

NZIFF

NEW ZEALAND
INTERNATIONAL
FILM FESTIVAL



HAWKE'S BAY
30 AUGUST – 16 SEPTEMBER 2018

MASTERTON
29 AUGUST – 12 SEPTEMBER 2018

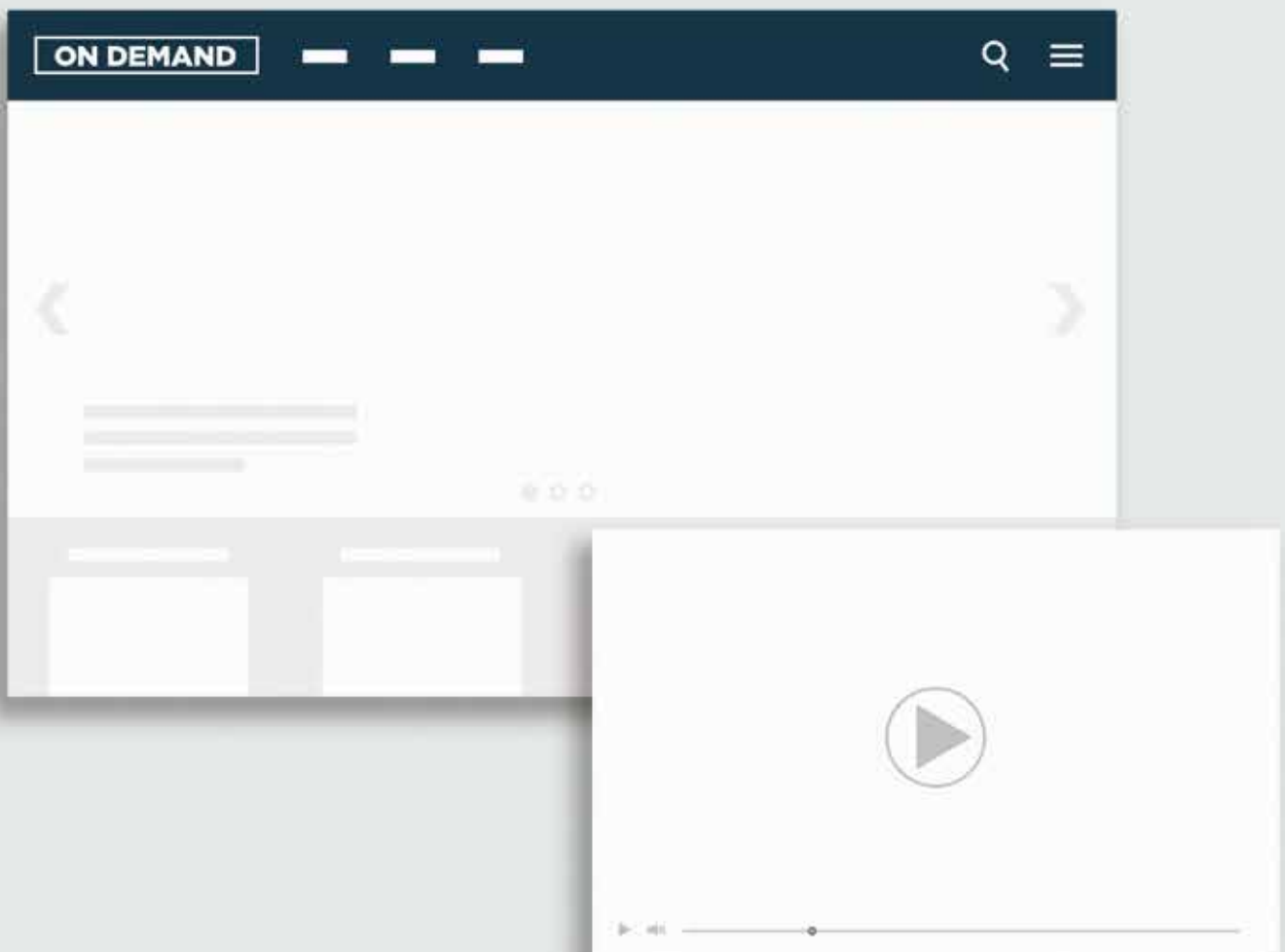
NEW PLYMOUTH
30 AUGUST – 16 SEPTEMBER 2018

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NZIFF 2018

42nd Hawke's Bay
International Film Festival

42nd Masterton
International Film Festival

42nd New Plymouth
International Film Festival

Presented by New Zealand
Film Festival Trust under the distinguished
patronage of Her Excellency
The Right Honourable Dame Patsy Reddy,
Governor-General of New Zealand

MTG CENTURY THEATRE
NAPIER

EVENT CINEMAS
HAVELOCK NORTH

REGENT 3 CINEMAS
MASTERTON

**EVENT CINEMAS & GOVETT-BREWSTER
ART GALLERY/ LEN LYE CENTRE**
NEW PLYMOUTH

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THE NEW ZEALAND FILM FESTIVAL TRUST

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Notes in this brochure are written and compiled by the programmers, Bill Gosden (unsigned), Michael McDonnell (MM), Ant Timpson (AT), Sandra Reid (SR), Nic Marshall (NM) and Malcolm Turner (MT). Judah Finnigan (JF), Tim Wong, Kailey Carruthers, Toby Manhire, Nick Bollinger, Clare Stewart, Chris Tse, Jo Randerson, Rebecca Priestley and Angela Lassig also contributed notes. The brochure was edited, drawing on a wide array of writers we like, by Bill Gosden, 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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WELCOME



We could not be prouder or happier about fronting up, in this winter of 2018, to offer you a programme as invigorating and timely as any we have ever presented. Support for the Festival around the country is legendary. And if you've not joined us before, you have chosen a great year to do so.

NZIFF is an audience-driven event, dependent for almost 90% of its income on box office. We return 25% of that income to filmmakers. The major sponsorship we receive from the New Zealand Film Commission is a gratifying institutional endorsement of that principle.

Some other crucial supporters should also be acknowledged. Resene join us for their fifth year as sponsors of another stimulating strand of films from Aotearoa. Flicks.co.nz, RadiolIVE, nzherald.co.nz and Metro magazine are exactly the media partners an event like ours can work with, engaging directly with the films we present. In 2018 we welcome a new Artistic Development Partner in Creative New Zealand.

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

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Bill Gosden

Bill Gosden
Director

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HAVELOCK NORTH

EVENT CINEMAS

TICKET PRICES

✦ OPENING NIGHT

Opening night with light food and drinks from 5.30 pm; *Leave No Trace* starts at 6.00 pm.

» All tickets \$20.00

A & B CODED SESSIONS

» Full Price \$17.00

» Student/Nurses/Community Services Card Holder* \$14.50

» Senior Citizen (65+) \$12.50

» Child (15 and under) \$11.00

Prices are GST inclusive and in NZD.

Please note: No complimentary passes will be accepted unless marked NZIFF 2018.

* Discount available for counter bookings only on presentation of current relevant ID.

BUYING TICKETS

Advance tickets are available for all sessions. Tickets are available from Event Cinemas during normal opening hours. Phone reservations are available on (06) 877 9016; tickets reserved by phone will have to be collected 30 minutes prior to the film screening.

ONLINE www.eventcinemas.co.nz

A booking fee of \$1.40 per ticket applies.

METHOD OF PAYMENT

Cash/EFTPOS: Accepted for box office bookings.

Visa/Mastercard: Accepted for all bookings.

VENUE INFORMATION

All screenings will be held at Event Cinemas Havelock North, 11 Joll Road, Havelock North.

TICKET OFFICE ENQUIRIES

For further information call Event Cinemas Havelock North, Ph: (06) 877 9016.

WHEELCHAIR ACCESS

Wheelchair access via the carpark lift.

ASSISTIVE LISTENING

Infra-red hearing aides are available.

EXPLORE THE PROGRAMME ONLINE

www.nziff.co.nz

Find out more about the 40+ feature films and short film programmes we've selected for this year's NZIFF, access exclusive trailers and content, and curate your own shortlist and schedule of screenings to watch this winter.

FOLLOW US ON SOCIAL MEDIA

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



www.facebook.com/nzfilmfestival

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



www.twitter.com/nzff

Keep up to date with our Twitter feed.



www.youtube.com/nzintfilmfestival

Watch trailers, interviews and much more.



www.instagram.com/nziff

Take a peek behind the scenes.

NAPIER

MTG CENTURY THEATRE

TICKET PRICES

✦ OPENING NIGHT

Opening night includes complimentary refreshments from 6.00 pm; screening of *Disobedience* starts at 6.30 pm.

» All tickets \$20.00

A & B CODED SESSIONS

» Full Price \$17.00

» Student/Nurses/Community Services Card Holder/Friends of MTG* \$14.50

» Senior Citizen (65+)* \$12.50

» Child (15 and under) \$11.00

Prices are GST inclusive and in NZD.

* Discount available on presentation of current relevant ID.

BUYING TICKETS

Advance tickets are available for all sessions. Tickets can be purchased from MTG during opening hours, daily 9.30am to 5pm and at the Century Theatre Box Office from 30 minutes prior to the screening.

METHOD OF PAYMENT

Cash/EFTPOS/Visa/Mastercard: Accepted for all bookings.

VENUE INFORMATION

All screenings will be held at MTG Century Theatre, 9 Herschell Street, Napier.

Ph: (06) 835 7781.

WHEELCHAIR ACCESS

Wheelchair access via 65 Marine Parade.

ASSISTIVE LISTENING

Hearing loops are available.

GENERAL INFORMATION

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.

PROGRAMME CHANGES

We reluctantly reserve the right to change the schedule by amending dates or replacing films. Any necessary changes will be advertised on our website and at our venues.

PLEASE ARRIVE EARLY

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

MOBILE PHONES

Please ensure mobile phones are switched off before entering the auditorium.

CENSORSHIP CLASSIFICATION

G – Suitable for general audiences

PG – Parental guidance recommended for younger viewers

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

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

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

R13 – Restricted to persons 13 years and over

R16 – Restricted to persons 16 years and over

R18 – Restricted to persons 18 years and over

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

TICKET PRICES

🎬 **OPENING NIGHT** (*Leave No Trace*) & **SPECIAL SCREENING** (*Pick of the Litter*)

The Opening Night (29 August) is a fundraiser in aid of NZ Pacific Studio Artists' Residency Centre at Mt Bruce. Drinks and nibbles from 7.15 pm; film starts at 8.00 pm. Tickets \$20.00 from Regent or phone Masterton (06) 377 1359.

The Special Screening (1 September) is a fundraiser for the Wairarapa Learning Disabilities Association (LDA). Drinks and nibbles at 3.15 pm; film starts at 3.45 pm. Tickets \$20.00 from Regent or from LDA Masterton office (06) 370 8032 or email ldawairarapa@gmail.com

» All tickets \$20.00

A CODED SESSIONS

Sessions starting after 5.00 pm weekdays and all weekend sessions.

» Full Price \$13.00

» Student* \$11.00

» Child (pre-college) \$9.00

B CODED SESSIONS

Sessions starting before 5.00 pm weekdays and others as indicated.

» Full Price \$11.00

» Student* \$11.00

» Child (pre-college) \$9.00

Prices are GST inclusive and in NZD.

* Full-time student concession price available for counter bookings only on presentation of current relevant ID.

BUYING TICKETS

Advance bookings are available for all sessions from the Regent during their normal opening hours. As the Regent doesn't offer allocated seating, we recommend arriving early to your session. The auditorium doors open ten minutes before the session.

TELEPHONE RESERVATIONS (06) 377 5479

Tickets must be picked up at least 15 minutes before the session's start time.

METHOD OF PAYMENT

Cash/EFTPOS: Accepted for box office bookings.

Visa/Mastercard: Accepted for all bookings.

VENUE INFORMATION

All screenings will be held at Regent 3 Cinemas, 230 Queen St, Masterton. Screenings marked • will play upstairs (we regret there is no wheelchair access at the upstairs screenings). All other films will play downstairs.

BOOKING OFFICE ENQUIRIES

For further information call the Regent on (06) 377 5479.

