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FILM FESTIVAL



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WELCOME



Welcome to 2016 and to the 40th iteration of the International Film Festival in Dunedin. We've covered a lot of ground since the first one, not least several grand old Dunedin cinemas that have long since disappeared. The national event that NZIFF has become owes a good measure of its origin to Dunedin's Richard Weatherly, whose programmes at the much lamented Century Theatre in the 70s blazed the trail.

The Festival's collaboration with the Otago Theatre Trust and the fabulous Regent in 1995 inaugurated a bright new era for Dunedin filmgoers, augmented several years later when the programme spilled over to the Rialto. At a time when Sean Parker's Screening Room project has cinema-owners (once again) predicting the last gasp, there could be no more resounding vindication of what we do than the lively audiences crowding those venues every winter.

At the margins of that threatened mainstream, cinema-going in 2016 feels increasingly specialised, independent and personal. NZIFF maintains a curatorial tradition that happily seems more attuned than ever to this rapidly evolving environment. The experiences we offer here vary enormously, from expertly crafted crowd ticklers or gripping dramas to deeply felt eccentricities and passionate exposés. Every one of them stands to become that much richer for being experienced in the company of appreciative strangers.

The major sponsorship we receive from the New Zealand Film Commission is a gratifying institutional endorsement of the popular support that drives us. We welcome 2degrees' sponsorship of our action-packed World cinema section. Resene join us for their third year as sponsors of a stunning bunch of New Zealand films. Flicks.co.nz and RadioLIVE remain lively, proactive media partners. Thanks too to the SBS St James Gore for keeping the flag aloft further South.

Ultimately it's the support of its audience that keeps our non-profit enterprise in action. Ticket sales contributed 88% of our income in 2015. But we never forget that filmmakers gave whatever it took to get these pictures into the world in the first place: we set aside 25% of our box office to go their way. We hope that filmmakers and filmgoers alike, like the characters gracing our poster art, you will find what you are looking for at NZIFF in 2016.

Bill Gosden
Director

Poi E: The Story of Our Song

Opening Night

We open NZIFF 2016 with a joyful rendition of our national anthem – the one you can dance to. As irresistible as the song it celebrates, Tearepa Kahi's documentary explores the many tributaries that flowed into the mash-up of pop music, traditional waiata and bop that first took New Zealand by storm in 1984.

Dalvanus Prime, the man who made it happen, enjoyed an international R&B career in the 70s. He returned from Sydney to Taranaki to nurse his dying mother and stayed to embrace his culture and Te Reo Māori. Collaboration with singer Prince Tui Teke led him to Māori language composer Ngoingoi Pēwhairangi. Together they composed 'Poi E': in this film you will hear the first ever recording, made soon after.

Adding embellishments that did not please his co-composer but impressed her mokopuna, he persuaded his Taranaki whānau, the Patea Māori Club, to perform it. A man on a mission, chihuahua under each arm, he pulled together a diverse and talented bunch of collaborators to record the song and crowdfund a brilliant music video that, amongst other things, captured the vitality and pride of his hometown facing hard times.



The film, told largely in Dalvanus' own words, is brimful of music and frank and funny testimony from numerous participants in the song's richly peopled history. Taking a lesson from the man himself, Kahi draws the next generation into the story, ably assisted by Taika Waititi, who provides Stan Walker, aged 25, with essential information about what life was like before 'Poi E'.

We are proud to open NZIFF 2016 with Tearepa Kahi's irresistible *Poi E*.

Director/Screenplay: Tearepa Kahi
New Zealand 2016 | 96 mins

Producers: Alexander Behse, Reikura Kahi, Tearepa Kahi

Co-producer: Tuteri Dal Rangihaeata

Photography: Fred Renata, Jos Wheeler

Editors: Tearepa Kahi, Francis Glenday

With: Dalvanus Prime, Ngoingoi Pēwhairangi, Patea Māori Club, Barletta Prime, Taika Waititi, Stan Walker, the Topp Twins, Maaka Pōhata

Declaration of interest:

The staff and trustees of NZIFF congratulate fellow trustee Tearepa Kahi on his awesome film.

A Regent Thu 4 Aug 7.30 pm

Elle

Closing Night

Isabelle Huppert delivers a standout performance in this electrifying comeback from master genre disrupter Paul Verhoeven.

"Paul Verhoeven's *Elle* saw Cannes Competition 69 out on a high note. This beautifully judged drama/thriller is all about a provocatively powerful woman, much like Verhoeven's last Competition entry – *Basic Instinct*, which played back in 1992. *Elle* is that picture's equal, and, in a similar way, captures a new moment for film's femme fatale.

Elle, starring the unrivalled Isabelle Huppert, threads sexual intrigue with knife-edged danger, punctuated by the occasional relief of unexpected, uneasy humour. It's a film which could only have come from the hands of the Dutch master, back after a 10-year absence since *Black Book* – and how we have missed him.

Huppert has rarely been better as the head of a videogame company who is attacked and raped in her home by a masked intruder. This plays out, however, at the onset and is just a launchpad for Verhoeven to examine his career-long themes of power and domination afresh." — Fionnuala Halligan, *Screendaily*



"If our modern age is partially defined by outrage culture, trigger warnings, and sensitivity training seminars (all of which have their function) the glee with which Verhoeven and Huppert openly, even playfully, defy any concession to cultural correctness is breathtaking. The cinema of the #problematic may have just found its *Citizen Kane*." — Jessica Kiang, *The Playlist*

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"Suspenseful and unsettling from first frame to last... This audacious, irony-laced, convention-jumbling tale is just plain fun to watch."

— Lisa Nesselson, *Screendaily*



Director: Paul Verhoeven
France/Germany 2016 | 130 mins

Producers: Saïd Ben Saïd, Michel Merkt

Screenplay: David Birke

Based on the novel *Oh...* by Philippe Djian

Photography: Stéphane Fontaine

Editor: Job ter Burg

Music: Anne Dudley

With: Isabelle Huppert, Laurent Lafitte, Anne Consigny, Charles Berling, Virginie Efria, Christian Berkel, Judith Magre, Jonas Bloquet, Alice Isaaz, Vimala Pons

Festivals: Cannes (In Competition) 2016

In French with English subtitles
CinemaScope | R18 violence, sexual violence, offensive language

Closing Night begins with a brief address from NZIFF Director Bill Gosden.

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B Regent Fri 19 Aug 3.45 pm

A Regent Sun 21 Aug 8.15 pm

A SJ Gore Sun 21 Aug 7.45 pm

A Quiet Passion

Centrepiece

Terence Davies' portrait of 19th-century American poet Emily Dickinson, played acutely well by Cynthia Nixon, may be the perfect match of filmmaker and subject. Even audiences unfamiliar with Davies' autobiographical classics (*Distant Voices*, *Still Lives*; *The Long Day Closes*) will surely feel the sway of an intense identification.

"From the very opening scene, in which a stern, shrew-faced schoolmistress addresses her matriculating pupils – including the young Emily Dickinson – on the importance of faith and the perils of nonconformity, it's clear we're in safe hands..."

Only the first 20 minutes or so depict Emily's youth, and they may surprise with their light-hearted, quasi-Wildean repartee as the fiercely intelligent young woman exchanges opinions on life and art – and, more particularly, on the place of women in a patriarchal society – with her outspoken friend Vryling Buffam. But an ellipsis... speeds us forward into Emily's later years, where her lack of recognition as a poet, her growing loneliness and her frustrations regarding gender inequality and creative integrity make for an increasing reclusiveness and an ever more loudly voiced bitterness...



The film is not only a compelling and finally very affecting portrait of the poet as an ageing woman, but another entirely fresh variation on the themes that have preoccupied Davies since his earliest work. To put it simply, there are moments here that are utterly and gloriously Davies: no other filmmaker would have dreamed them up, let alone have executed them with such exquisite delicacy." — Geoff Andrew, *Sight & Sound*

"An exceptional film with a searing central performance from Cynthia Nixon."

— Geoffrey Macnab,
The Independent

Director/Screenplay: Terence Davies
UK/Belgium 2016 | 124 mins

Producers: Roy Boulter, Sol Papadopoulos

Photography: Florian Hoffmeister

Editor: Pia Di Ciaula

With: Cynthia Nixon, Jennifer Ehle, Keith Carradine, Emma Bell, Duncan Duff, Jodhi May, Catherine Bailey, Joanna Bacon, Annette Badland, Eric Loren

Festivals: Berlin 2016

CinemaScope | PG adult themes

A	Regent	Sat 13 Aug	5.30 pm
B	Regent	Tue 16 Aug	11.15 am

The Rehearsal

Special Presentation

NZIFF is thrilled to present the World Premiere screenings of Alison Maclean's hotly anticipated adaptation of Eleanor Catton's debut novel.

Unpacking the dramas that enliven a class of budding young actors, *The Rehearsal* stars James Rolleston in the role of Stanley, a naive newcomer drawn to the city by his passion to make it on stage. While his new best friends indulge in wilder games, gentle Stanley tentatively romances 15-year-old Isolde (Ella Edward).

His sweet dreams may have found their nemesis in Hannah (Kerry Fox), the school's grandstanding senior tutor. Students must deconstruct themselves, she contends, before they can play at being anybody else. Stanley gradually bends to her taunting style, until, in one of the dazzling turns that stud the film, he earns her applause with a hilarious, treacherously accurate impersonation of his salesman father. Even murkier waters await when his class decides that a sex scandal involving Isolde's older sister should be intensively researched for their end-of-year show.

With Michelle Ny, Marlon Williams and Kieran Charnock providing vivid support to the young principals,



The Rehearsal carries a potent extra-textual charge: there's enough talent in this fictional drama school to constitute a real-world new wave.

Like the novel, the film (co-scripted with Emily Perkins) is as attentive to the misleading effect youthful nerve can have on the 'mature' as it is to the crises the teachers so blithely incite in the taught. It's also its own sharp, original thing, a film by Alison Maclean, alive with ambiguity and cinematic verve.

"I wanted it to be an intimate, authentic experience of what it's like to be a young person in New Zealand now."

— Alison Maclean

Director: Alison Maclean
New Zealand 2016 | 98 mins

Producers: Bridget Ikin, Trevor Haysom

Screenplay: Alison Maclean, Emily Perkins.
Based on the novel by Eleanor Catton

Photography: Andrew Commis

Editor: Jonno Woodford-Robinson

Music: Connan Mockasin

With: Kerry Fox, James Rolleston, Alice Englert, Ella Edward, Kieran Charnock, Michelle Ny, Scotty Cotter, Marlon Williams

Censors rating tbc
rehearsalfilm.com

A	Regent	Sat 6 Aug	6.30 pm
B	Regent	Tue 9 Aug	1.00 pm

Aquarius

Special Presentation

In a year worth noting for the number of strong women behind and in front of the camera, the most winning for many in the NZIFF audience is bound to be Dona Clara, the indomitable protagonist of *Aquarius*. She is played with great authenticity and flair by Sonia Braga, the star of such landmark Brazilian films as *Kiss of the Spider Woman* and *Dona Flor and Her Two Husbands*. A music critic in her mid-60s, Clara is the last woman standing when developers propose to demolish the lovely old beachside apartment building in which she's spent the better part of a very full life.

"Kleber Mendonça Filho's stunning feature debut *Neighbouring Sounds* [NZIFF12] boldly announced a major new voice in Brazilian cinema... His much-anticipated follow-up is a more subtle film but no less mature, a calmer film but no less angry. Starring the incomparable Sonia Braga as a well-off widow holding on to her apartment against developer pressures, *Aquarius* is a character study as well as a shrewd meditation on the needless transience of place and the way physical space elides with our identity...

If the film feels as much Braga's as Filho's, it's because the director



has presented this gift to her (and to the viewer) on a silver platter. A breathtakingly intuitive actress, she's beautifully aged into an aristocratically sensual physicality and makes Clara's firmness mingle with tenderness. The camera rarely leaves her, and we as audience value every moment we're in her presence." — Jay Weissberg, *Variety*

"Vibrant and bursting with life... an engrossing, intimate character study that manages to encompass plenty of universal truths."

— Richard Lawson, *Vanity Fair*



Director/Screenplay:

Kleber Mendonça Filho

Brazil/France 2016 | 140 mins

Producers: Émilie Lesclaux, Saïd Ben Saïd, Michel Merkt

Photography: Pedro Sotero, Fabricio Tadeu

Editor: Eduardo Serrano

With: Sonia Braga, Maeve Jinkings, Irandhir Santos, Humberto Carrão, Zoraide Coletto, Fernando Teixeira, Buda Lira, Paula De Renor, Bárbara Colen, Daniel Porpino

Festivals: Cannes (In Competition), Sydney 2016

In Portuguese with English subtitles

Official Competition Winner, Sydney Film Festival 2016

CinemaScope | Censors rating tbc

B	Regent	Wed 17 Aug	10.45 am
A	Regent	Sun 21 Aug	3.15 pm

I, Daniel Blake

Special Presentation

British cinema's veteran social realist enters his eighties with a second Palme d'Or to his name after the Cannes Jury this year awarded his feisty new film the festival's highest prize.

"Fifty years since Ken Loach raged against homelessness in his television play *Cathy Come Home*, the British filmmaker has made a film infused with the same quiet but righteous anger about the failings of the society around him. *I, Daniel Blake* is the story of an unlikely but tender friendship between Katie (Hayley Squires), a single mother from London with two kids, and Dan (Dave Johns), a Geordie carpenter in his late fifties who's out of work and recovering from a heart attack.

Both Katie and Dan are feeling the sharp end of the shrinking welfare state: Katie has been forced to move her children north to Newcastle to find a flat; Dan is stuck in a nightmarish bureaucratic limbo between work, illness and benefits... Forces beyond both are turning them into different people. Dan is community-minded, gentle, a laugh. At first, he's able to criticise, even laugh at, the system that's crushing him.

The tragedy of the film – and its rousing point – is that in the end it's all too much for one man, however much



he takes a stand. Dan, and people like him everywhere, need a Katie watching their back; they need a community, a benevolent government, us." — Dave Calhoun, *Time Out*

"The quiet beauty of *I, Daniel Blake* – the reason it's the rare political drama that touches the soul – is that we believe, completely, in these people." — Owen Gleiberman, *Variety*

"This is Loach – the humorist, the dramatist, the activist – firing on all cylinders."

— Bilge Ebiri, *Village Voice*



Director: Ken Loach

UK/France/Belgium 2016 | 100 mins

Producer: Rebecca O'Brien

Screenplay: Paul Laverty

Photography: Robbie Ryan

Editor: Jonathan Morris

Music: George Fenton

With: Dave Johns, Hayley Squires,

Dylan McKiernan, Briana Shann

Festivals: Cannes (In Competition) 2016

Palme d'Or (Best Film), Cannes Film Festival 2016

Censors rating tbc

A	Regent	Fri 5 Aug	6.30 pm
B	Regent	Thu 11 Aug	11.15 am
A	SJ Gore	Sun 14 Aug	6.00 pm

Neruda

Special Presentation

In this dense and scintillating mix of fact and fantasy, Gael García Bernal reteams with *No* director Pablo Larraín to play an obsessive (fictional) detective on the trail of the famed Chilean poet-politician forced into exile in 1948.

"A work of such cleverness and beauty, alongside such power, that it's hard to know how to parcel out praise... *Neruda* is not a biopic but an invention informed by biography, conjuring a richly detailed investigator with notions of self-grandeur who's hunting the famed leftist writer-politician...

[Larraín] deftly mixes fiction with a form of truth, presenting Neruda not as the passionate romantic of his verse but a champagne communist very much tied to passing pleasures. Yet what Larraín makes clear by the finale is that who the artist is (any artist) is less important than what they inspire... Every bit the film's protagonist as much as the poet, Peluchonneau [García Bernal]... serves as both Neruda's nemesis and his creation, an ineffective plainclothesman assisting in the legend of the great man's persecution.

All the performances are outstanding: Luis Gnecco plays Neruda with a sense of entitled vanity, which occasionally



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slips to reveal the character's idealism and solidarity... But perhaps it's García Bernal who makes the greatest impression... Humorous, straight-faced and channeling any number of noir detectives with a post-modern twist that finally gives that misused concept a good name, the actor quite simply shines, once again proving himself one of the smartest performers around."

— Jay Weissberg, *Variety*

"Neruda works most thrillingly as an effusive love letter to the very concept of fiction and all the ways it can set you free."

— Jessica Kiang, *The Playlist*



Director: Pablo Larraín

Chile/Argentina/France/Spain 2016
107 mins

Producer: Juan de Dios Larraín

Screenplay: Guillermo Calderón

Photography: Sergio Armstrong

Editor: Hervé Schneid

Music: Federico Jusid

With: Luis Gnecco, Gael García Bernal, Mercedes Morán, Diego Muñoz, Pablo Derqui, Michael Silva, Jaime Vadell, Alfredo Castro, Marcelo Alonso, Francisco Reyes

Festivals: Cannes (Directors' Fortnight) 2016
In Spanish and French with English subtitles
CinemaScope | Censors rating tbc

A Regent	Fri 12 Aug	8.30 pm
B Regent	Mon 15 Aug	3.45 pm

Paterson

Special Presentation

"Writer-director Jim Jarmusch often explores existential themes, but they've perhaps never been so beautifully unadorned as they are in *Paterson*, a deceptively modest character piece that's profound and moving while remaining grounded in the everyday. Observing a bus driver (played with incredible grace by Adam Driver) over eight days, the movie turns the tiny details of its protagonist's life into a deeply felt consideration of marriage, love, compromise and the casual oddities inherent in being alive...

Living with his wife Laura (Golshifteh Farahani), a cupcake chef who dreams of becoming a country music star, Paterson (who just so happens to live in Paterson, New Jersey) goes through his daily routine, which includes jotting down some lines for his latest poem and stopping by his favorite bar every night...

Neither romanticizing Paterson's ordinary life nor patronisingly lamenting it, Jarmusch crafts a wonderfully precise portrait that's both specific and universal." — Tim Grierson, *Screendaily*

"It's about so many things: The energy that keeps even an economically depressed city's lifeblood thrumming, the closeness but also the inherent



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loneliness of couplehood, the way the things we do in our spare time can come to define who we are.

It's about love and poetry and dreams, and about the chance encounter that can close a wound with the magic efficiency of a tiny butterfly bandage. How you pour all of that into one movie is something of a mystery — but then, a good poem is always something of a mystery too." — Stephanie Zacharek, *Time*

"What a pleasure... that Jarmusch's film is as wise, winning, and surprisingly moving as it is."

— Richard Lawson, *Vanity Fair*



Director/Screenplay: Jim Jarmusch

USA 2016 | 113 mins

Producers: Joshua Astrachan, Carter Logan

Photography: Frederick Elmes

Editor: Affonso Gonçalves

Music: Sqürl

With: Adam Driver, Golshifteh Farahani, Chasten Harmon, Barry Shabaka Henley, William Jackson Harper, Rizwan Manji

Festivals: Cannes (In Competition) 2016
Censors rating tbc

B Regent	Wed 17 Aug	3.45 pm
A Regent	Sat 20 Aug	8.30 pm
A SJ Gore	Sat 20 Aug	8.15 pm

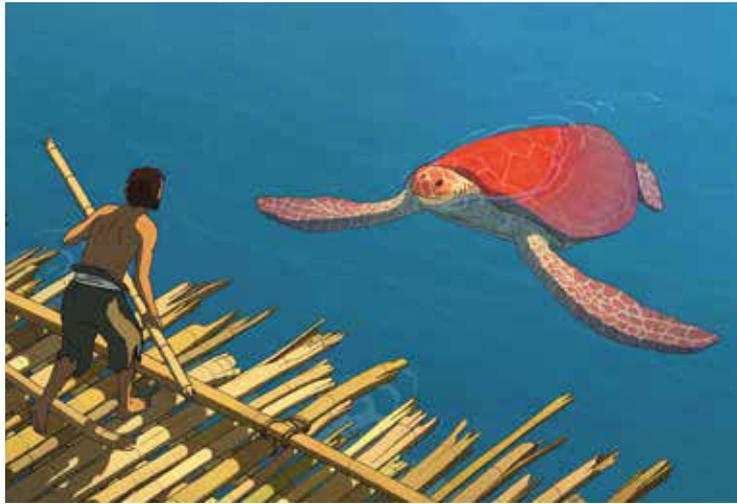
The Red Turtle

Special Presentation

Studio Ghibli's first international co-production is a ravishing castaway fable that combines beauty, mystery, drama and heartbreak – with not a word spoken. It's a triumph for animator Michael Dudok de Wit.

"If one day Studio Ghibli decides to produce an animator from outside the studio, it will be him", was Miyazaki's pronouncement after watching Dudok de Wit's Oscar-winning animated short *Father and Daughter*... Sixteen years after *Father and Daughter*, Studio Ghibli and Dudok de Wit's collaboration has come into being.

It begins in the middle of a storm. Grey waves and raindrops engulf the screen. In the corner, a tiny head surfaces and then sinks. The nameless man is washed up on a beach with bits of his broken boat. A crab crawls up his leg. When he goes to explore, the view pulls right back so all we see is a remote island while his cries ring out. His only company is a cast of crabs (such an apt collective noun!). Several times he tries to escape with a makeshift bamboo raft, but each time a mysterious force in the water breaks up his boat. Eventually he discovers his secretive aggressor: the titular red turtle.



I'll leave it there with the plot, because you don't really want to know much more about a mythical fantasy like this one before you see it...

Pictures are the film's currency and they are, without exaggeration, sublime... The depth and texture on show here – conjured from a surge of pencil marks and watercolour washes – is remarkable. The film is a must for the big screen." — Isabel Stevens, *Sight & Sound*

"Dudok de Wit's hypnotizing, entirely dialogue-free *The Red Turtle* is a fable so simple, so pure, it feels as if it has existed for hundreds of years."

— Peter Debruge, *Variety*



Director: Michael Dudok de Wit
France/Japan/Belgium
2016 | 80 mins

Producer: Takahata Isao
Screenplay: Michael Dudok de Wit, Pascale Ferran
Editor: Céline Kélépikis
Animation: Jean-Christophe Lie
Music: Laurent Perez del Mar
Festivals: Cannes (Un Certain Regard) 2016
Special Jury Prize (Un Certain Regard), Cannes Film Festival 2016
PG cert

B Regent Fri 19 Aug 1.45 pm
A Regent Sat 20 Aug 4.00 pm

A SJ Gore Sun 21 Aug 1.00 pm

Toni Erdmann

Special Presentation

Writer/director Maren Ade's epic comedy about a prankster dad's campaign to connect with his mortified workaholic daughter was the hands-down audience favourite at Cannes, and universally tipped to win. Assuming the persona of a clownish 'life coach', the eponymous anti-hero lays siege to the corporate lifestyle.

"Trust in the creative impulse informs every aspect of the film, from Ade's dazzling script which has just enough of a classical comedic structure to support two hours and 42 minutes of surprises big and small, to her direction, which is designed to liberate the actors as much as possible while the camera rolls, to the performances (Simonischek and Hüller seem to be as amazed as we are by the things their characters lead them to do)..."

The last 45 minutes contains four set pieces that take a film that is already great to a higher (say, *The Rules of the Game*) level, and the less you know about them in advance the better. Let's just say they involve a karaoke performance, nudity, a very hairy embrace, and finally, a from-the-heart statement about how we could and should live our lives, which in almost any other film would seem



like treacle, but here is thoroughly earned and provokes the tears that lay beneath the laughter all along." — Amy Taubin, *Film Comment*

"Long after this year's juries have disbanded and the world has forgotten who won this year's awards, the 2016 edition will best be remembered as the year Ms Ade gave us *Toni Erdmann*, a work of great beauty, great feeling and great cinema." — Manohla Dargis, *NY Times*

"Get ready to retract every cliché joke you've ever made about Germans and their sense of humour."

— Jessica Kiang, *The Playlist*



Director/Screenplay: Maren Ade
Germany/Austria 2016 | 162 mins

Producer: Janine Jackowski, Maren Ade, Jonas Dornbach
Photography: Patrick Orth
Editor: Heike Parplies
With: Peter Simonischek, Sandra Hüller, Michael Wittenborn, Thomas Loibl, Trystan Pütter, Hadewych Minis, Lucy Russell, Ingrid Bisu, Vlad Ivanov, Victoria Corciaş
Festivals: Cannes (In Competition) 2016
In German and English, with English subtitles
Censors rating tbc

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THE PANTOGRAPH PUNCH

B Regent Tue 9 Aug 3.00 pm
A Regent Sun 14 Aug 5.00 pm

Chimes at Midnight

Retro

The consensus choice for Orson Welles' late-career masterpiece, *Chimes at Midnight* has been almost impossible to see in decent quality for many decades. We are delighted to present this new restoration.

