

ting service fees At the time of printing some films had not Internet booking fee \$1.00 per ticket (max. \$4.00 per transaction) been classified. Until they receive a censor **EMBASSY THEATRE** rating, they are considered R18 and can only Available for purchase directly from the cinema box office and be purchased by and for people aged 18 and uxe.co.nz website and at the venues as soon as they \$17.50 come to hand. Children's tickets are available Students / Film Society / Industry Guilds Senior Citizens / Children Ticketing service fees Internet booking fee \$1.00 per ticket (max. \$4.00 per transaction) M - Unrestricted. Recommended more suitable N THE WEB www.nzff.co.nz/autumn-events **RP13** – Restricted to persons 13 years and Register on the website for news updates and the chance to win movie over, unless they are accompanied by a parent tickets and other great prizes. The site also features more extensive information about NZIFF Autumn Events programmes **RP16** – Restricted to persons 16 years and over, unless they are accompanied by a parent FACEBOOK: www.facebook.com/nzfilmfestival Become a friend, watch trailers and take part in competitions R13 - Restricted to persons 13 years and over and discussions. R16 - Restricted to persons 16 years and over TWITTER: www.twitter.com/nzff Keep up-to-date with our Twitter feed R18 - Restricted to persons 18 years and over YOUTUBE: www.youtube.com/nzintfilmfestival Watch trailers, interviews and much more. New Zealand International Film Festival 2013 Wellington July 26 - August 11

Programmes live from 7.00 pm June 27

Students / Film Society / Industry Guilds \$13.50 Senior Citizens \$11.00 \$10.00 Children Screenings before 5pm weekdays Adults \$13.50 Students / Film Society / Industry Guilds \$12.50 Senior Citizens / Children \$10.00 \$15.50 \$12.50

Autumn Events. **PARAMOUNT CINEMAS** Available for purchase directly from the cinema box office and www.paramount.co.nz

\$15.50

Screenings after 5pm weekdays, all weekends and public holidays

redeemable for these screenings are those specifically issued for NZIFF

UYING TICKETS Bookings are now open for all screenings at the applicable venue. Each venue handles tickets only for the Autumn Events they are hosting. Individual venue details are listed below. The only complimentary passes

The surprising strategies of two master manipulators of photographic realism are ARTICIA STRIFTS AT WORK

Adults

revealed in these candid, closely observed accounts of their working practices.



INFO

Paramount Cinemas, 25 Courtenay Place

Embassy Theatre, 10 Kent Tce, (Embassy)

Please note that where foreign language

films are indicated as subtitled, this is not

only for films classified G, PG & M.

 ${\bf G}$ – Suitable for general audiences

younger viewer

or quardian

or quardian

PG - Parental guidance recommended for

for mature audiences 16 years and over

the same as full captioning for the hearing

(Paramount), Ph 384 4080

Ph 384 7657

impaired.

Brief Encounters **Gregory Crewdson:**

Patterson, Nancy Kennedy | Music: Dana Kaproff | With: Gregory Crewdson, Russell Banks, Rick Moody, Laurie Simmons, Melissa Haris, Director/ Producer/ Photography: Ben Shapiro | Editors: Tom OSA | 2012 | 78 minutes | HD

Sichard Sands | Festivals: SXSW 2012

nwot-llems to seviterien pninnuts are sepemi elece of the medium. His meticulously composed, largethe most gorgeously haunting pictures in the history filmmaker, Gregory Crewdson has created some of a to eye ent htiw rendergotond bemisloos nA"

".savlasment sapami ant sa pnizinamsam sa s'ti Encounters beautifully bares the artist's process-and with unprecedented access, Gregory Crewdson: Brief and Yo La Tengo album art. Shot over a decade sbe *vabaU taa? xi2* aldetimini sid pnibuloni—aqeosbnal imagery has also infiltrated the pop culture Lynch, Edward Hopper and Diane Arbus. Crewdson's fantasies as the worlds of Alfred Hitchcock, David takes inspiration as much from his own dreams and that rival many feature film productions, Crewdson frame. While the photographs are staged with crews Alpnis a otni bazillatzyra zeqaszeivom-efil nasiremA

eitgeist Films

mq 21.0 ,InqA £2 ysbaul mq 21.2 ,linqA 01 ysbin7 Paramount



OH | sətunim 06 | 2102 | bushstiw2

vith English subtitles | Festivals: Amsterdam Documentary 2012 Carlos Klein, René Vargas | In English, Spanish, Russian and Cerm Almada, Martin Klingeberg, Carlos Klein | With: Victor Kossakovsky, Director/Photography: Carlos Klein | Producer: Vadim Jendreyko | Editors: Carlos Klein, Beatrice Babin, Vadim Jendreyko | Music: Daniel Editors: Carlos Klein, Beatrice Babin, Vadim Jendreyko | Music: Daniel