WHEELCHAIR ACCESS

Both downstairs cinemas have wheelchair access.



Film Talks Wairarapa connects local fans with the latest films and filmmakers from around New Zealand. Each Film Talk is facilitated by Jane Ross, a local film advisor, critic and script writer. Come along and learn about the creative aspects of filmmaking, including acting, writing and directing feature films in New Zealand. Film Talks Wairarapa is proud to partner with the NZIFF in 2018 to welcome some homegrown filmmakers at Masterton's Regent 3 Cinemas for the screenings of *Merata: How Mum Decolonised the Screen* (p10) and *Stray* (p11).

Generously supported by Masterton District Creative Communities Scheme 2018.



TICKET PRICES

A & B CODED SESSIONS – EVENT CINEMAS

» Full Price \$16.00

» Student/Nurses* \$13.00

» Child (14 and under)/Senior Citizen (60+)* \$10.50

A CODED SESSIONS – GOVETT-BREWSTER/LEN LYE

Sessions starting after 4.30 pm weekdays and all weekend sessions.

» Full Price \$15.50

» Student/Nurses* \$12.50

» Child (14 and under)/Senior Citizen (60+)* \$10.00

B CODED SESSIONS – GOVETT-BREWSTER/LEN LYE

Sessions starting before 4.30 pm weekdays.

» Full Price \$13.50

» Student/Nurses* \$12.50

» Child (14 and under)/Senior Citizen (60+)* \$10.00

Prices are GST inclusive and in NZD.

Please note: Discount Booklets accepted only at Event Cinemas. Cine Buzz for Seniors discounted prices do not apply to NZIFF screenings. No movie vouchers or complimentary passes will be accepted unless marked NZIFF 2018.

* Discount available for counter bookings only on presentation of current relevant ID.

BUYING TICKETS

Advance tickets are available for all sessions and can be made from the venue where the film is screening. As these box offices are operated for NZIFF by the venues themselves, they are not equipped to sell tickets for other NZIFF venues.

Event Cinemas New Plymouth:

Open daily from 9.30 am until late. We regret there are no telephone bookings.

Govett-Brewster Art Gallery/Len Lye Centre:

Open 7 days 10.00 am – 5.00 pm (cinema open late for festival screenings).

We regret there are no telephone bookings. Tickets available in-store or online.

ONLINE

Event Cinemas screenings: www.eventcinemas.co.nz

A booking fee of \$1.40 per ticket applies.

Govett-Brewster Art Gallery/Len Lye Centre screenings: www.govettbrewster.com

METHOD OF PAYMENT

Cash/EFTPOS: Accepted for box office bookings.

Visa/Mastercard: Accepted for all bookings.

VENUE INFORMATION

Event Cinemas New Plymouth: 119–125 Devon Street St East; Ph (06) 759 9077.

Govett-Brewster Art Gallery/Len Lye Centre: 42 Queen St; Ph (06) 759 6060.

WHEELCHAIR ACCESS

Event Cinemas New Plymouth: Wheelchair access is available along with a wheelchair space in cinemas.

Len Lye Centre: Wheelchair access is available along with two accessible spaces in the cinema. Wheelchair space bookings available for in-store bookings only. Free entry for a companion to assist an audience member who has a disability or impairment (valid ID required).

KEY TO ICONS



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



Cannes Selection 2018 Direct from the Competition and Croisette in the South of France, we bring you the movies making waves at the most famous film festival of them all.



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

Leave No Trace

Opening Night, Havelock North / Masterton / New Plymouth

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

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



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

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

— Richard Lawson, *Vanity Fair*



Director: Debra Granik
USA 2018 | 109 mins

Producers: Anne Harrison, Linda Reisman, Anne Rosellini
Screenplay: Debra Granik, Anne Rosellini.
Based on the novel *My Abandonment* by Peter Rock
Photography: Michael McDonough
Editor: Jane Rizzo
Music: Dickon Hinchliffe
With: Ben Foster, Thomasin Harcourt McKenzie, Jeff Kober, Dale Dickey
Festivals: Sundance, San Francisco, Cannes (Directors' Fortnight), Sydney 2018
PG drug references

📍 **Havelock Nth** Thu 30 Aug, 6.00 pm
A Napier Wed 5 Sep, 6.15 pm

📍 **Masterton** Wed 29 Aug, 8.00 pm
B Masterton Tue 4 Sep, 12.00 pm

A N. Ply, Event Thu 30 Aug, 6.00 pm
B N. Ply, Event Mon 3 Sep, 10.30 am

Disobedience

Opening Night, Napier

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

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



© BLEEKER STREET

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

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

— Andrew Barker, *Variety*

Director: Sebastián Lelio
UK 2017 | 114 mins

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

📍 **Napier** Thu 30 Aug, 6.30 pm
A Havelock Nth Fri 31 Aug, 6.00 pm
B Napier Tue 4 Sep, 2.00 pm

A Masterton Sat 1 Sep, 5.45 pm
B Masterton Mon 3 Sep, 1.15 pm

B N. Ply, Event Thu 30 Aug, 10.30 am
A N. Ply, Event Fri 31 Aug, 6.00 pm
A N. Ply, Event Sun 2 Sep, 7.45 pm

Birds of Passage *Pájaros de verano*

Closing Night

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

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

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

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



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

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



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

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

PRESENTED IN ASSOCIATION WITH



B Napier	Wed 12 Sep, 2.00 pm
A Havelock Nth	Sat 15 Sep, 8.00 pm
A Napier	Sun 16 Sep, 4.00 pm

B Masterton	Mon 10 Sep, 3.15 pm
A Masterton	Wed 12 Sep, 7.45 pm

B N. Ply, Event	Thu 13 Sep, 3.30 pm
A N. Ply, Event	Fri 14 Sep, 8.00 pm
A N. Ply, Event	Sun 16 Sep, 7.30 pm

Shoplifters *Manbiki kazoku*

Centrepiece

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

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

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



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

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

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



Director/Screenplay/Editor:
Kore-eda Hirokazu
Japan 2018 | 121 mins

Producers: Matsuzaki Kaoru, Yose Akihiko, Taguchi Hijiri
Photography: Kondo Ryuto
Music: Hosono Horuomi
With: Lily Franky, Ando Sakura, Matsuoka Mayu, Kiki Kilin, Jyo Kairi, Sasaki Miyu
Festivals: Cannes (In Competition) 2018
Palme d'Or, Cannes Film Festival 2018
In Japanese with English subtitles
M sexual references

PROUDLY SPONSORED BY



THE PANTOGRAPH PUNCH

A Havelock Nth	Sat 8 Sep, 6.00 pm
A Napier	Sun 9 Sep, 4.00 pm
B Napier	Mon 10 Sep, 2.00 pm

A Masterton	Sat 8 Sep, 5.30 pm
B Masterton	Wed 12 Sep, 12.00 pm

B N. Ply, Event	Thu 6 Sep, 10.30 am
A N. Ply, Event	Sat 8 Sep, 6.00 pm
A N. Ply, Event	Sun 9 Sep, 3.15 pm

Burning *Beoning*

Special Presentation

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

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

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



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

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

Ruimy, *The Playlist*



Director: Lee Chang-dong
South Korea/Japan 2018 | 148 mins

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

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

Photography: Hong Kyung-pyo
Editors: Kim Hyun, Kim Da-won

Music: Mowg

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

Festivals: Cannes (In Competition) 2018

In Korean with English subtitles

CinemaScope | M violence, sex scenes, nudity & drug use

A Napier	Sat 1 Sep, 6.30 pm
A Havelock Nth	Sun 16 Sep, 6.00 pm

A Masterton	Sun 2 Sep, 7.00 pm
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A N. Ply, Event	Sat 1 Sep, 3.00 pm
A N. Ply, Event	Mon 3 Sep, 7.45 pm

Cold War *Zimna wojna*

Special Presentation

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

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

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



Much of the film is a thrillingly seductive musical, shot and edited with the rhythm of dance, but the surface whirl would not fascinate without the luminous presence of Joanna Kulig... The hopelessly unsuited couple are fictionalised versions of Pawlikowski's parents, and through them we experience near equal disenchantment with socialist and capitalist mores. I loved it." — Nick James, *Sight & Sound*

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

— Peter Bradshaw, *The Guardian*



Director: Paweł Pawlikowski
Poland/UK/France 2018 | 89 mins

Producers: Tanya Seghatchian, Eva Puszczynska
Screenplay: Paweł Pawlikowski, Janusz Głowacki, Piotr Borkowski

Photography: Łukasz Żal

Editor: Jarosław Kamiński

Music: Marcin Masecki

With: Joanna Kulig, Tomasz Kot, Borys Szyc, Agata Kulesza, Cédric Kahn, Jeanne Balibar

Festivals: Cannes (In Competition) 2018

Best Director, Cannes Film Festival 2018

In Polish and French, with English subtitles
B&W | M offensive language, sex scenes & suicide references

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Metro

A Havelock Nth	Wed 12 Sep, 6.00 pm
B Napier	Thu 13 Sep, 2.00 pm
A Napier	Fri 14 Sep, 6.15 pm

A Masterton	Fri 7 Sep, 6.00 pm
B Masterton	Wed 12 Sep, 2.30 pm

B N. Ply, Event	Tue 11 Sep, 10.30 am
A N. Ply, Event	Thu 13 Sep, 6.00 pm
A N. Ply, Event	Sat 15 Sep, 8.00 pm

Yellow is Forbidden

Special Presentation

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

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

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



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

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

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

Hollywood Reporter

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

Producers: Pietra Brett Kelly, Richard Fletcher, Naomi Wallwork
Photography: Jacob Bryant
Editors: Nicolas Chauderge, Margot Francis
Music: Tom Third
With: Guo Pei, Philip Treacy, Wendi Murdoch, Godfrey Deeny
Festivals: Tribeca, Hot Docs, Sydney 2018
In Chinese, French and English, with English subtitles

B Napier	Fri 31 Aug, 2.00 pm
A Napier	Sun 2 Sep, 1.30 pm
A Havelock Nth	Tue 4 Sep, 6.00 pm

B Masterton	Thu 30 Aug, 12.00 pm
A Masterton	Sun 2 Sep, 4.45 pm

B N. Ply, Event	Fri 31 Aug, 10.30 am
A N. Ply, Event	Sun 2 Sep, 12.45 pm
A N. Ply, Event	Tue 4 Sep, 6.00 pm

Wings of Desire *Der Himmel über Berlin*

Special Presentation

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

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

"*Wings of Desire* on the big screen in 4K shows us a city and shows us



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

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

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

— Geoff Andrew, *Time Out*

Director: Wim Wenders
West Germany/France 1987
129 mins

Producers: Wim Wenders, Anatole Dauman
Screenplay: Wim Wenders, Peter Handke
Photography: Henri Alekan
Editor: Peter Przygodda
Music: Jürgen Knieper, Nick Cave and the Bad Seeds
With: Bruno Ganz, Solveig Dommartin, Otto Sander, Curt Bois, Peter Falk
Festivals: Cannes 1987; Auckland 1988
Best Director, Cannes Film Festival 1987
In German, French and English, with English subtitles
B&W and Colour | PG coarse language

A Havelock Nth	Mon 3 Sep, 6.00 pm
A Napier	Sun 9 Sep, 6.30 pm

A Masterton	Sun 9 Sep, 7.00 pm
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A N. Ply, Event	Sun 2 Sep, 5.15 pm
A N. Ply, Len Lye	Sun 16 Sep, 6.30 pm

AOTEAROA

NEW ZEALAND FILMS AT NZIFF ARE
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NZIFF is always proud to provide a big screen showcase for striking work made within our own shores. Documentary filmmakers celebrate remarkable New Zealanders on this year's programme – and our two regular short film programmes shine as bright as ever.

See also:

Yellow is Forbidden (p7).

