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Whānau
Mārama
New Zealand
International
Film Festival
2021

Whakatū
Nelson
10 Nov – 1 Dec

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45th Nelson International Film Festival

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Whānau Mārama: New Zealand International Film Festival 2021 received funding from Te Tumu Whakaata Taonga New Zealand Film Commission's Screen Sector Capability Fund.

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Marten Rabarts

Director — Kaiwhakatere



Nau mai, Haere Mai

Whānau Mārama: New Zealand International Film Festival 2021 is being brought to you against all odds by a festival team who have not only mastered the ubiquitous pivot but learned to duck, dive, run, vault, feint, leap and finally jump from a high place with fingers crossed to deliver you the best of world cinema in your favourite screening venues across the country.

On one hand, our much-anticipated return to cinemas and live venues will give you, our dedicated audiences, what you clearly told us you want most; an experience of films on big screens surrounded by other movie lovers.

On the other hand, we also set out to give you another experience the global pandemic conditions which keep us locked down in Aotearoa have denied you: the chance to travel the world, to experience other cultures, to live different lives than the ones we have, isolated in the relative safety of our Pacific Ocean bubble.

We've selected a world-tour of films that will take you to unknown places or to those you know well, revealed afresh through a new lens.

We've programmed films that will open new windows on inner worlds; aspects of the human condition which will thrill, challenge, move and inspire.

We've brought you films which will inspire debate and passionate discourse to arrive at a deeper understanding of the world.

Providing our festival audiences with an opportunity to travel in the mind through cinema has been at the centre of this 2021 curation. Reflecting on this programme, I know that goal has been met by the incredible festival team who have worked tirelessly under the extraordinary pressures of our time to bring you this 2021 edition of the festival.

The thrill of discovery which our festival curators experience when a brilliant new film unfolds before them has been distilled and condensed for you into a film festival experience which will take you around the world and back again.

Strap yourselves in and enjoy the ride.

and the entire team of Whānau Mārama: New Zealand International Film Festival



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One Second

Yi miao zhong

Opening
Night

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international
film festival

Director/Screenplay:

Zhang Yimou

China 2020 | 104 mins

Cast: Zhang Yi, Fan Wei, Liu Haocun

Producers: Ping Dong, William Kong,

Pang Liwei, Xiang Shaokun

Cinematography: Zhao Xiaoding

Editor: Yuan Du

Music: Loudboy

Language: In Mandarin with English subtitles

Festivals: Toronto, San Sebastián, Vancouver, Busan 2021



One of China's premier filmmakers delivers his love letter to cinema, set during the Cultural Revolution of his youth. Warm, funny and (despite rumoured political censorship) surprisingly sharp-eyed.

The most internationally-acclaimed of China's 'fifth generation' of filmmakers, Zhang Yimou is known globally for provocative melodramas like *Raise the Red Lantern* and *wuxia* spectacles like *Hero*. His latest picture represents a step in a gentler, surprisingly personal direction.

Set during the Cultural Revolution of Zhang's youth, *One Second* tells the story of an escaped convict hell-bent on seeing a particular newsreel and the orphan girl he catches trying to steal the print. Their dynamic is amusingly antagonistic, complemented by a dash of Chaplin's *The Kid* and by Fan Wei's standout performance as a supercilious projectionist. Each actor wrings humour from their character's quixotic idiosyncrasies while honouring the desperate conditions driving them.

Every great director eventually makes their ode to cinema, though thankfully Zhang's shuns inspirational clichés and self-congratulation. Instead, he seems nostalgic for the tactile details of film itself: celluloid's reflective sheen; the white gloves and chopsticks used to handle an exposed print; an old projector's whir as it blasts tiny cells onto a massive

screen. And this *is* a big-screen movie, boasting lovingly rendered desert vistas, detailed sets and cinema's most potent special effect: crowds of extras vibrating with common purpose.

One Second was abruptly withdrawn from its planned 2019 debut over "technical issues", allegedly a mask for state censorship (a recurring antagonist in Zhang's career) on account of its controversial setting. Despite the compromises necessary to secure the film's release, Zhang's unique eye glints through, weighing film's escapist pleasures against its propagandistic function, simultaneously offering his characters escape from and justification for the constraints imposed upon them. — Christopher Smol

"Somewhere in the land of worn-out metaphors, there's a drawer overflowing with love letters from all the filmmakers who ever thought to make cinema of the making of cinema. But it feels inadequate to file Zhang Yimou's *One Second* alongside those when it is the most direct and heartfelt valentine to the medium the revered Fifth Generation filmmaker has ever composed...

This time, in language as simple and lovely as a close-up on Liu Haocun's grimy, radiant face and in sentences made from strips of sticky celluloid glinting in a projector's glare as they dry, cinema has written back. *One Second* is not just about the magic of the movies, it's about their resilience, and so it's fitting – even moving – that despite the omissions and additions that have been mandated by the Chinese censors since it was yanked from the 2019 Berlinale competition, the film survives so soulfully...

[...] Zhang has been a cinematic master for decades but *One Second* shows he knows the movies are also his mistress, and a harsh and sometimes unworthy mistress at that. It's hard not to read some element of rueful self-critique into a film that is not only a loving celebration of cinema but also a warning about the potential for the misuse of its intoxications, as well as a distinctly pointed jab at every foolish dreamer who has ever turned away from a real, live thing to instead go chasing a trick of the light." — Jessica Kiang, *Variety*

"*One Second* allows cinema to represent the corrosive vision of a fading regime, but also to reflect dreams of a better tomorrow for so many of the people suffering under its rule."

— David Ehrlich, *Indiewire*

Screenings

SUT Wed 10 Nov, 6.15 pm

SUT Sun 14 Nov, 7.45 pm

M Violence & offensive language



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Titane

Wild, outrageous, unruly, hallucinatory, body/machine-modification-run-amok, masterful, cartoonish, genre-and-gender-bending *Titane* was awarded the 2021 Palme d'Or, only the second time in Cannes Film Festival history that a woman director has received the accolade (28 years after Jane Campion's *The Piano*). It was probably also the first time that a so-called "genre" film, especially one that ups the ante to such a degree in "horror" movie stakes, scooped the top award. Julia Ducournau brazenly smashes the mould with this twisty tale about Alexia (a thoroughly committed performance from Agathe Rousselle), an erotic dancer with a peculiar penchant for muscle cars, who also happens to be a serial killer when the random urge takes her, or people pests provoke retaliation. When a murder goes awry, Alexia must go on the run, and her path leads her to a fire station populated with hunky young firemen and their steroid-consuming aging chief (a stunning turn from Vincent Lindon). Prone to doubts about his masculinity, he's also grieving for Adrien, a teenage son who disappeared years earlier. Alexia, binding down her breasts and her burgeoning, unwanted pregnancy sired by a Cadillac, becomes an improbable Adrien. — Sandra Reid

"*Titane*... is roughly seven horror movies plus one bizarrely tender parent-child romance soldered



into one machine and painted all over with flames: it's so replete with startling ideas, suggestive ellipses, transgressive reversals and preposterous propositions that it ought to be a godforsaken mess... Ducournau's filmmaking is as pure as her themes are profane: to add insult to the very many injuries inflicted throughout, *Titane* is gorgeous to look at, to listen to, to obsess over, and fetishize." — Jessica Kiang, *The Playlist*

Centrepiece



FESTIVAL DE CANNES

Director/Screenplay:
Julia Ducournau
France/Belgium 2021
108 mins

Cast: Agathe Rousselle, Vincent Lindon, Garance Marillier, Laïs Salameh, Bertrand Bonello, Dominique Frot
Producer: Jean-Christophe Reymond
Cinematography: Ruben Impens
Editor: Jean-Christophe Bouzy
Music: Jim Williams
Language: In French with English subtitles
Festivals: Cannes (In Competition), Toronto, San Sebastián, Fantastic Fest, New York, London, Busan 2021
Awards: Palme d'Or, Cannes Film Festival 2021

"*Titane* is coming, and it's coming to fuck you up."

— Jessica Kiang, *The Playlist*

Screenings

SUT Sun 21 Nov, 7.30 pm
SUT Tue 23 Nov, 4.00 pm

TBC NZ Classification tbc

Paris, 13th District

Les Olympiades

The latest from French auteur Jacques Audiard (*A Prophet* NZIFF 2010, 2015 Cannes Palme d'Or winner *Dheepan*) is a breezy adaptation of a series of graphic novels by *New Yorker* cartoonist Adrian Tomine. The lives of three bright young Parisians intersect in a variety of ways as they negotiate the modern challenges of work, sex and real estate. Émilie (firecracker newcomer Lucie Zhang) works in a call centre and tries to avoid visiting her ailing grandmother. Her flatmate, and sometime lover Camille (Makita Samba, *Angelo* NZIFF 2019), is giving up his teaching job to try and finally nail down that elusive doctorate. Nora (Noémie Merlant, *Portrait of a Lady on Fire* NZIFF 2019), freshly arrived from Bordeaux to study law at the Sorbonne, has to deal with the complications of having a porn star doppelgänger.

Audiard has always been something of a cinematic chameleon, and this film is his brisk, lively tribute to the French New Wave, shot in immaculate black and white and updated with ever-present internet and social media access. A rich and welcome female perspective, brought to the story by co-writers Céline Sciamma and Léa Mysius, also adds a modern cultural diversity and raunch. The young ensemble cast give performances of charm, nuance and depth, and Audiard keeps his



narrative plates spinning while deftly navigating a range of emotional tones, all without missing a beat. This is joyful, accomplished filmmaking that makes for a funny, smart and satisfying night out. — Andrew Langridge

"*Paris, 13th District* plays like a spiritual sequel to [*La Haine*]... All it would take would be to make all the right decisions, have a little luck and believe in the magic of cinema."

— Boyd van Hoeij, *Hollywood Reporter*

Closing Night



FESTIVAL DE CANNES

Director: Jacques Audiard
France 2021 | 104 mins

Cast: Lucie Zhang, Makita Samba, Jehnny Beth, Noémie Merlant
Producers: Jacques Audiard, Valérie Schermann
Screenplay: Jacques Audiard, Céline Sciamma, Léa Mysius
Cinematography: Paul Guillaume
Editors: Juliette Welfling, Paul Machliss, Jonathan Amos
Music: Rone
Languages: In French and Mandarin, with English subtitles
Festivals: Cannes (In Competition), Vancouver, London 2021

Screenings

SUT Mon 29 Nov, 12.00 pm
SUT Wed 1 Dec, 8.15 pm

R16 Sex scenes, nudity, drug use & offensive language

“Kumeu Village is my
house Chardonnay”

- Bob Campbell MW



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A Hero

Ghahreman

"Iranian filmmaker Asghar Farhadi won all sorts of plaudits a decade ago (including the Foreign Language Oscar) for his Tehran-set divorce drama *A Separation* (NZIFF 2011). This is a similarly clear-eyed, precise and thrilling work that begins with an endearing but also slightly unreadable man, Ramin (Amir Jadidi) leaving prison on temporary leave. Ramin is serving a sentence for financial crimes after going bankrupt and failing to pay back a loan to his former father-in-law, Braham (Mohsen Tanabandeh). Now back in the city of Shiraz for a few days, Ramin has a chance to pay back some of that money, get his life back on track and regain some of his dignity...

Ramin's plan is fragile. It revolves around selling 17 gold coins found abandoned in a handbag... Disappointed by a fall in the price of gold, Ramin instead decides that celebrity is the way to regain the respect he so sorely needs... Ramin engineers a hero status for himself, declaring that he's found this treasure and putting up posters everywhere looking for its rightful owner. Soon, he's on TV, being championed as selfless...

So much here rides on pride and dignity: the appearance of respectability is all. Status is key. Perhaps that's why Ramin digs a grave for himself into which we see him slipping deeper... It's tense and



thought-provoking throughout. Especially smart is the mist of ambiguity around Ramin's character that Farhadi never allows fully to clear... It's a superb morality play that immerses us deeply in a society's values and rituals and keeps us guessing right to its powerful final shot." — Dave Calhoun, *Time Out*

"Nobody is quite perfect here, nobody fully the villain; and as our suspicions wax and wane about Rahim himself, we, the audience, become the emotional repositories of these constantly shifting grey areas."

— Lee Marshall, *Screendaily*



FESTIVAL DE CANNES

Director/Screenplay:

Asghar Farhadi

Iran 2021 | 127 mins

Cast: Amir Jadidi, Mohsen Tanabandeh, Fereshteh Sadre Orafaiy, Sahar Goldust, Maryam Shahdaei

Producers: Alexandre Mallet-Guy, Asghar Farhadi

Cinematography: Ali Ghazi

Editor: Hayedeh Safiyari

Music: Mohammad Reza Delpak

Language: In Farsi with English subtitles

Festivals: Cannes (In Competition), Toronto 2021

Awards: Grand Prix, Cannes Film Festival 2021

Screenings

SUT Thu 18 Nov, 1.15 pm
SUT Sun 21 Nov, 5.00 pm



Suicide references

Bergman Island

"Mia Hansen-Løve may not be the first 21st century auteur who comes to mind when people consider the portentous legacy of Ingmar Bergman... And yet, *Bergman Island* — a triple-layered meta-romance about a filmmaker who flies to Sweden with her partner and pitches him a screenplay about her first love — is such a rare and remarkable movie for the very same reason that you wouldn't expect it to exist in the first place. Set on the remote skerry in the Baltic Sea that Bergman adopted as his home... Hansen-Løve's zephyr-calm story of loss, love, and artistic reclamation... begins as such an airy and lyrical Euro-drama that it's hard to fathom the meta playfulness to come. And yet, from the moment that married filmmakers Chris (Vicky Krieps) and Tony (Tim Roth) arrive in Fårö, there's a telling uncertainty as to what they're supposed to be doing there.

As Chris begins to narrate the film within a film to her oblivious partner, we are spirited back and away into... a Linklater-tinged romantic drama about a New York-based filmmaker named Amy (Mia Wasikowska) who leaves her kid at home and travels solo to Fårö for a friend's wedding. It's the last best chance she'll ever have to reconnect with the boy on whom she based her popular first movie... and Amy fully intends on making the most of



it... Denis Lenoir's sensitively crisp cinematography helps delineate between the various layers... though it's hard not to get a bit drunk on the midnight blues that locate Amy's Fårö in a dusky kind of dreamworld." — David Ehrlich, *Indiewire*

"The early scenes feel like they could almost be Hansen-Løve's variation on Richard Linklater's *Before* trilogy: a two-hander that navigates the mysteries of love and distance, connection and time."

— Owen Gleiberman, *Variety*



FESTIVAL DE CANNES

Director/Screenplay:

Mia Hansen-Løve

France 2021 | 113 mins

Cast: Tim Roth, Mia Wasikowska, Vicky Krieps, Anders Danielsen Lie

Producers: Charles Gillibert, Erik Hemmendorff, Rodrigo Teixeira, Lisa Widén

Cinematography: Denis Lenoir

Editor: Marion Monnier

Music: Raphaël Hamburger

Festivals: Cannes (In Competition), Toronto 2021

Screenings

SUT Wed 17 Nov, 11.00 am
SUT Fri 19 Nov, 6.15 pm



Sex scenes, offensive language & nudity

Happening

L'événement

"*Happening* documents one woman's efforts to arrange a termination and thereby continue with her studies. Adapted from Annie Ernaux's autobiographical novel, the film plays its private trauma as a harrowing thriller, and showcases a superb performance from Anamaria Vartolomei as Anne Duchesne, the agonised student in the spotlight. We meet her spineless boyfriend only briefly; the man is all but incidental. Anne has to go through this ordeal on her own.

It's April 1963. Abortion is illegal and means a prison term if you're lucky, death if you're not. But Anne's period is now five weeks late and she's increasingly desperate: failing her studies, too scared to confide in her friends. A supposedly sympathetic doctor prescribes a drug he assures her will induce a miscarriage but is in fact designed to further strengthen the foetus. Director Audrey Diwan keeps the camera in close as Anne pinwheels between cafes and the classes; the family home and the dorm. She'd love a child at some point but she wants a life and career first. The picture's tight framing is like a noose around her neck...