provocation and debate to constitute a masterclass. good epic ¡Vivan las Antipodas! packs enough revelation, candid, funny picture of Kossakovsky at work on his feelwasteland of promotional puffery and DVD extras, this in a very individual way. A "making of" that soars over the celebrates the world's splendour, variety and contradiction: Russian documentary maven Viktor Kossakovsky

embracing project. Klein observes the maestro's highly -blrow , subitidma sind no anitina on his ambitious, worldhe persuaded him to let him accompany his crew to Klein had admired and befriended Kossakovsky before Chilean filmmaker and self-described art-junkie Carlos

meanwhile keeps a close eye on his biographer, critiquing the meticulous realisations of his vision. The maestro emotional and intuitive responses to his material-and

quietly wondrous ¡Vivan... – Bill Cosden be eliminated henceforth from all references to the will have purists demanding that the word documentary objective, and championing a degree of artfulness that Vitrow no anes a sa mailan priving verting

mursday 25 April, 6.15 pm mq 21.4 ,linqA 52 ysbssu faramount

mq 00.8 ,lingA 72 yebrute

Alidoosti), a young bride-to-be working for a cleaning agency,

lighting firecrackers—and metaphorical : when Rouhi (Iaranen

"The titular fireworks are literal-the story takes place

Tasiri, Sahar Dolatshahi | In Farsi with English subtitles | Censors rating thc

Fahadi, Mani Haghighi | **Photography**: Hossein Lafarian | **Edito**r: Hayedeh Safiyari | **Musi**c: Peyman Yazdanian | **With**: Hedieh Tehrani, Taraneh Alidoosi

Iran | 2006 | 104 minutes | 35mm Director: Asghar Farhadi | Producer: Jamal Sadatian | Screenplay: Asghar

sentially medieval, Farhadi draws attention to those se stnetidenni s'vrance the country's inhabitants as

nimportant one, politically speaking: after a run of

"Farhadi is a scorchingly good director. He's also

Farabi Cinema Foundation (Tehran) for all their assistance.

it's his most elegantly cinematic work, amply warranting

until now. About Elly has some Rialto Channel dates, but

Although widely acclaimed at key international festivals

our big screen outing. Our thanks to ACMI (Melbourne) and

these earlier films have proven stubbornly unavailable to us

SCHEDULE

Embassy Theatre

Paramount

Thursday April 18

The World Before Her

The Queen of Versailles

Friday April 19

The World Before Her

Bill Cosder

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as Iranians celebrate New Year by spring-cleaning and

Judrew, Iime Uut London

0002 0016201 (164 :216V128



1.00 pm

6.15 pm

1.15 pm

(Paramount)

(Paramount)

(Paramount)

2.00 pm	(Embassy)
4.00 pm	(Paramount)
6.00 pm	(Paramount)
8.15 pm	(Paramount)
3.45 pm	(Paramount)
8.15 pm	(Paramount)
	4.00 pm 6.00 pm 8.15 pm 3.45 pm

rean 2003 95 minutes 35mm freetor K5pts fehadi Producer itaj Taghipoor Screenplay: Asghar Fathadi, Ulireza Bazafzhan, Mohammad Reza Fazeli Photography: Hassan Karimi Gathor: Seeed Shahsavari Music: Hamid Reza Sadri With: Fasamar Charbian, Gutor F Khodaparat, Baran Kosari In Farsi with English subtitles Censors 'ousef Khodaparat, Baran Kosari In Farsi with English subtitles Censors
<i>კα</i> дγг qαι дµорαι
tsuO əht ni pnionaO
Dancing in the Dust with caution.) We are delighted to present this overdue catch-up.
hosonqqs bluods soidonqoibindO) .mlf wən dəsə diw
the start, his mastery of tension and suspense has grown
hem. An attentive, responsive director of actors from
another are constantly being contested, and ours with

point of view. His characters' assumptions about one

choices to be made-in contemporary Iran, from the

2.00 pm

4.15 pm

6.15 pm

8.00 pm

2.15 pm

4.15 pm

6.15 pm

8.30 pm

6.15 pm

8.15 pm

2.00 pm

4.00 pm

6.00 pm

8.15 pm

1.00 pm

2.30 pm

4.30 pm

6.45 pm

6.15 pm

4.30 pm

2.00 pm

4.30 pm

(Paramount

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(Paramount)

ottfried Lindauer, Mao e Papa (1936-0036-1)

