

NZIFF

NEW ZEALAND
INTERNATIONAL
FILM FESTIVAL



WELLINGTON
27 JULY – 12 AUGUST 2018

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Wine and film.

Both start with a vision and then take years of skill and craft to become a reality. A director draws the best performance from actors and crew, and a winemaker extracts the potential from the land and the grape. Dedication and the pursuit for perfection define both crafts. It's no wonder success for each is defined by raising a glass.



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Festival 2010–2018



47th Wellington International Film Festival

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New Zealand Film Festival Trust
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THE NEW ZEALAND FILM FESTIVAL TRUST

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Wellington 6141, New Zealand
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NZIFF

NEW ZEALAND
INTERNATIONAL
FILM FESTIVAL

27 JULY – 12 AUGUST 2018

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WELCOME



We could not be prouder or happier about fronting up, in this winter of 2018, to offer you a programme as invigorating and timely as any we have ever presented.

If you've not joined us before, you have chosen a great year to do so. If you are a regular, this year's NZIFF is going to feel new and different – unless you have been confining your attendance to the mighty Embassy, or to one of our lovely satellite venues, where it's business as usual. At age 47, we have lost the 100-year-old Paramount, the cinema that brought us into the world, and found a new home down the street at Reading Cinemas. Comfortable seating, heating, legroom, and a finely tuned picture and sound: it just won't be the same. We are very grateful to Reading Cinemas for taking us in: there are easier ways for cinema operators to make money than receiving the small share NZIFF can afford on the hard-won box

office our busy programme usually generates. Be warned, however: bigger seats mean fewer seats and you are advised to book for Reading screenings.

The Paramount may be shuttered, but the yin and yang of the NZIFF ecosystem persist: filmmakers produce work that calls for festivity, and audiences love to gather, evaluate and celebrate. NZIFF survives as a non-profit enterprise, dependent on that audience for almost 90% of our income.

NZIFF returns 25% of that income to filmmakers. The major sponsorship we receive from the New Zealand Film Commission is a gratifying institutional endorsement of that principle. Some other crucial supporters should also be acknowledged. Resene joins us for their fifth year as sponsors of another stimulating strand of films from Aotearoa. The Wellington Community Trust is behind us for the third year, and the Wellington City Council provides grant money – though we thank them above all for their custodianship of mothership Embassy.

Flicks.co.nz, RadioLIVE, nzherald.co.nz and Metro magazine are exactly the media partners an event like ours can work with, engaging directly with the films we present. In 2018 we welcome a new Artistic Development Partner in Creative New Zealand.

Though we encounter numerous not-quite contenders as we go, the thing we NZIFF programmers do for work, we also do for fun. There are debates, difficult decisions and hallelujah moments aplenty, which is exactly how we hope selecting your NZIFF will turn out for you. May our brave efforts help you spot the movies that mean the most to you.



Bill Gosden
Director

TICKET PRICES

A CODED SESSIONS

Sessions starting after 5.00 pm weekdays and all weekend sessions (unless otherwise indicated).

» Full Price	\$18.50
» Film Society/Film Industry Guilds/Nurses	\$15.00
» Student/Community Services Card	\$15.00
» Child (15 and under)/Senior (65+)	\$12.50

B CODED SESSIONS

Sessions starting before 5.00 pm weekdays or of a shorter duration and others as indicated.

» Full Price	\$15.00
» Child (15 and under)/Senior (65+)	\$12.50

C CODED SESSIONS

» All tickets	\$11.50
---------------	---------

ONLINE DISCOUNT

Purchase ten **Full Price** tickets or more in one online transaction and automatically receive a discount of \$2.00 per ticket.

TEN-TRIP PASS

Valid for all sessions (excluding Special Events), subject to seat availability. Venue sales only.

» Ten-Trip Pass	\$150.00
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The Ten-Trip Pass can be purchased in advance from the NZIFF box office at Reading Cinemas Courtenay (or from NZIFF venues during NZIFF dates). It can be used to book tickets in advance or on the day at NZIFF box offices for any session that is not sold out. The Ten-Trip Pass cannot be used for online, phone or mail bookings.

TICKETING FEES

A \$1.00 per ticket transaction fee is already included in the price of the ticket. There are no additional service fees except for where a courier delivery is selected (\$5.50).

CONCESSION DISCOUNTS (Film Society/Film Industry Guilds/Nurses/Student/Community Services Card)

Students, Film Society members, Film Industry Guild members, Nurses and Community Services Card holders are entitled to purchase one ticket per session at the discount rate. Student/Membership/Staff or CSC 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. Film Society 'Three Film Sampler' holders are not entitled to the concession discount.

Prices are GST inclusive and in NZD.

REFUNDS

Please note that NO REFUNDS will be given for tickets (either unused, uncollected or collected late) and Ten-Trip Passes (either in part or in full). Bookings once made cannot be altered. Please choose carefully as there are no seat swaps, exchanges or refunds, except as required by law.

BUYING TICKETS

BOOKINGS OPEN ON THURSDAY 5 JULY AT 10.00 AM

Advance bookings will be available for all NZIFF screenings. You can select your own seats if you book online. Book early to secure your favourite seats, and to ensure your tickets for screenings at the smaller venues.

ONLINE www.nziff.co.nz

You have the option to select your own seats if you book online, using the 'CHANGE SEAT' button before you complete your purchase. Tickets purchased online will be emailed to you, allowing you to print them at home. Please ensure you print your ticket, not just your confirmation letter, and bring your ID if you have booked concession discount tickets. You may also present your ticket on your mobile. Please ensure your ticket is loaded and ready for presentation.

IN PERSON BEFORE NZIFF (from Thursday 5 July to Thursday 26 July)

Advance tickets for all NZIFF screenings will be available at the NZIFF box office downstairs at Reading Cinemas Courtenay, 100 Courtenay Place.
10.00 am – 6.00 pm Monday to Friday, 11.00 am – 4.00 pm Saturday and Sunday.

IN PERSON DURING NZIFF (from Friday 27 July)

Embassy, Reading Cinemas Courtenay, Penthouse Cinema, Light House Petone, Ngā Taonga Sound & Vision: The box office at Ngā Taonga Sound & Vision will be open from 9.00 am – 4.00 pm, Monday – Friday. Tickets to all NZIFF screenings are available here.

Roxy Cinema: The box office at the Roxy Cinema can only sell tickets for their own NZIFF screenings. The box office opens 45 minutes before each NZIFF session commences and closes 15 minutes after each session starts. Box office closed between sessions.

Please note: Patrons buying tickets for sessions about to start may be given priority over patrons seeking advance bookings.

MAIL BOOKINGS

A booking form can be found on the NZIFF website. Once printed and completed, post to: New Zealand International Film Festival, PO Box 9544, Marion Square, Wellington 6141. Alternatively, you can call (04) 802 2579 and we can post you a booking form.

TELEPHONE – Please note that we have very limited phone booking services

Hours prior to NZIFF (Thursday 5 July to Thursday 26 July)

10.00 am – 5.00 pm Monday to Friday, 11.00 am – 4.00 pm Saturday and Sunday. Ph: (04) 801 8054

Hours during NZIFF (from Friday 27 July to Sunday 12 August)

10.30 am – 5.00 pm daily.

Ph: (04) 801 8054

SCHOOLS AND GROUP BOOKINGS

For groups of 20 or more people, contact Alice Vilardel on (04) 802 2571 or outreach@nziff.co.nz

METHOD OF PAYMENT

Cash: Accepted for box office and venue bookings.

EFTPOS: Accepted for box office and venue bookings.

Visa/Mastercard: Accepted for all bookings.

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

TICKET COLLECTION

For phone and mail bookings, tickets can be mailed or couriered out if booking is received at least nine days prior to your first screening. Otherwise they will be held for collection at the cinema box office of your first screening. Please bring your reference number and/or credit card and any concession ID as verification of your ticket purchase.

GENERAL ENQUIRES

Prior to NZIFF

Ph: (04) 802 2579, 9.00 am – 5.00 pm Monday to Friday (until 26 July).

During NZIFF

Ph: (04) 801 6483, 10.30 am – 8.00 pm daily (from 27 July – 12 August).

GENERAL INFORMATION

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

Embassy Theatre (EMB) & Embassy Deluxe (ED): 10 Kent Tce, Ph (04) 801 6483
Embassy Deluxe is a 70-seat cinema downstairs at the Embassy.

Reading Cinemas Courtenay (RCC): Level 1, 100 Courtenay Pl, Ph (04) 801 8054
NZIFF screenings will take place in Cinemas 2, 5, 9 or 10. Please check your ticket for screen details.

Ngā Taonga Sound & Vision (NT): cnr Taranaki and Ghuznee Sts, Ph (04) 384 7647

Penthouse Cinema (PH): 205 Ohio Rd, Brooklyn, Ph (04) 384 3157
Take buses 7 or 8 from Lambton Quay/ Willis Street. Check www.metlink.org.nz for timetables. All screenings this year will be held in Cinema 3.

Roxy Cinema (RX): 5 Park Rd, Miramar, Ph (04) 388 5555
Take buses 2, 24, 31, 43 or 44 from Courtenay Place to Miramar shops.
Check www.metlink.org.nz for timetables.

Light House Cinema Petone (LHP): 52 Beach St, Petone, Ph (04) 939 2061
Take the Hutt Valley train or buses 81, 83, 84, 85 or 91, from Courtenay Pl or Lambton Quay to Jackson St. Check www.metlink.org.nz for timetables.

PROGRAMME CHANGES

We reluctantly reserve the right to change the schedule by amending dates or replacing films. From Friday 27 July, confirmation of daily session times can be made by calling the NZIFF box office on (04) 801 8054. Any necessary changes will be advertised on our website or at our venues.

PLEASE ARRIVE EARLY

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

WHEELCHAIR ACCESS/SPECIAL REQUIREMENTS

All venues are accessible by wheelchair. Wheelchair accessible seats can now also be identified and purchased online. The Embassy is equipped with hearing loops with good coverage for all seats. All other venues except Ngā Taonga Sound & Vision and Roxy Cinema have amplified infra-red headphones (used without hearing aids), which can be obtained from the box office. Please note that where films are indicated as having subtitles, this is not the same as full captioning for the hearing impaired. Please advise the ticket seller when purchasing your tickets if you have any special requirements. Visit our website for venue specific information.

CENSORSHIP CLASSIFICATION

G – Suitable for general audiences

PG – Parental guidance recommended for younger viewers

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

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

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

R13 – Restricted to persons 13 years and over

R16 – Restricted to persons 16 years and over

R18 – Restricted to persons 18 years and over

Classifications will be published in NZIFF's daily newspaper advertising and displayed at the venues' box offices. Children's tickets are available only for films classified G, PG and M.

At the time of printing some films have not been rated. Until they receive a censor rating, they are considered R18 (unless clearly aimed at children) and can only be purchased by and for people aged 18 and over. For more information please visit the ticketing and venue information page on our website.

Please note: ID may be requested for restricted films.

SPONSORSHIP, BROCHURE AND WEBSITE ADVERTISING

Contact: Sharon Byrne Ph: (04) 802 2570

FURTHER INFORMATION

Contact us: info@nziff.co.nz, www.nziff.co.nz

EXPLORE THE PROGRAMME ONLINE AT www.nziff.co.nz

Find out more about the 160+ 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, and check out our 'Must See' recommendations from staff and friends of the NZIFF.
- » **Register** Sign up to receive monthly news and daily session updates during NZIFF, and to create wishlists that you can easily 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.

FOLLOW US ON SOCIAL MEDIA

Follow us on Facebook, Instagram and Twitter for behind-the-scenes photos and footage, sneak peeks, trailer reveals and giveaways.



www.facebook.com/nzfilmfestival

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



www.twitter.com/nzff

Keep up to date with our Twitter feed.



www.youtube.com/nzintfilmfestival

Watch trailers, interviews and much more.



www.instagram.com/nziff

Take a peek behind the scenes.

KEY TO ICONS



Guest Appearance

Meet the makers. Films programmed with introductions and post-screening Q+As with the artists in person. Correct at the time of printing. See website for latest updates.



Short Preceding Feature

Shorts paired thematically with selected feature films in the programme.



World Premiere

Brand new features and documentaries – often homegrown – that we have the privilege of debuting to New Zealand audiences.



Cannes Selection 2018

Direct from the Competition and Croisette in the South of France, we bring you the movies making waves at the most famous film festival of them all.



Major Festival Award

Films judged the best and brightest at A-list film festivals around the world, from Venice, to Berlin, to Sundance and Cannes.

KEY TO VENUE CODES

EMB	Embassy Theatre	RX	Roxy Cinema
ED	Embassy Deluxe	LHP	Light House Petone
RCC	Reading Cinemas Courtenay	NT	Ngā Taonga Sound & Vision
PH	Penthouse Cinema		

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Birds of Passage *Pájaros de verano*

Opening Night

A vibrant Colombian indigenous culture that's survived centuries of colonisation takes on the 1970s drug trade in our visually and aurally astounding opener. Directors Ciro Guerra (*Embrace of the Serpent*, NZIFF16) and Cristina Gallego shake off the clichés of crime-war and imperialism and imbue their saga with surreal beauty and the elemental power of ancient proverb.

The film's formidable matriarch (Carmiña Martínez) knows full well that the young chancer (José Acosta) who has courted her daughter (Natalia Reyes) could only have paid the outrageous dowry she demanded by selling dope to the gringos. But the seed is sown: insisting traditional honour codes be observed in enriching her clan, she bends her shamanistic authority to building an empire in the desert.

"Colombians are sick to the back teeth of filmmakers exploiting their troubled past, but Gallego and Guerra's inspired take on the blood feud yarn and mob thriller is really unique and far from cheap genre thrills as it gets. *Birds of Passage* is an enthralling, powerful statement." — Martyn Conterio, *Cinevue*

"This is an absolutely extraordinary film... You do not have to have Wayuu



ancestry, or any connection to the region to understand the broader implications of this epic story of haunted druglords and ruthless power grabs that are partly predicated on traditional beliefs and shibboleths. Guerra and Gallego's film is no dusty period piece, it is wildly alive, yet it reminds us that no matter how modern we are, there are ancient songs our forebears knew whose melodies still rush in our blood."

— Jessica Kiang, *The Playlist*

"Hardly a scene goes by without something fundamentally familiar being rendered in a unique fashion." — Jordan Hoffman, *The Guardian*



Directors: Cristina Gallego, Ciro Guerra
Colombia/Denmark/Mexico 2018
125 mins

Producers: Katrin Pors, Cristina Gallego
Screenplay: María Camila Arias, Jacques Toulemonde. Based on a story by Cristina Gallego
Photography: David Gallego
Editor: Miguel Schverdfinger
Music: Leonardo Heiblum
With: Carmiña Martínez, José Acosta, Jhon Narváez, Natalia Reyes, José Vicente Cotes, Juan Martínez, Greider Meza
Festivals: Cannes (Directors' Fortnight) 2018
In Wayunaiki, Spanish and English, with English subtitles
Censors rating tbc

PRESENTED IN ASSOCIATION WITH



A	EMB	Fri 27 Jul, 6.30 pm
A	RX	Sun 29 Jul, 3.15 pm
B	EMB	Wed 1 Aug, 3.30 pm
A	LHP	Fri 3 Aug, 6.15 pm
A	PH	Sat 4 Aug, 8.15 pm
B	PH	Thu 9 Aug, 3.45 pm

Capharnaüm

Centrepiece

A popular hit in Cannes, and already eyed-up as an Oscar contender, this heartfelt drama of a runaway boy's life on the streets of Beirut was shot with a cast of non-professional actors by Lebanese actress/director/co-writer Nadine Labaki (*Caramel*, NZIFF08).

"While this is unquestionably an issue film, it tackles its subject with intelligence and heart... Labaki uses a trial to structure the film, though this isn't a courtroom drama... Admittedly the case could probably only exist in cinema: Zain (Zain Al Rafeea), already serving a five-year sentence for stabbing someone, is suing his parents... for giving him life. Approximately 12 years old (even his parents don't know his exact age), this pint-sized James Dean is a sensitive toughie simmering with righteous resentment. One glimpse at his troubled home life and it's easy to understand why..."

Firmly in the tradition of great guttersnipe dramas, the film pays a considerable amount of attention to milieu, foregrounding the solidarity of children as they struggle to survive in an adult-made hell... Moments of humor...offer just the right balance with the overall unforced pathos... Young Al Rafeea is a revelation as



the swaggering, foul-mouthed Zain, combining the requisite traits of wounded sensitivity with seasoned resilience that somehow never feels clichéd." — Jay Weissberg, *Variety*

"*Capharnaüm* is a howl of protest against social injustice, a film as grounded in a place and time and yet as universal in its empathy with the dispossessed as *Bicycle Thieves* or *Salaam Bombay!*" — Lee Marshall, *Screendaily*

"A social-realist blockbuster – fired by furious compassion and teeming with sorrow, yet strewn with diamond-shards of beauty, wit and hope."

— Robbie Collin, *The Telegraph*

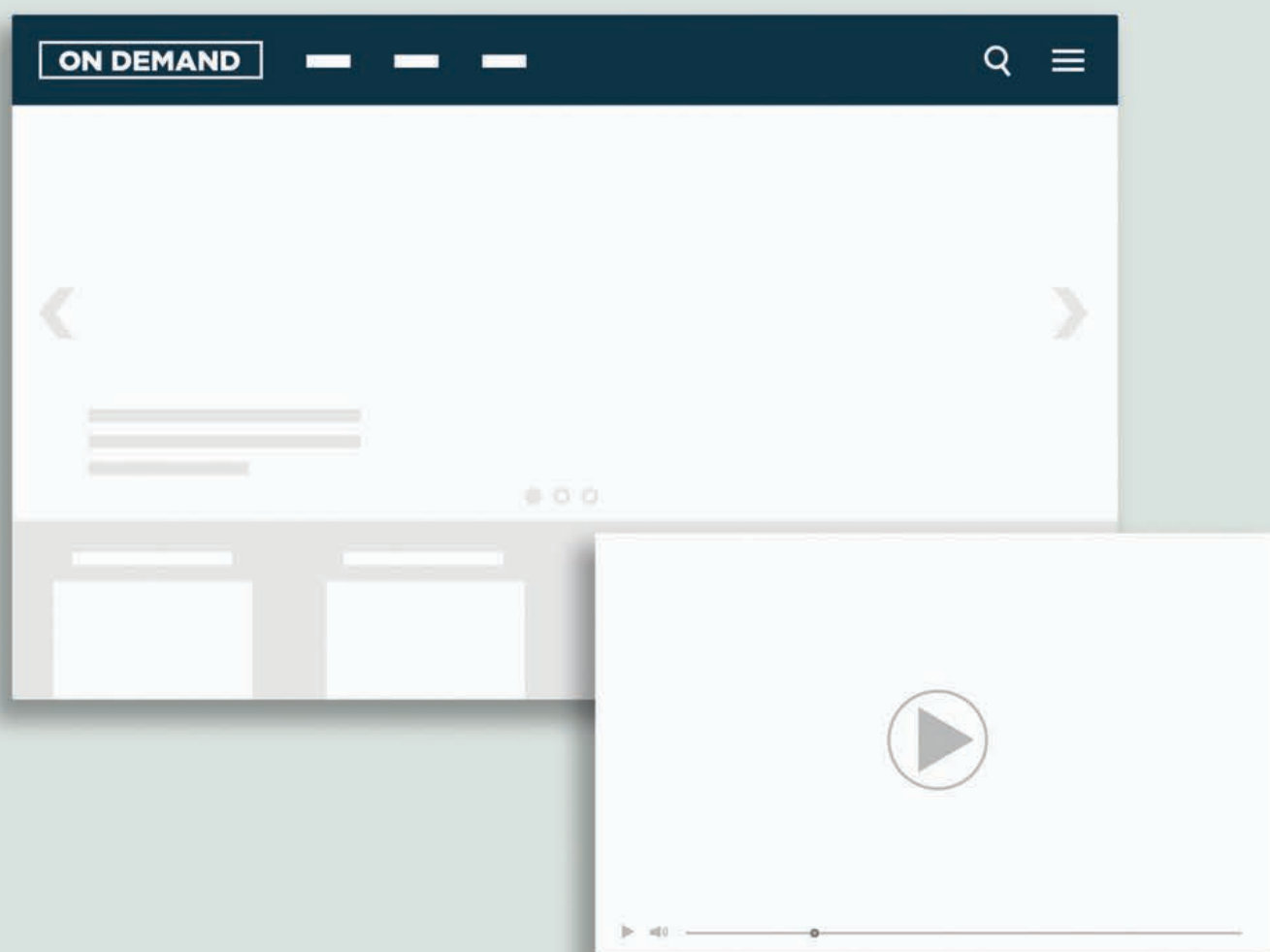


Director: Nadine Labaki
Lebanon 2018 | 123 mins

Producers: Khaled Mouzanar, Michel Merkt
Screenplay: Nadine Labaki, Jihad Hojeily, Michelle Kesrouani, Georges Khabbaz, Khaled Mouzanar
Photography: Christopher Aoun
Editors: Konstantin Bock, Laure Gardette
Music: Khaled Mouzanar
With: Zain Al Rafeea, Yordanos Shiferaw, Boluwatife Treasure Bankole, Kawthar Al Haddad, Fadi Kamel Youssef, Cedra Izam, Alaa Chouchnieh, Nadine Labaki
Festivals: Cannes (In Competition) 2018
Jury Prize, Cannes Film Festival 2018
In Arabic and Amharic, with English subtitles
CinemaScope | Censors rating tbc

A	PH	Sat 28 Jul, 3.30 pm
B	PH	Mon 30 Jul, 11.30 am
A	LHP	Sat 4 Aug, 3.45 pm
A	EMB	Sun 5 Aug, 5.45 pm
B	EMB	Fri 10 Aug, 11.00 am

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Cold War *Zimna wojna*

Closing Night

This dazzling Cannes winner from Paweł Pawlikowski, the director of *Ida*, feels like the perfect closing night choice: you don't want such glorious filmmaking to end. Pawlikowski whisks his two fatally attracted lovers, a singer and a composer, through myriad, brilliantly evoked musical styles and settings either side of the Iron Curtain – from Stalin-era folk troupes to 1950s Paris jazz bars.

"Portraying a whirlwind, border-hopping *amour fou* in gorgeous black and white, Paweł Pawlikowski's *Cold War* won him the Best Director prize. In post-war Poland, pianist composer Wiktor (Tomasz Kot) tours villages with his lover, music teacher Irena (Agata Kuczeńska) in search of folk-based talent. At an audition, Zula (Joanna Kulig) cons her way into a duet with a more talented singer. Though Irena tells Wiktor that Zula is just out of prison for stabbing her father, he feels that 'she has something'.

Soon she is a star... When the troupe performs in Berlin, Wiktor asks Zula to cross to the West with him; thereafter many borders are crossed, many lines of fate are broken... jealousies and betrayals flourish and die, but the two continue to attract and repel each other.



Much of the film is a thrillingly seductive musical, shot and edited with the rhythm of dance, but the surface whirl would not fascinate without the luminous presence of Joanna Kulig...

The hopelessly unsuited couple are fictionalised versions of Pawlikowski's parents, and through them we experience near equal disenchantment with socialist and capitalist mores. I loved it." — Nick James, *Sight & Sound*

"The torn curtain of love is the theme of Paweł Pawlikowski's mysterious, musically glorious and visually ravishing film."

— Peter Bradshaw, *The Guardian*



Director: Paweł Pawlikowski

Poland/UK/France 2018 | 89 mins

Producers: Tanya Seghatchian, Ewa Puszczyńska
Screenplay: Paweł Pawlikowski, Janusz Głowacki, Piotr Borkowski

Photography: Łukasz Żal

Editor: Jarosław Kamiński

Music: Marcin Masecki

With: Joanna Kulig, Tomasz Kot, Borys Szyc,

Agata Kuczeńska, Cédric Kahn, Jeanne Balibar

Festivals: Cannes (In Competition) 2018

Best Director, Cannes Film Festival 2018

In Polish and French, with English subtitles

B&W | Censors rating tbc

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* Closing Night will be preceded by a short introduction.

B PH	Mon 6 Aug, 4.15 pm
B EMB	Tue 7 Aug, 1.15 pm
A LHP	Wed 8 Aug, 6.15 pm
A PH	Sat 11 Aug, 8.45 pm
A EMB	Sun 12 Aug, 7.00 pm*

Burning *Beoning*

Special Presentation

By critical consensus a masterpiece, and the highest ever rated film on the *Screen International's* eagerly pored-over Cannes jury grid, *Burning*, like previous record holder *Toni Erdmann*, left the Competition officially prizeless but showered in glory. A love triangle and a mystery, it concerns an earnest young writer's (Yoo Ah-in) jealous crush on a mercurial woman (Jun Jong-seo) who takes up with a handsome, prosperous companion (Steven Yeun, *The Walking Dead*).

"Not a lot actually burns in Lee Chang-dong's *Burning*... But the cumulative effect of all its perfect moments, all its perfectly true, unexpected and consequential scenes, is scorching. The embers are banked up so gradually and relentlessly that it's not until a few hours after the ending of this elusive, riveting masterpiece that you are far enough away to appreciate the scale of the conflagration...

It is based on a skeletal short story by Murakami Haruki in the same way a spreading oak is based on an acorn... The absolute precision of craft, from Hong Kyung-pyo's unerring camera placement to [the] stunningly variegated and cleverly deployed score, illuminates a trio of performances that are little



short of miraculous... The narrative is slippery as silk, eliding from romance to tragedy to mystery to something more unsettling... This sense of surprise and inevitability is a hallmark of truly masterful writing... and such skillful direction that it feels like you're suspended within the story in an invisible tangle of glances and exchanges, secrets and lies, tricks and cruelties and lucky shafts of reflected sunlight." — Jessica Kiang, *Sight & Sound*

"Intensely captivating... *Burning* handles the ideas of a triangulated relationships and emotions in intensely mesmerizing and subtle ways."

— Jordan Ruimy, *The Playlist*



Director: Lee Chang-dong

South Korea/Japan 2018 | 148 mins

Producers: Lee Joon-dong, Lee Chang-dong, Ok Gwang-hee

Screenplay: Oh Jung-mi, Lee Chang-dong. Based on the short story 'Barn Burning' by Murakami Haruki

Photography: Hong Kyung-pyo

Editors: Kim Hyun, Kim Da-won

Music: Mowg

With: Yoo Ah-in, Steven Yeun, Jun Jong-seo

Festivals: Cannes (In Competition) 2018

In Korean with English subtitles

CinemaScope | Censors rating tbc

A RCC	Sat 28 Jul, 6.30 pm
A LHP	Sun 5 Aug, 4.45 pm
B RCC	Wed 8 Aug, 11.00 am
A EMB	Sun 12 Aug, 3.45 pm

Leave No Trace

Special Presentation

Director Debra Granik introduced Jennifer Lawrence to the world in *Winter's Bone*. In *Leave No Trace* she directs young Wellington actress Thomasin Harcourt McKenzie in a lead performance that is just as remarkable. She plays Tom, a teenager who has been living off the grid with her father, Will (Ben Foster), from an early age. Camped in a forest outside Portland, they are peaceable, lo-tech survivalists, perfectly attuned to each other and the natural world. Will's alienation from society is profound – he and Tom run drills in preparation for any human intrusion – but it doesn't prevent him from providing his daughter an education.

Discovery is probably inevitable. When social services try to intervene and Tom's sheltered life is threatened her responses are complex, not least as she comes to see the shelter she herself affords her troubled father. Though there's the trajectory of a chase movie in the pair's flight from authority, the heart of the drama lies in the perceptible shifts in Tom's view of the world – and in the compassion extended to the two of them by a whole world of backwoods dwellers. “*Leave No Trace* tactfully tells an



equally heart-warming and heart-breaking story of the unconditional love shared between father and daughter. Foster and McKenzie deliver raw, tender, captivating and transcending performances. The bond between them isn't only compelling, it is inspiring... A profound story about love, family, loyalty, understanding, and compassion.” — Tiffany Tchobanian, *Film Threat*

“Something deeply compassionate, a story of a father and daughter that speaks truths about some large things.”

— Richard Lawson, *Vanity Fair*



Debra Granik*

Director: Debra Granik
USA 2018 | 109 mins

Producers: Anne Harrison, Linda Reisman, Anne Rosellini

Screenplay: Debra Granik, Anne Rosellini.

Based on the novel *My Abandonment* by Peter Rock

Photography: Michael McDonough

Editor: Jane Rizzo

Music: Dickon Hinchliffe

With: Ben Foster, Thomasin Harcourt McKenzie, Jeff Kober, Dale Dickey

Festivals: Sundance, San Francisco, Cannes (Directors' Fortnight), Sydney 2018
PG drug references

Debra Granik will introduce her film, followed by Q+A sessions at the Embassy screenings.

DEBRA GRANIK'S VISIT IS SUPPORTED BY



EMBASSY OF
THE UNITED STATES
OF AMERICA

A	EMB	Sun 29 Jul, 6.00 pm*
B	EMB	Mon 30 Jul, 12.45 pm*
A	PH	Fri 3 Aug, 6.15 pm
A	RX	Sat 4 Aug, 1.00 pm

Shoplifters *Manbiki kazoku*

Special Presentation

Few filmmakers are as delicate observers of family units – and especially of children – as Kore-eda Hirokazu, and *Shoplifters* radiates with the same joyous naturalism and sad wisdom of his best work. The eponymous shoplifters are the Shibatas, a low-income family of five struggling away in a tiny corner of Tokyo. Scrimping and saving, as well as stealing whenever necessary, this overcrowded household one day opens their door to an abused child wandering the neighbourhood. Wary of exposing their own living situation, they ignore the authorities and secretly adopt the little girl – to everyone's greater happiness, but also peril.

The permissible definition of what makes a family is constantly under suspicion, even as we witness the Shibata's closeness. Their ethical predicament will ultimately be laid bare in ways that resound long after this passionately humane film reaches its final frame.

A triumph of subtlety over spectacle, *Shoplifters* was awarded this year's Palme d'Or at a festival usually overruled by the most controversial or brazenly political films. In fact, as socially conscious as recent Cannes-winner *I, Daniel Blake*, the potency of Kore-eda's



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latest caught everyone off guard – a testament to his masterfully understated approach to human life, and to the power of calm, compassionate voices in a world where we can barely hear one outrage over another for all the screaming. — Tim Wong

“[Kore-eda's] embrace is as ferocious and beautiful and loving as that of a mother trying to hug away all her child's fears. His... film is a gorgeous thing.” — Jessica Kiang, *Sight & Sound*

“Profoundly moving... a haunting film about abandoned people, and the beautiful things that are lost and found between.” — David Ehrlich, *Indiewire*



Director/Screenplay/Editor:
Kore-eda Hirokazu

Japan 2018 | 121 mins

Producers: Matsuzaki Kaoru, Yose Akihiko, Taguchi Hijiri

Photography: Kondo Ryuto

Music: Hosono Horuomi

With: Lily Franky, Ando Sakura, Matsuoka Mayu, Kiki Kilin, Jyo Kairi, Sasaki Miyu

Festivals: Cannes (In Competition) 2018

Palme d'Or, Cannes Film Festival 2018

In Japanese with English subtitles

Censors rating tbc

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THE PANTOGRAPH PUNCH

A	LHP	Sun 29 Jul, 2.45 pm
B	RX	Wed 1 Aug, 1.00 pm
B	PH	Fri 3 Aug, 3.45 pm
A	EMB	Sat 4 Aug, 6.30 pm
B	EMB	Wed 8 Aug, 3.30 pm
A	PH	Sun 12 Aug, 6.30 pm

Yellow is Forbidden

Special Presentation

Chinese designer Guo Pei made fashion headlines around the world when Rihanna wore her massive canary yellow gown to the Met Gala in 2015. If ever a dress was intended to stop the show, this was it. Typically of Guo Pei, it was intricately embroidered and bejewelled, the product of years rather than months of work – an opulent one-off, likely only ever to be worn on a catwalk or red carpet.

How did the daughter of a communist soldier and primary school teacher, educated, as she informs a bemused Western press at 'No 2 Light Industry School, Beijing', become the designer of choice to China's one percent, positioning herself for global significance? We are taken into her world as she seeks acceptance from Paris' Chambre Syndicale de la Haute Couture. Her irresistible force may have met an immovable object.

In milieus as different as Afghanistan (*A Flickering Truth*), South Sudan (*The Art Star and the Sudanese Twins*) and a NZ high school (*Māori Boy Genius*), Pietra Brett Kelly has excelled as an enthralled yet keenly perceptive observer of highly driven individuals. In *Guo Pei* she meets a subject fit for the times. The contemporary hankering



for imperial grandeur may never have looked more insanely magnificent than in Guo Pei's world of wearable arts. Its roots in suppression, aptly alluded to in the film's title, are astutely observed in Brett Kelly's fascinating, gorgeous film.

"With a remarkable eye for detail and exquisite blending of visual art forms, Pietra Brett Kelly captures Guo's drive, artistry, meticulousness, and acumen." — Brian Gordon, Tribeca Film Festival

"Compelling and stimulating... an intimate, involving portrait of Chinese fashion designer Guo Pei." — Keith Uhlich,

Hollywood Reporter



Pietra Brett Kelly*

Director/Screenplay: Pietra Brett Kelly
New Zealand/China/France 2018
97 mins

Producers: Pietra Brett Kelly, Richard Fletcher, Naomi Wallwork

Photography: Jacob Bryant

Editors: Nicolas Chauderge, Margot Francis

Music: Tom Third

With: Guo Pei, Philip Treacy, Wendi Murdoch, Godfrey Deeny

Festivals: Tribeca, Hot Docs, Sydney 2018
In Chinese, French and English,
with English subtitles

A	RX	Sat 28 Jul, 5.00 pm*
A	EMB	Sun 29 Jul, 12.30 pm*
B	EMB	Wed 1 Aug, 10.30 am
B	PH	Thu 9 Aug, 11.45 am
A	PH	Sat 11 Aug, 6.45 pm

Mirai *Mirai no Mirai*

Special Presentation

"The complex, sometimes fraught relationship between older and younger siblings is mapped with kindness, imagination and wit in *Mirai*, from Japanese writer-director Hosoda Mamoru... Inspired by Hosoda's experience watching his own kids interact, this latest work, rooted more in realism and domesticity despite some flights of fancy, continues the director's ongoing preoccupation with family dynamics, explored previously with more fantastical settings in *The Boy and the Beast* and *Wolf Children*...

In an affluent suburb, Kun, a little boy of maybe three or four, lives with his mom and dad in a flowing, modernist house – designed by Kun's dad himself – that descends room by room down a hill, enclosing a little yard with a single tree... The peace of this harmonious little world is disrupted by the arrival of Mirai, Kun's new little sister, who, although cute, also makes demands on his parents' time and attention, much to Kun's chagrin...

When mom goes back to work and leaves dad to look after the kids at home, Kun takes to spending a lot of time alone in his playroom or the yard. There, he makes friends with a dashing prince in 18th century clothing who the



audience and Kun eventually realize is actually Kun's fantasy personification of Yukko the [family's] dog...

Hosoda has a lovely, light touch and leavens the proceedings with dry, well-observed humor. Likewise, the character design walks the line with grace between big-eyed anime cuteness and closely observed realism, capturing with insightful wit the way dogs and kids move and wiggle."

— Leslie Felperin, *Hollywood Reporter*

"Beguilingly sweet-natured ... *Mirai* is a work of heart-swelling beauty and considerable charm."

— Wendy Ide, *Screendaily*



Director/Screenplay: Hosoda Mamoru
Japan 2018 | 98 mins

Producers: Saito Yuichiro, Ito Takuya, Adachi Yuichi, Kawamura Genki

Animation directors: Aoyama Hiroyuki, Hata Ayako

Artistic directors: Omori Takashi, Takamatsu Yohei

Music: Takagi Masakatsu

Voices: Kamishiraishi Moka, Kuroki Haru, Hoshino Gen, Aso Kumiko, Yoshihara Mitsuo, Miyazaki Yoshiko, Yakusho Koji

Festivals: Cannes (Directors' Fortnight), Annecy 2018

In Japanese with English subtitles
Censors rating tbc

PRESENTED IN ASSOCIATION WITH



A	RX	Sat 28 Jul, 1.00 pm
A	EMB	Sun 29 Jul, 3.30 pm
A	RCC	Sat 4 Aug, 10.45 am
A	PH	Sun 5 Aug, 12.00 pm

Desert Hearts

Retro

"Exuberant and sexy, *Desert Hearts* is the most untrammelled love story in this Festival, and the most assured and liberating lesbian movie ever. It belts along on fresh air, country music and sassy dialogue so that you can almost feel that warm wind in your hair."

— 15th Wellington Film Festival, 1986

"You're just visiting the way I live," confidently queer Cay (Patricia Charbonneau) cries out to newly lesberated Vivian (Helen Shaver) during their first romantic set-to in Donna Deitch's swoony and sharp-witted *Desert Hearts*. The same can't be said of Deitch's 1985 film, her first, which became a sapphic touchstone precisely by not treating lesbian love as a topic for tourism (as *Personal Best* did in '82) or something far worse (cf. *The Children's Hour*, from '61).

Adapted from *Desert of the Heart*, the 1964 debut novel by lavender legend Jane Rule, and scripted by Natalie Cooper, Deitch's movie takes place in Reno, Nevada, in 1959. Vivian, a 35-year-old literature professor at Columbia, has headed to the city for a quickie divorce from a fellow academic... The scholar – fragile, remote, wry, serious – ignites something in Cay, a coltish soft butch



a decade younger who sculpts when she's not working as a change operator at the casino. However self-assured, and no matter how many women may have shared her bed previously, Cay is also nakedly vulnerable around this soigné New Yorker. She is, in other words, falling in love, a condition never pathologized or diminished in Deitch's film but rather celebrated to the fullest."

— Melissa Anderson, *Village Voice* (2017)

"Steeped in moody, classic country and western music, it conveys romantic longing and confusion with bittersweet intensity."

— Camille Paglia, *Sight & Sound*



Director/Producer: Donna Deitch
USA 1985 | 91 mins

Screenplay: Natalie Cooper. Based on the novel *Desert of the Heart* by Jane Rule
Photography: Robert Elswit
Editor: Robert Estrin
With: Helen Shaver, Patricia Charbonneau, Audra Lindley, Andra Akers, Gwen Welles, Alex McArthur
Festivals: Locarno 1985; Sundance, Auckland 1986
Best Actress (Helen Shaver), Locarno Film Festival 1985
Special Jury Price, Sundance Film Festival 1986
M sex scenes

A	EMB	Wed 8 Aug, 8.45 pm
A	PH	Thu 9 Aug, 8.15 pm
B	PH	Fri 10 Aug, 4.15 pm

Liquid Sky

Retro

Bodiless extra-terrestrials descend on Manhattan's post-punk club scene for the heroin and stay for the sex, vaporising their fodder in explosions of psychedelic ecstasy at the moment of climax. Margaret, a pansexual New Wave fashion star, discovers she can dispatch unwelcome visitors by feeding the aliens' habit. Anne Carlisle, who co-wrote the film with recent Russian émigrés Slava Tsukerman and Nina V. Kerova, brings eerie concentration to playing both the dangerously bored Margaret and cokehead male model Jimmy, her caustic fashionista rival.

Their jaded carnival of sexual identity as art form and weapon is as startling now as when it twice filled the Paramount for Festival midnight screenings in 1983. A quintessential artefact of 1980s New Wave, *Liquid Sky* now looks and sounds sharper than ever in this 2018 4K restoration.

"At last... Slava Tsukerman's 1982 neon-fired New Wave New York alien sex-party punk-disco orgasm-as-revenge proto-electroclash feminist genderfuck is on screens in its finest form, scrubbed and crisp and gorgeous, ready to baffle, disquiet, thrill, and trigger... The tangerine skylines, sweat-slick club dancers, grubby-chic apartments,



ubiquitous neon, lavishly asymmetrical hairdos and so-primitive-they-fascinate alien effects demand truly to be seen...

Liquid Sky has always been caught smack between delirious curio, avant-garde put-on, exploitation cheapie, and naive masterpiece. Today, it seems prescient... A singular vision of a twilight Manhattan haunted by the lost, the daring, the damned, the jonesing – and some aliens." — Alan Scherstuhl, *Village Voice*

"This film isn't about the 1980s, it is the 1980s. Layered in face paint and neon, it is a vivid world, both nightmarish and seductive." — Patrick Dahl,

Screen Slate

Director/Producer: Slava Tsukerman
USA 1982 | 113 mins

Screenplay: Slava Tsukerman, Anne Carlisle, Nina V. Kerova
Photography: Yuri Neyman
Editors: Sharyn Leslie Ross, Slava Tsukerman
Music: Slava Tsukerman, Brenda I. Hutchinson, Clive Smith
With: Anne Carlisle, Paula E. Sheppard, Susan Doukas, Otto von Wernherr, Bob Brady, Elaine C. Grove, Stanley Knap, Jack Adalist, Lloyd Ziff, Harry Lum, Roy MacArthur
Festivals: Wellington 1983, Auckland 1984
4K DCP | R18 cert

A	RCC	Fri 27 Jul, 9.00 pm
A	EMB	Sun 29 Jul, 9.00 pm
B	RCC	Fri 3 Aug, 4.00 pm

Orlando

Retro

Sally Potter's sumptuous adaptation of Virginia Woolf's fantasia of shifting gender identity through 400 years of English history is as fresh today as it was when it first dazzled New Zealand festivalgoers in 1993.

"Many intellectual traditions vie for ascendancy in Sally Potter's adaptation of Virginia Woolf's 1928 modernist novel, but the joy is that the film comes over simply: a beautiful historical pageant of 400 years of English history, full of grand visual and aural pleasures, sly jokes, provocative insights, emotional truths – and romance..."

The film, comprising six or so major scenes, begins at the opulent court of the Virgin Queen, Elizabeth (played by self-proclaimed stately homo Quentin Crisp), where the male Orlando receives favour, an estate and immortality; it then follows his quest for love in 50-year jumps through the Civil War, the early colonial period, the effete literary salons of 1750 by which time Orlando is apparelled as a woman, and the Victorian era of property, to a 20th century postscript added by Potter.

The fine, stylised performances from an idiosyncratic international cast are admirably headed by Tilda Swinton's magnificent Orlando, who acts as the



film's complicitous eyes and ears... It's a critical work, in that it comments wryly on such things as representations of English history, sexuality/androgyny and class – but made in the spirit of a love-poem to both Woolf and the England that made us. It's wonderful." — Wally Hammond, *Time Out*

"Tilda Swinton's performance as Orlando in this adaptation of Virginia Woolf's novel is luminous and thrilling, an omnisequal romp through 400 years of history."

— Kate Muir, *The Sunday Times*

Director: Sally Potter
UK/Russia/France/Italy/
The Netherlands 1992 | 94 mins

Producer: Christopher Sheppard

Screenplay: Sally Potter

Based on the novel by Virginia Woolf

Photography: Aleksei Rodionov

Editor: Hervé Schneid

Music: David Motion, Sally Potter

With: Tilda Swinton, Billy Zane, Lothaire Bluteau, John Wood, Heathcote Williams, Charlotte Valandrey, Quentin Crisp, Dudley Sutton, Thom Hoffman, Jimmy Somerville

Festivals: Auckland 1993

In English and French, with English subtitles
PG sexual references

A EMB Sun 5 Aug, 3.30 pm

Wings of Desire *Der Himmel über Berlin*

Retro

For many the highlight of this year's Berlinale was the premiere of this dazzling new 4K restoration of Wim Wenders' spectacularly aerial *Wings of Desire*. Shot in Berlin two years before the fall of the Wall, it's a palpably humanistic film purporting to see into the anxious souls of city dwellers through the eyes of angels. One of them (Bruno Ganz) hankers to become human and taste the coffee. The surround-soundscape is as gloriously untethered as the film's floating camera, a symphony of voices, music and urban ambience cradling the poetry of Peter Handke's script. Lyrically articulating a profusion of existential doubts and fleeting sensory delights, it's one of the great Rorschach test movies, many things to many people – and incidentally a must for Nick Cave completists.

No longer subject to the intermediate steps entailed in printing black and white imagery on colour film stock, the digital restoration, scanned from the original negative, renders the legendary cinematography of Henri Alekan even more vividly than when we first showed the film in 1988. Don't miss your chance to experience it on the giant Embassy screen.

"*Wings of Desire* on the big screen



in 4K shows us a city and shows us a world that is 30 years old, but it is so succinct, so there and so rich that it could also be a new film." — Wim Wenders

"*Wings of Desire* is shot in a silvery black and white so that Berlin seems dusted with celestial soot... The first time I saw the film I thought it was a knockout; on second viewing it already seemed a classic." — J. Hoberman, *Village Voice*

"It's full of astonishingly hypnotic images... and manages effortlessly to turn Wenders' and Peter Handke's poetic, literary script into pure cinematic expression."

— Geoff Andrew, *Time Out*

Director: Wim Wenders
West Germany/France 1987
128 mins

Producers: Wim Wenders, Anatole Dauman

Screenplay: Wim Wenders, Peter Handke

Photography: Henri Alekan

Editor: Peter Przygodda

Music: Jürgen Knieper, Nick Cave and the Bad Seeds

With: Bruno Ganz, Solveig Dommartin, Otto Sander, Curt Bois, Peter Falk

Festivals: Cannes 1987; Auckland 1988

Best Director, Cannes Film Festival 1987

In German, French and English, with English subtitles
4K DCP | B&W and Colour | PG coarse language

PRESENTED IN ASSOCIATION WITH

**Wellington
Film Society**

A LHP Sun 29 Jul, 5.15 pm
B EMB Wed 8 Aug, 12.30 pm
A EMB Sat 11 Aug, 4.00 pm
A RX Sun 12 Aug, 3.00 pm

AOTEAROA

NEW ZEALAND FILMS AT NZIFF ARE
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NZIFF is always proud to provide big screen premieres for striking work made within our own shores – and by Kiwis working elsewhere.

Documentary filmmakers celebrate remarkable New Zealanders on this year's programme. We also welcome the home landing of Dustin Feneley's spectacular feature *Stray*. In selecting our two regular short film programmes – *New Zealand's Best* and *Ngā Whanaunga* – we saw so many terrific new shorts in 2018 that we added two more programmes to show them off.

See also: *Yellow is Forbidden* (p11), *Dog's Best Friend* (p63), *Mega Time Squad* (p83).

Bludgeon



Ryan Heron
Andy Deere
Directors/Producers:
Ryan Heron, Andy Deere
New Zealand 2018
90 mins

Photography: Ryan Heron,
Tim Flower, Andy Deere
Editor: Andy Deere
Camera assistant: Kaleb Brown
Music: Jeremy Toy
Sound design: Department of Post
With: Nicholas Matepo Waiariki,
Martainn Cuff, Justin Stockbridge
Cinemascope

Ryan Heron and Andy Deere's affectionate and funny documentary introduces us to the competitive sport of 'medieval combat' and its eccentric cast of characters – each vying to swing swords (not to mention battle axes, maces and halberds) for New Zealand on the world stage. Just don't call it re-enactment or LARPing, because this intensely physical and exhausting sport of violent armour-clad combat is anything but play-acting.

Our initiation into this weird and wonderful world comes through the enthusiastic but self-confessedly out-of-shape rookie Nick Waiariki. His quest for glory takes him from Rotorua to Taranaki, where he is set to try out for the number one-ranked Kiwi team, the Steel Thorns.

Captain of the Thorns, Martainn 'The Machine' Cuff, has a lifelong dream to represent his country but has an unexpected obstacle to overcome – his pathological fear of wolves. Thorns manager and master armourer Justin Stockbridge is one of New Zealand's most experienced fighters, but his take-no-prisoners management style ruffles more than a few feathers. Does this oddball crew have what it takes to compete internationally in what must be one of the world's most brutal combat sports? — MM

A	RCC	Fri 3 Aug, 8.15 pm
A	RX	Sat 4 Aug, 5.15 pm
A	RCC	Sun 5 Aug, 3.00 pm

She Shears



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Jack Nicol*
Director: Jack Nicol
New Zealand 2018
86 mins

Producers: Georgina Allison
Conder, Ainsley Gardiner
Screenplay: Jack Nicol
Photography: David Russell
With: Jills Angus Burney,
Hazel Wood, Catherine Mullooly,
Pagan Karauria, Emily Welch

When a Kiwi girl sets her heart on becoming a shearer there's not a lot that's going to stop her, as the five women profiled in this lively doco happily testify. Central Otago's Pagan Karauria admits it was tough getting a gig at the start, but with her champion dad staunchly behind her, she's made the shearing shed the focus of her career, not just as a competitive shearer, but as an ace wool sorter and mentor to other young women. With whānau solidly backing them, each of these women strive, more than anything, to better themselves. For legends Jills Angus Burney and Emily Welch, personal bests have been world records.

At the Golden Shears, the world's biggest shearing competition, there's

no special category for women. For Ruawai's Hazel Wood, busting to escape the world of dairy conversion, the competition represents a first foot on the ladder. Though Pagan claims she's bent on placing 'first or second', her true determination lies in beating the terrible internal injuries suffered in a road accident. While the Golden Shears comperes freestyle with verbal flair on a flying fleece or a kicky ewe, director Jack Nicol applies camera poetry to the agility, strength, skill and rhythmic grace of women wielding blades of steel.

A	RCC	Wed 8 Aug, 6.15 pm*
B	RCC	Thu 9 Aug, 11.00 am

Angie

When Angie Meiklejohn's mother followed the latest love of her life to Centrepunt in 1985, taking Angie, her younger brother and two little sisters, they'd never lived anywhere so nice. The parkland setting was idyllic, with an Olympic-size swimming pool, and all their material needs were covered. As we now know, what happened to children at Bert Potter's alternative lifestyle settlement was far from nice. Costa Botes' film about Angie and her siblings provides a vivid, multidimensional view of the damage done – often to already damaged people.