Time is running out; Anne is nearly three months along. Outside the halls of residence, it's the time of rock'n'roll and the nouvelle vague. But *Happening* depicts a France still eerily coloured by Nazi occupation,



where the trade in illegal abortion has become the new army in the shadows, arranged via code names and whispered meetings in the park... It's a serious, gripping and finally honourable film." — Xan Brooks, *The Guardian*

"*Happening* is filmed and performed in such a delicate, skin-soft register... that the escalating terror of Anne's situation is all the more pronounced, eventually pivoting into a realm of wholly realism-based body horror."

— Guy Lodge, *Variety*



Venice Film Festival

Director: Audrey Diwan
France 2021 | 100 mins

Cast: Anamaria Vartolomei, Kacey Mottet Klein, Luana Bajrami, Louise Orry-Diquero, Louise Chevillotte, Pio Marmai, Sandrine Bonnaire, Anna Moulglalis, Leonor Oberson, Fabrizio Rongione

Producers: Édouard Weil, Alice Girard

Screenplay: Audrey Diwan,

Marcia Romano, Anne Berest

Based on the novel by Annie Ernaux

Cinematography: Laurent Tangy

Editor: Géraldine Mangenot

Music: Evgueni Galperine, Sacha Galperine

Language: In French with English subtitles

Festivals: Venice 2021

Awards: Best Film, Venice International Film Festival 2021

Screenings

SUT Thu 25 Nov, 4.15 pm

SUT Sat 27 Nov, 6.45 pm

R16 Sex scenes, nudity, cruelty & content that may disturb

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Undine

German auteur Christian Petzold is a master in the art of tightening an invisible grip on his characters; they can appear as though becalmed, between worlds, stranded and hovering in a transitory state due to circumstance, fate or personality – and not always aware of the fact. *Undine* is no exception, and his latest heroine is perhaps his most slippery and elusive yet. But then, her name belongs to a mythical creature, a female water nymph whose lack of a soul, not to mention her aquatic environment, can complicate interaction with humans.

A historian, Undine's subject is Berlin: its many strata, both geographical and architectural; she delves deep into what lies below and in the past. Christophe, a diver tasked with assessing the underwater foundations of the city's constructions, witnesses one of Undine's presentations at her workplace, the Senate Department for Urban Development and Housing. A restaurant aquarium brings them together in one of the most startling first encounters viewers are likely to see at this festival. They are instantly transfixed and launch into a passionate affair.

The chemistry between Paula Beer and Franz Rogowski, stars of Petzold's *Transit* (NZIFF 2018), powers this film of strangeness and wonders, plunging viewers into an intoxicating waking dream. — Sandra Reid



“With its haunting indifference to logic, *Undine* only makes sense as a demonstration of the ways in which men and women fail to understand one another. [An] occult love story, drawing on a classic of German Romanticism... *Undine* plunges decisively into the supernatural, with accidents, acts of vengeance, vanishings, and intimations of *Wuthering Heights*.” — J. Hoberman, *The New York Review of Books*

“*Undine* is a poker-faced fairy tale, a fantasy wrought by a committed cinematic realist. It's an example of how a filmmaker can take an outlandish central idea and play it beautifully straight.”

— Justin Chang, *LA Times*



Director/Screenplay:

Christian Petzold

Germany 2020 | 90 mins

Cast: Paula Beer, Franz Rogowski

Producers: Florian Koerner von Gustorf, Michael Weber

Cinematography: Hans Fromm

Editor: Bettina Böhler

Language: In German with English subtitles

Festivals: Berlin 2020

Awards: Best Actress & FIPRESCI Prize (Competition), Berlin International Film Festival 2020

Screenings

SUT Wed 10 Nov, 11.15 am

SUT Sat 20 Nov, 5.00 pm

M Violence & sex scenes

Flee

When *Flee* was selected for Cannes 2020 and won the Grand Jury Prize for World Cinema Documentary at Sundance 2021, director Jonas Poher Rasmussen couldn't have known how urgent and current Amin's story would prove to be.

As a child, Amin Nawabi and his family are forced to abandon their home in Afghanistan while the Soviet-Afghan War rages through the mid-80s. Decades later, he is settled in Copenhagen, living openly as a gay man and on the verge of wedding his partner. Just as he readies himself for marital bliss, Amin must, for the first time, confront the truth about his escape from Afghanistan and the loss of his family.

Structured around a series of interviews, *Flee* blurs the line between documentary and narrative filmmaking, presenting Amin's traumatic recollections in animated form, supplemented with historical news footage.

Amin recalls his past in halting spurts, stopping whenever memories threaten to overwhelm him. Wherever the boy found himself in the world, from Afghanistan to Denmark, Russia to Sweden, his refugee experience was a nightmarish combination of exploitation, harassment and loss. But, nestled within the chaos and horror, is a sweetly human tale of a young man's coming of age and queer awakening.



Flee rings both personal and universal, a reminder that storytelling itself is the original form of therapy – the shards and fragments of shattered lives become bricks and mortar in resilient hands. — Marten Rabarts, Adrian Hatwell

“It's impossible to recall a refugee story told with such devastating efficacy as well as such specific nuance, showing us the horrors Amin experienced but also, importantly, how they stuck to him in the years after and still do.”

— Benjamin Lee, *The Guardian*



FESTIVAL DE CANNES

Director: Jonas Poher

Rasmussen

Denmark 2020 | 90 mins

With: Rashid Aitouganov

Producers: Signe Byrge Sørensen, Michelle Hellerström

Screenplay: Jonas Poher Rasmussen, Amin

Animation: Michael Helmuth Hansen

Editor: Jonus Billeskov Jonsen

Music: Uno Helmersso

Languages: In Danish, English, Farsi, Russian and Swedish, with English subtitles

Festivals: Cannes (Official Selection) 2020; Sundance, Toronto 2021

Awards: Grand Jury Prize (World Cinema Documentary), Sundance Film Festival 2021

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Screenings

SUT Fri 12 Nov, 6.15 pm

SUT Tue 16 Nov, 1.45 pm

M Offensive language

inhouse

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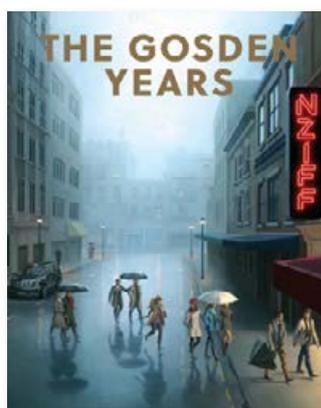
Bill Gosden Tribute

This special screening – a wall-to-wall Technicolour classic – pays tribute to the late Bill Gosden, ONZM (1953–2020), NZIFF’s director and public face for nearly 40 years.

Many of Bill’s favourite films feature in *The Gosden Years*, a book conceived by Bill during the last months of his life on the festival’s storied history, its major role in Aotearoa film culture and the artists and personnel who were a part of his remarkable run at the helm. The book is being released during NZIFF 2021.



Image: Michael Jeong



The Gosden Years

Non-fiction
\$50.00

Edited by Gaylene Preston & Tim Wong

Foreword by Tim Wong

Available to order at nziff.co.nz

The Gosden Years is a record of Bill Gosden’s enormous legacy as director of NZIFF. Conceived by Gosden during the last months of his life, the book comprises his curated film notes, with praise for vital and overlooked New Zealand feature films included; programme introductions that illuminate the changing technologies and politics of film exhibition through the decades; and striking original poster art from every year of his tenure.

Written on the Wind

Bill’s love of early cinema, vibrant studio-era musicals, and frankly anything starring Elvis could be felt throughout his retrospective programming, not least in the carefully curated Live Cinema events he looked forward to most. Douglas Sirk, Hollywood’s unrivalled melodramatist, influenced some of Bill’s absolute favourites – Fassbinder and Almodóvar, most famously – and this presentation of one of the director’s late masterpieces is a fitting occasion to luxuriate in larger-than-life filmmaking on the biggest screen available, as only Bill would have it.

Douglas Sirk’s Texas-sized melodrama, made at the twilight of Hollywood’s fabled studio system, might just be the ultimate soap opera: the stuff of *Dallas* and *Dynasty* decades before, mounted on an expressionistic scale with star power and lusty chemistry to burn. Beefcakes by name and reputation, Robert Stack and Rock Hudson are duelling best friends entangled in the riches of an oil empire and the desires – both adulterous and incestuous – of their women, played by Lauren Bacall and, most unforgettable of all, Dorothy Malone as a raging nymphomaniac. These characters only have tragedy ahead of them; their collision course contrived in a manner that’s trashy to the core, yet also scathingly satirical.



At the peak of his mastery, Sirk lets the haute bourgeois tale of vanity and self-destruction take off, all the while steeping even the smallest moments in the deepest irony. Heaving with symbolism and intention in its precise use of colour, décor and framing, everything means something in this visual explosion of a film, at once excessive and brutally exact in its picture of the American dream.

“[Sirk’s] vision of the self-consuming whirlwind is anchored by a still and unshakeable philosophical center... Yet that very elusiveness of originary inspiration is itself part of Sirk’s ironic genius.”

— Richard Brody, *The New Yorker*

Director: Douglas Sirk

USA 1956 | 99 mins

Cast: Rock Hudson, Lauren Bacall, Robert Stack, Dorothy Malone, Robert Keith
Producer: Albert Zugsmith
Screenplay: George Zuckerman
Based on the novel by Robert Wilder
Cinematography: Russell Metty
Editor: Russell F. Schoengarth
Music: Frank Skinner

Awards: Best Supporting Actress (Dorothy Malone), Academy Awards 1956

Festivals: Auckland, Wellington 1999

Screenings

SUT Fri 19 Nov, 11.30 am
SUT Sun 21 Nov, 11.15 am



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We proudly present a slate of powerful local films that illuminate and challenge our national character. New documentaries shine a spotlight on personalities, cultural practices, artistic endeavours and influential industries that have shaped the unique face of Aotearoa. From deeply personal narratives of toil and triumph to provocative examinations of the forces that mold our society, these films illuminate the connections between past and present with power, ingenuity and humour.

And we continue to celebrate the short film format with two curated programmes collecting the best new shorts from both Aotearoa and the Pacific community in *New Zealand's Best 2021* and *Ngā Whanaunga Māori Pasifika Shorts*.

Signed, Theo Schoon



Director/Screenplay:
Luit Bieringa
New Zealand 2021 | 100 mins
With: Theo Schoon
Creative Producer: Jan Bieringa
Cinematography: Scott Mouatt, Bruce Foster, Joseph Kelly, David Paul
Editor: Lala Rolls
Music: Gareth Farr

Filmmaker and art historian Luit Bieringa (*Ans Westra: Private Journeys/Public Signposts* NZIFF 2006, *The Man in the Hat* NZIFF 2009 and *The heART of the matter* NZIFF 2016) pieces together the tale of Theo Schoon from historic archive footage, photos and audio recordings, underpinned by his own encounters and correspondence with this mercurial artist.

Raised in Indonesia, Schoon grew up appreciating the country's indigenous culture more than the trappings of his Dutch colonial upbringing. Art training in Europe gave him first-hand experience of the progressive Bauhaus movement, bringing a fresh eye at a time when Modernism was emerging in Aotearoa. When he arrived in conservative, mid-century New Zealand in 1939, he might as well have landed from another planet.

Schoon crossed paths with the likes of Rita Angus, Colin McCahon, Len Castle, Helen Mason and, significantly, Gordon Walters, but his most powerful encounters were with Māori culture. From his work to preserve historic cave paintings, to his exploration of koru and kowhaiwhai, he unapologetically traced a maverick path towards a legacy that remains controversial and relevant today.
— Andrew Clifford

Screenings

SUT Sat 27 Nov, 12.45 pm
SUT Mon 29 Nov, 4.00 pm

E Documentary film exempt from NZ Classification labelling requirements

Rohe Kōreporepo – The Swamp, the Sacred Place



Directors: Kathleen Gallagher, Kate Goodwin
New Zealand 2021 | 70 mins
With: 60 kaitiaki (repo guardians)
Producer: Kathleen Gallagher
Screenplay: Kathleen Gallagher, Dylan Pyle
Cinematography: Dave Perry
Editor: Jack Bayliss
Languages: In English and Māori, with English subtitles

Wetlands are like terrestrial sponges – when it rains, they soak up water. When it's dry, they slowly release moisture to nearby land and groundwater reservoirs. They also trap sediments running off the land, helping to keep our rivers and oceans clean. They store carbon. Yet, to Aotearoa's European settlers, wetlands were one of the country's most maligned geographical features. To create dry land for farming and settlements, wetlands were deprived of water – rivers were widened and diverted, willows were planted and swamps were drained, until only 10 percent of the country's wetlands remained.

In these days of eco-anxiety and climate anxiety, we need positive stories to show us the way forward. In *Rohe Kōreporepo – The Swamp, the Sacred Place* we are introduced

to the diversity of Aotearoa's wetlands through aerial footage and the tangata whenua, landowners, government agencies and army of volunteers who are using mātauranga Māori and scientific knowledge to restore them. — Rebecca Priestley

Screenings

SUT Mon 15 Nov, 6.15 pm
SUT Tue 16 Nov, 11.45 am

E Documentary film exempt from NZ Classification labelling requirements

Millie Lies Low

Illustrating how a small misstep can significantly alter the trajectory of a life, New Zealand comedy-drama *Millie Lies Low* sees a young professional turn to social media duplicity to save face after missing her flight to success.

Already soaking in anxiety, Millie's day becomes a complete disaster when a moment of panic causes her to miss her flight from Wellington to New York, where she is due to start an internship at a prestigious architecture firm. With no money for another ticket and too ashamed to face the disappointing truth, Millie decides the best course of action is to fool everyone into thinking she's living her best life in NYC.

Going to ground in her hometown, Millie gets by on her wits and Instagram trickery, convincing family, friends and followers that she's halfway across the globe while concocting increasingly desperate schemes to get the money for another flight. Deception is no easy feat, let alone deceiving your own whānau, but maybe she can pull it off. After all, "fake it 'til you make it" they say... so what's the price to pay for a little white lie?

Many elements of Millie's life are pulled from award-winning short film writer/director Michelle Savill's own biography, from her Filipino-Kiwi background to a real-life missed flight that becomes the impetus for



the story. With a cast of local talent, including Ana Scotney (*Cousins*) in the titular role alongside the great Rachel House (*Hunt for the Wilderpeople*), Savill's feature debut is a sharp character-driven tale of finding your place in the world. — Adrian Hatwell, Eleonora Mignacca

"[W]hat if someone did hide... just until they could get the money for a new ticket? What would they have to do to keep up the ruse? How would their lives be affected, perhaps in ways they could never have imagined?"

— Michelle Savill

Director: Michelle Savill
New Zealand 2021 | 100 mins

Cast: Ana Scotney, Rachel House, Chris Alosio, Jillian Nguyen, Sam Cotton
Producers: Desray Armstrong, Angela Littlejohn
Screenplay: Michelle Savill, Eli Kent
Cinematography: Andrew Stroud
Editor: Dan Kircher
Music: Evelyn Ida Morris

Screenings

SUT Sat 20 Nov, 7.00 pm
SUT Mon 22 Nov, 1.30 pm

M Sex scenes, offensive language, nudity & drug use

Fiona Clark: Unafraid

Fiona Clark is one of Aotearoa's most notable photographers but, thanks to the repressive environment of 1970s New Zealand, her career was almost stubbed out before it began.

The artist's early images captured the heady local excitement of gay liberation that mainstream society was not ready to accept; her negatives were censored, images were pulled from exhibition and art dealers refused to work with her.

Four decades later, *Fiona Clark: Unafraid* recounts how the photographer overcame censorship, homophobia, sexism and debilitating physical injuries to become one of our most respected social documentarians.

