one of the most intelligently assembled and truthfully told documentaries New Zealand has produced. — Graeme Tuckett

A REGENT Thu 24 Aug, 9.00 pm

TEAM TIBET: Home away from Home



FAIRFAX MEDIA NZ / SUNDAY STAR-TIMES

Director/Producer: Robin Greenberg
New Zealand 2017
160 mins

Photography: Waka Attewell, Costa Botes, John Christoffels, Ruth Korver, Chris Li, the Tibetan Audio Visual Section

Editor: Peter Metcalf

With: Thuten Kesang, Tenzin Atisha, the Dalai Lama
In English and Tibetan, with English subtitles

Filmed over a period of 22 years by Wellington filmmaker Robin Greenberg (*Huloo*, *The Free China Junk*), *TEAM TIBET* provides a thorough and inspiring account of Tibetan culture in exile through the experience and advocacy of the delightful Thuten Kesang, New Zealand's first Tibetan refugee. Having run away from the monastery as a child, he was sent by his father to school in India in 1954, where he was raised by Scottish Presbyterians. Unable to return to Tibet after his parents were arrested in the wake of the 1959 uprising, he's been a fully committed Kiwi since 1967, without ever losing his defining Tibetan identity.

Charismatic and funny, he's a marvellous storyteller, whether

recounting his own personal history or outlining the environmental and political implications of China's occupation of its 'Western Treasure House'. A vital point of contact for the international exile community, as the Dalai Lama himself is happy to testify, he's been a tireless advocate too for multicultural visibility in Auckland. Greenberg summons up a multitude of admirers, leaving us in no doubt at all that her film is a labour of love, richly deserved.

A RIALTO Sat 12 Aug, 1.30 pm
B RIALTO Fri 18 Aug, 11.00 am

New Zealand's Best 2017

75 mins approx. | Censors rating tbc

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 RIALTO Thu 10 Aug, 6.15 pm
B RIALTO Mon 14 Aug, 2.30 pm

A SJ Gore Thu 17 Aug, 6.15 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: Becs Arahanga
Producers: Julian Arahanga, Kath Akuhuata-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

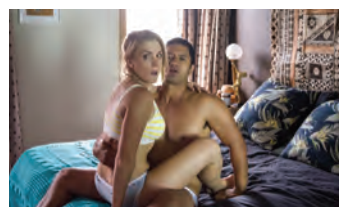
NZ 2017 | Director/Screenplay: Julian Vares
Producer: Craig Gainsborough | Photography: Eoin O'Liddigh | Editor: Richard Lord | With: Tim Hamilton, Peter Tait, Albertine Jonas | 16 mins

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-Lemaile | 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

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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

B RIALTO Fri 18 Aug, 2.00 pm
A RIALTO Sat 19 Aug, 6.30 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: Hinalaimoana 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

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

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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; Richard Davies as a self-styled guru of Melbourne fringe theatre; and Catherine Hill and Andrew Gilbert as doting stage parents, eager to fill scrapbooks with reports of their daughters' stellar achievements.

B REGENT

Thu 24 Aug, 2.00 pm

A REGENT

Fri 25 Aug, 6.15 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

A REGENT

Mon 14 Aug, 6.15 pm

B REGENT

Tue 22 Aug, 11.00 am

B SJ Gore

Fri 25 Aug, 11.00 am

A SJ Gore

Sat 26 Aug, 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 enthralls.

"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	RIALTO	Sun 20 Aug, 1.45 pm
B	RIALTO	Thu 24 Aug, 11.45 am
A	RIALTO	Wed 30 Aug, 6.15 pm

A	SJ Gore	Thu 24 Aug, 8.15 pm
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Frantz



Director: François Ozon
France/Germany 2016
114 mins

Screenplay: François Ozon, Philippe Piazzo. Loosely based on the film *Broken Lullaby* by Ernst Lubitsch
With: Pierre Niney, Paula Beer
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

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.

B	REGENT	Thu 17 Aug, 1.30 pm
A	REGENT	Tue 22 Aug, 6.15 pm

A	SJ Gore	Sat 19 Aug, 5.30 pm
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Heal the Living

Réparer les vivants



Director: Katell Quillévéré
France/Belgium 2016
103 mins

Screenplay: Katell Quillévéré, Gilles Taurand. Based on the novel by Maylis de Kerangal
Photography: Tom Harari
Editor: Thomas Marchand
Music: Alexandre Desplat
With: Tahar Rahim, Emmanuelle Seigner, Anne Dorval
Festivals: Venice, Toronto, London 2016; Rotterdam, 2017
In French with English subtitles
CinemaScope | M graphic medical procedures

One family's tragedy offers the hope of renewed life for another in this exquisitely modulated drama pivoting on the delicate advocacy of a hospital's organ transplant team. Eschewing melodrama and sentimentality, Katell Quillévéré evokes the momentous forces at play for each of the key participants with emotional clarity and weighs the transference of life in passages of sheer cinematic exaltation.

"What sounds like fodder for a routinely gripping episode of *ER* is complicated with rare depths of personal and sensual detail in French director Katell Quillévéré's sublimely compassionate, heart-crushing third feature *Heal the Living*. More polished but no less authentically humane

than her previous works *Suzanne* and *Love Like Poison*, this spidering ensemble piece – adapted from Maylis de Kerangal's internationally acclaimed 2014 novel – boasts beautifully pitched performances from a handpicked cast that includes Tahar Rahim and Emmanuelle Seigner. But it's Quillévéré's soaring visual and sonic acumen (with an assist from composer Alexandre Desplat, here in matchless form) that suffuses a potentially familiar hospital weeper with true grace." — Guy Lodge, *Variety*

A	RIALTO	Sun 13 Aug, 1.45 pm
B	RIALTO	Mon 21 Aug, 2.15 pm
A	RIALTO	Thu 24 Aug, 6.15 pm

BPM (Beats Per Minute)

120 battements par minute

The personal and the political are as vitally connected as the chicken and the egg in Robin Campillo's moving and inspiring Cannes Grand Prix winner. The writer/director draws on his own experience as a member of AIDS activist organisation ACT UP in 90s Paris, embedding an intimately observed love story within a vivid evocation of the dynamics of radical protest.

Hunky Arnaud Valois plays Nathan, a wary, HIV-negative newcomer to the movement who falls for firecracker Sean (incandescent Argentinean actor Nahuel Pérez Biscayart), HIV-positive and irresistibly impatient with the group's more pragmatic leadership.

Campillo wrote Laurent Cantet's *The Class* and this year's *The Workshop* (p19). His skill for catching the currents of a group discussion is as persuasive as ever. The issues that once exercised ACT UP take on clear and present life in 2017 as the young activists brainstorm, strategise dramatic interventions and storm the institutions that would let them die.

"It's both devastating and heartening to watch, these horrifyingly young people bravely confronting vast and seemingly unmovable systems... while attending to their own fears, their own fragile mortality..."



CELINE NIESZAWER

The film's political and moral weight should not overshadow the artistry of its design, nor the quiet profundity of its unreserved and admirable approach to gay intimacy. Campillo has given his movie the breath of true life. It grieves and triumphs and haunts with abounding grace and understanding, its heartbeat thumping with genuine, undeniable resonance." — Richard Lawson, *Vanity Fair*

"A slice-of-life look at a time in history that feels incredibly urgent in today's torn-up world."

— Nikola Grozdanovic, *The Playlist*



Director/Screenplay/Editor:
Robin Campillo

France 2017 | 144 mins

Producers: Hugues Charbonneau, Marie-Ange Luciani

Photography: Jeanne Lapoirie

Music: Arnaud Rebotini

With: Nahuel Pérez Biscayart, Arnaud Valois, Adèle Haenel, Antoine Reinartz, Félix Maritaud, Ariel Borenstein, Aloïse Sauvage, Simon Bourgade, Méthi Touré, Simon Guélat, Coralie Russier

Festivals: Cannes (In Competition) 2017
Grand Prix, Cannes Film Festival 2017

In French with English subtitles
CinemaScope | Censors rating tbc

B REGENT Wed 9 Aug, 3.15 pm
A REGENT Fri 11 Aug, 8.30 pm

Happy End



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

Photography: Christian Berger

Editor: Monika Willi

With: Isabelle Huppert, Jean-Louis Trintignant, Mathieu Kassovitz, Fantine Harduin, Toby Jones

Festivals: Cannes (In Competition) 2017
In French with English subtitles
Censors rating tbc

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..."

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*

B REGENT Tue 15 Aug, 1.45 pm
A REGENT Sun 20 Aug, 4.00 pm

Let the Sunshine In

Un beau soleil intérieur



Director: Claire Denis
France 2017 | 94 mins

Screenplay: Claire Denis, Christine Angot

Photography: Agnès Godard

Music: Stuart A. Staples

With: Juliette Binoche, Xavier Beauvois, Philippe Katerine, Alex Descas, Valeria Bruni-Tedeschi, Gérard Depardieu

Festivals: Cannes (Directors' Fortnight) 2017
In French with English subtitles
Censors rating tbc

A radiant Juliette Binoche absorbs our attention through every moment of this unexpected foray into romantic dramedy by the great French director Claire Denis. This is comedy in a specific literary mode, written by Denis in collaboration with the novelist and playwright Christine Angot. A leading light of the 'autofiction' movement, Angot is famous for the frankness with which she has placed her own emotional life on the printed page.

Binoche plays the Angot surrogate, Isabelle, a Parisian artist, recently divorced from the father of her ten-year-old daughter. Alone and unleashed, she remains undaunted in her yearning to connect sexually and romantically with a succession of men

who, one way or another, come on to her.

