AUCKLAND
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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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WELCOME

2019 brings a year of significant change to NZIFF. After 40 years of dedicated service, Director Bill Gosden handed in his keys and retired at the end of March. His legacy is monumental. Under his leadership, NZIFF has developed from its humble beginnings to the prominent cinema event it is today. In this period of transition, we have endeavoured to uphold the curatorial mission established during Bill’s tenure: to celebrate, with New Zealanders, the best that world and homegrown cinema has to offer, and to ensure that our audience’s appetite continues to be surprised, delighted, rewarded and challenged.

Our role is to be a conduit between filmmakers – through the stories their films recount – and the community NZIFF serves. This year some of these tales take us from the jungles of Vietnam to the moon landing, from the gritty streets of a Parisian banlieue to a small farm in far north New Zealand, from the desolate sertão of northeastern Brazil to the high seas of the Atlantic Ocean – and, ecstatically, to the concert stages of musical greats.

We cannot emphasise enough how NZIFF, being a non-profit enterprise, depends on you, the audience. Though the Auckland event calendar is much more crowded in 2019 than it was in 1969, your enthusiastic support ensures our spot as the major cultural event of the New Zealand winter.

We would also like to acknowledge the generous support of our partners. The longstanding major sponsorship we receive from the New Zealand Film Commission is invaluable in allowing us to select, deliver and promote our choice of New Zealand work. We are pleased that ATEED continues to recognise our significant contribution to Auckland’s cultural landscape. Resene joins us for their sixth year as sponsors of another stellar selection of films from Aotearoa. Our media partners Flicks.co.nz, The Breeze, NZ Herald and Metro magazine ensure that our audience engage with, and delve into, the diverse films in our programme. Foundation North’s funding ensures that we retain our essential Auckland office. Creative New Zealand join us for the second year as our Artistic Development Partner. And this year we are delighted to welcome Green & Black’s on board as our World strand partner. To these and all our partners, we say thank you.

Bill bowed out in style last year with Auckland celebrating its 50th anniversary and record attendances. It has been a pleasure and a privilege to work alongside him. The team at NZIFF would like to dedicate this year’s festival to Bill, in recognition of his inestimable contribution to film culture in New Zealand.

The NZIFF team
**TICKET PRICES**

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

» Early Bird Full (purchased before 18 July) $17.50
» Full (purchased from 18 July) $18.50
» Film Society/Film Industry Guilds/Nurses * $15.50
» Community Services Card * $15.50
» Student * $15.50
» Senior (60+) $12.50
» Children (15 and under) $12.50

**B CODED SESSIONS**
Sessions starting before 5.00 pm weekdays and other shorter duration sessions indicated.

» Full $15.00
» Senior (60+) $12.50
» Children (15 and under) $12.50

**C CODED SESSIONS**
Sessions in the Animation NOW! Festival programme and as indicated.

» All tickets $12.50

**D SESSIONS Long Day’s Journey Into Night (partial 3D)**
3D glasses will be provided if required, however we encourage you to consider the environment by reusing and bringing your own.

» Full $19.50
» Film Society/Film Industry Guilds/Nurses/Students/ Community Services Card * $16.50
» Senior (60+) $13.50
» Children (15 and under) $13.50

**O LIVE CINEMA The Lodger: A Story of the London Fog**
» Full $45.00
» Film Society/Film Industry Guilds/Nurses * $40.00
» Community Services Card * $40.00
» Student * $40.00
» Senior (60+) $40.00
» Children (15 and under) $30.00

**TEN-TRIP PASS**
» Ten-Trip Pass $155.00

The Ten-Trip Pass consists of a unique barcode that can be used to purchase tickets to any screening, subject to seat availability (passes are not tickets and do not guarantee admission), and excluding 3D films, Special Events and Live Cinema performances. Passes can be purchased and redeemed for tickets in advance online, via the phone or at the Aotea or Civic Box Offices. Passes can also be redeemed on the day at all venues, subject to seat availability.

After purchasing your pass online, you will need to download your Print-at-Home ticket and use the unique barcode number to redeem your pass for tickets to individual sessions. (The barcode is issued immediately when purchased at the Box Office or via phone.) Once all ten tickets have been redeemed, the barcode will expire.

**CONCESSION DISCOUNTS (Student/Film Society/Film Industry Guilds/Nurses/ Community Services Card)**
Students, Film Society members, Industry Guild members, Nurses and Community Services Card holders are entitled to purchase one ticket per session at the concession rate. Student/Membership/Staff/SCSC ID is required – please ensure you bring it with you to the venue to present to staff on request; failure to do so will result in the full price being charged for attendance. Film Society ‘Three Film Sampler’ holders are not entitled to the concession discount.

**TICKETING AGENCY SERVICE FEES**
A $1.00 per ticket booking fee is already included in the prices shown above. There are no additional service fees except for where a courier delivery is selected ($5.50). Prices are GST inclusive and in NZD.

**BUYING TICKETS**

**PHONE AND ONLINE BOOKINGS**
(open from 9.00 am Friday 28 June)
The Civic Box Office opens from 9.00 am Friday 28 June

Book early to secure the best seats. Seats are allocated on the basis of best available at the time of booking. Please note that all advance bookings for The Civic and ASB Waterfront Theatre weekday daytime screenings up to 5.00 pm and Saturday and Sunday screenings up to 1.00 pm will be allocated in the Stalls only.

**ONLINE BOOKINGS, PRINT-AT-HOME & MOBILE TICKETING**

www.nziff.co.nz or www.ticketmaster.co.nz

Tickets can be purchased online up until the time the session commences. You will need to either print your Print-at-Home tickets (not just the confirmation notice) for presentation at the venue or display them on your phone (ensure your ticket is loaded and ready for scanning before you arrive). Please also bring with you the credit card used to purchase the tickets for identification. Print-at-Home is the most convenient way of receiving your tickets, allowing you to print your tickets right away. If you are not already a member of Ticketmaster you will be asked to register for a My Ticketmaster account. Tickets can also be purchased on your phone through Ticketmaster’s mobile site.

**TELEPHONE BOOKINGS**
Freephone: 0800 111 999 Mobile: 09 970 9700

9.00 am – 9.00 pm Monday to Friday; 9.00 am – 5.00 pm Saturday & Sunday
telephone bookings can be accepted until the start of each screening time
(subject to Ticketmaster telephone booking hours).

**MAIL BOOKINGS**
Download and print a booking form from the NZIFF website. Post to: New Zealand International Film Festival, C/- Ticketmaster, PO Box 106 443, Auckland 1143. Alternatively, phone 09 378 6100 to be mailed a booking form.

**WHEELCHAIR BOOKINGS**
Phone: 09 970 9711

9.00 am – 9.00 pm Monday to Friday; 9.00 am – 5.00 pm Saturday & Sunday

**SCHOOLS AND GROUPS**
For group bookings of 20 or more people contact Charlotte Underhill on 09 378 6100 before Thursday 18 July.

**ADVANCE COUNTER BOOKINGS**
(from Friday 28 June)
The Civic Box Office, Wellesley Street: 9.00 am – 6.00 pm daily
Aotea Centre Box Office, Level 3, Aotea Centre: 9.00 am – 5.30 pm Monday to Friday; 10.00 am – 4.00 pm Saturday & Sunday
During NZIFF advance tickets will be available from The Civic Box Office one hour prior to the first NZIFF screening that day until 15 minutes after the last screening commences.

**DAY SALES DURING NZIFF**
(from Friday 19 July)
The Civic: Day sale tickets can be purchased from the box office one hour prior to first screening of the day until 15 minutes after last screening commences. An additional box office is set up at The Civic Foyer Bar.

ASB Waterfront Theatre: Day sale tickets can be purchased from the NZIFF box office 45 minutes prior to first screening of the day until 15 minutes after last screening commences.

**METHOD OF PAYMENT**
Credit Cards: Accepted for all bookings.
Cheque: Personal cheques accepted for M&L bookings must be received five working days prior to screening. Cheques payable to Ticketmaster New Zealand Ltd. Cheques not accepted for counter bookings.
Cash & EFTPOS: Accepted for counter bookings.

**TICKET COLLECTION**
If you have used a credit card for advance booking by phone, internet or mail, this credit card must be presented to venue staff to collect tickets, along with ID to validate any concession discounts.

**MAIL DELIVERY**
Tickets will only be posted if booking request is received at least seven days prior to screening. Otherwise tickets will be held for collection at the cinema box office of your first screening. Please note that NO REFUNDS will be made for uncollected tickets or tickets collected late.
GENERAL INFORMATION

VENUES
Your ticket indicates the film venue. See p7 for venue locations and accessibility information.

INFORMATION DESK
The information desk is located at street level in The Civic foyer from 19 July, where you will find up-to-date information about censorship, short films, session ending times and more.

WHEELCHAIR ACCESS
Please advise the ticket seller when purchasing your tickets if you would like to transfer to a seat or remain in your wheelchair, or if you have any special requirements. See p7 for venue access for wheelchairs.

HEARING IMPAIRED
Please note that where films are indicated as subtitled, this is not the same as full captioning for the hearing impaired. See p7 for venues with hearing loop support.

PLEASE ARRIVE EARLY.
There are no advertising films or trailers at NZIFF. We reserve the right to ask latecomers to wait and to relocate them to alternative seating to minimise the disruption of other patrons. Session starting times will not be delayed in deference to late arrivals. Please ensure mobile phones and pagers are switched off. Any video recording is strictly prohibited. If collecting tickets prior to a screening please allow additional time in case there are queues.

PROGRAMME CHANGES
We reluctantly reserve the right to change the schedule by amending dates or replacing films. From Thursday, 18 July confirmation of daily session times will be available on NZIFF's website www.nziff.co.nz and in our daily newsletters.

CENSORSHIP CLASSIFICATION
G – Suitable for general audiences
PG – Parental guidance recommended for younger viewers
M – Unrestricted. Recommended more suitable for mature audiences 16 years and over
RP13 – Restricted to persons 13 years and over, unless they are accompanied by a parent or guardian
RP16 – Restricted to persons 16 years and over, unless they are accompanied by a parent or guardian
R13 – Restricted to persons 13 years and over
R16 – Restricted to persons 16 years and over
R18 – Restricted to persons 18 years and over

Classifications will be published in NZIFF’s daily newspaper advertising and displayed at the venues’ box offices. Children’s tickets are available only for films classified G, PG & M. At the time of printing some films had 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.

THE AUCKLAND FILM SOCIETY
www.aucklandfilmsociety.org.nz info@aucklandfilmsociety.org.nz ph: (09) 527 6076

FURTHER INFORMATION
Ticketmaster: 0800 111 999 Mobile: (09) 970 9700
Festival Manager, Megan Andrews ph: (09) 378 6100
Retail Brochure Delivery ph: 0800PHANTOM
Sponsorship, brochure and website advertising, Sharon Byrne ph: (04) 802 2570
Contact us: info@nziff.co.nz www.nziff.co.nz

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

KEY TO ICONS

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

Short Preceding Feature
Shorts paired thematically with selected feature films in the programme.

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

Cannes Selection 2019
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.

EXPLORE THE PROGRAMME ONLINE AT www.nziff.co.nz
Find out more about the 150+ feature films and short film programmes we’ve selected for this year’s NZIFF, access exclusive trailers and content, and curate your own shortlist and schedule of screenings to watch this winter.

[» Films] Explore films by theme, genre, country, language and more, and check out our ‘Must See’ recommendations from staff and friends of the NZIFF.

[» Register] Sign up to receive monthly news and daily session updates during NZIFF, and to create wishlists that you can easily share.

[» Curate a wishlist] Add any film to your own wishlist and then share your wishlist with friends (great for organising a crew), save sessions to your calendar, and create a handy shopping list to purchase through Ticketmaster. You can even create a wishlist for every town and city where NZIFF screens.

[» Schedule reminders] Select the reminder on a film session to be alerted if tickets start selling fast, so you can book ASAP.

[» News] Read the latest film announcements, meet the filmmakers and peruse our guest profiles on the news section of the website.

[» Galleries] Browse NZIFF photos of special events, including world premiers, awards evenings and Q+As with leading filmmakers.

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

www.facebook.com/nzfilmfestival
Become a friend, watch trailers and take part in competitions and discussions.

www.twitter.com/nzff
Keep up to date with our Twitter feed.

www.youtube.com/nzintfilmfestival
Watch trailers, interviews and much more.

www.instagram.com/nziff
Take a peek behind the scenes.
RIALTO TURNS 20
CELEBRATE 20 YEARS OF INDEPENDENT FILM WITH US
THE STORYTELLER
LEARN MORE AT RIALTOCHANNEL.CO.NZ
VENUES

AUCKLAND CBD & WYNYARD QUARTER

THE CIVIC, AUCKLAND LIVE (CIVIC)
Central Library Building, 44 Lorne Street
Day Sales Box Office is located on the cinema foyer.
Lift access inside Auckland Central Library. During library hours please ask at the library reception to arrange the library security guard to escort you to the cinema. After library hours call the cinema on (09) 373 2761. An intercom is located at the top of the Academy entrance stairs for you to notify staff of your arrival.
Hearing loops are available. Please request a set of headphones from the box office for infra-red facilities.

ASB WATERFRONT THEATRE (AWT)
138 Halsey Street, Wynyard Quarter
Day Sales Box Office is located on the ground floor. For theatre access, please take the ground level lift to Level 1.
Hearing loops are available.

RIALTO CINEMAS NEWMARKET (RIALTO)
167–169 Broadway, Newmarket
Day Sales Box Office is located in the cinema foyer on Level 1.
Please take the ground level lift in the Shopping level up to Level 1, then take the lift located in the cinema foyer up to Level 2 where the cinemas are located.
Hearing loops are available. Please request a set of headphones from the box office for infra-red facilities.

EVENT CINEMAS WESTGATE (WGATE)
35 Maki Street, Massey
Day Sales Box Office is located in the cinema foyer.
Hearing loops are available.

HOLLYWOOD AVONDALE (HWOOD)
20 St Georges Road, Avondale
Day Sales Box Office is located in the cinema foyer.
Please notify staff upon your arrival so they can escort you to the wheelchair entrance.
Please note that although there are wheelchair seats available, there is no toilet with wheelchair access at this venue.

WYNYARD QUARTER VENUES

For information on carpark locations, fees and opening hours, visit www.at.govt.nz

CBD (CIVIC, Qst, AC)
The Civic Carpark is located underground with entry from Karangahape Rd. Alternative parking buildings are situated nearby on Karangahape Rd and Victoria St.

ASB WATERFRONT THEATRE
The Rialto Car Park is located on 9 Kent St. Parking is also available on the streets around the cinema.

MOBILITY ACCESS AND PARKING

CBD: Accessible drop-off points are available at Lorne St, Wakefield St, Greys Ave and Myers St. Limited mobility parking is available at The Civic Carpark on a first come, first served basis.

AWT: Mobility parking is available on Madden St, Jellicoe St and at the ANZ Viaduct Events Centre.

RIALTO: Spaces are available behind the cinema on Kent St.

WGATE: Mobility parking is available just outside the cinema.

PUBLIC TRANSPORT & GETTING BETWEEN CBD VENUES

For information on bus, train and ferry timetables and fares, visit www.at.govt.nz

We encourage you to use public transport, walk or cycle down to ASB Waterfront Theatre from The Civic, Event Cinemas Queen Street and Academy Cinemas.

BUS: Take the red City Link Bus down Queen St right into the heart of Wynyard Quarter. There is a stop on Jellicoe St which is a short walk from the theatre. The route runs from Wynyard Quarter to Britomart Transport Centre, up Queen St and along Karangahape Rd and back again.

WALKING: From Britomart Transport Centre and the Ferry Terminal, Wynyard Quarter is a short 10-minute walk down Quay St, over the Te Wero bridge.

PARKING NEAR NZIFF VENUES

For information on carpark locations, fees and opening hours, visit www.at.govt.nz

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PARKING NEAR NZIFF VENUES

For information on carpark locations, fees and opening hours, visit www.at.govt.nz
Explore over 150 bags and the stories they hold. Exhibition on now at Auckland Museum.
La Belle Époque

The perfect film to open NZIFF 2019 is also perfect for first dates, 40th anniversaries and solo filmgoers alike. La Belle Époque is that rarest of treats: a certified crowd-pleaser that cinephiles can shamelessly enjoy. A 21st century riff on second chances at first love, La Belle Époque takes a giant conceit – an agency can grant you the chance to play the lead role in any point in history, with full cast and costume on an authentic set – and focuses on a sad, aging cartoonist (Daniel Auteuil, in a later career peak) who’s feuding with his VR-obsessed wife (Fanny Ardant, equally terrific). Instead of drinking with Hemingway or fighting Nazis, he chooses to return to the happiest day of his life: 40 years prior, when a beautiful woman walked into a café...

La Belle Époque premiered out of competition at Cannes this year. Perhaps that designation led the press to overlook what seemed at a glance to be a forgettable crowd-pleasing comedy. They got ‘crowd-pleasing’ right, but in the stunningly assured hands of director Nicolas Bedos, this charming mix of The Game, The Truman Show and After Life commands respect, jumping effortlessly and assuredly across timelines with tight scripting and clever editing while coaxing winning performances from its cast (also featuring Non-Fiction’s [p34] Guillaume Canet, and Doria Tillier). In a year where three other French films took home prizes from Cannes, the omission of La Belle Époque from competition feels less like a slight and more like Gallic hospitality: it would have been rude to add such a sure-fire hit into the mix. — Doug Dillaman

"The very up-to-the-minute script pivots on a Westworld-like dramatic conceit... Everything clicks here, all the time.”
— Todd McCarthy, Variety

Between Water Lillies, Tomboy and Girlhood, outstanding French director Céline Sciamma has explored notions of gender and identity, especially for adolescent or younger girls, through a distinctively female prism. As diverse as her films have been, all of which have screened at NZIFF, none prefigured her ravishing and bewitching Portrait of a Lady on Fire.

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"The very up-to-the-minute script pivots on a Westworld-like dramatic conceit... Everything clicks here, all the time.”
— Todd McCarthy, Variety

"An exquisitely executed love story, formally adventurous and emotionally devastating.”
— Leslie Felperin, Hollywood Reporter

Opening Night

La Belle Époque

Director/Screenplay: Nicolas Bedos
France 2019 | 115 mins
Producers: François Kraus, Denis Pieneau-Valenciennes
Photography: Nicolas Bolduc
Editors: Andy Darché, Florent Visaudt
Music: Nicolas Bedos, Anne-Sophie Versavay
With: Daniel Auteuil, Guillaume Canet, Doria Tillier, Fanny Ardant
Festivals: Cannes (Out of Competition) 2019
In French with English subtitles
Censors rating tbc

Portrait of a Lady on Fire

Director/Screenplay: Céline Sciamma
France 2019 | 120 mins
Producer: Bénédicte Courteur
Photography: Claire Mathon
Editor: Julien Lacheray
Music: Jean-Baptiste de Laubier, Arthur Simonini
With: Adèle Haenel, Luana Bajrami, Valeria Golino
Festivals: Cannes (In Competition) 2019
Best Screenplay, Cannes Film Festival 2019
In French with English subtitles
Censors rating tbc

A CIVIC Thu 18 Jul, 7.00 pm
A ROYCE Thu 25 Jul, 6.30 pm
B CIVIC Fri 26 Jul, 10.30 am
A RIALTO Sat 27 Jul, 6.30 pm

A CIVIC Thu 18 Jul, 7.00 pm
A ROYCE Thu 25 Jul, 6.30 pm
B CIVIC Fri 26 Jul, 10.30 am
A RIALTO Sat 27 Jul, 6.30 pm

While alert to period detail and historical social mores, the film is no stuffy academic reconstruction. It even allows for slight anachronism – the intermingling of classes seems from a more modern era. But this intricately composed work anchors its truth in poetic realms. Gazes intersect and behold, passions ignite, and desire etches the bodies, hearts and souls of lovers whom society’s dictates will irrevocably force apart. — SR

Reporters
AUCKLAND LIVE

FILM BUFFS SINCE 1929 AND PROUD SUPPORTERS OF NEW ZEALAND INTERNATIONAL FILM FESTIVAL.

The Civic
Aotea Centre
Aotea Square
Auckland Town Hall
Bruce Mason Centre
Queens Wharf

aucklandlive.co.nz
Herbs: Songs of Freedom

NZIFF is thrilled to close its programme in Auckland with the World Premiere screenings of the latest film by Tearepa Kahi (Pol E: The Story of Our Song, NZIFF16), a timely and affectionate tribute to iconic Aotearoa band Herbs.

Almost 40 years after their first gig as the support act to Stevie Wonder, Kahi connects with core Herbs members as they reunite in preparation for an anniversary concert. Set against a soundtrack rich with the band's popular songs, the documentary traces Herbs' backstory and brings it up to date.

Kahi gives founder Toni Fonoti, guitarist Dilworth Karaka and producer Hugh Lynn (among others) ample room to recall Herbs' creation and formation. With its unique mix of Māori, Pākehā and Pasifika musicians, Herbs had shifting iterations, at one point growing to 23 members.

Interviews, past and present, loop us back to social and political flashpoints, including the occupation of Bastion Point, the 1981 Springbok tour demonstrations, and the dawn raids targeting the Polynesian community. Reminiscences interweave with rehearsals and the concert itself, celebrating songs which harbour strong political messages within superb harmonies and distinctive South Pacific-infused rhythms. Their power and appeal remain undiminished.

We, and the 'next generation' of such concern to Toni 'the originator' and Dilworth 'the cornerstone', are grateful that Kahi had the foresight to make this rousing film when he did, thereby capturing later band members Thom Nepia, Carl Perkins and Tama Renata (who all died in 2018) in action and rocking the house. — SR

“Herbs wasn’t just a band. Herbs is a movement.”
— Toni Fonoti

Amazing Grace

In 1972, 29-year-old Aretha Franklin, “Queen of Soul”, wishing to return to her gospel roots, chose to record an album live at the New Temple Missionary Baptist Church, a disused movie theatre, in Watts, Los Angeles. She was ably accompanied by the accomplished musicians of her regular touring band; the heavenly Southern California Community Choir, conducted by a rocking Alexander Hamilton; mighty Reverend James Cleveland, himself a gospel singer, songwriter and arranger, who taught Franklin piano; and her own father, the great preacher C.L. Franklin.

Warner Bros. brought in Sydney Pollack to shoot the recording, which took place over two nights and resulted in a double album that went on to become the highest-selling live gospel music album of all time. Technical hitches relating to the syncing of sound and image, later resolved by more modern technology, and Franklin’s subsequent repudiation of the film – she claimed that the filmmakers didn’t have the right to use her image – led to its shelving and mythical status for nearly half a century.

Neither concert film nor music documentary, Amazing Grace is an electrifying experience of being-there-in-wonderment to be shared communally. Aretha, at the peak of her powers, is a spellbinding, incandescent presence. In a film crammed with high points, her extraordinary interpretation of the album's titular song soars for a soul-scorching eleven minutes: her voice transcends, taking the choir and congregation, both in the church and in the cinema, with it, making you want to rise to your feet, dance, holler and weep. Sublime. — SR

“As a document of an iconic musician’s skills, the film is essential… it is a transcendent, spine-tingling, uplifting, utterly joyous experience.”
— Anastasia Tsioulcas, NPR
HEART OF THE CITY APP
YOUR #1 GUIDE TO AUCKLAND CITY CENTRE

Whether you are after a coffee, a new lunch option, a restaurant close by or an event this weekend, this clever app has a huge number of great suggestions, so you never miss a thing.

DOWNLOAD FREE:

Available on the App Store  Get it on Google play

HEARTOFTHECITY.CO.NZ
Bacurau

Do you like going blind into a film that consistently surprises you with shifting genres, bloody surprises and unexpected, audacious choices? Read no further and book yourself a ticket on this year's most exhilarating cinematic rollercoaster.

Still need convincing? Brazilian Kleber Mendonça Filho is no stranger to festival audiences (Neighbouring Sounds, NZIFF12; Aquarius, NZIFF16). Having demonstrated an acute eye and ear for cinematic detail, and an appetite for channeling social outrage into blistering narrative form, Mendonça Filho's latest (co-directed with Juliano Dornelles) introduces us to a near-future world of water wars and rebellions led by a genderfluid revolutionary. Meanwhile, a scientist returns to her home village to commemorate the death of its matriarch, whose mourners include a hot-blooded doctor played by Brazilian legend Sonia Braga.

Whatever that sounds like, it's not. The shifts and surprises in the patiently unfolding narrative – from a flying saucer to literally wiping a town off the (Google) map, and that's not a tenth of it – left Cannes audiences applauding key plot turns. The fact that the town's key plot turns. The fact that the town's death of its matriarch, whose mourners may give you a hint for what's to come – touchstones might also include everything from Jodorowsky to Wake in Fright to The Most Dangerous Game – but Bacurau is as concerned with revolutionary history as delivering genre thrills. “Don't you want to visit the museum?” will never sound like an anodyne question again, and the face of revolutionary Brazilian politics has never been so vivid or thrilling. — Doug Dillaman

Come to Daddy

For one hell of a night out, don’t miss the New Zealand premiere screenings of this blackly comic, gleefully unhinged thriller by one of our biggest film culture champions.

Elijah Wood stars as Norval, a thirtysomething wannabe-DJ who receives a letter from his estranged father, inviting him to reunite at his remote home on the Oregon coast. As soon as Norval arrives, however, things feel off; his dad (played with noxious relish by Stephen McHattie) seems surprised to see him, drinks constantly and frequently trades in menacing remarks. After some cringeeworthy attempts at father-son bonding, Norval guns for a confrontation, and suddenly, things take an unexpected turn... And then from there, the turns just don’t stop coming.

Already recognised as producer, programmer and film festival founder, Kiwi genre-giant Ant Timpson can now add “feature director” to his credentials with this genre-bending mystery train tailored to surprise even the savviest of seasoned movie-goers. A film that switches gears when you least expect it, the final 15 minutes alone credibly veer from guffaws to grimaces to genuine emotion without breaking a sweat. If you like your thrillers loose, violent and frequently hysterical, this is one evening you won’t want to miss. — IF

"[A] funny exploration of the fraught familial relationship, defying genre and expectation at every hairpin turn... Provocative and balmy... those who stay on its wavelength are in for something insanely entertaining." — Kimber Myers, The Playlist

"Timpson's directorial debut is a sentimental story about death and rediscovery that explodes into violent mayhem... [A] wild, unpredictable [film]." — Eric Kohn, Indiewire

AUCKLAND-1.indd   13
16/06/19  1:57 PM
The Farewell

Elevating Asian American cinema to new heights, director Lulu Wang’s beautiful portrait of a Chinese family’s gathering to farewell its ailing matriarch frames an immigrant experience that’s deeply relatable, not least for Asian diaspora communities, but also any persons scattered to different parts of the globe, away from their roots or loved ones. Joining us for these limited screenings comes with an advisory: bring tissues, because there will be tears.

The Farewell begins with struggling New York artist Billi (Awkwafina, the crazy best friend in Crazy Rich Asians) learning the news that her beloved Nai Nai (grandma) is dying of cancer. In China, Nai Nai’s loyal sister withholds the diagnosis, letting Nai Nai think she has a clean bill of health. Relatives from Japan and the USA fly home under the pretence of a wedding – surrounded by her entire clan, there’s no happier occasion for Nai Nai – and while pretending to celebrate must bear the burden of sadness so she can live her last days in blissful ignorance.

Eschewing broad stereotypes for a nuanced everydayness, Wang’s film is of course sad, but also warm, perfectly of the ruse does not go unnoticed), rich with delicious food, and naturally funny in situations that, as a normal response to death, demand it. The wonderful ensemble cast, particularly Billi’s parents played by veterans Tzi Ma and Diana Lin, subtly agitate and support Awkwafina’s breakthrough performance; her face and body language a marvel of whole emotions fighting against quiet, dutiful restraint.

— Tim Wong

“[The] dramas and themes that emerge during the reunion… become, like a family, more than the sum of its individual parts, and an incredibly satisfying meal of a film.”

— Emily Yoshida, Vulture

Sorry We Missed You

Though conspicuously absent from the Cannes winners’ podium, Ken Loach and screenwriter Paul Laverty leave no stone unturned with their latest impassioned portrait of Britain’s working class. This firecracker of a film – which many are calling better than 2016 Palme d’Or triumph I, Daniel Blake – tackles the ground level struggle of raising a family of four against the wall of zero-hour contracts and zero-benefits employment.

“Sorry We Missed You finds Loach at his most insightful and clear-eyed… Kris Hitchen’s father of two who turns to delivery driving in an attempt to scrape together a mortgage deposit. He and his wife Abby (Debbie Honeywood) were ready to buy a decade ago, but Northern Rock’s collapse put paid to that, and they have been renting ever since… Ricky’s supervisor at the depot, Maloney (Ross Brewey), talks a lot about choices and self-employment… But when work begins, everything looks suspiciously like old-fashioned factory-floor graft… The perks of employment – stability, comradeship, sane hours… time off in an emergency – are nowhere to be seen. Even Abby’s work as a carer is on a zero-hours basis, which leaves her zig-sagging from dawn to dusk between… patients… while parenting by mobile phone. Parcel by parcel, client by client, the film reveals the regime to be a cup-and-ball con trick.” — Robbie Ryan, The Telegraph

“Pierce, open and angry, unironised and unabashed, about a vital contemporary issue whose implications you somehow don’t hear on the news… This brilliant film will focus minds.” — Peter Bradshaw, The Guardian

Director/Screenplay: Lulu Wang
USA/China 2019 | 100 mins

Producer: Rebecca O’Brien
Screenplay: Paul Laverty
Photography: Robbie Ryan
Editor: Jonathan Morris
Music: John & Yoko
With: Michael Toppin, Andrew Muro, Chris Wast, Jane Zheng, Lulu Wang, Anita Sow
Photography: Anna Franquessa Solano
Editors: Michael Taylor, Matthew Friedman
Music: Alex Weston
With: Awkwafina, Tzi Ma, Diana Lin, Zhao Shuzhen, Lu Hong, Jiang Yongbo
Festivals: Sundance, San Francisco 2019
In English and Mandarin, with English subtitles
Censors rating tbc

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Metro

Director: Ken Loach
UK/France/Belgium 2019 | 100 mins

Producer: Rebecca O’Brien
Screenplay: Paul Laverty
Photography: Robbie Ryan
Editor: Jonathan Morris
Music: John & Yoko
With: Kris Hitchen, Debbie Honeywood, Rhys Stone, Kathe Proctor, Ross Brewey
Festivals: Cannes (In Competition) 2019
Censors rating tbc

“Loach has… done it again. Sorry We Missed You is another intimate and powerful drama… A fraught, touching, and galvanizing movie.”

— Owen Gleiberman, Variety

(*The winners of the New Zealand’s Best short film competition will be announced at the Saturday screening.)
Maiden

After discovering a love of sailing in her teens, Tracy Edwards dreamed of circumnavigating the globe in yachting’s most prestigious competition: the Whitbread Round the World Race (now the Ocean Race), a gruelling four-month journey of 32,018 nautical miles.Infuriated by the inherent sexism in the sport, Edwards was determined to enter the race on her own terms. Team Maiden Great Britain was born, and Edwards was to helm the first all-female crew to compete in the event in 1989–90. No easy feat: they had to first find a seaworthy boat.

The road to the Whitbread was an arduous trek, and as soon as Maiden crossed the starting line in Southampton, the press began taking bets on when the boat full of incompetent girls would drop out of the race. Unbeknownst to their critics, the crew were on course to become icons and inspire young sailors around the world, including those in New Zealand.

A testament to female strength, commitment and endurance, Maiden is this year’s power ballad for feminism and being fearless, no matter the odds. Utilising exhilarating race footage alongside new interviews with the original crew, director Alex Holmes weaves a story of hope, perseverance and lifelong friendships that were forged at sea. This stirring tale is sure to inspire every audience member – and to be greeted with the same rousing cheers that welcomed Maiden when she sailed into Auckland’s harbour on a balmy night in January 1990. — Kailey Carruthers

“[Porumboiu] amps up the entertainment, concocting something genuinely fresh from the familiar ingredients of the crime thriller. The Whistlers is just enormous fun.” — Phil de Selymen, Time Out

The Whistlers

“Romanian director Corneliu Porumboiu makes playful movies with a lot to say. From the chatty historical inquiries of… 12:08 East of Bucharest to the deadpan musings on the language of justice in Police, Adjective… Porumboiu has managed to mine compelling ideas out of slow-burn narrative techniques loaded with unpredictability… With his entertaining noir The Whistlers, a polished mashup of genre motifs that suggests what might happen if the Ocean’s 11 gang assembled on the Canary Islands… [Porumboiu] has made a bonafide commercial movie. Middle-aged police inspector Cristi (Vlad Ivanov…) arrives on the island of La Gomera, where he intends to get a corrupt businessman out of prison. In order to do that, however, he must first master the whistling language of the island, which criminals have used to communicate for generations… There’s the potential for a big score, the threat of police officers closing in, and even a love story… Before long, Cristi has been sat down by femme fatale Gilda (Catrinel Marlon, [a] dynamic screen presence…) for a lesson on the whistling language. Gilda… wields her sex appeal and shooting skills with equal determination as she draws Cristi into a plan to steal some hidden loot while keeping her full agenda a secret. The Whistlers could be ripe for an English-language remake… but that possibility carries a touch of irony, since [the film] is already a covert remake… It revisits the energy and wit of heist movies before it, as well as the filmmaker’s own… sophistication of his previous works, and revitalizes both traditions in the process.” — Eric Kohn, Indiewire
CELEBRATING THE LEGACY OF COLIN McCAHON AS AN ARTIST AND TEACHER, AND 100 YEARS OF MODERN ART IN AOTEAROA NEW ZEALAND
The Lodger: A Story of the London Fog

Auckland Philharmonia Live Cinema

Celebrate Alfred Hitchcock's 120th birthday with “the first true Hitchcock movie,” an atmospheric thriller set in the London fog. Accompanied by the Auckland Philharmonia Orchestra performing Neil Brand’s brilliant new score, conducted by Peter Scholes.