Welles had long been fascinated with Shakespeare's English history plays. He produced a stage compendium of nine of them as far back as 1939, and by 1960 this had evolved into a stage production entitled *Chimes at Midnight*, which was compiled from the second tetralogy (*Richard II*, *Henry IV Parts I & II*, *Henry V*) and *The Merry Wives of Windsor* and focused on the character of Sir John Falstaff – the role Welles was born to play.

Welles then dedicated half a decade to securing financing for a film version. The project eventually came together – barely and with more than a little contractual sleight of hand – and Welles somehow managed to create an earthy, intimate epic on the smell of an oily rag, calling in a lifetime of accrued favours from an amazing cast of actor friends (John Gielgud, Jeanne Moreau, Fernando Rey, Margaret Rutherford). It's one of the greatest adaptations of Shakespeare.

The spectacular high contrast, deep



focus black-and-white photography and Welles' punchy editing make this filmed Shakespeare of uncommon vitality. Perhaps most remarkably, given the economy of the production, *Chimes at Midnight* sports one of cinema's greatest battle sequences: inspired by Eisenstein, Welles turns the Battle of Shrewsbury into a barrage of sense impressions, an overwhelming mixture of mist, mud and chaotic brutality. — AL

"If I wanted to get into heaven on the basis of one movie, that's the one I would offer up."

— Orson Welles

Director: Orson Welles
Spain 1966 | 117 mins

Screenplay: Orson Welles. Based on the plays *Henry IV, Part I* and *Part II*; *Richard II*; *Henry V*; and *The Merry Wives of Windsor* by William Shakespeare

Photography: Edmond Richard

Editors: Elena Jaumandreu, Fritz Muller

Music: Angelo Francesco Lavagnino

With: Orson Welles, Keith Baxter, John Gielgud, Norman Rodway, Alan Webb, Tony Beckley, Margaret Rutherford, Jeanne Moreau, Marina Vlady, Fernando Rey
B&W | PG cert

B Regent	Fri 19 Aug	11.15 am
A Regent	Sat 20 Aug	1.30 pm

McCabe & Mrs Miller



Director: Robert Altman
USA 1971 | 120 mins

Screenplay: Robert Altman, Brian McKay. Based on the novel *McCabe* by Edmund Naughton

Photography: Vilmos Zsigmond

Music: Leonard Cohen

With: Warren Beatty, Julie Christie, René Auberjonois, William Devane, John Schuck, Corey Fischer, Bert Remsen, Shelley Duvall, Keith Carradine, Michael Murphy
CinemaScope | M violence, offensive language

As vivid and haunting as the songs of Leonard Cohen that found an audience on its soundtrack, Robert Altman's indelible vision of two of the Wild West's most beautiful losers is restored to the giant screen. Warren Beatty and Julie Christie play an enterprising gambler and a cynical bordello madam, separate newcomers whose reputations have preceded them to the raw Pacific Northwest mining town of Presbyterian Church. Channelling attraction into a business proposition, they join forces to provide the miners with a superior whorehouse experience. The arrival of representatives of a mining company with interests of its own threatens their plans. (*Deadwood* fans will recognise the debt acknowledged

by David Milch.) On its release critic Andrew Sarris hailed it a 'half-baked masterpiece'. Forty-five years later, the apparent offhandedness of Altman's attention to story and dialogue feels integral to his evocation of elusive dreams and frail individual enterprises. The town, rising so randomly amongst the conifers, is said to have been built by a crew of US draft dodgers in British Columbia and the film was shot, unforgettably, in rain and snow by the late, great Vilmos Zsigmond.

B Rialto	Fri 5 Aug	1.30 pm
A Rialto	Sun 7 Aug	8.00 pm

Tokyo Story

Tokyo monogatari



Director: Ozu Yasujiro
Japan 1953 | 136 mins

Screenplay: Noda Kogo, Ozu Yasujiro

Photography: Atsuta Yuharu

With: Ryu Chishu, Higashiyama Cheiko, Hara Setsuko, Sugimura Haruko, Nakamura Nobuo, Yamamura So, Miyake Kuniko, Kagawa Kyoko, Tono Eijiro, Osaka Shiro, Murase Zen, Mori Mitsuhiro
In Japanese with English subtitles
B&W | PG low level offensive language

Voted in *Sight & Sound's* authoritative 2012 poll the third greatest film of all time (and topping the list among directors), Ozu Yasujiro's sublime family drama is as relevant today as it has ever been, in a sparkling new restoration.

When elderly parents travel from their sleepy coastal town to visit their eldest children in Tokyo, life in the big city doesn't leave much time for hosting the old folks. Mild disappointments gradually turn into stealth tragedy when the mother falls ill on the way home.

Perhaps the most shocking thing about *Tokyo Story* is how completely recognisable the behaviours and attitudes are 60 years later, in an alien culture. Children and parents continue

to grow apart; casual thoughtlessness can still cut like a knife; and regrets remain infinite.

Ozu nails every interaction with a rich emotional diversity, including moments of gentle humour. The zen-like simplicity of Ozu's mature style rejected the norms of Hollywood filmmaking and invented its own sophisticated, flexible and extraordinarily expressive film grammar that was completely absorbing and startlingly emotionally direct. — AL

A Rialto	Sun 14 Aug	5.15 pm
B Rialto	Thu 18 Aug	4.00 pm

AOTEAROA

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NZIFF is proud to provide big screen premieres for striking work made within our own horizons. In fact, it's one of our key objectives. In 2016 we platform four very different documentaries, two mighty programmes of shorts and some dazzling experimental work.

If this section seems a little tighter than in previous years, that's because New Zealand films take pride of place as our Opening Night and Special Presentation choices.

Apple Pie



Sam Hamilton

Director: Sam Hamilton
New Zealand 2016
80 mins

Producer: Lani Felthan
Photography: Ian Powell
Narrators: Christopher Francis Schiel, Muagututia Kelemete Fu'a
With: Ioane Papali'i, Lauren Waudé, Dean Roberts, Kasina Campbell, Oscar Dowling, Jon Bywater, Louise Menzies, Andy Hamilton, Metusela Toso, Mosiana Webster
PG nudity

Shot on 16mm celluloid across parts of New Zealand and Samoa, interdisciplinary artist Sam Hamilton's ten-part experimental magnum opus makes thought-provoking connections between life on Earth and the cosmos, and, ultimately, art and science. Structured around the ten most significant celestial bodies of the Milky Way, *Apple Pie's* inquiry begins with the furthest point in our solar system, Pluto, as a lens back towards our home planet and the 'mechanisms by which certain aspects of scientific knowledge are digested, appropriated and subsequently manifest within the general human complex'. Christopher Francis Schiel's dry, functional narration brings a network of ideas about our

existence into focus, while Hamilton's visual tableaux, as an extension of his multifaceted practice, veer imaginatively between psychedelic imagery and performance art.

The centrepiece of the film is a striking sequence involving dancer Ioane Papali'i, whose limbs are tied by long strands of rope to a tree. His struggle, perhaps, is one of trying to deviate from the blueprints of reality, a fundamental aspect of our species' most constructive faculties, says Hamilton. — Tim Wong

A Rialto Fri 5 Aug 6.15 pm

The heART of the Matter



Luit Bieringa

Director: Luit Bieringa
New Zealand 2016
88 mins

Producer: Jan Bieringa
Photography: John Chrisstoffels, Davorin Fahn, Greg Jennings, John Irwin, Tony Hiles
Editors: Annie Collins, Angela Boyd
Research: Renee Gerlich
Sound: Dick Reade
Music: Warren Maxwell

Under the leadership of a legendary director general of education, Clarence Beeby, the years immediately after World War II saw the most remarkable shifts in educational philosophy New Zealand had ever experienced.

Luit Bieringa's documentary traces those changes and the army of men and women who worked to establish a thoroughly bicultural and arts-centred education system. Gordon Tovey, national supervisor of arts and crafts, and his team of artists and art specialists fostered the lively and colourful classrooms that New Zealand is familiar with today, in stark contrast to the rote-learning environments preceding them. Contributing art specialists included Cliff Whiting,

Para Matchitt and Ralph Hotere. Critically, they ensured that aspects of Māori art such as kōwhaiwhai, kapa haka and waiata had a central place in our mainstream classrooms through in-depth consultation with Ngāti Porou kaumātua Pine Taiapa. Replete with archival interviews and little-seen footage, this film is likely to transport any Kiwi-educated boomer back to school, but its richly storied excavation of the past is as clearly pointed towards the future as once were its public-servant heroes.

A Rialto Tue 9 Aug 6.15 pm
B Rialto Thu 11 Aug 10.45 am

Le Ride

Phil Keoghan, television personality, adventurer and bike enthusiast, pays tribute to a little-known Kiwi sports hero by duplicating one of his most remarkable feats in this documentary.

In 1928, New Zealander Harry Watson and three Australian cyclists teamed up to compete in the Tour de France. Racing as an untested team of four, the Australasians were conspicuously raw amongst the elite ten-man European teams, but they were tenacious and learned fast.

The race was designed to eliminate as many riders as possible – and so, one might think, were the bikes. Most of the roads were unpaved and the heavy steel bikes weighed twice as much as a modern racing bike. More riders failed to finish the 1928 Tour de France than any other Tour in history: 168 riders began the arduous 3,500-mile race; only 41 finished.

Following the 1928 route around the perimeter of France 85 years later isn't always *exactly* possible, thanks to vastly increased traffic and motorway systems, but Keoghan and mate Ben Cornell are determined – some might say recklessly so – to get as close to it as possible. Travelling the 3,500 miles (5,600 km), in 22 stages over 26 days on restored



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vintage bikes with no gearshifts, they keep pace with the daily progress (if not the number of blow-outs) related by Watson in his vivid journals.

Handsomely shot, and rich in fascinating detail and photographic evidence of Watson and his teammates' epic achievement, Keoghan's film feels their pain so that you don't have to. It's a stirring salute.

"Man, do I have some respect for the riders who rode in 1928."

— Phil Keoghan

Director: Phil Keoghan

New Zealand/Australia/USA/France
2016 | 90 mins

Producer: Louise Keoghan

Screenplay: Phil Keoghan, Louise Keoghan

Photography: Scott Shelley

Editor: Jess Bushyhead

Narrator: Hewitt Humphrey

With: Phil Keoghan, John Keoghan, Ben Cornell, Greg Peart

A Regent Mon 15 Aug 8.15 pm

OPENING NIGHT

SJ Gore Thu 11 Aug 8.15 pm

See p44 for details

The 5th Eye



Errol Wright, Abi King-Jones
Directors: Errol Wright, Abi King-Jones
New Zealand 2016
112 mins

Producer/Photography: Errol Wright

Editor: Abi King-Jones

Sound: Matt Stutter

Music: David Long

With: Adrian Leason, Peter Murnane, Sam Land, Nicky Hager, Murray Horton, Michael Knowles, Paul Buchanan, Thomas Beagle, Robert Patman, Richard Jackson

If our PM or the relevant public servants feel truly comfortable about New Zealand's participation in the Five Eyes intelligence alliance, it doesn't show when they are seen explaining it, defending it, or downright refusing to talk about it in this doco. Filmmakers Errol Wright and Abi King-Jones embed those TV interviews, parliamentary declamations and media ops in a concise history of New Zealand's post war dependency on the United States.

For lucid, more confidently-held commentary, the filmmakers turn to inveterate watchdogs such as Nicky Hager and Jane Kelsey, but evolve a position of their own through the accumulation and agile juxtaposition of some very telling material. They also

thread an unlikely tale of protest through this scenario, following the actions of the three earnest bumblers who, against all odds, successfully damaged the Waihopai spy station in 2008.

When the GCSB has been so often in the news, there's likely to be an audience, less heroic perhaps, that's simply grateful to this film for providing a salutary, blow-by-blow account of the GCSB's misadventures – and their expanding powers to make suspects of all of us.

A Rialto Mon 8 Aug 6.00 pm
B Rialto Tue 9 Aug 3.15 pm

On an Unknown Beach



Adam Luxton
Directors/Photography: Adam Luxton, Summer Agnew
New Zealand 2016
90 mins

Producers: Gayle Hogan, Adam Luxton, Summer Agnew
With: Bruce Russell, Di Tracey, David Hornblow
CinemaScope

Longtime collaborators Adam Luxton and Summer Agnew, creators of the singular *Minginui* (NZIFF05), return to their experimental roots with this 'speculative documentary' on landscapes of ruin, and the three explorers who dive deep into the abyss. Aboard the state-of-the-art research vessel *Tangaroa*, coral scientist Di Tracey surveys the Chatham Rise seabed to document the impact of deep ocean trawl fishing. Wandering through Christchurch's eerie post-quake CBD, Bruce Russell, a sound artist and founding member of seminal noise band The Dead C, philosophises on urbanisation and regeneration through improvised soundscapes and his own highly evolved thought patterns. And

navigating a fraught interior landscape, poet and actor David Hornblow uses Regression Hypnotherapy to traverse his past experiences with addiction. For Luxton and Agnew, their unique subjects' journeys into the unknown have galvanised their own approach to the aesthetic of this adventurous film, earthy in tone and form and sublimely realised as a visual poem – its images some of the most striking you'll encounter at this festival. — Tim Wong

A Rialto Wed 10 Aug 8.15 pm

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New Zealand's Best 2016

75 mins approx. | M horror scenes

For this year's *New Zealand's Best* short film competition, NZIFF programmers Bill Gosden and Michael McDonnell viewed 81 submissions to make a shortlist of 12, from which filmmaker Lee Tamahori 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 they deem to merit special recognition. (*The King*, supported by Wallace Media, is not eligible for this prize.) The winner of the audience vote in Auckland and Wellington takes away the Audience Choice Award, consisting of 25 percent of the box office from the main-centre NZIFF screenings. Lee's comments on each film appear in italics.

A Rialto Sat 13 Aug 6.45 pm

A SJ Gore Mon 15 Aug 8.15 pm

Spring Jam

NZ 2016 | **Director/Screenplay:** Ned Wenlock
Producer: Georgiana Plaister | 6 mins

A young buck suffers a major case of antler-envy in this charming and witty animated short. *Great commentary on New Zealand. Funny, irreverent, with excellent use of music and imagery.*

Cradle

NZ 2016 | **Director:** Damon Duncan | **Producer:** Luke Robinson | **Screenplay:** Hugh Calveley
Photography: Ian McCarroll | **Editor:** Alex O'Shaughnessy | 15 mins

In this accomplished outer-space drama, a stranded astronaut must wrestle control of her spaceship from its errant computer. *A good story, well told. Great set design, sharp editing and generally excellent tech credits. A gripping sci-fi film.*



WAIT

Wait

NZ 2015 | **Director/Screenplay:** Yamin Tun
Producers: Vicky Pope, Daniel Higgins | **Photography:** Ryan Alexander Lloyd | **Editor:** Simon Price | In Mandarin and English, with English subtitles | 14 mins

A young girl helps her immigrant mother overcome both cultural and emotional barriers. *Tense and absorbing narrative with an intentionally enigmatic finale. Good tech credits and finely tuned performances.*

Shmeat

NZ 2015 | **Director/Screenplay:** Matasila Freshwater
Producer: Thomas Coppell | **Animator/Editor:** Chris Callus | 6 mins

In an animated dystopia, where food and resources are scarce, a mad scientist ventures into the night to procure an icky new food source... *Excellent production values encompassing a timely global story. Very Tim Burton-esque, but thoroughly entertaining and humorous.*



SHMEAT



Judgment Tavern

NZ 2015 | **Director/Screenplay:** Dean Hewison
Producer: Ruth Korver | **Photography:** Chris Matthews
Editor: Jeff Hurrell | 11 mins

A young girl and her disembodied father search for his missing body in this fantasy short filled with swords and sorcery. *Succinct narrative, excellent production and technical skills. A concise piece of storytelling in such a short format. Good performances help to sustain tension.*

The King

NZ 2016 | **Director/Screenplay/Producer:** Ursula Grace Williams | **Photography:** Tim Flower | **Editor:** Gareth Moon | 23 mins

Meet Andy Stankovich, scrap-metal merchant by day and sweet-voiced performer by night. *Likeable documentary with a warm heart. A classic New Zealand character, with a touching bunch of associates.*



JUDGMENT TAVERN

Ngā Whanaunga Māori Pasifika Shorts 2016

89 mins approx. | PG violence, coarse language, deals with suicide | In English, Māori and Solomon Islands Pijin, 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.

This year's expression of 'ngā whanaunga' – which means relatedness and connectedness between peoples – is realised with films from Aotearoa, Hawaii, Tahiti and Australia. The name was suggested by Leo's mother, the late Huia Kaporangi Koziol, who was fluent in Te Reo Māori as a speaker, reader and writer. For curators' comments, go to nziff.co.nz

The Chief's Speech (to the United Nations)

USA 2015 | **Director/Screenplay:** Vilsoni Hereniko (Rotuman) | 6 mins

Chief Telematua's impassioned speech may well change your understanding of climate change.

The Spectacular Imagination of the Pōhara Brothers

NZ 2015 | **Director/Screenplay:** Todd Karehana (Māori) | 8 mins

Two brothers try to help their mother pay her power bill before it is disconnected in 24 hours.



THE SPECTACULAR IMAGINATION OF THE PŌHARA BROTHERS

Smiths Ave

NZ 2015 | **Director/Screenplay:** Robert George (NZ Māori/Cook Island Māori) | 10 min

An unexpected call from his estranged father leads a young man to ponder events from his childhood.

The Lost Pearl

NZ/Tahiti 2015 | **Director:** Temuera Morrison (Māori)
Producer: Tiairani Drollet-Le Caill (Tahitian Maohi) | 20 mins

A life-changing event sends a young man back to Tahiti where he discovers a family he never knew.



SMITHS AVE

Blackbird

Australia 2015 | **Director/Screenplay:** Amie Batalibasi (Solomon Islander) | 13 mins

A story inspired by the untold history of Australia's 'Sugar Slaves'.

Stevo

NZ 2015 | **Director:** Heather Hayward | 15 mins

A Wellington security guard brings traditional Māori ways of trade and barter to his life in the city.

Ūkaipō Whenua

NZ 2016 | **Director/Screenplay:** Kararaina Rangihau (Māori) | **Producer:** Hineani Melbourne (Māori) | 17 mins

In the misty mountains surrounding Lake Waikaremoana, another generation is poised to inherit the land.



BLACKBIRD

A Rialto Sat 20 Aug 1.15 pm

WORLD

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Our pick of the features we have encountered in a year of close engagement with international cinema. We do what we can to cover many bases, while insisting on that certain indefinable quantity called quality. We pay attention at the same time to the films lavished with praise or box office success in their countries of origin. Films in this section are arranged by principal country of origin.

The Clan

El Clan



Director/Screenplay:
Pablo Trapero
Argentina/Spain 2015
110 mins

With: Guillermo Francella, Peter Lanzani, Lili Popovich, Gastón Cocchiarale, Giselle Motta

Festivals: Venice, Toronto 2015
Best Director, Venice Film Festival 2015

In Spanish with English subtitles
CinemaScope | R13 violence,
offensive language, sex scenes

In Argentina everybody knows about the Puccio Clan case. In 1985 it was discovered that a spate of kidnappings and murders had been the work of the Puccios, a well-established Catholic family with five children from San Isidro, a high-class suburb of Buenos Aires. They had held the hostages in their basement, then, after the ransoms had been paid, murdered them. Mama Puccio and the daughters were allegedly oblivious, but the sons were up to their necks, none more so than golden-haired national rugby star Alejandro (Peter Lanzani), used as bait to attract victims by the controlling paterfamilias. It is largely through the conflicted eyes of young Alejandro that the story unravels, but Guillermo

(*The Secret in Their Eyes*) Francella's icy composure in the paternal role dominates Pablo Trapero's fearsomely compulsive film.

"There's such an irresistible, black-hearted swagger to [Pablo Trapero's] latest that Martin Scorsese would immediately recognise a kindred spirit."
— Robbie Collin, *The Telegraph*

B	Rialto	Thu 11 Aug	3.45 pm
A	Regent	Sat 13 Aug	8.15 pm
A	SJ Gore	Thu 18 Aug	8.30 pm

The First, the Last

Les premiers, les derniers



Director/Screenplay:
Bouli Lanners
Belgium/France 2016
98 mins

Photography: Jean-Paul De Zaeytijd
Editor: Ewin Ryckaert

With: Albert Dupontel, Bouli Lanners, Suzanne Clément, Michael Lonsdale, David Murgia, Aurore Broutin, Philippe Rebbot, Serge Riaboukine, Max von Sydow

Festivals: Berlin 2016
In French with English subtitles
CinemaScope | R13 violence,
offensive language

Bouli Lanners' poker-faced crime drama favours black humour and existentialism over genre heroics, almost like a gothic, Belgian riff on the Coens' *No Country for Old Men*. In a god-forsaken no man's land somewhere in rural Western Europe, which could just as easily be the American West, two world-weary but good-hearted bounty hunters, Cochise (Albert Dupontel) and Gilou (Lanners), have been hired to track down a stolen cellphone. They have a device that can track the phone but only when it's switched on. Trouble is the thieves, two young lovers on the run, are convinced that the end of the world is nigh and don't seem to have much use for the phone. It's not long before both

hunters and hunted fall foul of a local criminal gang.

A terrific supporting cast amplify the deadpan hijinks, including Canadian actress Suzanne Clément (*Mommy*) as a lonely single mother who befriends Cochise; French veteran Michael Lonsdale as the world's most decrepit hotelier; and Bergman regular Max von Sydow as a grave undertaker. Oh, and there's also a homeless drifter called Jésus (French character actor Philippe Rebbot), who bears a striking resemblance to the real deal. — MM

B	Rialto	Tue 16 Aug	4.00 pm
A	Rialto	Thu 18 Aug	8.30 pm

The Daughter

Drawing together a dream ensemble that includes Geoffrey Rush, Sam Neill, Miranda Otto and incendiary teenage newcomer Odessa Young, *The Daughter* is the feature debut of acclaimed Australian stage director Simon Stone. Building on his theatrical modus operandi of modernising 19th-century Russian texts, he reimagines for the screen his hugely successful stage adaptation of Ibsen's *The Wild Duck*, updated to 21st-century small town Australia.

Paul Schneider is Christian, a prodigal son returning after many years to his rural hometown, for his father's wedding. He finds the world he knew pushed into a deepening decline hastened by his father's recent closure of the local saw-mill. His return brings with it the unravelling of a deep rooted family secret that threatens to break apart the lives of the few remaining townspeople, and those once closest to him. The film mines Ibsen's themes of class and sexual division to suggest they are still painfully real in the contemporary world. — TW

"Australian cinema is known to engage with long-standing familial feuds... but debut feature filmmaker Simon Stone, writer, director and enfant terrible of Australian theatre, may have



fashioned its most atmospherically striking bloodline squabble yet.

There are note-perfect performances from the pedigreed cast and Stone spreads the love so that nobody and everybody steals the show... While *The Daughter* is no lark, however, it also exists on a level that distinguishes it from most other dramas: it is a mood piece told with a lyrical energy both lush and dangerous." — Luke Buckmaster, *The Guardian*

"Australian director Simon Stone, along with big names Geoffrey Rush, Sam Neill and Miranda Otto, take Ibsen's *The Wild Duck* to dark new places."

— Tara Brady, *Irish Times*

Director: Simon Stone
Australia 2015 | 95 mins

Producers: Jan Chapman, Nicole O'Donohue
Screenplay: Simon Stone. Inspired by the play *The Wild Duck* by Henrik Ibsen
Photography: Andrew Commis
Editor: Veronika Jenet
Production designer: Steven Jones-Evans
Costume designer: Margot Wilson
Music: Mark Bradshaw
With: Geoffrey Rush, Ewen Leslie, Paul Schneider, Miranda Otto, Anna Torv, Odessa Young, Sam Neill
Festivals: Sydney, Melbourne, Venice, Toronto, Vancouver, London 2015; Rotterdam 2016
CinemaScope | M sex scenes, offensive language

A	Regent	Mon 8 Aug	6.15 pm
B	Regent	Wed 10 Aug	1.15 pm

Endless Poetry

Poesía sin fin



Director/Screenplay:
Alejandro Jodorowsky
Chile/France/Japan 2016
128 mins

Photography: Christopher Doyle
With: Adan Jodorowsky, Pamela Flores, Brontis Jodorowsky, Leandro Taub, Jeremias Herskovits
Festivals: Cannes (Directors' Fortnight) 2016
In Spanish with English subtitles
Censors rating tbc

A young man dives into the artistic life of 40s Santiago and pursues a dream of becoming a poet in this carnivalesque memoir from the perennially youthful great-grandfather of cult cinema, 87-year-old Alejandro (*El Topo*) Jodorowsky.

