

NZIFF

NEW ZEALAND
INTERNATIONAL
FILM FESTIVAL



NELSON

3-24 AUGUST

NZIFF.CO.NZ

TICKET PRICES

🎬 **OPENING FILM** – *I, Daniel Blake*

Doors open at 7.30 pm. Film starts at 8.00 pm.

» All tickets \$25.00

A CODED SESSIONS

Sessions starting after 5.00 pm weekdays and all weekend sessions.

» Adults \$16.00

» Film Society/Students* \$13.00

» Children (15 and under)/Senior Citizens (65+) \$11.00

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» Adults/Film Society/Students \$13.00

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* **CONCESSION DISCOUNTS (Students/Film Society)**
Students and Film Society members are entitled to purchase one ticket per session at the discount rate. Student/Membership ID is required. This concession is not available after 5.00 pm on Friday and Saturday evenings.

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TICKETS ON SALE NOW

Advance bookings are available for all NZIFF sessions. Seats are allocated on the basis of best available at the time of purchase. Book early to secure the best seats.

ONLINE www.statecinemas.co.nz (Booking fees apply)

IN PERSON

Bookings for all NZIFF sessions can be made at State Cinemas box offices, on the day or in advance.

PHONE State Cinemas Nelson: (03) 548 3885

METHODS OF PAYMENT

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

Credit card: Accepted for all bookings.

Please note that State Cinemas (yellow) Free Vouchers are not accepted.

TICKET COLLECTION

All advance bookings can be collected from the Self Ticketing Kiosk located in the foyer of State Cinemas Nelson.

REFUNDS

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

VENUE INFORMATION

All titles will be screened at State Cinemas Nelson, 91 Trafalgar St, Nelson.

GENERAL INFORMATION

WEBSITE – www.nziff.co.nz

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

 www.facebook.com/nzfilmfestival

 www.twitter.com/nzff

 www.youtube.com/nzintfilmfestival

 www.instagram.com/nziff

GENERAL ENQUIRIES

For daily screening times, phone State Cinemas Nelson Festival Information Line (03) 548 0808

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

Please note: ID may be requested for restricted films.

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KEY TO ICONS



Guest Appearance



Major Festival Award



Cannes Selection 2016

Notes in this brochure are written and compiled by the programmers, Bill Gosden, Michael McDonnell, Ant Timpson and Malcolm Turner. Toby Manhire, Jo Randerson, Judah Finnigan and Nic Marshall also contributed notes. The brochure was edited, drawing on a wide array of writers we like, by Bill Gosden, who also wrote the unsigned notes, cribbing the occasional perfect adjective from said writers. It was managed by Tim Wong with the assistance of a squadron of ace proofreaders who labour beyond the call of duty. Views expressed in the brochure do not necessarily represent the views of the staff or trustees of the New Zealand Film Festival Trust.

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40TH NELSON INTERNATIONAL FILM FESTIVAL 2016

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NZIFF

NEW ZEALAND
INTERNATIONAL
FILM FESTIVAL

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WELCOME



Nelson's per capita support of NZIFF is legendary and we're back with a programme we think will keep it that way. In 2015 we saw record numbers here and around the country. The major sponsorship we receive from the New Zealand Film Commission is a gratifying institutional endorsement of that popular support, and we appreciate it immensely. We welcome Resene for their third year as sponsors of myriad films from New Zealand filmmakers. Māori Television and

RadioLIVE are great media partners nationally. And 2degrees have joined us in 2016 to support NZIFF's World strand.

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

Bill Gosden

Bill Gosden
Director

I, Daniel Blake

Opening Night

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

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

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

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



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

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

— Owen Gleiberman, *Variety*

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

— Bilge Ebiri, *Village Voice*



Director: Ken Loach

UK/France/Belgium 2016 | 100 mins

Producer: Rebecca O'Brien

Screenplay: Paul Laverty

Photography: Robbie Ryan

Editor: Jonathan Morris

Music: George Fenton

With: Dave Johns, Hayley Squires,

Dylan McKiernan, Briana Shann

Festivals: Cannes (In Competition) 2016

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

M offensive language, adult themes

A STATE Wednesday 3 August, 8.00 pm

A STATE Wednesday 10 August, 6.15 pm

Elle

Closing Night

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

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

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

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



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

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

— Lisa Nesselson, *Screendaily*



Director: Paul Verhoeven

France/Germany 2016 | 130 mins

Producers: Saïd Ben Saïd, Michel Merkt

Screenplay: David Birke

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

Photography: Stéphane Fontaine

Editor: Job ter Burg

Music: Anne Dudley

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

Festivals: Cannes (In Competition) 2016

In French with English subtitles

CinemaScope | R18 violence, sexual violence, offensive language

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B STATE Tuesday 23 August, 3.30 pm

A STATE Wednesday 24 August, 8.00 pm

A Quiet Passion

Centrepiece

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

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

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



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

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

— Geoffrey Macnab, *The Independent*

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

Producers: Roy Boulter, Sol Papadopoulos
Photography: Florian Hoffmeister
Editor: Pia Di Ciaula
With: Cynthia Nixon, Jennifer Ehle, Keith Carradine, Emma Bell, Duncan Duff, Jodhi May, Catherine Bailey, Joanna Bacon, Annette Badland, Eric Loren
Festivals: Berlin 2016
CinemaScope | PG adult themes

B STATE Tuesday 9 August, 11.00 am
A STATE Saturday 13 August, 5.30 pm

Aquarius

Special Presentation

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

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

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



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

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

— Richard Lawson, *Vanity Fair*



Director/Screenplay: Kleber Mendonça Filho
Brazil/France 2016 | 140 mins

Producers: Émilie Lesclaux, Saïd Ben Saïd, Michel Merkt
Photography: Pedro Sotero, Fabricio Tadeu
Editor: Eduardo Serrano
With: Sonia Braga, Maeve Jinkings, Irandhir Santos, Humberto Carrão, Zoraide Coletto, Fernando Teixeira, Buda Lira, Paula De Renor, Bárbara Colen, Daniel Porpino
Festivals: Cannes (In Competition), Sydney 2016
In Portuguese with English subtitles
Official Competition Winner, Sydney Film Festival 2016
CinemaScope | Censors rating tbc

B STATE Thursday 18 August, 11.15 am
A STATE Saturday 20 August, 3.15 pm

Neruda

Special Presentation

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

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

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

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



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

— Jay Weissberg, *Variety*

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

— Jessica Kiang, *The Playlist*



Director: Pablo Larraín
Chile/Argentina/France/Spain 2016
107 mins

Producer: Juan de Dios Larraín
Screenplay: Guillermo Calderón
Photography: Sergio Armstrong
Editor: Hervé Schneid
Music: Federico Jusid
With: Luis Gnecco, Gael García Bernal, Mercedes Morán, Diego Muñoz, Pablo Derqui, Michael Silva, Jaime Vadell, Alfredo Castro, Marcelo Alonso, Francisco Reyes
Festivals: Cannes (Directors' Fortnight) 2016
In Spanish and French with English subtitles
CinemaScope | M violence, offensive language, nudity

B STATE Monday 8 August, 4.00 pm
A STATE Friday 12 August, 8.45 pm

Paterson

Special Presentation

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

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

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

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



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

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

— Stephanie Zacharek, *Time*

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

— Richard Lawson, *Vanity Fair*



Director/Screenplay: Jim Jarmusch
USA 2016 | 113 mins

Producers: Joshua Astrachan, Carter Logan
Photography: Frederick Elmes
Editor: Alfonso Gonçalves
Music: Sqürl
With: Adam Driver, Golshifteh Farahani, Chasten Harmon, Barry Shabaka Henley, William Jackson Harper, Rizwan Manji
Festivals: Cannes (In Competition) 2016
Censors rating tbc