Tuesday April 23

Wednesday April 24

Where the Condors Fly

The Queen of Versailles

Thursday April 25

Saturday April 27

Where the Condors Fly

The Queen of Versailles

reworks Wednesday

Gregory Crewdson

From Up on Poppy Hill

unday April 28

Tuesday April 30

Dancing in the Dust

Bande à part

Pierrot le fou

Saturday May 4

Sunday May 5

Sunday May 12

Lawrence of Arabia

After May

Vivre sa vie

The Deep

Where the Condors Fly

he ABCs of Death

Gregory Crewdso

After May

The Deep

The Deep

After May

Beautiful City

encompassing gaze into the realities of life-and the

settling for a closed-off reading of any character or dramas of personal and social conflict while never the bourgeoisie. His genius lies in untolding intricate margins of the working class to the relative comforts of



Chaiemian, Hooshang Heyhavand, Hossein Farzi-Zadeh | In Farsi with English

where he haphazardly tries to corner a piece of the old debts and provide some restitution to his ex- (for whom finds himself working double shifts to pay off his wedding rumors suggest that her mother is a prostitute. Soon, Nazar and friends to divorce his beloved bride Reyhaneh after ylimet yd beorot pnied razar being insjisdras dtiw sniged

illuminating and directed with unflashy expertise." - Ceoff sebnuof trock – ".gem levitest mlft lenoitentetni their troubled pursuit of truth, love and happiness. Intelligent, sacrifice, Dancing in the Dust placed Farhadi firmly on the concerned; wisely, Farhadi never serves judgement on them in hne evol to elet leviryl ,brited tale of love and Tehran is tempered by genuine compassion for the individuals s'yebot ni sqintanoiteler elemetenenen to truocos and winds up transported to the middle of the desert, repeatedly shifting our point of view.... This compelling, in the back of a van belonging to an elderly snake hunter keeps us guessing as to what exactly is happening and why, he still pines). Then, on the run from a creditor, he hides she's drawn into an explosive domestic conflict... Farhadi

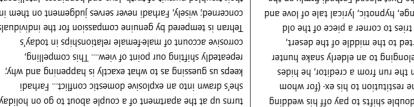
mq 05.8 ,lingA 45 ysbanbeW Paramount

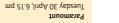


rating tbc | Festivals: Fajr, Moscow, Pusan 2003

"Farhadi's enormously impressive debut feature







ERNST & YOUNG (hp)

artwarming

TE PAPA

Free entr

arts

tnuomsreq Friday 19 April, 7.00 pm

Financial Times

ajr, Tribeca, London 2009

900 | 2009 | 116 minutes | DCP

VIIE JuodA

contrasting psyches-are softer here." – Nigel Andrews,

fo sltsoi trabrom a ntiw baxim sldaf laisos trassebrasni

that glowed with a scary wattage in A Separation-that

wavering between hope and hopelessness.... Here is the

chatter of panic trying to organise itself. The body is bound

to be barely that-roam the beach, bonding in their distress,

A woman disappears, presumed drowned, during a weekend

totalitarian message in the 'simple' fresco of its tragic tale.

flaked or faded, paint that daubs a subtly encrypted anti-

Saber Abar | In Farsi with English subtitles | Censors rating thc | Festivals: Berl

Andrea Bauer | With: Colshifteh Farahani, Taraneh Alidoosti, Shahab Hossein

Director/Screenplay: Asghar Farhadi | Producers: Asghar Farhadi, Mahmoud

แผง

Judger

Razavi | Photography: Hossein Jatanan | Editor: Hayedeh Satanan | Music:

nerila Larei, Mani Haghighi, Yeyman Moadi, Kana Azadivar, Ahmad Mehrantar,

t'nzed tedt tnisq **:tnisq zs dz9rf zs zi v[l3 tuodA**"

trip to the Caspian... Her friends-though soon discovered

to wash up, some say. But is there a body? The virtues

Seen in total, his four previous films provide an has persuasive champions too. , sevnes regret for a separation on a larger canvas, more. The riveting Fireworks Wednesday, which plays out previous film About Elly has just as many fans, probably s'inndradt international distribution. Amongst the women I met his marital drama that won an Oscar and gained widespread gniy hot necessarily A Separation, the electrifying the arguments begin: which is Farhadi's best film? For ghar Farhadi is Iran's preeminent working filmmaker. Then -exhiles yielded consensus about one thing only: As-Festival my conversations with local filmmakers and mlif yist of to teau as a guest of the Fajr Film