There's wry comedy in Isabelle's impatience to cut to the unspoken intent in their blandishments, though the delight of consummation – so empathetically evoked by Denis, one of the cinema's great sensualists – is likely to be followed by bemusement or dismay until she rallies for the next suitor.

"A series of richly human encounters that flow, meander and pulse with life."
— Justin Chang, *LA Times*

A RIALTO Fri 25 Aug, 6.15 pm
A RIALTO Mon 28 Aug, 8.00 pm
B RIALTO Tue 29 Aug, 11.15 am

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

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A	REGENT	Sat 12 Aug, 3.30 pm
B	REGENT	Fri 25 Aug, 10.30 am

B	SJ Gore	Tue 22 Aug, 11.00 am
A	SJ Gore	Sun 27 Aug, 5.15 pm

A Woman's Life

Une vie



MICHAËL CROTTO



Director: Stéphane Brizé
France/Belgium 2016
119 mins

Screenplay: Stéphane Brizé, Florence Vignon. Based on the novel by Guy de Maupassant

With: Judith Chemla, Jean-Pierre Darroussin, Yolande Moreau, Swann Arlaud, Nina Meurisse

Festivals: Venice, Toronto 2016
Critics' Prize, Venice Film Festival 2016

In French with English subtitles
M violence & sex scenes

Director Stéphane Brizé (*Mademoiselle Chambon*, *The Measure of a Man*) applies his keen eye for social observation to costume drama with this striking adaptation of Guy de Maupassant's first published novel.

A young aristocrat named Jeanne (Judith Chemla) raised and educated by kind, progressive parents seems poised on the brink of modern womanhood, but finds herself ill-prepared for a feckless husband and a pious, hypocritical society.

"The pathos and wonder of *A Woman's Life* comes from its recognition that Jeanne is at once a captive of cruel circumstances and a wilful, intelligent human being. Her kinship with other 19th-century

fictional heroines – Emma Bovary, Jane Eyre, Anna Karenina – is evident. She suffers, but she also reads, thinks and desires, and strives to find a zone of freedom within boundaries dictated by fate and society...

A Woman's Life... moves calmly and deliberately, but it never feels slow. Instead, its images and scenes are suffused by an intensity that seems almost to be a quality of the light and air as they play across Ms Chemla's watchful, sometimes inscrutable features." — A.O. Scott, *NY Times*

A	RIALTO	Sun 27 Aug, 3.30 pm
B	RIALTO	Mon 28 Aug, 12.00 pm

The Workshop

L'atelier



Director: Laurent Cantet
France 2017 | 114 mins

Screenplay: Robin Campillo, Laurent Cantet

Photography: Pierre Milon

With: Marina Fois, Matthieu Lucci, Warda Rammach, Issam Talbi, Florian Beaujean, Mamadou Doumbia, Julien Souve, Mélissa Guilbert

Festivals: Cannes (Un Certain Regard) 2017

In French with English subtitles
CinemaScope | Censors rating tbc

French writer-director Laurent Cantet, Palme d'Or winner in 2008 for *The Class*, returns with a suspenseful film, based on a true story, about a writer's relationship with a right-wing student who troubles and intrigues her.

"This story of a successful crime novel author who is invited to a small town to take charge of a writing project is part social survey, part political documentary, with the potential flicker of a love story and the touch of a thriller.

The Workshop conveys a stunningly authentic portrait of French youth today; their class, racial and occupational concerns. The seven young people in author Olivia's (Marina Fois) class represent a snapshot of

France's colorful young population, no intellectuals with writing experience among them (all are played by non-professional actors). Charged with producing a book to promote the image of La Ciotat, a small seaside town located between Marseille and Toulon, Olivia soon discovers that the one subject which unites her students is murder – though they can't quite agree on what kind of murder they should write about, or how to treat it." — Dan Fainaru, *Screendaily*

B	RIALTO	Fri 11 Aug, 2.00 pm
A	RIALTO	Sat 19 Aug, 2.15 pm
A	RIALTO	Mon 21 Aug, 8.00 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 REGENT Tue 15 Aug, 7.45 pm
B REGENT Fri 18 Aug, 11.00 am

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Blade of the Immortal

Mugen no junin



Director: Miike Takashi
Japan/UK 2017
141 mins

Screenplay: Oishi Tetsuya. Based on the manga by Samura Hiroaki
With: Kimura Takuya, Sugisaki Hana, Fukushi Sota, Ichihara Hayato, Toda Erika, Kitamura Kazuki, Kuriyama Chiaki
Festivals: Cannes (Midnight Screenings) 2017
In Japanese with English subtitles
R16 violence & sexual violence

It beggars belief that this is Miike Takashi's 100th feature, but even more impressive is how the man behind such classics as *Audition* and *Ichi the Killer* is still on fire in the director's chair. So, rejoice fans – the maestro is back on form, katana in hand and ready to party.

Based on a popular manga series about a vengeful swordsman with an uncanny ability to self-heal, *Blade of the Immortal* is a gorgeous fantasy romp. Raw and savage, with just the right amount of levity, it's also a welcome return to the heroic bloodshed of Miike's great samurai epic, *13 Assassins*.

Mega idol Kimura Takuya stars as Manji, whose sister is killed by bounty

hunters. Years later he is hired as a bodyguard for Rin, whose kendo-master father and pupils were slaughtered by the swordsmen of Itto-ryu.

Before the last drop of blood hits the dirt viewers will be immersed in a complex web of political conspiracy and supernatural shenanigans, as the expertly staged battles between ever increasing numbers of adversaries erupt in crimson geysers of body parts. It all builds to a virtuoso display of kinetic action that some are saying even tops *13 Assassins'* climax to end all climaxes. — AT

A REGENT Sat 19 Aug, 8.30 pm
B REGENT Fri 25 Aug, 3.00 pm

A Date for Mad Mary

PRESENTED IN ASSOCIATION WITH **The edge ALL THE HITS**



Director: Darren Thornton
Ireland 2016 | 82 mins

Screenplay: Darren Thornton, Colin Thornton. Based on the play *10 Dates with Mad Mary* by Yasmine Akram
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

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.

B REGENT Fri 11 Aug, 1.15 pm
A REGENT Sat 19 Aug, 6.30 pm

A SJ Gore Fri 25 Aug, 6.15 pm

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, feeling past his use-by date, 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 wild-haired vagabond who seems to foretell the future to a ladyboy with karaoke aspirations.

In her debut feature 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 unsentimental, gently comic and thoughtful.

B RIALTO Tue 15 Aug, 12.00 pm
A RIALTO Sat 26 Aug, 1.45 pm
A RIALTO Tue 29 Aug, 6.15 pm

The Teacher

Učitelka



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

Screenplay: Petr Jarchovský
Photography: Martin Ziaran
With: Zuzana Mauréry, Csongor Kassai, Peter Bebjak, Martin Havelka, Ondřej Malý, Eva Bandor, Zuzana Konečná, Richard Labuda, Oliver Oswald, Tamara Fischer, Ina Gogálová, Monika Čertezni
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*). The setting is Bratislava in 1983, drolly evoked in an array of wacky wallpapers and goofy sweaters, 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.

B RIALTO Thu 10 Aug, 12.15 pm
A RIALTO Sun 13 Aug, 5.45 pm
A RIALTO Wed 16 Aug, 6.15 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 Boïgues
With: Laia Artigas, Paula Robles, Bruna Cusí, David Verdaguer, Fermi Reixach
Festivals: Berlin 2017
Best First Feature, Berlin International Film Festival 2017
In Catalan with English subtitles
PG adult themes

B REGENT Wed 9 Aug, 11.00 am
A REGENT Sat 19 Aug, 4.00 pm

B SJ Gore Thu 17 Aug, 11.00 am
A SJ Gore Wed 23 Aug, 6.15 pm

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The Party

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	REGENT	Wed 23 Aug, 6.15 pm
B	REGENT	Thu 24 Aug, 12.00 pm

A	SJ Gore	Fri 18 Aug, 6.15 pm
A	SJ Gore	Sun 20 Aug, 5.15 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, Alex 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 Almódovar, 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 – and find themselves igniting unexpected passions in others. 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	RIALTO	Sat 12 Aug, 8.15 pm
A	RIALTO	Wed 16 Aug, 8.15 pm
B	RIALTO	Thu 17 Aug, 4.00 pm

A	SJ Gore	Fri 25 Aug, 8.00 pm
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The Wound

Inxeba



Director: John Trengove
South Africa/Germany/
The Netherlands/France
2017 | 88 mins

Screenplay: John Trengove, Thando Mggolozana, Malusi Bengu
Photography: Paul Özgür
With: Nakhane Touré, Bongile Mantsai, Niza Jay Ncoyini
Festivals: Sundance, Berlin 2017
In Xhosa, Afrikaans and English, with English subtitles
CinemaScope | M violence, offensive language & sex scenes

Ukwaluka is the Xhosa tradition of male circumcision that separates 18-year-olds from their families for a period of healing, fasting and manhood-proving tests of stamina. In making this the scene for a suspenseful psycho-drama, director John Trengove – who is white – and his cowriters defy the 'what happens on the mountain, stays on the mountain' ethos of the tradition. They also demonstrate with devastating conviction how that code might struggle in the modern world to withstand such exposure.