B STATE Friday 19 August, 4.00 pm
A STATE Saturday 20 August, 8.00 pm

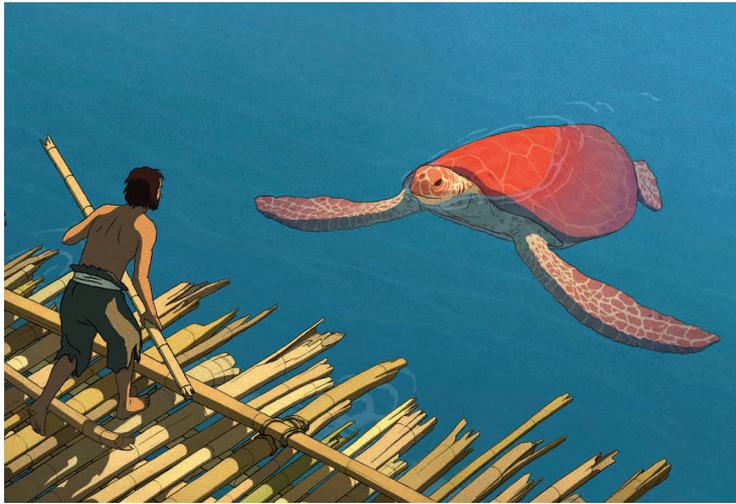
The Red Turtle

Special Presentation

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

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

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



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

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

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

— Peter Debruge, *Variety*



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

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

B STATE Tuesday 16 August, 1.45 pm
A STATE Saturday 20 August, 1.30 pm

Toni Erdmann

Special Presentation

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

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

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



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

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

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

— Jessica Kiang, *The Playlist*



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

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

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THE PANTOGRAPH PUNCH

B STATE Thursday 11 August, 3.15 pm
A STATE Sunday 14 August, 2.45 pm

AOTEAROA

NEW ZEALAND FILMS AT NZIFF ARE
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the paint the professionals use

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

See also *Le Ride* (pg23).

The 5th Eye



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

Producer/Photography: Errol Wright
Editor: Abi King-Jones
Sound: Matt Stutter
Music: David Long
With: Adrian Leason, Peter Murnane, Sam Land, Nicky Hager, Murray Horton, Michael Knowles, Paul Buchanan, Thomas Beagle, Robert Patman, Richard Jackson

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

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

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

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

A STATE Sunday 21 August, 5.45 pm
B STATE Monday 22 August, 1.45 pm

The heART of the Matter



Director: Luit Bieringa
New Zealand 2016
88 mins

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

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

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

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

A STATE Tuesday 16 August, 6.15 pm
B STATE Thursday 18 August, 2.00 pm

New Zealand's Best 2016

75 mins approx. | M horror scenes

For this year's *New Zealand's Best* short film competition, NZIFF programmers Bill Gosden and Michael McDonnell viewed 81 submissions to make a shortlist of 12, from which filmmaker Lee Tamahori selected these six finalists. A jury of three will select the winner of the \$5,000 Madman Entertainment Jury Prize, while a \$3,000 Wallace Friends of the Civic Award will be awarded by donors the Wallace Foundation and Wallace Media Ltd to the film or contributor they deem to merit special recognition. (*The King*, supported by Wallace Media, is not eligible for this prize.) The winner of the audience vote in Auckland and Wellington takes away the Audience Choice Award, consisting of 25 percent of the box office from the main-centre NZIFF screenings. Lee's comments on each film appear in italics.

A STATE Saturday 6 August, 2.00 pm

Spring Jam

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

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

Cradle

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

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



WAIT

Wait

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

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

Shmeat

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

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



SHMEAT



Judgment Tavern

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

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

The King

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

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



JUDGMENT TAVERN

Ngā Whanaunga Māori Pasifika Shorts 2016

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

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A collection of Māori and Pasifika short films curated by Leo Koziol (Ngāti Kahungunu, Ngāti Rakaipaaka), director of the Wairoa Māori Film Festival, with guest co-curator Craig Fasi (Niue), director of the Pollywood Film Festival.

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

The Chief's Speech (to the United Nations)

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

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

The Spectacular Imagination of the Pōhara Brothers

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

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



THE SPECTACULAR IMAGINATION OF THE PŌHARA BROTHERS

Smiths Ave

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

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

The Lost Pearl

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

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



SMITHS AVE

Blackbird

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

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

Stevo

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

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

Ūkaipō Whenua

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

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



BLACKBIRD

A STATE Saturday 13 August, 11.00 am

WORLD

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

The Clan

El Clan



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

With: Guillermo Francella, Peter Lanzani, Lili Popovich, Gastón Cocchiarale, Giselle Motta
Festivals: Venice, Toronto 2015
Best Director, Venice Film Festival 2015
In Spanish with English subtitles
CinemaScope | R13 violence, offensive language, sex scenes

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

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

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

A STATE Friday 5 August, 8.30 pm
B STATE Wednesday 10 August, 4.00 pm

Tanna

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

Screenplay: Bentley Dean, Martin Butler, John Collee in collaboration with the people of Yakel
Music: Antony Partos
Festivals: Venice, London 2015; Rotterdam 2016
Critics' Week Award, Venice Film Festival 2015
In Nauvhal with English subtitles
M violence
facebook.com/TannaMovie

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

to produce a ravishing cinematic expression of traditional culture.

"Dean and Butler spent seven months living with the Yakel, a tribe whose customs and lifestyle have changed little for centuries... Performed with conviction by actors who'd never seen a film or a movie camera before, the picture is a stirring tribute to the power of love and will likely prompt many viewers to shed tears of sadness and tears of joy." — Richard Kuipers, *Variety*

B STATE Tuesday 9 August, 4.00 pm
A STATE Saturday 13 August, 3.15 pm

The Country Doctor

Médecin de campagne

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

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



JAIR SFEZ

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

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

— Edinburgh International Film Festival

Director: Thomas Lilti
France 2016 | 102 mins

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

A STATE Saturday 6 August, 6.15 pm

A STATE Tuesday 9 August, 6.15 pm

Land of Mine

Under sandet

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

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

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

"It might seem hard to find a World



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

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

— Vittoria Scarpa, *Cineuropa*

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

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

B STATE Friday 5 August, 11.15 am

A STATE Tuesday 9 August, 8.30 pm

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The Dancer

La Danseuse

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

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

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



© SHANNA BESSON

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

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

— Bénédicte Prot, *Cineuropa*



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

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

B STATE Monday 15 August, 2.00 pm
A STATE Friday 19 August, 6.15 pm

Francofonia

Aleksandr Sokurov, best known for *Russian Ark*, his historical fantasia shot in the galleries of the Hermitage, moves his cameras now to the Louvre. Produced with the full cooperation of the museum, *Francofonia* evokes the history of the great Paris art museum and its vast collections, from the Renaissance to the present day. Mythic and historic figures wander the halls, not least Napoleon, whose plundering of the Middle East ironically preserved many great works of art from destruction in subsequent wars. Alert to the vexed role of Western museums in the ebb and flow of conquest and civilisation, Sokurov pays close attention to the remarkable events at the Louvre during the Nazi occupation. Mixing re-enactment and archive footage, the film focuses on Jacques Jaujard, staunch Deputy Director of the French National Museums, one of the few public servants not to flee his post, and the rapport he cultivated with Count Wolff-Metternich, appointed by Hitler to commandeer France's prized art collection.

