

NZIFF NEW ZEALAND INTERNATIONAL FILM FESTIVAL

WELLINGTON
26 JULY – 11 AUGUST 2019

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48th Wellington International Film Festival

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New Zealand Film Festival Trust
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Dame Patsy Reddy,
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NZIFF

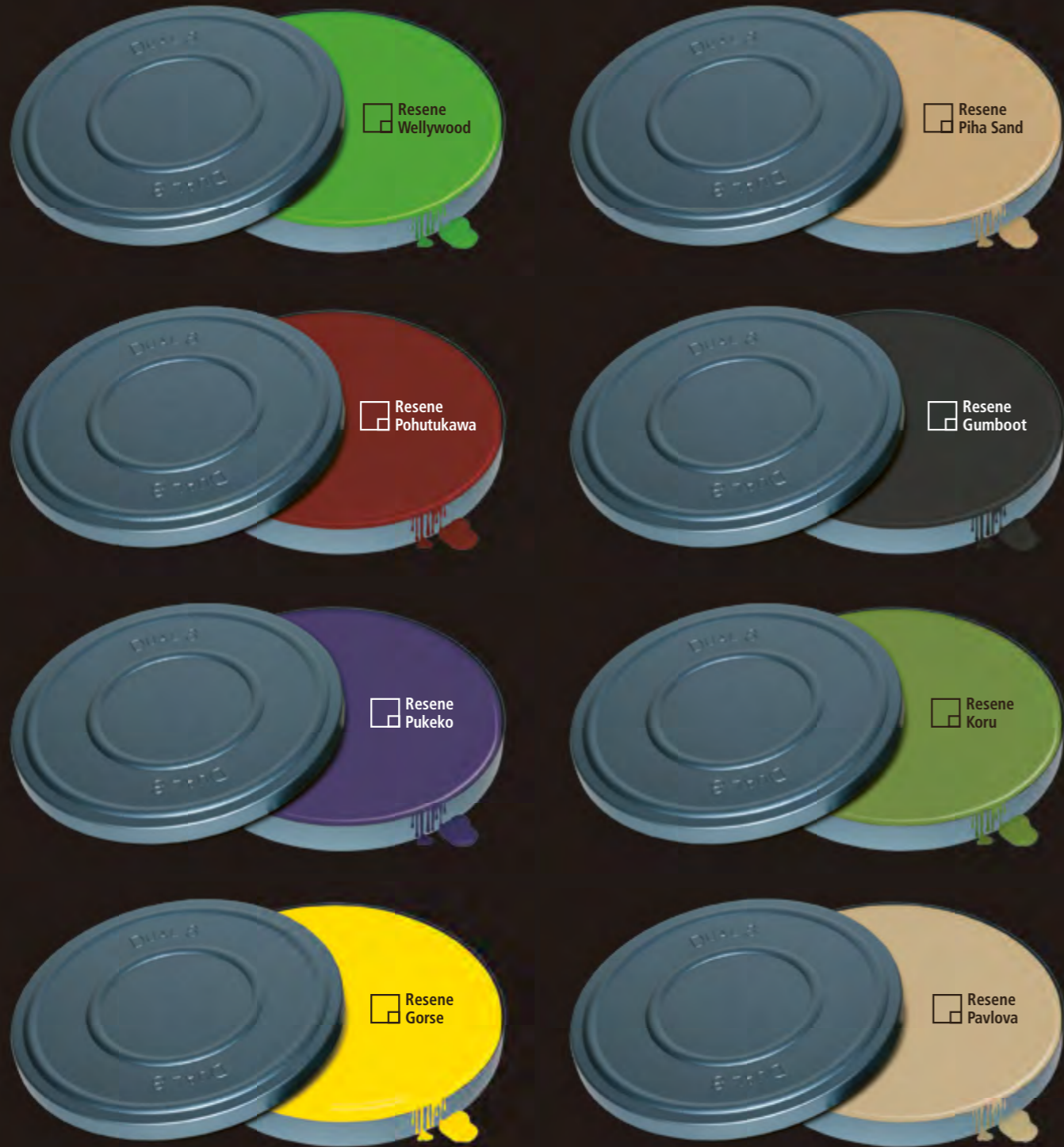
NEW ZEALAND
INTERNATIONAL
FILM FESTIVAL

26 JULY – 11 AUGUST 2019

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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 Wellington event calendar is much more crowded in 2019 than it was in 1972 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 the Wellington City Council and Wellington Community Trust continue to recognise our significant contribution to Wellington'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. Creative New Zealand joins us for the second year as our Artistic Development Partner and Russell McVeagh returns as our standing Gala sponsor. 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 Wellington – both his and the festival's home for over four decades – celebrating 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, all weekend sessions (unless otherwise indicated), and sessions of *La Flor starting after 4.00pm.**

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

***A coded** evening sessions of *La Flor* (p25) start at the earlier time of 4.00 pm to accommodate the film's extra-long runtime.

B CODED SESSIONS

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

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

C CODED SESSIONS

» All tickets	\$11.50
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D CODED 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 Price	\$19.50
» Film Society/Film Industry Guilds/Nurses	\$16.00
» Student/Community Services Card	\$16.00
» Child (15 and under)/Senior (65+)	\$13.50

🎟️ SPECIAL EVENT ROXY CINEMA *VWOAP The Biggest Little Farm*

Monday August 5 at 8.00pm

» All tickets \$50.00 (includes vegetarian garden plate with a non-alcoholic beverage)
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ONLINE DISCOUNT

Purchase ten **Full Price** tickets or more in one online transaction and automatically receive a discount of \$2.00 per ticket (not additional to group discount).

TEN-TRIP PASS

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

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

TICKETING FEES

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

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

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

Prices are GST inclusive and in NZD.

REFUNDS

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

BUYING TICKETS

BOOKINGS OPEN ON THURSDAY 4 JULY AT 10.00 AM

Advance bookings will be available for all NZIFF screenings.

ONLINE www.nziff.co.nz

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

IN PERSON BEFORE NZIFF (from Thursday 4 July to Thursday 25 July)

Advance tickets for all NZIFF screenings will be available at the NZIFF box office downstairs at the Embassy Theatre, 10 Kent Terrace. 10.00 am – 6.00 pm Monday to Friday, 11.00 am – 4.00 pm Saturday and Sunday.

IN PERSON DURING NZIFF (from Friday 26 July)

Embassy, City Gallery, Penthouse Cinema, Roxy Cinema: From Friday 26 July tickets to all NZIFF screenings are available from these box offices. Each box office will open 45 minutes prior to the first NZIFF session of the day and close 15 minutes after the start of the final NZIFF session.

Te Papa: Tickets to all NZIFF screenings are available from the NZIFF box office outside Soundings Theatre. This will open 45 minutes prior to the first NZIFF session of the day at Te Papa and close 15 minutes after the start of the final NZIFF session.

Light House Cuba, Light House Petone, Reading Cinemas Porirua: The box offices at these sites can only sell tickets for their own NZIFF screenings. The box office opens 45 minutes before each NZIFF session commences and closes 15 minutes after each session starts. Box offices are closed between sessions.

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

MAIL BOOKINGS

A booking form can be found on the NZIFF website. Once printed and completed, post to: New Zealand International Film Festival, PO Box 9544, Marion Square, Wellington 6141. Alternatively, you can call (04) 801 6483 and we can post you a booking form.

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

Hours prior to NZIFF (Thursday 4 July to Thursday 25 July)

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

Hours during NZIFF (from Friday 26 July to Sunday 11 August)

10.30 am – 5.00 pm daily.
Ph: (04) 801 8054

SCHOOLS AND GROUP BOOKINGS

For groups of 20 or more people, contact Emma Carter at outreach@zniff.co.nz

METHOD OF PAYMENT

Cash: Accepted for box office and venue bookings.

EFTPOS: Accepted for box office and venue bookings.

Visa/Mastercard: Accepted for all bookings.

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

TICKET COLLECTION

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

GENERAL ENQUIRES

Prior to NZIFF (until 25 July)

Ph: (04) 801 6483, 9.00 am – 5.00 pm Monday to Friday

During NZIFF (from 26 July – 11 August)

Ph: (04) 801 6483, 10.30 am – 8.00 pm daily

GENERAL INFORMATION

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

INFORMATION DESK

The information desk is located on the ground floor of the Embassy Theatre from July 26 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. Wheelchair accessible seats can also be identified and purchased online.

HEARING IMPAIRED

Please note that where films are indicated as having subtitles, this is not the same as full captioning for the hearing impaired. Please advise the ticket seller when purchasing your tickets if you have any special requirements.

See p7 for venue hearing loop support.

PROGRAMME CHANGES

We reluctantly reserve the right to change the schedule by amending dates or replacing films. From Friday 26 July, confirmation of daily session times will be available on NZIFF's website www.nziff.co.nz and in our daily newsletters.

PLEASE ARRIVE EARLY

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

MOBILE PHONES

Please ensure mobile phones and other electronic devices are switched off before entering the auditorium.

FILM CLASSIFICATION

G – Suitable for general audiences

PG – Parental guidance recommended for younger viewers

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

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

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

R13 – Restricted to persons 13 years and over

R16 – Restricted to persons 16 years and over

R18 – Restricted to persons 18 years and over

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

At the time of printing some films have not been classified. Until they receive a classification, they are considered R18 (unless clearly aimed at children) and can only be purchased by and for people aged 18 and over. For more information please visit the ticketing and venue information page on our website. **Please note:** ID may be requested for restricted films.

SPONSORSHIP, BROCHURE AND WEBSITE ADVERTISING

Contact: Sharon Byrne Ph: (04) 802 2570

FURTHER INFORMATION

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

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

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

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

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

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


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


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


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


FOLLOW US ON SOCIAL MEDIA

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

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

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

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

 **www.instagram.com/nziff**
Take a peek behind the scenes.

KEY TO ICONS

Guest Appearance

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

Short Preceding Feature

Shorts paired thematically with selected feature films in the programme.

World Premiere

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

Cannes Selection 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.

KEY TO VENUE CODES

EMB	Embassy Theatre	PH	Penthouse Cinema
ED	Embassy Deluxe	RX	Roxy Cinema
TP	Soundings Theatre, Te Papa	LHP	Light House Cinema Petone
CG	City Gallery Wellington	RCP	Reading Cinemas Porirua
CUBA	Light House Cinema Cuba		

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VENUES



1 EMBASSY THEATRE (EMB) & EMBASSY DELUXE (ED)
10 Kent Tce
Ph (04) 801 6483
Embassy Deluxe is a 70-seat cinema downstairs at the Embassy.