NZIFF’s 20th collaboration with the Auckland Philharmonia Orchestra coincides with the 120th birthday of Alfred Hitchcock, so what better time to present what was, by his own account, “the first true Hitchcock movie.”

Presented in a sparkling 2K restoration from the British Film Institute, with a propulsive and atmospheric new score by Neil Brand, The Lodger: A Story of the London Fog is a moody, morally ambiguous thriller which Hitchcock, under the sway of German Expressionism, amps up with audacious visual storytelling.

London is plagued by a killer who only strangles beautiful young blondes. Matinee idol Ivor Novello plays a mysterious stranger who emerges from the London fog to seek lodgings with the family of Daisy, a beautiful young blonde. When he isn’t prowling the city by night, he paces the floor in his upstairs room. Surely, he couldn’t be…?

For fans of Hitchcock, the film offers the pleasure of spotting the earliest occurrences of many of the themes and characteristics of his later classics: dark humour, erotic obsession, and a serious lack of faith in the competence and goodwill of the police. You might even spot Hitchcock himself, in his very first cameo appearance. His fingerprints are all over the film: The Lodger is the stylish, efficient calling card of a master filmmaker. — Andrew Langridge

“What’s… impressive… is seeing how fully formed and sophisticated the young Hitchcock was as a filmmaker – already a poet of dread as well as suspense. The formal experimentation, the morbid sense of humor, the visual wit, the fascination with guilt and false accusation, the conflation of violence and sexuality, the fetishistic obsession with blondes – it was all there virtually from the get-go.” — Bruce Handy, Vanity Fair

“This might be the noisiest silent picture ever made, each shot carefully planned and edited, with swift action in every crowded frame, and the intertitle cards so sparse that we don’t regret the lack of spoken dialogue… The Lodger is in every way a remarkable achievement.” — Donald Spoto, The Art of Alfred Hitchcock

Composer Neil Brand is considered one of the finest exponents of improvised silent film accompaniment in the world. He has also written scores for television, stage and radio, and presented documentaries about film music. He is a long-time friend of, contributor to and performer at the Auckland International Film Festival. He first appeared here accompanying G.W. Pabst’s Diary of a Lost Girl in 2001, and returned in 2009 with his live show The Silent Pianist Speaks. His scores for The Cat and the Canary, Chaplin’s Easy Street and Hitchcock’s Blackmail have been previous NZIFF Live Cinema highlights.

The score for The Lodger was completed in 2017 for the Criterion Blu-ray release of the film. Neil Brand has revisited the score especially for this performance at The Civic.

Conductor Peter Scholes has a long association with film scoring. He was composer and conductor for Desperate Remedies by Peter Wells and Stuart Main, and also conducted the soundtrack to Heavenly Creatures.

He was founder (1999) and is currently musical director of the Auckland Chamber Orchestra, which he conducted in our first ever orchestral Live Cinema, Erich von Stroheim’s The Wedding March, at the St James Theatre in 1999. He has conducted all the professional New Zealand orchestras as well as the London Philharmonic Orchestra, the London Symphony Orchestra and the Prague Symphony Orchestra. We are delighted to welcome him back after his triumphant performance of The General last year.

Director: Alfred Hitchcock
UK 1927 | 92 mins

Producers: Michael Balcon, Carlisle Blackwell
Screenplay: Eliot Stannard. Based on the novel by Marie Belloc Lowndes
Photography: Baron Vermetiglia
Editor: Ivor Montagu

With: Marie Ault, Arthur Chesney, Ivor Novello
B&W | PG medium level violence
**Andrei Rublev**

With only his second film, Russian director Andrei Tarkovsky created what by even his lofty standards must be considered a masterpiece. While ostensibly a biopic of a 15th-century painter of religious icons, such a description is misleading. Andrei Rublev contains volumes: it’s a meditation on faith, a study of human cruelty, an intimate portrait of creative crisis and a screen epic of extraordinary scale. Few directors show equal acuity with the landscape of a human face and lavishly mounted war scenes with hundreds of extras, or could render both the tactile – the mud, the flames, the wind! – and the spiritual with such aplomb. While more approachable than Tarkovsky’s later works, his artistic signatures, including long patient takes, rigorously beautiful photography and uncompromisingly serious worldview, are all on display.

Suppressed for several years after completion, championed by filmmakers from Ingmar Bergman to Martin Scorsese (who once smuggled a print out of Russia), and a fixture on any serious list of the world’s greatest films, Andrei Rublev is an essential big screen experience (although those sensitive to animal cruelty are forewarned). Proudly presented in a new 4K restoration, in Tarkovsky’s preferred 183-minute cut.

— Doug Dillaman

“(Tarkovsky’s) admirers verge on the worshipful, with good cause, and to be deluged by his movies – this one in particular – is to be initiated into sacred mysteries for which no rational explanation will suffice... You may dread being ground down by this extraordinary film, but fear not. It will bear you aloft.” — Anthony Lane, *The New Yorker*

“Perfection lingers in each frame as Tarkovsky crafts one of the finest films ever made, an ecstatic story about... the power of art.”

— Jamie Russell, *BBC.com*

**Kind Hearts and Coronets**

Celebrating its 70th birthday in a pristine digital restoration, director Robert Hamer’s *Kind Hearts and Coronets* upholds its position as one of the funniest, most perfectly pitched black comedies ever made. Dennis Price is the living embodiment of wronged entitlement as Louis Mazzini, a young draper’s assistant determined to avenge his mother’s disinheritance of murder; there’s lyricism, passion, and protest in it too.” — Pauline Kael, *Chicago Reader*

British comedy, yet it’s several cuts better than practically anything else in the genre... Hamer’s direction is bracingly cool and clipped, and yet he’s able to draw something from his performers (Price has never been deeper, Guinness never more softly, purringly cruel) that transcends the facile comedy of murder; there’s lyricism, passion, and protest in it too.” — Dave Kehr

“Kind Hearts and Coronets is, for me, the greatest of all screen comedies. Not even *Some Like It Hot* can touch it!” — Terence Davies
Apocalypse Now: Final Cut

Forty years after it almost killed him, Francis Ford Coppola returns to the jungle one last time. Both a complete restoration and a new cut, Apocalypse Now: Final Cut represents his fully realised vision, trimming back some of the restored scenes from 2001’s Apocalypse Now Redux and returning to the original negatives and sound masters. Even if you’ve seen his legendary, phantasmagoric journey into the heart of darkness, you’ve never seen it like this. — Doug Dillaman

"The troubled production of Coppola’s psychedelic Vietnam war epic has already calcified into the stuff of industry myth: leading man Martin Sheen was nearly felled by a heart attack, second lead Marlon Brando showed up to set too overweight to believably portray a Green Beret, a monsoon seemingly sent by God destroyed thousands of dollars in equipment... The just-right Final Cut splits the difference between the creative concessions of the original and the unwieldy sprawl of the Redux, a massive feat of film craft reined in to the general neighborhood of perfection... Coppola has at last gotten everything right where he wants it, which testifies to the real evolution of this project, as an insane risk that gradually vindicated everyone crazy enough to have believed in it."

— Charles Bramesco, The Guardian

"Final Cut… demands to be seen in the cinema, both by longtime admirers and by young viewers lucky enough to have their first viewing be in a theater. This is an overwhelming sensory experience, with deep colors and nuanced sound amplifying the film’s hypnotic effect.” — John DeFore, Hollywood Reporter

Koyaanisqatsi

Oft-imitated, never surpassed, Godfrey Reggio’s Koyaanisqatsi — a Hopi word roughly translating to ‘life in turmoil’ – opened in cinemas in 1983 after a six-year filming process and the endorsement of Francis Ford Coppola, only to be met by equal measures of grudging admiration and bewilderment from critics. (Vincent Canby called it “a frequently hypnotic ‘folly’,” while Ebert admitted it was “an impressive visual and listening experience” but called it “simplistic.”)

Devoid of story, dialogue or voiceover, and leaning on the beautiful time-lapse images of Ron Fricke (who would later direct Baraka and Samsara) and the otherworldly music of Philip Glass (working at the height of his powers), Koyaanisqatsi presents an uncomfortably alluring and undeniably epic globe-trotting portrait of a world overrun by technology. While critics scratched their heads, youth audiences made it a cult hit and MTV and Madison Avenue recognised its power and quickly pilaged its stylebook. But despite being imitated by Madonna and Watchmen and parodied by The Simpsons, its unique voice remains undimmed. In the climate emergency era, Koyaanisqatsi’s global vision has fresh potency and demands a giant canvas we’re only too happy to provide. Don’t miss the biggest big-screen experience of the festival. — Doug Dillaman

"It’s meant to offer an experience, rather than an idea. For some people, it’s an environmental film. For some, it’s an ode to technology. For some people, it’s a piece of shit. Or it moves people deeply... It is the journey that is the objective.” — Godfrey Reggio

“Among the more remarkable debut films in American cinema history…it was and is engaging and often awe-inspiring.”

— Scott McDonald, The Criterion Collection
Agnès Varda’s influence was – and is – immense. Pushing cinema past traditional narrative and gender boundaries, she not only stood for the French New Wave as its lone female representative, but also galvanised the determination of women in film everywhere, right up until her death in March earlier this year, aged 90.

The late, great filmmaker’s lust for life inside and outside of the frame bursts through Varda by Agnès, a magical self-reflection on art, movies and invention. We present her swansong alongside a curated retrospective of Varda classics we know you’ll be inspired to see straight afterwards.

VIVE LA VARDÀ!

Daguerréotypes

“One of the great modern documentaries, Agnès Varda’s 1976 portrait of shopkeepers on the street where she lives – Rue Daguerre, in Paris – established a new genre, affectionate anthropology. Starting with the quirky pharmacy where her teenage daughter, Rosalie, buys homemade perfumes, Varda peeps in on the rounds of commerce that keep the street vital. In the process, she exalts the sights and sounds, the very savor of daily life – the crust of fresh-baked baguettes, the alkaline allure of fresh-cut steaks, the sumptuousness of hand-stitched fabrics. She also sees what makes the street run: money… and the migration from the countryside to the city in pursuit of it. Observing traditional crafts and trades with loving fascination, Varda empathetically evokes their paradoxes – the depth of practical knowledge, the lack of variety in experience. These small-business owners (mainly long-married couples) may have no bosses, but they’re tethered like serfs to their shops, even their dreams are colonized by the crush of daily details. Meanwhile, scenes of a local magician at work in a café hint at the origins of Varda’s own enticing craft.” — Richard Brody, New Yorker

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Jacquot de Nantes

“Made in collaboration with Varda’s husband Jacques Demy [director of The Umbrellas of Cherbourg and The Young Girls of Rochefort] in the last year of his life, Jacquot de Nantes was the first of the director’s cinematic tributes to her longtime partner… With great affection and detail, Varda crafts a docudrama retelling of Demy’s childhood, focusing on his successive creative interests (from puppet shows to theatre to, finally, cinema) and pointing out episodes that would serve as sources of inspiration for his future films; interspersed throughout these biographical recreations is the present-day Demy himself, whether providing narration for onscreen events or simply being filmed by Varda in adoring close-up. With Varda putting her inimitable cinematic personality (her focus on the everyday, her energy and easy charm) selflessly in the service of her partner, Jacquot is a film of an artist and her muse.” — Toronto International Film Festival

“A film of an artist and her muse.” — Mark Salisbury, Empire
Varda by Agnès

Sitting centre stage, in her ubiquitous AGNÈS V. director’s chair, one of cinema’s (too) few doyennes reflects on her life’s work. Like many of her films, Agnès Varda’s masterclass – she prefers to call it a ‘causerie’ (a chat) – is a kind of self-portrait, spanning six decades. Strict chronology is not of the essence; instead, with her customary inventiveness, Varda skips from period to theme to subject to memory, liberally employing excerpts from her films as she takes us on a journey which began with stills photography, moved on to filmmaking and, most recently, led her to work as a visual artist, devising installation pieces for major museums and galleries.

Three things drove her: inspiration, creativity, sharing. And the belief that “nothing is banal if we have empathy and love the people we film, if we find people extraordinary.” Inspired and inspirational, she was; endlessly creative, an early embracer of digital technology, and in this, her final film, again generously sharing her vision and passions. For, “we don’t make films to watch them alone.” Extraordinary, yes. Vive Agnès! — SR

“Varda’s charming and approachable film... [uses] footage from her speaking tours, playfully dramatised reconstructions... looking back over the director’s remarkable life and career... Her energy seems... channelled into a tone of calm and beguiling wisdom: witty, equable, gentle. She is not grandmotherly, but godmotherly, granting wishes and making the business of film-making seem as magically straightforward as writing words on a page.” — Peter Bradshaw, The Guardian

Le Bonheur

“[..] a kind of self-portrait, spanning six decades. Strict chronology is not of the essence; instead, with her customary inventiveness, Varda skips from period to theme to subject to memory, liberally employing excerpts from her films as she takes us on a journey which began with stills photography, moved on to filmmaking and, most recently, led her to work as a visual artist, devising installation pieces for major museums and galleries.”

Vagabond

“Among the finest films of the 1980s, Agnès Varda’s powerful story of a young female drifter moving beyond the bounds of society remains essential viewing... Infused with a uniquely feminist sensibility... [and] set against the frigid winter landscape of rural France, it follows Mona (Sandrine Bonnaire), a complex and contradictory drifter, who survives on handouts and ephemeral liaisons with strangers. We begin at the end, with the discovery of her corpse in a ditch. Then, through flashbacks and interviews with people who came into contact with her, Varda’s film attempts to reconstruct the final days of her life... Using a moody and desaturated colour palette, Patrick Blossier’s painterly photography sets the enigmatic Mona against a stark French landscape... From the dim abandoned rooms where Mona takes cover to the brightly lit homes where she’s excluded, every shot, every frame of Vagabond is expressed in sparsely poetic images.” — Amy Simmons, BFI

“[Agnès Varda’s] curious spirit and merging of radical politics with personal life made her one of contemporary filmmaking’s most inspiring figures.” — Artforum

Director/Screenplay: Agnès Varda France 2019 | 115 mins
Producer: Rosalie Varda
Editors: Agnès Varda, Nicolas Longinotti
With: Agnès Varda, Sandrine Bonnaire, North Âke, Hanah Chandès
Festivals: Berlin 2019
In French with English subtitles
Censors rating NB

Director: Agnès Varda France 1985 | 105 mins
Producer: Dutty Michal
Screenplay: Agnès Varda
Photography: Patrick Blossier
Editors: Agnès Varda, Patricia Mazuy
Music: Joanna Bruzdowicz
With: Sandrine Bonnaire, Macha Méril, Stéphane Freiss
Golden Lion (Best Film) Venice Film Festival 1985
In French with English subtitles
PG cert
Kiwi boxing great Billy Graham grew up with a troubled background and was destined to become another criminal statistic until the discipline and training of boxing turned him around. Today, Billy runs five boxing academies around the country and hopes to change the lives of young kids who were just like him. Mark Albiston’s uplifting short documentary Billy and The Kids tells the story of several “kids” from diverse backgrounds who have all benefitted from Billy’s mentoring.

The oldest, Latu, emigrated from Nauru in the 90s. As an overstayer on the run from the police, Latu’s residency was supported by Billy. Now 25 years old, Latu is a full-time coach at Billy’s Cannons Creek gym. 12-year-old runaway William is brought to the boxing gym by his auntie, who hopes it will provide some structure in his life. Teenager Tom has an anxiety disorder and isn’t a great boxer, but the gym helps him get through the tough times. After losing his father in Afghanistan and emigrating with his mother and siblings, Ali has found a second family at the academy. We also meet a sassy bunch of girls – Maddy, Mikala, Georgia and Genuine – who find it easier to connect at the gym rather than at school.

In the depths of Upper Hutt, 1994, the Hart clan is going through a very bad-hair day.

Hugh returns from a quick foray to the supermarket for emergency supplies to bolster morale after her cousin Sinead is jilted at the altar, only to find all the rellies facing another upset: grandma has gone. Well, she’s still at home, but she’s popped her clogs. At least the wedding food and flowers might be repurposed. Aunty Ngaire is on the case. And no way is a death going to interrupt Shannon’s plans to chase a bit of cheap trouser on a Saturday night. A girl has priorities, and if grandma were upright, she’d be all for it. Unfortunately, she’s out flat in the birth room – soon-to-be-mum Katherine, floundering in the paddling pool, gives short shrift to hubby Ari’s concerns about this combo not being tikanga. What about Irish tikanga, eh? Sinead packs a sad in the bath. Reluctant groom Dean pathetically hovers. Storm vociferously offers unrequested grief therapy tips. And Aidan, originally tasked with filming the wedding, now has his eye on posterity. This spirited debut feature boasts snappy dialogue and sharp performances and adds a tangy Kiwi slant to classic domestic farce. — SR
Bellbird

Hamish Bennett’s tender, often funny picture of life on a Northland farm delights and moves in equal measure, underplaying fundamental life dramas with a refreshing, truthful lightness of touch. Ross (Marshall Napier) is the third generation on the small family dairy farm and he’s determined that son Bruce (Cohen Holloway) will follow suit. Bruce, however, makes for a squeamish farmer and would be perfectly content to stick with his job reinventing abandoned treasures at the town dump.

These are men of few words. “Mum used to do the talking for both of us,” Bruce explains to his friend and boss, Connie (a wryly observant Rachel House). The loss of that wife and mother infuses the men’s dogged continuation of farm routine with poignance – and a dawning sense of her legacy gently pushing the two of them forward.

The sweet comic wisdom of the film lies in showing how father and son, apparently at cross purposes, respond to each other’s unspoken needs – and in seeing how the community, starting with Marley, the cocky Māori kid next door (newcomer Kahukura Retimana), watches out for them. The shared emotional intelligence in the men’s performances is a joy to behold, the perfect corrective to any of us who mistake the under demonstrative for the unfeeling.

Ross & Beth, Bennett’s prequel to Bellbird, scooped the prizes at NZFF’s New Zealand’s Best short film competition in 2014. Check it out if you need any further persuasion to catch our premiere screenings of the year’s most deeply charming debut feature. — BG

Capital in the 21st Century

A 700-page tome on the long-run effects of wealth inequality, Thomas Piketty’s Capital in the 21st Century was an unlikely bestseller in 2014. Its account of how concentrated wealth shapes the world was so compelling that it went on to sell 1.5 million copies.

Brought to the big screen by New Zealand director Justin Pemberton, Piketty’s thesis is crisply and engagingly presented in a documentary purposefully light on graphs and numbers, and heavy on top-notch talking heads (Nobel laureate Joseph Stiglitz, the FT’s Gillian Tett, et al.), visuals of the rich and famous, and stylised historical recreations.

There is nothing inevitable about the march towards greater equality, argues Piketty. The normal order of things has been a world in which the wealthiest 1% owns around 70% of all assets. The ‘golden age’ of greater equality between 1950 and 1980 was an aberration. Pemberton relays this story in saturated, pop art-style colours. He also blends archival footage with film sequences, both old and new, into an almost hallucinatory cocktail, as if the bizarre excesses of wealth defied realistic description.

The film carries a warning too: that we could be rapidly reverting to Victorian-style levels of wealth inequality. But it also softens this prediction with a few key policy ideas. Piketty, whose classically Gallic charm and intensity make him the film’s centrepiece, argues for greater taxation of wealth and wider ownership of it, too, so that we all enjoy its returns. That way, he suggests, we might avoid a ‘pauperised’ future.

— Max Rashbrooke
For My Father’s Kingdom

Aotearoa isn’t always the land of milk and honey it promises to be. Throughout the life of Saia Mafile’o – a dad, a grandfather, a husband and a son – Aotearoa has given many fortunes and taken them away. But nothing has changed Saia’s resounding faith in the church and his absolute love for his country – Tonga. Through creative ways to make money for the church, Saia is content knowing that what he gives reserves his place in heaven.

Having grown up straddling two worlds, Saia’s adult children struggle to understand their father’s unmovable Tongan ways of life – that is, until a trip to Tonga. A proud ex-head prefect of the prestigious Tupou College, Toloa, Saia takes them with him to a school reunion which sees tradition, faith and feasting come into full view.

A loving portrait of a father told from the perspective of his four kids, For My Father’s Kingdom, having premiered in Berlin earlier this year, now returns home to audiences who know this experience intimately. In trying to understand her father, director Vea Mafile’o and Jeremiah Tauamiti capture a moving story about generational difference, resilience and unconditional love. With this brief glimpse into Tongan life, we are reminded of the longing Pacific elders have for home, while the next generations build on their sacrifices. — Lana Lopesi

“The heart of this film has always been about a father and his goal of being there for his family… Vea’s father tried to do what we all try to do as parents; and what we all want as children — to love or be loved with no barriers.” — Vea Mafile’o & Jeremiah Tauamiti

MO TE IWI – Carving for the People

Nearly 20 years after her documentary TU TANGATA: Weaving for the People (NZIFF00) examined the life and art of the late master weaver Erenora Puketapu-Hetet, Robin Greenberg has again collaborated with the Hetet whānau to produce this portrait of Rangi Hetet, a tohunga whakairo (master carver) trained in the traditional methods and a man responsible for carving many remarkable wharenui and waka taua throughout the country.

Greenberg’s documentary also follows Rangi’s children as they prepare for a wonderful traditions of Toi Māori alive. Rangi Hetet, a tohunga whakairo (master carver) trained in the traditional methods and a man responsible for carving many remarkable wharenui and waka taua throughout the country.

It may seem like the All Blacks have always been world beaters, but Charlotte Purdy and Simon Coldrick’s stirring new documentary looks back at one of the darkest chapters of our rugby history – one that ironically led to one of the All Blacks’ greatest triumphs. In the lead up to the first Rugby World Cup in 1987, the All Blacks were in disarray. A rebel tour to South Africa led to deep divisions within the team and the nation as a whole. Only two players, David Kirk and John Kirwan, refused the lucrative payments on offer to what were then amateur players, to tour the Republic. Meanwhile, the bombing of the Rainbow Warrior and the protests against nuclear testing in the Pacific added a significant amount of spice to upcoming matches against the French national team.

By the Balls follows these turbulent events through the eyes of the players themselves, featuring revealing and frank interviews with Kirk and Kirwan, as well as rebel tourists Buck Shelford and Grant Fox. An extensive selection of archival material and seamlessly integrated re-enactments all serve to take us back to a time when sport and politics most definitely did mix. — MM
Helen Kelly – Together

Brilliant, funny and indefatigable, Helen Kelly was a giant of social justice movements in New Zealand. When she was diagnosed with terminal cancer in 2015, she stood down as president of the Council of Trade Unions, but ploughed on in pursuing the causes and people she fought for: families of Pike River miners, families of forestry workers killed on the job, factory workers – pretty much anyone who could use her help.

For the last year of her life, filmmaker Tony Sutorius was granted extraordinary access to Kelly as she underwent hospital treatment, at home, butting heads with the bureaucracy in Wellington, and on the road. On the West Coast she rallies the Pike River families – with whose help Sutorius has secured extraordinary footage from within the mine – who refuse to be palmed off. In Tokoroa, she helps Maryanne Butler-Finlay win justice for her husband, whose death on the job had been written off as accidental.

Along the way, Kelly finds herself an accidental flag-bearer for a change in the law around medical cannabis, something which became a palliative necessity as she underwent round after round of battering treatment. Kelly’s lucid, experience-supported argument played a substantial role in leading to next year’s referendum. Through it all, Sutorius – whose back-catalogue includes the sublime political documentary Campaign (NZIFF99) – captures the essence of Kelly: a commitment to listening to the most vulnerable and standing up to those in power. Combine that with staggering generosity, and you’re left with a legacy that will long embolden people to fight back. — Toby Manhire

“I want people just to be kind. It would make a hell of a difference.”

— Helen Kelly

Tony Sutorius
Director/Photography: Tony Sutorius
New Zealand 2019 | 92 mins
Producer: Catherine Fitzgerald, Tony Sutorius
Music: David Long with David Donaldson, Niki Good, Steve Roche
Sound: John McKay
With: Helen Kelly, Maryanne Finlay, Anna Osbourne, Sonya Rockhouse, Selina Enava, Donna McMurtrie

A Seat at the Table

“Are we deserving of a seat at the table of the world’s finest yet?” Filmakers David Nash and Simon Mark-Brown pose the question in this vine-saturated visual feast of a documentary highlighting pivotal moments in our winescape, starting with a landmark blind tasting by the most influential wine writers in the UK. We see sauvignon blanc first arriving in Marlborough and watch the Cloudy Bay colossus open doors worldwide. We learn why Alan Brady (Gibbston Valley) planted pinot noir in the desert, how Clive Paton (Ata Rangi) based his vineyard on a mysterious clone taken from smuggled Burgundian cuttings destined for destruction, and how biodynamics has taken a firm hold downunder.

The warp-speed ascent of Kiwi wines to international recognition has hardly been a smooth road, but a series of sleekly shot (and sometimes snort-inducingly funny) interviews showcasing a smorgasbord of local wine pioneers and their French confrères pops the cork on how faith and fortune favour our brave fermenters. As Baroness Philippine de Rothschild offers, “Wine making is really quite a simple business. Only the first 200 years are difficult.” A Seat at the Table entertainingly explores Franco-Kiwi discussions comparing our key wine styles, the screwcap versus cork chestnut, New Zealand’s growing wine identity and questions around whether we’re really deserving of top-table status. With so much prime vino being tasted and celebrated, it also demands you have a glass or two at the ready to quench your thirst. Enter the cinema empty-handed at your own peril. — Yvonne Lorkin

The definitive New Zealand wine story benchmarked against some of the greatest producers in the world.
**Peter Peryer: The Art of Seeing**

Continuing her rich tradition of documenting New Zealand artists, Shirley Horrocks presents a comprehensive biopic of Peter Peryer, one of our most important photographers.

What begins as a gentle, engaging look at the artist’s life becomes a photography masterclass in style, technique and his broad career subjects of nature, people and place. Always looking for the next shot, Peryer is a photographer who dedicated his life to seeing. He is generous with self-analysis, and a singularity of vision that often played with scale, negative space and reality vs artifice.

Peryer’s famous (and infamous) prints are richly illustrated on screen, including Dead Steer, the Erika portraits, and the Mars Hotel series. Expert commentary from industry figures Luit Bieringa and John McCormack, among others, accesses the importance of his work in New Zealand’s art history.

The access to Peryer at his home in Taranaki before his death in November 2018 make this the most definitive comprehensive biopic of Peter Peryer, amongst his vibrant gallery of work that beautifully frames the man and the artist. His home is alive with work in every corner. Anyone unfamiliar with Peryer’s work will become a ready convert through the course of the film. It is an essential homage to the great photographer’s life-long dedication to seeing and creating works of art out of the everyday. — Rebecca McMillan

“Peryer is a supreme example of a photographer who is highly selective, looking always for the rare, powerful image that is free of cliché.”  
— Shirley Horrocks

**Short Connections**

Five new Kiwi shorts that all examine the different ways we connect (and disconnect) with each other. From cross-cultural relationships that have drifted apart, these films are linked by the ties that bind all of us together.

**Walk a Mile**  
NZ 2019 | Director/Screenplay: Judith Cowley  
Producers: Sarah Anne Dubby | Photography: Yika Attewell | Editor: Jonathan Rie | With: Jeffrey Thomas, Villi Ali | 16 mins

A grumpy old man hates living next door to a noisy family. That is until something happens to his neighbours. Judith Cowley’s moving Wellington-made short shows how reaching out can break down barriers.

**Upstream**  
NZ 2019 | Director/Producer: Adriana Martins da Silva  

An immigrant from Portugal develops a close friendship with her Māori neighbour. Adriana Martins da Silva’s film offers a refreshing slant on Kiwi life and an elegant, understated portrait of female friendship.

**Memory Foam**  
NZ 2019 | Director/Screenplay: Paloma Schneideman  
Producer: Elspeth Grant | Photography: Ryan Alexander Lloyd | Editor: Chia Hsu | With: Alison Bruce, Andrew Foster | 15 mins

A middle-aged couple are shopping for a new bed, only to discover that their bed is not the only thing they have outgrown. Paloma Schneideman delivers an all too recognisable portrait of a fading relationship.

**Hush**  
NZ 2019 | Director: Armaghan Ballantyne  
Producer: Lizzie Tiffin | Screenplay: Armaghan Ballantyne, Maria Inés Manchego | Photography: Maria Inés Manchego | Editor: Dan Fischer | With: Margaret Sydenham, Anthony Gram | 15 mins

A young woman surprises her brother and friends when she suddenly returns home with a secret. Made in collaboration with Toi Whakaari, Armaghan Ballantyne’s film is alive to the rhythms of small-town life.

**Biggie & Shrimp**  
NZ 2018 | Director/Screenplay: Harvey Hayes  
Producer: Lissandra Lisle | Photography: Žiga Župancič | Editor: Julian Carrin | With: Kawakawa Fox-Reo, Jay Kumar | 13 mins

A teen from a rundown housing estate puts his only true friendship at risk when peer-pressured into proving his masculinity. Harvey Hayes puts toxic masculinity under the lens as one teen struggles with his self-identity.
Help give the year’s best New Zealand short films the homegrown recognition they deserve by voting for your favourite at this screening. A total of 91 films were submitted for this year’s New Zealand’s Best short film competition. NZIFF programmers Sandra Reid and Michael McDonnell and communications manager Rebecca McMillan viewed them all to draw up a shortlist of 12, from which director Jane Campion selected these six finalists. A jury of three will select the winner of the $5,000 Madman Entertainment Best Short Film Award, the $4,000 Creative New Zealand Emerging Talent Award, and the $4,000 Auckland Live Spirit of The Civic Award. 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. Jane’s comments on each film appear in italics.

**New Zealand’s Best 2019**

### Nancy From Now On
** NZ 2019 | Director/Screenplay: Kaylee Meachen**  
**Producer:** Akiho Adjar | **Photography:** Titus Sutherland | **Editor:** Peter Anderson  
| With: Bailey Pocling, Wilson Deans, Naangana Eimeo  
A young man has a burning desire to be a drag queen. I liked this film for its light-handed yet authentic expression of alt-sexuality and the unforgettable charm of the lead, Bailey Pocling.

### Krystal
** NZ 2018 | Director: Briar Grace-Smith | Producers:** Jamie Pippot, Rosie Jones  
**Photography:** Greve Loane  
| **Editor:** Cushla Dicken  
| With: Damien Christian, Kawakawa Fox-Ree  
A young woman is released from jail and goes straight to a party. Distinguishes itself through Briar Grace-Smith’s tenderly emotional eye on a young girl in flight. The world of her brother’s “tool” friends feels credible, fun and alive, but not wise, not kind.

### Egg Cup Requiem
** NZ 2019 | Directors/Producers: Prisca Bouchet, Nick Mayow**  
**Photography:** Prisca Bouchet  
| **Editor:** Nick Mayow  
A collector reveals the story behind his lifelong obsession. This clever film builds a powerful and unexpected emotion, the likes of which felt new to me. There is not a wrong move in this exquisitely told portrait. It’s a bold, true and quietly brilliant achievement.

### Golden Boy
** NZ 2019 | Director/Screenplay/Editor: Alex Fluri**  
**Producers:** Alex Fluri, Gorjan Markovski  
| **Photography:** Eoin O’Loughlin  
| With: Jared Bukstelon  
A day in the life of a young man with a desire to be noticed. I liked very much that Alex Plumb drew us into this unexpected native noir.

### Our Father
** NZ 2019 | Director/Screenplay: Esther Mauga**  
**Producers:** Shani Metcalf Bennett  
| **Photography:** Finn Bowman  
| **Editor:** River Hart  
| With: Samara Alofa, Leitaoa Vai, Ailola S’Ataopa, Foua Moimoi Niuans  
Two sisters are confronted by a dark history when their estranged father returns. I appreciated the subtlety of this family drama, especially the standout performance of the elder sister played by Samara Alofa.

### Hinekura
** NZ 2019 | Director/Screenplay: Baca Arananga**  
**Producers:** Shumane George, Kathryn Alhahata Brown  
| **Photography:** Simon Temple  
| **Editor:** Luke Evans  
| With: Amy Kahanakahua Puna, Te Ohourea Reneti, Moe Byron  
In 1600s Aotearoa a young woman prepares for her destiny. An irresistible tale of female empowerment told in an enchanted Māori world. A superhero story, alive and unforgettable. Makes me proud to be a woman.

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**Ngā Whanaunga Māori Pasifika Shorts 2019**

A collection of Māori and Pasifika short films curated by Leo Kozioi (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.

### Our Atoll Speaks: Ko Talatala Mai Tō Mātou Wenua
** USA 2019 | Director/Producer: Gemma Cuber del Barrio | **Screenplay:** Amelita Rachel Heke/a Bord Fotling, Gemma Cuber del Barrio, Florence Ngupi kura (Atitua) Tane Fridje  
A meditation on sustainability from the remote Fukapuka atoll in the Cook Islands. A serenade of narrative and captivating imagery – a political cry for help. — CF

### Ani
** NZ 2018 | Director/Screenplay: Josephine Stewart-Te Wha Ngipuhi, Te Rarawa  
| **Producer:** Sarah Cook  
| With: Sarah Cook  
| With: Ngipuhi  
A young Māori girl drifts into a world of make-believe when her mother leaves her – and her father – to fend for themselves. A tribute to the realities of solo parenting – touching and insightful. — CF

### Liliu
** NZ 2018 | Director/Screenplay: Aniamia Tauamiti (Samanu) | **Producer:** Nygale Futa (Rokuma)  
A court interpreter in colonial Samoa risks everything to help a wrongfully convicted chief. In the time of King George VI, it was a time for guardianship of indigenous history as truth. — LK

### Ways to See
** NZ 2018 | Director/Screenplay: Tane Campbell**  
**Producer:** Fee Te Awa (Te Awa)  
A young Māori girl attempts to use mystical powers to reconnect with her absent father. A mysterious woman, beautiful and otherworldly, comes for a visit. — CF

### Rū
** NZ 2019 | Director/Screenplay: Awanui Simich-Pene (Rūkahu, Ngāti Ruaka) | **Producer:** Sarah Cook  
A pregnant woman must fight for her life when she inadvertently becomes the victim of a violent initiation. A routine whānau errand turns dark in this unexpected native noir. — LK

### Yellow Roses
** NZ 2019 | Director/Screenplay: Paula Wheta Jones (Whakatāne, Te Atanga a Māui, Ngāti Pora) | **Producers:** Paula Wheta Jones, Anahera Paita (Ngāti Toa Rangatira)  
An elderly Māori woman who pines for the company of her husband enlists the services of a male escort. Vicky Haughton shines in a story of lost love reawakened. — LK

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- NZIFF JURY PRIZE
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 Cannes Film Festival, yielding some of our most exciting choices in the frantic fortnight before we close our schedule.