"The narrative center is occupied by Sokurov himself, whose nocturnal ruminations about the connections between war and peace, art collections



MUSIC BOX FILMS

and conquest, Western and Eastern Europe fill the soundtrack and provide plenty of food for thought... Sokurov has an alert mind and can be a commendably cantankerous polemicist whose opinions and convictions merit close scrutiny." — Olaf Möller, *Film Comment*

"*Francofonia* is a fascinating essay and meditation on art, history and humanity's idea of itself." — Peter Bradshaw, *The Guardian*

"It's a truly bracing, provocative movie, and of course, as is always true with Sokurov, it's a visual feast."

— Glenn Kenny, *RogerEbert.com*

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

Producers: Pierre-Olivier Bardet, Thomas Kufus, Els Vandevorst
Photography: Bruno Delbonnel
Editors: Alexei Jankowski, Hansjörg Weißbrich
Costume designer: Colombe Lauriot Prevost
Music: Murat Kabardokov
With: Louis-Do de Lencquesaing, Benjamin Utzerath, Vincent Nemeth, Johanna Korthals Altes
Festivals: Venice, Toronto, San Sebastián, Vancouver, London 2015
In French, Russian and German, with English subtitles
M adult themes

B STATE Monday 15 August, 4.15 pm
A STATE Sunday 21 August, 11.00 am

The Innocents

Les innocentes

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

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



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

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

— Monica Castillo, *RogerEbert.com*

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

— Justin Chang, *Variety*

Director: Anne Fontaine

France/Poland 2016 | 116 mins

Producers: Eric Altmayer, Nicolas Altmayer
Screenplay: Sabrina B. Karine, Alice Vial, Anne Fontaine, Pascal Bonitzer, Philippe Maynial
Photography: Caroline Champetier

Editor: Annette Duterre

Music: Grégoire Hetzel

With: Lou de Laâge, Agata Buzek, Agata Kulesza, Vincent Macaigne, Joanna Kulig, Eliza Rycembel, Anna Prochniak, Katarzyna Dabrowska, Helena Szejka, Dorota Kuduk

Festivals: Sundance, San Francisco 2016

In French, Polish and Russian, with English subtitles
M sexual violence, suicide, content that may disturb

B STATE Wednesday 10 August, 11.30 am

A STATE Thursday 11 August, 6.15 pm

Sunday
CINEMA

COMING SOON

BEING JOHN MALKOVICH (USA) | THE TRIP (UK) | AMAL (HINDI)

TWO DAYS, ONE NIGHT (FRENCH) | A ROYAL AFFAIR (DANISH)

SHORT TERM 12 (USA) | LOCKE (UK) | THE TRIP TO ITALY (UK)

LOVE IS ALL YOU NEED (UK) | FRANK (USA)

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Things to Come

L'avenir

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

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

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



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

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

— Annabel Brady-Brown, *4:3*

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

Producer: Charles Gillibert
Photography: Denis Lenoir
Editor: Marion Monnier
With: Isabelle Huppert, André Marcon, Roman Kolinka, Edith Scob, Sarah Le Picard, Solal Forte, Elise Lhomeau, Lionel Dray, Grégoire Montana-Haroche, Lina Benzerti
Festivals: Berlin 2016
In French and German, with English subtitles
M drug use, offensive language

PRESENTED IN ASSOCIATION WITH



A STATE Friday 5 August, 6.15 pm
B STATE Monday 8 August, 1.45 pm

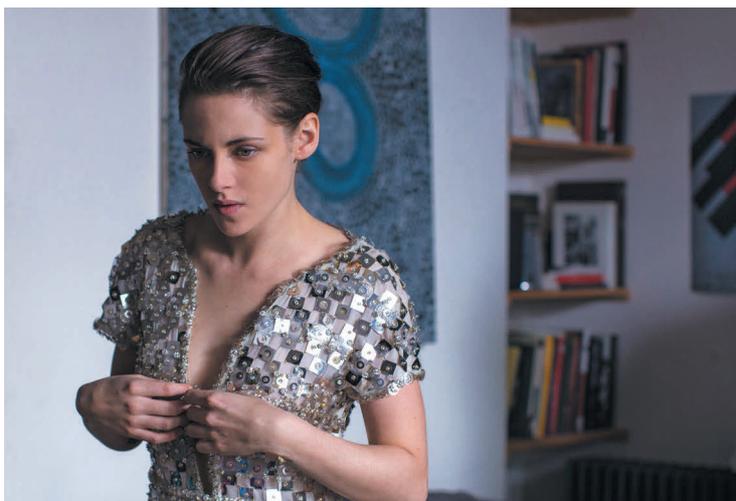
Personal Shopper

Olivier Assayas shared Best Director Award at Cannes this year for his open-ended hybrid of ghost story, thriller and high-end sociological observation. Kristen Stewart stars – in almost every frame – as Maureen, a young American woman in Paris, unimpressed by her fashion-world milieu and haunted by the spirit of her dead twin brother.

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

An haute couture clothes buyer and general dogsbody to an insufferable A-list celebrity, practising medium Maureen is haunted, in all senses, by the recent death of her twin brother. Stalking his former abode at night seeking a final communication, she encounters a spirit or two – but whose? And are they following her, or are the insidiously instructive, anonymous texts that start invading her phone from another amorphous entity?

As Maureen's already fragile composure begins to fray, it's hard to tell if she's plagued more by absence or uncanny presence: even her boss is



barely visible to her, leaving a trail of curt notes and messages in her wake...

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

"Personal Shopper is affecting, singular and a great showcase for Kristen Stewart."

— Josh Cabrita,
We've Got This Covered



Director: Olivier Assayas
France 2016 | 105 mins

Producer: Charles Gillibert
Screenplay: Olivier Assayas, Christelle Meaux
Photography: Yorick Le Saux
Editor: Marion Monnier
With: Kristen Stewart, Lars Eidinger, Sigrid Bouaziz, Anders Danielsen Lie, Ty Olwin, Hammou Graïa, Nora Von Waldstätten, Benjamin Biolay, Audrey Bonnet
Festivals: Cannes (In Competition) 2016
Best Director, Cannes Film Festival 2016
CinemaScope | Censors rating tbc

A STATE Wednesday 17 August, 8.00 pm
B STATE Thursday 18 August, 4.00 pm

The Salesman

Forushande



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

With: Shahab Hosseini, Taraneh Alidoosti, Babak Karimi, Farid Sajjadihosseini, Mina Sadati
Festivals: Cannes (In Competition) 2016
Best Actor and Best Screenplay, Cannes Film Festival 2016
In Farsi with English subtitles
M adult themes

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

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

Beautifully acted by its three

principals... Farhadi's movie is a grave inquiry into the many varieties of male aggression and the moral cost of punishing our enemies... Its title is a deliberate nod to Arthur Miller's *Death of a Salesman*, a local production of which the husband and his wife are both performing in...

The new film's wrenching final moments ably confirm Farhadi's standing as a dramatist of the first rank, an artist whose far-flung domestic dramas can make us feel painfully at home." — Justin Chang, *LA Times*

A STATE Monday 15 August, 8.15 pm
B STATE Wednesday 24 August, 1.45 pm

God Willing

Se Dio vuole



Director: Edoardo Galeone
Italy 2015 | 88 mins

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

In this Italian hit comedy, an atheist cardiac surgeon, Tommaso, has his staunch lack of faith pushed to the limit: his teenaged only son gets God, after falling under the influence of a charismatic young priest. Tommaso is further horrified when his wife and daughter also undergo a renaissance. With a sharp script, agile direction and spot-on performances all round, *God Willing* performs a shrewd balancing act in a famously Catholic country.

It is as dubious about the dogmatism of the hardcore atheist (hello, Richard Dawkins) as it is about the longevity of youthful religious zeal. The bantering bromance that grows between Marco Giallini, in the prize role of Tommaso, and studly Alessandro Gassman, as

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

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

B STATE Thursday 11 August, 1.15 pm
A STATE Sunday 14 August, 6.00 pm



This is Olivia and Verena.