2 SOUNDINGS THEATRE, TE PAPA (TP)
55 Cable St, Te Aro
Ph (04) 381 7000
Level 2, top of the stairs and sharp right.
No food or beverages permitted in the theatre.

3 CITY GALLERY WELLINGTON (CG)
101 Wakefield Street,
Te Ngākau Civic Square
(04) 913 9032
Nikau Café will be open extended hours for NZIFF screenings providing food and drinks to take into the auditorium.

4 LIGHT HOUSE CINEMA CUBA (CUBA)
29 Wigan St, Te Aro
(04) 385 3337

5 PENTHOUSE CINEMA (PH)
205 Ohiro Rd, Brooklyn
Ph (04) 384 3157
Take buses 7, 17e or 29e from Victoria St at Dixon St. Paid parking available on-site. Check www.metlink.org.nz for timetables. All screenings this year will be held in Cinema 3.

6 ROXY CINEMA (RX)
5 Park Rd, Miramar
Ph (04) 388 5555
Take buses 2, 30x or 31x from Courtenay Pl to Miramar shops. Check www.metlink.org.nz for timetables.

7 LIGHT HOUSE CINEMA PETONE (LHP)
52 Beach St, Petone
Ph (04) 939 2061
Take the Hutt Valley train or buses 81 or 83 from Courtenay Pl. Check www.metlink.org.nz for timetables.

8 READING CINEMAS PORIRUA (RCP)
North City Shopping Centre,
2 Titahi Bay Rd, Porirua
Ph (04) 237 1070
Take Bus 60e or the KPL Train to Porirua Station. North City just a short two-minute walk across the road. Reading is located on the lower level. Free parking available at the bottom level of the New World car park, for up to four hours.

WHEELCHAIR ACCESS
All venues are accessible by wheelchair.

HEARING IMPAIRED
The Embassy, Te Papa, City Gallery Wellington and Reading Cinemas Porirua are equipped with hearing loops that guests with hearing aids can tune into. City Gallery is the front three rows only. Reading Cinemas is the middle of the middle row. All other venues have amplified infra-red headphones (used without hearing aids), which can be obtained from the box office.



La Belle Époque

Opening Night

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 late 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 cafe...

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* [p30] 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*



Director/Screenplay: Nicolas Bedos
France 2019 | 115 mins

Producers: François Kraus, Denis Pineau-Valencienne
Photography: Nicolas Bolduc
Editors: Anny Danché, Florent Vassault
Music: Nicolas Bedos, Anne-Sophie Versnaeyen
With: Daniel Auteuil, Guillaume Canet, Doria Tillier, Fanny Ardant
Festivals: Cannes (Out of Competition) 2019
In French with English subtitles
Censors rating tbc

A	EMB	Fri 26 Jul, 8.30 pm
B	EMB	Wed 31 Jul, 10.30 am
A	RCP	Thu 1 Aug, 6.15 pm
A	PH	Sun 4 Aug, 5.00 pm
B	PH	Mon 5 Aug, 11.30 am
A	LHP	Thu 8 Aug, 6.15 pm



Portrait of a Lady on Fire *Portrait de la jeune fille en feu*

Centrepiece

Between *Water Lilies*, *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*, considered by many as the best film in competition at Cannes.

In a radical departure from her earlier work, Sciamma ventures back to the late 1700s and to majestic coastal Brittany to recount the tale of Marianne and Héloïse, and of the portrait that engenders their encounter. Marianne, an artist, has been commissioned by Héloïse's mother, a countess, to paint her daughter's portrait. Fresh out of the convent, Héloïse is already betrothed to a Milanese aristocrat, whom she's never met, and the portrait is destined for her future husband as testament to her charms. None too pleased with this custom or her situation, Héloïse has already refused to sit for another portraitist. The countess therefore demands subterfuge: Marianne must pose as a companion to Héloïse by day and capture her likeness on canvas from memory at night...



While alert to period detail and historical social mores, the film is no fusty 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

"An exquisitely executed love story, formally adventurous and emotionally devastating."

— Leslie Felperin, *Hollywood Reporter*



Director/Screenplay: Céline Sciamma
France 2019 | 120 mins

Producer: Bénédicte Couvreur
Photography: Claire Mathon
Editor: Julien Lacheray
Music: Jean-Baptiste de Laubier, Arthur Simonini
With: Noémie Merlant, Adèle Haenel, Luana Bajrami, Valeria Golino
Festivals: Cannes (In Competition) 2019
Best Screenplay, Cannes Film Festival 2019
In French with English subtitles
M nudity

A	EMB	Sat 3 Aug, 6.00 pm
A	PH	Tue 6 Aug, 6.15 pm
B	EMB	Wed 7 Aug, 12.30 pm
A	LHP	Sat 10 Aug, 7.45 pm

Bacurau

Closing Night

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 channelling 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 school is named after John Carpenter



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

“Bacurau bristles with anxiety and menace... balanc[ing] flat-out genre fun with a reminder of the bloody legacy of the region.”

— Isabel Stevens, *Sight & Sound*



Directors/Screenplay:
Kleber Mendonça Filho,
Juliano Dornelles
Brazil/France 2019 | 132 mins

Producers: Emilie Lesclaux, Saïd Ben Saïd, Michel Merkt
Photography: Pedro Sotero
Editor: Eduardo Serrano
Music: Mateus Alves, Tomaz Alves Souza
With: Udo Kier, Sonia Braga, Bárbara Colen, Karine Teles, Chris Dubeck, Alli Willow, Jonny Mars, Antonio Saboia, Julia Marie Peterson, Brian Townes
Festivals: Cannes (In Competition), Sydney 2019
Jury Prize, Cannes Film Festival 2019
In Portuguese and English, with English subtitles
CinemaScope | Censors rating tbc

B EMB Wed 7 Aug, 3.15 pm
A EMB Sun 11 Aug, 8.00 pm

Amazing Grace

Special Presentation

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*

Directors: Alan Elliott, Sydney Pollack
USA 2018 | 88 mins

Producers: Alan Elliott, Joe Boyd, Rob Johnson, Chiemi Karasawa, Sabrina V. Owens, Angie Seegers, Tirrell D. Whitley, Joseph Woolf
Editor: Jeff Buchanan
Music: Aretha Franklin, the Southern California Community Choir
With: Aretha Franklin, James Cleveland, the Southern California Community Choir, C.L. Franklin
Festivals: Berlin, SXSW 2019
G cert

A EMB Fri 2 Aug, 6.30 pm
A RCP Sat 3 Aug, 6.00 pm
B EMB Fri 9 Aug, 11.15 am
A RX Sat 10 Aug, 4.15 pm

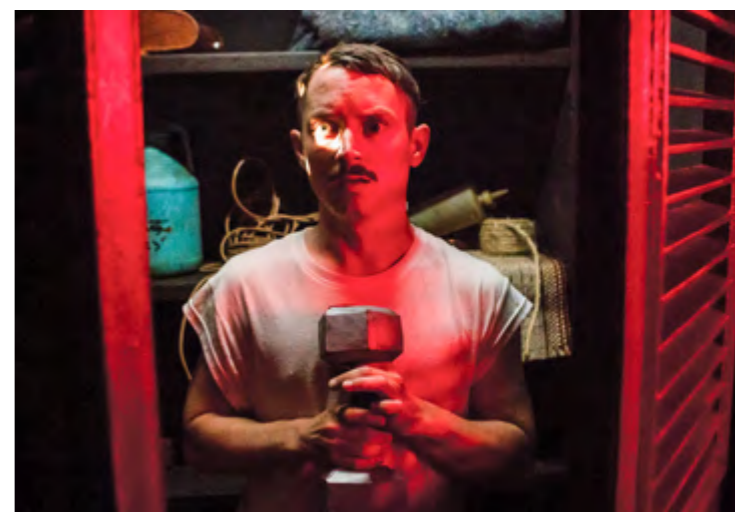
Come to Daddy

Special Presentation

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 cringeworthy 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, Kivi 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. — JF

“[A] funny exploration of the fraught familial relationship, defying genre and expectation at every hairpin turn... Provocative and ballsy... 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*

Ant Timpson

Director: Ant Timpson
New Zealand/Canada/Ireland 2019
94 mins

Producers: Mette-Marie Kongsved, Laura Tunstall, Daniel Bekerman, Katie Holly, Emma Slade, Toby Harvard
Screenplay: Toby Harvard
Photography: Daniel Katz
Editor: Dan Kircher
Music: Karl Steven
With: Elijah Wood, Stephen McHattie, Martin Donovan, Michael Smiley, Madeleine Sami, Simon Chin, Garfield Wilson, Ona Grauer, Ryan Beil, Oliver Wilson
Festivals: Tribeca, Sydney, Melbourne 2019
R16 violence, sexual references & offensive language

Declaration of interest:
The staff and trustees of NZIFF congratulate Incredibly Strange programmer Ant Timpson on his directorial debut feature.

A EMB Fri 9 Aug, 9.00 pm
A RX Sat 10 Aug, 8.15 pm

Herbs: Songs of Freedom

Special Presentation

NZIFF is thrilled to present the premiere screenings of the latest film by Tearepa Kahi (*Poi 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

Tearepa Kahi

Director: Tearepa Kahi
New Zealand 2019 | 90 mins

Producers: Reikura Kahi, Cliff Curtis
Photography: Fred Renata, Chris Mauger
Editors: Tearepa Kahi, Francis Glenday
Sound: Dick Reade
With: Dilworth Karaka, Toni Fonoti, Tama Renata, Willie Hona, Carl Perkins, Charlie Tumaha, Thom Nepia, Hugh Lynn, Will ‘lolaha, Tama London, Joe Hawke, Annie Crummer

Declaration of interest:
The staff and trustees of NZIFF congratulate fellow trustee Tearepa Kahi on his terrific film.