**Celeste**

Director: Ben Hackworth  
Australia 2018  
105 mins

Producer: Lizzette Atkins, Raphael Cocks  
Screenplay: Ben Hackworth, Bille Brown  
Photography: Katie Milwright  
Editor: Peter Carrodus  
Music: Jackson Milas, Antony Partos, Celeste Lazarenko  
With: Radha Mitchell, Thomas Cocquerel, Nadine Garner, Odessa Young

Festivals: Melbourne, London 2018  
M sex scenes & offensive language

Set on the eve of Soviet rule in her homeland, Afghan director Shahrbanoo Sadat's poignant, realist portrait of a teen's hardscrabble life in a state orphanage is wonderfully contrasted with her protagonist's outlandish fantasies. Sadat lets these daydreams play out as wildly entertaining, over-the-top Bollywood sequences complete with gushy ballads and hilariously ropey action.

We first meet 15-year-old Qodrat (Qodratollah Qadiri) on the streets of Kabul scamming film fans by reselling used cinema tickets. Before long he is collared by the police and brought to a Soviet-run orphanage overseen by a kind-hearted administrator (Anwar Hashimi), but rife with bullying and petty theft.

Qodrat quickly befriends a motley crew including chess whizz Masihullah, Masihullah's nephew Fayaz, who is two years older than his uncle, and the war-obsessed Hasib. Sadat follows the boys through a picaresque series of adventures, including power struggles with the orphanage's resident bullies, the discovery of an abandoned Soviet tank and a field trip to Moscow. Meanwhile, war is raging beyond the walls of the orphanage and change is rapidly approaching. — MM

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**Celeste**

A fragrant tropical flower of a film, Ben Hackworth’s Celeste celebrates the vitality of a woman who has lived for love and music as she takes stock of her life. A radiant Radha Mitchell mesmerises in the title role, confronting early retirement from opera stardom and a tangled relationship with her roughhewn stepson (Thomas Cocquerel). The decadent splendour of North Queensland’s Paronella Park, a neo-Gothic folly built in the 1930s, provides an unforgettable setting.

“The lush tropical greenery of Australia’s north-eastern reaches makes a resplendent backdrop in Celeste, but it’s Radha Mitchell who blooms in this admirable, affecting and operatic drama… Co-writing the script with the late Australian actor and playwright Bille Brown, Hackworth demonstrates sensitivity in fleshing out Celeste’s complicated central relationship… always taking the time to revel in the emotional details. It’s an approach that gives the film’s characters room to grow, and its performances along with them, immersing the audience in a heady mix of loss, love, loyalty, redemption and deep-felt yet ever-shifting bonds.” — Sarah Ward, Screendaily

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**The Orphanage**

Panwaraeshgah

Director/Screenplay: Shahrbanoo Sadat  
Afghanistan 2019  
90 mins

Photography: Virginia Subij  
With: Qodratollah Qadiri, Sediea Ralooi, Masihullah Faraji, Hasibullah Raosol  
Festivals: Cannes (Directors’ Fortnight) 2019  
In Dari, Russian and Hindi, with English subtitles  
M violence, sexual references & offensive language

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La Flor

At the beginning of this unparalleled movie event, director Marilina Lináis, looking exactly like a man who’s spent the last ten years of his life completing a film, explains to the camera what we’re about to witness. Six stories – some without endings – and a multitude of genres, languages and destinations swirl around four actresses, who are on screen from start to finish. Lináis sounds eternally grateful – and a little apologetic – for their unerring devotion to his mad project, making it clear that La Flor is by and for these talented women.

In the consistently surprising 14 hours that follow, a cursed mummy attacks a team of scientists, an estranged musical couple reunite to record another hit, a weary Aboriginal tracker (Baykali Ganambarr) is caught up in a politically unpopular war, and each soldiers’ heroism vividly to define heroism in the moment – that was the against-the-odds bravado of a half hours in a rubber plantation called Long Tan, Major Harry Smith and his inexperienced company, of mainly conscripts, fought for their lives against 2,500 seasoned Viet Cong and North Vietnamese soldiers. With their ammunition running out, casualties mounting, and the enemy massing for a final assault, each man searches for the strength to go forward with honour, decency and courage.

Danger Close: The Battle of Long Tan

What follows is a stark odyssey through Australia’s heart of darkness, in which unspeakable crimes against individuals cannot unpick the atrocities which confronted them. The Nightingale takes a cold, hard stare at the heart of the country’s history of colonial violence – and the results are genuinely chilling.

Director: Kriv Stenders
Australia 2019 | 118 mins
Producers: Martin Walsh, John Schwarz, Michael Schwarz
Screenplay: Stuart Bristoe
Photography: Ben Nott
Editor: Veronika Jenet
Music: Caitlin Yoo
Festivals: Sydney 2019
Censors rating tbc

The Nightingale

Director: Jennifer Kent
Australia 2018 | 136 mins
Producers: Martin Walsh, John Schwarz, Michael Schwarz
Screenplay: Stuart Bristoe
Photography: Ben Nott
Editor: Veronika Jenet
Music: Caitlin Yoo
With: Aisling Franciosi, Sam Claflin, Baykali Ganambarr
Festivals: Venice 2018, Bologna 2018, Venice 2018
Special Jury Prize, Venice Film Festival 2018

Censors rating: M violence, offensive language, sexual references & nudity

"Ambitious. Risky. Epic. Unclassifiable. La Flor is an act of pure love.”
— Rolando Gallego, EscribiendoCine

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MiNDFOOD season of
Six Degrees of Separation
By John Guare
14 – 29 August

Kensington Swan season of
Rosencrantz & Guildenstern Are Dead
By Tom Stoppard
11 – 26 September

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The Invisible Life of Eurídice Gusmão

A vida invisível de Eurídice Gusmão

Brazilian director Karim Ainouz’s glorious Un Certain Regard winner richly renders the myth and the making of two spirited sisters who grow up inseparable before each taking very different paths. Living years in the same city without ever knowing it, the tension of whether they will find each other or not hangs exquisitely over this sumptuous film.

“Lustrous textures, bodily saturated colors and lush sounds serve to intensify the intimacy of... Ainouz’s gorgeous melodrama about women whose independence of mind remains undiminished, even as their dreams are shattered by a stifling patriarchal society... The film hinges on a heartbreaking separation that causes decades of yearning and unanswered questions. But its supple moods are far more complex than that narrative core might suggest, winding through passages by turns seductive and sorrowful, tender and raw. [The story is] enveloped in the characteristically Brazilian feeling of melancholy known as saudade, yet sustained by a sense of warmth and solidarity that seems present even when all physical connection between the central characters has been broken. A deep love and respect for women – sisters, mothers, female friends who become family surrogates – and a somber acknowledgment of the wrongs they absorb informs every scene... The Invisible Life of Eurídice Gusmão is a haunting drama... Ainouz’s expert modulation of tone ensures that the... film keeps surprising us with new turns, frequently marked by ravishing use of Schiefer’s score, combined with piano passages from Liszt, Grieg and Chopin.” — David Rooney, Hollywood Reporter

“An engrossing melodrama where melancholia teems with rage... love and fury... It is, far and above, an achingly beautiful story of sisterly love.”

— Leonardo Gai, The Film Stage

Florianópolis Dream

Sueño Florianópolis

Set in the 1990s in Florianópolis, a famed holiday destination in southern Brazil, Ana Katz’s film is awash with a deep love and respect for women – whose independence of mind remains undiminished, even as their dreams are shattered by a stifling patriarchal society... The film hinges on a heartbreaking separation that causes decades of yearning and unanswered questions. But its supple moods are far more complex than that narrative core might suggest, winding through passages by turns seductive and sorrowful, tender and raw. [The story is] enveloped in the characteristically Brazilian feeling of melancholy known as saudade, yet sustained by a sense of warmth and solidarity that seems present even when all physical connection between the central characters has been broken. A deep love and respect for women – sisters, mothers, female friends who become family surrogates – and a somber acknowledgment of the wrongs they absorb informs every scene... The Invisible Life of Eurídice Gusmão is a haunting drama... Ainouz’s expert modulation of tone ensures that the... film keeps surprising us with new turns, frequently marked by ravishing use of Schiefer’s score, combined with piano passages from Liszt, Grieg and Chopin.” — David Rooney, Hollywood Reporter

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— Leonardo Gai, The Film Stage
Long Day’s Journey Into Night
Di qiu zui hou de ye wan

Heavy with atmosphere and intense longing, Bi Gan’s audacious arthouse noir — a sensation at Cannes 2018 and a hot topic in its native China — explores the memories and regrets of a world-weary loner searching for a woman from his past. Luo Hongwu (Huang Jue), drifting from one old haunt to the next in his home town of Kaili, begins to piece together fragments of his love affair with Wan Qwen, a melancholic beauty he can neither forget nor remember clearly from decades ago. The exact whereabouts of Wan — played by Chinese superstar Tang Wei (Lust, Caution) — remain unknown, that is, until Luo wanders into a dingy movie theatre and, while prompting us to don our 3D glasses, sets in motion the film’s heralded second act.

With this and his debut feature, Kaili Blues, director Bi has confirmed his stature as a poet laureate of the long take, and the 59-minute 3D tracking shot that transforms Luo’s fruitless search into a limitless dream state promises to be the most enthralling cinematic experience of this festival. Deeply committed to the aesthetics of memory, Long Day’s Journey Into Night is gloriously enigmatic and truest of all to the maxim that it’s not the destination, but the journey, that matters. — Tim Wong

“[Long Day’s Journey Into Night] reaches a new level of cinematic intrigue as an immersive experience, unfolding within a surreal context that combines technical wizardry with high art. The unexpected love child of Wong Kar-wai and Andrei Tarkovsky… it’s both languorous and eye-popping at once.” — Eric Kohn, Indiewire

“A rapturous ride through the night that will knock you for a loop… [Long Day’s Journey Into Night] brims with hallucinatory brilliance.” — Peter Travers, Rolling Stone

The Wild Goose Lake
Nan fang che zhan de ju hui

Director of the terrific, Berlinale-winning police procedural Black Coal, Thin Ice (NZIFF14), China’s Diao Yinan wowed Cannes with this superlative film noir. Stacked with some of the most uniquely thrilling sequences you’ll see in a cinema this year, his lauded follow-up centres on a rogue gangster (Hu Ge) who’s wanted by the cops and the mob — and the opportunistic prostitute (Taiwanese star Gwei Lun Mei) who may or may not give him up for the sizable bounty on his head.

“Diao… cements his status as a master filmmaker with another ingenious crime epic…. The Wild Goose Lake is [an] assured, exhilarating tale of criminality and the havoc it wreaks on interpersonal connection, with everything impressive about its predecessor — attentive procedural detail, curious experiments with colour and shadow, action set pieces that’d make Michael Mann envious — raised to the Nth degree.

There’s not a single false step in its two hours; every edit, every shot setup, every movement of the camera maximises the raw cinematic effect. There’s power in Diao’s more subdued passages, but when he really lets loose and the fists (or bullets, or strategically concealed booby-traps) start flying, this film’s greatness transforms from the kind that sneaks up on you to the kind that blows you away.” — Charles Bramesco, Little White Lies

“Diao… delivers a definitive Chinese crime noir, in which the ravishing style and inventive staging form the substance… [it] may just end up being the last word in Chinese crime noir, because it does not want (or need) to be anything else.” — Jessica Kiang, Variety

“Diao Yinan’s twisting and turning nocturnal noir is full of moody attitude and glorious cinematography… a film of tense atmosphere and endless eye-grabbing moments.” — Dave Calhoun, Time Out
By the Grace of God
Grâce à Dieu

Based on a true, still-developing story, François Ozon’s By the Grace of God is a deeply humane dramatisation of a victim-led campaign to seek justice against a paedophile priest and the church structures that enabled his destructive behaviour. Adjacent to Spotlight (the 2015 Best Picture Oscar winner is sneakily referenced via a poster on a wall in one scene), the veteran French director’s film focuses on the lives of three very different men facing down a powerful institution and decades of trauma, in an effort to find peace and effect societal change.

— Jacob Powell

“It’s an admirably sober account of the often painful process for abuse victims of coming forward with testimony after living for 30 years or more with their painful secrets. Their stories echo those of countless other countries around the world, where exposure of pedophilia scandals has shaken the public’s trust in the Catholic Church, finally prompting the Vatican under Pope Francis to issue zero-tolerance statements. The gap between such statements and concrete action to remove the offenders is the gray zone into which Ozon digs. This is a social justice film made with purposeful conviction and a quiet, never strident, sense of indignation. It’s persuasively acted, elegantly shot, subtly scored and briskly edited to keep the dense, procedural action moving forward as the narrative baton is passed among three adult men who take the difficult step of speaking out about their boyhood experiences.” — David Rooney, Hollywood Reporter

Les Misérables

About as far from being a rousing stage musical as is possible, Les Misérables’ exhilarating, engrossing portrait of war on the streets between a swaggering Anti-Crime Squad and the myriad gangs they are trying to police shared the Jury Prize at Cannes.

In sharp contrast to the opening scenes of a unified France celebrating its 2018 World Cup win on the Champs-Élysées, the film takes place in a troubled Paris suburb over the course of a tightly-wrought couple of days, recalling Training Day with its portrayal of compromised cops, the crossing of ethical lines and the conscience of a newcomer. But director Ladj Ly’s rendition of the drug- and poverty-stricken banlieues of working-class France is less Hollywood and more naturalistic à la The Wire, with astonishing performances by everyone from his three lead thugs to the indigent crooks, beleaguered immigrant families and children caught in the crossfire.

Ly’s 15-year career in documentary, focusing on sociopolitical issues arising from events such as the 2005 Paris riots, clearly informs his approach to this fictional, but all-too-relevant, tale. Les Misérables is his first dramatic feature, but his realist fingerprints are all over it, notably in a key plot point which remarkably derives from autobiographical experience. Complex in its morality, lacking judgement of its characters, Les Misérables is a high-energy, contemporary musing on the problems explored by Victor Hugo over 150 years ago. — Sarah Watt

“Les Misérables] simmers with urgent anger... A buzzing, sunstruck street thriller.” — Guy Lodge, Variety

“François Ozon delivers a film that is both strong and modest, implacable and sensitive, incisive and respectful.” — Fabien Lemercier, Cineuropa
Non-Fiction
*Doubles vies*

Long-time festival favourite Olivier Assayas (*Cold Water, Summer Hours*) takes on the contemporary publishing industry in this free-flowing and quintessential French comedy, which puts a new spin on an age-old question: where is the line between truth and fiction?

In this affectionate and knowing portrait of the Parisian intellectual class, publishers and authors debate the literary merits of the tweet, consider the future of the e-book, and – naturally – sleep with people they shouldn’t. The latter is particularly ripe material for struggling mid-career writer Léonard (a gloriously unkempt Vincent Macaigne), but his publisher Alain (Guillaume Canet) is tired of Léonard’s auto-fiction. Meanwhile, Léonard’s unwilling subjects begin to assert their own autonomy.

The French title, which translates to ‘double lives’, is particularly fitting for Alain’s actress wife Selena (Juliette Binoche, reuniting with Assayas after her powerhouse turn in *Clouds of Sils Maria*). Fed up with being a TV cop – excuse us, ‘crisis management expert’ – she provides *Non-Fiction* with both its biggest laughs and its rawest emotion.

“Assayas crafts films of marvelous depths, simultaneously cinematic and literary in the richness of their pleasures... Only actors of the caliber and intelligence of Canet and Binoche can toss off their sparring lines with the ease and conviction of stimulating dinner-party conversations, conveying warmth, brains and fallibility in equal measure: you want to join in the discussion around the table, hoping you can keep up.” — Jay Weissberg, *Variety*

“With its breakneck verbosity, *Non-Fiction* is a directly philosophical work... smartly offset by its own sense of lightness and comedy.”
— Alex Leiningher, *PopMatters*

**Director/Screenplay:** Olivier Assayas  
**France** 2018 | 107 mins  
**Producer:** Charles Gillibert  
**Photography:** Yorick Le Saux  
**Editor:** Simon Jacquet  
**With:** Guillaume Canet, Juliette Binoche, Vincent Macaigne, Nora Hamzawi, Christa Theret, Pascal Greggory  
**Festivals:** Venice, Toronto, New York, London 2018  
In French with English subtitles  
M offensive language & nudity

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**AUCKLAND**

**RIALTO** Sat 20 Jul, 8.15 pm  
**CIVIC** Tue 23 Jul, 6.15 pm  
**WOOD** Sat 27 Jul, 1.30 pm  
**CIVIC** Mon 29 Jul, 10.15 am

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Who You Think I Am

Celle que vous croyez

Juliette Binoche delivers a sultry, complicated turn as a woman hiding behind a virtual alter ego in this haunting French psychodrama. Director and co-writer Safy Nebbou’s tale, based on Camille Laurens’ 2016 novel, opens with 50-something French literature lecturer Claire Millaud (Binoche) introducing herself to new psychologist Catherine (Nicole Garcia). Although initially reticent in her company, it doesn’t take long for the divorced mother-of-two to launch into her sordid backstory.

After a messy breakup with her much younger boyfriend Ludo, and upset at his sudden disappearance, Claire decides to create a new, younger persona online, with the aim of reconnecting with Ludo’s best friend Alex (François Civil). Posing as 24-year-old fashion intern Clara Antunes, Claire’s choice of reading material for her latest batch of clients – Les Liaisons dangereuses – and where she meets her in real life. But something isn’t quite right.

While very much a reflection of Juliette Binoche’s career, family, creative inspiration and a good sex life – and winds up falling victim to her own ambition… It’s about as French as you can get… Triet handles the material gracefully and altogether as only the revered German auteur Mika (Tony Erdmann star Sandra Hüller). And if that wasn’t thorny enough, Mika and Igor used to be an item as well… Sibyl, however, sees opportunity: hitting a covert record button as Madeleine spills her woes… Sibyl begins the sneaky process of transforming her patient’s story into the material for a novel… Sibyl becomes a brighter, sillier, film-within-a-film spoof of the Woody Allen variety, and sends Sibyl careening further into a black hole of drunken resentment and self-destruction.”

— Eric Kohn, Indiewire

Sibyl

Writer-director Justine Triet explores psychotherapy, boundaries and obsession in Sibyl, one of the four films in competition at Cannes this year directed by a woman.

“Sibyl (a jittery Virginie Efira) is a psychotherapist so driven to write a novel that she drops her clients to buy herself some extra time. She’s barely started to contend with writers’ block… when a new client finds her way to her… Madeleine (an energized Adele Exarchopoulos) calls Sibyl in tears over an accidental pregnancy; the father is Igor (Gaspar Ulliel), the dashing lead with whom she’s set to star in a new romance directed by revered German auteur Mika (Tony Erdmann star Sandra Hüller). And if that wasn’t thorny enough, Mika and Igor used to be an item as well… Sibyl, however, sees opportunity: hitting a covert record button as Madeleine spills her woes… Sibyl begins the sneaky process of transforming her patient’s story into the material for a novel… Sibyl becomes a brighter, sillier, film-within-a-film spoof of the Woody Allen variety, and sends Sibyl careening further into a black hole of drunken resentment and self-destruction.”

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“Triet manages to build a complex… portrait of a talented woman under the influence… who wants to have it all – career, family, creative inspiration and a good sex life – and winds up falling victim to her own ambition… It’s about as French as you can get… Triet handles the material gracefully and altogether skilfully, directing star Virginie Efira to one of her most impressive all-encompassing performances to date.”

— Jordan Mintzer, Hollywood Reporter

“Triet’s chic, blackly comic psychodrama piles up bad decisions like so many profiteroles in a croquembouche, admiring the teetering spectacle of its chaos as it goes.”

— Guy Lodge, Variety

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While very much a reflection of modern-day mores (Claire describes social media as both “a shipwreck and a life raft” for her), there’s also a timeless aspect to what unfolds, mirrored in Claire’s choice of reading material for her latest batch of students – Les Liaisons dangereuses. Binoche, superb as ever, grounds the film’s riveting, sometimes surprising narrative turns with a performance to rival Isabelle Huppert’s icy music conservatory professor in The Piano Teacher and Charlotte Rampling’s repressed crime novelist in Swimming Pool. — James Crook

“For anyone who’s ever been catfished… [this] evocation of exhilarated human connection and terrified self-sabotage is uncomfortably easy to empathize with.”

— Guy Lodge, Variety

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A White, White Day
Hvítur, Hvítur Dagur

This gritty Icelandic drama captures the growing obsession of a widowed ex-cop (Ingvar Sigurðsson, in an award-winning performance recognised at Cannes Critics’ Week). Haunted by the tragedy of his wife’s death, Ingimundur seeks solace in the simplicity of DIY renovations, but his grief fuels a suspicious sense of betrayal when he stumbles across evidence of his deceased spouse’s infidelity. As his instinct to investigate and seek revenge take hold, the lawman begins to unravel.

“A taciturn former policeman in a small Icelandic enclave grows more complex before our eyes in the visually arresting and emotionally rewarding A White, White Day. Crusty widower Ingimundur… channels his grief into renovating a house whose isolated location shows off nature posing in a cycling-through-the-seasons medley of changing climate conditions in ever-exquisite light. Ingimundur loved his late wife unconditionally and has little patience for the grief counselor he is obliged to see once a week. But while going through a box of his wife’s things, his cop instincts kick in and the already cranky man starts behaving erratically – although there’s definitely a startling method to his madness.

Writer-director Hlynur Pálmason (Locarno prize-winner Winter Brothers) delivers a leisurely but never boring tale of hidden feelings percolating in a splendidly varied landscape. From sharp straight cuts to uncomfortably long awkward moments, a perfectly controlled sense of place permeates every frame.” — Lisa Nesselson, Screendaily

“Brings to mind a cinematic version of Edvard Munch’s famous painting The Scream… [It’s] grimly hypnotic… powerful and freshly thought out.” — Todd McCarthy, Hollywood Reporter

Photograph

Ritesh Batra returns to the Mumbai streets of his festival favourite The Lunchbox with this delightful romance that doubles as a serious love letter to that bustling metropolis. The plot, in which a poor street photographer Rafi convinces a shy middle-class student Miloni to pose as his fiancée to fool his meddlesome grandmother Dadi, may sound like the stuff of Bollywood fantasy but Batra plays it with a graceful touch that proves deeply felt.

“The film, which deftly touches upon such big-picture themes as class, religion, tradition, family and happiness, features a wealth of delicately captivating moments and observations… Miloni’s sensitive relationship with her family’s humble maid, Rafi’s interplay with his buoyant friends and roommates (as well as their kindness and respect toward Dadi) and Rafi’s heartfelt pursuit of the defunct brand of cola Miloni loved as a child… Batra… captures the bustling, workaday sides of Mumbai life with vigor and passion while also treating us to several488

several8

leather, more urbane views of the city. Kudos to cinematographers Timothy Gillis and Ben Kutchins for the film’s many burnished, strikingly composed shots. It’s a beautiful, resonant film.” — Gary Goldstein, LA Times

“Nawazuddin Siddiqui is subtle yet dynamic as Rafi. Throughout, his eyes reveal the intense feelings he’s sorting through: the longing for Miloni, the love for his grandmother and his sense of how limited his own future might be. Siddiqui, who played the trainee who ingratiates himself with Irrfan Khan’s character in The Lunchbox, is a major screen presence.” — Caryn James, Hollywood Reporter

“Photograph entrances when it’s swimming through the city with its star-crossed lovers.” — Fionnuala Halligan, Screendaily

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Director/Screenplay: Hlynur Pálmason
Iceland/Denmark/Sweden 2019
109 mins

Producer: ascom Main Swanson
Photography: María von Hausswolf
Editor: Jovak Krebs Damambio
Music: Edmund Finnis
With: Ingvar Sigurðsson, Ida Mekkín Hlynsdóttir, Hinnir Snær Guðmundsson, Sara Dóggi Ageisdóttir, Björn Ing Hilmarsson
Festivals: Cannes (Critics’ Week) 2019
In Icelandic with English subtitles
Cannes’ rating: 5C

Director/Screenplay: Ritesh Batra
India/Germany/USA 2019 | 110 mins

Producer: Nabi Kopp, Vincent Saure, Anish Sayani, Ritesh Batra, Michael Weber, Vioz Figen, Michal Merki
Photography: Ben Kutchins, Timothy Gillis
Editor: John F. Lyons
Music: Peter Raaburn
With: Nawazuddin Siddiqui, Sanya Malhotra, Farhan Aka Jaffar
Festivals: Sundance, Berlin 2019
In Hindi, Gujarati and English, with English subtitles
USC rating: C

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Fri 19 Jul, 1.15 pm
A CIVIC
Fri 26 Jul, 6.30 pm
A WGA
Loro

Queasy and compelling in equal measure, Paolo Sorrentino’s sprawling portrait of former Italian Prime Minister Silvio Berlusconi – played with oily charisma by the director’s regular leading man, Toni Servillo (The Great Beauty) – is presented in its feature-length international version.

It’s 2006. Berlusconi’s third government has fallen, and his marriage is also about to collapse. Before meeting the man himself, we’re introduced to Sergio (a magnetic and suave Riccardo Scamarcio) and his unscrupulous partner Tamara. From southern Italy, the pair want to become part of Berlusconi’s closest circle in Rome, and they are ready to do whatever it takes. Enter Kira, a high-class hooker who encourages Sergio to rent a villa in Sardinia overlooking the former PM’s villa and fill it with scantily clad models fuelled by mountains of drugs and alcohol. It doesn’t take long before Berlusconi notices.

Until now his name has barely been spoken, and even his face has not yet been revealed. When he does at last appear, Berlusconi is in full make up, dressed as an odalisque attempting to impress his bored wife. Always in performance mode, he acts the crooner, an emperor bestowing gifts to prostitutes and politicians alike and, in one of the film’s best scenes, a salesman trying to close the deal on a non-existent apartment with a housewife foiled by his magic. The chameleon-like Servillo is perfect as the orange, plastic surgery-addicted Berlusconi, his voice and mannerisms extraordinarily paralleling those of the Italian politician.

It’s impossible to take your eyes off that smiling, creepy face. — Sibilla Paparatti

“[A] beautiful story of two women who transform each other’s lives… With great delicacy, [Touzani] shows how Moroccan society censors a woman who gives birth outside marriage – not a terribly original theme, but here it is made heartbreaking by the superb performances of Lubna Azabal and Nisrin Erradi in the lead roles.” — Deborah Young, Hollywood Reporter

Director: Paolo Sorrentino
Italy/France 2018 | 151 mins

Producer: Nicola Giuliano, Francesca Cima, Carlotta Cabri, Vida Pretleri
Screenplay: Paolo Sorrentino, Umberto Contarello
Photography: Luca Bigazzi
Editor: Cristiana Tronaghi
Music: Lela Marchesini
With: Toni Servillo, Elena Sofia Ricci, Riccardo Scamarcio, Kasia Smutniak, Eruide Awi, Fabrizio Bentivoglio
Festivals: Toronto 2018; San Francisco 2019
In Italian with English subtitles

In Italian with English subtitles

Cineuropa | R16 sex scenes, nudity, drug use & offensive language

A WGate Sun 4 Aug, 2.30 pm
A CIVIC Thu 25 Jul, 2.45 pm
B CIVIC Thu 25 Jul, 2.45 pm
B CIVIC Thu 25 Jul, 2.45 pm

Adam

Hardened hearts find kinship in writer-director’s Maryam Touzani’s quietly enthralling debut, a tale of female solidarity that never goes quite where seasoned filmgoers might expect.

Keeping her condition hidden from her village family, Samia (Nisrin Erradi), unmarried and heavily pregnant, seeks work and refuge in Casablanca. Abla (Lubna Azabal) seems like the last person who might take her in.

Bringing up a daughter alone and running a one-woman bakery business from her kitchen, Abla has more work than she can handle, and she intends to keep it that way. The evident happiness and security of Abla’s daughter may be the only clue Samia needs that the older woman’s bark is more severe than her bite, but the mutual accommodation they reach develops incrementally, sideways shifts. Though their backstories are divulged sparingly, the performances suggest depths of experience, with Samia, in particular, registering as a young woman of substantial character, bravely negotiating a manifestly unfair social system. When the baby (the boy for whom this female-centric film is named) is born, the joy and pain of maternal connection blaze from the screen. — BG

“Maternity, friendship and the position of women in Moroccan society all feature in Maryam Touzani’s exquisite debut film.”

— Kaleem Aftab, Cineuropa

Director: Maryam Touzani
Morocco/France/Belgium 2019 | 98 mins

Producer: Nazak Ayouch
Screenplay: Maryam Touzani, Nabil Ayouch
Photography: Virginia Sardi
Editor: Julie Nass
With: Lubna Azabal, Nisrin Erradi, Douaa Balhoucha, Aziz Htoub, Housna Tamezsi
Festivals: Cannes (Un Certain Regard) 2019
In Arabic with English subtitles
Gaswani rating 8/10

A AWT Sun 23 Jul, 4.30 pm
B Rialto Sat 20 Jul, 7.30 pm
B Rialto Sun 21 Jul, 7.30 pm
B Rialto Sun 21 Jul, 7.30 pm

A AWT Sun 23 Jul, 4.30 pm
B Rialto Sat 20 Jul, 7.30 pm
B Rialto Sun 21 Jul, 7.30 pm
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B Rialto Sat 20 Jul, 7.30 pm
B Rialto Sun 21 Jul, 7.30 pm
B Rialto Sun 21 Jul, 7.30 pm

A AWT Sun 23 Jul, 4.30 pm
B Rialto Sat 20 Jul, 7.30 pm
B Rialto Sun 21 Jul, 7.30 pm
B Rialto Sun 21 Jul, 7.30 pm
It Must Be Heaven

Droll and astute, Elia Suleiman’s Divine Intervention, NZIFF02; The Time That Remains, NZIFF09 latest deadpan outing, which topped the international critics list at Cannes, utilises the Palestinian auteur’s expressive Buster Keaton-like visage as its vehicle for exploring national and personal identity in a shifting global context. A plethora of cities are framed into perfectly composed backdrops (by award-winning Timbuktu cinematographer Sofian El Fani) against which Suleiman observes the melancholy-laced humour of the everyday.

“Filmed in his charming hometown of Nazareth and an oddly deserted Paris, with visits to New York and Montreal, a gossamer story is built around ordinary events and chance encounters. Playing himself without speaking a word for the whole film, the writer-director is an attentive, ironic observer of the human comedy in a world of global tension and paranoia... Suleiman’s gift is his ability to convey this uneasiness in the lightest of terms, making each scene an amusing encounter between his silent Everyman and the oddities around him. He doesn’t need overtly political topics; even an ornery sparrow will do to illustrate the obstacles in life.” — Deborah Young, Hollywood Reporter

“ Mostly, It Must Be Heaven is about how we view the world through the Instagram filter of what defines us. But it’s also, arguably, more objective than that – suggesting that we all now live in a kind of global Palestine, where arbitrary displays of power, threats of violence, and lost people in search of meaning and identity are the new normal.” — Lee Marshall, Screendaily

“Suleiman anchors the film as a quiet observer who takes in the absurdities of the world... and responds with a cockeyed look... that speaks 10 times louder than words.”

— Ben Croll, The Wrap
Mr Jones

Veteran film director Agnieszka Holland (In Darkness, NZIFF12), whose talents are in demand on series such as House of Cards, returns to her natural Realm of the big screen with a wrenching historical drama, featuring a breakout performance from James Norton (McMafia, Happy Valley) in the lead role.

Set in 1933, Mr Jones recounts the story of a Welsh reporter and Russian-speaking Cambridge scholar, Gareth Jones, whose mission to report on Stalin’s industrial miracle ultimately emerges amid the violent clutter. “Only someone as experienced and determined for a variety of reasons to keep the truth at bay. For some, Stalin was an antidote to Hitler and the film shows how their desperate need to believe blinded them to reality. But not all were duped: George Orwell was said to be inspired by Jones’ work; quotations from Animal Farm dot the film.

Jones’ accounts of the horrors he witnessed while covertly travelling through Ukraine were dismissed as lies by other journalists and intellectuals, determined for a variety of reasons to keep the truth at bay. For some, Stalin was an antidote to Hitler and the film shows how their desperate need to believe blinded them to reality. But not all were duped: George Orwell was said to be inspired by Jones’ work; quotations from Animal Farm dot the film.

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Mr Jones is a bold and heart-felt movie with a real Lean-ian sweep.”  
— Peter Bradshaw, The Guardian

The River

Ozen

"The river’s always longed for but its waters are dangerous; everything in this world has two aspects." So says a break out performance from James Norton (McMafia, Happy Valley) in the lead role. This Kuala Lumpur crime syndicate made up of cabbies will have you looking over your shoulder next time you’re dropped home. Working a lucrative racket, the crew are given a heads-up on wealthy passengers arriving at the airport and taking detailed notes on their fares, figuring out later which information and threats can best extort cash out of them. Led by Tailo (Sunny Pang), they’re on to a good thing until police start to take notice and some of the gang grow reckless and greedy. Chaos is accelerated when Ah Wai (Fabian Loo) bites off more than he can chew on a side hustle and draws the ire of a criminally connected casino owner (a riveting over-the-top Frederick Lee).