"A work of transporting charm and feeling. It's the most accessible movie the director has ever made, and it may also be the best. Jodorowsky is on record as saying that his favorite filmmaker is Federico Fellini, and indeed, the ghost of Fellini hovers over *Endless Poetry* in more ways than one can count... But more than that, it has an ingratiatingly wide-eyed and adventurous autobiographical hero, Alejandro Jodorowsky (played by the filmmaker's youngest son, Adan Jodorowsky),

who meshes with the bohemian enclave of Santiago in the 40s and 50s and wanders through this nightworld of sex and art and passion and destruction with a fervour of discovery...

Endless Poetry is still very much a Jodorowsky film, dotted with his trademark phantasmagorical conceits, which are like candified bursts of comic-book magic realism. Yet more than any previous Jodorowsky opus, it's also a work of disciplined and touching emotional resonance." — Owen Gleiberman, *Variety*

A	Regent	Sun 7 Aug	8.30 pm
B	Rialto	Tue 9 Aug	12.45 pm

The Idealist

Idealisten



CHRISTIAN GEISNÆS

Director:
Christina Rosendahl
Denmark 2015
114 mins

Screenplay: Lars K. Andersen, Simon Pasternak, Birgitte Stærmosé, Christina Rosendahl. Based on the book *Thulesagen, løgnens univers* by Poul Brink
Photography: Laust Trier Mørk
With: Peter Plaugborg, Søren Malling, Arly Jøver, Thomas Bo Larsen, Jens Albinus
In Danish, English, Spanish and Greenlandic, with English subtitles
M offensive language

In the vein of a classic investigative journalism thriller, Christina Rosendahl's gripping drama *The Idealist* unravels the compromised relationship between her home country of Denmark and the United States during the fraught tensions of the Cold War. The titular idealist is Poul Brink, a real-life Danish radio journalist who started working a story on plutonium poisoning in the late 80s, and ended up exposing an international cover-up involving a military plane crash, missing nuclear weapons, secret documents and sprawling governmental deceit.

As Brink's investigation plunges him deep into the shadowy corridors of power, Rosendahl combines the classic beats of the genre (i.e. ominous black

cars appearing in the rear-view mirror) with real television footage from Danish archives, grounding the events in a contextual immediacy that makes its revelations all the more powerful. In an age of rapid globalisation and international agreements around security and trade, *The Idealist* feels like a particularly resonant reminder of the concessions that arise when a little nation aligns itself with the powers of a major one. — JF

B	Rialto	Wed 17 Aug	1.45 pm
A	Rialto	Sat 20 Aug	8.00 pm

Land of Mine

Under sandet

Former enemies struggle to recognise their shared humanity in this moving and tension-filled drama that draws on a seldom discussed episode from the end of World War II. Winner of awards and audience prizes at several festivals already, *Land of Mine* acknowledges Denmark's punitive treatment of young German POWs held in Denmark after the Nazi surrender.

The film's protagonists are put to work to search out and disarm mines that had been buried on Danish beaches by the Nazis in anticipation of an Allied invasion. At first, the Danish sergeant Rasmussen (Roland Møller) supervises his youthful charges with vengeful severity. A solitary individual but for the company of his faithful dog, he shows no hesitation in visiting the sins of the Third Reich on its youngest sons, mere boys conscripted as German manpower dwindled.

Gradually, though, the taskmaster finds himself at odds with those whose orders it is his duty to enforce. The tension is absolute, but never needlessly ramped up in Martin Zandvliet's direction: humane concerns are very much at the centre of his surprisingly poignant film.

"It might seem hard to find a World



War II story that hasn't been told, but Danish director Martin Zandvliet has come up with a fresh and compelling approach... [*Land of Mine*] rediscovers the past and brings it to life with remarkable assurance... This kind of plea for compassion will never lose its relevance... *Land of Mine* serves up another vivid rendition of this always timely theme." — Stephen Farber, *Hollywood Reporter*

"Land of Mine shows us what happens after a war, it's a story of survival and of forgiveness and redemption, of rediscovered humanity."

— Vittoria Scarpa, *Cineuropa*

Director/Screenplay: Martin Zandvliet
Denmark/Germany 2015 | 101 mins

Producers: Mikael Chr. Riels, Malte Grunert
Photography: Camilla Hjeltn Knudsen
Editors: Per Sandholt, Molly Malene Stensgaard
Music: Sune Martin
With: Roland Møller, Louis Hofmann, Joel Basman, Mikkel Boe Følsgaard, Laura Bro, Zoë Zandvliet, Mads Riisom, Oskar Bökellmann, Emil Belton, Oskar Belton, Leon Seidel
Festivals: Toronto, London 2015; Sundance, Rotterdam 2016
In German and Danish, with English subtitles
CinemaScope | R13 violence, content that may disturb

B	Regent	Thu 18 Aug	1.30 pm
A	Regent	Fri 19 Aug	6.30 pm

A	SJ Gore	Sun 14 Aug	8.15 pm
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A War

Krigen

A tense, measured investigation of the moral ambiguity of combat, Tobias Lindholm's rattling new military drama has already proven its international resonance, securing an Oscar nomination in the Foreign Language category earlier in the year. *A War* follows the trials of a compassionate military commander (Danish player and *Game of Thrones* star Pilou Asbæk) who, in the chaos of a firefight with the Taliban, makes a decision to save his men that has disastrous consequences. As the drama shifts from war zone to war trial, Lindholm proves as skilled in evoking the madness of the battlefield as he is in exploring the ethical ramifications that unspool from it.

From his gripping ocean-set thriller *A Hijacking* (NZIFF13) to his wrenching screenplays for *Borgen* and Thomas Vinterberg's *The Hunt* (NZIFF12), Lindholm proves himself again a master in presenting thorny moral arguments with a remarkable pulse for even-handedness and authenticity. — JF

"Always compelling, *A War* demands that viewers engage with the questions your *13 Hours* or *American Sniper* fears to take on, weighing the moral costs of 'our' lives versus 'theirs', asking what toll the choices that soldiers face



MAGNOLIA PICTURES

exact upon them, and taking a hard look at the impossibility of justice in many cases of civilian casualties. Lindholm manages all this without denying us the pleasures of suspenseful storytelling, and without denying any character his or her due empathy." — Alan Scherstuhl, *Village Voice*

"A powerful foreign language Oscar finalist, it proves yet again that agonizing moral dilemmas make for the most effective cinema."

— Kenneth Turan, *LA Times*



Director/Screenplay: Tobias Lindholm
Denmark 2015 | 116 mins

Producers: René Ezra, Tomas Radoor
Photography: Magnus Nordenhof Jønck
Editor: Adam Nielsen
Music: Sune Rose Wagner
With: Pilou Asbæk, Tuva Novotny, Søren Malling, Dar Salim, Dulfi Al-Jabouri
Festivals: Venice 2015
Nominated, Best Foreign Language Film, Academy Awards 2016
In Danish with English subtitles
Censors rating tbc
[facebook.com/krigenfilm](https://www.facebook.com/krigenfilm)

A	Rialto	Sat 6 Aug	8.30 pm
B	Rialto	Thu 11 Aug	1.15 pm

The Country Doctor

Médecin de campagne

This gentle, good-humoured film about a doctor (François Cluzet) facing illness himself and reluctantly inducting a younger city doctor (Marianne Denicourt) into his country practice has been a great hit in France. Upholding the humane values embodied by the old style GP, it has clearly touched a vein of nostalgia which may run just as deep in New Zealand. Co-writer and director Thomas Lilti is himself a qualified medical practitioner, and not one given to sentimentality. (Anyone who saw his film *Hippocrates* at this year's French Film Festival can vouch for the refreshing sense of experience that lifted it apart from standard hospital dramas.)

Cluzet (*Intouchables*) is fascinating as an immensely recognisable character, single (with an adult son in Paris), wedded to his work, seriously empathetic beneath the brusque, brooking-no-fools demeanour. Denicourt as Natalie is an excellent foil, the doctor's match in so many ways, but shrewdly respectful of his self-defining conviction that he is irreplaceable. It's a view clearly shared by a lively array of farming folk who parade through his surgery, or, in some of the film's most touching and memorable scenes, usher him, doctor's bag in hand, into their houses.



JAIR SFEZ

"*The Country Doctor* finally plays out as a strongly observational character drama that suggests something about who these people are and how they deal with what's thrown at them while also painting a convincing picture of everyday life in rural France in the 21st-century and medical care... The film bristles with humor, mostly drawn from life, and illuminating moments of irony." — Boyd van Hoeij, *Hollywood Reporter*

"This perfectly formed and gently amusing drama from doctor-turned-director Thomas Lilti is a real pleasure."

— Edinburgh International Film Festival

Director: Thomas Lilti
France 2016 | 102 mins

Producers: Agnès Vallée, Emmanuel Barraux
Screenplay: Thomas Lilti, Baya Kasmi
Photography: Nicolas Gaurin
Editor: Christel Dewynter
Music: Alexandre Lier, Sylvain Ohrel, Nicolas Weil
With: François Cluzet, Marianne Denicourt, Isabelle Sadoyan, Félix Moati, Christophe Odent, Patrick Descamps, Guy Faucher, Margaux Fabre, Julien Lucas
In French with English subtitles
CinemaScope | PG offensive language

A	Regent	Sun 14 Aug	2.45 pm
B	Regent	Mon 15 Aug	11.15 am

B	SJ Gore	Fri 12 Aug	11.00 am
A	SJ Gore	Thu 18 Aug	6.15 pm

The Innocents

Les innocentes

Anne Fontaine's (*Coco avant Chanel*) compelling and affecting drama *The Innocents* illuminates events that occurred in Poland in the aftermath of World War II, placing women's experiences of war very much at its centre. Mathilde (Lou de Laâge), a young doctor with the French Red Cross, is entreated by a desperate young nun to make a secret visit to a nearby abbey. She arrives to find a young sister in labour. Mathilde is soon drawn into the intensely private world of the nuns as they confide the nightmare of the 'liberating' army that led to their predicament. Severely traumatised, some have refused to admit even to themselves that they are pregnant.

Concealing her involvement from the Red Cross, Mathilde seeks allies in the convent where many remain cowed by a grim hierarchy determined to suppress all evidence of their 'shame'. She also enlists the support of a colleague, a Jewish doctor whose hopes of impressing her must outweigh his bitter scepticism about Polish Catholic piety. Elegantly shot and superbly performed in Polish and French, Fontaine's war film eschews graphic depictions of violence to delineate and



uphold the common humanity of those who foster renewal in its wake.

"*The Innocents* is a lovely ode to healing through solidarity... Kudos are due to Anne Fontaine for not only finding a tale not often seen, but imbuing it with a feminine perspective so often erased from wartime narratives... We've held up many wartime heroes from this era, and this unsung heroine deserves to be celebrated among them." — Monica Castillo, *RogerEbert.com*

"Anne Fontaine's finest film in years observes the crises of faith that emerge in a war-ravaged Polish convent."

— Justin Chang, *Variety*

Director: Anne Fontaine
France/Poland 2016 | 116 mins

Producers: Eric Altmayer, Nicolas Altmayer
Screenplay: Sabrina B. Karine, Alice Vial, Anne Fontaine, Pascal Bonitzer, Philippe Maynial
Photography: Caroline Champetier
Editor: Annette Dutertré
Music: Grégoire Hetzel
With: Lou de Laâge, Agata Buzek, Agata Kulesza, Vincent Macaigne, Joanna Kulig, Eliza Rycembel, Anna Prochniak, Katarzyna Dabrowska, Helena Sujecka, Dorota Kuduk
Festivals: Sundance, San Francisco 2016
In French, Polish and Russian, with English subtitles
Censors rating tbc

B	Regent	Fri 5 Aug	11.00 am
A	Regent	Tue 9 Aug	6.15 pm

A	SJ Gore	Sun 14 Aug	3.30 pm
B	SJ Gore	Fri 19 Aug	11.00 am

Things to Come

L'avenir

Isabelle Huppert is in mesmerising form as Nathalie, a philosophy teacher in her 60s withstanding a succession of hurtful losses and tempering a lifetime's self-assurance with admirable composure.

"A wondrously assured look at a philosophy teacher going through what might be described as a mid-life crisis... were it not for the stoic fortitude and keen appetite for life with which she responds to whatever befalls her... Mia Hansen-Løve creates and sustains a light, delicate tone which never downplaying the difficulties of an unexpected, unwanted life-change. She's helped enormously by a supremely witty, touching, utterly truthful performance by Isabelle Huppert as the protagonist – though the rest of the cast lend more than sterling support." — Geoff Andrew, *Sight & Sound*

"The film oozes with such effortless alchemy between director and actor that it's hard to believe Mia Hansen-Løve, who also wrote the script, is not more advanced in years (the writer-director is still only 35). She does, however, draw directly from her experience of growing up with philosophy teachers as parents to provide this book-laden corner of



Parisian upper-middle-class life with its stamp of authenticity – and humor... Due in no small part to the strength of Huppert's subtly emotive performance, the manner in which Nathalie simply carries on without carrying on (i.e.: without suffering a total breakdown) is so refreshingly... *female*... Ultimately she finds solace and security in her books and her ideas – in short, in herself." — Emma Myers, *Brooklyn*

"Mia Hansen-Løve's *Things to Come* provides an enrapturing platform for Isabelle Huppert at her finest."

— Annabel Brady-Brown, *4:3*

Director/Screenplay: Mia Hansen-Løve
France 2016 | 101 mins

Producer: Charles Gillibert

Photography: Denis Lenoir

Editor: Marion Monnier

With: Isabelle Huppert, André Marcon, Roman Kolinka, Edith Scob, Sarah Le Picard, Solal Forte, Elise Lhomeau, Lionel Dray, Grégoire Montana-Haroche, Lina Benzerti

Festivals: Berlin 2016

In French and German, with English subtitles
M drug use, offensive language

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B	Regent	Mon 8 Aug	4.00 pm
A	Regent	Fri 12 Aug	6.15 pm

Francofonia



MUSIC BOX FILMS

Director/Screenplay: Aleksandr Sokurov
France/Germany/
The Netherlands 2015
87 mins

With: Louis-Do de Lencquesaing, Benjamin Utzerath, Vincent Nemeth, Johanna Korthals Altes

Festivals: Venice, Toronto, San Sebastián, Vancouver 2015
In French, Russian and German, with English subtitles
M adult themes

Aleksandr Sokurov, best known for *Russian Ark*, his historical fantasia shot in the galleries of the Hermitage, moves his cameras now to the Louvre. Produced with the full cooperation of the museum, *Francofonia* evokes the history of the great Paris art museum and its vast collections, from the Renaissance to the present day. Mythic and historic figures wander the halls, not least Napoleon, whose plundering of the Middle East ironically preserved many great works of art from destruction in subsequent wars. Alert to the vexed role of Western museums in the ebb and flow of conquest and civilisation, Sokurov pays close attention to the remarkable events at the Louvre during the Nazi

occupation. Mixing re-enactment and archive footage, the film focuses on Jacques Jaujard, staunch Deputy Director of the French National Museums, one of the few public servants not to flee his post, and the rapport he cultivated with Count Wolff-Metternich, appointed by Hitler to commandeer France's prized art collection. "It's a truly bracing, provocative movie, and of course, as is always true with Sokurov, it's a visual feast." — Glenn Kenny, *RogerEbert.com*

A	Regent	Sat 13 Aug	11.30 am
B	Rialto	Tue 16 Aug	12.00 pm

Personal Shopper



Director: Olivier Assayas
France 2016 | 105 mins

Screenplay: Olivier Assayas, Christelle Meaux

Photography: Yorick Le Saux

With: Kristen Stewart, Lars Eidinger, Sigrid Bouaziz, Anders Danielsen Lie, Ty Olwin, Hammou Graïa, Nora Von Waldstätten

Festivals: Cannes (In Competition) 2016

Best Director, Cannes Film Festival 2016

CinemaScope | Censors rating tbc

Olivier Assayas shared Best Director Award at Cannes this year for his open-ended hybrid of ghost story, thriller and high-end sociological observation.

"Amid all the shifting mirrored surfaces and hazy ambiguities of Olivier Assayas's bewitching, brazenly unconventional ghost story, this much can be said with certainty: Kristen Stewart has become one hell of an actress..."

An haute couture clothes buyer and general dogsbody to an insufferable A-list celebrity, practising medium Maureen is haunted, in all senses, by the recent death of her twin brother. Stalking his former abode at night seeking a final communication, she encounters a spirit or two – but whose?

And are they following her, or are the insidiously instructive, anonymous texts that start invading her phone from another amorphous entity?

... For the preservation of enjoyment, no more should be revealed about the film's gliding, glassy sashay through multiple, splintered genres and levels of consciousness – except to say that Assayas, working in the high-concept, game-playing vein of his *Irma Vep* and *demonlover*, is in shivery control of it all." — Guy Lodge, *Time Out*

B	Regent	Thu 18 Aug	3.45 pm
A	Regent	Fri 19 Aug	8.45 pm
A	SJ Gore	Wed 17 Aug	8.15 pm

The Salesman

Forushande

The director of *A Separation* returns to his native Tehran for a domestic drama bearing his unmistakable signature. *The Salesman* reaches NZIFF direct from winning Best Actor and Screenplay awards at Cannes.

"The film is another of Farhadi's characteristically thoughtful morality plays stemming from a series of dangerous, all-too-human misunderstandings: a woman in Tehran lets a man into her apartment, mistaking him for her husband; the accidental encounter leaves deep physical and psychological scars, awakening in her husband a wholly understandable yet all-consuming desire for revenge.

Beautifully acted by its three principals (Shahab Hosseini, Taraneh Alidoosti and especially Babak Karimi), Farhadi's movie is a grave inquiry into the many varieties of male aggression and the moral cost of punishing our enemies, especially those who turn out to be as pitifully, redeemably human as we are. Its title is a deliberate nod to Arthur Miller's *Death of a Salesman*, a local production of which the husband and his wife are both performing in...

The new film's wrenching final moments ably confirm Farhadi's



HABIB MAJIDI

standing as a dramatist of the first rank, an artist whose far-flung domestic dramas can make us feel painfully at home." — Justin Chang, *LA Times*

"An expertly made, suspenseful film with a noxious political core... [Farhadi's] ability to stage a scene, to build the tensions between his characters until you're bursting with anticipation, remains so potent."

— Bilge Ebiri, *Village Voice*

"The new movie from the masterly Iranian director of *A Separation* and *The Past* is another finely cut gem of neorealist suspense."

— Owen Gleiberman, *Variety*



Director/Screenplay: Asghar Farhadi
Iran/France 2016 | 125 mins

Producers: Alexandre Mallet-Guy, Asghar Farhadi
Photography: Hossein Jafarian

Editor: Hayedeh Safiyari

Music: Sattar Oraki

With: Shahab Hosseini, Taraneh Alidoosti, Babak Karimi, Farid Sajjadihosseini, Mina Sadati
Festivals: Cannes (In Competition) 2016

Best Actor and Best Screenplay, Cannes Film Festival 2016

In Farsi with English subtitles
M adult themes

B	Rialto	Mon 8 Aug	11.00 am
A	Rialto	Mon 15 Aug	8.15 pm

Theeb



Director: Naji Abu Nowar
Jordan/UK/UAE/Qatar
2014 | 101 mins

Screenplay: Naji Abu Nowar, Bassel Ghandour

Photography: Wolfgang Thaler

With: Jacir Eid, Hassan Mutlag, Hussein Salameh, Marji Audeh, Jack Fox

Festivals: Venice, Toronto, London 2014

Nominated, Best Foreign Language Film, Academy Awards 2016

In Arabic and English, with English subtitles
CinemaScope | M violence

"Eye-searing landscapes and a fascinating historical setting turn this tale of innocence lost into a classic adventure film. First-time director, Oxford-born, Jordan-based Naji Abu Nowar, calls it a 'Bedouin western', and the honour and hospitality which his nomadic tribespeople value above all else informs *Theeb* first to last. It's the story of a British army officer at a desert encampment during WWI who orders young Bedouin boy Theeb (Jacir Eid) and his older brother Hussein (Hussein Salameh) to escort him on a perilous journey to the nearest waterhole. The events are seen from the child's perspective, which might leave some viewers struggling to fill in the historical gaps (we're in *Lawrence*

of *Arabia* territory, with Arab tribes caught between the Brits and the Ottoman empire), but it does give the mounting peril even more heart-mouth intensity.

The largely non-professional cast are as authentic as the craggy, unforgiving surroundings, and the way the film balances the simplicity of its central rite of passage with a broader outlook on a people caught in the shifting sands of time is a tribute to the filmmakers' clarity of vision." — Trevor Johnston, *Time Out*

B	Rialto	Mon 15 Aug	11.00 am
A	Regent	Tue 16 Aug	8.15 pm

Thithi



Director: Raam Reddy
India/USA 2015
123 mins

Screenplay: Eregowda, Raam Reddy

With: Thammegowda S., Channegowda, Abhishek H.N.

Festivals: Locarno 2015;

New Directors/New Films, **Filmmakers of the Present Award and Best First Feature, Locarno International Film Festival 2015**

In Kannada with English subtitles
Censors rating tbc

This uproarious village comedy from southern India follows three generations of misfits after the death of a family's cantankerous 101-year-old patriarch, Century Gowda. While the villagers reverently plan the funeral celebrations (the 'thithi'), Century's grandson, Thamanna, is only interested in making a quick buck by selling off a block of land that Century owned. Trouble is, technically it has now been passed down to his gadabout of a father, Gadappa, who has no interest in material matters if they can't be drunk or smoked, but nevertheless proves uncooperative. Meanwhile, Thamanna's teenage son, Abhi, should be helping with the celebrations but is more interested in romantically pursuing a

young shepherdess from a nomadic family. Schemes are concocted, with everything coming to a head as the entire village gathers to pay their final respects to old Century. — MM

"[In] a film that is funny, humane, and seemingly effortless, this young director has coaxed from a massive cast and a specific setting a great deal of character, an evocation of a locality and its society, and wrapped it all in a Renoirian understanding of human behavior. The film is a real pleasure."

— Daniel Kasman, *Mubi*

A	Rialto	Sun 7 Aug	1.15 pm
B	Rialto	Fri 12 Aug	1.45 pm

Like Crazy

La pazza gioia

Two institutionalised women help themselves to a break from psychiatric care in this disarming blend of comedy, social observation and tender psychological drama. The latest film from Italy's Paolo Virzi (*Human Capital*, NZIFF14), *Like Crazy* was one of the brightest surprises at Cannes this year.

At Villa Biondi, a congenial Tuscan retreat for women in recovery, the aristocratic Beatrice (Valeria Bruni Tedeschi) queens it over staff and fellow patients alike. A voracious snoop and fantasist of the first order, she's the most outrageously quick-witted liar any of them have ever met. When newcomer Donatella (Micaela Ramazzotti) is admitted to the Villa, she's in a pitiful state. Beatrice makes the wretched Donatella her project. She love-bombs the younger woman, dragging her out on a rather classy crime spree, assuming perhaps that her own fabulous self-entitlement will prove inspiring. Over the course of several crazy days they pay calls on some of the key contributors to their current plights. What we learn along the way fleshes out movingly realistic pictures of them both. A great script, two bewitching performances and a superb supporting cast earn our tears



PAOLO CIRELLI

and our laughter in equal measure. "A terrific comedy-drama about two women in a mental institution that avoids the pitfalls such a scenario could encounter... boasting a deliriously loquacious script together with a rare understanding of how to balance certain Italian caricatures with a grounding sense of realism... Neither Valeria Bruni Tedeschi nor Micaela Ramazzotti have been better." — Jay Weissberg, *Variety*

"The film's freewheeling energy is as appealing as its developments are unpredictable."