Bludgeon



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

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

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

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

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

A N. Ply, Len Lye Fri 7 Sep, 6.30 pm
B N. Ply, Len Lye Fri 14 Sep, 3.30 pm

Celia



© TARANAKI DAILY NEWS

Director/Producer:
Amanda Millar
New Zealand | 102 mins

Executive Producer:
Garry Robertson
Photography: Belinda Walshe, David Paul
Editor: Lala Rolls
Music: Naia Alkhouri, Michel Alkhouri
With: Celia Lashlie, Salvatore 'Salvi' Gargiulo, Gabe Quirke, Rebekah Henderson, Heather Main, Adele Bull

Celia Lashlie, an impassioned, charismatic advocate for equality of opportunity, is mourned and celebrated in this documentary by former TV current affairs journalist Amanda Millar. Millar was responsible for several *60 Minutes* items that enabled Lashlie, frequently at odds with bureaucracy, to put her case to the nation. When Lashlie received a terminal cancer diagnosis in late 2014, she invited Millar to film the final year of her life. The end came much sooner than expected, but Lashlie's final leading of a domestic violence camp, and an intensely moving interview filmed days before she died, provide the heart of this inspiring portrait.

Two other memorial projects are woven through this one: a theme song

composed and performed by 12-year-old Naia Alkhouri; and the portrait painted by her close friend Heather Main. Four symbols on Main's painting structure the film to describe the four cornerstones of Lashlie's life, ultimately landing on the deep respect for human potential expressed through the transformative originality of her work.

A Havelock Nth Tue 11 Sep, 6.00 pm
B Havelock Nth Wed 12 Sep, 1.30 pm
A Havelock Nth Sun 16 Sep, 2.00 pm

A Masterton Sun 9 Sep, 2.30 pm
B Masterton Mon 10 Sep, 1.00 pm

A N. Ply, Len Lye Sat 8 Sep, 10.30 am
A N. Ply, Event Tue 11 Sep, 6.00 pm
B N. Ply, Event Thu 13 Sep, 10.30 am

Angie

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

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

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



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

The catalogue of projects and love affairs subsequently undertaken and abandoned by Angie is staggering.

What never seems in doubt is her great appetite for life and a mind that's never sharper than when dissecting the dynamics of sexual abuse, and the way parental neglect and that abuse have shaped her choices. She has much to tell us all.

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

— Costa Botes

Director/Producer/Cinematography/

Editor: Costa Botes

New Zealand 2018 | 119 mins

Associate producer/Researcher: Anke Richter

Music: Richard Adams, Nigel Gavin, Jonathan Besser
Additional music: Harley Greene, Podington Bear, Blue Dot Sessions

With: Angie Meiklejohn
R16 sexual abuse themes

A	N. Ply, Event	Wed 5 Sep, 8.00 pm
B	N. Ply, Event	Thu 6 Sep, 3.30 pm

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

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

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

Tansley sees Bubeníček's dismay,



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

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

Director: Rebecca Tansley

New Zealand 2018 | 99 mins

Producers: Robin Laing, Rebecca Tansley

Photography: Simon Raby

Editor: Thomas Gleeson

Music: Aldous Harding, Charles Ives, Michael Nyman, Bic Runga, Alfred Schnittke, Dmitri Shostakovich, Bedřich Smetana, Flavio Villani

With: Jiří Bubeníček, Otto Bubeníček, Moss Patterson, Patricia Barker, the dancers and staff of the Royal New Zealand Ballet

A	Havelock Nth	Thu 6 Sep, 6.00 pm
B	Havelock Nth	Fri 7 Sep, 4.00 pm

A	Masterton	Tue 11 Sep, 6.00 pm
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B	N. Ply, Event	Fri 14 Sep, 10.30 am
A	N. Ply, Event	Sat 15 Sep, 6.00 pm

Merata: How Mum Decolonised the Screen

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

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

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



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

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

— Chelsea Winstanley

 Heperi Mita*

Director: Heperi Mita
New Zealand 2018 | 95 mins

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

Film Talks Wairarapa hosts a Q+A with Heperi Mita after the Masterton screening. Facilitated by Jane Ross.

A Napier	Wed 12 Sep, 6.15 pm
B Napier	Fri 14 Sep, 2.00 pm

A Masterton	Tue 4 Sep, 6.00 pm*
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A N. Ply, Len Lye	Sun 9 Sep, 6.30 pm
A N. Ply, Event	Wed 12 Sep, 6.00 pm

Māui's Hook



 Paora Joseph*

Director: Paora Joseph
New Zealand 2018
92 mins

Screenplay: Lani-rain Feltham.
Based on a story by Paora Joseph
Photography: Bevan Crothers, Maria Ines Manchego
Editor: Gareth Dick
With: Niwa Whatuira, Hera Foley, Nicola Kawana, Paora Joseph
In Māori and English, with English subtitles
RP13 deals with suicide

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

Joseph conducts and films wānanga with the families as they journey north to release and farewell their loved ones. Addressing the demographic most commonly reflected in our tragic

suicide statistics he introduces their fictional surrogate in young Tama (Niwa Whatuira), who observes the suffering of loved ones left behind and comes too late to apprehend that his pain and anger need not be permanent, but death most surely is.

A Havelock Nth	Sat 1 Sep, 6.00 pm
A Napier	Sun 2 Sep, 6.30 pm

A Masterton	Sat 1 Sep, 1.45 pm
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A N. Ply, Event	Sat 1 Sep, 6.00 pm*
A N. Ply, Event	Sun 2 Sep, 2.45 pm*

Michael Smither: Of Crimson Joy



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

Editor: Daria Malesic
Sound: Paul Wedel

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

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

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

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

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

A N. Ply, Len Lye	Sun 9 Sep, 12.15 pm
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Stray

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

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

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



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

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



Dustin Feneley
Kieran Charnock

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

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

Film Talks Wairarapa hosts a Q+A with Dustin Feneley and Kieran Charnock after the Masterton screening.
Facilitated by Jane Ross.

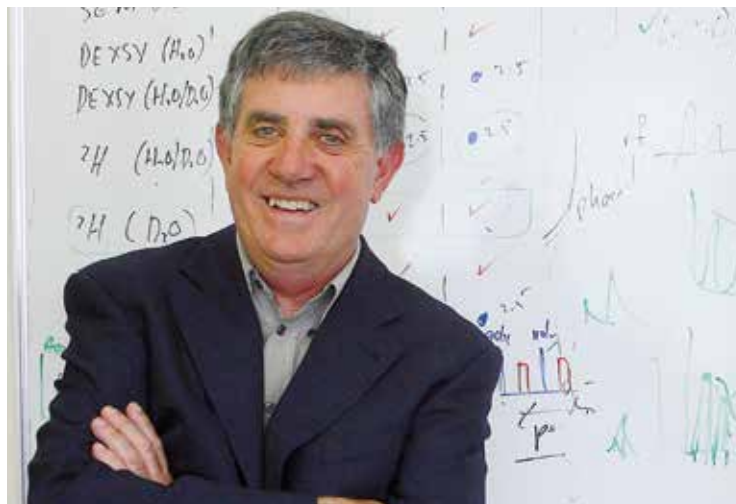
A Masterton Fri 7 Sep, 8.00 pm

Paul Callaghan: Dancing with Atoms

Sir Paul Callaghan, physicist, science communicator, entrepreneur and 2011 New Zealander of the year, died in 2012, of cancer, when he was in his prime. As well as doing research into nuclear magnetic resonance, he was writing books, giving public lectures and sharing his vision of a prosperous and predator-free New Zealand – “a place,” he said, “where talent wants to live.”

Shirley Horrocks, who met Callaghan while making her 2012 film *Venus: A Quest*, focuses here on his life in science. Through big brother Jim, classmates, colleagues and Callaghan himself – in a series of interviews filmed in 2010 – we journey from Callaghan's childhood in Whanganui, to his work at Massey University, then to Victoria University of Wellington and the MacDiarmid Institute for Advanced Materials and Nanotechnology. There are dramatisations of schoolboy high jinks and footage from Callaghan's trips to Antarctica.

Callaghan's life, and the film, takes a turn after his move to Wellington, where he applied himself beyond physics to art-science collaborations, economics and conservation. “Suddenly it became OK for scientists to work with artists,” says physicist



Shaun Hendy about his former mentor. Poet Bill Manhire, cartoonist Dylan Horrocks, broadcaster Kim Hill and Weta Workshop's Richard Taylor are among those who describe how Callaghan expanded the conversation between science and wider society and rallied people to his causes, many of which continue after his death.

Anyone who knew Paul, or was affected by his work, will want to see this tribute. — Rebecca Priestley

“It was the wonder of science that charged him. He was tremendously excited by it and he wanted to convey that excitement to other people.” — Kim Hill

Director/Producer/Screenplay: Shirley Horrocks
New Zealand 2018 | 103 mins

Photography: Craig Wright
Editor: Steven Mountjoy
Sound: Tony Parkinson
Research: Roger Horrocks, Shirley Horrocks
Cartoons: Dylan Horrocks

A Napier Mon 10 Sep, 6.15 pm
B Napier Tue 11 Sep, 2.00 pm

A N. Ply, Len Lye Thu 13 Sep, 6.30 pm
A N. Ply, Event Sat 15 Sep, 11.15 am

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23 JULY More Than Honey

30 JULY Dark Horse
 The Incredible True Story of Dream Alliance

6 AUGUST The Sound of Her Guitar

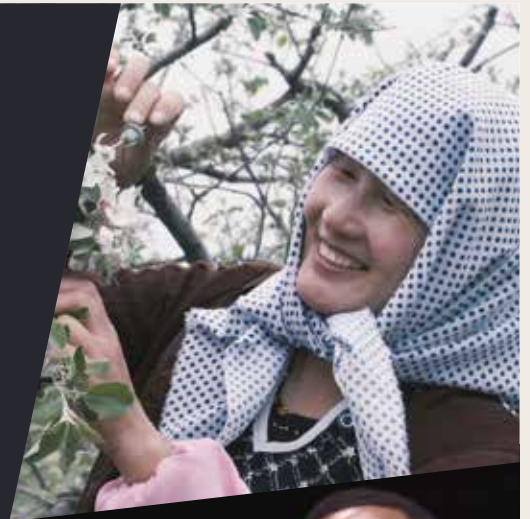
13 AUGUST Soundtrack for a Revolution

20 AUGUST The Wrecking Crew

27 AUGUST 20 Feet from Stardom

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New Zealand's Best 2018

87 mins approx. | R16 violence, domestic violence, cruelty, offensive language & suicide

MADMAN ENTERTAINMENT
JURY PRIZE



CREATIVE NEW ZEALAND
EMERGING TALENT AWARD



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

A Napier Sat 1 Sep, 1.30 pm

A Masterton Sun 2 Sep, 12.30 pm

A N. Ply, Event Sun 9 Sep, 1.15 pm

Run Rabbit

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

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

Charmer

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

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



RUN RABBIT

No Shame

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

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

Falling Up

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

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



CHARMER

My Friend Michael Jones

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

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

Sail Away

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

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



FALLING UP

Ngā Whanaunga Māori Pasifika Shorts 2018

94 mins approx. | R16 violence, domestic violence & offensive language | In English and Māori, with English subtitles

PRESENTED IN
ASSOCIATION WITH



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

Native in Nuhaka

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

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

A Napier Sat 8 Sep, 1.30 pm

A Masterton Sat 8 Sep, 12.30 pm

A N. Ply, Event Sun 16 Sep, 11.15 am

Ka Piko

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

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

My Brother Mitchell

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

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



KA PIKO

Moon Melon

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

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

Shadow Cut

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

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



MY BROTHER MITCHELL

Mouse

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

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

The Messiah

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

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



THE MESSIAH

WORLD

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

Ága



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

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

Writer/director Milko Lazarov's second feature spotlights an aging Yakut couple whose lifestyle is on the wane. In snow-covered North Eastern Siberia, every footprint, every cloud, every passing airplane must be interpreted carefully for meaning. So too must the couple listen attentively to each other's dreams. Despite their long intimacy there are personal mysteries and complicated dynamics to unravel with their children, one of whom (Ága) works in a diamond mine, several days journey away.