Their once-cruisy capers are now at risk of turning into a flaming wreck. “A bloody, vivid, polished crime thriller with style to burn and a grim, fatalistic heart, which adheres to its genre conventions while managing to make them seem fresh and unpredictable... Above all, it feels like there are actual emotional stakes involved as a secondary narrative about a family on the verge of collapse emerges amid the violent clutter.”  
— Elizabeth Kerr, Hollywood Reporter

Fly By Night

Sebelum pagi berakhir

Director: Zahir Omar

Malaysia 2018 | 100 mins

Producer: Mr Bahr, Leonard Te
Screenplay: Ivan Yao, Frederick Bailey, Darv Said, Zahir Omar
Photography: Low Soon Keong
Editor: Dom Hing
With: Sunny Pang, Jack Tan, Fabian Loo, Eric Chen, Berton Paliwae, Frederick Lee, Ruby Yap

Festivals: Busan 2018
In Mandarin, Malay, Cantonese and English, with English subtitles
Censors rating tbc

Music: Anton Komasa-Łazarkiewicz
Screenplay: Klaudia Śmieja-Rostworowska
Photography: Andrea Chalupa
Editor: Dom Hing
Shot: 180 mins
Budget: $2.1m

This Kuala Lumpur crime syndicate made up of cabbies will have you looking over your shoulder next time you’re dropped home. Working a lucrative racket, the crew are given a heads-up on wealthy passengers arriving at the airport and take detailed notes on their fares, figuring out later which information and threats can best extort cash out of them. Led by Tailo (Sunny Pang), they’re on to a good thing until police start to take notice and some of the gang grow reckless and greedy. Chaos is accelerated when Ah Wai (Fabian Loo) bites off more than he can chew on a side hustle and draws the ire of a criminally connected casino owner (a riveting over-the-top Frederick Lee).

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— Elizabeth Kerr, Hollywood Reporter

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Mrs Lowry & Son

Having already played J.M.W. Turner, Timothy Spall takes on another English painter with equally compelling results. Laurence Stephen (L.S.) Lowry was a Lancashire artist whose depictions of industrial life only found an audience and admiration once he reached middle age.

Focusing on the mid-1930s, the period just before Lowry was discovered, theatre director Adrian Noble’s film looks at the relationship between the then Pendlebury rent collector and his bed-ridden, domineering mother Elisabeth (Vanessa Redgrave). Struggling to pay off debts his father left behind, ‘Laurie’ also bears the brunt of his mum’s fragile physical and emotional state: “I’m never cheerful, not since 1868,” she opines, while grumbling about their working-class neighbours, her son’s apparent lack of ambition and his ‘hobby’. Seemingly taking delight in reading aloud a scathing review of one of his works in the local paper, she also casts doubt on the authenticity of a letter from London proposing an exhibition of his works. “Why can’t you paint something picturesque, tasteful? What about a bowl of fruit?”

Essentially a two-hander, Mrs Lowry & Son is a terrific, slow-burning showcase for the acting skills of Redgrave and Spall. Their scenes together crackle with tension and barely repressed anger, as Laurie finds his attempts to evolve stymied by his almost maniacal mum. The svete Spall is particularly impressive, whether with brush in hand, or using the canvas of his face to portray the fickers of an artist’s pent-up emotions. — James Crook

The Realm

El reino

For any viewers weary of House of Cards-style chicanery, this blistering new political thriller from Spanish director Rodrigo Sorogoyen should prove that there’s still plenty of meat in the crossover hit Train to Busan.

In Spanish with English subtitles

Director: Rodrigo Sorogoyen
Screenplay: Isabel Peña, Rodrigo Sorogoyen
Photography: Alex de Pablo
With: Antonio de la Torre, Mónica López, José María Pou, Nacho Fresneda, Ana Wagener

Festivals: Toronto, San Sebastián, Cannes (Out of Competition) 2019
In Spanish with English subtitles

Censors rating tbc

Action, thrills and humour collide after intimidating crime boss Jang Dong-soo (Korean star Ma Dong-seok, fast becoming Asia’s answer to Dwayne Johnson) survives a random roadside attack by a serial killer. The incident seen as a sign of weakness by his peers, Jang is eager to earn respect back with his fists – deployed to staggering effect from the get-go – and teams up with a hot-headed cop (Kim Moo-yul) who’s forced to become a caricature of himself in order to save face in front of his rivals; you almost expect that you’d find pinstripes tattooed along his skin

Ma is ultra-lovable as the gangster with a heart of… well, not gold, but perhaps a blood-tarnished bronze. The burly Korean-American star, so good in the crossover hit Train to Busan, is a rumpled force of nature who’s forced to become a caricature of himself in order to save face in front of his rivals, you almost expect that you’d find pinstripes tattooed along his skin if Jang ever took off his shining pinstripe suits, it’s just as much a pleasure to watch him think it all through. — Jessica Kim, Variety

The Gangster, the Cop, the Devil

Ak-in-jeon

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“I paint what I see, I paint how I feel. I’m a man who paints, nothing more, nothing less.”

— L.S. Lowry in Mrs Lowry & Son
High Life

Robert Pattinson and Juliette Binoche are on a suicide mission to the stars in this startlingly original space thriller from French master Claire Denis. In the deepest reaches of the cosmos, a crying baby distracts lone astronaut Monte (Pattinson) as he tends to life-support systems on board a derelict vessel. Through unsettling recollections of the voyage from Earth, we learn where the child came from, what became of the crew and their role as convicts piloting a spacecraft towards a distant black hole. And then there’s the ship’s doctor – played by an astonishingly uninhibited Binoche – whose bizarre sex experiments unearth both latent desires and violent compulsions amongst the unstable prisoners.

“Denis reorients the sci-fi genre around bodies, babies, and black holes in her masterfully mystifying event-horizon nightmare.” — Jessica Kiang, Variety

In Fabric

A malevolent scarlet dress wreaks havoc in this mischievously entertaining and sophisticated gerrit-twister. Melding retro chills, anti-consumerist treatise and bonkers social satire, with a good dollop of sensual witchery woven in, director Peter Strickland (Berberian Sound Studio, The Duke of Burgundy) once again nails the quality of strangeness inherent in giallo and Euro-horror.

“A space odyssey of nightmarish resonance… [High Life] asks down-and-dirty questions about what really resides beneath thousands of years of human progress, a savage and haunting antidote to the high-minded idealism of movies like… Interstellar and… The Martian. It ends on a single sustained chord as intimate and sweeping as anything Denis has ever done.” — Steve Macfarlane, Slant

“[Peter Strickland’s] most audacious and bizarre film to date… a raucous, full-tilt descent into bishop-sleeved madness.” — Hannah Woodhead, Little White Lies
Peterloo

The latest from Mike Leigh is an epic portrayal of the events surrounding the infamous 1819 Peterloo Massacre when British government forces attacked the crowd at a peaceful pro-democracy rally in St Peter’s Field in Manchester. Taking a wide scope that encompasses both the common citizens and their desire for fairer representation and the governmental players who are determined to block concessions by any means, Leigh delivers a multifaceted historical drama with unstintable resonance for our current age.

“Leigh’s achievement is to have made a period film with the same immediacy and sense of anger that runs through contemporary dramas like Hillborough or Bloody Sunday. He has a huge ensemble cast but that expansive attention to detail and fascination with the eccentricities of human behaviour which has always characterised his work is still there… At 75, the British director is still clearly at the peak of his powers. Whatever else, his latest film will ensure that the bloody events in St Peter’s Field nearly 200 years ago are put back on the radar of politicians, historians and cultural commentators.” — Geoffrey Macnab, The Independent

American Woman

Sienna Miller is superb as a mother struggling to move on — and move through life — in this decade-spanning story of a missing teenager in working-class Pennsylvania. Focusing on both small and significant happenings in the Rust Belt, director Jake Scott lets the desperation of his characters speak through everyday drama — and provides Miller with a platform for one of the best performances of her career.

“Deb (Miller) was never shy about being the bad girl in her family. She had her daughter Bridget young, Bridget had her son Jesse young, and the three of them live a… happy life. Then one night Bridget goes out with her old boyfriend… and never returns. Deb’s mother (Madigan) and sister (Hendricks) join the entire community in a thorough search, but to no avail. Time passes… But just when her devastating loss seems far behind her, new truths come to light that change everything… American Woman pulls us deep into the lives of these good, flawed, ordinary people. Miller has never given a performance quite this lived-in and emotionally layered. Her character’s pain is soul-piercing, but so are her resilience and survival skills.” — Jane Schoettle, Toronto International Film Festival

“Against the backdrop of cinematographer Dick Pope’s beautiful Manchester/Lancashire canvas, the film weaves multiple stories of everyday people into a socialist tapestry and depicts an act of police brutality with huge contemporary relevance. Warm, funny and incendiary, this is a major work of cinema.” — Kate Taylor, London Film Festival

The Art of Self-Defense

Imagine a Jared Hess movie penned by Paul Schrader and you’re halfway towards anticipating the dark, droll laughs of Riley Stearns’ latest. Led by a most memorable American comedies of recent times. — JF

“With this richly intelligent, passionate movie, Mike Leigh has fought a brilliant rearguard action on history’s political battlefield.” — Peter Bradshaw, The Guardian

Director/Screenplay: Mike Leigh
USA 2019 | 115 mins
Producer: Georgina Lowe
Photography: Dick Pope
Editor: Jon Gregory
Music: Gary Yeohon
With: Rory Kinnear, Maxine Peake, Neil Bell, Philip Jackson, Reenie Quigley, Vincent Franklin, Karl Johnson, Tim McInnerny
Festivals: Venice, Toronto, London 2018

B AWT Fri 19 Jul, 10.45 am
A AWT Sat 27 Jul, 3.00 pm
A RIALTO Sun 28 Jul, 7.15 pm
B RIALTO Tue 30 Jul, 3.15 pm
Brittany Runs a Marathon

This charming debut feature from playwright Paul Downs Colaizzo features a winning performance from Jillian Bell as Brittany, a sharp-tongued, hard-partying twentysomething whose lifestyle choices are catching up with her. When a visit to a doctor to score drugs turns sour, she decides to take up running and pursue a wild dream of running the New York Marathon.

“As an endearing and earnest comedy about self-acceptance and body positivity that sidesteps cheesy pitfalls, Brittany Runs a Marathon is based on the journey of a real-life friend of Colaizzo, whom Bell plays with a deft blend of sincerity and slapstick. Tired of being invisible and unable to afford a gym, Brittany decides to take it to the streets, running one city block at a time to build up her stamina... Along the way, she befriends Catherine (Michaela Watkins), a jogging obsessive, as well as fellow rookie Seth (Micheal Stock), eventually persuading both to train with her for the annual 26-mile city marathon. Meanwhile, her new house-sitting gig introduces her to Jern (Utkarsh Ambudkar), a lovable troublemaker who convinces Brittany to move into the fancy digs they’re supposed to be taking care of in shifts.

Colaizzo successfully walks a fine line between inspiration and caution, never presenting Brittany as a patronizing role model for weight loss, nor a cliched case of inner beauty... His film delivers where other admirable efforts on body image like I Feel Pretty fall short, gifting a rare amount of empathy to anyone in an abusive relationship with their bathroom scale.”

— Tomris Laity, Time Out

Under the Silver Lake

Fast becoming a cult favourite since its less than rapturous reception at Cannes last year, David Robert Mitchell’s deliriously shaggy noir takes us down a sprawling So Cal rabbit hole of pop culture references and conspiracy theories. If you can get on its wacked-off wavelength – which owes a big debt to The Long Goodbye and Mulholland Drive, as well as Hitchcock and Thomas Pynchon – you’re in for a treat. And even if not, strap in for a wild ride.

Full-time slacker Sam (Andrew Garfield) is content with wiling away his days smoking weed and spying on his neighbours. When a new girl (Riley Keough) catches his roving eye and then disappears overnight, his obsession with finding out what happened to her leads him into an increasingly surreal mystery, involving everything from a supposed dog serial killer and a mysterious songwriting svengali to homeless royalty and a bizarre death cult. The clues are hidden in plain sight, but only decipherable by those in the know. — MM

“Percolating with hazy menace, Mitchell’s inspired neo-noir joins the ranks of filmidom’s lovably loopy LA stories... Hypnotic, spiraling and deliciously high on its own supply of amateur-sleuth-movie references, Mitchell’s deeply personal follow-up to his relentless meta-horror film It Follows vaults him into Big Lebowski territory, by way of several Lynchian side streets. It’s the kind of raggedy-ass thriller that only happens when a young filmmaker, emboldened by success, throws away discipline, hoping to summon the full, meandering spell of a paranoid nightmare. Don’t hold it against him.”

— Joshua Rothkopf, Time Out NY

“A tasty neo-noir that willfully melds tones and sensibilities with a playful seductiveness... [and] a surreal, stoned portrait of LA that doubles as an oddball mystery.”

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

See also late confirmation Beanpole (p91), Best Director winner in the Un Certain Regard section at Cannes.

**Aniara**

The life and times of Angelo Soliman, an African slave boy sold and assimilated into 18th-century Viennese aristocracy, is exhibited with quintessential Austrian precision – and a masterful undercurrent of irony – in this piercing dramatisation of an ignominious chapter in European history.

Groomed for court life from a young age by a wealthy countess, Angelo grows into a celebrated court jester and, along with this role, the upward mobility of a nobleman. But for witnesses to this privileged upbringing, the illusion of Angelo’s freedom is painful to behold. Even more telling is Angelo’s own quiet yet acute awareness of his reality, laid bare in silent encounters with less fortunate members of his race, the insult of having to perform alongside fellow courtiers in black face, or the hypocrisy of a society that swiftly turns on him after his marriage to a white woman.

Coolly and perceptively directed by Markus Schleinzer (a former collaborator of Michael Haneke), the film’s painterly compositions play their part in framing Angelo’s humiliating fate as a trophy and specimen – as well as shrewdly implicating dominant cultures, then and now, in the Othering of racial minorities. — Tim Wong

**Angelo**

Based on Harry Martinson’s scarily prescient epic poem on intergalactic doom, Aniara imagines the existential crisis of a human race without a planet to call home. The alternative? A shopping mall in space. With stark similarities to Claire Denis’ sensual and nightmarish High Life (p41), this eerie Swedish sci-fi odyssey is a stunningly realised vision of cosmic despair.

“[In] Aniara, a spacecraft designed to make the voyage from a ruined Earth to a colony on Mars hits both debris and disaster. The turbulence from the impact soon passes, allowing the ship… to stabilize. The film’s plucky protagonist, MR (Emelie Jonsson), returns to her job with the crew – placating anxious passengers with images of Earth before fires turned the blue marble brown. But once it becomes evident that the ship ejected its fuel… it is impossible to dream away brutal reality: Without fuel, the Aniara and its passengers are doomed to drift in the infinite emptiness of space.” — Teo Bugbee, NY Times

**Angelo**

Director: Markus Schleinzer
Austria/Luxembourg 2018 | 111 mins
Screenplay: Markus Schleinzer, Alexander Bloem
Photography: Sophie Winquist Loggrin
Editors: Björn Kosler, Pella Kågerman, Michal Luszczynowski
With: Emelie Jonsson, Arvin Kananian, Bianca Cruzeiro
 Festivals: Toronto 2018, San Sebastián, London 2018
In Swedish with English subtitles

**Aniara**

Director: Hugo Lilja, Pella Kågerman
Sweden 2018 | 106 mins
Screenplay: Pella Kågerman, Hugo Lilja. Based on the novel by Harry Martinson
Photography: Sophie Winquist Loggrin
Editors: Björn Kosler, Pella Kågerman, Michal Luszczynowski
With: Emelie Jonsson, Anvin Kamaran, Bianca Cruzeiro
 Festivals: Toronto 2018, San Francisco 2019
In Swedish with English subtitles
Censors rating tbc
Animals

Australian director Sophie Hyde (52 Tuesdays, NZIFF14) explores friendship dynamics in an Irish setting in this refreshing look at what being female and thirtysomething feels like.

Alia Shawkat ( Arrested Development) shines as wild child BFF to Holliday Grainger’s more cautious yet still hedonistically inclined Laura, the struggling writer who’s now 32 and may be on the cusp of ‘growing up’. Dublin is their playground, but it could be any Antipodean city where happy hours are the beginning of a great night and those nights always run late. Laura’s younger sister, once a fellow party animal, is pregnant and settling down. And Laura’s just met a handsome pianist who’s focused on his craft. Maybe she wants that too.

With echoes of Bridesmaids and Girls, it is in the empowered female sexuality, with the male roles playing second fiddle, that Animals truly shines. Hyde allows her characters to make mistakes with levity and without moral judgement. In this modern look at the complexity of friendships, heterosexuality is an option not a given, alcohol and drugs are a necessary part of the fun, and the reality of getting older is getting harder to ignore. — Rebecca McMillan

“Hyde’s [film]… deserves all the praise it can get. Refreshingly frank and non-autocratic about sex, drugs and the uniquely female desire to be loved by the pair of imperfect friends that lead the way into their messy and undeniably fun world of consequence-free hard-partying, where men can be disposable and things will just work out.” — Tomris Laffly, RogerEbert.com

“Filled with remarkable insight and wit… a wonderful, utterly lived-in film about two women at a crossroads.” — Benjamin Lee, The Guardian

Beats

Dour reality meets its nemesis in 90s rave culture in this exuberant memoir of teenage bonding from Scotland. Cowed by his mother’s allegiance to her super-straight new boyfriend, 15-year-old Johnno (Cristian Ortega) is persuaded to abscond by his genially unhinged mate Spanner (Lorn Macdonald). Their destination? An outdoor all-night rave newly rendered available all over Derry.

Instead of leaving Minsk for Chicago, where the house music she adores was born, a young DJ’s dream of relocating to the States is threatened by bureaucracy. Dressed like she’s ready to hit the clubs at any given moment, Velya, who finds herself stuck in a bleak provincialism of her homeland and seek her fortune as a club DJ in America. At home in Minsk she has a clownish junkie boyfriend… and an eccentric hippie official who strongly disapproves of her daughter’s emigration schemes – which only makes Velya’s escape plan more enticing, of course…

On learning that embassy officials will call to check her bogus employment references, Velya feels her American Dream slipping through her fingers.” — Stephen Dalton, Hollywood Reporter

Crystal Swan

Khrustal
23-25 AUGUST
ASB Theatre, Aotea Centre

George Balanchine
SERENADE
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<td>Mystify... (HWOOD) 102</td>
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<td>We Are Little Zombies (QSt) 120</td>
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<td>Mrs Lovey &amp; Son (RIALTO) 91</td>
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<td>La Belle Epoque (WGATE) 115</td>
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<td>Martha: A Picture Story (RIALTO) 81</td>
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<td>Animals (AWT) 109</td>
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<td>Violence Voyager (HWOOD) 84</td>
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<td>The Hole in the Ground (QSt) 90</td>
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<td>A White, White Day (CIVIC) 109</td>
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<td>2.30 pm</td>
<td>PJ Harvey: A Dog... (QSt) 90</td>
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<td>The Miracle of the... (RIALTO) 89</td>
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<td>Under the Silver Lake (AC) 139</td>
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<td>Brittany Runs... (CIVIC) 104</td>
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<td>The Third Wife (RIALTO) 96</td>
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<td>Deerskin (QSt) 76</td>
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<td>La Flor: Part I (QSt) 210 + 15</td>
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<td>Dilli in Paris (AC) 95</td>
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<td>Marianne &amp; Leonard... (AWT) 97</td>
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<td>Judy &amp; Punch (CIVIC) 105</td>
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<td>High Life (HWOOD) 110</td>
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<td>Photograph (WGATE) 110</td>
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<td>The Gangsters The Cap... (QSt) 110</td>
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<td>8.30 pm</td>
<td>Take Me Somewhere Nice (AC) 91</td>
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<td>By the Grace of God (RIALTO) 137</td>
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<td>Beats (HWOOD) 101</td>
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<td>The Miracle of the... (AWT) 89</td>
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<td>Ask Dr Ruth (CIVIC) 100</td>
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<td>Be Natural... (AC) 103</td>
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<td>11.45 am</td>
<td>Fire Will Come (QSt) 85</td>
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<td>In My Blood It Runs (AC) 84</td>
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<td>Angelo (QSt) 111</td>
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<td>Where’s My Roy Cohen? (RIALTO) 97</td>
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<td>Peterloo (AWT) 155</td>
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<td>Children of the Sea (QSt) 110</td>
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<td>Kind Hearts... (CIVIC) 106</td>
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<td>4.00 pm</td>
<td>La Flor: Part II (QSt) 313 + 2x 15</td>
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<td>4.15 pm</td>
<td>Take Me Somewhere Nice (AC) 91</td>
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<td>4.15 pm</td>
<td>Lil’ Buck: Real Swan (HWOOD) 82</td>
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<td>4.30 pm</td>
<td>Walking on Water (RIALTO) 100</td>
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<td>6.00 pm</td>
<td>Mrs Lovey &amp; Son (WGATE) 91</td>
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<td>New Zealand’s Best 2019 (AWT) 95</td>
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<td>Manta Ray (QSt) 105</td>
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<td>The Amazing Johnathan... (HWOOD) 91</td>
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<td>Vagabond (AC) 105</td>
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<td>PJ Harvey: A Dog... (QSt) 90</td>
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<td>A White, White Day (RIALTO) 109</td>
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<td>The Art of Self-Defense (AWT) 105</td>
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<td>Bascara (CIVIC) 132</td>
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<td>10.15 am</td>
<td>Animation for Kids 4+ (CIVIC) 62</td>
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<td>10.30 am</td>
<td>Dark Suns (AC) 154</td>
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<td>11.00 am</td>
<td>Daguerreotypes (AWT) 80</td>
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<td>Animation for Kids 8+ (HWOOD) 72</td>
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<td>Monrovia, Indiana (QSt) 143</td>
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<td>Kosyamsiratik (CIVIC) 86</td>
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<td>Adam (RIALTO) 98</td>
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<td>Push (AWT) 92</td>
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<td>1.15 pm</td>
<td>Apocalypse Now... (HWOOD) 183</td>
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<td>Dilli in Paris (AC) 95</td>
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<td>2.30 pm</td>
<td>A Seat at the Table (CIVIC) 101</td>
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<td>2.30 pm</td>
<td>Modest Heroes... (QSt) 54</td>
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<td>2.30 pm</td>
<td>Be Natural... (RIALTO) 103</td>
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<td>3.15 pm</td>
<td>Peter Peryer... (AWT) 82</td>
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<td>3.45 pm</td>
<td>Investing Tomorrow (QSt) 105</td>
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<td>4.00 pm</td>
<td>Working Woman (AC) 93</td>
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<tr>
<td>4.00 pm</td>
<td>La Flor: Part III (QSt) 319 + 2x 15</td>
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<tr>
<td>4.00 pm</td>
<td>Meeting Gorbach (WGATE) 91</td>
</tr>
<tr>
<td>4.45 pm</td>
<td>Portrait of a Lady... (CIVIC) 120</td>
</tr>
<tr>
<td>5.15 pm</td>
<td>Vivarium (HWOOD) 98</td>
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</tbody>
</table>
Wednesday 31 July

B 10.30 am Sorry We Missed You (CIVIC) 104
B 11.00 am Adam (WGATE) 97
B 11.00 am La Flor: Part II (QSt) 313 + 2x 15
B 11.15 am Jacquot of Nantes (AC) 118
B 11.30 am Midnight Family (QSt) 81
B 11.45 am Florianopolis Dream (RIALTO) 93
B 1.00 pm It Must Be Heaven (CIVIC) 97
B 1.15 pm Beanpole (QSt) 134
B 1.15 pm Stuffed (WGATE) 85
B 1.45 pm Up the Mountain (AC) 126
B 1.45 pm By the Grace of God (RIALTO) 137
B 3.15 pm The Gift: The Journey… (QSt) 94
B 3.30 pm Danger Close… (CIVIC) 118
B 4.15 pm Viviurium (QSt) 98
B 4.30 pm Ruben Brandt, Collector (AC) 94
B 4.30 pm Where’s My Roy Cohn? (RIALTO) 97
A 6.15 pm Martin: A Picture Story (WGATE) 81
A 6.15 pm Who You Think I Am (CIVIC) 102
A 6.15 pm The Wild Goose Lake (HWOOD) 110
A 6.15 pm Ray & Liz (QSt) 108
A 6.15 pm The Realm (WGATE) 131
A 6.30 pm Litigante (AC) 95
A 6.30 pm This Changes Everything (RIALTO) 97
A 8.15 pm Cold Case Hammanskirk (WGATE) 128
A 8.30 pm Fly By Night (AC) 100
A 8.30 pm Deerskin (QSt) 76
A 8.30 pm Les Misérables (RIALTO) 103
A 8.45 pm Beats (CIVIC) 101
A 9.00 pm Come to Daddy (HWOOD) 94

Thursday 1 August

B 11.00 am La Flor: Part III (QSt) 290 + 2x 15
B 11.15 am Escher: Journey… (AC) 80
B 11.15 am Varda by Agnès (WGATE) 115
B 12.15 pm Amazing Grace (CIVIC) 88
B 1.00 pm Dark Sun (AC) 154
B 1.45 pm God Exists, Her Name Is… (WGATE) 101
B 2.00 pm Koko di Koko-da (QSt) 86
B 2.45 pm Loro (CIVIC) 151
B 3.45 pm We Are Little Zombies (QSt) 120
B 4.00 pm Fly By Night (WGATE) 100
B 4.00 pm Port Authority (WGATE) 94
A 6.15 pm Births, Deaths… (AC) 76
A 6.15 pm Jawnline (WGATE) 97
A 6.15 pm Mr Jones (CIVIC) 119
A 6.15 pm Portrait of a Lady… (HWOOD) 120
A 6.15 pm My… (QSt) 102
A 6.15 pm Who You Think I Am (RIALTO) 102
A 6.30 pm Carmin Street Guitars (WGATE) 80
A 8.30 pm Ope (QSt) 105
A 8.30 pm Working Woman (RIALTO) 93
A 9.45 pm For Sama (QSt) 95
A 9.00 pm The Day Shall Come (CIVIC) 87
A 9.00 pm Crystal Swan (HWOOD) 93
A 9.15 pm Nina Wu (WGATE) 103

Friday 2 August

B 10.45 am Jawnline (WGATE) 97
B 11.00 am This Changes Everything (AC) 97
B 11.00 am Portrait of a Lady… (CIVIC) 120
B 11.45 am The River (QSt) 108
B 1.00 pm Births, Deaths… (AC) 76
B 1.30 pm Nina Wu (WGATE) 103
B 1.45 pm Koyaanisqatsi (CIVIC) 86
B 2.00 pm High Life (QSt) 110
B 3.30 pm MO TE WI… (AC) 133
B 3.45 pm Helen Kelly – Together (WGATE) 92
B 4.00 pm The Day Shall Come (CIVIC) 87
B 4.15 pm The Hole in the Ground (QSt) 90
A 1.15 pm Making Waves… (QSt) 94
A 1.15 pm Celebration: YSL (RIALTO) 73
A 3.00 pm Miles Davis… (WGATE) 115
A 3.30 pm Children of the Sea (QSt) 110
A 4.45 pm The Nightingale (AC) 136
A 9.00 pm Deerskin (HWOOD) 76
A 9.00 pm The Whistlers (CIVIC) 98
A 9.15 pm Port Authority (WGATE) 94

Saturday 3 August

A 10.45 am Where’s My Roy Cohn? (WGATE) 97
A 11.00 am The Biggest Little Farm (CIVIC) 91
A 11.15 am MO TE WI… (AC) 133
B 11.45 am Modest Heroes… (RIALTO) 54
A 12.30 pm Hale County This Morning… (QSt) 76
A 1.15 pm Halston (WGATE) 105
A 1.30 pm A Seat at the Table (RIALTO) 101
A 1.30 pm Andre Rublev (CIVIC) 183
A 1.30 pm Inna de Yard (HWOOD) 99
B 2.00 pm Film Quiz (CIVIC, Wintergarden) 120
B 2.15 pm Carmin Street Guitars (QSt) 80
B 2.45 pm Escher: Journey… (AC) 80
A 3.30 pm The Invisible Life of… (WGATE) 139
A 3.45 pm For My Father’s Kingdom (RIALTO) 97
A 4.00 pm Investing Tomorrow (HWOOD) 105
A 4.00 pm The Amazing Johnathan… (QSt) 91
A 4.30 pm Daguerreotypes (WGATE) 80
A 5.30 pm Sorry We Missed You (CIVIC) 100
A 6.00 pm The River (QSt) 108
A 6.00 pm Brittany Runs… (WGATE) 104
A 6.30 pm Backtrack Boys (AC) 104
A 6.30 pm Sibyl (WGATE) 100
A 6.30 pm Judy & Punch (HWOOD) 105
A 6.30 pm Dill in Paris (RIALTO) 95
A 8.15 pm Genesis (QSt) 130
A 8.15 pm Who You Think I Am (WGATE) 102
A 8.30 pm Herbs: Songs of Freedom (CIVIC) 90
A 8.30 pm The Realm (RIALTO) 131
A 8.45 pm Fly By Night (AC) 100
A 9.00 pm Under the Silver Lake (WGATE) 139
A 9.00 pm Koko di Koko-da (HWOOD) 86
A 9.15 pm Nina Wu (WGATE) 103

Sunday 4 August

A 11.00 am Up the Mountain (AC) 126
A 11.15 am Helen Kelly – Together (WGATE) 92
B 11.15 am Animation for Kids 8+ (RIALTO) 72
B 12.00 pm Animation for Kids 4+ (HWOOD) 62
A 1.00 pm Mrs Lowry & Son (QSt) 91
A 1.00 pm Kind Hearts… (RIALTO) 106
B 1.45 pm Billy and The Kids (AC) 42 + 12
A 1.45 pm Making Waves… (QSt) 94
A 1.45 pm Marianne & Leonard… (HWOOD) 97
A 2.15 pm Jacquot de Nantes (WGATE) 118
B 2.30 pm Lori (WGATE) 151
A 3.15 pm Ray & Liz (RIALTO) 108
A 3.30 pm One Child Nation (CIVIC) 85
A 3.45 pm Angelo (QSt) 111
A 3.45 pm Investing Tomorrow (AC) 105
A 4.15 pm mid90s (HWOOD) 85
A 5.00 pm Malden (WGATE) 97
A 5.30 pm For My Father’s Kingdom (WGATE) 97
A 6.00 pm The Gangster, The Cop, … (QSt) 110
B 6.15 pm The Lodge… (CIVIC) 92

Animation NOW!

Friday 9 August
C 6.30 pm International Showcase (AC) 73

Saturday 10 August
C 4.00 pm Handmade (AC) 73
C 6.00 pm Rsto (AC) 61
C 8.00 pm Dark Hearts (AC) 74

Sunday 11 August
C 4.00 pm Invert – Characters (AC) 74
C 6.00 pm Invert – Places (AC) 76

Because capacity is limited at many of our venues, we have pencil-booked screen time at the Academy August 5 – 8 to add new sessions of popular films. Sign up for our daily emails or watch for signage at the venues as new screenings are posted. These will be on sale through the normal channels.
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The Day Shall Come

“Based on a hundred true stories” reads the opening title card to Chris Morris’ latest political satire, his first film since the riotous Four Lions (NZIFF10).

Moses (impressive newcomer Marchánt Davis) is an impoverished preacher who heads the Star of Six, a congregation of six including his wife and child. However, the peaceful sect’s belief system and Moses’ prayers are unorthodox enough – he believes that both God and Satan communicate with him through a duck and that the CIA can summon dinosaurs with an air horn – to attract the attention of Kendra (Anna Kendrick), an FBI agent keen to impress her boss. The film’s scathing vision of the war on terror lands plenty of big laughs as dysfunctional FBI agents try to tempt Moses while he finds new and weird ways of not biting.

“The Day Shall Come is an outrageous, farcical take on the FBI and their terrorist witch-hunts… Other-than-top and bittersweet – perhaps because reality isn’t as far off as we’d like – the irony resonates… Performances are convincing to the point of hilarity. The FBI is laughably inept, improvising their reality isn’t as far off as we’d like – the outrageous, farcical take on the FBI and their terrorist witch-hunts… Other-than-top and bittersweet – perhaps because reality isn’t as far off as we’d like – the irony resonates… Performances are convincing to the point of hilarity. The FBI is laughably inept, improvising their daily grind by incubating terrorists – the CIA can summon dinosaurs with an air horn – to attract the attention of Kendra (Anna Kendrick), an FBI agent keen to impress her boss. The film’s scathing vision of the war on terror lands plenty of big laughs as dysfunctional FBI agents try to tempt Moses while he finds new and weird ways of not biting.

“...an engaging tale of subjugation in many forms.” — Sarah Thompson, Screendaily

“Despite the serious subject, Morris gives The Day Shall Come a brisk and upbeat tone. Some situations are so silly, you can’t help but laugh.” — Monica Castillo, The Wrap

Fire Will Come

O que arde

“Nestled in Cannes’ Un Certain Regard section was the best film to be screened outside of the Competition. Fire Will Come is a major step forward for Galician director Oliver Laxe. His third feature tells the story of a middle-aged man (soft-spoken nonprofessional Amador Arias) released from prison after serving a sentence for arson. He returns to live with his mother in the countryside, but his presence causes unease for those that remember the damage of his crime. Pastoral scenes are familiar but beautifully rendered. The drama is mostly interior, and the local population is skeptical but also touchingly empathetic as the introverted protagonist attempts to reintegrate into society.