The film invites audiences inside the decommissioned Taranaki dairy factory that Fiona calls her home and office, an abandoned milking shed converted into a darkroom and powered by its own natural gas well, repaired by the photographer herself. Through a series of candid interviews, the documentary paints a picture of the artist as an eclectic, staunchly independent force of nature.

Although Fiona is best known for documenting Auckland's nascent queer scene (of which she was an active participant), the film also affords rich reflection on her diverse portfolio, including collaborating with tangata whenua



to fight environmental degradation and documenting a burgeoning Kiwi body-building community.

Fiona has been instrumental in ensuring the history of marginalised communities in Aotearoa is documented and preserved, even when society at large preferred them forgotten. *Fiona Clark: Unafraid* returns the favour, ensuring the photographer's legacy lives to capture another day. — Adrian Hatwell

"Lula [Cucchiara] is equally adept at exploring challenging issues and light-hearted content; her work has the power to move, influence and entertain."

— Marché du Film, Cannes Film Festival

Director: Lula Cucchiara
New Zealand 2021 | 82 mins

With: Fiona Clark, Tertius, Tina Del Malmanche
Producers: Lula Cucchiara, Siobhan Price, Matt Noonan
Cinematography: Alice Stephens
Editor: Anastasia Doniants
Music: Frances Libeau

Screenings

SUT Wed 24 Nov, 2.30 pm
SUT Thu 25 Nov, 6.15 pm

E Documentary film exempt from NZ Classification labelling requirements

Patu!

In 1981, South Africa's rugby team, the Springboks, were invited to tour New Zealand. The decision was extremely controversial; some people saw it as a tacit endorsement of apartheid while others insisted that politics had nothing to do with New Zealand's favourite sport. *Patu!* captured what followed.

As thousands of New Zealanders took to the streets to demonstrate their solidarity with the victims of apartheid, battalions of filmmakers and photographers recorded the confrontations with police and rugby diehards. The credit list on this film is a who's who of the renaissance of New Zealand cinema. Their contributions, which totalled many hours, were edited into an incredibly persuasive feature by Merata Mita. "You may even be in it" ran the tagline on the posters, but the tone of the film is far from self-congratulatory, instead showing the disgust at apartheid and dissatisfaction with New Zealand race relations felt by its subjects.

The original 16mm theatrical release version of *Patu!*, which premiered at the Festival in 1983, ran 113 minutes. Merata subsequently recut the film for international release to 84 minutes. To mark the 40th anniversary of the Springbok tour, Ngā Taonga Sound & Vision have produced a newly preserved version of the 1983 theatrical release of *Patu!*, for screening in 2021.



"Yes, *Patu!* has a Māori perspective, but it does not override the mass mobilisation of New Zealand's white middle class, neither does it take credit from those who rightly deserve it, everyone who put themselves on the line. My perspective encourages people to look at themselves and examine the ground they stand on."
— Merata Mita

"History is always on the side of the people, not armies, not policemen and not governments. History is always on the side of the people."
— Tama Poata

Director/Producer:

Merata Mita

New Zealand 1983 | 113 mins

Cinematography: Barry Harbert, Waka Attewell, Alister Barry, Alun Bollinger, Roger Donaldson, Euan Frizzell, Richard Long, Rod Prosser, Chris Barrett, James Bartle, Paul Carvell, Chris Ghent, Allen Guilford, Leon Narbey, Mike Single

Editors: Annie Collins, C. Bowles, S. Maloney

Sound: Gerd Pohlmann, Brian Shennan

Festivals: Wellington 1983

40th anniversary restoration film provided by



Screenings

SUT Sun 28 Nov, 11.30 am



FLICKS

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NEW ZEALAND INTERNATIONAL FILM FESTIVAL**

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AND AT HOME ALL YEAR LONG)

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There Is No I in Threesome

Navigating the increasingly chartless waters of sex, love, intimacy and modern relationships in a post-pretty-much-everything world can be daunting, but like the two main characters of this film – who ritually undress then leap naked from a 10-metre diving platform in the opening sequence of the film – director and naked-jumper Jan Oliver Lucks takes the viewer by the hand and says, “Hey, let’s try polyamory.”

Just as he and his girlfriend get engaged, then move to different ends of New Zealand for professional reasons, sleeping with lots of other people before their wedding 12 months hence seems like the smart thing to do... until it isn’t.

Lucks’ filming of this thoroughly modern experiment becomes itself a third wheel in the relationship, the camera a handy confessional for the often-endearing missteps both partners make along the way to oneness.

The kind of young, urban film which could easily be set in New York, London or Berlin (if only it weren’t a locally made documentary), *There is No I in Threesome* is one of the freshest, bravest and most original films to come out of Aotearoa in quite some time. Nailing the difficult-but-hip hybrid doc format, as much out of necessity as anything more strategic, Lucks’ debut feature has already received well deserved acclaim in



London (*The Guardian*) and New York (*NY Times*) when it was released earlier in the year on HBO MAX, the cool older brother of Netflix.

Whānau Mārama is proud to present this charming, clever and disarmingly personal story as it takes the leap of its first theatrical outing in the world. Jump on in, the water’s fine... until it isn’t. — Marten Rabarts

“[Lucks’] cleverness culminates in the documentary’s startling final act, where Ollie shows how the artifice of filmmaking can mirror the lies we tell ourselves about love.”

— Natalia Winkelman, *NY Times*

Director: Jan Oliver Lucks
New Zealand 2021 | 87 mins

Cast: Natalie Medlock, Simon London, Jan Oliver Lucks

Producers: Alex Behse, Alex Reed

Screenplay: Jan Oliver Lucks, Natalie Medlock

Editor: Francis Glenday

Music: Jack Northover

World Premiere (Theatrical)

Screenings

SUT Sat 27 Nov, 8.45 pm

SUT Wed 1 Dec, 4.15 pm

R16 *Nudity, offensive language & sexual content*

MILKED

Dairy in New Zealand is big business. We are the globe’s biggest milk exporter – but that success may be coming at devastating costs, as this local David-and-Goliath documentary illustrates.

MILKED sees young activist Chris Huriwai, raised in the rural community of Ōtaua, looking to make sense of the conflicting claims coming from both the dairy industry and environmental protection camps. Is New Zealand dairy farming really the most sustainable and efficient in the world, as dairy giant Fonterra claims, or is that just greenwashing over the true ecological cost of business? Chris hits the road to find out.

Wearing its *Cowspiracy* influence on its sleeve (director Keegan Kuhn is interviewed here), we follow Chris as he travels the country, speaking with dairy workers and industry critics alike while continually being denied an interview with the Fonterra higher-ups.

The image that seems to emerge from this investigation is a damning one, with scientists, doctors, conservationists, industry watchdogs and ex-dairy workers giving their views upon the ways large-scale dairy production has put the land, people and animals in peril. While those locked away at Fonterra’s urban headquarters remain obstinately quiet, many farmers on the rural front line are eager to share their daily realities, including



heartbreaking cullings, crippling debt and simmering mental health issues that too frequently lead to suicide.

From allegations of spoiled indigenous land and nutritional mistruths to questions about secretive animal experimentation, *MILKED* examines a plurality of evidence as it asks just how big a toll Aotearoa is willing to pay for this “white gold rush”. — Adrian Hatwell

“A powerful wake-up call that the world is being milked.”

— James Cameron

Director/Cinematography: Amy Taylor

New Zealand 2021 | 90 mins

With: Chris Huriwai, Jane Goodall, Suzi Amis Cameron, Mike Joy, Gareth Hughes

Producers: Amy Taylor, Chris Huriwai

Editors: Amy Taylor, Debbie Matthews

Music: xTrue Naturex

Screenings

SUT Sun 14 Nov, 1.00 pm

SUT Wed 17 Nov, 1.15 pm

E *Documentary film exempt from NZ Classification labelling requirements*

Ngā Whanaunga Māori Pasifika Shorts 2021

74 mins approx.

Wellington UNESCO
City of Film Award



Letterboxd
Audience Award



Presented in
association with



Our premium collection of Maori and Pasifika short films from the gifted storytellers of Moana nui-a-kiwa.

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. Curator comments on each film appear in italics.

Ngā Whanaunga is a competitive section of the Festival with all films in the collection eligible for the **Wellington UNESCO City of Film Award for Best Film** (\$3000 cash prize), as judged by a jury. Audience members at Wellington screenings will also vote for the winner of the **Letterboxd Audience Award**, a cash prize of \$1000.

Films are listed in the order that they will screen.



Disrupt

Director: Jennifer Te Atamira Ward-Lealand | NZ 2021
Cast: Joe Dekkers-Reihana, Kararaina Rangihau, Ella Edward
Producer: Peata Melbourne | **Screenplay:** Aroha Awarau
Cinematography: Tammy Williams | **Editor:** Lisa Greenfield
13 mins

When a burglary goes wrong, CJ must choose between his whānau and his next fix.

"A whānau bond can't be broken apart, even if the trespasses made skew for forsaking not forgiving."
— LK



Sista

Director: Chantelle Burgoyne | NZ 2020 | **Cast:** Lizzie Overhoff, Daniela Mika, Katerina Fatupa'aito | **Producer:** Marina McCartney | **Screenplay:** Leilani Tamu, Chantelle Burgoyne
Cinematography: Tammy Williams | **Editor:** Annie Collins
16 mins

Isabelle feels left behind as her teenaged older sister Tiana grows up, leading to a moment of betrayal that threatens to shatter their relationship forever.

"The unmistakable angst of running before learning to walk. A common and unfortunately incurable dilemma of many uninhibited, invincible youth of all generations. Learning fast is essential." — CF



fire in the water, fire in the sky

Director/Screenplay: Miria George | NZ 2020 | **Cast:** Evotia-Rose Araitī, Samoana Nokise, Te Hau Winitana
Producer: Hone Kouka | **Cinematography:** Elise Lanigan
Editor: Lala Rolls | **13 mins**

Sisters Tia and Ina are far from home. Tia is focused on her work, while the free-spirited Ina just wants to dance.

"The film traps you with curiosity to potentially discover the elusive existence of a better life. The sacrifice is real however the resolve is not guaranteed." — CF



Disconnected

Director/Screenplay: Maruia Jensen | NZ 2021
Cast: Scotty Cotter, Nicola Kawana, Tukairangi Maxwell, Villa Lemanu, Tomai Ihaia | **Producer:** Angela Cudd
Cinematography: Raymond Edwards | **Editor:** India Fremaux
17 mins

Hip hop producer Chance hides away from his friends while secretly grieving a massive loss.

"Emotional wounds bleed with no warning and seemingly no medical aid to assist with the spiritual healing required – however, bad can be accompanied by good." — CF



True Love

Director/Screenplay/Editor: Raymond Edwards | NZ 2021
Cast: Lance Savali, Lydia Peckham | **Producers:** Jimmy Crayford-Bollinger, Raymond Edwards | **Cinematography:** Dave Garbett | **15 mins**

James and Bella are in love, but Bella has a secret that could change their lives.

"True love is tested in this engrossing tale saturated with East Coast light and modern romance angst."
— LK

Screenings

SUT Sat 20 Nov, 12.30 pm
SUT Tue 23 Nov, 12.00 pm



Violence, offensive language
& drug use

New Zealand's Best 2021

93 mins approx.



Guest Curator:
Kerry Fox

A total of 117 films were submitted for this year's *New Zealand's Best* short film competition. NZIFF Head of Programming, Michael McDonnell, and Senior Programmer Sandra Reid viewed them all to draw up a shortlist of 12, from which award-winning actress and filmmaker Kerry Fox selected these six finalists.

Vista Group
Best Short Film Award



Creative New Zealand
Emerging Talent Award



Auckland Live
Spirit of The Civic Award



"Naturally im going to lean towards films that deliver courageous, rich original and truthful performances – these are the criteria I believe are essential to the whole creation of cinematic drama. The films that I felt most succeeded in their specific intentions were those that tackled their chosen dramas with courage – being prepared to face something that frightens – and wit, displaying inventive thought and delivery. Rich conflict and the unexpected were the elements that most stirred my responses and won my heart each time." — Kerry Fox

A jury of three will select the winner of the \$7500 **Vista Group Best Short Film Award**, the \$4000 **Creative New Zealand Emerging Talent Award** and the \$4000 **Auckland Live Spirit of The Civic Award**. The winner of the audience vote from Wellington and Christchurch screenings takes away the Audience Choice Award, consisting of 25 percent of the box office from the main centre NZIFF screenings.

Films are listed in the order that they will screen.



Washday

Director/Screenplay: Kath Akuhata-Brown | NZ 2020
Cast: Te Kohe Tuhaka, Bayleigh Tuhaka | **Producers:** Julian Arahanga, Verity Mackintosh | **Cinematography:** Fred Renata | **Editor:** Te Rurehe Paki | In English and Māori, with English subtitles | **14 mins**

Eight-year-old Hine and her father still mourn the passing of her mother. One day, while her father works, Hine devises a plan to wash away her father's sadness.



Only F**ks Pat Me on the Head

Directors: Steph Miller, Paul Wolfram | NZ 2021
Co-Creator: Jon Little | **Cast:** Jon Little | **Producers:** Abby Lyons, Paul Wolfram | **Screenplay:** Paul Wolfram
Cinematography: Adam Browne | **Editor:** Monique Thorp
20 mins

Jon Little humorously shares the frustrations of living with cerebral palsy in a world not designed to accommodate those who are different.



Hot Mother

Director/Screenplay: Lucy Knox | NZ 2020 | **Cast:** Alison Bruce, Erana James | **Producer:** Evie Mackay
Cinematography: Adam Luxton | **Editor:** Paul Rowe | **14 mins**

Inspired by a true story, a vacationing mother and daughter bicker and avoid connection at an idyllic hot spring retreat... until an unfortunate accident occurs.



Tūi

Director/Screenplay: Awa Puna | NZ 2021 | **Cast:** Awa Puna, Tane Rolfe, Lawrence Wharerau, Briar Grace-Smith, Flynn Mehlhlopt | **Producers:** Awa Puna, Flynn Mehlhlopt
Cinematography: Hayden Smithie | **Editors:** Awa Puna, Hayden Smithie | In English and Māori, with English subtitles
18 mins

Tūi and brother Manaia live alone in a remote farm with their distant father, who is still coming to terms with a tragic loss, but something in the forest calls to Tūi...



When We Were Kids

Director/Screenplay: Josephine Stewart-Te Whiu | NZ 2020 | **Cast:** Ana Kelliher, Finn Gilbert-Keene, Tim Carlsen
Producer: Sarah Cook | **Cinematography:** Maria Inés Manchego | **Editor:** Anastasia Doniants | **12 mins**

A lazy summer day at the public pools takes a nasty turn, driving a wedge between 13-year-old Jade and her best friend.



Datsun

Director: Mark Albiston | NZ 2021 | **Cast:** Mickey Reddish, Billy R. McCarthy, Tate Harrow | **Producers:** Sharlene George, Andy Mauger, Gal Greenspan | **Screenplay:** Mark Albiston, J. Patrick McElroy | **Cinematography:** Marty Williams | **Editors:** Luke Haigh, Mark Albiston | **15 mins**

Fourteen-year-old Matt takes his dad's yellow Datsun for one last wild joyride with his best buddy and kid brother in tow.

Screenings

SUT Sat 13 Nov, 2.00 pm
SUT Mon 15 Nov, 11.45 am

R16 *Nudity, drug use, offensive language, sexual themes & content that may disturb*

Widescreen

A panorama of the best and brightest films that drew our attention on the world stage – and demanded a captive audience back home – during our intense engagement with international cinema on the festival circuit this past year.

Dear Comrades!

Dorogie tovarishchi!