A EMB Tue 6 Aug, 6.15 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 strange (the absurdity and illegality



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 central 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*

Special Presentation

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

Producers: Daniele Melia, Peter Saraf, Marc Turteltaub, Andrew Miano, Chris Weitz, Jane Zheng, Lulu Wang, Anita Gou
Photography: Anna Franquesa 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

PROUDLY SPONSORED BY

Metro

B PH Fri 26 Jul, 11.15 am
A EMB Sun 28 Jul, 3.30 pm

Sorry We Missed You

Though conspicuously absent from the Cannes winners' podium, Ken Loach and screenwriter Paul Laverty left 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 plays Ricky Turner, a Newcastle 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 Brewster), 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



© JOSS BARRATT

her zig-zagging 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 Collin, *The Telegraph*

"Fierce, open and angry, unironised and unadorned, 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*

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

— Owen Gleiberman, *Variety*

Special Presentation

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

Producer: Rebecca O'Brien
Screenplay: Paul Laverty
Photography: Robbie Ryan
Editor: Jonathan Morris
Music: George Fenton
With: Kris Hitchen, Debbie Honeywood, Rhys Stone, Katie Proctor, Ross Brewster
Festivals: Cannes (In Competition) 2019
Censors rating tbc

A LHP Sat 27 Jul, 8.15 pm
A PH Fri 2 Aug, 6.15 pm
B PH Mon 5 Aug, 1.45 pm
B EMB Tue 6 Aug, 12.30 pm
A EMB Sat 10 Aug, 6.30 pm

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

"They just wanted to do what the men did, and it sure as hell didn't hurt that they did it better."

— Kate Erbland, *Indiewire*

Special Presentation

Director/Screenplay: Alex Holmes
UK 2018 | 97 mins

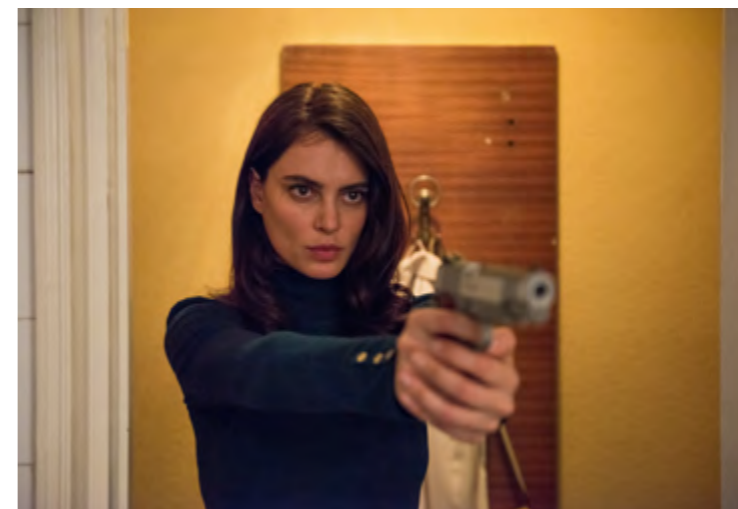
Producers: Victoria Gregory, Alex Holmes
Photography: Chris Openshaw
Editor: Katie Bryer
Music: Rob Manning, Samuel Sim
With: Tracy Edwards
Festivals: Toronto, Amsterdam Documentary 2018; Sundance, Tribeca 2019
M offensive language

B EMB Fri 26 Jul, 3.45 pm
A LHP Sun 28 Jul, 5.30 pm
B RX Wed 31 Jul, 12.00 pm
A PH Sat 3 Aug, 4.30 pm
B PH Tue 6 Aug, 11.45 am
A EMB Sun 11 Aug, 5.30 pm

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*

"[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 Semlyen, *Time Out*

Special Presentation

Director/Screenplay: Corneliu Porumboiu
Romania/France/Germany 2019
98 mins

Producers: Marcela Mindru Ursu, Patricia Poienaru, Sylvie Pialat, Benoît Quainon, Janine Jackowski, Jonas Dornbach, Maren Ade
Photography: Tudor Mircea
Editor: Roxana Szel
With: Vlad Ivanov, Catrinel Marlon, Rodica Lazar, Antonio Buil, Agustí Villaronga, Sabin Tambrea
Festivals: Cannes (In Competition) 2019
In Romanian, English and Spanish, with English subtitles
Censors rating tbc

A RX Fri 26 Jul, 6.15 pm
B EMB Tue 30 Jul, 3.45 pm
A EMB Sat 3 Aug, 8.45 pm
B RX Mon 5 Aug, 4.30 pm
A LHP Fri 9 Aug, 6.15 pm

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, *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*

Director: Andrei Tarkovsky
USSR 1966 | 183 mins

Producer: Tamara Ogorodnikova
Screenplay: Andrei Konchalovsky, Andrei Tarkovsky
Photography: Vadim Yusov
Editors: Tatyana Egorycheva, Lyudmila Feygina, Olga Shevchenko
Music: Vyacheslav Ovchinnikov
With: Anatoly Solonitsyn, Ivan Lapikov, Nikolai Grinko, Nikolai Sergeev, Irina Raush Tarkovskaya
Festivals: Cannes 1969
In Russian with English subtitles
B&W and Colour | PG cert

A	EMB	Sun 4 Aug, 11.00 am
A	RX	Sat 10 Aug, 12.45 pm

Retro

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*

"Apocalypse Now is the best Vietnam film, one of the greatest of all films, because it pushes beyond the others, into the dark places of the soul."

— Roger Ebert

Director/Producer:
Francis Ford Coppola
USA 1979–2019 | 183 mins

Screenplay: John Milius, Francis Ford Coppola
Photography: Vittorio Storaro
Editor: Richard Marks
Music: Carmine Coppola, Francis Ford Coppola
With: Marlon Brando, Robert Duvall, Martin Sheen, Frederic Forrest, Albert Hall, Sam Bottoms, Laurence Fishburne, Dennis Hopper, Harrison Ford, Scott Glenn
Festivals: Tribeca 2019
CinemaScope | Censors rating tbc

PRESENTED IN
ASSOCIATION WITH

TimeOut

A	EMB	Sat 27 Jul, 9.00 pm
A	LHP	Mon 29 Jul, 6.30 pm
B	RX	Fri 2 Aug, 12.45 pm
A	RX	Sun 4 Aug, 2.00 pm
A	RCP	Sun 11 Aug, 2.30 pm

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 by ascending to dukedom. Eight other scions of the D'Ascoyne family are all that stand in his way. The incomparable Alec Guinness plays each dotty one of them, young and old, male and female.

Joan Greenwood savours every syllable as the taunting Sibella, who may or may not have a role in Louis' murderous project, while Valerie Hobson is surprisingly touching as the one pure heart abiding in Hamer's smouldering bonfire of vanities. — BG
"Secure in the knowledge that Guinness will return in another form, the audience suffers no regret as each abominable D'Ascoyne is coolly dispatched. And as the murderer takes us further into his confidence with each foul deed, we positively look forward to his next success." — Pauline Kael

"Robert Hamer's 1949 film is often cited as the definitive black, eccentric



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

"Kind Hearts and Coronets is, for me, the greatest of all screen comedies. Not even Some Like It Hot can touch it!" — Terence Davies

Director: Robert Hamer
UK 1949 | 106 mins

Producers: Michael Balcon, Michael Relph
Screenplay: Robert Hamer, John Dighton.
Based on the novel *Israel Rank: The Autobiography of a Criminal* by Roy Horniman
Photography: Douglas Slocombe
Editor: Peter Tanner
Music: Ernest Irving
With: Dennis Price, Alec Guinness, Valerie Hobson, Joan Greenwood
Festivals: Venice 1949
B&W | PG cert

B	RX	Fri 26 Jul, 2.00 pm
B	EMB	Thu 1 Aug, 1.15 pm
A	EMB	Sat 3 Aug, 3.30 pm
B	PH	Thu 8 Aug, 1.45 pm
A	PH	Sun 11 Aug, 2.45 pm

Retro

Koyaanisqatsi

Of-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 pillaged 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*

Director/Producer: Godfrey Reggio
USA 1982 | 86 mins

Screenplay: Ron Fricke, Michael Hoenig, Godfrey Reggio, Alton Walpole
Photography: Ron Fricke
Editors: Alton Walpole, Ron Fricke
Music: Philip Glass
Festivals: New York 1982; Berlin 1983

SCREENING IN
ASSOCIATION WITH

GUS FISHER
GALLERY

B	EMB	Mon 5 Aug, 10.45 am
A	EMB	Sat 10 Aug, 1.15 pm

Retro

VIVE LA VARDIA!

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.

Daguerréotypes



Director/Screenplay:
Agnès Varda
France 1976 | 80 mins
Photography: Nurith Aviv,
William Lubtchansky
Editors: Gordon Swire,
Andrée Choty
In French with English subtitles

"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*

A CG Thu 1 Aug, 6.15 pm
A TP Sat 3 Aug, 11.15 am
B CG Mon 5 Aug, 2.15 pm

Jacquot de Nantes



Director: Agnès Varda
France 1991 | 118 mins
Producers: Agnès Varda,
Perrine Bauduin
Screenplay: Jacques Demy,
Agnès Varda
Photography: Patrick Blossier,
Agnès Godard, Georges Strouvé
Editor: Marie-Jo Audiard
Music: Joanna Bruzdowicz
With: Jacques Demy, Philippe
Maron, Édouard Joubeaud,
Laurent Monnier
In French with English subtitles
B&W and Colour | PG nudity &
coarse language

"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* is 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
"Filmed in predominantly black and white... Lovingly shot at the actual house Demy grew up in, this lyrical, attentive portrait of an artist's conception and grounding makes for fascinating viewing." — Mark Salisbury, *Empire*

B CG Wed 31 Jul, 1.30 pm
A CG Sat 10 Aug, 5.30 pm
A TP Sun 11 Aug, 11.15 am

Varda by Agnès

Sitting centre stage, in her ubiquitous AGNES 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



at various events, with clips and 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*

"[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,
Nurith Aviv, Hervé Chandès
Festivals: Berlin 2019
In French with English subtitles
Censors rating tbc

A TP Sat 27 Jul, 6.15 pm
B CG Thu 8 Aug, 1.45 pm
A CG Fri 9 Aug, 6.15 pm

Le Bonheur



Director/Screenplay:
Agnès Varda
France 1965 | 76 mins

Producer: Mag Bodard
Photography: Jean Rabier, Claude
Beausoleil
With: Jean-Claude Drouot, Claire
Drouot, Marie-France Boyer
**Grand Jury Prize, Berlin Film
Festival 1965**
In French with English subtitles
M sexual references