pan-re ziba Beautiful City

โลเลกค้า Alidoosti, Babak Ansari, Faramarz Charibian, Ahoo Khe All Loghman | Editor: Shahrzad Pooya | Music: Hamid Reza Sadri | With: Director/Screenplay: Asghar Farhadi | Producer: Iraj Taghipoor | Photography: mm2E | 291unim 101 | 4002 | nsıl

ages a complex gauntlet of legal and emotional red tape, from the dead girl's vengeful father. As Ala and Firoozeh three collaborations with director Farhadi), secure clemency Akbar's sister, Firoozeh (Taraneh Alidoosti, in the first of her qlah of the petty thief Ala (Babak Ansari) offers to help nosing and when he was 16. Meanwhile, outside the prison o reader of the second of the second of the murder of the murder of the second of the "In a juvenile detention facility, 18-year-old Akbar ubtitles | Censors rating thc | Festivals: Fajr, Montreal 2004

sebnuo ttoc2 – ".eorof prinetteds

fo yeld ytilerom eleas-nemut e si enuteet broses s'iberte?

Rooted in spectacular performances by Alidoosti and Ansari

romance skillfully woven into the film's life-or-death narrative.

they find themselves growing unexpectedly close-a tentative

GREAT ABOUT S'TAHW

juke pox. hip sequence where the trio dance the Madison to a café

movie, loaded with the mutual disillusionment of its easily bored. Amongst many things Pierrot is a break-up freedom in the idyllic south of France. Marianne, alas, is ot bead bne vlimer to ditch his family and head to line in the illegal arms trade) who induces advertising the run, Karina is Marianne, the baby-sitter (with a side In Pierrot le fou, a cracked masterpiece of romance on

can still shake the way we watch movies and thrill to their story that heralded a new epoch in gender relations and an irresistible opportunity to become bound up in a love Superb digital restorations of these three key films provide .mid sblod that it's just the movie of her that holds him. flares of detachment, galled by his enthralment and his amazement, tenderness, bafflement and sudden, abrupt as distant lightning. Codard gazes at her with delight, most transparent, the merest flicker of emotion as vivid is equally transfixing at her most withholding and at her There is no relationship in cinema to touch this. Karina director and star.

l slippery romantic allure. – Bill Gosden all across this film, most notably in the poignant, eternally business. Codard's deeply sceptical love of Hollywood is

qo226m9ni2 | 291unim 011 | 2001 | 92n6r3 Pierrot le fou

Duhamel | Editor: Françoise Collin Photography: Raoul Coutard | Music: Antoine

Paramount May, 4.30 pm 7

Photography: Raoul Coutard | Music: Miche Legrand | Editors: Françoise Collin, Lila GH | W&B | setunim 26 | 4601 | sonsri Bande à part

kshmanan, Agnès Guillemot

Paramount

mq 05.4 , ysM 4 ysbruted

9iV 62 91ViV

Karina.

Photography: Raoul Coutard | Music: Mich Legrand | Editors: Agnès Guillemot, Lila CH | W&8 | setunim E8 | 2601 | eonari

style is all movie bravado, hapless Odile finds they mean

English-language class. Just when you think their gangsta

her aunt and meets two small-time wannabe crooks at

Tarantino named his production company, Karina is Odile,

an actress and ends up on the game (Ia vie in the patois

life of Nana, a provincial beauty who comes to Paris to be

an account in 12 chapters of small, telling incidents in the

si swollot that denies us the view of her tace. What tollows is

camera on his wife, the ineffably remote and touching

sid baniat and se banaqqad tahw pnidotaw yd trata

man exploded the art of cinema in the 60s, you could

acute self-awareness and bad attitude with which one

Anna Karina. If you want to experience the volatile

conflation of emotion and intellect, of joy, pain, lyricism,

Well... for starters, there's the films he made with

Their second film Vivre sa vie opens, famously, with a

sheltered but impulsive, who lives in the suburbs with

In **Bande à part** (Band of Outsiders), for which

of the day. Codard loves to play with words.).

mq 0£.4 ,lingA 85 Yabnu



Eagerly anticipated as the cultural highlight of the winter, The New Zealand International Film Festival now adds lustre to the autumn with this offering of extra events, proudly occupying the space on the calendar previously dedicated to our World Cinema Showcase. We are delighted to work once again with The Paramount, the original and longstanding home of independent cinema (not to mention NZIFF itself) in Wellington; and to present two spectacular classics on the city's most celebrated screen, The Embassy.