They love to indulge in a glass of wine at the hotel before heading to a film.

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Like Crazy

La pazza gioia

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

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



PAOLO CIRELLI

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

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

— Lisa Nesselson, *Screendaily*



Director: Paolo Virzi

Italy/France 2016 | 116 mins

Producer: Marco Belardi

Screenplay: Francesca Archibugi, Paolo Virzi

Photography: Vladan Radovic

Editor: Cecilia Zanuso

Music: Carlo Virzi

With: Valeria Bruni Tedeschi, Micaela Ramazzotti, Valentina Carnelutti, Tommaso Ragno, Bob Messini, Sergio Albelli, Anna Galiena, Marisa Borini, Marco Messeri

Festivals: Cannes (Directors' Fortnight) 2016

In Italian with English subtitles

CinemaScope | Censors rating tbc

A STATE Thursday 4 August, 6.15 pm

A STATE Sunday 7 August, 3.15 pm

Perfect Strangers

Perfetti sconosciuti



Director: Paolo Genovese

Italy 2016 | 96 mins

Screenplay: Filippo Bologna, Paolo Costella, Paolo Genovese, Paola Mammini, Rolando Ravello

Photography: Fabrizio Lucci

With: Giuseppe Battiston, Anna Foglietta, Marco Giallini

Festivals: Tribeca 2016

Best Film, David di Donatello Awards 2016

In Italian with English subtitles
M offensive language, sexual themes

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

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

B STATE Friday 12 August, 1.45 pm

A STATE Thursday 18 August, 8.15 pm

Suburra

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Director: Stefano Sollima

Italy/France 2015

135 mins

Screenplay: Sandro Petraglia, Stefano Rulli, Giancarlo De Cataldo, Carlo Bonini

Photography: Paolo Carnera

Music: Pasquale Catalano, M83

With: Pierfrancesco Favino, Elio Germano, Claudio Amendola, Alessandro Borghi, Greta Scarano, Giulia Elettra Gorietti, Antonello Fassan, Jean-Hughes Anglade

Festivals: Rotterdam 2016

In Italian with English subtitles
Censors rating tbc

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

rain and it's the evermen struggling beneath that get drenched. It seems the real-life resonances were felt too; *Suburra* proved enough of a sensation in its home country that Netflix immediately commissioned a follow-up television series for 2017. — JF
"*Suburra* is an atmospheric, fast-paced thriller... a vision of Rome as a decadent succubus, a sink of corruption where everything – sex, votes, even the priesthood – can be bought for a price" — Lee Marshall, *Screendaily*

A STATE Saturday 13 August, 8.00 pm

B STATE Tuesday 16 August, 3.30 pm

After the Storm

Umi yori mo mada fukaku

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

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



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

— Bilge Ebiri, *Village Voice*

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

— Robbie Colin, *The Telegraph*



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

Producers: Matsuzaki Kaoru, Yose Akihiko, Taguchi Hijiiri

Music: Hanaregumi

With: Abe Hiroshi, Maki Yoko, Yoshizawa Taiyo, Kiki Kirin

Festivals: Cannes (Un Certain Regard) 2016
In Japanese with English subtitles
M adult themes

A STATE Saturday 6 August, 3.45 pm
B STATE Friday 12 August, 11.15 am

Graduation

Bacalaureat



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

With: Adrian Titieni, Maria Drăguș, Lia Bugnar, Mălina Manovic

Festivals: Cannes (In Competition) 2016

Best Director, Cannes Film Festival 2016

In Romanian with English subtitles
CinemaScope | Censors rating tbc

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

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

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

— Jessica Kiang, *The Playlist*

A STATE Sunday 7 August, 7.45 pm
B STATE Tuesday 9 August, 1.30 pm

Sand Storm

Sufat chol



VERED ADIR



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

Photography: Shai Peleg
With: Lamis Ammar, Ruba Blal-Asfour, Haitham Omari, Khadija Alakel, Jalal Masarwa

Festivals: Sundance, Berlin 2016

Grand Jury Prize (World Dramatic), Sundance Film Festival 2016

In Arabic with English subtitles
CinemaScope | PG adult themes

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

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

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

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

B STATE Tuesday 23 August, 11.15 am
A STATE Wednesday 24 August, 6.15 pm

Truman

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

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

"Cesc Gay's wise, wistful and well-observed film about two friends



enjoying a final reunion in the shadow of impending death, is by turns amusing and affecting – and quite often both at once... *Truman* proceeds along a rambling path at a leisurely tread...

But the passing of time rarely makes itself felt, for director Gay, working from a screenplay he co-wrote with Tomás Aragay, gives his audience such personable traveling companions for this seriocomic journey." — Joe Leydon, *Variety*

"Ricardo Darín and Javier Cámara... offer an acting masterclass in *Truman*, a low key, character driven buddy movie laced with black humour and emotion."

— Clive Botting, *Huffington Post UK*



Director: Cesc Gay
Spain/Argentina 2015 | 109 mins

Producers: Marta Esteban, Diego Dubcovsky

Screenplay: Cesc Gay, Tomás Aragay

Photography: Andreu Rebés

Editor: Pablo Barbieri

Music: Nico Cota, Toti Soler

With: Ricardo Darín, Javier Cámara, Dolores Fonzi, Troilo, Eduard Fernández, Álex Brendemühl, Pedro Casablanc, José Luis Gómez, Javier Gutiérrez, Elvira Mínguez

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

Festivals: Toronto, San Sebastián, London 2015

In Spanish with English subtitles

R16 drug use, sex scenes, offensive language

B STATE Thursday 4 August, 4.00 pm

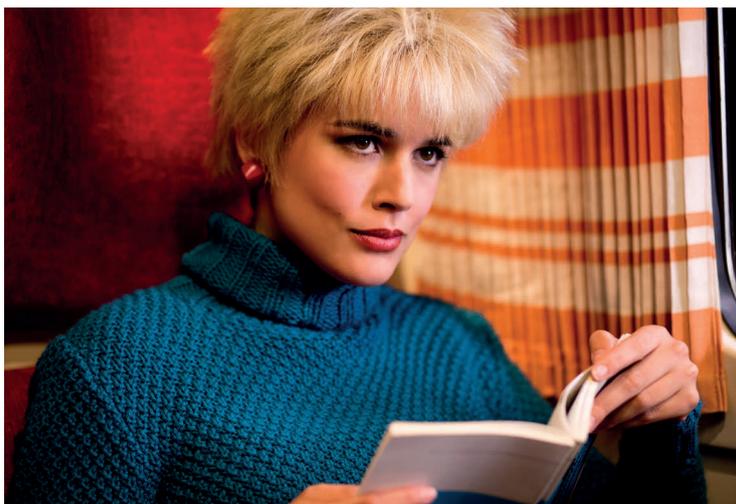
A STATE Sunday 7 August, 5.30 pm

Julieta

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

"When we first see the middle-aged Julieta, played by Emma Suárez, she's dressed head to toe in bright red, and in Almodóvar's impeccably designed, colour-coordinated world, that means something. When we first see her younger self, played by Adriana Ugarte, she's decked out all in bright blue, and the film is a steady cataloguing of how blue became red, of the ways in which the one woman transformed into the other and learned to accept the hurt of the world. (The striking switch from the younger to the older actress actually comes right in the middle of a scene, and it's beautifully, heartbreakingly well done.)