— Lisa Nesselson, *Screendaily*



Director: Paolo Virzi
Italy/France 2016 | 116 mins

Producer: Marco Belardi
Screenplay: Francesca Archibugi, Paolo Virzi
Photography: Vladan Radovic
Editor: Cecilia Zanuso
Music: Carlo Virzi
With: Valeria Bruni Tedeschi, Micaela Ramazzotti, Valentina Carnelutti, Tommaso Ragno, Bob Messini, Sergio Albelli, Anna Galiena, Marisa Borini, Marco Messeri
Festivals: Cannes (Directors' Fortnight) 2016
In Italian with English subtitles
CinemaScope | Censors rating tbc

A	Regent	Sun 7 Aug	3.15 pm
B	Regent	Wed 10 Aug	10.45 am

B	SJ Gore	Thu 11 Aug	11.00 am
A	SJ Gore	Sat 13 Aug	6.00 pm

God Willing

Se Dio vuole



Director: Edoardo Galeone
Italy 2015 | 88 mins

Screenplay: Edoardo Galeone, Marco Martani
Photography: Tommaso Borgstrom
With: Marco Giallini, Alessandro Gassmann, Laura Morante, Ilaria Spada, Edoardo Galeone, Enrico Oetiker, Carlo De Ruggieri
Best New Director, David di Donatello Awards 2015
In Italian with English subtitles
PG coarse language, sexual references

In this Italian hit comedy, an atheist cardiac surgeon, Tommaso, has his staunch lack of faith pushed to the limit: his teenaged only son gets God, after falling under the influence of a charismatic young priest. Tommaso is further horrified when his wife and daughter also undergo a renaissance. With a sharp script, agile direction and spot-on performances all round, *God Willing* performs a shrewd balancing act in a famously Catholic country. It is as dubious about the dogmatism of the hardcore atheist (hello, Richard Dawkins) as it is about the longevity of youthful religious zeal. The bantering bromance that grows between Marco Giallini, in the prize role of Tommaso, and studly Alessandro Gassman, as

the streetwise priest Don Pietro, anchors the film soundly while farcical complications drive the narrative to its rather wistful conclusion.

"It's an endearing homage to Italian comedy that is, in its own way, delightfully retro... the pace is gentle and the acting is engaging, with Giallini's interaction with Gassman a particular delight." — Fernando Gros, *The Society for Film*

A	Regent	Thu 11 Aug	6.15 pm
A	Rialto	Sun 14 Aug	1.00 pm

A	SJ Gore	Fri 19 Aug	6.15 pm
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Perfect Strangers

Perfetti sconosciuti



Director: Paolo Genovese
Italy 2016 | 96 mins

Screenplay: Filippo Bologna, Paolo Costella, Paolo Genovese, Paola Mammini, Rolando Ravello
Photography: Fabrizio Lucci
With: Giuseppe Battiston, Anna Foglietta, Marco Giallini
Festivals: Tribeca 2016
Best Film, David di Donatello Awards 2016
In Italian with English subtitles
M offensive language, sexual themes

Named Best Film at the Donatellos, 'the Italian Oscars', *Perfect Strangers* offers a fiendish take on mobile-device decorum. Fairly bristling with talking points, it became a national sensation and box office hit. Three 30-something couples and their bachelor friend who have all known each other for years meet for a dinner party. They agree that no private calling or messaging will disrupt their evening. Instead, in a communal fit of 'We have nothing to hide' bravado, they'll place their devices on the table. Every incoming text, email or call will be shared with the whole party. (Letting a caller know they're on speaker is considered a cheat.) You may soon be asking why they didn't just play Russian roulette, as the secret

projects, extra-mural liaisons and uncool online hook-ups hit the table. Complicating matters most adroitly – and lending a measure of credibility to their recklessness – is some furtive phone-swapping intended to protect the guilty. A stellar cast, including Alba Rohrwacher, Marco Giallini, and other Italian favourites skillfully manoeuvre the transitions from tender comedy through painful comeuppance to the restoration of sanity.

B	Regent	Tue 16 Aug	4.00 pm
A	Regent	Thu 18 Aug	6.15 pm

After the Storm

Umi yori mo mada fukaku

This characteristically worldly, affectionate and wryly amusing family drama was this year's Cannes entry from NZIFF's favourite Japanese director, Kore-eda Hirokazu. It centers on handsome, charming Ryoto (Abe Hiroshi), a formerly successful novelist who pines for his ex-wife, the pretty Kyoko (Maki Yoko) and his 12-year-old son Shingo (TV actor Yoshizawa Taiyo). Working as a private detective to support a serious gambling habit, he seems an unlikely prospect for re-marriage, but when they are stranded together at his mother's home during a typhoon, he sees a chance to reunite.

"A young divorced dad tries to get back into the good graces of his ex-wife and son in *After the Storm*, a classic Japanese family drama of gentle persuasion and staggering simplicity from Kore-eda Hirokazu. As sweet as a ripe cherry at first glance, it has a rocky pit, as viewers who bite deeply will find out... This bittersweet peek into the human comedy has a more subtle charm than flashier films like the director's child-swapping fable *Like Father, Like Son* [NZIFF13] but the filmmaking is so exquisite and the acting so calibrated it sticks with you." — Deborah Young, *Hollywood Reporter*



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"Kore-eda's love for his characters, his ability to imbue an exchange or glance with warmth and humor, keeps us watching. You can lose yourself in his films – wondering what's around every corner, and what's going on in the mind of even the most minor of characters... He remains one of the best filmmakers the world has."

— Bilge Ebiri, *Village Voice*

"Even long-standing fans of the Japanese filmmaker might be taken aback by the supreme subtlety of his latest, achingly beautiful ode to the quiet complexities of family life."

— Robbie Colin, *The Telegraph*



Director/Screenplay/Editor:
Kore-eda Hirokazu
Japan 2016 | 117 mins

Producers: Matsuzaki Kaoru, Yose Akihiko, Taguchi Hijiri
Photography: Yamazaki Yutaka, Oshita Eiji
Music: Hanaregumi
With: Abe Hiroshi, Maki Yoko, Yoshizawa Taiyo, Kiki Kirin
Festivals: Cannes (Un Certain Regard) 2016
In Japanese with English subtitles
M adult themes

A Regent	Sat 6 Aug	4.00 pm
B Regent	Mon 8 Aug	1.30 pm

A SJ Gore	Sat 13 Aug	3.30 pm
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Suburra

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Director: Stefano Sollima
Italy/France 2015
135 mins

Screenplay: Sandro Petraglia, Stefano Rulli, Giancarlo De Cataldo, Carlo Bonini
Photography: Paolo Carnera
Music: Pasquale Catalano, M83
With: Pierfrancesco Favino, Elio Germano, Claudio Amendola, Alessandro Borghi, Greta Scarano, Giulia Elettra Gorietti, Antonello Fassari, Jean-Hughes Anglade
Festivals: Rotterdam 2016
In Italian with English subtitles
Censors rating tbc

A rush of fresh blood to a fine Italian tradition, it doesn't take long for Stefano Sollima's enthralling crime saga *Suburra* to transcend its familiar parts. As we begin, a crime lord starts actioning plans to amass beachfront properties for an Atlantic City-style gambling paradise. But as Sollima's web of desperate players quickly spreads, it seems nobody is above getting their hands dirty for a piece of the action. Implicating a cast of politicians, prostitutes, crooks and clergymen, *Suburra* relishes playing its multiple threads against each other in unpredictable ways. While the bullets fly, Sollima paints a damning portrait of Rome's upper echelon, where corruption is as relentless as the

rain and it's the everymen struggling beneath that get drenched. It seems the real-life resonances were felt too; *Suburra* proved enough of a sensation in its home country that Netflix immediately commissioned a follow-up television series for 2017. — JF

"*Suburra* is an atmospheric, fast-paced thriller... a vision of Rome as a decadent succubus, a sink of corruption where everything – sex, votes, even the priesthood – can be bought for a price" — Lee Marshall, *ScreenDaily*

B Rialto	Mon 15 Aug	3.15 pm
A Rialto	Fri 19 Aug	8.15 pm

Sand Storm

Sufat chol



VERED ADIR



Director/Screenplay:
Elite Zexer
Israel/France 2016
87 mins

Photography: Shai Peleg
With: Lamis Ammar, Ruba Blal-Asfour, Haitham Omari, Khadija Alakel, Jalal Masarwa
Festivals: Sundance, Berlin 2016
Grand Jury Prize (World Dramatic), Sundance Film Festival 2016
In Arabic with English subtitles
CinemaScope | PG adult themes

The traditional ties that bind together a Bedouin family are being loosened by modernity and patriarchal authority is looking frightfully strained, but it still takes gumption for a young woman to pull free in this richly nuanced film. Israeli filmmaker Elite Zexer has long been acquainted with Bedouin village life and her film displays easy familiarity along with an intricate appreciation of culturally ingrained male self-interest and canny female retaliation.

Her portrayal of young Layla's fledgling independence upends our expectations from the start: the film opens as Layla receives a secret driving lesson from her father, but in short time we discover that this apparently cool dad is about to take a second

wife, and move her into the smart new house he's built next door. Layla's mother, Jalila, is expected to organise the wedding.

It will be the tense but intimate bond between the spirited Layla and the proud, scorned Jalila that most involves us. All women marry beneath themselves in Jalila's world, but when she finds messages from a boyfriend on Layla's phone it becomes clear that she still sees marriageability as the central issue of a young woman's life.

A Rialto	Fri 19 Aug	6.15 pm
A Rialto	Sun 21 Aug	3.45 pm

The Handmaiden

Agassi



Director: Park Chan-wook
South Korea 2016
145 mins

Screenplay: Chung Seo-kyung, Park Chan-wook. Based on the novel *Fingersmith* by Sarah Waters
Music: Cho Young-wuk
With: Kim Min-hee, Kim Tae-ri, Ha Jung-woo, Cho Jin-woong
Festivals: Cannes (In Competition) 2016
In Korean and Japanese, with English subtitles
CinemaScope | Censors rating tbc

"Park [*Oldboy*] Chan-wook's new movie, a brazen lesbian twist-fest based on Sarah Waters' novel *Fingersmith*, doesn't lose its duty to entertain amid all its style. Set in 1930s Korea, during the Japanese occupation, *The Handmaiden* follows Sookee (Kim Tae-ri), a born thief who is recruited to help a con man (Ha Jung-woo) with his plan to seduce a lonely, addled heiress (Kim Min-hee), who lives in a creepy manor house with her even creepier uncle (Cho Jin-woong).

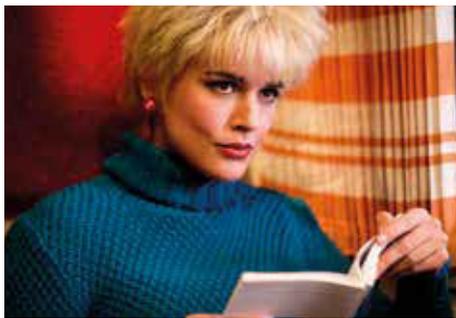
I don't want to tell you much of anything about how things play out, because there are plenty of nifty, nasty surprises to be enjoyed here, but you should know that there's some rather explicit handmaiden-on-lady-of-the-

house sex, there's some familiar Park Chan-wook arty gore, and there's a lot of old-timey porn. Amid all that, Park doesn't get distracted, keeping a tight focus on the winding story and coaxing great performances out of all four leads. Kim Min-hee is especially entrancing, robustly playing a nutty, devious rich girl with a soul. An intelligent, funny erotic thriller, *The Handmaiden* seems destined for some kind of American remake that isn't likely to live up to Park's invention, wit, and daring."

— Richard Lawson, *Vanity Fair*

A Regent Fri 5 Aug 8.45 pm

Julieta



Director: Pedro Almodóvar
Spain 2016 | 96 mins

Screenplay: Pedro Almodóvar. Based on the short stories 'Chance', 'Soon' and 'Silence' by Alice Munro
With: Emma Suárez, Adriana Ugarte, Daniel Grao, Darío Grandinetti, Inma Cuesta, Rossy de Palma
Festivals: Cannes (In Competition) 2016
In Spanish with English subtitles
Censors rating tbc

Straight from its Cannes Competition berth, Pedro Almodóvar's new film elegantly elides three short stories by Alice Munro. Moving between past and present, he explores the emotional journey of his heroine as she embarks on a long and revealing letter to her estranged daughter – a letter filled with regret, guilt and love.

"When we first see the middle-aged Julieta, played by Emma Suárez, she's dressed head to toe in bright red, and in Almodóvar's impeccably designed, colour-coordinated world, that means something. When we first see her younger self, played by Adriana Ugarte, she's decked out all in bright blue, and the film is a steady cataloguing of how blue became red, of the ways in which

the one woman transformed into the other and learned to accept the hurt of the world." — Bilge Ebiri, *Village Voice*

"This deceptively tamped-down film may not have the audacity and emotional force of an Almodóvar masterpiece, but it reveals his mastery nonetheless. His manipulation of time frames, his sly infusions of comedy and his flawless direction of his actors – all merge together with the dexterity of an artist who doesn't need to wow us to earn our love." — Justin Chang, *LA Times*

A Regent Wed 17 Aug 6.15 pm
B Regent Thu 18 Aug 11.30 am

Graduation

Bacalaureat



Director/Producer/Screenplay: Cristian Mungiu
Romania/France/Belgium
2016 | 127 mins

With: Adrian Titieni, Maria Drăguș, Lia Bugnar, Mălina Manovic
Festivals: Cannes (In Competition) 2016
Best Director, Cannes Film Festival 2016
In Romanian with English subtitles
CinemaScope | Censors rating tbc

2007 Palme d'Or winner Cristian Mungiu (*4 Months, 3 Weeks and 2 Days*) shared the Cannes Prize for Direction this year for this tense, intricately plotted and utterly plausible tale of a middle-aged doctor's slide into a world of bribery and favouritism. His daughter needs to score qualifying marks to take up a scholarship on offer from a British university. When she's subjected to a traumatic attack on the eve of her exams, he figures that she's handicapped by her injury and deserves whatever help he can provide.

"An excoriating, gripping, intricately plotted morality play, Mungiu's film is less linear, more circular or spiral-shaped than his previous Cannes titles... but it is no less rigorous and

possibly even more eviscerating and critical of Romanian society, because it offers its critique across such a broad canvas. Tracing the labyrinthine messes we get ourselves into the millisecond we decide the end justifies the means, pragmatism trumps integrity, and moral relativism is preferable to moral absolutism, *Graduation* is intimate, epic and crisply intelligent: Haneke with a human touch and no desire to judge."

— Jessica Kiang, *The Playlist*

A Rialto Thu 11 Aug 8.15 pm
A Rialto Sun 14 Aug 8.00 pm

A Perfect Day



Director: Fernando León de Aranoa
Spain 2015 | 105 mins

Screenplay: Fernando León de Aranoa, Diego Fariás. Based on the novel *Dejarse Ilover* by Paula Fariás
With: Benicio Del Toro, Tim Robbins, Olga Kurylenko, Mélanie Thierry, Fedja Stukan
Festivals: Cannes (Directors' Fortnight), Melbourne, Vancouver, London 2015
In English, Bosnian, Spanish and French, with English subtitles
M offensive language

Commanded by an impressive roster of talent, including Benicio Del Toro and Tim Robbins, this ensemble tragicomedy strikes just the right balance of bracing levity and sobering truths. An ode to the efforts of aid workers during the Bosnian conflict of the 90s, *A Perfect Day* follows five of them as they attempt to hoist a sizable corpse out of a village water well before it poisons the local supply. Finding some rope for the job is just one of the many challenges that ensue. As the team navigate villages of rabid dogs, trigger-happy children and landmines, the film's title quickly finds its irony.

But director Fernando León de Aranoa plays against expectations.

Aided by a rambunctious soundtrack of punk and rock 'n' roll hits, he evokes the shambling, nonchalant energy of a Richard Linklater film, all while admitting the uneasy suspense underscoring every moment. — JF

"This wonderful little film, set 'somewhere in the Balkans' in 1996, is extremely witty and light on its feet, yet it manages to be thoughtful, even philosophical, in an absurdist way, about the roots of human conflict."

— Joe Morgenstern, *Wall St Journal*

A Regent Tue 9 Aug 8.45 pm
B Rialto Wed 10 Aug 1.45 pm

Sunset Song

A long-cherished project for director Terence Davies, *Sunset Song* tells the story of a young woman coming of age on a farm in northern Scotland on the cusp of World War I. Like Lewis Grassic Gibbon's 1932 novel on which it is based, the film is closely attuned to the moods of landscape and sky. If its lush visual poetry strikes a chord with New Zealand audiences it may be, at least in part, because some scenes were shot in Canterbury.

"Agness Deyn's soulful face tells the story of *Sunset Song* in an instant, as her expression tilts between vulnerability and determination... the film is set just before the First World War, and Deyn plays Chris Guthrie, a schoolgirl with a deep love of learning, a key to another life beyond her family's farmhouse in Aberdeenshire. The phrase 'model-turned-actress' often has negative connotations, but not so for Agnès Deyn." — Kate Muir, *The Times*

"It features an exceptionally strong central performance by Agnès Deyn as Chris, the bright daughter of a brutish farmer (Peter Mullan in top form)... With great exactitude, Davies traces how Chris's bleak future as her father's housekeeper is averted and where life takes her, imbuing the action with an



SUNSET SONG LTD. IRIS PRODUCTIONS. THE BRITISH FILM INSTITUTE 2015

unostentatious tenderness and eliciting uniformly lovely performances from the rest of his cast. As a study in hardship, brutalizing family life, and romantic loss, *Sunset Song* is a deeply felt return to territory with which the director is intimately familiar... Nothing short of sublime, *Sunset Song* ranks with *The House of Mirth* and *The Long Day Closes* among Davies's finest achievements."

— Gavin Smith, *Film Comment*

"The most English of directors has done a Scottish classic proud."

— Ian Freer, *Empire*

Director: Terence Davies
UK/Luxembourg 2015 | 135 mins

Producers: Roy Boulter, Sol Papadopoulos, Nicolas Steil

Screenplay: Terence Davies.
Based on the novel by Lewis Grassic Gibbon

Photography: Michael McDonough

Editor: David Charap

Music: Gast Waltzing

With: Agnès Deyn, Peter Mullan, Kevin Guthrie

Festivals: Toronto, San Sebastián, London 2015
CinemaScope | M sexual violence, sex scenes, nudity

A Regent Sat 6 Aug 1.00 pm
B Regent Tue 9 Aug 10.00 am*

*Please note: Special Senior Price of \$6.00 applies

B SJ Gore Wed 17 Aug 11.00 am
A SJ Gore Sun 21 Aug 3.00 pm

Truman



Director: Cesc Gay
Spain/Argentina 2015
109 mins

With: Ricardo Darín, Javier Cámara, Dolores Fonzi, Troilo, Eduard Fernández, Alex Brendemühl

Festivals: Toronto, San Sebastián, London 2015

Best Film, Director, Screenplay, Actor, Supporting Actor, Goya Awards 2016

In Spanish with English subtitles
R16 drug use, sex scenes, offensive language

Since the success of the Argentinian thriller *The Secret in Their Eyes*, actor Ricardo Darín has gone from national hero to international star. This February he won Spain's Oscar-equivalent, the Goya, for Best Actor for his beautifully layered performance in the Spanish drama *Truman*. The film itself, a warm, understated and frequently humorous tale of male friendship in the face of imminent mortality, in fact scooped the awards: Best Film, Director (Cesc Gay), Original Screenplay and Supporting Actor (Almodóvar favourite, Javier Cámara).

Darín plays Julián, a stage actor diagnosed with terminal cancer, making the very most, as stylishly as possible, of the time left to him.

Cámara is Tomás, a teacher who left years ago to start a new life in Toronto. He returns to Madrid, unsure how he can best serve his old friend. The two men wander old haunts, recall the past, try putting right a few old wrongs, notably with Julián's son, and most important of all, seek a new owner for his beloved bullmastiff, Truman. Their rapport brings out the best in both actors and finds ample gentle laughter in a very moving story.

B Regent Fri 5 Aug 1.30 pm
A Regent Wed 10 Aug 6.15 pm

A SJ Gore Tue 16 Aug 6.15 pm

High-Rise

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MAGNOLIA PICTURES

Director: Ben Wheatley
UK 2015 | 119 mins

Producer: Jeremy Thomas
Screenplay: Amy Jump.
Based on the novel by J.G. Ballard

Photography: Laurie Rose

Music: Clint Mansell

With: Tom Hiddleston, Jeremy Irons, Sienna Miller, Luke Evans, Elisabeth Moss, James Purefoy, Keeley Hawes, Peter Ferdinando

Festivals: Toronto, San Sebastián, Fantastic Fest, London 2015; Tribeca, San Francisco 2016
CinemaScope | R16 violence, drug use, sexual material, offensive language, content that may disturb

"A savage and utterly brilliant satire of both 60s social idealism and the Thatcherite values that undermined it, *High-Rise* opens with a dishevelled man (the ever-sublime Tom Hiddleston) eating barbecued dog on the balcony of his trashed apartment, some 25 floors up. Director Ben Wheatley (*Sightseers*, *Kill List*) and regular collaborator and screenwriter Amy Jump tear into J.G. Ballard's classic source novel with brutal gusto.

Hiddleston's character, Dr Robert Laing, has just taken ownership of his luxurious apartment whose lofty location places him amongst the upper echelons. He is immediately drawn into and seduced by the louche culture of nightly cocktail parties, where conversation

always comes back to Royal (Jeremy Irons in a pitch perfect performance that screams 'empire in decline'), the enigmatic architect who designed the building. However, as power outages become more frequent and building flaws emerge, particularly on the lower floors, the regimented social strata begin to crumble. Nihilism, drugs and alcohol feed into wanton sex and destruction, all underscored by Clint Mansell's wicked music and Mark Tildesley's designs – revelling in decadent 70s chic." — Tricia Tuttle, London Film Festival

A Regent Sat 6 Aug 8.45 pm
B Regent Thu 11 Aug 3.45 pm

A SJ Gore Tue 16 Aug 8.30 pm

Captain Fantastic

In this energetic and touching dramedy, Viggo Mortensen kids his own image, playing an anarcho-survivalist solo dad. In a remote Washington state forest, he's raising his six children to be super-fit in body and mind. These mini philosopher kings are equally confident stalking a deer, skinning it, critiquing *Lolita*, *Middlemarch* and *The Brothers Karamazov*, or improvising a musical jamboree around the campfire. Santa Claus is a joke, but they do get festive for Noam Chomsky's birthday.

This idyll of off-the-grid existence is challenged when their mother dies in a New Mexico hospital. The long road trip to rescue her from the Christian funeral planned by her conservative parents may well remind you of *Little Miss Sunshine*. The kids are confronted for the first time with 'normal' American life. They've never seen fat people before. But nor have they seen their father subjected to the onslaught of criticism coming from his in-laws. The fantastic dad is obliged to defend his rigorous regime – and the film's register moves from affectionate satire to a more heart-tugging evocation of the joys and pitfalls of education.

"It's always tricky using a modifier like 'fantastic' in a movie's title, because



if the film doesn't live up to it, the snarky review headlines just sort of write themselves. Sadly for copy editors the world over, *Captain Fantastic* won't have that problem. Not only is it wonderful – it is heartfelt, comedic, gorgeous and just the right amount of sad." — Brian Moylan, *The Guardian*

"Viggo Mortensen... in a role that feels designed by the movie gods."

— Dan Mecca, *The Film Stage*



Director/Screenplay: Matt Ross
USA 2016 | 119 mins

Producers: Lynette Howell Taylor, Jamie Patricof, Shivani Rawat, Monica Levinson

Photography: Stéphane Fontaine

Editor: Joseph Krings

Music: Alex Somers

With: Viggo Mortensen, Frank Langella, George MacKay, Samantha Isler, Annalise Basso, Nicholas Hamilton, Shree Crooks, Charlie Shotwell, Ann Dowd, Erin Moriarty

Festivals: Sundance,

Cannes (Un Certain Regard) 2016

Best Director (Un Certain Regard),

Cannes Film Festival 2016

CinemaScope | Censors rating tbc

FEATURE PRECEDED BY

The Dragon's Scale

James Cunningham | New Zealand 2016 | 10 mins

A	Regent	Sun 7 Aug	5.45 pm
B	Regent	Wed 10 Aug	3.30 pm

Everybody Wants Some!!