Kwanda, a privileged, thoroughly urbanised young Xhosa man, is compelled by his father to submit to these traditional rites. His appointed guardian through the ritual is Xolani,

played in a provocative act of casting by Nakhane Touré, an out gay South African singer. Xolani is a poor warehouse worker who takes annual leave to join his friend Vija to attend the camp. Mocking so much enforced masculinity and needling Xolani about his unmanly devotion to Vija, Kwanda becomes increasingly disruptive. Expertly playing our fears for both the young initiate and his targets, Trengove brings the tension to a shocking peak.

FEATURE PRECEDED BY

Broken

Scott Mouat | New Zealand 2017 | 16 mins

A	RIALTO	Sun 13 Aug, 7.45 pm
B	RIALTO	Wed 16 Aug, 4.00 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	REGENT	Thu 10 Aug, 1.45 pm
A	RIALTO	Thu 17 Aug, 6.15 pm
A	RIALTO	Sun 20 Aug, 4.00 pm
B	SJ Gore	Mon 21 Aug, 11.00 am
A	SJ Gore	Sat 26 Aug, 1.30 pm

A Monster Calls




Director: J.A. Bayona
 UK/Spain/USA 2016
 109 mins
Screenplay: Patrick Ness.
 Based on his novel
Photography: Óscar Faura
With: Lewis MacDougall,
 Sigourney Weaver, Felicity Jones,
 Liam Neeson, Toby Kebbell
Festivals: Toronto, London 2016
Best Director, Cinematography & Editing, Goya Awards 2017
 CinemaScope | PG violence
 & scary scenes

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

A	RIALTO	Sat 12 Aug, 6.00 pm
A	RIALTO	Thu 17 Aug, 8.15 pm
B	RIALTO	Fri 18 Aug, 4.00 pm

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Beatriz at Dinner

This perfectly honed chamber drama from director Miguel Arteta and writer Mike White begins as a squirmy dinner-party-gone-wrong comedy and expands into something much more soulful and timely.

Salma Hayek plays Beatriz, a Mexican-American holistic healer invited to stay on for dinner by her wealthy client and avowed friend Cathy (Connie Britton). She finds herself breaking bread with Cathy's husband's business partners and their wives. The alpha male at the party is billionaire developer Doug Strutt (John Lithgow, playing against the obvious Trump connotations with a chilling assurance). As the cocktails multiply and the one percent rejoice in world domination, the earnest Beatriz enunciates an alternative view.

"Arteta deftly portrays the cocoon of wealth and the shamelessness of those who seek it at all costs: Doug can say whatever he wants, because he's surrounded by sycophants and others who feed on his money and power. Beatriz, we sense, has been let in on a gathering that people like her are not supposed to see. That's a pretty simple set-up, but Arteta and screenwriter Mike White find nuance in the conflict..."



This might be the best performance Salma Hayek has ever given, her quiet, observant reserve eventually giving way to bewilderment and resolve. And her inner turmoil is a powerfully relevant one: How does a person committed to healing – to being principled, empathetic, and good – handle first contact with the devils who think nothing of destroying our world?" — Bilge Ebiri, *Village Voice*

"Dark, hopelessly humane *Beatriz at Dinner* is the perfect film for the Trump era... Salma Hayek is remarkable."

— Richard Lawson, *Vanity Fair*

Director: Miguel Arteta
USA 2017 | 83 mins

Producers: Aaron L. Gilbert, Pamela Koffler, David Hinojosa, Christine Vachon

Screenplay: Mike White

Photography: Wyatt Garfield

Editor: Jay Deuby

Music: Mark Mothersbaugh

With: Salma Hayek, John Lithgow, Connie Britton, Jay Duplass, Amy Landecker, Chloë Sevigny, David Warshofsky, John Early

Festivals: Sundance 2017

CinemaScope | M violence & offensive language

A	REGENT	Fri 18 Aug, 6.30 pm
B	REGENT	Mon 21 Aug, 1.15 pm

The Beguiled

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 burnishes a vision of 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

A	REGENT	Sun 13 Aug, 6.00 pm
B	REGENT	Thu 17 Aug, 4.00 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 (*Seven*, *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 REAGENT Fri 11 Aug, 3.15 pm
A REAGENT Sun 13 Aug, 8.15 pm

A SJ Gore Fri 18 Aug, 8.00 pm
A SJ Gore Sun 20 Aug, 7.00 pm

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Brigsby Bear



Director: Dave McCary
USA 2017 | 98 mins

Screenplay: Kevin Costello, Kyle Mooney
With: Kyle Mooney, Greg Kinnear, Matt Walsh, Michaela Watkins, Mark Hamill, Ryan Simpkins, Jorge Lendeborg Jr, Claire Danes, Jane Adams, Kate Lyn Sheil, Alexa Demie, Andy Samberg
Festivals: Sundance, Cannes (Critics' Week), Sydney 2017
M sex scenes, offensive language & drug use

In this inventive, Gondry-esque comedy, *Saturday Night Live*'s earnest goofball Kyle Mooney is a man obsessed by the only TV show he's ever seen, a little-known series about a magic bear saving the world.

James (Mooney) has lived in a bunker for 25 years. His only contact is with his parents (Mark Hamill and Jane Adams), and his only source of external stimulation is the 80s-style 'Brigsby Bear Adventures', delivered weekly on VHS cassettes. He's probably the world's most intense student of the Brigsby mythos.

When James has to leave his bunker and meet other people, he loses access to new episodes. The slow-dawning solution to this emergency celebrates

sweet fellowship in extreme fan culture, and the liberating power of sheer silliness with the conviction of the true believer.

"*Brigsby Bear*'s strongest asset (well, after the gobs of in-universe verbiage that come spilling from James' mouth) is Kyle Mooney's extraordinary performance... To hang around James and soak up some of his positivity (even if it is a little unclear if he knows what's going on half the time) is a joy." — Jordan Hoffman, *Vanity Fair*

A REAGENT Fri 11 Aug, 6.15 pm
B REAGENT Wed 16 Aug, 1.45 pm

It Comes at Night



Director/Screenplay:
Trey Edward Shults
USA 2017 | 92 mins

Photography: Drew Daniels
Editors: Trey Edward Shults, Matthew Hannam
Music: Brian McOmber
With: Joel Edgerton, Christopher Abbott, Carmen Ejogo, Riley Keough, Kelvin Harrison Jr, Griffin Robert Faulkner, David Pendleton, Mikey
CinemaScope | R16 violence, offensive language & content that may disturb

In a time that might be now, after a plague has emptied the cities, a family of three have boarded themselves up in an abandoned backwoods lodge and dedicated every waking moment to mastering the art of survival. Joel Edgerton is the family's patriarch, Carmen Ejogo his wife and Kelvin Harrison Jr their precious, watchful 17-year-old son. When a stranger (Christopher Abbott) breaks into the house seeking food and refuge for his own wife and infant son, the survivalist nightmare of scarce resources, invisible disease and creeping paranoia escalates.

"A major statement on the subject of civilization in freefall, writer-director Trey Edward Shults's nerve-shredding

domestic thriller joins the rarified company of Cormac McCarthy's 2006 novel *The Road* and the small handful of intimate post-apocalyptic scenarios that puncture through to our deepest fears...

Don't hold your breath hoping to learn what the plague is. That's part of what makes Shults's spare, fablelike story transcend any number of *Walking Dead* episodes... *It Comes at Night* is a film of tense gradations, a chamber piece set at the twilight of humanity." — Joshua Rothkopf, *Time Out NY*

A REGENT Sun 20 Aug, 8.15 pm
B RIALTO Thu 24 Aug, 4.15 pm

Wind River



© 2016 SUNDANCE INSTITUTE



Director/Screenplay:
Taylor Sheridan
USA 2017 | 111 mins

Photography: Ben Richardson
Music: Nick Cave, Warren Ellis
With: Jeremy Renner, Elizabeth Olsen, Gil Birmingham, Jon Bernthal, Julia Jones, Kelsey Asbille, James Jordan, Teo Briones, Apesanahkwat, Graham Greene
Festivals: Sundance, Cannes (Un Certain Regard), Sydney 2017
CinemaScope | Censors rating tbc

Following up his energetic scripting for *Sicario* and *Hell or High Water*, actor-turned-screenwriter Taylor Sheridan takes the director's chair for this chilly backwoods thriller set in the remote Wind River Indian reservation, Wyoming. Jeremy Renner stars as Cory Lambert, an expert marksman employed by the US Fish and Wildlife Service to cull dangerous animals. While out on a job, he discovers the body of a young Native American woman in the middle of the wilderness. The FBI hold jurisdiction on the reservation and they send rookie agent Jane Banner (Elizabeth Olsen) to investigate. She soon realises she's in over her head, so looks to Lambert to help her hunt down a predator of a different kind. — MM

"*Wind River* is a modern western, and one of very few forays into the genre that's set in snow country... Sheridan and cinematographer Ben Richardson use that landscape beautifully in a story that reaches out in several directions – it's about, among other things, communities of forgotten people, the intricacies of gender dynamics and the ways in which violence against women can be insidiously veiled. The story comes to rest in a way that's both somber and gratifying." — Stephanie Zacharek, *Time*

A RIALTO Fri 11 Aug, 8.15 pm
B RIALTO Mon 14 Aug, 4.00 pm
A RIALTO Tue 15 Aug, 8.15 pm

Animation NOW! 2017

85 mins approx. | Censors rating tbc

Our longstanding animation programmer Malcolm Turner, also head honcho at the Melbourne International Animation Festival, offers a selection of the brightest and best from this year's *Animation NOW!* Festival – in 2017 supported by Victoria University Wellington, School of Design.