"The happiness alluded to in the title of Agnès Varda's 1965 drama of adultery in a working-class Paris suburb stings with whiplash irony. A handsome couple, François and Thérèse (played by the real-life couple Jean-Claude and Claire Drouot), and their two young children (the actors' own) live a life of old-fashioned sweetness. He's a cabinetmaker, she's a dressmaker; their sex life is active, and their social life is heartwarming. But François falls hard for a pert, uninhibited postal clerk (Marie-France Boyer)... Varda fills her frames with riots of nature and color, like Bonnard paintings come to life, and with an erotic intimacy to match... She also brings abstract forces into view with tactile vigor, offering a sensual

sociology of family and workplace rituals. Meanwhile, her witty visual allusions to films by her male New Wave contemporaries serve as both tributes and critiques." — Richard Brody, *New Yorker*

"When Varda's *Le Bonheur* was released, it was greeted with a polite cough of scandal – that a woman should dare to make a film on the male-privileged subject of male sexual privilege." — Carlos James Chamberlin, *Senses of Cinema*

A TP Sun 28 Jul, 11.00 am
A CG Tue 30 Jul, 6.15 pm
B CG Wed 7 Aug, 4.45 pm

Vagabond

Sans toit ni loi



Director: Agnès Varda
France 1985 | 105 mins

Producer: Oury Milshtein
Screenplay: Agnès Varda
Photography: Patrick Blossier
Editor: 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

"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*
"There are moments of pure grace, dazzling and unexpected instances of the sublime [in *Vagabond*]... a celebration of everything human." — Sandy Flitterman-Lewis, *The Criterion Collection*

A TP Mon 29 Jul, 8.30 pm
B CG Fri 2 Aug, 4.00 pm
A CG Sun 4 Aug, 7.30 pm

NEW ZEALAND FILMS AT NZIFF ARE
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NZIFF is proud to provide big screen premieres for striking work made within our own shores.

Documentary filmmakers celebrate and remember remarkable Kiwis this year. We also welcome the New Zealand premiere screenings of Hamish Bennett's charming Northland drama *Bellbird*. While selecting our two regular short film programmes – *New Zealand's Best* and *Ngā Whanaunga* – we created a third to showcase a terrific range of shorts we couldn't leave out.

See also Herbs: *Songs of Freedom* (p11) and *Come to Daddy* (p11), amongst our Special Presentations.

Billy and The Kids



Mark Albiston

The Long Pursuit – Whāingaroa (Raglan)

Director: Mark Albiston
New Zealand 2019
42 mins

Producer: Sharlene George
Photography: Marty Williams
Editors: Liam Bachler, Hamish Waterhouse, Mark Albiston
With: Billy Graham

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.

B TP	Sat 27 Jul, 1.45 pm
B LHP	Wed 7 Aug, 6.15 pm
B RCP	Sat 10 Aug, 4.00 pm

Births, Deaths & Marriages



Bea Joblin

Director/Screenplay:
Bea Joblin
New Zealand 2019
76 mins

Producers: Bea Joblin, Sophie Lloyd
Photography: Cameron Brown
Editor: Sophie Lloyd

With: Geraldine Brophy, Sophie Hambleton, Ben Childs, Tess Jamieson-Karaha, Jamie McCaskill, Fran Olds, Yvette Velvin, Liz Kirkman, Emma Kinane
Censors rating tbc

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 relatives 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. Auntie 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 bed/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

A TP	Sun 28 Jul, 4.00 pm
A CG	Thu 8 Aug, 6.15 pm
A LHP	Sat 10 Aug, 5.30 pm

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 undemonstrative for the unfeeling.

Ross & Beth, Bennett's prequel to *Bellbird*, scooped the prizes at NZIFF'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

"[A] quietly powerful feature debut, told with warm humour... [an] exquisite, gentle film."

— Sydney Film Festival

Hamish Bennett*

Director/Screenplay: Hamish Bennett
New Zealand 2019 | 96 mins

Producers: Orlando Stewart, Catherine Fitzgerald
Photography: Grant McKinnon
Editor: Jason Pengelly
Music: Karl Steven
With: Marshall Napier, Annie Whittle, Cohen Holloway, Rachel House, Stephen Tamarapa, Kahukura Retimana
Festivals: Sydney 2019
CinemaScope | M offensive language

A EMB	Sat 27 Jul, 6.00 pm*
B PH	Wed 31 Jul, 11.30 am

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

"An eye-opening journey through wealth and power."

— Sydney Film Festival

Justin Pemberton*

Director: Justin Pemberton
New Zealand 2019 | 103 mins

Producer: Matthew Metcalfe
Co-producers: Yann Le Prado, Catherine Madigan
Screenplay: Matthew Metcalfe, Justin Pemberton, Thomas Piketty. Based on the book by Thomas Piketty
Photography: Darryl Ward
Editor: Sandie Bompar
Music: Jean-Benoît Dunckel
With: Faiza Shaheen, Gillian Tett, Joseph Stiglitz
Festivals: Sydney 2019

A EMB	Sun 28 Jul, 12.15 pm*
B EMB	Mon 29 Jul, 10.15 am*
A PH	Thu 1 Aug, 6.15 pm
A LHP	Sat 10 Aug, 3.15 pm

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 Veia 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... Veia'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." — Veia Mafile'o & Jeremiah Tauamiti

 **Veia Mafile'o**
Jeremiah Tauamiti

Directors:
Veia Mafile'o, Jeremiah Tauamiti
New Zealand 2019 | 97 mins

Producers: Sandra Kailahi, Veia Mafile'o
Photography: Jeremiah Tauamiti
Editor: Margot Francis
Music: David Long, Briar Prastiti
With: Saia Mafile'o, Robert Mafile'o, Emily Mafile'o, Elizabeth Mafile'o
Festivals: Berlin 2019
In English and Tongan, with English subtitles

"[For My Father's Kingdom] explores how the church, Tongan culture and traditions can hold a family together but also be a burden."

— Berlin International Film Festival

A	RCP	Tue 6 Aug, 6.15 pm
A	RCP	Wed 7 Aug, 6.15 pm
B	RX	Thu 8 Aug, 2.30 pm
A	TP	Sat 10 Aug, 5.45 pm

By the Balls



 **Charlotte Purdy**
Simon Coldrick*

Directors: Charlotte Purdy, Simon Coldrick
New Zealand 2019
87 mins

Producer: Charlotte Purdy
Photography: David Paul
Editor: Simon Coldrick
Courtesy TVNZ. Made with the help of NZ On Air
With: David Kirk, Wayne 'Buck' Shelford, John Kirwan, Grant Fox, Keith Quinn

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

B	TP	Fri 9 Aug, 4.15 pm
A	TP	Sun 11 Aug, 5.00 pm*

MO TE IWI – Carving for the People



 **Robin Greenberg**

Director: Robin Greenberg
New Zealand 2019
133 mins

Producers: Lillian Hetet Owen, Robin Greenberg
Photography: Waka Attewell
Editors: Neil Mayo, Jeff Hurrell, Owen Ferrier-Kerr
Music: Elena, Nopera Pikari, Tyaan Singh, James Kimo West, Noel Woods, Grove Roots Band
With: Rangi Hetet
In English and Māori, with English subtitles

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 whareniui and waka taua throughout the country.

Greenberg's film offers a rare in-depth view into the world of whakairo (Māori carving). At just 17 years old, Rangi was taken out of school to help carve the Tāpeka meeting house at Waihi marae, before graduating to a traditional carving school in Rotorua

A	TP	Sun 28 Jul, 12.45 pm
B	CG	Wed 7 Aug, 1.30 pm

under the tutelage of Hone Taiapa.

Rangi and Erenora were key participants in the groundbreaking *Te Māori* exhibition which toured the USA in 1984, before coming home to change the way Toi Māori (Māori art) was viewed in New Zealand. Greenberg's documentary also follows Rangi's children as they prepare for a new major exhibition of their parents' artworks held at the Dowse Art Museum in 2016, making it a fitting tribute to a life devoted to keeping the wonderful traditions of Toi Māori alive.

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

Producers: Catherine Fitzgerald, Tony Sutorius
Editors: Paul Sutorius
Music: David Long with David Donaldson, Riki Gooch, Steve Roche
Sound: John McKay
With: Helen Kelly, Maryanne Finlay, Anna Osbourne, Sonya Rockhouse, Selina Eruera, Donna McMurtrie

A	TP	Sun 28 Jul, 6.15 pm
B	TP	Mon 29 Jul, 1.30 pm
A	CG	Tue 6 Aug, 8.00 pm
B	CG	Fri 9 Aug, 1.15 pm

A Seat at the Table

"Are we deserving of a seat at the table of the world's finest yet?" Filmmakers 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.

 **David Nash**
Simon Mark-Brown*

Directors/Producers/Screenplay: David Nash, Simon Mark-Brown
New Zealand 2019 | 101 mins

Photography/Editor: Bertrand Remaut
Music: Greg Johnson
With: Stephen Browett, Jancis Robinson, Michael Brajkovich, Bob Campbell

A	EMB	Sun 4 Aug, 5.15 pm*
B	EMB	Mon 5 Aug, 1.00 pm*
A	PH	Wed 7 Aug, 6.15 pm
B	PH	Fri 9 Aug, 11.30 am

Peter Peryer: The Art of Seeing



Shirley Horrocks

Director/Producer:
Shirley Horrocks
New Zealand 2019
82 mins

Photography: Craig Wright
Additional photography:
David Paul, Adan Luxton,
Adrian Greshoff
Editor: Steven Mountjoy
82 minutes

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

The access to Peryer at his home in Taranaki before his death in November 2018 makes this the most definitive documentary that will ever be produced on the artist. Clips from a 1994 TV doco add further depth to the richly told stories, but it is Horrocks' one-on-one time with Peryer amongst his vibrant gallery of work that beautifully frames the man and the artist. His home is alive with work past and future, with curiosities on every shelf and nature ready to inspire in every corner.