Director/Screenplay: Richard Linklater
USA 2016 | 117 mins

Photography: Shane F. Kelly

Editor: Sandra Adair

With: Blake Jenner, Zoey Deutch, Ryan Guzman, Glen Powell, J. Quinton Johnson, Wyatt Russell, Austin Amelio, Temple Baker, Will Brittain, Tyler Hoechlin, Tanner Kalina, Juston Street, Forrest Vickery

Festivals: SXSW 2016

R16 drug use, sexual references, offensive language

everybodywantsomemovie.com

"Can there be any doubt by now that Richard Linklater is America's most relaxed and quietly ambitious filmmaker? After all but reinventing the coming-of-age movie with his 12-years-in-the-making *Boyhood*... the director now serves up a deceptively simple comedy. *Everybody Wants Some!!* is about nothing more (or less) than the weekend shenanigans that transpire on a Texas college campus in August 1980. The school's rowdy baseball team returns, welcoming freshman pitcher Jake (Blake Jenner, a clear-eyed find) with the kind of genial hazing – 'fuck-with-ery', the newbie calls it – that brings to mind Linklater's *Dazed and Confused* (NZIFF94). Bongs will be lit. Pink Floyd will be discussed.

But amid the squad's constant game playing (and knuckle flicking and disco dancing and co-ed hunting), Linklater embarks on yet another subtle narrative experiment... After incorporating so much bro-centric bickering, [he] widens out to include the drama students and one special thespian (Zoey Deutch) who, on her lonesome, sends the movie into *Boyhood*'s euphoric zone of incipient adulthood. It's Linklater in a nostalgic mood – but also his most deeply felt piece of growing up."

— Joshua Rothkopf, *Time Out*

B	Regent	Fri 5 Aug	4.00 pm
A	Regent	Thu 11 Aug	8.15 pm
A	SJ Gore	Fri 19 Aug	8.15 pm

Indignation



Director: James Schamus
USA 2016 | 111 mins

Screenplay: James Schamus.

Based on the novel by Philip Roth

Photography: Christopher Blauvelt

Editor: Andrew Marcus

Music: Jay Wadley

With: Logan Lerman, Sarah Gadon,

Tracy Letts, Linda Edmond,

Danny Burstein, Ben Rosenfield,

Pico Alexander, Philip Ettinger,

Noah Robbins

Festivals: Sundance, Berlin,

San Francisco 2016

M violence, offensive language,

sex scenes

Acclaimed screenwriter (*The Ice Storm*) and producer of some of the best American films of the last two decades (*Lost in Translation*, *Brokeback Mountain*), James Schamus makes his directorial debut with this insightful and beautifully acted adaptation of Philip Roth's 2008 novel.

"*Indignation* casts Logan Lerman as college freshman Marcus Messner, the son of a Jewish Newark butcher, who's been sent to small Winesburg College in Ohio to pursue his ambitions of becoming a lawyer, and to avoid the Korean War, which has begun killing boys from his close-knit community.

Smart and principled (perhaps to a fault, the movie argues), avowed atheist Marcus clashes with the morals of his

Christian college (especially those of a devout dean, played with stern certitude by Tracy Letts), and with his own sense of propriety, after he meets a beautiful, troubled fellow student, Olivia (Sarah Gadon...). *Indignation* is essentially about the rigidity of institutions – academic, religious, philosophical – restricting and thwarting, but also shaping, youthful idealism... *Indignation* is a dedicated, unadorned drama of ideas, but Schamus has filled the picture with subtle artistry." — Richard Lawson, *Vanity Fair*

A	Rialto	Sun 14 Aug	3.00 pm
A	Rialto	Sat 20 Aug	5.45 pm

Little Men



ERIC MCNATT

Director: Ira Sachs
USA 2016 | 86 mins

Screenplay: Ira Sachs, Mauricio Zacharias
Photography: Óscar Durán
Editors: Mollie Goldstein, Affonso Gonçalves
Music: Dickon Hinchliffe
With: Greg Kinnear, Jennifer Ehle, Paulina García, Michael Barbieri, Theo Taplitz
Festivals: Sundance, Berlin, San Francisco 2016
Censors rating tbc

Two 13-year-old boys pit their friendship against the growing tension between their families in this touching tale of love and real estate from Ira Sachs, director of the like-minded *Love Is Strange* (NZIFF14). Jake (Theo Taplitz), a brainy, thoughtful kid, has moved into the Brooklyn house inherited by his father Brian (Greg Kinnear), an actor of no great note. Wife Kathy (Jennifer Ehle), a therapist, is the breadwinner. The shy Jake is befriended, to everyone's delight, by the outgoing kid downstairs, Tony (Michael Barbieri), whose Chilean mother (Paulina García of *Gloria*) rents the shop on the ground floor for her dressmaking business.

All are under pressure financially, but when Jake's parents up the rent

downstairs, Tony's mother digs in. Sachs details boyish friendship with affection and amusement, as the boys feed each other's enthusiasms and feel the world expand accordingly. The less enchanted world of legacies, leases and law suits is conveyed without hostility: there's misbehaviour for sure, but no villainy. The contrast of innocence and experience feels all the more poignant as a result.

B	Rialto	Tue 9 Aug	11.00 am
A	Rialto	Sat 13 Aug	2.15 pm

Midnight Special



Director/Screenplay: Jeff Nichols
USA 2016 | 112 mins

Producers: Sarah Green, Brian Kavanaugh-Jones
Photography: Adam Stone
Editor: Julie Monroe
Music: David Wingo
With: Michael Shannon, Joel Edgerton, Kirsten Dunst, Adam Driver, Jaeden Lieberher, Sam Shepard
Festivals: Berlin, SXSW 2016
CinemaScope | M science fiction themes, violence
midnightspecialmovie.com

"Jeff Nichols [*Mud, Take Shelter*] is a distinctively Texas filmmaker; his work is giant yet personal, tackling huge ideas on an intimate scale. His latest is a masterful blend of road adventure, family drama, and science fiction, in which two estranged parents, the goons of a Jeffs-like cult leader, and the federal government are all after a remarkable child with inexplicable powers. As with his earlier *Take Shelter*, Nichols is using his large canvas to ask pressing questions about faith and belief, all the while acknowledging his story's loudly ticking clock and relentless momentum. The matter-of-fact effects and bluntly efficient action beats are marvels, but the real power here is in the connections between

parents and child, and the tenderness of their interactions. Nichols does so many things so well, and all at once, that it sort of takes your breath away." — Jason Bailey, *Flavorwire*

"Jangling, darkly addictive and super-mysterious... Jeff Nichols's sci-fi chase movie mixes super-powers, religion and an offbeat cast to dazzling, Spielbergian effect." — Tim Robey, *The Telegraph*

B	Regent	Fri 12 Aug	3.45 pm
A	Regent	Thu 18 Aug	8.30 pm

A	SJ Gore	Fri 12 Aug	8.00 pm
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Animation Now 2016

78 mins approx. | M violence, content that may disturb

Our longstanding animation programmer Malcolm Turner, now head honcho at the Melbourne International Animation Festival and guest curator at festivals beyond, offers a miscellany of the brightest and best from a year's worth of exploration.

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.

There's not room for a full listing here. Go to nziff.co.nz to inspect the complete programme.

Jazz Orgie

Germany 2015 | **Director:** Irina Rubina | 1 min

This glorious blast of animated geometry could be Kandinsky in motion.

Spring Jam

New Zealand 2016. | **Director:** Ned Wenlock | 6 mins

A fun, perspective-bending runaway tale of a deer, a record player and an impromptu orchestra of native birds.

Black Seed

Estonia 2014 | **Director:** Francesco Rosso | 7 mins

An old man and a hungry raven are surrounded by loneliness in a secluded cabin. A scene of quivering dread captured in animated sketches. Hand painted.



JAZZ ORGIE

A Coat Made Dark

Ireland 2015 | **Director:** Jack O'Shea | 10 mins

Navigating a feral film noir world, a man follows the orders of a cosmically ordained dog to wear a woman's coat for protection. Creepy.

Go to City ELE

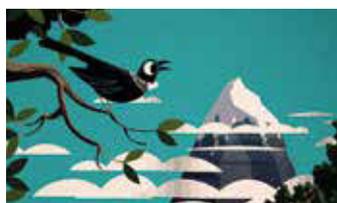
China 2015 | **Director:** Li Wenyu | 9 mins

A little piggy ventures into a gorgeously rendered world of ELE(phants). Being trunkless can be lonely in such a world, but tides turn and all things change.

Corpses in the Drawer

South Korea 2015 | **Director:** Kwon Byeok | 5 mins

A rolling, gleeful carnival of underworld murder, mayhem and inspired dismemberment.



SPRING JAM

Fish

China 2014 | **Director:** Lin Zhang. | 5 mins

Somewhere on a still ocean, a lone fisherperson snags an airborne grand piano. Lin Zhang's CGI has the glossy finish of surrealist painting.

Velodrool

Estonia 2015 | **Director:** Sander Joon | 6 mins

A nicotine-addicted racing cyclist finds the path to the finish line littered with peculiar distractions and hazards.

The Sparrow's Flight

USA 2016 | **Director:** Tom Schroeder | 14 mins

Animator Tom Schroeder's intensely personal tribute to his late collaborator Dave Herr, and the many animated worlds they travelled together.



GO TO CITY ELE

FRESH

We line up the films that grabbed our attention and held it with their sustained energy and originality – in terms of subject, technique and sensibility.

Heart of a Dog



Director/Screenplay/ Music: Laurie Anderson
USA/France 2015 | 75 mins

Photography: Laurie Anderson, Toshiaki Ozawa, Joshua Zucker Pluda
With: Archie, Gatto, Lolabelle, Little Will, Nitro, Etta
Festivals: Venice, Toronto, New York, San Sebastián 2015
Colour and B&W

This riveting cinematic essay from legendary avant-garde performance artist Laurie Anderson is a punk meditation on love and death. The 68-year-old's philosophical interrogation leads us through an intensely moving (yet not sentimental) journey beginning with the death of her piano-playing dog Lolabelle. Pondering safety and freedom, Anderson deftly glances off the terror of the American post-9/11 state and then, two unprocessed childhood traumas later, lands us at the Buddhist concept of Bardo (the 49-day post-death period). Anderson's mother is another spectre in this story, while not mentioned but felt viscerally is the loss of her husband Lou Reed, who passed in 2013.

Visually, it's a mixed-media collage of her own animations and drawings, home movies, CCTV footage and static images. The imagery is as diverse as Anderson's wide-ranging associative thought. Exquisitely compiled, the film is accompanied by a powerful, dense soundscape (composed by Anderson) and self-narrated in her measured, unique style. — JR

A	Rialto	Thu 18 Aug	6.45 pm
B	Rialto	Fri 19 Aug	2.15 pm

Neon Bull

Boi neon



Director/Screenplay: Gabriel Mascaro
Brazil/Uruguay/
The Netherlands
2015 | 101 mins

With: Juliano Cazarré, Aline Santana, Carlos Pessoa
Festivals: Venice, Toronto 2015; New Directors/New Films 2016
Horizons Special Jury Prize, Venice Film Festival 2015
In Portuguese with English subtitles
CinemaScope | R16 nudity, explicit sexual material, offensive language

MATEUS SA

The sinuous physicality of the central characters in this Brazilian slice of life is rendered all the more tantalising by the unpredictability of their desires. The erotic tension in *Neon Bull* is remarkable, and, as you may have already heard, finds release in a prolonged and tender sex scene, at once monumentally strange and sublimely simple. Centred on a cowboy working the pens on a backcountry rodeo circuit, the film draws us into a tough, macho world in which gender roles are much less prescribed than you might assume. Broad-chested, handsome Ireomar (Juliano Cazarré), his peroxide blonde boss, Galega, and the streetwise young daughter, Cacá, whom she treats like a sister, constitute

a tetchily functional makeshift family. The intriguing Ireomar holds himself apart from the earthier pursuits on offer – a botched raid on a prize stallion's precious bodily fluids notwithstanding. His aspirations lie away from the pens: Galega, we discover, moonlights as an exotic dancer and it is Ireomar who designs and sews her costumes. If you think you see where this is heading, you are bound to be wrong, but don't be surprised if you feel elated beyond reason when Ireomar scores his fleeting taste of heaven.

A	Rialto	Sat 6 Aug	6.15 pm
A	Rialto	Tue 9 Aug	8.45 pm
A	SJ Gore	Sat 13 Aug	8.30 pm

Certain Women

"Kelly Reichardt [*Wendy and Lucy*, NZIFF09; *Meek's Cutoff*, NZIFF11] artfully merges her two obsessions, the mid-western American landscape (here, Livingston, Montana) and women's psychology, by reworking and intertwining three short stories, with an uncanny gift for drawing forceful, yet intimate performances from actors (especially actresses)."

— Bérénice Reynaud, *Senses of Cinema*

"The great writer-director responsible for some of the best American films of the last decade... has made what may be her most beautiful work of art yet. *Certain Women*, adapted from three short stories by Montana author Maile Meloy, is a film so quiet and understated, that the emotional wallop it packs may seem unlikely at first glance. With an incredible cast that features Laura Dern, Michelle Williams, and Kristen Stewart, it's hardly the film you'd expect would attract Hollywood talent of that pedigree. But they're in it for Reichardt's vision, and what a delicate and poetic vision it is, of the everyday lives of normal women navigating the everyday. Master cinematographer Christopher Blauvelt creates some of the most memorable and painterly images



NICOLE RIVELLI

you're likely to see in a film this year."

— Adam Cook, Vancouver International Film Festival

"Laura Dern, Jared Harris, Lily Gladstone and Kristen Stewart produce among their best performances to date. But in the film's sense of empathy for every flawed character, this is Reichardt's movie, a hypnotic tale of detachment, isolation but also of the nuggets of hope in every human interaction." — Ed Frankl, *Little White Lies*

"Kelly Reichardt's wonderful triptych of female character studies confirms her status as the quietest of great American filmmakers."

— Guy Lodge, *Variety*

Director/Editor: Kelly Reichardt
USA 2016 | 107 mins

Producers: Neil Kopp, Vincent Savino, Anish Savjani

Screenplay: Kelly Reichardt. Based on the short stories 'Tome', 'Native Sandstone' and 'Travis B' by Maile Meloy

Photography: Christopher Blauvelt

Music: Jeff Grace

With: Laura Dern, Kristen Stewart, Michelle Williams, Lily Gladstone, James Le Gros, Jared Harris, René Auberjonois, Sara Rodier

Festivals: Sundance 2016

M offensive language, nudity

B	Rialto	Fri 5 Aug	4.00 pm
A	Regent	Mon 8 Aug	8.30 pm

Green Room

In an alternate universe, Captain Jean-Luc Picard is transformed into a ruthless neo-Nazi who operates a criminal empire in the backwoods of Oregon. The problem is, this is no episode of *Star Trek: TNG*; it is director Saulnier's punks-vs-skins follow-up to his acclaimed indie thriller *Blue Ruin* (NZIFF13). Much like a nastier version of John Carpenter's seminal *Assault on Precinct 13*, this is a classic wrong place, wrong time set-piece that takes well-worn tropes, amps them up to 11 and then stomps on their faces.

An earnestly broke but resourceful four-person Arlington punk band, The Ain't Rights, reluctantly accept a one-off gig after a long and fiscally sour tour. After polarising the jaded crowd by opening with Dead Kennedys anthem 'Nazi Punks Fuck Off', the band members eventually find themselves heading back to the titular green room to collect their hard-earned \$300. Unfortunately, they walk in on something they shouldn't be seeing, which ignites into a full-blown stand-off between the terrified punks and the disordered neo-Nazis.

Entering the claustrophobic labyrinth is the calming presence of Shakespearian-trained Patrick Stewart,



who makes a real meal of playing against type. The tension escalates as both sides slowly realise that the only way to end the impasse is for violence. Even with notable performances from all the cast, this is Saulnier's set and he loads up and delivers the cinematic equivalent of a great punk song: numerous short sharp jabs to the solar plexus that leave you wobbly and winded. — AT

"It's a delightfully cruel work of high tension, perfect in just how quickly and easily it gets under your skin."

— Barry Hertz, *Globe & Mail*

Director/Screenplay: Jeremy Saulnier
USA 2015 | 96 mins

Producers: Neil Kopp, Anish Savjani, Victor Moyers

Photography: Sean Porter

Editor: Julia Bloch

Music: Brooke Blair, Will Blair

With: Anton Yelchin, Imogen Poots, Alia Shawkat, Joe Cole, Callum Turner, Mark Webber, Eric Edelstein, Macon Blair, Kai Lennox, Patrick Stewart

Festivals: Cannes (Directors' Fortnight), Toronto, Vancouver, London 2015; Sundance, Rotterdam 2016

R18 graphic violence, drug use, offensive language

A	Rialto	Fri 5 Aug	8.30 pm
B	Rialto	Mon 8 Aug	3.45 pm

Lovesong

Jena Malone and rising star Riley Keough shine in this exploration of the ambiguous bond between a lonely soft-spoken young mother and her free-spirited friend.

Neglected by her husband, Sarah (Keough) embarks on an impromptu road trip with her livewire college friend Mindy (Malone). After an alcohol-infused heart-to-heart, a long-unspoken intimacy emerges between the old friends, before both return to their respective lives. Some years later, Sarah accepts an invitation to Mindy's wedding, guessing that her sense of unfinished business is not shared by the bride.

The naturalistic style of American filmmaker So Yong Kim (*Treeless Mountain*, NZIFF08) perfectly captures intimacy and latent, sometimes unformed, emotional truths. Summoning beautiful performances from her actresses, she has crafted a bittersweet, elliptical love story about muted desire and the grey areas that can make the definition of a friendship so elusive.

"The wonder of this new film from So Yong Kim is how deftly it digs beneath the clichés and formulas of familiar sub-genres (female friendship movie, road movie, lesbian romance)



to come up with something specific, nuanced and insightful... What Kim is after here is nothing less than the magic of two people connecting...

Malone is a force of an actress who also knows how and when to dial it back... The revelation here, though, is Keough (Elvis Presley's granddaughter and a supporting player in *Mad Max: Fury Road*), who looks like Kristen Stewart but has a presence all her own." — Jon Frosch, *Hollywood Reporter*

Director: So Yong Kim
USA 2016 | 84 mins

Producers: Alex Lipschultz, Bradley Rust Gray, David Hansen, Johnny MacDonald
Screenplay: So Yong Kim, Bradley Rust Gray
Photography: Kat Westergaard, Guy Godfree
Music: Jóhann Jóhannsson
With: Jena Malone, Riley Keough, Brooklyn Decker, Amy Seimetz, Marshall Chapman, Ryan Eggold, Rosanna Arquette, Cary Joji Fukunaga
Festivals: Sundance 2016
CinemaScope | M offensive language, sexual references

"A rare film of mature, emotional complexity anchored by two remarkable and beautiful performances."

— John Fink, *The Film Stage*

A	Regent	Sun 14 Aug	8:15 pm
B	Rialto	Thu 18 Aug	12:15 pm

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You've reached the offices of Flicks.
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Phantom Billstickers
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Tanna

Filmed pre-Cyclone Pam on the island of Tanna in Vanuatu, this stunningly photographed film tells the star-crossed story of Wawa, a young woman who has fallen in love with her chief's dashing grandson, Dain. When an inter-tribal war breaks out with a neighbouring community, the young lovers are forced to choose between their own happiness and the common good. Mythic in its simplicity, the film is based on a true story that took place in 1985 and carried significant ramifications for the evolution of tribal society.

Working closely with the indigenous community, acclaimed Australian filmmakers Martin Butler and Bentley Dean have expanded on their previous documentary work to produce a ravishing cinematic expression of traditional culture.

"Dean and Butler spent seven months living with the Yakel, a tribe whose customs and lifestyle have changed little for centuries. During this time the filmmakers were told of a great love story from the recent past. The result was a screenplay written in close collaboration with the Yakel and performed predominantly by its members...

Very much about female experiences



and rites of passage in a society whose foundations are shifting, the picture surrounds [its heroine] Wawa's daring actions with enriching observations by her mother and grandmother... Performed with conviction by actors who'd never seen a film or a movie camera before, the picture is a stirring tribute to the power of love and will likely prompt many viewers to shed tears of sadness and tears of joy."

— Richard Kuipers, *Variety*

"With its magnetic cast and Venice award-winning cinematography, this film treads the familiar theme of star-crossed lovers with shimmering vitality."

— Luke Buckmaster, *The Guardian*



Directors: Bentley Dean, Martin Butler
Australia/Vanuatu 2015 | 104 mins

Cultural director: Jimmy Joseph Nako
Producers: Martin Butler, Bentley Dean, Carolyn Johnson

Screenplay: Bentley Dean, Martin Butler, John Collee in collaboration with the people of Yakel

Photography: Bentley Dean

Editor: Tania Michel Nehme

Music: Antony Partos

With: Mungau Dain, Marie Wawa, Marceline Rofit, Chief Charlie Kahla, Albi Nangia, Lingai Kowia, Dadwa Mungau, Linette Yowayin, Kapan Cook, Chief Mungau Yokay, Chief Mikum Tainakou

Festivals: Venice, London 2015; Rotterdam 2016

Critics' Week Award, Venice Film Festival 2015

In Nauhval with English subtitles

M violence

facebook.com/TannaMovie

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A	Rialto	Sat 6 Aug	4.00 pm
B	Rialto	Wed 10 Aug	11.30 am

Operation Avalanche



Director: Matt Johnson
USA 2016 | 95 mins

Producers: Matthew Miller, Lee Kim, Matt Johnson

Screenplay: Matt Johnson, Josh Boles

Photography: Andy Appelle, Jared Raab

Editor: Curt Lobb

With: Matt Johnson, Owen Williams, Andy Appelle, Jared Raab, Josh Boles, Ray James, Sharon Belle, Kirsta Madison

Festivals: Sundance, SXSW, Hot Docs 2016
Censors rating tbc

Let's be honest: we're all a bit over the faux documentary sub-genre. So let's hear it for Canadian Matt Johnson with his devilishly clever cinephile meta-take on the Apollo Moon landing. It's 1967, the height of the cold war, and the CIA suspects a Russian mole is inside NASA sabotaging the programme. Two chipper young agents, disguised as filmmakers capturing NASA's race to the moon, are sent to uncover the mole. They uncover something more shocking than any Russian spy. Suddenly the agents are in way over their heads as they scramble to help save the USA's credibility. Before too long guns start blazing alongside incredible one-shot car chases, as the influence of Stanley Kubrick may or may not come into

this high-concept paranoid thriller.

The major achievement in this at times very funny quasi-fictional-doco is the technically impressive and seamless integration of all the kinds of footage used, and the ballsy fact that Johnson and co actually fooled NASA in a cunning meta-squared move. They got into the real NASA by saying they were filming for a student film about the making of a making... okay my head hurts now... just come and see this very smart film. — AT

B	Rialto	Fri 19 Aug	4.00 pm
A	Rialto	Sun 21 Aug	8.00 pm

Under the Shadow



Director/Screenplay: Babak Anvari
UK/Jordan/Qatar 2016
85 mins

Photography: Kit Fraser

With: Narges Rashidi, Avin Manshadi, Bobby Naderi, Ray Haratian, Hamidreza Djavdan

Festivals: Sundance, New Directors/New Films, San Francisco 2016

In Farsi with English subtitles

CinemaScope | M horror, supernatural themes

"Infused with autobiographical elements, Babak Anvari's debut feature is a terrifying allegory of the 1980-88 Iran-Iraq War, a now often overlooked conflict that shaped much of this London-based Iranian filmmaker's early childhood.

A constantly shifting expressionistic nightmare, *Under the Shadow* centers upon Shideh (Narges Rashidi), a frustrated mother unable to fulfill her career aspirations because of her former political activism. When her doctor husband is drafted, Shideh is left alone with her daughter Dorsa and must protect her from supernatural phenomena brought upon their Tehran apartment by a missile attack.

At first skeptical of ghost stories,

Shideh slowly realizes that her home is haunted and gets sucked into a web of paranoia wherein malevolent djinn mess with her mind. Like any insightful work of horror, Anvari's film leaves it to the viewer to decide whether the supernatural threat is a shared reality or no more than a psychosomatic symptom — a harrowing projection of the protagonist's deranged psyche."

— Yonca Talu, *Film Comment*

A	Rialto	Fri 12 Aug	8.30 pm
B	Rialto	Wed 17 Aug	4.15 pm

FOR ALL AGES



This section has been lovingly curated by our programmer Nic Marshall. Nic heads up Square Eyes Film Foundation, ardent promoters of international cinema to our youngest audiences and their movie-going companions.

Animation for Kids 4+



BEAR AND BIRD

Directors: Yulia Aronova, Ru Kuwahata, Dmitry Vysotskiy, Veronika Zacharová, Elena Walf, Chaitane Conversat, Alexey Minchenok, Clémentine Robach, Mizue Mirai, Nakauchi Yukié, Nathan Jurevicius, Susann Hoffmann, Marjolaine Perreten, Peter Baynton, Dan Abdo, Jason Patterson, Julia Ocker

64 mins approx. | G cert

Each year our For All Ages animation collections provide a brilliant opportunity to introduce our youngest friends to the pleasures of international cinema and the NZIFF experience.