Rising stars, including New Zealand's own, jostle with longstanding masters; the playful with the profound. Here are flights of cinematic magic of an individuality that only animators can bring to the screen – delivering a cornucopia of creative excitement to reward any moviegoer.

If you're looking to sample the international animation ecosystem in all of its multi-coloured, variously shaped glories, there's no better place to begin.

Double King

Australia 2017 | Director: Felix Colgrave | 9 mins

Ah, the quest for power in all its crazy, twisted, warped and comically gory forms.

Beer

Italy 2016 | Director: NERDO | 2 mins

Charles Bukowski's roiling, volcanic thoughts writ loud on one of his favourite subjects.

Satie's "Parade"

Japan 2016 | Director: Yamamura Koji | 14 mins

An animated re-creation of a realist ballet, fuelled by extracts from Satie essays.

Primal Flux

USA 2016 | Director: Joan C. Gratz | 3 mins

Gratz gently plunges us into a visceral realm of constantly morphing three-dimensional clay.



À PERDRE HALEINE

À perdre haleine

France 2016 | Director: Lea Krowczyk | 4 mins

Sometimes you just have to let the music take you over.

I Want Pluto to be a Planet Again

France 2016 | Directors: Marie Amachoukeli, Vladimir Mavounia-Kouka | 12 mins

On the beautiful complexities of rebuilding and the uncertain joys of admiring from afar.

Fire in Cardboard City

New Zealand 2017 | Director: Phil Brough | 8 mins

Fighting a fire in Cardboard City is always going to be challenging.

Scratchy

Canada 2017 | Director: Marv Newland | 3 mins

Everywhere you go, everything you do, everybody you meet – everything's scratchy.



PRIMAL FLUX



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Waiting for the New Year

Latvia 2016 | Director: Vladimir Leschiov | 8 mins

The passage of seasons is the simplest of all things, but is lived differently by different people.

Before Love

Russia 2016 | Director: Igor Kovalyov | 19 mins

Love leads us down many false paths and this drama knows them all.



I WANT PLUTO TO BE A PLANET AGAIN

A RIALTO Mon 21 Aug, 6.15 pm
B RIALTO Tue 22 Aug, 12.00 pm

FOR ALL AGES



Features selected by Nic Marshall of Square Eyes Film Foundation, ardent promoters of international cinema to our youngest audiences and their movie-going companions. The animated short film programmes are lovingly curated by Nic with a little assistance from our *Animation NOW!* maestro Malcolm Turner.

See also: *My Life As a Courgette* (p31).

Born in China



Director: Lu Chuan
USA/China 2016
79 mins

Producers: Phil Chapman, Roy Conli, Brian Leith
Screenplay: David Fowler, 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

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 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

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

A RIALTO Sun 13 Aug, 12.00 pm
A REGENT Sun 20 Aug, 11.00 am

A SJ Gore Sun 27 Aug, 1.15 pm

Swallows and Amazons



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: Ilan 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*

A RIALTO Sun 27 Aug, 11.00 am

A SJ Gore Sun 20 Aug, 1.15 pm

Animation for Kids 4+

61 mins approx. | G cert

We've searched all around the world and back again to shape this eclectic collection of imaginative and engaging animated short films – terrific viewing for both the very youngest of filmgoers and animation admiring grown-ups. There's only space here to list some highlights. For the full programme listing go to nziff.co.nz — NM

The Cage

France 2016 | Director: Loïc Bruyere | 6 mins

When a bear and his bird pals find the right rhythm, teamwork equals sweet freedom.

A Hole

Mexico 2016 | Director: Maribel Suárez | 4 mins

A small girl befriends a hole in her garden, discovering that patience and a helping hand can make a big difference when you want something to grow.

B RIALTO Sat 12 Aug, 12.00 pm
B REGENT Sat 19 Aug, 11.15 am

Eagle Blue

UK 2016 | Director: Will Rose | 4 mins

Eagle Blue soars high above the mountaintop – but she must swoop down to the town below and provide a proper meal for her hungry kids.

Spider Web

Russia 2016 | Director: Natalia Chernysheva | 4 mins

Anyone can get caught in a sticky situation, but sometimes working together can make things a whole load easier.

The Pocket Man

Georgia/Switzerland/France 2016 | Director: Ana Chubiniidze | 8 mins

When he makes a new friend, the pocket man realises that acts of kindness come in all shapes and sizes.



AWESOME BEETLE'S COLOURS

Awesome Beetle's Colours

Latvia 2016 | Director: Indra Sproge | 3 mins

A nearly impossible story, supported by a catchy melody, guides us through the alphabet.

The Sled

Russia 2016 | Director: Olesya Shchukina | 4 mins

In the middle of deepest, snowiest winter, a squirrel finds something he has never seen before.

Stone Soup

France 2015 | Director: Clémentine Robach | 7 mins

Times are tough in one little town: first no food, now no electricity. Eventually, the transformative power of community nourishes all in the best ways possible.



A HOLE

Fruit of Clouds

Czech Republic 2017 | Director: Kateřina Karhánková | 11 mins

A charming tuft makes a great discovery through overcoming its fear of the unknown.

Tiger

Germany 2015 | Director: Kariem Saleh | 4 mins

A tiny tiger, happy but hungry, sneakily satisfies an endless appetite.

Big Box Sing-song: Bears

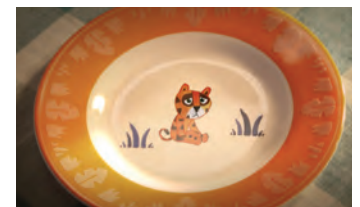
Canada 2016 | Directors: Warren Brown, Adam Goddard | 2 mins

Let's hear it for the Bears!

Mr Night Has A Day Off

Lithuania 2016 | Director: Ignas Meilunas | 2 mins

What will Mr Night do on his day off? Wander through the daylight and create mischief, of course.



TIGER

Animation for Kids 8+

71 mins approx. | PG low level violence

Hold tight for a showcase of brilliant animated short films – curated for the curious. Whether you're an inquisitive kid or long-time animation fan, there's most certainly something for you. There's only space here to list some highlights. For the full programme listing go to nziff.co.nz — NM

Outdoor Cinema

Russia/Australia 2014 | Director: Tatiana Poliektova, Filippo Rivetti | 3 mins

A group of industrious creatures make an outdoor cinema to reflect the world around them.

Cats & Dogs

Switzerland/Germany 2015 | Director: Gerd Gockell, Jesús Pérez | 6 mins

One cat. One dog. You can probably anticipate how this might go.

B REGENT Sun 13 Aug, 10.15 am

Welcome to My Life

USA 2015 | Director: Elizabeth Ito | 9 mins

A glimpse into a day in the life of Douglas, aka T-Kesh – just your average Monster-American teenager.

1 Minute Nature: Jellyfish Weather

Netherlands 2016 | Directors: Stefanie Visjager, Katinka Baehr | 1 min

The sea is full of colour and underwater mystery in one boy's true story of a day at the beach.

Jonas and the Sea

Netherlands 2015 | Director: Marlies van der Wel | 12 mins

Jonas casts aside everything in pursuit of his dream to live in the sea.



JONAS AND THE SEA

Nino & Felix

Italy 2015 | Directors: Marta Palazzo, Lorenzo Latrofa | 8 mins

Two boys, who are not particularly thrilled at being brought together, clash out their differences to find the ways in which they are more alike than not.

Little Mouse

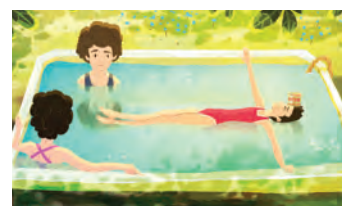
Hungary 2016 | Director: Ervin B. Nagy | 7 mins

'Little Mouse' is a hugely talented swimmer who earned a spot at the Bucharest Youth Championship. Will she have what it takes to out-lap the big kids?

Sweaty Armpits

USA 2016 | Director: Tony Dusko | 1 min

Does anyone have a mop?



LITTLE MOUSE

Water Path For a Fish

Spain 2016 | Director: Mercedes Marro | 8 mins

Oscar rescues a goldfish from the clutches of hungry cats but, with the drought, has trouble caring for it. When the water returns, the trouble becomes keeping track of his new fishy friend.

G-AAAH

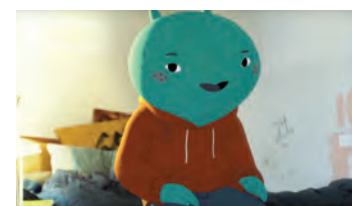
UK 2016 | Director: Elizabeth Hobbs | 1 min

Typographical flights of fancy tell the true story of typist-turned-aviator Amy Johnson.

Fire in Cardboard City

New Zealand 2017 | Director: Phil Brough | 8 mins

There's action aplenty for the Cardboard City Fire Department as they try to curb their first real fire.



WELCOME TO MY LIFE

FRESH

We line up the films that held our attention with their energy and originality – in terms of subject, technique and sensibility. Not every film that feels like a harbinger of the future is the work of a young filmmaker – though an encouraging number on the pages that follow are.