Peryer's well-known prints are richly illustrated on screen, including *Dead Steer*, the *Mars Hotel* series and the *Erika* portraits. Expert commentary from industry figures Jim Barr, Luit Bieringa and John McCormack access the importance of his photography in New Zealand's art history. 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

B CG Fri 9 Aug, 3.45 pm
A TP Sat 10 Aug, 1.15 pm

Michael Smither 10



Intro

Director/Editor/Sound:
Paul Wedel
New Zealand 2019
38 mins

Producer: Tony Hiles
Music: Michael Smither
With: Michael Smither

Michael Smither 10 celebrates ten years of Smither's work, bringing a unique collaboration between an artist and a filmmaker to an end. For Tony Hiles, the rules were simple: there would be one documentary a year, filming would capture things as they happened; there were to be no rehearsals; each episode had to be different.

While Smither works intensely on several landscapes and a portrait, he talks of how the past nine months have taken a circular course, leading him back to earlier ideas, which he picks up and works with again. This is borne out by the study of a tree growing out of a cliff face, which inspired a now-finished work. Under the artist's attentive paintbrush, this piece, which began as

a sketch in which Smither neglected to take the hill in the background into account, thereby causing himself no end of trouble, transforms into a vibrant *Sunset on the Hills*.

The film offers viewers the privileged position of observing the creative process and Smither in a light-hearted and reflective mood as he ponders the questions that arise as a person approaches the end of their life.

C CG Tue 6 Aug, 12.00 pm
C CG Tue 6 Aug, 1.30 pm

New Zealand's Best 2019

95 mins approx. | Censors rating tbc



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CREATIVE
NEW ZEALAND
EMERGING
TALENT AWARD



CELEBRATING 25 YEARS

Te whakanui i te rua tekau mā rima tau

AUCKLAND LIVE
SPIRIT OF
THE CIVIC AWARD



AUCKLAND
LIVE

Nancy From Now On

NZ 2019 | Director/Screenplay: Keely Meechan
Producer: Alesha Adhar | **Photography:** Titus Sutherland | **Editor:** Peter Anderson | **With:** Bailey Poching, Wilson Downes, Taungaroa Emile | 20 mins

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 Poching.*

Krystal

NZ 2018 | Director: Briar Grace-Smith | **Producers:** Jaimee Poipoi, Rosie Jones | **Screenplay:** Josephine Stewart-Te Whiu | **Photography:** Ginny Loane
Editor: Cushla Dillon | **With:** Darneen Christian, Kawakawa Fox-Reo | 14 mins

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 fright. The world of her brother's 'cool' friends feels credible, fun and alive, but not wise, not kind.*



EGG CUP REQUIEM

A EMB Wed 31 Jul, 6.15 pm
B CG Thu 1 Aug, 2.00 pm

Egg Cup Requiem

NZ 2019 | Directors/Producers: Prisca Bouchet, Nick Mayow | **Photography:** Prisca Bouchet
Editor: Nick Mayow | 12 mins

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 Plumb
Producers: Alex Plumb, Gorjan Markovski
Photography: Eoin O'Liddigh | **With:** Jarred Blakiston
12 mins

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 mysterious, existential territory, that he trusted the psyche over sense.*



OUR FATHER

Our Father

NZ 2019 | Director/Screenplay: Esther Mauga
Producer: Shani McLeod Bennett | **Photography:** Finn Bowman | **Editor:** River Ivatt | **With:** Samara Alofa, Leiatāua 'Ma' Afega Si'ulepa, Foua Moimoi Kearns
19 mins

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: Becs Arahanga
Producers: Sharlene George, Kathryn Akuhata-Brown
Photography: Simon Temple | **Editor:** Luke Evans
With: Amy Kahumako Rameka, Te Ohoreore Reneti, Mere Boynton | 18 mins

In 1600s Aotearoa a young woman prepares for her destiny. *An irresistible tale of female empowerment told in an enchanted Māori world. A super-heroine story, alive and unforgettable. Makes me proud to be a woman.*



HINEKURA

Short Connections

79 mins approx. | Censors rating tbc



Five new Kiwi shorts that all examine the different ways we connect (and disconnect) with each other. From cross-cultural relationships that develop in a surprising manner, to intimate 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 Dudley | **Photography:** Waka Attewell | **Editor:** Janine Frei | **With:** Jeffrey Thomas, Vili Asi | 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 | **Screenplay:** Adriana Martins da Silva, Leonel Alvarado | **Photography:** Miguel Robalo | **Editor:** Raquel França | **With:** Joana Brandão, Whirimako Black
20 mins

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.



WALK A MILE

A CG Sat 10 Aug, 1.15 pm

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: Armağan Ballantyne | **Producer:** Larisa Tiffin | **Screenplay:** Armağan Ballantyne, Maria Inés Manchego | **Photography:** Maria Inés Manchego
Editor: Dan Kircher | **With:** Margaret Sydenham, Anthony Crum | 15 mins

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



MEMORY FOAM

Biggie & Shrimp

NZ 2018 | Director/Screenplay: Harvey Hayes
Producer: Lissandra Leite | **Photography:** Žiga Zupančič | **Editor:** Julian Currin | **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.



HUSH

Ngā Whanaunga Māori Pasifika Shorts 2019

90 mins approx. | Censors rating tbc | In English, Māori, Samoan and Pukapukan, with English subtitles



PRESENTED IN
ASSOCIATION WITH



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

Our Atoll Speaks: Ko Talatala Mai Tō Mātou Wenua

USA 2019 | Director/Producer: Gemma Cubero del Barrio | **Screenplay:** Amelia Rachel Hokule'a Borofsky, Gemma Cubero del Barrio, Florence Ngatokorua 'Johnny' Tiane Frisbie | 14 mins

A meditation on sustainability from the remote Pukapuka 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 Whiu (Ngāpuhi, Te Rarawa) | **Producer:** Sarah Cook | 12 mins

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



OUR ATOLL SPEAKS

B CG Fri 2 Aug, 1.30 pm
A TP Sat 3 Aug, 1.00 pm

Liliu

NZ 2018 | Director/Screenplay: Jeremiah Tuamaiti (Samoan) | **Producer:** Ngaire Fuata (Rotuman) | 17 mins

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: Jessica Sanderson (Ngāti Kahungunu ki Heretaunga & Te Āti Awa) | **Producer:** Desray Armstrong (Te Aitanga-ā-Hauti & Ngāti Porou) | 15 mins

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



ANI

Rū

NZ 2019 | Director/Screenplay: Awanui Simich-Pene (Ngāpuhi, Ngāti Hauā, Ngāti Tuwharetoa, Ngāti Apakura) | **Producer:** Lindsay Gough | **Screenplay:** Awanui Simich-Pene, Sebastian Hurrell | 16 mins

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 Whetu Jones (Whakatōhea, Te Aitanga ā Māhaki, Ngāti Porou) | **Producers:** Paula Whetu Jones, Anahera Parata (Ngāti Toa Rangitira) | 16 mins

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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The Orphanage

Parwareshgah



Director/Screenplay: Shahrbanoo Sadat
Afghanistan 2019
90 mins

Photography: Virginie Surdej
With: Qodratollah Qadiri, Sediqa Rasuli, Masihullah Feraji, Hasibullah Rasooli
Festivals: Cannes (Directors' Fortnight) 2019
In Dari, Russian and Hindi, with English subtitles
M violence, sexual references & 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 ropery action.

We first meet 15-year-old Quodrat (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.

Quodrat 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

A CUBA	Fri 26 Jul, 6.15 pm
B CUBA	Thu 1 Aug, 1.45 pm
A CUBA	Thu 8 Aug, 6.15 pm

Celeste



Director: Ben Hackworth
Australia 2018 | 105 mins

Producers: 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

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*

A PH	Sun 28 Jul, 2.45 pm
A RCP	Mon 29 Jul, 6.15 pm
B CUBA	Tue 30 Jul, 12.00 pm
B PH	Fri 2 Aug, 10.45 am
A CUBA	Sun 4 Aug, 11.45 am
A LHP	Mon 5 Aug, 6.15 pm

La Flor

At the beginning of this unparalleled movie event, director Mariano Llinás, 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. Llinás 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 ballad, a secret society schemes over the elixir of youth, and an outfit of secret agents awaits a showdown with rival assassins. Later, we meet a filmmaker who's obsessed with shooting trees, and there's even a silent black-and-white remake of Renoir's *A Day in the Country* in the mix.

Easily the longest film this festival has ever programmed, Llinás' follow-up to the brilliant *Extraordinary Stories* (NZIFF08) may also be one of the most playful we've ever seen — too playful



© LAURA CITARELLA

for the realms of mass-produced modern television, to which it bears no comparison. With its offbeat creativity and reinvention of cinematic clichés — often refocused through the gaze of Llinás' wonderful female troupe — *La Flor* figures movie-making, when liberated from both feature film duration norms and long-form narrative expectations, as a kind of giant artistic and storytelling sandpit. A marvel. — Tim Wong

"Ambitious. Risky. Epic. Unclassifiable. *La Flor* is an act of pure love."

— Rolando Gallego, *EscribiendoCine*

Director/Screenplay: Mariano Llinás
Argentina 2009–2018
813 mins + 5x 15 min intermissions

Producer: Laura Citarella
Photography: Agustín Mendilaharsu
Editors: Agustín Rolandelli, Alejo Moguillansky
Music: Gabriel Chwojnik
With: Elisa Carricajo, Valeria Correa, Pilar Gamboa, Laura Paredes
Festivals: Locarno, Toronto, New York, London 2018, Rotterdam 2019
In Spanish, French, English, Russian, German and Swedish, with English subtitles
M violence, offensive language, supernatural themes, sexual references & nudity

Part I
210 mins + 15 min intermission
M violence, offensive language & supernatural themes

A ED	Sun 28 Jul, 5.45 pm
B ED	Tue 6 Aug, 12.15 pm

Part II
313 mins + 2x 15 min intermissions
M violence & offensive language

A ED	Mon 29 Jul, 4.00 pm
B ED	Wed 7 Aug, 12.15 pm

Part III
290 mins + 2x 15 min intermissions
M violence, offensive language, sexual references & nudity

A ED	Tue 30 Jul, 4.00 pm
B ED	Thu 8 Aug, 12.15 pm

Danger Close: The Battle of Long Tan



Director: Kriv Stenders
Australia 2019 | 118 mins

Producers: Martin Walsh, John Schwarz, Michael Schwarz
Screenplay: Stuart Beattie
Photography: Ben Nott
Editor: Veronika Jenet
Music: Caitlin Yeo
With: Travis Fimmel, Luke Bracey, Alexander England, Daniel Webber, Richard Roxburgh
Festivals: Sydney 2019
CinemaScope | Censors rating tbc

Honouring the unheralded bravery of the Australian and New Zealand soldiers who fought in the 'Battle of Long Tan', one of the most savage and decisive engagements in ANZAC history, director Kriv Stenders' film is a war story of uncommon emotional intensity. Daunting combat scenes recall the against-the-odds bravado of *Lone Survivor* and *Black Hawk Down*, but it is the internal fight of the men outnumbered — and how they chose to define heroism in the moment — that resonates loudest of all.