Kaloyan Bozhilov's majestic cinematography sinks the viewer deep into each magnificent icy frame. Nothing exists in this landscape without a reason, and Lazarov's precise cinematic poetry creates an intense, affecting and

emotional piece of cinema where animals, bloodied or mystical, are key players. A dangerous imminence hangs heavily over the film, as with many stories set in such harsh conditions, but a sudden emotional finale bursts this movie into a whole new genre. This is a formally surprising and clever piece of story-telling which lands an unexpected conclusion – the triumph of connection over disengagement. — Jo Randerson

A Napier	Mon 3 Sep, 6.15 pm
B Napier	Wed 5 Sep, 2.00 pm

A Masterton	Thu 6 Sep, 6.00 pm
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A N. Ply, Len Lye	Sat 1 Sep, 6.30 pm
B N. Ply, Len Lye	Thu 6 Sep, 3.30 pm

The Guilty

Den skyldige



Director: Gustav Möller
Denmark 2018 | 88 mins

Screenplay: Emil Nygaard
Albertsen, Gustav Möller
With: Jakob Cedergren,
Jessica Dinnage, Johan Olsen
Festivals: Sundance, Rotterdam,
New Directors/New Films 2018
**Audience Award, Sundance &
Rotterdam Film Festivals 2018**
In Danish and English, with
English subtitles | CinemaScope |
M offensive language & content
that may disturb

© NIKOLAJ MLLER

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

Police officer Asger Holm has been suspended from active duty and assigned to a desk job as an emergency dispatcher while he awaits an upcoming court case that could have serious ramifications for his future. A frustratingly mundane shift dealing with abusive drunks and ripped-off johns is suddenly upended when he receives a panicked call from an abducted woman, who is soon cut off. With the clock ticking, the short-fused Asger decides to ignore

bureaucratic process and take matters into his own hands. Piecing together clues with little more than a phone and a headset at his disposal, the more he finds out the more the mystery deepens. Are things really as they seem? — MM

A Napier	Fri 31 Aug, 6.15 pm
A Havelock Nth	Thu 6 Sep, 8.00 pm
B Havelock Nth	Thu 13 Sep, 4.15 pm

A Masterton	Tue 4 Sep, 8.30 pm
B Masterton	Thu 6 Sep, 2.30 pm

B N. Ply, Event	Fri 31 Aug, 4.15 pm
A N. Ply, Event	Thu 6 Sep, 7.45 pm
A N. Ply, Event	Sat 8 Sep, 8.30 pm

Loveling

Benzinho

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

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

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



© BIANCA AJUN BENZINHO

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

"A vibrant and sap-free valentine to motherhood... its deft mix of humor and melancholy never falters."

— Sheri Linden, *Hollywood Reporter*

Director: Gustavo Pizzi

Brazil/Uruguay 2018 | 98 mins

Producers: Tatiana Leite, Gustavo Pizzi

Screenplay: Gustavo Pizzi, Karine Teles

Photography: Pedro Faerstein

Editor: Livia Serpa

Music: Dany Roland, Pedro Sá, Maximiliano Silveira
With: Karine Teles, Otávio Müller, Adriana Esteves, Konstantinos Sarris, César Troncoso, Artur Teles Pizzi, Francisco Teles Pizzi, Vicente Demori, Luan Teles

Festivals: Sundance, Rotterdam 2018

In Portuguese with English subtitles
CinemaScope | M offensive language

B Napier	Mon 3 Sep, 2.00 pm
A Napier	Tue 4 Sep, 6.15 pm

B N. Ply, Event	Wed 5 Sep, 10.30 am
A N. Ply, Event	Sat 8 Sep, 1.30 pm

The World Is Yours

Le monde est à toi

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

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

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



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

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

— Peter Debruge, *Variety*



Director: Romain Gavras

France 2018 | 104 mins

Producers: Charles Marie Anthonioz, Mourad Belkeddar, Jean Duhamel, Nicolas Lhermite, Vincent Mazel, Hugo Seignac
Screenplay: Romain Gavras, Noé Debré, Karim Boukercha

Photography: André Chémétoff

Editor: Benjamin Weill

Music: Jamie XX & Sebastian

With: Karim Leklou, Isabelle Adjani, Vincent Cassel, Oulaya Amamra, François Damiani, Philippe Katerine

Festivals: Cannes (Directors' Fortnight) 2018

In French and English, with English subtitles
CinemaScope | M violence, offensive language & drug references

A Havelock Nth	Fri 7 Sep, 8.30 pm
A Napier	Sat 15 Sep, 6.30 pm

A Masterton	Mon 10 Sep, 8.00 pm
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A N. Ply, Event	Thu 30 Aug, 8.15 pm
A N. Ply, Event	Tue 4 Sep, 8.00 pm

Climax

When Argentinian-born, French director Gaspar Noé (*Irréversible*, *Enter the Void*) stages a techno dance musical, you'd be naive not to be expecting LSD in the sangria. Noé's new film, acclaimed at Cannes, is a brilliantly staged descent from dancefloor nirvana (captured in one enthralling single take) to paranoid inferno. The film, with its diverse cast of virtuoso dancers joined by Sofia Boutella, was choreographed and shot in a remarkable 15 days. Revelling in sex, drugs, dance and dread, *Climax* offers the year's most visceral big screen experience.

"Noé may actually have a critical darling on his hands. And for good reason, as *Climax* is more brilliantly deranged, in its microscopic vision of society in collapse, than anything the director has ever inflicted on us. It is a party movie gone epically awry, a claustrophobic zombie-apocalypse potboiler in abstract, even a kind of ecstatically Satanic dancehall musical. And it finds, for once, the perfect application of Noé's abrasive, showboating, hallucinatory style, locking the audience itself into the world's worst collective freak-out, a drug-trip straight to the inner circles of hell..."



Climax isn't just 90-some minutes of sustained sex, violence, and panic – a rollercoaster ride of very bad vibrations. In the hedonistic, mass-hysterical implosion of the film's surrogate family – a wide cross section of ethnicities and sexual orientations – one can see the portrait of a multicultural Europe tearing itself apart from the inside... He's made a horror movie of uncommon topicality and resonance: a danceable nightmare for our now." — A. A. Dowd, *AV Club*

"A blazingly original, extremely disturbing film... a psychotropic street dance movie that turns into an orgiastic horror trip." — Jonathan

Romney, *Screendaily*



Director/Screenplay: Gaspar Noé
France 2018 | 96 mins

Producers: Edouard Weil, Vincent Maraval, Brahim Chioua
Photography: Benoît Debie
Editors: Denis Bedlow, Gaspar Noé
With: Sofia Boutella, Romain Guillemeric, Souheila Yacoub, Kiddy Smile, Claude Ajan Maull, Giselle Palmer, Taylor Kastle, Thea Carla Schött, Sharleen Temple, Lea Vlamos, Alaia Alsafir, Kendall Mugler
Festivals: Cannes (Directors' Fortnight), Sydney 2018
In French and English, with English subtitles
CinemaScope | R18 violence, sexual content, self-harm, drug use & offensive language

PRESENTED IN ASSOCIATION WITH

A **Havelock Nth** Fri 31 Aug, 8.30 pm

A **Masterton** Sat 1 Sep, 8.15 pm

A **N. Ply, Len Lye** Fri 31 Aug, 6.30 pm

A **N. Ply, Event** Sat 1 Sep, 8.30 pm

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Transit

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

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



© MARCO KRÜGER / SCHRAMM FILM

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

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

— Sarah Ward, Goethe-Institut

Director: Christian Petzold
Germany/France 2018 | 101 mins

Producers: Florian Koerner von Gustorf, Michael Weber

Screenplay: Christian Petzold. Based on the novel by Anna Seghers

Photography: Hans Fromm
Editor: Bettina Böhler

With: Franz Rogowski, Paula Beer, Godehard Giese, Lilien Batman, Maryam Zaree, Barbara Auer, Matthias Brandt, Sebastian Hülk, Emilie de Preissac

Festivals: Berlin 2018

In German and French, with English subtitles
CinemaScope | M cert

A	Havelock Nth	Sat 8 Sep, 8.30 pm
A	Havelock Nth	Thu 13 Sep, 7.45 pm

A	Masterton	Thu 30 Aug, 8.15 pm
B	Masterton	Mon 3 Sep, 3.45 pm

B	N. Ply, Event	Tue 4 Sep, 4.00 pm
A	N. Ply, Event	Sun 9 Sep, 8.15 pm
A	N. Ply, Event	Wed 12 Sep, 8.15 pm

Woman at War

Kona fer í stríð

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

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



scampers across the highlands, pursued by drones.

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

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

— Jordan Mintzer, *Hollywood Reporter*



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

Producers: Marianne Slot, Benedikt Erlingsson, Carine Leblanc

Screenplay: Benedikt Erlingsson, Ólafur Egill Egilsson

Photography: Bergsteinn Björgulffsson

Editor: Davíð Alexander Corno

Music: Davíð Þór Jónsson

With: Halldóra Geirharðsdóttir, Jóhann Sigurðarson, Juan Camillo Roman Estrada, Jörundur Ragnarsson

Festivals: Cannes (Critics' Week) 2018

In Icelandic with English subtitles

CinemaScope | PG cert

B	Havelock Nth	Fri 31 Aug, 4.00 pm
A	Havelock Nth	Sun 2 Sep, 6.00 pm
A	Napier	Sat 8 Sep, 4.00 pm

B	Masterton	Fri 31 Aug, 2.30 pm
A	Masterton	Wed 5 Sep, 8.00 pm

A	N. Ply, Event	Mon 10 Sep, 6.00 pm
B	N. Ply, Event	Fri 14 Sep, 3.45 pm
A	N. Ply, Event	Sun 16 Sep, 3.15 pm

3 Faces

Se rokh

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

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

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

Much of this subtly, bracingly pleasurable movie is spent following



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

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

— Agnès Poirier, *The Guardian*



Director/Producer/Screenplay:
Jafar Panahi

Iran 2018 | 100 mins

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

B	Havelock Nth	Fri 14 Sep, 4.00 pm
A	Havelock Nth	Sat 15 Sep, 3.30 pm

A	Masterton	Sun 2 Sep, 2.30 pm
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B	N. Ply, Event	Tue 11 Sep, 4.00 pm
A	N. Ply, Event	Sun 16 Sep, 1.15 pm

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Dogman



Director: Matteo Garrone
Italy 2018 | 103 mins

Screenplay: Matteo Garrone, Ugo Chiti, Massimo Gaudisio
With: Marcello Fonte, Edoardo Ghezzo, Adamo Dionisi
Festivals: Cannes 2018
Best Actor (Marcello Fonte), Cannes Film Festival 2018
In Italian with English subtitles
CinemaScope | R18 graphic violence, drug use & offensive language

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

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

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

A	Havelock Nth	Sat 1 Sep, 8.00 pm
B	Havelock Nth	Thu 6 Sep, 3.45 pm

A	Masterton	Tue 11 Sep, 8.15 pm
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A	N. Ply, Event	Fri 31 Aug, 8.30 pm
B	N. Ply, Event	Fri 7 Sep, 4.00 pm

Happy As Lazzaro

Lazzaro felice

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

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

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



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

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

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

— Joseph Walsh, *Time Out*



Director/Screnplay: Alice Rohrwacher
Italy/Switzerland/France/Germany
2018 | 127 mins

Producer: Carlo Cresto-Dina
Photography: H el ene Louvart
Editor: Nelly Quettier

With: Adriano Tardiolo, Agnese Graziani, Alba Rohrwacher, Luca Chikovani, Tommaso Ragno, Sergi Lopez, Natalino Balasso, Gala Othero Winter, David Bennent, Nicoletta Braschi

Festivals: Cannes (In Competition) 2018
Best Screenplay, Cannes Film Festival 2018
In Italian with English subtitles
PG violence & coarse language

A Havelock Nth Sun 9 Sep, 6.00 pm
B Havelock Nth Wed 12 Sep, 3.30 pm

A Masterton Sat 8 Sep, 2.45 pm

A N. Ply, Event Sat 8 Sep, 3.30 pm
A N. Ply, Len Lye Sat 15 Sep, 6.30 pm

The Heiresses

Las herederas

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

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

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

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



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

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

— Jay Weissberg, *Variety*



Director/Screnplay: Marcelo Martinessi
Paraguay/Germany/Brazil/Uruguay/Norway/France 2018 | 98 mins

Producers: Sebastian Pe a Escobar, Marcelo Martinessi
Photography: Luis Armando Artega
Editor: Fernando Epstein

With: Ana Brun, Margarita Ir n, Ana Ivanova, Nilda Gonzalez, Maria Martins, Alicia Guerra, Yver  Zayas

Festivals: Berlin 2018
Silver Bear, Berlin Film Festival 2018
Best Film, Sydney Film Festival 2018
In Spanish with English subtitles
CinemaScope | M sexual references

B Napier Fri 7 Sep, 2.00 pm
A Napier Tue 11 Sep, 6.15 pm

A N. Ply, Len Lye Thu 6 Sep, 6.30 pm
B N. Ply, Len Lye Thu 13 Sep, 3.30 pm

Petra

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

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



satisfaction, is where the final chapter should be.