It’s a quiet movie overflowing with feeling; there is the constant underlying threat of a destructive impulse simmering unchecked inside the human heart. Visceral images of a raging forest fire are overwhelming and the cracking of its flames drown out the cinema. Fire Will Come may bear the ‘slow cinema’ label for much of its run time but it nonetheless demands to be seen on the big screen, executed with greater vision than any comparable blockbuster that employs incendiary CG effects.” — The Playlist

— Dylan Kai Dempsey, ioncinema.com

“...there are plenty of absurd and bleak turns in this crazy, satirical story about the misfortunate, their hopeless circumstances and the way callous, asshole law enforcement (played by… Kendrick, Denis O’Hare, Adam David Thompson, and Jim Gaffigan) abuses and manipulates the people in these communities to fit their own narratives, quotas, and agendas.” — Ryan Oliver, The Playlist

God Exists, Her Name is Petrunya

Gospod postoi, imeto i’ e Petrunija

Unemployed and living with her overbearing parents, 32-year-old Petrunya (newcomer Zorica Nusheva) is not having a good day. On her way back home from a failed job interview and humiliated by a sleazy manager whose sexual advances didn’t even grant her employment, she suddenly finds herself surrounded by a group of half-naked men. Readying themselves to compete for a crucifix thrown into the river by a priest – a male-only Macedonian religious custom – Petrunya on a whim dives in and beats them to the prize. Chaos ensues and she is whisked off to the police station where cops, church authorities and men ‘robbed’ of their cross argue over this so-called crime. But Petrunya refuses to be bullied into submission and to give the cross up – which tradition says will bring her a year of good luck. Inspired by a real-life incident, director Teona Strugar Mitevska’s award-winning drama combines feminism, fury and biting social commentary to often hilarious effect.

“This isn’t just an engaging tale of one woman challenging the male-dominated church and state, but a movie making a smart, impassioned statement against widely accepted subjugation in many forms.” — Sarah Ward, Screendaily

— Marie-Hélène Dozo, Cinemaphore
Judy & Punch

Actor-turned-filmmaker Mirrah Foulkes directs this highly original, endlessly inventive feminist spin on the classic puppet show. Mia Wasikowska and Damon Herriman represent the titular duo, reimagined as a puppeteering couple whose artistic quarells — and Punch’s mishandling of their baby — lead to an epic revenge fable awash with bloody satire and pitch-black comedy. “It’s the mid-17th century in the anarchic town Seaside… and The Enlightenment feels very far away indeed. Seaside has spiralled into violence, mob rule and God-fearing hysteria. Amongst the chaos, one glimmer of artist remains: Punch and Judy’s puppet theatre. Once a master puppeteer, the charismatic Punch (Herriman) has fallen too much under the sway of whiskey, but his wife Judy (Wasikowska) is a puppeteering genius and ensures that their shows are a hit with the baying crowds. When a Punch bender goes disastrously and violently wrong, Judy decides to wreak vengeance on those who have wronged her and, as she discovers, many others… Taking cues from everything from Monty Python to The Crucible to Kill Bill, Judy & Punch is an ambitious film that finds its own singular path.” — Sydney Film Festival

“There’s a savage, sometimes surreal wit to this anarchic tale… The lurid extremes of the traditional Punch and Judy plot are faithfully replicated here — expect dog-based sausage shenanigans and crocodiles… and spousal abuse. And it’s a testament to Foulkes’ confidence as a director and to the world she has created that this outlandish story sits as comfortably as it does in film.” — WendyIde, Screendaily

Manta Ray

Veteran Thai cinematographer Phuttiphong Aroonpheng makes an enchanting feature debut with this intoxicating and mysterious film about a fisherman who rescues a mute refugee from a swamp somewhere near the Thai-Myanmar border. The fisherman calls the refugee Thongchai and a strong kinship blossoms between the pair. Then one day the fisherman doesn’t return from the sea and Thongchai is thrust into a new role by the sudden arrival of the fisherman’s ex-wife. “Aroonpheng’s great achievement is to convey a sense of humanist outrage while telling an involving, sometimes headily perplexing story in an overarching, artificial, vibrant colour… The editing creates an unsettling fragmentation that thickens the existential mystery Aroonpheng, it should be noted, is an admirer of compatriot Apichatpong Weerathetakul, but claims he’s more influenced by David Lynch; enthralled viewers will certainly pick up intriguing undertones of both.” — Jonathan Romney, Screen daily
mid90s

At once hard-edged and heartfelt, Jonah Hill’s directorial debut draws knowingly on the banter behind his dudebro comedy persona, the seriousness of his acting work with heavyweight filmmakers Martin Scorsese and Gus Van Sant, and the battle scars of his own knockabout youth as a skater boy in ‘90s Los Angeles.

“mid90s is the story of 13-year-old Stevie (Sunny Suljic), who takes up skateboarding as a way to make friends with the cooler, older boys who run a local skate shop… As Stevie ingratiates himself with the group through his good nature and fearless attitude, finding sanctuary and a sense of identity away from hostile older brother Ian (Lucas Hedges) and loving but largely absent single mother Dabney (Katherine Waterston), the characters’ backstories are fleshed out to poignant effect, all to a catchy era-specific soundtrack curated by Hill…

“Shot on 16mm… this is an authentic evocation of a specific time and place, a charmingly scuzzy coming-of-age drama that isn’t preoccupied with dispensing hard-won life lessons to its target demographic… [and] has an energy and spirit all of its own.” — Adam Woodward, Little White Lies

“mid90s is a beast. Like American Graffiti and Lady Bird, it has a unique quality of feeling at once deeply felt, textured and personal… yet with enough distance and precise observation to obtain an almost documentary objectivity… If the Wu Tang Clan and Ren & Stimpy references don’t resonate, the portrait of finding your people and them schooling you in the world will. Sweary and lovely in equal measures.” — Ian Freer, Empire

Monos

The Guardian called Monos “Apocalypse Now on shrooms” — a fitting description even if there isn’t an actual scene in the movie depicting our young soldier protags being ambushed in the middle of a mushroom-induced, ball-tripping stupor. Such hypnotic detours are frequent in the middle of a mushroom-trip to skew the readers’ expectations. However, this is one of the festival’s most thrilling discoveries — a tense, off-kilter deep dive into corrupted innocence that never quite goes where you think it will. — JF

“Nothing short of an aesthete’s dream, a film crammed with visual bravado that echoes Kubrick, Malick, and Coppola’s Apocalypse Now.” — Rory O’Connor, Cinevue

Presented in association with

The Hatchet Film Festivals:
Sundance, Berlin, New Directors/
New Films, San Francisco 2019

With:
Julianne Nicholson, Moises Arías,
Santiago Otheguy, Yorgos Mavropsaridis, Ted Guard,
Santiago Offaguy

Music:
Mica Levi

Editors:
Alejandro Landes, Fernando Epstein,
Santiago Zapata, Cristina Landes

Screenplay:
Alejandro Landes, Alexis Dos Santos

Producer:
USA 2018

Director/Screenplay: Jonah Hill
USA 2018 | 85 mins

Producer: Scott Rudin, Eli Bush, Ken Kao, Jonah Hill, Lily Vasquez
Photography: Christopher Blauvelt
Editor: Nick Houy
Music: Trent Reznor, Atticus Ross
With: Sunny Suljic, Lucas Hedges, Katherine Waterston, Na-Kel Smith, Shia Levitt,
Gio Galicia, Ryder McLaughlin, Alexa Demie,
ig Camila Alonso

Festivals: Toronto, New York 2018; Berlin 2019
R16 violence, sexual references, offensive language & drug use

A QS1 Sat 20 Jul, 3.15 pm
B QS1 Mon 22 Jul, 4.30 pm
A ARTW Tue 23 Jul, 8.45 pm
A HWOOD Sun 4 Aug, 4.15 pm

Aylvia

Mad

102 mins

Director: Alejandro Landes
Colombia/Argentina/The Netherlands/Germany/Sweden/Uruguay 2019

Producers: Alejandro Landes, Fernando Epstein,
Santiago Zapata, Cristina Landes

Screenplay: Alejandro Landes, Alexis Dos Santos

Photography: Jasper Wolf

Editor: Yorgos Mavropsaridis, Ted Guard,
Santiago Offaguy

Music: Mica Levi

With: Juliane Nicholson, Moises Arias,
Wilson Salazar, Sofia Buenaventura, Debby Rueda,
Laura Castilla

Festivals: Sundance, Berlin, New Directors/
New Films, San Francisco 2019
Special Jury Award (World Cinema Dramatic),
Sundance Film Festival 2019
in English and Spanish, with English subtitles
CinemaScope | R13 violence, offensive language & content that may disturb
Nina Wu
Zhuan ren mi mi

“An actress loses her grip on reality shooting the film that will make her a star in Midi Z’s uncompromising, noirish #MeToo-inspired tale.

Nina Wu was written by its luminous star [Wu Ke-xi], inspired by her own experiences as a young actress and by the Harvey Weinstein scandal – much of which happened in plush hotel rooms not far from the Cannes theater where this Un Certain Regard title had its debut. And as the first directly #MeToo-related narrative to play in this context, it is a deeply challenging one… as it resists, even contradicts the simplification of its central act of violation into an obviously empowering, triumph-over-adversity arc. One of the basic tenets of #MeToo is that we listen to women; but what if they do not say exactly what #MeToo needs to hear?… Z and Wu Ke-xi’s bravery in refusing to neaten and de-clutter an impossibly untidy issue should not be underestimated… When this story finally resolves, it is not on an uplifting ‘the truth will set you free’ note… [but with] a more difficult question about these experiences than we are perhaps ready to hear: When the world tells you you have nothing to be ashamed of (because you don’t), what do you do with all the shame?” — Jessica Kiang, Variety

Get ready for a career in Film & Television
Bachelor of Performing and Screen Arts (Screen Arts)

British artist Richard Billingham’s autobiographical debut feature is a vibrant and troubling portrait of family life in Thatcher’s England. Expanding on Billingham’s video installation Ray – itself an extension of his photographic book Ray’s a Laugh – the film perfectly captures the milieu of a fraught, poverty-stricken childhood in a West Midlands council flat, surrounded by selfishness, addiction and loneliness. The family’s reality is sketched via a series of vignettes: a babysitting episode gone wrong, a power outage due to unpaid bills, a significant incident of neglect. The filmmaker’s reflections on his origins, while unsentimental and at times disturbing, are peppered with moments of warmth and humour.

Anchored by immersive performances, Ray & Liz calls to mind the cinema of Mike Leigh and Ken Loach, though it is the artist’s photographic eye that sets it apart. Alive with orange hues of sunsets and sunrises, as characters stare out into a world they seldom venture into, and the red tones of gas heaters warming cold nights, the images evoke the visual lyricism of Terence Davies films – and underscore the emotional nuance behind Billingham’s work as an acclaimed photographer. — Jacob Powell

Ray & Liz

Director/Screenplay: Richard Billingham
UK 2018 | 108 mins
Photography: Daniel Landin
Editor: Tracy Granger
With: Ella Smith, Justin Salinger, Patrick Romer, Deirdre Kelly
Festivals: Locarno, Toronto, Vancouver, New York, London 2018; Rotterdam 2019
Special Jury Prize, Locarno Film Festival 2018
M violence & offensive language

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FRESH
Port Authority

"Here is a heartfelt and unexpected love story from the streets of New York City by first-time writer-director Danielle Lessovitz, a filmmaker interested in intimacy; she gets her camera in close to faces and bodies… Fresh off the bus from Pittsburgh is Paul [Fionn Whitehead], who has naively trusted that his half-sister… will be there to take him in… A faintly sinister and predatory guy called Lee (McCaul Lombardi) saves Paul from being beaten up on the subway, and gets him a place in a hostel… Through the hostel, Paul makes the acquaintance of Wye, who is a dancer and part of New York’s Kiki ballroom scene—a carnivalesque LGBT club culture that evolved from voguing. Paul is captivated by the beautiful and charismatic Wye, but unable to cope with his feelings when he grasps that she is transgender. (Wye is played with charisma and style by the transgender dancer and model Leyna Bloom.)… Soon Paul has to cope with feelings of worthlessness and self-loathing that run alongside his almost ecstatic sense of romance. “— Peter Bradshaw, The Guardian

“Bloom is making history as the first transgender person of color to star in a film at Cannes. Her resolute and mesmerizing eyes add not only to the allure but also toughness of Wye’s character. The physical chemistry between her and Paul radiates off the screen… Bloom’s dancing, as well as the rest of the voguing cast, is fantastic… Lessovitz’s film and casting decisions are steps in the right direction, leaving her audience with hope for the future of underrepresented BGLTQ voices in Cannes.” — Lucy Wang, The Harvard Crimson

Song Without a Name

Canción sin nombre

In 1980s Peru, an indigenous woman is lured to an anonymous maternity clinic by the promise of free care, but after giving birth, her baby is stolen and the clinic promptly vanishes. With the country in the midst of economic and political upheaval, only a young journalist is willing to help in her desperate search.

“The premise of Song Without a Name is at once fact-based and the stuff of shadowed, surreal nightmares, and Peruvian writer-director Melina León’s artfully affecting debut feature splits the difference: Earthy with social detail from a despairing period of Peru’s recent history, it’s also shot, scored and styled like the most beautiful of bad dreams.

The film’s… immaculate monochrome cinematography and compassionate focus on disenfranchised indigenous women will inevitably prompt surface-level comparisons to Alfonso Cuarón’s Roma… But León’s far more modestly scaled Latin American period piece is entirely its own film, meshing vérité-style technique with passages of dark, folkloric reverse, as its characters’ investigation of a single kidnapping spirals into a heady vortex of institutional corruption.” — Guy Lodge, Variety

Take Me Somewhere Nice

A Dutch-raised Bosnian teen finds herself a stranger in a strange land when she returns to her homeland in this stylishly off-kilter coming-of-age flick turned road movie. Ena Sendijarevic’s debut feature delivers the same deadpan joy as her excellent short film Import (NZIFF17).

Upon learning that her long absent father has been hospitalised, Alma (Sara Luna Zorić) decides to travel to Bosnia to find him before it’s too late. When she arrives in Sarajevo without much of a clue, Alma’s shady black-market dealing cousin Emir (Ernad Prnjavorac) gives her a frosty reception and refuses to help. A dye-job gives her a new look, but a busted suitcase leaves her stuck with the summer dress she arrived in. After a brief flirtation with Emir’s goftball ‘intern’ Denis (Lazar Dragovic), Alma decides to strike out on her own.

Unashamedly influenced by the likes of Jim Jarmusch and Aki Kaurismäki, Sendijarevic takes Alma on an amusing and absurdist journey through the Balkan countryside. Beautifully shot in a boxy Academy ratio with an eye for quirky and colourful composition, Take Me Somewhere Nice consistently surprises and marks Sendijarevic as a young filmmaker to watch. — MM
Ruben Brandt, Collector

Ruben Brandt, a gyűjtő

Art heist thriller, brooding neo-noir, bombastic action blockbuster and hallucinatory freak-out all at once, Milorad Krstić’s dazzling, dizzying curiosity Ruben Brandt, Collector marks a welcome escalation for modern animation. After suffering repeat nightmares in which paintings by Warhol, Botticelli, Manet and Hopper (to name just a few) transform into malignant apparitions that attack him, renowned psychotherapist Ruben Brandt decides to undergo a unique method of self-treatment: stealing every painting that is afflicting him. The wild ride that follows is about as innovative, hypnotic and flat-out entertaining as animation for adults will get. — JF

“It’s a glorious cinephile’s playlist and a graphic syllabus on art history encased in a thriller. As such, it merits being counted as one of the decade’s best and most wildly original animated triumphs and one of this awards season’s most unforgivable snubs. Time, the most reliable judge when it comes to art, will give Milorad Krstić his due praise.” — Carlos Aguilar, The Playlist

— Robert Abele, LA Times
Working Woman
Isha Ovedet

Israeli director Michal Aviad turns her eye to a common issue facing working women today: harassment in the workplace. At the centre of this gripping film, Orna (Liron Ben Shlух) is a mother of three whose husband is struggling to support the family as his restaurant gets off the ground. To her surprise, she is hired by her former IDF commanding officer, who remembers her from her mandatory military service. Now a real estate developer, Benny (Menashe Noy) offers Orna advice on how to dress ‘classy’ and wear her hair in the most attractive way. His guidance is generous and Orna proves to be a talented salesperson.

Orna initially ignores his increasingly inappropriate behaviour. But a kiss is far too, and she firmly rebukes him. Doggedly choosing to believe there will be no more problems, Orna’s promotion to sales manager is soon overshadowed by the dread of working with her boss. A trip to Paris triggers a Faustian battle of nerves. Can Orna stay the course, make the money and continue to provide for her children? Or will Benny’s harassment ruin her career, reputation and family?

Aviad’s ability to find the ambiguity in seemingly clear-cut situations is what makes Working Woman exceptional. Benny may be a lecherous boss, but he’s offering Orna the attention and professional respect her husband never has. Orna is an everywoman yet she’s facing an ordeal every woman is told they should never have to deal with – though many watching will find themselves saying #MeToo.

Working Woman proves that there is no such thing as the same old story. — Sarah McMullan

The Third Wife

Arranged to be wed to a wealthy landowner in rural Vietnam, 14-year-old May becomes the third wife to Hung in a polygamous marriage struggling to produce male heirs. Understanding a successful pregnancy is her only way out, May grows increasingly desperate to provide Hung with a baby boy. But a successful pregnancy is her only way in a polygamous marriage struggling to provide for her children? Or will Benny’s harassment ruin her career, reputation and family?

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We Are Little Zombies

A self-described super musical adventure RPG movie, this riotous cinematic explosion from noted music video and commercial director Nagahisa Makoto draws heavily from his love for retro video games, as well as featuring the catchiest Japanese teen pop tracks since Linda Linda Linda (NNFFT06).

Four orphans meet outside a funeral home. Their parents have all suddenly died and the foursome bond together and form a kick-ass band. Dispassionately anointing themselves the Little Zombies, it’s not long before their addictive music takes the world by storm. “So Emo!!!” Just make sure to stick around all the way through the end credits.

“A rainbow-colored scream into the abyss, Nagahisa’s story of a quartet of orphaned tweens who start a chiptune rock band is as rigorous in its exploration of grief as it is stylistically exuberant… The film sends you out bopping along to the Little Zombies’ adorable four-on-the-floor dance-rock theme song, but also feeling as if you’ve been on a tough, honest-to-goodness journey of personal growth.” — Emily Yoshida, Vulture

Working Woman

Director: Michal Aviad
Producer: Amir Hazik, Ayellet Karl
Screenplay: Sharon Azuly Eyalk, Michal Vinik, Michal Aviad
Photography: Daniel Milller
Editor: Eli Veller
With: Liron Ben Shlух, Menahue Noy, Oshri Cohen
Festivals: Toronto 2018
In Hebrew with English subtitles
M sexual violence

The Third Wife

Director/Screenplay:
Ash Mayfair
Photography: Chananan Chotrungroz
Editor: Jelle Reza
Music: Ton That An
With: Tran Hu Yen Kha, Mai Thu Huong Miala, Nguyen Phuong Ta My, Nguyen Nh Quynh
Festivals: Toronto, San Sebastian, Busan 2018
In Vietnamese with English subtitles
M violence, sex, scenes & content that may disturb

We Are Little Zombies

Director/Screenplay:
Nagahisa Makoto
Producer: Yamarishi Taehe, Takahashi Shinsuce, Takeda Hisao, Harumi Koyama, Regarding... with English subtitles
Photography: Takeda Hiroaki
Editor: Inoue Shuji
Music: Yamada Katuya, Ninosuya Kito, Shimizu Satoshi, Okinawa Bond, Nakajima Sena
Festivals: Sundance, Berlin 2019
In Japanese with English subtitles
M violence, offensive language & content that may disturb

"A story that’s timely yet timeless… under Michal Aviad’s sympathetic lens, it’s one that stands out with a sense of urgency.” — Monica Castillo, RogerEbert.com

“Working Woman is no such thing as the same old story. — Sarah McMullan

"A story that’s timely yet timeless… under Michal Aviad’s sympathetic lens, it’s one that stands out with a sense of urgency.” — Monica Castillo, RogerEbert.com
FOR ALL AGES

Brave young heroes and thinkers lead the way in enchanting animations from Japan, a splendid new film from the master of French animation, an inspiring documentary about scientists of the future, and not one, but two animated short film collections.

Selected by Nic Marshall of Square Eyes Film Foundation, ardent promoters of international cinema to our youngest audiences and their movie-going companions.

Modest Heroes: Ponoc Short Films
Theatre, Volume 1

Directors/Screenplay: Yonebayashi Hiromasa, Momose Yoshiyuki, Yamashita Akihiko
Japan 2018 | 54 mins
Producer: Nishimura Yoshiaki
Music: Muramatsu Takatsugu, Shimada Masanori, Nakata Yasutaka
In Japanese with English subtitles
PG some scenes may scare very young children
Recommended for ages 9+

Two crab siblings must survive underwater perils to reunite with their father; a little boy and his mother learn to live with a life-changing allergy; and a man struggles with his fading existence, in this action-packed and beautifully animated short film anthology, brought to life by some of the greatest talents working in Japanese animation today.

Modest Heroes is an ambitious collection of three thrilling tales, produced by acclaimed Studio Ponoc, the animation studio founded by two-time Academy Award-nominee Nishimura Yoshiaki (The Tale of the Princess Kaguya, NZIFF14; When Marnie Was There, NZIFF15) and featuring many artists from the beloved and esteemed Studio Ghibli. Together, the three stories (Kanini & Kanino, Life Ain’t Gonna Lose, Invisible) explore ideas of heroism in everyday life. The infinite potential of the short film format allows celebrated directors Yonebayashi Hiromasa, Momose Yoshiyuki and Yamashita Akihiko to experiment with breathtaking and dynamic visuals, concise human drama and gorgeous fantasy worlds. — NM

Children of the Sea
Kaijou no kodomo

Based on the exquisite manga of the same name, Children of the Sea draws on the talents of Japan’s famed Studio 4°C (Mind Game, Tekkonkinkreet) and the mighty Joe Hisaishi, whose magical scores are the lifeforce behind so many of Studio Ghibli’s animated classics.

“This is one of the most beautifully animated films I’ve seen in years. Children of the Sea revolves around Ruka (Ashida Mana), a headstrong 14-year-old girl who lives in a coastal town near Tokyo… While wandering the town, she visits the aquarium... and witnesses something incredible: a boy swimming among the whales. This boy, she learns, is named Umi... [and] he and his brother, Sora... were raised in the ocean by dugongs. Ruka begins spending time with... the brothers [and] discovers that she shares an almost magical connection to the ocean. Meanwhile, a mysterious gathering of aquatic life off the coast seems imminent – a gathering where the three children of the sea appear destined to play a crucial role. This is a film you experience on a deeper level, one that washes over you like a wave... It’s hard to overstate what an atmospheric triumph Studio 4°C has pulled off here.” — Matt Schley, The Japan Times
Dilili in Paris
Dilili à Paris

Whip-smart and astute six-year-old Dilili finds herself caught up in an ominous and nefarious underground plot, through which she and her sidekick Orel see the beauty of Paris during one of its finest times of artistic, literary and musical enlightenment. Offering staunch defence of just causes and a more than loveable determined and curious main character, Dilili in Paris pays homage to the brightest moments of modernist Paris, while also shining a light on the emancipation and advancement of women and how we view and respect difference. Be sure to savour this wonderful new film from animator extraordinaire Michel Ocelot (Kirikou and the Sorceress, Kirikou and the Wild Beasts, NZIFF06) on the biggest screen possible. — NM

“It’s the turn of the century and Paris is a city of diversity, architecture, culture and home to Dilili, a Kanak girl who hails from a French territory in the South Pacific. With her new friend Orel, a delivery boy, Dilili investigates a mystery involving a dashingly plan devised by a secret society called The Master-Men. Their investigation, that soon finds them being followed, finds Dilili and Orel encountering an unlikely but impressive rolcall of Parisian luminaries, from Marcel Proust, Claude Monet and Marie Curie to Louis Pasteur, Erik Satie and Sarah Bernhardt. Although there’s an unsettling sting in the tale that could prove challenging for very young viewers, Ocelot’s film employs his lovingly crafted trademark style, foregrounds the universal aspiration of good triumphing over evil, and features immensely likeable lead characters.” — Justin Johnson, BFI

Michel Ocelot, creator of Kirikou, pushes the limits of enchantment and wonder once again using a breathtaking pictorial and chromatic creativity.” — Le Nouvel Observateur

Inventing Tomorrow

Join brilliant young minds from diverse cultural and economic backgrounds as they work with resourcefulness and imagination to develop practical solutions to their local eco challenges – and prepare projects for the largest convening of high school scientists in the world. The future is brighter than you think. — NM

“The competition is beside the point in Laura Nix’s inspiring film because she’s interested in showcasing a specific type of high school entrant: those who see an environmental threat in their backyard and are driven to fix it with science. Sixteen-year-old activist Sahithi, who lives in a region of India beset by pollution-caused lake fires, develops an app to make water testing crowd-sourceable. Spirited Bangka Island, Indonesia, students Intan and Nuha want to offset the corrosive effects of legal and illegal tin mining in their city by creating a filter for dredgers to use. Jared, a descendant of Hawaiians who survived tsunamis, works on how to track the spread of arsenic into cities from a pond where it had been dumped for decades. Meanwhile, three Monterrey, Mexico, kids, disturbed by their industrialized city’s terrible air quality, develop a photocatalytic paint that would halt the spread of pollutants the way trees curb global warming.

Rooting for these appealing, thinking-globally/acting-locally adolescents is easy as they fret over and fine-tune their presentations. But by the end, as you dry your eyes, it’s their futures you want to win – as scientists, optimists and change agents – not just a science fair prize.” — Robert Abele, LA Times

“A wonderfully hopeful profile of scientists who are old enough to grasp the... problems facing their global community, and young enough to still believe they can solve them.” — Scott Beggs, Nerdist
‘ANDREW LLOYD WEBBER TAKES ON A CLASSIC JACK BLACK COMEDY IN THIS WINNING NEW MUSICAL’  TIME OUT

ANDREW LLOYD WEBBER’S

SCHOOL OF ROCK

THE MUSICAL

FROM 3 SEPT. THE CIVIC. TICKETMASTER
Animation is such an engaging art form – perfect for inspiring the wide-open imaginations of our youngest NZIFF audience members. Not that the inspiration stops there – these eclectic and entertaining films are sure to appeal to both the young and young at heart. — NM

**Animation for Kids 4+**

<table>
<thead>
<tr>
<th>Film</th>
<th>Country</th>
<th>Year</th>
<th>Directors</th>
<th>Censors Rating</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tony the Tiny Pony</td>
<td>NZ</td>
<td>2019</td>
<td><a href="https://example.com">Ned Wenlock</a></td>
<td>4 mins</td>
<td>Listen up cowboys, cowgirls and cow-everybody else too: gather round to hear the story of a tiny pony named Tony.</td>
</tr>
<tr>
<td>Monsters Don’t Exist</td>
<td>Denmark</td>
<td>2019</td>
<td><a href="https://example.com">Niki Angelik, Luca Barbaris Orga and Nicola Bernard</a></td>
<td>3 mins</td>
<td>Trying to beat the boredom of detention, two frenemies engage in an epic battle for monster supremacy.</td>
</tr>
</tbody>
</table>

**Flipped**

UK 2018 | [Hend Elmat, Lamiaa Dida](https://example.com) | 5 mins | Little ones are in charge and grown-ups get to play in a flipped world where the roles of kids and adults are switched. |

**Kuap**

Switzerland 2018 | [Nils Hedinger](https://example.com) | 8 mins | It can be hard feeling like you’re different from those around you. One little tadpole realises that growth and transformation happen in their own good time. |

**1 mètre/heure**

France 2018 | [Nicolas Davaux](https://example.com) | 9 mins | At an airport, on the wing of an aeroplane, a troupe of snails perform a magnificent choreographed dance. |

**Animation for Kids 8+**

<table>
<thead>
<tr>
<th>Film</th>
<th>Country</th>
<th>Year</th>
<th>Directors</th>
<th>Censors Rating</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scrambled</td>
<td>The Netherlands</td>
<td>2017</td>
<td><a href="https://example.com">Rastislaw Schwendimann</a></td>
<td>6 mins</td>
<td>When Ezra misses his train, a discarded classic cube tries to get her attention.</td>
</tr>
<tr>
<td>Vivat Musketeers!</td>
<td>Russia</td>
<td>2017</td>
<td><a href="https://example.com">Anton Dyakov</a></td>
<td>5 mins</td>
<td>The world is about to perish, everything seems hopeless. But then a real hero steps forward – a brave musketeer without fear!</td>
</tr>
</tbody>
</table>

**We again alternate big themes and existential musings with essential hilarity, showcasing 12 terrific short films from all corners of our big wide world. Certain to stimulate and charm both sharp young minds and indie animation-loving grown-ups. — NM**

**13 min**

**Scrambled**

The Netherlands 2017 | Director: Rastislaw Schwendimann | 6 mins | When Ezra misses her train, a discarded classic cube tries to get her attention. |

**Link**

Germany 2017 | Director: Robert Löbel | 7 mins | Two characters are intrinsically linked as they influence each other with every move they make. |

**Listen Papa!**

Russia 2019 | Directors: Olya Polekhtova and Tatiana Polekhtova | 13 mins | A letter from a boy to his father shares all that had once been kept unspoken. |

**Best Laid Plans**

USA 2017 | Director: John Monica | 1 min | Follow the ups and downs of a Rube Goldberg contraption. |

**The Skellingtons of Wellington**

NZ 2019 | [Ruth Topp](https://example.com) | 3 mins | The Skellingtons ride – but if you look closely there is nobody there. |

**6:1**

Russia 2018 | [Sergei Ryabev](https://example.com) | 3 mins | Long journeys are loads more fun if you have a board game and a friend to play it with. Except if your opponent has an annoying winning streak! |

**The Man With Birds**

France 2017 | [Quentin Marguillat](https://example.com) | 5 mins | On a lonely mountain, a changing of the guard is getting underway. |

**Big Finds A Trumpet**

UK 2017 | [Dan Castro](https://example.com) | 4 mins | When Big finds a new toy to play with, Tiny isn’t very happy about it. A film about trumpets and people who you like who are also annoying. |

**Scrambled**

The Netherlands 2017 | Director: Rastislaw Schwendimann | 6 mins | When Ezra misses her train, a discarded classic cube tries to get her attention. |

**Lost & Found**

Australia 2018 | Directers: Andrew Goldsmith and Bradley Blake | 7 mins | A dinosaur must unravel itself to maintain a tight-knit friendship. |

**A Good Heart**

Russia 2018 | Directors: Evgeniya Il’ina and Tatiana Polikhtova | 5 mins | The life of a prehistoric family is upset, little by little, by the arrival of numerous uninvited friends. |
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 (other)worldly spectacle.

You’ll find more fine examples filling the Big Nights and Aotearoa strands, and almost everywhere else in the programme. See also Women in Cinema (p74–75), a section of documentaries highlighting key female voices – some unheralded, some leading the charge – in the history and future of cinema.

Ask Dr Ruth

A mere four foot seven, but feeling six feet tall, Ruth Westheimer believes she has “an obligation to live long and make a dent in this world.” There’s no contesting that she has done both and continues to do so. She first came to the American public’s attention in 1980 with a New York radio show, Sexually Speaking, a 15-minute programme airing at midnight on Sundays. Within a few years, its popularity led to it being syndicated nationwide as the Dr Ruth Show and to Westheimer becoming a household name. As spirited as its subject, this film allows us to encounter the remarkable woman behind the phenomenon known as Dr Ruth. — SR

“...A feminist icon before the term crystallized in popular discourse, Westheimer is perhaps best known as a media personality who frankly discussed sexual dynamics, AIDS, and women’s pleasure at the height of the Reagan era. But producer-director Ryan White, who follows the busy and ebullient Westheimer as she nears her 90th birthday, provides ample space for the luminary to tell her full story. Mostly conveyed through voiceover, with resplendent animation to color in her memories, that journey brims with tragedy and triumph.” — Leah Pickett, Chicago Reader

Backtrack Boys

In this moving documentary we follow Bernie Shakeshaft’s mission to heal the most damaged and marginalised Australian boys through training dogs for showjumping. Combined with a wholesome rural lifestyle, the task of training and bonding with a dog can captivate and focus kids who would otherwise be on the streets. Bernie’s goals are simple: first, keep the boy alive; second, keep him out of prison; and only then encourage him to chase his hopes and dreams.

Centred on the daily lives of three boys at the residential programme in Wallah, rural New South Wales, over the course of two years, Catherine Scott’s film inspires hope without shying away from the harsh reality that looms beyond Backtrack. A genuine tension hangs over the film as all three boys face the possibility that their progress will be derailed by court intervention and imprisonment.

The ultimate endorsement of Bernie’s positive impact on these boys lies in the sharing of their experiences and their reflection on their pasts and potential futures – all poignantly captured through a candid observational style and in deeply honest and heartfelt interviews. A hit with Australian film festival audiences. — Chris Kirk
Apollo 11

Experience the first moon landing as it happened 50 years ago, with Todd Douglas Miller's awe-inspiring and utterly epic documentary that takes us from the launch pad all the way to the lunar surface.

"Assembled from a newly discovered archive of 65 mm footage and more than 11,000 hours of uncatagolued audio recordings, Miller's film opens with a shot of an enormous, hangar-sized crawler hauling the towering Saturn V rocket to the launch pad at Cape Canaveral. And the film looks so crisp and pristine, it feels like it was shot yesterday instead of a half-century ago…

Apollo 11, the mission that sent Neil Armstrong and Buzz Aldrin to the moon (with Michael Collins… orbiting like a getaway driver), was a miracle of human endeavor and ingenuity from its fiery, booster-igniting takeoff to its ultimate splashdown. And the film chronicles each stage of the weeklong mission like a tick-tock procedural where everything could go wrong – but somehow didn’t. Miller's visual collage charitably spreads the credit around beyond just the three men in space, too. The men and women back on terra firma are heroes as well as they crunch numbers and sweat over slide rules." — Chris Nashawaty, Entertainment Weekly

"Apollo 11 could not be more matter-of-fact, direct or magnificent in its elemental simplicity."
— Stephen Schaefer, Boston Herald

2040

What’s your 2040? Global warming, sea level rise, civil unrest, marine degradation – or a world that’s healthier and fairer than the one we live in today? As reprieve from the usual doom and gloom stories about the future of our planet, Australian filmmaker Damon Gameau (That Sugar Film) jumps on a plane (offset with certified carbon credits) to travel the world in search of a better 2040. His daughter Velvet, whom we meet in the opening scene – they’re planting a tree – will be 27 in 2040 and Gameau’s narration – “So, Velvet …” – is addressed to her.