Angie herself was in trouble even before the move to Centrepunt. She and her brother had been wards of the state. She'd been sexually abused by one of her mother's lovers, and then raped, aged 11, by the teenage son of another. Desperate for some sense of belonging and approval, she embraced the community's values and the attention of its founder.

Angie and her siblings are compelling, strikingly assured camera subjects. One of the many salutary virtues of Angie's account is the vivid clarity with which she recalls, for example, how empowered she felt being wanted by old men that she could barely bring herself to look at.



Her younger sisters recall just as clearly, but remember nothing but horror.

The catalogue of projects and love affairs subsequently undertaken and abandoned by Angie is staggering. What never seems in doubt is her great appetite for life and a mind that's never sharper than when dissecting the dynamics of sexual abuse, and the way parental neglect and that abuse have shaped her choices. She has much to tell us all.

"Funny, smart, big hearted, unflinchingly honest, a steadfast friend – whatever her past hurts, Angie is an engaging and loveable human being."

— Costa Botes



Costa Botes

Director/Producer/Cinematography/

Editor: Costa Botes

New Zealand 2018 | 119 mins

Associate producer/Researcher: Anke Richter

Music: Richard Adams, Nigel Gavin, Jonathan Besser

Additional music: Harley Greene, Podington Bear, Blue Dot Sessions

With: Angie Meiklejohn

Censors rating tbc

A	RCC	Sat 4 Aug, 5.15 pm
A	RCC	Mon 6 Aug, 8.00 pm
A	RX	Sat 11 Aug, 5.00 pm

Celia

Celia Lashlie, an impassioned, charismatic advocate for equality of opportunity in New Zealand, is mourned and celebrated in this documentary written, directed and produced by former TV current affairs journalist Amanda Millar. Millar was responsible for several *60 Minutes* items that enabled Lashlie, frequently at odds with bureaucracy, to put her case to the nation. When Lashlie received a terminal cancer diagnosis in late 2014, she invited Millar to film the final year of her life. The end came much sooner than expected, but Lashlie's final participation at the domestic violence camp she helped found, and an intensely moving interview filmed days before she died, provide the heart of this inspiring portrait. Archive footage and the testimony of colleagues show her at her long-running peak: compassionate, funny, combative and blunt. Addressing the victim blaming in the bureaucratic characterisation of dysfunctional families, she is a blistering bullshit detector of the highest order.

Two other memorial projects are woven through this one: a theme song composed and performed by 12-year-old Naia Alkhouri and fellow band members, aged 9–13; and the portrait painted by her close friend



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Heather Main. Four symbols on Main's painting structure the film to embrace four cornerstones of Lashlie's life: empowering women in prison; her landmark book *He'll Be OK: Growing Gorgeous Boys into Good Men*; her conviction that by changing the lives of the mothers, crime, suffering and deaths could be prevented; and the deep respect for human potential expressed through the transformative originality of her work.

"Every child is born pure and filled with their own particular brand of magic."

— Celia Lashlie



Amanda Millar

Director/Producer: Amanda Millar

New Zealand | 101 mins

Executive Producer: Garry Robertson

Photography: Belinda Walshe, David Paul

Editor: Lala Rolls

Music: Naia Alkhouri, Michel Alkhouri

With: Celia Lashlie, Salvatore 'Salvi' Gargiulo, Gabe Quirke, Rebekah Henderson, Heather Main, Adele Bull

A	EMB	Thu 2 Aug, 6.15 pm
B	EMB	Fri 3 Aug, 10.30 am
B	PH	Fri 10 Aug, 11.30 am
A	PH	Sat 11 Aug, 1.15 pm

The Heart Dances – the Journey of The Piano: the ballet

Czech choreographer Jiří Bubeníček and his twin brother and designer, Otto are stars in the European dance world, creators of vital, innovative contemporary ballets. Director Rebecca Tansley (*Crossing Rachmaninoff*) follows them from Prague to Aotearoa as they take up an invitation from the Royal New Zealand Ballet to expand their adaptation, made in Germany in 2015, of Jane Campion's film. Tansley's documentary feasts on the sheer beauty of the Bubeníček's work – the music, the theatricality, the costumes, the suite of achingly expressive *pas de deux* at the heart of the piece.

It also presents a delicately traced picture of the Old World at sea in the New, and vice versa. The Bubeníček's arrive apparently unaware that the work they have been invited to stage poses significant problems for Moss Patterson, the Māori cultural adviser contracted by the RNZB. (The original ballet gave prominent place to 'Ka Mate'.) Only someone who's never worked in the New Zealand cultural sector could be surprised that the ensuing struggle, signally embedded in the 2015 work, unfolds over the four weeks before opening night.

Tansley sees Bubeníček's dismay,



but above all she celebrates his vigour and enthusiasm for communication. She observes the enormous reserves of skill and discipline required of classical performers, all the more to savour the thrill when everything takes flight. Intercutting rehearsal and performance, *The Heart Dances* weaves a seductive, elegant celebration of a vital, centuries-old art that still has a squillion tiny dancers line up to audition for the Anna Paquin role.

"This is the 21st century and we have to stand proud as Māori, but we also have to find ways to work together, to be together and to create together." — Moss Te Ururangi Patterson



Rebecca Tansley

Director: Rebecca Tansley
New Zealand 2018 | 99 mins

Producers: Robin Laing, Rebecca Tansley

Photography: Simon Raby

Editor: Thomas Gleeson

Music: Aldous Harding, Charles Ives, Michael Nyman, Bic Runga, Alfred Schnittke, Dmitri Shostakovich, Bedřich Smetana, Flavio Villani
With: Jiří Bubeníček, Otto Bubeníček, Moss Patterson, Patricia Barker, the dancers and staff of the Royal New Zealand Ballet

A	EMB	Sat 28 Jul, 5.45 pm
B	EMB	Tue 31 Jul, 10.30 am
B	PH	Wed 8 Aug, 11.15 am
A	PH	Sat 11 Aug, 4.00 pm

Māui's Hook

Invoking the skills, cunning and defiance of the legendary tupuna, the title of this stirring film by psychologist and filmmaker Paora Joseph also alludes to the line on a map traced by the bus trip he takes us on from Parihaka to Cape Reinga. The travellers who join this hiko wairua are five families, four Māori, one Pākehā, each grieving the suicide of someone very close. In the bravest, most sobering of interviews, these five families each gather to tell the story of the person in their midst who took their life.

Joseph conducts and films wānanga with the families as they journey north to release and farewell their loved ones. Addressing the demographic most commonly reflected in our tragic suicide statistics he introduces their fictional surrogate in young Tama (Niwa Whatuira), who observes the suffering of loved ones left behind and comes too late to apprehend that while his pain and anger need not be permanent, death most surely is.

Māui's Hook is purpose-built to change attitudes and provoke action. Post-NZIFF, as it travels to selected community venues around the country it will be supported by suicide prevention workshops organised by Māori health providers.



"Māui's Hook is a courageous journey exposing the raw reality of pain, grief and loss for whānau in the aftermath of suicide; yet spiritually uplifting and healing for those involved, and the viewer too. It highlights how the solutions for addressing and preventing suicide in Māori communities, particularly rurally, will come from those Māori communities."

— Dr Monique Faleafa, CEO Le Va, Pasifika health provider

"We want our young people to be like Māui – to push through life's challenges, using the Māui attitude." — Producer Karen Te O Kahurangi Waaka-Tibble



Paora Joseph

Director: Paora Joseph
New Zealand 2018 | 92 mins

Producer: Karen Te O Kahurangi Waaka-Tibble

Executive Producer: Quinton Hita

Screenplay: Lani-rain Feltham.

Based on a story by Paora Joseph

Photography: Bevan Crothers, Maria Ines Manchego

Editor: Gareth Dick

Music: Dick Reade, Janine Martin, Gareth Dick, Paora Joseph

With: Niwa Whatuira, Hera Foley, Nicola Kawana, Paora Joseph

In Māori and English, with English subtitles
Censors rating tbc

A	RCC	Sat 28 Jul, 5.45 pm
A	RCC	Sun 29 Jul, 1.30 pm

Merata: How Mum Decolonised the Screen

By the time the pioneering indigenous filmmaker and activist Merata Mita died suddenly in 2010, she had packed an extraordinary amount of action into her 68 years. If her youngest son Heperi Mita became a film archivist and a filmmaker in order to discover the stories she did not live to tell him, then we in Aotearoa have something new to thank her for. His first film is a remarkable accomplishment, a compelling Great Woman portrait that speaks intimately from personal experience.

He has an abundant archive of film and TV appearances to draw on, beginning with his mother's mesmerising testimony as a Māori woman bringing up children alone in the 1977 TV documentary *Māori Women in a Pākehā World*. By 1979 she was making landmark documentaries herself, most notably *Bastion Point: Day 507* (1980) and *Patu!* (1983) which rattled Kiwi complacency by so clearly identifying the violation of Māori rights – the latter film explicitly tying New Zealand's record to apartheid in South Africa. In 1988 her film *Mauri*, deftly quoted in this one, was the first feature written and directed by a Māori woman.

Heperi is the first to acknowledge that he grew up in the best of times,



© GIL HANLEY

when Merata and his father Geoff Murphy lived in LA and Hawaii. He turns to his older siblings to learn about earlier days when living was often hand-to-mouth and police raided the house in search of *Patu!* footage. They are a loving whānau whose testimony reverberates with the conviction that their mother's fierce maternal instinct was integral to her work as a fighter, mover, shaker, mentor and artist of abiding international significance.

“Merata Mita is the grandmother of Indigenous Cinema. This film is a dedication to her life's work towards that goal.”

— Chelsea Winstanley

Heperi Mita

Director: Heperi Mita
New Zealand 2018 | 95 mins

Producer: Chelsea Winstanley
Executive producer: Cliff Curtis
Creative producer: Tearepa Kahi
Associate producer: Manutai Schuster
Photography: Mike Jonathon
Editor: Te Rurehe Paki
Consulting editor: Annie Collins
With: Merata Mita, Rafer Rautjoki, Richard Rautjoki, Rhys Rautjoki, Awatea Mita, Eruera 'Bob' Mita, Heperi Mita, Taika Waititi, Alanis Obomsawin, Bird Runningwater
In Māori and English, with English subtitles
Colour and B&W

A EMB Thu 9 Aug, 6.15 pm
A RCC Sun 12 Aug, 1.15 pm

Stray

One of the most strikingly photographed New Zealand films in recent memory, *Stray* is the statement-making feature debut of writer/director Dustin Feneley. Set in the wintry south, this bracingly spare character drama frames Aotearoa's oft-filmed landscapes in a clear and startling new light.

Jack (Kieran Charnock, *The Rehearsal*), a taciturn young man on parole for grievous bodily harm, holes up in a cabin somewhere in Central Otago. It's not clear whether he's trying to forget the past or reconcile with it, although his hesitancy with locals suggests he's much closer to the scene of the crime than he'd care to admit. Locked away in a prison of his own making, Jack one evening encounters Grace, very far from home and seeking refuge. Played by the captivating Arta Dobroshi, star of the Dardenne brothers' *Lorna's Silence*, Grace's own private struggles linger beneath her attraction to Jack. These lonely, enigmatic strangers drift into a relationship that promises to either heal or hurt.

There's a deliberate – in the context of the short history of our national cinema even daring – aesthetic discipline to this film, whose suppressed



emotions lend greater power to its visuals. Ari Wegner, the talented DP behind *Lady Macbeth's* intense painterly compositions, does astonishing things with darkness and diffused natural light. Within these stunning images, the Man Alone tradition is alive and well, but it's also crisply refocused through Feneley's commitment to stark silences and bold cinematic spaces into a kind of hard-edged New Zealand poetry. — Tim Wong

Capturing New Zealand's moody and majestic southern landscape with terrific clarity, *Stray* demands to be seen on the big screen.

Dustin Feneley

Director/Screenplay: Dustin Feneley
New Zealand 2018 | 104 mins

Producers: Desray Armstrong, Dustin Feneley
Photography: Ari Wegner
Editor: Dione Chard
Production designer: Sophie Durham
Sound designer: Dick Reade
With: Arta Dobroshi, Kieran Charnock, Joel Fili, Ross Harper, Mia Blake, Sean Crawford
Festivals: Moscow 2018
Best Actor (Kieran Charnock), Moscow International Film Festival 2018
M adult themes

A RCC Sat 4 Aug, 8.30 pm
A RCC Sun 5 Aug, 5.45 pm

Michael Smither: Of Crimson Joy



**Director/Producer/
Photography: Tony Hiles**
New Zealand 2018
39 mins

Editor: Daria Malesic
Sound: Paul Wedel

Tony Hiles delivers the ninth episode in his documentary series *2009–2019 Michael Smither: The Next Ten Years* – and NZIFF's lunchtime serial – catching up once more with his friend, the artist and composer at the easel and piano.

Smither continues to work on the large portraits of self and friends which we first saw in 2016. Abandoning the unsettling implications of jihadist propaganda he had entertained at the time, he reframes the imposing faces with collar-lines, engaging as ever in his narration of the visual ideas at play.

Failure to sell the painting that was the subject of *Light Through the Trees* triggers a more radical act of recovery. In a case study for future students of pentimento, what originated as a study

of winter light through the boughs of an ancient pohutukawa is reworked into an expression of high summer.

Poetry is the subject of the film's third chapter. The artist exhibits and discusses the recent restoration of 'The Sick Rose', his 1970s acrylic panels rendering the William Blake poem; then sings his own delicate setting of a poem by his late boon companion, Peter Jacobson. Loss and recuperation are the recurrent themes here, with the film ending on a celebratory montage of work accomplished.

C	NT	Tue 7 Aug, 12.15 pm
C	NT	Wed 8 Aug, 1.30 pm

Okona Roki

The Eye in My Hand



**Director/Screenplay/
Editor: Martin Sagadin**
New Zealand 2018
83 mins

Music: Martin Sagadin, Anita Clark

The one 'experimental' feature to be submitted by a New Zealand filmmaker this year is a thing of remarkable wandering beauty. Shot with a hand-held camera whenever the spirit took him over a period of four years, Martin Sagadin's film is a succession of colour-saturated visual pleasures, woven with occasional diegetic sound and a feather-light musical score composed by Anita Clark and the filmmaker himself.

Sagadin, his partner and their friends hang out and traverse the wide open, often broken spaces of Christchurch where they live. They get out of town, follow the rivers, picnic in the hills, pop up in Wellington and Auckland. There are pets galore. The glimpse of a baby late in the film maybe signals

a new phase ahead for this band of friends, but that's to imply structure in a film shaped by memories that strike wherever Sagadin's eye for beauty leads him. Here a ravishing blue-and-white image of fruit blossom and sky may segue to a bike-cam tracing a path strewn with russet fallen leaves. Two black-and-white dogs swirl round the backyard greenery joined by the contested fragment of a football. Seeking to keep hold of a thousand such pictures, Sagadin adds to the store of wonders we have seen ourselves.

A	ED	Sat 11 Aug, 1.45 pm
A	ED	Sun 12 Aug, 6.15 pm

MISSED IT AT NZIFF? GET YOUR FIX ONLINE.



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New Zealand's Best 2018

87 mins approx. | Censors rating tbc



MADMAN ENTERTAINMENT
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EMERGING TALENT AWARD

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Help give the year's best New Zealand short films the homegrown recognition they deserve by voting for your favourite at these screenings. For this year's *New Zealand's Best* short film competition, NZIFF programmers Bill Gosden, Sandra Reid and Michael McDonnell viewed 84 submissions to make a shortlist of 12 from which director and cinematographer Leon Narbey selected these six finalists. A jury of three will select the winner of the \$5,000 Madman Entertainment Jury Prize and a Creative New Zealand Emerging Talent Award of \$4,000. A \$4,000 Wallace Friends of the Civic Award will be awarded by donors the Wallace Foundation and Wallace Media Ltd to the film or contributor to a film they deem to merit special recognition. The winner of the audience vote takes away the Audience Choice Award, consisting of 25 percent of the box office from the main-centre NZIFF screenings. Notes on each film provided by Leon Narbey.

A EMB Wed 1 Aug, 6.15 pm
B RCC Thu 2 Aug, 1.45 pm

Run Rabbit

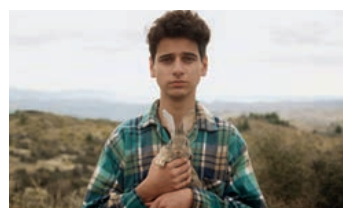
NZ 2018 | Director/Screenplay: Robyn Paterson
Producer: Paula Book | **Photography:** Alun Bollinger
Editor: Gretchen Petersen | **With:** Saman Tehrani, Ram Al Laham | **19 mins**

A refugee boy in an alien landscape. A delicate work where reflections of war and family tragedy are triggered by everyday actions. Captured with a very real sense of place and an unhurried openness of storytelling.

Charmer

NZ 2018 | Director/Screenplay: Judah Finnigan
Producer: Olivia Shanks | **Photography:** Matt Henley
Editor: Paul Wedel | **With:** Robyn Malcolm, Stephen Lovatt | **12 mins**

A dating couple's first real encounter. Intimate and sensitive performances where sexuality, loneliness and age are covered in unhurried moments. Enhanced use of colour expresses the feelings of the situation.



RUN RABBIT

No Shame

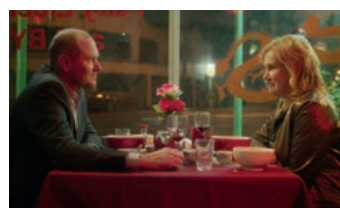
NZ 2018 | Director: Brendan Donovan | **Producer:** Alex Clark | **Screenplay:** Carl Shuker, Brendan Donovan.
Based on the novel *The Lazy Boys* by Shuker
Photography: Ian McCarroll | **Editor:** Chris Plummer
With: Kieran Charnock | **13 mins**

Be warned, this is scary stuff. A young man returns home fractured by past relationships. Love and family cannot uncover his hurt. Close and intense performances edited with a clarity where you can almost smell the adrenaline.

Falling Up

NZ 2018 | Director/Screenplay: Chelsie Preston Crayford | **Producer:** Andrew Marshall | **Photography:** Raymond Edwards | **Editor:** Sarah Grohnert | **With:** Chelsie Preston Crayford | **13 mins**

When a relationship collapses and the mother is trapped with the child, love and anguish are portrayed in an almost raw documentary way where all the emotional and telling details are present.



CHARMER

My Friend Michael Jones

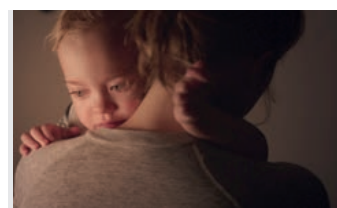
NZ 2018 | Directors: Ian Leapepe, Samson Rambo
Producers: Alex Lovell, Eldon Booth | **Screenplay:** Eldon Booth, Ian Leapepe, Samson Rambo
Photography: Ian McCarroll | **Editors:** Luke Haigh, Eldon Booth | **With:** Villa Junior Lemanu, Luciane Buchanan | **15 mins**

Being different is difficult within a school where bullying and torment are the norm. Tight storytelling and great performances, with select camera coverage allowing the characters to work the frame.

Sail Away

NZ 2018 | Director: Ella Becroft, Tama Jarman
Producer: Ilai Amar | **Screenplay:** Tama Jarman
Photography: Matt Henley | **Editor:** Dione Chard
With: Tama Jarman, Jarod Rawiri | **15 mins**

A young man dreams of escape into a childhood passion. Mad, funny and on the edge of the grotesque. A very stylish film with formal compositions adding to a theatrically absurdist cabaret quality.



FALLING UP

Ngā Whanaunga Māori Pasifika Shorts 2018

94 mins approx. | Censors rating tbc | In English and Māori, with English subtitles



PRESENTED IN
ASSOCIATION WITH



A collection of Māori and Pasifika short films curated by Leo Koziol (Ngāti Kahungunu, Ngāti Rakaipaaka), Director of the Wairoa Māori Film Festival, with guest co-curator Craig Fasi (Niue), Director of the Pollywood Film Festival. Curators' comments on each film appear in italics.

Native in Nuhaka

NZ 2017 | Director: Hiona Henare | **Producers:** Hiona Henare, Louisa Tipene Opetiaia | **15 mins**

A short doco exploring the Māori passion for cinema against the backdrop of the annual Wairoa Māori Film Festival. *Beautiful and undeniably real, Native in Nuhaka encourages more natives to use film as their statement of choice.* — CF

B RCC Fri 10 Aug, 1.30 pm
A RCC Sat 11 Aug, 4.00 pm

Ka Piko

USA 2017 | Director/Screenplay: Bryson Chun
Producer: Grace Lim | **8 mins**

A young native Hawaiian man must undergo an unfamiliar tradition following a tragic death. *A beautiful story of love, ownership and acceptance.* — CF

My Brother Mitchell

NZ 2017 | Director/Screenplay: Todd Karehena
Producer: Mia Mārama Henry-Tierney | **9 mins**

A Māori boy comes to terms with the death of his brother. *A matter of the heart must be resolved between two young brothers.* — LK



KA PIKO

Moon Melon

NZ 2017 | Director/Screenplay: Trina Peters
Producer: Unitec Institute of Technology Screen Arts Programme | **9 mins**

A night out with a group of young Pasifika women. *Much more than a slice of life portrait, Moon Melon portrays Poly women breaking boundaries of culture and stereotype on the street.* — LK

Shadow Cut

NZ 2017 | Director/Screenplay: Lucy Sues
Producer: Johnny Lyon | **14 mins**

A young man has decided to leave his small town but struggles to tell the one friend he should. *Drawn to a world beyond restrictive walls of rural NZ, a young couple finds truth.* — CF



MY BROTHER MITCHELL

Mouse

NZ 2018 | Director/Screenplay: Lani-rain Feltham
Producers: Alyx Duncan, Lani-rain Feltham, Emma Mortimer | **15 mins**

A strained relationship is tested by the encroachment of a chaotic natural world. *When love has left the room, the rodents return to breed resentment.* — LK

The Messiah

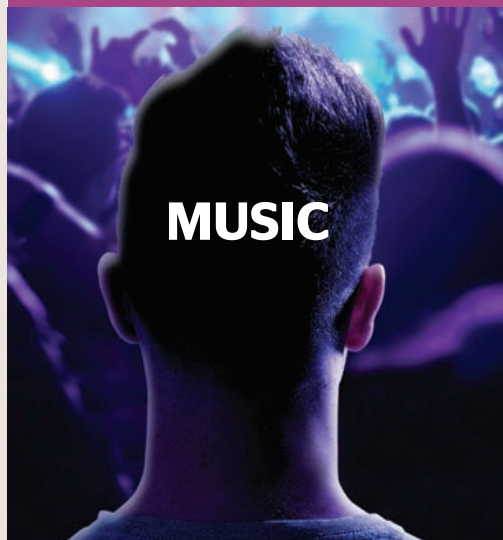
NZ 2017 | Director/Screenplay: Vela Manusaute
Producers: Sandra Kailahi | **15 mins**

A young runaway finds refuge with a self-proclaimed teenaged Messiah. *A sublime, dreamy and surreal Polynesian parable.* — LK



THE MESSIAH

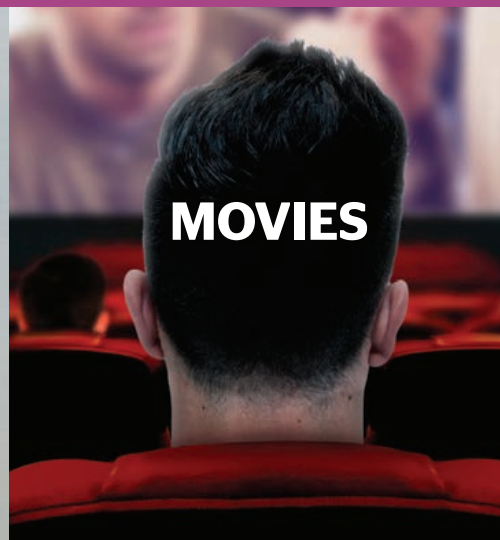
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MUSIC



ARTS



MOVIES

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TimeOut
ENTERTAINMENT

Iconography of Revolt

28 July–18 November 2018

Featuring Emory Douglas, Marco Fusinato, Jean-Luc Godard, Johan Grimonprez, Maharishi, Oliver Maxwell, Dane Mitchell, Muslingauze, Pussy Riot, Varvara Stepanova, Rosemarie Trockel, Jemima Wyman, and others.

Opening Day Screening

Saturday 28 July, 2pm

Johan Grimonprez introduces *Blue Orchids* (2017, 48min).

**City
Gallery
Wellington**
Te Whare Toi

Free entry

IMAGE Jemima Wyman *Combat Drag* 2008

City Gallery is part of Experience Wellington.
Principal Funder: Wellington City Council



Foreign Correspondents

78 mins approx. | Censors rating tbc



Kiwi filmmakers aren't limited to telling New Zealand stories. They make films in all corners of the globe, often bringing a uniquely Kiwi perspective to foreign stories, while immigrant filmmakers can often bring a fresh perspective to stories told here. This collection of accomplished and affecting films shares tales told by Kiwis around the world.

Last Summer

Japan/NZ 2017 | Director/Screenplay: Asuka Sylvie
Producer: Kosuke Onishi | 13 mins

A young boy on his summer holidays stays home with his grandmother who is starting to show signs of dementia. Asuka Sylvie was inspired by her own time staying in Japan with her Japanese grandmother.

The Horns of Kolkata

India/NZ 2018 | Director/Producer: Andrew Scott
6 mins

A documentary exploration of an essential automotive accessory on the streets of Kolkata. The cacophony stirred Andrew Scott to delve into the horns behind the ever-present honking.



LAST SUMMER

Spinosaurus

UK 2017 | Director/Screenplay/Producer: Tessa Hoffe
14 mins

A young girl is thrust into a parental role in this story of denial and dinosaurs set in remote coastal Scotland. Expat director Tessa Hoffe gets beautifully authentic performances from her young cast.

Shit One Carries

NZ 2018 | Director/Screenplay: Shuchi Kothari
Producers: Shailesh Prajapati, Shuchi Kothari | 13 mins

A father and a son face an awkward intimacy when caregiving roles are reversed. Writer/producer Shuchi Kothari makes her directorial debut with this Indian-set drama about guilt and filial obligation.



SHIT ONE CARRIES

One Thousand and Fifty Minutes

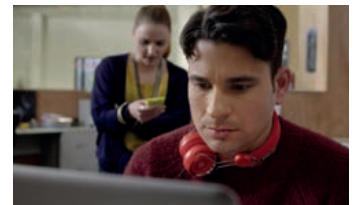
NZ 2018 | Directors: Gabriel Abreu, Daniel Lynch
Screenplay: Gabriel Abreu | Producer: Nina Human
14 mins

A young Venezuelan Kiwi is knocked off balance by news of political unrest back home. Based on co-director Gabriel Abreu's own experiences, sharpened by the obliviousness of his new compatriots.

A Boy from Rarotonga

NZ 2017 | Director/Screenplay: Joshua Teariki Baker
Producer: Unitec Institute of Technology Screen Arts
Programme | 18 mins

A grandmother must look after a grandson she never knew she had. Joshia Teariki Baker's poignant film tells the story of an elderly Cook Islander who is confronted by a connection to a past she had left behind.



ONE THOUSAND AND FIFTY MINUTES

Eight Uneasy Pieces

81 mins approx. | Censors rating tbc



From the bright lights of the big city to the imposing backdrop of the high-country wilderness, the 'Cinema of Unease' is alive and well in this stylish collection of eight Kiwi shorts, taking us on a perceptive and soul-searching tour the length and breadth of Aotearoa.

Cul de Sac

NZ 2018 | Director/Screenplay: Jake Mahaffy
Producers: Joe Griffen, Jake Mahaffy | 4 mins

A father brings stress home from work. An intriguing and seriously amusing morsel from US-transplant Jake Mahaffy.

The Crying Wind

NZ 2018 | Director/Screenplay/Producer: Niamh Peren | 9 mins

Tenderness undercuts the tension in Niamh Peren's movingly resolved tale of love, loss and orphaned lambs set in Central Otago.

Bats

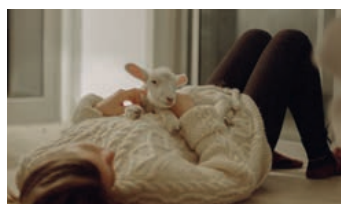
NZ 2017 | Director: Michelle Savill | Screenplay: Michelle Savill, Simon Price | Producer: Desray Armstrong | 15 mins

Hard-partying twenty-somethings crash through a soupy Wellington night out. Michelle Savill delivers a stylish ensemble piece about sex, freedom, friendship and chicken kebabs.

PaPa

NZ 2017 | Director/Screenplay/Producer: Ryan Alexander Lloyd | 7 mins

Two grown daughters reflect on memories of their indigenous father. A beautiful, meditative documentary from cinematographer Ryan Alexander Lloyd.



THE CRYING WIND

The Night That Holds You

NZ 2018 | Director/Screenplay/Producer: Steven Chow | 12 mins

A young woman is obsessed by memories of her vanished lover. Steven Chow's poetic and elliptical narrative short is set on Auckland's rugged west coast.

The Brother

NZ 2017 | Director/Screenplay: Summer Agnew
Producers: Dan Higgins, Matt Noonan, Stephan Fruth, Summer Agnew | 14 mins

A prodigal son hunt for atonement in the rugged wilderness. The imposing landscapes of the Southern Alps form the backdrop for this tense tale of murder and redemption.



BATS

Trap

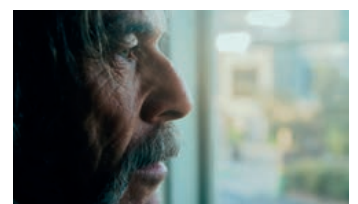
NZ 2018 | Director: Paul James | Screenplay: Kahra Scott-James | Producer: Tony Leslie | 12 mins

A young girl fights for a sense of belonging. Paul James brings his mother's story to life with animation inspired by the work of local artists Michael Smithers and Rita Angus.

Under the Bridge

NZ 2018 | Director/Screenplay: Lauren Porteus
Producer: A.J. Bertenshaw | 7 mins

A runaway boy meets a homeless man under a bridge. Lauren Porteus premieres an extended cut of her prizewinning 48-Hour short.



PAPA

A RCC Sun 29 Jul, 11.15 am
B RCC Wed 1 Aug, 2.45 pm

WORLD

Help yourself to our pick of the features we have encountered in a year of intense engagement with international cinema. We do what we can to cover many bases, not least the Festival de Cannes, yielding some of our most exciting choices in the frantic fortnight before we close our schedule.

Zama



Director/Screenplay:
Lucrecia Martel
Argentina/Brazil/Spain/
France 2017 115 mins

Photography: Rui Poças

Editors: Miguel Schverdfinger,
Karen Harley

Sound: Guido Berenblum

With: Daniel Giménez Cacho, Lola
Dueñas, Matheus Nachtergaele,
Juan Minujín

Festivals: Venice, Toronto, New
York 2017; Rotterdam 2018
In Spanish with English subtitles
M violence & nudity

Based on a classic of Argentinian literature, *Zama* is a strange, unsettling and surprisingly funny look at a bumbling bureaucrat relegated to the outskirts of Spain's colonial takeover of South America. As the first feature by Lucrecia Martel in nearly a decade, it's also nothing less than an event: an outstanding new film by one of the great contemporary filmmakers.

Slumming it in a Paraguayan backwater, the titular Zama is an officer of the Spanish Crown who longs for a transfer to Argentina – but in between being branded a voyeur, impregnating a local woman and other routine humiliations, he is as powerless to change his circumstances as he is the prospects of the squalid town

he's trapped in. As Martel delights in the irony of Zama's impotence and zeroes in on the failures of colonialism, she also takes hold of Antonio Di Benedetto's famously unfilmable book with startling formal control. It's quite a feat to evoke both the complexity of novel writing and the intricacy of classical painting inside of a singular cinematic whole, but Martel has done it, surrounding it with extraordinary sound design, a signature of all her films. — Tim Wong

B	RCC	Fri 3 Aug, 2.15 pm
A	RCC	Thu 9 Aug, 6.15 pm

Jirga



 **Benjamin Gilmour***

**Director/Screenwriter/
Cinematographer:**
Benjamin Gilmour
Australia 2018 | 78 mins

Producer: John Maynard

Editor: Nikki Stevens

Music: AJ True

With: Sam Smith, Sher Alam
Miskeen Ustad, Amir Shah Talash

Festivals: Sydney 2018
In English and Pushto, with
English subtitles
Censors rating tbc

An Australian soldier arrives in Afghanistan, his torso strapped with cash. His mission is entirely personal: to make amends for an atrocity committed during a military raid three years earlier. This is the premise for Australian filmmaker Benjamin Gilmour's affecting redemption fable *Jirga* – a perilous journey into Taliban territory that bears some striking parallels to its real-life production story. Gilmour and lead actor Sam Smith were ready to shoot in Pakistan, when their funding was suddenly withdrawn (their script was deemed too 'politically sensitive'). Gilmour bought a camera at a Pakistani mall and the pair set off to Afghanistan to make the film anyway, putting themselves at risk in a manner not so

dissimilar from their lead character.

This personal proximity to the material results in a potent, focused drama that quickly accumulates an emotional force. With staggering imagery that imbues the journey with mythical grandeur, Gilmour roots his quest for forgiveness in a warmly optimistic conviction of shared humanity, even as the film grapples head-on with the perils its set-up promises us. Rarely have Middle East combatants been portrayed with such even-handed grace. — JF

A	RCC	Sat 28 Jul, 8.30 pm*
A	RX	Sun 29 Jul, 1.00 pm*
B	RCC	Tue 31 Jul, 2.00 pm

Breath

Actor Simon Baker, star of *The Mentalist*, returns to his native Australia for his directorial debut adapting, with *Top of the Lake* writer Gerard Lee, Tim Winton's celebrated novel.

The film follows two teenage boys (both played by first-time actors who grew up surfing competitively), Pikelet (Samson Coulter) and Loonie (Ben Spence) awkwardly carrying their crappy surfboards out to the beach on their bikes. When former surf champ Sando (Simon Baker) takes the boys under his wing, their passion for the surf becomes an obsession with upping the odds. While Loonie lives up to his name when it comes to taking risks on the ocean, Pikelet is more contemplative and hesitant, embracing Sando as an exciting role model while observing the quiet commitment of his own father (Richard Roxburgh) to a simple family life. Sando's intriguingly sidelined wife (Elizabeth Debicki) however hints at risks to be taken ashore.

The surfing scenes are magnificently shot, often under dark skies, tracking the cresting waves with grace and capturing the boys' relationship with the water with intimacy and immediacy. The film suggests deep undercurrents beneath its straightforward narrative:



© NIC DUNCAN

the relationship between Pikelet and his father told in shifting glances; Pikelet's realisation of the implications of his decisions more observed than stated. Dealing with the basic, universal elements of budding manhood with simplicity and integrity, the film speaks with loving nostalgia about passion, risk and the ripples of our decisions. Winton provides the ultimate seal of approval, doing the voiceovers of Pikelet as an adult looking back. — Chris Kirk

"Never had I seen something so beautiful, so pointless and elegant, as if dancing on water was the best thing a man could do."
— Pikelet in *Breath*

Director: Simon Baker
Australia 2017 | 116 mins
Producers: Mark Johnson, Simon Baker, Jamie Hilton
Screenplay: Gerard Lee, Simon Baker, Tim Winton. Based on the novel by Tim Winton
Photography: Marden Dean
Editor: Dany Cooper
Music: Harry Gregson-Williams
With: Simon Baker, Elizabeth Debicki, Samson Coulter, Ben Spence, Richard Roxburgh
Festivals: Toronto 2017
M sex scenes & offensive language

A	LHP	Sun 29 Jul, 7.45 pm
B	EMB	Mon 30 Jul, 3.45 pm
A	EMB	Tue 31 Jul, 8.30 pm
A	PH	Fri 3 Aug, 8.30 pm
B	RX	Tue 7 Aug, 1.00 pm

Girl

This achingly beautiful drama about a teenager who is transitioning gender while training to be a ballerina was one of Cannes 2018's most talked about films, deservedly winning the Camera d'Or for first-time director Lukas Dhont, and the Un Certain Regard acting award for its standout central performance from Victor Polster.

While Lara already identifies as a girl, her world is undergoing significant and much desired transformation. She has just moved with her father and beloved kid brother to a new city where she has been provisionally accepted into a prestigious dance school and she will soon be old enough to start hormone replacement therapy. Lara's aspiration to femininity is so great that she has chosen the most extreme physical form of its expression. But here, dance is not a release. Held captive by her body, she tapes her genitals and hides the bloodied feet which have not grown up *en pointe* like the other girls. While her father offers her nothing but support, she is all teenage uncertainty and impatience and her interior world moves closer to self-destruction even as her outer beauty blooms.

Dhont and co-writer Angelo Tijssens keep the screenplay stripped bare of



external conflict and prejudice, the camera movement and performance revealing the tumult beneath Lara's steely poise. And while the casting of Polster, who identifies cis gender, will be the subject of debate at a time when awareness of transgender actors is improving, there can be no argument that this is a deeply intuitive performance, rendering the truth of Lara's battle with indelible grace. — Clare Stewart

"Girl has the power to not just change lives but reinvigorate your belief in cinema." — Jordan Ruimy,
The Playlist


Director: Lukas Dhont
Belgium/The Netherlands 2018
105 mins
Producer: Dirk Impens
Screenplay: Lukas Dhont, Angelo Tijssens
Photography: Frank van den Eeden
Editor: Alain Dessauvage
Music: Valentin Hadjadj
With: Victor Polster, Ariele Worthalter, Oliver Bodart, Tijmen Govaerts, Katelijne Damen, Valentijn Dhaenens, Magali Elali, Alice de Broqueville, Alain Honorez, Chris Thys, Angelo Tijssens, Marie-Louise Wilderjckx
Festivals: Cannes (Un Certain Regard) 2018
Camera d'Or (Best Film Film) & Best Actor (Un Certain Regard, Victor Polster), Cannes Film Festival 2018
In French and Dutch, with English subtitles
Censors rating tbc

A	LHP	Sat 28 Jul, 4.15 pm
A	PH	Sun 29 Jul, 7.45 pm
A	EMB	Mon 30 Jul, 6.15 pm
B	EMB	Wed 1 Aug, 1.00 pm
B	PH	Thu 2 Aug, 4.00 pm

Ash Is Purest White

Jianghu er nv

Jia Zhang-ke, China's pre-eminent contemporary filmmaker – and veteran poet of modern life in flux – continues his blessed run with this blazing *jianghu* drama starring his faithful partner and leading lady, Zhao Tao, a force to be reckoned with.

"A beautiful marriage of the political and the personal... *Ash Is Purest White* subtly distills nearly two decades of gradual social change into the story of a small-town gangster and his moll. The movie opens in 2001, in the northern village of Datong, where Guo Bin (Liao Fan), a member of the *jianghu* underworld, runs a mahjong parlor... But from the start, it's Bin's girlfriend, Qiao (Zhao Tao), who magnetizes the camera's attention... A fiercely devoted partner to Bin, she more than holds her own in this masculine enclave, and her own belief in the brotherly codes of the *jianghu*, a commitment referenced by the title, runs startlingly deep.

When Bin is attacked by local thugs, it is Qiao who fatefully intervenes and pays the steepest price. From there, the film undergoes a series of thrilling narrative reversals but always keeps Qiao at the fore, grounding its portrait of long-term social and technological flux with the kind of gutsy, lovelorn



heroine who would be right at home in a 1940s Hollywood melodrama...

In its swirl of violence and emotion... [Jia's film] is fierce, gripping, emotionally generous and surprisingly funny.... Meanwhile, even those accustomed to seeing Zhao in Jia's movies... might be taken aback by the depths of her acting here... with the richest, most subtly complex performance she's given to date."

— Justin Chang, *LA Times*

"Clever, subversive, and hugely ambitious... A quixotic and profound statement on... life in 21st-century China."

— Sam C. Mac, *Slant*



Director/Screenplay: Jia Zhang-ke
China/France 2018 | 141 mins

Producer: Ichijima Shozo

Photography: Eric Gautier

Editors: Matthieu Laclau, Lin Xudong

Music: Lim Giong

With: Zhao Tao, Liao Fan, Xu Zheng, Casper Liang, Feng Xiaogang, Diao Yinan, Zhang Yibai, Ding Jiali, Zhang Yi, Dong Zijian

Festivals: Cannes (In Competition) 2018

In Mandarin with English subtitles

Censors rating tbc

A	RCC	Tue 31 Jul, 6.15 pm
A	EMB	Mon 6 Aug, 8.45 pm
B	EMB	Thu 9 Aug, 3.15 pm

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Angels Wear White

Jia nian hua



Director/Screenplay: Vivian Qu
China 2017 | 107 mins

Producer: Sean Chen

Photography: Benoît Dervaux

Editor: Yang Hongyu

Music: Wen Qi

With: Wen Qi, Zhou Meijun, Shi Ke, Geng Le, Liu Weiwei, Peng Jing, Wang Yuexin, Li Mengnan

Festivals: Venice, Toronto, London 2017; San Francisco 2018

In Mandarin with English subtitles
M sexual abuse themes

Vivian Qu's enthralling drama about an illegal teenage worker who witnesses something suspicious, and two young girls who are the victims of abuse, is a deeply resonant film, even more so since the #MeToo movement. Surveillance and paranoia were dominant themes in Qu's debut feature *Trap Street* and the dramatic structure of *Angels Wear White* hinges on a single piece of CCTV footage, impulsively captured by Mia (the wonderful Wen Qi) on her mobile phone while working a late shift at a cheap hotel.

Qu has a potent grasp of storytelling and from this single incident, and the moral dilemma it presents she spins a compelling narrative about gender, exploitation and corruption.

Working with cinematographer Benoît Dervaux, regular camera operator for the Dardennes, her social realist approach is imbued with symbolic beauty, most sublimely apparent in the film's closing sequence. *Angels Wear White* confirms Qu as an exciting new voice in independent Chinese cinema (she was also producer on the Berlin-winning *Black Coal, Thin Ice*, NZIFF14) and she brings a distinctively feminist perspective to a subject that is rarely tackled with such nuance and empathy. — Clare Stewart

A	EMB	Wed 1 Aug, 9.00 pm
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Loveling

Benzinho

Certain travails of motherhood are embraced with buoyant good humour and poignancy in this film written by husband-and-wife team, director Gustavo Pizzi and lead actress Karine Teles (*The Second Mother*).

Irene (Teles) has four sons. The youngest are six-year-old twins, played by Teles and Pizzi's sons. (The abundance of first-hand experience clearly informing the film extends to the casting.) Middle boy Rodrigo (played by Teles' nephew) is overweight and permanently attached to his tuba, while the apple of everybody's eye, 17-year-old Fernando (charismatic Konstantinos Sarris) is an ace high school athlete. Irene also plays mother to her sweet but impractical husband, Klaus. Miraculously, she has carved out some space for herself, studying to complete the high school diploma she abandoned to take up work as a maid.

When Fernando announces that he wants to leave home, Irene is blindsided. Like many before her, she does not rise to the occasion. *Loveling's* winning shrewdness lies in understanding all too well that awkward rites of passage are not for 17-year-olds only.



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"The first pangs of empty nest syndrome hit the devoted, exuberant mom at the center of *Loveling*, a captivating portrait of the joys and aches of family life. Karine Teles brings ferocious warmth and humor to the lead role... She creates an exceptionally sympathetic focal point for a story that embraces the messy tenderness of life as it's lived." — Sheri Linden, *Hollywood Reporter*

"A vibrant and sap-free valentine to motherhood... its deft mix of humor and melancholy never falters."
— Sheri Linden, *Hollywood Reporter*

 Mum Jeans

Director: Gustavo Pizzi
Brazil/Uruguay 2018 | 98 mins

Producers: Tatiana Leite, Gustavo Pizzi
Screenplay: Gustavo Pizzi, Karine Teles
Photography: Pedro Faerstein
Editor: Livia Serpa
Music: Dany Roland, Pedro Sá, Maximiliano Silveira
With: Karine Teles, Otávio Müller, Adriana Esteves, Konstantinos Sarris, César Troncoso, Artur Teles Pizzi, Francisco Teles Pizzi, Vicente Demori, Luan Teles
Festivals: Sundance, Rotterdam 2018
In Portuguese with English subtitles
CinemaScope | M offensive language

A	RCC	Fri 27 Jul, 6.15 pm
B	RX	Mon 30 Jul, 1.00 pm
B	RCC	Fri 3 Aug, 12.15 pm
A	RCC	Sat 4 Aug, 2.45 pm
B	PH	Tue 7 Aug, 11.45 am
A	PH	Fri 10 Aug, 6.15 pm

Ága

Writer/director Milko Lazarov's second feature spotlights an aging Yakut couple whose lifestyle may soon be extinct. In snow-covered North Eastern Siberia, every footprint, every cloud, every passing airplane must be interpreted for crucial details on which their lives could depend. This attentive listening must also be applied internally, towards each other. Despite the couple's long and intimate companionship there are mysteries still unknown. There are complicated family dynamics to unravel in connection with their children, one of whom works in the city and the other (the titular Ága) in a diamond mine, several days journey away.

Kaloyan Bozhilov's majestic cinematography sinks the viewer deep into every magnificent icy frame, and despite a contemplative pace this movie never dawdles. Nothing exists in this landscape without a reason, and Lazarov's precise cinematic poetry creates an intense, affecting and emotional piece of cinema where animals, bloodied or mystical, are key players. Important messages are relayed through dreams and meaning is literally carried through the air.

Each image, each word in this story is placed with extreme care and it is



a delight as a viewer to be asked to engage our own whole attention. A dangerous imminence hangs heavily over the film, as with many stories set in such harsh conditions, but a sudden emotional finale bursts this movie into a whole new genre. This is a formally surprising and clever piece of story-telling which lands an unexpected conclusion – the triumph of connection over disengagement. — Jo Randerson

"A fiction with a documentarian's eye and feel... Lazarov and his cinematographer Kaloyan Bozhilov never cease to amaze."
— Demetrios Matheou, *Screendaily*

Director: Milko Lazarov
Bulgaria/Germany/France 2018
96 mins

Producer: Veselka Kiryakova
Screenplay: Milko Lazarov, Simeon Ventsislavov
Photography: Kaloyan Bozhilov
Editor: Veselka Kiryakova
Music: Penka Kouneva
With: Mikhail Aprosimov, Feodosia Ivanova, Galina Tikhonova, Sergey Egorov, Afanasii Kylaev
Festivals: Berlin 2018
In Sakha (Yakut) with English subtitles
CinemaScope | PG cert

B	PH	Fri 27 Jul, 12.15 pm
A	PH	Sun 29 Jul, 1.45 pm
B	EMB	Mon 30 Jul, 10.30 am
A	EMB	Tue 31 Jul, 6.15 pm
B	RX	Mon 6 Aug, 1.00 pm
A	LHP	Sat 11 Aug, 1.45 pm

The Guilty

Den skyldige

This innovative debut from Danish filmmaker Gustav Möller has racked up audience awards from the Sundance and Rotterdam film festivals, delivering a tension-packed crime drama without ever leaving the claustrophobic confines of an emergency call centre.

Police officer Asger Holm has been suspended from active duty and assigned to a desk job as an emergency dispatcher while he awaits an upcoming court case that could have serious ramifications for his future. A frustratingly mundane shift dealing with abusive drunks and ripped-off johns is suddenly upended when he receives a panicked call from an abducted woman, who is soon cut off. With the clock ticking, the short-fused Asger decides to ignore bureaucratic process and take matters into his own hands. Piecing together clues with little more than a phone and a headset at his disposal, the more he finds out the more the mystery deepens. Are things really as they seem? — MM

"A twisty crime thriller that's every bit as pulse-pounding and involving as its action-oriented, adrenaline-soaked counterparts... Gustav Möller masterfully ratchets up tension without the benefit of the usual visual



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aids, forcing viewers to dust off their imaginations and put them to work with chillingly effective results." — Michael Rechtshaffen, *Hollywood Reporter*

"A claustrophobic thriller that finds fascinating ways to spiritually transcend its confines."

— Bilge Ebiri, *Village Voice*



Director: Gustav Möller
Denmark 2018 | 85 mins

Producer: Lina Flint
Screenplay: Emil Nygaard Albertsen, Gustav Möller
Photography: Jasper Spanning
Editor: Carla Luffe
Music: Carl Coleman, Caspar Hesselager
With: Jakob Cedergren, Jessica Dinnage, Johan Olsen, Omar Shargawi, Katinka Evers-Jahnsen
Festivals: Sundance, Rotterdam, New Directors/New Films 2018
Audience Award, Sundance Film Festival & Rotterdam Film Festival 2018
In Danish and English, with English subtitles
CinemaScope | M offensive language & content that may disturb

B	RCC	Fri 27 Jul, 4.30 pm
A	RCC	Wed 1 Aug, 9.00 pm
A	LHP	Fri 3 Aug, 8.45 pm
A	RCC	Sat 4 Aug, 9.00 pm
A	PH	Wed 8 Aug, 8.15 pm

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Custody

Jusqu'à la garde



Director/Screenplay: Xavier Legrand
France 2017 | 94 mins

Producer: Alexandre Gavras
Photography: Nathalie Durand
With: Denis Ménochet, Léa Drucker, Thomas Gioria
Festivals: Venice, Toronto, London 2017; Rotterdam 2018
Best Director, Venice Film Festival 2017
In French with English subtitles
Cinemascope | M violence & offensive language

We begin the film in the magistrate's chair as a divorcing couple, Antoine and Miriam, and their counsels argue the case for custody. Their 18-year-old daughter is old enough to make her own choice: she is severing ties with her father. Miriam argues for sole custody of 11-year-old Julien, offering in evidence the boy's own written testimony. Antoine, clearly stung, implies that the boy's rejection is the product of Miriam's brainwashing.

For the remainder of this dauntingly unblinking film we watch the consequences of the magistrate's decision, which may or may not be the one we arrived at too. First-time director Xavier Legrand was a child actor himself, which may explain the

intense involvement he obtains from Thomas Gioria as Julien, tellingly absent from the first scene but at the centre of every other in the contest that follows.