Gabriel and the Mountain

Gabriel e a montanha



Director: Fellipe Barbosa
Brazil/France 2017
127 mins

Screenplay: Fellipe Barbosa, Lucas Paraizo, Kirill Mikhaylovsky
With: João Pedro Zappa
Festivals: Cannes (Critics' Week) 2017
In English, Portuguese, Swahili, Chichewa and French, with English subtitles
CinemaScope | M sex scenes, offensive language, drug use & content that may disturb

Spectacular and thrumming with life, this richly layered road movie shows us Africa through the eyes of an eager gap-year backpacker. "I travel as I've always dreamed of doing in a nontouristic and sustainable manner," he emails back home to Brazil. "Spending \$2 or \$3 a day and giving 80% of my daily budget to the locals who feed and shelter me."

Brazilian director Fellipe Barbosa's film recreates the journey of his friend Gabriel Buchmann who died on the slopes of Malawi's Mount Mulanje in 2009. The African cast is made up almost entirely of people whom the open-hearted young Brasileiro befriended along the way. They play themselves – and deliver personal tributes in voiceover.

The director is alive to his friend's vanity and the ironies attendant on his "total immersion in the heart of Africa." Required by a waitress at a beachside cafe to order a meal, Gabriel is outraged to be mistaken for a mere tourist. But his appetite for the freedom and friendship of the road gives this film irresistible exuberance and heart. There's mystery too: his impatience to knock off the achievements he's set himself brings his brief and brilliant life to an end and sets this wonderfully enlivening film in motion.

B RIALTO	Thu 10 Aug, 3.45 pm
A RIALTO	Fri 18 Aug, 8.15 pm
A RIALTO	Sun 20 Aug, 8.00 pm

I Am Not a Witch



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

Photography: David Gallego
Music: Matthew James Kelly
With: Margaret Mulubwa, Henry B.J. Phiri, Nancy Murilo
Festivals: Cannes (Directors' Fortnight) 2017
In English, Bemba, Nyanja and Tonga, with English subtitles
PG adult themes

In Zambian-born, Welsh-raised director Rungano Nyoni's truly surreal tale, a nine-year-old village girl is accused of witchcraft and hauled off to do witches' work. Soon she's identifying the culprit in a police line-up, bringing on the rain, or just 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 these 'witches' to work.

"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... Rungano Nyoni has made the subject the focus of her debut feature... a biting satire attacking the ignorance which provides oxygen for this hokum...

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*

B RIALTO	Tue 15 Aug, 4.15 pm
A RIALTO	Wed 23 Aug, 8.15 pm
A RIALTO	Thu 24 Aug, 8.15 pm

A Ghost Story

One of the wonders of this or any year, David Lowery's film takes the homeliest of images for the supernatural – a sheet with two forlorn eyeholes – and places it at the centre of a layered and piercing contemplation of existential mystery. Working in secret and on a micro-budget, the director of *Pete's Dragon* has evoked a profound eeriness from the most minimal and intimate of means.

As the ghost of a young husband (Casey Affleck) observes the grief of his partner (Rooney Mara) and then lingers through subsequent tenancies of the house they shared, the helpless ghost's attachment to the place he loved becomes increasingly impersonal and unsettled. Lowery's theme is realised in delicate, folkloric images of a distinctly American paradise lost, its hushed mood disrupted by abrupt bursts of activity – Will Oldham on a brilliant jag as a drunken doom theorist – and radical bends in time.

"A *Ghost Story* has the structure and rhythm of a musical suite, with Lowery working variations on the same themes, the same characters, and the same location. The result can be lyrical and poetic, or more naturalistic and minimalist. In both cases, *A Ghost Story* is absolutely mesmerizing, with an



anything-goes quality that's endlessly fascinating. Any movie that can turn a walking joke like *The Ghost* into a figure of genuine pathos is a movie that earns every long pause, and every sudden leap." — Noel Murray, *The Playlist*

"A *Ghost Story* is filmmaking that challenges and exhilarates, a potent reminder of how many new places film can still be taken." — Dominik Suzanne-Mayer, *Consequence of Sound*

Director/Screenplay/Editor:

David Lowery
USA 2017 | 93 mins

Producers: Toby Halbrooks, James M. Johnston, Adam Donaghey

Photography: Andrew Droz Palermo

Music: Daniel Hart

With: Casey Affleck, Rooney Mara, Will Oldham, McColm Cephas Jr., Kenneisha Thompson, Grover Coulson, Liz Franke, Barlow Jacobs

Festivals: Sundance 2017

M offensive language

"It's a rare privilege to see a contemporary American film as ambitious, emotionally honest, and just-plain-breathtaking."

— Dan Schoenbrun, *Filmmaker*

A REGENT Tue 22 Aug, 8.45 pm
B REGENT Thu 24 Aug, 4.00 pm

My Life As a Courgette

Ma vie de courgette

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Director: Claude Barras
Switzerland/France 2016
66 mins

Screenplay: Céline Sciamma.
Based on the novel by Gilles Paris
Animation director: Kim Keukeleire
French Voices: Gaspard Schlatter, Sixtine Murat, Paulin Jaccoud
English Voices: Erick Abbate, Ness Krell, Romy Beckman
Festivals: Cannes (Directors' Fortnight), Melbourne, Toronto, London 2016; Sundance 2017
Nominated, Best Animated Feature, Academy Awards 2017
PG sexual references

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. 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)... 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*

In English – dubbed

A REGENT Tue 15 Aug, 6.15 pm

A RIALTO Tue 22 Aug, 6.15 pm

B RIALTO Fri 25 Aug, 1.00 pm

In French with English subtitles

B REGENT Mon 14 Aug, 2.15 pm

Patti Cake\$



Director/Screenplay:
Jeremy Jasper
USA 2017 | 108 mins

Photography: Federico Cesca
Editor: Brad Turner

Music: Jeremy Jasper,

Jason Binnick

With: Danielle Macdonald, Briget Everett, Siddharth Dhananjay, Mamoudou Athie, Cathy Moriarty, Sahr Ngaujah

Festivals: Sundance, SXSW, New Directors/New Films, San Francisco, Cannes (Directors' Fortnight) 2017
Censors rating tbc

"Two stars are born in *Patti Cake\$*, one of those rare crowd-pleasers that earn their love honestly. The first is the sensational Danielle Macdonald, who plays the second: the movie's title character, also known as Patricia Dombrowski, a poor white New Jersey rapper who, with her tiny diverse posse yearns to cross the bridge to fame and fortune. Written and directed by Jeremy Jasper, the movie treads familiar aspirational ground: Patricia has dreams, pluck and obstacles (she's routinely taunted because of her weight), but her outsider status isn't fetishized or romanticized, and she's divinely real." — Manohla Dargis, *NY Times*

"It's hard to equate what a star-making turn this is for Macdonald.

The audience at the film's world premiere gave an audible gasp when she answered her first question because no one had a clue she was Australian let alone not American. In a movie like this, filmmakers often have to convince the audience an actor playing a musician is as good as the story says there are. At no point in *Patti Cake\$* is there ever a hint that Macdonald is unable to legitimately rap. She's simply a revelation." — Gregory Ellwood, *The Playlist*

B RIALTO Wed 23 Aug, 4.00 pm

A RIALTO Sun 27 Aug, 5.45 pm

A RIALTO Wed 30 Aug, 8.30 pm

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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*

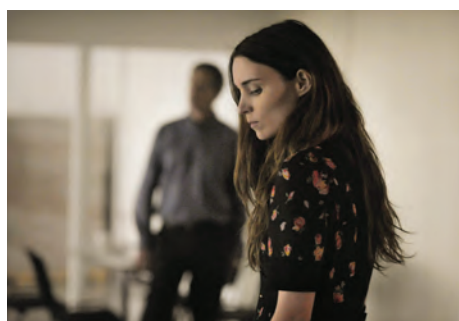


Director: William Oldroyd
UK 2016 | 89 mins

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 REGENT Sat 12 Aug, 8.30 pm
B REGENT Wed 16 Aug, 4.00 pm

Una



Director: Benedict Andrews
USA/UK/Canada 2016
94 mins

Screenplay: David Harrower. Based on his play *Blackbird*
Photography: Thimios Bakatakis
Editor: Nick Fenton
Music: Jed Kurzel
With: Rooney Mara, Ben Mendelsohn, Riz Ahmed
Festivals: Toronto, London 2016
R16 sex scenes, offensive language & content that may disturb

Opened out by David Harrower from his 2005 stage two-hander *Blackbird*, the first feature directed by the Australian stage director-dramatist Benedict Andrews is a crucible for the traumatic legacy of abuse – and the combustible nerviness of actors Rooney Mara and Ben Mendelsohn.

"With deeply unresolved questions about her past, Una (Rooney Mara) travels to another city, turning up unannounced at Ray's (Ben Mendelsohn) work and dredging up a decade-old experience that he thought he'd left behind. Mendelsohn and Mara are exceptional as the troubled and troubling Ray and Una, and Riz Ahmed makes for a perfect foil as the innocent Scott.

The film interrogates the psychology of abuse with precision, intelligence and restraint; taking on a disturbing subject, Harrower and Andrews expertly shift us through an enormous range of intellectual and emotional positions. This is filmmaking artistry of the highest order, from writing and performances to the unsettling, moody score from Jed Kurzel (*Macbeth*, *Snowtown*)." — Tricia Tuttle, London Film Festival

A RIALTO Fri 25 Aug, 8.15 pm
A RIALTO Sun 27 Aug, 8.00 pm
B RIALTO Mon 28 Aug, 4.15 pm

The Untamed

La región salvaje



MANUEL CLARO, MARTÍN ESCALANTE



Director: Amat Escalante
Mexico 2016 | 100 mins

With: Ruth Ramos, Simone Bucio, Jesús Meza, Eden Villavicencio
Festivals: Venice, Toronto, San Sebastián, London 2016; Rotterdam, San Francisco 2017
Best Director, Venice Film Festival 2016
In Spanish with English subtitles
R16 violence, nudity, sex scenes, offensive language & content that may disturb

A mysterious visitor offers gratification to the sexually oppressed in this arresting mix of hard-edged realism and bio-sci-fi from Mexican provocateur Amat Escalante (*Heli*). Alejandra and her husband Angel live with their young sons in Guanajuato, Mexico. While the swaggering Angel lords it over his family, he's also lining up his next furtive hotel room hook-up with Fabián, Alejandra's brother. The gentle humanitarian in the film, Fabián works in the local hospital. He too strains under the yoke of the domineering Angel.