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

"An intense, cunningly structured and rewarding item about a woman's search for her father."

— Jonathan Holland, *Hollywood Reporter*



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

Producers: Bárbara Díez, José María Morales, Antonio Chavarrías, Jérôme Dopffer, Katrin Pons, Mikkel Jersin, Eva Jakobsen
Screenplay: Jaime Rosales, Michel Gaztambide, Clara Roquet

Photography: Hélène Louvart

Editor: Lucía Casal

Music: Kristian Selin Eidnes Andersen

With: Bárbara Lennie, Alex Brendemühl, Joan Botey, Marisa Paredes, Petra Martínez, Carme Pla, Oriol Pla, Chema Del Barco, Natalie Madueño

Festivals: Cannes (Directors' Fortnight) 2018
In Spanish and Catalan, with English subtitles
CinemaScope | M Violence, nudity & suicide

A Havelock Nth	Sun 2 Sep, 3.45 pm
A Napier	Sun 16 Sep, 6.30 pm

B N. Ply, Event	Wed 12 Sep, 10.30 am
A N. Ply, Event	Sat 15 Sep, 3.45 pm

The Wild Pear Tree

Ahlat agaci

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

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

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



© NBC FILM

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

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

"Ceylan expertly draws your eye and ear to the drama behind the drama, and gives the most gently naturalistic scenes the weight and grain of visions."

— Robbie Collin, *The Telegraph*



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

Producer: Zeynep Özbatur Atakan
Screenplay: Akın Aksu, Ebru Ceylan, Nuri Bilge Ceylan

Photography: Gökhan Tiryaki

With: Aydın Doğu Demirkol, Murat Cemcir, Benu Yıldırım, Hazar Ergüçlü, Serkan Keskin, Tamer Levent

Festivals: Cannes (In Competition) 2018
In Turkish with English subtitles
CinemaScope | M offensive language

A N. Ply, Len Lye	Sun 2 Sep, 10.30 am
A N. Ply, Len Lye	Sat 8 Sep, 6.30 pm

Juliet, Naked

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

No one cares more than Duncan, who runs a fan forum for similar obsessives around the world. When a previously unknown demo of a Crowe album emerges after 25 years, Annie finally takes to Duncan's forum with a withering review. Amongst the startled readers there's one Tucker Crowe. Perfectly cast, Jesse Peretz's film nails Hornby's smart, pop culture obsessed, emotionally stunted characters. *Juliet, Naked* is a witty, niftily constructed and sneakily romantic film – with a great soundtrack, of course.

"*Juliet, Naked* is something lightly unusual: a romantic comedy about three people who all appear likable enough, but who have made quiet messes of their lives. None of them are spring chickens; that's part of what charges the film with a certain wistful urgency... Hawke, just when you think



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you've got him pegged, keeps finding new flavors of disillusioned charisma. And Byrne... keeps us on her side by investing Annie with that most indelible of qualities: the innocence that lives on the other side of heartbreak." — Owen Gleiberman, *Variety*

"[It's] everything a mainstream rom-com should be but no longer is – literate, unpredictable, full of bustling tangents." — David Edelstein, *Vulture*

"A winsome screwball love story that grows on you and takes you somewhere charming... It leaves you completely happy you met the people in it." — Owen

Gleiberman, *Variety*

Director: Jesse Peretz

USA 2018 | 97 mins

Producers: Judd Apatow, Barry Mendel,

Albert Berger, Ron Yerxa, Jeffrey Soros

Screenplay: Tamara Jenkins,

Jim Taylor, Phil Alden Robinson, Evgenia Peretz.

Based on the novel by Nick Hornby

With: Ethan Hawke, Rose Byrne, Chris O'Dowd,

Jimmy O. Yang

Festivals: Sundance 2018

CinemaScope | M coarse language

A	Napier	Sun 2 Sep, 4.00 pm
B	Havelock Nth	Tue 4 Sep, 4.00 pm
A	Havelock Nth	Wed 5 Sep, 6.00 pm

A	Masterton	Fri 31 Aug, 6.00 pm
B	Masterton	Wed 5 Sep, 12.00 pm

B	N. Ply, Event	Fri 7 Sep, 10.30 am
A	N. Ply, Event	Tue 11 Sep, 8.00 pm
A	N. Ply, Event	Fri 14 Sep, 6.00 pm

Lean on Pete

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

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

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



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

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

RogerEbert.com

Director/Screenplay: Andrew Haigh

UK 2017 | 121 mins

Producer: Tristan Goligher

Photography: Magnus Jonck

Editor: Jonathan Alberts

Music: James Edward Barker

With: Charlie Plummer, Chloë Sevigny,

Steve Buscemi, Travis Fimmel, Steve Zahn,

Justin Rain, Lewis Pullman, Bob Olin,

Teyah Hartley, Alison Elliot, Amy Seimetz

Festivals: Venice, Telluride, Toronto, London 2017;

Rotterdam, SXSW 2018

M violence & offensive language

B	Havelock Nth	Wed 5 Sep, 1.45 pm
A	Havelock Nth	Fri 7 Sep, 6.00 pm
A	Havelock Nth	Sat 15 Sep, 5.30 pm

A	Masterton	Mon 3 Sep, 8.15 pm
B	Masterton	Fri 7 Sep, 2.30 pm

B	N. Ply, Event	Thu 30 Aug, 3.30 pm
A	N. Ply, Event	Fri 7 Sep, 8.00 pm
A	N. Ply, Event	Sun 9 Sep, 5.45 pm

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Beirut



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Director: Brad Anderson
USA 2018 | 109 mins

Screenplay: Tony Gilroy
Photography: Bjorn Charpentier
Editor: Andrew Hafitz
With: Jon Hamm, Rosamund Pike, Dean Norris, Mark Pellegrino, Larry Pine, Shea Whigham
Festivals: Sundance 2018
In English, Arabic and French, with English subtitles
CinemaScope | M violence & offensive language

Jon Hamm and Rosamund Pike bring swagger in spades to this cracking, old-fashioned spy thriller from the writer of *Michael Clayton* and the *Bourne* films. Hamm plays Mason Skiles, an alcoholic former US diplomat who fled Beirut after a terror raid upended his life. When a colleague is taken hostage ten years later, and the kidnappers ask for him by name, Mason is forced to return and navigate a web fraught with danger, deceit and personal demons. Viewers can expect the knotty twists and jolts of gritty action characteristic of its scribe Tony Gilroy, while Hamm and a roster of ace supporting players bring welcome human gravitas. — JF

"A handsome, charismatic actor who has had difficulty finding film roles

that suit him as well as his TV success in *Mad Men*, Hamm is all he should be as the film's flawed hero... Screenwriter Gilroy is a master at laying out a twisty plot, and Anderson directs with the kind of verve that enables almost all the twists to hit us with the force of surprise... *Beirut* is as relevant as it is entertaining, and it is very entertaining indeed." — Kenneth Turan, *LA Times*

A Napier	Thu 6 Sep, 6.15 pm
A Havelock Nth	Fri 14 Sep, 8.00 pm

A Masterton	Sat 8 Sep, 8.00 pm
B Masterton	Tue 11 Sep, 2.30 pm

A N. Ply, Event	Mon 10 Sep, 8.00 pm
A N. Ply, Event	Thu 13 Sep, 8.00 pm

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The Miseducation of Cameron Post



Director: Desiree Akhavan
USA 2018 | 91 mins

Screenplay: Desiree Akhavan, Cecilia Fruguele. Based on the novel by Emily M. Danforth
Photography: Ashley Connor
With: Chloë Grace Moretz, Sasha Lane, Forrest Goodluck, John Gallagher Jr, Jennifer Ehle
Festivals: Sundance, San Francisco, Tribeca 2018
Grand Jury Prize, Sundance 2018
M sex scenes, offensive language & drug use

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

Run by the Nurse Ratched-like Dr Lydia Marsh (Jennifer Ehle), God's Promise works with its 'disciples' to cure them of their sinful ways. Never resorting to shocking or confrontational scenes, director Desiree Akhavan keeps the darkness in her material always

hovering just on the surface. While the leaders truly believe they are doing right by these young people, Cameron struggles to come to terms with her sexuality and whether the God's Promise doctrine is indeed the right path.

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

A Havelock Nth	Mon 10 Sep, 6.00 pm
A Napier	Thu 13 Sep, 6.15 pm

A Masterton	Thu 6 Sep, 8.15 pm
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A N. Ply, Event	Wed 5 Sep, 6.00 pm
B N. Ply, Event	Wed 12 Sep, 4.00 pm

Puzzle

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

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

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



© CHRIS NORR

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

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

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

— Sydney Film Festival

Director: Marc Turtletaub
USA 2018 | 104 mins

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

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Magic
FEELS GOOD

A	Havelock Nth	Sun 9 Sep, 2.00 pm
A	Napier	Sat 15 Sep, 4.00 pm
A	Masterton	Sun 9 Sep, 4.45 pm
B	Masterton	Tue 11 Sep, 12.00 pm
A	N. Ply, Event	Sun 9 Sep, 11.00 am
A	N. Ply, Event	Sat 15 Sep, 1.30 pm

Searching

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

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

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



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

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

— Bryan Bishop, *The Verge*



Director: Aneesh Chaganty
USA 2018 | 102 mins

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

B	Masterton	Thu 30 Aug, 2.30 pm
A	Masterton	Fri 31 Aug, 8.15 pm

FRAMING REALITY

The profusion of excellent documentaries submitted to us is staggering. We try to steer a course that favours formal sophistication and complexity, while allowing ourselves on occasion to fall for the most forthright advocacy or – hey, puppy – blatant appeals to the heartstrings.

You will find more fine examples filling the Big Nights and Aotearoa sections of the programme. In other words, documentaries are everywhere at NZIFF.

The Ice King

PRESENTED IN ASSOCIATION WITH

THE BREEZE



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Trailblazing Olympic figure skater John Curry sought to change the world of ice skating. Often hailed as the greatest skater of all time, Curry drew acclaim for his balance of artistry and athleticism. When his coaches told him he was 'too soft' and needed to skate like a man, Curry carved his own indelible path and, in doing so, challenged what ice skating could be.

The Ice King is a compassionately constructed film that explores the pressures that Curry fought against and placed on himself. Critics and fans adored him, but his struggle with loneliness and depression often threatened to bring it all down.

After retiring from competing, Curry turned his attention to his first love,

dance, forming a company and taking ballet on ice to some of the world's grandest venues. It's here that the film takes flight with rare footage of legendary performances, including breathtaking solo pieces that showcase his incredible grace. The first 'out' Olympian, Curry became another young talent lost to AIDS. His legacy lives on in skaters like Adam Rippon who challenge the performative masculinity that still exists in competitive figure skating today. — Chris Tse

B Havelock Nth Mon 3 Sep, 4.00 pm
A Havelock Nth Sat 8 Sep, 4.00 pm

A Masterton Wed 5 Sep, 6.00 pm

B N. Ply, Event Mon 3 Sep, 4.00 pm
A N. Ply, Event Sat 8 Sep, 11.30 am

Kevin Roche: The Quiet Architect



Director: Mark Noonan
Ireland/France/Spain/
USA 2017 | 82 mins

Producer: John Flahive
Photography: Kate McCullough
Editor: Jordan Montminy
Music: David Geraghty
With: Kevin Roche

Filmmaker Mark Noonan profiles a contemporary icon in this lovely, life-affirming portrait of Kevin Roche, one of the great architects of the modern era. An Irish immigrant who moved to the United States in 1949, Roche has presided over some of the country's most beloved architectural touchstones: the Metropolitan Museum of Art, the Oakland Museum, the Ford Foundation and many more. Noonan's film alternates between lovingly-lensed, sun-dappled tours of his career highlights and interviews that delve into his process, philosophy and work ethic.