"*Custody* isn't just a fine film that makes vivid and visceral the escalating, suffocating all-pervasive terror of domestic abuse in a way few films have managed. It's also an extremely auspicious debut for a writer-director with the rare, almost classicist ability to make utterly riveting drama out of painfully real life." — Jessica Kiang, *The Playlist*

A	RCC	Tue 31 Jul, 9.00 pm
B	RCC	Wed 1 Aug, 12.15 pm

The World Is Yours

Le monde est à toi

Louche and charming in a distinctly Gallic fashion, this star-studded, action-packed gangster comedy pits a criminal matriarch (scary Isabelle Adjani) against her peace-loving son (Karim Leklou) who dreams of setting up a Mr Freeze franchise in the Maghreb. Unfortunately, Mama has squandered the money he needed to secure the deal, so it's time to head to the Costa Brava for that one last dope consignment that will put him in the clear. The loose-cannon team accompanying him on the trip includes Henry (Vincent Cassel), a garrulous Illuminati obsessive who sees triangles everywhere, and a gold-digging beauty (Oulaya Amamra), whose loyalty seems highly negotiable.

"A hyper-stylish and unexpectedly sweet rebuke to the idea that screwing people is a good way to get ahead, [Romain] Gavras' second feature manages the almost impossible task of mining something *nice* from the me-first mentality that's been sweeping across... Europe. It's *Sexy Beast*, *Spring Breakers*, and *Little Miss Sunshine* all blended together and served with a lad-rock swagger; it's the best movie that Guy Ritchie never made..."

The World Is Yours somehow comes to involve a Scottish drug lord, his



tormented young daughter, a Jewish lawyer, a group of 20 bleached-blond Zairian guys, a karaoke singalong of Toto's 'Africa', and a live grenade in a Hello Kitty backpack. This strange potpourri is strung together on the strength of André Chémétoff's glossy cinematography and a bouncy score by Jamie XX and Sebastian... It helps that every single one of the performances is *extraordinary*." — David Ehrlich, *Indiewire*

"A French gangster comedy that zips along with all the bright, bouncy energy of a live-action Looney Tunes cartoon."

— Peter Debruge, *Variety*



Director: Romain Gavras
France 2018 | 104 mins

Producers: Charles Marie Anthonioz, Mourad Belkeddar, Jean Duhamel, Nicolas Lhermite, Vincent Mazel, Hugo Selignac
Screenplay: Romain Gavras, Noé Debré, Karim Boukercha
Photography: André Chémétoff
Editor: Benjamin Weill
Music: Jamie XX & Sebastian
With: Karim Leklou, Isabelle Adjani, Vincent Cassel, Oulaya Amamra, François Damiens, Philippe Katerine
Festivals: Cannes (Directors' Fortnight) 2018
In French and English, with English subtitles
CinemaScope | Censors rating tbc

A	PH	Tue 31 Jul, 8.30 pm
A	RCC	Fri 3 Aug, 6.45 pm
B	PH	Tue 7 Aug, 4.00 pm
B	RCC	Wed 8 Aug, 4.00 pm
A	LHP	Thu 9 Aug, 8.00 pm
A	RCC	Fri 10 Aug, 9.00 pm

The Image Book

Le livre d'image



Director/Screenplay: Jean-Luc Godard
Switzerland/France 2018
85 mins

Editors: Jean-Luc Godard, Fabrice Aragno, Jean-Paul Battaglia, Nicole Brenez
With: Jean-Luc Godard
Festivals: Cannes (In Competition) 2018
Special Palme d'Or, Cannes 2018
In French with English subtitles
CinemaScope | Censors rating tbc

"Taking the form of an essay film collage akin to his opus *Histoire(s) du cinéma*, [*The Image Book*] is a salvo of anger and soul-searching inquiry from [a] director too often venerated only for his 1960s films... and dismissed for his later ones that, with far greater rigor, ask some of the hardest questions about ourselves as people living in the same era as he.

Made of five chapters, opening with 'Remakes', on the mutable repetitions of modern human wars, moving to a chapter on revolutions, trains... the 'spirit of law'... and concluding with 'la région centrale' – a movement to the Middle East – *The Image Book* absorbs clips from cinema and reportage, equating both, trusting both, to search for the reason why violence between

human beings continues. Why, the film asks, if we have the capability of filming, of recording, acts of horror, do we keep repeating the cruelty, continuing the oppression?

Flattening the distinction between the fiction films Godard is citing (including many of his own) and newsreels and Internet clips... *The Image Book* sees the moving image culture of the cinema era as both inquisitor and evidence for our capacity for horror, as well as for compassion and grace." — Daniel Kasman, *Mubi.com*

B	RCC	Fri 27 Jul, 4.45 pm
A	RCC	Sat 4 Aug, 1.30 pm
A	RCC	Mon 6 Aug, 8.45 pm

Looking for Oum Kulthum



Director: Shirin Neshat
Germany/Austria/Italy/
Qatar/Lebanon 2017
90 mins

Co-director: Shoja Azari
Screenplay: Shirin Neshat, Shoja Azari
Photography: Martin Gschlacht
With: Neda Rahmanian, Yasmin Raeis, Mehdi Moinezhadeh, Kais Nashif
Festivals: Venice, Toronto, London 2017
In English, Arabic and Farsi, with English subtitles
Censors rating tbc

Iranian artist and filmmaker Shirin Neshat's visually ravishing ode to beloved Egyptian singer Oum Kulthum is also a rich and complex film about artistic pursuit. Oum Kulthum rose to prominence in the 1920s and her career soared to iconic heights over the following decades. Adored first by royalty, then the revolutionaries, she became a true star of the Arab world, her trajectory inextricably linked with Egypt's move to nationhood.

Using a prismatic, film-within-a-film structure in which outsider Iranian director Mitra struggles to make a film about her elusive heroine, Neshat parallels the prejudices and the personal cost experienced by both filmmaker and singer in their very

different quests for artistic perfection. Working with regular collaborator Shoja Azari and reprising her interest in the transcendent power of song (so powerfully rendered in her 1998 installation work *Turbulent*), Neshat follows *Women Without Men* (NZIFF10) with another arresting film, one that gives glorious testimony to the experience of being a creative and successful Muslim woman. — Clare Stewart

A	RCC	Tue 31 Jul, 6.45 pm
B	RCC	Thu 2 Aug, 2.45 pm
A	RCC	Sun 12 Aug, 11.30 am

In the Aisles

In den Gängen

In the night-time world of an East German supermarket, forklifts glide, crates of alcohol are stacked, and shelves of gourmet foodstuffs are re-filled. Despite the grim climate of 're-unified' Germany, where the economic imperative dictates that edible food must rot in bins, the workers find their own ways to carve out humane spaces. Rising German star Franz Rogowski (*Transit*, see below) is immensely watchable, despite few words, as Christian, the new worker with a troubled past taking his first shift in the prestigious aisle of Beverages. Before long, he has fallen for a nearby worker from the Sweet Goods aisle.

Sandra Hüller, whom many will recognise from *Toni Erdmann*, plays the object of his attention. Both shine, as do the surrounding support cast who hold their lonely realities with poignancy and humour. Peter Matjasko's cinematography delicately captures the bizarreness of this surreal world, in all its magical and heart-breaking poetry.

Director Thomas Stuber's delightfully considered third feature fully immerses the viewer in this culturally specific folk tragedy which resonates with films like *I, Daniel Blake*, portraying the way



people slip through the gaps in a capitalist world. It's simple but deeply suspenseful, and as the screws turn in the plot, several heavy threats hang large. Yet Stuber's craft allows us to feel all the possible resonances without taking us to melodrama, and in the end the story's subtlety is its triumph. A lively and often surprising soundtrack sets *In the Aisles* squarely in its own compassionate, totally engaging and unique world. — Jo Randerson

"You're forklifting like a lunatic because you're in love!" — Bruno to Christian in *In the Aisles*

Director: Thomas Stuber
Germany 2018 | 126 mins

Producers: Jochen Laube, Fabian Maubach
Screenplay: Clemens Meyer, Thomas Stuber
Photography: Peter Matjasko
Editor: Kaya Inan
With: Sandra Hüller, Franz Rogowski, Peter Kurth, Andreas Leupold, Michael Specht, Steffen Scheumann, Ramona Kunze-Libnow, Henning Pekar, Matthias Brenner, Gerdy Zint
Festivals: Berlin 2018
In German with English subtitles
M violence

A	EMB	Sat 28 Jul, 1.00 pm
A	PH	Wed 1 Aug, 6.15 pm
B	EMB	Thu 2 Aug, 1.00 pm

Transit

Set in a present-day Marseille occupied by phantoms from a wartime past, *Transit* is Christian Petzold's follow-up to his sublime period pieces *Barbara* and *Phoenix*. Echoes of *Casablanca*, Kafka and Hitchcock reverberate around this coolly existential love story, which is also very much its own, unique thing: a haunting daylight noir whose characters, refugees seeking safe passage from a fascist threat, bewitch from the first frame to the last. — Tim Wong

"In Petzold's adaptation [of Anna Seghers' 1944 novel]... a Jewish audio technician named Georg (Franz Rogowski) assumes the identity of a recently deceased communist author after accepting a job to deliver his personal effects to the Mexican Consulate in Marseille. Though still [referencing] World War II, *Transit* draws plain but potent parallels with the ongoing European refugee crises, not to mention the more unsettling rise of neo-Nazism. Armed with the dead author's transit papers, Georg finds his escape plan getting complicated when he crosses paths (and slowly falls in love) with his surrogate's widowed wife (Paula Beer, looking uncannily like the director's longtime muse Nina



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Hoss), whose mysterious dealings lead him further into a web of false identities and unrequited romance. Shooting with customary economy, Petzold takes full advantage of the story's genre machinations, chiseling the melodramatic gestures that punctuated his previous triumph, *Phoenix*, into a taut thriller whose incongruous narrative elements only accentuate the film's timelessly tragic arc." — Jordan Cronk, *Film Comment*

"Patient, probing, and poetic in both its affairs of the heart and its worries of the soul... a film of intricately layered artistry."

— Sarah Ward, Goethe-Institut

Director: Christian Petzold
Germany/France 2018 | 101 mins

Producers: Florian Koerner von Gustorf, Michael Weber
Screenplay: Christian Petzold. Based on the novel by Anna Seghers
Photography: Hans Fromm
Editor: Bettina Böhler
With: Franz Rogowski, Paula Beer, Godehard Giese, Lilien Batman, Maryam Zaree, Barbara Auer, Matthias Brandt, Sebastian Hülk, Emilie de Preissac
Festivals: Berlin 2018
In German and French, with English subtitles
CinemaScope | M cert

B	PH	Tue 31 Jul, 1.45 pm
B	RX	Fri 3 Aug, 1.00 pm
A	EMB	Sat 4 Aug, 4.00 pm
A	PH	Sun 5 Aug, 7.30 pm
B	EMB	Mon 6 Aug, 1.00 pm
A	LHP	Tue 7 Aug, 6.15 pm

Arctic

It's Mads Mikkelsen versus the elements in this intense survival story shot on location in the frozen grandeur of Iceland's polar wilderness.

Having crash-landed somewhere in the arctic tundra, Mikkelsen's stranded pilot seems to have been surviving for what seems like months as the film opens. He has set up a shelter in the broken fuselage of his plane and is living on a diet of raw trout from a nearby frozen lake, where an ominous paw print in the snow may be a sign of dangers to come. He has meticulously carved the ice away from the rocky hillside to form a giant SOS and keeps a regular timetable signalling with a handcranked location beacon, until one day his routine is broken by a surprise occurrence. To say more would give away too much, suffice to say staying put is no longer an option.

First time director Joe Penna came into filmmaking by producing his own YouTube clips, but *Arctic* is a far cry from the rapid-fire cuts of his viral MysteryGuitarMan videos. He packs the film with plenty of incident and excitement but keeps the action firmly grounded and believable with the assistance of Mikkelsen's impressively stoic performance. — MM



"The movie is built around the gruff mystique of Mads Mikkelsen, who never betrays a hint of showiness. Mikkelsen's height and stalwart presence fill the frame, and his face looks inward and outward at the same time; it's tense, focused, ravaged, not afraid to be a little blank. He speaks just a few words (of English), yet his rapt desperation consumes the viewer." — Owen Gleiberman, *Variety*

"Mads Mikkelsen doesn't need any dialogue to deliver the best performance of his career."

— David Ehrlich, *Indiewire*



Director: Joe Penna
Iceland/USA 2018 | 97 mins
Producers: Noah C. Haeussner, Christopher Lemole, Tim Zajaros
Screenplay: Joe Penna, Ryan Morrison
Photography: Tómas Örn Tómasson
Editor: Ryan Morrison
Music: Joseph Trapanese
With: Mads Mikkelsen, María Thelma Smáradóttir, Tintrínai Thikhasuk
Festivals: Cannes (Out of Competition) 2018
CinemaScope | Censors rating tbc

B	RCC	Mon 30 Jul, 4.15 pm
A	LHP	Wed 1 Aug, 8.15 pm
A	EMB	Sun 5 Aug, 8.30 pm
A	RX	Wed 8 Aug, 6.15 pm

And Breathe Normally

Andið eðlilega



Director/Screenplay: Ísöld Uggadóttir
Iceland/Sweden/Belgium 2018 | 100 mins
Producer: Skúli Malmquist
Photography: Ita Zbronic-Zaj
Editor: Frédérique Broos
With: Kristín Thóra Haraldsdóttir, Babetida Sadjó, Patrik Nökkvi Pétursson
Festivals: Sundance 2018
In Icelandic, English and Creole, with English subtitles
CinemaScope | Censors rating tbc

Unfolding amongst the desolate and windswept landscapes of Iceland, this potent social-realist drama is deserving of comparison with the films of Ken Loach and the Dardenne brothers. Struggling financially, single mother Lara gets a lifeline in the form of a new job training as a border patrol officer. When she spots a suspicious looking passport, her employers are impressed, but the passport's owner, Adja, a female refugee from Guinea-Bissau, is quickly detained and placed into a local refugee centre. When Lara and her son are evicted from their home, Lara crosses paths with Adja again and the pair discover they have more in common than first meets the eye.

"Guinea-born Belgian actress [Babetida] Sadjó impresses with her dignity and warmth. Meanwhile, petite [Kristín Thóra] Haraldsdóttir displays such patience and love for her son that she keeps viewers rooting for her to overcome her obstacles despite her occasional bad judgment. And young [Patrik Nökkvi] Pétursson is a delight as the least whiny child ever... The turbulent autumn weather and rugged landscapes of Iceland practically become another character." — Alissa Simon, *Variety*

B	RCC	Wed 1 Aug, 4.15 pm
A	RCC	Thu 2 Aug, 6.15 pm
A	RCC	Sun 5 Aug, 3.30 pm

Ava



Director/Screenplay: Sadaf Foroughi
Iran/Canada/Qatar 2017
104 mins
With: Mahour Jabbari, Bahar Noohian, Vahid Aghapour
Festivals: Toronto 2017; New Directors/New Films 2018
FIPRESCI Award (Discovery), Toronto International Film Festival 2018
In Farsi with English subtitles
Censors rating tbc

This riveting debut drama, shot in Tehran by Canadian Iranian Sadaf Foroughi, and based on her own coming of age, explores the sobering consequences of a 16-year-old schoolgirl's defiance. The rebellions staged by Ava (Mahour Jabbari) and her friends may seem like standard rites of passage to any teenager, but in the conservative girls' school they attend, the honour of family and institution are upheld with a fervour that bespeaks deep insecurity. Ava quickly discovers that her parents, who have long encouraged her enquiring spirit and musical flair, may not be impervious to the fear of ostracism. The empowering influence of Asghar Farhadi (*A Separation*) is unmistakable

in Foroughi's scrutiny of the intricate dynamics of social entrapment. It's there, too, in her refusal to soften Ava's belligerence or pull back on her reflexive needling of those already determined to cut her down to size. "We're terrified for Ava, but what comes through, despite her few words, is the character's strength and courage; it's a gripping, steely performance, complex and smart in a way you don't often see teen girls portrayed — anywhere." — Janet Smith, *Georgia Straight*

B	RCC	Tue 7 Aug, 12.30 pm
A	RCC	Wed 8 Aug, 6.45 pm
A	ED	Sat 11 Aug, 8.30 pm

Woman at War

Kona fer í stríð

Meet Halla, Icelandic superwoman in a woolly jumper. At 49 and single, she leads a full and satisfying life. She's the popular conductor of an a capella choir, practices tai chi, swims laps, cycles everywhere – and unbeknownst to all but a single tremulous accomplice, is saving the countryside from industrial pollution, one exploded pylon at a time. Dubbed the 'Mountain Woman' in the media, demonised as an economic spoiler by government spinners, she's feeling the pressure when a letter arrives reminding her that four years earlier, supported by her twin sister, she applied to adopt a Ukrainian orphan.

Actress Halldóra Geirharðsdóttir makes Halla an engagingly formidable eco-justice warrior (and plays her twin as an equally dedicated activist – of the self) in this delightfully off-the-wall new film from Benedikt Erlingsson, director of *Of Horses and Men*. Funny – in the way Halla exploits the invisibility of middle-aged womanhood – suspenseful and as spectacular as any film shot in Iceland, *Woman at War* is further graced by the wittiest of musical soundtracks, performed by an Icelandic oompah band and Ukrainian vocal trio within the movie, standing by even as Halla aims her crossbow at pylons or



scampers across the highlands, pursued by drones.

"Is there anything rarer than an intelligent feel-good film that knows how to tackle urgent global issues with humor as well as a satisfying sense of justice? Look no further than *Woman at War*, Benedikt Erlingsson's gloriously Icelandic (for lack of a better adjective), near-perfect follow-up to *Of Horses and Men*." — Jay Weissberg, *Variety*

"Offbeat, poignant and visually exquisite... a work that's both quirky and altogether timely."

— Jordan Mintzer, *Hollywood Reporter*



Director: Benedikt Erlingsson
Iceland/France/Ukraine | 101 mins

Producers: Marianne Slot, Benedikt Erlingsson, Carine Leblanc
Screenplay: Benedikt Erlingsson, Ólafur Egill Egilsson
Photography: Bergsteinn Björgúlfsson
Editor: Davíð Álexander Corno
Music: Davíð Þór Jónsson
With: Halldóra Geirharðsdóttir, Jóhann Sigurðarson, Juan Camillo Roman Estrada, Jörundur Ragnarsson
Festivals: Cannes (Critics' Week) 2018
In Icelandic with English subtitles
CinemaScope | Censors rating tbc

A	PH	Fri 27 Jul, 6.15 pm
B	PH	Mon 30 Jul, 2.00 pm
A	LHP	Wed 1 Aug, 6.15 pm
B	RX	Thu 2 Aug, 1.00 pm
A	EMB	Wed 8 Aug, 6.15 pm
B	EMB	Fri 10 Aug, 1.45 pm

3 Faces

Se rokh

Co-winner of the Cannes Best Screenplay award, *3 Faces* is Jafar Panahi's fourth under-the-radar production since the Iranian government hit him with a 20-year travel and filmmaking ban. Panahi was a guest at NZIFF06 with his film *Offside*.

"An artful, surprising and thrillingly intelligent story about a few women trying to make a difference, forging bonds of solidarity in quiet defiance of the repressive, small-minded men in their rural village..."

3 Faces may be modest and low-key on the surface, but its surprises are worth preserving, its insights casually profound. At the heart of the story is a mystery: What happened to Marziyeh (Marziyeh Rezaei), a teenage girl and aspiring actress from Iran's Turkish-speaking Azerbaijan region, who has suddenly gone missing? Before she vanished, Marziyeh, whose family strongly disapproves of her choice of calling, sent an alarming self-shot video to the famed actress Behnaz Jafari (playing herself). Jafari was sufficiently rattled by the footage that she has now come to the girl's village in search of answers, chauffeured by none other than Panahi himself.

Much of this subtly, bracingly pleasurable movie is spent following



Panahi and Jafari as they drop in on the villagers and make inquiries... They drive slowly around the hilly, rocky countryside, along winding mountain roads that are often too narrow to accommodate two cars passing each other in opposite directions – a situation that Panahi turns into an ingenious metaphor for a society mired in tradition for tradition's sake, unable to see past the end of its patriarchal nose." — Justin Chang, *LA Times*

"The most feminist film of the [Cannes] festival... is the quiet, subtle and beautiful work of art of a 57-year-old male Iranian."

— Agnès Poirier, *The Guardian*



Director/Producer/Screenplay: Jafar Panahi
Iran 2018 | 100 mins

Photography: Amin Jafari
Editor: Mastaneh Mohajer
With: Behnaz Jafari, Jafar Panahi, Marziyeh Rezaei, Maedeh Erteghaei, Narges Del Aram
Festivals: Cannes (In Competition) 2018
Best Screenplay, Cannes Film Festival 2018
In Farsi and Azeri, with English subtitles
CinemaScope | Censors rating tbc

A	PH	Mon 30 Jul, 8.15 pm
B	EMB	Fri 3 Aug, 1.45 pm
A	LHP	Mon 6 Aug, 6.15 pm
A	EMB	Sun 12 Aug, 1.15 pm

Dogman

A gentle dog groomer makes the perilous mistake of thinking he can pacify the town psycho as readily as a snarling mutt in this darkly flamboyant Cannes Competition crime thriller from the director of *Gomorrah*.

"Though it has far less outright violence than *Gomorrah*, whose oppressive criminal atmosphere it shares, Matteo Garrone's *Dogman* is just as intense a viewing experience, one that will have audiences gripping their armrests with its frighteningly real portrayal of a good man tempted by the devil. Once again set in the Camorra-ridden hinterlands around Naples, the new film pours the various threads running through the Italian director's work into a boiling cauldron of poverty, ignorance and self-interest....

Here the conflict is reduced to its barest existential essentials: A good man who loves dogs and grooms them for a living is tempted by a demonic, half-crazed brute to steal... Superb performances by Marcello Fonte as a mild-mannered dog groomer and a crazed Edoardo Gero as his fatal attraction poise the film midway between the realistic criminal world and a symbolic, universal dimension." — Deborah Young, *Hollywood Reporter*



"Instead of simply returning to the comfortable well that yielded his best notices, Garrone looks at the seed of violence through another lens; not the pervasive malignancy of mafia corruption, but rather an unsettling, malevolent individual perpetrating his own brand of terror. A hyper-realistic urban tragedy *Dogman* is ferocious and in its own way, much more frightening than *Gomorrah*." — Jordan Ruimy, *The Playlist*

"A movie with incomparable bite and strength."

— Peter Bradshaw, *The Guardian*



Director: Matteo Garrone
Italy/France 2018 | 103 mins

Producers: Matteo Garrone, Paolo Del Brocco, Jean Labadie, Jeremy Thomas
Screenplay: Matteo Garrone, Ugo Chiti, Massimo Gaudisio
Photography: Nicolaj Bruel
Editor: Marco Spoletini
Music: Michele Braga
With: Marcello Fonte, Edoardo Gero, Adamo Dionisi, Francesco Acquaroli, Gianluca Gobbi, Nunzia Schiano, Alida Baldari Calabria
Festivals: Cannes (In Competition) 2018
Best Actor (Marcello Fonte), Cannes Film Festival 2018
In Italian with English subtitles
CinemaScope | Censors rating tbc

A	RX	Wed 1 Aug, 9.00 pm
B	EMB	Fri 3 Aug, 4.00 pm
A	RCC	Wed 8 Aug, 8.30 pm
A	EMB	Fri 10 Aug, 9.15 pm

Happy As Lazzaro

Lazzaro felice

Part bucolic fable, part social realism and all fertile imagination, Alice Rohrwacher's beguiling third feature proves she is one of the most inventive and compelling voices in contemporary world cinema.

Set in rustic Italy, rewarding ground for her previous feature NZIFF14 Centrepiece, *The Wonders* (in which sister Alba also had a significant role), the film opens as a peasant boy serenades his love with fairy-tale conviction. The revellers, it transpires, are tobacco harvesters subjugated by an over-entitled marchesa. Village innocent Lazzaro (divine newcomer Adriano Tardiolo) becomes the unlikely friend and accomplice of Tancredi, the marchesa's dandified son. Imbued with a saint-like beauty, Lazzaro is alternately adored and exploited by all and is soon unwittingly embroiled in a kidnapping plot by his manipulative friend.

What seems at first to be a story 'out of time' reveals itself to be a very particular historical moment and then, with a sly and unexpected narrative spin, becomes decidedly more immediate and familiar. The biblical stories of the resurrected Lazarus and the beggar Lazarus are frequently conflated — either by accident or ignorance — but



Rohrwacher's poetic amalgam of the two is as deliberate as it is teasing and magical. To give the rest away would be an injustice to her breathtaking cinematic logic (she jointly won the Best Screenplay award at Cannes this year).

Gorgeously filmed on Super 16 by regular collaborator Hélène Louvart, this modern-day allegory is no flight of fancy; it also serves as a biting critique of our own very troubled times. — Clare Stewart

"Alice Rohrwacher's supernatural sun-drenched folk tale of the birth of modern Italy is as sublime as it is beautiful."

— Joseph Walsh, *Time Out*



Director/Screenplay: Alice Rohrwacher
Italy/Switzerland/France/Germany 2018 | 125 mins

Producer: Carlo Cresto-Dina
Photography: Hélène Louvart
Editor: Nelly Quettier
With: Adriano Tardiolo, Agnese Graziani, Alba Rohrwacher, Luca Chikovani, Tommaso Ragno, Sergi Lopez, Natalino Balasso, Gala Othero Winter, David Bennent, Nicoletta Braschi
Festivals: Cannes (In Competition) 2018
Best Screenplay, Cannes Film Festival 2018
In Italian with English subtitles
Censors rating tbc

A	PH	Sat 4 Aug, 4.00 pm
A	EMB	Tue 7 Aug, 6.15 pm
B	PH	Wed 8 Aug, 3.45 pm
B	EMB	Thu 9 Aug, 12.30 pm



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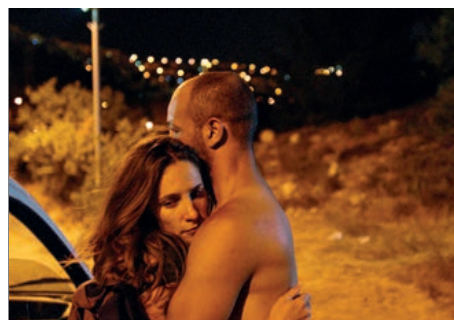
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The Reports on Sarah and Saleem



Director: Muayad Alayan
 Palestine/Netherlands/
 Germany/Mexico 2018
 132 mins

Screenplay: Ramzi Alayan
Photography: Sebastian Bock
Editor: Sameer Qumsiyeh
With: Maisa Abd Elhadi,
 Adeeb Safadi, Sivane Kretchner,
 Ishai Golan
Festivals: Rotterdam 2018
 In Arabic, Hebrew and English,
 with English subtitles
 CinemaScope | Censors rating tbc

A casual affair between a cosmopolitan Jewish café owner and the hunky Palestinian who delivers her croissants is swept into the battle zone of politics in this taut, superbly acted psychological drama, inspired by a true story.

Sarah (Israeli actress Sivane Kretchner) and Saleem (Adeeb Safadi) live on opposite sides of Jerusalem, hooking up secretly at night. Both are married, Sarah to tetchy Israeli Defence Force officer David (Ishai Golan), whose constant relocations have left her unsettled, and Saleem to his pregnant wife, Bisan (Maisa Abd Elhadi). He is bristling at the weight of impending fatherhood and financial dependence on Bisan's ever-hovering family.

Saleem persuades Sarah to join him,

posing as a European tourist, on a late-night ride to Bethlehem, a West Bank city under Palestinian authority, where he drops off black market goods for his brother-in-law. The face-saving cover-up, contrived when Sarah's Hebrew pendant is spotted by Arab men in a club, lands Saleem in hazardous territory. The odds mount as focus shifts from Saleem to Bisan, his lawyer Maryam and to Sarah, frantically negotiating their own compromised futures and the minefield of Saleem's jeopardy.

B	ED	Tue 31 Jul, 3.45 pm
A	ED	Wed 1 Aug, 8.45 pm
A	LHP	Thu 2 Aug, 7.45 pm
A	ED	Sat 4 Aug, 8.45 pm

Wajib – The Wedding Invitation



Director/Screenplay:
 Annemarie Jacir
 Palestine/France/
 Germany 2017 | 96 mins

Producer: Ossama Bawardi
Photography: Antoine Héberlé
Editor: Jacques Comets
With: Mohammad Bakri,
 Saleh Bakri, Maria Zreik,
 Rana Alamuddin
Festivals: Locarno, Toronto,
 London 2017; Rotterdam, Sydney
 2018
 In Arabic with English subtitles
 Censors rating tbc

In this astute and delightfully humorous urban road movie, which winds through the streets of Nazareth, a father and son observe centuries-old tradition and hand-deliver wedding invitations. Shadi, an architect whose colourful fashion sensibility makes his father Abu Shadi nervous, has returned home from Italy for his sister's upcoming nuptials.

Annemarie Jacir's *(Salt of this Sea)* third feature is an absorbing ride. There are constant shifts in the exchanges between the estranged, cosmopolitan son and his crotchety, pragmatic father as each encounter with invitation recipients unlocks past family tensions or reveals the differences in their lived Palestinian experience. Shadi's

frustration with the old man's over-commitment to 'duty' (*wajib* in Arabic), is both provoked and countered by Abu Shadi's fear that their culture and way of life are disappearing. Jacir has a great ear for dialogue and extracts terrific performances from real-life father and son Mohammad and Saleh Bakri, whose charismatic on-screen relationship is both relatable and highly enjoyable. — Clare Stewart

A	PH	Wed 1 Aug, 8.45 pm
A	RCC	Sat 4 Aug, 1.15 pm
B	RCC	Wed 8 Aug, 2.00 pm

The Third Murder

Sandome no satsujin

Celebrated as a director of humanistic family portraits, Kore-eda Hirokazu made an unexpected turn before his Palme d'Or-winning *Shoplifters* (p10) with this intense legal drama – though it shouldn't surprise anyone that his mastery extends to the genre. Distinguished by sharp widescreen photography and steely performances from a prestige Japanese cast, *The Third Murder* finds Kore-eda not only excelling at the craft of classical filmmaking, but imprinting it with a central theme of his work: the nature of memory and truth.

From his own original script, Kore-eda draws an ever-shifting sight line between Misumi (the redoubtable Yakusho Koji), a convicted double murderer who has confessed to killing his boss; the victim's daughter, Sakie (Hirose Suzu, *Our Little Sister*); and Shigemori (Fukuyama Masaharu, *Like Father, Like Son*), the defence lawyer assigned to what appears to be an open-and-shut case.

Told with a fluidity that recalls *Rashomon* and through a starkly elegant visual style that rivals David Fincher's, the complexities of who did what and why are obscured and inverted just as soon as they're pulled into view. But this engrossing, deftly constructed murder mystery is also very



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much a Kore-eda film: a considered, understated, quietly critical window into Japanese society, impactful precisely because of what it doesn't tell us after the final verdict. — Tim Wong

"Sleek and suspenseful, deceptive and profound, *The Third Murder* is an artful addition to the canon of modern-day crime drama, one whose core mysteries encompass more than just the case at hand." — Michael Leader, *Sight & Sound*

"The Japanese auteur's striking film... turns convention on its head to create a captivating and unknowable puzzle."

— Peter Bradshaw, *The Guardian*

Director/Screenplay/Editor:

Kore-eda Hirokazu

Japan 2017 | 124 mins

Producers: Matsuzaki Kaoru, Taguchi Hijiri

Photography: Takimoto Mikiya

Music: Ludovico Einaudi

With: Fukuyama Masaharu, Yakusho Koji, Hirose Suzu

Festivals: Venice, Toronto 2017

In Japanese, with English subtitles

CinemaScope | M violence & sexual violence references

A RCC Thu 9 Aug, 6.30 pm

The Insult

L'insulte

Galvanizing performances and even-handed moral inquiry bring a bracing power to Ziad Doueiri's Oscar-nominated legal thriller *The Insult* – the tale of how a bitter feud between a mechanic and a construction foreman snowballs into a national crisis.

"Two words set the story in motion. One man shouts an insult at another, who's infuriated and demands an apology... Soon things escalate and the men end up in the first of two courtrooms where they will face off against each other..."

Does it matter that Toni is a right-wing Christian and Yasser a Palestinian? In this context, it matters a lot... One can learn a lot about contemporary Lebanon from *The Insult*, but it's also possible to go into the film knowing little about the situation depicted and still come away completely captivated. That's because the conflict at the drama's center is so personal, visceral and universally recognizable; it could take place in Mississippi, Beijing or Bogota...

As the second trial unfolds, it provokes violent outbursts both inside and outside the courtroom, and sensational media coverage stokes sectarian passions across Lebanon.



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With their combination of personal and political animosities, the film's highly charged courtroom scenes prove both riveting and revelatory... [Doueiri] is also great with actors... [the leads] here are all superb (El Basha won the Best Actor prize at Venice). Altogether, the accomplishments of *The Insult* place Doueiri in the company of such masters of politicized suspense as Costa-Gavras and Asghar Farhadi." — Godfrey Cheshire, *RogerEbert.com*

"A crackling legal thriller that boils down centuries of Middle Eastern conflict into one reckless insult – and lets the sparks fly."

— Peter Travers, *Rolling Stone*



Director: Ziad Doueiri

Lebanon/France 2017 | 113 mins

Producers: Antoun Sehnaoui, Jean Bréhat,

Rachid Bouchareb, Julie Gayet, Nadia Turincev

Screenplay: Ziad Doueiri, Joëlle Touma

Photography: Tommaso Fiorilli

Editor: Dominique Marcombe

Music: Éric Neveux

With: Adel Karam, Rita Hayek, Kamel El Basha, Christine Choueiri, Camille Salameh, Diamand Bou Abboud

Festivals: Venice, Telluride, Toronto, Vancouver 2017; Rotterdam 2018

Audience Award, Sydney Film Festival 2018;

Nominated, Best Foreign Language Film,

Academy Awards 2018

In Arabic with English subtitles

CinemaScope | M violence, offensive language & content that may disturb

A LHP Fri 27 Jul, 8.30 pm
B RCC Mon 30 Jul, 4.30 pm
A RCC Fri 10 Aug, 8.15 pm
A RCC Sun 12 Aug, 6.30 pm

The Heiresses

Las herederas

In a Festival abounding with lesbian characters, this richly modulated tale of a couple who have been together for three decades may be the most remarkable. Chela (Ana Brun) and Chiquita (Margarita Irún) have long been living a life of privilege in Chela's family mansion. A crack in the elaborate pattern of their lives becomes apparent when the much worldlier Chiquita is imprisoned for fraud, related, we guess, to keeping Chela in the style to which she is accustomed.

The sheltered Chela must for the first time fend for herself. Barely acknowledging that she's actually doing it, she begins accepting payment from the wealthy dowagers of the neighbourhood when she drives them about in the family car. The breezily confiding daughter of one of her passengers sparks feelings in Chela she'd forgotten she ever knew.

Ana Brun was awarded the Best Actress Award at Berlin this year for her mesmerising performance – and first-time writer/director Marcelo Martinessi took the Silver Bear for “a feature that opens up new perspectives.”

“Brun has created one of the most complex, fully fleshed-out over-50 females to ever hit the screen. Though



her journey is emotionally captivating, Martinessi persuasively merges her fate with that of a nation, providing a lace draped window in which to pry on a section of Paraguayan society that prefers to cling to the shadows of its past, than embrace the future.”

— Patrick Gamble, *Cine Vue*

“[A] beautifully realized debut that exquisitely balances character study with shrewd commentary on class, desire, and the lingering privileges of Paraguay’s elite.”

— Jay Weissberg, *Variety*



Director/Screenplay:
Marcelo Martinessi

Paraguay/Germany/Brazil/Uruguay/
Norway/France 2018 | 98 mins

Producers: Sebastian Peña Escobar,
Marcelo Martinessi

Photography: Luis Armando Artega

Editor: Fernando Epstein

With: Ana Brun, Margarita Irún, Ana Ivanova,
Nilda Gonzalez, María Martins, Alicia Guerra,
Yverá Zayas

Festivals: Berlin 2018

Silver Bear, Berlin Film Festival 2018

Best Film, Sydney Film Festival 2018

In Spanish with English subtitles

CinemaScope | M sexual references

A	LHP	Mon 30 Jul, 6.15 pm
A	PH	Thu 2 Aug, 8.15 pm
B	PH	Fri 3 Aug, 1.45 pm
B	RCC	Tue 7 Aug, 12.15 pm
A	RCC	Sat 11 Aug, 2.45 pm
A	RCC	Sun 12 Aug, 6.15 pm

The Seen and Unseen

Sekala Niskala



The Heart of Spring

Director/Screenplay:
Kamila Andini
Indonesia 2017
86 mins

With: Ni Kadek Thaly Titi Kasih,
Ida Bagus Putu Radithya
Mahijasena, Ayu Laksmi

Festivals: Toronto 2017; Berlin,
Sydney 2018

In Indonesian and Balinese, with
English subtitles

CinemaScope | PG adult themes

This enchanting and otherworldly Indonesian film explores the deep symbiotic connection between two young twins. Ten-year-olds Tantra and Tantri are boy-girl (*buncing*) twins growing up in a remote and rural part of Bali. They are very much yin and yang, separate but whole. While Tantra will only eat the yolk of an egg, Tantri eats only the white. One day Tantra steals an egg from a religious offering and shortly afterwards he is hospitalised with a serious illness.

In Balinese philosophy the world is divided into the seen (*sekala*) and the unseen (*niskala*). With her twin brother comatose, Tantri learns to communicate with him through her own ‘unseen’ dream world and they can once again

play, dance and sing with each other. Elements from the ‘seen’ world such as the fighting cocks Tantri sees in the village or the monkeys living in the temple bleed into this netherworld in fascinating fashion.

Aided by Anggi Frisca's lush cinematography and a mesmerising score from Morinaga Yasuhiro, director Kamila Andini draws upon rich Balinese traditions of costume and dance to create a magical world where the seen and unseen, the physical and spiritual, intersect. — MM

B	RCC	Fri 27 Jul, 2.00 pm
A	RCC	Mon 30 Jul, 6.30 pm
A	PH	Mon 6 Aug, 8.15 pm
A	RCC	Sat 11 Aug, 3.45 pm

Djon África



Directors: Filipa Reis,
João Miller Guerra
Portugal 2018 | 99 mins

Screenplay: Pedro Pinho,
João Miller Guerra

Photography: Vasco Viana

Editors: Eduardo Serrano,
Ricardo Pretti, Luisa Homem

With: Miguel Moreira

Festivals: Rotterdam, New

Directors/New Films 2018

In Cape Verdean Creole and

Portuguese, with English subtitles

PG coarse language & sexual
references

A quietly charismatic turn from newcomer Miguel Moreira brings an affable swagger to this laidback picaresque road movie. In a performance not too far from reality, Moreira plays Miguel, an aspiring musician with a knack for smooth talk, who's coasting through a life of construction work, petty shoplifting and womanising in Portugal. When he learns his father (who he has never met but greatly resembles) is residing in Cape Verde, Miguel impulsively buys a one-way ticket and sets out to track him down. Thus begins a pleasurable African odyssey brimming with colourful characters, boozy encounters and requisite soul-searching. Directors Filipa Reis and João Miller Guerra are best known as

documentarians – Moreira was actually a subject in their last feature, which shone a light on undocumented Cape Verdeans living in Portugal. Those observational roots lend themselves beautifully to this perennially chill screen journey, one that is light on incident but loaded with breezy charm. — JF

“Like its central character, the film has a leisurely, slightly woozy appeal... The warmth in [the] encounters with the people of Cape Verde is wholly persuasive.” — Wendy Ide, *Screendaily*

A	RCC	Mon 30 Jul, 8.30 pm
B	RCC	Wed 1 Aug, 12.45 pm
A	RCC	Sun 12 Aug, 4.15 pm

Petra

Petra (Bárbara Lennie), a painter in her 20s, arrives to take up a residency in the workshops of Jaume, a sculptor of grand-scale commissions. Jaume's Catalan estate encompasses forest lands and a magnificent home. Invited to dinner by the great man's wife Marisa (Marisa Paredes), Petra speaks of art as a path to the truth. Marisa, it transpires, has reason to be sceptical about such idealism: the truth Petra seeks is the identity of her father, and she has reason to believe he might be Jaume. This possibility rules out romantic adventures offered by handsome Lucas (Alex Brendemühl), Jaume's intriguingly disenchanted photographer son.

Jaime Rosales' supremely elegant feature contains enough switches to furnish a soap opera and a body count akin to classical tragedy, which it more closely resembles in tone. Rosales distances himself from emotional frenzy, serving his story in achronological chapters, several of which bear titles that resonate with the authority of irrevocable fate. The effect is curiously engaging, each scene exploring the one-to-one dynamics within a seriously broken family and their co-dependent staff. And the final chapter, offering some gentle



satisfaction, is where the final chapter should be.

As Jaume, the breaker-in-chief, Joan Botey makes an indelible screen debut at the age of 77. Actually the owner of the estate where the film was shot, Botey may have taken the role to discourage the tourist invasion that H  lene Louvart's camerawork surely encourages. In an NZIFF not short of men behaving badly, he plays a villain it's a pleasure to heartily loathe.

“An intense, cunningly structured and rewarding item about a woman’s search for her father.”

— Jonathan Holland, *Hollywood Reporter*



Director: Jaime Rosales
Spain/France/Denmark 2018
107 mins

Producers: B  rbara Diez, Jos   Maria Morales, Antonio Chavar  as, J  r  me Dopffer, Katrin Pons, Mikkel Jersin, Eva Jakobsen
Screenplay: Jaime Rosales, Michel Gaztambide, Clara Roquet
Photography: H  l  ne Louvart
Editor: Luc  a Casal
Music: Kristian Selin Eidnes Andersen
With: B  rbara Lennie, Alex Brendem  hl, Joan Botey, Marisa Paredes, Petra Mart  nez, Carme Pla, Oriol Pla, Chema Del Barco, Natalie Madue  o
Festivals: Cannes (Directors’ Fortnight) 2018
In Spanish and Catalan, with English subtitles
CinemaScope | Censors rating tbc

B	RCC	Fri 27 Jul, 12.15 pm
A	RCC	Sat 28 Jul, 2.45 pm
B	RX	Tue 31 Jul, 1.00 pm
A	PH	Tue 7 Aug, 6.15 pm
B	PH	Fri 10 Aug, 2.00 pm
A	RCC	Sat 11 Aug, 6.45 pm

The Harvesters

Die Stropers



Director/Screenplay: Etienne Kallos
South Africa 2018
104 mins

Photography: Mich  l Englert
Editor: Muriel Breton
With: Bernt Vermeulen, Alex van Dyk, Juliana Venter, Morne Visser
Festivals: Cannes (Un Certain Regard) 2018
In Afrikaans and Zulu, with English subtitles
CinemaScope | Censors rating tbc

Spectacularly set in the grasslands and mesas of South Africa’s Free State region, writer/director Etienne Kallos’ daunting first feature drills into the insecurities of an embattled white minority ranch culture once empowered by apartheid. In a devout Afrikaans family of cattle farmers, teenage Janno feels out of step. No wonder: as his mother observes his sturdy form trailing the herd we hear her implore her God to strengthen the boy’s blood, his heart, his seed. A long-withheld close-up of his open, vulnerable face suggests that no amount of prayer, obedience or rugby on Janno’s part can make him the mighty man of the land and procreator she prays for.

Though her husband could do with

the help of an added son, he and Janno are both dismayed when she chooses to augment the household by rescuing Pieter, an orphan of Afrikaans parentage from a halfway house. She instructs Janno to make him his brother. We watch through Janno’s astonished, resentful eyes as this scathing, predatory survivor of the city streets puts a blazing torch to everything that has ever held Janno back. The heart of Kallos’ challenge to his countrymen lies in the Cain and Abel dance of the two young men, and they are electrifying.

A	ED	Fri 27 Jul, 8.00 pm
A	RCC	Wed 1 Aug, 6.45 pm
A	ED	Sun 12 Aug, 4.00 pm

Last Child



Director/Screenplay: Shin Dong-seok
South Korea 2017
124 mins

Producer: Je Jeong-ju
Photography: Lee Zi-hoon
Editor: Lee Young-jim
Music: Kim Hae-won
With: Choi Moo-seong, Kim Yeo-jin, Seong Yu-bin
Festivals: Busan 2017; Berlin, Hong Kong 2018
In Korean with English subtitles
Censors rating tbc

This engrossing and startling Korean drama draws us into the lives of grieving parent, Sung-cheol and Mi-sook. Their only son drowned rescuing one of his classmates and while the school has posthumously proclaimed the boy a hero, six months on the loss is still palpably raw.

Sung-cheol attempts to cope by throwing himself into his work as an interior decorator while Mi-sook attempts to conceive by artificial insemination. When Sung-cheol runs into Ki-hyun, the boy their son rescued, he starts to take an interest in the withdrawn young man. Ki-hyun has dropped out of school and doesn’t seem to have a family of his own. Eventually Sung-cheol takes pity on the

boy and decides to take him on as an apprentice. At first Mi-sook objects to the idea, but soon begins to form her own attachment to Ki-hyun. Before long the couple are treating Ki-hyun like their own kin, but there’s something not quite right...

First time director Shin Dong-seok skillfully navigates the weighty subject matters of grief, reconciliation and community healing with arresting insight, delivering an intensely emotional drama driven by a trio of powerhouse performances. — MM

B	RCC	Tue 31 Jul, 4.15 pm
A	RCC	Fri 10 Aug, 6.30 pm

The Wild Pear Tree

Ahlat agaci

"*The Wild Pear Tree* is a gentle, humane, beautifully made and magnificently acted movie from the Turkish filmmaker and former Palme winner Nuri Bilge Ceylan: garrulous, humorous and lugubrious in his unmistakable and very engaging style. It's an unhurried, elegiac address to the idea of childhood and your home town – and how returning to both has a bittersweet savour..."

An ambitious, malcontent young graduate and would-be writer comes back to his rural village with a diploma but no job... The graduate is Sinan (Aydın Doğu Demirkol), who has come back with ambiguous feelings about the place where he grew up. As for so many writers, his home looks wonderful when he is away from it, when it is tamed and transformed by his imagination. But actually being there reminds him of all its irritations and absurdities. Sinan is from a village near the port of Çanakkale, a tourist destination on account of being near the site of the Gallipoli campaign, and also the ancient city of Troy...

His father is İdris, tremendously played by Murat Cemcir, a man whose youthful charm and romanticism has curdled with age into a pre-emptive



© NBC FILM

bluster and cajoling. He is a gambling addict who has borrowed money all over town; his addiction has kept his family on the poverty line...

The question of life, and the gamble on life that we are required to make in our early 20s, runs under the movie's meandering path. It is another deeply satisfying, intelligent piece of film-making from Ceylan." — Peter Bradshaw, *The Guardian*

"Ceylan expertly draws your eye and ear to the drama behind the drama, and gives the most gently naturalistic scenes the weight and grain of visions." — Robbie Collin, *The Telegraph*



Director/Editor: Nuri Bilge Ceylan
Turkey/France/Germany/Bulgaria
2018 | 188 mins

Producer: Zeynep Özbatur Atakan
Screenplay: Akin Aksu, Ebru Ceylan, Nuri Bilge Ceylan
Photography: Gökhan Tiryaki
With: Aydın Doğu Demirkol, Murat Cemcir, Bennu Yıldırımlar, Hazar Ergüçlü, Serkan Keskin, Tamer Levent
Festivals: Cannes (In Competition) 2018
In Turkish with English subtitles
CinemaScope | Censors rating tbc

A	RCC	Sat 28 Jul, 3.00 pm
B	RCC	Thu 2 Aug, 11.15 am
A	PH	Sun 12 Aug, 3.00 pm

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Lean on Pete

One could be forgiven for fearing syrupy sentimentality from a drama about the emotional bond between a boy and his horse. But easy pathos isn't in the toolbox of British master Andrew Haigh, whose last two films, *Weekend* and *45 Years*, put him on the map as an understated and achingly perceptive chronicler of human relationships.

His focus here is on a sensitive teenager named Charley (gifted newcomer Charlie Plummer), who, in the absence of his deadbeat dad, bonds with the damaged goods (both human and equine) at his local racecourse. Taken under the wing of jaded race-circuit vet, Del (Steve Buscemi), and jockey Bonnie (Chloë Sevigny), Charley quickly empathises with a racehorse named "Lean on Pete", especially after discovering he's being dangerously overworked to make a quick buck. When the fate of the horse is thrown into jeopardy, Charley escapes with him and begins an odyssey through rural America that is as eye-opening as it is deeply affecting. — JF

"An emotionally complex film, economically scripted and full of delicately crafted performances... Plummer is magnificent in the lead, intuitive and naturalistic, exuding quiet



resilience as the reality of his character's worsening situation dawns on him... Haigh also demonstrates his continued mastery of his craft, following here in the grand tradition of US-bound Euro auteurs like Wim Wenders by delivering an outsider's portrait of America that's fully attuned to both the mythic grandeur and the harsh realities of life in a country where wide-open spaces belie the high cost of freedom." — Alistair Harkness, *The Scotsman*

"I marveled at the humanist depth of the world Haigh creates, one that can only be rendered by a truly great writer and director, working near the top of his game."

