



CLASSIC MOVIES

AT THE REGENT

5-8 MAY

BOOK AT NZIFF.CO.NZ

REGENT
THEATRE

NZIFF
NEW ZEALAND
INTERNATIONAL
FILM FESTIVAL

**AUTUMN
EVENTS**

The King and I

Director: Walter Lang | **USA 1956** | 133 mins | **DCP** | **G cert**
Screenplay: Ernest Lehman | **From musical by:** Oscar Hammerstein II
Based on the book by: Margaret Landon | **Songs by:** Richard Rodgers, Oscar Hammerstein II | **With:** Deborah Kerr, Yul Brynner, Rita Moreno, Martin Benson, Terry Saunders



WELCOME

NZIFF, the **New Zealand International Film Festival**, celebrating its 40th anniversary in Dunedin this year, claims pride of place as the cultural highlight

of Dunedin's winter. (See this year's dates below.) Designed to whet your appetite for the annual winter splurge, **NZIFF Autumn Events** present a lively mix of restored big screen classics, two freshly minted documentaries – and an unforgettable skirmish with hellfire and damnation.

If you're a Dunedinite who has yet to discover the thrill of a movie on the giant Regent screen, now's the time to get started. Warning: it may prove addictive, and you won't get another fix until August. If you're a visitor, don't miss this quintessential Dunedin experience.

NZIFF is operated by a non-profit charitable trust intent on expanding the options of filmgoers and filmmakers across Aotearoa New Zealand. Our selection criterion is to head for the 'best' across a great variety of genres and styles. Any one of our Autumn Events choices would have been equally at home at NZIFF itself. Big thanks to The Regent for encouraging our expansion into May. Enjoy!

Bill Gosden

Bill Gosden
Director



"If you don't go to see it, believe us, you'll be missing a grand and moving thing."

— *Bosley Crowther, NY Times*

"Shall we dance?" This perennial favourite of Rodgers and Hammerstein musicals, even now a hot ticket on Broadway, found its definitive production (and cast) in 1956, lavishly scaled for the vast Twentieth Century Fox sound stages. In its gilded fantasy of palace life in 19th-century Siam, an English governess (Deborah Kerr), imported to tutor the King's many children, famously stands up to the autocratic monarch. In the role of his lifetime the mercurial Yul Brynner commands the screen, his animal grace rendered all the more enticing by his quizzical take on Western novelties. As polygamous monarch and proto-feminist school teacher clash, sparks of forbidden attraction fly. Their chaste consummation on the dance floor is super-charged, an iconic late highpoint in old-school Hollywood romance.

The score abounds with songs that have become standards: 'Hello, Young Lovers', 'Something Wonderful', 'We Kiss in a Shadow'. Yul Brynner's performance won him an Oscar but did nothing to endear the film's breezy disregard for historical accuracy to the Thai monarchy. The film remains banned in Thailand.

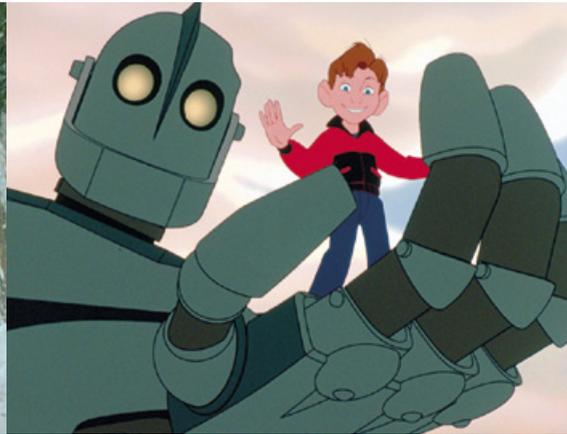
Fargo

Director: Joel Coen | USA 1996 | 103 mins | DCP | R18 violence
Producer: Ethan Coen | Screenplay: Ethan Coen, Joel Coen
Photography: Roger Deakins | With: Frances McDormand, Steve Buscemi,
William H. Macy, Peter Stormare, Harve Presnell

The Iron Giant

Signature Edition

Director: Brad Bird | USA 1999 | 88 mins | DCP | PG cert, some scenes
may scare very young children
Screenplay: Tim McCanlies, Brad Bird | Based on the book by: Ted Hughes
Animation Director: Tony Fucile | Voices: Jennifer Aniston, Harry Connick Jr,
Vin Diesel, James Gammon