Roche's work is renowned for being human-oriented, creating buildings and environments that serve the people who inhabit them before serving

anybody's ego. He's described by his peers as a consummate problem solver, a relentlessly dedicated worker (at 94 years old he has no plans for retirement) and a humble thinker who's always seen life and work as inextricable. The effect of this warm, graceful film is similar to that of last year's NZIFF highlight *Columbus*, a love letter to architecture that doubles as a meditation on the human condition. Incidentally, most of the key buildings featured in that film were designed by Roche and his firm. — JF

A Napier Sat 15 Sep, 1.30 pm

Kusama – Infinity

Escaping a traumatic family upbringing in Japan, a young female artist hit 1960s New York determined to succeed. Propelled by a psychological need to make art for her own survival, Yayoi Kusama's extraordinary career has traversed highs and deep lows. Widely known for her polka dot covered realities, she also staged public political happenings as well as gate-crashing the Venice Biennale with an uninvited outdoor work.

Routinely copied by male contemporaries such as Andy Warhol, she faced enormous hurdles of racism and sexism in the post-World War II American art world. Yet her relentless pursuit of recognition, and her groundbreaking use of participatory installation, eventually led her to the fame she deserves.

Kusama literally transforms the world around her into colourful, boundary-less infinities. Now living, age 89, in a mental institution in Toyko, she continues to output work which sells for millions. This is a riveting and comprehensive portrait of the world's most successful living female artist. — Jo Randerson

"Imagine if the unhappy Vincent van Gogh had finally, in late middle age, witnessed the acclaim that his work



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receives today. That's the bittersweet story of Yayoi Kusama, the 89-year-old Japanese painter and sculptor whose social-media-friendly mirror rooms have made her the most-viewed female artist of all time. It's vindication for a unique artistic vision that... created soft sculptures before Claes Oldenburg, multiples as wallpaper before Andy Warhol and mirrored rooms before Lucas Samaras." — Kate Taylor, *Globe and Mail*

"I hope that the power of art can make the world more peaceful."

— Yayoi Kusama

Director/Screenplay: Heather Lenz
USA 2018 | 77 mins

Producers: Karen Johnson, David Koh, Dan Braun, Heather Lenz

Photography: Hart Perry, Itaya Hideaki, Ken Kobland, Takeda Shinpei

Editors: Ideno Keita, Takeda Shinpei, Carl Pfirman, Heather Lenz, Sam Karp, John Northrup, Nora Tennesen

Music: Allyson Newman

With: Yayoi Kusama

Festivals: Sundance 2018

In English and Japanese, with English subtitles

A Havelock Nth Thu 13 Sep, 6.00 pm
A Napier Sun 16 Sep, 1.30 pm

B Masterton Fri 31 Aug, 12.00 pm
A Masterton Sun 9 Sep, 12.30 pm

B N. Ply, Len Lye Fri 7 Sep, 3.30 pm
A N. Ply, Len Lye Sun 9 Sep, 10.30 am

Matangi/Maya/M.I.A.

PRESENTED IN
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Director: Steve Loveridge
USA/UK/Sri Lanka 2018
101 mins

Photography: Graham Boonzaaier, Catherine Goldschmidt, Matt Wainwright

Editors: Marina Katz, Gabriel Rhodes

Festivals: Sundance, Berlin 2018
Special Jury Award, Sundance 2018

In English and Tamil,
with English subtitles
M violence, offensive language &
content that may disturb

An unconventional biography of a defiantly unconventional pop star, this doco delivers a rousing and multifaceted portrait of Sri Lankan rapper M.I.A. Her exceptional path from stardom – propelled by her megahit 'Paper Planes' – to media pariah is charted by first-time documentarian Steve Loveridge, who attended art school with her in the 1990s. — MM

"Loveridge's movie is a fantastic and kinetic fulfillment of Maya Arulpragasam's desire to be heard as more than an entertainer. Starting with her 2004 debut, M.I.A. beat an aesthetically game-changing and controversy-strewn path across pop culture, broadcasting her backstory as a Tamil revolutionary's refugee daughter

who was trained in a London art school and steeped in US hip-hop. Her early aspiration of becoming a documentary filmmaker means Loveridge has a trove of electrifying pre- and post-fame footage to work with, which he uses for a smart, lively investigation of M.I.A.'s own vital themes: the lives of immigrants worldwide, the plight of the Sri Lankan people, and the question of whether pop stars can make effective political activists." — Spencer Kornhaber, *The Atlantic*

A N. Ply, Len Lye Fri 14 Sep, 6.30 pm

Pick of the Litter



Directors/Producers:
Dana Nachman,
Don Hardy
USA 2018 | 81 mins

Screenplay: Dana Nachman
Photography/Editor: Don Hardy

Music: Helen Jane Long

Festivals: Slamdance,
San Francisco, Hot Docs 2018

"Meet Patriot, Poppet, Potomac, Primrose, and Phil, five impossibly adorable Labrador Retriever puppies. We meet them at the moment of their birth when they are enrolled into the national Guide Dogs for the Blind program based in San Rafael, CA. Soon after, they are placed with temporary trainers, individuals who have volunteered to shepherd the puppies through months of intensive training. Their emotional commitment to the dogs is intense and inspiring, making this documentary an emotional roller coaster once we realize that not all the dogs have what it takes to succeed." — San Francisco International Film Festival
"Juggling more than a half-dozen storylines, Hardy's editorial

work entertainingly excels at maintaining interest and building tension throughout. While *Pick of the Litter* stands out for its canine characterizations, it's fundamentally a film about the endlessly fascinating, constantly evolving relationship between dogs and humans, cultivated over millennia of advantageous interaction." — Justin Lowe, *Hollywood Reporter*

A Havelock Nth Sun 2 Sep, 2.00 pm
B Havelock Nth Wed 5 Sep, 4.15 pm

🌟 Masterton Sat 1 Sep, 3.45 pm
B Masterton Thu 6 Sep, 12.00 pm

A N. Ply, Event Sun 2 Sep, 11.00 am
A N. Ply, Event Mon 3 Sep, 6.00 pm
B N. Ply, Event Tue 4 Sep, 10.30 am

The Song Keepers

In Australia's Central Desert, west of Alice Springs, a 140-year musical legacy of ancient Aboriginal languages and German Baroque chorales is being preserved by four generations of women who form the Central Australian Aboriginal Women's Choir. The Lutheran hymns they sing were brought by missionaries who translated them into the local Arrarnta and Pitjantjatjara tongues. The rich choral harmonics of these 16th-century hymns feel innately sacred a world away from their origins, and no lover of the repertoire will want to miss this movie.

The men in the communities have, for the most part, long defected from the missionary legacy which, several of the women here attest, disrupted traditional culture to protect women and children. Though it's the arrival of a charismatic male conductor from outside that galvanises the choir into taking a tour of Germany, filmmaker and installation artist Naina Sen's film feels like privileged admission into an enclave of indigenous women.

Sen spent three years alongside the Women's Choir where, she reports, "nothing happens without long-term thought and consensus." Earthed in the colourful landscapes and traditions



of Central Australia, her camera follows the women to the small Lutheran churches of Germany, where they sing to amazed German congregations.

The choir's joy is palpable (and the fun they have on the road is infectious). There's no simple takeaway from this cross-cultural exchange, but its complexity is underscored by the most uplifting language of all: human song.

"Naina Sen's joyful, compassionate film about an Aboriginal women's choir shows the complex, unexpected consequences of colonisation."

— Jack Latimore, *The Guardian*

Director/Screenplay: Naina Sen
Australia 2017 | 88 mins

Producers: Rachel Clements, Naina Sen, Trisha Morton-Thomas

Photography: Chris Phillips, Naina Sen, Raoul Amaar Abbas

Editors: Bergen O'Brien, Naina Sen

Music: Erkki Veltheim

Festivals: Melbourne 2017

In English, Western Arrernte and Pitjantjatjara, with English subtitles

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B Havelock Nth Mon 10 Sep, 4.00 pm
A Havelock Nth Sun 16 Sep, 4.00 pm

A Masterton Mon 10 Sep, 6.00 pm

A N. Ply, Event Sat 1 Sep, 11.00 am
A N. Ply, Len Lye Sat 15 Sep, 10.30 am

The Price of Everything

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Director: Nathaniel Kahn
USA 2018 | 99 mins

Producers: Jennifer Blei Stockman, Debi Wisch, Carla Solomon

Photography: Bob Richman

Editor: Sabine Krayenbühl

Music: Jeff Beal

With: Jeff Koons, Gerhard Richter, Njideka Akunyili Crosby, Larry Poons

Festivals: Sundance 2018

An eye-opening, entertaining ride through the contemporary art market, *The Price of Everything* tracks the lead-up to a major Sotheby's auction in New York. Here, visual art "has become a luxury brand," an acceptable, even essential part of any super-wealthy investor's portfolio. Works are traded like stocks. There is even a futures market.

Conceptual artist Jeff Koons guides us through the workshop where technicians knock out Koons objects that will sell for tens of millions despite his barely having touched them. As Zen as a comic-book supervillain, Koons has mastered the marketplace. Other artists, not so much. We meet the auction house's art guru, who lives for "the chase and the deal," and an

amiable, ancient Manhattan collector. "Bubbles make beautiful things – keep it floating," he chuckles. At the film's heart is Larry Poons, the abstract painter who enjoyed a burst of stardom in the 1960s before disappearing from view. After decades in exile, Poons has a new collection; a dealer is enthusiastically arranging a comeback show for an underappreciated talent. Or, perhaps, an undervalued stock. — Toby Manhire

A Havelock Nth Sat 1 Sep, 4.00 pm
A Napier Sun 9 Sep, 1.30 pm

A Masterton Mon 3 Sep, 6.00 pm
B Masterton Tue 4 Sep, 2.30 pm

B N. Ply, Len Lye Fri 31 Aug, 3.30 pm
A N. Ply, Len Lye Sat 1 Sep, 10.30 am

Ryuichi Sakamoto: Coda



Director: Stephen Nomura Schible
Japan/USA 2017
102 mins

Producers: Eric Nyari, Hashimoto Yoshiko

Photography: Neo Sora, Tom Richmond

Editor: Kushida Hisayo

Festivals: Venice, Amsterdam

Documentary 2017
In Japanese and English, with English subtitles

There is a musical biography embedded in this beautiful lyrical portrait of Japanese composer Ryuichi Sakamoto, best known for his theme from *Merry Christmas, Mr Lawrence*. There are flashbacks to his 70s synth-pop days with Yellow Magic Orchestra, along with recent scenes of him in the studio, recording the orchestral score for 2015's *The Revenant*.

But for the most part it is a study of the composer at work. The meditative pace and contemplative detail gives us a sense of the intensity of Sakamoto's relationship with sound, and the beauty he finds there. We follow him as he gathers his sonic materials from all kinds of sources – from the Arctic Circle, where he records snow melting

("the purest sound I ever heard") to the contamination zone around the Fukushima nuclear plant – and observe as he begins to assemble these into compositions.

Yet the sound source he keeps returning to is the piano. Early in the film we see him testing an instrument recovered from the tsunami of 2012. Eerily out of tune, he says it feels like "playing the corpse of a piano." Later, speaking frankly about his own mortality, these words take on a deeper resonance. — Nick Bollinger

A N. Ply, Len Lye Sun 2 Sep, 6.30 pm

Three Identical Strangers

In 1980 a 19-year-old college freshman named Bobby arrives at his new campus for the first time, only to be immediately recognised as someone else – an ex-student named Eddy. Within 24 hours, Bobby and Eddy are standing face-to-face: two identical twins, given to separate adoptive families at birth, each completely unaware of the other's existence. Their heartwarming discovery makes the front page of the paper, only to catch the attention of David, another 19-year-old who bears a similarly striking resemblance. Before they have even adjusted to their finding, the two long-lost brothers are welcoming in a third.