Director:
Andrei Konchalovsky
Russia 2020 | 121 mins
Cast: Yuliya Vysotskaya,
Vladislav Komarov
Screenplay: Andrei
Konchalovsky, Elena Kiseleva
Language: In Russian with
English subtitles
Festivals: Venice, Busan 2020;
Rotterdam 2021
Awards: Special Jury Prize, Venice
International Film Festival 2020

Andrei Konchalovsky (*Runaway Train*, *The Postman's White Nights* NZIFF 2015) is one of the last remaining Russian filmmakers of the extraordinary 60s generation that brought us Tarkovsky, Paradzhanov and Muratova. His latest feature returns to this era in its grand scope, superb style – exquisite black and white cinematography in the tall Academy ratio – and subject matter.

In June 1962, a combination of rising prices and falling wages led the workers of the Novocherkassk Locomotive Works to strike. The strike, an unthinkable disruption in the supposed socialist utopia of the USSR, is violently quashed by the army and KGB, and the massacre is immediately followed by a cover-up that's just as brutal and unforgiving.

From the perspective of Lyuda, a member of the City Committee and hardcore true believer insulated by party privilege, her life of cosy ideological certainty begins to unravel when her daughter Svetka disappears during the massacre. Konchalovsky's richly detailed film tells a powerful and complex story fuelled by irreconcilable visions of Soviet society that no amount of rhetorical bluster could paper over. — Andrew Langridge

Screenings

SUT Wed 24 Nov, 8.00 pm
SUT Tue 30 Nov, 3.45 pm

M Violence, nudity, offensive language & content that may disturb

The Drover's Wife: The Legend of Molly Johnson



Director/Screenplay:
Leah Purcell
Australia 2021 | 104 mins
Cast: Leah Purcell, Rob Collins,
Sam Reid, Jessica De Gouw,
Benedict Hardie
Producers: Leah Purcell,
Bain Stewart, David Jowsey,
Angela Littlejohn, Greer Simpkin
Cinematography:
Mark Wareham
Editor: Dany Cooper
Festivals: SXSW 2021

How far would you go to protect the life you've made? For Leah Purcell's fiery titular character, the limit does not exist. Set in a remote Snowy Mountains township in 1893, a heavily pregnant Molly Johnson remains at home with her four children while her husband is away on the drove. A sure shot, no-nonsense frontierswoman, she is known to the locals as one who can handle her own. That is until an unwelcome visitor arrives at her homestead carrying truths she thought she had buried deep.

A reimagining of Henry Lawson's short story *The Drover's Wife*, there's much more to battle in Purcell's adaptation than a snake in the grass; readers of the original text can rest assured that they do not know the whole story, especially in Purcell's telling. Pulling from the histories of her

own family, Leah Purcell's stage, novel and now film adaptation gives voice to Aboriginal experience, both past and present. Wonderfully immersive, the film moves at an incredible pace; you may find yourself holding your breath in the rare quiet moments. If, that is, Mark Wareham's skillful cinematography has not taken your breath away. — Kailey Carruthers

Screenings

SUT Fri 19 Nov, 1.30 pm
SUT Thu 25 Nov, 8.15 pm

M Domestic violence, sexual violence & offensive language

After Love

Having converted to Islam as a young woman in order to marry her Pakistani sweetheart Ahmed (Nasser Memarzia), Mary (Joanna Scanlan) is content with their gentle, pious marriage. But when Ahmed dies suddenly and she finds in his wallet the ID card of an elegant French woman named Genevieve (Nathalie Richard), she discovers the man she thought she knew so well had been living a double life all along.

With the realism of a Dardenne brothers odyssey and the twisting, tangled web of one of Asghar Farhadi's domestic melodramas, *After Love* is an assured feature debut from English-Pakistani writer-director Aleem Khan. Khan himself notes that, at its core, the film questions what is left of yourself when you have changed so much for somebody else. "When that person leaves or dies, how do we begin to recalibrate and find our sense of self again?"

Lensed by *First Reformed* cinematographer Alexander Dynan and anchored by a quietly mesmerising Joanna Scanlan, *After Love* offers a restrained, sensitive portrayal of the loneliness and shame of having been deceived. — Amanda Jane Robinson

"*After Love* has the agony of a domestic tragedy and the tension of a Hitchcock thriller. Mary herself is the suspense; she is the ticking



bomb who could explode at any time. Scanlan shows how she has suffered a triple mortification. Ahmed is dead. So is the Ahmed she knew. And so, perhaps, is Mary herself. She is humiliated and horrified by what she is uncovering on a moment-by-moment basis." — Peter Bradshaw, *The Guardian*

"At [*After Love's*] heart is a constrained yet wonderfully expressive performance by the versatile Joanna Scanlan... here offering a masterclass in the dramatic power of understatement."

— Mark Kermode, *The Guardian*

SEMAINE
DE LA CRITIQUE
CANNES



Director/Screenplay:

Aleem Khan

UK 2020 | 89 mins

Cast: Joanna Scanlan, Nathalie Richard, Talid Ariss, Nasser Memarzia

Producer: Matthieu de Braconier

Cinematography: Alexander Dynan

Editor: Gareth C. Scales

Music: Chris Roe

Languages: In English, French and Urdu, with English subtitles

Festivals: Cannes (Critics' Week Selection), London 2020

Presented in association with



THE STORYTELLER

Screenings

SUT Thu 18 Nov, 6.15 pm

SUT Sun 28 Nov, 4.00 pm



Offensive language

Compartment No. 6

Hytti Nro 6

"Between Moscow and Murmansk, Laura (Seidi Haarla), a Finnish archaeology student at the dwindling end of a love affair with worldly Muscovite Irina (Dinara Drukarova), must share her second-class bunk compartment with tough-looking Russian guy Ljoha (Yuriy Borisov).

First impressions aren't great: Ljoha, taut and glowering as an energy coil, scatters sparks from his cigarette across the cluttered table and alternates swigs of generic vodka with bites of a sausage the color of a blocked artery. Laura, on a quixotic mission to see some rare petroglyphs (rock paintings) in the Murmansk region, spends much of the first leg of her journey trying unsuccessfully to get away from him. But that changes during one overnight stopover after which, and not because of any particular revelation, they wake up as friends...

As Ljoha, Borisov buries his soulfulness under a restless, constant physicality – he even seems to sleep tensely. And Haarla, the protagonist, is even more subtle, magnificent in her lank-haired, sensible-sweated normalcy, her almost palpable insecurity constantly in flux with her quiet self-worth. Separately – for they are lonely individuals – the actors are wonderful in conveying the smallest of changes in chemistry between the characters, and together, there is not a moment of their relationship that



you do not believe. Love is supposed to blossom, but theirs is nothing as fragile as a flower; it's a trainyard weed, scrubby and unlikely, but harder than the pretty red roses of other people's affections." — Jessica Kiang, *Variety*

"The performances, the writing and the direction all conspire to make it feel fresh and specific... It turns out to be a beacon of warmth amid a frozen wasteland."

— Dave Calhoun, *Time Out*



FESTIVAL DE CANNES

Director: Juho Kuosmanen

Finland/Russia 2021

107 mins

Cast: Yuriy Borisov, Seidi Haarla

Producers: Emilia Haukka, Jussi Rantamäki

Screenplay: Andris Feldmanis, Livia Ulman, Juho Kuosmanen

Cinematography: Jani-Petteri Passi

Editor: Jussi Rautaniemi

Music: Pietu Korhonen

Languages: In Russian and Finnish, with English subtitles

Festivals: Cannes (In Competition), Toronto, Vancouver, London, Busan 2021

Awards: Grand Prix, Cannes Film Festival 2021



Offensive language

Escape from Mogadishu

Mogadisyu

“If North Korea and South Korea ever reunite and hold a celebratory film festival, *Escape from Mogadishu* is a sure thing for selection. Based on the amazing true story of embassy staff from both countries joining forces to escape probable death in the civil war-ravaged Somali capital in 1991, this propulsive and intelligently written South Korean adventure thriller casts partisan politics aside and celebrates what can be achieved when adversaries come together...

Ryoo’s tightly constructed screenplay paints a concise picture of mounting civil unrest in the Somali capital and the daunting task facing South Korean ambassador Han Shing-sung (Kim Yoon-seok)... The pressure on Han to get results intensifies with the arrival of Kang Dae-jin (Jo In-sung), a cocky KCIA officer with a chip on his shoulder as large as the Korean peninsula... What follows is a terrific mix of action-thriller excitement and riveting drama. It’s great to watch Han and Rim reject the paranoia-fueled protests of their respective intelligence officers and choose to instead find common ground... It’s not all deadly serious. Amusing gallows humor is added in scenes such as a group meal where fears of poisoned food hover before dining finally begins.



Even though the outcome is never in doubt, the execution of this survival run is genuinely thrilling... The private mutual respect between Han and Rim delivers a hopeful message about the dream many hold for peaceful Korean reunification, but once they’re in public view it’s strictly business as usual.” — Richard Kuipers, *Variety*

“... a tense look at how sly political maneuvering, power games and spycraft, when mixed with a disregard for the local citizens among whom they work, can devolve into a political horror...”

— Cary Darling, *San Francisco Chronicle*



Director: Ryoo Seung-wan
South Korea 2021 | 121 mins

Cast: Kim Yoon-seok, Jo In-sung, Heo Joon-ho, Kim Son-jin
Producers: Kang Hye-jeong, Kim Yong-hwa
Screenplay: Lee Gi-Cheol, Ryoo Seung-wan
Cinematography: Choi Young-hwan
Editor: Lee Gang-hee
Music: Bang Jun-seok
Languages: In Korean, English, Somali and Arabic, with English subtitles
Festivals: NY Asian 2021

Screenings

SUT Fri 19 Nov, 8.30 pm
SUT Mon 22 Nov, 3.45 pm

13 Violence & content that may disturb

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I'm Your Man

Ich bin dein Mensch

In a deal to secure research funds, archaeologist Alma (Maren Eggert) reluctantly agrees to test-run humanoid love robot Tom (Dan Stevens), who has been tailored to her particular taste. The arrangements are made: Tom, who is still in development, will live with Alma for three weeks, during which she is tasked with taking him for a spin as her romantic partner. Alma, ever the cynic, is not enthused, but grins and bears the experiment for the sake of her studies. What ensues is a funny, poignant exploration of compatibility, trust and desire.

It's a classic romance premise of opposites – Alma has spent her life studying antiquities and here she is dating a robot – yet the film goes further, questioning the nature of traditional relationships, highlighting how those who fail to partner up by a certain age are often cast aside.

Written and directed by Maria Schrader, who most recently directed Netflix miniseries *Unorthodox*, the film tactfully juggles its romantic through-line with a multitude of subplots: Alma's strained relationship with her colleague-and-ex, her caretaking responsibilities for her ailing father struggling with late-stage dementia and her groundbreaking research into the Sumerian cuneiform writing system.



The film is never overly futuristic, the existence of a humanoid love robot and a handful of holograms the only real difference from our present day. Maren Eggert (*Tatort*) is riveting as the highly-strung Alma and Dan Stevens (*Downton Abbey*) is brilliant as perfection-in-beta-mode Tom, the chemistry between the two particularly striking in the film's final sequence. — Amanda Jane Robinson

"A comedy that finds poetry in unexpected places... *I'm Your Man* asks if we really want our fantasies to come true, and what happens when we fall in love."

— Sheri Linden, *Hollywood Reporter*



Director: Maria Schrader

Germany 2021 | 100 mins

Cast: Dan Stevens, Maren Eggert, Sandra Hüller, Hans Löw

Producer: Lisa Blumenberg

Screenplay: Maria Schrader, Jan Schomburg

Cinematography: Benedict Neuenfels

Editor: Hansjörg Weißbrich

Music: Tobias Wagner

Language: In German with English subtitles

Festivals: Berlin, Toronto 2021

Awards: Best Leading Performance, Berlin International Film Festival 2021

Presented in association with



Screenings

SUT Sun 21 Nov, 3.00 pm

SUT Wed 1 Dec, 6.15 pm



Sex scenes, sexual references & offensive language

Hit the Road

Jadde khaki

"Crackling with energy and outbreaks of exuberant lip syncing, riotously funny at times and quietly devastating at others, the phenomenal feature debut from Panah Panahi looks set to be one of the major discoveries of this year's Cannes. A road trip in a borrowed car: a father laid up with a leg in plaster, a mother laughing through tears, a young child rattling around the vehicle's interior like an errant firework. And an adult son who says nothing, his eyes fixed on the road ahead. From these basic ingredients, Panahi crafts a vibrantly humane and utterly relatable portrait of a family at a crossroads..."

Panahi demonstrates a complete mastery of tricky tonal shifts: a very funny moment involving a cyclist is followed by a veiled heart to heart between the parents which gives some indication of the gravity of the journey; a breathtaking wide shot, in which the single most important and emotionally wrenching event of the film plays out, is followed by a wondrous moment of fantasy which combines an homage to *2001* with a comic riff about Batman's bashed-up batmobile. Thrillingly inventive, satisfyingly textured and infused with warmth and humanity, this is a triumph." — Wendy Ide, *Screendaily*



"With a touch on the pedal so light you don't even feel the woosh, Panah Panahi... goes instantaneously from zero to 60 with his debut feature... its 93 minutes whip by so airily, it's possible not to realize how much you've learned to love the family whose road trip you've shared in, until the credits roll and you immediately start to miss them." — Jessica Kiang, *Variety*

"Hit the Road is damned near to being a masterpiece – if it isn't simply one already... The wonderful cast inhabit their roles so fully it's hard to believe this is not a bona fide family."

— John Bleasdale, *CineVue*



Director/Screenplay:

Panah Panahi

Iran 2021 | 93 mins

Cast: Hassan Madjooni, Pantea Panahiha, Rayan Sarlak, Amin Simiar

Producers: Panah Panahi, Mastaneh Mohajer

Cinematography: Amin Jafari

Editors: Ashkan Mehri, Amir Etminan

Music: Payman Yazdanian

Language: In Farsi with English subtitles

Festivals: Cannes (Directors' Fortnight), Vancouver, New York, London 2021

Screenings

SUT Wed 24 Nov, 12.30 pm

SUT Mon 29 Nov, 6.15 pm



Offensive language

Gagarine

Presented in
association with



Directors: Fanny Liatard,
Jérémy Trouilh
France 2020 | 99 mins

Cast: Alseni Bathily, Lyna Khoudri,
Jamil McCraven, Finnegan
Oldfield, Farida Rahouadj
Cinematography: Victor Seguin
Editor: Daniel Darmon
Music: Amin Bouhafa, Evgueni
Galperine, Sacha Galperine
Language: In French with English
subtitles

Festivals: Cannes (Selection),
Busan 2020; Rotterdam 2021

Social realism combines with starry-eyed metaphysics and fiction, fabricated around a real event in this remarkable debut paralleling the destiny of a teenager abandoned by his mother with that of a massive, low-income housing estate abandoned by the state. Inaugurated in the 'communist' outskirts of Paris in 1963 by Soviet cosmonaut Yuri Gagarin, by 2014, the 370-flat 'Cité Gagarine' and its asbestos-ridden vision of modernity were marked for demolition. Alerted to the building's existence and its fate by architect friends, filmmakers Fanny Liatard and Jérémy Trouilh felt driven to "hold up a mirror to the beauty and complexity of the lives" of its inhabitants.

Sixteen-year-old Yuri has grown up in Gagarine, and as though

inspired by his namesake, he dreams of being an astronaut – no matter the unlikelihood of his wish ever coming true. He can already reach the stars: he's in the "celestial suburbs" and Gagarine is his "spaceship". Hence, when a six-month evacuation order is given prior to the building's demolition, Yuri, with his boundless enthusiasm and imagination, goes all out to save it. — Sandra Reid

Screenings

SUT Tue 30 Nov, 6.15 pm
SUT Wed 1 Dec, 12.00 pm

M Drug use & offensive language

Hive

Zgjoj

efp european
film
promotion



Director/Screenplay:
Blerita Basholli

Kosovo 2021 | 84 mins
Cast: Yllka Gashi, Çun Lajçi,
Aurita Agushi

Cinematography: Alex Bloom
Language: In Albanian with
English subtitles

Festivals: Sundance, Busan 2021

Awards: Grand Jury Prize,
Directing Award & Audience
Award (World Cinema Dramatic),
Sundance Film Festival 2021

Fahrije, like many of the other women in her closely-knit Kosovo town, lives in a kind of stasis awaiting the return of her husband who disappeared during the war with Serbia and Montenegro many years earlier. When unearthed mass graves revive hope of some kind of closure, albeit in a most dreadful way, so does the possibility of perhaps moving on.