**"A dazzling mix of mirth and malice...
A terrific twisted comedy."** — Peter Travers,
Rolling Stone

**"Like *E.T.*, like *Babe*, the movie has a child's
heart and an adult's wit."** — F.X. Feeney,
LA Weekly

Two murderous goons meet their match in a Minnesota cop, the inimitable Frances McDormand as Detective Marge Gunderson, chirpy, relentless and seven months pregnant. You can't beat the original recipe: the Coens's landmark 'true crime' put-on still tastes mighty flavoursome in this 20th anniversary 4K digital restoration.

"The Coens' masterpiece... Rarely have the Coens' sensibilities coalesced more exquisitely than in this alternately comic and brutal caper set in the brothers' native Minnesota and capped with Frances McDormand's Oscar-winning performance as the sensible, pregnant police chief Marge Gunderson. Once more into the Midwestern winter? Oh, ya, you betcha." — Andy Webster, *NY Times*

"A deep dark American feast of red blood, white fields and police blues... Riveting every crime with their trademark humour, the Coens get career-best performances all round." — Mark Cubey, Auckland International Film Festival 1996

In a small American town at the height of the Cold War in the 50s, a gigantic extraterrestrial robot with an appetite for cars, railroad tracks and TV antennas crash-lands near the home of nine-year-old Hogarth Hughes. Befriending the enormous visitor, Hogarth tries frantically to keep his new pal's existence a secret from both his mother and a paranoid government agent.

Based on a children's book by Ted Hughes, this all-ages sci-fi from animator Brad Bird (*The Incredibles*, *Ratatouille*) has amassed a lot of love since its release in 1999. Hughes' book addresses some big questions – can a machine have a soul? – and the film's anti-gun agenda is so expertly dramatized that certain right-wing commentators consider it downright treason. Loaded with discussion points, *The Iron Giant* always remains at heart a movie about an excitable little boy and the biggest toy any child could wish for.

Two new scenes have been added for this spectacular 2015 "Signature Edition".

REGENT THEATRE

Thursday 5 May, 7.15 pm
Friday 6 May, 8.45 pm

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REGENT THEATRE

Saturday 7 May, 11.00 am
Sunday 8 May, 12.15 pm

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Ran

Director / Editor: Kurosawa Akira | Japan / France 1985 | 162 mins | DCP | PG violence | In Japanese with English subtitles

Screenplay: Kurosawa Akira, Oguni Hideo, Ide Masato | Photography: Saito Takao, Ueda Masaharu, Nakai Asakazu

Production designers: Muraki Yoshiro, Muraki Shinobu | Costume designer: Wada Emi | Music: Takemitsu Toru

With: Nakadai Tatsuya, Terao Akira, Nezu Jinpachi, Ryu Daisuke, Harada Mieko, Peter



"It's a stunning achievement in epic cinema... Both landscape and weather seem to bend to Kurosawa's will as he constructs an imaginary 16th-century Japan." — Dave Kehr, *Chicago Reader*

The great, climactic work in a formidable oeuvre, Kurosawa's *Ran* draws on both *King Lear* and *Macbeth* to observe the monumental chaos ('ran' in Japanese) unleashed when an ageing warlord hands over the reins to his warrior sons.

Completed when the director was seventy-five years old, the film was long in gestation and meticulous in its spectacular execution. Raging battles are delineated with rare clarity and dispassion, while court intrigues are captured with an intimacy that is electrifying. As the old man's daughter-in-law, Harada Mieko is so intent on

mayhem that the mere brush of her lavish robes against the floor can induce dread. Takemitsu Toru's brilliant score is just as spare and unnerving. This stunning 4K digital restoration premiered at Cannes last year and demands the monster screen we are delighted to provide.