One day a young stranger arrives at the clinic, strung out but strangely exhilarated, with what appears to be a dog bite. Soon she befriends Fabián

and Alejandra and observes that maybe they should be getting some of what she's been getting. She directs them to a chalet in the countryside where a scholarly elderly couple harbour the mysterious guest. Not everyone granted access to the chalet comes out exhilarated. As in the fierce *Heli*, Escalante's indictment of posturing machismo is graphic, incisive and super-realistic. Envisaging its necrosis as nature consumed by sexual ecstasy, he's created one memorably weird mash-up of a movie.

A REGENT Thu 10 Aug, 8.15 pm
B REGENT Mon 14 Aug, 4.00 pm

FRAMING REALITY

The profusion of excellent documentaries submitted to us is staggering. We try to steer a course that favours formal sophistication and complexity, while allowing ourselves on occasion to fall for the most forthright advocacy and appeals to the heartstrings.

You will find more fine examples filling the Aotearoa section of the programme and in the sections that follow. Also in our Big Nights and For All Ages sections. In other words, documentaries are everywhere at NZIFF.

Blue



Director/Screenplay:
Karina Holden
Australia 2017 | 76 mins
Photography: Jody Muston
Underwater photography:
Jon Shaw
Editor: Vanessa Milton
With: Lucas Handley,
Madison Stewart, Mark Dia,
Phillip Mango, Jennifer Lavers,
Tim Silverwood, Valerie Taylor
Festivals: Sydney 2017
PG cert

With a background in natural history TV, director Karina Holden has made an empowering conservationist documentary showcasing the work and advocacy of six 'ocean guardians'. Madison Stewart, who grew up on the Great Barrier Reef, has become an underwater filmmaker, using her camera and social media to increase public awareness of the plight of sharks. Mark Dia, regional oceans campaigner for Greenpeace South Asia, uncovers illegal fishing practices, corruption and labour abuses in the seafood industry.

Following the surf was what led Tim Silverwood to combat the appalling ubiquity of plastic waste in sea and on shoreline, Dr Jennifer Lavers is a marine eco-toxicologist, seen in the film

patiently extracting some of that waste from the bellies of endangered sea birds. On Cape York Peninsula the Nanum Wunghtim rangers clear the coastal waters of the vast ghost nets abandoned by fishing boats and trapping sea life. Proving that conservation is not the sole preserve of the young, pioneering diver, shark advocate, artist and Australian heroine Valerie Taylor is cautiously upbeat at 82. The ocean will recover, she says, "if we leave it alone."

B REGENT Wed 9 Aug, 1.15 pm
A REGENT Wed 16 Aug, 6.15 pm

A SJ Gore Sat 19 Aug, 1.30 pm

Citizen Jane: Battle for the City



Director: Matt Tyrnauer
USA 2016 | 92 mins
Producer: Robert Hammond,
Corey Reeser, Jessica Van Garse,
Matt Tyrnauer
Photography: Chris Dapkins
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 World War II, powerbroker and 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 the length of Manhattan. 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 REGENT Wed 9 Aug, 6.15 pm
B REGENT Tue 22 Aug, 1.30 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 REGENT Sun 13 Aug, 12.00 pm
B REGENT Wed 16 Aug, 11.00 am

A SJ Gore Sun 27 Aug, 7.45 pm

I Am Not Your Negro

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Director: Raoul Peck
USA/France 2016
93 mins

Screenplay: Raoul Peck,

James Baldwin

Photography: Henry Adebajo,

Bill Ross, Turner Ross

Narrator: Samuel L. Jackson

With: James Baldwin, Malcolm X,

Martin Luther King Jr, Medgar

Evers, Lorraine Hansberry

Festivals: Toronto, New York

2016; Berlin 2017

Nominated, Best Documentary,

Academy Awards 2017

B&W and Colour

"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..."

The voice-over narration... is entirely drawn from Baldwin's work... 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 concise, roughly 90-minute movie with the scope and impact of a 10-hour mini-series or a literary doorstep."

— A.O. Scott, *NY Times*

A REGENT Thu 10 Aug, 6.15 pm
B REGENT Fri 18 Aug, 1.45 pm

A SJ Gore Sat 19 Aug, 3.30 pm
A SJ Gore Wed 23 Aug, 8.15 pm

Kedi



Director: Ceyda Torun
Turkey/USA 2016
79 mins

Producers: Ceyda Torun, Charlie Wuppermann

Photography: Charlie Wuppermann

Editor: Mo Stoebe

With: Sari, Bengü, Aslan Parçası,

Psikopat, Deniz, Gamsız, Duman

Festivals: Melbourne, Vancouver 2016

In Turkish with English subtitles

"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..."

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...

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*

FEATURE PRECEDED BY

Stay

Craig Gainsborough, Luke Thornborough | New Zealand 2017 | 7 mins

B REGENT Thu 10 Aug, 11.30 am
A REGENT Sat 12 Aug, 11.00 am
B RIALTO Mon 21 Aug, 12.30 pm

B SJ Gore Fri 18 Aug, 11.00 am
A SJ Gore Mon 21 Aug, 6.15 pm

Risk



Director: Laura Poitras
Germany/USA 2016
93 mins

Photography: Kirsten Johnson
Editors: Melody London, Laura Poitras
Music: Jeremy Flower
With: Julian Assange, Sarah Harrison, Jacob Appelbaum, Renata Avila, Joseph Farrell, Jennifer Robinson
Festivals: Cannes (Directors' Fortnight) 2016; Sydney 2017
In English, Arabic and Spanish, with English subtitles

Julian Assange loathes *Risk*. Or he loathes, at least, what *Risk* has become. When it premiered at Cannes in 2016, Laura Poitras' film presented a mostly admiring portrait of the WikiLeaks founder. It has since been updated, and updated again. WikiLeaks' role in the US presidential election is part of that, but Poitras' revisions are more profoundly spurred by deepening suspicion about Assange's character, particularly his response to sexual assault allegations.

Seven years in the making, *Risk* is a thematic sibling to *Citizenfour*, the Edward Snowden feature that won Poitras the 2015 Best Documentary Oscar. The access is extraordinary. We see Assange marshalling his cohorts

like an intelligence agency. Calling the State Department, demanding to speak to Hillary Clinton. Taking on an elaborate disguise for the dash to the Ecuadorian embassy.

Spellbinding and at times disquieting, *Risk* explores the moral and ethical debate sparked by WikiLeaks. But at its core it is a study of a man whose brilliance risks becoming subsumed by narcissism, with a startling attitude to those who challenge him – and a filmmaker unwilling to remain a bystander. — Toby Manhire

A RIALTO	Fri 11 Aug, 6.15 pm
B RIALTO	Wed 23 Aug, 12.15 pm

To Stay Alive: A Method



Director: Erik Lieshout
The Netherlands/
Belgium 2016 | 70 mins

Producer: Marc Thelosen
Photography/Editor: Reinier van Brummelen
Music: Iggy Pop
With: Michel Houellebecq, Iggy Pop, Anne Claire Bourdin, Jerome Tessier
Festivals: Amsterdam Documentary 2016; Sydney 2017
In English and French, with English subtitles

A Michel Houellebecq/Iggy Pop combo may initially seem incongruous. However, these two *enfants terribles*, veteran disrupters of the worlds of literature and rock music on opposite sides of the Atlantic, share many affinities, not the least of which is the shared belief that the role of the artist is to "put your finger on the wound of society and press down real hard."

Iggy's first encounter with Houellebecq's writing was like delving into his own autobiography, so much did it seem to describe his early experience as a geeky outsider. His inimitable voice, gravel-rough and poised, wonderfully recites excerpts from *To Stay Alive: A Method*, the French writer's manifesto about the

rewards of suffering.

Houellebecq's "advice to young poets" combines reflections on artistic existence and the experiences of people in his own life, whom we also have the privilege of meeting. Far from the *miserabilisme* for which Houellebecq is renowned, this superbly crafted film mines the value in difference and otherness, often with deadpan and impish wit – something else the two men share. — SR

B RIALTO	Thu 10 Aug, 2.15 pm
A RIALTO	Sat 12 Aug, 4.30 pm
A RIALTO	Mon 14 Aug, 6.15 pm

Documentary

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Step

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 fractured home lives and poverty facing many of its brightest charges. The film trails three very differently positioned seniors as each is guided through a nerve-racking 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.



"Step is so much fun, it could cause some doc purists to gripe at the glossy touches... but that's where the film may ultimately prove most powerful. By offering some of society's most marginalized members – young black women – their time in the spotlight without any inkling of condescension or exploitation, Lipitz does more than just entertain or enlighten. She's breaking down barriers in nonfiction cinema." — Geoff Berkshire, *Variety*

"Inspirational... Step tells a story that highlights the intertwining values of hope and education."