In this exercise in ‘fact-based dreaming’ Gameau explores only technologies and practices that currently exist and examines what the future would look like if we embrace these solutions today. His journey takes us from regenerative farming practices in rural Australia to a Bangladeshi village powered by distributed solar home systems; from marine permaculture experiments in Woods Hole, United States, to an on-demand autonomous electric vehicle in New York City. Guided by expert commentary from the likes of Kate Raworth, author of Doughnut Economics, and Paul Hawken, founder of Project Drawdown, he zooms forward to 2040 to see how these technologies and practices could improve energy, transport, food production and more to create a better 2040 for Velvet and her friends.

"When you go beyond the dominant media discourse, and get closer to the ground, you will see, everywhere you look, incredible reasons for hope.” — Helena Norberg-Hodge, author, The Economics of Happiness
Cold Case Hammarskjöld

On September 18, 1961, UN Secretary-General Dag Dag Hammarskjöld died in a mysterious plane crash in Northern Rhodesia (now Zambia) while en route to negotiate a ceasefire during the Congo Crisis. Last seen attempting to smuggle blood diamonds in The Ambassador (NZIFF12), Danish provocateur Mads Brügger reopens the case after 50 years of conjecture and speculation about what really happened.

Was Hammarskjöld assassinated because of his outspoken advocacy for African self-determinism? With the assistance of Swedish investigator Göran Björkdahl, Brügger sets out to investigate in his inimitable style. Criss-crossing the continent on a search for the meagre scraps of truth, Brügger instead uncovers a murky conspiracy more chilling than anyone could have imagined.

“A conspiracy-fueled murder mystery with some hilarious meta-commentary on the genre, Cold Case Hammarskjöld is either a stunning piece of investigative reporting that builds to a revelatory climax or a wily trickster’s dark critique of the audience’s desperate need for answers.” — Daniel Fienberg, Hollywood Reporter

“Cold Case Hammarskjöld unearths such a tissue of lies and prevarications that arguably it is only by offering this heady cocktail of fact, fictionalising and conjecture on truth can be achieved… However sceptical you feel about Brügger’s approach, and his findings, this is an arresting, troubling work – and, for all the horror, an intensely entertaining one too.” — Jonathan Romney, Screendaily

Chris the Swiss

Croatia, 1992. The body of a young Swiss journalist is found strangled in a field. His name was Chris. Who was responsible for his death? What drew him miles away from his homeland to cover the grisly Yugoslav wars? And why was he wearing the uniform of a mysterious unit of mercenary soldiers? These questions have troubled documentary filmmaker Anja Kofmel for decades, and understandably so: Chris was her cousin.

Kofmel’s unconventional portrait doc is a haunted deep-dive into the murky ambiguity surrounding his death – part mournful biopic, part investigative thriller, part gothic fantasy. Blending archival footage, talking heads and her own gorgeous monochrome animation, Kofmel embraces the mystery of her cousin’s story with an expressionistic visual approach, fantastical flourishes standing in for both the facts she cannot know and the horrors she cannot fathom. A genuinely striking work. — JF

“A compelling and artistic hybrid of memoir, biographical documentary and general discussion of why young men feel their pulses quicken at the idea of fighting in a foreign war… It’s a multicolored wreath of roses to lay against her cousin’s legacy, thorns and all.” — Jessica Kiang, Variety

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AUCKLAND-1.indd   64
Aquarela

Victor Kossakovsky’s (Viva las Antipodas!, NZIFF12) latest mind- and documentary-bending opus captures water in all its guises: from a frozen-over lake to a flowing river; from breaching icebergs to cascading waterfalls; from a screen-filling, slow-breaking colossal wave to a beneath-the-ice plunge; from individual raindrops to a massive flood. Majestic, menacing, dangerous, deceptive, murderous, glorious, ferocious H2O shapeshifts from element to sensory event in this epic and spectacular meditation which travels across the globe.

A visceral and aural poem, employing state-of-the-art digital technology which allows moving water to be shot without any loss of detail, Aquarela is an immersive experience likely to make your head and senses spin. It eschews narrative, although an undertow of environmental alerts about the havoc of climate change can be sensed in its rushing flow. Kossakovsky mainly lets the images and the equally incredible soundscape provided by water – thundering, crunching, raging, trickling – tell his tale, while occasionally overlaying it with a dense, heavy metal-infused score he commissioned from Finnish musician Eicca Toppinen. — SR

“A any environmentalists and politicians arguing the need to combat climate change would do well to add Victor Kossakovsky’s Aquarela to their arsenal. The Russian filmmaker’s attempt to capture the raw power of the Earth’s water using 96 frames-per-second cinematography and considerable daring is an experience of shock and awe— as well as wonder.” — Demetrios Matheou, Screendaily

"[A] ravishing visual feast...filmed in Greenland, Venezuela, Siberia’s Lake Baikal and the middle of the Atlantic.”
— Leslie Felperin, Hollywood Reporter

The Biggest Little Farm

Who hasn’t fantasised about ditching their city day job for a simpler life on the land? For John and Molly Chester, this journey begins with a barking dog, but you’ll soon wonder if they’re the ones who are barking mad. Faced with eviction from their Los Angeles apartment block because their rescue dog’s incessant yapping is driving the neighbours to despair, Emmy Award-winning filmmaker John and his foodie wife Molly head for the foothills of California’s Ventura County, where they acquire an 80-hectare avocado and citrus orchard with a history of bank foreclosures. Undeterred by the barren landscape at Apricot Lane Farms, these wannabe farmers set out to regenerate the depleted soil using traditional farming methods.

What follows is a fairy tale, of sorts, complete with evil rogues (murderous coyotes, gobbilng gophers and a squadron of fruit-flitching starlings) and a fairy godfather in self-proclaimed soul guru Alan York, a man who is either a biodynamic gardening genius or an idealistic crackpot with an evangelical belief in the powers of worm poo. Spoiler alert: he’s smarter than he looks. Eight years in the making, this is a feel-good tale of the triumph of eco-philosophy over agri-practicality. With its gentle pace, captivating cinematography and an impossibly cute supporting cast of snail-scoffing ducks, fluffy sheep dogs and a very fertile sow named Emma, The Biggest Little Farm reminds us all that nature needs our nurture. A restorative pleasure, and one of the most delightful biggest little documentaries you’ll see this year. — Lynda Hallinan

"[Will] revive your wonder at the weird but ultimately awe-inspiring ways in which humans can help nature do its work.”
— Glenn Kenny, NY Times
Sama means sky in Arabic and Syrian director Waad al-Kateab hopes the skies above Aleppo might soon be free of Russian warplanes and the destruction they bring. Sama, al-Kateab’s baby, is named for the sky her mother dreams of, one simply populated by clouds and rain. Taking the form of an address to her daughter, al-Kateab’s film is intimate and powerful, a harrowing picture of an ongoing civil war.

In 2012, al-Kateab met her husband, Dr Zahed Katurji (aka Dr Hazma), at protests against President Bashar al-Assad. Both were dedicated to a new Syria: she, a marketing student, filmed, while he provided first aid. The film is in part a family video diary: falling in love, a wedding, the birth of a child, hanging out with their friends. But for all the irrepressible, relatable joy of these events, shells and bombs are often in the background. In one scene old men playing chess comment on Assad’s long neck and how a long neck means a long life. He’s a bloody giraffe, they exclaim. Much of the footage is from hospitals, places which also act as Sama’s creche. When Al Quds, a hospital Dr Hamza helped set up, is bombed (and 53 people killed) they forge on and set up another which also becomes their home.

The camera does not look away from the brutality. Over and over again dust-and-blood covered children appear; they are traumatised, grief-stricken. Many of them die. As al-Kateab witnesses this devastation she questions her own decision to stay, to bring a child into this world. Co-directed by Edward Watts, this humanist film is a vital addition to a growing canon documenting the ongoing war crimes in Syria. — Catherine Bisley

Dark Suns
Soleils noirs

A thorough and unsettling exploration of the widespread influence of organised crime on the life of everyday Mexicans, Canadian director Julien Elie’s Dark Suns surveys a Mexico in the grip of a merciless cycle of violence, where thousands ‘disappear’ to be found in mass graves – or not at all. From Ciudad Juárez on the US border to Veracruz on the Gulf of Mexico to the capital, Mexico City, in the south, the film tracks the intertwined mesh of cartel power and state complicity, encompassing seemingly the entire country, as criminals prey on the poor and vulnerable.

Elie’s documentary proves an essential antidote to the voyeuristic thrills often afforded by tales of drug violence, as seen in films such as Sicario or Cartel Land. Rather than focus on gangsters vs lawmen, Dark Suns flips the script by giving voice to victims’ families, and to the journalists, lawyers, human rights activists and priests who struggle towards a justice that appears increasingly out of reach. The filmmakers utilise moody monochrome cinematography along with judicious application of a dark-edged soundtrack to lend weight to Dark Suns’ forcefully felt impact. — Jacob Powell
Hail Satan?

You would think an organisation named The Satanic Temple would be serious stuff, but these agitators are nothing like the devil worshippers portrayed in the media. Demanding true democracy, TST serves as a community for those willing to fight for the rights of every citizen in America, even if their approach seems a tad left-field.

Recalling “satanic panic,” the formation of Anton LeVay’s Church of Satan and the American moral panic of the 50s, Greaves eloquently justifies the creation of the Temple as a place of sanity and social conscience. The film features interviews with current members who have found a family in their local Temple group. It’s no surprise that following production, Lane announced she felt “very aligned with/ allied with TST’s mission.”

Through a wealth of archival footage and beautifully illustrated sequences, Hail Satan? explores the deep irony of America’s religious zealots, while providing viewers with hope that TST will continue its good fight. — Kailey Carruthers

Director: Penny Lane
USA 2019 | 95 mins
Producer: Gabriel Sedgewick
Photography: Nati Gámez
Editors: Amy Foote, Aaron Wickenden
Music: Brian McOmber, Angel Deradoorian, Jordan Dykstra
Festivals: Sundance, Rotterdam 2019

M offensive language & nudity

“Hail Satan? is a devilishly fun documentary… provocative, hilarious, and latenly enraging.”
— David Ehrlich, Indiewire

Hale County This Morning, This Evening

Intimate and immersive, RaMell Ross’ Oscar-nominated documentary defies stereotypical representations of black communities through clear-eyed observation, and is shot and edited with impressionistic flair. Transporting us into the spaces and lives of African Americans in rural Alabama, Ross’ use of light, colour and situation – elevated by his award-winning photographic eye – is truly sublime.

“The movie is both a narrative of real lives and an inquiry… The challenges these young people face here are not documented by means of dramatic situations or confrontations. Sometimes one of the subjects will address the camera, speaking of hopes and fears; other times they’ll just go about their business, quietly… His camera’s gaze has a quality of reserve, one that insistently imparts respect to his subjects… [Ross’] poetic logic is inextricable from his consciousness of race and community, and of his function and potential as an artist grappling with his own circumstances and those of the people he’s depicting.”
— Glenn Kenny, NY Times

“Hale County This Morning, This Evening heightens our gaze… proving that sometimes you can see the world differently just by sitting still and taking the time to look at it.”
— Luke Moody, Sight & Sound

Director/Screenplay/Photography/ Editor: RaMell Ross
USA 2018 | 76 mins
Producer: RaMell Ross, Joslyn Barnes, Su Kim
Editors: Amy Foote, Aaron Wickenden
Music: Brian McOmber, Angel Deradoorian, Jordan Dykstra
Festivals: Sundance, New Directors/New Films, San Francisco, Amsterdam Documentary 2018

Producers: RaMell Ross, Joslyn Barnes, Su Kim
Music: Scott Alanjo, Forest Kelley, Alex Somers
Creative adviser: Apichatpong Weerasethakul
With: Daniel Collins, Quincy Bryant
Festivals: Sundance, New Directors/New Films, San Francisco, Amsterdam Documentary 2018

“A beautifully realised documentary… personal and engaged… [It] feels as if Ross has created a sustained kind of euphoria, a 76-minute epiphany of love for his community, and the use over the closing credits of Billie Holiday singing Stars Fell on Alabama is very moving.”
— Peter Bradshaw, The Guardian

“A devilishly fun documentary… provocative, hilarious, and latenly enraging.”
— David Ehrlich, Indiewire

16/06/19 1:58 PM

AUCKLAND-1.indd   67
**In My Blood It Runs**

Director Maya Newell’s compassionate documentary offers insight into the problematic relationship between the Australian government and Aboriginal families through the intimate experience of 10-year-old Dujuan and his Arrernte and Garawa whānau. Dujuan’s mother left her homeland so he could go to school in Alice Springs; however, in the weekends, she still goes bush. Together with Dujuan’s grandmother, she nurtures the boy’s gift for hunting and traditional medicine. They are committed to their kids learning Arrernte, their own language, and receiving a balanced education.

Dujuan reveals himself to be an intelligent and astute pupil, but he struggles with an unsuitable education system and is often running away or being suspended. We see a teacher earnestly retelling the story of Captain Cook planting the English flag on Australian soil – and offering a derisive reading of a dreamtime story.

Most of the film is from Dujuan’s perspective, some of it even shot by him. While there are occasional bursts of historical context, particularly reports of torture in Don Dale, a Northern Territory juvenile detention centre, the film is intimately located in the landscape of Dujuan’s life. “I’m a bush kid,” he says. “Before the cars wasn’t made, before the house wasn’t made, before the whole everything around the world wasn’t made, it was just Aboriginals on Australia.”

Made in collaboration with Dujuan’s family, this is a sensitive, impassioned contribution to the dialogue between persistent colonisation and the integrity of indigenous lifeways. — Chris Kirk

**“An emotional journey through the fight to mend an educational schism between traditional culture and colonial ideas and solidify a future for youth.”**

— Heather Haynes, Hot Docs

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Still (in magnifying glass) from Ngā Taonga Sound & Vision’s online film and video collection. *Across the Mountain Passes of New Zealand, 1910.*

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**Maya Newell**  
Director/Photography: Maya Newell  
Australia 2019 | 84 mins  
Producer: Sophie Hyde, Rachel Naninaak Edwardson, Larrissa Behrendt, Maya Newell  
Editor: Maya Newell, Bryan Mason, Simon Price  
Music: Benjamin Speed  
Festivals: Hot Docs 2019

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**Ngā Taonga**  
AUCKLAND-1.indd   68  
16/06/19   1:58 PM
Jawline

For some viewers, Liza Mandelup’s Sundance award winner Jawline will seem stranger than fiction. For others it will hit hard as an expose of the reality of seeking internet fame. A dreamy blend of documentary and Instagram-worthy visuals, it may be steering into spoiler territory to confirm that its story and characters are indeed very real, even though they gear their lives towards fantasy.

Charting the rise of aspiring internet star Austyn Tester as he tries to escape his life in Kingsport, Tennessee, Mandelup captures Austyn promoting his personal brand of positivity, intermingled with romantic imagery of a carefree teen summer. In a style reminiscent of Andrea Arnold, Harmony Korine and Sean Baker, Jawline eschews traditional documentary tropes and forgoes introduction to the subjects aside from Tester. Those well versed in YouTube controversy may recognise 21-year-old ‘manager’ Michael Weist, whose flock of demi-celebrities, living together in an LA mansion, are so consumed with their online personas they can barely manage laundry or feeding themselves. It is this dream that Austyn is chasing.

If you had the pleasure of watching I Used to Be Normal (NZIFF18), Jawline is the perfect companion, featuring life on the other side of the barrier. In the interviews with the squealing fangirls… it’s clear that the engines driving this enterprise are the parasocial relationships forming between young women and their on-screen boyfriends. Far from casting judgement on any of the subjects, Mandelup presents a meditative narrative of contemporary digital teen life. — Kailey Carruthers

Midnight Family

In Mexico City, the government provides fewer than 45 public ambulances to service a population of nine million. Picking up the slack are a large array of private ambulance companies, whose pay checks depend on arriving at the scene of the emergency before anyone else. In this riveting portrait, documentary Luke Lorentzen straps us in the passenger seat with the Ochoa family, a ragtag unit of emergency responders who make their living transporting the injured to local hospitals and then tactfully negotiating for compensation. Led by Juan, the family’s teenage son (and most passionate paramedic), the Ochoa’s are forced to navigate a slew of nightly stresses, which include high-speed races with competing ambulances, extortion from corrupt local cops and the constant dice-roll of picking up patients who may be too impoverished to pay for the service.

By playing ride-along with a family in their own financial quagmire, Lorentzen embroils the viewer in a chewy moral tension, in which the audience’s investment can quickly lead to conflicting emotions whenever an accident comes cracking through the radio. While never foregrounding a political position, Lorentzen (the film’s director, producer, cinematographer and editor) offers an essential document of the messy ethics of healthcare privatisation, where financial incentives start to distort our moral imperatives. — JF

“Thrilling throughout, occasionally heartbreakingly, and sometimes even darkly comic, Midnight Family… is a modern day parable about… the corruption that takes root where governmental oversight used to be.” — Andrew Parker, The Gate
One Child Nation

Taking home the Grand Jury Prize at this year’s Sundance Film Festival, Nanfu Wang and Jialing Zhang’s One Child Nation is a powerful investigative work. Taking a frank and occasionally explicit look at the wide-reaching consequences of China’s one-child policy, their documentary pulls back the curtain on the policy’s true cost.

Introduced in 1979 to curb China’s explosive population growth, the one-child policy promised prosperity for the nation. In stark contrast, Wang shares heartbreakingly intimate interviews with families in China who gave up or abandoned their children and are still mourning the senseless loss. Others put emotion aside to follow orders. Although the one-child policy ended in 2015, that the ramifications of those 35 years will be felt for decades to come. — Kailey Carruthers

“Using a remarkable personal lens, the film examines the reverberations of propaganda on broken families across multiple generations. The cumulative effect creates the sense that its destructive effects continue to be felt well beyond China’s borders…”

As a brilliant combination of cultural reporting and interpersonal reckoning, One Child Nation manages to encapsulate decades of underreported events within a palatable narrative accessible even to viewers with no prior understanding of the policy’s history. Lacing the edit with images of posters and music designed to reinforce the country’s repressive standards for family life, Wang reveals the intricate system that caused her and so many others to accept these restrictions throughout their youth and into early adulthood.” — Eric Kohn, Indiewire

Meeting Gorbachev

The unifying global vision of Mikhail S. Gorbachev, the last leader of the Soviet Union, brought unprecedented openness to government, put nuclear disarmament on the international agenda and allowed Eastern Europe to escape the stranglehold of Moscow without a fight. In late 1991, he was ousted and the dismantling of the empire fell into less scrupulous hands…

“Densely informative yet always grounded in deep personal investment and clear-eyed compassion, this is a powerful indictment of a traumatic social experiment.” — David Rooney, Hollywood Reporter

Leftover Women

Entering the public lexicon in 2007, ‘leftover women’ is the official term the Chinese government has reserved for educated women who are unmarried and over the age of 26. Facing incredible pressure from family and society, an entire generation of women are being ostracised for their choice to remain single or are being torn apart by their struggle to find ‘The One’.

Directors Shosh Shlam and Hilla Medalia follow Qiu Hua Mei, Xu Min and Gai Qi as they attempt to balance family expectation and their own pathways. Trying to please their families, the women dutifully attend government-sponsored matchmaking events, creating a public spectacle of their dating life. If that’s not the worst
The State Against Mandela and the Others
L’État contre Mandela et les autres

Through the prism of the Rivonia Trial, which handed down life imprisonment sentences to Nelson Mandela and nine other defendants in 1963, filmmakers Nicolas Champeaux and Gilles Porte throw the spotlight on the epic struggle against apartheid. Cameras were not permitted in court, but the whole trial was audio recorded – some 256 hours’ worth. Key figures – defendants, their wives, their lawyers, the prosecutor’s son – spurned by the trial’s proceedings, which they listen to through headphones, recall events and the period. We also participate in crucial moments during cross-examinations: the dignity and reasoned statements by the defendants are devastating. The audio recordings are accompanied by black and white animation, bringing the voices to life, which intermingles with archival footage, to powerful effect. — SR

“In this… absorbing, uplifting documentary… Mandela’s landmark imprisonment and beyond. All of them devoted their lives to what they believed to be right and seem all the more admirable for acting without the comforting knowledge of knowing that history would be on their side.” — Allan Hunter, Screendaily

“A history lesson that could never be gleaned from a book… the [Rivonia] trial took place more than 50 years ago, but it now feels closer than ever.” — International Documentary Festival Amsterdam

Monrovia, Indiana

The indefatigable Frederick Wiseman (Ex Libris, At Berkeley) heads to the Midwest and deep into Republican heartland for his latest film, an elegiac portrait of small-town Americana in standstill. As this elder statesman of documentary cinema has so gracefully maintained over 40+ features, there are no snap judgments in his firm and reverential view of daily life in Monrovia, pop. 1,083. The largely white, conservative, Christian townfolk are captured in their roles as farmers, retailers and church leaders, and there’s a subtle poetry in the modest work of professionals that lingers before the camera. Monrovia’s future, like so many of the institutions documented by Wiseman, circles around meetings, with earnest public bench politics sharing the screen with strongly-opposed town infrastructure proposals. At the heart of the matter is an aging, inward-looking population stuck in slow-motion and, on the surface at least, a sad microcosm of America’s woes. But Wiseman’s film, too nuanced to serve a single message, is also a beautifully melancholic look at the traditions that shape this particular place and its people, as well as the rituals and gatherings that are the lifeflood of communities anywhere in the world. — Tim Wong

Push

Urban planning documentarian Fredrik Gertten follows Leilani Farha, UN Special Rapporteur on Adequate Housing, on an eye-opening journey from Toronto to long-established communities under threat of annihilation in cities like New York, Uppsala, Seoul and São Paolo. Shadowy private equity firms have become the biggest landlords in the world, explain sociologist Saskia Sassen and economist Joseph Stiglitz, while journalist Roberto Saviano (Gomorrah) charts the links to tax havens, “where criminal capitalism and legal capitalism meet and merge.” The extent of the high-end land grab is illustrated by a map of London spotted like a measles outbreak, depicting a mass of foreign-owned residential property, 80% untainted. Buildings that function as assets are much more profitable. This unveiling documentary of disenfranchisement is given heart by residents fighting a system that’s “backward and broken and based on lies,” with citizen resistance erupting from Berlin to Barcelona. But by the end of this exposé you may feel in need of one of the 24 shots lined up by the Toronto bartender in the film’s opening scene to assuage the righteous anger it will inevitably provoke. — Mark Cubey
Stuffed

Stuffed takes us into the beautiful and bizarre world of taxidermy and on an eye-opening, globe-trotting encounter with passionate artists and experts stretching boundaries in this little-known field. Although the subjects featured in Erin Derham’s enlightening film have vastly different approaches to their art, none of them work with any animal that hasn’t died naturally or been acquired ethically.

“If taxidermy – the art of preserving animal remains – and conservation seem antithetical, then Stuffed is the film to reshape all those preconceptions. For many practitioners, taxidermy is not about trophies or death. It’s about preserving the animals so that people can understand and appreciate them. The taxidermists Derham studies love their subjects, studying them in life and death so that they are shown in natural positions, so that the muscles and motion are captured, so that aspects of their beauty that are hidden by speed or rarity or even the skin can be seen and understood and wondered at by viewers who may never see an ocelot or axolotl or alpaca in the wild. This is the art of seeing animals, and her subjects are, in their own very real way, conservationists.” — Richard Whittaker, The Austin Chronicle

“Stuffed is full of beautiful long shots… that show off all the little details and flourishes of each animal on display. From the skinning and washing to the creation of a mold body and fitting, to the posing and decoration, the documentary is filled with hypnotic imagery that vividly captures the efforts of the artists.” — Bobby Le Pire, Film Threat

“Stuffed is as rich in visual splendor as it is [in] insight and information about this long-misunderstood art form… Enchanting.” — Kristy Puchko, Pajiba

Director: Erin Derham
Canada/USA 2019 | 85 mins
Producers: Kaleena Kiff, Galen Fletcher
Photography: Jan Balster
Editor: Jen Strom
Music: Ben Lovett
With: Allis Markham, Jaap Sinke, Ferry van Tongeren, Travis de Villiers, Daniel Meng
Festivals: SXSW, Seattle 2019

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**Up the Mountain**

**Huo Shan**

Set in a village settlement in Dali, Yunnan province, *Up the Mountain* is a lyrical and meditative celebration of creation and of finding inspiration in the simple rituals of unhurried, everyday life.

Master painter and teacher Shen Jianhua shares his beautiful mountain home with his pregnant wife and their home-schooled teenage daughter. Here people gather to study under the master’s watchful guidance. His pupils include a group of elderly women from a village lower down the mountain. Colourful and talkative, this delightful granny cohort depict life around them, from leaping goats under blossoming trees to a wedding banquet, in vibrant folk paintings that turn everything into a festive occasion. The works all share the same square format, which also frames this exquisitely composed film, and act like a window to the world.

The camera glides from them to the actual events they represent, thereby becoming immersed in village activities. After seeing this captivating film, it’s highly likely that audiences will also want to pack a set of paints, a few blank canvases and set out to join Shen and his pupils. — SR

"A moving, funny, and increasingly surprising picture of shifting generations and deep rural roots and traditions."

— Nicolas Rapold, Film Comment

**Where's My Roy Cohn?**

This searing portrait of the notoriously malicious and morally bankrupt lawyer Roy Cohn, whose career spanned from Senator McCarthy's anti-communist witch-hunt in the 1950s, through to advising Donald Trump, delves into the dark arts of American politics and one man’s willingness to do anything to accrue power.

"Roy Cohn was a corrupt lawyer, political dirty trickster, mafia associate and scumbag. He was a self-hating Jew who powered the engine of one of the worst antisemitic moments in American history, the demonization and execution of Julius and Ethel Rosenberg. He was a closeted man who refused to publicly identify as gay even as he was dying of Aids. He was so famous for being a mean bastard that there were not one but two jokes at his expense on *The Simpsons*. There are not too many lawyers that can make such a claim…

Tynauer’s film… a collection of talking heads (including former protege Roger Stone) and news clips… [deals] in an avalanche of facts. If there is a thesis to be found (other than ‘boy, wasn’t Roy Cohn a jerk?’) it’s in finding the seeds to Trump’s garden nurtured by Cohn’s odious work. Despite a 20-year age difference, the two were close for many years. They first bonded over a shared love of denying African Americans their civil rights. This blossomed into corruption and kickbacks during the erection of Trump Tower… This film connects a direct line between Roy Cohn’s belligerent, boorish and obstructionist ways and our current, less eloquent nightmare. To answer the question ‘where’s my Roy Cohn?’ he is, unfortunately, in the White House.”

— Jordan Hoffman, The Guardian

"Tough, mean, vicious… the worse the adjectives, the better it is for business."

— Roy Cohn

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**Framing Reality**

Director/Producer: Zhang Yang
China 2018 | 126 mins
Photography: Guo Daming
Editor: Wei Le
Sound: Yang Jiang, Zhao Nan
With: Shen Jianhua
Festivals: Amsterdam Documentary 2018
In Mandarin with English subtitles

Set in a village settlement in Dali, Yunnan province, *Up the Mountain* is a lyrical and meditative celebration of creation and of finding inspiration in the simple rituals of unhurried, everyday life.

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"A moving, funny, and increasingly surprising picture of shifting generations and deep rural roots and traditions."

— Nicolas Rapold, Film Comment

**Where’s My Roy Cohn?**

Director: Matt Tyrnauer
USA 2019 | 97 mins
Producers: Matt Tyrnauer, Corey Reeser, Marie Brenner, Joyce Deep, Andrea Lewis
Editors: Andrea Lewis, Tom Maroney
Music: Lorne Balfe
With: Roy M. Cohn, Roger Stone, Barbara Walters
Festivals: Sundance 2019

This searing portrait of the notoriously malicious and morally bankrupt lawyer Roy Cohn, whose career spanned from Senator McCarthy’s anti-communist witch-hunt in the 1950s, through to advising Donald Trump, delves into the dark arts of American politics and one man’s willingness to do anything to accrue power.

"Roy Cohn was a corrupt lawyer, political dirty trickster, mafia associate and scumbag. He was a self-hating Jew who powered the engine of one of the worst antisemitic moments in American history, the demonization and execution of Julius and Ethel Rosenberg. He was a closeted man who refused to publicly identify as gay even as he was dying of Aids. He was so famous for being a mean bastard that there were not one but two jokes at his expense on *The Simpsons*. There are not too many lawyers that can make such a claim…

Tyrnauer’s film… a collection of talking heads (including former protege Roger Stone) and news clips… [deals] in an avalanche of facts. If there is a thesis to be found (other than ‘boy, wasn’t Roy Cohn a jerk?’) it’s in finding the seeds to Trump’s garden nurtured by Cohn’s odious work. Despite a 20-year age difference, the two were close for many years. They first bonded over a shared love of denying African Americans their civil rights. This blossomed into corruption and kickbacks during the erection of Trump Tower… This film connects a direct line between Roy Cohn’s belligerent, boorish and obstructionist ways and our current, less eloquent nightmare. To answer the question ‘where’s my Roy Cohn?’ he is, unfortunately, in the White House.”

— Jordan Hoffman, The Guardian

"Tough, mean, vicious… the worse the adjectives, the better it is for business."

— Roy Cohn
Be Natural: The Untold Story of Alice Guy-Blaché

If you haven’t heard of Alice Guy-Blaché, by the end of Pamela B. Green’s documentary you will be singing her praises and seeking out her work. Utilising wonderful interview footage of Guy-Blaché recorded in 1957 and 1967, blended with recovered film clips, Be Natural is an energetic investigation into the legacy of the world’s first female director.

Trained in stenography, Alice Guy-Blaché was hired as an assistant to Léon Gaumont in 1894 and soon began directing demo films to sell Gaumont’s motion picture cameras. By the age of 23, she was named head of production and began her prolific career.

A great comic director, Guy-Blaché was well ahead of her time, creating satirical and revolutionary feminist films that explored gender, sex, representation and race. After moving to America in the early 1900s, she founded Solax studio and poured her life and soul into directing, producing and mentoring before her career abruptly ended in 1919.

With an eye on the current climate in Hollywood and its historical treatment of women, Green delivers a fast-paced documentary that celebrates the work of an oft-forgotten icon. — Kailey Carruthers

What She Said: The Art of Pauline Kael

When movies were central to the cultural conversation in the 1960s and 70s, the voice of New Yorker reviewer Pauline Kael reverberated around the world. Few since have written about movies with her intellectual verve or visceral energy.

She famously went to battle for Bonnie and Clyde and made a cause célèbre of Bertolucci’s Last Tango in Paris. She celebrated the early films of Scorsese, De Palma, Altman and Spielberg in reviews that had the power to mobilise audiences and boost the careers of filmmakers. She explored her responses to actors and actresses with revealing candour, choosing sexually loaded titles for the published collections of her reviews, beginning with the best-selling I Lost It at the Movies in 1965.

Those of us for whom a Pauline Kael review was once an integral accessory to film-going will savour a bounty of pleasurable recollection in this complex, illuminating portrait. For younger audiences there is bounty to be discovered – her reviews remain readily accessible online and in print – alongside a fascinating consideration of the examined response to an art form as an art form in its own right. — BG
Making Waves: The Art of Cinematic Sound

Screened as part of Cannes Classics and met with uproarious applause at several points – particularly after its rousing opening scenes, before the title card was even up – this captivating, in-depth documentary extols the art of movie sound design and its unseen artisans.

Director Midge Costin (a feature-film sound editor for over 25 years) and her crew of predominantly female film practitioners draw together interviews with an extraordinary line-up of filmmakers, editors and sound specialists to show the viewer just how crucial, and yet virtually ‘invisible’, the craft of sound design is to the movies we love.

Far from being of interest only to a niche audience of soundies and composers, Making Waves is essential viewing for anyone interested in how the magic of film casts its spell, frequently without our even noticing. Demonstrating the effect of sound design and musical score using key scenes from movies we thought we knew inside out (including an illuminating dissection of Apocalypse Now [p.19]), Costin opens our ears to this subtlest of art forms. Revered luminaries including the legendary editor Walter Murch, directors Ryan Coogler, Barbra Streisand and George Lucas, and a surprisingly gender-balanced bevvy of working sound designers and editors walk us through this exhilarating master class. Ever wondered how Chewbacca got his voice? — Sarah Watt

“An erudite and impassioned documentary that does its damndest to prove that we experience movies with our ears as much as we do with our eyes – perhaps even more so.” — David Ehrlich, IndieWire

“Costin’s film underlines just how crucial is sound to our experience of cinema. Fascinating and informative, it’s a ‘must-watch’ for film students and fans alike.”

— Wendy Ide, Screendaily

This Changes Everything

First there was #MeToo, then there was #TimesUp. The last few years have been touted as a reckoning for the film industry, with women pushing back against substandard and discriminatory behaviour. This timely, straight-talking documentary – made by a male director against substandard and discriminatory industry, with women pushing back

Teenagers and film-making luminaries including the legendary editor Walter Murch, directors Ryan Coogler, Barbra Streisand and George Lucas, and a surprisingly gender-balanced bevvy of working sound designers and editors walk us through this exhilarating master class.

Ever wondered how Chewbacca got his voice? — Sarah Watt

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— Wendy Ide, Screendaily

“#This Changes Everything connects the many gender-inequality dots corroding Hollywood – including problematic hiring practices, wage gaps, the representation of women on-screen, and the treatment of women off-screen. Experts deliver stone-cold statistics, little-known Hollywood-history footnotes, and eventually clear-cut steps every man and woman can take to become an agent of change.”

— Julie Miller, Vanity Fair

“We had one Oscar, a Fulbright, and two Emmys; but what we realised we were missing was a penis.”