"On 18 August 1966, for three and 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. A tremendous cast... bring the battle and each soldier's heroism vividly to life. *Danger Close: The Battle of Long Tan* is the important story of men caught up in a politically unpopular war, whose courage has long been under-acknowledged." — Sydney Film Festival

A LHP	Fri 2 Aug, 6.15 pm
A RCP	Sun 4 Aug, 5.30 pm
A EMB	Wed 7 Aug, 8.45 pm
B EMB	Thu 8 Aug, 1.00 pm

The Nightingale



© KASIA LADCZUK

Director/Screenplay: Jennifer Kent
Australia 2018 | 136 mins

Photography: Radek Ladczyk
With: Aisling Franciosi, Sam Claflin, Baykali Ganambarr
Festivals: Venice 2018; Sundance 2019
Special Jury Prize, Venice Film Festival 2018
In English, Gaelic and Palawa Kani, with English subtitles
R16 rape, violence, cruelty & offensive language

For her follow-up to *The Babadook* (NZIFF14), Aussie auteur Jennifer Kent pivots to an entirely different brand of horror. A bleak, bloody revenge Western, her sophomore effort *The Nightingale* takes a cold, hard stare at her country's history of colonial violence — and the results are genuinely chilling.

Set in Tasmania 1825, the story follows Clare (Aisling Franciosi), a convicted felon whose freedom hinges entirely on the whims of a sadistic British lieutenant (Sam Claflin). After he instigates an act of sickening cruelty, Clare pursues him into the wilderness, hellbent on revenge and aided only by a weary Aboriginal tracker (Baykali Ganambarr), who has more in common with Clare than she might think.

What follows is a stark odyssey through Australia's heart of darkness, in which unspeakable crimes against the marginalised were perpetual. But beneath the non-stop barrage of atrocities is a timely cry for compassion, a recognition that violence against individuals cannot unpick the oppression woven into the very fabric of our civilisation. It contains no easy answers for how to reckon with such evils, but its uncompromising vision is truly difficult to shake. — JF

B ED	Fri 26 Jul, 4.00 pm
A RX	Fri 2 Aug, 8.00 pm
A ED	Sat 3 Aug, 6.15 pm
A EMB	Mon 5 Aug, 8.45 pm

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The Invisible Life of Eurídice Gusmão

A vida invisível de Eurídice Gusmão

Brazilian director Karim Aïnouz'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, boldly saturated colors and lush sounds serve to intensify the intimacy of... Aïnouz'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 –



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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... Aïnouz'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 Goi, *The Film Stage*



Director: Karim Aïnouz
Brazil/Germany 2019 | 139 mins

Producers: Rodrigo Teixeira, Michael Weber, Viola Fügen

Screenplay: Murilo Hauser, Inés Bortagaray, Karim Aïnouz. Based on the novel by Martha Batalha

Photography: Hélène Louvart

Editor: Heike Parplies

Music: Benedikt Schiefer

With: Carol Duarte, Júlia Stockler, Gregorio Duvivier, Fernanda Montenegro, Bárbara Santos

Festivals: Cannes (Un Certain Regard) 2019

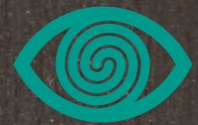
Un Certain Regard Prize, Cannes Film Festival 2019

In Portuguese with English subtitles

Censors rating tbc

A	CUBA	Sat 3 Aug, 8.00 pm
B	EMB	Tue 6 Aug, 3.00 pm
A	EMB	Sat 10 Aug, 3.30 pm

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

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Florianópolis Dream

Sueño Florianópolis



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Director: Ana Katz
Argentina/Brazil/France 2018 | 93 mins

Screenplay: Daniel Katz, Ana Katz

Photography: Gustavo Biazzi

Editor: Andrés Tambornino

Music: Maximiliano Silveira, Érico Theobaldo, Beto Villares, Arthur de Faria

With: Mercedes Morán, Gustavo Garzón, Andréa Beltrão, Marco Ricca

Festivals: Toronto, London 2018

In Spanish and Portuguese, with English subtitles

Censors rating tbc

Set in the 1990s in Florianópolis, a famed holiday destination in southern Brazil, Ana Katz's film is awash with glorious summer light, subtropical greens and white gold sand. Enter a chaotic Argentinian family of four in a clapped-out car that immediately runs out of petrol. The disorganisation, much of it stemming from skinflinty, continues. The family finds a beach bungalow thanks to Marco, a friendly local guy-on-the-make who spends much of the film in Speedos.

While relaxation and quality time are ostensibly the name of the game, rivers of tension run deep. Lucretia and Pedro are recently separated, nostalgic psychoanalysts with restless teenage kids. Everyone is searching

for a sense of independence. They talk it out, joyfully chase each other with flapping fish, and ride on a giant inflatable sausage-like raft. Featuring romantic dalliances and excellent beach wear, *Florianópolis Dream* is a gentle exploration of the way families come together and push apart, with deceptively simple observations that illuminate the female experience – experiences that actor-turned-director Katz has a sharp, unerring sense for.

B	PH	Tue 30 Jul, 11.15 am
A	RCP	Wed 31 Jul, 6.15 pm
A	PH	Sun 4 Aug, 12.45 pm
A	CUBA	Tue 6 Aug, 6.15 pm
B	CUBA	Thu 8 Aug, 12.15 pm
A	CUBA	Sat 10 Aug, 6.15 pm

Genesis

Genèse



Director/Screenplay: Philippe Lesage
Canada 2018 | 130 mins

Producer: Gaëlle Marion-Gauvin

Photography: Nicolas Canniccioni

Editor: Mathieu Bouchard-Malo

With: Noée Abita, Théodore Pellerin, Édouard Tremblay-Grenier, Pier-Luc Funk, Émilie Bierre

Festivals: Locarno 2018; Rotterdam 2019

In French with English subtitles

R16 rape, sex scenes & offensive language

An achingly beautiful and astonishingly assured coming-of-age tale, *Genesis* chronicles straight and queer desire in millennial Montreal with rare acuity. Writer-director Philippe Lesage (*Les Démons*, NZIFF16) returns to the autobiographical well with boarding school student Guillaume (Théodore Pellerin), who oozes insouciance but finds himself confronting unexpected desires. Meanwhile, his older half-sister Charlotte (Noée Abita) navigates her own passions in a sea of undeserving men.

From the outset, simmering tension lurks everywhere, accentuated by precision cuts and painterly shadows. *Genesis* isn't a horror film as such, but deftly written scenes of mounting dread

will leave you squirming in your seat; at the same time, a perfectly curated collection of needle-drops from Aldous Harding to the Trashmen score superbly choreographed long takes of dances and parties. With a closing coda that returns us to the earliest pangs of love – joining *Les Démons'* lead character, Felix (Édouard Tremblay-Grenier), at a summer camp – Lesage challenges the viewer to close the gap between the purity of desire and the darkness of the world. — Doug Dillaman

A	ED	Sat 27 Jul, 1.45 pm
A	ED	Thu 1 Aug, 6.30 pm
B	ED	Fri 2 Aug, 1.45 pm

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 Qiwen, 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



© BAI LINGHAI

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*

Director/Screenplay: Bi Gan
China/France 2018 | 133 mins

Producer: Shan Zuolong
Photography: Yao Hung-I, Dong Jinsong, David Chizallet
Editor: Qin Yanan
Music: Lim Giong, Point Hsu
With: Tang Wei, Huang Jue
Festivals: Cannes (Un Certain Regard), Toronto, San Sebastián, New York, Vancouver, London 2018; Rotterdam 2019
In Mandarin with English subtitles
Partly 3D | M medium level violence

This film is presented partly in 3D. The audience will be cued when to use their 3D glasses during the screening. While 3D glasses are included in the ticket price and will be provided at the cinema entrance, we encourage you to reuse your own.

D EMB Tue 30 Jul, 9.00 pm
SPECIAL PRICES APPLY – see page 4

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*

"François Ozon delivers a film that is both strong and modest, implacable and sensitive, incisive and respectful."

— Fabien Lemercier, *Cineuropa*



Director/Screenplay: François Ozon
France 2019 | 137 mins

Producers: Eric Altmayer, Nicolas Altmayer
Photography: Manu Dacosse
With: Melvil Poupaud, Denis Ménochet, Swann Arlaud
Festivals: Berlin 2019
Grand Jury Prize, Berlin Film Festival 2019
In French with English subtitles
M sexual abuse themes, sexual references & offensive language

A CUBA Sat 27 Jul, 3.15 pm
A PH Sun 28 Jul, 5.00 pm
B PH Tue 30 Jul, 3.30 pm
B CUBA Thu 1 Aug, 3.30 pm
A LHP Sat 3 Aug, 5.30 pm
A PH Sat 10 Aug, 11.15 am

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 (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*



Director/Screenplay: Diao Yinan
China 2019 | 110 mins

Producer: Li Li
Photography: Dong Jinsong
Editors: Kong Jinlei, Matthieu Laclau
Music: B6
With: Hu Ge, Gwei Lun Mei, Liao Fan, Wan Qian, Qi Dao
Festivals: Cannes (In Competition) 2019
In Mandarin with English subtitles
Censors rating tbc

B RX Mon 29 Jul, 2.00 pm
A EMB Tue 6 Aug, 9.15 pm
B EMB Thu 8 Aug, 3.45 pm
A RX Sat 10 Aug, 6.00 pm
A LHP Sun 11 Aug, 5.15 pm

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 indignant 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*



Director: Ladj Ly
France 2019 | 103 mins

Producers: Toufik Ayadi, Christophe Barral
Screenplay: Ladj Ly, Giordano Gederlini, Alexis Manenti
Photography: Julien Poupaud
Editor: Flora Volpelière
Music: Pink Noise
With: Damien Bonnard, Alexis Manenti, Djibril Zonga, Issa Perica, Al-Hassan Ly, Jeanne Balibar
Festivals: Cannes (In Competition) 2019
Jury Prize, Cannes Film Festival 2019
In French with English subtitles
Cinemascope | Censors rating tbc

A LHP Fri 26 Jul, 8.30 pm
A RCP Sat 27 Jul, 6.15 pm
B EMB Mon 29 Jul, 3.45 pm
B PH Wed 31 Jul, 3.45 pm
A EMB Fri 2 Aug, 8.45 pm
A PH Sat 10 Aug, 8.30 pm

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 Leininger, *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 Théret, Pascal Greggory

Festivals: Venice, Toronto, New York, London 2018
In French with English subtitles
M offensive language & nudity

A	PH	Sat 27 Jul, 6.15 pm
A	LHP	Sun 28 Jul, 7.30 pm
B	PH	Mon 29 Jul, 2.00 pm
A	EMB	Tue 30 Jul, 6.15 pm
B	EMB	Fri 9 Aug, 1.30 pm

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 Adèle Exarchopoulos) calls Sibyl in tears over an accidental pregnancy; the father is Igor (Gaspard Ulliel), the dashing lead with whom she's set to star in a new romance directed by revered German auteur Mika (*Toni 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*



"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 croquebouche, admiring the teetering spectacle of its chaos as it goes."