— Steve Greene, *Indiewire*



Director: Amanda Lipitz
USA 2017 | 83 mins

Producers: Steven Cantor, Amanda Lipitz
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

A REGENT Mon 21 Aug, 6.15 pm
B REGENT Fri 25 Aug, 1.00 pm

Unrest



Director: Jennifer Brea
USA 2017 | 97 mins

Screenplay: Jennifer Brea, Kim Roberts
Photography: Sam Heesen, Christian Laursen
With: Jennifer Brea, Omar Wasow, Jessica Taylor, Lee Ray Denton, Randy Denton, Casie Jackson
Festivals: Sundance, SXSW 2017
Special Jury Prize (Documentary), Sundance Film Festival 2017
In English and Danish, with English subtitles

A largely mysterious condition that reportedly afflicts as many as 17 million people worldwide, chronic fatigue syndrome or myalgic encephalomyelitis (ME) still perplexes most doctors and is often dismissed as a psychosomatic illness.

Director Jennifer Brea was a journalist and academic studying for a PhD at Harvard. Months before her wedding she became progressively ill, losing the ability even to sit in a wheelchair. When told by her doctor it was 'all in her head', her response was to start filming from her bed, gradually deploying crews globally to document the world inhabited by millions of patients whom medicine forgot.

Unrest tells the story of Jen and her husband, Omar, facing the unexpected, and four of the community of ME patients whom Jen brings together on the internet, in the United States, UK and Denmark. Together they explore how to make a meaningful life when everything changes. The film is a feat of disability filmmaking, made with an international team and using innovative technologies to allow the bedbound director to cover the world and film as if she's in the room.

B RIALTO Fri 11 Aug, 12.00 pm
A RIALTO Sun 13 Aug, 3.45 pm
A RIALTO Sat 26 Aug, 11.45 am

Winnie



Director/Screenplay: Pascale Lamche
France/South Africa/
The Netherlands 2017
98 mins

Photography: Olivier Raffet, Felix Meyburgh
With: Winnie Madikizela-Mandela, Zindzi Mandela-Hlongwane
Festivals: Sundance 2017
Directing Award (World Cinema Documentary), Sundance Film Festival 2017

French director Pascale Lamche's Sundance award winner outlines the life and work of legendary activist Winnie Madikizela-Mandela – and allows her to deliver her side of a disputed history. Nelson Mandela was often perceived as a saint, even by the regime he opposed. Winnie, who was married to him for 38 years and furthered his agenda in a violent outside world during his 27 years of incarceration, was almost as readily demonised. Lamche's film makes telling use of archival clips, not least Winnie Mandela's fractious engagement with the Truth and Reconciliation Commission and her breathtaking denunciation by Bishop Desmond Tutu. Interviews with diplomat daughter

Zindzi, biographers, journalists and lawyers make it abundantly clear how she became such a formidable fighter, still going strong at 80.

"It might be apparent where the film's sympathies reside, but *Winnie* is by no means a simple or straightforward missive of support. Lamche's efforts to unravel not only the tale at hand but also the reasoning behind the many conflicting views surrounding her subject – and the ripples both leave in the country today – are deftly handled." — Sarah Ward, *Screendaily*

B RIALTO Wed 16 Aug, 11.45 am
A RIALTO Fri 18 Aug, 6.15 pm

PORTRAIT OF AN ARTIST

See also:

Bill Dieren: A Memory of Others (p10),
Faces Places (p6), *Kobi* (p12), *Maudie* (p16).

BANG! The Bert Berns Story



Directors: Brett Berns, Bob Sarles

USA 2016 | 96 mins

Directors: Brett Berns, Bob Sarles

Screenplay: Joel Selvin

Photography: Aaron Medick, Gil Gilbert

Narrator: Steven Van Zandt

With: Paul McCartney, Van Morrison, Solomon Burke, Keith Richards, Ben E. King, Wilson Pickett, Ronald Isley, Cissy Houston, Brenda Reid, Betty Harris, Mike Stoller, Doug Morris, Jeff Barry, Ellie Greenwich

Festivals: SXSW, Vancouver 2016

Bert Berns created some of the most gloriously soulful pop records of the 1960s. This Bronx-born son of Russian Jewish immigrants wrote such immortal songs as 'Twist and Shout' and 'Piece of My Heart', brought Cuban rhythms into R&B and produced the hits that kick-started Van Morrison's career. He also "walked with gangsters – and exalted them," according to his biographer Joel Selvin.

Berns, who died in 1967, age 38, lived as though he was on borrowed time. The movie parallels the punchy pace of his brief but dramatic life. Steven Van Zandt (from Springsteen's E Street Band) narrates. Interviewees are mostly straight-shooting New Yorkers, including Berns' widow Ilene (a former

nightclub go-go dancer), and a record industry hustler and standover man known as 'Wassel'.

Berns had friendships and partnerships with colourfully unsavoury characters, and vicious showdowns with colleagues and rivals. And yet the word that keeps recurring in this documentary is 'soul'. Everyone attests that Berns had it, from Morrison to black soul giants like Ben E. King and Cissy Houston. This movie helps us understand that soul, its origins and its torments. — Nick Bollinger

A RIALTO	Thu 10 Aug, 8.00 pm
B RIALTO	Fri 11 Aug, 4.15 pm
A RIALTO	Tue 15 Aug, 6.15 pm

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 Staack

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*

B RIALTO	Tue 15 Aug, 2.00 pm
A RIALTO	Sat 19 Aug, 12.00 pm

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

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A	REGENT	Sat 12 Aug, 1.15 pm
B	REGENT	Tue 15 Aug, 11.30 am
A	SJ Gore	Sun 20 Aug, 3.15 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.

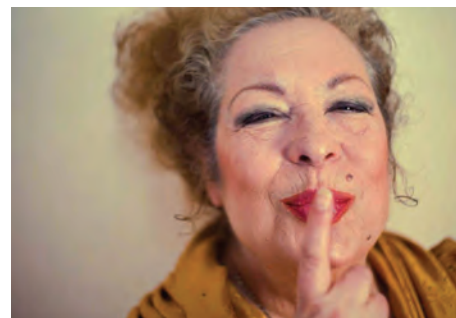
Filmmaker Kaspar Astrup Schröder filmed Ingels on and off over several years, and the portrait of a driven man stretched increasingly thin is both compelling and alarming. Early in the film there’s wry coverage of the fallout that occurs when the power company asks who’s paying for the ski slope, but

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.

B	RIALTO	Thu 17 Aug, 11.45 am
A	RIALTO	Sat 19 Aug, 4.30 pm
A	RIALTO	Sun 20 Aug, 11.45 am

La Chana



Director: Lucija Stojecic
Spain/Iceland 2016
83 mins

Producers: Lucija Stojecic, Deirdre Towers
Photography: Samuel Navarrete
Editor: Domi Parra
Music: Ernesto Briceño
With: La Chana
Festivals: Amsterdam Documentary 2016
Audience Award, International Documentary Festival Amsterdam 2016
In Spanish with English subtitles

‘La Chana’, the living legend of Spanish flamenco dancing, surveys the emotional rollercoaster of her tough life and remarkable career in a documentary that mixes highly personable interview footage with a lifetime’s worth of flat-out amazing performance clips. Has anybody else anywhere ever moved their feet with such speed, expression and passionate intensity?

“*La Chana* is an admiring, even adoring portrait of a strong-willed female performer rising above the restrictions of the patriarchal society into which she was born. In the case of La Chana – also known as Antonia Santiago Amador – this was the fiercely traditional gypsy society of Franco-era Spain, as personified by

her brutally possessive [first] husband...

The shadowy husband turned down Hollywood offers and effectively forced La Chana into an early retirement, from which she emerged triumphantly via a 1977 TV special... In her late sixties at the time of filming, the dignified, dowager-like La Chana has mobility issues but is still very much a ‘force of nature’. She retains just enough ‘strength, speed and soul’ – the crucial elements of flamenco – to be coaxed into one last show.” — Neil Young, *Hollywood Reporter*

B	RIALTO	Mon 14 Aug, 12.45 pm
A	RIALTO	Mon 28 Aug, 6.15 pm



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Dries

Although he doesn't have the name recognition or profile of some of his contemporaries, acclaimed Belgian designer Dries Van Noten is the latest to get 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 in a fickle and demanding industry. His fashion shows are must-see events and he can count Iris Apfel and Kanye West among his fans. *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, blending low and high culture and exhibiting an unrivalled eye for detail. Like many designers, Van Noten is sensitive to the fast fashion climate. "Fashion is such an empty word," he says. "I think we have to invent a new word." In a world where we're constantly told what's hot or not, designers like Van Noten provide a counterpoint to an industry driven by trends.

Dries is also a chance for Van Noten to revisit the past through archival



footage of 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 and acknowledge his successes and missteps.

Like its subject, *Dries* is a quietly modest film that allows the opulent fashion to soar. This is cinematic window shopping that won't break the bank. — Chris Tse

"The fashion industry has been dying in its own grave, and people like Dries keep the flame alive." — Iris Apfel

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

A	RIALTO	Sun 20 Aug, 6.00 pm
B	RIALTO	Wed 23 Aug, 2.15 pm
B	RIALTO	Fri 25 Aug, 2.30 pm
A	RIALTO	Sat 26 Aug, 3.45 pm

RUMBLE: The Indians Who Rocked the World

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Director:
Catherine Bainbridge
Canada 2017 | 102 mins

Co-director: Alfonso Maiorana
With: Robbie Robertson, Buffy Sainte-Marie, John Trudell, Pat Vegas, Martin Scorsese, Tony Bennett, Steven Tyler, Iggy Pop, Taj Mahal, Adam Beach
Festivals: Sundance 2017
Special Jury Prize (World Cinema Documentary), Sundance Film Festival 2017

This revealing tribute to Native American musicians celebrates their little credited contributions to popular contemporary music from blues to jazz, from Hendrix to Metallica.