— Brian Tallerico, *RogerEbert.com*

Director/Screenplay: Andrew Haigh
UK 2017 | 121 mins
Producer: Tristan Goligher
Photography: Magnus Jonck
Editor: Jonathan Alberts
Music: James Edward Barker
With: Charlie Plummer, Chloë Sevigny, Steve Buscemi, Travis Fimmel, Steve Zahn, Justin Rain, Lewis Pullman, Bob Olin, Teyah Hartley, Alison Elliot, Amy Seimetz
Festivals: Venice, Telluride, Toronto, London 2017; Rotterdam, SXSW 2018
M violence & offensive language

B	RCC	Fri 27 Jul, 12.00 pm
A	RCC	Fri 3 Aug, 6.15 pm
A	RCC	Sun 5 Aug, 12.45 pm
B	RCC	Wed 8 Aug, 1.45 pm
A	LHP	Sat 11 Aug, 3.45 pm

Disobedience

"Is the greater sin to defy God, or defy your true nature? It's not a question that's asked directly in *Disobedience*, but lingers at the edges of the turmoil that slowly simmers into passion and penitence, in a story that turns a colorful premise into a thoughtful rumination on choice. Set inside the conservative community of Orthodox Judaism, Sebastián Lelio's graceful adaptation of Naomi Alderman's novel is a probing look at the illusion of freedom in both religious and secular life, and the bracing reality faced by two women when the relationship between them sparks back to life.

When Ronit (Rachel Weisz), a portrait photographer living in New York City, learns that her father Rav, a revered rabbi and community leader, has passed away, she temporarily numbs the pain in booze and sex, before boarding a plane to London... Ronit has been disconnected for so long, she's surprised to learn her former friends Dovit (Alessandro Nivola) – who became Rav's spiritual son and protégé – and Esti (Rachel McAdams) are now married. However, Ronit and Esti have a surprise of their own – a long buried connection that will be rekindled, and unravel the orderly world around them...



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After the transcendent *Gloria* and [last] year's buzzworthy *A Fantastic Woman*, Lelio once again shows a remarkable sensitivity to the challenges women face, particularly those who are marginalized by their age or identity... [He] crafts a drama that's both sensual and spiritual, deeply moving and tender." — Kevin Jagernauth, *The Playlist*

"[A] striking and warmly nuanced portrait of the kinds of women whose internal lives are rarely portrayed on screen."

— Andrew Barker, *Variety*

Director: Sebastián Lelio
UK 2017 | 114 mins
Producers: Frida Torresblanco, Ed Guiney, Rachel Weisz
Screenplay: Sebastián Lelio, Rebecca Lenkiewicz
Based on the novel by Naomi Alderman
Photography: Danny Cohen
Editor: Nathan Nugent
Music: Matthew Herbert
With: Rachel Weisz, Rachel McAdams, Alessandro Nivola
Festivals: Toronto 2017; Tribeca 2018
In English, Hebrew and Yiddish, with English subtitles
R13 sex scenes & sexual references

A	LHP	Fri 27 Jul, 6.15 pm
A	PH	Sat 28 Jul, 8.15 pm
A	RX	Tue 31 Jul, 6.15 pm
B	PH	Wed 1 Aug, 4.00 pm
B	EMB	Mon 6 Aug, 3.30 pm
A	EMB	Fri 10 Aug, 6.30 pm

Beirut

The magnetic Jon Hamm brings swagger in spades to this cracking, old-fashioned spy thriller from the writer of *Michael Clayton*. Hamm plays Mason Skiles, an alcoholic ex-diplomat who fled Beirut in 1972 when a terror raid upended his life. When an old colleague is taken hostage ten years later, and the kidnappers ask for him by name, Mason is forced to return and navigate a web fraught with danger, deceit and personal demons. Viewers can expect the requisite twists and jolts of gritty action characteristic of its writer Tony Gilroy, while Hamm and a roster of ace supporting players (that includes Rosamund Pike, Shea Whigham and Dean Norris) bring welcome human gravitas to the knotty plot workings. — JF

"A handsome, charismatic actor who has had difficulty finding film roles that suit him as well as his TV success in *Mad Men*, Hamm is all he should be as the film's flawed hero, projecting a juicy combination of weakness and strength that involves us completely... As any fan of the *Bourne* films can attest, screenwriter Gilroy is a master at laying out a twisty plot, and Anderson directs with the kind of verve that enables almost all the twists to hit us



© SIFE EDDINE EL AMINE

with the force of surprise... *Beirut* is as relevant as it is entertaining, and it is very entertaining indeed." — Kenneth Turan, *LA Times*

"*Beirut* is a crafty drama that doesn't depend on car crashes or shootouts for its sense of propulsive action. It may be a mostly pessimistic portrait of its time and place, but it offers hope, if only that movies of its style, scope and smarts can still get made." — Ann Hornaday, *The Washington Post*

"A tense, tight kidnapping thriller about shifting loyalties and finding redemption, *Beirut* marks Jon Hamm's finest film work to date." — Adam

Graham, *The Detroit News*

Director: Brad Anderson
USA 2018 | 109 mins

Producers: Mike Weber, Tony Gilroy, Shivani Rawat, Monica Levinson
Screenplay: Tony Gilroy
Photography: Bjorn Charpentier
Editor: Andrew Hafitz
Music: John Debney
With: Jon Hamm, Rosamund Pike, Dean Norris, Mark Pellegrino, Larry Pine, Shea Whigham
Festivals: Sundance 2018
In English, Arabic and French, with English subtitles
CinemaScope | Censors rating tbc

A	RX	Fri 27 Jul, 6.15 pm
A	LHP	Sat 28 Jul, 8.15 pm
B	EMB	Thu 2 Aug, 3.45 pm
A	EMB	Fri 3 Aug, 9.00 pm

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Juliet, Naked



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Annie (Rose Byrne) has long tolerated her partner Duncan's (Chris O'Dowd) obsession with the obscure rocker Tucker Crowe (Ethan Hawke), but she's reaching the end of her tether. Crowe had a following in the 1990s, but he disappeared after a mid-show breakdown, to become the subject of rumour and legend ever since — at least to those who care.

No one cares more than Duncan, who runs a fan forum for similar obsessives around the world. When a previously unknown demo of a Crowe album emerges after 25 years, Annie finally takes to Duncan's forum with a withering review. Amongst the startled readers there's one Tucker Crowe. Perfectly cast, Jesse Peretz's film nails

Hornby's smart, pop culture obsessed, emotionally stunted characters. *Juliet, Naked* is a witty, niftily constructed and sneakily romantic film — with a great soundtrack, of course.

"The Sundance audience was buzzing after the premiere of *Juliet, Naked*, not because it moves the boundary posts but because it's everything a *mainstream* rom-com should be but no longer is — literate, unpredictable, full of bustling tangents." — David Edelstein, *Vulture*

B	EMB	Tue 31 Jul, 1.30 pm
A	EMB	Sat 11 Aug, 7.00 pm

I Will Not Write Unless I Am...

Director: Jesse Peretz
USA 2018 | 97 mins

Producers: Judd Apatow, Barry Mendel, Albert Berger, Ron Yerxa, Jeffrey Soros
Screenplay: Tamara Jenkins, Jim Taylor, Phil Alden Robinson, Evgenia Peretz. Based on the novel by Nick Hornby
With: Ethan Hawke, Rose Byrne, Chris O'Dowd, Jimmy O. Yang
Festivals: Sundance 2018
CinemaScope | Censors rating tbc

First Reformed

Gripping and intensely focused, *First Reformed* is Paul Schrader's latest character study of male self-destruction and redemption. Haunted by the ghost of *Taxi Driver*, it stands as the culmination of a writing/directing career studded with God's lonely men – and one of Schrader's most personal films in decades.

A terrific Ethan Hawke cuts a stern, troubled figure as Toller, a Protestant minister of a tiny congregation overshadowed by a nearby populist church. His internal and spiritual despair – rivetingly chronicled in Schrader's powerful script – begins to seep out into the unforgiving world upon meeting Mary (Amanda Seyfried) and her husband Michael, a distraught environmental activist whose salvation lies in a suicide vest.

As Toller's dwindling faith and growing political rage points ostensibly towards an explosive final act, Schrader's artistry, heavily indebted to his cinematic heroes Carl Dreyer and Robert Bresson, beautifully counteracts the violent pathos of his most iconic screen antiheroes. At once austere and electrifying, *First Reformed* is directed with startling simplicity and profundity; a bravely un-American film by one



of the great American filmmakers. — Tim Wong
“*First Reformed* [is] the writer/director's best work in a very long time. The writer of *Taxi Driver* [and] *Raging Bull*... is having a crisis of faith, examining personal issues of religion in a way that he hasn't done in a very long time... It's the kind of work of art that seems like it could inspire fantastic conversation. We need more movies like it.” — Brian Tallerico, *RogerEbert.com*

“An important and moving work by a master filmmaker.” — Godfrey Cheshire, *RogerEbert.com*

Director/Screenplay: Paul Schrader
USA 2017 | 114 mins
Producers: Christine Vachon, David Hinojosa, Frank Murray, Jack Binder, Greg Clark, Victoria Hill, Gary Hamilton, Deepak Sikka
Photography: Alexander Dynan
Editor: Benjamin Rodriguez Jr.
Music: Lustmord
With: Ethan Hawke, Amanda Seyfried, Cedric Antonio Kyles, Victoria Hill, Philip Ettinger
Festivals: Venice, Toronto, New York 2017; Rotterdam, SXSW 2018
Censors rating tbc

B	RCC	Tue 31 Jul, 4.00 pm
B	RCC	Mon 6 Aug, 4.15 pm
A	EMB	Tue 7 Aug, 9.00 pm
A	RCC	Wed 8 Aug, 9.00 pm

A Kid Like Jake

At the outset of this smart, topical and moving comedy-drama, one-time lawyer Alex (Claire Danes) and her psychiatrist husband, Greg (Jim Parsons), are plotting private school applications. Their young son Jake's intelligence and imagination have won him impressive test scores. He is also expressing a preference for what Judy (Octavia Spencer), the proprietor of his preschool, labels 'gender-variant play'. When she encourages them to play up Jake's transgender leanings so that he might be considered a 'diverse' candidate for a progressive school, the parents are torn. Both want what's best for their son, but as they struggle to agree on what that might be, the identity politics they have always embraced begin to impact in painfully personal ways.

These are educated, privileged characters, who, along with their friends, talk things out – sometimes saying things best not said. The script, adapted by Daniel Pearle from his own play, provides fuel for illuminating fire, delivered by a superb cast, including the redoubtable Ann Dowd as Alex's mother, and Amy Landecker as a patient exasperated by Greg's Zen-like calm. Director Silas Howard, trans himself, is a veteran of *Transparent*.



“Expansively humane and funny... The drama of *A Kid Like Jake*, which is small and contained and also somehow about everything, is the question of how to protect someone you're responsible for, or even if there's anything to protect them from; what to cultivate and what to let run wild, and all the life-altering choices that happen around a child when they're barely even old enough to remember them.” — Emily Yoshida, *Vulture*

“A sensitive and nuanced portrait of modern parenting.” — David Ehrlich, *Indiewire*

Director: Silas Howard
USA 2018 | 92 mins
Producers: Jim Parsons, Todd Spiewak, Eric Norsoph, Paul Bernon, Rachel Xiaowen Song
Screenplay: Daniel Pearle. Based on his play
Photography: Steven Capitano Calitri
Editor: Michael Taylor
Music: Roger Neill
With: Claire Danes, Jim Parsons, Octavia Spencer, Priyanka Chopra, Ann Dowd, Leo James Davis, Amy Landecker
Festivals: Sundance, San Francisco 2018
Censors rating tbc

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B	PH	Fri 27 Jul, 4.15 pm
A	PH	Sun 29 Jul, 5.45 pm
B	RCC	Tue 7 Aug, 2.15 pm
A	RCC	Sat 11 Aug, 4.45 pm
A	LHP	Sun 12 Aug, 5.15 pm

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Little Woods

Set in a fracking boomtown in North Dakota, *Little Woods*’ wide-open prairies are inhabited by people who have little room to move. Trapped by poverty and failed by a broken health system, for them it’s hard work for little return. First-time writer and director Nia DaCosta has drawn a rich world of dynamic characters, complex relationships and hard choices that recalls *Winter’s Bone*. She expertly draws on crime movie tropes to tell an important story: that of the female rural poor.

Everyone is after OxyContin, but Ollie (Tessa Thompson) isn’t selling it anymore. She hawks only coffee and sandwiches to cold men at cold worksites. She’s almost completed probation after being caught smuggling Canadian prescription meds, mainly for her terminally ill mum, over the nearby border. Her mum has now passed away and she’s grieving, but things might finally be looking up: with support from her probation officer there’s the possibility of a new job in a new town. But that all changes when her adoptive sister Deb (Lily James), a struggling solo mother with a dropkick ex, finds out she’s pregnant and in need of a place to live. The sisters need \$3,000 to save the family home and there’s only one



way to get that sort of money. When Deb realises she cannot have the baby, it turns out that finding a safe abortion is just as difficult.

The sisterly bond between Ollie and Deb is at the heart of this story. *Little Woods* is a tense watch that illuminates many aspects of the US political zeitgeist from a strong female perspective. This is deeply felt cinema, a directorial debut that is not to be missed. — Catherine Bisley

“Nia DaCosta’s absorbing debut is laced with urgent dread, experienced by characters you care deeply about.” — Sam Weisberg,

Village Voice

Director/Screenplay: Nia DaCosta
USA 2018 | 105 mins

Producers: Rachael Fung, Gabrielle Nadig, Tim Headington
Photography: Matt Mitchell
Editor: Catrin Hedström
Music: Brian McOmber
With: Tessa Thompson, Lily James, James Badge Dale, Lance Reddick, Luke Kirby
Festivals: Tribeca 2018
Censors rating tbc

A	LHP	Sat 4 Aug, 8.15 pm
B	RCC	Tue 7 Aug, 4.15 pm
A	PH	Fri 10 Aug, 8.30 pm
A	RCC	Sat 11 Aug, 9.00 pm

Keep the Change



Director/Screenplay: Rachel Israel
USA 2017 | 93 mins

Photography: Zachary Halberd
Editor: Alex Camilleri
Music: Amie Doherty
With: Brandon Polansky, Samantha Elisofon, Nicky Gottlieb, Jessica Walter, Tibor Feldman
Festivals: Tribeca, Los Angeles 2017
M offensive language & sexual references

In this funny, affecting and refreshingly authentic New York romcom the happy pair – and the non-professional actors who play them – are autistic. David, played by Brandon Polansky, on whose experience the film is based, has long been sheltered by his wealthy parents. Whether his habit of letting chauffeurs keep the change is a matter of noblesse oblige or a lack of arithmetic skill is a moot point. Equipped with a repertoire of deeply inappropriate jokes for every occasion, he is ordered to attend an autism support group after one pig reference too many to a police officer. His contempt for this group of ‘weirdos’ is total, not least for the super-chirpy Sarah who buses in daily from Queens – and has a song for every occasion.

Sparks begin to fly, however, when the easily smitten young woman declares she finds him “really smoking hot and so sexy.”

But can her cheerfulness withstand the streak of scorn he’s clearly absorbed from a lifetime of tolerant disdain from his mother (*Arrested Development*’s Jessica Walter)? Played with such directness, the familiar romcom setbacks feel clean and unforced, and Rachel Israel’s direction is imbued with unmistakable empathy and good humour.

B	RCC	Tue 31 Jul, 12.00 pm
A	RCC	Sat 4 Aug, 5.00 pm
A	PH	Wed 8 Aug, 6.15 pm
B	PH	Thu 9 Aug, 1.45 pm

The Kindergarten Teacher



Director: Sara Colangelo
USA 2018 | 96 mins

Screenplay: Sara Colangelo.
Based on the film *Haganenet* by Nadav Lapid
Photography: Pepe Avila del Pino
With: Maggie Gyllenhaal, Parker Sevak, Anna Baryshnikov, Rosa Salazar, Michael Chernus, Gael García Bernal
Festivals: Sundance, Sydney 2018
Directing Award (Dramatic), Sundance Film Festival 2018
Censors rating tbc

“Maggie Gyllenhaal gives her best film performance in years as Lisa Spinelli, a 40-year-old Staten Island teacher who is somewhat adrift in life. Her teenage kids are more invested in Instagram than family dinners and she’s not doing as well as she’d like in her poetry class. One day after school, she hears one of her five-year-old students, a sweet boy named Jimmy Roy, recite a poem. It’s a beauty. She becomes fascinated by this child who seems to enter a trance and produce gorgeous, pure art... Lisa becomes convinced that Jimmy is a once-in-a-generation talent, and she’s going to do whatever it takes to help that flower grow. And she’ll push back against everyone who stands in her way, even if it destroys her life.

Gyllenhaal, appearing in every single scene of the film, gives a completely committed, three-dimensional performance... It’s a performance always on the edge of danger as we worry with increasing alarm that Lisa is going to do something very, very wrong. It’s a thriller almost, but it’s suspense that’s borne out of human need for something real in a world that feels increasingly fake.” — Brian Tallerico, *RogerEbert.com*

A	PH	Fri 27 Jul, 8.30 pm
A	LHP	Sat 28 Jul, 6.15 pm
B	PH	Mon 30 Jul, 4.15 pm
B	RCC	Fri 3 Aug, 2.30 pm
A	RCC	Sat 4 Aug, 7.00 pm
A	RCC	Wed 8 Aug, 8.45 pm

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SONGS FOR NOBODIES

7 July – 4 Aug

By Joanna Murray-Smith
Directed by Ross Gumbley
Starring Ali Harper

Photo: Danielle Colvin



BLACK DOG

10 – 21 July

Directed by Peter Wilson
Music by Stephen Gallagher
Company: Little Dog
Barking Theatre

Image: Pamela Allen



DUCK, DEATH AND THE TULIP

10 – 21 July

Directed by Nina Nawalowo
Music by Gareth Farr
Company: Little Dog
Barking Theatre

Photo: Stephen A'Court



THE DINNER

10 – 25 Aug

Devised by Joan Bellviure
Directed by Juliet O'Brien
Company:
The Improvisors

Image: Miquel Angel Juan



BLOOMSBURY WOMEN AND THE WILD COLONIAL GIRL

18 Aug – 15 Sept

By Lorae Parry
Directed by Susan Wilson

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SCHEDULE

EMB Embassy Theatre
ED Embassy Deluxe
RCC Reading Cinemas Courtenay
PH Penthouse Cinema

RX Roxy Cinema
LHP Light House Petone
NT Ngā Taonga Sound & Vision

Friday 27 July

B	11.00 am	Puzzle (EMB) 104	48
B	11.45 am	Speak Up (RCC) 96	65
B	12.00 pm	Lean on Pete (RCC) 121	37
B	12.15 pm	Ága (PH) 96	25
B	12.15 pm	Petra (RCC) 107	35
B	1.00 pm	The Price of Everything (RX) 105	79
B	1.30 pm	McQueen (EMB) 111	78
B	2.00 pm	The Seen and Unseen (RCC) 86 + 10	34
B	2.15 pm	RBG (PH) 98	67
B	2.30 pm	The Distant Barking of Dogs (ED) 91	62
B	2.30 pm	Gurumul (RCC) 96	70
B	2.45 pm	Filmworker (RCC) 94	76
B	4.00 pm	Searching (EMB) 102	56
B	4.15 pm	A Kid Like Jake (PH) 92	39
B	4.15 pm	Skate Kitchen (RCC) 106	55
B	4.30 pm	A Mother Brings Her Son... (ED) 84	66
B	4.30 pm	The Guilty (RCC) 85	26
B	4.45 pm	The Image Book (RCC) 85	27
A	6.15 pm	Lucky (ED) 88	47
A	6.15 pm	Disobedience (LHP) 114	37
A	6.15 pm	Woman At War (PH) 101	30
A	6.15 pm	Loveling (RCC) 98 + 8	25
A	6.15 pm	Beirut (RX) 109	38
A	6.30 pm	Birds of Passage (EMB) 125	7
A	6.30 pm	McKellen: Playing the Part (RCC) 96	78
A	6.45 pm	Matangi/Maya/M.I.A. (RCC) 97	74
A	8.00 pm	The Harvesters (ED) 104	35
A	8.30 pm	The Insult (LHP) 113	33
A	8.30 pm	The Kindergarten Teacher (PH) 96	41
A	8.30 pm	Foxtrot (RCC) 113	53
A	8.45 pm	Thelma (RCC) 117	56
A	9.00 pm	Liquid Sky (RCC) 113	12
A	9.15 pm	American Animals (EMB) 116	51

Saturday 28 July

A	10.45 am	Liyana (RCC) 77	58
A	11.00 am	Kusama – Infinity (EMB) 83	77
A	11.00 am	Pick of the Litter (RCC) 81	65
A	11.30 am	The Cleaners (ED) 89	68
A	11.30 am	Brimstone & Glory (RCC) 67	21
B	12.00 pm	Animation for Kids 4+ (PH) 65	59
A	12.30 pm	I Used to Be Normal... (RCC) 96	72
A	12.45 pm	Science Fair (RCC) 90	58
A	1.00 pm	In the Aisles (EMB) 126	28

A	1.00 pm	The Devil We Know (RCC) 88	62
A	1.00 pm	Mirai (RX) 98	11
A	1.15 pm	Bisbee '17 (ED) 118	60
A	1.30 pm	RBG (PH) 98	67
A	2.30 pm	The Ancient Woods (LHP) 86	60
A	2.30 pm	Filmworker (RCC) 94	76
A	2.45 pm	Petra (RCC) 107	35
A	3.00 pm	The Wild Pear Tree (RCC) 188	36
A	3.00 pm	The Miseducation of Cameron... (RX) 90	47
A	3.30 pm	The Trial (ED) 139	69
A	3.30 pm	Capharnaüm (PH) 123	7
A	3.45 pm	Monterey Pop (EMB) 79	73
A	4.15 pm	Girl (LHP) 105	23
A	5.00 pm	Three Identical Strangers (RCC) 96	67
A	5.00 pm	Yellow is Forbidden (RX) 97	11
A	5.45 pm	The Heart Dances... (EMB) 99	16
A	5.45 pm	Māui's Hook (RCC) 92	16
A	6.00 pm	McQueen (PH) 111	78
A	6.15 pm	Blue My Mind (ED) 97	80
A	6.15 pm	The Kindergarten Teacher (LHP) 96	41
A	6.30 pm	Burning (RCC) 148	9
A	7.00 pm	Rafiki (RCC) 83	55
A	8.15 pm	Matangi/Maya/M.I.A. (ED) 97	74
A	8.15 pm	Beirut (LHP) 109	38
A	8.15 pm	Disobedience (PH) 114	37
A	8.30 pm	Jirga (RCC) 78	22
A	8.45 pm	Searching (EMB) 102	56
A	8.45 pm	An Evening with Beverly... (RCC) 108	80
A	9.15 pm	You Were Never Really... (RCC) 89	57

Sunday 29 July

B	10.45 am	Animation for Kids 4+ (EMB) 65	59
A	11.00 am	Science Fair (RCC) 90	58
A	11.15 am	Eight Uneasy Pieces (RCC) 81	21
A	11.45 am	RBG (RCC) 98	67
A	12.00 pm	Chulas Fronteras (ED) 58 + 29	70
A	12.00 pm	Pick of the Litter (PH) 81	65
A	12.30 pm	Yellow is Forbidden (EMB) 97	11
B	1.00 pm	Animation for Kids 8+ (LHP) 76	59
A	1.00 pm	The Green Fog (RCC) 65	53
A	1.00 pm	Jirga (RX) 78	22
A	1.30 pm	Māui's Hook (RCC) 92	16
A	1.45 pm	The Distant Barking of Dogs (ED) 91	62
A	1.45 pm	Ága (PH) 96	25
A	1.45 pm	Ryuichi Sakamoto: Coda (RCC) 102	74
A	2.30 pm	An Elephant Sitting Still (RCC) 234	52

A	2.45 pm	Shoplifters (LHP) 121	10
A	3.15 pm	Birds of Passage (RX) 125	7
A	3.30 pm	Mirai (EMB) 98	11
A	3.45 pm	Garry Winogrand: All Things... (ED) 90	77
A	3.45 pm	Le Grand Bal (PH) 99	71
A	3.45 pm	Apostasy (RCC) 96	50
A	4.15 pm	TERROR NULLIUS (RCC) 55	57
A	5.15 pm	Wings of Desire (LHP) 128	13
A	5.30 pm	Milla (ED) 128	54
A	5.45 pm	A Kid Like Jake (PH) 92	39
A	5.45 pm	Border (RX) 108	52
A	6.00 pm	Leave No Trace (EMB) 109	10
A	6.00 pm	Thelma (RCC) 117	56
A	6.15 pm	Shut Up and Play the Piano (RCC) 82	75
A	6.45 pm	Minding the Gap (RCC) 98	64
A	7.45 pm	Breath (LHP) 116	23
A	7.45 pm	Girl (PH) 105	23
A	8.00 pm	A Mother Brings Her Son... (ED) 84	66
A	8.00 pm	TERROR NULLIUS (RCC) 55	57
A	8.30 pm	In the Realm of Perfection (RCC) 95	64
A	9.00 pm	Liquid Sky (EMB) 113	12
A	9.00 pm	Piercing (RCC) 81	82

Monday 30 July

B	10.30 am	Ága (EMB) 96	25
B	11.30 am	Capharnaüm (PH) 123	7
B	11.45 am	McKellen: Playing the Part (RCC) 96	78
B	12.00 pm	Foxtrot (RCC) 113	53
B	12.30 pm	Milla (ED) 128	54
C	12.30 pm	Ryuichi Sakamoto: async at the... (NT) 65	74
B	12.30 pm	Lots of Kids, a Monkey... (RCC) 91	64
B	12.45 pm	Leave No Trace (EMB) 109	10
B	1.00 pm	Loveling (RX) 98 + 8	25
B	2.00 pm	Woman At War (PH) 101	30
B	2.00 pm	The Devil We Know (RCC) 88	62
B	2.15 pm	If I Leave Here Tomorrow... (RCC) 95	73
B	2.30 pm	I Used to Be Normal... (RCC) 96	72
B	3.00 pm	Our New President (ED) 78	69
B	3.45 pm	Breath (EMB) 116	23
B	4.00 pm	Thelma (RCC) 117	56
B	4.15 pm	The Kindergarten Teacher (PH) 96	41
B	4.15 pm	Arctic (RCC) 97	29
B	4.30 pm	The Insult (RCC) 113	33
B	4.45 pm	The Cleaners (ED) 89	68
A	6.15 pm	Girl (EMB) 105	23
A	6.15 pm	The Heiresses (LHP) 98	34

A 6.15 pm	The Ice King (PH) 89	73
A 6.15 pm	Bombshell: The Hedy Lamarr... (RCC) 90	76
A 6.15 pm	Slut in a Good Way (RX) 89	55
A 6.30 pm	Chulas Fronteras (ED) 58 + 29	70
A 6.30 pm	The Seen and Unseen (RCC) 86 + 10	34
A 6.45 pm	Eldorado (RCC) 92	68
A 8.15 pm	Diamantino (ED) 92	52
A 8.15 pm	You Were Never Really... (LHP) 89	57
A 8.15 pm	3 Faces (PH) 100	30
A 8.15 pm	Let the Corpses Tan (RCC) 93	81
A 8.30 pm	Djon África (RCC) 99	34
A 8.45 pm	Leto (EMB) 126	71
A 8.45 pm	The Rider (RCC) 104	47

Tuesday 31 July

B 10.30 am	The Heart Dances... (EMB) 99	16
B 11.45 am	Lots of Kids, a Monkey... (PH) 91	64
B 11.45 am	Science Fair (RCC) 90	58
B 12.00 pm	Keep the Change (RCC) 93	41
C 12.30 pm	Dog's Best Friend (NT) 78	63
B 12.30 pm	Kevin Roche: The Quiet... (RCC) 82	78
B 1.00 pm	Petra (RX) 107	35
B 1.30 pm	Juliet, Naked (EMB) 97 + 6	38
B 1.45 pm	Transit (PH) 101	28
B 1.45 pm	The Ice King (RCC) 89	73
B 2.00 pm	Chulas Fronteras (ED) 58 + 29	70
B 2.00 pm	Jirga (RCC) 78	22
B 2.15 pm	Virus Tropical (RCC) 97	56
B 3.45 pm	The Reports on Sarah... (ED) 132	32
B 3.45 pm	Let the Corpses Tan (RCC) 93	81
B 4.00 pm	The Miseducation of Cameron... (EMB) 90	47
B 4.00 pm	McQueen (PH) 111	78
B 4.00 pm	First Reformed (RCC) 114	39
B 4.15 pm	Last Child (RCC) 124	35
A 6.15 pm	Ága (EMB) 96	25
A 6.15 pm	If I Leave Here Tomorrow... (LHP) 95	73
A 6.15 pm	Puzzle (PH) 104	48
A 6.15 pm	Ash Is Purest White (RCC) 141	24
A 6.15 pm	Disobedience (RX) 114	37
A 6.30 pm	Garry Winogrand: All Things... (ED) 90	77
A 6.30 pm	Island of the Hungry Ghosts (RCC) 98	63
A 6.45 pm	Looking for Oum Kulthum (RCC) 90	27
A 8.15 pm	Our New President (ED) 78	69
A 8.15 pm	The Devil We Know (LHP) 88	62
A 8.30 pm	Breath (EMB) 116	23
A 8.30 pm	The World Is Yours (PH) 104	27
A 8.45 pm	Good Manners (RCC) 135	54
A 9.00 pm	Custody (RCC) 94	26
A 9.15 pm	Terrified (RCC) 87	83

Wednesday 1 August

B 10.30 am	Yellow is Forbidden (EMB) 97	11
B 11.15 am	Island of the Hungry Ghosts (RCC) 98	63
B 12.15 pm	Kevin Roche: The Quiet... (PH) 82	78
B 12.15 pm	Custody (RCC) 94	26
C 12.30 pm	Dog's Best Friend (NT) 78	63
B 12.45 pm	Djon África (RCC) 99	34
B 1.00 pm	Girl (EMB) 105	23

B 1.00 pm	Shoplifters (RX) 121	10
B 1.30 pm	The Trial (ED) 139	69
B 2.00 pm	The Ancient Woods (PH) 86	60
B 2.00 pm	Bombshell: The Hedy Lamarr... (RCC) 90	76
B 2.15 pm	The Song Keepers (RCC) 88	75
B 2.45 pm	Eight Uneasy Pieces (RCC) 81	21
B 3.30 pm	Birds of Passage (EMB) 125	7
B 4.00 pm	Disobedience (PH) 114	37
B 4.00 pm	Three Identical Strangers (RCC) 96	67
B 4.15 pm	Mandy (ED) 121	82
B 4.15 pm	And Breathe Normally (RCC) 100	29
B 4.30 pm	You Were Never Really... (RCC) 89	57
A 6.15 pm	New Zealand's Best 2018 (EMB) 87	19
A 6.15 pm	Woman at War (LHP) 101	30
A 6.15 pm	In the Aisles (PH) 126	28
A 6.15 pm	United Skates (RCC) 89	67
A 6.30 pm	Ryuichi Sakamoto: Coda (RCC) 102	74
A 6.45 pm	The Distant Barking of Dogs (ED) 91	62
A 6.45 pm	The Harvesters (RCC) 104	35
A 8.15 pm	Arctic (LHP) 97	29
A 8.30 pm	Apostasy (RCC) 96	50
A 8.45 pm	The Reports on Sarah... (ED) 132	32
A 8.45 pm	Wajib – The Wedding Invitation (PH) 96	32
A 9.00 pm	Angels Wear White (EMB) 107	24
A 9.00 pm	The Guilty (RCC) 85	26
A 9.00 pm	Dogman (RX) 103	31
A 9.15 pm	Climax (RCC) 96	81

Thursday 2 August

B 10.30 am	Wildlife (EMB) 105	49
B 11.00 am	United Skates (RCC) 89	67
B 11.15 am	The Wild Pear Tree (RCC) 188	36
B 12.00 pm	Nico, 1988 (RCC) 93	75
B 12.15 pm	Kusama – Infinity (PH) 83	77
C 12.30 pm	Ryuichi Sakamoto: async at the... (NT) 65	74
B 1.00 pm	In the Aisles (EMB) 126	28
B 1.00 pm	Woman at War (RX) 101	30
B 1.45 pm	New Zealand's Best 2018 (RCC) 87	19
B 2.00 pm	The Ice King (PH) 89	73
B 2.00 pm	Animation NOW! 2018 (RCC) 88	49
B 2.15 pm	Bisbee '17 (ED) 118	60
B 2.45 pm	Looking for Oum Kulthum (RCC) 90	27
B 3.45 pm	Beirut (EMB) 109	38
B 4.00 pm	Girl (PH) 105	23
B 4.00 pm	The Rider (RCC) 104	47
B 4.15 pm	An Evening with Beverly... (RCC) 108	80
B 4.30 pm	Minding the Gap (ED) 98	64
B 4.45 pm	Slut in a Good Way (RCC) 89	55
A 6.15 pm	Celia (EMB) 101	15
A 6.15 pm	Brimstone & Glory (LHP) 67	61
A 6.15 pm	Lots of Kids, a Monkey... (PH) 91	64
A 6.15 pm	And Breathe Normally (RCC) 100	29
A 6.15 pm	Searching (RX) 102	56
A 6.30 pm	Gurumul (RCC) 96	70
A 6.45 pm	Madeline's Madeline (ED) 94	54
A 6.45 pm	Jill Bilcock: Dancing... (RCC) 81	77
A 7.45 pm	The Reports on Sarah... (LHP) 132	32
A 8.15 pm	The Heiresses (PH) 98	34

A 8.15 pm	Blue My Mind (RCC) 97	80
A 8.30 pm	El Ángel (RCC) 120	51
A 8.45 pm	Mandy (ED) 121	82
A 8.45 pm	Holiday (RCC) 93	53
A 9.15 pm	The Miseducation of Cameron... (EMB) 90	47

Friday 3 August

B 10.30 am	Celia (EMB) 101	15
B 11.45 am	An Elephant Sitting Still (RCC) 234	52
B 12.00 pm	Westwood: Punk, Icon... (PH) 78	79
B 12.00 pm	Apostasy (RCC) 96	50
B 12.15 pm	Loveling (RCC) 98 + 8	25
C 12.30 pm	Ryuichi Sakamoto: async at the... (NT) 65	74
B 1.00 pm	Transit (RX) 101	28
B 1.15 pm	Garry Winogrand: All Things... (ED) 90	77
B 1.45 pm	3 Faces (EMB) 100	30
B 1.45 pm	The Heiresses (PH) 98	34
B 2.15 pm	Zama (RCC) 115	22
B 2.30 pm	The Kindergarten Teacher (RCC) 96	41
B 3.00 pm	Lucky (ED) 88	47
B 3.45 pm	Shoplifters (PH) 121	10
B 4.00 pm	Dogman (EMB) 103	31
B 4.00 pm	Liquid Sky (RCC) 113	12
B 4.30 pm	Holiday (RCC) 93	53
B 4.45 pm	Madeline's Madeline (ED) 94	54
B 4.45 pm	Jill Bilcock: Dancing... (RCC) 81	77
A 6.15 pm	Birds of Passage (LHP) 125	7
A 6.15 pm	Leave No Trace (PH) 109	10
A 6.15 pm	Lean on Pete (RCC) 121	37
A 6.15 pm	An Evening with Beverly... (RX) 108	80
A 6.30 pm	McQueen (EMB) 111	78
A 6.30 pm	Three Identical Strangers (RCC) 96	67
A 6.45 pm	Minding the Gap (ED) 98	64
A 6.45 pm	The World Is Yours (RCC) 104	27
A 8.15 pm	Bludgeon (RCC) 90	14
A 8.30 pm	Breath (PH) 116	23
A 8.30 pm	What Keeps You Alive (RCC) 99	83
A 8.45 pm	Piercing (ED) 81	82
A 8.45 pm	The Guilty (LHP) 85	26
A 8.45 pm	Diamantino (RCC) 92	52
A 9.00 pm	Beirut (EMB) 109	38
A 9.00 pm	You Were Never Really... (RCC) 89	57

Saturday 4 August

A 10.45 am	Mirai (RCC) 98	11
A 11.00 am	RBG (EMB) 98	67
A 11.15 am	Garry Winogrand: All Things... (ED) 90	77
A 11.15 am	Jill Bilcock: Dancing... (RCC) 81	77
A 11.30 am	Lots of Kids, a Monkey... (RCC) 91	64
A 12.00 pm	The Ancient Woods (PH) 86	60
A 12.45 pm	Bombshell: The Hedy Lamarr... (RCC) 90	76
A 1.00 pm	Pick of the Litter – audio descriptive (ED) 81	65
A 1.00 pm	Leave No Trace (RX) 109	10
A 1.15 pm	Wajib – The Wedding Invitation (RCC) 96	32
A 1.30 pm	Le Grand Bal (EMB) 99	71
A 1.30 pm	The King (LHP) 117	72
A 1.30 pm	The Image Book (RCC) 85	27
◆ 2.00 pm	WFS Film Quiz (EMB, Blondini's) 90	36

A	2.00 pm	The Song Keepers (PH) 88	75
A	2.45 pm	Nico, 1988 (ED) 93	75
A	2.45 pm	Loveling (RCC) 98 + 8	25
A	3.15 pm	Ex Libris: The New York... (RCC) 197	63
A	3.15 pm	A Sculptor's Journey (RX) 52	79
A	3.45 pm	Capharnaüm (LHP) 123	7
A	4.00 pm	Transit (EMB) 101	28
A	4.00 pm	Happy As Lazzaro (PH) 125	31
A	4.45 pm	Lucky (ED) 88	47
A	5.00 pm	Keep the Change (RCC) 93	41
A	5.15 pm	Angie (RCC) 119	15
A	5.15 pm	Bludgeon (RX) 90	14
A	6.15 pm	The Miseducation of Cameron... (LHP) 90	47
A	6.30 pm	Shoplifters (EMB) 121	10
A	6.30 pm	Kusama – Infinity (PH) 83	77
A	6.45 pm	Diamantino (ED) 92	52
A	7.00 pm	The Kindergarten Teacher (RCC) 96	41
A	7.15 pm	Virus Tropical (RCC) 97	56
A	8.15 pm	Little Woods (LHP) 105	41
A	8.15 pm	Birds of Passage (PH) 125	7
A	8.30 pm	Stray (RCC) 104	17
A	8.45 pm	The Reports on Sarah... (ED) 132	32
A	9.00 pm	The Guilty (RCC) 85	26
A	9.15 pm	Mandy (EMB) 121	82
A	9.15 pm	Skate Kitchen (RCC) 106	55

Sunday 5 August

B	11.00 am	Animation for Kids 8+ (EMB) 76	59
A	11.00 am	Pick of the Litter (RCC) 81	65
A	11.15 am	The Trial (ED) 139	69
A	11.15 am	Speak Up (RCC) 96	65
A	12.00 pm	Mirai (PH) 98	11
A	12.45 pm	Lean on Pete (RCC) 121	37
A	1.00 pm	The Price of Everything (EMB) 105	79
A	1.00 pm	Science Fair (LHP) 90	58
A	1.00 pm	If I Leave Here Tomorrow... (RCC) 95	73
B	1.00 pm	Animation for Kids 4+ (RX) 65	59
A	1.15 pm	Cold Blooded: The Clutter... (RCC) 168	61
A	2.00 pm	Matangi/Maya/M.I.A. (ED) 97	74
A	2.00 pm	Ex Libris: The New York... (PH) 197	63
A	2.30 pm	Brimstone & Glory (RX) 67	61
A	2.45 pm	Puzzle (LHP) 104	48
A	3.00 pm	Bludgeon (RCC) 90	14
A	3.30 pm	Orlando (EMB) 94	13
A	3.30 pm	And Breathe Normally (RCC) 100	29
A	4.00 pm	Minding the Gap (ED) 98	64
A	4.00 pm	Shut Up and Play the Piano (RX) 82	75
A	4.30 pm	Slut in a Good Way (RCC) 89	55
A	4.45 pm	Burning (LHP) 148	9
A	5.45 pm	Capharnaüm (EMB) 123	7
A	5.45 pm	Westwood: Punk, Icon... (PH) 78	79
A	5.45 pm	Stray (RCC) 104	17
A	5.45 pm	El Ángel (RX) 120	51
A	6.00 pm	Bisbee '17 (ED) 118	60
A	6.00 pm	The Song Keepers (RCC) 88	75
A	6.30 pm	In the Realm of Perfection (RCC) 95	64
A	7.30 pm	Transit (PH) 101	28
A	7.45 pm	Thelma (LHP) 117	56

A	8.00 pm	Leto (RCC) 126	71
A	8.15 pm	Apostasy (ED) 96	50
A	8.30 pm	Arctic (EMB) 97	29
A	8.30 pm	Holiday (RCC) 93	53
A	8.45 pm	The Field Guide to Evil (RCC) 117	81

Monday 6 August

B	10.30 am	Le Grand Bal (EMB) 99	71
B	11.30 am	Eldorado (RCC) 92	68
B	11.45 am	Samouni Road (RCC) 126	66
B	12.00 pm	Puzzle (PH) 104	48
B	12.00 pm	Pick of the Litter (RCC) 81	65
C	12.30 pm	The Green Fog (NT) 65	53
B	1.00 pm	Transit (EMB) 101	28
B	1.00 pm	Ága (RX) 96	25
B	1.30 pm	Leto (RCC) 126	71
B	1.45 pm	RBG (RCC) 98	67
B	2.15 pm	The Song Keepers (PH) 88	75
B	2.15 pm	Ryuichi Sakamoto: Coda (RCC) 102	74
B	3.30 pm	Disobedience (EMB) 114	37
B	4.00 pm	Border (RCC) 108	52
B	4.15 pm	Cold War (PH) 89	9
B	4.15 pm	First Reformed (RCC) 114	39
B	4.30 pm	In the Realm of Perfection (RCC) 95	64
A	6.15 pm	Wildlife (EMB) 105	49
A	6.15 pm	3 Faces (LHP) 100	30
A	6.15 pm	McKellen: Playing the Part (PH) 96	78
A	6.15 pm	Rafiki (RCC) 83	55
A	6.15 pm	Virus Tropical (RX) 97	56
A	6.30 pm	The Distant Barking of Dogs (ED) 91	62
A	6.30 pm	Kevin Roche: The Quiet... (RCC) 82	78
A	6.45 pm	Animation NOW! 2018 (RCC) 88	49
A	8.00 pm	Angie (RCC) 119	15
A	8.15 pm	The Rider (LHP) 104	47
A	8.15 pm	The Seen and Unseen (PH) 86 + 10	34
A	8.30 pm	Our New President (ED) 78	69
A	8.30 pm	El Ángel (RCC) 120	51
A	8.45 pm	Ash Is Purest White (EMB) 141	24
A	8.45 pm	The Image Book (RCC) 85	27

Tuesday 7 August

B	11.15 am	Westwood: Punk, Icon... (EMB) 78	79
B	11.45 am	Loveling (PH) 98 + 8	25
B	11.45 am	Ex Libris: The New York... (RCC) 197	63
C	12.15 pm	Michael Smither: Of Crimson Joy (NT) 39	18
B	12.15 pm	The Heiresses (RCC) 98	34
B	12.30 pm	Ava (RCC) 104	29
B	1.00 pm	Breath (RX) 116	23
B	1.15 pm	Cold War (EMB) 89	9
C	1.30 pm	A Sculptor's Journey (NT) 52	79
B	2.00 pm	Bombshell: The Hedy Lamarr... (PH) 90	76
B	2.15 pm	A Kid Like Jake (RCC) 92	39
B	2.45 pm	Matangi/Maya/M.I.A. (RCC) 97	74
B	3.30 pm	American Animals (EMB) 116	51
B	3.30 pm	Good Manners (RCC) 135	54
B	4.00 pm	The World Is Yours (PH) 104	27
B	4.15 pm	Little Woods (RCC) 105	41
B	4.45 pm	Piercing (RCC) 81	82

A	6.15 pm	Happy As Lazzaro (EMB) 125	31
A	6.15 pm	Transit (LHP) 101	28
A	6.15 pm	Petra (PH) 107	35
A	6.15 pm	Brimstone & Glory (RCC) 67	61
A	6.15 pm	McQueen (RX) 111	78
A	6.30 pm	An Elephant Sitting Still (ED) 234	52
A	6.30 pm	[CENSORED] (RCC) 63	50
A	6.45 pm	I Used to Be Normal... (RCC) 96	72
A	7.45 pm	Cold Blooded: The Clutter... (RCC) 168	61
A	8.15 pm	Ryuichi Sakamoto: Coda (LHP) 102	74
A	8.30 pm	Kevin Roche: The Quiet... (PH) 82	78
A	8.45 pm	Donbass (RCC) 121	69
A	9.00 pm	First Reformed (EMB) 114	39

Wednesday 8 August

B	11.00 am	Burning (RCC) 148	9
B	11.15 am	The Heart Dances... (PH) 99	16
B	11.15 am	The King (RCC) 117	72
B	11.30 am	[CENSORED] (RCC) 63	50
C	12.15 pm	A Sculptor's Journey (NT) 52	79
B	12.30 pm	Wings of Desire (EMB) 128	13
B	1.00 pm	The Song Keepers (RX) 88	75
C	1.30 pm	Michael Smither: Of Crimson Joy (NT) 39	18
B	1.30 pm	We the Animals (RCC) 93	57
B	1.45 pm	McKellen: Playing the Part (PH) 96	78
B	1.45 pm	Lean on Pete (RCC) 121	37
B	2.00 pm	Wajib – The Wedding Invitation (RCC) 96	32
B	3.30 pm	Shoplifters (EMB) 121	10
B	3.45 pm	Happy As Lazzaro (PH) 125	31
B	3.45 pm	Donbass (RCC) 121	69
B	4.00 pm	The World Is Yours (RCC) 104	27
B	4.15 pm	El Ángel (RCC) 120	51
A	6.15 pm	Woman at War (EMB) 101	30
A	6.15 pm	Cold War (LHP) 89	9
A	6.15 pm	Keep the Change (PH) 93	41
A	6.15 pm	She Shears (RCC) 86	14
A	6.15 pm	Arctic (RX) 97	29
A	6.30 pm	Chulas Fronteras (ED) 58 + 29	70
A	6.30 pm	Speak Up (RCC) 96	65
A	6.45 pm	Ava (RCC) 104	29
A	8.00 pm	Skate Kitchen (LHP) 106	55
A	8.15 pm	The Trial (ED) 139	69
A	8.15 pm	The Guilty (PH) 85	26
A	8.30 pm	Dogman (RCC) 103	31
A	8.45 pm	Desert Hearts (EMB) 91	12
A	8.45 pm	The Kindergarten Teacher (RCC) 96	41
A	9.00 pm	First Reformed (RCC) 114	39

Thursday 9 August

B	11.00 am	She Shears (RCC) 86	14
B	11.45 am	Yellow is Forbidden (PH) 97	11
B	12.30 pm	Happy As Lazzaro (EMB) 125	31
C	12.30 pm	Foreign Correspondents (NT) 78	21
B	1.30 pm	Cold Blooded: The Clutter... (RCC) 168	61
B	1.45 pm	Keep the Change (PH) 93	41
B	3.15 pm	Ash Is Purest White (EMB) 141	24
B	3.45 pm	Birds of Passage (PH) 125	7
B	4.45 pm	Shut Up and Play the Piano (RCC) 82	75

A 6.15 pm	Merata: How Mum... (EMB) 95	17
A 6.15 pm	Pick of the Litter (LHP) 81	65
A 6.15 pm	Speak Up (PH) 96	65
A 6.15 pm	Zama (RCC) 115	22
A 6.30 pm	The Cleaners (ED) 89	68
A 6.30 pm	The Third Murder (RCC) 124	33
A 8.00 pm	The World Is Yours (LHP) 104	27
A 8.15 pm	Foxtrot (ED) 113	53
A 8.15 pm	Desert Hearts (PH) 91	12
A 8.15 pm	Mandy (RX) 121	82
A 8.30 pm	Nico, 1988 (RCC) 93	75
A 9.00 pm	Mega Time Squad (RCC) 79	83
A 9.15 pm	Border (EMB) 108	52
A 9.15 pm	The Field Guide to Evil (RCC) 117	81

Friday 10 August

B 11.00 am	Capharnaüm (EMB) 123	7
B 11.15 am	The Price of Everything (RCC) 105	79
B 11.30 am	Celia (PH) 101	15
C 12.30 pm	Ryuichi Sakamoto: async at the... (NT) 65	74
B 1.00 pm	The King (RX) 117	72
B 1.30 pm	Ngā Whanaunga... (RCC) 94	19
B 1.45 pm	Woman at War (EMB) 101	30
B 2.00 pm	Petra (PH) 107	35
B 4.00 pm	Climax (EMB) 96	81
B 4.15 pm	Desert Hearts (PH) 91	12
B 4.15 pm	Mega Time Squad (RCC) 79	83
A 6.15 pm	Madeline's Madeline (ED) 94	54
A 6.15 pm	Kusama – Infinity (LHP) 83	77
A 6.15 pm	Loveling (PH) 98 + 8	25
A 6.15 pm	Filmworker (RCC) 94	76
A 6.15 pm	Westwood: Punk, Icon... (RX) 78	79
A 6.30 pm	Disobedience (EMB) 114	37
A 6.30 pm	Last Child (RCC) 124	35
A 6.45 pm	If I Leave Here Tomorrow... (RCC) 95	73
A 8.00 pm	Searching (LHP) 102	56
A 8.00 pm	Blaze (RX) 127	73
A 8.15 pm	Blue My Mind (ED) 97	80
A 8.15 pm	The Insult (RCC) 113	33
A 8.30 pm	Little Woods (PH) 105	41
A 8.45 pm	Terrified (RCC) 87	83
A 9.00 pm	The World Is Yours (RCC) 104	27
A 9.15 pm	Dogman (EMB) 103	31

Saturday 11 August

A 11.00 am	The Price of Everything (PH) 105	79
A 11.00 am	Liyana (RCC) 77	58
A 11.15 am	The Ancient Woods (EMB) 86	60
A 11.15 am	The Devil We Know (RCC) 88	62
A 11.30 am	Foreign Correspondents (ED) 78	21
A 11.30 am	Science Fair (RCC) 90	58
A 12.45 pm	Gurumul (RCC) 96	70
A 1.00 pm	Samouni Road (RCC) 126	66
A 1.00 pm	Pick of the Litter (RX) 81	65
A 1.15 pm	Celia (PH) 101	15
A 1.30 pm	Puzzle (EMB) 104	48
A 1.30 pm	The Ice King (RCC) 89	73
A 1.45 pm	Oko na Roki (ED) 83	18

A 1.45 pm	Ága (LHP) 96	25
A 2.45 pm	The Heiresses (RCC) 98	34
A 3.00 pm	Three Identical Strangers (RX) 96	67
A 3.15 pm	The Green Fog (RCC) 65	53
A 3.45 pm	Lean on Pete (LHP) 121	37
A 3.45 pm	The Seen and Unseen (RCC) 86 + 10	34
A 4.00 pm	Wings of Desire (EMB) 128	13
A 4.00 pm	The Heart Dances... (PH) 99	16
A 4.00 pm	Ngā Whanaunga... (RCC) 94	19
A 4.15 pm	Milla (ED) 128	54
A 4.45 pm	A Kid Like Jake (RCC) 92	39
A 5.00 pm	Angie (RX) 119	15
A 6.00 pm	We the Animals (RCC) 93	57
A 6.15 pm	Speak Up (LHP) 96	65
A 6.45 pm	A Mother Brings Her Son... (ED) 84	66
A 6.45 pm	Yellow is Forbidden (PH) 97	11
A 6.45 pm	Petra (RCC) 107	35
A 7.00 pm	Juliet, Naked (EMB) 97 + 6	38
A 8.00 pm	Good Manners (RCC) 135	54
A 8.15 pm	Matangi/Maya/M.I.A. (LHP) 97	74
A 8.30 pm	Ava (ED) 104	29
A 8.45 pm	Cold War (PH) 89	9
A 9.00 pm	Little Woods (RCC) 105	41
A 9.15 pm	Blaze (RCC) 127	73
A 9.30 pm	Climax (EMB) 96	81

Sunday 12 August

A 11.00 am	Island of the Hungry Ghosts (RCC) 98	63
A 11.15 am	Westwood: Punk, Icon... (EMB) 78	79
B 11.15 am	Animation for Kids 8+ (PH) 76	59
A 11.30 am	Bisbee '17 (ED) 118	60
A 11.30 am	Looking for Oum Kulthum (RCC) 90	27
A 12.00 pm	Ex Libris: The New York... (RCC) 197	63
A 1.00 pm	Bombshell: The Hedy Lamarr... (PH) 90	76
A 1.00 pm	I Used to Be Normal... (RX) 96	72
A 1.15 pm	3 Faces (EMB) 100	30
A 1.15 pm	Merata: How Mum... (RCC) 95	17
A 1.30 pm	The Song Keepers (LHP) 88	75
A 1.30 pm	The Price of Everything (RCC) 105	79
A 2.00 pm	Eldorado (ED) 92	68
A 3.00 pm	The Wild Pear Tree (PH) 188	36
A 3.00 pm	Wings of Desire (RX) 128	13
A 3.15 pm	The Ice King (LHP) 89	73
A 3.45 pm	Burning (EMB) 148	9
A 3.45 pm	The King (RCC) 117	72
A 4.00 pm	The Harvesters (ED) 104	35
A 4.00 pm	Foxtrot (RCC) 113	53
A 4.15 pm	Djon África (RCC) 99	34
A 5.15 pm	A Kid Like Jake (LHP) 92	39
A 6.15 pm	Oko na Roki (ED) 83	18
A 6.15 pm	The Heiresses (RCC) 98	34
A 6.30 pm	Shoplifters (PH) 121	10
A 6.30 pm	The Insult (RCC) 113	33
A 6.45 pm	Blaze (RCC) 127	73
A 7.00 pm	Cold War (EMB) 89	9
A 7.15 pm	Three Identical Strangers (LHP) 96	67
A 8.15 pm	What Keeps You Alive (RCC) 99	83
A 8.30 pm	Climax (RX) 96	81

IT AIN'T OVER YET...