— the Original Six
Carmine Street Guitars

Director/Producer: Ron Mann
Canada 2018 | 80 mins
Screenplay: Len Blum
Photography: John Minh Tran, Backy Parsons
Editor: Robin Kennedy
Music: The Sadies
With: Rick Kelly, Cindy Hulej, Dorothy Kelly, Bill Frisell, Eleanor Friedberger, Marc Ribot, Nels Cline, Jim Jarmusch
Festivals: Venice, Toronto, New York 2018

A film for anyone who appreciates the art of guitar playing or the beauty of making things, or both, Carmine Street Guitars centres on Rick Kelly, who has been building and selling guitars from a Greenwich Village workshop for more than 40 years. Though he initially seems a man of few words, the documentary gradually reveals an artisan-philosopher, whose relationship with wood – which he sources from demolition sites around New York – is practical as well as a little mystical. He’s a font of local knowledge, and in between discussions of pin routers and crystallised resins we hear about McGurk’s Suicide Hall, learn where Jackson Pollock lived, and discover the origins of the expression ‘86’ed’. Over an apparently typical week, we watch the guitar maker at work while he is visited by a succession of reverential customers – including Bill Frisell, Eleanor Friedberger, Marc Ribot, Nels Cline and Jim Jarmusch – each of whom gives an impromptu performance on one of his instruments. We get to know Kelly’s 93-year-old mother Dorothy and Gen X apprentice Cindy Hulej, and director Ron Mann’s camera satisfies our nosiness as he pokes its lens into every gloriously cluttered corner of Kelly’s world. — Nick Bollinger

Inna de Yard

Director/Screenplay: Peter Webber
France 2019 | 99 mins
Producers: Laurent Baudens, Laurent Farkault, Gail Nouaille
Photography: Bernard Beruant
Editor: Giles Gardner
With: Kiddus I, Ken Boothe, Cedric Myton, Winston McAnuff, Judy Mowatt, Var, Jah9
Festivals: Tribeca 2019
In English CinemaScope

Reggae legends including Cedric Myton, Kiddus I and Ken Boothe reminiscence while jamming out their greatest hits in this vibrant celebration of Jamaica and its diverse cultural history. Sprinkled with festive scenes from a live performance in Paris, the documentary does for reggae, ska, rock steady and roots what Buena Vista Social Club did wholeheartedly for Afro-Cuban music.

“There are several lifetimes of music and memories shared between the subjects of Inna de Yard... The film, an appealing blend of accessibly toe-tapping music and likeable characters, creates an atmosphere almost as heady as the fug of smoke which... shrouds the heads of the dreadlocked old-timers who are invited to revisit their most iconic tracks... The project which anchors the picture is the recording of an album, “unplugged and acoustic style... capturing the music in its virgin state.” Sprinkled through this is a dusting of Jamaican history and a fleeting but poignant commentary on the poverty and simmering violence which has marked the lives of most of the musicians in one way or another... For a warm, engaging love letter to the veteran talents who shaped a sound, the film has an infectious groove.” — Wendy Ide, ScreenDaily

Both local (Herbs, p11) and global (Aretha Franklin, p11) music icons get their due at the top of this year’s programme. The following pages are by no means short of headline acts and special performing artists, either. Elsewhere, see:

Beats (p45)
Crystal Swan (p45)
We Are Little Zombies (p57)
**The Gift: The Journey of Johnny Cash**

“There are music legends, and then there’s Johnny Cash… It’s long overdue that the Man in Black, who turned Dust Bowl folk into pop, made hippies love hillbilly gospel, and ended his career with one of the greatest four albums of all time… receive a cinematic eulogy from a master of the music biographical documentary…”

Thom Zimny is arguably… the Ken Burns of American rock. His works are always to be anticipated and appreciated for their humor and rigor, both for newcomers to a subject and devotees… Like Burns, he has an established technique… to take a pivotal life moment and crystallize his subject’s life around it. With Cash… it’s the famous Folsom Prison Gig, where his defining traits – compassion for the underdog… righteous anger and wholehearted forgiveness – came together, and the Man in Black was truly forged. It’s a remarkable journey to and from that point, and Zimny shows how pivotal it was.

Zimny’s chorus of unseen voices – Cash’s family, peers, friends, and acolytes like Bruce Springsteen – meld so seamlessly with astonishing archive footage and poetic reconstruction that the man comes alive, in all his rough-hewn, self-destructive, humble, loving brilliance.” — Richard Whittaker, The Austin Chronicle

“Having made a series of laser-focused films on… Springsteen and a revelatory two-part doc on Elvis Presley, [Zimny] offers another portrait that rises above fannishness while fully acknowledging its subject’s legacy… Less a work of musicology than a spiritual portrait… it does right by Cash.” — John DeFore, Hollywood Reporter

**PJ Harvey: A Dog Called Money**

Several years ago, curious members of the public were afforded the chance to watch Mercury Prize-winner PJ Harvey record in a specially constructed space – part studio, part art installation. They looked on as Harvey translated experiences gathered on travels to Kosovo, Afghanistan and Washington DC into songs that make up The Hope album’s emergence at close range.

“PJ Harvey alchemically combines remarkable, as is the degree to which origin to recorded destination is remarkable, as is the degree to which PJ Harvey alchemically combines patience, curiosity, experimentation, human connection, collaboration and surprising poignancy in bringing her deeply affecting work to fruition.” — Steve Newall

**Lil’ Buck: Real Swan**

Louis Wallecan’s energetic documentary follows the rise of Lil’ Buck, whose talent in jookin (a form of street dance) and ballet has made him one of the world’s most influential dancers. His journey has taken him from dance battles in Memphis parking lots to international stages, collaborating with the likes of Yo-Yo Ma and Damián Woetzel.

For Lil’ Buck, jookin was a reprieve from life in a city where gun shops, liquor stores and violence are a fact of life. In a twist straight out of the Man in Black’s life, he accepts a scholarship to attend the New Ballet Ensemble school. The film eschews a “fish out of water” storyline to instead focus on Lil’ Buck’s growth as a dancer as he blends street experience with the discipline of ballet training. It’s in the studio that he begins to fully exploit his natural flexibility, pulling off slick moves that would make any physiotherapist wince.

This is a film that affirms the importance of accessibility to the arts for all, particularly those who don’t normally see themselves represented in certain art forms. Lil’ Buck’s bridging of the street dancing and ballet worlds is a joy to watch and will have you itching to get up on your feet to dance down the aisles. — Chris Te
Maria by Callas

The legendary opera singer, once described as “pure electricity” by Leonard Bernstein, eloquently recounts her life and career through interviews, unpublished letters, diaries and memoirs – and, especially, through her mesmerising performances – in a riveting self-portrait.

“By sifting through these materials four decades after Callas’s death, the movie aims to correct a popular perception – spread by the news media and interpretive biographies (Terrence McNally’s play Master Class) – that Callas was a diva offstage as well as on. Whether the results qualify as a comprehensive portrayal is best debated by opera historians, but what is clear is that Maria by Callas provides an excellent introduction to Callas’s artistry. The director, Tom Volf, allows several arias to play in full, so that it’s possible to hear the astonishing sustained quality of her voice and to see, in performances of Bizet and Bellini, among others, what we are repeatedly told – that she was also a good actress.

The documentary runs, chronologically, through career highlights, including a ridiculed 1958 performance of Norma that was canceled after one act (Callas had bronchitis) and her eyebrow-raising more-than-friendship with Aristotle Onassis, which began when both were married to others and ended, for a while anyway, after she learned, apparently from news reports, that he was marrying Jackie Kennedy...

A documentary that revitalizes history through primary sources, to illuminating, at times enthralling effect.” — Ben Kenigsberg, NY Times

Mystify: Michael Hutchence

This deeply affecting portrait of Michael Hutchence honours the INXS frontman’s legacy in the best ways imaginable: through his music; the friends, family and lovers he touched; and a nuanced study of the circumstances leading up to his suicide at the age of 37.

“22 years after Michael Hutchence’s death at the age of 37, Richard Lowenstein’s documentary... [on] the Australian singer justifies his status as a genuine rock god. The densely woven and worshipfully presented archival footage... is a reminder that in terms of wild talent and Dionysian sexiness, he belongs in the same company as Mick Jagger, Jim Morrison, and Robert Plant. Much more importantly, the film makes a powerful case that, despite a troubled upbringing, Hutchence was not naturally self-destructive... [Through] moving and insightful interviews with his [siblings] and... Hutchence’s lovers Michèle Bennett... Kylie Minogue, and Helena Christensen... [it] cautions against treating the Michael Hutchence tragedy as part of a doomed rock star syndrome. In life and death, he carved his own niche, and Mystify is more than worthy tribute.” — Graham Fuller, Screendaily

Miles Davis: Birth of the Cool

Miles Davis was without doubt one of the 20th century’s great creative forces. The narrative of Stanley Nelson’s Miles Davis: Birth of the Cool is drawn from passages of Davis’s 1989 autobiography, which actor Carl Lumbly delivers in a convincing impersonation of the trumpeter’s signature rasp, and illustrated with montages of historical photos, live footage and interviews with Davis’s friends, family and fellow musicians.

Nelson guides us through the radical changes Davis made to jazz over nearly half a century. We learn something of his taste in clothes, cars and women; of the rarefied sense of style that was another facet of his self-expression. But Nelson also explores the racism Davis experienced living in America, his resultant anger, and the lovers and others who were often on the receiving end of this rage.

“...is the best film about Miles Davis, nor is it likely to be the last. Don Cheadle’s 2015 biopic Miles Ahead was more salacious; Murray Lerner’s 2004 Miles Electric: A Different Kind of Blue went deeper into the music. But for a primer on who Miles was, what he did and why he matters, Stanley Nelson’s documentary will be hard to beat.” — Nick Bollinger

“To me singing is not an act of pride, but rather an attempt to reach those heavens where all is perfect harmony.”

— Maria Callas
Marianne & Leonard: Words of Love

Nick Broomfield’s evocative memoir traces the enduring relationship between Leonard Cohen and Marianne Ihlen, the inspiration behind such seminal songs in the folk singer's oeuvre as ‘So Long, Marianne’. Traversing time, from the early 1960s when the pair first met on Hydra, a sun-and drug-drenched Greek island that attracted a coterie of expat artists, until their deaths three months apart in 2016, this documentary is rich with archival material and insider knowledge. Broomfield knew and was one of Ihlen’s lovers back in the day, and he charts “a love story that had fifty chapters without being together.” Essential viewing, whether you’re a Cohen fan or not.

“...There’s a lot of great Cohen footage, much of it taken from the invaluable 1974 tour diary Bird on a Wire, and you get his journey from early scribblings to late-tour comeback. What makes this film unmissable...is the fact that we get Marianne’s story more or less in full as well. It’s a fleshing out of someone who was more than just a muse, more than just an object of affection for a famous man (and an infamous bastard)...

“We’ve heard the now-famous letter that the musician wrote to her as she lay on her deathbed, of how he was ‘right behind her’ in terms of time running out. But to see that letter being read to her, and the run of emotions across her face as she processes her own ‘so long,’ is to feel that the narrative has been given back to her. Marianne is no longer just ‘Leonard’s muse.’ She’s a woman who’s lived and loved and lost completely apart from the songs.” — David Fear, Rolling Stone

Yuli

This adventurous depiction of the life and success of ballet superstar Carlos Acosta glides between childhood re-enactments and scenes of Acosta directing fellow dancers in artistically interpreted moments from his life. Director Icíar Bollaín mixes crowd-pleasing biopic conventions with a range of clever filmmaking techniques, affording the real Acosta the stage to convey his own history, expressed indelibly through the language of movement.

“This energetic, emotionally reflective movie follows the rise of the Cuban dancer Carlos Acosta from scrappy juvenile tearaway to ballet superstar... Acosta even makes an appearance, playing himself now, in Cuba to put on a show about his life – a clever move by [screenwriter Paul] Laverty to include some electrifying performances... In a reverse of the Billy Elliot story, it’s his dad Pedro (Santiago Alfonso), who drags Carlos kicking and screaming to Havana’s state ballet school to get him off the streets – and gives him the nickname Yuli, a legendary warrior. The teachers instantly recognise this cocky kid’s natural talent. But Carlos is not convinced – he’d rather be playing football than flouncing about in tights...

Ballet is his ticket out of poverty, but his loneliness at being separated from his family is agonising, even as he notches up accolades... What’s perhaps surprising given the insider involvement from Acosta is the film’s insight and emotional generosity... This isn’t one of those biopics that rearranges a life to hide the ugly awkward bits.” — Cath Clarke, The Guardian

“...A consistently colorful hybrid: stirring when it leans into sentimental traditionalism, actively ravishing when it lets Acosta’s physical artistry take over.” — Guy Lodge, Variety
Although it’s highly probable that M.C. Escher, the visionary graphic artist, needs no introduction, this enlightening portrait is sure to reward enthusiasts and those less familiar with his oeuvre. Escher’s artistic universe is explored as if we’re seeing it through his own eyes – he ‘narrates’ the film (voiced by Stephen Fry) via excerpts from his many diaries, letters and notes – and across a cornucopia of his works, many of which have never been shown before.

While Escher recounts his life and his constant search to turn his thoughts into visual form and to create the immaculate woodcut prints he could see in his mind’s eye, his works float on the screen, animation enhancing their innate movement. His life’s journey also takes us to the places, such as Ravello and Rome, or the Alhambra in Granada, which particularly inspired him.

Contributions from two of Escher’s elderly sons, among other people, further enrich the profile of this complex and driven man, at times bemused by the vast appreciation his visions on paper engendered and dismayed by the placemats or garish, psychedelic posters they were turned into without his consent, little imagining the enduring influence of his imaginings. — SR

**Celebration: Yves Saint Laurent**

*Célébration*

Shot over two years between 1998 and 2001, just before Yves Saint Laurent retired from the world of fashion, this poignant, intimate film, shaped from a mere 18 hours of footage, captures the great couturier in his twilight, creating his last collection. The subsequent portrait of a physically diminished and jittery figure whose reign was coming to an end dismayed Pierre Bergé, Yves Saint Laurent’s partner in business and, for a period, in life. Bergé initially prevented the film’s release, as the behind-the-scenes observation of the apparently adrift, chain-smoking designer – and of puppet master Bergé lurking in the background orchestrating affairs – was not the image that he wanted the world to see.

Although unmasking the erstwhile fashion icon and, thereby dismantling the myth Bergé strived to create and protect (and for which he jealously sought credit), the film isn’t a salacious exposé, but instead, a fascinating, almost anthropological account of a waning monarch and a label’s celebration of its storied status. — SR

“...a priceless addition to our understanding of how Yves Saint Laurent – the man, the myth, la marque – operated.” — Peter Debruge, Variety

**Escher: Journey into Infinity**

*Escher: Het oneindige zoeken*

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See also:

Andrei Rublev (p18)
MO TE IW! – Carving for the People (p24)
Peter Peryer: The Art of Seeing (p26)
Mrs Lowry & Son (p40)
Up the Mountain (p73)
Halston

In the year’s most spectacular fashion documentary, writer-director Frédéric Tcheng (Dior and I, Diana Vreeland: The Eye Has to Travel) applies his discriminating enthusiast’s eye to the rise and fall of American fashion legend Roy Halston Frowick. Halston, who as a milliner at Bergdorf Goodman gave Jackie Kennedy her signature pillbox hat, eschewed the countercultural look of the 1960s to establish a simpler, more dashing look that made New York the epicentre of women’s fashion into the 1980s.

His brand expansion into perfumes, then — arguably fatally — into a $1 billion licensing deal with J.C. Penney, was dizzying. Tcheng frames Halston’s fall from grace as both personal tragedy and as a tale of business malfeasance to be investigated. Brimming with clips, music and testimony from those close to the action, Halston doubles as irresistible evocation of the glam ethos he was instrumental in shaping, and a classic tale of creative brilliance harnessed to a standoff by corporate ambition. — BG

“It’s mildly astonishing that we’ve had to wait until now for a comprehensive assessment of the style revolution of Roy Halston Frowick — his stratospheric ascent to become a business empire and the first bona fide American celebrity designer, his rejection by the fashion establishment after a misjudged venture, his sad decline and his indelible legacy. Frédéric Tcheng delivers all that in the succinctly titled Halston, a roller coaster of fabulousness and folly.” — David Rooney, Hollywood Reporter
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Walking on Water

Christo and his wife/creative partner Jeanne-Claude have long stunned the world with their monumental artworks – wrapping the Reichstag in fabric, dotting giant umbrellas across California, festooning Central Park with gates. Now, with the passing of both Jeanne-Claude and his long-time documentarian Albert Mayles, Christo takes on his first major solo work, The Floating Piers, a giant orange fabric walkway across Italy’s Lake Iseo.

Working from 700 hours of footage shot by Christo’s team, Bulgarian director Andrey Paounov focuses on Christo’s relationship with his assistant/nephew/sparring partner Vladimir, and spirited shouting matches between the two provide many of the film’s laugh-out-loud moments (along with the 20th-century artist trying to come to terms with 21st-century technology and selfie culture). As with any Christo project, the monumental construction feat is only half the battle. While the film stays relentlessly present tense, the fatal accident during his Umbrellas installation will resonate in some viewers’ minds. Throughout, Christo remains feisty as ever, and while Paounov refuses to mine the Mafia’s deleterious legacy, she ceased her harrowing images documenting the Mafia at a time when its internecine warfare seeped out into civil society and left corpses in Sicily’s streets. Taken over several decades starting from the mid-1970s, and published in L’Oro, a Palermo newspaper where Battaglia was employed (the first female photographer to work for an Italian daily), these photos established her as a fearless figure and a danger. Death threats and intimidation ensued.

Director: Andrey M. Paounov
USA/Italy 2018 | 100 mins
Producer: Izabella Terekhova, Valeria Gampereto
Editor: Anastas Petkov, Andrey M. Paounov
Music: Danny Beis, Sauber Jamiurs
With: Christo, Vladimir Yavachev, Wolfgang Volz
Festivals: Locarno, Toronto 2018
In English and Italian, with English subtitles

The Miracle of The Little Prince
Het Wonder van Le Petit Prince

The Little Prince is the third most widely translated book in the world, with versions in 300 languages. Travelling from the Moroccan desert to Tibet, and the snow-laden region at the border between Norway and Finland to El Salvador, this film focuses on several people whose encounter with the tale had a profound effect. Their translations of it enabled them to rediscover their native, often endangered languages. Lahbib Fouad’s mother tongue was Tamazight, Morocco’s second language, but one barely written or read; as a child he was forced to speak Arabic, “a foreign language.” Sami-speaking Kerttu Vuolab was made to speak Finnish; the experience made her feel “like someone had cut my throat.” Tashi Kyi and Noyontsang Lamokyab, Tibetan exiles living in Paris, are connected to their homeland through their translation into written Tibetan. And in El Salvador, Jorge Lemus labours to produce a version in Nahaut – an indigenous Aztec language now spoken by only about 300 people. Nahaut-speakers used to be threatened with death. The film eloquently argues that “if we fail to protect… languages we directly damage the diversity of the world.” — SR

Director/Photography: Marjoleine Boonstra
The Netherlands/Norway 2018 | 89 mins
Producer: Piet van Huijstee
Screenplay: Marjoleine Boonstra, Lies Janssen, Piet van Huijstee
Festivals: Amsterdam Documentary 2018; Hot Docs 2019
In English, Sami, Tibetan, Tamazight and Nawat, with English subtitles

The Miracle of The Little Prince
Het Wonder van Le Petit Prince

Charismatic Letizia Battaglia, an award-winning Sicilian photographer and photojournalist, may be best known for her harrowing images documenting the Mafia at a time when its internecine warfare seeped out into civil society and left corpses in Sicily’s streets. Taken over several decades starting from the mid-1970s, and published in L’Oro, a Palermo newspaper where Battaglia was employed (the first female photographer to work for an Italian daily), these photos established her as a fearless figure and a danger. Death threats and intimidation ensued.

While still preoccupied with the Mafia’s deleterious legacy, she ceased shooting it some time ago – the title of Kim Longinotto’s biographical documentary is slightly misleading in that regard – but continues to bear witness in other ways. Her staunchly independent trajectory has involved, among other things, activism, a stint in politics, and a special concern for the status of women. Now in her 80s, she is as unconventional and headstrong as ever. Frank and passionate about work, social issues and her lovers, if somewhat evasive about certain aspects of her life, she is a compelling subject. — SR

Director: Kim Longinotto
Ireland/USA 2019 | 94 mins
Producer: Niamh Fagan
Editor: Olle Huddleston
Music: Ray Harman
With: Letizia Battaglia, Maria Chiara Di Trapani
Festivals: Sundance, Berlin, Hot Docs 2019
In Italian and English, with English subtitles
Colour and B&W W M nudity & content that may disturb

Shooting the Mafia

[Christo] does battle with technology, bureaucracy, corruption and the elements, resulting in a... documentary that delights.” — Jay Weissberg, Variety

Director: Andrey M. Paounov
USA/Italy 2018 | 100 mins
Producer: Izabella Terekhova, Valeria Gampereto
Editor: Anastas Petkov, Andrey M. Paounov
Music: Danny Beis, Sauber Jamiurs
With: Christo, Vladimir Yavachev, Wolfgang Volz
Festivals: Locarno, Toronto 2018
In English and Italian, with English subtitles

The Miracle of The Little Prince
Het Wonder van Le Petit Prince
The Hole in the Ground

As the foundation for some of the great modern film classics, including recent standouts The Babadook and Hereditary, the horrors of parenting never cease to fascinate. In director Lee Cronin’s creepy take on the subject, a recently separated mum and her inquisitive boy start a new life in the Irish countryside. But while mum Sarah has escaped an abusive past, she looks to have moved straight into a new set of problems. There’s an unnerving encounter with the town kook who thinks Sarah’s boy Chris is not who he seems. There’s also a massive sinkhole, hidden inside a circle of pines, which from above looks like a portal straight to hell. And then there’s her son Chris, who misses his dad, and one night wanders off into the forest without a word.

As each day passes, Sarah’s grip on reality begins to slip. Is her dark past catching up with her? And is Chris really her son? Heavy with dread and loaded with smart old-school theatrics, The Hole in the Ground never resorts to cheap scares. This is a genuinely terrifying film, especially for parents, who after watching it shouldn’t be surprised if they find themselves nervously checking on their offspring after dark. — AT

Knife+Heart

Un couteau dans le coeur

1979. Giallo. Dildo Daggers. Cruising. Neon. Leather. Slasher. Voyeurism. Vanessa Paradis. Dark. Humour. If these words don’t compel you to dive headfirst into Yann Gonzalez’s mesmerising French psychodrama, then this festival has plenty of safer options. It’s a fool in love who would attempt, Anne decides to mount a project so enticing that Lois has no option other than to swallow her pride and return.

Knife+Heart exhibits a refreshingly playful and affectionate approach towards all its characters, no matter how slimy they come across. Meanwhile, as production on Anne’s magnum opus nears its climax, the performers start getting killed off, one by one. “Yesterday, we came. Tomorrow, we die,” espouses one prospective murder victim. Truer words were never spoken. — AT

Incredible Strange

Films selected to keep you wide awake and save NZIFF from respectability by Ant Timpson, founder of the legendary Incredibly Strange Film Festival – and this year, first-time director with Come to Daddy (p13).
Deerskin
Le daim

France’s enigmatic Quentin Dupieux, whose breakout hit Rubber was about a homicidal car tyre, makes films unlike anyone else in the world. Deerskin, channelling cinema’s rich history of obsessive lunatics, is no exception.

French megastar Jean Dujardin plays Georges, a handsome greying man who purchases a long-fringed deerskin jacket – and quickly becomes obsessed with the ‘killer style’ it projects. Not your run-of-the-mill existential midlife crisis flick, all bets are off when Georges decides all other jackets must be destroyed – and his intimate conversations with the deerskin only fuel his rage and paranoia.

It gets weirder: Georges uses a camera to film himself, transforming his obsession into a meta-take on auteur theory. And when he meets Denise (Adèle Haenel), whose hobby is re-editing the likes of Pulp Fiction, he convinces her to help him produce his magnum opus.

Dupieux is a director with a laser-focused vision and an ungodly commitment to the conceit, no matter how batshit cuckoo it may be. Crafting a first-person hallucinatory vortex of madness and masculinity with the skill of a surgeon, his latest, at a blistering 76 minutes, is one hell of a ride. — AT

“Dupieux pulls off an unlikely but deftly oddball comedy about a man over the edge… [He] gives Dujardin full licence to display his comic verve… [and] Haenel… goes toe to toe with Dujardin in the comedy stakes… There is… pure joy to be found in the fumbling repartee between the leads, in the film’s absurd visual lexicon and use of props, and in the sheer lunacy of its vision.” — Caspar Salmon, Sight & Sound

“Prepare to be fooled, thrilled and surprised with a new classic… An eccentric, wild and gripping goose chase of a film, all the jester’s at the center of [The Amazing Johnathan Documentary] are fascinating… This unbelievable film and its rumination of trust and a rumination on the nature of non-fiction filmmaking, is nothing short of amazing.” — Jordan Ruimy, The Playlist

The Amazing Johnathan Documentary

“It’s a mystery wrapped in a riddle inside an enigma.” The famous line from JFK is the perfect way to describe the meta-hijinks that unfold in this unbelievably strange documentary.

John Szeles is a comic magician who rose through the ranks to book a headline spot in Vegas. You’ll know his act if you’ve watched a lot of comedy shows – he’s the prop guy whose lowbrow routines (involving spikes through the tongue or eating doves) are delivered with infectious energy.

With what little gas he has left in the tank, Szeles decides to stage the greatest comeback tour of all time. But the man who survived decades of extreme living has a bombshell to drop. Things quickly turn surreal for the filmmaker as The Amazing Johnathan, the performer, and The Amazing Johnathan Documentary spin out of control. When reality starts to blur, we’re left to wonder what final trick he has in store for us. — AT

“Laugh-out-loud funny in a way that’s unexpected for a documentary about a deceitful, dying meth-addict magician on his final fumbling tour.” — Fionnuala Halligan, Screendaily

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“Prepare to be fooled, thrilled and surprised with a new classic… An eccentric, wild and gripping goose chase of a film, all the jester’s at the center of [The Amazing Johnathan Documentary] are fascinating… This unbelievable film and its rumination of trust and a rumination on the nature of non-fiction filmmaking, is nothing short of amazing.” — Jordan Ruimy, The Playlist
You Don’t Nomi

You’re either Team Showgirls, or you’re not. In the brilliantly titled You Don’t Nomi, a documentary about one of the most ridiculed films of all time, director Jeffrey McHale investigates a true “masterpiece of shit” from every conceivable angle.

Showgirls, the tale of Nomi, a sassy small-town gal who goes to Vegas to become a star, was a pure product of the 90s. It was an era of peak-machismo, which saw Paul Verhoeven and writer Joe Eszterhas on a hot streak after the success of Basic Instinct. When Showgirls tanked, the men got off with a mild drubbing, while the film’s star, Elizabeth Berkley, took the full brunt of its commercial and critical failure.

Offering a fresh perspective on Berkley’s performance and the movie’s legacy, McHale mashes together clips from Verhoeven’s entire oeuvre like a mad celluloid alchemist. Leaving no thong unturned, he not only argues for Showgirls’ inclusion alongside camp classic hall of famers Valley of the Dolls and Mommie Dearest, but that it rightfully belongs on top of that prestigious list. — AT

“It’s hard to overstate what a big deal Showgirls was when it hit movie theaters in 1995. It was the first NC-17 movie in wide release. And it would also be the first big-screen splash from a Saved by the Bell cast member... Showgirls did become an instant classic. It was just for all the wrong reasons. McHale’s goal is twofold: to explore those reasons, and to wonder if we were mistaken all along. Showgirls is, we hear from various talking heads, a misunderstood effort with serious artistic value beyond its camp appeal.” — Elizabeth Weitzman, The Wrap

Koko-di Koko-da

Full of indelible imagery and haunting déjà vu, this pitch-black fable depicting grief as a psychological nightmare follows a bereaved couple, three years after suffering an unimaginable loss. Attempting to repair their strained marriage on a camping trip, Elin (Ylva Gallon) and Tobias (Leif Edlund) instead find themselves at the mercy of a trio of dark fairytale characters: a menacing goliath; a sinister woman with a vicious dog on a leash; and the ringleader, a homicidal dandy resplendent in a bowler hat. As Elin and Tobias are tormented over and over again in a forest they can’t escape from, director Johannes Nyholm stylishly introduces moments of animation and puppetry – including hypnotic cutaways of paper-marionette rabbits — that strikingly parallel the couple’s life. The couple’s ordeal is emotionally wrenching but also strangely poetic, and only by healing their relationship can they exorcise their trauma – and the demons baying for blood. Koko-di Koko-da is humorous and nihilistic, beguiling and repulsive in equal measure – and just like the titular nursery rhyme heard on loop throughout the film, never forgotten. — AT

“You Don’t Nomi reminds us that it’s okay to like things with rough edges... and, more than anything, it’s okay to deeply love something that most other people loathe.” — Chuck Foster, Film Threat
Vivarium

A gripping dystopian nightmare to surpass the very best Twilight Zone and Black Mirror episodes, Vivarium centres on Gemma (Imogen Poots) and Tom (Jesse Eisenberg), a young couple who dream of purchasing a first home. After meeting Martin, a rather odd real estate agent, they agree to visit a surreal new housing development called “Yonder”. With rows and rows of identical houses appearing to stretch on forever, it seems as vague and interminable as the name suggests.

This ultimate version of suburbia takes a sinister turn when Gemma and Tom realise no matter how hard they try to leave Yonder, they keep returning to the same place. Soon, they discover they have no way of communicating with the outside world. All the other homes appear to be empty. Forced to act like real-life Sims as their dream home becomes more prison-like with each passing day, they eventually welcome someone – or something – else into their increasingly desperate situation.

Lorcan Finnegan’s debut feature, Without Name, was an eye-catching offbeat character drama to something much, much darker. — AT

“Vivarium impresses with its clarity of vision and originality.” — Bradley Warren, The Playlist

Violence Voyager

This curiously made tale of youthful wanderings wholeheartedly dives the depths of the weird and wonderfully deranged. Don’t let its cardboard construction Violence Voyager delivers a discomforting gore-factor to match Mike Takashi at his grisly best. You’ve been warned.

“Following in the footsteps of 2013’s The Burning Buddha Man, the artist Ujicha once again incorporates his ‘gekionimation’ style of 2D animation, employing cardboard dioramas reminiscent of a pre-digital world to deliver a wildly imaginative childhood adventure... but one told through a grotesque lens. American student Bobby (Yuki Aoi) and local chum Akkun (Takahashi Shigeo) already exist in an uncanny world... Yet things grow stranger still after the boys venture into the mountains and stumble upon a makeshift theme park known as Violence Voyager. It seems like a low-budget scam at first but soon reveals a rabbit hole of biomechanical body-horror concealing a tragic tale – a past whose present has mutated beyond repair. Rifle with nads to B-horror and Kaiju fare, Violence Voyager is a brutally inventive nightmare born of a singular, disturbing vision.” — Siddhant Adlakha, Village Voice

Mope

A mope is a wannabe male pornstar who exists on the fringes of the adult industry. A mope doesn’t have the X factor to be successful, let alone the Y factor most of the time either.

Why would anyone want the life of a mope? In this sordid drama, based on a you-won’t-believe-it’s-all-true story, we are treated to a perverse peek behind the stained curtains, where a chance meeting between two delusional dreamers, Steve Driver and Tom Dong (real names Stephen Clancy and Herbert Wong), takes place. To say it goes horribly wrong for this less than dynamic duo would be like saying JFK had a bad headache.

The fungi at the bottom of the talent pool, Driver and Dong will do anything to claw their way up – and that includes auditioning for a kicked-in-the-testicles fetish production. When Driver’s erratic behaviour escalates, his relationship with Dong begins to slide, as does the film’s tone from sketchy offbeat character drama to something much, much darker.

Mope is sleazy and explicit, but that includes auditioning for a kicked-in-the-testicles fetish production. When Driver’s erratic behaviour escalates, his relationship with Dong begins to slide, as does the film’s tone from sketchy offbeat character drama to something much, much darker.

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“Mope's title character is sleazy and explicit, but that includes auditioning for a kicked-in-the-testicles fetish production. When Driver’s erratic behaviour escalates, his relationship with Dong begins to slide, as does the film’s tone from sketchy offbeat character drama to something much, much darker.” — Bradley Warren, The Playlist

Another World

This malevolent horror satire that suggests those struggling with millennial anxieties should be careful what they wish for.” — Tom Bond, One Room
Welcome to Animation NOW!, Auckland’s annual international festival of animated shorts from around the world. This programme is curated by Malcolm Turner, animation programmer at NZIFF since 1988; and director of the Melbourne International Animation Festival.

See also:

*Ruben Brandt, Collector* (p56)
*Children of the Sea* (p58)
*Modest Heroes* (p58)
*Dillit in Paris* (p59)
*Chris the Swiss* (p64)
*Violence Voyager* (p87).

**Animation NOW!**

**Dark Hearts**

Imagination is an impossible beast to control. As an independent human life force, it is both a blessing and a curse – and that ratio is different for every single one of us. Reining it in when it goes rogue can be akin to being dragged out into the darkness on the end of a long rope pulled by a wild horse.

And yet some of these darkest notions can be some of the most compelling stories we create. Sometimes, they tell a truth we refuse to speak or share. In *Coyote*, complicated – and decidedly human – emotions are felt as a savage animal contemplates revenge after its pups are attacked by wolves. And in the acclaimed *Egg*, the animator’s own struggle with anorexia is boldly and memorably explored.

*Dark Hearts* clusters together these and other catalogues of uncertain hallucinations, unspoken fears and deconstructed dreams, showing the power of animation to mine the very edges of imagination. Visit nziff.co.nz for full programme details.

**Animation NOW!**

**Handmade**

Animators, like all artists, use the tools that fit them best. And it is often the opportunity to use these tools in a particular way that draws an artist to animation in the first place. Some are simply compelled to paint, sculpt clay or move puppets, and that is exactly what they do when the time comes to animate.