— Guy Lodge, *Variety*



Director: Justine Triet
France/Belgium 2019 | 100 mins

Producers: David Thion, Philippe Martin
Screenplay: Justine Triet, Arthur Harari
Photography: Simon Beaufils

Editor: Laurent Sénéchal
With: Virginie Efira, Adèle Exarchopoulos, Gaspard Ulliel, Sandra Hüller, Laure Calamy, Niels Schneider, Paul Hamy, Arthur Harari
Festivals: Cannes (In Competition) 2019
In French with English subtitles
Cinemascope | Censors rating tbc

B	RX	Fri 26 Jul, 12.00 pm
A	RX	Thu 1 Aug, 6.15 pm
B	RX	Mon 5 Aug, 12.15 pm
B	PH	Thu 8 Aug, 11.45 am
A	PH	Fri 9 Aug, 6.15 pm

WARM UP AT CIRCA THIS WINTER



TRÖLL

13 – 20 July

By Trick of the Light Theatre

Image: Tabitha Arthur and Ed Watson



THE DUNSTAN CREEK HAUNTING

9 – 20 July

Written and performed by David Ladderman and Lizzie Tollemache
Director: Daniel Pengelly with further workshoping by Mike Friend
Company: Rollicking Entertainment

First produced in association with The Court Theatre, Christchurch

Photo: Emma Brittenden

JAZZ ON BROADWAY

23 – 27 July

Featuring The Retro Pack

Presented by GODIVA PRODUCTIONS



ORCHIDS

24 – 27 July

Choreographic Direction: Sarah Foster-Sproull
Company: Foster Group Dance
Assistant Director & Producer: Natalie Maria Clark

Image: Jocelyn Janon



BURN HER

3 – 31 Aug

By Sam Brooks
Director: Katherine McRae
Producer: A Mulled Whine

Photography: David Camm Photography
Graphic Design: Tabitha Arthur

Burn Her is presented by arrangement with Playmarket



CRINGEWORTHY!

10 Aug – 7 Sept

Devised by Andrea Sanders
Director: Andrea Sanders
Company: Total Entertainment

Photography: Stephen A'Court
Poster Design: Leo Gardiner

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 via Ludo's best friend Alex (François Civil). Posing as 24-year-old fashion intern Clara Antunes, Claire's online banter and photogenic looks soon have Alex hooked and desperate to meet her in real life. But something about Claire's story – and where she got Clara's image from – doesn't quite ring true.

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 Croot

"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*

Director: Safy Nebbou
France 2019 | 102 mins

Producer: Michel Saint-Jean
Screenplay: Safy Nebbou, Julie Peyr.

Based on the novel by Camille Laurens

Photography: Gilles Porte

Editor: Stéphane Pereira

Music: Ibrahim Maalouf

With: Juliette Binoche, François Civil, Nicole Garcia, Marie-Ange Casta, Guillaume Gouix, Jules Houplain, Jules Gauzelin, Charles Berling, Claude Perron

Festivals: Berlin 2019
In French with English subtitles
Censors rating tbc

A	LHP	Sat 27 Jul, 6.00 pm
A	PH	Mon 29 Jul, 6.15 pm
B	EMB	Fri 2 Aug, 11.00 am
A	RCP	Mon 5 Aug, 6.15 pm
B	PH	Tue 6 Aug, 1.45 pm
A	EMB	Thu 8 Aug, 6.15 pm

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 instincts 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*



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

Producer: Anton Máni Svansson
Photography: Maria von Hausswolff
Editor: Julius Krebs Damsbo
Music: Edmund Finnis
With: Ingvar Sigurðsson, Ida Mekkin Hlynisdóttir, Hilmir Snær Guðnason, Sara Dögg Ásgeirsdóttir, Björn Ingi Hilmarsson
Festivals: Cannes (Critics' Week) 2019
In Icelandic with English subtitles
Censors rating tbc

A	PH	Fri 26 Jul, 8.45 pm
B	EMB	Fri 2 Aug, 4.00 pm
A	EMB	Mon 5 Aug, 6.15 pm
B	PH	Tue 6 Aug, 4.00 pm

Photograph

Ritesh Batra returns to the Mumbai streets of his festival favourite *The Lunchbox* with this delightful romance that doubles as a sensuous 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 meddling 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 several leafier, 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



© JOE D'SOUZA

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*

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

Producers: Neil Kopp, Vincent Savino, Anish Savjani, Ritesh Batra, Michael Weber, Viola Fügen, Michel Merkt
Photography: Ben Kutchins, Timothy Gillis
Editor: John F. Lyons
Music: Peter Raeburn
With: Nawazuddin Siddiqui, Sanya Malhotra, Farrukh Jaffar
Festivals: Sundance, Berlin 2019
In Hindi, Gujarati and English, with English subtitles
M cert

B	EMB	Fri 26 Jul, 1.00 pm
A	PH	Sat 27 Jul, 3.45 pm
A	EMB	Sun 4 Aug, 2.45 pm
B	PH	Fri 9 Aug, 1.45 pm
A	LHP	Sat 10 Aug, 1.00 pm



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Adam



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

Screenplay: Maryam Touzani, Nabil Ayouch
Photography: Virginie Surdej
Editor: Julie Naas
With: Lubna Azabal, Nisrin Erradi
Festivals: Cannes (Un Certain Regard) 2019
In Arabic with English subtitles
Censors rating tbc

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, in sideways shifts. 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

B	PH	Mon 29 Jul, 12.00 pm
A	PH	Wed 31 Jul, 6.00 pm
A	LHP	Sat 3 Aug, 1.15 pm
B	TP	Fri 9 Aug, 11.00 am
A	TP	Sat 10 Aug, 11.00 am
A	PH	Sun 11 Aug, 5.00 pm

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 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 fooled by his magic. The chameleonic Servillo is perfect as the orange, plastic surgery-addicted Berlusconi, his voice and mannerisms extraordinarily matching those of the Italian politician. It's impossible to take your eyes off that smiling, creepy face. — Sibilla Paparatti

"A compelling mixture of the whimsical and the sleazy, the hedonistic and the sad. The Trumpian parallels are also impossible to ignore."

— Ian Freer, *Empire*

Director: Paolo Sorrentino
Italy/France 2018 | 151 mins

Producers: Nicola Giuliano, Francesca Cima, Carlotta Calori, Viola Prestieri
Screenplay: Paolo Sorrentino, Umberto Contarello
Photography: Luca Bigazzi
Editor: Cristiano Travaglioli
Music: Lele Marchitelli
With: Toni Servillo, Elena Sofia Ricci, Riccardo Scamarcio, Kasia Smutniak, Euridice Axen, Fabrizio Bentivoglio
Festivals: Toronto 2018; San Francisco 2019
In Italian with English subtitles
CinemaScope | R16 sex scenes, nudity, drug use & offensive language

A	CUBA	Sat 27 Jul, 6.00 pm
A	RCP	Sun 28 Jul, 5.30 pm
B	CUBA	Mon 29 Jul, 3.15 pm
B	PH	Thu 1 Aug, 1.00 pm
A	PH	Fri 2 Aug, 8.30 pm
A	TP	Sun 11 Aug, 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*

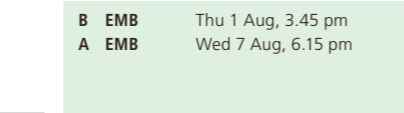


Director/Screenplay: Elia Suleiman
Palestine/France/Qatar/Germany/Canada/Turkey 2019 | 97 mins

Producers: Édouard Weil, Laurine Pelassy, Elia Suleiman, Thanassis Karathanos, Martin Hampel, Serge Noël, Zeynep Ozbatur Atakan
Photography: Sofian El Fani

Editor: Véronique Lange
With: Elia Suleiman, Gael García Bernal, Tarik Kopti, Kareem Ghneim, George Khleifi, Ali Suliman
Festivals: Cannes (In Competition) 2019
FIPRESCI Prize, Cannes Film Festival 2019
In English, French and Arabic, with English subtitles
CinemaScope | Censors rating tbc

B	EMB	Thu 1 Aug, 3.45 pm
A	EMB	Wed 7 Aug, 6.15 pm



The River

Ozen



Director/Producer/Screenplay/Photography/Editor: Emir Baigazin
Kazakhstan/Poland/Norway 2018 | 108 mins

Music: Justyna Banaszczuk
With: Zhalgas Klanov, Zhasulan Userbayev, Ruslan Userbayev, Bagdaulet Sagindikov, Sultanali Zhaksybek, Kuandyk Kystykbayev, Aida Iliyaskyzy, Eric Tazabekov
Festivals: Venice, Toronto 2018; Rotterdam 2019
In Kazakh with English subtitles
CinemaScope | M medium level violence

"The river's always longed for but its waters are dangerous; everything in this world has two aspects." So says the warden-like father of the boys inhabiting *The River's* cinematic riches. Aslan and his brothers live a spartan existence of hard work and harsh treatment in an arid Kazakh setting. Their one respite: secret visits to the local river. When an otherworldly cousin arrives, the boys' routines are thrown into complete disarray.