Because capacity is limited at many of our venues, we have pencil-booked screen time within the NZIFF period and during the following week to add new sessions of popular films.

Sign up for our daily emails or watch for signage at the venues as new screenings are posted. All will be on sale through the normal channels.



Please note: for contractual reasons not every film that sells out is guaranteed added sessions.

The Miseducation of Cameron Post

It's 1993 in small town America and as Cameron (Chloë Grace Moretz) prepares for prom, Irma Thomas' 'Anyone Who Knows What Love Is' plays over the proceedings. We can sense this is not going to end well. Before the night is over she and her girlfriend Coley are caught getting hot and heavy in the back of a car by Cameron's boyfriend. Just as quickly as passion flared, Cameron is whisked off to God's Promise, a gay conversion camp in remote Montana.

Run by the Nurse Ratched-like Dr Lydia Marsh (Jennifer Ehle), God's Promise works with its 'disciples' to identify the root cause of their same-sex attraction and cure them of their sinful ways. Cameron shares a room with the fully indoctrinated Erin, a young woman whose gender confusion and 'SSA' she enthusiastically confesses stem from her love of sports. Cameron's attempts at fitting into the programme are written all over her face as she searches for the answers they want to hear rather than fighting for her truth.

Never resorting to shocking or confrontational scenes, director Desiree Akhavan keeps the darkness in her material always hovering just on the surface, blossoming with Julian Wass'



haunting music direction. While the leaders truly believe they are doing right by these young people, Cameron attempts to come to terms with her 'sins' before realising the truth of her situation.

Featuring strong supporting performances by Sasha Lane (*American Honey*) and Forrest Goodluck (*The Revenant*) as the camp's surreptitious rebels, *The Miseducation of Cameron Post* is an ode to survival and finding your logical family. — Kailey Carruthers

“Peppered with biting humor and warmed by a generous spirit that extends understanding, if not forgiveness, even to the religious zealot characters.” — Leslie Felperin, *Hollywood Reporter*



Director: Desiree Akhavan
USA 2018 | 90 mins

Producers: Cecilia Frugieule, Jonathan Montepare, Michael B. Clark, Alex Turtleaub
Screenplay: Desiree Akhavan, Cecilia Frugieule.
Based on the novel by Emily M. Danforth
Photography: Ashley Connor
Editor: Sara Shaw
Music: Julian Wass
With: Chloë Grace Moretz, Sasha Lane, Forrest Goodluck, John Gallagher Jr., Jennifer Ehle
Festivals: Sundance, San Francisco, Tribeca 2018
Grand Jury Prize, Sundance 2018
Censors rating tbc

A	RX	Sat 28 Jul, 3.00 pm
B	EMB	Tue 31 Jul, 4.00 pm
A	EMB	Thu 2 Aug, 9.15 pm
A	LHP	Sat 4 Aug, 6.15 pm

Lucky



Director: John Carroll Lynch
USA 2017 | 88 mins

Screenplay: Logan Sparks, Drago Sumonja
Photography: Tim Suhrstedt
Editor: Slobodan Gajic
With: Harry Dean Stanton, Ron Livingston, Ed Begley Jr, Tom Skerritt, Barry Shabaka Henley, James Darren, Beth Grant, Yvonne Huff Lee, David Lynch
Festivals: SXSW, Melbourne, Vancouver, London 2017
CinemaScope | M drug use & offensive language

Epitaphs rarely come more perfect than John Carroll Lynch's *Lucky*, a stellar curtain call for renowned character actor Harry Dean Stanton, who left us in September last year. From the nods to Stanton's most iconic roles to the parallels with his personal life, *Lucky* feels like a handwritten love letter to the man from the opening frame. Stanton is the titular Lucky, an eccentric veteran living a quiet life of routine in a small Arizona town. But when he suddenly collapses one morning, the shock sends him reeling into a philosophical self-examination, in which he must confront the inevitability of his own death. What's remarkable is that despite being a reflection on our impending demise, *Lucky* never feels

suffocated by the weight of its themes. There's a lovely, shambling rhythm at work, with first-timer Lynch consistently finding poetry and humor in the everyday. And then there's Stanton, who offers up one of his richest turns ever: a performance of wily charisma and bruising melancholy. David Lynch, Ron Livingston and Beth Grant co-star. — JF

“A first-rate showcase for its star as well as an ideal swan song. The man couldn't have gone out any better.” — Mike D'Angelo, *AV Club*

A	ED	Fri 27 Jul, 6.15 pm
B	ED	Fri 3 Aug, 3.00 pm
A	ED	Sat 4 Aug, 4.45 pm

The Rider



Director/Screenplay: Chloë Zhao
USA 2017 | 104 mins

Photography: Joshua James Richards
Editor: Alex O'Flinn
With: Brady Jandreau, Tim Jandreau, Lilly Jandreau, Lane Scott, Cat Clifford
Festivals: Cannes (Directors' Fortnight), Telluride, Toronto, London, New York 2017; Sundance, Rotterdam, SXSW, San Francisco 2018
CinemaScope | M drug use & offensive language

“*The Rider*, a marvellous film by Chloë Zhao, tells the story of rodeo horseman Brady Blackburn, who, after suffering a near-fatal head injury after being stepped on by a bucking bronco, must find his place within a world where the phrase ‘ride or die’ takes on real, high-stakes meaning.

Blackburn is played by Brady Jandreau, a real-life bronc rider who sustained similar injuries. After Zhao met him while researching another film [*Songs My Brothers Taught Me*, NZIFF16], she decided to create a movie around him, lightly fictionalizing his story and casting other non-professionals – including Brady's father and sister – in supporting roles. Filmed with widescreen grandeur on the Pine

Ridge Reservation in South Dakota, *The Rider* reinvigorates tropes from the western genre of men, horses, honor codes and vast expanses of nature with a refreshing lack of sentimentality, without sacrificing their inherent lyricism and poetry...

Zhao is a filmmaker of extraordinary tact and insight: She has taken a story that could have been unremarkable or too romanticized and made it into something honest, magnificent and lasting.” — Anne Hornaday, *Washington Post*

A	RCC	Mon 30 Jul, 8.45 pm
B	RCC	Thu 2 Aug, 4.00 pm
A	LHP	Mon 6 Aug, 8.15 pm

Puzzle

"Marc Turtletaub's film... revels in the possibilities of finding something new in a wholly ordinary life. For Agnes (Kelly Macdonald), that starts with the literal opening of a birthday gift, one that contains a 1,000-piece jigsaw puzzle that ignites in her not only a new passion, but also the long-dormant sense that she's excellent at something. And Agnes is really, *really* good at puzzling, a quick worker who takes great pride in the finished product – before she breaks it all up to start again..."

Oren Moverman's script, based on the Argentinian film by Natalia Smirnoff [NZIFF10], is graceful with the details and its characters. Agnes never went to college, lives in the same house she did while growing up with her Hungarian immigrant dad, and looks way too young to already have two grown sons. Her husband Louie (David Denman, essentially playing the same role he did in *The Office*) is a blue-collar dude who loves his wife, but is unable to truly see her. Agnes' world is a tight circle, moving between home and church and errands and back again...

At the puzzle store, a small note hangs from the register: a champion puzzler [charismatic Irrfan Khan] is



© CHRIS NORR

looking for a partner. Agnes' entire life blows up.

Puzzle toes a tough line, managing to stay relentlessly good-hearted and deeply humane, even as Agnes herself plunges into deeper, more dramatic waters. It's the kind of mid-life crisis story that so rarely centers on a woman and Macdonald shines in the role, riveting even in the quietest of moments." — Kate Erbland, *Indiewire*

"Puzzle is a superb vehicle for the talents of Kelly Macdonald and Irrfan Khan, and a sweet and empathetic film about finally finding independence."

— Sydney Film Festival

Director: Marc Turtletaub
USA 2018 | 104 mins

Producers: Wren Arthur, Guy Stodel, Marc Turtletaub, Peter Saraf
Screenplay: Oren Moverman
Photography: Chris Norr
Editor: Catherine Haight
Music: Dustin O'Halloran
With: Kelly Macdonald, Irrfan Khan, David Denman, Bubba Weiler, Austin Abrams, Liv Hewson
Festivals: Sundance, Sydney 2018
M offensive language & sexual references

PRESENTED IN ASSOCIATION WITH

Magic
FEELS 0000

B	EMB	Fri 27 Jul, 11.00 am
A	PH	Tue 31 Jul, 6.15 pm
A	LHP	Sun 5 Aug, 2.45 pm
B	PH	Mon 6 Aug, 12.00 pm
A	EMB	Sat 11 Aug, 1.30 pm



Ocean
Design

Wildlife

Carey Mulligan and Jake Gyllenhaal, two of the most gifted performers of their generation, lend a haunted melancholy to this evocative portrait of a crumbling marriage in 1950s Montana. Adapted from Richard Ford's novel, *Wildlife* observes with acute nuance the emotional fallout that occurs for a small American family when dad Jerry (Gyllenhaal) loses his job. In a crisis of self, Jerry departs for the mountains to fight wildfires, leaving wife Jeanette (Mulligan) and son Joe (Ed Oxenbould) to fend for themselves.

Jaded by the confines of domesticity, Jeanette responds with an identity exploration of her own, trashing her 1950s homemaker image and embarking on an unsettling affair with a local bachelor. This dual metamorphosis is sensitively observed by only child Joe, whose coming of age here is rife with the volatility evoked in the film's title. First-time helmsman Paul Dano is best known as an actor (*There Will Be Blood*, *Love & Mercy*), but judging by the virtues of this deeply affecting excavation of period mores, he'll soon be equally revered as a director. — JF

"Supported by a script that understands Jeanette's challenges and approaches them with rare empathy,



Mulligan's frayed performance resolves into an immensely powerful study of reinvention. It's striking to see such a proven actress deliver what's so clearly the best work of her career... Directing with all the confidence you might expect from someone who's spent the last two decades living the best film school imaginable, Dano crafts an unsparing portrait that's harsh and humane in equal measure." — David Ehrlich, *Indiewire*

"It's astounding this is a director's first time behind the camera... A fascinatingly complex portrait of the fracturing of American ideals."

— Jordan Raup, *The Film Stage*



Director: Paul Dano
USA 2018 | 105 mins

Producers: Alex Saks, Paul Dano, Oren Moverman, Ann Ruark, Jake Gyllenhaal, Riva Marker
Screenplay: Paul Dano, Zoe Kazan
Photography: Diego García
Editors: Matt Hannam, Louise Ford
Music: David Lang
With: Carey Mulligan, Jake Gyllenhaal, Ed Oxenbould, Bill Camp
Festivals: Sundance, Cannes 2018
M offensive language

B EMB Thu 2 Aug, 10.30 am
A EMB Mon 6 Aug, 6.15 pm

Animation NOW! 2018

88 mins approx. | Censors rating tbc

Our longstanding animation programmer Malcolm Turner, also head honcho at the Melbourne International Animation Festival, offers a selection of the best and brightest from this year's *Animation NOW!* Festival. If you're looking to sample the international animation ecosystem in all its multi-coloured, variously shaped glories, there's no better place to begin. Visit nziff.co.nz for full programme details.

Afterwork

Ecuador 2017 | Directors: Luis Usón, Andrés Aguilar
6 mins

In the toon biz you fall further, land harder and bounce back quicker. But you're still stuck in traffic on the way home.

Negative Space

France 2017 | Directors: Max Porter, Ru Kuwahata
5 mins

There is a beautiful and precise artform to packing a suitcase – and as we all know, art transcends science.

B RCC Thu 2 Aug, 2.00 pm
A RCC Mon 6 Aug, 6.45 pm

Manivald

Estonia 2017 | Director: Chintis Lundgren | 13 mins

Everything changes for Manivald and his over-bearing mother when a sexy wolf arrives to fix their washing machine.

The Battle of San Romano

Switzerland 2017 | Director: Georges Schwizgebel
2 mins

Master animator Schwizgebel brings his magic to this adaptation of the Paolo Uccello triptych depicting an infamous 15th century battle outside Naples.

After All

Australia 2016 | Director: Michael Cusack | 13 mins

A poignant, sometimes hilarious look at the inevitable journey a middle-aged man must make in coming to terms with the loss of his mother.



NEGATIVE SPACE

Silent London

UK 2017 | Director: Ivelina Ivanova | 2 mins

A visual ode to the grabbed, found and overheard sounds of London, delivered in an intensely rendered water-coloured canvas.

Tom

New Zealand 2018 | Director: David Midgley | 4 mins

Tom is living a nightmare he is having problems understanding – and the help he is getting seems more like a sinister threat.

Five Thirty Five

UK 2017 | Director: Alex Dunford | 5 mins

Quitting time it may be, but the commute home tonight has turned the surreal up to 11... or 12!



MANIVALD

Lost Property Office

Australia 2017 | Director: Daniel Agdag | 9 mins

A clerk at a lost property office is faced with unexpected change, and plans an unconventional response.

Strange Case

Poland 2017 | Director: Zbigniew Czapla | 13 mins

A bold, breathtaking, painterly film streaming images, thoughts and memories of random experiences.

Ugly

Germany 2017 | Directors: Nikita Diakur, Redbear Easterman | 2 mins

An astonishing deep-dive into a stunning post-beauty world that could only be created by harnessing the power of CG animation.



UGLY

PRESENTED WITH SUPPORT FROM



FRESH

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

Apostasy



Director/Screenplay:
Daniel Kokotajlo
UK 2017 | 96 mins

Producers: Marcie MacLellan, Andrea Cornwell
Photography: Adam Scarth
Editor: Napoleon Stratogiannakis
Music: Matthew Wilcock
With: Siobhan Finneran, Sacha Parkinson, Molly Wright, Robert Emmet
Festivals: Toronto, London 2017
In English and Urdu, with English subtitles
PG adult themes

Set in the cloistered world of Manchester's Jehovah's Witness community, this exquisitely observed, superbly acted British debut is a quietly devastating film about the tension between personal devotion and institutional power. Alex and Luisa have grown up in the faith with their unquestioning single mother, Ivanna, as spiritual guide. The deeply reverent Alex is suffering from a disease that requires blood transfusions, a 'contaminating' procedure that is forbidden by the church. Her older sister Luisa begins art school, romances an outsider and starts to doubt the tenets of their religion.

When a sudden rift occurs – in both the lives of the protagonists

and the narrative of the film – the foundation of this pious family is torn asunder. Rigorous in its critique of the church, and entirely sympathetic in its treatment of character, this is a rare film about a rarefied world. It heralds Daniel Kokotajlo (who draws on his own experience growing up as a Jehovah's Witness) as a major new talent. This is reflected in his receipt of the prestigious BFI and IWC Schaffhausen Filmmaker Bursary Award. — Clare Stewart

A	RCC	Sun 29 Jul, 3.45 pm
A	RCC	Wed 1 Aug, 8.30 pm
B	RCC	Fri 3 Aug, 12.00 pm
A	ED	Sun 5 Aug, 8.15 pm

[CENSORED]



 **Sari Braithwaite**

Director/Screenplay:
Sari Braithwaite
Australia 2018 | 63 mins

Producers: Chloé Brugalé, Sari Braithwaite
Executive producer: Robert Connolly
Editor: James Arneman
Music: Munro Melano
Festivals: Sydney 2018
Colour and B&W | Censors rating tbc

With footage spanning classically unimaginative smut-and-violence to raucous Bob Dylan and heart-in-your-mouth Bergman, Sari Braithwaite's mesmerising and confronting *[CENSORED]* is composed solely of clips cut from foreign films by Australian censors between 1951 and 1978.

Braithwaite, who narrates, pieces selections from the National Archives of Australia into deft montages. Hers is a distinct and entertaining voice. A knife-themed section is described with the double-edged 'little man, with his little knife' and at one point she refers to the archive as 'a state sanctioned spank bank'. Between the Peeping Toms and gut-turning violence against women, expect surprising tenderness and desire.

A kiss reel will make you wonder how the films worked without that charge. Context is provided by bureaucratic censor's notes and beautifully abraded slugs of celluloid separate sequences.

As Braithwaite views the 1,991 purged clips, her original mission to 'liberate' the footage takes a provocative turn. *[CENSORED]* reaches far in 63 minutes. If you like to think about how we look, who we look at, and the power dynamics involved, don't miss it. — Catherine Bisley

A	RCC	Tue 7 Aug, 6.30 pm
B	RCC	Wed 8 Aug, 11.30 am

American Animals

In 2003, a bored American college student visits his university library and tours a private collection of art and literature valued in the millions. A matter of months (and several crime movie marathons) later, he and three friends will don disguises and attempt one of the most audacious art heists in recent American history. It's a real-life set-up so juicily cinematic that it virtually demands its pulse-pounding Hollywood treatment, but also one so loaded with psychological curiosity that you feel equally compelled to sit down with the subjects and hear what on earth they were thinking. Acclaimed documentarian Bart Layton slyly gives us both with this slick, suspenseful heist thriller which playfully alternates between fireworks from an ensemble of rising actors, and older but wiser recollections from the real-life perpetrators. — JF

"[This is] ideal material for Layton, whose 2012 hybrid documentary *The Imposter* [NZIFF12] hinged on the tension between facts and subjective storytelling. In *American Animals*, Layton brings that same preoccupation to (mostly) narrative form for the first time, and the results are sensational: a riveting college-boy crime caper that speeds along on pure movie-movie



adrenalin, before U-turning into a sobering reflection on young male privilege and entitlement. Performed with piss, vinegar and some poignancy by a fractious quartet of bright young things... Layton's crowdpleasing [film] is tricked out to the max with lithe structural fillips, flashes of cinematic quotation and formal sleight of hand that gradually reveals a pointed thematic purpose." — Guy Lodge, *Variety*

"A stylish and compelling... portrait of how privilege, entitlement and boredom can give rise to wayward criminal impulses."

— Justin Chang, *LA Times*

Director/Screenplay: Bart Layton
USA/UK 2018 | 116 mins

Producers: Katherine Butler, Mary Jane Skalski, Derrin Schlesinger, Dimitri Doganis
Photography: Ole Bratt Birkeland
Editors: Nick Fenton, Julian Hart
Music: Anne Nikitin
With: Evan Peters, Barry Keoghan, Blake Jenner, Jared Abrahamson, Ann Dowd, Udo Kier
Festivals: Sundance 2018
CinemaScope | Censors rating tbc

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PHANTOM
BILLSTICKERS

A	EMB	Fri 27 Jul, 9.15 pm
B	EMB	Tue 7 Aug, 3.30 pm

El Ángel

A flamboyant, pop-energised portrait of a serial killer, Luis Ortega's film landed like the cat amongst the pigeons at Cannes. Reviewers routinely drew favourable comparisons with Scorsese crime sagas, but were quick to call out the glamorisation of a sordid true story.

The actual 'El Ángel' was a baby-faced Buenos Aires teenager who confessed to 11 murders in the 1970s. Those whose lives he ruined have reason to object to a film that omits his most vicious crimes, but the follow-on accusation that the film is intended to seduce us with the killer's pouty, Curlilocks prettiness is a stretch. As played with unnerving intimacy by screen newcomer Lorenzo Ferro, this Carlitos is one rotten egg, a creepy, self-caressing exceptionalist. Acutely averse to human weakness, he objectifies his own unrequited hankering for his straight accomplice with increasing perversity. It's not desire, but Carlitos' mockery of desire, that give this film its nasty kick.

Pedro Almodóvar, himself responsible for some memorable portraits of erratic male behaviour, was a producer, and the film shares his zest for colour and furnishing. It also trains a seriously bent eye on a not entirely oblivious



straight guy. There's no doubt whose point of view we are seeing as we observe Carlitos' frequent accomplice, the painfully handsome would-be TV star, Ramon (Chino Darín, son of Argentinian icon Ricardo). Good looks may be all Ramon has got going for him: in movies, the desiring male gaze rarely falls on another male with quite the annihilating power exercised here.

"This colourful and riveting portrait of an evil 'angel' and his acolytes exerts a hypnotic sway."

— Richard Mowe, *Eye for Film*



Director: Luis Ortega
Argentina/Spain 2018 | 120 mins

Producers: Hugo Sigman, Sebastián Ortega, Pedro Almodóvar, Agustín Almodóvar, Matías Mosteirín, Esther García, Leticia Crist, Axel Kuschevatzky, Pablo Culell
Screenplay: Luis Ortega, Rodolfo Palacios, Sergio Olguín
Photography: Julián Apezteguía
Editor: Guillermo Gatti
With: Lorenzo Ferro, Chino Darín, Mercedes Morán, Daniel Fanego, Luis Gnecco, Cecilia Roth
Festivals: Cannes (Un Certain Regard) 2018
In Spanish with English subtitles
CinemaScope | Censors rating tbc

A	RCC	Thu 2 Aug, 8.30 pm
A	RX	Sun 5 Aug, 5.45 pm
A	RCC	Mon 6 Aug, 8.30 pm
B	RCC	Wed 8 Aug, 4.15 pm

Border

Gräns

Based on a short story from *Let the Right One In* author John Ajvide Lindqvist, this genre-defying supernatural romantic thriller draws us into the mysterious life of a gifted outsider. Iranian-born Swedish filmmaker Ali Abbasi has adapted and expanded Lindqvist's cunning tale with assistance from the author himself and Isabella Eklöf, director of sun-soaked shocker *Holiday* (p57).

Stout and ruddy with a puffed-up face and a pronounced overbite, customs officer Tina is used to being ignored, but her unique talent for literally sniffing out illegal contraband makes her an invaluable team member at the ferry port she works. She lives with a boyfriend who is more interested in his growling show dogs than spending any time with her. Tina only feels truly at home in the verdant woods surrounding her home, bonding with the wild animals that live there.

One day a strange man passes through the port that sends Tina's senses tingling, but a search for contraband comes up empty. The man, Vore, shares a similar appearance to Tina and she soon becomes obsessed with finding more about him, but in doing so uncovers a dark secret about herself. — MM



"A gripping drama that rests on the strength of its two leads' performances... Unique, unforgettable and cathartic, *Border* is an oddball, but poignant cult classic in the making. Abbasi's sincerity wisely avoids caricature and mocking his marginalized characters and in doing so he crafts a surprisingly humanist and artful story of love for the diminished and dismissed outsiders of the world." — Jordan Ruimy, *The Playlist*

"An exciting, intelligent mix of romance, Nordic noir, social realism and supernatural horror that defies and subverts genre conventions."

— Alissa Simon, *Variety*



Director: Ali Abbasi

Sweden/Denmark 2018 | 108 mins

Producers: Nina Bisgaard, Piodor Gustaffson, Petra Jönsson

Screenplay: Ali Abbasi, Isabella Eklöf, John Ajvide Lindqvist. Based on the novel by Lindqvist

Photography: Nadim Carlsen

Editors: Olivia Neergaard-Holm, Anders Skov

Music: Christoffer Berg, Martin Dirkov

With: Eva Melander, Eero Milonoff, Jörgen Thorsson, Ann Petrén, Sten Ljunggren, Kjell Wilhelmsen, Rakel Wärmiländer, Andreas Kundler, Matti Boustedt

Festivals: Cannes (Un Certain Regard) 2018

Un Certain Regard Prize, Cannes Film Festival 2018

In Swedish with English subtitles

CinemaScope | Censors rating tbc

A	RX	Sun 29 Jul, 5.45 pm
B	RCC	Mon 6 Aug, 4.00 pm
A	EMB	Thu 9 Aug, 9.15 pm

Diamantino



Directors/Screenplay: Gabriel Abrantes, Daniel Schmidt
Portugal/France/Brazil
2018 | 92 mins

With: Carloto Cotta, Cleo Tavares, Anabela Moreira, Margarida Moreira

Festivals: Cannes (Critics' Week) 2018

In Portuguese with English subtitles

CinemaScope | Censors rating tbc

Gleefully trafficking in the ludicrous to satirise the toxic vacuity of media-manufactured nationalism, *Diamantino* is a heady mix of B-movie thrills, designer kitsch and gender-blind casting. It sails smoothly through multiple outrageous implausibilities thanks to the sweet comic ingenuity of Carloto Cotta, the heartthrob-handsome star of *Tabu* (NZIFF12). In a performance modelled, in appearance at least, on metrosexual football superstar Cristiano Ronaldo, he plays Diamantino, erstwhile champion of Portugal's honour on the soccer field.

When sinister forces hack into the hero's hard drive, all that awaits them is a cache of cute baby animal pics. Bingo! He is their man, a super clean, sweet-natured blank slate fit to be

genetically engineered to headline their EU exit campaign. Next move: send in a female spy disguised as an African boy refugee whom the sweet-natured Diamantino promptly adopts and smothers with love...

"Glued together with candyfloss clouds of romantic reverie, it's a film best seen with as little forewarning as possible: To go in blind is to be carried along by its irrational tumble of events as blissfully and buoyantly as its empty-headed soccer-star protagonist." — Guy Lodge, *Variety*

A	ED	Mon 30 Jul, 8.15 pm
A	RCC	Fri 3 Aug, 8.45 pm
A	ED	Sat 4 Aug, 6.45 pm

An Elephant Sitting Still

Da xiang xi di er zuo



Director/Screenplay/Editor: Hu Bo
China 2018 | 234 mins

Photography: Fan Chao

With: Zhang Yu, Peng Yuchang, Wang Yuwen, Liu Congxi

Festivals: Berlin, New Directors/New Films 2018

Best First Feature, Berlin Film Festival 2018

In Mandarin with English subtitles
RP16 violence, sexual material, suicide & offensive language

A hot ticket at Berlin this year, this impressively crafted and deeply felt super-sized epic has continued to pull big audiences at festivals around the world, the film's tragically sad backstory notwithstanding – first-time director Hu Bo committed suicide late last year. *Elephant* is a truly symphonic piece of cinema filled with moody close-ups and virtuoso tracking shots.

The extended runtime passes quickly as Hu takes us into the lives of four interconnected characters over the course of an event-packed day. Teenager Wei Bu accidentally injures a bully defending a friend and goes into hiding with the assistance of his elderly neighbour. Meanwhile, Wei's female classmate is engaged in a risky affair

with the school's dean and the bully's gangster older brother arrives seeking retribution. — MM

"Influenced by European art house icons such as Krzysztof Kieslowski and Béla Tarr – specifically the latter's *Werckmeister Harmonies*, in terms of its fatalistic premise and omnipresent tracking shots – *Elephant* provides proof of Hu's promise as a thoughtful filmmaker. The movie stands as a memorial to a young talent who burned out too soon." — Clarence Tsui, *Hollywood Reporter*

A	RCC	Sun 29 Jul, 2.30 pm
B	RCC	Fri 3 Aug, 11.45 am
A	ED	Tue 7 Aug, 6.30 pm

Foxtrot

An unsettling vision of military service pervading everyday Israeli life, Samuel Maoz's (*Lebanon*) visceral and startlingly unpredictable film centres on a Tel Aviv couple coping with the death of their son, a soldier stationed in the middle of nowhere.

"Maoz's marvelous, harrowing drama about death and life in Israel marches boldly through the no-man's-land between realism and surrealism. It's a prize collection of paradoxes, combining an intimate, eviscerating depiction of parental grief over a serviceman's death with an empathic, absurdist rendering of young Israeli Defence Force soldiers manning a remote and otherworldly roadblock...

Foxtrot carries the excitement and punch of a fearless writer-director tackling contemporary material with a bracing cocktail of potent traditional drama, wild black comedy, and serrated style. [It all] comes together as a complex plea for honesty, openness, frankness, and forgiveness. The movie is also, incidentally, a spectacularly effective antiwar film, focusing on the randomness and cruelty of life lived on military roads... Its final image registers like a blow to the chest. It's a shot that should be seen around the world."



© GIORA BEJACH

— Michael Sragow, *Film Comment*
 "[*Foxtrot*] contains some of the most striking, memorable imagery of the year... It's a film designed to move you with its depiction of senseless tragedy but also to spark that part of your thinking process that only moviemaking can tap... This multi-talented filmmaker has taken that darkness and turned it into something unforgettable for everyone who sees it." — Brian Tallerico, *RogerEbert.com*

"Brilliantly constructed with a visual audacity that serves the subject rather than the other way around, this is award-winning filmmaking on a fearless level."

— Jay Weissberg, *Variety*

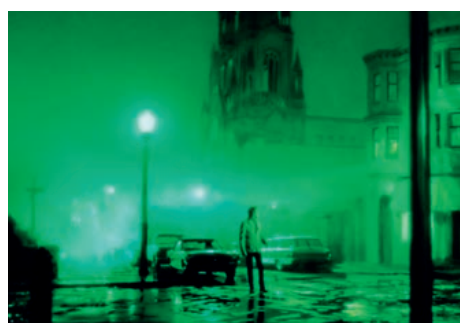


Director/Screenplay: Samuel Maoz
 Israel/Germany/France/Switzerland
 2017 | 113 mins

Producers: Michael Weber, Viola Fügen, Eitan Mansuri, Cedimir Kolar, Marc Baschet, Michel Merkt
Photography: Giora Bejach
Editors: Arik Lahav Leibovich, Guy Nemesh
Music: Ophir Leibovitch, Amit Poznansky
With: Lior Ashkenazi, Sarah Adler, Yonatan Shiray, Shira Haas
Festivals: Venice, Telluride, Toronto, London 2017; Sundance, Rotterdam 2018
Grand Jury Prize, Venice Film Festival 2017
 In Hebrew, Arabic and German, with English subtitles
 CinemaScope | R13 violence, drug use & sexual material

A	RCC	Fri 27 Jul, 8.30 pm
B	RCC	Mon 30 Jul, 12.00 pm
A	ED	Thu 9 Aug, 8.15 pm
A	RCC	Sun 12 Aug, 4.00 pm

The Green Fog



Directors: Guy Maddin, Evan Johnson, Galen Johnson
 USA 2017 | 65 mins

Producers: Evan Johnson, Guy Maddin
Editors: Evan Johnson, Galen Johnson
Music: Jacob Garchik. Performed by the Kronos Quartet
Festivals: San Francisco 2017; Berlin 2018
 Colour and B&W | Censors rating tbc

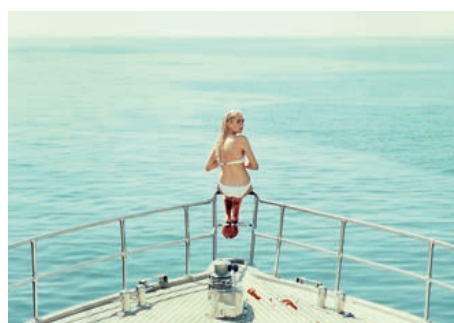
Guy Maddin, contemporary cinema's finest purveyor of the celluloid past, is at it again, this time with *The Green Fog*, an ingenious, frequently hilarious tribute to *Vertigo* and the city it's synonymous with. San Francisco plays itself in the hundreds of clips Maddin and his collaborators Evan and Galen Johnson have pillaged from movies and TV shows shot on location in the Bay Area, and then stitched together into a giddy fantasy version of Hitchcock's 1958 masterpiece.

Naturally, Maddin's own feverish obsession with film history insists that this is no literal reconstruction of arguably the greatest film about obsession ever made. At once playful and experimental, it's a woozy

subversion of Hitchcock's powerful male gaze, a lusty tone poem on homoeroticism and sapphic longing, and a cheeky, self-reflexive meditation on watching. Full of pregnant pauses and arcane juxtapositions, it's also a hoot, and the perfect vehicle for Maddin's florid sense of humour, with such delightful perversions as Rock Hudson eyeballing an NSYNC music video and wooden action star Chuck Norris wowing us with a performance for the ages. — Tim Wong

A	RCC	Sun 29 Jul, 1.00 pm
C	NT	Mon 6 Aug, 12.30 pm
A	RCC	Sat 11 Aug, 3.15 pm

Holiday



© JONAS LODAHL

Director: Isabella Eklöf
 Denmark/
 The Netherlands/Sweden
 2018 | 93 mins

Producer: David B. Sørensen
Screenplay: Johanne Algren, Isabella Eklöf
Photography: Nadim Carlsen
Editor: Olivia Neergaard-Holm
With: Victoria Carmen Sonne, Lai Yde, Thijs Römer
Festivals: Sundance 2018
 In Danish and English, with English subtitles
 R18 explicit rape, domestic abuse, violence & drug use

In Isabella Eklöf's debut feature, Sascha, the new young girlfriend of Michael, a 40-something Danish gangster, arrives in Bodrum, Turkey, with a suitcase of cash. She joins Michael's crime family as they kick back at his mansion. It's all water parks and ice creams, tacky resort wear, Fanta-vodkas, drugs and blasting obnoxious loud music on the beach.

There are also many acts of disturbing violence. Sascha's situation becomes even more perilous when she meets a real estate agent-turned-sailor, Tomas. The Aegean sparkles, but Eklöf's images frame the tourist paradise of Bodrum with ominous formality and do not omit the roadside piles of trash. When a horrific sexual assault takes place, it is in broad daylight.

Victoria Carmen Sonne's portrayal of an ambitious young woman trying to find her place in the world is complex and deeply felt. Sascha is at turns bored and curious, passive and bold. *Holiday* opens with a dancer illuminated in a dark space, her jolting, twisting body expressing a deep rage. Something is boiling up inside her. *Holiday's* destination could turn out to be the most hotly debated ending of this year's Festival. — Catherine Bisley

A	RCC	Thu 2 Aug, 8.45 pm
B	RCC	Fri 3 Aug, 4.30 pm
A	RCC	Sun 5 Aug, 8.30 pm

Good Manners

As boas maneiras

Working-class Clara is employed by rich young Ana as housekeeper, in anticipation of her role as nanny to pregnant Ana's baby-to-be. The taciturn Clara finds Ana flighty and irritating, but as her single employer's neediness becomes apparent, Clara reveals sympathy for and a wary attraction to the other woman.

Ana is afflicted by strange pains and, we discover, cravings for bloody meat and nocturnal ramblings that coincide with the full moon. She tells Clara about a one-night stand – a mysterious stranger, a full moon, a strange creature glimpsed in the night – and we can infer the true nature of what is gestating.

These genre ingredients are served up gradually, in artfully moderated staging; distant views of São Paulo seem colourfully heightened and otherworldly. The women are portrayed with compassion and humanity. But make no mistake, *Good Manners* is playing with some classic mythic elements and it's going to follow through with them – in unexpected but narratively rigorous ways.

To say much more would spoil the surprises ahead. Suffice to say it's Clara we follow as her responsibilities grow.



© RUI POÇAS

She's the heart of this understated monster movie as it unfolds with a measured, unflinching trajectory.

— Jonathan King

"A rapturous, at times freewheeling tale that mixes social drama, horror, and even a touch of musical... what looks like a faintly moralistic tale of two women's budding love across class and racial divides turns into something much more complicated, and darkly fun." — Ela Bittencourt, *Film Comment*

"A lovingly and lyrically told... fantasy that explores themes of class and sexuality, handling its tonal shifts with a deftness as light-footed as its female-centric cast."

— Meredith Taylor, *Filmuforia*



Directors/Screenplay: Juliana Rojas, Marco Dutra

Brazil/France 2017 | 135 mins

Producers: Sara Silveira, Maria Ionescu, Clément Duboin, Frédéric Corvez

Photography: Rui Poças

Editor: Caetano Gotardo

Music: Juliana Rojas, Marco Dutra,

Guilherme Garbato, Gustavo Garbato

With: Isabel Zuñiga, Marjorie Estiano, Miguel Lobo, Cida Moreira, Andrea Marquee

Festivals: Locarno, Fantastic Fest, Vancouver, London 2017; Rotterdam, New Directors/ New Films 2018

Special Jury Prize, Locarno Film Festival 2017

In Portuguese with English subtitles

R16 violence, horror & sex scenes

A	RCC	Tue 31 Jul, 8.45 pm
B	RCC	Tue 7 Aug, 3.30 pm
A	RCC	Sat 11 Aug, 8.00 pm

Madeline's Madeline



Director/Screenplay: Josephine Decker

USA 2018 | 94 mins

Producers: Krista Parris,

Elizabeth Rao

Photography: Ashley Connor

Editor: Josephine Decker,

Harrison Atkins

Music: Caroline Shaw

With: Helena Howard,

Miranda July, Molly Parker,

Okwui Okpokwasili, Sunita Mani,

Felipe Bonilla

Festivals: Sundance, Berlin 2018

Censors rating tbc

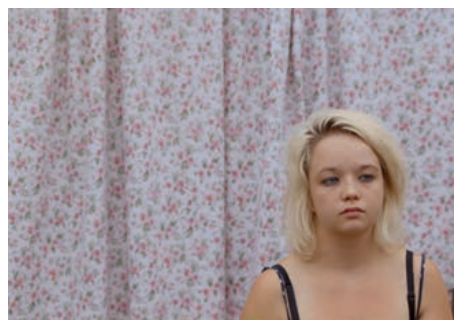
Newcomer Helena Howard delivers a star-making turn in this fierce and vividly impressionistic tour-de-force from up-and-coming indie director Josephine Decker.

Sixteen-year-old Madeline is an exceptionally talented actress who has become an integral part of a prestigious Manhattan theatre group, but a fractious relationship with her overbearing mother (Miranda July) and references to past visits to the psych ward indicate that home life is less than rosy. When the theatre group's ambitious director (Molly Parker) decides to evoke Madeline's troubled history in their latest production the lines between performance and reality start to blur. — MM

"By Decker's own admission, the creative processes depicted on screen closely mirror those of *Madeline's Madeline* itself, so it's laudable to see the emerging auteur grapple so transparently and self-reflexively with her own methods. That she does so while delivering a flat-out thrilling stream-of-consciousness climax seals this as something very special indeed – a film that is at once intimidatingly dense and breezily concise... and riotously entertaining." — Paul O'Callaghan, *Sight & Sound*

A	ED	Thu 2 Aug, 6.45 pm
B	ED	Fri 3 Aug, 4.45 pm
A	ED	Fri 10 Aug, 6.15 pm

Milla



Director/Screenplay/Editor: Valérie Massadian

France 2017 | 128 mins

Producer: Sophie Erbs

Photography: Mel Massadian,

Robin Fresson

Music: Ghost Dance

With: Severine Jonckere,

Luc Chessel, Ethan Jonckere

Festivals: Locarno, Vancouver,

2017; Rotterdam, New Directors/

New Films 2018

In French with English subtitles

M offensive language

In Valérie Massadian's second feature (after *Nana*, NZIFF12), Milla and her boyfriend Leo live an itinerant existence in northern France. They are young, economic outsiders who set up in an abandoned house and start a tenuous life together. When Leo vanishes, Milla rebuilds her happiness around another kind of love.

Told with spare dialogue and at an unhurried pace that merges naturalism and lyricism, *Milla* is largely composed of incidental moments. Scenes, which often last for over a minute in a single frame, are interspersed with surreal interventions where time seems to fold in on itself: in one instance, a furious and unmoored rendition of the Violent Femmes' 'Add It Up' is performed at

a cheap hotel where Milla works and grieves.

The ocean is an almost constant presence, restless and beautifully shot. The immersive soundscape draws you into the film's painterly frames and the lives that unfold inside them. First-time actor Séverine Jonckere gives a nuanced performance as Milla. In the second half of the film, she acts alongside her own infant son, Ethan, in an intimate portrayal of single motherhood. Cat lovers can expect to be charmed by a rambunctious feline. — Catherine Bisley

A	ED	Sun 29 Jul, 5.30 pm
B	ED	Mon 30 Jul, 12.30 pm
A	ED	Sat 11 Aug, 4.15 pm

Rafiki

"Much to the displeasure of its government, the Republic of Kenya is home to a lovely lesbian coming-out movie. *Rafiki*, the second film by Kenyan director Wanuri Kihiu, has been banned in its country of origin... Perhaps the warm reception *Rafiki* received in Cannes will make the Film Classification Board modify its decision, although in a country where same sex relationships are punishable by prison sentences of 14 years, and homophobia, as the film shows, is ingrained, that seems doubtful..."

Rafiki is set in a Nairobi housing estate, where much of daily life – work and recreation – is conducted outdoors, and privacy is next to impossible. The movie opens with Kena (Samantha Mugatsia) circumnavigating on her skateboard a neighborhood that is much too confining for her hopes and dreams. Tall, rail-thin, and athletic, Kena is a serious student who claims she wants to study nursing although her grades easily place her on track to become a doctor. Kena plays soccer with the local boys, and her bestie is Blacksta (Neville Misati)... But Kena has eyes for no one except Ziki (Sheila Muniyiva), she of the pink and blue dreads, whose flirty eyes fix on Kena



often enough to make her own cool-girl posse jealous...

That Kenya is late to the women coming-out film party is a function of its social and political structure; it doesn't lessen the courage and freshness of Kihiu's filmmaking. The actors are vivid, in particular Mugatsia. She makes us want Kena to have a great life and to believe that against daunting odds, she definitely has a shot." — Amy Taubin, *Sight & Sound*



Director: Wanuri Kihiu
Kenya/South Africa 2018 | 83 mins

Producer: Steven Markovitz
Screenplay: Wanuri Kihiu, Jenna Bass.
Based on the short story 'Jambula Tree' by Monica Arac de Nyeko
Photography: Christopher Wessels
Editor: Isabelle Dedieu
With: Samantha Mugatsia, Sheila Muniyiva, Jimmi Gathu, Nini Wacera, Dennis Musyoka, Patricia Amira, Neville Misati
Festivals: Cannes (Un Certain Regard) 2018
In English and Swahili, with English subtitles
CinemaScope | Censors rating tbc

"A stunning expression of love: its tenderness, its pains and its ability to triumph over even the most oppressive circumstances."

— Zoe Tamara, *The Upcoming*

A RCC Sat 28 Jul, 7.00 pm
A RCC Mon 6 Aug, 6.15 pm

Slut in a Good Way

Charlotte a du fun



Director: Sophie Lorain
Canada 2018 | 89 mins

Producer: Martin Paul-Hus
Screenplay: Catherine Léger
Photography: Alexis Durand-Brault
With: Marguerite Bouchard, Romane Denis, Rose Adam, Alex Godbout, Anthony Therrien
Festivals: Tribeca 2018
In French with English subtitles
B&W | Censors rating tbc

After combing through the local sex shop with her cynical, single girlfriends to find the perfect lingerie to impress her boyfriend, Samuel, Charlotte's intimate evening is sidetracked when Samuel comes out as gay. Gal pals to the rescue, they head to the local park to get high and drown Charlotte's sorrows with cheap beer from the *dépanneur* (a true Canadian teen pastime). Interrupted by the police, the girls make a break for it and take shelter in the local Toy Depot, where all of Charlotte's woes melt away with the introduction of a bevy of beautiful boys.

Heading straight for the applications counter, they all land jobs alongside their new crushes. It isn't long before Charlotte begins taking advantage of

her new found singledom by sleeping with each of these gorgeous gents, except the one she has deeper feelings for. When the truth about Charlotte's adventures surfaces, she must face the judgement of her co-workers and closest friends. — Kailey Carruthers

"The edgy comedy and finely drawn characters, both courtesy of Catherine Léger's razor-sharp script, allow Lorain to masterfully explore the complexities of young love and the double standards placed on women of all ages." — Matt Barone, Tribeca Film Festival

A RX Mon 30 Jul, 6.15 pm
B RCC Thu 2 Aug, 4.45 pm
A RCC Sun 5 Aug, 4.30 pm

Skate Kitchen

PRESENTED IN
ASSOCIATION WITH

The edge ALL THE
HITS



Director: Crystal Moselle
USA 2018 | 106 mins

Screenplay: Aslihan Unaldi, Crystal Moselle, Jennifer Silverman
Photography: Shabier Kirchner
Editor: Nico Leunen
With: Rachelle Vinberg, Dede Lovelace, Nina Moran, Ajani Russell, Kabrina Adams, Jaden Smith
Festivals: Sundance 2018
M offensive language, sexual references & drug use

A chance meeting on the New York subway between Crystal Moselle (*The Wolfpack*, NZIFF15) and the titular female Skate Kitchen crew led to this vibrant film about freedom and friendship, in which the real-life skaters play versions of themselves.

When Camille (Rachelle Vinberg), a lonely girl from Long Island, injures herself skateboarding, her mum bans her from ever skating again. But skating is everything to Camille. Seeing that a crew she follows on Instagram are going to be at a Lower East Side skate park, she is there in a heartbeat, and not only proves her ability but quickly fits in with everyone. The diverse, staunchly independent group skate together and discuss life, all the while

carving out their own unique space at the park.

There is darkness hanging around the edges of the film, but, while it does owe Larry Clark's NYC classic a shoutout, this is not *Kids*. The film's best scenes, which resonate proudly with a sense of community and camaraderie, are when the crew are skating. The camera moves fluidly with the group as they take Manhattan. The irreverent, rowdy atmosphere is captured by tracks like Princess Nokia's 'Kitana' and Khalid's 'Young Dumb & Broke'.

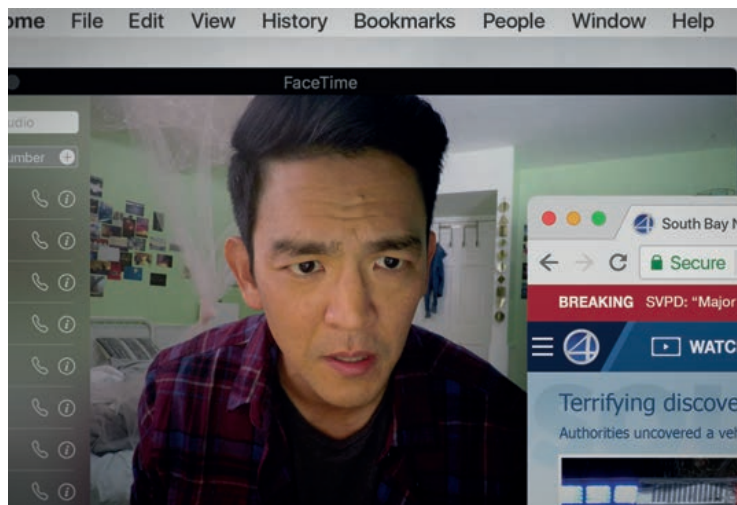
B RCC Fri 27 Jul, 4.15 pm
A RCC Sat 4 Aug, 9.15 pm
A LHP Wed 8 Aug, 8.00 pm

Searching

Winner of this year's Sundance Audience Award, this thriller about a father's search for his missing daughter ratchets up astounding tension and don't-go-there chills without ever taking its eyes off computer screens. First-time director and former Google commercials creator Aneesh Chaganty proves as savvy about genre filmmaking as he is about our online behaviour – not least the generational differences that are played out there.