Grey areas abound within this zone, however. Somebody labouring away to create hundreds of paintings with brush and oils probably thinks of the resulting film as handmade, in the same way that someone else diligently drawing onto a tablet with a digital pencil does not.

With the exception of *Animation General*, a hilarious satire of 3D animation, all of the films in our annual Handmade showcase are very handmade indeed. The back-breaking workload completing *Muedra* that Cesar Diaz Melendez must have endured, the prolonged concentration that Alexandre Roy must have focused on his pin-screen to complete *Jim Zipper*, or the months of blood, sweat and tears that Claire Campbell must have devoted to make *Winter’s Blight*, all amply demonstrate the handmade aesthetic that is part and parcel of the world of animation. Visit nziff.co.nz for full programme details.
Animation NOW! International Showcase

The animation-verse continues to thrive, folks. Great work pours forth from some of the most creative minds on the planet. And the very first step to creating a superb piece of animation is an act of the imagination, because in animation if you can imagine it, you can show it.

This year we evaluated almost 4,000 submissions for the Animation NOW! line-up. Themes emerge, styles begin to coalesce and sub-genres gradually reveal themselves. We try to massage it all into individual programmes that offer threads of commonality to help you navigate this colourful forest of plenty.

And when all of that is said and done, there is always a cluster of wonderful sparkling gems that defy every attempt at categorisation. Blessed with some of the finest animation we’ve seen in some time – Fest, the latest eye-popper from ‘glitch’ animation master Nikita Diakur, Peter Zhauoy Zhou’s experimental motion capture film Last Dance, which reimagines China’s traditional Peking Opera artform, and the gorgeous colour-pencil drawn Per tutta la vita, to name just three – our annual International Showcase is where we happily corral the very best of them. Visit nziff.co.nz for full programme details.

TRUMPET TRUMPETTE

Animation NOW! Rosto

In 2019 the animation world lost one of its most inspired, uncompromising and innovative exponents. Dutch artist, musician and animator Rosto drew collaborators of the likes of Tom Waits and Terry Gilliam into his web. He used a potent mixture of raw imagination and hi-tech animation technologies to bring the world of his dreams to the big screen.

Everything’s Different, Nothing Has Changed is the entrée to the immersive savannah that Rosto traversed. It offers glimpses of his work as the creator of one of the first online graphic novels, Mind My Gap, and the vital energy his projects took from – and gave to – his experimental rock band Thee Wreckers. Rosto’s subsequent tetralogy of films unleashes his power as a punk cartographer of the immersive world he simply called ‘Dream City’. No Place Like Home traces the first steps into this realm; Lonely Bones goes deeper, giving us a more detailed introduction to its denizens; and Splintertime reaches in further to give us characters who have haunted and inhabited Rosto’s work throughout his life. It all comes together with Reruns (also screening as part of Invert – Places), which explores the twilight of the filmmaker’s vivid imagination. — MT

LONELY BONES

Animation NOW! Invert – Characters

The power of animation is at its peak when deployed in the name of bizarre characters and uncommon souls. Animation can physicalise inner lives in a way that mere words or story arcs have no hope of emulating. To take what is inside a character’s mind and mould it into form, colour and motion brings a unique dimension to whatever a film has got to say.

This programme begins with Reruns, the last film made by Rosto, one of the true masters of the medium who passed away earlier this year after a brief battle with cancer. His passing deprives the world of a true animation maestro. Rosto had a feature in development and we can only wonder what would have been.

LONG MEG AND HER DAUGHTERS

The fourth in a quartet of films which traverse the immersive, mental cartography of a world that formed in Rosto’s dreams over a period of years, Reruns was the original spark for Invert – Characters. Other highlights include Herman Brown Is Feeling Down, a vivid and immersive study of character’s anxiety, animated using ink on film; the very strange Turbine, a showcase of intricate line-work and surreal imagery; and Roundabout, a darkly comic exploration of the birth-death cycle. Visit nziff.co.nz for full programme details.

C AC Sun 11 Aug, 4.00 pm

Animation NOW! Invert – Places

When nothing seems real, everything seems possible. One of animation’s greatest party tricks is the licence it gives artists to invert every rule of perception. In this, animation rapidly leaves behind the gravity-bound confines of the stage and even the more flexible realities of live action cinema.

It takes a special kind of eye to look at something and turn it inside out in a way that seamlessly transports the audience – into an engaging place.

This programme is a veritable cornucopia of the most inspired and inventive of these animated worlds. Infinity Calling, a hyper-stylised chamber piece with puppets, represents stop-motion animation at its most painstaking and otherworldly. Fluctuating between the underwater and the above, boundaries become slippery in the trippt and tactile Spermaceti. And in the wonderfully messy Pura Vida, bright and chaotic animation captures the giddy sensations of an out-of-control vacation.

These are places that could only be dreamed and depicted within the realm of animation. Everything seems possible when nothing seems real. Visit nziff.co.nz for full programme details.

DNA QUALIA

C AC Sun 11 Aug, 6.00 pm
Meet the Filmmakers

As we go to print, the following international guests have confirmed their attendance at NZIFF in Auckland. These filmmakers will introduce their films and answer questions following the screening of the sessions indicated.

2040

Damon Gameau is a familiar face to New Zealand audiences; he was a festival guest when his debut feature, That Sugar Film, screened here in 2015 as part of NZIFF’s Autumn Events. The film went on to win Best Documentary at the Australian AACTA Awards. Australian-born Gameau is also an actor, producer and presenter, with credits in feature films including The Tracker and Babbo (NZIFF09), and television series such as Underbelly, Secrets and Lies and Gallipoli. His new documentary, 2040 (p63), presents positive, practical solutions to the environmental concerns facing the global economy, with a particular view on providing younger generations with the tools and knowledge to survive and thrive by the year 2040.

Liza Mandelup is a New York filmmaker, currently based in Los Angeles, with a background in photography and short form commercial film work. Her early industry experience as a casting scout trained her eye for identifying talent for her photography and film projects. She has been a long-time collaborator with online platforms such as Vogue, Nowness; i-D and Dazed.

She recently won the US Documentary Special Jury Award for Emerging Filmmaker at Sundance for her debut film, Jawline (p69). Filmmaker Magazine featured her as one of ‘25 New Faces of Independent Film’. She is currently in production on her second feature.

2040

Vivarium

Sophie Hyde was a NZIFF guest in 2013 with her debut narrative feature, 52 Tuesdays. Shot on consecutive Tuesdays over one year, it won the directing award in the World Cinema Dramatic category at Sundance and the Crystal Bear at the Berlin International Film Festival. Her first episodic series, *F*!#ing Adelaide, also screened at the Berlinale before being broadcast on Australia’s ABC1. She has also been commissioned to make screen-based work for the National Portrait Gallery, Carriageworks and the Art Gallery of South Australia. As a producer, she has worked with fellow festival guest Maya Newell on *In My Blood It Runs*. Animals (p45), shot in Dublin and starring Holliday Grainger and Alia Shawkat, premiered at Sundance earlier this year.

Judy & Punch

Mirrah Foulkes is an Australian actor, writer and director. Prior to her feature film directional debut, she made three award-winning short films; the latest, Texpass, received its international premiere at the Toronto International Film Festival, and won the Enrin Rado Memorial Award for Best Australian Short Film at the Melbourne International Film Festival. Foulkes’ acting credits include *Top of the Lake, Animal Kingdom, Sleeping Beauty, The Crown and The Turning*. Judy & Punch (p52) sees Foulkes reinterpet the story of the famous 16th century puppet show into a fierce, darkly comic and epic female-driven story of revenge. Foulkes is currently developing her next feature film, Runaway, based on an Alice Munro short story, as well as Toast, an eight-part television drama with Carver films and Screen Australia.

In My Blood It Runs

Maya Newell is an Australian filmmaker with a focus on social impact documentary. Premiering at Hot Docs 2019, her latest feature, *In My Blood It Runs* (p88), was selected for Good Pitch Australia 2016 and the Sundance Institute Documentary Fund. Previously, her short film *Two* was screened at AFI Docs and Slamdance Film Festival, and won her best emerging talent at the Australian International Documentary Conference. She also directed Growing Up Gayby for the ABC in 2013, which evolved into her first feature documentary, Gayby Baby (2015). The film broke cinema-on-demand records in Australia and was nominated for an AACTA award. Newell is currently working on a range of documentary projects.

The Gift: The Journey of Johnny Cash

Thom Zimny has also edited episodes of David Simon’s acclaimed HBO series, *The Wire*, and helmed music videos for Bob Dylan, *The Low Anthem* and many others. The *Gift: The Journey of Johnny Cash* (p77), which premiered at this year’s SKSW Film Festival, was made in collaboration with the Cash Estate.

Meet the Filmmakers

Shots with Features

As we go to print the following shorts have been scheduled to precede features.

The Long Pursuit

New Zealand 2019 | Director: Sam Small | 12 mins

This short documentary explores the essence of Whāingaroa (Raglan), telling the story of a community with shared values of environmentalism and kaitiakitanga. Screening with *Billy and The Kids* (p22).

Take

Australia 2019 | Director: Victoria Hunt | Producer/Editor: Morgan Nuth 9 mins

Australian born Māori dancer and performance artist Victoria Hunt weaves together dance and archival materials to retell the story of her ancestral meeting house Hinemih i o te Ao Tawhito. Take unfolds as a story of origin, traumatic events and colonial violence. Screening with *Song Without a Name* (p55).

2040

A CIVIC Sat 27 Jul, 1.15 pm

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Can you tell your Kael from your kaiju?

Be careful not to completely overwhelm your filmic faculties this festival – Flicks.co.nz and Letterboxd (in association with NZIFF 2019) are bringing another test of your movie mettle with Film Quiz 2019.

It's a time to temporarily set aside your camaraderie with fellow cinephiles as prizes, bragging rights (and even a trophy) will be up for grabs. This, the third annual quiz, will have questions on everything from popcorn pics to festival faves.

Join us at The Civic Wintergarden on Saturday 3 August at 2pm.

As each year hits capacity early, register your team (of up to 6) right away at quizshow.fun.

And remember, this is no drawn-out pub quiz – the runtime will be no more than two hours, so you can get to your next NZIFF screening on time.

Beanpole

Dylda

Director: Kantemir Balagov
Russia 2019 | 134 mins.

Producers: Alexander Rodnyansky, Sergey Melkumov
Screenplay: Kantemir Balagov, Alexander Terekhov
Photography: Ksenia Sereda
Editor: Igor Litoninskiy
Music: Evgeni Galperine
With: Viktoria Miroshnichenko, Vasilisa Perelygina, Timofey Gladkov, Andrey Bykov, Igor Shirokov, Konstantin Bakirev, Ksenia Kutepova, Olga Dragunova

Festivals: Cannes (Un Certain Regard) 2019
Best Director (Un Certain Regard), Cannes Film Festival 2019
In Russian with English subtitles
Censors rating tbc

Set in Leningrad, 1945, Beanpole explores the devastating aftermath of war – and of one of the worst sieges in history – through the emotionally shattering portrayal of two women as they struggle to adjust to civilian life in the ravaged city. Drawn from Svetlana Alexievich’s remarkable The Unwomanly Face of War chronicling the memories of Russian women who fought in WWII, this accomplished film is informed by an authenticity of lived experience, framed within a heightened mastery of cinematic craft.

Iya, the ‘beanpole’ of the title, is a nurse at a hospital for patients suffering from wartime injuries. She is joined here by Masha, with whom she has an intense emotional bond, and whose young son she has been looking after while Masha was serving in the Red Army. Circumstances will have traumatic repercussions on their relationship and irredeemably shape their future…

“While Beanpole’s subject matter is lacerating… there’s a deep and inviting poetry to [Kantemir Balagov’s] mise-en-scène throughout, and his storytelling is unimpeachable for its reserve and delicacy. That poetry is to be found in the film’s extraordinarily tactile pictures… [and] in Balagov’s compositions too, which reframe our world in surprising, heartstopping ways… That Beanpole excels in so many discrete areas – we haven’t even spoken of its resourceful set design, or of Balagov’s assured direction of actors – is testament to the rigour and imagination of this gifted young director, whose psychological acuity and formal control over his sprawling story mark him as a valuable artist.”
— Caspar Salmon, Sight & Sound

“[Balagov’s] ambitions… and his potential as [a]… celebrated filmmaker [are] entirely on display… The bold and exacting Beanpole sometimes feels damn-near radical.”
— Jason Gorber, Slash
AUCKLAND

Without Whom

ESPOZNA Ciearelli; Mohi Garbars; Andi Hocha; Gorjan Markovic; Lerry Martin; Taro Williams and staff.

At ASB Waterfront Theatre: Gary Raker; Josh Bond; Anna Cameron; Johnny Chen; Geoffrey Ching; Ralph Corke; Hereuhiwai Easton; Brad Fisher; Natasha Gordon; Melissa Handley; Andrew Mahlo; Ioni Nelson; Tracey Rowe; Campbell Stillard; floor managers, projectionists and staff.

At The Civic, Auckland Live: Iamal Batsha; David Baawye; Nicola Blackman; Chris Brooks; Shona Carban; Glen Crichton; Alexandra Dawson; Lara Davis; Richard Freeman; Angelia Goudie; Kerry French; Bernadette Hain; Robbie Macase; Karyn Metcaif; Amanda Povran; Sixiah-Ashleigh Wong; Frances Van Kuji; management, front of house and back of house staff.

Event Cinemas Queen Street: Bruce Blackley; Steve Kim; Bill McDermand and staff.

Event Cinemas Westgate: Pawel Chalasiu; duty managers and staff.

Hollywood Avondale: Hugh Sunders; Matt Timpton

Kiaito Cinema: Kathryn Bernstein; Kern Gedge; Catherine Gedge; Adam Wintert; duty managers and staff.

Ticketmaster: Sarah Gandy; Justin Pule; Lincoln Putman; Kelsey Sutton; Tamati Thomas and all the ticketing team.

WELLINGTON

Desay Armstrong; Ashleigh Must; Australian High Commission; Bees Aranaha; Awa Films; Steve Bell; Rachel Barroso; Catherine Barrow; Simon Bowden; Penelope England; Brown Bread; Catherine Henderson; Gareth Stepper; Buddle Findlay; Gus Sharp; Capital Creative Arts Trust; Kayla Caruthers; Sarah Cathedral; Jackie Couley; Cath Jarmy; Jamie Chung; David Parnett; Create New Zealand; Mark Cubey; Daniel Holwerda; Dean Mantell; DHI; Martin Durant; Jamiee Poepo; Electric Shoeplate Productions; Caroline Topps; Embassy of the United States of America; Judah Finnegan; Ness Simmons; Fired Up Films; Marie France; Christian Kahanet; Ulrike Rosenfeld; Goethe-Institut; Bill Gooden; Elspeth Grant; Robin Greenberg; Frida Harper; Chris Kirk; Anna Lee; Blair Coile; Simon Werry; Limelight Distribution; Aroh McCaied; Malcolm McDowin; Rebecca McMillian; Sarah McMillan; David Mullers; Metro Magazine; Guy Townley; New Zealand Couriers; Tracey Brown; Dale Corlet; Dominic Fromont; Mereen Huon; Kate Larkindale; Molly Littophae; Jasmin McClewney; Chris Payne; Aroha Quartet; Dave Rose; Fiona Toic; Rhian Tippett; The Tudor Consort; Inez Underwood.

Composer: Tim Prebble

Performers: Aroha Quartet, The Tudor Consort

Orchestrator & Conductor: Ewan Clark

Sydney Film Festival; Matt Soulsio, Transmission Films; Iason Behan, Naomi Black, Universal Pictures

USA

Lucille Bar, New York; Amelia Rachel Hikaku a Bonifrey, Kailua, Hawai‘i; Kim Hendrickson, Fumiko Takagai, Criterion Collection, New York; Melinda Creighton, Lori Wright, Deluxe Technicolor Digital Cinema, Wilmington, Ohio; Ariana Garinkel, Berkeley, California; Kelly Hayes, Los Angeles; Brian Bellocq, Janus Films; New York; Adrienne Gerard, Old Farm Road Films; New York; Gemma Cubero del Barrio, Tusal Films, Los Angeles; Ryan Suffen, The Kennedy/Marshall Company, Los Angeles; Strath Hamilton, Emma Weiner/Bechervaise, Chiswick, Culver City, California; Emily Glazer; Erica Hill, Zipporah Films, Cambridge, MA.

EXCLUSIVE IN EUROPE

Lisa Bormach, St. Petersburg, Russia; Lisa Sherrard, Closser Productions, Adelaide, Australia; Aaron McKeith, DOXIA Documentary Film Festival, Vancouver, Canada; Laura Citarella, El Pumpho Cine, Buenos Aires, Argentina; Ingrid Pokrop, El Pumpho Cine, Buenos Aires, Argentina; John Nadas, Joy Rokemp, Films Transit, Montreal, Qatar; Pearl Chan, Good Move Media, Hong Kong; Estére Hovegen, Good Move Media, Montreal, Canada; Bums Lee, Daeyang Gun, Pictures, South Korea; Kumi Furukawa, Kenta Minamoto, Nikkatsu, Tokyo, Japan; Hiko Kuzui, Geoffrey Weiler, Studio Parsio, Tokyo, Japan; Mikey Jones, Hannah Marknann, WG Film, Malmö, Sweden.

EXCLUSIVE IN THE WORLD

Sebastian Cheneau, Certamont Films, Dubai; Tan Yan, China Film Archive, Beijing; Leeya Mirr; Philippo Kowarsky, Cinephil, Tel Aviv; Kwon Yura, Toronto; John Yejn, Kim Hawon, Finecut, Seoul, Fernando Diaz, Machaca Films, Buenos Aires; Nina-Augusta Ramos, Noa Films, Brasil; Xu Jing, Xing. Rejoice.

Our thanks to all who have advertised in this brochure.

NZFF ANIMATION SCORE

Composer: Tim Prebble

Orchestrator & Conductor: Ewan Clark

Performers: Anisha Quartet, The Tudor Consort

Mixed at: Park Road Post Production

Special thanks to: Catherine Fitzgerald, Tui Tamaene, Ian Powell

AUCKLAND
<table>
<thead>
<tr>
<th>Country</th>
<th>Film Title</th>
<th>Year</th>
</tr>
</thead>
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<tr>
<td>Afghanistan</td>
<td>The Orphanage</td>
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</tr>
<tr>
<td>Argentina</td>
<td>La Flor</td>
<td>29</td>
</tr>
<tr>
<td></td>
<td>Floriañopolis Dream</td>
<td>31</td>
</tr>
<tr>
<td>Australia</td>
<td>2040</td>
<td>63</td>
</tr>
<tr>
<td></td>
<td>Animals</td>
<td>45</td>
</tr>
<tr>
<td></td>
<td>Backtrack Boys</td>
<td>62</td>
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<td>Celeste</td>
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<tr>
<td></td>
<td>Danger Close</td>
<td>29</td>
</tr>
<tr>
<td></td>
<td>In My Blood It Runs</td>
<td>68</td>
</tr>
<tr>
<td></td>
<td>Judy &amp; Punch</td>
<td>52</td>
</tr>
<tr>
<td></td>
<td>Mystify: Michael Hutchence</td>
<td>78</td>
</tr>
<tr>
<td></td>
<td>The Nightingale</td>
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</tr>
<tr>
<td>Austria</td>
<td>Angelo</td>
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<td>Crystal Swan</td>
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<td>Bosnia and Herzegovina</td>
<td>Take Me Somewhere Nice</td>
<td>55</td>
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<td>Bacurau</td>
<td>13</td>
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<td>The Invisible Life of Euridice Guzmán</td>
<td>31</td>
</tr>
<tr>
<td>Canada</td>
<td>Genesis</td>
<td>31</td>
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<td>72</td>
</tr>
<tr>
<td>China</td>
<td>Leftover Women</td>
<td>70</td>
</tr>
<tr>
<td></td>
<td>Long Day’s Journey Into Night</td>
<td>32</td>
</tr>
<tr>
<td></td>
<td>One Child Nation</td>
<td>70</td>
</tr>
<tr>
<td></td>
<td>Up the Mountain</td>
<td>73</td>
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<td></td>
<td>The Wild Goose Lake</td>
<td>32</td>
</tr>
<tr>
<td>Colombia</td>
<td>Litigante</td>
<td>52</td>
</tr>
<tr>
<td></td>
<td>Monos</td>
<td>53</td>
</tr>
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<td>Cuba</td>
<td>Yuli</td>
<td>79</td>
</tr>
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<td>Denmark</td>
<td>Cold Case Hammarskjöld</td>
<td>64</td>
</tr>
<tr>
<td>France</td>
<td>By the Grace of God</td>
<td>33</td>
</tr>
<tr>
<td></td>
<td>Celebration: Yves Saint Laurent</td>
<td>80</td>
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<td>Maria by Callas</td>
<td></td>
<td>78</td>
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<td>Le Bonheur</td>
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<td>Les Miserables</td>
<td></td>
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<td></td>
<td>34</td>
</tr>
<tr>
<td>Portrait of a Lady on Fire</td>
<td></td>
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<td></td>
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<td></td>
<td>21</td>
</tr>
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<td>Varda by Agnès</td>
<td></td>
<td>21</td>
</tr>
<tr>
<td>Who You Think I Am</td>
<td></td>
<td>35</td>
</tr>
<tr>
<td>Hungary</td>
<td>Ruben Brandt, Collector</td>
<td>56</td>
</tr>
<tr>
<td>Iceland</td>
<td>A White, White Day</td>
<td>36</td>
</tr>
<tr>
<td>India</td>
<td>Photograph</td>
<td>36</td>
</tr>
<tr>
<td>Ireland</td>
<td>The Hole in the Ground</td>
<td>84</td>
</tr>
<tr>
<td></td>
<td>PJ Harvey: A Dog Called Money</td>
<td>77</td>
</tr>
<tr>
<td></td>
<td>Vivarium</td>
<td>87</td>
</tr>
<tr>
<td>Israel</td>
<td>Working Woman</td>
<td>57</td>
</tr>
<tr>
<td>Italy</td>
<td>Loro</td>
<td>37</td>
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<tr>
<td></td>
<td>Shooting the Malla</td>
<td>83</td>
</tr>
<tr>
<td></td>
<td>Walking on Water</td>
<td>83</td>
</tr>
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<td>Jamaica</td>
<td>Inna de Yard</td>
<td>76</td>
</tr>
<tr>
<td>Japan</td>
<td>Children of the Sea</td>
<td>58</td>
</tr>
<tr>
<td></td>
<td>Modest Heroes: Pонсов Short Films</td>
<td>58</td>
</tr>
<tr>
<td></td>
<td>Violence Voyage</td>
<td>87</td>
</tr>
<tr>
<td></td>
<td>We Are Little Zombs</td>
<td>57</td>
</tr>
<tr>
<td>Kazakhstan</td>
<td>The River</td>
<td>39</td>
</tr>
<tr>
<td>Macedonia</td>
<td>God Exists, Her Name is Petrunya</td>
<td>51</td>
</tr>
<tr>
<td>Malaysia</td>
<td>Fly By Night</td>
<td>39</td>
</tr>
<tr>
<td>Mexico</td>
<td>Dark Suns</td>
<td>66</td>
</tr>
<tr>
<td></td>
<td>Midnight Family</td>
<td>69</td>
</tr>
<tr>
<td>Morocco</td>
<td>Adam</td>
<td>37</td>
</tr>
<tr>
<td>The Netherlands</td>
<td>Escher: Journey Into Infinity</td>
<td>80</td>
</tr>
<tr>
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<td>The Miracle Of The Little Prince</td>
<td>83</td>
</tr>
<tr>
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<td>Take Me Somewhere Nice</td>
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<td>New Zealand Aotearoa</td>
<td>Belbird</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td>Billy and The Kids</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td>Births, Deaths &amp; Marriages</td>
<td>22</td>
</tr>
<tr>
<td></td>
<td>By the Balls</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td>Capital in the 21st Century</td>
<td>23</td>
</tr>
<tr>
<td></td>
<td>Come to Daddy</td>
<td>13</td>
</tr>
<tr>
<td></td>
<td>For My Father’s Kingdom</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td>Helen Kelly – Together</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>Herbs: Songs of Freedom</td>
<td>11</td>
</tr>
<tr>
<td></td>
<td>MO TE WTI – Carving for the People</td>
<td>24</td>
</tr>
<tr>
<td></td>
<td>New Zealand’s Best 2019</td>
<td>27</td>
</tr>
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<td>27</td>
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<td>Pavlíka Štolí 2019</td>
<td></td>
</tr>
<tr>
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<td>Peter Peyer: The Art of Seeing</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td>A Seat at the Table</td>
<td>25</td>
</tr>
<tr>
<td></td>
<td>Short Connections</td>
<td>26</td>
</tr>
<tr>
<td>Palestine</td>
<td>It Must Be Heaven</td>
<td>38</td>
</tr>
<tr>
<td>Peru</td>
<td>Song Without a Name</td>
<td>55</td>
</tr>
<tr>
<td>Poland</td>
<td>Mr Jones</td>
<td>39</td>
</tr>
<tr>
<td>Romania</td>
<td>The Whisters</td>
<td>15</td>
</tr>
<tr>
<td>Russia/USSR</td>
<td>Andrei Rublev</td>
<td>18</td>
</tr>
<tr>
<td></td>
<td>Beanpole</td>
<td>91</td>
</tr>
<tr>
<td></td>
<td>Meeting Gorbachev</td>
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</tr>
<tr>
<td>South Africa</td>
<td>The State Against Mandela</td>
<td>71</td>
</tr>
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<td></td>
<td>and the Hail Satan</td>
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</tr>
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<td>South Korea</td>
<td>The Gangster, the Cop, the Devil</td>
<td>40</td>
</tr>
<tr>
<td>Spain</td>
<td>Fire Will Come</td>
<td>51</td>
</tr>
<tr>
<td></td>
<td>The Realm</td>
<td>40</td>
</tr>
<tr>
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<td>44</td>
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<td>Koko-di Koko-da</td>
<td>86</td>
</tr>
<tr>
<td></td>
<td>Push</td>
<td>71</td>
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<td>Chris the Swiss</td>
<td>64</td>
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<tr>
<td>Syria</td>
<td>For Sama</td>
<td>66</td>
</tr>
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<td>Taiwan</td>
<td>Nina Wu</td>
<td>54</td>
</tr>
<tr>
<td>Thailand</td>
<td>Marta Ray</td>
<td>52</td>
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<td>For My Father’s Kingdom</td>
<td>24</td>
</tr>
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<td>Vietnam</td>
<td>The Third Wife</td>
<td>57</td>
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<td>45</td>
</tr>
<tr>
<td></td>
<td>High Life</td>
<td>41</td>
</tr>
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<td></td>
<td>In Fabric</td>
<td>41</td>
</tr>
<tr>
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<td>Kind Hearts and Coronets</td>
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</tr>
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</tr>
<tr>
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<td>15</td>
</tr>
<tr>
<td></td>
<td>Mrs Lowry &amp; Son</td>
<td>40</td>
</tr>
<tr>
<td></td>
<td>Peterloo</td>
<td>42</td>
</tr>
<tr>
<td></td>
<td>Ray &amp; Liz</td>
<td>54</td>
</tr>
<tr>
<td></td>
<td>Sorry We Missed You</td>
<td>14</td>
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<td>Amazing Grace</td>
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<td>The Amazing Johnathan Documentary</td>
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<td>Apocalypse Now: Final Cut</td>
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</tr>
<tr>
<td></td>
<td>Apollo 11</td>
<td>63</td>
</tr>
<tr>
<td></td>
<td>The Art of Self-Defense</td>
<td>42</td>
</tr>
<tr>
<td></td>
<td>Ask Dr Ruth</td>
<td>62</td>
</tr>
<tr>
<td></td>
<td>Be Natural</td>
<td>74</td>
</tr>
<tr>
<td></td>
<td>The Biggest Little Farm</td>
<td>65</td>
</tr>
<tr>
<td></td>
<td>Brittany Runs a Marathon</td>
<td>43</td>
</tr>
<tr>
<td></td>
<td>Carmine Street Guitars</td>
<td>76</td>
</tr>
<tr>
<td></td>
<td>The Day Shall Come</td>
<td>51</td>
</tr>
<tr>
<td></td>
<td>The Farewell</td>
<td>14</td>
</tr>
<tr>
<td></td>
<td>The Gift: The Journey of Johnny Cash</td>
<td>77</td>
</tr>
<tr>
<td></td>
<td>The Hole County This Morning, This Evening</td>
<td>67</td>
</tr>
<tr>
<td></td>
<td>Halston</td>
<td>81</td>
</tr>
<tr>
<td></td>
<td>Inventing Tomorrow</td>
<td>59</td>
</tr>
<tr>
<td></td>
<td>Jawline</td>
<td>69</td>
</tr>
<tr>
<td></td>
<td>Koyaanisqatsi</td>
<td>19</td>
</tr>
<tr>
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<td>Lil’ Buck: Real Swan</td>
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<td></td>
<td>Making Waves: The Art of Cinematic Sound</td>
<td>75</td>
</tr>
<tr>
<td></td>
<td>Marianne &amp; Leonard: Words of Love</td>
<td>79</td>
</tr>
<tr>
<td></td>
<td>Martha: A Picture Story</td>
<td>81</td>
</tr>
<tr>
<td></td>
<td>mid90s</td>
<td>53</td>
</tr>
<tr>
<td></td>
<td>Miles Davis: Birth of the Cool</td>
<td>78</td>
</tr>
<tr>
<td></td>
<td>Monrovia, Indiana</td>
<td>71</td>
</tr>
<tr>
<td></td>
<td>Mope</td>
<td>87</td>
</tr>
<tr>
<td></td>
<td>Port Authority</td>
<td>55</td>
</tr>
<tr>
<td></td>
<td>This Changes Everything</td>
<td>75</td>
</tr>
<tr>
<td></td>
<td>Under the Silver Lake</td>
<td>43</td>
</tr>
<tr>
<td></td>
<td>What She Said: The Art of Pauline Kael</td>
<td>74</td>
</tr>
<tr>
<td></td>
<td>Where’s My Roy Cohn?</td>
<td>73</td>
</tr>
<tr>
<td></td>
<td>You Don’t Nomi</td>
<td>86</td>
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</table>
## Tour Guide

### Activism

<table>
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<th>Title</th>
<th>Duration</th>
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<tr>
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<td>Midnight Family</td>
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</tr>
<tr>
<td></td>
<td>Mrs Lowry and Son</td>
<td>40</td>
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<tr>
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<td>One Child Nation</td>
<td>70</td>
</tr>
<tr>
<td></td>
<td>Ray &amp; Liz</td>
<td>54</td>
</tr>
<tr>
<td></td>
<td>The River</td>
<td>39</td>
</tr>
<tr>
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<td>Sorry We Missed You</td>
<td>14</td>
</tr>
<tr>
<td>2019</td>
<td>Fantasy</td>
<td>58</td>
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<td>Children of the Sea</td>
<td>58</td>
</tr>
<tr>
<td></td>
<td>La Belle Époque</td>
<td>9</td>
</tr>
<tr>
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<td>Modest Heroes: Ponoc Short Films Theatre</td>
<td>58</td>
</tr>
<tr>
<td>2012</td>
<td>Feminism</td>
<td>37</td>
</tr>
<tr>
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<td>74</td>
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<td>2017</td>
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</tr>
<tr>
<td></td>
<td>Le Bonheur</td>
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### Film About Films

See also Women in Cinema p74–75

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<td>Peter Peryer: The Art of Seeing</td>
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Notes in this brochure are written and compiled by the publications team (unsigned), programme Michael McDonnell (MMD), Sandra Reid (SR), Art Trimpin (AT), Nic Marshall (NM), Malcolm Turner (MFT), and former director Bill Gorden (BG). Rebecca McMillan (RM), Judah Fringman (JF), Tim Wong, Kayley Camurthers, Silvia Paparoti, Toby Manhire, Nick Bollinger, Chris Tao, Sarah Watt, Doug Dillaman, Jacob Powell, Catherine Bisley, Rebecca Priestley, Chris Kirk, Max Rushbrook, Lana Lopesi, Sarah McMullan, James Croft, Mark Cubey, Lynda Hallinan, Andrew Langridge, Yvonne Lorlin and Steve Niewalt also contributed notes. The brochure was edited and 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.
Congratulations

Adriana Martins da Silva – *Upstream*
Ant Timpson – *Come to Daddy*
Alex Plumb – *Golden Boy*
Armagan Ballantyne – *Hush*
Awanui Simich-Pene – *Rū*
Beatrice Joblin – *Birth, Deaths & Marriages*
Becs Arahanga – *Hinekura*
Briar Grace-Smith – *Krystal*
Charlotte Purdy, Chris Dudman – *By the Balls*
David Nash, Simon Mark-Brown – *A Seat at the Table*
Esther Mauga – *Our Father*
Hamish Bennett – *Bellbird*
Harvey Hayes – *Biggie & Shrimp*
Jeremiah Tauamiti – *Liliu*
Jessica Sanderson – *Ways to See*
Josephine Stewart-Te Whiu – *Ani*
Judith Cowley – *Walk a Mile*
Justin Pemberton – *Capital in the 21st Century*
Keely Meechan – *Nancy From Now On*
Mark Albiston – *Billy and The Kids*
Paloma Schneideman – *Memory Foam*
Paula Whetu Jones – *Yellow Roses*
Prisca Bouchet, Nick Mayow – *Egg Cup Requiem*
Robin Greenberg – *MO TE IWI – Carving for the People*
Shirley Horrocks – *Peter Peryer: The Art of Seeing*
Tearepa Kahi – *Herbs: Songs of Freedom*
Tony Sutorius – *Helen Kelly - Together*
Vea Mafile'o, Jeremiah Tauamiti – *For My Father's Kingdom*

on your selection to screen in the NZIFF 2019!
“Kumeu Village is my house Chardonnay”

- Bob Campbell MW

Hand picked, hand made in Kumeu by The Brajkovich Family.