You name it, we've got it: from Yulia Aronova's *One, Two, Tree*, about a boot-wearing tree who invites all it meets to follow in its clomping footsteps, to Dmitry Vysotskiy's *Pik Pik Pik*, in which a cheeky woodpecker who peck-peck-pecks away at columns of ants marching to a symphony of syncopated rhythms. Everyday magic is at work in Chaitane Conversat's *The Little Seed*, the story of a girl who catches floral patterns with a cloth and uses them to make her own dresses, and in Peter Baynton's *Cookie-Tin*

Banjo, a musical tale of how a special object can inspire anyone, big or small, to create. We even have enough animals to open a zoo: gorillas in Veronika Zacharová's *Zoo Story*; a little bat looking for friends to play with in Elena Walf's *Bat Time*; a grey lynx who doesn't quite fit into a world of colourful animals in Susann Hoffmann's *Looks*; and unlikely videogaming bedfellows in Dan Abdo and Jason Patterson's *Bear and Bird*. There's much more: go to nziff.co.nz for full programme details. — NM

B	Rialto	Sat 6 Aug	12.30 pm
B	Regent	Sun 14 Aug,	11.15 am

Animation for Kids 8+



SPRING JAM

Directors: Ned Wenlock, Éric Montchaud, Seth Boyden, Natalia Chernysheva, Elena Walf, Dina Velikovskaya, Olga Poliektova, Tatiana Poliektova, Antje Heyn, William Garratt, Kim Claeys, Karim Rhellam

68 mins approx.
PG violence, scary scenes

NZIFF 2016 presents not one but two *Animation for Kids* collections – with each film guaranteed to amuse, entertain and inspire curious young minds and indie-animation-loving grown-ups alike.

We've searched high and low, and near and far, to present a selective slate of the best animation for all ages from all corners of the world. These animated gems from eight countries offer a terrific range of diverse adventures, and a whole load of opportunity to fuel imagination and make greater sense of our world.

From New Zealand, Ned Wedlock's *Spring Jam* brings together a runaway deer, a record player and an impromptu orchestra of native birds. It's super hard

for frogs and caterpillars to remain lifelong friends in Natalia Chernysheva's *Two Friends*, a bittersweet story of inter-species friendship and the tricky side of metamorphosis. In *Pawo*, from Antje Heyn, a toy figure finds herself in a curious world with some wonderfully strange companions. And in Dina Velikovskaya's compelling *About a Mother*, we witness a mother raising her three boys and the power of sacrifice and familial love. For the full programme listing, go to nziff.co.nz — NM

B	Regent	Sun 7 Aug	11.00 am
B	Rialto	Sat 13 Aug	12.30 pm

The Eagle Huntress

Thirteen-year-old falconry prodigy Aisholpan is ready to train her very own eagle to catch foxes in *The Eagle Huntress* – ending two millennia of Kazakh-Mongolian tradition that dictates this practice as the exclusive rite of men. Executive produced by documentary filmmaker Morgan Spurlock and *Star Wars* heroine Daisy Ridley, the film, set in the glorious remote Altai Mountains, follows Aisholpan as she bravely undertakes all aspects of ancient eagle hunting tradition. — NM

“Step aside, Katniss! Make room for Aisholpan, the 13-year-old eagle huntress from Mongolia. For 2,000 years, the Kazakh people of the Altai region in western Mongolia have practiced a tradition of hunting with golden eagles... though this practice has traditionally been the domain of men, Aisholpan decides that she wants to become an apprentice hunter after spending her childhood helping her father, a renowned eagle hunter, care for his birds. Under the tutelage and support of her father and her grandfather... Aisholpan learns all aspects of falconry, from taming her very own eagle to training for an annual competition, where she will



ASHER SVIDENSKY

compete against 70 eagle hunters on her quest to gain acceptance.

Featuring breathtaking cinematography and intimate footage, this film not only explores the life of a young girl striving to pursue her passion and break down gender barriers in a very traditional culture but also provides an engaging glimpse into the lives of this remote community, as they balance their traditional lifestyle with the modern world.” — Sundance Film Festival

“Capturing breathtaking views of snowy Mongolian landscapes, this documentary offers a bird’s eye view into the life of a true heroine.”

— Dustin Jansick, *WayTooIndie*

Director: Otto Bell
USA 2016 | 87 mins

Producers: Stacey Reiss, Sharon Chang
Executive producers: Morgan Spurlock, Daisy Ridley

Photography: Simon Niblett
Editor: Pierre Takal

Music: Sia

With: Aisholpan Nurgaiv, Nurgaiv Rys, Alma Dalaykhan

Festivals: Sundance 2016

Recommended for ages 12+

In English and Kazakh, with English subtitles
theeaglehuntress.com

A Regent Sat 13 Aug 3.30 pm

A SJ Gore Sat 20 Aug 4.00 pm

Girls' POV: NYICFF Retrospective

PRESENTED IN ASSOCIATION WITH
NEW YORK INTERNATIONAL CHILDREN'S FILM FESTIVAL



CROCODILES WITHOUT SADDLES

Directors: Sarah Saidan, Martina Amati, Britta Wandaogo, Sumo Science, Marie-Christine Courtès, Susan Koenen

70 mins approx. | PG adult themes
Recommended For Ages 12+

These six international short films come direct from the acclaimed New York International Children's Film Festival (NYICFF) landmark programme, *Girls' POV* – aimed at providing intelligent, diverse and compelling films that speak to the unique experience of girls. Each of the films presented feature a strong female lead, female director, or an issue faced by girls around the world. Their narratives, themes and genres vary, but all shine much-needed light on perspectives and experiences of young women. Now in its 20th year, NYICFF stands at the forefront of a movement to define new, provocative and compelling films for young people. Go to nziff.co.nz for full programme details. — NM

“With gender inequality in the film industry as rampant and problematic as it is, it's important to point out all the things that Hollywood could be doing better when it comes to women – yet it's equally essential to highlight all the ways that the film industry is doing feminism *right*... the New York International Children's Film Festival is featuring an entire program, the *Girls' POV Retrospective*, solely dedicated to featuring movies starring women and/or about women's issues.” — Rachel Simon, *Bustle*

A Rialto Sat 20 Aug 11.30 am

Long Way North

Tout en haut du monde



Long Way North is a beautifully told, visually stunning action-adventure featuring teenager Sasha, a young aristocrat growing up in Russia at the end of the 19th century. Sasha dreams of the Great North and anguishes over the fate of her grandfather, a renowned scientist and Arctic explorer who has yet to return from his latest expedition to the North Pole. In order to find her grandfather's ship and save her family's honour, 15-year-old Sasha defies her parents' expectations of her to act like a proper young woman of nobility, and embarks on a treacherous voyage.

Director Rémi Chayé, who previously worked on acclaimed animated films *The Secret of Kells* (NZIFF09) and

Le Tableau (NZIFF12), has made a powerful impression with his daringly stylised, hand-drawn debut feature – *Long Way North* received the Audience Award for Feature Film at the Anney International Animation Festival in 2015. — NM

“This French-Danish work offers all you'd want in a young adventure – action, danger, a journey, a coming-of-age, heartwarming and heartbreaking moments, handsome animation and a strong statement of girl power.” — Mike Hale, *NY Times*

A Regent Sun 21 Aug 1.15 pm



Director: Rémi Chayé
France/Denmark 2015
82 mins

Voices: Chloé Dunn, Vivienne Vermes, Peter Hudson, Antony Hickling, Tom Perkins

Recommended for ages 9+

Festivals: Anney, Toronto 2015
Audience Award, Anney International Animation Festival 2015

CinemaScope | PG violence
longwaynorththemovie.com

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. Documentaries have always shared the spotlight with dramatic features at NZIFF. You will find more fine examples filling the Aotearoa section of the programme and in the sections that follow. Also in our Big Nights, Fresh and For All Ages. In other words, documentaries are everywhere at NZIFF.

Chasing Asylum



Director/Producer:
Eva Orner
Australia 2016 | 96 mins
Photography: Tim Deagle, Martin Johnson, Michael Downey, Khadir Dai, Corey Baudinette
Editor: Annabelle Johnson
Music: Cornel Wilczek
In English, Dari, Farsi and Arabic, with English subtitles
M content may disturb
chasingasylum.com.au

Drawing on an abundance of whistleblower testimony and stealthily shot footage, Australian filmmaker Eva Orner (producer of Alex Gibney's *Taxi to the Dark Side*) exposes the squalid cruelty of the notorious detention centres established by the Australian government to house asylum-seekers on Nauru and Manus Island. Claiming, not inaccurately, that they carry the mandate of the Australian people, a succession of Australian prime ministers stonily insist that the net effect of the centres is humanitarian: by making it clear that asylum seekers are unwelcome, they have saved thousands from the clutches of ruthless people smugglers. Attesting in heartbreaking detail to the relentless

degradation of the detainees, Orner's film surely reinforces the deterrent effect, while exposing forever the grotesquerie of the conscience-saving humanitarian argument. Flouting a widespread disclosure ban that carries draconian penalties, former aid workers and security staff provide us, through their bravery, with some small hope that their compatriots may recoil just as decisively from the horrors being committed to keep Australia Fair.

A	Rialto	Thu 11 Aug	6.15 pm
A	Rialto	Sat 13 Aug	10.30 am

Embrace



Director/Screenplay:
Taryn Brumfitt
Australia 2016 | 90 mins
Producers: Anna Vincent, Taryn Brumfitt
Photography: Hugh Fenton
Editors: Bryan Mason, Lindi Harrison
Festivals: Sydney 2016

This rousing documentary by Australian body image activist Taryn Brumfitt should prove a most effective tool in her popular campaign to counteract the gazillion pressures on Western women and girls to fixate on appearance. We're delighted to welcome Taryn to present NZIFF's premiere screenings ahead of the film's New Zealand release.

She traces her project back to the epiphany she experienced while contemplating cosmetic surgery for her post-baby body. She subsequently posted an unconventional before-and-after photo spread: Taryn in her earlier, competitive body-builder role alongside her 'after' photo, a plump, delighted mother of three. This was seen by more than 100 million worldwide and sparked

international approval and media attention. Following on, she set about crowdfunding this documentary, in which she travels the world to interview diverse women about body image. These include Mia Freedman, the youngest ever editor of *Australian Cosmopolitan*; talk-show hosts Ricki Lake and Amanda de Cadenet; body image blogger Jes Baker (aka The Militant Baker); and motivational speaker Turia Pitt. All ages, shapes and sizes are included in the film's empowering embrace.

A	Regent	Sat 13 Aug	1.30 pm
B	Regent	Tue 16 Aug	2.00 pm
A	SJ Gore	Sun 14 Aug	1.30 pm

Another Country

A companion piece to her partner Rolf de Heer's *Charlie's Country* (NZIFF14), Molly Reynolds' trenchant, wryly measured documentary is addressed explicitly to non-Aboriginal Australia. The concept is simple and delivered with devastating clarity: David Gulpilil, *Charlie's Country's* (and Australia's only) internationally renowned indigenous star, tells us the history of the community of Ramingining in the Northern Territory that he calls home. He provides laconic commentary on successive government projects to control the lands of the Yolngu people, to put the people to work, eliminate their ancient cultures and corral random groups into fixed communities where no towns stood before. Even if the general history is painfully familiar, there's such vitality in his anecdote and such mettle and gallows humour in his delivery that you're likely to experience this movie bolt upright in your seat.

"The richness of the film arises from the earthy elegance of Gulpilil's narration matched with the uncluttered beauty of Reynolds' photography. Her cameras, which explore the rural town, feel nothing if not embraced by the community...

Anchored by an acute sense of



place, Gulpilil and his co-writers see Ramingining as something of a microcosm. It's a location with a history – starting with its construction in an illogical place – and is symptomatic of countless other communities. Also, it acts as a case study to springboard discussion of wide-reaching ignorance towards issues around compatibility of Indigenous and non-Indigenous communities." — Luke Buckmaster, *The Guardian*

"We can't get there if you think you know more about us than we do."

— David Gulpilil

Director: Molly Reynolds
Australia 2015 | 75 mins

Producers: Peter Djigir, Rolf de Heer, Molly Reynolds

Screenplay: David Gulpilil, Rolf de Heer, Molly Reynolds

Photography: Matt Nettheim

Editor: Tania Nehme

Narrator: David Gulpilil

Festivals: Melbourne 2015; Hot Docs 2016
In English and Yolngu, with English subtitles
CinemaScope

A	Rialto	Sun 14 Aug	11.15 am
B	Rialto	Thu 18 Aug	2.15 pm

Fire at Sea

Fuocoammare

A tiny island of around 6,000 people, Lampedusa lies 205 kilometres from Sicily and 113 from Tunisia. Superbly shot by filmmaker Gianfranco Rosi himself, this documentary provides an indelible and compassionate double portrait of the island's traditional community and the humanitarian crisis thronging its shores.

Rosi, who won Venice's Golden Lion for *Sacro GRA* (NZIFF14), may be the world's most honoured documentary filmmaker. *Fire at Sea* likewise won the Golden Bear in Berlin this year.

Disarmingly, he puts a 12-year-old local boy at the centre of his picture. Like boys since time immemorial, Samuele roves the island waging war on flora and fauna with his slingshot. He's a touchingly earnest kid, applying himself without complaint to overcoming the handicaps of wobbly sea legs and a lazy eye.

Rosi regularly cuts from the homely world of Samuele and his family to the anonymous, high-tech Lampedusa of sea rescues, with its landing and processing of teeming boatloads of the homeless. Late in the film, sustained coverage of the evacuation of African refugees from an appallingly crowded boat confronts this grim reality with



unforgettable clarity.

The most explicit link between these worlds is Samuele's doctor, who tends with equal kindness to locals and stricken refugees. For him compassion is a given. Rosi's film tacitly demonstrates how that principle can and must be enacted for the stateless on a dauntingly large scale, while keeping a tender eye on a 12-year-old boy preparing to grow within the horizons he knows.

"Moral courage and filmic artistry exist side by side in this essential offering."

— Trevor Johnston, *Sight & Sound*



Director/Photography:
Gianfranco Rosi
Italy/France 2016 | 108 mins

Producers: Donatella Palermo, Gianfranco Rosi, Serge Lalou, Camille Laemle, Roberto Ciccuto, Paolo Del Brocco, Martine Saada, Olivier Pere

Editor: Jacopo Quadri

With: Samuele Pucillo, Pietro Bartolo

Festivals: Berlin 2016

Best Film, Berlin International Film Festival 2016
In Italian and English, with English subtitles

B	Rialto	Mon 15 Aug	1.00 pm
A	Rialto	Sun 21 Aug	5.45 pm

Life, Animated

Director Roger Ross Williams received a Sundance directing prize for this dynamic documentary about Owen Suskind and his equally extraordinary parents. Owen, now aged 23, is graduating from a special needs educational institute and into his first solo living situation, something his parents never expected possible.

Twenty years ago, they watched their three-year-old son stop talking and retreat into an unknowable autistic reality. Watching Walt Disney movies was one of the few family activities he enjoyed. Years later, almost deemed unreachable, Owen suddenly speaks, describing his older brother in relation to *The Jungle Book* and *Peter Pan*. From there the story is remarkable.

The playful Disney sidekick characters in particular engaged his sympathy, while their uncomplicated, vividly conveyed feelings showed a way for Owen to process his own. Later, following bullying at his high school, he obsessively drew an imagined league of Disney sidekicks where 'no sidekick would get left behind'. He set up his own 'Disney Club' where he and his friends still discuss the emotional nuances of Disney movies while singing along to the musical numbers. He finds a girlfriend.



TOM BERGMANN

With intimate family footage, close personal interviews and Disney clips, the film is beautifully enhanced with original animations by French company Mac Guff. It's a moving and powerful story of an ongoing search for connection and expression. With the support of a loving family and a bunch of brightly coloured cartoon characters, Owen finds a way to triumph, negotiating the tough realities of his life and heart. — JR

"A powerful story of the profound and surprising effects art can have on those who embrace it."

— Gabor Petic, Hot Docs



Director: Roger Ross Williams
USA 2016 | 91 mins

Producers: Roger Ross Williams, Julie Goldman
Inspired by the book *Life, Animated: A Story of Sidekicks, Heroes, and Autism* by Ron Suskind

Photography: Tom Bergmann

Editor: David Teague

Music: Dylan Stark, T. Griffin

With: Owen Suskind, Ron Suskind, Cornelia Suskind, Walter Suskind

Festivals: Sundance, San Francisco, Hot Docs 2016

Directing Award (US Documentary), Sundance Film Festival 2016
lifeanimateddoc.com

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A Rialto Sat 6 Aug 10.30 am
A Rialto Wed 10 Aug 6.15 pm

A SJ Gore Mon 15 Aug 6.15 pm

Free to Run



SALMINI SPORTFILM LLC

Director: Pierre Morath
Switzerland/France/
Belgium 2016 | 99 mins

Producers: Jean-Marc Fröhle, Fabrice Estève, Marie Besson

Photography/Editor: Thomas Queille

Music: Kevin Queille, Polar
With: Bobbi Gibb, Kathrine Switzer, Noël Tamini, Fred Lebow, Steve Prefontaine, Franck Shorter
In French and English, with English subtitles

This illuminating, clip-laden account of the history of running over the last 50 years begins by detailing the long fight against antiquated athletic authorities to open up participation in competitive events, and to allow women to compete at all. After a single finish-line collapse at the 1928 Olympics, the sport had been deemed unsafe for women, who were banned until 1960 from events over 800 metres. In 1976, Kathrine Switzer was physically assaulted by officials as she challenged the gender barrier by competing gender-incognito in the Boston Marathon.

Inspirational figures, like Bobbi Gibb, Fred Lebow and the charismatic Steve Prefontaine, also defied the establishment's closely guarded rules

to professionalise the sport. Swiss documentarian Pierre Morath provides a telling exemplar for the sport's popularisation in his fascinating account of the chequered fortunes of the New York City Marathon, suggesting that commercial pressure may be turning long-distance running into an exclusive pursuit once again.

Switzer and her husband, one-time NZ representative Roger Robinson, head up a lustrous line-up of commentators and interviewees.

A Rialto Sun 7 Aug 6.00 pm

Obit



Director: Vanessa Gould
USA 2016 | 94 mins

Producers: Caitlin Mae Burke, Vanessa Gould

Photography: Ben Wolf
Editor: Kristin Bye

With: Bruce Weber, William McDonald, Margalit Fox, William Grimes, Jack Kadden, Douglas Martin, Jeff Roth, Daniel Slotnik, Paul Vitello
Festivals: Tribeca 2016

The richest stories in the best newspapers are often buried away on the obituaries pages. In *Obit*, Vanessa Gould meets the people who write them for the *New York Times* – practitioners of a form which has 'nothing to do with the death and almost everything to do with the life'.

A thoughtful, entertaining and at times eccentric bunch, the journalists explain how they choose their subjects, from Stalin's daughter to the inventor of the Slinky, the morbid calculus that determines who gets an 'advance' – an obit prepared while its subject is still alive – and how they deal with questions about their jobs at dinner parties.

There is nothing funeral about *Obit* – like many of the best *Times*

obituaries it is disarmingly upbeat and life-affirming – but the film nonetheless feels in part a eulogy. It may not dwell on the digital upheaval in newspapers, but it doesn't need to: it is all there in the paper's vault of yellowing clippings and photographs. Known as 'the morgue', the archive is presided over by the star of *Obit*, the wise and eccentric Jeff Roth, the last man left in charge of these vast and unwieldy catalogues.

Absorbing and affectionate, *Obit* is a tonic for writers and lovers of good writing. — Toby Manhire

B Regent Thu 11 Aug 1.30 pm
A Regent Sun 21 Aug 11.00 am

Lo and Behold: Reveries of the Connected World

For his latest trick, the tirelessly curious Werner Herzog (*Fitzcarraldo*, *Cave of Forgotten Dreams*) turns his camera on the internet. The German maestro is no digital native – he eschews even a smartphone – but this proves a boon, liberating Herzog to explore the digital future as if a tourist.

Starting at the UCLA site where the first internet message was typed – a ‘holy place’ – Herzog leads us on a whistle-stop tour, encountering online evangelists and prophets of doom, organised under ten chapter headings. He travels to the town of Green Bank, where locals have settled because proximity to a telescope prohibits radio waves and cellular signals; to a laboratory where robot footballers are being constructed; to the home of a family tormented online following the death of a daughter; a self-driving car developer; internet rehab clinics. Elon Musk, a high-priest of digital entrepreneurship, preaches the importance of humans colonising Mars. ‘A one-way ticket?’ chirrups Herzog. ‘I would come along’.

Veering from impish exuberance to almost apocalyptic scepticism, the inimitable Herzog manages to extract frank and unorthodox responses from



his interviewees, many of whom may be more accustomed to speaking in Ted Talk slogans. His abiding fascination: whether ‘the internet can dream of itself’. — Toby Manhire
 “The virtual future may be now, but *Lo and Behold*, with its stimulating volley of insights and ideas, always feels persistently, defiantly human.”
 — Justin Chang, *Variety*

“Toeing the line between technophobia and awe... [is] a kind of speculative science-fiction film that just happens to unfold in the present.”

— Eric Kohn, *Indiewire*

Director/Screenplay: Werner Herzog
USA 2016 | 98 mins

Producers: Rupert Maconick, Werner Herzog
Photography: Peter Zeitlinger
Editor: Marco Capalbo
Music: Mark De Gli Antoni, Sebastian Steinberg
With: Robert Kahn, Leonard Kleinrock, Kevin Mitnick, Elon Musk, Theodor Holm Nelson, Sebastian Thrun, Adrien Treuille, Lucianne Walkowicz
Festivals: Sundance, San Francisco, Hot Docs 2016

B	Rialto	Wed 10 Aug	4.00 pm
A	Regent	Wed 17 Aug	8.30 pm

Notes on Blindness



Directors/Screenplay:
Peter Middleton,
James Spinney
UK 2016 | 90 mins

Photography: Gerry Floyd
Sound: Joakim Sundström
Festivals: Sundance, Tribeca, San Francisco 2016
Special Jury Prize (Documentary), San Francisco International Film Festival 2016
 CinemaScope
notesonblindness.co.uk

“In 1983, after years of failing sight, John Hull, a professor of theology in Birmingham, England, became completely blind. Soon after, he began keeping an audio diary... The understanding he reached, through years of quiet and sometimes painful probing, was profound: Oliver Sacks called the published version of Hull’s diaries ‘the most extraordinary, precise, deep and beautiful account of blindness I have ever read’.

In this penetrating and eloquent documentary, filmmakers Peter Middleton and James Spinney have mined Hull’s original tapes as well as interviews with Hull and his wife to evoke Hull’s inner world. The film combines the voices of Hull and his

family – performed by actors and woven into a sensitive sound design by the accomplished sound editor Joakim Sundström – with images that represent his experiences, memories and dreams through reenactment and metaphor. Tracing Hull’s struggle ‘to retain the fullness of my humanity’, *Notes on Blindness* conjures both the loveliness of a visual world tragically lost to him and the value of what remains. For Hull, out of sight was never out of mind.” — Juliet Clark, San Francisco International Film Festival

A	Rialto	Mon 15 Aug	6.15 pm
A	Rialto	Sun 21 Aug	1.45 pm

The Road



Director/Photography/ Sound: Zhang Zhanbo
China/Denmark 2015
95 mins

Producer: Richard Liang
Editors: Zhang Zhanbo, Steen Johannessen, Jean Tsien
Festivals: Amsterdam Documentary 2015
 In Mandarin with English subtitles
theroad2015.com

For almost four years, Chinese filmmaker Zhang Zhanbo documented the construction of a massive highway through a rural district in Hunan Province. Organising his often startling up-close footage into chapters, he reveals a project rife with corruption, violence and cynicism. His success in showing events from the conflicting perspectives of three constantly skirmishing sectors makes this a singularly comprehensive indictment. Dislocated peasants see their homes literally dynamited, and clamour for compensation. Migrant workers regularly risk their lives for paydays that never seem to arrive. Fending off their demands, the embattled construction company also juggles dubious alliances

with local Party officials, police and gangsters. Through it all, a gargantuan new symbol of Chinese industrial power takes shape to cut a swathe across mountain and valley. Whether it will pass safety requirements or even conform to legal construction standards is anybody’s guess when government building inspectors arrive. Or are they too persuadable? Director Zhang has himself suggested that the title might not refer just to the Xu-Huai Highway, but also to the road taken by China.