Its every screenshot executed in brilliant detail, *Searching* begins with a moving image gallery of Kim family history, bringing us into the present tense of David (John Cho, *Star Trek, Columbus*) and his daughter Margot (Michelle La). They interact through frequent messaging, and are perhaps not as close as David imagines. When Margot goes missing, David begins a frantic search with the help of Detective Vick (Debra Messing), using multiple online tools and breaking into Margot's accounts on the laptop she left behind.

"Cutting to the emotional core of what social media says about us, the result is as much a time capsule of our relationship to (and reliance upon) modern technology as it is a cutting-edge digital thriller... Editors



Will Merrick and Nick Johnson deserve special credit for assembling a complex 3D puzzle that seems to be happening in real time, creating both urgency and the illusion that we have an active role in solving it... None of this would matter if we didn't care about the characters, and in *Searching* Chaganty has found a new idiom for communicating not only the things we share, but also those we keep hidden from the ones we love." — Peter Debruge, *Variety*

"Shockingly effective, not just in creating a sense of constant, palpable tension, but also in the way it pulls off authentic, effective emotional beats."

— Bryan Bishop, *The Verge*

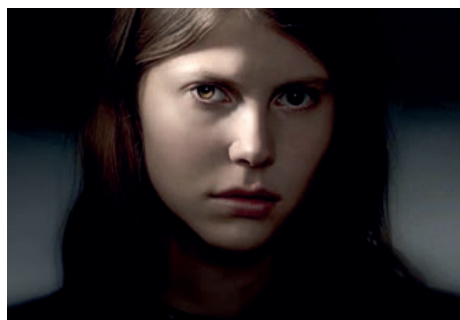


Director: Aneesh Chaganty
USA 2018 | 102 mins

Producers: Timur Bekmambetov, Sev Ohanian, Adam Sidman, Natalie Qasabian
Screenplay: Aneesh Chaganty, Sev Ohanian
Photography: Juan Sebastian Baron
Editors: Will Merrick, Nick Johnson
Music: Torin Borrowdale
With: John Cho, Debra Messing, Joseph Lee, Michelle La, Sara Sohn
Festivals: Sundance, San Francisco 2018
Audience Award (NEXT), Sundance Film Festival
M drug references

B	EMB	Fri 27 Jul, 4.00 pm
A	EMB	Sat 28 Jul, 8.45 pm
A	RX	Thu 2 Aug, 6.15 pm
A	LHP	Fri 10 Aug, 8.00 pm

Thelma



Director: Joachim Trier
Norway/France 2017
117 mins

Producer: Thomas Robsahm
Screenplay: Joachim Trier, Eskil Vogt
Photography: Jakob Ihre
With: Eili Harboe, Kaya Wilkins, Ellen Dorrit Petersen, Henrik Rafaelsen, Grethe Eltervåg
Festivals: Toronto, Fantastic Fest, Vancouver, New York, London 2017
In Norwegian with English subtitles
CinemaScope | Censors rating tbc

"Brian De Palma's *Carrie* echoes through this Norwegian psychological thriller, which is subtler and more daring than its model. An insecure college freshman in Oslo (Eili Harboe), adjusting to life in the big city without her smothering parents (Henrik Rafaelsen, Ellen Dorrit Petersen), falls for another coed and begins suffering terrible seizures. Her doctors rule out epilepsy in favor of a psychogenic illness, but before long the young woman begins to develop telekinetic powers. Director Joachim Trier links supernatural horror to repressed memories, raging hormones, and fundamentalist zealotry, crafting a sexy and unsettling brain-teaser." — Andrea Gronvall, *Chicago Reader*
"It's a coming-of-age story rooted

in the tradition of the European art film, but it flirts heavily with the horror genre. It's also a romance, a psychological thriller, a liberation story and a whodunit (and why). Mostly, and most satisfyingly, it plays with the female Gothic, those unnerving tales – churning with desires and dread, and quivering with anxiety and suspicion – in which women are at once the victims and agents of change." — Manohla Dargis, *NY Times*

A	RCC	Fri 27 Jul, 8.45 pm
A	RCC	Sun 29 Jul, 6.00 pm
B	RCC	Mon 30 Jul, 4.00 pm
A	LHP	Sun 5 Aug, 7.45 pm

Virus Tropical



Director/Producer: Santiago Caicedo
Colombia 2017 | 97 mins

Screenplay: Enrique Lozano, Powerpaola. Based on the graphic novel by Powerpaola
Art director: Powerpaola
Music: Adriana García Galán
Voices: María Cecilia Sánchez, Martina Toro, Alejandra Borrero
Festivals: Berlin, SXSW 2018
In Spanish with English subtitles
B&W | R13 drug use, sex scenes & offensive language

Based on an autobiographical graphic novel by Colombian cartoonist Powerpaola (real name Paola Gaviria), this appealing and affecting animated film reflects her experiences growing up in a family dominated by strong-willed women. The intricately detailed, doodle-like style of Powerpaola's black-and-white illustrations is brought to vivid life by animator Santiago Caicedo.

From Quito in Ecuador to Cali in Colombia and even to the Galapagos Islands, the film follows Paola's life through the late 20th century, from conception to adulthood. An unexpected 'gift' who arrives after her mother has had her tubes tied (with doctors misdiagnosing her pregnancy as a 'virus tropical'), Paola causes quite

the upheaval in her family. She is doted on but occasionally dropped by her oldest sister, Claudia, and tormented by jealous middle sister Patty. Paola's father, a defrocked priest, decides to return to the cloth, leaving Paola's mother to raise her three daughters on her own.

The story flows in a nimble true-to-life fashion devoid of any whiff of screenwriter's contrivance, delivering an authentic and intimate portrait of life growing up in a family in flux. — MM

B	RCC	Tue 31 Jul, 2.15 pm
A	RCC	Sat 4 Aug, 7.15 pm
A	RX	Mon 6 Aug, 6.15 pm

TERROR NULLIUS

A Political Revenge Fable in Three Acts

TERROR NULLIUS is an incendiary meeting of unpopular opinion and popular culture: a wildly irreverent up yours to the Australian political status quo. Part collage, part meme, this straight-talking montage film sets out to 'unwrite' history as written by the colonial victors, reworking hundreds of movie and TV excerpts into a fierce – and very funny – counter-narrative of the country's national mythology.

A who's who of screen heroes and villains collide to reveal a deep strain of racism, bigotry and cruelty behind the image of laid-back Australia, and, thanks to some creative digital compositing, you may never look at *Mad Max* and *Skippy the Kangaroo* in quite the same way again. The film's wrecking-ball quality, personified by its punk disregard for copyright law, leaves no doubt about its activism, though it is through consistently imaginative editing that it goes well beyond agitprop, repopulating an official moving image legacy with heretofore marginalised gays, feminists and minorities. New Zealand cinema also plays a key supporting role in the sample mix. The filmmakers, who have been attacked as 'un-Australian', are the first to point out that nothing could



be more Aussie than taking credit for Kiwi talent. — Tim Wong

"Weird, dazzling, kinetic, dizzyingly ambitious... *TERROR NULLIUS* is a fiercely distinctive and interesting film... a crazy, punch-drunk, astral-projecting, bizarre roller-coaster ride through Australian cinema, with an unnerving ability to observe things that were never said and forge connections that were never made." — Luke Buckmaster, *The Guardian*

"TERROR NULLIUS is hilariously insightful, politically valuable, culturally brutal and is more hyper-Aussie than Paul Hogan riding a crocodile in a river of VB."

— Sophia Watson, *Filmink*

 Soda_Jerk

Directors/Screenplay/Editors:
Soda_Jerk

Australia 2018 | 55 mins

CinemaScope | R13 violence, offensive language, sex scenes & content that may disturb

Soda_Jerk will introduce their film, followed by a Q+A, at both screenings.

A	RCC	Sun 29 Jul, 4.15 pm
A	RCC	Sun 29 Jul, 8.00 pm

We the Animals



Director: Jeremiah Zagar
USA 2018 | 93 min

Screenplay: Dan Kitrosser, Jeremiah Zagar

Photography: Zak Mulligan

Editors: Keiko Deguchi, Brian A. Kates

Music: Nick Zammuto

With: Raul Castillo, Sheila Vand, Evan Rosado, Isaiah Kristian, Josiah Gabriel

Festivals: Sundance, Tribeca, Sydney, Edinburgh 2018

Censors rating tbc

"Shot on 16mm, *We the Animals* has an easy-on-the-eye, dappled glow, well-suited to the idea of looking back in time, as Zagar and Daniel Kitrosser adapt Justin Torres' novel about growing up in a working-class family in upstate New York. The story is told from the point of view of Jonah (Evan Rosado), who forms a unit with his two brothers Joel and Manny. Often tangled together on the bed they share, Jonah is, right from the outset, starting to pull away from the other pair, enjoying a secret that's all his own, a diary full of illustrations that is under the bed.

He writes in it at night, once his brothers are asleep, an outlet for feverish outpourings of emotion that he could never share with them or his

Ma and Paps. Theirs is a household where emotions rule, sometimes to the family's detriment – and they also dominate Zagar's film, which never follows more than the loosest of narratives. Fluid camerawork from Zak Mulligan, interspersed with elements from Jonah's diary animated by Mark Samsonovich and magic realist imaginings, immerse us both in the boy's mindset and family life."

— Amber Wilkinson, *Eye for Film*

B	RCC	Wed 8 Aug, 1.30 pm
A	RCC	Sat 11 Aug, 6.00 pm

You Were Never Really Here



Director: Lynne Ramsay
UK/France/USA 2017
89 mins

Screenplay: Lynne Ramsay. Based on the novel by Jonathan Ames

Music: Jonny Greenwood

With: Joaquin Phoenix, Judith Roberts, Ekaterina Samsonov, Alessandro Nivola

Festivals: Cannes (In Competition), London 2017; Sundance 2018

Best Actor & Best Screenplay, Cannes Film Festival 2017

CinemaScope | Censors rating tbc

"Lynne Ramsay's stark inversion of the noir thriller is a devastatingly brutal portrayal of one man's battle with repression and abuse, anchored by a rage-fuelled, Cannes-winning performance from Joaquin Phoenix. Joe (Phoenix) is a Gulf War veteran and former FBI agent turned killer-for-hire, specialising in saving victims from child sex rings, and living at home with his ailing mother. When Nina, a US Senator's daughter, is kidnapped, he is contracted to dispense with the perpetrators and save the girl (Ekaterina Samsonov is hauntingly good). Having located Nina in a seedy New York brothel, Joe's escape plan suddenly derails, unleashing a maelstrom of violence that ultimately takes him

deeper into the hallucinatory darkness and closer to the truth.

Working from Jonathan Ames' 2013 novel, Ramsay (who jointly won the best screenplay award in Cannes) is more concerned with the psyche of her unhinged protagonist than she is with the action... Her taut, syncopated cinema is intensified by Jonny Greenwood's pulsating score, Thomas Townend's expressive camerawork and razor-sharp editing from Joe Bini."

— Clare Stewart, London Film Festival

A	RCC	Sat 28 Jul, 9.15 pm
A	LHP	Mon 30 Jul, 8.15 pm
B	RCC	Wed 1 Aug, 4.30 pm
A	RCC	Fri 3 Aug, 9.00 pm

FOR ALL AGES



Two documentaries for the 10+ crowd, selected by Nic Marshall of Square Eyes Film Foundation, ardent promoters of international cinema to our youngest audiences and their movie-going companions. The animated short film programmes are lovingly curated by Nic with a little assistance from our *Animation NOW!* maestro Malcolm Turner. See also: *Mirai* (p11).

Liyana



Directors: Aaron Kopp, Amanda Kopp
Swaziland/Qatar/USA
2018 | 77 mins

Photography: Aaron Kopp
Editors: Aaron Kopp, Davis Coombe
Animation: Shofela Coker
With: Gcina Mhlophe
Festivals: Los Angeles, London 2018
In English and siSwati, with English subtitles
Censors rating tbc
Recommended for audiences 10+

A group of children living in the Likhaya Lemphilo Lensha home for orphans are led through a workshop process by author Gcina Mhlophe. Together they dive into their collective imaginations to create Liyana, a brave heroine who undertakes an epic adventure, outsmarting many a dangerous animal and even more dangerous humans along the way. A beautifully crafted, genre-defying exploration of fable as a source of creative healing and strength, *Liyana* is an inspiring collaborative project where children's courageous voices are given centre stage. — NM

"*Liyana* is a thrilling, beautifully-illustrated fictional tale of a young girl on a perilous quest to reunite with her brothers. At the same time, it's a

compelling documentary following the lives of five amazing children from an orphanage in Swaziland. Together with their wonderful storytelling teacher, these bright and captivating youngsters transform their difficult experiences through narrative to collectively craft Liyana's tale." — NY Independent Children's Film Festival

Please note: while sensitively handled, this film deals with challenging family histories and the ongoing impact of HIV/AIDS in Africa.

A	RCC	Sat 28 Jul, 10.45 am
A	RCC	Sat 11 Aug, 11.00 am

Science Fair



Directors: Cristina Costantini, Darren Foster
USA 2018 | 90 mins

Producers/Screenplay: Jeffrey Plunkett, Cristina Costantini, Darren Foster
Photography: Peter Alton
Editors: Tom Maroney, Alejandro Valdes-Rochin
Festivals: Sundance, SXSW 2018
Festival Favourite, Sundance Film Festival 2018
Recommended for audiences 10+

"Every year, over 1,700 teenage students from 75 countries compete in the annual International Science and Engineering Fair (ISEF), a highly competitive showcase of the world's top young scientific minds. Selected from millions of students who qualified through sanctioned events to reach the international competition, these finalists are competing for the coveted top prize that, as one previous winner explains, 'will change your life in ways you won't even comprehend.'

Science Fair follows one mentor and nine students from around the world as they prepare their projects and team for the 2017 ISEF event in Los Angeles. Though all are participating for the love of science, we also learn that

there are other underlying influences motivating them to pursue their dreams of participating in the competition. Featuring interviews with the charming young scientists, their parents and mentors, as well as past ISEF winners, this absorbing film illuminates a group of amazing young men and women who are on a path to change the world through science." — Sundance Film Festival

A	RCC	Sat 28 Jul, 12.45 pm
A	RCC	Sun 29 Jul, 11.00 am
B	RCC	Tue 31 Jul, 11.45 am
A	LHP	Sun 5 Aug, 1.00 pm
A	RCC	Sat 11 Aug, 11.30 am

Animation for Kids 4+

65 mins approx. | Censors rating tbc

Once again, we're thrilled to share an eclectic and electric line-up of short animated tales. Carefully selected from all corners of the world, they're sure to amuse and engage our favourite little audience – and those who attend with them. Come and travel from a mysterious dark forest to a bustling big city, or dive deep underwater and dance with an elephant – all without leaving the comfort of your cinema seat. Visit nziff.co.nz for full programme details. — NM

Jazzoo

Sweden 2016 | Director: Adam Marko-Nord | 9 mins

Fish behind the wheel, flying hippos and dancing elephants – all set to the super jazzy sounds of the award-winning Oddjob quintet.

Boule

Russia 2016 | Directors: Elizaveta Monokhina, Polina Manokhina | 4 mins

When you have to share a really small space, it's definitely better to work together.

B PH	Sat 28 Jul, 12.00 pm
B EMB	Sun 29 Jul, 10.45 am
B RX	Sun 5 Aug, 1.00 pm

Two Trams

Russia 2016 | Director: Svetlana Andrianova | 10 mins

Klick and Tram stick together through thick and thin, to stay bang on time and right on track.

I Want to Live in the Zoo

Russia 2017 | Director: Evgenia Golubeva | 6 mins

Sasha decides that she would much rather live in the zoo than at home with her parents, but quickly finds that animal life is not all she hoped it would be.

Henriyeti: Sock It To Me Yeti!

USA 2016 | Director: Greg Walter | 2 mins

Henriyeti – a little bit girl, a little bit Yeti – demonstrates that great matches go well beyond appearances.



I WANT TO LIVE IN THE ZOO

Blueberry Hunt

Czech Republic 2017 | Directors: Alexandra Hetmerová, Kateřina Karhánková | 7 mins

Two bear pals head out to gather blueberries for breakfast dumplings – but first they must deal with a crazy case of double hiccups.

Dark, Dark Woods

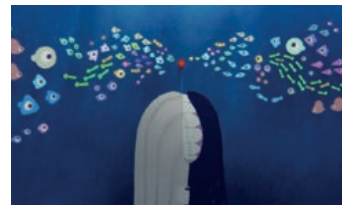
Denmark 2017 | Director: Emile Gignoux | 6 mins

Royal life's not always so grand. One little princess trades it all in for a wilder kind of adventure.

Funny Fish

France/Switzerland 2018 | Director: Krishna Nair | 6 mins

Somewhere in the middle of the ocean, a not-so-smart school of fish come to the rescue of a mysterious creature who suddenly appears in their waters.



FUNNY FISH

Outdoors

France 2017 | Directors: Anne Castaldo, Sarah Chalek, Elsa Nesme, Adrien Rouquié | 7 mins

An elderly woman tries to find her missing pet. A little girl tries to find her missing neighbour. Both find themselves in the middle of a New York adventure.

Big Block Singsong: Duck

Canada 2017 | Director: Warren Brown | 2 mins

It's a quack attack! You better stand back.

The House

Czech Republic 2016 | Director: Veronika Zacharová | 5 mins

With only one tiny clue to help him along the way, a small house journeys to the big city in search of those who left him behind.



OUTDOORS

Animation for Kids 8+

76 mins approx. | Censors rating tbc

Come join us for your annual wintery fix of all-ages animated magic. From slick computer animation to hand-crafted stop motion, filmmakers the world over have melded exquisite technique and brilliant storytelling that's certain to appeal to discerning young and young-at-heart NZIFF audiences. Chase an elusive selfie, take a feline-centric ride through space, hang out after hours in a surreal shopping mall, and ponder some big existential questions. Visit nziff.co.nz for full programme details. — NM

Humus

Italy 2017 | Directors: Simone Di Rocco, Simone Cirillo, Dario Livietti, Alice Tagliapietra | 7 mins

In a magical laboratory in the woods, a gardener tries to school his young and wayward apprentice about the power of nature.

Power

USA 2017 | Director: Dana Sink, USA, 2017 | 2 mins

Intersecting machinery comes together, inspired by Muybridge.

B LHP	Sun 29 Jul, 1.00 pm
B EMB	Sun 5 Aug, 11.00 am
B PH	Sun 12 Aug, 11.15 am

Odd Is an Egg

Norway 2016 | Director: Kristin Ulseth | In Norwegian with English subtitles | 12 mins

Odd is hugely protective of his head. When he meets Gunn, his life is turned upside down, freeing him from his anxiety in the most unexpected way.

Undiscovered

USA 2017 | Director: Sara Litzenberger | 3 mins

There is no photo evidence of Sasquatch – but maybe it's for a reason that may surprise you.

If You Fall

Canada 2017 | Director: Tisha Deb Pillai | 6 mins

Lila takes on the daunting task of learning how to balance on a bike, as those around her balance family life.



HUMUS

Awaker

Czech Republic 2017 | Director: Filip Diviak | 9 mins

The Awaker leads a mundane life waking people up for a living. One day he receives something which transforms his humdrum routine.

Gokurōsama

France 2016 | Directors: Clémentine Frère, Aurore Gal, Yukiko Meignien, Anna Mertz, Robin Migliorelli, Romain Salvini | 7 mins

A quirky tale of early morning goings-on in a surreal mega-mall of the future.

Poles Apart

UK 2017 | Director: Paloma Baeza | 12 mins

In a harsh Arctic landscape, a hungry and solitary polar bear must decide if a naïve Canadian grizzly bear is her food or her friend.



IF YOU FALL

Tip-Top

Russia 2016 | Director: Alla Vartanyan | 2 mins

Here's one way to keep warm while waiting for the bus in the middle of winter.

Catmos

Czech Republic 2017 | Director: Katya Miloslavskaya | 5 mins

A unique cat takes a miraculous ride through space and time.

Theory of Sunset

Russia 2016 | Director: Roman Sokolov | 9 mins

In the dead of night, while the world is sleeping, someone has the very important job of ensuring the start of a new day.



AWAKER

FRAMING REALITY

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

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

The Ancient Woods

Sengirė



Director/Photography:
Mindaugas Survila
Lithuania/Estonia/
Germany 2017 | 86 mins

Producers: Mindaugas Survila,
Gintė Žulytė, Radvilė Šumilė
Screenplay: Mindaugas Survila,
Gintė Žulytė
Editor: Danielius Kokanauskis
Sound: Mindaugas Survila,
Gintė Žulytė, Ainis Pivoras
Festivals: Amsterdam
Documentary 2017; Sydney 2018
Cinemascope

Immerse yourself in the life of an ancient Baltic forest, a habitat abundant with wildlife little touched as yet by human habitation. Lithuanian biologist turned filmmaker Mindaugas Survila spent almost ten years making *The Ancient Woods*, often taking weeks to set up and capture the perfect shot. His patience and unerring eye have resulted in an enchanting, meditative experience – a walk in the woods where every creature is espied in exquisite close-up, and no voice of authority is explaining what they are up to.

“Without a clear point to make or a theory to prove, Survila simply comes as close as possible and... observes. He doesn’t limit himself to any particular subject, ending up watching

a stork’s nest or the struggles of a snowbound spider with equal delight and fascination... Crows predictably steal the show, as their desperate fight for food provokes some impolite but highly entertaining reactions, but Survila also pays attention to the smallest of [the forest’s] inhabitants, all the while making some very interesting visual choices, such as looking away when the violence proves too draining, plunging underwater or showing a rather frenzied feast in slow motion.”
— Marta Balaga, *Cineuropa*

A LHP	Sat 28 Jul, 2.30 pm
B PH	Wed 1 Aug, 2.00 pm
A PH	Sat 4 Aug, 12.00 pm
A EMB	Sat 11 Aug, 11.15 am

Bisbee '17



Director/Screenplay/
Editor: Robert Greene
USA 2018 | 118 mins

Producers: Douglas Tirola,
Susan Bedusa, Bennett Elliott
Photography: Jarred Alterman
Music: Keegan DeWitt
Festivals: Sundance, Hot Docs
2018
In English and Spanish,
with English subtitles

In 1917 Arizona, nearly 2,000 miners belonging to the Industrial Workers of the World, a radical labour union supporting immigrants and minorities, organised a peaceful strike, only to be violently removed by mobs from their homes and exiled to the middle of the barren New Mexico desert. Filmmaker Robert Greene, an expert at exploring the spaces between reality, recreation and performance, heads to the small ex-mining border town of Bisbee for his latest documentary, a fascinating contemporary excavation of a painful past.

Although now part of the town’s tourist trade, the infamous Bisbee Deportation remains largely unaddressed. Greene’s investigation

sensitively probes the personal stories of townfolk, many of whom are related to either the deportees or mining corporates, and then dives deeper by restaging the whole incident with a cast made up of present-day residents. It’s a wilfully contrived yet cathartic re-enactment that, in recalling the method of confrontation in *The Act of Killing*, offers healing and closure for the community, but also a powerful, lasting double image: of active racial and political fault lines, then and most especially now. — Tim Wong

A ED	Sat 28 Jul, 1.15 pm
B ED	Thu 2 Aug, 2.15 pm
A ED	Sun 5 Aug, 6.00 pm
A ED	Sun 12 Aug, 11.30 am

Brimstone & Glory

For any sufferers of fireworks fatigue, Viktor Jakovleski's euphoric debut *Brimstone & Glory* should swiftly restore a sense of childlike awe. In a lean, loaded 67 minutes, Jakovleski captures the week-long celebration of San Juan de Dios, a dazzling pyrotechnics festivity that consumes the Mexican town of Tultepec yearly. The events are dedicated to a patron saint who supposedly rescued people from a burning hospital without a single scar or burn. Now, as one town kid tells us, to receive such an injury from the explosions is considered a sacred mark from the saint himself.

Dispensing with talking heads (and deploying minimal exposition), Jakovleski opts for complete immersion, centering on the two biggest spectacles of the celebration, the Castles of Fire and the Burning of the Bulls. With fluid, kinetic camerawork that weaves us throughout the chaos, *Brimstone & Glory* is an utterly jaw-dropping blow-out that demands to be seen in a communal setting. — JF

"More a sensory experience than a structured portrait, *Brimstone & Glory* contains more primal, enrapturing images than any documentary since *Leviathan*. Jakovleski's cameras take us right onto the street as fireworks



detonate all around us, often threatening the revelers who happily put themselves in harm's way to dance among the explosions... I can't recall a movie that better demonstrated the thin line between danger and euphoria that's inherent in such public revelries. *Brimstone & Glory* is community as catharsis, and you can't stop staring in stupefied astonishment." — Tim Grierson, *Paste Magazine*

"The theater-going experience of the year... A film culled from reality that makes you question whether you're still in your theater seat."

— Arlin Golden, *Film Inquiry*



Director: Viktor Jakovleski
USA 2017 | 67 mins

Producers: Dan Janvey, Elizabeth Lodge Stepp, Kellen Quinn
Photography: Tobias von dem Borne
Editor: Affonso Gonçalves
Music: Dan Romer & Benh Zeitlin
Festivals: San Francisco, Hot Docs, Fantastic Fest 2017
Best Documentary, Fantastic Fest 2017
In Spanish with English subtitles

A	RCC	Sat 28 Jul, 11.30 am
A	LHP	Thu 2 Aug, 6.15 pm
A	RX	Sun 5 Aug, 2.30 pm
A	RCC	Tue 7 Aug, 6.15 pm

Cold Blooded: The Clutter Family Murders

In 1959, in a small town in Kansas, farmer Herbert Clutter, his wife Bonnie and their teenage children, Nancy and Kenyon, were savagely murdered. Writer Truman Capote, famous at that point for *Breakfast at Tiffany's*, visited the town with his friend, the writer Harper Lee. Earning the trust of the murderers — Richard 'Dick' Hickock and Perry Smith — he rendered them unforgettably in *In Cold Blood*, which became an international bestseller and is often cited as the first book in the true crime genre. Director Joe Berlinger, renowned for his investigative documentaries about the West Memphis Three, revisits the case. What do the townsfolk and surviving families of both victims and perpetrators have to say about the murders — and about the indelible account provided in Capote's book?

"This documentary does what *In Cold Blood* didn't or couldn't do. It presents a genuinely journalistic and very 360-degree look at a crime that shattered a small town, gives equal weight to a panoply of perspectives, and honors the legacy of a family without either glamorizing or dehumanizing the men who shot them for a safe full of money that,



as it turned out, didn't even exist. It's a stunning panorama that knows it doesn't need to 'novelize' a damn thing...

Respectfully rendered and rich with detail, this documentary event is a must for anyone who wants a deeper look at what happens in the wake of a senseless violent death, especially when the victim or victims catch the eyes of the media." — Amy Glynn, *Paste Magazine*

"I believe that a story about true crime has to start with the victims and their experience. Why wouldn't you begin with the people who were most affected?" — Joe Berlinger, interviewed in *Newsweek*

Director: Joe Berlinger
USA 2017 | 168 mins

Co-directors: Allison Berg, Kahane Cooperman
Producers: Allison Berg, Keven McAlester, Joe Berlinger, Jon Doran, Justin Wilkes
Photography: Michael Neumann
Editors: Jawad Metni, Seth Skundrick
Music: Paul Brill
Festivals: Amsterdam Documentary 2017

A	RCC	Sun 5 Aug, 1.15 pm
A	RCC	Tue 7 Aug, 7.45 pm
B	RCC	Thu 9 Aug, 1.30 pm



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Still (in magnifying glass) from Ngā Taonga Sound & Vision's online film
and video collection: *Across the Mountain Passes of New Zealand, 1910*.

The Devil We Know



Director:
Stephanie Soechtig
USA 2018 | 88 mins

Producers: Kristin Lazure,
Stephanie Soechtig, Joshua
Kunau, Carly Palmour
Screenplay: Mark Monroe,
Stephanie Soechtig
Photography: Rod Hassler
Editors: James Leche, Dan Reed,
Brian Lazarte
Music: Brian Tyler
Festivals: Sundance 2018

Viewers might handle their non-stick frypans with a tad more trepidation after seeing Stephanie Soechtig's blood-boiling corporate exposé. Putting the insidious inner workings of mega-corporation DuPont under fire, *The Devil We Know* reveals decades of top-level mismanagement and environmental contamination. The eponymous devil is a chemical compound called C8, which has been used for years in the production of DuPont's Teflon kitchenware, 3M's Scotchgard and a large range of water-resistant materials.

When C8 was proven to be linked to deformities in newborns and various lethal health conditions, DuPont not only denied the negative effects but ramped up production, resulting in the

widespread pollution of neighbouring waterways and the irreversible contamination of workers. Told with a bracing urgency and a clear-headed empathy for its victims, Soechtig's film is a damning reminder of the major toll that regular people pay for modern civilisation's minor conveniences. — JF

"Soechtig presents an unusually engrossing docu for this type of subject, with human interest always in the forefront... An expert assembly that's sharp in every department." — Dennis Harvey, *Variety*

A	RCC	Sat 28 Jul, 1.00 pm
B	RCC	Mon 30 Jul, 2.00 pm
A	LHP	Tue 31 Jul, 8.15 pm
A	RCC	Sat 11 Aug, 11.15 am

The Distant Barking of Dogs



Director:
Simon Lereng Wilmont
Denmark 2017 | 91 mins

Producer: Monica Hellström
Photography:
Simon Lereng Wilmont
Editor: Michael Aaglund
Music: Uno Helmersson,
Erik Enocksson
Festivals: Amsterdam
Documentary 2017; San Francisco
2018
In Ukrainian with English subtitles

Oleg, a feisty ten-year-old Ukrainian boy, lives near the frontlines of the war between Russian-led separatists and Ukrainian forces in Eastern Ukraine. This searching and haunting documentary immerses us in a year of his existence. An orphan, he lives with his loving grandmother, who is reluctant to leave Hnutove, despite the rural village's dwindling number of inhabitants. He hangs out with his younger cousin Yarick, sometimes accompanied by the older and slightly alarming Kostya, initially unmindful of danger and revelling in adventures characteristic of country boys their age anywhere else in the world.

As the sound of explosions and the whistling of shells draw closer,

more people leave and his beloved babushka's resilience is also severely put to the test. The angel-faced boy becomes increasingly wary. He surveys his old playground, checking for landmines. But play is for kids anyhow. "We're men," he says. "We have to be able to endure everything." — SR

"The film is about how people deal with the cracks in illusion and about the human drive we have to survive no matter what... That kind of tenacity is incredibly beautiful to me." — Simon Lereng Wilmont

B	ED	Fri 27 Jul, 2.30 pm
A	ED	Sun 29 Jul, 1.45 pm
A	ED	Wed 1 Aug, 6.45 pm
A	ED	Mon 6 Aug, 6.30 pm



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You're
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Ex Libris: The New York Public Library

Frederick Wiseman, cinema's peerless documentarian of institutions, finally turns his lens on the cornerstone of every self-respecting community: the public library. Focusing on New York City's century-old flagship, Wiseman's approach is as always humane and low-key, with a healthy fixation on the people who fill its spaces and give them meaning. From budget meetings, to enthusiastic archivists and educators, to patient phone operators, to live events with the likes of Patti Smith and Richard Dawkins, the scope of NYPL's service and its social and cultural value is quietly affirmed through Wiseman's humble observational practice. There's no need for talking heads to tell us why any of it matters, although there's no shortage of conversation around digital inclusion and the new public-private funding era the library now faces, eloquently argued for by CEO Anthony Marx. Merely watching folks go about their business, free to think, feel and learn, is the simple ideal at the heart of this edifying and implicitly political film, where any questions about the relevance of libraries in the 21st century are firmly put to bed. — Tim Wong

"Wiseman never states outright what the library's mission is; he doesn't



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have to... It is a soaring, Utopian mission in a doco that builds with intellectual force and deep emotion as it shows, again and again, citizens... joining together to listen to one another and to learn from one another. In *Ex Libris*, democracy is alive and in the hands of a forceful advocate and brilliant filmmaker, which helps make this one of the greatest movies of Wiseman's extraordinary career and one of his most thrilling." — Manohla Dargis, *NY Times*

"Lovely, gracious, soul-satisfying... a lively, jostling monument to an idea that represents the very best of civilized society." — Jessica Kiang,

The Playlist



Director/Producer/Editor:

Frederick Wiseman

USA 2017 | 197 mins

Photography: John Davey

Festivals: Venice, Toronto, New York, London, Amsterdam Documentary 2017

FIPRESCI Prize, Venice Film Festival 2017

A	RCC	Sat 4 Aug, 3.15 pm
A	PH	Sun 5 Aug, 2.00 pm
B	RCC	Tue 7 Aug, 11.45 am
A	RCC	Sun 12 Aug, 12.00 pm

Dog's Best Friend



Director: Eryn Wilson
New Zealand 2017
78 mins

Producers: Gareth Wallis, Eryn Wilson
Photography: James Boddy
Editor: James Brown
Music: Dean Kerr
With: Jacob Leezak, Jennah Leezak

A canine rehabilitation centre is tenderly profiled in Kiwi director Eryn Wilson's affectionate documentary *Dog's Best Friend*. Run by ex-soldier Jacob Leezak, the Canine Behaviour Expert Dog Psychology Centre is located on a property in outer Sydney that houses no fewer than 30 dogs at a time – all either abandoned, set to be euthanised or brought in by clients unable to handle their pet's aggressive side. While Jacob will often allude to the media stigmatisation of particular breeds (the film even opens with some sobering euthanasia stats), Wilson wisely never centres the story on that debate. Instead, he focuses on the bond between man and dog, observing Jacob's tailored process of rehabilitating

misunderstood canines and the traumatic backgrounds that brought both him and his fiancée Jennah to this line of work.

Over a span of months, we get to watch the couple lovingly work with a range of pooches, with encounters that range from heated to heartwarming (try not to melt as one pup reaches new levels of zen during a massage session). Without ever succumbing to soapboxing, this sweet and unassuming portrait is essential viewing for dog-lovers and dog-haters alike. — JF

C	NT	Tue 31 Jul, 12.30 pm
C	NT	Wed 1 Aug, 12.30 pm

Island of the Hungry Ghosts



Gabrielle Brady*

Director/Screenplay:
Gabrielle Brady
Germany/UK/Australia
2018 | 98 mins

Photography: Michael Latham
Editor: Katharina Fiedler
Music: Aaron Cupples
Festivals: Tribeca 2018
Best Documentary, Tribeca Film Festival 2018
In English, Farsi, French and Mandarin, with English subtitles

On Christmas Island, asylum seekers tell heartbreaking stories to Poh Lin Lee, a trauma therapist at odds with her role at the Australian territory's immigration detention centre. Against the eerie disquiet of the island's landscape and ecology, this lyrical documentary reveals a deep-seated malaise – one felt by the workers who witness the detainees' suffering, and by the Chinese and South Asian locals, who perform rituals for those who have died without a proper burial throughout the island's raw occupied history.

By interweaving between these layers extraordinary footage of red land crabs, whose migration patterns parallel the immigration struggles of the refugees held in limbo, Gabrielle

Brady's film takes on a captivating form. Shaped around hypnotic music and sound design, there's something genuinely haunting about Poh Lin's torment at the centre of it all – an inner conflict between her duty to counsel the distressed, and her complicity in the inhumane treatment of already damaged people. It's as if Brady allows Poh Lin to not only express her anger and frustration, but also act it out as the film's protagonist – a kind of therapy in itself. — Tim Wong

A	RCC	Tue 31 Jul, 6.30 pm*
B	RCC	Wed 1 Aug, 11.15 am*
A	RCC	Sun 12 Aug, 11.00 am

In the Realm of Perfection

L'Empire de la perfection

Portrait docs rarely come as idiosyncratic as this loose, freewheeling look at tennis superstar John McEnroe in his tantrum-prone prime. McEnroe recorded a monumental win rate of 96.5% during the 1984 season, culminating at the French Open where a French film crew was scrupulously documenting every stroke and meltdown. Working almost exclusively from a leftover archive of their 16mm rushes, director Julien Faraut reconstructs a compelling portrait of the player from the scraps.

With actor Mathieu Amalric as narrator, Faraut interrogates McEnroe's brilliance and blemishes – from the technical mastery of his movement (observed in hypnotic slo-mo) to the unconventional relationship he had with his rage. It all culminates in McEnroe's gripping showdown with Ivan Lendl in the 1984 French Open – still a suspenseful showstopper to this day. But for every portraiture convention Faraut adheres to, there's an unexpected flourish to counter it: animated breaks, witty interludes and unexpected cinematic references (films excerpted include Milos Forman's *Amadeus* and Martin Scorsese's *Raging Bull*).

What results is a wholly distinct



meditation on time, movement and the unique ability of film (and McEnroe) to manipulate both. — JF

"Less a biopic and more a thesis about human psychology... [McEnroe] has arguably never been profiled so intriguingly as in *In the Realm of Perfection*, which draws on archive footage, psychology and film theory to present a multi-faceted portrait of a complex man." — Nikki Baughan, *Screendaily*

Director/Screenplay/Photography:

Julien Faraut

France 2018 | 95 mins

Producer: William Jéhannin

Editor: Andrei Bogdanov

Music: Serge Teyssot-Gay

Narrator: Mathieu Amalric

Festivals: Berlin 2018

In English and French, with English subtitles

B&W and Colour

"An obsessive study of the moves and mood swings of John McEnroe at the height of his bad-boy fame... This is fascinating stuff." — David Rooney,

Hollywood Reporter

A	RCC	Sun 29 Jul, 8.30 pm
A	RCC	Sun 5 Aug, 6.30 pm
B	RCC	Mon 6 Aug, 4.30 pm

Lots of Kids, a Monkey and a Castle

Muchos hijos, un mono y un castillo



Director/Producer:

Gustavo Salmerón

Spain 2017 | 91 mins

Screenplay: Gustavo Salmerón, Raúl de Torres, Beatriz Montañez

Photography: Gustavo Salmerón

Festivals: Karlovy Vary, Toronto, San Sebastián, London, Amsterdam Documentary 2017

Best Documentary, Karlovy Vary International Film Festival 2017 & Goya Awards 2018

In Spanish with English subtitles

Oddball octogenarian Julita Salmerón had three wishes as a young newlywed: the kids (six) came naturally enough, and even the monkey wasn't too hard, but the castle was out of reach for a regular, middle-class Spanish family. Then an inheritance made Julita suddenly super rich and she got her third wish too, complete with turret, suits of armour and chandeliers.

With so much space at her disposal, she never threw anything out from that day on. Open any cupboard and a lifetime's precious detritus may come tumbling out. But opened they shall be, for Spain's financial crisis puts an end to the castle life and Julita and husband Antonio must drastically downsize. Their children and grandchildren assist

with the move. What can possibly be thrown out? And where are the two vertebrae, macabre heirlooms, of Julita's grandmother, brutally murdered during the Spanish Civil War?

Shot in a variety of formats over 14 years by one of Julita's sons, this entertaining and affectionate portrait of an indomitable, impossible matriarch and her brood captures them coping with the vagaries of life, and celebrates the powerful, eccentric force of their family bonds. — SR

B	RCC	Mon 30 Jul, 12.30 pm
B	PH	Tue 31 Jul, 11.45 am
A	PH	Thu 2 Aug, 6.15 pm
A	RCC	Sat 4 Aug, 11.30 am

Minding the Gap



Director/Photography:

Bing Liu

USA 2018 | 98 mins

Producers: Diane Quon, Bing Liu

Editors: Joshua Altman, Bing Liu

Music: Nathan Halpern, Chris Ruggiero

Festivals: Sundance, San Francisco, Hot Docs 2018

Special Jury Prize, Sundance 2018

First-time director and natural born cinematographer Bing Liu turns his camera on himself and his two closest skateboarding buddies in this riveting time-lapse portrait of boys becoming men. Bing, Zack and Keire bonded over a shared love of skating as kids. Liu showcases his euphorically shot boyhood skate sequences throughout, but only ever as a means of revealing more of his subjects' evolving psyches; skateboarding is a triumphant respite from the trio's turbulent home lives, each of which, it transpires, was dominated by an abusive father figure.

Liu watches himself and his friends grow up to grapple with their pasts. Their unguarded intimacy, achieved through years of reckless abandon

together, falters tellingly as adult responsibilities press in. The film's deepest tension emerges in anarchic ringleader Zack. The self-destructive bravado that made him so charismatic in the skate scene is beginning to fester ominously within his own family. By the time we reach a confrontation, *Minding the Gap* has bloomed into one of the year's great documentaries, an intensely revealing meditation on masculine self-imaging, escapism and the tortuous paths to exorcising violence absorbed in childhood.

A	RCC	Sun 29 Jul, 6.45 pm
B	ED	Thu 2 Aug, 4.30 pm
A	ED	Fri 3 Aug, 6.45 pm
A	ED	Sun 5 Aug, 4.00 pm

Speak Up

À voix haute

Every year there's a breakout film at NZIFF that reminds us of the importance of being seen and heard, not least those of us who belong to minority groups. This year, that film is *Speak Up*, an inspiring documentary that follows a group of French university students as they prepare for a public speaking competition, and, in doing so, tap into the liberating power of finding one's own voice.

The students come from a variety of academic disciplines and socio-economic backgrounds, clearly standing in for the diversity of modern-day France. Some understandably express a fear of public speaking, but all appear determined to make the most of this experience.

With a training programme that borrows equally from creative writing workshops and drama classes, the students are put through their paces by coaches in rhetoric, debate, slam poetry and acting techniques. In between writing prompts, they tumble through physical exercises and trust games designed to help them draw strength from their vulnerabilities. The classroom becomes not only their training ground but a forum in which they can debate issues that arise from their lessons



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— free speech, outrage culture and feminism are all addressed in class and on the auditorium floor.

Although the contest is the film's endgame, it's the journey we take with these hopeful orators that leaves the lasting impression. Their tales of homelessness, immigration and cancer fuel the speeches they deliver with unquestionable passion, but it's what they do with their past traumas that truly inspires. — Chris Tse

“Without sentimentality, *Speak Up* proves how the art of speech is key to universal understanding, social ascension, and personal revelation.”

— New York Film Festival

Director: Stéphane de Freitas
France 2017 | 96 mins

Co-director: Ladj Ly
Producers: Harry Tordjman, Anna Tordjman
Editors: Jessica Menéndez, Pierre Herbourg
Photography: Ladj Ly, Timothée Hilt
Music: Superpoze
In French with English subtitles

B	RCC	Fri 27 Jul, 11.45 am
A	RCC	Sun 5 Aug, 11.15 am
A	RCC	Wed 8 Aug, 6.30 pm
A	PH	Thu 9 Aug, 6.15 pm
A	LHP	Sat 11 Aug, 6.15 pm

Pick of the Litter

“Meet Patriot, Poppet, Potomac, Primrose, and Phil, five impossibly adorable Labrador Retriever puppies. We meet them at the moment of their birth when they are enrolled into the national Guide Dogs for the Blind (GDB) program based in San Rafael, CA. Soon after, they are placed with temporary trainers, individuals who have volunteered to shepherd the puppies through months of intensive training. Their emotional commitment to the dogs is intense and inspiring, making this documentary an emotional roller coaster once we realize that not all the dogs have what it takes to succeed.” — San Francisco International Film Festival

“With most of the focus on the puppies, cinematic options might appear limited, but because there are so many people involved in raising the dogs, Nachman and Hardy readily gain access to puppy trainers, [Guide Dogs for the Blind] staff and sight-impaired individuals. While there are plenty of shots featuring gamboling puppies, the filmmakers also demonstrate the training process, with detailed scenes showing how the dogs are instructed.

Juggling more than a half-dozen storylines, Hardy's editorial work



entertainingly excels at maintaining interest and building tension throughout the film's succinctly packaged 81-minute run time. While *Pick of the Litter* stands out for its canine characterizations, it's fundamentally a film about the endlessly fascinating, constantly evolving relationship between dogs and humans, cultivated over millennia of advantageous interaction.” — Justin Lowe, *Hollywood Reporter*

“A thoughtful film about the exacting selection process for guide dogs, and the bonds that form between the pups and the people.” — Norman Wilner, *Now*

Directors/Producers:
Dana Nachman, Don Hardy
USA 2018 | 81 mins

Screenplay: Dana Nachman
Photography/Editor: Don Hardy
Music: Helen Jane Long
Festivals: Slamdance, San Francisco, Hot Docs 2018

Audio descriptive film screening		
A	ED	Sat 4 Aug, 1.00 pm

The screening on Saturday 4 August 1.00 pm is an audio descriptive screening. This session will have a descriptive audio track broadcast in the cinema and is designed to enhance the cinema experience for sight-impaired patrons.

A	RCC	Sat 28 Jul, 11.00 am
A	PH	Sun 29 Jul, 12.00 pm
A	RCC	Sun 5 Aug, 11.00 am
B	RCC	Mon 6 Aug, 12.00 pm
A	LHP	Thu 9 Aug, 6.15 pm
A	RX	Sat 11 Aug, 1.00 pm

Samouni Road

La strada di Samouni

The human reality of Israel's siege of Gaza is given rare and timely airing in Stefano Savona's captivating *Samouni Road*. It centres on one extended family in a village on the outskirts of Gaza City – a community ravaged by Israel in early 2009 as part of an assault remembered in Israel as Operation Cast Lead and in the Arab world as the Gaza Massacre. Twenty-nine civilians – men, women, children – lost their lives, most killed by Israeli forces as they took refuge in a house.

At the heart of it all is a child. "I don't know how to tell a story," Amal says, but she reveals eloquence far beyond her years. Her father, brothers and cousins were killed, and she was given up for dead, too, but miraculously hauled by aid workers from rubble several days on. Still struggling with pain from shrapnel in her head, Amal walks us to the site where the agrarian village's totem, a 150-year-old sycamore tree, once stood – now destroyed like everything else by bombs, bullets and bulldozers.

The raid itself is recounted with evocative scratchboard animation and chillingly recreated drone footage, including an exchange in which a commander instructs a soldier to open



fire on a group despite being told there are children among them. For all that the film shows political and militant groups' efforts to use the tragedy to promote their cause, it resists any propagandising of its own, drawing on testimony from the family, from the Red Cross and UN and from the Israeli army's own internal reports. In the words of the director, "all that we see and hear comes from cross-checked sources." — Toby Manhire

"The accolades sure to accrue will drown out the few but noisy voices from all sides... Destined to become a touchstone in the cinematic representation of the Strip." — Jay Weissberg, *Variety*



Director/Photography/Sound:
Stefano Savona

Italy/France 2018 | 126 mins

Producers: Penelope Bortoluzzi, Marco Alessi, Cécile Lestrade

Screenplay: Stefano Savona, Léa Mysius, Penelope Bortoluzzi

Animation director: Simone Massi

Editor: Luc Forveille

Music: Giulia Tagliavia

Festivals: Cannes (Directors' Fortnight) 2018

In Arabic and Hebrew, with English subtitles
Censors rating tbc

B	RCC	Mon 6 Aug, 11.45 am
A	RCC	Sat 11 Aug, 1.00 pm

Margaret Hema



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Margaret Hema was born in Wellington in 1946.

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Margaret's son Quentin Hema created & drew the distinctive logo.

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A Mother Brings Her Son to Be Shot



Director/Screenplay:
Sinéad O'Shea
Ireland 2017 | 84 mins

Producers: Ailish Bracken, Sinéad O'Shea, Figs Jackman

Executive Producer:

Joshua Oppenheimer

Photography: Richard Kendrick, Ross McDonnell, Enda O'Dowd, Sinéad O'Shea, Paddy Stevenson

Editor: Enda O'Dowd

Music: George Brennan

Festivals: London 2017

M violence, offensive language, drug references & suicide references

Be warned: the title of journalist Sinéad O'Shea's jolting new documentary is in no way figurative. Majella O'Donnell, a citizen in Northern Ireland, really did deliver her son to local gang members to be shot in the back of both legs, after they demanded retribution for his drug dealing in their community (it was either that or his execution). As O'Shea's engrossing exposé reveals, this brutal form of punishment, known as kneecapping, is not exceptional in Derry, an impoverished community in which outlawed gangs of Republican dissidents have taken power, exercising vigilante justice upon residents who step out of line.

While O'Shea positions the O'Donnell family (and the repercussions

of Majella's decision) as the emotional core of the film, this shocking headline is only a jumping-off point for a broader exploration of the festering wounds of contemporary Ireland – where suicide and unemployment rates are rampant, gang violence is common and political unrest from IRA sympathisers seems to be back on the boil. This wallop of a film is executive produced by Joshua Oppenheimer (*The Act of Killing*), whose own work should give viewers some indication of the grit to expect. — JF

B	ED	Fri 27 Jul, 4.30 pm
A	ED	Sun 29 Jul, 8.00 pm
A	ED	Sat 11 Aug, 6.45 pm

Three Identical Strangers

In 1980 a 19-year-old college freshman named Bobby arrives at his new campus for the first time, only to be immediately recognised as someone else – an ex-student named Eddy. Within 24 hours, Bobby and Eddy are standing face-to-face: two identical twins, given to separate adoptive families at birth, each completely unaware of the other’s existence. Their heartwarming discovery makes the front page of the paper, only to catch the attention of David, another 19-year-old who bears a similarly striking resemblance. Before they have even adjusted to their finding, the two long-lost brothers are welcoming in a third.