"Kurosawa's late-period masterpiece, transposing *King Lear* to period Japan, is one of the most exquisite spectacles ever made, a color-coordinated epic tragedy of carnage and betrayal – passionate, somber, and profound." — *New York Magazine*

REGENT THEATRE

Thursday 5 May, 4.00 pm

Sunday 8 May, 7.00 pm

The Philadelphia Story

Director: George Cukor | **USA 1940** | 112 mins | **DCP** | **PG cert**
Producer: Joseph L. Mankiewicz | **Screenplay:** Donald Ogden Stewart
Based on the play by: Philip Barry **Photography:** Joseph Ruttenberg
Costume designer: Adrian | **With:** Cary Grant, Katharine Hepburn, James Stewart, Ruth Hussey, John Howard



Stop Making Sense

Director: Jonathan Demme | **USA 1984** | 88 mins | **DCP** | **G cert**
Producer: Gary Goetzman | **Photography:** Jordan Cronenweh
Editor: Lisa Day **Music:** Talking Heads | **With:** David Byrne, Chris Frantz, Jerry Harrison, Tina Weymouth, Edna Holt, Lynn Mabry, Steve Scales, Alex Weir, Bernie Worrell



"Utterly beguiling, funny and romantic... The fun and wit rise like champagne bubbles, but there is a deceptive strength in the writing and performances." — Peter Bradshaw, *The Guardian*

"George Cukor and Donald Ogden Stewart's evergreen version of Philip Barry's romantic farce, centring on a socialite wedding threatened by scandal, is a delight from start to finish... Katharine Hepburn's the ice maiden, recently divorced from irresponsible millionaire Cary Grant and just about to marry a truly dull but supposedly more considerate type. Enter Grant, importunate and distinctly sceptical. Also enter James Stewart and Ruth Hussey, snoopers from *Spy* magazine, to cover the society wedding of the year and throw another spanner in the works.

Superbly directed by Cukor, the film is a marvel of timing and understated performances, effortlessly transcending its stage origins... The wit still sparkles; the ambivalent attitude towards the rich and idle is still resonant; and the moments between Stewart and Hepburn, drunk and flirty on the moonlit terrace, tingle with a real, if rarely explicit, eroticism." — Geoff Andrew, *Time Out*

"There's just no explaining the sense of wonder that creeps into nearly every minute of *Stop Making Sense*." — Stephanie Zacharek, *Salon*

In 1983, legendary art rockers Talking Heads set out to make a concert film like no other. Independent of their record company, they hired Jonathan Demme, a then-relatively unknown filmmaker, to direct. Working closely with Byrne and the band, he counteracted the MTV style of the era, avoiding quick cuts or cutaways to the crowd in the certain knowledge that the more we see of what's happening on stage, the more immersed and mesmerised we will be.

The dazzling set list aside, it's their film's formal inventiveness that is amazing, beginning with the conceptual crescendo of the concert's construction. It starts with genius frontman David Byrne performing 'Psycho Killer' alone on stage, then adds instruments, stage machinery and musicians with each successive number. That's to say nothing of Byrne's expanding white suit. Frequently cited ever since as the perfect concert movie, *Stop Making Sense* is a pop cultural dispatch from 1983 that stays forever thrilling.

REGENT THEATRE

Friday 6 May, 6.15 pm

Saturday 7 May, 1.00 pm

REGENT THEATRE

Sunday 8 May, 5.00 pm

VENUE

Regent Theatre: 18 The Octagon, phone (03) 477 8597

TICKET PRICES

Adults	\$16.00
Students / Film Society / Industry Guilds	\$13.00
Senior Citizens / Children (15 and under)	\$10.00
Five Trip Pass (use individually or share with friends)	\$60.00

CONCESSION DISCOUNTS

Students, Film Society members and Industry Guild members are entitled to purchase one ticket per session at the discount rate. Student/Membership ID is required – please ensure you bring it with you to the venue to present to staff on request.

BUYING TICKETS

Bookings are now open for all screenings. No complimentary passes accepted unless marked NZIFF Autumn Events.

Advance counter: The Regent Theatre box office is open Monday to Friday 9.00 am to 5.30 pm, Saturday 10.30 am to 1.00 pm

Door sales: From one hour before the first screening of the day

HEARING IMPAIRED

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

CENSORSHIP CLASSIFICATION

G – Suitable for general audiences

PG – Parental guidance recommended for younger viewers

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

R16 – Restricted to persons 16 years and over

R18 – Restricted to persons 18 years and over

ON THE WEB www.nziff.co.nz

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



FACEBOOK: www.facebook.com/nzfilmfestival

Become a friend, watch trailers and take part in competitions and discussions.



TWITTER: www.twitter.com/nzff

Keep up-to-date with our Twitter feeds.