B	Rialto	Tue 16 Aug	2.00 pm
A	Rialto	Wed 17 Aug	6.15 pm

IT JUST TASTES BIGGER



www.epicbeer.com

Tomorrow

Demain



Directors: Cyril Dion, Mélanie Laurent
France 2015 | 119 mins

Producer: Bruno Levy
Screenplay: Cyril Dion
Photography: Alexandre Leglise
With: Anthony Barnosky, Emmanuel Druon, Jan Gehl, Elizabeth Hadly, Charles & Perrine Hervé-Gruyer, Rob Hopkins, Bernard Lietaer, Michelle Long, Kari Louhivuori
In French and English, with English subtitles
demain-lefilm.com/en

Think globally, act locally: you've heard it before, but this stimulating documentary makes it news, showing some great ideas for doing just that, translated into action. Refusing to be overwhelmed by the prospect of global meltdown, actress-filmmaker Mélanie Laurent and ecological rights advocate Cyril Dion resolved to make a film that would energise people who they reasonably assumed already knew the worst.

Upbeat, without ever denying the scale of the challenges, *Tomorrow* travels the world to meet an array of resourceful activists and organisers working to make the world a more sustainable place. In Detroit, farming programs have flourished in vacant urban spaces. Recycling in San Francisco is actually

effective. In Copenhagen, nearly 70% of energy is drawn from non-fossil fuels. In an Indian village, a progressive mayor instigates participative democracy that brings different castes to work together. In Bristol, an alternative currency allows monies spent locally to stay in Bristol.

The film's been a runaway hit in France. No mere poster girl for environmental action, Laurent shared top documentary honours at this year's César Awards with Dion.

A	Rialto	Tue 16 Aug	6.15 pm
A	Regent	Sat 20 Aug	11.00 am

When Two Worlds Collide



Directors/Photography: Heidi Brandenburg Sierralta, Mathew Orzel
Peru 2016 | 103 mins

Festivals: Sundance 2016
Special Jury Award (World Documentary), Sundance Film Festival 2016
In Spanish with English subtitles
whentwoworldscollidemovie.com

With up-close access to indigenous Peruvian activist Alberto Pizango, and a damning assemblage of news reports, this documentary provides a gripping account of years of struggle. Filmmakers Heidi Brandenburg Sierralta and Mathew Orzel lay out the overwhelming imbalance in power between those acting to conserve their natural environment and those determined to monetise it. They also draw on interviews with several of Pizango's antagonists, notably a former Lima police officer who has come round to Pizango's side.

Third-party footage of a bloody skirmish between police and protesters provides pivotal evidence, as it records an incident that then-president Alan

García's government spun into a public relations coup against the protesters. Police who died were granted massive state funerals, while Pizango was demonised as a murderer, conspiring to hold the nation to ransom. Public anger pulled back the government from some of the flagrant constitutional abuses Pizango had protested, but he remained a wanted man, forced into exile. In the film's present we see him return stoically to Peru to face the music, and hopefully resume the struggle.

B	Rialto	Fri 19 Aug	12.00 pm
A	Rialto	Sun 21 Aug	11.45 am



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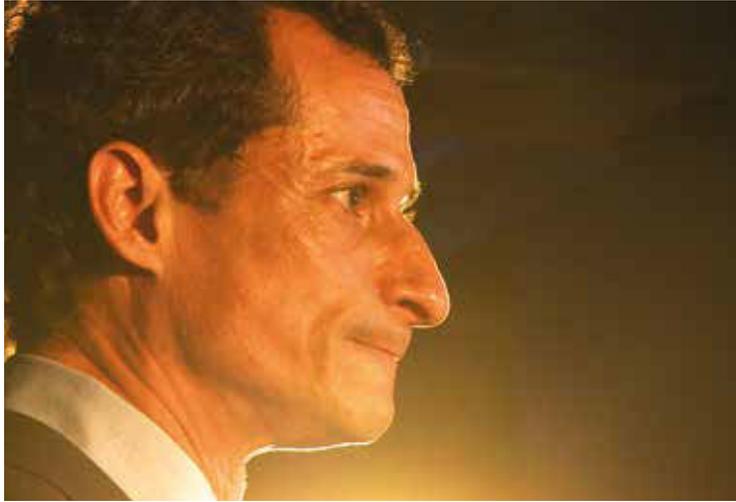
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Weiner

American politics is replete with bizarreness, but the story of Anthony Weiner takes some beating. The Democratic congressman hit global headlines in 2011 when a photograph of his genitals appeared on Twitter. Denials that he had posted the image quickly fell apart, along with his reputation, as numerous earlier dick-pic peccadilloes were splashed across the media.

In this engrossing, highly entertaining fly-on-the-wall film we meet Weiner two years after his resignation, in the early stages of a redemptive bid to become the mayor of New York City. He has rebuilt his relationship with wife, Huma Abedin, the top aide to Hillary Clinton. He is politically reinvigorated. Early polls put him at the top of the Democratic pack. But then the wheels fall off: more pics emerge, sent – crucially – well after Weiner's public apology. The tabloid circus returns. Weiner insists he'll plough on, as members of his team revolt. Abedin stares, disbelieving. Somehow, the camera is allowed to go on rolling too – even as the campaign culminates in unimaginable ignominy, with Weiner scurrying through a McDonald's to evade 'Pineapple', the code name for an aspiring porn star who received Weiner-pics and is keen



to leverage some publicity. The reality for Weiner is less *The West Wing*, more *Curb Your Enthusiasm*.

For all his cringe-making hubris, however, the film depicts a more complex Weiner than the media caricature. Abedin, meanwhile, is enthralling: a picture of stillness, the antithesis of a man who, by his own admission, possesses a 'virtually unlimited ability to fuck up things'. — Toby Manhire

"With its ringside seat to a Shakespearean fall from grace, *Weiner* easily stands out as the paragon of its genre."

— Eric Kohn, *Indiewire*



Directors/Producers: Josh Kriegman, Elyse Steinberg
USA 2016 | 95 mins

Screenplay: Josh Kriegman, Elyse Steinberg, Eli Despres

Photography: Josh Kriegman

Editor: Eli Despres

Music: Jeff Beal

With: Anthony Weiner, Huma Abedin, Barbara Morgan, Amit Bagga, Sydney Leathers

Festivals: Sundance, New Directors/New Films, San Francisco, Hot Docs 2016

Grand Jury Prize (US Documentary), Sundance Film Festival 2016

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A	Rialto	Fri 12 Aug	6.30 pm
A	Rialto	Sat 20 Aug	3.30 pm

Zero Days

Investigative journalism meets conspiracy thriller as Alex Gibney (*Going Clear*, NZIFF15) goes on the trail of Stuxnet, the extraordinary computer virus that metastasised around the world before it arrived at its target, Iranian nuclear facilities, and perform its mission: exploding uranium-enrichment centrifuges.

Undeterred by muzzled officials, the indomitable Gibney shows how Stuxnet – or 'Olympic Games', as its architects called it – was cooked up covertly by the US and Israel, creating a new level of virus complexity and a new class of weapon. One of Gibney's sources, dramatised as a composite individual and played by a digitally reconstituted actor (one of many striking visual effects), says the worm may never have come to public attention had it not been for a unilateral Israeli move to recalibrate Stuxnet's code and accelerate its impact. A wider operation had to be abandoned, and Tehran retaliated in kind, attacking US institutions with malware and parading its own burgeoning 'cyber army'.

Gibney manages not only to illuminate in plain terms how Stuxnet worked, but to also issue a powerful



warning about the Pandora's box it opens. Echoing ideas explored in his WikiLeaks film *We Steal Secrets*, Gibney argues that in the face of an emerging cyber-conflict threat, which is analogous to that of nuclear weapons many decades ago, international norms and rules of engagement must be developed outside the shadows of denial. — Toby Manhire

"[A] white-knuckle nonfiction thriller... Clear, urgent and positively terrifying at times."

— Peter Debruge, *Variety*

Director/Screenplay: Alex Gibney
USA 2016 | 113 mins

Producers: Marc Shmuger, Alex Gibney

Photography: Antonio Rossi, Brett Wiley

Editor: Andy Grieve

Music: Will Bates

With: Eric Chien, Richard A. Clarke, Michael Hayden, Vitaly Kamluk, Eugene Kaspersky, Ralph Langner, Liam O'Murchu, David Sanger, Sergey Ulasevich

Festivals: Berlin 2016

B	Rialto	Mon 8 Aug	1.30 pm
A	Regent	Wed 10 Aug	8.45 pm

PORTRAIT OF AN ARTIST

See also *Poi E* (p4), *A Quiet Passion* (p5), *Neruda* (p7), *Heart of a Dog* (p26).

Ants on a Shrimp: Noma in Tokyo



NOMA IN TOKYO

Director/Screenplay:
Maurice Dekkers
The Netherlands 2016
88 mins

Producers: Dan Blazer,
Nelsje Musch-Elzinga
Photography: Hans Bouma
Editor: Pelle Asselbergs
Music: Nicolas Jaar, Halfdan E,
Nielsen, Umabayashi Shigeru
With: René Redzepi, Lars Williams,
Rosio Sanchez, Thomas Frelbel,
Dan Giusti, Kim Mikkola
Festivals: Berlin, Hot Docs 2016

The worship of food has reached an elevated plain at Copenhagen's Noma, repeatedly voted 'World's Best Restaurant' in *Restaurant* magazine. Celebrity chef René Redzepi and a tight circle of acolytes continually explore new refinements to the arrangement of nature's flavours. Filmmaker Maurice Dekkers provides vicarious access to the circle as Redzepi's team descend upon Tokyo to prepare for a five-week pop-up restaurant at the Mandarin Oriental Hotel. Putting Japanese cuisine and their own established repertoire to one side, they explore fields, forests and markets to identify distinctive flavours which they will combine to create a wholly new menu for a 15-course meal. Snapping turtles, fish sperm, mushroom

water and yes, live ants, may or may not make the final cut when Redzepi himself arrives to apply his hilariously cryptic vocabulary of evaluation: "This tastes good but it's not working" vs "This is totally amazing." The film is designed, of course, to make you want to taste and judge for yourself, while also making it perfectly clear why a spoonful of ants at Noma might cost way more than your movie ticket.

A Regent Mon 15 Aug 6.15 pm

Argentina

Zonda: folklore argentino



Director/Screenplay:
Carlos Saura
Argentina/France/Spain
2015 | 88 mins

Photography: Félix Monti
Music: Lito Vitale
With: El Chaqueño Palavecino,
Soledad Pastorutti, Jairo, Lilliana
Herrero, Luis Salinas, Jaime Torres,
Metabombo, Ballet Nuevo Arte
Nativo de Koki & Pajarín Saavedra
Festivals: Venice 2015
In Spanish with English subtitles

Carlos Saura, a veteran chronicler of Latin music and dance, turns his attention to Argentina to record an all-star cavalcade of contemporary folklore performers. Largely filmed in a warehouse turned soundstage in La Boca, Buenos Aires, Saura's film is simply intent on displaying exceptional dancers and musicians in action. Using a complex series of mirrors to capture the artists without impeding them, Saura creates some impressive visual choreography of his own. Performances of traditional Argentine folk songs from revered vocalists such as Soledad Pastorutti and El Chaqueño Palavecino, not to mention archival tributes to Atahualpa Yupanqui and the great Mercedes Sosa, provide spine-tingling

testimony to the vitality of the country's rich cultural history.

"We want to show, through music and dance, Argentina's traditional cultures and the country as a whole. The visual action centres around the various regions that make up Argentina and that, in turn, form a map of musical variants such as carnavalito, zamba, chacarera, the couplet, chamamé, the tonada and many other expressions rooted in the geography and soul of the various communities." — Carlos Saura

B Rialto Fri 5 Aug 11.30 am
A Rialto Sun 7 Aug 11.15 am
A SJ Gore Sat 20 Aug 2.00 pm

The Dancer

La Danseuse

This gorgeously mounted Belle Epoque drama presents a fictionalised account of the rise and fall of Loie Fuller, the American-born pioneer of modern dance (and theatrical lighting design) whose 'serpentine dance' took Paris and then the world by storm. French singer-songwriter Soko plays the dancer, opposite Gaspard Ulliel, with Lily-Rose Depp, the daughter of Vanessa Paradis and Johnny Depp, as her friend and rival Isadora Duncan.

"Combining furious movement, billowing costume, and theatrical lighting, it's not hard to imagine how the shows would have astounded audiences more than a century ago. The film doesn't disappoint with its rendition of Fuller's iconic pieces, either. Both on stage – where an incredibly agile human form whirls and twirls until it disappears into a storm of shifting shapes – and out in nature – as a group of female dancers becomes one with the misty forest under her guidance – first-time director Stéphanie Di Giusto turns these sequences into feats of electrifying elegance aided by artful production design, textured costuming, and fluent cinematography..."

Soko has both the willful masculinity and a feminine vulnerability down.



© SHANNA BESSON

Playing Louis, Ulliel is his usual charismatic self, exuding an effortless, pansexual allure that enriches a rather underwritten character infinitely. And though she only appears later in the film, Depp positively dazzles as Isadora. With her elfin liveness and an almost contemptuous self-assuredness, she owns the screen during every appearance." — Zhuo-Ning Su, *The Film Stage*

"In her debut feature film, Stéphanie Di Giusto brings us an eye-opening experience with striking skill."

— Bénédicte Prot, *Cineuropa*



Director: Stéphanie Di Giusto
France/Belgium/Czech Republic
2016 | 108 mins

Producer: Alain Attal
Screenplay: Stéphanie Di Giusto, Sarah Thibau, Thomas Bidegain. Based on the book *Loie Fuller, danseuse de la Belle Epoque* by Giovanni Lista
Photography: Benoît Debie
Editor: Géraldine Mangenot
Music: Max Richter
With: Soko, Gaspard Ulliel, Mélanie Thierry, Lily-Rose Depp, François Damiens, Louis-Do de Lencquesaing, Amanda Plummer, Denis Ménochet
Festivals: Cannes (Un Certain Regard) 2016
In French and English, with English subtitles
CinemaScope | Censors rating tbc

B	Regent	Fri 12 Aug	1.15 pm
A	Regent	Sat 20 Aug	6.00 pm

B	SJ Gore	Tue 16 Aug	11.00 am
A	SJ Gore	Sat 20 Aug	6.00 pm

Cameraperson



Director/Photography:
Kirsten Johnson
USA 2016 | 102 mins

Producers: Kirsten Johnson, Marilyn Ness
Editor: Nels Bangerter
Festivals: Sundance, SXSW, New Directors/New Films, San Francisco, Hot Docs 2016
In English, Bosnian, Arabic, Dari, Hausa and Fur, with English subtitles
camerapersonfilm.com

Kirsten Johnson is a cinematographer who's worked on some of the most notable documentaries of the past 20 years: *Fahrenheit 9/11*, *The Two Towns of Jasper*, *Very Semi-Serious*, *Citizenfour* and many more. Drawing on footage she's shot for countless other directors, she's assembled in *Cameraperson* a unique memoir of the images she says have most marked her. Her selection of personal encounters in some of the world's most sorely troubled locations may initially seem random – until the absence of narrative purpose draws us into another level of enquiry about what we are witnessing and how it is marked by the cameraperson.

Johnson's inclusion of her own home

movie footage makes us intensely aware that the eye that watches as ostensibly unintended children in Bosnia play with an axe is the same eye that falls on her own darling twins. By the time we see several scenarios fully played out, the invisible cameraperson feels like someone we're beginning to know. It may not be possible to watch this fascinating, beautifully layered film without thinking hard about the power and the limitations of the camera – or the documentary medium itself – as an instrument of compassion.

A	Rialto	Sat 6 Aug	2.00 pm
B	Rialto	Fri 12 Aug	11.30 am

Eat That Question: Frank Zappa in His Own Words



Director:
Thorsten Schütte
France/Germany 2016
90 mins

Producer: Estelle Fialon
Co-producer: Jochen Laube
Editor: Willibald Wonneberger
Music: Frank Zappa
Festivals: Sundance, Berlin 2016
In English, French, Swedish and Czech, with English subtitles
Colour and B&W

Eat That Question draws together interview, concert and behind-the-scenes footage to provide a comprehensive introduction to Frank Zappa (1940–93), one of the rock era's most idiosyncratic musicians.

"As a solo act or with his band the Mothers (originally called the Mothers of Invention), he has released roughly 70 albums, three feature films, multiple home video releases, and has written a musical and an autobiography. A 90-minute film is, for a true fan, just going to scratch the surface... but you aren't going to catch me complaining..."

Zappa's first albums in the late 1960s mixed doo-wop, guitars, snorting and grunting and cheeseball lyrics, but from the get-go he pitched himself

as a composer of serious orchestral music... His flamboyant appearance was a double-edged sword. It gave him great visibility... but it attracted press headlines calling him a pervert. His lyrics aided in that corner as well, but for those willing to listen to his music (to open oneself up to excellence, Frank might say) there was a lot to offer...

Eat That Question does a good job of giving us just a taste of nearly every era in Zappa's multifaceted career."

— Jordan Hoffman, *The Guardian*

A	Rialto	Sun 7 Aug	4.00 pm
B	Rialto	Fri 12 Aug	4.30 pm

Miss Sharon Jones!

"The incendiary soul singer Sharon Jones already had a few fans in the room when Barbara Kopple's documentary *Miss Sharon Jones!* made its world premiere during the Toronto International Film Festival. By the end of the movie everybody in the place had a jones for Jones. The narrative arc of the film is the diminutive ('four foot 11 and a quarter') singer's more than year-long battle with cancer – and her return to performing. But by lavishing huge helpings of Jones' music and explosive performances on what is a very intimate portrait, the two-time Oscar-winning Kopple keeps the doco from ever becoming maudlin, or predictable, or from even slowing down." — John Anderson, *Indiewire*

"Jones has a deep and forceful voice, and her stage presence and energy are equally electric, which leads fans and critics to liken her to James Brown. Forging a professional career as a musician isn't easy for Miss Sharon Jones, though, as the singer recalls how an executive at a major label told her she was 'too black, too fat, too short, and too old' to make it in the business... There's no denying that Miss Sharon Jones paid her dues a-plenty..."



As much as Kopple objectively portrays Jones's experience kicking cancer 'in the ass' (to use the singer's sassy terminology), she never defines this soulful performer by her illness. Sharon Jones is a fighter and a survivor; Kopple shows, whether she's breaking through barriers in the music business or beating cancer. Both are ruthless beasts and she trumps them."

— Patrick Mullen, *POV Magazine*

"Jones' music will always be her legacy, but thanks to Kopple's portrait we got a chance to see her soul."

— Peter Debruge, *Variety*

Director: Barbara Kopple
USA 2015 | 95 mins

Producers: Barbara Kopple, David Cassidy
Photography: Gary Griffin, Tony Hardmon, Kyle Kibbe

Editors: Anne Fratto, Jean Tsien

Music: Sharon Jones and The Dap-Kings

With: Sharon Jones, Megan Holken, Austen Holman, Gabe Roth

Festivals: Toronto, Amsterdam Documentary 2015; SXSW, San Francisco 2016

B Regent Wed 17 Aug 1.45 pm

A Regent Sun 21 Aug 6.15 pm

A SJ Gore Sun 21 Aug 5.45 pm

Gimme Danger

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Director: Jim Jarmusch
USA 2016 | 108 mins

Photography: Tom Krueger

Editors: Affonso Gonçalves, Adam Kurnitz

Music: The Stooges

With: Iggy Pop, Ron Asheton, Scott Asheton, James Williamson, Steve Mackay, Mike Watt, Kathy Asheton, Danny Fields

Festivals: Cannes (Out of Competition) 2016
Colour and B&W

"Jim Jarmusch's contention that the Stooges were the best rock'n'roll band ever is the starting point for a wonderfully eloquent documentary; not only does Iggy Pop contribute (verbally and facially) articulate reminiscences about the rise and fall of the band, but there's a lovely mix of archive footage, interviews, photos and even animation to accompany the music. The director's enthusiasm and erudition combine with his cinematic expertise to create one of the great rock documentaries of recent times."

— Geoff Andrew, *Sight & Sound*

"What makes this witty, wildly affectionate tribute to the proto-punk band out of Ann Arbor, Michigan, so inclusive... is the even-handed embrace

it extends to all the significant Stooges members, surviving and fallen; the film is dedicated to four of the latter... But the real takeaway... is the enduring charge of signature songs like 'I Wanna Be Your Dog', 'No Fun', 'TV Eye' and 'I Got a Right'. Nobody can dispute Pop's description of the latter as a track that's 'fast as lightning and kicks like a mule'...

[*Gimme Danger*] will be devoured by nostalgic Stooges fans but also should send the uninitiated scrambling for downloads." — David Rooney, *Hollywood Reporter*

A Rialto Sat 13 Aug 8.30 pm

A Rialto Tue 16 Aug 8.30 pm

Mr Gaga



GADI DAGON



Director: Tomer Heymann
Israel/Sweden/Germany/
Netherlands 2015
100 mins

Music: Ishai Adar

With: Ohad Naharin, Tzofia Naharin, Eliav Naharin, Judith Brin Ingber, Gina Buntz, Natalie Portman

Festivals: London 2015; SXSW, San Francisco 2016

In English and Hebrew, with English subtitles

mrgagathefilm.com

If you've not heard of Israeli choreographer Ohad Naharin, you'll wonder how that could have been once you've seen this spectacular film. For dance aficionados, this is surely the most anticipated artist portrait since Wim Wenders' *Pina*. Veteran documentary filmmaker Tomer Heymann's eight-year labour of love is most unlikely to disappoint. "Thoughtfully and painstakingly researched, the film is packed with visually arresting archival footage from every stage of Naharin's professional (and personal) life, as well as scenes from rehearsals and some 20 performances that movingly illustrate his particular genius. Choreographed pieces move in kinetic bursts from the rehearsal studio to the stage and, in interviews,

dancers... offer insights in terms both admiring and blunt. Naharin is similarly expressive – about his development as a dancer and a choreographer, the joys of physical expression, his struggles to convey his vision to those tasked with embodying it and the dance-world backdrop against which he developed his singular choreographic style and movement language, known as Gaga."

— Lynn Rapoport, San Francisco International Film Festival

FEATURE PRECEDED BY

Nurse Me

Kezia Barnett | New Zealand 2016 | 11 mins

A Rialto Sat 13 Aug 4.15 pm

A Rialto Wed 17 Aug 8.15 pm

The Music of Strangers: Yo-Yo Ma and the Silk Road Ensemble



THE SILK ROAD PROJECT, INC

Director: Morgan Neville
USA 2015 | 96 mins

Producers: Morgan Neville, Caitrin Rogers
Photography: Graham Willoughby
Editors: Jason Zeldes, Helen Kearns
Music: Yo-Yo Ma and the Silk Road Ensemble
With: Yo-Yo Ma, Wu Man, Kinan Azmeh, Kayhan Kalhor, Cristina Pato
Festivals: Toronto 2015; Berlin, San Francisco 2016

“An infectious street concert opens this buoyant musical journey, the story of renowned cellist Yo-Yo Ma and his Silk Road Ensemble, a collective of the world’s greatest musicians. Initially drawn from the Central Asian ‘Silk Road’ countries and regions of China, India, Iran and the Arabian Peninsula, the composition of the group eventually broadened to include talents from all over the globe.

As Oscar-winning filmmaker Morgan Neville (*Twenty Feet from Stardom*, NZIFF13; *Best of Enemies*, NZIFF15) frames it, the Silk Road Ensemble arose out of Yo-Yo Ma’s quest to uncover Leonard Bernstein’s theoretical ‘universal language of music’, and to identify and cultivate the intersections

between cultures where harmony connects disparity...