In Tim Wardle’s utterly riveting docu-thriller, it would seem that truth really *is* stranger than fiction. The craziest part of the story is that the aforementioned triplet reunion isn’t even the craziest part of the story. Bobby, Eddy and David’s surprise encounter is only the jumping-off point for a string of bombshells that just don’t stop coming; to reveal any more here would be a serious disservice to the viewer. But what elevates Wardle’s film are the genuinely meaty questions that linger beneath its sensational headline, a slippery debate between nature and



nurture underpinning every breathless twist and turn. In a film of relentless revelations, it’s the truths left dangling that truly linger. — JF

“What begins as a light and fluffy, too-weird-to-be-fiction story goes unimaginably deeper, stranger, darker. It’s best to go in as cold as possible, to try (and likely fail) to guess what comes next... Prepare for a wild, twisting non-fiction ride.” — Brent McKnight, *Seattle Times*

“Mind-boggling... As this movie goes on, and the narrative unfolds, you are likely to be saying to yourself, ‘Oh my God’, every 10 minutes or so.”

— Dan Callahan, *The Wrap*

Director: Tim Wardle
UK/USA 2018 | 96 mins

Producers: Grace Hughes-Hallett, Becky Read
Photography: Tim Cragg
Editor: Michael Harte
Music: Paul Saunderson
With: Bobby Shafran, David Kellman, Lawrence Wright
Festivals: Sundance, San Francisco, Hot Docs, Sydney 2018

A	RCC	Sat 28 Jul, 5.00 pm
B	RCC	Wed 1 Aug, 4.00 pm
A	RCC	Fri 3 Aug, 6.30 pm
A	RX	Sat 11 Aug, 3.00 pm
A	LHP	Sun 12 Aug, 7.15 pm

RBG



Directors/Producers: Betsy West, Julie Cohen
USA 2018 | 98 mins

Photography: Claudia Raschke
Editor: Carla Gutierrez
Music: Miriam Cutler
Festivals: Sundance, San Francisco 2018

‘Witch’, ‘Anti-American’, ‘The Notorious RBG’: US Supreme Court Justice Ruth Bader Ginsburg has been called it all. Before she became an internet sensation, Ginsburg was laying the foundation for a fairer and more just America by fighting against gender discrimination and blazing a highway of progress one step at a time. Following her graduation from Columbia Law School, the Women’s Liberation movement of the 1970s allowed the reserved yet powerful Ginsburg to utilise her legal prowess to push the revolution forward with the ACLU.

Working on sex discrimination cases for both men and women, her professional life was focused on providing equal protection under the

law and elevating women from second-class citizenship. “It was like teaching kindergarten,” Ginsburg muses, recalling her experience trying to open the eyes of male lawmakers to the glaring inequalities faced by women and minorities. In contrast to the hard, heartless image her dissenters would like you to believe, Betsy West and Julie Cohen’s doco presents a full picture of Ginsburg, introducing us to a pioneering women’s rights activist, grandmother and fighter. — Kailey Carruthers

B	PH	Fri 27 Jul, 2.15 pm
A	PH	Sat 28 Jul, 1.30 pm
A	RCC	Sun 29 Jul, 11.45 am
A	EMB	Sat 4 Aug, 11.00 am
B	RCC	Mon 6 Aug, 1.45 pm

United Skates

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beats working...



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Directors/Producers: Dyana Winkler, Tina Brown
USA 2018 | 89 mins

Photography: Matthew Peterson, Tina Brown, Dyana Winkler
Editor: Katharine Garrison
Music: Jongnic Bontemps, Jim Winkler
Festivals: Tribeca 2018
Audience Award, Tribeca Film Festival 2018

“Off the radar of mainstream American culture, the African-American roller-rink community has thrived for decades in cities across the country, fostering community, hosting performances by ground-breaking hip-hop artists including N.W.A. and Queen Latifah, and serving as the incubator for a radical blend of skating and dance that stands is its own unique art form, complete with regional variations.

Despite this remarkable history, skating is in a precarious state; re-zoning policies have led to rinks closing down, and the long-standing, still-present practice of admission policies has restricted attendance to racially-coded ‘Adult Nights’ and even discouraged or barred black patrons entirely.

It’s to this present reality that directors Dyana Winkler and Tina Brown turn their cameras. *United Skates* visits black rink owners and observes skaters from Los Angeles, Chicago, North Carolina, and beyond as they travel across the US, introduce their kids to the art, muse on its past and future, and, most importantly, skate. This electrifying work is at once a cultural history lesson, an investigation into racial politics, and a beautifully shot performance film.”

— Brian Gordon, Tribeca Film Festival

A	RCC	Wed 1 Aug, 6.15 pm
B	RCC	Thu 2 Aug, 11.00 am

FAKE NEWS

A blistering feature from Sergei Loznitsa eviscerates a ground zero of modern ideological warfare, while two documentaries take very different approaches to confronting the mediators. *Eldorado* and *The Trial* inspect political realities often grossly misrepresented or poorly understood away from the scenes of action.

The Cleaners



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Directors: Hans Block, Moritz Riesewieck
Germany/Brazil 2018
89 mins

Photography: Axel Schnepf, Max Preiss
Editors: Philipp Gromov, Hansjörg Weißbrich, Markus CM Schmidt
Music: John Gürtler, Jan Miserre, Lars Voges
Festivals: Sundance, Rotterdam, Hot Docs 2018
In English and Tagalog, with English subtitles
Censors rating tbc

Ever wondered who polices Facebook? This rattling documentary should make for illuminating viewing. *The Cleaners* introduces us to five content moderators, all based in the Philippines, whose services are contracted to social media giants like Facebook, Twitter and Google. Every day, these 'cleaners' scan through thousands of images and videos that have been flagged as 'objectionable'. There's an obvious toll to sweeping our feeds for sinister material. As the subjects present us with their harrowing testimony, it quickly becomes clear how psychologically ill-equipped anyone would be for the violence and pornography they wade through daily. That's not even taking into account

the cultural disparities that complicate the work, an issue which artist Illma Gore's banned portrait of Trump (with his iconic micro-penis) deftly illustrates. There are myriad implications here, but crucially the filmmakers follow through on them, broadening their portrait into an urgent exploration of the perils of the digital age. The results will both absorb and disturb. — JF

"Frankenstein's monster has been created and is now out of control... A timely film, capable of sparking vigorous debate." — Allan Hunter, *Screendaily*

A	ED	Sat 28 Jul, 11.30 am
B	ED	Mon 30 Jul, 4.45 pm
A	ED	Thu 9 Aug, 6.30 pm

Eldorado



Director/Screenplay: Markus Imhoof
Switzerland 2018
92 mins

Producers: Pierre-Alain Meier, Thomas Kufus, Markus Imhoof
Photography: Peter Indergand
Editors: Beatrice Babin, Thomas Bachmann
Music: Peter Scherer
Festivals: Berlin 2018
In German and English, with English subtitles

Deep inside the European asylum system, Markus Imhoof's uniquely personal documentary takes a long, hard look at the human flotsam off the coast of Italy. Aboard a giant vessel designed to intercept overcrowded dinghies of asylum seekers, he captures the exhaustion and desperation of African and Middle Eastern refugees oblivious to the hellish non-existence that awaits them on dry land. There, dispassionate officials – servants of a country politically riven by the humanitarian burden – toe the line, while the film's observation states implicitly that wealth and resources, poured into making Italy an efficient gateway to the continent, have done little to facilitate points of exit into the rest of Europe.

Eldorado is affecting and upsetting, but particularly so because of the historical first-hand experience it relates the current crisis to. We hear about Imhoof's childhood in Switzerland, and the young Italian refugee his family took in with open arms, only for global politics to tear them apart. This personal dimension, threaded ruefully throughout the film, speaks sincerely of the pain of forced migration – and angrily at how unwanted those fleeing war and oppression today have become. — Tim Wong

A	RCC	Mon 30 Jul, 6.45 pm
B	RCC	Mon 6 Aug, 11.30 am
A	ED	Sun 12 Aug, 2.00 pm

Donbass

The conflict in eastern Ukraine is evoked as an anarchic and deeply cynical horror show in Ukrainian writer/director Sergei Loznitsa's potent dramatised report from the theatre of war.

"Donbass abandons allegory [see *A Gentle Creature*, NZIFF17] for a bracing commitment to the present in a film that has such topical urgency one wonders why (or whether) it is fiction at all. Its story is a daisy-chain loosely connecting anecdotes of corruption, coercion, fear, and cynicism in the Donbass region of the country, which is currently occupied by the pro-Russian separatists who have proclaimed the Donetsk People's Republic. Opening with a scene of actors preparing to film what we soon shockingly learn is a fake news report of Ukrainian nationalist terrorism, and going on from there... *Donbass* is a grave, sometimes blackly, absurdly comic transmission from a region roiling in intimate bloodshed and hatred...

Just how much of the basis of this conflict is fictive, *Donbass* asks, not just in details of fake news but in a greater sense of people playing roles to obtain and maintain power? This suggestion, and the film itself, comes as if from the front lines, which creates an ambivalent



contradiction between Loznitsa's bracingly of-the-moment 'reporting' and his film's tone of resigned weariness. A film at once electric and morose, *Donbass* serves as a guide to the malignant darkness shrouding over the eastern part of the Ukraine: fiction filmmaking with combative intent and a powerful sense of necessity." — Daniel Kasman, *Mubi.com*

"In ways that could not be better timed to our Orwellian present, Loznitsa continually reveals the contours of a war driven by propaganda."
— Justin Chang, *LA Times*



Director/Producer/Screenplay:
Sergei Loznitsa
Ukraine/Germany 2018 | 121 mins

Photography: Oleg Mutu
Editor: Danielius Kokanauskis
Sound: Vladimir Golovinski
With: Tamara Yatsenko, Liudmila Smorodina, Olesya Zhurakovskaya, Boris Kamorzin, Sergei Russkin, Petro Panchuk, Irina Plesnyaeva, Zhanna Lubgane
Festivals: Cannes (Un Certain Regard) 2018
Best Screenplay (Un Certain Regard), Cannes Film Festival 2018
In Ukrainian and Russian, with English subtitles
CinemaScope | Censors rating tbc

A	RCC	Tue 7 Aug, 8.45 pm
B	RCC	Wed 8 Aug, 3.45 pm

Our New President



Director:
Maxim Pozdorovkin
Russia/USA 2018
78 mins
Producers: Joe Bender, Maxim Pozdorovkin, Charlotte Cook
Editors: Maxim Pozdorovkin, Matvey Kulakov
Music: Ivan Markovsky
Festivals: Sundance 2018
In Russian and English, with English subtitles

Donald Trump rendered the term 'fake news' redundant as soon as he started shouting the words at anything he didn't like. But there's no doubt he has been one of the great beneficiaries of media misinformation in the 21st century. Nor that he has enjoyed a powerful benefactor in Russia, wellspring of so much of the bluster, big-noting and bullshit that came to characterise the 2016 US campaign. *Our New President* – our being Russia's, the president being Trump – splices together clips from mass-audience Russian news television and cultish YouTube home videos in a kind of Kremlin-friendly fake-news supercut. Clinton is comically demonised, Trump lionised, and infantilised, too.

Eschewing any voiceover or armchair analysis, Maxim Pozdorovkin, director of *Pussy Riot: A Punk Prayer* (NZIFF13), set himself the task of making "a film that uses the news to tell a story without a single true statement." If there is a true statement, however, it arrives early on, with stolen images of Dmitry Kiselyov, boss of the ubiquitous, global news channel Russia Today. Addressing editorial staff, he says: "The time of detached, unbiased journalism is over... Editorial policy will be based on love of Russia." — Toby Manhire

B	ED	Mon 30 Jul, 3.00 pm
A	ED	Tue 31 Jul, 8.15 pm
A	ED	Mon 6 Aug, 8.30 pm

The Trial

O processo



Director/Producer/Screenplay:
Maria Augusta Ramos
Brazil/Germany/The Netherlands 2018
139 mins
Photography: Alan Schvartsberg
Editor: Karen Akerman
With: Gleisi Hoffmann, José Eduardo Cardozo, Janaina Paschoal, Dilma Rousseff, Michel Temer, Hélio Bicudo
Festivals: Berlin, Hot Docs 2018
In Portuguese with English subtitles

While global headlines about Brazil in 2016 focused mostly on its race to be ready for the Olympic Games, the country itself was being torn apart by an altogether more serious story: the push to impeach President Dilma Rousseff. The gripping *The Trial* draws from 450 hours of footage to chronicle the heated, byzantine lead-up to an impeachment vote demanded by politicians set upon unseating the left-wing leader over charges of breaking budget laws – a motivation Rousseff's advocates dismiss as cover for emphatically less virtuous purposes. Aided by exceptional access to the defence team, whom we follow through the dazzling corridors of Brasilia as protesters mass outside, *The*

Trial is searing and damning but never didactic. The title is no accident: at one point Rousseff's role in proceedings is sardonically compared to Kafka's ambushed protagonist, Josef K. The crescendo arrives in an extraordinary debate in the snake pit of the senate. Rousseff's impeachment – or coup d'état – saw her replaced by her deputy, Michel Temer. Today, in a country that remains bedevilled by corruption and rancour, he faces ongoing calls for his own impeachment on bribery allegations. — Toby Manhire

A	ED	Sat 28 Jul, 3.30 pm
B	ED	Wed 1 Aug, 1.30 pm
A	ED	Sun 5 Aug, 11.15 am
A	ED	Wed 8 Aug, 8.15 pm

MUSIC & DANCE

The cornucopia overflows beyond this already marvellous section. For more dance see:

Climax (p81)

Girl (p23)

The Heart Dances (p16)

Liquid Sky (p12)

United Skates (p67).

For more music, there's:

I Used to Be Normal: A Boyband Fangirl Story (p72)

Juliet, Naked (p38)

Looking for Oum Kulthum (p27).

For music and dance and possibly also a broken heart there's the glorious *Cold War* (p9).

Chulas Fronteras



LYDIA MENDOZA

Is there another filmmaker who has illustrated more warmly or vividly the connections between song and community than Les Blank (1935–2013)?

Shot in the late 1970s – and restored now by his son Harrod – *Chulas Fronteras* and its companion piece *Del mero corazón* offer a rousing introduction to the music of the Mexican–American border. The films celebrate pioneering figures like Narciso Martínez and Lydia Mendoza as well as then-current performers like Flaco Jiménez and Los Pingüinos del Norte. The simple, moving poetry of the Spanish lyrics is spelled out in the subtitles.

We see the music performed in dance halls, at weddings, barbecues, cockfights, in horse paddocks. Blank's

eye is invariably drawn to animals, dancers, children – and to Mexican food you will want to eat. This music is also a soundtrack to a hard life. There are tales of brutal fieldwork, migrant exploitation and heartbreaking incidents of racism. The songs interweave with these stories and Blank's beautiful images, offering narratives of their own. — Nick Bollinger

FEATURE PRECEDED BY

Del mero corazón

Norteña love songs shot at the same time as *Chulas Fronteras*. 1979/29 mins.

A	ED	Sun 29 Jul, 12.00 pm
A	ED	Mon 30 Jul, 6.30 pm
B	ED	Tue 31 Jul, 2.00 pm
A	ED	Wed 8 Aug, 6.30 pm

Gurrumul



Director/Screenplay:
Paul Damien Williams
Australia 2017 | 96 mins

Photography: Dan Maxwell, Katie Milwright, Matt Toll, Gavin Head

Editors: Shannon Swan, Ken Sallows

Music: Michael Hohnen, Geoffrey Gurrumul Yunupingu, Erkki Veltheim

Festivals: Melbourne 2017; Berlin 2018
In English and Yolngu Matha, with English subtitles
Cinemascope

"A profound and transporting songline... Paul Damien Williams' poignant film captures the singular qualities – both as an artist and a man – of Geoffrey Gurrumul Yunupingu, the widely celebrated aboriginal Australian musician known for soulful tenor vocals that blended his traditional cultural heritage and Yolngu language with Western folk, gospel and classical elements. Approaching its reclusive subject with unerring respect, the elegantly composed doc mirrors the gentle power and ethereal hush of Gurrumul's singing." — David Rooney, *Hollywood Reporter*

"Formerly a member of Yothu Yindi and Saltwater Band, Geoffrey Gurrumul Yunupingu, who was blind from birth

and passed away last year at age 46, released his first solo album in 2008. He sang mostly in the Indigenous languages of the Gumatj, Galpu and Djambarrpuynu people, and attracted immense global acclaim, including being hailed by *Rolling Stone* as 'Australia's most important voice'... For Gurrumul fans, the film is obviously a must-see. For those unfamiliar, or vaguely familiar with his work, it's an even greater treat: they will be entertained, enthralled, perhaps in some small way changed." — Luke Buckmaster, *The Guardian*

B	RCC	Fri 27 Jul, 2.30 pm
A	RCC	Thu 2 Aug, 6.30 pm
A	RCC	Sat 11 Aug, 12.45 pm

Le Grand Bal

Our one hesitation about programming this lovely account of the annual summer folk-dance festival at Gennetines in central France is fear of a mass exodus in that direction during NZIFF19. Every year hundreds of dancers of all ages, and musicians from across Europe converge and camp out on a gigantic leafy estate. Eight wooden dance floors are installed under marquees. Workshops run all day from 10am – then the dances run all night. “Remember 9am is very early for some of our visitors, and 9pm is very late for others,” new arrivals are warned. The most seasoned dancers may never see daylight.

Different bands play 90-minute sets, incorporating numerous styles of traditional dance: mazurkas, waltzes, the bourrée, the schottische, partner dances mainly, but also, in some of the film’s most moving sequences, elaborately stepped communal line dances.

Writer-director Laetitia Carton speaks in voiceover about her own long personal relationship with traditional dance and interviews participants about theirs. How do the women feel about men who want them to lead? Though there’s no deficit of men at



Gennetines, women often partner women so it’s not as if they don’t know how. How do people feel about dancing with less experienced partners? Or being turned down by really good ones? The questions gently probe the intimacy of their experience, observing that the salving pleasure of touch and connection promised by balmy nights in Gennetines does not come without risk. It’s one this film might entice the most bashful would-be dancer to chance.

“We wanted to show how different it is when people finally dare to touch, when they truly live in harmony and life pulsates.” — Laetitia Carton



Director/Screenplay: Laetitia Carton
France 2018 | 99 mins

Producer: Jean-Marie Gigon
Photography: Karine Aulnette, Prisca Bourgoïn, Laetitia Carton, Laurent Coltelloni
Editor: Rodolphe Molla
Sound: Nicolas Joly, François Waledisch
Festivals: Cannes (Cinéma de la Plage) 2018
In French and English, with English subtitles
CinemaScope

A	PH	Sun 29 Jul, 3.45 pm
A	EMB	Sat 4 Aug, 1.30 pm
B	EMB	Mon 6 Aug, 10.30 am

Leto

The bonding power of musicianship is fondly explored in this immersive ode to Leningrad’s 1980s rock scene, centred on the friendly rivalry – in love and music – of two real-life artists, Viktor Tsoi (German Korean Teo Yoo) and Mike Naumenko (Russian rocker Roma Zver). Naumenko is partying on the beach with his band and band family when Tsoi and his partner wander up, introduce themselves and perform. Their plaintive, incantatory acoustic duo is a party-stopper. In the *Star is Born* moment, the seasoned muso and his devoted, eminently sane wife (Irina Starshenbaum) take the gifted younger man under their wings, like it or not.

In splendid black-and-white, the film manoeuvres us through low-key jam sessions, obsessive talk about western musicians, and performances at the state-sanctioned Leningrad Rock Club. Just as monitors ensure audiences sit still and listen quietly, the bands must clear their lyrics with Party officials, a thing they manage with an adroit mix of bullshit and charm.

Director Kirill Serebrennikov peppers the action with visions of freedom his protagonists may have felt but did not live to experience. Suddenly the Rock Club audience actually rocks.



An altercation with sour old geezers on a train bursts into a driving rendition of Talking Heads’ ‘Psycho Killer’, decorated with manic scratch graphics.

Serebrennikov is currently under house arrest on charges of embezzlement from the Moscow theatre company he directs. Yeah, right. The exploration of freedom under restraint conjured in his deeply affectionate portrait of the artist is complicated, timely and moving.

“A helium-light work about scruffy young Soviets in 1980 making music, partying, flirting and quietly defying the state, roughly in that order.” — Leslie Felperin,
Hollywood Reporter



Director: Kirill Serebrennikov
Russia/France 2018 | 126 mins

Producers: Ilya Stewart, Murad Osmann, Pavel Buria, Mikhail Finogenov
Screenplay: Mikhail Idov, Lily Idova, Kirill Serebrennikov. Based on the memoirs of Natalya Naumenko
Photography: Vladislav Opelyants
Editor: Yuriy Karikh
Music: Ilya Demutskiy
With: Roma Zver, Irina Starshenbaum, Teo Yoo, Philipp Avdeev, Evgeniy Serzin, Aleksandr Gorchilin, Vasily Mikhailov, Aleksandr Kuznetsov, Nikita Yefremov
Festivals: Cannes (In Competition) 2018
In Russian and English, with English subtitles
Colour and B&W | CinemaScope | Censors rating tbc

A	EMB	Mon 30 Jul, 8.45 pm
A	RCC	Sun 5 Aug, 8.00 pm
B	RCC	Mon 6 Aug, 1.30 pm

The King



Director/Screenplay:
Eugene Jarecki
USA 2017 | 117 mins

Music: Robert Miller, Antony Glenn, Martin Slattery
With: Greil Marcus, James Carville, Chuck D, Alec Baldwin, Rosanne Cash, Ethan Hawke, Emmylou Harris, Van Jones, Ashton Kutcher, Mike Myers, Dan Rather, Luc Sante, David Simon, Linda Thompson
Festivals: Cannes (Special Screenings) 2017; Sundance 2018
CinemaScope | Censors rating tbc

The premise of Eugene Jarecki's road trip doco (formerly known as *Promised Land*) is as simple as his movie is wildly ambitious. Having landed Elvis Presley's 1963 Rolls-Royce Phantom V, he outfits the notably un-American vehicle as a travelling recording studio and drives it across the US. Retracing the King's rise and fall from Tupelo to Las Vegas and beyond, he sounds out America's parallel decline into bloated, white-spangled-jumpsuit torpor.

Laying down tracks in the back seat are musicians as attuned to the road as John Hiatt, M. Ward and EmiSunshine and the Rain – who let rip with some fine blues licks – while the Stax Music Academy Singers offer an a cappella rendition of Aretha Franklin's 'Chain of

Fools'. Riding shotgun, Greil Marcus, Luc Sante, Emmylou Harris and Scotty Moore may be the familiar experts, but their Elvis stories often cut deep. Chuck D reiterates his legendary diss ("Elvis never meant shit to me"). Others, like Mike Myers, David Simon, Lana Del Rey, Ethan Hawke and Ashton Kutcher, may seem picked at random, but who can be surprised that Jarecki's project has them riffing with insight and feeling on celebrity, Elvis, Trump and the ghostly spectre formerly known as the American Dream?

A	LHP	Sat 4 Aug, 1.30 pm
B	RCC	Wed 8 Aug, 11.15 am
B	RX	Fri 10 Aug, 1.00 pm
A	RCC	Sun 12 Aug, 3.45 pm

I Used to Be Normal: A Boyband Fangirl Story



Director: Jessica Leski
Australia 2018 | 96 mins

Producers: Jessica Leski, Rita Walsh
Photography: Jason Joseffer, Simon Koloadin, Eric Laplante, Cesar Salmeron
Editor: Johanna Scott
Music: Jed Palmer
Festivals: Hot Docs, Sydney 2018

"What was life like before One Direction?" Jessica Leski's opening question to 1D superfan Elif jump-starts a vigorous investigation of the sacrifices and sweet experiences of boyband fandom. Losing friends, frustrating your parents and hiding a closeted obsession from co-workers is par for the course, but not all is lost for the fangirls documented in *I Used to Be Normal*.

Leski profiles the lives and loves of Elif, Sadia, Dara and Susan, four women aged 16–64 who are self-confessed boyband fangirls. From Beatlemania, through Take That and the Backstreet Boys to 1D, the documentary celebrates and explores women's stories of coming of age (and coming out) through their beloved

music idols, and how deep love for these groups has helped them through pivotal life experiences.

Like a glitter cannon of boyband adoration, the film is bursting with colour, music and its manifesto for music lovers of any age or gender: let your freak flag fly proud. Release the screams and the sing-alongs and feel the music you love unashamedly. As Dara puts it in the closing moments, "What's life without a big major chorus?" — Kailey Carruthers

A	RCC	Sat 28 Jul, 12.30 pm
B	RCC	Mon 30 Jul, 2.30 pm
A	RCC	Tue 7 Aug, 6.45 pm
A	RX	Sun 12 Aug, 1.00 pm

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MEDIA

Blaze



Director: Ethan Hawke
USA 2018 | 127 mins

Producers: Jake Seal, Ethan Hawke, John Sloss, Ryan Hawke
Screenplay: Ethan Hawke, Sybil Rosen
Photography: Steve Cosens
Editor: Jason Gourson
Music: Blaze Foley, Townes Van Zandt
With: Ben Dickey, Alia Shawkat, Josh Hamilton, Charlie Sexton
Festivals: Sundance, SXSW 2018
Censors rating tbc

It's official: Ethan Hawke owns NZIFF18. Here he steps behind the camera to direct a fittingly unconventional biopic of singer-songwriter Blaze Foley, who went from living in a Georgia treehouse to befriending Townes Van Zandt and becoming the insider legend of the Outlaw Country Music movement.

"A belated but heartfelt eulogy for a songwriter who didn't live long enough to drink himself to death like his most famous friend, Ethan Hawke's *Blaze* will be the first introduction most viewers have to Blaze Foley... Hawke goes in search of his tender side and finds it in a big way, thanks in large part to a charismatic lead performance by musician Ben Dickey, a first-timer who doesn't look it.

Merle Haggard, John Prine, Lyle Lovett and others have recorded Foley's songs, and Lucinda Williams wrote a great one about him. But when he died of a gunshot wound in 1989, you wouldn't have been able to find any of his music in stores... Foley's cult may never grow as big as his most ardent fans would like. But Hawke and Sybil Rosen [Foley's longtime partner and biographer] and Dickey have given the man something better than posthumous record sales." — John DeFore, *Hollywood Reporter*

A RX	Fri 10 Aug, 8.00 pm
A RCC	Sat 11 Aug, 9.15 pm
A RCC	Sun 12 Aug, 6.45 pm

The Ice King

PRESENTED IN ASSOCIATION WITH

THE BREEZE


© CHRISTIE JENKINS

Director/Screenplay: James Erskine
UK 2018 | 89 mins

Producer: Victoria Gregory
Photography: Paul Williams
Editor: Stephen Parkinson
Music: Stuart Hancock, Bratislava Symphony Orchestra
Narrator: Freddie Fox

Trailblazing Olympic figure skater John Curry sought to change the world of ice skating. Often hailed as the greatest skater of all time, Curry drew acclaim for his balance of artistry and athleticism, bridging the divide between dance and skating. When his coaches told him he was 'too soft' and needed to skate like a man, Curry carved his own indelible path and, in doing so, challenged what ice skating could be.

The Ice King is a compassionately constructed film that explores the pressures that Curry fought against and placed on himself. Critics and fans adored him, but his struggle with loneliness and depression often threatened to bring it all down.

After retiring from competing, Curry

turned his attention to his first love, dance, forming a company and taking ballet on ice to some of the world's grandest venues. It's here that the film takes flight with rare footage of legendary performances, including breathtaking solo pieces that showcase his incredible grace. The first 'out' Olympian, Curry became another young talent lost to AIDS. His legacy lives on in skaters like Adam Rippon who challenge the performative masculinity that still exists in competitive figure skating today. — Chris Tse

A PH	Mon 30 Jul, 6.15 pm
B RCC	Tue 31 Jul, 1.45 pm
B PH	Thu 2 Aug, 2.00 pm
A RCC	Sat 11 Aug, 1.30 pm
A LHP	Sun 12 Aug, 3.15 pm

If I Leave Here Tomorrow: A Film About Lynyrd Skynyrd

PRESENTED IN ASSOCIATION WITH

THE SOUND


Director: Stephen Kijak
USA 2018 | 95 mins

Producer: John Battsek, Diane Becker
Photography: Derek Wieseahn
Editor: Claire Didier
Music: Lynyrd Skynyrd
With: Ronnie Van Zant, Gary Rossington, Allen Collins, Bob Burns, Leon Wilkeson, Billy Powell, Ed King, Artimus Pyle, Steve Gaines & The Honkettes
Festivals: SXSW 2018

The story of Lynyrd Skynyrd is an epic one, populated with extravagant characters and framed by dramatic events. No wonder fellow Southern rockers Drive-By Truckers once wrote an opera about them. But is it a tragedy or a comedy?

We know from the start of this film how it will end, the night the band's plane plunges into a Mississippi swamp, killing founder and lead singer Ronnie Van Zant and two other musicians, leaving the remainder of the band broken and bereft. And yet there is also farce, as this bunch of blue-collar Southern stoners make their improbable way from a rehearsal barn in an alligator-infested Florida swamp to the rock arenas of the world, blaring triple-

guitar rock anthems such as 'Free Bird'.

There are Spinal Tap moments, particularly where perpetually disoriented drummer Bob Burns is involved. There is political incorrectness: Skynyrd were famous for their confederate flags, substance abuse and 'Sweet Home Alabama', a riposte to Neil Young and his stance on Southern racism that became an anthem. Yet by the end of this astonishing, shattering story I found I cared about Lynyrd Skynyrd a whole lot more than I ever expected. — Nick Bollinger

B RCC	Mon 30 Jul, 2.15 pm
A LHP	Tue 31 Jul, 6.15 pm
A RCC	Sun 5 Aug, 1.00 pm
A RCC	Fri 10 Aug, 6.45 pm

Monterey Pop

PRESENTED IN ASSOCIATION WITH

THE SOUND


Director: D.A. Pennebaker
USA 1968 | 79 mins

With: The Mamas & the Papas, Canned Heat, Simon & Garfunkel, Hugh Masekela, Jefferson Airplane, Janis Joplin, Big Brother and the Holding Company, The Animals, The Who, Country Joe and the Fish, Otis Redding, The Jimi Hendrix Experience, Ravi Shankar
Festivals: Auckland 2003
4K DCP | G cert

Two years before Woodstock, the rock festival was born and immediately hit its zenith in Monterey, California. John Phillips of The Mamas & the Papas was on the organising committee: his band and Simon & Garfunkel were seen as the festival's headliners, but it was the mind-boggling array of wilder, breaking talent that cemented this extraordinary moment in musical history captured in D.A. Pennebaker's film.

The line-up was as eclectic as the dress code, including Jimi Hendrix, Janis Joplin, Jefferson Airplane, The Who and – astounding a largely white audience who'd likely never seen a soul act before – Otis Redding. It's a variety show for the ages, culminating in a mesmerising sitar performance by Ravi

Shankar while a star-studded audience sit enthralled. The revelatory brilliance of the occasion shines clearer than ever in Criterion's 50th anniversary 4K restoration, demanding this workout on a cinema sound system near you. Our return screening is designed to obliterate all memories of a sorry moment in our own glorious history – a NZIFF03 Pennebaker tribute screening cancelled when the courier lost the tape.

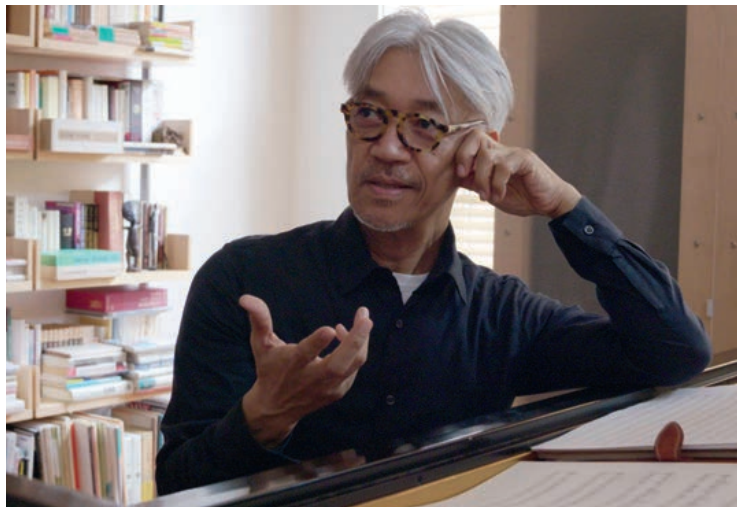
A EMB	Sat 28 Jul, 3.45 pm
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Ryuichi Sakamoto: Coda

There is a musical biography embedded in this beautiful lyrical portrait of Japanese composer Ryuichi Sakamoto, best known for his theme from *Merry Christmas, Mr Lawrence*. There are flashbacks to his 70s synth-pop days with Yellow Magic Orchestra, along with recent scenes of him in the studio, recording the orchestral score for 2015's *The Revenant*.

But for the most part it is a study of the composer at work. The meditative pace and contemplative detail gives us a sense of the intensity of Sakamoto's relationship with sound, and the beauty he finds there. We follow him as he gathers his sonic materials from all kinds of sources – from the Arctic Circle, where he records snow melting ("the purest sound I ever heard") to the contamination zone around the Fukushima nuclear plant – and observe as he begins to assemble these into compositions.

Yet the sound source he keeps returning to is the piano. Early in the film we see him testing an instrument recovered from the tsunami of 2012. Eerily out of tune, he says it feels like "playing the corpse of a piano." Later, speaking frankly about his own mortality, these words take on a deeper



resonance. — Nick Bollinger

"The task of documenting a sensitive creative person cursed and blessed with the unshakable need to address the tragedies and joys of the human condition, even into old age, is heavy enough to fuel multiple feature films. Schible, using a minimum of elements, makes deceptively light work of it, but *Coda's* impact lingers hours, even days after the credits roll." — Emily Yoshida, *Vulture*

Director: Stephen Nomura Schible
Japan/USA 2017 | 102 mins

Producers: Eric Nyari, Hashimoto Yoshiko

Photography: Neo Sora, Tom Richmond

Editor: Kushida Hisayo

Festivals: Venice, Amsterdam Documentary 2017
In Japanese and English, with English subtitles

"This is a documentary that rejects every behind-the-scenes cliché around, and stands as an immensely moving and inspiring piece of cinema in its own right."

— Robbie Collin, *The Telegraph*

A	RCC	Sun 29 Jul, 1.45 pm
A	RCC	Wed 1 Aug, 6.30 pm
B	RCC	Mon 6 Aug, 2.15 pm
A	LHP	Tue 7 Aug, 8.15 pm

Ryuichi Sakamoto: async at the Park Avenue Armory



Director: Stephen Nomura Schible
USA/Japan 2018
65 mins

Producers: Eric Nyari, Stephen Nomura Schible, Yoshiko Hashimoto

Photography: Tom Richmond

Editor: Hisayo Kushida

Music: Ryuichi Sakamoto

With: Ryuichi Sakamoto

Festivals: Berlin 2018
Blu-ray

After seeing *Ryuichi Sakamoto: Coda*, we couldn't get enough Sakamoto. We were delighted to discover that director Stephen Nomura Schible felt the same way and had followed through immediately with this superb concert movie.

"In April 2017, Ryuichi Sakamoto gave a live US premiere performance of his first new non-soundtrack album in eight years at the Veterans Room of the Park Avenue Armory in New York City... *async at the Park Avenue Armory* is a straight audiovisual record of the concert, low on frills but shot with the kind of forensically crisp production polish that this absorbing, immersive, intricate music deserves...

Playing solo in front of a select,

hushed, reverential audience, Sakamoto alternates between grand piano, vintage synthesizer keyboard and laptop computer. His professorial appearance is as formal and impeccably tailored as the music; his expression furrowed, his silver swoop of hair swishing gently as he bows in concentration. This is a concert movie, but unusually intimate and intense, with ultra-sharp high-end acoustics to capture every textural glitch and microtonal quiver in Sakamoto's deluxe minimalist sound paintings."

— Stephen Dalton, *Hollywood Reporter*

C	NT	Mon 30 Jul, 12.30 pm
C	NT	Thu 2 Aug, 12.30 pm
C	NT	Fri 3 Aug, 12.30 pm
C	NT	Fri 10 Aug, 12.30 pm

Matangi/Maya/M.I.A.

PRESENTED IN
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Director: Steve Loveridge
USA/UK/Sri Lanka 2018
97 mins

Photography: Graham Boonzaaier, Catherine Goldschmidt, Matt Wainwright

Editors: Marina Katz, Gabriel Rhodes

Festivals: Sundance, Berlin 2018
Special Jury Award, Sundance 2018
In English and Tamil, with English subtitles
M violence, offensive language & content that may disturb

An unconventional biography of a defiantly unconventional pop star, this doco delivers a rousing and multifaceted portrait of Sri Lankan rapper M.I.A. Her exceptional path from stardom – propelled by her megahit 'Paper Planes' – to media pariah is charted by first-time documentarian Steve Loveridge, who attended art school with her in the 1990s. — MM

"Loveridge's movie is a fantastic and kinetic fulfillment of Maya Arulpragasam's desire to be heard as more than an entertainer. Starting with her 2004 debut, M.I.A. beat an aesthetically game-changing and controversy-strewn path across pop culture, broadcasting her backstory as a Tamil revolutionary's refugee daughter

who was trained in a London art school and steeped in US hip-hop. Her early aspiration of becoming a documentary filmmaker means Loveridge has a trove of electrifying pre- and post-fame footage to work with, which he uses for a smart, lively investigation of M.I.A.'s own vital themes: the lives of immigrants worldwide, the plight of the Sri Lankan people, and the question of whether pop stars can make effective political activists." — Spencer Kornhaber, *The Atlantic*

A	RCC	Fri 27 Jul, 6.45 pm
A	ED	Sat 28 Jul, 8.15 pm
A	ED	Sun 5 Aug, 2.00 pm
B	RCC	Tue 7 Aug, 2.45 pm
A	LHP	Sat 11 Aug, 8.15 pm

The Song Keepers

In Australia's Central Desert, west of Alice Springs, a 140-year musical legacy of ancient Aboriginal languages and German Baroque chorales is being preserved by four generations of women who form the Central Australian Aboriginal Women's Choir. The Lutheran hymns they sing were brought by missionaries who translated them into the local Arrarnta and Pitjantjatjara tongues. The rich choral harmonies of these 16th-century hymns feel innately sacred a world away from their origins, and no lover of the repertoire will want to miss this movie.

The men in the communities have, for the most part, long defected from the missionary legacy which, several of the women here attest, disrupted traditional culture to protect women and children. Though it's the arrival of a charismatic male conductor from outside that galvanises the choir into taking a tour of Germany, filmmaker and installation artist Naina Sen's film feels like privileged admission into an enclave of indigenous women.

Sen spent three years alongside the Women's Choir where, she reports, "nothing happens without long-term thought and consensus." Earthed in the colourful landscapes and traditions



of Central Australia, her camera follows the women to the small Lutheran churches of Germany, where they sing to amazed German congregations.

The choir's joy is palpable (and the fun they have on the road is infectious). There's no simple takeaway from this cross-cultural exchange, but its complexity is underscored by the most uplifting language of all: human song.

"Naina Sen's joyful, compassionate film about an Aboriginal women's choir shows the complex, unexpected consequences of colonisation."

— Jack Latimore, *The Guardian*

Director/Screenplay: Naina Sen
Australia 2017 | 88 mins

Producers: Rachel Clements, Naina Sen, Trisha Morton-Thomas
Photography: Chris Phillips, Naina Sen, Raoul Amaar Abbas
Editors: Bergen O'Brien, Naina Sen
Music: Erkki Veltheim
Festivals: Melbourne 2017
In English, Western Arrernte and Pitjantjatjara, with English subtitles

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B	RCC	Wed 1 Aug, 2.15 pm
A	PH	Sat 4 Aug, 2.00 pm
A	RCC	Sun 5 Aug, 6.00 pm
B	PH	Mon 6 Aug, 2.15 pm
B	RX	Wed 8 Aug, 1.00 pm
A	LHP	Sun 12 Aug, 1.30 pm

Nico, 1988



Director/Screenplay: Susanna Nicchiarelli
Italy/Belgium 2017
93 mins

Photography: Crystel Fournier
Editor: Stefano Cravero
Music: Gatto Ciliegia contro il Grande Freddo
With: Trine Dyrholm, John Gordon Sinclair, Anamaria Marinca, Sandor Funtek
Festivals: Venice 2017; Rotterdam, Tribeca 2018
In English, German and Czech, with English subtitles
Censors rating tbc

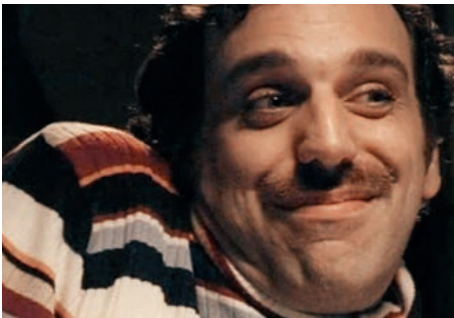
"Approaching 50, singer-songwriter Nico leads a solitary, low-key existence in Manchester, far from her glam days in the 1960s as a Warhol superstar and celebrated vocalist for The Velvet Underground. Unconcerned about her career, Nico is urged on by her new manager to embark on a tour of Europe. Dependent on heroin, and usually in an unforgiving mood, Nico uses the tour to try to re-establish a connection with her son, from whom she's long been separated. Nico is still a fearless and extraordinary performer, and the film captures both the missteps and the moments of glory. With what *Variety* describes as a 'zombie-pitch-perfect' performance by Dyrholm (who sings herself), *Nico, 1988* is an uncompromising

biopic of a singular figure in popular culture." — Sydney Film Festival

"In exploring the German singer's life after her 1960s fame had waned, writer/director Susanna Nicchiarelli and star Trine Dyrholm craft a late-career biopic that acts not only as a portrait of a complex figure, but recognises the considerable toll of daring not to conform... Aesthetically and emotionally immersive... the movie proves as accessible to newcomers as it is to seasoned fans." — Sarah Ward, *Screendaily*

B	RCC	Thu 2 Aug, 12.00 pm
A	ED	Sat 4 Aug, 2.45 pm
A	RCC	Thu 9 Aug, 8.30 pm

Shut Up and Play the Piano



Director/Screenplay: Philipp Jedicke
Germany/France/UK
2018 | 82 mins

Photography: Marcus Winterbauer, Marcel Kolvenbach
Editors: Henk Drees, Carina Mergens
Music: Chilly Gonzales
With: Chilly Gonzales, Peaches, Leslie Feist, Sibylle Berg, Jarvis Cocker
Festivals: Berlin 2018
In English, French and German, with English subtitles

Chilly Gonzalez, punk, rapper, pianist, iconoclast, has worked with many zeitgeist artists, including Daft Punk, Peaches, Feist and Jarvis Cocker. He is known for his piano albums full of atmospheric vignettes where a man who has so much to say lets his piano do the talking. These albums are works of spare, shimmering beauty, but beauty is not what interests Chilly Gonzalez; he has a higher (or is it lower?) goal in mind.

In his own words: "An entertainer is trying to make love to you, whereas an artist is more of a masturbator, because he wants to please himself." Gonzalez claims to be the former but he is both. This duality is shown throughout the film, full of what at first seem like

contradictions but are symbiotic parts of the same beast. He's a punk but he appreciates infrastructure. He's insincere yet his work is heartfelt. He's a hack and a virtuoso. He is profound yet he frequently undercuts himself (the last line of the film is 'Who touched my ass?')

This is everything you could want in a film about an artist. It's in your face and uncompromising, profound and inane, bitter and hilarious. Whether or not you're already a fan, this is a must-see.

A	RCC	Sun 29 Jul, 6.15 pm
A	RX	Sun 5 Aug, 4.00 pm
B	RCC	Thu 9 Aug, 4.45 pm

AN ARTIST OF PORTRAIT

See also *Michael Smither: Of Crimson Joy* (p18).

Bombshell: The Hedy Lamarr Story

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Director: Alexandra Dean
USA 2017 | 90 mins

Producers: Adam Haggag, Alexandra Dean, Katherine Drew

Photography: Buddy Squires

Editors: Alexandra Dean, Penelope Falk, Lindy Jankura

Music: Keegan Dewitt, Jeremy Bullock

Voices: Susan Sarandon, Diane Kruger

With: Mia Farrow, Mel Brooks, Peter Bogdanovich, Robert Osborne

Festivals: Tribeca, Vancouver 2017
Colour and B&W

In the heyday of the Hollywood studios the popular joke about Hedy Lamarr was that she was so gorgeous that she need not concern herself with acting. Though the young Austrian émigré successfully parlayed her looks into Hollywood star power, she came to see her beauty as a 'curse', something that blinded onlookers to a far more vital attribute: a brilliant mind for mechanics. Who knew that she had invented a 'frequency hopping' system to conceal Allied torpedoes from Nazi locator systems? (The science anticipated the technology that underlies WiFi and Bluetooth.)

Her international career began in scandal: she performed naked and was directed in such a way as to appear to be experiencing an orgasm in the

Czech film *Ecstasy*. She was 19. In her later years her plastic surgery provided further fodder for tabloid gossip. Alexandra Dean's timely documentary draws extensively on a previously unpublished audio interview from 1990 to highlight Hedwig Eva Maria Kiesler's multiple lives and unsung accomplishments. This fully rounded portrait challenges the reductive notions about beauty vs brains that she, like so many other shimmering screen sirens, have been forced to endure. — SR

A	RCC	Mon 30 Jul, 6.15 pm
B	RCC	Wed 1 Aug, 2.00 pm
A	RCC	Sat 4 Aug, 12.45 pm
B	PH	Tue 7 Aug, 2.00 pm
A	PH	Sun 12 Aug, 1.00 pm

Filmworker



© LEON VITALI

**Director/Photography/
Editor:** Tony Zierra
USA 2017 | 94 mins

Producer: Elizabeth Yoffe
With: Leon Vitali, Stanley Kubrick, Ryan O'Neal, Matthew Modine, R. Lee Ermy, Danny Lloyd, Stellan Skarsgård, Brian Jamieson, Ned Price, Nick Redman, Vera Vitali, Warren Lieberfarb
Festivals: Cannes (Cannes Classics), London, Amsterdam Documentary 2017

This portrait of Leon Vitali, who quit acting to become all-purpose right-hand man to Stanley Kubrick, doubles as a fascinating account of both men: the notoriously fastidious director and the utterly smitten, immensely able facilitator who contributed crucially to enacting his vision.

"Many words have been written, and doubtless many more will be, about the filmmaking genius of Stanley Kubrick. But if, as Thomas Edison said, genius is 1% inspiration and 99% perspiration, Tony Zierra's *Filmworker* is dedicated to the far less familiar name who contributed a great deal of that sweat.

Leon Vitali is known to Kubrick fans as Lord Bullingdon, the petulant

stepson of Ryan O'Neal's eponymous rogue in *Barry Lyndon*... But less common knowledge is what became of the pretty, soft-faced young man...

That's the story that *Filmworker* tells, somewhat shaggily but with a great deal of infectious affection, and it builds to a deeply moving portrait of Vitali's own gift: his genius for the kind of unquestioning dedication and steadfast graft that is seldom recognized in the annals of cinema's Great Men."

— Jessica Kiang, *The Playlist*

B	RCC	Fri 27 Jul, 2.45 pm
A	RCC	Sat 28 Jul, 2.30 pm
A	RCC	Fri 10 Aug, 6.15 pm

Kusama – Infinity

Escaping a traumatic family upbringing in Japan, a young female artist hit 1960s New York determined to succeed. Propelled by a psychological need to make art for her own survival, Yayoi Kusama's extraordinary career has traversed highs and deep lows. Widely known for her polka dot covered realities, she also staged public political happenings as well as gate-crashing the Venice Biennale with an uninvited outdoor work.

Routinely copied by male contemporaries such as Andy Warhol, she faced enormous hurdles of racism and sexism in the post-World War II American art world. Yet her relentless pursuit of recognition, and her ground-breaking use of participatory installation, eventually led her to the fame she deserves.

Kusama literally transforms the world around her into colourful, boundary-less infinities. Now living, age 89, in a mental institution in Toyko, she continues to output work which sells for millions. This is a riveting and comprehensive portrait of the world's most successful living female artist. — Jo Randerson

"Imagine if the unhappy Vincent van Gogh had finally, in late middle age, witnessed the acclaim that his work



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receives today. That's the bittersweet story of Yayoi Kusama, the 89-year-old Japanese painter and sculptor whose social-media-friendly mirror rooms have made her the most-viewed female artist of all time. It's vindication for a unique artistic vision that... created soft sculptures before Claes Oldenburg, multiples as wallpaper before Andy Warhol and mirrored rooms before Lucas Samaras." — Kate Taylor, *Globe and Mail*

"I hope that the power of art can make the world more peaceful."

— Yayoi Kusama

Director/Screenplay: Heather Lenz
USA 2018 | 83 mins

Producers: Karen Johnson, David Koh, Dan Braun, Heather Lenz
Photography: Hart Perry, Itaya Hideaki, Ken Kobland, Takeda Shinpei
Editors: Ideno Keita, Takeda Shinpei, Carl Pfirman, Heather Lenz, Sam Karp, John Northrup, Nora Tennesen
Music: Allyson Newman
With: Yayoi Kusama
Festivals: Sundance 2018
In English and Japanese, with English subtitles

A	EMB	Sat 28 Jul, 11.00 am
B	PH	Thu 2 Aug, 12.15 pm
A	PH	Sat 4 Aug, 6.30 pm
A	LHP	Fri 10 Aug, 6.15 pm

Garry Winogrand: All Things Are Photographable



COURTESY OF SFFILM

Director/Producer/Editor: Sasha Waters Freyer
USA 2018 | 90 mins

Photography: Eddie Marritz
Music: Ethan Winogrand
Festivals: SXSXW, San Francisco 2018

This sharp, critical biography of the great American photographer presents a gratifying array of his work, and is enriched with his own recorded, matter-of-fact observations.