YOUTUBE: www.youtube.com/nzintfilmfestival

Watch trailers, interviews and much more.

Where to Invade Next

Director: Michael Moore | **USA 2015** | 119 mins | DCP | In English, Italian, French, German, Finnish, Norwegian, Portuguese and Arabic, with English subtitles | **Festivals:** Toronto 2015

Producers: Michael Moore, Tia Lessin, Carl Deal | **Photography:** Rick Rowley, Jayme Roy | **Editors:** Pablo Proenza, T. Woody Richman, Tyler H. Walk



“A more stimulating, thought-provoking and entertaining call to arms than anything we are likely to hear from an aspiring President over the next year.” — Allan Hunter, *Screen Daily*

Michael Moore, still the baseball-hatted scourge of corporate America, is back with his first film in six years – and his funniest and most optimistic ever. The invasion promised in the title is a total ruse: he crosses Europe, Scandinavia and the Middle East to reconnoitre social welfare programmes that might usefully be plundered for export to the US, or to any other bastion of free market ideology.

Adopting the posture of an incredulous free marketer himself, he’s agog as a super-fit Italian couple proclaim the benefits of six weeks of paid vacation and five months maternity leave. French public-school kids discuss nutrition and say yuck to Coke and ketchup. Elsewhere successful approaches to addiction, crime and punishment, women’s rights, defence budgets and school homework are expounded to the marauding Moore. His hand-picked parade of patently sane interview subjects is more than enough to make Moore’s round-up of Good Examples a buoyant experience for any progressive spirit.

Janis: Little Girl Blue

Director: Amy Berg | USA 2015 | 106 mins | DCP | M Offensive language and drug references | Festivals: Venice, Toronto, London 2015
Producer: Alex Gibney, Amy Berg, Jeffery Jampol, Katherine LeBlond
Photography: Francesco Carrozzini | Narrator: Chan Marshall



The Witch

Director/Screenplay: Robert Eggers | USA 2015 | 92 mins | DCP
R16 Violence, horror & content that may disturb | Festivals: Sundance, Melbourne, Toronto 2015
Photography: Jarin Blaschke | Editor: Louise Ford | Music: Mark Korven
With: Anya Taylor-Joy, Ralph Ineson, Kate Dickie, Harvey Scrimshaw, Ellie Grainger



"The true draw here is really just Janis: sweet and wild and vividly alive, she takes a little piece of your heart when she goes."

— Leah Greenblatt, *Entertainment Weekly*

This admiring, perceptive, richly researched and performance-studded celebration of 60s icon and white soul singer supreme, Janis Joplin, was beautifully crafted by Amy Berg (*West of Memphis*).

"For an intelligent portrait of Janis Joplin, head straight for Amy Berg's superb new documentary, which incorporates revelatory interviews with family, friends, band members and associates (some long since dead), a good deal of stirring live and archive footage, and a lot of insight from people who knew her well...

Best of all is the chance to reacquaint oneself not only with the real Janis – so naturally charming and funny – and her gigantic voice, but also with Janis the unexpectedly magnificent fashion icon, decked out in boas, tons of rings, big pink sunglasses, gold dresses, striped bellbottoms, the works... To quote a Facebook meme I spotted recently: 'In a world of Kardashians, be a Janis!'" — John Patterson, *The Guardian*

"The Witch is one of the most genuinely unnerving horror films in recent memory."

— David Ehrlich, *Time Out*

Puritan terrors of devilry and damnation come screaming to life in this impeccably crafted and thrillingly scary debut. Set in 1630, the film follows a deeply religious family living in self-imposed isolation on the edge of the New England wilderness. As mysterious events occur, not least the sudden vanishing of their newborn son, the family is engulfed in dread. An evil spirit has invaded the forest and the farmyard – or does it lurk within their own sinful hearts?

Writer-director Robert Eggers immerses us in densely researched period recreation and the visual shadings of a 17th-century etching. The actors seem to have emerged from a time capsule, speaking the language of King James and, as Lorde has tweeted, "surrendering their characters' bodies to possession."

"*The Witch* makes exceptional use of a seldom-tapped Puritanical setting to build riveting, slow-burn terror."

— Jen Yamato, *The Daily Beast*

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Thursday 5 May, 1.45 pm

Saturday 7 May, 3.30 pm

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Saturday 7 May, 8.15 pm



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