Guilt seems to run Julieta's life, and it infects those around her as well. These women absorb guilt and responsibility for the men around them, often unfairly; they judge themselves for the corrosive, sometimes fatal



decisions their men – husbands, fathers, boyfriends – wind up making. But like many Almodóvar films, the story bends toward unity and common ground." — Bilge Ebiri, *Village Voice*

"His manipulation of time frames, his sly infusions of comedy and his flawless direction of his actors – all merge together with the dexterity of an artist who doesn't need to wow us to earn our love." — Justin Chang, *LA Times*

"Julieta is a guilt-soaked pleasure... it's like an unexpectedly dry martini in a dazzling Z-stem glass."

— Tim Robey, *The Telegraph*



Director: Pedro Almodóvar
Spain 2016 | 96 mins

Producer: Esther García

Screenplay: Pedro Almodóvar.

Based on the short stories 'Chance', 'Soon' and 'Silence' by Alice Munro

Photography: Jean-Claude Larrieu

Editor: José Salcedo

Music: Alberto Iglesias

With: Emma Suárez, Adriana Ugarte, Daniel Grao, Darío Grandinetti, Inma Cuesta, Rossy de Palma

Festivals: Cannes (In Competition) 2016

In Spanish with English subtitles

Censors rating tbc

A STATE Tuesday 16 August, 8.15 pm

B STATE Friday 19 August, 2.00 pm

Sunset Song

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

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

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



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

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

— Gavin Smith, *Film Comment*

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

— Ian Freer, *Empire*

Director: Terence Davies
UK/Luxembourg 2015 | 135 mins

Producers: Roy Boulter, Sol Papadopoulos, Nicolas Steil

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

Photography: Michael McDonough

Editor: David Charap

Music: Gast Waltzing

With: Agnès Deyn, Peter Mullan, Kevin Guthrie

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

B STATE Wednesday 17 August, 11.15 am
A STATE Sunday 21 August, 3.00 pm

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High-Rise

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MAGNOLIA PICTURES

Director: Ben Wheatley
UK 2015 | 119 mins

Producer: Jeremy Thomas

Screenplay: Amy Jump

Based on the novel by J.G. Ballard

Photography: Laurie Rose

Music: Clint Mansell

With: Tom Hiddleston, Jeremy

Irons, Sienna Miller, Luke Evans,

Elisabeth Moss, James Purefoy,

Keeley Hawes, Peter Ferdinando

Festivals: Toronto, San Sebastián,

Fantastic Fest, London 2015;

Tribeca, San Francisco 2016

CinemaScope | R16 violence, drug

use, sexual material, offensive

language, content that may disturb

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

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

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

A STATE Saturday 6 August, 8.30 pm
B STATE Friday 12 August, 3.45 pm

Captain Fantastic

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

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

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



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

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

— Dan Mecca, *The Film Stage*



Director/Screenplay: Matt Ross
USA 2016 | 119 mins

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

Photography: Stéphane Fontaine

Editor: Joseph Krings

Music: Alex Somers

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

Festivals: Sundance,

Cannes (Un Certain Regard) 2016

Best Director (Un Certain Regard),

Cannes Film Festival 2016

CinemaScope | Censors rating tbc

B STATE Thursday 4 August, 1.30 pm
A STATE Friday 12 August, 6.15 pm

Everybody Wants Some!!

"Can there be any doubt by now that Richard Linklater is America's most relaxed and quietly ambitious filmmaker? After all but reinventing the coming-of-age movie with his 12-years-in-the-making *Boyhood*... the director now serves up a deceptively simple comedy.

Everybody Wants Some!! is about nothing more (or less) than the weekend shenanigans that transpire on a Texas college campus in August 1980. The school's rowdy baseball team returns, welcoming freshman pitcher Jake (Blake Jenner, a clear-eyed find) with the kind of genial hazing – 'fuck-with-ery', the newbie calls it – that brings to mind Linklater's *Dazed and Confused* (NZIFF94). Bongs will be lit. Pink Floyd will be discussed.

But amid the squad's constant game playing (and knuckle flicking and disco dancing and co-ed hunting), Linklater embarks on yet another subtle narrative experiment, this one clothed in the tube socks and the deliriously perfect pop songs of the era... After incorporating so much bro-centric bickering, Linklater widens out to include the drama students and one special thespian (Zoey Deutch) who, on her lonesome, sends the movie into *Boyhood*'s euphoric zone of incipient



adulthood. It's Linklater in a nostalgic mood – but also his most deeply felt piece of growing up." — Joshua Rothkopf, *Time Out*

"It's hard to imagine another filmmaker who could invest the lives of straight, middle-class, norm-y, aggressively bro-y, immaculately groomed college sports jocks with a sense of vital anarchy and resounding humanity." — John Semley, *Globe & Mail*

"It's an effortless cult classic, delivered by a master of the form."

— David Sims, *The Atlantic*

Director/Screenplay: Richard Linklater
USA 2016 | 117 mins

Producers: Megan Ellison, Ginger Sledge, Richard Linklater

Photography: Shane F. Kelly

Editor: Sandra Adair

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

Festivals: SXSW 2016

R16 drug use, sexual references, offensive language
everybodywantsomemovie.com

B STATE Friday 5 August, 4.00 pm
A STATE Thursday 11 August, 8.30 pm

Midnight Special

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

— Jason Bailey, *Flavorwire*

"Built around a performance of formidable gravitas from Michael Shannon... *Midnight Special* confirms Nichols' uncommon knack for breathing dramatic integrity and emotional depth into genre material. The film also benefits from the formal elegance of its two-act structure, the



first part unfolding mainly in the secrecy of night, and the second in the glaring vulnerability of daylight... In all departments, from script to performances to technical execution, Nichols' film is a rare throwback to mesmerizing sci-fi for grownups."

— David Rooney, *Hollywood Reporter*

"A rivetingly smart and level-headed piece of adventure storytelling, executed with expert tautness."

— Jonathan Romney, *Film Comment*

Director/Screenplay: Jeff Nichols
USA 2016 | 112 mins

Producers: Sarah Green, Brian Kavanaugh-Jones

Photography: Adam Stone

Editor: Julie Monroe

Music: David Wingo

With: Michael Shannon, Joel Edgerton, Kirsten Dunst, Adam Driver, Jaeden Lieberher, Sam Shepard

Festivals: Berlin, SXSW 2016

CinemaScope | M science fiction themes, violence
midnightspecialmovie.com

"Darkly addictive and super-mysterious... Jeff Nichols's sci-fi chase movie mixes super-powers, religion and an offbeat cast to dazzling, Spielbergian effect."

— Tim Robey, *The Telegraph*

B STATE Wednesday 17 August, 4.00 pm

A STATE Friday 19 August, 8.30 pm

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Little Men



ERIC MCNATT

Director: Ira Sachs
USA 2016 | 86 mins

Screenplay: Ira Sachs, Mauricio Zacharias

Photography: Óscar Durán

Editors: Mollie Goldstein, Affonso Gonçalves

Music: Dickon Hinchliffe

With: Greg Kinnear, Jennifer Ehle, Paulina García, Michael Barbieri, Theo Taplitz

With: Greg Kinnear, Jennifer Ehle, Paulina García, Michael Barbieri, Theo Taplitz

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With: Greg Kinnear, Jennifer Ehle, Paulina García, Michael Barbieri, Theo Taplitz

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

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

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

B STATE Monday 22 August, 4.30 pm

A STATE Tuesday 23 August, 6.15 pm

The Eagle Huntress

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

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



ASHER SVIDENSKY

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

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

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

— Dustin Jansick, *WayTooIndie*

Director: Otto Bell
USA 2016 | 87 mins

Producers: Stacey Reiss, Sharon Chang
Executive producers: Morgan Spurlock, Daisy Ridley
Photography: Simon Niblett
Editor: Pierre Takal
Music: Sia
With: Aisholpan Nurgai, Nurgai Rys, Alma Dalaykhan
Festivals: Sundance 2016
Recommended for ages 12+
In English and Kazakh, with English subtitles
theeaglehuntress.com