For, in this rural patriarchal society, women mustn't work, should observe traditional roles that keep them housebound, and are therefore reduced to living off hand-outs while honouring the absent menfolk – and natural breadwinners. But the beehives established by Fahrije's husband aren't producing enough honey to support her two children and disabled father-in-law, all of whom are dismayed by her steely

entrepreneurial spirit when she sets about commercialising homemade *ajvar*, a popular roasted red pepper condiment.

After initial reservations, Fahrije galvanises other women to follow in her stead and join her "hive". But that's before she's seen driving around town in a dilapidated car lent to her by the women's collective...

— Sandra Reid

Screenings

SUT Thu 18 Nov, 11.30 am
SUT Tue 23 Nov, 6.15 pm

M Adult themes

The Innocents



Director/Screenplay:
Eskil Vogt

Norway 2021 | 117 mins
Cast: Raket Lenora Fløttum,
Alva Brynsmo Ramstad, Sam
Ashraf, Mina Yasmin Bremseth
Asheim, Morten Svartveit
Producer: Maria Ekerhovd
Editor: Jens Christian Fodstad
Music: Pessi Levanto
Language: In Norwegian with
English subtitles

Festivals: Cannes (Un Certain
Regard), Fantastic Fest 2021

A strong contender for the genre film of 2021, *The Innocents* comes from the uber-talented Eskil Vogt, known for his scripting duties with Joaquin Trier on *Louder Than Bombs* and this year's Cannes favourite *The Worst Person in the World*. A deliberately paced, electrifying Norwegian nail-chewer, *The Innocents* percolates into one heady brew of nightmare fuel.

Moody and unpredictable, *The Innocents* draws us into a troublesome world where lack of parental oversight gives way to full-blown pre-pubescent anger. Set in a housing estate of enormous tower blocks, playgrounds and nearby forests, the film is presented through the lens of the titular innocents, a group of young children who spend most of their summer playing together away from any adult supervision.

We meet nine-year-old Ida as she moves into one of these tower blocks with the rest of her family, Mum, Dad and an older autistic sister Anna, whom she treats with nonchalant cruelty. The long, aimless summer holiday sees Ida making friends with the very young Aisha and local boy Ben who, along with a cruel streak, reveals he can telekinetically move objects. It isn't too long before casual apathy turns nasty as this mini-tribe of youngsters turn on each other. — Ant Timpson

Screenings

SUT Thu 18 Nov, 3.45 pm
SUT Sat 20 Nov, 9.00 pm

R16 Animal cruelty, violence,
cruelty & content that
may disturb

Limbo



Director/Screenplay:
Ben Sharrock

UK 2020 | 104 mins
Cast: Amir El-Masry, Sidse
Babett Knudsen, Kenneth Collard,
Vikash Bhai
Cinematography: Nick Cooke
Editors: Karel Dolak,
Lucia Zucchetti
Languages: In English and
Arabic, with English subtitles

Festivals: Cannes (Official
Selection), Toronto 2020

Stranded on a wintery, blustery island off the coast of Scotland, a group of immigrants and asylum-seekers from all over the world wait interminably for their chance to start a new life on the mainland. In this immense yet suffocating liminal space, Omar (Amir El-Masry), a gifted *oud* player separated from his family in Syria, spends his days wandering the landscape, bonding with the other asylum-seekers and trying to stave off hopelessness.

Director Ben Sharrock's sophomore feature contains notes of Cannes darlings Ruben Östlund and Yorgos Lanthimos, employing a similarly ornate, composed visual approach. And yet, where those directors often deploy their style to distance the viewer from the subjects, Sharrock's intentions are far more

humanistic. What results is a stirring exploration of the modern refugee crisis that shirks familiar storytelling tropes and never fully succumbs to bleakness (despite the barren, if beautiful, surroundings).

Flashes of sweetness and good humour pepper the film's melancholy tone, ultimately evoking a quiet profundity. — Tom Augustine

Screenings

SUT Sun 14 Nov, 3.00 pm
SUT Mon 22 Nov, 11.15 am

M Offensive language

Mass

In a small American town, church parish workers nervously prepare for a meeting in the antechamber, a mediator ensuring the space will be neutral and non-triggering for the four participants.

Gail (Martha Plimpton) and Jay (Jason Isaacs), visibly tense arriving at the church, are soon joined by Richard (Reed Birney) and Linda (Ann Dowd). As the two couples awkwardly sit across from each other in this room, they try to process the unspeakable act of violence that tore all their lives apart: Richard and Linda's son killing Gail and Jay's.

Veteran actor Fran Kranz (*Dollhouse*, *The Cabin in the Woods* NZIFF 2011), in his directorial debut, delivers a stunning chamber piece that takes its time to build to climax, and provides no easy answer to the difficult conversations it raises. Namely, to the epidemic of gun violence in America.

The powerhouse ensemble cast provide nuanced and affecting performances as grieving, broken parents who lost their sons to senseless violence and desperately want this process to help them move on. Kranz and the cast never let the tension tip over to melodrama, making the challenging content and eventual catharsis between the characters all the more devastating. — Vicci Ho



"The movie announces Fran Kranz as a bold new filmmaker who has earned the right to excavate a subject as sensitive as this one." — Owen Gleiberman, *Variety*

"It's an airless chamber piece, a self-assured gamble that pays off almost instantaneously thanks to the four impeccable performances at its centre." — Benjamin Lee, *The Guardian*

"It's a harrowing watch, but a cathartic one, with each of the four superb principal actors delivering scenes of wrenching release."

— David Rooney, *Hollywood Reporter*



Director/Screenplay:
Fran Kranz

USA 2021 | 110 mins

Cast: Jason Isaacs, Martha Plimpton, Ann Dowd, Reed Birney

Producers: Fran Kranz, Dylan Matlock, Casey Wilder Mott, JP Ouellette

Cinematography: Ryan Jackson-Healy

Editor: Yang Hua Hu

Music: Darren Morze

Festivals: Sundance, San Sebastián, Busan, London 2021

Screenings

SUT Thu 25 Nov, 11.45 am

SUT Sun 28 Nov, 5.45 pm

M Suicide references & content that may disturb

Language Lessons

"A gentle relationship study playing out entirely through the cramped, sterile rectangles of a virtual chat app, actor-director Natalie Morales' freshman feature *Language Lessons*... [is a] tender, slender story of a queer California widower (Mark Duplass) processing his grief through online Spanish classes with a Costa Rican stranger (Morales)... *Language Lessons* is plainly a feat of quarantine-era production, with its two-actor, two-location, two-screen setup making it pretty much a model of what can be accomplished in lockdown conditions...

As Adam [Duplass] spirals through grief in its various pained stages, he and Cariño [Morales] converse both directly and by exchanging bilingual video messages, like 21st century penpals. While he treats her alternately as a friend, therapist and impartial sounding-board — initially oblivious to what crises she may be juggling in her own life — she flip-flops over just how much of this emotional labor she's willing to share...

Films explicitly about the formation of friendships are rare, and Morales and Duplass have fashioned rather a perceptive one, adapting the push-pull dynamics of a romantic comedy to more delicate psychological terrain.



"...It's the amiable, spontaneous rapport between the two actor-writers that... lends ballast to [the film]... Large corners of backstory remain unpainted on both sides... which seems less a failure of writing than an acknowledgement of how much life is lived... beyond the scope of the webcam." — Guy Lodge, *Variety*

"Poignant, funny and emotionally resonant, *Language Lessons* organically develops a heartfelt friendship while its cast exudes warmth and charisma."

— Mae Addulbaki, *Screen Rant*



Director: Natalie Morales

USA 2021 | 92 mins

Cast/Screenplay: Mark Duplass, Natalie Morales

Producer: Mel Eslyn

Cinematography: Jeremy Mackie

Editor: Aleshka Ferrero

Music: Gaby Moreno

Languages: In English and Spanish, with English subtitles

Festivals: Berlin, SXSW, London 2021

Award: Audience Award (Narrative Spotlight), SXSW 2021

Screenings

SUT Sat 13 Nov, 6.00 pm

SUT Wed 17 Nov, 3.15 pm

M Offensive language

Memoria

Apichatpong Weerasethakul (*Uncle Boonmee Who Can Recall His Past Lives* NZIFF 2010) returns to feature filmmaking after six years with this singular metaphysical mystery.

Tilda Swinton stars as Jessica Holland, a foreigner in Colombia who finds herself pursued by a jarring sound of unknown origin. Western medicine, indigenous folklore and even heroic feats of sound engineering seem to offer no explanation. A series of encounters tantalise with tentative revelation: her sister has been hospitalised after investigating a reclusive Amazon tribe known as the Invisible People; an archaeologist met by chance shows her what has been found at an ancient burial site; a man she finds scaling fish in a small village claims to remember everything. But all these incidents only lead Jessica deeper into the mystery. Is she hallucinating or haunted? Or is there some even more esoteric supernatural explanation awaiting her out in the jungle?

Weerasethakul's distinctive way of unfurling his extraordinary stories in slow, dreamlike sequences that vault the viewer into new states of awareness – or daydream – remains intact, despite the transference into distant climes and two foreign languages.

We follow Jessica through a series of sharply imagined worlds as she stumbles towards an answer: a



hushed and eerie university campus, vast underground tunnels, the lulling calm of a riverside reverie.

Tilda Swinton has always excelled at playing the stranger in strange lands, so she is just the intrepid traveller to accompany Weerasethakul on his latest journey into *terra incognita*. — Andrew Langridge

"I'm not being facetious when I say that watching this film reminded me of when I was 17, hearing "Revolution 9" on *The White Album* for the first time. It left a residue of happiness in my heart."

— Peter Bradshaw, *The Guardian*



FESTIVAL DE CANNES

Director/Screenplay:
Apichatpong Weerasethakul
Thailand/Colombia 2021
136 mins

Cast: Tilda Swinton, Elkin Díaz, Jeanne Balibar, Juan Pablo Urrego, Daniel Giménez Cacho

Producers: Diana Bustamante, Julio Chavezmontes, Charles de Meaux, Simon Field

Cinematography: Sayombhu Mukdeeprom

Editor: Lee Chatametikool

Music: César López

Languages: In Spanish and English, with English subtitles

Festivals: Cannes (In Competition) 2021

Awards: Jury Prize, Cannes Film Festival 2021

Screenings

SUT Sat 20 Nov, 2.15 pm
SUT Tue 30 Nov, 1.00 pm



Never Gonna Snow Again

Śniegu już nigdy nie będzie



Directors/Screenplay:
Małgorzata Szumowska,
Michał Englert

Poland 2020 | 113 mins

Cast: Alec Utgoff, Maja Ostaszewska, Agata Kulesza, Weronika Rosati

Cinematography: Michał Englert

Editors: Jarosław Kamiński, Agata Cierniak

Languages: In Polish, Russian and French, with English subtitles

Festivals: Venice, London 2020

Wandering the streets of Warsaw, lugging a massage bed behind him, the placid, muscular Zhenia (Alec Utgoff) appears to materialise out of thin air. It will soon become clear that Zhenia is not all that he seems, an immigrant from a town near Chernobyl who employs a mix of hypnosis and massage to achieve his intentions: to bring some semblance of joy or peace to the lives of his patients, all wealthy suburbanites in a block of identikit McMansions outside of Warsaw.

Co-directed by Małgorzata Szumowska and Michał Englert (who also helmed the film's wonderful, wintry cinematography), this is a semi-surreal, often hard-to-define work, deploying magical realism to evoke the lingering impact of an interloping pilgrim both achingly

human and somewhat alien. Zhenia is blessed with mysterious powers, wholly disconnected from the miserable world of rich, upper-class types that surround him.

The film's most affecting passages come from the interplay between Zhenia (wonderfully underplayed by Utgoff) and Maja Ostaszewska's lonely, wine-swilling housewife, building to an ambiguous finale that leaves an intriguing aftertaste. — Tom Augustine

Screenings

SUT Mon 22 Nov, 8.00 pm
SUT Sun 28 Nov, 8.00 pm

M Sex scenes, sexual references & offensive language

Nr. 10



Presented in association with



Director/Screenplay/Music:
Alex van Warmerdam
Netherlands/Belgium 2021
100 mins

Cast: Tom Dewispelaere, Frieda Barnhard, Pierre Bokma, Anniek Pfeifer, Hans Kesting, Mandela Wee Wee

Cinematography: Tom Erisman

Editor: Job ter Burg

Languages: In Dutch, German and English, with English subtitles

Festivals: Fantastic Fest, Toronto 2021

"As opening night looms for a new stage production, tension mounts within the small cast and crew. The wife of one of the actors is terminally ill, and he has trouble memorizing his lines. The director discovers that his wife, the lead actress, is having an affair with Günter, her romantic lead in the play. And then there is Günter himself. His daughter has been diagnosed with a rare pulmonary condition, and he begins to suspect everyone is conspiring against him..."

As a child, Günter was found abandoned in the woods and was raised by foster parents. Until recently, he never wondered about his birth parents. But when a strange man approaches him on the street and whispers the word "kamaihi" into his ear and disappears, he starts fantasizing about his mother.

Will "kamaihi" lead to truth, understanding, and peace?

...From the unsettling and surreal *Borgman* (NZIFF 2014) to the... dry comedy of errors *Schneider vs. Bax*, and again here with *Nr. 10*, Alex van Warmerdam consistently delivers precision-crafted, brilliantly written, slow-build genre film entertainment." — Tim League, Fantastic Fest

Screenings

SUT Wed 24 Nov, 4.15 pm
SUT Tue 30 Nov, 8.15 pm

TBC NZ Classification tbc

My Salinger Year

Based on the 2014 memoir of the same name, *My Salinger Year* follows wide-eyed grad school dropout Joanna Rakoff (Margaret Qualley, rising-star daughter of Andie MacDowell) as she attempts to balance her writing aspirations with her new job as assistant to J.D. Salinger's superstar literary agent, Margaret (Sigourney Weaver).

An age-old tale of a young woman coming of age in New York City, *My Salinger Year* does for the literary scene what *The Devil Wears Prada* did for the fashion world. Joanna has little money and her apartment has no sink – she and her insufferable socialist boyfriend wash their dishes in the bathtub – but she remains undeterred, spending her days in the agency's luxe wood-paneled offices, caught up in the orbit of her stern, alluring boss.

In large part, her job consists of processing Salinger's earnest fan mail, a job she grows increasingly emotionally invested in, despite having never even read *The Catcher in the Rye*. When the reclusive author starts calling the office, he and Joanna strike up a friendship, and Salinger offers Joanna personal advice about her writing ambitions, advice at odds with both her menial assistant position and forecast agenting career.



Directed by Philippe Falardeau (*The Good Lie*), *My Salinger Year* is a cosy period piece set in the mid-90s, when email was new, the Internet was referred to as the World Wide Web and desktop computers were viewed with scepticism. It's a gentle, often humorous peek inside the book trade, led by two of today's most electric actresses. — Amanda Jane Robinson

“Qualley possesses ample charm as a young woman at a major junction. The littlest details – slowly savouring an expensive dessert at a fancy hotel patisserie – leave an existential mark.”