This discerning and joyous documentary includes many of the backstories of the fascinating ensemble members: Damascus-born clarinetist Kinan Azmeh; Iranian exile and acclaimed kamancheh player, Kayhan Kalhor; Wu Man, master of the Chinese stringed instrument, the pipa; and the exuberant Spanish bagpiper Cristina Pato, known as ‘the Jimi Hendrix of Galicia’.” — Leah LoSchiavo, San Francisco International Film Festival

A	Regent	Sun 14 Aug	12.45 pm
B	Regent	Mon 15 Aug	1.30 pm
A	SJ Gore	Wed 17 Aug	6.15 pm

Our Last Tango

Un tango más



Director/Screenplay: German Kral
Argentina 2015 | 85 mins

Photography: Jo Heim, Félix Monti
Music: Luis Borda, Sexteto Mayor, Gerd Baumann
With: María Nieves Rego, Juan Carlos Copes, Pablo Verón, Alejandra Guty, Juan Malizia, Ayelen Álvarez Miño, Pancho Martínez Pey, Johana Copes
Festivals: Toronto 2015; Berlin 2016
In Spanish with English subtitles
Censors rating tbc

Our Last Tango documents a love story involving perhaps the most famous couple in tango history and their shared passion for the partnered dance. Now in their 80s, María Nieves Rego and Juan Carlos Copes met when they were 14 and 17 respectively, and have danced together for nearly 50 years. Off the dance floor, they loved and hated each other in equal measure, broke up and reunited, but always generated sparks as performing partners. Now toward the end of their lives, the pair share their tempestuous personal history with a group of young tango dancers and choreographers in Buenos Aires who transform the couple’s personal drama into sizzling dance numbers.

“German Kral’s documentary *Our Last Tango* is a combination of things, all fascinating: a portrait of María Nieves and Juan Carlos Copes, a world-renowned pair of tango dancers, and their professional partnership of almost 50 years; a stylized staging of their romantic and artistic history, performed by young dancers; and a celebration of the tango itself, which continues to bewitch with its writhing, gently jagged grace and torrid suggestiveness.” — Andy Webster, *NY Times*

B	Regent	Mon 8 Aug	11.30 am
A	Regent	Tue 16 Aug	6.15 pm
A	SJ Gore	Fri 12 Aug	6.15 pm

Vita Activa: The Spirit of Hannah Arendt



Director/Screenplay: Ada Ushpiz
Israel/Canada 2015
124 mins

Producers: Ina Fichman, Ada Ushpiz
Photography: Itai Neeman, German Gutierrez, Philippe Lavalette
Editor: Hadas Ayalon
Music: John Wilson
Festivals: Jerusalem, Amsterdam Documentary 2015
In German, English and Hebrew, with English subtitles
Colour and B&W

The German-Jewish philosopher Hannah Arendt left her indelible imprint on 20th-century thought by coining the concept of the ‘banality of evil’ when reporting on the 1963 trial of Nazi war criminal Adolph Eichmann. Directed by Israeli documentarian Ada Ushpiz, who has degrees in philosophy and history, this smart, spirited documentary illuminates that often abused idea. Ushpiz also draws a larger picture of Arendt’s often conflicted engagement with the defining phenomena of her era. Richly illustrated with rarely-seen historical footage, *Vita Activa* offers an intimate portrait of Arendt’s life and work – both deeply informed by the aftermath of World War I, the rise of Nazi Germany and its systematic

elimination of European Jews. There are interviews with old friends and academic experts and extensive use of filmed interviews Arendt herself gave, as well as effective readings of excerpts from her essays and letters by actress Alison Darcy.

“There are moments in *Vita Activa*, an urgent and often startling documentary from Israeli director Ada Ushpiz, where I could feel her trying to reach across the decades and talk to us.” — Andrew O’Hehir, *Salon*

A	Regent	Sun 7 Aug	12.45 pm
B	Rialto	Wed 17 Aug	11.15 am

Wide Open Sky



Director: Lisa Nicol
Australia 2015 | 87 mins

Photography: Carolyn Constantine
Editor: Anna Crane
With: Michelle Leonard, Khynan, Opal, Mack, Taylah, Ella, Katelyn, Alice Chance, Dot, Justin
Festivals: Sydney 2015
Audience Award (Documentary), Sydney Film Festival 2015
wideopenskymovie.com

“Defined by images of children caught up in the joyous rigour of creative expression, Lisa Nicol’s *Wide Open Sky* follows conductor and choirmaster Michelle Leonard across outback New South Wales as she auditions thousands of primary school students to find the 130 annual participants for her Moorambilla Voices choir.

A formidable motivator who inclusively pushes her charges for excellence, Leonard opens up the possibility of creative betterment and self-expression in children who often come from disadvantaged backgrounds. As the film unfolds the swell of their voices gradually builds as the story moves towards a headlining appearance at a music festival.

Punctuated by moments of unadorned performance – a boy dances on a tin roof in one – the documentary focuses on individual personalities and not socioeconomic factors, but it makes it clear that there are numerous children whose creative instincts just need a little nurturing. Both Leonard and *Wide Open Sky* refuse to accept stereotypes, and the reward for that is illuminating and joyous.” — Craig Mathieson, *The Age*

A	Regent	Sat 6 Aug	11.00 am
B	Regent	Fri 12 Aug	11.15 am
A	SJ Gore	Sat 13 Aug	1.30 pm
B	SJ Gore	Thu 18 Aug	11.00 am

DUNEDIN TICKET PRICES

A CODED SESSIONS

Sessions starting after 5.00 pm weekdays and all weekend sessions.

» Full Price	\$16.00
» Film Society/Film Industry Guilds/Regent Theatre Trust of Otago	\$13.00
» Student/Unwaged	\$13.00*
» Children (15 and under)/Seniors (65+)	\$10.00

B CODED SESSIONS

Sessions starting before 5.00 pm weekdays and others as indicated.

» Full Price	\$12.50
» Children (15 and under)	\$10.00
» Seniors (65+)	\$10.00

S SPECIAL SENIOR SCREENING *Sunset Song* (p23)

» 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 unwaged concession price available for counter bookings only on presentation of current relevant ID.

** A Special Senior price of \$6.00 is available for the 10.00 am screening on Tuesday 9 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.

DUNEDIN FILM SOCIETY, REGENT THEATRE TRUST OF OTAGO AND FILM INDUSTRY GUILDS CONCESSION PRICE

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. The concession price is not available to those holding Film Society three-film sampler cards.

BUYING TICKETS

Advance bookings can be made for all NZIFF screenings. As the Regent 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 12 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 12 July – Sunday 21 August

9.00 am – 5.30 pm Monday to Friday; 10.30 am – 1.00 pm Saturday;

Closed Sundays prior to the start of NZIFF.

Rialto Cinemas: Tuesday 12 July – Sunday 21 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.

Rialto Cinemas: From 10.30 am daily.

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.

REFUNDS

Please note that NO REFUNDS will be given for uncollected tickets or tickets collected late. Bookings once made cannot be altered. Please choose carefully as there are no exchanges or refunds except as required by law.

VENUE INFORMATION

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

Regent Theatre: 17 The Octagon, Ph (03) 477 8597

Rialto Cinemas: 11 Moray Place, Ph (03) 474 2200

WHEELCHAIR ACCESS/SPECIAL REQUIREMENTS

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.

MOBILE PHONES

Please switch off mobile phones before entering the auditorium.

GENERAL INFORMATION

WEBSITE – www.nziff.co.nz

Register on our website to customise your view of NZIFF, select your favourite films, send films to your friends, and create your own schedule. The site also features an at-a-glance planner that shows you exactly when each movie is scheduled to start and finish.



www.facebook.com/nzfilmfestival



www.twitter.com/nzff



www.youtube.com/nzintfilmfestival



www.instagram.com/nziff

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 on our website.

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There are no advertising films or trailers at NZIFF. We reserve the right to ask latecomers to wait until the conclusion of any introductions or short films before they are seated.

CENSORSHIP CLASSIFICATION

G – Suitable for general audiences

PG – Parental guidance recommended for younger viewers

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

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

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

R13 – Restricted to persons 13 years and over

R16 – Restricted to persons 16 years and over

R18 – Restricted to persons 18 years and over

Classifications will be published in NZIFF's daily newspaper advertising and displayed at the venues' box offices. Children's tickets are available only for films classified G, PG and M. At the time of printing some films have not been rated. Until they receive a censor rating, they are considered R18 (unless clearly aimed at children) and can only be purchased by and for people aged 18 and over. For more information please visit the ticketing and venue information page on our website.

Please note: ID may be requested for restricted films.

DUNEDIN SCHEDULE

Thursday 4 August

A 7.30 pm Poi E (REGENT) 96 p4

Friday 5 August

B 11.00 am The Innocents (REGENT) 116 p17

B 11.30 am Argentina (RIALTO) 88 p38

B 1.30 pm Truman (REGENT) 109 p23

B 1.30 pm McCabe & Mrs Miller (RIALTO) 120 p9

B 4.00 pm Everybody Wants Some!! (REGENT) 117 p24

B 4.00 pm Certain Women (RIALTO) 107 p27

A 6.15 pm Apple Pie (RIALTO) 80 p10

A 6.30 pm I, Daniel Blake (REGENT) 100 p6

A 8.30 pm Green Room (RIALTO) 96 p27

A 8.45 pm The Handmaiden (REGENT) 145 p22

Saturday 6 August

A 10.30 am Life, Animated (RIALTO) 91 p34

A 11.00 am Wide Open Sky (REGENT) 87 p41

B 12.30 pm Animation for Kids 4+ (RIALTO) 64 p30

A 1.00 pm Sunset Song (REGENT) 135 p23

A 2.00 pm Cameraperson (RIALTO) 102 p39

A 4.00 pm After the Storm (REGENT) 117 p21

A 4.00 pm Tanna (RIALTO) 104 p29

A 6.15 pm Neon Bull (RIALTO) 101 p26

A 6.30 pm The Rehearsal (REGENT) 98 p5

A 8.30 pm A War (RIALTO) 116 p16

A 8.45 pm High-Rise (REGENT) 119 p23

Sunday 7 August

B 11.00 am Animation for Kids 8+ (REGENT) 68 p30

A 11.15 am Argentina (RIALTO) 88 p38

A 12.45 pm Vita Activa... (REGENT) 124 p41

A 1.15 pm Thithi (RIALTO) 123 p19

A 3.15 pm Like Crazy (REGENT) 116 p20

A 4.00 pm Eat That Question: Frank Zappa... (RIALTO) 90 p39

A 5.45 pm Captain Fantastic (REGENT) 119 + 10 p24

A 6.00 pm Free to Run (RIALTO) 99 p34

A 8.00 pm McCabe & Mrs Miller (RIALTO) 120 p9

A 8.30 pm Endless Poetry (REGENT) 128 p15

Monday 8 August

B 11.00 am The Salesman (RIALTO) 125 p19

B 11.30 am Our Last Tango (REGENT) 85 p41

B 1.30 pm After the Storm (REGENT) 117 p21

B 1.30 pm Zero Days (RIALTO) 113 p37

B 3.45 pm Green Room (RIALTO) 96 p27

B 4.00 pm Things to Come (REGENT) 101 p18

A 6.00 pm The 5th Eye (RIALTO) 112 p11

A 6.15 pm The Daughter (REGENT) 95 p15

A 8.30 pm Certain Women (REGENT) 107 p27

A 8.45 pm Animation Now 2016 (RIALTO) 78 p25

Tuesday 9 August

B 10.00 am Sunset Song (REGENT) 135 p23

B 11.00 am Little Men (RIALTO) 86 p25

B 12.45 pm Endless Poetry (RIALTO) 128 p15

B 1.00 pm The Rehearsal (REGENT) 98 p5

B 3.00 pm Toni Erdmann (REGENT) 162 p8

B 3.15 pm The 5th Eye (RIALTO) 112 p11

A 6.15 pm The Innocents (REGENT) 116 p17

A 6.15 pm The heART of the Matter (RIALTO) 88 p10

A 8.45 pm A Perfect Day (REGENT) 105 p22

A 8.45 pm Neon Bull (RIALTO) 101 p26

Wednesday 10 August

B 10.45 am Like Crazy (REGENT) 116 p20

B 11.30 am Tanna (RIALTO) 104 p29

B 1.15 pm The Daughter (REGENT) 95 p15

B 1.45 pm A Perfect Day (RIALTO) 105 p22

B 3.30 pm Captain Fantastic (REGENT) 119 + 10 p24

B 4.00 pm Lo and Behold... (RIALTO) 98 p35

A 6.15 pm Truman (REGENT) 109 p23

A 6.15 pm Life, Animated (RIALTO) 91 p34

A 8.15 pm On an Unknown Beach (RIALTO) 90 p11

A 8.45 pm Zero Days (REGENT) 113 p37

Thursday 11 August

B 10.45 am The heART of the Matter (RIALTO) 88 p10

B 11.15 am I, Daniel Blake (REGENT) 100 p6

B 1.15 pm A War (RIALTO) 116 p16

B 1.30 pm Obit (REGENT) 94 p34

B 3.45 pm High-Rise (REGENT) 119 p23

B 3.45 pm The Clan (RIALTO) 110 p14

A 6.15 pm God Willing (REGENT) 88 p20

A 6.15 pm Chasing Asylum (RIALTO) 96 p32

A 8.15 pm Everybody Wants Some!! (REGENT) 117 p24

A 8.15 pm Graduation (RIALTO) 127 p22

Friday 12 August

B 11.15 am Wide Open Sky (REGENT) 87 p41

B 11.30 am Cameraperson (RIALTO) 102 p39

B 1.15 pm The Dancer (REGENT) 108 p39

B 1.45 pm Thithi (RIALTO) 123 p19

B 3.45 pm Midnight Special (REGENT) 112 p25

B 4.30 pm Eat That Question: Frank Zappa... (RIALTO) 90 p39

A 6.15 pm Things to Come (REGENT) 101 p18

A 6.30 pm Weiner (RIALTO) 95 p37

A 8.30 pm Neruda (REGENT) 107 p7

A 8.30 pm Under the Shadow (RIALTO) 85 p29

Saturday 13 August

A 10.30 am Chasing Asylum (RIALTO) 96 p32

A 11.30 am Francofonia (REGENT) 87 p18

B 12.30 pm Animation for Kids 8+ (RIALTO) 68 p30

A 1.30 pm Embrace (REGENT) 90 p32

A 2.15 pm Little Men (RIALTO) 86 p25

A 3.30 pm The Eagle Huntress (REGENT) 87 p31

A 4.15 pm Mr Gaga (RIALTO) 100 + 11 p40

A 5.30 pm A Quiet Passion (REGENT) 124 p5

A 6.45 pm New Zealand's Best 2016 (RIALTO) 75 p13

A 8.15 pm The Clan (REGENT) 110 p14

A 8.30 pm Gimme Danger (RIALTO) 108 p40

Sunday 14 August

A 11.15 am Another Country (RIALTO) 75 p33

B 11.15 am Animation for Kids 4+ (REGENT) 64 p30

A 12.45 pm The Music of Strangers... (REGENT) 96 p41

A 1.00 pm God Willing (RIALTO) 88 p20

A 2.45 pm The Country Doctor (REGENT) 102 p17

A 3.00 pm Indignation (RIALTO) 111 p24

A 5.00 pm Toni Erdmann (REGENT) 162 p8

A 5.15 pm Tokyo Story (RIALTO) 136 p9

A 8.00 pm Graduation (RIALTO) 127 p22

A 8.15 pm Lovesong (REGENT) 84 p28

Monday 15 August

B 11.00 am Theeb (RIALTO) 101 p19

B 11.15 am The Country Doctor (REGENT) 102 p17

B 1.00 pm Fire at Sea (RIALTO) 108 p33

B 1.30 pm The Music of Strangers... (REGENT) 96 p41

B 3.15 pm Suburra (RIALTO) 135 p21

B 3.45 pm Neruda (REGENT) 107 p7

A 6.15 pm Ants on a Shrimp... (REGENT) 88 p38

A 6.15 pm Notes on Blindness (RIALTO) 90 p35

A 8.15 pm Le Ride (REGENT) 90 p11

A 8.15 pm The Salesman (RIALTO) 125 p19

Tuesday 16 August

B 11.15 am A Quiet Passion (REGENT) 124 p5

B 12.00 pm Francofonia (RIALTO) 87 p18

B 2.00 pm Embrace (REGENT) 90 p32

B 2.00 pm The Road (RIALTO) 95 p35

B 4.00 pm Perfect Strangers (REGENT) 96 p20

B 4.00 pm The First, the Last (RIALTO) 98 p14

A 6.15 pm Our Last Tango (REGENT) 85 p41

A 6.15 pm Tomorrow (RIALTO) 119 p36

A 8.15 pm Theeb (REGENT) 101 p19

A 8.30 pm Gimme Danger (RIALTO) 108 p40

Wednesday 17 August

B 10.45 am Aquarius (REGENT) 140 p6

B 11.15 am Vita Activa... (RIALTO) 124 p41

B 1.45 pm Miss Sharon Jones! (REGENT) 95 p40

B 1.45 pm The Idealist (RIALTO) 114 p15

B 3.45 pm Paterson (REGENT) 113 p7

B 4.15 pm Under the Shadow (RIALTO) 85 p29

A 6.15 pm Julieta (REGENT) 96 p22

A 6.15 pm The Road (RIALTO) 95 p35

A 8.15 pm Mr Gaga (RIALTO) 100 + 11 p40

A 8.30 pm Lo and Behold... (REGENT) 98 p35

Thursday 18 August

B 11.30 am Julieta (REGENT) 96 p22

B 12.15 pm Lovesong (RIALTO) 84 p28

B 1.30 pm Land of Mine (REGENT) 101 p16

B 2.15 pm Another Country (RIALTO) 75 p33

Continued over »

Dunedin schedule continued

B 3.45 pm	Personal Shopper (REGENT) 105	p18
B 4.00 pm	Tokyo Story (RIALTO) 136	p9
A 6.15 pm	Perfect Strangers (REGENT) 96	p20
A 6.45 pm	Heart of a Dog (RIALTO) 75	p26
A 8.30 pm	Midnight Special (REGENT) 112	p25
A 8.30 pm	The First, The Last (RIALTO) 98	p14

Friday 19 August

B 11.15 am	Chimes at Midnight (REGENT) 117	p9
B 12.00 pm	When Two Worlds Collide (RIALTO) 103	p36
B 1.45 pm	The Red Turtle (REGENT) 80	p8
B 2.15 pm	Heart of a Dog (RIALTO) 75	p26
B 3.45 pm	Elle (REGENT) 130	p4
B 4.00 pm	Operation Avalanche (RIALTO) 95	p29
A 6.15 pm	Sand Storm (RIALTO) 87	p21
A 6.30 pm	Land of Mine (REGENT) 101	p16
A 8.15 pm	Suburra (RIALTO) 135	p21
A 8.45 pm	Personal Shopper (REGENT) 105	p18

Saturday 20 August

A 11.00 am	Tomorrow (REGENT) 119	p36
A 11.30 am	Girls' POV... (RIALTO) 70	p31
A 1.15 pm	Ngā Whanaunga... (RIALTO) 89	p13
A 1.30 pm	Chimes at Midnight (REGENT) 117	p9
A 3.30 pm	Weiner (RIALTO) 95	p37
A 4.00 pm	The Red Turtle (REGENT) 80	p8
A 5.45 pm	Indignation (RIALTO) 111	p24
A 6.00 pm	The Dancer (REGENT) 108	p39
A 8.00 pm	The Idealist (RIALTO) 114	p15
A 8.30 pm	Paterson (REGENT) 113	p7

Sunday 21 August

A 11.00 am	Obit (REGENT) 94	p34
A 11.45 am	When Two Worlds Collide (RIALTO) 103	p36
A 1.15 pm	Long Way North (REGENT) 82	p31
A 1.45 pm	Notes on Blindness (RIALTO) 90	p35
A 3.15 pm	Aquarius (REGENT) 140	p6
A 3.45 pm	Sand Storm (RIALTO) 87	p21
A 5.45 pm	Fire at Sea (RIALTO) 108	p33
A 6.15 pm	Miss Sharon Jones! (REGENT) 95	p40
A 8.00 pm	Operation Avalanche (RIALTO) 95	p29
A 8.15 pm	Elle (REGENT) 130	p4

GORE TICKET PRICES**🎟️ OPENING NIGHT GALA****Includes drinks and nibbles (from 7.15 pm).**

Full Price	\$20.00
Seniors (65+)/Students (13 and over)	\$16.00
Children (12 and under)	\$14.00

A CODED SESSIONS**Sessions starting after 5.00 pm weekdays and all weekend sessions.**

Full Price	\$15.00
Seniors (65+)/Students (13 and over)	\$13.00
Gore Musical Theatre/Film Club members	\$12.00
Children (12 and under)	\$9.00

B CODED SESSIONS**Sessions starting before 5.00 pm weekdays and others as indicated.**

Full Price	\$10.00
Seniors (65+)/Students (13 and over)	\$10.00
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.

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 11 August**

B 11.00 am	Like Crazy (116)	p20
🎟️ 8.15 pm	Le Ride (90)	p11

Friday 12 August

B 11.00 am	The Country Doctor (102)	p17
A 6.15 pm	Our Last Tango (85)	p41
A 8.00 pm	Midnight Special (112)	p25

Saturday 13 August

A 1.30 pm	Wide Open Sky (87)	p41
A 3.30 pm	After the Storm (117)	p21
A 6.00 pm	Like Crazy (116)	p20
A 8.30 pm	Neon Bull (101)	p26

Sunday 14 August

A 1.30 pm	Embrace (90)	p32
A 3.30 pm	The Innocents (116)	p17
A 6.00 pm	I, Daniel Blake (100)	p6
A 8.15 pm	Land of Mine (101)	p16

Monday 15 August

A 6.15 pm	Life, Animated (91)	p34
A 8.15 pm	New Zealand's Best 2016 (75)	p13

Tuesday 16 August

B 11.00 am	The Dancer (108)	p39
A 6.15 pm	Truman (109)	p23
A 8.30 pm	High-Rise (119)	p23

Wednesday 17 August

B 11.00 am	Sunset Song (135)	p23
A 6.15 pm	The Music of Strangers... (96)	p41
A 8.15 pm	Personal Shopper (105)	p18

Thursday 18 August

B 11.00 am	Wide Open Sky (87)	p41
A 6.15 pm	The Country Doctor (102)	p17
A 8.30 pm	The Clan (110)	p14

Friday 19 August

B 11.00 am	The Innocents (116)	p17
A 6.15 pm	God Willing (88)	p20
A 8.15 pm	Everybody Wants Some!! (117)	p24

Saturday 20 August

A 2.00 pm	Argentina (88)	p38
A 4.00 pm	The Eagle Huntress (87)	p31
A 6.00 pm	The Dancer (108)	p39
A 8.15 pm	Paterson (113)	p7

Sunday 21 August

A 1.00 pm	The Red Turtle (80)	p8
A 3.00 pm	Sunset Song (135)	p23
A 5.45 pm	Miss Sharon Jones! (95)	p40
A 7.45 pm	Elle (130)	p4



THE RED TURTLE

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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, Nikki Willems (Box Office); Hannah Molloy (Marketing Manager); Alison Cunningham (Chair), Sallyjane Cranfield (Deputy Chair), John Aitken, Russell Atkinson, Garry Gibson, Christine Hislop, Sandra Nixon, Kathleen Wallace, Christine Hislop, Mayor Dave Cull (Regent Theatre Trust of Otago Trustees)

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

For SBS St James Theatre (Gore): Peter Cairns

KEY TO ICONS



Guest Appearance



Cannes Selection 2016



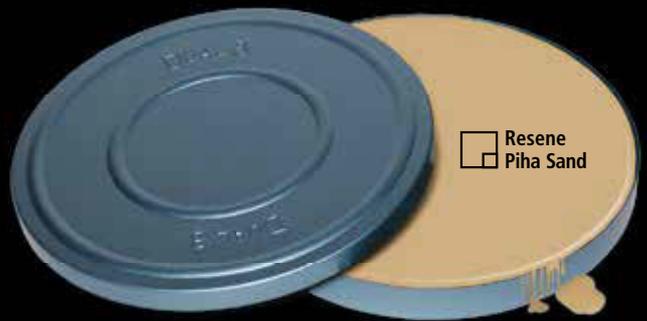
Short Preceding Feature



Major Festival Award



Resene
Wellywood



Resene
Piha Sand



Resene
Pohutukawa



Resene
Gumboot



Resene
Pukeko



Resene
Koru



Resene
Gorse



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Pavlova

Bringing colour to kiwi life since 1946

Resene's big screen story began back in 1946 when Ted Nightingale started making paint from his Wellington garage. Over 70 years later and the Resene name lives on as a truly homegrown success story, known for its quality paint, colour and innovation. Our paints are designed and made in New Zealand for our harsh weather conditions and our colours are inspired by everyday kiwi life. So you can be sure they will look great in your home, while also looking after it.

Proud supporters of the NZ films in the International Film Festival.



Resene
the paint the professionals use

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SINCE 1946
NZ OWNED & OPERATED