PROUDLY PRESENTED IN ASSOCIATION WITH



A STATE Sunday 21 August, 1.00 pm

Animation for Kids 8+

PROUDLY
PRESENTED IN
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SPRING JAM

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

68 mins approx.
PG violence, scary scenes

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

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

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

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

B STATE Sunday 14 August, 11.15 am

Long Way North

Tout en haut du monde

PROUDLY
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Director: Rémi Chayé
France/Denmark 2015
82 mins

Voices: Chloé Dunn, Vivienne Vermes, Peter Hudson, Antony Hickling, Tom Perkins
Recommended for ages 9+
Festivals: Anney, Toronto 2015
Audience Award, Anney International Animation Festival 2015
CinemaScope | PG violence
longwaynorththemovie.com

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

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

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

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

— Mike Hale, *NY Times*

A STATE Sunday 7 August, 11.00 am

FRAMING REALITY

The profusion of excellent documentaries submitted to us is staggering. We try to steer a course that favours formal sophistication and complexity, while allowing ourselves on occasion to fall for the most forthright advocacy and appeals to the heartstrings. Documentaries have always shared the spotlight with dramatic features at NZIFF. You will find more fine examples filling the Aotearoa section of the programme and in *For All Ages* and *Portrait of an Artist*. In other words, documentaries are everywhere at NZIFF.

Chasing Asylum



Director/Producer:
Eva Orner
Australia 2016 | 96 mins

Photography: Tim Deagle, Martin Johnson, Michael Downey, Khadim Dai, Corey Baudinette
Editor: Annabelle Johnson
Music: Cornel Wilczek
In English, Dari, Farsi and Arabic, with English subtitles
M content may disturb
chasingasylum.com.au

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

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

B STATE Wednesday 10 August, 2.00 pm
A STATE Sunday 14 August, 12.45 pm

Free to Run



SALMINI SPORTFILM LLC

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

Producers: Jean-Marc Fröhle, Fabrice Estève, Marie Besson
Photography/Editor: Thomas Queille
Music: Kevin Queille, Polar
With: Bobbi Gibb, Kathrine Switzer, Noël Tamini, Fred Lebow, Steve Prefontaine, Franck Shorter
In French and English, with English subtitles

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

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

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

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

A STATE Tuesday 23 August, 8.00 pm

Another Country

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

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

Anchored by an acute sense of



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

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

— David Gulpilil

Director: Molly Reynolds
Australia 2015 | 75 mins

Producers: Peter Djigirr, Rolf de Heer, Molly Reynolds
Screenplay: David Gulpilil, Rolf de Heer, Molly Reynolds
Photography: Matt Nettheim
Editor: Tania Nehme
Narrator: David Gulpilil
Festivals: Melbourne 2015; Hot Docs 2016
In English and Yolngu, with English subtitles
CinemaScope

A STATE Monday 8 August, 6.15 pm

Le Ride

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

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

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

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



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

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

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

— Phil Keoghan

Director: Phil Keoghan
New Zealand/Australia/USA/France 2016 | 90 mins

Producer: Louise Keoghan
Screenplay: Phil Keoghan, Louise Keoghan
Photography: Scott Shelley
Editor: Jess Bushyhead
Narrator: Hewitt Humphrey
With: Phil Keoghan, John Keoghan, Ben Cornell, Greg Peart

A STATE Thursday 4 August, 8.30 pm
A STATE Monday 8 August, 8.00 pm

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Life, Animated

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

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

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



TOM BERGMANN

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

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

— Gabor Petic, Hot Docs



Director: Roger Ross Williams
USA 2016 | 91 mins

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

Photography: Tom Bergmann

Editor: David Teague

Music: Dylan Stark, T. Griffin

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

Festivals: Sundance, San Francisco, Hot Docs 2016

Directing Award (US Documentary), Sundance Film Festival 2016

lifeanimateddoc.com

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B STATE Wednesday 17 August, 2.00 pm

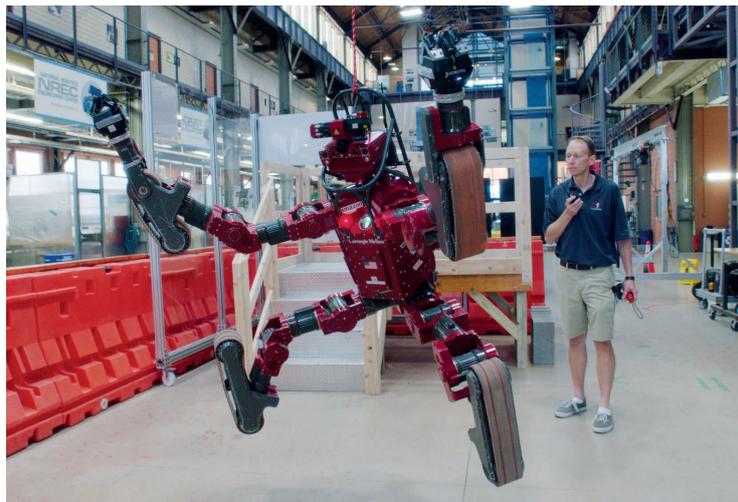
A STATE Thursday 18 August, 6.15 pm

Lo and Behold: Reveries of the Connected World

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

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

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



his interviewees, many of whom may be more accustomed to speaking in Ted Talk slogans. His abiding fascination: whether 'the internet can dream of itself'. — Toby Manhire

"The virtual future may be now, but *Lo and Behold*, with its stimulating volley of insights and ideas, always feels persistently, defiantly human."

— Justin Chang, *Variety*

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

— Eric Kohn, *Indiewire*

Director/Screenplay: Werner Herzog
USA 2016 | 98 mins

Producers: Rupert Maconick, Werner Herzog

Photography: Peter Zeitlinger

Editor: Marco Capalbo

Music: Mark De Gili Antoni, Sebastian Steinberg

With: Robert Kahn, Leonard Kleinrock,

Kevin Mitnick, Elon Musk,

Theodor Holm Nelson, Sebastian Thrun,

Adrien Treuille, Lucianne Walkowicz

Festivals: Sundance, San Francisco, Hot Docs 2016

A STATE Monday 22 August, 8.00 pm

B STATE Wednesday 24 August, 4.15 pm

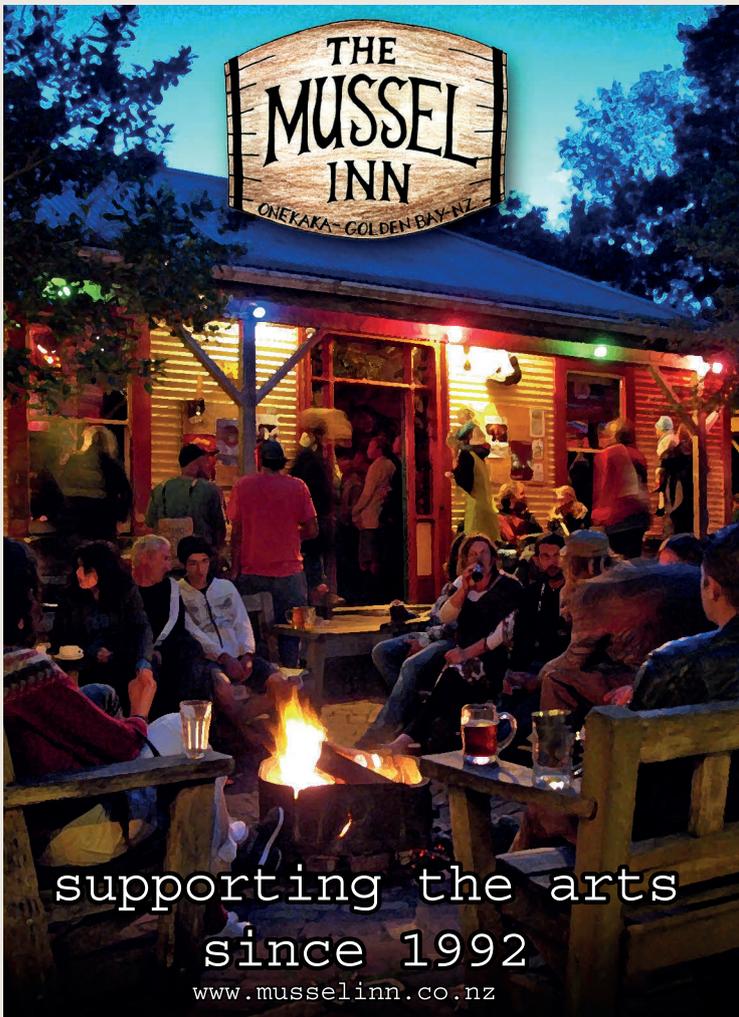
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Zero Days