— Tomris Laffly, *RogerEbert.com*



Director:
Philippe Falardeau
Canada/Ireland 2020 |
102 mins

Cast: Margaret Qualley, Sigourney Weaver, Douglas Booth, Seána Kerslake, Brian F. O'Byrne

Producers: Luc Déry, Kim McCraw

Screenplay: Philippe Falardeau

Based on the memoir by Joanna Rakoff

Cinematography: Sara Mishara

Editor: Mary Finlay

Music: Martin Léon

Festivals: Berlin 2020

Screenings

SUT Thu 11 Nov, 6.15 pm

SUT Sat 27 Nov, 4.45 pm

M *Offensive language & sexual references*

Nitram



FESTIVAL DE CANNES

Director: Justin Kurzel

Australia 2021 | 112 mins

Cast: Caleb Landry Jones, Judy Davis, Essie Davis, Anthony LaPaglia

Screenplay: Shaun Grant

Cinematography:

Germain McMicking

Editor: Nick Fenton

Music: Jed Kurzel

Festivals: Cannes (In Competition), Busan, London 2021

Awards: Best Actor, Cannes Film Festival 2021

Australian filmmaker Justin Kurzel is a dab hand at uncovering some of the darkest scars of Australian national identity. From debut *Snowtown* (NZIFF 2011) to *True History of the Kelly Gang* (NZIFF 2019), Kurzel's muscular, unflinching filmmaking finds itself at a new height in *Nitram*, his most mature and accomplished work to date.

A portrayal of the years preceding Australia's deadliest mass shooting at Port Arthur in 1996, Kurzel threads a difficult and compelling needle in exploring the events that led up to the massacre without ever condoning its perpetrator. The film follows Martin (or "Nitram", as nicknamed by school bullies), a wayward and deeply troubled young man outside of his family's control.

Winner of this year's Cannes Best Actor prize, Caleb Landry

Jones in the central role of Nitram is simply astonishing, see-sawing from childlike innocence to monstrous cruelty in the blink of an eye. Similarly, the performances of Essie Davis, Anthony LaPaglia and particularly Judy Davis as Nitram's mother are striking in their soulful intricacy. Kurzel's direction never succumbs to the lurid or exploitative, crafting a slow-burning, high-tension drama in which the tragedy is foretold. — Tom Augustine

Screenings

SUT Tue 23 Nov, 1.45 pm

SUT Mon 29 Nov, 8.15 pm

M *Violence, offensive language, drug use & content that may disturb*

Night of the Kings

La nuit des rois



VENICE FILM FESTIVAL

Director: Philippe Lacôte

Côte d'Ivoire 2020 | 93 mins

Cast: Bakary Koné, Steve Tientcheu, Denis Lavant

Screenplay: Philippe Lacôte, Delphine Jaquet

Languages: In French and Dyula, with English subtitles

Festivals: Venice, Toronto 2020; Sundance, Rotterdam 2021

Awards: Youth Jury Award, International Film Festival Rotterdam 2021

A prison film like no other, Philippe Lacôte's visionary *Night of the Kings* draws from the Ivory Coast's tumultuous history and free-wheeling fantasy to craft a gripping tale of survival.

When a young inmate arrives at a notorious Abidjan prison, he is chosen by the resident *Dangôro* (inmate king) Blackbeard to be the storyteller for the night of the blood moon. Despite having no gift for oratory, the young Roman – with the guidance of aged prisoner Silence (long-time fest favourite Denis Lavant) – must hold his literally captive audience at bay with words if he is to survive the night. Meanwhile, with Blackbeard himself at death's door, a power struggle unfolds around them to determine who will rule the roost.

From our entry into the prison, moments of song and dance collide with casual cruelty, constantly unsettling our expectations. Lacôte's personal experience – his mother was a political prisoner at the very same facility – brings an unsettling realism to this unlikely scenario. A beautifully shot ode to storytelling and stark acknowledgement of how environment shapes us all, *Night of the Kings* is both potent and unforgettable. — Doug Dillaman

Screenings

SUT Fri 12 Nov, 4.15 pm

SUT Mon 15 Nov, 8.30 pm

M *Violence, offensive language & nudity*

Nowhere Special

When window cleaner John (James Norton) is given just a few months to live, he thinks only of his son, Michael, four years old and incredibly perceptive. With Michael's mother out of the picture and no relatives to speak of, John sets out across Northern Ireland to find a replacement family for Michael, but soon realises he's not even sure what 'family' means. Thinking it cruel to introduce Michael to the concept of death, John keeps the news from his son, instead prioritising spending time together: playing in the park, combing his hair for nits, reading bedtime stories.

Alongside preschool runs and playdates, John and Michael visit potential families who could take Michael in. Having grown up in the foster care system himself, John is determined to find the perfect match for Michael, but as time ticks on and social services grow impatient, John must make a decision – the greatest decision of his life.

Best known for his moody turns on British television (*Happy Valley*, *Grantchester*), James Norton is excellent here as John: a soulful, reticent type dealing with his own heartache.

Directed by Italian former film producer Uberto Pasolini, the film's cinematography is particularly striking in its clever use of windows as a framing device. As John looks



through the windows he cleans, into homes and cafés, he sees both reflections and visions: past, present and potential futures he'll miss out on.

This moving, tender odyssey grapples with what it means to be a good father, even in the most heartbreaking of circumstances. — Amanda Jane Robinson

“A tender story of a life which is ending and another which is beginning... Uberto Pasolini's film turns this tiny Northern Ireland-set tale into an almost sensory experience.”

— Fionnuala Halligan, *Screendaily*



Venice Film Festival

Director/Screenplay:
Uberto Pasolini

Italy/UK 2020 | 96 mins

Cast: James Norton, Daniel Lamont, Eileen O'Higgins

Producers: Cristian Nicolescu, Roberto Sessa, Chris Martin, Uberto Pasolini

Cinematography: Marius Panduru

Editors: Masahiro Hirakubo, Saska Simpson

Music: Andrew Simon McAllister

Festivals: Venice, Busan 2020

Presented in association with



Screenings

SUT Fri 12 Nov, 12.00 pm

SUT Sat 27 Nov, 2.45 pm

M Offensive language

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Quo Vadis, Aida?

Srebrenica, 11 July 1995. Three years deep into war, Serbian forces march towards a town ostensibly protected by the UN and NATO. Translator Aida (Jasna Đuričić, in a powerhouse performance) passes on empty promises to the local mayor, but as international forces buckle and a humanitarian catastrophe of mass scale unfolds, Aida not only faces ethical quandaries but must fight to protect her own children from the impending massacre.

Bosnian director Jasmila Žbanić's 25-year career clearly demonstrates itself in her expert handling of mass chaos, attention to poetic detail and consistent tone of unbearable dread and electric tension. (It's no surprise her work earned her a slot directing episodes of the upcoming post-apocalyptic HBO series, *The Last of Us*.) While eschewing on-screen gore, Žbanić's depiction of the real-life massacre of 8,372 Bosniak Muslim men and boys lands with full force. A powerful coda set long after the fact asks us a question that resonates far beyond the borders of Srebrenica: how do we live with those who have violently opposed and attempted to destroy us? — Doug Dillaman

"A razor-sharp incrimination of failed foreign policies from around the world embedded in a deeply humanist and moving character study of the kind



of person that these policies leave behind... Taut and intense, this is the kind of film that a critic hopes finds a broad enough audience to provoke conversation and insight about how we fix these broken systems." — Brian Tallerico, *RogerEbert.com*

"A fiercely impressive re-creation of impossible dilemmas that should never have arisen, a situation that never should have happened and a human catastrophe that must never be forgotten."

— Jessica Kiang, *Variety*



Director/Screenplay:
Jasmila Žbanić
Bosnia and Herzegovina
2020 | 105 mins

Cast: Jasna Đuričić, Izudin Bajrović, Boris Ler, Dino Bajrović, Johan Heldenbergh, Raymond Thiry
Producers: Damir Ibrahimović, Jasmila Žbanić
Cinematography: Christine A Maier
Editor: Jarosław Kamiński
Music: Antoni Łazarkiewicz
Languages: In Bosnian, Serbian, English and Dutch, with English subtitles
Festivals: Venice, Toronto, Busan 2020; Rotterdam 2021
Awards: Nominated, Best International Feature Film, Academy Awards 2021; Audience Award, International Film Festival Rotterdam 2021

Screenings

SUT Wed 10 Nov, 8.30 pm
SUT Fri 12 Nov, 2.00 pm

M Violence & offensive language

Riders of Justice

Retfærdighedens ryttere

In a blackly comic revenge tale that could itself be titled *Another Round*, Mads Mikkelsen is at the centre of another ensemble of outsiders – but here he puts down the bottle and develops an itchy trigger finger.

A Danish army officer returned home following his wife's death in a tragic train accident, the emotionally detached Markus (Mikkelsen) has his hands full looking after his semi-stranded daughter. That's until a duo of statisticians turns up at his door, convincing Markus his wife's death was no accident, but a gang hit on a soon-to-testify witness. Together, they become unorthodox vigilantes to target the men responsible.

Alongside Markus's talent for combat, his associates each possess a very particular set of skills – probability calculation, hacking, facial recognition – forming a ragtag gang that's as obsessed with hilarious bickering and one-upmanship as with the increasingly bloody task at hand.

Ambitious in its balance of absurdity and no-nonsense violence, *Riders of Justice* forges its own frequently hilarious path propelled by an unpredictable narrative and punctuated by laugh-out-loud moments and touching musings on grief and friendship. — Steve Newall

"Mikkelsen's first movie after Oscar-winner *Another Round*



restitches itself into another giddy and unexpectedly poignant modern fable about the search for meaning." — David Ehrlich, *Indiewire*

"What in other hands – and, let's be honest, Hollywood – might have been a straightforward revenge thriller becomes a darkly comic meditation on masculinity." — Michael O'Sullivan, *Washington Post*

"Takes a big swing by mixing a real-world revenge thriller with a dark-hued farce. It shouldn't work... but somehow it does."

— Leonard Maltin



Director/Screenplay:
Anders Thomas Jensen
Denmark 2020 | 116 mins

Cast: Mads Mikkelsen, Nikolaj Lie Kaas, Andrea Heick Gadeberg, Lars Brygmann, Nicolas Bro, Gustav Lindh, Roland Møller
Producers: Sisse Graum Jørgensen, Sidsel Hybschmann
Cinematography: Kasper Tuxen
Editors: Anders Albjerg Kristiansen, Nicolaj Monberg
Music: Jeppe Kaas
Language: In Danish with English subtitles
Festivals: Rotterdam 2021

Presented in association with

FLICKS

Screenings

SUT Fri 12 Nov, 8.15 pm
SUT Tue 16 Nov, 3.45 pm

R16 Violence, offensive language & sexual material

Shiva Baby



SXSW
SOUTH BY WESTWEST
FILM FESTIVAL
Director/Screenplay:
Emma Seligman
USA 2020 | 78 mins
Cast: Rachel Sennott, Danny Deferrari, Fred Melamed, Polly Draper, Molly Gordon, Glynis Bell
Producers: Kieran Altmann, Katie Schiller, Lizzie Shapiro
Cinematography: Maria Rusche
Editor: Hanna Park
Festivals: SXSW, Toronto 2020

Shiva Baby is a relentless comedy of errors that opens with the sort of discordant string music one would ordinarily expect from a horror film – and it soon becomes abundantly clear why. Danielle (Rachel Sennott) is in a personal and professional rut, made worse by the attendees of a family shiva who relitigate her relationship status, her diminishing weight and her limited career prospects with almost religious fervour. As if a victim of karmic retribution, Danielle is ambushed when her over-achieving ex-girlfriend and secret sugar daddy enter the fray, resulting in a perfect storm of hilarity and cloying, claustrophobic humiliation.

Seligman savours each uncomfortable moment in *Shiva Baby*, documenting the carnage that

erupts as Danielle’s vastly different personas collide. At times, it feels like a battle of wills as we wait to see whose resolve will crack first – Danielle’s or our own – but moments of humour and humanity are a perfect balm for the string of misadventures you’ll be grateful to experience secondhand. — Samantha Gianotti

Screenings

SUT Wed 24 Nov, 6.15 pm
SUT Mon 29 Nov, 2.15 pm



Sex scenes & offensive language

Rosa’s Wedding

La boda de Rosa

Presented in association with



SSIFF
Director: Icíar Bollaín
Spain 2020 | 99 mins
Cast: Candela Peña, Xavo Giménez, Sergi López, Paloma Vidal
Screenplay: Icíar Bollaín, Alicia Luna
Cinematography: Sergi Gallardo, Beatriz Sastre
Editor: Nacho Ruiz Capillas
Music: Vanessa Garde
Language: In Spanish with English subtitles
Festivals: San Sebastián 2020

A film brimming with joy, laughter, and a touch of drama, *Rosa’s Wedding* is the gentle escape to the Spanish seaside we all need. Proving once again they are the golden duo, director Icíar Bollaín (*Yuli* NZIFF 2019) teases out a heartfelt and genuine performance in lead Candela Peña who plays heroine Rosa, a 40-something costume designer overrun by the outrageous expectations of her job, siblings and life in general. Hitting the nuclear button and starting from scratch, Rosa boldly places herself front and centre in a gorgeous, grandiose gesture of self-love. Avoiding smarmy self help tropes, *Rosa’s Wedding* is a sparkling ray of sunshine. — Kailey Carruthers

“What is *Rosa’s Wedding* about?... Suffice it to say that the film cries out to one’s own happiness, loving oneself, fighting for one’s dreams, taking control of one’s life, not having unrealistic and self-indulgent expectations of others and throwing damned self-imposed and unnecessary ballast (whether from family life, social life or work) overboard. Above all it is a cry for freedom, but with a healthy dose of humour, rather than intensity and drama.” — Alfonso Rivera, *Cineuropa*

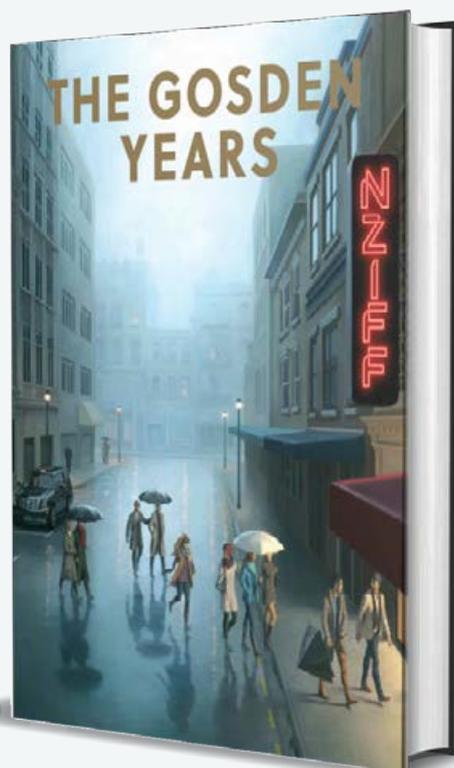
Screenings

SUT Sun 14 Nov, 11.00 am
SUT Tue 16 Nov, 6.15 pm



Offensive language

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VUP

Edited by Gaylene Preston & Tim Wong
Hardback, 70 colour illustrations
Published in November, \$50
by Victoria University of Wellington Press

Sun Children

Khorshid

Aladdin meets Dickens in Majid Majidi's *Sun Children*, an earthy tale of childhood adversity and ambition that infuses its vérité sensibility with a magical air.

Ali (impressive newcomer Rouhollah Zamani) is the streetwise leader of a band of urchins living a hard-knock existence of child labour and petty crime. Life takes an unexpected turn when local gang boss Hashem (a menacing Ali Nassirian) forces the boys to infiltrate and search the charity funded 'Sun School', under whose floors hidden treasure apparently waits. Driven by fear, and a hope born of desperation, Ali throws himself into the treasure hunt with a single-minded focus that blinds him to the slow crumbling of his friendships and world around him.

Cinematographer Hooman Behmanesh (who shot arresting *A Dragon Arrives!* NZIFF 2016) makes superlative use of light, shade and camera movement to elevate Majidi's storytelling. Avoiding didacticism, *Sun Children* intelligently mines issues of friendship, trust, exploitation and systemic poverty, as Ali learns the hard way that sometimes you don't realise the worth of a thing until it slips from your grasp. — Jacob Powell

"Post-revolutionary Iranian films have often drawn from the well of children's problems to outflank the censors



and score their social critiques. The screenplay written by Majidi and co-scripter Nima Javidi pins its outrage to a swift-moving, high-stakes plot that undercuts sentimentality and the conventions of the exploited-child genre." — Deborah Young, *Hollywood Reporter*

"Energetic and heartfelt, tipping towards tragedy, *Sun Children* crawls through the mud and emerges all the stronger. The quest is a red herring; the real treasure is the film."