In Tim Wardle's utterly riveting docu-thriller, it would seem that truth really is stranger than fiction. The craziest part of the story is that the aforementioned triplet reunion isn't even the craziest part of the story. Bobby, Eddy and David's surprise encounter is only the jumping-off point for a string of bombshells that just don't stop coming; to reveal any more here would be a serious disservice to the viewer. But what elevates Wardle's film are the genuinely meaty questions that linger beneath its sensational headline, a slippery debate between nature and



nurture underpinning every breathless twist and turn. In a film of relentless revelations, it's the truths left dangling that truly linger. — JF

"What begins as a light and fluffy, too-weird-to-be-fiction story goes unimaginably deeper, stranger, darker. It's best to go in as cold as possible, to try (and likely fail) to guess what comes next... Prepare for a wild, twisting non-fiction ride." — Brent McKnight, *Seattle Times*

"Mind-boggling... As this movie goes on, and the narrative unfolds, you are likely to be saying to yourself, 'Oh my God', every 10 minutes or so."

— Dan Callahan, *The Wrap*

Director: Tim Wardle
UK/USA 2018 | 96 mins

Producers: Grace Hughes-Hallett, Becky Read
Photography: Tim Cragg
Editor: Michael Harte
Music: Paul Saunderson
With: Bobby Shafran, David Kellman, Lawrence Wright
Festivals: Sundance, San Francisco, Hot Docs, Sydney 2018

B Napier	Thu 6 Sep, 2.00 pm
A Napier	Sat 8 Sep, 6.30 pm
A Havelock Nth	Fri 14 Sep, 6.00 pm

A Masterton	Thu 30 Aug, 6.00 pm
B Masterton	Wed 5 Sep, 2.30 pm

A N. Ply, Event	Fri 7 Sep, 6.00 pm
B N. Ply, Event	Mon 10 Sep, 4.00 pm
A N. Ply, Event	Sun 16 Sep, 5.30 pm

Speak Up

A voix haute



© INGRID CHABERT

Director: Stéphane de Freitas
France 2017 | 99 mins

Co-director: Ladj Ly
Producers: Harry Tordjman, Anna Tordjman
Editors: Jessica Menéndez, Pierre Herbourg
Photography: Ladj Ly, Timothée Hlist
Music: Superpoze
In French with English subtitles

Every year there's a breakout film at NZIFF that reminds us of the importance of being seen and heard, not least those of us who belong to minority groups. This year, that film is *Speak Up*, an inspiring documentary that follows a diverse group of French university students as they prepare for a speech contest.

With a training programme that borrows from creative writing workshops and drama classes, they're put through their paces by coaches in rhetoric, debate, slam poetry and acting techniques. In between writing prompts, they tumble through physical exercises and trust games designed to help them draw strength from their vulnerabilities. The classroom becomes

not only their training ground but a forum in which they can debate issues that arise from their lessons, including free speech, outrage culture and feminism.

Although the contest is the film's endgame, it's the journey we take with these hopeful orators that leaves the lasting impression. Their tales of homelessness, immigration and cancer fuel the speeches they deliver with unquestionable passion, but it's what they do with their past traumas that truly inspires. — Chris Tse

A Napier	Sat 1 Sep, 4.00 pm
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A N. Ply, Event	Sat 1 Sep, 1.00 pm
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B N. Ply, Event	Wed 5 Sep, 4.00 pm
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Westwood: Punk, Icon, Activist

PRESENTED IN ASSOCIATION WITH

viva



Director: Lorna Tucker
UK 2018 | 83 mins

Producers: Eleanor Emptage, Shirine Best, Nicole Stott, John Battsck
Editor: Paul Carlin
Music: Dan Jones
Festivals: Sundance, Sydney 2018
M offensive language & nudity

Dame Vivienne Westwood, Britain's most iconic and iconoclastic fashion designer, emerged from the punk movement in the 1970s but has always drawn deeply from historical sources in her collections.

Those most familiar with Westwood's well-documented punk back-story might be surprised to find the septuagenarian subject is too bored with it to repeat the familiar stories to director Lorna Tucker. But Tucker has deftly turned potential chaos – a reluctant interviewee squirming in her chair – into the anchor for her portrait: a compelling insight into what it is to be the aging head of a major, and fiercely independent, fashion house that continues to grow, perhaps faster than she can handle.

Using great archival footage, Tucker has managed to craft an engaging rags to riches to rags to riches story that is as much about the nuts and bolts of the business of fashion as it is about Westwood's own inimitable sense of style. — Angela Lassig

A Napier	Fri 7 Sep, 6.15 pm
A Havelock Nth	Sun 9 Sep, 4.15 pm
B Havelock Nth	Tue 11 Sep, 4.15 pm

B Masterton	Fri 7 Sep, 12.00 pm
A Masterton	Wed 12 Sep, 6.00 pm

A N. Ply, Event	Thu 6 Sep, 6.00 pm
B N. Ply, Event	Mon 10 Sep, 10.30 am
A N. Ply, Len Lye	Sun 16 Sep, 10.30 am

HAWKE'S BAY EVENT CINEMAS (HAVELOCK NORTH) MTG CENTURY THEATRE (NAPIER)
Thursday 30 August

⊕ 6.00 pm	Leave No Trace (Havelock Nth) 109	4
⊕ 6.30 pm	Disobedience (Napier) 114	4

Friday 31 August

B 2.00 pm	Yellow is Forbidden (Napier) 97	7
B 4.00 pm	Woman at War (Havelock Nth) 101	17
A 6.00 pm	Disobedience (Havelock Nth) 114	4
A 6.15 pm	The Guilty (Napier) 88	14
A 8.30 pm	Climax (Havelock Nth) 96	16

Saturday 1 September

A 1.30 pm	New Zealand's Best (Napier) 87	13
A 4.00 pm	The Price of Everything (Havelock Nth) 99	26
A 4.00 pm	Speak Up (Napier) 99	28
A 6.00 pm	Māui's Hook (Havelock Nth) 92	10
A 6.30 pm	Burning (Napier) 148	6
A 8.00 pm	Dogman (Havelock Nth) 103	18

Sunday 2 September

A 1.30 pm	Yellow is Forbidden (Napier) 97	7
A 2.00 pm	Pick of the Litter (Havelock Nth) 81	25
A 3.45 pm	Petra (Havelock Nth) 107	20
A 4.00 pm	Juliet, Naked (Napier) 97	21
A 6.00 pm	Woman at War (Havelock Nth) 101	17
A 6.30 pm	Māui's Hook (Napier) 92	10

Monday 3 September

B 2.00 pm	Loveling (Napier) 98	15
B 4.00 pm	The Ice King (Havelock Nth) 89	24
A 6.00 pm	Wings of Desire (Havelock Nth) 129	7
A 6.15 pm	Ága (Napier) 96	14

Tuesday 4 September

B 2.00 pm	Disobedience (Napier) 114	4
B 4.00 pm	Juliet, Naked (Havelock Nth) 97	21
A 6.00 pm	Yellow is Forbidden (Havelock Nth) 97	7
A 6.15 pm	Loveling (Napier) 98	15

Wednesday 5 September

B 1.45 pm	Lean on Pete (Havelock Nth) 121	21
B 2.00 pm	Ága (Napier) 96	14

B 4.15 pm	Pick of the Litter (Havelock Nth) 81	25
A 6.00 pm	Juliet, Naked (Havelock Nth) 97	21
A 6.15 pm	Leave No Trace (Napier) 109	4

Thursday 6 September

B 2.00 pm	Three Identical Strangers (Napier) 96	27
B 3.45 pm	Dogman (Havelock Nth) 103	18
A 6.00 pm	The Heart Dances... (Havelock Nth) 99	9
A 6.15 pm	Beirut (Napier) 109	22
A 8.00 pm	The Guilty (Havelock Nth) 88	14

Friday 7 September

B 2.00 pm	The Heiresses (Napier) 98	19
B 4.00 pm	The Heart Dances... (Havelock Nth) 99	9
A 6.00 pm	Lean on Pete (Havelock Nth) 121	21
A 6.15 pm	Westwood: Punk... (Napier) 83	28
A 8.30 pm	The World Is Yours (Havelock Nth) 104	15

Saturday 8 September

A 1.30 pm	Ngā Whanaunga... (Napier) 94	13
A 4.00 pm	The Ice King (Havelock Nth) 89	24
A 4.00 pm	Woman at War (Napier) 101	17
A 6.00 pm	Shoplifters (Havelock Nth) 121	5
A 6.30 pm	Three Identical Strangers (Napier) 96	27
A 8.30 pm	Transit (Havelock Nth) 101	17

Sunday 9 September

A 1.30 pm	The Price of Everything (Napier) 99	26
A 2.00 pm	Puzzle (Havelock Nth) 104	23
A 4.00 pm	Shoplifters (Napier) 121	5
A 4.15 pm	Westwood: Punk... (Havelock Nth) 83	28
A 6.00 pm	Happy As Lazzaro (Havelock Nth) 127	19
A 6.30 pm	Wings of Desire (Napier) 129	7

Monday 10 September

B 2.00 pm	Shoplifters (Napier) 121	5
B 4.00 pm	The Song Keepers (Havelock Nth) 88	26
A 6.00 pm	The Miseducation of... (Havelock Nth) 91	22
A 6.15 pm	Paul Callaghan... (Napier) 103	11

Tuesday 11 September

B 2.00 pm	Paul Callaghan... (Napier) 103	11
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B 4.15 pm	Westwood: Punk... (Havelock Nth) 83	28
A 6.00 pm	Celia (Havelock Nth) 102	8
A 6.15 pm	The Heiresses (Napier) 98	19

Wednesday 12 September

B 1.30 pm	Celia (Havelock Nth) 102	8
B 2.00 pm	Birds of Passage (Napier) 125	5
B 3.30 pm	Happy As Lazzaro (Havelock Nth) 127	19
A 6.00 pm	Cold War (Havelock Nth) 89	6
A 6.15 pm	Merata: How Mum... (Napier) 95	10

Thursday 13 September

B 2.00 pm	Cold War (Napier) 89	6
B 4.15 pm	The Guilty (Havelock Nth) 88	14
A 6.00 pm	Kusama – Infinity (Havelock Nth) 77	25
A 6.15 pm	The Miseducation of... (Napier) 91	22
A 7.45 pm	Transit (Havelock Nth) 101	17

Friday 14 September

B 2.00 pm	Merata: How Mum... (Napier) 95	10
B 4.00 pm	3 Faces (Havelock Nth) 100	18
A 6.00 pm	Three Identical Strangers (Havelock Nth) 96	27
A 6.15 pm	Cold War (Napier) 89	6
A 8.00 pm	Beirut (Havelock Nth) 109	22

Saturday 15 September

A 1.30 pm	Kevin Roche: The Quiet Architect (Napier) 82	24
A 3.30 pm	3 Faces (Havelock Nth) 100	18
A 4.00 pm	Puzzle (Napier) 104	23
A 5.30 pm	Lean on Pete (Havelock Nth) 121	21
A 6.30 pm	The World Is Yours (Napier) 104	15
A 8.00 pm	Birds of Passage (Havelock Nth) 125	5

Sunday 16 September

A 1.30 pm	Kusama – Infinity (Napier) 77	25
A 2.00 pm	Celia (Havelock Nth) 102	8
A 4.00 pm	The Song Keepers (Havelock Nth) 88	26
A 4.00 pm	Birds of Passage (Napier) 125	5
A 6.00 pm	Burning (Havelock Nth) 148	6
A 6.30 pm	Petra (Napier) 107	20

MASTERTON REGENT 3 CINEMAS Screenings marked • will play upstairs (no wheelchair access). All other films will play downstairs.