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

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

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



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

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

— Peter Debruge, *Variety*

Director/Screenplay: Alex Gibney
USA 2016 | 113 mins

Producers: Marc Shmuger, Alex Gibney
Photography: Antonio Rossi, Brett Wiley
Editor: Andy Grieve
Music: Will Bates
With: Eric Chien, Richard A. Clarke, Michael Hayden, Vitaly Kamluk, Eugene Kaspersky, Ralph Langner, Liam O’Murchu, David Sanger, Sergey Ulasen
Festivals: Berlin 2016

B STATE Friday 5 August, 1.30 pm
A STATE Sunday 14 August, 8.00 pm

Notes on Blindness



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

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

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

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

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

A STATE Saturday 20 August, 11.30 am

Tomorrow

Demain



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

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

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

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

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

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

A STATE Wednesday 10 August, 8.15 pm
B STATE Friday 19 August, 11.30 am

PORTRAIT OF AN ARTIST

See also *A Quiet Passion* (p3), *Neruda* (p4).

Ants on a Shrimp: Noma in Tokyo



NOMA IN TOKYO

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

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

A STATE Monday 15 August, 6.15 pm

Director/Screenplay:
Maurice Dekkers
The Netherlands 2016
88 mins

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

Heart of a Dog



Director/Screenplay/
Music: Laurie Anderson
USA/France 2015 | 75 mins
Photography:
Laurie Anderson, Toshiaki Ozawa, Joshua Zucker Pluda
With: Archie, Gatto, Lolabelle, Little Will, Nitro, Etta
Festivals: Venice, Toronto, New York, San Sebastián 2015
Colour and B&W

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

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

A STATE Wednesday 17 August, 6.15 pm

Gimme Danger

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

“What makes this witty, wildly affectionate tribute to the proto-punk band out of Ann Arbor, Michigan, so inclusive... is the even-handed embrace it extends to all the significant Stooges members, surviving and fallen; the film is dedicated to four of the latter... But the real takeaway from *Gimme Danger* (the title comes from a track off The Stooges’ 1973 album, *Raw Power*) is the enduring charge of signature songs like ‘I Wanna Be Your Dog’, ‘No Fun’, ‘TV Eye’ and ‘I Got a Right’. Nobody can dispute Pop’s description of the latter as a track that’s ‘fast as lightning and kicks like a mule’. And Jarmusch employs a welcome economy in his



brisk assessment of the countless bands influenced by The Stooges – The Ramones, Sex Pistols, Sonic Youth, Circle Jerks, Buzzcocks and White Stripes among them.

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

“Like the Stooges and their music, *Gimme Danger* is a little wild, messy, emotional, funny, primitive, and sophisticated in the most unrefined way.”

— Jim Jarmusch



Director: Jim Jarmusch
USA 2016 | 108 mins

Producers: José Ibáñez, Carter Logan, Fernando Sulichin
Photography: Tom Krueger
Editors: Affonso Gonçalves, Adam Kurnitz
Music: The Stooges
With: Iggy Pop, Ron Asheton, Scott Asheton, James Williamson, Steve Mackay, Mike Watt, Kathy Asheton, Danny Fields
Festivals: Cannes (Out of Competition) 2016
Colour and B&W

A STATE Sunday 21 August, 8.30 pm

Miss Sharon Jones!

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

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



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

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

— Peter Debruge, *Variety*

Director: Barbara Kopple
USA 2015 | 95 mins

Producers: Barbara Kopple, David Cassidy
Photography: Gary Griffin, Tony Hardmon, Kyle Kibbe
Editors: Anne Fratto, Jean Tsien
Music: Sharon Jones and The Dap-Kings
With: Sharon Jones, Megan Holken, Austen Holman, Gabe Roth
Festivals: Toronto, Amsterdam Documentary 2015; SXSW, San Francisco 2016

A STATE Saturday 20 August, 6.00 pm
B STATE Tuesday 23 August, 1.30 pm

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Un tango más



Director/Screenplay: German Kral
Argentina 2015 | 85 mins
Photography: Jo Heim, Félix Monti
Music: Luis Borda, Sexteto Mayor, Gerd Baumann
With: María Nieves Rego, Juan Carlos Copes, Pablo Verón, Alejandra Gutty, Juan Malizia, Ayelen Álvarez Miño, Pancho Martínez Pey, Johana Copes
Festivals: Toronto 2015; Berlin 2016
In Spanish with English subtitles
Censors rating tbc

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

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

A STATE Monday 22 August, 6.15 pm
B STATE Wednesday 24 August, 12.00 pm

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



Director: Morgan Neville
USA 2015 | 96 mins
Producers: Morgan Neville, Caitrin Rogers
Photography: Graham Willoughby
Editors: Jason Zeldes, Helen Kearns
Music: Yo-Yo Ma and the Silk Road Ensemble
With: Yo-Yo Ma, Wu Man, Kinan Azmeh, Kayhan Kalhor, Cristina Pato
Festivals: Toronto 2015; Berlin, San Francisco 2016

THE SILK ROAD PROJECT, INC

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

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

between cultures where harmony connects disparity...

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

B STATE Thursday 11 August, 11.15 am
A STATE Saturday 13 August, 1.15 pm



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Vita Activa: The Spirit of Hannah Arendt

The German-Jewish philosopher Hannah Arendt left her indelible imprint on 20th-century thought by coining the concept of the 'banality of evil' when reporting on the 1963 trial of Nazi war criminal Adolph Eichmann. This spirited documentary illuminates that often abused idea and draws a larger picture of Arendt's often conflicted engagement with the defining phenomena of her era – and maybe ours too.

Richly illustrated with historical footage, *Vita Activa* offers an intimate portrait of Arendt's life and work – both deeply informed by the aftermath of World War I, the rise of Nazi Germany and its systematic elimination of European Jews.

"Directed by Israeli documentarian Ada Ushpiz, who has degrees in philosophy and history as well as filmmaking experience, *Vita Activa* closely examines Arendt's 'active life' with the goal of putting us inside her formative experiences, the better to reveal who she was and where her attitudes came from. There are interviews with old friends and academic experts and extensive use of filmed interviews Arendt herself gave, as well as the effective reading of excerpts from her essays and letters by actress Alison



Darcy. Though the talk is smart and constant here, *Vita Activa* also benefits from the director's sharp eye for effective, often rarely seen newsreel and home-movie footage." — Kenneth Turan, *LA Times*

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

"*Vita Activa*, while it will surely satisfy and provoke students of 20th-century intellectual history, feels more urgent than most documentaries of its kind."