🗱 PARAMOUNT 🔀

EMBASSY

Kon-Tiki



Kon-Tiki combines high adventure at sea with a fascinating portrait of one of Norway's national heroes, anthropologist/explorer/filmmaker Thor Heyerdahl. The country's most expensive film ever, boasting breathtaking filming on the oceans, it has been a blockbuster on Scandinavian screens and was one of the five finalists in the Foreign Language category at this year's Oscars. NZIFF is delighted to present the New Zealand premiere screenings.

"Norway's enjoyably supersized Kon-Tiki, follows the real-life adventures of explorer Thor Heyerdahl, who, in 1947, embarked [with a crew of six] on an eccentric mission across the Pacific Ocean, from Peru to Polynesia, on a wooden raft. His goal was to prove that Polynesia had been discovered and settled by ancient Peruvians. and not by Asians, as went the leading scientific belief... The ocean is a central character of Kon-Tiki, occasionally outshining the film's raft-bound human characters, but mostly bolstering their seabound drama to a level of exciting entertainment... The film excels in aquatic special effects. The motley crew faces more than one shark encounter: each sequence is breathtaking, even heartpoundingly visceral." Beth Hanna, Indiewire

rway/UK/Denmark/ Germany | 2012 | 113 minutes CinemaScope/DCP Directors: Joachim Rønning Espen Sandberg Screenplay: Petter Skavlan Photography: Geir Hartly Editors: Perry Eriksen, Martin Stoltz Music: Johan Söderavist With: Pål Sverre Hagen, Anders Baasmo Christiansen, Tobia Santelmann, Gustaf Skarsoår English-language version M violence Festivals: Toronto 2012

Paramount Saturday 20 April, 8.00 pm

The ABCs of Death New Zealand/USA | 2012 | 129 minutes | DCP

Directors: Nacho Vigalondo, Adrián García Bogliano, Ernesto Díaz Espinoza, Marcel Sarmiento, Angela Bettis, Iguchi Noburo, Andrew Traucki, Fhomas Cappelen Malling, Jorge Michel Grau, Yamaguchi Yūdai, Anders Morgenthaler, Timo Tjahjanto, Ti West, Banjong Pisanthankun, Bruno zani, Hélène Cattet, Simon Rumley, Adam Wingard, Simon Barrett, Srdian Spasojevic, Jake West, Lee Hardcastle, Ben Wheatley, Kaare Andrews n Schnepp, Xavier Gens, Jason Eisener, Nishimura Yoshihiro Producers: Ant Timpson, Tim League R18 sadistic violence, drug use, offensive language & sex scenes Festivals: Toronto, Fantastic Fest 2012

Lawrence of Arabia



David Lean's 1962 biopic remains the benchmark in epic action cinema: literate, dynamic and visually stupendous. Premiered at a Special 50th Anniversary screening at Cannes last year, the brand-new digital restoration presents Lean's 1988 Director's Cut as never seen before

"Peter O'Toole made an unforgettable debut in this magnificent epic by David Lean ... O'Toole is T.E. Lawrence, the brilliant and mercurial Arabist and aesthete who as a serving officer in WW1 found himself leading an Arab revolt against the Turks in the British interest, but failed to create the national self-determination he promised his followers... The blackface casting of Alec Guinness looks ill-judged now, especially compared with Omar Sharif's spirited, ingenuous performance, but what red-blooded passion this film has and what formal brilliance... This is a movie with the excitement of a cavalry charge." - Peter Bradshaw. The Guardian

"Sony Pictures' new 50th-anniversary restoration seems fresh and modern, in its political themes and its stunning visual clarity... But the film holds up not only for its historical parallels but also because it's thrilling and, in its present incarnation, it looks breathtaking." - Fred Kaplan, NY Times

Guys and Dolls



Frank Loesser's boisterous, tune-filled adaptation of stories by Prohibition-era

musical, perennially fresh and gloriously free of sentimentality and cant. Big stakes gambler

newspaper man and humourist Damon Runyon is one of the wonders of the Broadway

Sky Masterson (Marlon Brando) pursues no-nonsense Salvation Army Sister Sarah Brown

star Vivian Blaine) presses another gambling man, longstanding fiancé Nathan Detroit

Producer Sam Goldwyn's stellar 1955 adaptation of the Broadway hit was seen as

rashly unconventional in the day. Writer-director Joe Mankiewicz (All About Eve) had never

directed a musical, and Brando and Simmons, though noted for their smouldering chemistry

in Desirée, were hardly noted for their singing voices. Frank Sinatra and Vivian Blaine were

ingenious and highly entertaining concoction these several decades (and countless stage

"A musical fairly glittering with intelligence and invention... Inspired casting lending an

much easier choices for the public to swallow. It was a hit regardless and it remains an

revivals) later. Catch this single giant screen presentation in a spotless digital transfer.