Wednesday 29 August

⊕ 8.00 pm	Leave No Trace (109) •	4
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Thursday 30 August

B 12.00 pm	Yellow is Forbidden (97)	7
B 2.30 pm	Searching (102)	23
A 6.00 pm	Three Identical Strangers (96) •	27
A 8.15 pm	Transit (101)	17

Friday 31 August

B 12.00 pm	Kusama – Infinity (77)	25
B 2.30 pm	Woman at War (101)	17
A 6.00 pm	Juliet, Naked (97)	21
A 8.15 pm	Searching (102)	23

Saturday 1 September

A 1.45 pm	Māui's Hook (92) •	10
⊕ 3.45 pm	Pick of the Litter (81)	25
A 5.45 pm	Disobedience (114)	4
A 8.15 pm	Climax (96)	16

Sunday 2 September

A 12.30 pm	New Zealand's Best 2018 (87)	13
A 2.30 pm	3 Faces (100)	18
A 4.45 pm	Yellow is Forbidden (97)	7
A 7.00 pm	Burning (148)	6

Monday 3 September

B 1.15 pm	Disobedience (114)	4
B 3.45 pm	Transit (101)	17

A 6.00 pm	The Price of Everything (99)	26
A 8.15 pm	Lean on Pete (121)	21

Tuesday 4 September

B 12.00 pm	Leave No Trace (109)	4
B 2.30 pm	The Price of Everything (99)	26
A 6.00 pm	Merata: How Mum... (95)	10
A 8.30 pm	The Guilty (88)	14

Wednesday 5 September

B 12.00 pm	Juliet, Naked (97)	21
B 2.30 pm	Three Identical Strangers (96)	27
A 6.00 pm	The Ice King (89)	24
A 8.00 pm	Woman at War (101)	17

Thursday 6 September

B 12.00 pm	Pick of the Litter (81)	25
B 2.30 pm	The Guilty (88)	14
A 6.00 pm	Ága (96)	14
A 8.15 pm	The Miseducation of... (91)	22

Friday 7 September

B 12.00 pm	Westwood: Punk... (83)	28
B 2.30 pm	Lean on Pete (121)	21
A 6.00 pm	Cold War (89)	6
A 8.00 pm	Stray (104)	11

Saturday 8 September

A 12.30 pm	Ngā Whanaunga... (94)	13
A 2.45 pm	Happy As Lazzaro (127)	19

A 5.30 pm	Shoplifters (121) •	5
A 8.00 pm	Beirut (109)	22

Sunday 9 September

A 12.30 pm	Kusama – Infinity (77)	25
A 2.30 pm	Celia (102)	8
A 4.45 pm	Puzzle (104)	23
A 7.00 pm	Wings of Desire (129)	7

Monday 10 September

B 1.00 pm	Celia (102)	8
B 3.15 pm	Birds of Passage (125)	5
A 6.00 pm	The Song Keepers (88)	26
A 8.00 pm	The World Is Yours (104)	15

Tuesday 11 September

B 12.00 pm	Puzzle (104)	23
B 2.30 pm	Beirut (109)	22
A 6.00 pm	The Heart Dances... (99)	9
A 8.15 pm	Dogman (103)	18

Wednesday 12 September

B 12.00 pm	Shoplifters (121)	5
B 2.30 pm	Cold War (89)	6
A 6.00 pm	Westwood: Punk... (83)	28
A 7.45 pm	Birds of Passage (125)	5

NEW PLYMOUTH EVENT CINEMAS (EVENT) & GOVETT-BREWSTER ART GALLERY/LEN LYE CENTRE (LEN LYE)

Thursday 30 August			A 6.00 pm The Miseducation of... (N. Ply, Event) 91	22	A 6.00 pm Celia (N. Ply, Event) 102	8		
B 10.30 am	Disobedience (N. Ply, Event) 114	4	A 8.00 pm	Angie (N. Ply, Event) 118	9	A 8.00 pm	Juliet, Naked (N. Ply, Event) 97	21
B 3.30 pm	Lean on Pete (N. Ply, Event) 121	21	Thursday 6 September			Wednesday 12 September		
A 6.00 pm	Leave No Trace (N. Ply, Event) 109	4	B 10.30 am	Shoplifters (N. Ply, Event) 121	5	B 10.30 am	Petra (N. Ply, Event) 107	20
A 8.15 pm	The World Is Yours (N. Ply, Event) 104	15	B 3.30 pm	Angie (N. Ply, Event) 118	9	B 4.00 pm	The Miseducation of... (N. Ply, Event) 91	22
Friday 31 August			B 3.30 pm	Ága (N. Ply, Len Lye) 96	14	A 6.00 pm	Merata: How Mum... (N. Ply, Event) 95	10
B 10.30 am	Yellow is Forbidden (N. Ply, Event) 97	7	A 6.00 pm	Westwood: Punk... (N. Ply, Event) 83	28	A 8.15 pm	Transit (N. Ply, Event) 101	17
B 3.30 pm	The Price of Every... (N. Ply, Len Lye) 99	26	A 6.30 pm	The Heiresses (N. Ply, Len Lye) 98	19	Thursday 13 September		
B 4.15 pm	The Guilty (N. Ply, Event) 88	14	A 7.45 pm	The Guilty (N. Ply, Event) 88	14	B 10.30 am	Celia (N. Ply, Event) 102	8
A 6.00 pm	Disobedience (N. Ply, Event) 114	4	Friday 7 September			B 3.30 pm	Birds of Passage (N. Ply, Event) 125	5
A 6.30 pm	Climax (N. Ply, Len Lye) 96	16	B 10.30 am	Juliet, Naked (N. Ply, Event) 97	21	B 3.30 pm	The Heiresses (N. Ply, Len Lye) 98	19
A 8.30 pm	Dogman (N. Ply, Event) 103	18	B 3.30 pm	Kusama – Infinity (N. Ply, Len Lye) 77	25	A 6.00 pm	Cold War (N. Ply, Event) 89	6
Saturday 1 September			B 4.00 pm	Dogman (N. Ply, Event) 103	18	A 6.30 pm	Paul Callaghan... (N. Ply, Len Lye) 103	11
A 10.30 am	The Price of Every... (N. Ply, Len Lye) 99	26	A 6.00 pm	Three Identical Strangers (N. Ply, Event) 96	27	A 8.00 pm	Beirut (N. Ply, Event) 109	22
A 11.00 am	The Song Keepers (N. Ply, Event) 88	26	A 6.30 pm	Bludgeon (N. Ply, Len Lye) 89	8	Friday 14 September		
A 1.00 pm	Speak Up (N. Ply, Event) 99	28	A 8.00 pm	Lean on Pete (N. Ply, Event) 121	21	B 10.30 am	The Heart Dances... (N. Ply, Event) 99	9
A 3.00 pm	Burning (N. Ply, Event) 148	6	Saturday 8 September			B 3.30 pm	Bludgeon (N. Ply, Len Lye) 89	8
A 6.00 pm	Māui's Hook (N. Ply, Event) 92	10	A 10.30 am	Celia (N. Ply, Len Lye) 102	8	B 3.45 pm	Woman at War (N. Ply, Event) 101	17
A 6.30 pm	Ága (N. Ply, Len Lye) 96	14	A 11.30 am	The Ice King (N. Ply, Event) 89	24	A 6.00 pm	Juliet, Naked (N. Ply, Event) 97	21
A 8.30 pm	Climax (N. Ply, Event) 96	16	A 1.30 pm	Loveling (N. Ply, Event) 98	15	A 6.30 pm	Matangi/Maya/M.I.A. (N. Ply, Len Lye) 101	25
Sunday 2 September			A 3.30 pm	Happy As Lazzaro (N. Ply, Event) 127	19	A 8.00 pm	Birds of Passage (N. Ply, Event) 125	5
A 10.30 am	The Wild Pear Tree (N. Ply, Len Lye) 188	20	A 6.00 pm	Shoplifters (N. Ply, Event) 121	5	Saturday 15 September		
A 11.00 am	Pick of the Litter (N. Ply, Event) 81	25	A 6.30 pm	The Wild Pear Tree (N. Ply, Len Lye) 188	20	A 10.30 am	The Song Keepers (N. Ply, Len Lye) 88	26
A 12.45 pm	Yellow is Forbidden (N. Ply, Event) 97	7	A 8.30 pm	The Guilty (N. Ply, Event) 88	14	A 11.15 am	Paul Callaghan... (N. Ply, Event) 103	11
A 2.45 pm	Māui's Hook (N. Ply, Event) 92	10	Sunday 9 September			A 1.30 pm	Puzzle (N. Ply, Event) 104	23
A 5.15 pm	Wings of Desire (N. Ply, Event) 129	7	A 10.30 am	Kusama – Infinity (N. Ply, Len Lye) 77	25	A 3.45 pm	Petra (N. Ply, Event) 107	20
A 6.30 pm	Ryuichi Sakamoto... (N. Ply, Len Lye) 102	26	A 11.00 am	Puzzle (N. Ply, Event) 104	23	A 6.00 pm	The Heart Dances... (N. Ply, Event) 99	9
A 7.45 pm	Disobedience (N. Ply, Event) 114	4	A 12.15 pm	Michael Smither... (N. Ply, Len Lye) 39	10	A 6.30 pm	Happy As Lazzaro (N. Ply, Len Lye) 127	19
Monday 3 September			A 1.15 pm	New Zealand's Best 2018 (N. Ply, Event) 87	13	A 8.00 pm	Cold War (N. Ply, Event) 89	6
B 10.30 am	Leave No Trace (N. Ply, Event) 109	4	A 3.15 pm	Shoplifters (N. Ply, Event) 121	5	Sunday 16 September		
B 4.00 pm	The Ice King (N. Ply, Event) 89	24	A 5.45 pm	Lean on Pete (N. Ply, Event) 121	21	A 10.30 am	Westwood: Punk... (N. Ply, Len Lye) 83	28
A 6.00 pm	Pick of the Litter (N. Ply, Event) 81	25	A 6.30 pm	Merata: How Mum... (N. Ply, Len Lye) 95	10	A 11.15 am	Ngā Whanaunga... (N. Ply, Event) 94	13
A 7.45 pm	Burning (N. Ply, Event) 148	6	A 8.15 pm	Transit (N. Ply, Event) 101	17	A 1.15 pm	3 Faces (N. Ply, Event) 100	18
Tuesday 4 September			Monday 10 September			A 3.15 pm	Woman at War (N. Ply, Event) 101	17
B 10.30 am	Pick of the Litter (N. Ply, Event) 81	25	B 10.30 am	Westwood: Punk... (N. Ply, Event) 83	28	A 5.30 pm	Three Identical Strangers (N. Ply, Event) 96	27
B 4.00 pm	Transit (N. Ply, Event) 101	17	B 4.00 pm	Three Identical Strangers (N. Ply, Event) 96	27	A 6.30 pm	Wings of Desire (N. Ply, Len Lye) 129	7
A 6.00 pm	Yellow is Forbidden (N. Ply, Event) 97	7	A 6.00 pm	Woman at War (N. Ply, Event) 101	17	A 7.30 pm	Birds of Passage (N. Ply, Event) 125	5
A 8.00 pm	The World Is Yours (N. Ply, Event) 104	15	A 8.00 pm	Beirut (N. Ply, Event) 109	22	Wednesday 5 September		
Wednesday 5 September			Tuesday 11 September			B 10.30 am	Loveling (N. Ply, Event) 98	15
B 10.30 am	Loveling (N. Ply, Event) 98	15	B 10.30 am	Cold War (N. Ply, Event) 89	6	B 4.00 pm	Speak Up (N. Ply, Event) 99	28
B 4.00 pm	Speak Up (N. Ply, Event) 99	28	B 4.00 pm	3 Faces (N. Ply, Event) 100	18			

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Bringing colour to kiwi life since 1946

Resene's big screen story began back in 1946 when Ted Nightingale started making paint from his Wellington garage. Over 70 years later and the Resene name lives on as a truly homegrown success story, known for its quality paint, colour and innovation. Our paints are designed and made in New Zealand for our harsh weather conditions and our colours are inspired by everyday kiwi life. So you can be sure they will look great in your home, while also looking after it.

Proud supporters of the NZ films in the International Film Festival.



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