"Garry Winogrand (1928–84) may be the foremost chronicler of post-World War II America. His photographs – from the streets of New York to the expanses of Texas and the heart of Hollywood – provide a rich and complex portrait of a nation in transition. Sasha Waters Freyer's gorgeous and lively look at the man and his work uses still images, home movie footage, and revelatory recently discovered audio recordings to illustrate why many consider Winogrand to be the central photographer of his

generation, but doesn't shy away from the thornier aspects of his life and career." — San Francisco International Film Festival

"This is a film primarily about photography, one that explores Garry Winogrand's tremendous contributions to the art form and his lasting influence on how we think of the medium today. But it is also a film that, I hope, explores and explodes the cliché of the undomesticated, self-destructive genius – one who is fundamentally unsuited to family life." — Sasha Waters Freyer

A	ED	Sun 29 Jul, 3.45 pm
A	ED	Tue 31 Jul, 6.30 pm
B	ED	Fri 3 Aug, 1.15 pm
A	ED	Sat 4 Aug, 11.15 am

Jill Bilcock: Dancing the Invisible



Director/Screenplay: Axel Grigor
Australia 2017
81 mins

Producers: Axel Grigor, Faramarz K-Rahber
Photography: Faramarz K-Rahber
Editors: Axel Grigor, Scott Walton
With: Cate Blanchett, Baz Luhrmann, Shekhar Kapur, Rachel Griffiths, Philip Noyce
Festivals: Adelaide 2017
M violence & content that may disturb

You may not know Jill Bilcock by name, but you will undoubtedly have been moved her work on the big screen. One of the most sought-after editors in the world, Bilcock has been a crucial creative force behind such iconic films as *Muriel's Wedding* and *Elizabeth*, and an indispensable influence since *Strictly Ballroom* in shaping the aesthetic of Baz Luhrmann. Her bracing editing style and uncompromising passion for on-screen excitement have had a huge impact on cinema.

Starting out at a small, experimental film programme at Swinburne University in the 1960s, Bilcock discovered a passion for cutting film. Defying expectations as more than a 'pretty, blonde sheila', she was invited

to join Fred Schepisi's Film House in Melbourne, a key player in the 1970s' rebirth of the Australian cinema industry. Knowing the measure of big, brash and brightly coloured scenes has become her trademark, while breaking tradition and working without rules is what has made her the go-to editor for some of the boldest filmmakers in popular cinema.

A celebration of an unsung cinematic icon, *Dancing the Invisible* places Jill Bilcock in the spotlight she so rightly deserves. — Kailey Carruthers

A	RCC	Thu 2 Aug, 6.45 pm
B	RCC	Fri 3 Aug, 4.45 pm
A	RCC	Sat 4 Aug, 11.15 am

McQueen

An astonishingly moving film, perfectly attuned to its brilliant, troubled subject, *McQueen* relates the rags-to-riches-to-self-destruction trajectory of British designer Alexander McQueen to the work itself with piercing acumen. Framing and sound design enhance the 'savage beauty' of five legendary shows, their inherently cinematic nature now unleashed on the giant screen.

"[Filmmakers] Ian Bonhôte and Peter Ettedgui are blessed with intimate, candid interviews with many of the people who worked closest with McQueen, as well as archival interviews with his late muse and booster Isabella Blow and his beloved mother Joyce... The shows are still the centerpieces of the film, but they take on new dimension as narrated by those who knew the designer best..."

What *McQueen* reminds those obsessives and laypeople alike is that fashion is an incredibly emotional art form, and McQueen's work was some of the most moving there was or ever will be. His shows were more like works of modern dance or theater than commercial exhibitions, in which the only choreography was the incredibly heavy, deceptively expressive act of walking...



His creativity fuelled a commercially successful brand... But it also injected an entire industry with possibility and inspiration, and was cathartic like a great film or pop song, the operatic awe of it all accessible to those who will never so much as touch one of his haute couture creations. Bonhôte and Ettedgui make it even more accessible... convincingly making the argument for fashion as not just art, but great art." — Emily Yoshida, *Vulture*

"Exceptionally moving... a staggering visual feast."

— Eve MacSweeney, *Vogue*

Directors: Ian Bonhôte, Peter Ettedgui
UK 2018 | 111 mins

Producers: Nick Taussig, Paul Van Carter, Andee Ryder

Screenplay: Peter Ettedgui

Photography: Will Pugh

Editor: Cinzia Baldessari

Music: Michael Nyman

Festivals: Tribeca, Hot Docs 2018

Censors rating: tbc

B EMB	Fri 27 Jul, 1.30 pm
A PH	Sat 28 Jul, 6.00 pm
B PH	Tue 31 Jul, 4.00 pm
A EMB	Fri 3 Aug, 6.30 pm
A RX	Tue 7 Aug, 6.15 pm

Kevin Roche: The Quiet Architect



Director: Mark Noonan
Ireland/France/Spain/
USA 2017 | 82 mins

Producer: John Flahive
Photography: Kate McCullough
Editor: Jordan Montminy
Music: David Geraghty
With: Kevin Roche

Filmmaker Mark Noonan profiles a contemporary icon in this lovely, life-affirming portrait of Kevin Roche, one of the great architects of the modern era. An Irish immigrant who moved to the United States in 1949, Roche has presided over some of the country's most beloved architectural touchstones: the Metropolitan Museum of Art, the Oakland Museum, the Ford Foundation and many more. Noonan's film alternates between lovingly-lensed, sun-dappled tours of his career highlights and interviews that delve into his process, philosophy and work ethic.

Roche's work is renowned for being human-oriented, creating buildings and environments that serve the people who inhabit them before serving

anybody's ego. He's described by his peers as a consummate problem solver, a relentlessly dedicated worker (at 94 years old he has no plans for retirement) and a humble thinker who's always seen life and work as inextricable. The effect of this warm, graceful film is similar to that of last year's NZIFF highlight *Columbus*, a love letter to architecture that doubles as a meditation on the human condition. Incidentally, most of the key buildings featured in that film were designed by Roche and his firm. — JF

B RCC	Tue 31 Jul, 12.30 pm
B PH	Wed 1 Aug, 12.15 pm
A RCC	Mon 6 Aug, 6.30 pm
A PH	Tue 7 Aug, 8.30 pm

McKellen: Playing the Part



Director: Joe Stephenson
UK 2017 | 96 mins

Producers: Joe Stephenson, Mark Birmingham, Lene Bausager, Sophia Gibber

Photography: Eben Bolter

Editors: Joe Stephenson, Harry Yendell

Music: Peter Gabriel

With: Sir Ian McKellen, Scott Chambers, Milo Parker, Luke Evans, Frances Barber, Adam Brown, Edward Petherbridge

Throughout this autobiographical documentary, we are presented with a number of Sir Ian McKellens, including the actor, the gay rights activist, and the 'concerned older gent'. Speaking with the gravitas that only hindsight can provide, McKellen recalls the pivotal moments in his life through to his career as the leading classical actor of his generation, working with the likes of Maggie Smith, Albert Finney and Laurence Olivier. McKellen recounts his longstanding fascination with the idea of performance and how it finds its way into the everyday, from market stall holders hawking their wares to the fake accent he put on to help him fit in at school.

Filmmaker Joe Stephenson draws

mostly from a 14-hour interview with McKellen, supplementing it with black-and-white dramatisations and archival material of a younger McKellen treading the boards across the UK. For those who have only ever known McKellen as James Whale, Magneto or Gandalf, watching this archival footage is both an illumination and a confirmation — he's one of those rare actors who seemingly emerged fully formed, capable of taking on the meatiest roles in the theatrical canon. — Chris Tse

A RCC	Fri 27 Jul, 6.30 pm
B RCC	Mon 30 Jul, 11.45 am
A PH	Mon 6 Aug, 6.15 pm
B PH	Wed 8 Aug, 1.45 pm

The Price of Everything

An eye-opening and highly entertaining ride through the excesses of the contemporary art market, *The Price of Everything* loosely tracks the lead-up to a major Sotheby's auction in New York City. This is a world in which visual art "has become a luxury brand," an acceptable, if not essential part of any self-respecting super-wealthy investor's portfolio. Works are traded like stocks. There is even a futures market.

Oscar-nominated director Nathaniel Kahn (*My Architect*) has won extraordinary access to this strange and at times intoxicating bazaar. Conceptual artist Jeff Koons guides us through the workshop where, under his instructions, technicians knock out artefacts that will sell for tens of millions despite his barely having touched them. As Zen as a comic-book supervillain, Koons has mastered the marketplace. Some artists, not so much; they watch their works being onsold between collectors without getting so much as a sliver of kickback.

Among the other characters we meet along the way are the auction house's encyclopaedic art expert, who disdains sales to public galleries and lives for "the chase and the deal," and an amiable, ancient collector. "Bubbles



make beautiful things – keep it floating," he chuckles. At the film's heart is Larry Poons, the abstract painter who enjoyed a burst of stardom in the 60s before disappearing from view. After decades of artist exile in upstate New York, Poons has put a new collection together; a dealer is enthusiastically arranging a comeback show in Manhattan for an underappreciated talent. Or, to put it another way, for an undervalued stock.

— Toby Manhire

"A brilliant and captivating documentary about how the art world got converted into a money market." — Owen Gleiberman, *Variety*

Director: Nathaniel Kahn
USA 2018 | 105 mins
Producers: Jennifer Blei Stockman, Debi Wisch, Carla Solomon
Photography: Bob Richman
Editor: Sabine Krayenbühl
Music: Jeff Beal
With: Jeff Koons, Gerhard Richter, Njideka Akunyili Crosby, Larry Poons
Festivals: Sundance 2018

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B	RX	Fri 27 Jul, 1.00 pm
A	EMB	Sun 5 Aug, 1.00 pm
B	RCC	Fri 10 Aug, 11.15 am
A	PH	Sat 11 Aug, 11.00 am
A	RCC	Sun 12 Aug, 1.30 pm

A Sculptor's Journey



  **Jeff McDonald***
Director/Producer:
Jeff McDonald
New Zealand 2018
52 mins
Photography: Jeff McDonald, Steve Unwin, Hans Weston
Editor: Bridget Lyons
With: Sabin Howard, Richard Taylor, James Doyle, Traci L. Slatton, Joe Weishaar

American sculptor Sabin Howard has been commissioned to contribute a massive sculpture for the National WWII Memorial planned for Pershing Park in Washington, DC. The move into the intensive, collaborative nature of creating a lasting piece of public art is a challenging one for Howard, who is more used to creating his classically influenced figurative sculptures in his Bronx studio.

Howard conceptualises an immense relief sculpture for the site that follows the journey of a soldier throughout the war. He needs to create a *maquette* – a preliminary model on a smaller scale – of his vision in order to receive final approval, but Howard knows he will need help to create such a huge

work in such a short amount of time. This is where Wellington's own wizards of effects, Weta Workshop, come in. With their technical nous and state-of-the-art model making techniques, Sir Richard Taylor and the Weta crew become crucial participants in helping Howard to achieve his epic vision.

Filmmaker Jeff McDonald follows the process as Howard comes to Wellington to prepare the *maquette*, but with approval needed from four different government agencies, will it be enough to convince the gatekeepers? — MM

A	RX	Sat 4 Aug, 3.15 pm*
C	NT	Tue 7 Aug, 1.30 pm
C	NT	Wed 8 Aug, 12.15 pm

Westwood: Punk, Icon, Activist

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Director: Lorna Tucker
UK 2018 | 78 mins
Producers: Eleanor Emptage, Shirine Best, Nicole Stott, John Battsek
Editor: Paul Carlin
Music: Dan Jones
Festivals: Sundance, Sydney 2018

Dame Vivienne Westwood, Britain's most iconic and iconoclastic fashion designer, emerged from the punk movement in the 1970s but has always drawn deeply from historical sources in her collections.

Those most familiar with Westwood's well-documented punk back-story might be surprised to find the septuagenarian subject is too bored with it to repeat the familiar stories to director Lorna Tucker. But Tucker has deftly turned potential chaos – a reluctant interviewee squirming in her chair – into the anchor for her portrait: a compelling insight into what it is to be the aging head of a major, and fiercely independent, fashion house that continues to grow, perhaps faster than she can handle.

Using great archival footage with commentary from friends and family, curators, back of house staff, models, Teutonic husband/design partner Andreas Kronthaler and above all a blunt and caustic Westwood herself, Tucker has managed to craft an engaging rags to riches to rags to riches story that is as much about the nuts and bolts of the business of fashion as it is about Westwood's own inimitable sense of style. — Angela Lässig

B	PH	Fri 3 Aug, 12.00 pm
A	PH	Sun 5 Aug, 5.45 pm
B	EMB	Tue 7 Aug, 11.15 am
A	RX	Fri 10 Aug, 6.15 pm
A	EMB	Sun 12 Aug, 11.15 am

INCREDIBLY STRANGE

Films selected to keep you wide awake and save NZIFF from respectability by Ant Timpson, founder of the legendary Incredibly Strange Film Festival.

Blue My Mind



Director/Screenplay:
Lisa Brühlmann
Switzerland 2017
97 mins

Photography: Gabriel Lobos
Editor: Noëmi Preiswerk
Music: Thomas Kuratli
With: Luna Wedler, Zoë Pastelle Holthuisen, Regula Grauwiler, Georg Scharegg, Lou Haltinner, Yael Meier
Festivals: San Sebastián, Fantastic Fest 2017; Rotterdam 2018
In German with English subtitles
CinemaScope | Censors rating tbc

This sensual and visceral coming-of-age tale began as a thesis project and has since transformed into an award-winning exploration of teenage rebellion and body horror. It's one of those less-said-the-better deals, so we'll keep it simple. Directing with care and conviction, the talented Lisa Brühlmann draws from the classic sexual awakening of De Palma's *Carrie* and meshes it with the angst of femme-centric 'beast inside' films like *Ginger Snaps*, all the while evoking the stark realism of Andrea Arnold (*American Honey*).

Mia is the new kid in high school, alienated from classmates and at odds with her frustrated parents. Eventually her toughness wins favour with a trio of neighbourhood 'Heathers' as she

explores with wild abandon the usual youth cocktail of sex, drugs and crime. The queen of the clique, Gianna, begins to crush on Mia just as she spirals out and begins a transformation. Mia is completely unaware that inside of her is a genetic time-bomb about to explode. Life will never be the same again.

A beautiful balancing act that effortlessly skips between tones, *Blue My Mind* makes for a singular, shocking, raucous, poignant and heartbreaking look at one's unavoidable destiny. — AT

A	ED	Sat 28 Jul, 6.15 pm
A	RCC	Thu 2 Aug, 8.15 pm
A	ED	Fri 10 Aug, 8.15 pm

An Evening with Beverly Luff Linn



Director: Jim Hosking
UK/USA 2018 | 108 mins

Producers: Sam Bisbee, Theodora Dunlap, Oliver Roskill, Emily Leo, Lucan Toh, Andrew Starke
Screenplay: Jim Hosking, David Wike
Photography: Nanu Segal
Editors: Mark Burnett, Nick Emerson
Music: Andrew Hung
With: Aubrey Plaza, Emile Hirsch, Jemaine Clement, Matt Berry, Craig Robinson
Festivals: Sundance 2018
Censors rating tbc

"Three Stooges meets David Lynch... Jim Hosking's [*The Greasy Strangler*, NZIFF16] sophomore effort... [is] a playful and often charming blend of outré humor and genuine emotion that makes him one of the most distinctive new voices in current cinema.

The evening in question provides the climax for a series of oddball circumstances... Shane Danger (Emile Hirsch), the cafe owner in a rural town, learns that he must cut back on his staff to make ends meet. So he cans his wife, Lulu Danger (Aubrey Plaza)... Late at night, she sees a TV commercial for the eponymous event, and instantly recognizes Beverly (Craig Robinson) as a mysterious figure from her past... [Meanwhile], Shane concocts a lunatic

scheme to bail them out of financial troubles with a ludicrous robbery, and an inexplicably awkward [Kiwi] hitman named Colin (Jemaine Clement) emerges to get it back.

Clement refines his deadpan stylings to create a touching loner trapped in a world that treasures mean-spirited gags, while Plaza's Lulu endows the movie with a soulful yearning that bolsters its goofiness with purpose... This otherworldly realm of a movie... adheres to a logic of total absurdity."

— Eric Kohn, *Indiewire*

A	RCC	Sat 28 Jul, 8.45 pm
B	RCC	Thu 2 Aug, 4.15 pm
A	RX	Fri 3 Aug, 6.15 pm

Climax

When Argentinian-born, French director Gaspar Noé (*Irréversible*, *Enter the Void*) stages a techno dance musical, you'd be naive not to be expecting LSD in the sangria. Noé's new film, acclaimed at Cannes, is a brilliantly staged descent from dancefloor nirvana (captured in one enthralling single take) to paranoid inferno. The film, with its diverse cast of virtuoso dancers joined by Sofia Boutella, was choreographed and shot in a remarkable 15 days. Revelling in sex, drugs, dance and dread, *Climax* offers the year's most visceral big screen experience.

"Noé may actually have a critical darling on his hands. And for good reason, as *Climax* is more brilliantly deranged, in its microscopic vision of society in collapse, than anything the director has ever inflicted on us. It is a party movie gone epically awry, a claustrophobic zombie-apocalypse potboiler in abstract, even a kind of ecstatically Satanic dancehall musical. And it finds, for once, the perfect application of Noé's abrasive, showboating, hallucinatory style, locking the audience itself into the world's worst collective freak-out, a drug-trip straight to the inner circles of hell..."



Climax isn't just 90-some minutes of sustained sex, violence, and panic – a rollercoaster ride of very bad vibrations. In the hedonistic, mass-hysterical implosion of the film's surrogate family – a wide cross section of ethnicities and sexual orientations – one can see the portrait of a multicultural Europe tearing itself apart from the inside... He's made a horror movie of uncommon topicality and resonance: a danceable nightmare for our now." — A. A. Dowd, *AV Club*

"A blazingly original, extremely disturbing film... a psychotropic street dance movie that turns into an orgiastic horror trip." — Jonathan Romney, *Screendaily*



Director/Screenplay: Gaspar Noé
France 2018 | 96 mins

Producers: Edouard Weil, Vincent Maraval, Brahim Chioua
Photography: Benoît Debie
Editors: Denis Bedlow, Gaspar Noé
With: Sofia Boutella, Romain Guillemer, Souheila Yacoub, Kiddy Smile, Claude Ajan Maull, Giselle Palmer, Taylor Kastle, Thea Carla Schött, Sharleen Temple, Lea Vlamos, Alaia Alsafir, Kendall Mugler
Festivals: Cannes (Directors' Fortnight), Sydney 2018
In French and English, with English subtitles
CinemaScope | Censors rating tbc

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VICE

A	RCC	Wed 1 Aug, 9.15 pm
B	EMB	Fri 10 Aug, 4.00 pm
A	EMB	Sat 11 Aug, 9.30 pm
A	RX	Sun 12 Aug, 8.30 pm

The Field Guide to Evil



Directors: Veronika Franz, Severin Fiala, Can Evrenol, Agnieszka Smoczyńska, Calvin Reeder, Ashim Ahluwalia, Yannis Veslemes, Katrin Gebbe, Peter Strickland
New Zealand/USA 2018
117 mins

Festivals: SXSW, Sydney 2018
In English, German, Turkish, Polish and Greek, with English subtitles
R16 violence, horror, offensive language & sexual themes

From the sick and twisted minds that brought us the cult horror anthology, *The ABCs of Death* (including Incredibly Strange's own devious maestro Ant Timpson), comes this new omnibus collection of short, but terrifying tales from around the globe. Ant and his cohorts have corralled nine of the most talented genre filmmakers working today and tasked them with reinventing a classic folktale from their homeland.

Veronika Franz and Severin Fiala channel the softcore delights of 1970s eurotrash auteur Walerian Borowczyk, with their tale of forbidden love and horrifying guilt set in medieval Austria, while Agnieszka Smoczynska presents a grotesque tale of bloody-minded ambition from Poland. Calvin Reeder

delivers a dose of campy fun with his outrageous American 'folktale' about a mob of cannibalistic Melonheads and, if Guy Maddin were a closet gorehound, he might have made a film like Peter Strickland's stylish Hungarian pantomime about two brothers vying for the heart of a beautiful princess.

Also featured is Lovecraftian terror in the swamps of India, baby snatching spirits from Turkey, a tormented goblin from the pits of hell (via Greece) and a spooky mouse demon from Germany. — MM

A	RCC	Sun 5 Aug, 8.45 pm
A	RCC	Thu 9 Aug, 9.15 pm

Let the Corpses Tan



Hélène Cattet
Bruno Forzani

Directors: Hélène Cattet, Bruno Forzani
Belgium/France 2017
93 mins

Screenplay: Hélène Cattet, Elina Löwensohn, Stéphane Ferrara, Bernie Bonvoisin
Festivals: Locarno, Toronto, Fantastic Fest, London 2017, Rotterdam 2018
In French with English subtitles
CinemaScope | R16 violence & sex scenes

Belgian duo Hélène Cattet and Bruno Forzani are genre exhibitionists who pay homage to the films they are possessed by, constructing an obsessive body of work devoted to painstakingly fetishistic tableaux of exploitation artifice.

Fans of *The Love Witch* know the drill. The directors previously tackled *giallo* with the visceral and psychedelic *Amer*, and with their latest they are submerging themselves in the violent European crime thrillers of the 1970s. Based on the cult novel by Jean-Patrick Manchette and Jean-Pierre Bastid, *Let the Corpses Tan* tells the story of eccentric booze-addled writer Bernier and various assorted flotsam – the latest being a carload of robbers with a stash of gold who invade his idyllic

Mediterranean home. Before you can say 'gimme a pastis', leather-clad gendarmes turn up, along with Bernier's young wife, his son and the hot nanny.

Once all the psychodrama is laid out, Cattet and Forzani flip the archetypal Euro-crime switch and deliver a feast of solarised visuals, excessive nudity, surrealist flashbacks and hyper-maniac shoot-outs. This is going to either be your favourite new film or a stimulus overload so severe your synapses won't fully recover. — AT

A	RCC	Mon 30 Jul, 8.15 pm
B	RCC	Tue 31 Jul, 3.45 pm

Mandy

It was labelled the 'midnight-iest' of midnight films at this year's Sundance Film Festival. It promised Nicolas Cage in full beast mode surrounded by dream fugues, animation, psychedelia and demonic symbolism. And it delivered on those promises and more. Now it's your turn – to turn up, tune in and wig the f-out.

Director Panos Cosmatos' debut feature, the surreal and atmospheric *Beyond the Black Rainbow*, was a real eye-opener, but now he's back to rip your eyes out. Things begin quietly and soothingly enough in his sophomore effort as we meet lumberjack Red (Cage), who lives with his beloved Mandy (Andrea Riseborough) in a remote cabin – an enviable idyllic co-existence that involves lazing under blankets beneath moonlight and whispering sweet nothings. Before long, into this Prozaced wilderness rom-com comes *The Children of the New Dawn* – a cult run by Jeremiah (Linus Roache), who has eyes for Mandy and demands "Get me that girl!" to his followers.

After suiting up in their Frank Frazetta-inspired heavy metal armour, the cult descends on the couple's tranquil abode, overpowering Red, kidnapping Mandy and performing an



acid wasp-sting ritual before posing the terrifying question, "Do you like The Carpenters?" Eventually Red breaks loose (just before all hell does) as the narrative dissolves like strong lysergic acid and begins invoking the aesthetic of fantasy novels and heavy metal imagery. As Red, Cage is gloriously and ferociously over-the-top, taking us along on one hell of a vengeance-seeking, tripping-balls-to-the-max path of bloodlust and spiritual salvation. — AT

"Were scientists to engineer an uncut, 100-proof cult sensation, it would probably look, sound, and kick like this."

— A.A. Dowd, *AV Club*

Director: Panos Cosmatos
USA 2018 | 121 mins

Producers: Adrian Politowski, Martin Metz, Nate Bolotin, Daniel Noah, Josh C. Waller, Elijah Wood

Screenplay: Panos Cosmatos, Aaron Stewart-Ahn

Photography: Benjamin Loeb

Editor: Brett W. Bachman

Music: Jóhann Jóhannsson

With: Nicolas Cage, Andrea Riseborough, Linus Roache, Ned Dennehy, Olwen Fouéré, Bill Duke, Richard Brake

Festivals: Sundance, Cannes (Directors' Fortnight) 2018

CinemaScope | Censors rating tbc

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B	ED	Wed 1 Aug, 4.15 pm
A	ED	Thu 2 Aug, 8.45 pm
A	EMB	Sat 4 Aug, 9.15 pm
A	RX	Thu 9 Aug, 8.15 pm

IT JUST TASTES BIGGER



www.epicbeer.com

Piercing



Director: Nicolas Pesce
USA 2018 | 81 mins

Producers: Josh Mond, Antonio Campos, Schuyler Weiss, Jacob Wasserman

Screenplay: Nicolas Pesce. Based on the novel by Murakami Ryu

Photography: Zachary Galler

Editor: Sofia Subercaseaux

With: Christopher Abbott, Mia Wasikowska, Laia Costa, Marin Ireland, Maria Dizzia, Wendell Pierce

Festivals: Sundance, Rotterdam, Sydney, Edinburgh 2018
Censors rating tbc

Gorgeously adapted from Murakami Ryu's cult novel, *Piercing* centres on handsome Reed (Christopher Abbott), a husband and father afflicted by a troubling preoccupation to impale his baby with an ice pick...

Okay, stop right there. I realise that many may want to skip ahead, but please don't. This is a very black, very grisly comedy with a brilliantly sustained provocation that lasts right up until its sumptuous blood-drenched climax.

Nicolas Pesce's (*The Eyes of My Mother*) psycho-sexual two-hander begins with Reed miming his dark impulses – a funny scene of rehearsal where he acts out every meticulous movement in a planned murder. However, his target, call girl Jackie

(Mia Wasikowska), turns out to be much more of a willing participant in his sadistic fetishism than he ever bargained for.

Pesce dresses the luridness in a showy style, replete with reality-smashing miniatures, aural and visual retro-aestheticism, and the starkly erotic interior design of euro-thrillers. It's all executed with a deep knowledge of cinema, an idiosyncratic vision and an outstanding collection of icepicks, bondage gear, ropes, razorblades and flesh-eating beetles. — AT

A	RCC	Sun 29 Jul, 9.00 pm
A	ED	Fri 3 Aug, 8.45 pm
B	RCC	Tue 7 Aug, 4.45 pm

Mega Time Squad

Tim van Dammen made his name as an award-winning music video director in the UK and New Zealand, but it was his feature debut, *Romeo and Juliet: A Love Song*, that garnered major attention. He's now back with an utterly bonkers time-shifting crime caper set in the thriving metropolis of... Thames.

Anton Tennet is John, a small-town criminal with a heart of gold and a mind like melted hokey pokey. John dreams of getting enough money to move to bustling Paeroa with Kelly, his boss Shelton's sister. Sent by Shelton to rob the local triad, John snags an ancient Chinese bracelet with mysterious powers. Absconding with the stolen cash, he uses the bracelet's time-travelling properties to escape his enraged boss, only to discover that when you start altering timelines, nothing will ever quite be the same again.

This laconic action comedy features a fully committed cast, and an inspired performance from genre stalwart Jonny Brugh. Wearing its cinematic influences like a badge of honour – from the goofy mysticism and inspired action sequences of Hong Kong cinema, to the rapid-fire repartee of contemporary crime comedies – *Mega Time Squad* is not only a blast, but is wrapped in a



hopeful veneer that could only come from a filmmaker who once worked at Pak'nSave Thames. — AT
“*Mega Time Squad* celebrates Kiwi-ness, particularly the way Kiwis speak. The film is speckled with a fair few four-letter words, but if you chill out and listen to the rhythm, it's like relaxing profane music. I just hope people can leave their worries at the door, come in and have a laugh.” — Tim van Dammen



Tim van Dammen

Director/Screenplay: Tim van Dammen
New Zealand 2018 | 79 mins

Producer: Anna Duckworth
Photography: Tim Flower
Editor: Luke Haigh
Music: Mike Newport
With: Anton Tennet, Jonny Brugh, Milo Cawthorne, Hetty Gaskall-Haas, Josh McKenzie, Arlo Gibson, Jaya Beach-Robertson, Tian Tan, Mick Innes
CinemaScope | Censors rating tbc

“This is Parawai, Terry, not America. We're not made-a guns.” — Shelton

A	RCC	Thu 9 Aug, 9.00 pm
B	RCC	Fri 10 Aug, 4.15 pm

Terrified

Aterrados



Director/Screenplay/ Music: Demián Rugna
Argentina 2017 | 87 mins

Producer: Fernando Díaz
Photography: Mariano Suárez
Editor: Lionel Cornistein
With: Maxi Ghione, Elvira Onetto, Norberto Gonzalo, George Lewis, Demián Salomón, Agustín Rittano, Julieta Vallina, Natalia Señorales
In Spanish with English subtitles
Censors rating tbc

Audiences were besieged with spooky tales in a tsunami of creepiness following the J-horror boom, a wave of scary movies propelled by the likes of *The Ring*, *The Grudge* and their US remakes. Most of their imitators stank and it took the *Insidious* and *Conjuring* films to re-energise old haunts. For those who can't get enough of these freak-outs, you're going to love this batshit-bonkers exercise in terror that revels in delivering a ridiculously high ratio of scares per sequence throughout its taut running time.

From the first minute, Argentinian horror *Terrified* cranks the terror dial to 11, opening with a brilliantly bloody sequence that draws us into an ongoing investigation of a strange

death by a weary cop (near retirement, of course) and his cohorts. The cop is baffled at first, but when paranormal activity starts getting its spook on, it is time to call in the experts – three senior citizens who know a thing or two about bumps in the night; only this time things aren't quite what they seem. This is one insane south-of-the-border poltergeist empanada, chock-full of meaty frights and helmed by a possibly unhinged director with a highly developed imagination and flair for the freaky. — AT

A	RCC	Tue 31 Jul, 9.15 pm
A	RCC	Fri 10 Aug, 8.45 pm

What Keeps You Alive



Director/Screenplay/ Editor: Colin Minihan
Canada 2018 | 99 mins

Producers: Kurtis David Harder, Chris Ball, Ben Knechtel, Colin Minihan
Photography: David Schuurman
Music: Brittany Allen
With: Hannah Emily Anderson, Brittany Allen, Martha MacIsaac, Joey Klein
Festivals: SXSW, Sydney 2018
Censors rating tbc

They say love is blind, but they fail to mention the blood, guns, knives and murder that can come with it. Luckily Colin Minihan's twisting thriller is here to remind us that love comes in all shades and spatters.

A slow-burn affair that takes time setting the scene before abruptly veering into a high-stakes Grand Guignol, *What Keeps You Alive* centres on Jackie and Jules, a couple celebrating their one-year anniversary with a romantic getaway at a family lake house. Two women, alone, in love and in the wilderness – what could possibly go wrong? At first, just tiny things, like Jules finding out that Jackie's name was originally Megan. No biggie – all couples have a few secrets

between them, right? But when an old friend comes knocking, we get the uneasy feeling that Jackie is keeping an even bigger secret. As Jules' suspicion grows and other characters rear their heads, cracks start appearing, and bones start cracking.

One half of cult filmmaking duo the Vicious Brothers (*Grave Encounters*), Minihan's intimate understanding of the genre allows him to turn it inside out on a dime. In this fun, satisfying and surprising thrill-ride, he knows all the beats and how to subvert them. — AT

A	RCC	Fri 3 Aug, 8.30 pm
A	RCC	Sun 12 Aug, 8.15 pm

Meet the Filmmakers

As we go to print, the following international guests have confirmed their attendance at NZIFF in Wellington. These filmmakers will introduce their films and answer questions following the screening of the sessions indicated.



Debra Granik

A EMB Sun 29 Jul, 6.00 pm
B EMB Mon 30 Jul, 12.45 pm

Debra Granik is the director and co-writer of *Winter's Bone*. Nominated for four Oscars, including Best Picture, it featured John Hawkes and Jennifer Lawrence in

her breakthrough role. Granik and co-writer Anne Rosellini were also Oscar-nominated for Best Adapted Screenplay. Her first film, *Down to the Bone*, won Granik the Best Director prize at Sundance 2004.

Based on Peter Rock's novel *My Abandonment* – a fictionalised version of the true story of a Portland girl and her father who were discovered to have been living for years in the nature preserve bordering the city – *Leave No Trace* (p7) is Granik's fourth feature. The film, which premiered at Sundance 2018 and screened as part of the Cannes Directors' Fortnight, stars Ben Foster and New Zealand actress Thomasin Harcourt McKenzie.



Soda_Jerk

A RCC Sun 29 Jul, 4.15 pm
A RCC Sun 29 Jul, 8.00 pm

Soda_Jerk, formed by sisters **Dan** and **Dominique Angeloro** in Sydney 2002, is a two-person art collective.

Working at the intersection of documentary and

speculative fiction, Soda_Jerk is fundamentally interested in the politics of images: how they circulate, whom they benefit and how they can be undone. Their sample-based practice takes the form of films, video installations, cut-up texts and lecture performances. *TERROR NULLIUS* (p57) is a collage film assembled from hundreds of excerpts from movies and TV shows. The artists describe the work as "part political satire, eco-horror and road movie," taking place in "a world in which minorities and animals conspire, and not-so-nice white guys finish last."

Based in New York since 2012, they have exhibited in museums, galleries, cinemas and torrent sites.



Hélène Cattet

Bruno Forzani

A RCC Mon 30 Jul, 8.15 pm
B RCC Tue 31 Jul, 3.45 pm

Hélène Cattet and **Bruno Forzani** are a married filmmaking couple from Brussels, Belgium. From their early short film collaborations

through to their feature debut and beyond, they have co-directed all of their films. *Amer* (2009) and *The Strange Color of Your Body's Tears* (2013) introduced the couple's distinctive postmodern vision, one inspired by the Italian *giallo* genre and vintage exploitation cinema, to film festival audiences and art-horror fans alike. Their first feature, *Amer*, screened as part of NZIFF's Incredibly Strange programme in 2010, while they also contributed a segment ('O is for Orgasm') to the Ant Timpson-produced *The ABCs of Death* horror anthology in 2012.

Cattet and Forzani's new feature, *Let the Corpses Tan* (p81), expands their range of influences to include spaghetti Westerns and Italian crime films of the 1960s and '70s. Based on the cult novel by French crime novelists Jean-Patrick Manchette and Jean-Pierre Bastid, the screen adaptation has been more than ten years in the making.



Tina Brown

Dyana Winkler

A RCC Wed 1 Aug, 6.15 pm
B RCC Thu 2 Aug, 11.00 am

As co-directors, *United Skates* (p67) is Tina Brown and Dyana Winkler's first feature-length documentary. Delving into the endangered future of an American pastime – the roller-skating rink – their film is also a vibrant chronicle of the importance of these social venues to African-American communities and hip-hop culture.

Tina Brown is a Vietnamese-Australian filmmaker. Based in

New York for more than 20 years, she has worked in media and entertainment through various roles, from film publicist to producer, and now filmmaker. In 2009, she co-founded 2300 Films with her husband, multi Emmy-award winning Director of Photography Matt Peterson, who also served as *United Skates'* cinematographer. She also co-produced the award-winning documentary *Dear Mandela*, which was supported by the Sundance Institute and was nominated for an African Academy Award.

Dyana Winkler is a filmmaker based in Los Angeles. For nearly a decade she worked full-time supporting filmmakers at the Sundance Institute Documentary Film Program and later the Tribeca Film Institute Feature Film Program. She has also programmed for the Sundance and Outfest Film Festivals. Her most recent narrative screenplay, *Bell*, was awarded the 2016 Sundance Sloan Commissioning and 2017 SFFILM Science in Film Grants, and was part of the 2017 Sundance Screenwriter's Lab. Straddling the worlds of both fiction and documentary, Winkler is a firm believer that filmmaking is less about the genre, and more about the ability listen and tell a good story.



Benjamin Gilmour

A RCC Sat 28 Jul, 8.30 pm
A RX Sun 29 Jul, 1.00 pm

Benjamin Gilmour is an Australian filmmaker, author and paramedic, based in Northern NSW. He was a guest of NZIFF in 2009 with his debut feature film, *Son of a Lion*.

Jirga (p22), shot secretly in Afghanistan with hardly any money or resources, reunites Gilmour with the Pashtun people he worked closely with on *Son of a Lion*. Fighting against the prevailing stereotype of Afghans as extremists, the film portrays the lives of ordinary Afghan Muslims, seen through the eyes of an Australian soldier (Sam Smith) seeking forgiveness for a civilian he accidentally killed during the war.

Gilmour's paramedic work led him to the film industry, originally working as an on-set nurse. He is also a published author, with titles including *Warrior Poets: Guns, Movie-making and the Wild West of Pakistan*, *Paramedico – Around the World by Ambulance* and children's book *The Travel Bug*.



Sari Braithwaite

A RCC Tue 7 Aug, 6.30 pm
B RCC Wed 8 Aug, 11.30 am

Sari Braithwaite is a filmmaker who works across the disciplines of history and film. Her documentary films have played at the Melbourne, Sydney, Adelaide, Canberra

and Antenna Film Festivals, and at the BFI in London. She was a recipient of the 2015 AFTRS Creative Fellowship to create her first feature length experimental work *[CENSORED]* (p50).

In creating *[CENSORED]*, Braithwaite spent months surveying the thousands of 'celluloid scraps' excised by censors between 1958–1971 and stored in the National Archives of Australia. She describes the resulting film as about "the female gaze, but more accurately, it looks to exploit and expose the male gaze from a female perspective. *[CENSORED]* exposes the problems of our spectatorship, with the hope that in questioning the screen, and questioning ourselves, we can be more active spectators."



Gabrielle Brady

A RCC Tue 31 Jul, 6.30 pm
B RCC Wed 1 Aug, 11.15 am

Gabrielle Brady is an Australian filmmaker who specialises in documentary and hybrid films. She studied documentary direction at the Cuban International

Film School (EICTV), and for the past ten years has lived between Cuba, Mongolia, Indonesia, the Australian central desert and Europe. Her short film *Island* (2017), which focused on Christmas Island's refugee detention centre and the surrounding ecosystem, was commissioned as part of *The Guardian* documentary series and expanded into her first feature, *Island of the Hungry Ghosts* (p63).

Shorts with Features

As we go to print the following shorts have been scheduled to precede features.

The Heart of Spring

China/New Zealand 2017 | Director: Chen Chen | 10 mins

A woman searches for traces of her mother who disappeared during the Cultural Revolution. Screening with *The Seen and Unseen* (p34).

I Will Not Write Unless I Am Swaddled in Furs

New Zealand 2017 | Director: Wade Shoter | 6 mins

A writer battles his own ego in this portrait of artful procrastination. Screening with *Juliet, Naked* (p38).

Mum Jeans

New Zealand 2018 | Director: Anna Duckworth | 8 mins

A new mum struggles to find a balance between individualism and motherhood. Screening with *Loveing* (p25).

Without Whom

IN WELLINGTON

Gabriel Abreu; Desray Armstrong; Steve Barr; Rachel Barrowman; Catherine Bisley; Geeta Blundell, Olwin Kleve, Gareth Shepperd, Buddle Findlay; Tony Hiles, City Associates Films; Cath Cardiff, David Pannett, Creative New Zealand; Kylie Klein-Nixon, Dani McDonald, Fairfax Media; Martin Durrant; Caroline Toplis, Embassy of the United States of America; Judah Finnigan; Marie France; Ulrike Rosenfeld, Christian Kahnt, Goethe-Institut; Frida Harper; Cass Hesom-Williams; Jonathan King; David Lascelles, Athol McCredie; Sarah Collie, Fergus Grady, Simon Werry, Limelight Distribution; Jeff McDonald, Leapfrog Productions; Costa Botes, Lone Pine Films; Amanda Millar, David Larsen, Metro Magazine; Malcolm McKinnon; Heperi Mita; Sarah Catherall; Sarah McMullan; Sharon Stephenson; Sarah Chandler, Lara Signal, Guy Somerset, Megan Williams, NZ Festival; Tracey Brown, Mladen Ivancic, Kate Larkindale, Jasmin McSweeney, Lesa MacLeod-Whiting, Chris Payne, Annabelle Sheehan, New Zealand Film Commission; Mark Cubey; Jackie Hay, Diane Pivac, Ngā Taonga Sound & Vision; Matt Bluett, Sam Dungey, Sarah Lyford, Blair Mainwaring, Ocean Design; David Shanks, Jared Mullen, Office of Film and Literature Classification; Brannavan Gnanalingam, Pantograph Punch; Vicki Jackaways, Park Road Post Production; Sibilla Paparatti; Gaylene Preston; Rebecca Priestley; Gabriela Barrientos, Greer Birkinshaw, Chris Lee, Garth Solly, QT Museum Hotel; Christine Cessford, Caitlin Cherry, Lynn Freeman, Kim Hill, Jo Leavessley, Simon Morris, Dan Slevin, Radio New Zealand; Jo Randerson; Kirstie Ross; Tim Clarke, Philippa Whitelaw, Russell McVeagh; Duncan Sarkies; Michelle Savill; Tim Prebble, Soundbite; Chris Tse; Graeme Tuckett; Douglas Easterley, School of Design, Victoria University of Wellington; Felicity Birch, Tracy Morrah, Luke Tobin, Wellington City Council; Kate Hiatt, Wellington Community Trust; Caroline Garratt, Chris Hormann, Rose Miller, Wellington Film Society.

At Embassy Theatre: Caleb Button, the management team and staff.

At Light House Cinema: Simon Werry, Blair Collie and staff.

At Ngā Taonga Sound & Vision: Rebecca Elvy, Jackie Hay and staff.

At Penthouse Cinema: Sandra Kisby, Iain Macleod and staff.

At Reading Cinemas Courtenay: Barry Morrison, Hadyñ Bell-Norris, the management team and staff.

At The Roxy Cinema: Phil Jack and staff.

Venue Managers: Cathy Burke, Janna Holbrooke-Roach, Paul Johanson, Michelle O'Donnell, Anna Sheffield, Lesley Simpson.

Projectionists: David Goldthorpe, Oscar Halberg, Jesse Hansen, Cam Lett, Sara Pattison, Darryl Burnand.

Cashiers: Laura Baverstock, Ben Bro, Una Conlon, Jillian Davey, Lauren Day, Luke Finnigan, Jo Maslin, Sapeer Mayron, Amanda Newth, Donna Schwass, Joel Smollett, Jodie Stack, Tiana Wakefield.

Ushers: Rebecca Goodbehere, Stephen Hay, Leslie Johnson, Rachel Lynch, Jane Penny.

IN AUCKLAND

Neil Lambert, 20th Century Fox New Zealand; Sam Davis, Jogai Bhatt, Sarah Thomson, Mikey Havoc, 95bFM; Ashley McGregor, ABE'S BAGELS; Tennessee Mansford, Amanda Millar and Company; Gordon Moller, Auckland Theatre Company, Hamkala Nath,

Austin's; Ruth Montgomerie, Meredith Morgan, Charmaine Ngarimu, Cheyne Stevens, ATEED; Mark Andersen, Andrew Lockett, Jane McKenzie, Auckland Film Society; Barbara Glaser, Paul Christ staff and players of the Auckland Philharmonia Orchestra; Christina Milligan, James Nicholson, AUT University; Nick Bollinger; Pietra Brett Kelly; Grant Berridge, Lisa Barritt, Matthew Buchanan, Gary Henson, Hayden Hunter, Karl von Randow, Cactuslab; Philippa Campbell; Anna Duckworth, Candlelit Pictures; Chen Chen; Steven Chow; Summer Agnew; Curious Film; Tui Ruwhiu, Directors & Editors Guild of NZ; Brendan Donovan; Luke Nicholas, Ellie Tocker, Epic Beer; Erica Austin, Bill McDermid, Event Cinemas; Darren Bevan, Bridget Jones, Fairfax Media; David Farrier; Lani-rain Feltham; Dustin Feneley; Nicola Denney, Sharon Walling, Film & Video Labelling Body; Jimena Murray, Finch Company; Liam Maguren, Steve Newall, Paul Scantlebury, Flicks.co.nz; Antonia Crowley, Flying Tresles; Jenny Gill, Lisa Ridehalgh, Foundation North; Four Winds Foundation; Dorothee Basel, French Film Festival; Richard Howarth, Gemba; Matthew Metcalfe, General Film Corporation; Jen Huang; Paul Stokes, Grin Natural Products; Robyn Harper; Sir Bob Harvey; Kate Cleaver, Sonya Gandras, Heart of the City; Susan Gibson, Heritage Hotel; Mia Henry-Tierney; Don Howie; Mark Chilvers, Paul Woods, Hoyts Cinemas; Paora Joseph; Kate Ryan, Juggernaut Graphics; Sandra Kailahi; Eric Kearney; Sue May, Kiriata Publicity; Shuchi Kothari; Marijana, Paul & Michael Brajkovich, Kumeu River Wines; Quinton Hita, Karen Te O Kahurangi Waaka-Tibble, Kura Productions Ltd; Debbie Fox, Lanyards Only; Ilai Amar, Leopold Wave; Jim Rendell and the team, Nicholson Print Solutions, Andrew Cozens, Luke Murray, Jonno Young, Madman Entertainment; Jake Mahaffy; Shaun Buffett, Amy Frecklington, Shanlea Hibbs, Keeley Sander Māori Television; Christine Massey; Veronica McLaughlin; Graeme Hill, Sarah Nickson-Clark, Daniel Peek, Claudia Sykes, Mediaworks Radio; Lauren Dyke, Michelle Petry, Susannah Walker, Metro Magazine; Eleonora Mignacca; Hayley Alderman, Network Visuals; Kate Rodger, Dan Rutledge, Newshub; Jack Nicol; Amanda Cox, Joanna Hunkin, Karl Puschmann, Chris Schulz, Simon Wilson, NZ Herald; Laura Haden, Monique Reid, Russell Baillie, Peter Calder, James Robins, NZ Listener; Rob Dawson, Our Auckland; Doug Dillaman, Jacob Powell, Rosabel Tan, Pantograph Punch; Tony Bald, Paramount Pictures NZ; Jamey Holloway, Ben Stonyer, Phantom Billstickers; Shirley Horrocks, Point of View Productions; Craig Fasi, Pollywood Film Festival; Lauren Porteus; Chelsie Preston Crayford; Lyn Chung, Stephanie Ireland, Primesite Properties; Will Rooke, QMS Media; Robyn Paterson, Rabbit Films; Karen Warman, Resene Paints; Kelly Rogers, Kevin Gordon, Nicole van Heerden, Rialto Distribution; Dita de Boni, Wallace Chapman, Denise Montgomery, Jesse Mulligan, Radio New Zealand; Eldon Booth, Run Charlie Films; Nicola Valk, Russell McVeagh; Peter Scholes; Andrew Scott; Esther Cahill-Chiaroni, Script to Screen; Asuka Sylvie; Susan Buonocore, Jacinda Ryan, Justine Purdie, Sony Pictures; Toby Manhire, Catherine McGregor, The Spinoff; Nigel Forsyth, Priscena Major, StudioCanal; Sarah Watt, Rebecca Tansley; Alex and Amber Campbell, GoodBuzz Beverage; Bianca Talaic, Rebecca Lawson, Trilogy; Tom Dorman, Tom & Luke; Mark Chamberlain, Amy Dalziel, L'affaire; Huw Morgan, Bonnie Goods; Transmission Films; Adria Buckton & staff, Trigger Marketing; Peter Rees, Unitec; Josh Saussey, The

Vault; Tim Van Dammen; Jill McNab, Vendetta Films; David Benge, Frances Morton, VICE Media; Paul Kim, Stewart Putwin, Austin Rudkin, Vista Entertainment Solutions; Leo Koziol, Wairoa Māori Film Festival; Alex Pye, Sir James Wallace, Wallace Media; Paul James, Waxeye; Patricia Watson, WIFT; Eryn Wilson; Brendan Moore.

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IN MELBOURNE

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Cassie Blake, May Haduong, Academy of Motion Picture Arts and Sciences Film Archive, Los Angeles, CA; Brittany Ewing, AMC Networks, Los Angeles; Bryson Chun, Honolulu, HI; Jason Ishikawa, Shane Riley, Cinetic Media, New York, NY; Kim Hendrickson, Fumiko Takagi, Criterion Collection, New York, NY; Bennett Elliott, New York, NY; Danny Guzman, the exchange, Los Angeles, CA; Jeffrey Winter, The Film Collaborative, Los Angeles, CA; Brian Belovarov, Janus Films, New York, NY; Stephen Kijak, Carolyne Jurriaans, Los Angeles, CA; Harrod Blank, Les Blank Films Inc., Douglas, AZ; Catalina Ramirez Chaves, Magnolia Pictures; Kristin Montalbano, National Geographic Partners, Washington, DC; John Edmond, Queensland Film Festival, Brisbane; Joe Berlinger, Radical Media, New York, NY; Soda_Jerk, New York, NY; Lucy Suess, Denver, CO; Maxim Pozdorovkin, Third Party Films, Brooklyn, NY; Elizabeth Yoffe, True Studio Media, Los Angeles, CA; Slava Sukerman, New York, NY; Joe Rubin, Vinegar Syndrome, New York, NY; Joe Yanick, Visit Films, New York; Chelsea Winstanley, Los Angeles, CA; Emily Glaser, Zipporah Films, Inc., Cambridge, MA.

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ELSEWHERE IN THE WORLD

Sebastien Chesneau, Cercamon Films, Dubai; Tan Yanrong, China Film Archive, Beijing; Leeya Mor, Philippa Kowarsky, Cinephil, Tel Aviv; Kwon Yura, Jeon Yejin, Kim Hawon, Finecut, Seoul; Fernando Diaz, Machaco Films, Buenos Aires; Sophie Augusta Ramos, NoCo Filmes, Brazil; Xu Jing, Rediance.

Our thanks to all who have advertised in this brochure.

NZIFF ANIMATION SCORE

Composer: Tim Prebble
Orchestrator & Conductor: Ewan Clark
Performers: Aroha Quartet, The Tudor Consort
Mixed at: Park Road Post Production
Special thanks to: Catherine Fitzgerald, Tusi Tamasese, Ian Powell

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