— A.O. Scott, *NY Times*

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

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

A STATE Sunday 7 August, 12.45 pm
B STATE Tuesday 16 August, 11.15 am

Wide Open Sky

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

A formidable motivator who inclusively pushes her charges for excellence, Leonard opens up the possibility of creative betterment and self-expression in children who often come from disadvantaged backgrounds. As the film unfolds the swell of their voices gradually builds as the story moves towards a headlining appearance at a music festival. Punctuated by moments of unadorned performance – a boy dances on a tin roof in one – the documentary focuses on individual personalities and not socioeconomic factors, but it makes it clear that there are numerous children whose creative instincts just need a little nurturing. Both Leonard and *Wide Open Sky* refuse to accept stereotypes, and the reward for that is illuminating and joyous." — Craig Mathieson, *The Age*
"A dynamic and enormously appealing combination of passionate artist and



pragmatic producer who has to scrap and scramble to secure financial support from government and private sources, Leonard explains why she's been committed to this task for the past six years. Funding cutbacks have left many schools in isolated areas with little or no capacity to provide music lessons. Music, as Leonard sees it, is about much more than rhythms and melodies." — Richard Kuipers, *Variety*

"This down-to-earth crowdpleaser is a terrific antidote to the razzle-dazzle hype of TV talent shows."

— Richard Kuipers, *Variety*



Director: Lisa Nicol
Australia 2015 | 87 mins

Producers/Screenplay: Lisa Nicol, Anna Craney
Photography: Carolyn Constantine
Editor: Anna Craney
With: Michelle Leonard, Khyran, Opal, Mack, Taylah, Ella, Katelyn, Alice Chance, Dot, Justin, Miss Nora
Festivals: Sydney 2015
Audience Award (Documentary), Sydney Film Festival 2015
wideopenskymovie.com

B STATE Thursday 4 August, 11.30 am
A STATE Saturday 6 August, 12.00 pm



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SCHEDULE

Wednesday 3 August

8.00 pm I, Daniel Blake (100) p2

Thursday 4 August

B 11.30 am Wide Open Sky (87) p31

B 1.30 pm Captain Fantastic (119) p19

B 4.00 pm Truman (109) p17

A 6.15 pm Like Crazy (116) p15

A 8.30 pm Le Ride (90) p23

Friday 5 August

B 11.15 am Land of Mine (101) p9

B 1.30 pm Zero Days (113) p27

B 4.00 pm Everybody Wants Some!! (117) p19

A 6.15 pm Things to Come (101) p13

A 8.30 pm The Clan (110) p8

Saturday 6 August

A 12.00 pm Wide Open Sky (87) p31

A 2.00 pm New Zealand's Best 2016 (75) p7

A 3.45 pm After the Storm (117) p16

A 6.15 pm The Country Doctor (102) p9

A 8.30 pm High-Rise (119) p18

Sunday 7 August

A 11.00 am Long Way North (82) p21

A 12.45 pm Vita Activa: The Spirit of Hannah Arendt (124) p31

A 3.15 pm Like Crazy (116) p15

A 5.30 pm Truman (109) p17

A 7.45 pm Graduation (127) p16

Monday 8 August

B 1.45 pm Things to Come (101) p13

B 4.00 pm Neruda (107) p4

A 6.15 pm Another Country (75) p23

A 8.00 pm Le Ride (90) p23

Tuesday 9 August

B 11.00 am A Quiet Passion (124) p3

B 1.30 pm Graduation (127) p16

B 4.00 pm Tanna (104) p8

A 6.15 pm The Country Doctor (102) p9

A 8.30 pm Land of Mine (101) p9

Wednesday 10 August

B 11.30 am The Innocents (116) p12

B 2.00 pm Chasing Asylum (96) p22

B 4.00 pm The Clan (110) p8

A 6.15 pm I, Daniel Blake (100) p2

A 8.15 pm Tomorrow (119) p27

Thursday 11 August

B 11.15 am The Music of Strangers... (96) p30

B 1.15 pm God Willing (88) p14

B 3.15 pm Toni Erdmann (162) p5

A 6.15 pm The Innocents (116) p12

A 8.30 pm Everybody Wants Some!! (117) p19

Friday 12 August

B 11.15 am After the Storm (117) p16

B 1.45 pm Perfect Strangers (96) p15

B 3.45 pm High-Rise (119) p18

A 6.15 pm Captain Fantastic (119) p19

A 8.45 pm Neruda (107) p4

Saturday 13 August

A 11.00 am Ngā Whanaunga... (89) p7

A 1.15 pm The Music of Strangers... (96) p30

A 3.15 pm Tanna (104) p8

A 5.30 pm A Quiet Passion (124) p3

A 8.00 pm Suburra (135) p15

Sunday 14 August

A 11.15 am Animation for Kids 8+ (68) p21

A 12.45 pm Chasing Asylum (96) p22

A 2.45 pm Toni Erdmann (162) p5

A 6.00 pm God Willing (88) p14

A 8.00 pm Zero Days (113) p27

Monday 15 August

B 2.00 pm The Dancer (108) p11

B 4.15 pm Francofonia (87) p11

A 6.15 pm Ants on a Shrimp: Noma in Tokyo (88) p28

A 8.15 pm The Salesman (125) p14

Tuesday 16 August

B 11.15 am Vita Activa: The Spirit of Hannah Arendt (124) p31

B 1.45 pm The Red Turtle (80) p5

B 3.30 pm Suburra (135) p15

A 6.15 pm The heART of the Matter (88) p6

A 8.15 pm Julieta (96) p17

Wednesday 17 August

B 11.15 am Sunset Song (135) p18

B 2.00 pm Life, Animated (91) p25

B 4.00 pm Midnight Special (112) p20

A 6.15 pm Heart of a Dog (75) p28

A 8.00 pm Personal Shopper (105) p13

Thursday 18 August

B 11.15 am Aquarius (140) p3

B 2.00 pm The heART of the Matter (88) p6

B 4.00 pm Personal Shopper (105) p13

A 6.15 pm Life, Animated (91) p25

A 8.15 pm Perfect Strangers (96) p15

Friday 19 August

B 11.30 am Tomorrow (119) p27

B 2.00 pm Julieta (96) p17

B 4.00 pm Paterson (113) p4

A 6.15 pm The Dancer (108) p11

A 8.30 pm Midnight Special (112) p20

Saturday 20 August

A 11.30 am Notes on Blindness (90) p27

A 1.30 pm The Red Turtle (80) p5

A 3.15 pm Aquarius (140) p3

A 6.00 pm Miss Sharon Jones! (95) p29

A 8.00 pm Paterson (113) p4

Sunday 21 August

A 11.00 am Francofonia (87) p11

A 1.00 pm The Eagle Huntress (87) p21

A 3.00 pm Sunset Song (135) p18

A 5.45 pm The 5th Eye (112) p6

A 8.30 pm Gimme Danger (108) p29

Monday 22 August

B 1.45 pm The 5th Eye (112) p6

B 4.30 pm Little Men (86) p20

A 6.15 pm Our Last Tango (85) p30

A 8.00 pm Lo and Behold... (98) p25

Tuesday 23 August

B 11.15 am Sand Storm (87) p16

B 1.30 pm Miss Sharon Jones! (95) p29

B 3.30 pm Elle (130) p2

A 6.15 pm Little Men (86) p20

A 8.00 pm Free to Run (99) p22

Wednesday 24 August

B 12.00 pm Our Last Tango (85) p30

B 1.45 pm The Salesman (125) p14

B 4.15 pm Lo and Behold... (98) p25

A 6.15 pm Sand Storm (87) p16

A 8.00 pm Elle (130) p2

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