— Xan Brooks, *The Guardian*



Venice Film Festival

Director: Majid Majidi

Iran 2020 | 99 mins

Cast: Ali Nassirian, Javad Ezzati, Tannaz Tabatabaei, Rouhollah Zamani

Producers: Majid Majidi, Amir Banan

Screenplay: Majid Majidi, Nima Javidi

Cinematography: Hooman Behmanesh

Editor: Hassan Hassandoost

Music: Ramin Kousha

Language: In Farsi with English subtitles

Festivals: Venice, Busan 2020

Awards: Best New Actor Award, Venice International Film Festival 2020

Screenings

SUT Sat 13 Nov, 4.00 pm

SUT Mon 15 Nov, 1.45 pm

PG Violence, coarse language & drug references

The Truffle Hunters

This sweet and poignant documentary is a feast for both eyes and soul. Co-directors and cinematographers Michael Dweck and Gregory Kershaw (who collaborated on 2018's *The Last Race*) spent three years making the film, much of it simply tracking the reclusive foragers down.

Everything is a secret in the world of truffle hunting, including who the truffle hunters are, Kershaw promises – and that same patience is extended to the filmmaking itself. Their long, lingering, beautifully lit shots of the Italian landscape feel like a Caravaggio painting come to life, and they often leave a camera running for hours in the homes of the film's eccentric elderly protagonists, allowing intimate moments of the men's lives to be captured: 84-year-old Aurelio feeding his beloved dog Birba from his plate, or 68-year-old Sergio sharing a bath with pup Fiona.

As the film unfolds, it's clear that although demand for the fragrant fungi is ever-escalating, the traditional titular practice is under siege on every front: from deforestation, from climate change and from the poachers who recognise no property lines and resort to puncturing tyres or setting poison bait to kill rivals' dogs.

"People are greedy. They know nothing about the forest and they want to plunder it," says



78-year-old Angelo, a former circus acrobat. As much a meditation on life and on our relationship with nature (and with dogs!), as it is an insight into this rapidly vanishing world, *The Truffle Hunters* is a rare treat worth savouring. — Jo McCarroll

"A delectable mix of foodie obsession, fabulous canines, precariously piquant European culture and aspirational connoisseurship infuses *The Truffle Hunters*..."

— Ann Hornaday, *Washington Post*



**Directors/Producers/
Screenplay/
Cinematography:**
Michael Dweck,
Gregory Kershaw

USA/Italy 2020 | 84 mins

With: Carlo Gonella, Aurelio Conterno, Angelo Gagliardi

Editor: Charlotte Munch Bengtson

Music: Ed Côrtes

Language: In Italian with English subtitles

Festivals: Sundance, Toronto, New York 2020

Presented in association with

travel

Screenings

SUT Fri 12 Nov, 10.00 am

SUT Sun 21 Nov, 1.15 pm

E Documentary film exempt from NZ Classification labelling requirements

Swan Song

SXSW
SOUTH BY SOUTHWEST
FILM FESTIVAL

Proud

There are no hollow corporate pride celebrations in this electrified line-up of films exploring realities past and present for Rainbow communities across the globe. Historic disenfranchisement and unjust tragedies sit alongside joyous sexual awakening and powerful self-expression to provide diverse and nuanced glimpses into the LGBTQI+ experience.


Director/Screenplay:
Todd Stephens

USA 2021 | 106 mins

Cast: Udo Kier, Jennifer Coolidge, Linda Evans, Ira Hawkins, Stephanie McVay, Michael Urie

Producers: Eric Eisenbrey, Stephen Israel, Tim Kaltenecker, Todd Stephens, Rhet Topham

Cinematography: Jackson Warner Lewis

Editors: Spencer Schilly, Santiago Figueira W.

Music: Chris Stephens

Festivals: SXSW 2021

“Beautiful, smart, irreverent and really f*cking funny, [*Swan Song* is] a comedy that celebrates, condemns and champions, all with the extravagant attitude of a queen.”

 — Kristy Puchko, *Pajiba*

Once one of Ohio’s leading hairdressers, Pat Pitsenbarger’s glory days seem long behind him. That’s until a posthumous request from a former client spurs his escape from his rest home in a search for reconciliation, expired hair product and one last great party.

From *Blood for Dracula* to *Bacurau* (NZIFF 2019), Udo Kier has seared his way into the minds of cinephiles with decades of transgressive, menacing roles. But his first leading turn in 50 years defies expectations. Like Richard Farnsworth in *The Straight Story* or Harry Dean Stanton in *Lucky* (NZIFF 2018), Kier commands the screen in a role ‘based on a true icon’ and overwhelms our emotions as a character actor turned leading man, more fabulous than frightening, yet with eyes that carry a life of pain.

More than a star vehicle, this gently moving film is a testament to the gay men of the 20th century whose oft-hidden lives were the engine for social progress. Tenderly and lovingly rendered by Sandusky resident Todd Stephens – whose own coming-out was inspired by ‘Mr Pat’ – *Swan Song* is by turns a love letter, a history lesson and a reckoning with grief, all studded with moments of laughter and joy. — Doug Dillaman

“[A] tribute not only to the real-life Pat Pitsenbarger, but to the past generations of people like him who came out when it was unsafe to do so. The veteran actor Kier’s performance as a formerly fancy figure is brilliantly

understated... In the end, *Swan Song* is about legacy. Not just how we will be remembered by others, but how we will remember ourselves.” — Brad Wheeler, *The Globe and Mail*

“It’s the 76-year-old Kier’s tremendous performance that centers the movie... A young beauty who appeared in Andy Warhol’s *Frankenstein* and worked with Rainer Werner Fassbinder and Dario Argento, he went on to establish a career for himself as a professional eccentric in American films, to the point where that may have eclipsed casual awareness of his identity as a queer performer. But in *Swan Song*, he links both with an illuminating precision, playing Pat’s outsize persona as an ongoing performance, serving as armor and as a challenge to everyone he meets.

[...] born out of a need to have a safe place... *Swan Song* manages to... [acknowledge] the progress that allowed it – ultimately serving as an elegy not just for a character, but for the community he used to be a part of.” — Alison Willmore, *Vulture*

Screenings

 SUT Tue 23 Nov, 8.00 pm
 SUT Thu 25 Nov, 2.00 pm

 **Offensive language & sexual references**

Great Freedom

Die Grosse Freiheit

More than 100,000 men were arrested by Nazis under Paragraph 175, a provision that made homosexual acts between men a crime. Unsurprisingly, many of those sent to concentration camps didn't survive, and those who did were often sent straight to prison to finish their sentences.

Hans is one such prisoner, literally scarred by his time in a camp and now forced to bunk with convicted murderer Viktor, who is disgusted to learn that his new cellmate is a '175er'. However, Viktor's homophobic repulsion soon gives way to sympathy when he realises what Hans has endured at the hands of the Nazis.

Hans' multiple incarcerations are depicted over two decades, emphasising the glacial pace of social change in a country still reckoning with the fallout of war. While he waits for a life free from the threat of persecution, Hans sorts through the wreckage of his past. His world is thrown into turmoil once more when a hook-up from the outside world winds up in the same prison.

A terrific Franz Rogowski deftly portrays Hans at varying stages of accepting his fate, for how do you hold on to the idea of freedom when so much has been taken from you?

Great Freedom doesn't moralise about the injustices that led to thousands of men being repeatedly



punished for being who they are. Instead, it focuses on an unlikely love story between Hans and Viktor, whose friendship becomes an ode to the power of resilience in the face of systemic adversity and trauma. — Chris Tse

"...Meise's film is an exquisite marriage of personal, political and sensual storytelling, its narrative and temporal drift tightened by another performance of quietly piercing vulnerability from Franz Rogowski."

— Guy Lodge, *Variety*



FESTIVAL DE CANNES

Director: Sebastian Meise
Austria 2021 | 117 mins

Cast: Franz Rogowski, Georg Friedrich, Anton von Lucke, Thomas Prenn
Producers: Benny Drechsel, Sabine Moser, Oliver Neumann
Screenplay: Sebastian Meise, Thomas Reider
Cinematography: Crystal Fournier
Editor: Joana Scrinzi
Music: Atanas Tcholakov
Language: In German with English subtitles
Festivals: Cannes (Un Certain Regard), Busan, London 2021
Awards: Jury Prize (Un Certain Regard), Cannes Film Festival 2021

Screenings

SUT Thu 11 Nov, 3.45 pm
SUT Sat 13 Nov, 8.00 pm

(R18) *Explicit sexual material, drug use & content that may disturb*

Summer of 85

Été 85

Call Me by Your Name meets *God's Own Country* (NZIFF 2017 favourites) in the north of France in *Summer of 85*, Ozon's adaptation of Aidan Chambers' classic 1982 novel, *Dance on My Grave*. The action shifts from Southend-on-Sea to Le Tréport, and centres on Alex (a febrile Félix Lefebvre), a moody teen caught in the ardour of another young man, the mercurial David (Benjamin Voisin). This romantic, coming-of-age drama plays out with the sensuality that Ozon is beloved for.

Where *Summer of 85* differs from the icons of queer cinema is that it shows us the thrill of young love as much as it does the cost of it. Ozon throws us deep into the head of Alex, alienated from the world that raised him, so that when we meet David, we understand why this boy would follow him into the ocean and keep on walking. As his mother (a brilliant Valeria Bruni-Tedeschi) says, almost as a warning, "My David needs a friend".

Summer of 85 is about more than just friends. It's about meeting that one person who opens you up and changes the entire trajectory of your life. The novel may be called *Dance on My Grave*, but *Summer of 85* is about dancing, and living, while you're here to enjoy it. — Sam Brooks



"*Summer of 85* is tender in its approach to Alex's delusional desires, stacked full of intense performances and emotional longing and set against a stunning French seaside backdrop. A reminder of the possibilities of summer, this film is a last chance to bathe in sunshine before winter arrives." — Emily Maskell, *NME*

"... the precocious and pétillant *Summer of 85* finds the prolific French auteur circling back to the kind of lurid, playful, and unapologetically queer psychodramas that first made him famous in the late '90s."

— David Ehrlich, *Indiewire*



Director: François Ozon
France 2020 | 101 mins

Cast: Félix Lefebvre, Benjamin Voisin, Philippine Velge, Valeria Bruni-Tedeschi
Producers: Eric Altmayer, Nicolas Altmayer
Screenplay: François Ozon
Based on the novel *Dance on My Grave* by Aidan Chambers
Cinematography: Hichame Alaouié
Editor: Laure Gardette
Music: Jean-Benoît Dunckel
Languages: In English and French, with English subtitles
Festivals: Toronto, San Sebastián, Busan 2020

Presented in association with



Screenings

SUT Mon 15 Nov, 4.00 pm
SUT Thu 18 Nov, 8.15 pm

(R13) *Suicide references, nudity & offensive language*

Who We Are: A Chronicle of Racism in America

SXSW
SOUTH BY SOUTHWEST
FILM FESTIVAL

Mobilise

These incisive documentaries amplify the voices of those on the front lines of the struggle for social justice around the globe. These films reinforce the power of the individual to stand up and push for change.



Directors: Emily Kunstler, Sarah Kunstler

USA 2021 | 118 mins

With: Jeffery Robinson, Josephine Bolling McCall, Gwen Carr, Tiffany Crutcher, Carolyn Payne

Producers: Emily Kunstler, Sarah Kunstler, Jeffery Robinson

Screenplay: Jeffery Robinson

Cinematography: Jesse Wakeman

Editor: Emily Kunstler

Music: Kathryn Bostic

Festivals: SXSW, Hot Docs 2021

Awards: Audience Award (Documentary Spotlight), SXSW Film Festival 2021

“If *An Inconvenient Truth* was an awareness campaign, then *Who We Are* is a rallying cry.”

— Pat Mullen, *POV Magazine*

“Who controls the past controls the future: who controls the present controls the past.” — George Orwell, *1984*

Based on former ACLU Deputy Legal Director Jeffery Robinson’s illuminating lecture on the history of US anti-Black racism, Emily and Sarah Kunstler’s *Who We Are* builds upon the framework of his talk with a compelling blend of archival imagery, personal anecdotes (Memphian Robinson was 11 years old when Martin Luther King Jr. was assassinated and was one of the first Black students at an integrated school), plus interviews with key figures from recent watershed US race relations moments.

Robinson delivers a damning account of slavery and racism in the US, aiming to help break the country’s repeating cycle of ‘two steps forward, three steps back’. The quote from George Orwell’s *1984* above speaks to false narratives that Robinson, and the film, seek to redress: the country was not founded on principles of freedom for all, rather white supremacy is enshrined in the very laws of the land.

Who We Are intentionally platforms voices who’ve known direct loss due to racism (on a personal or community scale), such as Eric Garner’s mother and a 106-year-old survivor of the 1921 Tulsa Massacre. Robinson’s open and well-reasoned approach belies a simmering anger and deep sadness within, which can’t help but seep out, lending a moving urgency to the film and its theses.

— Jacob Powell

“Jeffery Robinson’s guided tour through the past that anchors and divides his country is the best contextual primer for all those documentaries which came before.”

— Fionnuala Halligan, *Screendaily*

“[Robinson] presents arguably his most significant case in the excellent *Who We Are: A Chronicle of Racism in America*. The challenge is a tough one: to convince Americans that the USA is a nation founded on white supremacy and that it’s time to leave the past behind. This means confronting painful truths. Like any good advocate, however, Robinson anticipates counter-arguments before they arrive and comes prepared with evidence to support his claims. The result is a thoroughly compelling documentary that makes arguments both intellectual and emotional. It urges audiences to grasp the desire for change in the air. *Who We Are* is a significant work, both for its confrontation of a nation’s troubled past and for its hopeful look to the future.”

— Pat Mullen, *POV Magazine*

Screenings

SUT Thu 11 Nov, 1.15 pm
SUT Sat 20 Nov, 10.00 am

M Content may disturb

River

“As we have learned to harness their power, have we also forgotten to revere them?” So asks Willem Dafoe in majestic tone-poem *River*, the latest documentary effort from Jennifer Peedom following her triumphant *Sherpa* (NZIFF 2015) and *Mountain* (NZIFF 2017). The subject: the waterways from which life sprang, but which are often an afterthought to the mighty oceans that they flow into.

In *River*, the ethereal and astonishing beauty of rivers all over the world is evoked through rapturous lensing, swooping and gliding down rushing waterfalls, descending into the depths alongside schools of fish, witnessing from above the uncanny patterns the waterways carve through the landscape. It is a reaffirmation of the beauty of the river, and an urgent call to protect them and to view them once again as the forces of nature that they are, not the commodities they have since become.

Guided by warm, gravelly narration from Dafoe and a heart-swelling score from the Australian Symphony Orchestra, the scale of *River* is enormous, a visual feast that demands the biggest screen possible. A jaw-dropping salute to the essential beauty of nature, *River* invites you to sit back and sink into the flow of rapturous images, letting them wash you away and come to the surface refreshed. — Tom Augustine



“*River* is a mesmerizing call to arms... Utilizing gorgeous footage of these rivers to their maximum effect, *River* will make you rethink your relationship to the natural world while also never being overbearing. Like its namesake, *River* changes you consistently, gradually, and permanently.” — Matt Goldberg, *Collider*

“A visually majestic, significantly airborne journey over a wide variety of rivers around the world. It is, on a moment-to-moment basis, stunning to behold...”