(Frank Sinatra, naturally nonchalant) to name the day.

emotional depth rare in musicals." – Tom Milne, *Time Out*

You knew NZIFF's Incredibly Strange programmer Ant

Don't miss your best ever chance to check out this who's who

Timpson was well-connected? Check out the register

of international renegade talent signed up by Ant and his

Austin partner-in-crime for this late-night extravaganza.

"From Poe to Lovecraft, from King to Barker, from EC

genre has ever offered up have arrived in short form-and

herein lies the appeal and power of the mighty anthology

film. Inspired by the classic 'A-is-for-Apple' children's book

extraordinaire) and Tim League (of Drafthouse Films)

have culled together a woolly bunch of 26 favorite genre

trope, Ant Timpson (New Zealand film archivist/programmer

Comics to Night Gallery, some of the best pieces the horror

of alt-exploitation with a crowd.

(lovely Jean Simmons) for a bet. Meanwhile nightclub chanteuse Miss Adelaide (Broadway

USA | 1955 | 150 minutes

UK/USA | 1962/88/2012 |

Screenplay: Robert Bolt, Michael

lson. Based on the writings of

With: Peter O'Toole, Alec Guinness,

Anthony Quinn, Jack Hawkins, Omar Sharif, Jose Ferrer, Anthony

227 minutes plus In

CinemaScope/DCP

Director: David Lean

Producer: Sam Spiegel

Photography: F.A. Young

Editor: Anne V. Coates

Music: Maurice Jarre

Quayle, Claude Rains

Festivals: Cannes (Classics)

Sunday 5 May, 2.00 pm

PG cert

London 2012

T.E. Lawrence

Director: Joseph L. Mankiewicz Screenplay: Joseph L. Mankiewicz based on the book for the musical play by Jo Swerling and Abe Burrow from a story by Damon Runyon Photography: Harry Stradling Editor: Daniel Mandell Music: Frank Loesser With: Marlon Brando, Jean mmons, Frank Sinatra, Vivia Blaine, Robert Keith, Stubb Kaye, B.S. Pully, Johnny Silve PG cert

Embassy Sunday 21 April, 2.00 pm

– Hot Docs 2012

filmmakers, assigned each of them a letter of the alphabet. and let their twisted minds run wild!

These few insane minutes apiece beautifully range wildly in tone, pacing, and scope, as the diverse assortment of directors includes Ti West (The Innkeepers), Ben Wheatley (Kill List), Nacho Vigalondo (Timecrimes), Adam Wingard & Simon Barrett (You're Next). Jason Eisener (Hobo With a Shotgun), Jon Schnepp (TV's Metalocalypse), and even Marvel comic artist Kaare Andrews. You'll love some, detest others, and likely be offended by at least half of the shorts. leaving The ABCs of Death as one of the most unique and conversation-starting experiences to grace theaters in a long, long while." - Cinefamily

WIDE SCREEN•WIDER WORLD

New feature films from Iceland, Norway, France and Canada provide an enticing taste of NZIFF fare ahead of our annual celebration of the world's latest and best.



From Up on Poppy Hill English version | Kokurikozaka kara

Japan | 2011 | 91 minutes | DCP

Director: Miyazaki Goro | Screenplay: Miyazaki Hayao, Niwa Keiko. Based on the graphic novel by Takahashi Chizuru and Savama Tetsuro | Music: Takebe hi | Voices: Gillian Anderson, Sarah Bolger (Umi), Beau Bridges, Jamie Lee Curtis, Bruce Dern, Christina Hendricks, Ron Howard, Emily Osment, Anton

The latest classic from Studio Ghibli is the tender story of two enterprising children, schoolgirl Umi and her dashing friend Shun. Both are being raised by widowed parents. It's 1963 and Japan has emerged from the long shadow of the war and is preparing to welcome the world to the Olympics. Umi's time is taken up looking after the family boarding house and taking care of others, especially her impossibly silly little sister. Shun is the editor of the school newspaper and he's running a campaign to save the school's funky old clubhouse from developers. Like the best Ghibli films, Poppy Hill is

exquisitely attuned to childish resourcefulness and emotionand does not reserve its many treasures for children alone. For those non Japanese-speakers daunted by the prospect of reading the subtitles to their junior cohorts at last year's NZIFF screenings, we bring you the brand-new English-dubbed version. - Bill Gosden