"A Native American singer of the Tuscarora tribe, Pura Fe Crescioni sits beside a turntable as it plays a 1929 recording of the bluesman Charley Patton. 'When I hear this, it's Indian music to me,' she says. 'That rhythm. Do you hear it?' After the field recordings of Mississippi Chocktaws performing their 'Drunk Dance' just moments earlier, I hear it.

Once this idea has been sown, it's hard not to hear Native American elements throughout the music profiled in this film, from the heavy metal

thunder of drummer Randy Castillo to the glides and slides in the singing of early jazz queen Mildred Bailey.

In the end, though, the point is not to untie the tangled blood knot of American music so much as celebrate the greatest Native American music stars, many of whom kept their origins concealed. As Robbie Robertson of The Band was warned when he was young, 'Be proud you're an Indian, but be careful who you tell.'" — Nick Bollinger

A	REGENT	Mon 14 Aug, 8.45 pm
B	RIALTO	Mon 28 Aug, 2.15 pm
A	SJ Gore	Tue 22 Aug, 8.00 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 – from his erotically charged landscapes to his political New York output – 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	RIALTO	Tue 22 Aug, 1.45 pm
A	RIALTO	Wed 23 Aug, 6.15 pm



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» Student/Community Services Card	\$13.00*
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Sessions starting before 5.00 pm weekdays and others as indicated

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S SPECIAL SENIOR SCREENING *No Ordinary Sheila* (p13)

» Seniors (65+)	\$6.00**
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FIVE-TRIP PASS

On sale at both venues. Can be purchased on the day or in advance

» Five-Trip Pass	\$60.00***
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* Full-time student and Community Services Card concession price available for counter bookings only on presentation of current relevant ID.

** A Special Senior price of \$6.00 is available for the 10.30 am screening on Thursday 17 August.

*** The Five-Trip Pass can be purchased in advance and used to book tickets on the day for any NZIFF session that is not sold out. Passes can be shared and used at both venues. They cannot be used for online, phone or mail bookings.

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Film Society members are entitled to purchase one ticket per session at the discount rate. Membership ID is required – please ensure you bring it with you to the venue to present to staff on request; failure to do so will result in the full price being charged for attendance. The concession price is not available to those holding Film Society three-film sampler cards. Prices are GST inclusive and in NZD.

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Advance bookings can be made for all NZIFF screenings. As the Regent Theatre and Rialto Cinemas are unfortunately unable to offer allocated seating, we recommend arriving early to your session to secure the best seats.

ONLINE (Rialto Cinemas screenings only) – www.rialto.co.nz

From Tuesday 18 July. Booking fees apply.

IN PERSON

Advance ticket sales 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. These box offices will open one hour prior to the first NZIFF session of the day at the venue and close 15 minutes after the start of the day's final NZIFF session.

Regent Theatre: Tuesday 18 July – Friday 25 August
9.00 am – 5.30 pm Monday to Friday; 10.30 am – 1.00 pm Saturday
Open Sundays during NZIFF.

Rialto Cinemas: Tuesday 18 July – Wednesday 30 August
10.30 am – 9.00 pm daily.

MAIL

A booking form is available on our website. Once completed, post to:
NZIFF Bookings, Regent Theatre, PO Box 5036, Dunedin 9058.

Booking fee: \$8.50 per transaction.

TELEPHONE (Regent Theatre screenings only) – (03) 477 8597

9.00 am – 5.30 pm Monday to Friday; 10.30 am – 1.00 pm Saturday; closed Sundays.
Booking fee: \$8.50 per transaction.

AT THE VENUE ON THE DAY

Regent Theatre: From 9.00 am on the day of the screening, Monday to Friday; from one hour before the first screening on weekends.

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METHODS OF PAYMENT

Cash/EFTPOS: Accepted for box office and venue bookings.

Visa/Mastercard: Accepted for all bookings.

Cheque: Personal cheques are accepted for mail bookings only, and must be received five working days prior to your first screening. Cheques payable to TicketDirect.

TICKET COLLECTION

For phone and mail bookings, tickets can be mailed out if booking is received at least seven days prior to your first screening. Please note: tickets cannot be replaced if they are lost in the post.

If you paid for your tickets by cheque, they will be held at the Regent box office. All other tickets will be held for collection at the cinema box office of your first screening. Please bring your credit card and any concession ID as verification of your ticket purchase.

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VENUE INFORMATION

FOR ANSWERS TO FREQUENTLY ASKED QUESTIONS VISIT www.nziff.co.nz

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Please advise the ticket seller when purchasing your tickets if you have difficulty with stairs, or have any special requirements.

PROGRAMME CHANGES

We reluctantly reserve the right to change the schedule by amending dates or replacing films. Any necessary changes will be advertised at NZIFF venues and in the *Otago Daily Times*.

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 speeches or short films before they are seated. If collecting tickets prior to a screening please allow extra time in case there are queues.

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Please switch off mobile phones before entering the auditorium.

GENERAL INFORMATION

WEBSITE – www.nziff.co.nz

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M – Unrestricted. Recommended as more suitable for mature audiences 16 years and over

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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. **Please note:** ID may be requested for restricted films.

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B CODED SESSIONS	
Sessions starting before 5.00 pm weekdays and others as indicated	
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» Children (12 and under)	\$8.00

BUYING TICKETS

Tickets are available at the St James Theatre in advance. **Please note:** There is no allocated seating so arrive early for the best seats. Budget Day Tuesday does not apply to NZIFF screenings. No vouchers may be used for NZIFF screenings.

Prices are GST inclusive and in NZD.

MULTI-FILM DISCOUNT

Buy tickets for five or more films in one transaction and receive a 10% discount off the total amount.

GROUP BOOKINGS

For group bookings of 20 or more people, please contact Peter Cairns at stjamesgore@xtra.co.nz or ph (03) 208 7396 or 027 208 7393.

VENUE INFORMATION

SBS St James Theatre: 61 Irk Street, ph (03) 208 7396.

Wheelchair access is available at some screenings. Please phone the St James Theatre for details.

GORE SCHEDULE

Thursday 17 August		
B	11.00 am	Summer 1993 (97) 22
A	6.15 pm	New Zealand's Best 2017 (75) 15
🎬	8.00 pm	20th Century Women (119) 5
Friday 18 August		
B	11.00 am	Kedi (79 + 7) 35
A	6.15 pm	The Party (71) 23
A	8.00 pm	The Lost City of Z (141) 26
Saturday 19 August		
A	1.30 pm	Blue (76) 34
A	3.30 pm	I Am Not Your Negro (93) 35
A	5.30 pm	Frantz (114) 17
A	8.00 pm	Spookers (83) 13
Sunday 20 August		
A	1.15 pm	Swallows and Amazons (97) 28
A	3.15 pm	House of Z (90) 39
A	5.15 pm	The Party (71) 23
A	7.00 pm	The Lost City of Z (141) 26
Monday 21 August		
B	11.00 am	Ethel & Ernest (94) 24
A	6.15 pm	Kedi (79 + 7) 35
A	8.15 pm	The Free Man (84) 11
Tuesday 22 August		
B	11.00 am	The Midwife (117) 19
A	6.15 pm	Mountain (74) 8
A	8.00 pm	RUMBLE... (102) 41
Wednesday 23 August		
B	11.00 am	Kobi (103) 12
A	6.15 pm	Summer 1993 (97) 22
A	8.15 pm	I Am Not Your Negro (93) 35
Thursday 24 August		
B	11.00 am	Faces Places (89) 6
A	6.15 pm	No Ordinary Sheila (98) 13
A	8.15 pm	A Fantastic Woman (105) 17
Friday 25 August		
B	11.00 am	Maudie (115) 16
A	6.15 pm	A Date for Mad Mary (82) 21
A	8.00 pm	Kiki, Love to Love (102) 23
Saturday 26 August		
A	1.30 pm	Ethel & Ernest (94) 24
A	3.30 pm	Maudie (115) 16
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KEY TO ICONS

	Guest Appearance
	Short Preceding Feature
	Cannes Selection 2017
	Major Festival Award

WITHOUT WHOM

For Regent Theatre (Dunedin): Sarah Anderson (Director); Nelson Miles (Technical Manager); Russell Campbell (Projectionist Supreme); Andrea Ford (Administration Manager); Bernie Chatfield, Tess Palmer, Robin Dignan, Belinda Middlemass, Georgina Scouler (Box Office); Hannah Molloy (Marketing Manager); Alison Cunningham (Chair); Russell Atkinson (Deputy Chair); John Aitken, Kathleen Wallace, Garry Gibson, Andy Henderson, Jennifer Anglin, Lawrie Forbes, Mayor Dave Cull (Regent Theatre Trust of Otago Trustees)

For Rialto Cinemas (Dunedin): Craig Robinson (Manager); Gary Gutschlag (Head Projectionist); Sophie Bond, Mike Dillon, Damian Smith (Venue Managers)

For SBS St James Theatre (Gore): Peter Cairns

Notes in this brochure are written and compiled by the programmers, Bill Gosden, Michael McDonnell, Ant Timpon, 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.

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