— Todd McCarthy, *Deadline*

Telluride
Film Festival

Director: Jennifer Peedom
Australia 2021 | 76 mins

Narrator: Willem Dafoe
Co-director: Joseph Nizeti
Producers: Jennifer Peedom, Jo-anne McGowan, John Smithson
Screenplay: Jennifer Peedom, Joseph Nizeti, Robert McFarlane
Cinematography: Yann Arthus-Bertrand, Sherpas Cinema, Ben Knight, Peter McBride, Renan Ozturk
Editor: Simon Njoo
Music: Richard Tognetti
Festivals: Telluride 2021

Screenings

SUT Mon 22 Nov, 6.15 pm
SUT Wed 24 Nov, 10.45 am

E Documentary film exempt from NZ Classification labelling requirements

President

A power vacuum emerged in Zimbabwe following the ousting of long-term president-cum-dictator Robert Mugabe. With the promise of the first genuinely democratic election in the country in decades, two primary challengers emerged – former vice president Emmerson Mnangagwa and the young, idealistic outsider Nelson Chamisa. In the early stages of Camilla Nielsson’s documentary, a spiritual follow-up to her Zimbabwe-set feature *Democrats* (NZIFF 2014), Chamisa, an incredibly magnetic presence, drums up enormous grassroots support across the country, captured in vivid campaign rallies of enormous scale. Victory seems secure – until election night, when the forces of the established power begin to stir in the background.

Featuring remarkable on-the-ground access to Chamisa’s dogged team and their campaign first for victory, then for justice, *President* moves to the tune of a classic political thriller, with the highest possible stakes. The film finds disturbing echoes of more highly publicised political crises unfolding around the world, but also profound hope in its portrait of unshakeable determination in the face of decades-long oppression. — Tom Augustine

“...it’s the testimony of ordinary folk – the election monitor beaten over the head with an iron bar, for



example – that makes Nielsson’s film so chilling. The casual violence, the stony, brazen-faced manipulation of truth in this African nation shows how difficult it is to get a foot on the ladder of democracy, and how tenuous that hold is – there and everywhere.” — Fionnuala Halligan, *Screendaily*

“*President* may hit especially hard with... talk of stolen elections – as it depicts a scenario in which such accusations are backed by disturbing numeric discrepancies rather than wounded ego and bluster.”

— Guy Lodge, *Variety*

SUNDANCE
FILM FESTIVAL

Director: Camilla Nielsson
Denmark/USA/Norway 2021
116 mins

With: Nelson Chamisa, Thabani Mpofu, Nkululeko Sibanda
Producers: Joslyn Barnes, Signe Byrge Sørensen
Cinematography: Henrik Bohn Ipsen
Editor: Jeppe Bødskov
Music: Jonas Colstrup
Languages: In Shona and English, with English subtitles

Festivals: Sundance, CPH:DOX 2021

Awards: Special Jury Award (World Cinema Documentary), Sundance Film Festival 2021

Screenings

SUT Wed 10 Nov, 1.15 pm
SUT Sat 13 Nov, 11.30 am

E Documentary film exempt from NZ Classification labelling requirements

Firestarter: The Story of Bangarra



Portraits

Individuals who have left an indelible mark on our world are the subjects of these insightful documentary profiles. Pioneers and iconoclasts, famed and unknown, living and departed, these diverse personalities have little in common but for the remarkable impact on the lives of those they touch.



Image: Daniel Boud

Directors: Wayne Blair,
Nel Minchin

Australia 2020 | 101 mins

With: Stephen Page, David Page,
Russell Page, Frances Rings, Wesley Enoch

Producer: Ivan O'Mahoney

Photography: Tyson Perkins,
Ricky Schamburg, Andy Taylor,
Peter Alton, Luke Peterson

Editors: Nick Meyers, Karen Johnson

Music: David Page, Steve Francis

Festivals: Adelaide 2020; Sydney,
Hot Docs 2021

"Firestarter convincingly captures how and why Bangarra came to be, the world it was born into, the feeling at the time, and the importance of its quest to give Indigenous dance and dancers a bigger platform."

— Sarah Ward, *Screen Hub*

Rising from humble beginnings in a big, Aboriginal, suburban Brisbane family, there were once three beautiful brothers known as the holy trinity: Stephen, the responsible one; David, with the mischievous twinkle in his eye; and Russell, the mercurial, physical one. They became Sydney's darlings of the Australian contemporary dance scene in the 90s.

This documentary shares the language of urban blackfellas growing up in their creative backyard, who discover that connection to culture and Country is not often innate. We see the bristling cultural upheaval of the 1967 constitutional referendums to the 1988 Australia Bicentenary, the 1992 Paul Keaton Redfern speech to the 2000 Sydney Olympics. Over this time, the stripping and gutting of Aboriginal land and culture, the breakdown of the bloodline, comes to a turning point.

From the establishment of the National Aboriginal Islander Skills Development Association (NAISDA) in 1975 as a full-time training programme for Indigenous dancers to the formation of the renowned Bangarra Dance Theatre in 1989, art, dance and music prove to be the perfect medicine, maintained and restructured by the brothers to keep their Dreaming alive. Building bridges through dance allows trauma to carry beneath the mainstream stage. Their voices shake with grief, trapped in a cycle of repressing memories while sustaining cultural activism as fire in the belly.

The mix of nostalgic home videos, archival dance material and collected interviews stimulate familial protection and cultural care. Frances Rings, Associate Artistic Director, softly narrates that her children need to believe and know they have a world that understands their world. — Jack Gray

"In the age of virtual and augmented realities, it probably won't be long before the Bangarra dancers will appear, life-sized, in our living rooms, moving through our space, in all their majesty and beauty and spirit and strength, once again bringing songlines and subterranean connections, combining old and new in the most sublime ways.

My initial inclination was to write "until then, watch *Firestarter*" — but I am sure we will want to watch this film then too. The fact that the story of Bangarra is (hopefully) far from finished in a strange way almost adds to the film, implying — not ephemerality, exactly, but a sort of true-to-life incompleteness. What an experience. What a joy. I've watched it twice, and on both occasions emerged deeply moved."

— Luke Buckmaster, *The Guardian*

Screenings

SUT Sat 27 Nov, 10.45 am
SUT Wed 1 Dec, 2.00 pm

M Offensive language

Roadrunner: A Film about Anthony Bourdain

TRIBECA
FILM
FESTIVAL

To fans, Anthony Bourdain was a figure of relentless inquisitiveness, deeply committed to experiencing all this world had to offer. He seemed such a positive force in the mediascape that many were left completely blindsided by his suicide in 2018. *Roadrunner* has little to say in resolving Bourdain's tragic end, concerned instead with celebrating the way he lived – honest, adventurous and engaged.

Filmmaker Morgan Neville (*Won't You Be My Neighbor?*, *Best of Enemies* NZIFF 2015) concentrates this latest documentary on the period of Bourdain's life most familiar to the public, charting his rise to television stardom. When Bourdain's enjoyable tell-all about the inner workings of fancy restaurants, *Kitchen Confidential*, makes him an overnight success, he corrals newfound star power to become a travelling television personality with shows like *A Cook's Tour* and *Anthony Bourdain: Parts Unknown*.

At times the film does paint Bourdain as a frustratingly self-defeating character, but it isn't as interested in 'figuring out' the charismatic celebrity as it is exemplifying the sort of frank and spontaneous tribute Bourdain himself might have created.

There is no shortage of interesting people who have come into Bourdain's orbit, but the film



Image courtesy Park Circus/Universal

wisely eschews star power to prioritise interviewees with real intimacy and insight. *Roadrunner* is a suitably colourful and energetic tribute to a life thoroughly lived. — Adrian Hatwell

“Every celebrity projects an image, but Bourdain, the disarmingly literate bad-boy punk rock star of the restaurant world, was a compulsive truth-teller who scraped the fakery off every encounter.”

— Owen Gleiberman, *Variety*

Director: Morgan Neville
USA 2021 | 118 mins

With: Anthony Bourdain, Ottavia Busia, Eric Ripert, Christopher Collins, Lydia Tenaglia, David Chang, Tom Vitale, John Lurie

Producers: Morgan Neville, Caitrin Rogers

Cinematography: Adam Beckman

Editors: Eileen Meyer, Aaron Wickenden

Music: Michael Andrews, Noveller, John Lurie, Queens of the Stone Age

Festivals: Tribeca 2021

Presented in association with

canvas

Screenings

SUT Sun 14 Nov, 5.15 pm

SUT Fri 19 Nov, 3.45 pm

M *Offensive language & deals with suicide*

Crock of Gold: A Few Rounds with Shane MacGowan

SSIFF

The first inkling that this isn't just a music documentary is the glassy, drunken eyes of the 60-something Shane MacGowan. The contrast with the young MacGowan at the prime of his life, growling out the lyrics to "Fairytale of New York" at the start of this understated documentary, is stark. Director Julien Temple, himself considered punk rock royalty for his music documentaries including *Joe Strummer: The Future is Unwritten* (NZIFF 2006) and *Oil City Confidential* (NZIFF 2009), frames MacGowan's story as a quiet triumph, the triumph being that he is somehow still alive after a life of addiction. The portrait-like shots of MacGowan taken for the film echo out a warning about dependency.

This cautionary tale is also a one of Irish patriotism, the country's recent history at the fore. It's the tale of an incredible literary tradition in Ireland being continued by an unlikely punk rock musician. As the singer recounts his upbringing in rural Tipperary, his meteoric rise to fame in London and his descent into heroin addiction, he also charts Ireland's journey from The Great Hunger of the 1840s through to the Troubles in the latter half of the 20th century.

Shane MacGowan's folkloric story is swiftly layered with animated sequences of MacGowan's early life, archival footage of punk gigs, and casual, boozy interviews with



the wheezing, hissing MacGowan of today. Six decades of substance abuse have taken their toll on the frontman, but the poet who wrote such aching ballads as "A Rainy Night in Soho" and "The Broad Majestic Shannon" shines through his slurred words and vacant stare. "I'm just following the Irish way of life," he says. "Cram as much pleasure as you can into life and rail against the pain that you have to suffer as a result." — Steph Walker, Caitlin Abley

“You want Paddy? I'll give you f\$%king Paddy!”

— Shane MacGowan

Director: Julien Temple
UK/USA/Ireland 2020
124 mins

With: Shane MacGowan, The Pogues

Producers: Johnny Depp, Stephen Deuters, Stephen Malit, Julien Temple

Cinematography: Stephen Organ

Editor: Caroline Richards

Music: The Pogues

Festivals: San Sebastián, DOC NYC 2020

Awards: Special Jury Prize, San Sebastián International Film Festival 2020

Screenings

SUT Wed 10 Nov, 3.45 pm

SUT Thu 11 Nov, 8.30 pm

R16 *Violence, offensive language, drug use & sexual material*

FESTIVAL FILM FOREVER



For answers to frequently asked questions visit nziff.co.nz

Explore the programme online at nziff.co.nz

Find out more about the feature films and short film programmes we've selected for this year's NZIFF, access exclusive trailers and content, and curate your own shortlist and schedule of screenings to watch this winter.

- » **Films:** Explore films by theme, genre, country, language and more.
- » **Register:** Sign up to receive monthly news and daily session updates during NZIFF, and to create wishlists that you can share.
- » **Curate a wishlist:** Add any film to your own wishlist and then share your wishlist with friends (great for organising a crew), save sessions to your calendar, and create a handy shopping list to purchase from. You can even create a wishlist for every town and city where NZIFF screens.
- » **Schedule reminders:** Select the reminder on a film session to be alerted if tickets start selling fast, so you can book ASAP.
- » **News:** Read the latest film announcements, meet the filmmakers and peruse our guest profiles on the news section of the website.
- » **Galleries:** Browse NZIFF photos of special events, including world premieres, awards evenings and Q+As with leading filmmakers.

NZIFF 2021 in Nelson is scheduled to go ahead as planned in this programme catalogue, however changes to Covid-19 Alert Levels may impact on the ability to present screenings at the scheduled times or venues.

Visit nziff.co.nz for the most up to date information. We apologise for any inconvenience this may cause.

Programme changes

Information in this programme catalogue is correct at the time of printing. We reluctantly reserve the right to change the schedule by amending dates or replacing films. From Wed 10 Nov, confirmation of daily session times will be available on NZIFF's website nziff.co.nz and in our daily newsletters.

Please arrive early

There are no advertising films or trailers at NZIFF. We reserve the right to ask latecomers to wait until the conclusion of any introductions or short films before they are seated, or to seat latecomers in seats other than those originally purchased, to minimise disturbance to other patrons. Session starting times will not be delayed in deference to late arrivals. If collecting tickets prior to a screening please allow extra time in case there are queues.

Mobile phones

Please ensure mobile phones and other electronic devices are switched off before entering the auditorium.

Classification

- TBC** – NZ classification pending
- E** – Documentary film exempt from NZ classification labelling requirements
- 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 on the NZIFF website and displayed at venue box offices. Children's tickets are available only for films classified G, PG and M. Please note: At the time of printing some films have not been classified. These are marked TBC and classifications will be updated on the NZIFF website. Until they receive a classification rating, they are considered R18 (unless clearly aimed at children) and can only be purchased by and for people aged 18 and over.

Please note: ID may be requested for restricted films.

Ticket prices

A Coded sessions

Sessions starting after 5.00 pm weekdays and all weekend sessions.

» Full Price	\$17.50
» Student/Film Society* (65+)	\$14.00
» Child (16 and under)	\$12.00
» Senior (65+)	\$12.50

B Coded sessions

Sessions starting before 5.00pm weekdays and others as indicated.

» Full Price	\$14.50
» Student/Film Society*	\$14.00
» Child (16 and under)	\$12.00
» Senior (65+)	\$12.50

Concession discounts

Students/Community Services Card/Film Society/Film Industry Guilds

Students and Film Society members are entitled to purchase one ticket per session at the discount rate, only in person at the box office. Student/Membership ID is required – please ensure you bring it with you to the venue to present to staff on request; failure to do so will result in the full price being charged for attendance. The concession price is not available to those holding Film Society three-film sampler cards. This concession is not available after 5.00 pm on Friday and Saturday evenings.

Prices are GST inclusive and in NZD.

Buying tickets

Advance bookings are available for all NZIFF sessions.

Covid-19 Ticketing

Tickets are available at State Cinemas (Suter Theatre) in advance. Please note: Seats are allocated on the basis of best available at the time of purchase. Book early to secure the best seats.

Stay up-to-date: visit nziff.co.nz

Online

State Cinemas (Suter Theatre)
suter.statecinemas.co.nz

In person

Bookings for all NZIFF sessions can be made in advance at State Cinemas box office or on the day at the Suter Theatre, 208 Bridge Street, Nelson.

Phone

State Cinemas Nelson, (03) 548 3885

Methods of payment

State Cinemas Movie Gift Cards/Cash/EFTPOS: Accepted for box office bookings only.

Credit cards: Accepted for all bookings. Please note that State Cinemas (yellow) Free Vouchers and Hoyts Vouchers are not accepted.

Ticket Collection

All advance bookings can be collected from the Self Ticketing Kiosks located in both the State Cinemas Nelson and Suter Art Gallery foyers.

Refunds

Please note: 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. Refunds may be authorised for COVID-19 related reasons.

To begin the process to request a refund, please email events@statecinemas.co.nz with proof of either:

- Your Booking Reference Number
- Your Ticket Eftpos Number/Receipt
- Your Booking Reference Code

You will be contacted directly with confirmation of your request, and you will be supplied with available times for refund processing.

Please note that all refunds must be processed at the Point of Sale (counter) at State Cinemas, 91 Trafalgar Street, Nelson. Please also refer to our Covid-19 Advice on the website (nziff.co.nz) regarding Covid-19 related refunds.

Venue information

The Pastorius-Waller Theatre at the Suter Art Gallery
208 Bridge Street
Ph: (03) 548 3885

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New Zealand
FILM COMMISSION



Te Tumu Whakaata Taonga

Millie Lies Low with Ana Scotney. Director: Michelle Savill

Celebrating New Zealand cinema at Whānau Mārama NZIFF





Whānau
Mārama
New Zealand
International
Film Festival

Whakatū
Nelson
10 Nov – 1 Dec

nziff.co.nz

After Love
United Kingdom 2020