"Thoroughly uplifting ... A gentle, funny, visually gorgeous story about teenage love and the aftermath of war." - David Larsen, Ten Best Films of 2012, NZ Listener

> Paramount Saturday 20 April, 1.45 pm Sunday 28 April, 2.30 pm



Antiviral

Canada | 2012 | 108 minutes | DCP Director/Screenplay: Brandon Cronenberg | Photography: Karim Hussain | Editor: Matthew Hannam | Music: E.C. Woodley | With: Caleb Landry Jones, Sarah Gadon, Douglas Smith, Malcolm McDowell | Censors rating tbc | Festivals Cannes, Toronto, London 2012

The feature debut of Brandon Cronenberg, son of David, is a clammily forensic foray into satirically loaded body horror, a chilly projection into a near-future metropolis where the viral infections of the stars are copyright-

protected and sold to fans. Celebrity cold sores, anyone? "Antiviral, an eye-widening delve into conceptual science fiction, has the gruesome verve of Cronenberg Sr.'s early work, and morbidity to match. It won't do to shrug it off as a jejune clone of dad's low-budget body-horror pictures (Shivers, Rabid), because there's real muscle in its ideas, a potent kind of satirical despair, and a level of craft you rarely expect from a first-timer... The movie is more thinkpiece than thriller, and the plot sometimes coasts a little, but it has a horrific Orwellian suggestiveness and the coldly arresting style to back it up. Like all the best science fiction, it speaks directly to our age and feels like a hideous warning." - Tim Robey, Daily Telegraph

> Friday 19 April, 9.30 pm Monday 22 April, 3.45 pm



The Deep

Iceland | 2012 | 93 minutes | DCP Directors: Baltasar Kormákur | Photography: Bergsteinn Björgúlfsson Editors: Sverrir Kristiánsson, Elísabet Ronaldsdóttir | Music: Ben Frost Daníel Bjarnason | **With:** Ólafur Darri Ólafsson, Jóhann G. Jóhannsson röstur Leó Gunnarsson, Björn Thors, Stefán Hallur Stefánsson | In Icelandi with English subtitles | M offensive language | Festivals: Toronto 2012

2013 has already been a singular year for peril at sea in the movies, but no other film conveys against-theodds survival with the terrifying conviction achieved by director Baltasar Kormákur in *The Deep*. The improbable true story of a ship-wrecked fisherman who swam for six hours in a stormy, icy (5-6°c) ocean offers a powerful, elemental depiction of an incident that still baffles many commentators. Kormákur (101 Reykjavik, Jar City, The Sea), whose talents have recently been co-opted by Hollywood, is a laconic poet of Icelandic character (liquor ingestion included). He eschews movie heroics to focus on Gudlaugur Fridthórsson's ordeal and his resilient ordinariness. The ordeal was by no means over with his rescue. The unprepossessing, unassuming young fisherman was ill-prepared to become the object of widespread public speculation and intense scientific investigation that ensued. How on earth did his body withstand such conditions? Was he even telling the truth? - Bill Gosden

> Tuesday 23 April, 8.00 pm esday 24 April, 4.15 pm Sunday 28 April, 6.45 pm



After May Après mai, aka Something in the Air

France | 2012 | 122 minutes | DCP Director/Screenplay: Olivier Assayas | Photography: Éric Gautier | Editors: Luc Barnier, Mathilde Van De Moortel | With: Clément Métayer Lola Créton, Félix Armand, Carole Combes | In French, English and Italian, with English subtitles | Censors rating tbc | Festivals: Venice, Toronto, Nev York 2012; Rotterdam 2013 | Best Screenplay, Venice Film Festival 2012

After May (aka Something in the Air) is filmmaker Olivier Assayas's (Summer Hours, Carlos) lyrical and reflective memoir of his own youthful wavering in the aftermath of the student-led protests that convulsed France in May 1968. Love and desire, the search for meaningful work and the fragmentation of radical politics pull him and his circle this way and that, while a less idealistic era of individual self-realisation edges into place.

"An ensemble drama with a pleasingly light touch, it looks back with warmth and candour at the lives of these young people as they confront their beliefs, their loves and their ambitions head-on. So it's a comingof-age story for all time in one sense, but the special ideas and idealism of the early 1970s mean that these characters' horizons are forever expanding and their choices seemingly infinite... It's a captivating and fresh snapshot of a well-documented time." - Dave Calhoun, Time Out London

> Sunday 21 April, 6.00 pm Tuesday 23 April, 2.00 pm Wednesday 24 April, 6.15 pm Saturday 27 April, 8.15 pr

NZIFF \heartsuit Docs

NZIFF has been a champion of documentaries on New Zealand screens for as long as anyone can remember. Last year's programme screened 60. Built on the principle of sharing box office income with filmmakers, we provide one of the few opportunities around for filmmakers to launch their works locally and earn a few

dollars in the process. Which means we're spoiled for choice – and this winter's selection is already looking fabulous. Catch up first with three which, for various reasons, eluded our programmers last winter and turned out to be amongst the most striking (and awarded) documentaries of the year.



The Queen of Versailles

USA | 2012 | 104 minutes | HD Tom Hurwitz | Editor: Victor Livingston | Music: Jeff Bea

"A succulently entertaining movie that invites you to splash around in the dreams and follies of folks so rich they're the one percent of the one percent." - Owen Gleiberman, Entertainment Weekly

"Meet Jackie, former Mrs Florida 1993 and current wife of David Siegel, the self-styled king of a vast timeshare empire. She loves her husband, eight children and shopping. A leggy blond teetering on high heels, Jackie is thrilled to show us her work in progress, the largest single-family home in America, modelled on the palace of Versailles but arguably more lavish... Then the financial crisis of 2008 hit ... but Jackie soldiers on with a bright smile. One wonders what it will take to wake this queen from her American dream."

"Everything about The Queen of Versailles, a documentary both sharply observant and deliciously funny, is jumbo-sized-the riches, the rags, his ego, her breasts, their steroidal pursuit of happiness.... The Queen commands our attention throughout, becoming almost a figurehead of the nation's personality, often ridiculous but always compelling: shallow and shrewd, tough and generous, farcical and fun." - Rick Groen, Globe and Mail

> hursday 18 April, 6.15 pm Wednesday 24 April, 2.15 pm Saturday 27 April, 4.00 pm



The World Before Her

Canada | 2012 | 91 minutes | HD vid Kazala | Music: Ken Myhr | In Hindi and English, with English ribeca Film Festival 2012 | Rest Canadian Documentary Hot Docs 2012

"In Nisha Pahuja's brilliant study of women's choices in modern India, two vastly different movements claim to promote female empowerment. One is the Miss India pageant, the other the women's branch of militant fundamentalist Hinduism. Pahuja got unprecedented access to both. Backstage at the pageant, young women who yearn for stardom go through the paces of objectification; the competition's legs component will blow your mind. But don't assume the Hindu militants are training young women into a life of servility. Yes, eventually, they'll marry and make meals for their husbands. But right now they're learning to use guns and to hate Christians and Muslims. Nor are these young women unsophisticated. When asked if she isn't sacrificing her cultural roots by entering the pageant, one hopeful retorts, 'Do you ask Americans who are doing yoga if they're being Indianized?'... Don't miss it." - Susan G. Cole, Now Magazine

"The World Before Her, winner of top prizes at Hot Docs and the Tribeca Film Festival, comes with a pitch so irresistible that it's almost gimmicky: Indian beauty camp or boot camp? In practice, Nisha Pahuja's documentary turns out to be a thought-provoking film that examines women's limited choices in a patriarchal country reeling from the contradictions of rapid modernization." - Liam Lacey, Globe and Mail



The House I Live In

USA | 2012 | 108 minutes | DigiBeta Cullman, Derek Hallquist | Editor: Paul Frost | Grand Jury

Grand Jury Prize winner for the Best US Documentary at Sundance last year, Eugene Jarecki's The House I Live In is a cogent, condensed study of the 'war on drugs' and its insidious role in the socio-economic break down of America. The analysis is methodical; the evidence grounded in the testimony of offenders and also their antagonists, cops who have seen police work progressively degraded by the incentives attached to easy drug busts.

"Working as a superb investigative journalist, Jarecki demonstrates all the ways that the 'war on drugs' has become futile... but also how it is now an unstoppable industry, with privatized prisons run as economic engines. Jarecki talks to convicts, corrections officers, judges, and-in a fantastic interview-David Simon, creator of The Wire, who argues that the targeting of minorities, fused with mandatory sentencing, has turned the war on drugs into 'a holocaust in slow motion'." – Owen Gleiberman, Entertainment Weekly

"This urgent and formidably smart movie-perhaps the year's most important political documentary-has opened minds and changed laws already." - Tim Robey, Daily Telegraph

Paramount Thursday 18 April, 1.00 pm Friday 19 April, 1.15 pm Saturday 20 April, 6.15 pm