Director Emir Baigazin re-enters the thematic waters of his beguiling *Harmony Lessons* and *The Wounded Angel*, exploring notions of guilt, responsibility and familial bonds between boys struggling their way towards manhood. A number of

surprising grace notes lend *The River* an element of lightness as it moves with the steady, inexorable motion of its eponymous river, hiding mysterious undercurrents and absorbing the flurries of activity that periodically stir its surface.

Striking visuals abound and the precisely composed, often symmetrical shots evoke a desaturated Wes Anderson film, though tonally Baigazin continues to live up to comparisons with his spiritual 'filmmaking forbears' Tarkovsky and Bresson. A stark, poetic gem. — Jacob Powell

A	CUBA	Sun 28 Jul, 3.15 pm
B	CUBA	Wed 7 Aug, 4.00 pm
A	CUBA	Sat 10 Aug, 8.15 pm

Fly By Night

Sebelum pagi berakhir



Director: Zahir Omar
Malaysia 2018 | 100 mins

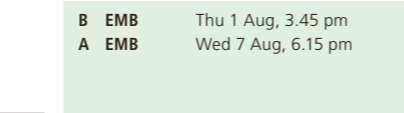
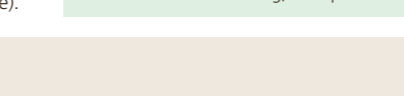
Producers: Mo Bahir, Leonard Tee
Screenplay: Ivan Yeo, Frederick Bailey, Dain Said, Zahir Omar
Photography: Low Soon Keong
Editor: Dom Heng
With: Sunny Pang, Jack Tan, Fabian Loo, Eric Chen, Bront Palarae, Frederick Lee, Ruby Yap
Festivals: Busan 2018
In Mandarin, Malay, Cantonese and English, with English subtitles
Censors rating tbc

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 an interest 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 rivetingly 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, and 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*

A	CUBA	Sat 27 Jul, 9.00 pm
B	ED	Thu 1 Aug, 1.30 pm
B	CUBA	Fri 2 Aug, 4.15 pm
A	ED	Wed 7 Aug, 8.30 pm



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 brought to light the Holodomor, the man-made famine said miracle induced and which resulted in millions of deaths in Soviet Ukraine.

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.

"Only someone as experienced and cine-literate as Holland could have



© ROBERT PALKO

pulled off such an extensively detailed film, one that deftly tells us so much about the context of a largely true-life story while using genre conventions of Soviet propaganda against itself. It's also a cinephile's storehouse of nods to Soviet classics as well as films like *Three Colours: Red*, *Citizen Kane* and *Diamonds of the Night*... A gripping film that needs to be seen." — Nick James, *Sight & Sound*

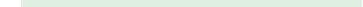
"Mr Jones is a bold and heart-felt movie with a real Lean-ian sweep."

— Peter Bradshaw, *The Guardian*

Director: Agnieszka Holland
Poland/Ukraine/UK 2019 | 119 mins

Producers: Stanislaw Dziedzic, Andrea Chalupa, Klaudia Śmieja-Rostworowska
Screenplay: Andrea Chalupa
Photography: Tomasz Naumiuk
Editor: Michał Czarnecki
Music: Antoni Komasa-Lazarkiewicz
With: James Norton, Vanessa Kirby, Peter Sarsgaard, Joseph Mawle
Festivals: Berlin 2019
In English, Ukrainian, Russian and Welsh, with English subtitles
CinemaScope | M drug use, nudity & content that may disturb

B	TP	Wed 31 Jul, 4.00 pm
A	CG	Fri 2 Aug, 8.30 pm
A	TP	Sun 4 Aug, 7.45 pm
B	CG	Mon 5 Aug, 4.00 pm



The Gangster, the Cop, the Devil

AK-in-jeon



Director/Screenplay: Lee Won-tae
South Korea 2019
110 mins

Photography: Park Se-seung
Editors: Heo Sun-mi, Han Young-kyu
With: Ma Dong-seok, Kim Moo-yul, Kim Sung-kyu
Festivals: Cannes (Out of Competition) 2019
In Korean 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 on the trail of a series of murders. The deal? Whoever catches the perp gets to dispense their own brand of justice.

"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 as a mob boss 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 *Guys and Dolls* costume." — David Ehrlich, *Indiewire*
"As much fun as it is to watch [Ma] beat people up and strut around in shiny pinstripe suits, it's just as much of a pleasure to watch him think it all through." — Jessica Kiang, *Variety*

B	RX	Wed 31 Jul, 4.00 pm
A	RX	Sun 4 Aug, 8.15 pm
A	ED	Mon 5 Aug, 8.15 pm
A	ED	Fri 9 Aug, 8.45 pm

The Realm

El reino



© JULIO VERGNE

Director: Rodrigo Sorogoyen
Spain/France 2018
131 mins

Screenplay: Isabel Peña, Rodrigo Sorogoyen
Photography: Álex de Pablo
With: Antonio de la Torre, Mónica López, José María Pou, Nacho Fresneda, Ana Wagener
Festivals: Toronto, San Sebastián, London 2018
In Spanish with English subtitles
CinemaScope | M violence, nudity, offensive language & content that may disturb

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 on the bone. The reliable Antonio de la Torre leads a cast of dirty politicians as Manuel Lopez Vidal, a fast-talking Spanish vice-secretary who enjoys a cushy lifestyle, courtesy of the kickbacks and embezzlement schemes he orchestrates with his colleagues. But when these dirty deeds come to light with the media, Manuel finds himself the party scapegoat and is forced to flip to whistle-blower to save himself.

Whatever familiarity this premise contains, the pace and pulse of the film never allow for a stale second,

with the final 30 minutes offering three outstanding sequences: a squirmy heist during a teen party, a high-octane car chase and a riveting head-to-head debate on live television. By the end, Sorogoyen has fired shots at his country's entire broken system, ending on a closing note of implication that has a damning universal sting. — JF

B	PH	Fri 26 Jul, 3.30 pm
A	PH	Sun 28 Jul, 7.45 pm
A	PH	Wed 31 Jul, 8.15 pm
A	LHP	Sun 4 Aug, 5.15 pm
B	CUBA	Tue 6 Aug, 3.45 pm
A	CUBA	Wed 7 Aug, 8.15 pm

In Fabric

A malevolent scarlet dress wreaks havoc in this mischievously entertaining and sophisticated genre-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.

Dentley & Sopers Trusted Department Store offers ladies all they could desire, and it is here that Sheila (Marianne Jean-Baptiste), a beleaguered bank employee and mother of an obnoxious teenage son, comes looking for something nice to wear on her first date with Adonis, encountered over the internet. She is beguiled into purchasing a vibrant dress – Demonic Red would describe it well – by the head salesclerk, who like the rest of the exceedingly strange staff, wears a voluminous black gown, accompanied by a bulbous, lacquered hairdo and razor-red lipstick and nail polish. The fetishist look is matched by convoluted enticements veering between loopy sales pitch, philosophical riddles and vaguely menacing flirtation. Unbeknownst to Sheila, her purchase possesses



dark intentions unrelated to sartorial splendour; she won't be the garment's only victim...

In the outlandish world depicted, rippling with erotic undertones and entrancing colours and textures, the monotonous description of washing machine parts sends bank managers into raptures and customer garment-lust leads to a full-blown store riot. Mordantly funny and stylish. — SR

"[Peter Strickland's] most audacious and bizarre film to date... a raucous, full-tilt descent into bishop-sleeved madness."

— Hannah Woodhead,
Little White Lies

Director/Screenplay: Peter Strickland
UK 2018 | 119 mins

Producer: Andrew Starke
Photography: Ari Wegner
Editor: Matyas Fekete
Music: Cavern of Anti-Matter
With: Marianne Jean-Baptiste, Hayley Squires, Leo Bill, Julian Barratt, Steve Oram, Gwendoline Christie, Barry Adamson, Jaygann Aye, Richard Bremner, Terry Bird, Fatma Mohamed
Festivals: Toronto, San Sebastián, London 2018; Tribeca 2019
R13 horror & sexual references

A	EMB	Sun 28 Jul, 9.00 pm
A	RX	Thu 1 Aug, 8.15 pm

Mrs Lowry & Son

Having already played J.M.W. Turner to great acclaim, 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?", Elisabeth chides.

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 svelte Spall is particularly impressive, whether with brush in hand, or using the canvas of his face to portray the flickers of an artist's pent-up emotions. — James Croot

"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*

Director: Adrian Noble
UK 2019 | 91 mins

Producer: Debbie Gray
Screenplay: Martyn Hesford
Photography: Josep M. Civit
Editor: Chris Gill
Music: Craig Armstrong
With: Vanessa Redgrave, Timothy Spall
PG nudity

B	EMB	Fri 26 Jul, 10.45 am
A	LHP	Sun 28 Jul, 1.15 pm
A	PH	Tue 30 Jul, 6.15 pm
A	RCP	Sun 4 Aug, 3.30 pm
B	PH	Wed 7 Aug, 11.45 am
A	EMB	Sun 11 Aug, 12.30 pm

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High Life

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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.

Director: Claire Denis
France/Germany/USA/
Poland/JK 2018
110 mins

Screenplay: Claire Denis, Jean-Pol Fargeau, with the collaboration of Geoff Cox
Music: Stuart A. Staples
With: Robert Pattinson, Juliette Binoche, André Benjamin, Mia Goth
Festivals: Toronto, San Sebastián, New York, Busan 2018; Rotterdam 2019
R16 violence, rape, sex scenes & offensive language

Directing her first science-fiction movie, Denis distorts the genre in sharp and shocking ways by mining the exquisite tension between intimacy and horror that has distinguished her best films. Dark, unconventional and slippery with psychosexual energy, *High Life's* vision of humanity lost in the void is also unmistakably Denis's, delivered, true to form, on her own unique, unapologetic terms. — Tim Wong

A	EMB	Mon 29 Jul, 9.15 pm
B	RX	Tue 30 Jul, 4.00 pm
A	LHP	Tue 6 Aug, 8.00 pm
A	RX	Thu 8 Aug, 6.15 pm
B	RX	Fri 9 Aug, 2.30 pm
A	PH	Sun 11 Aug, 7.00 pm

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 unmistakable 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 *Hillsborough* or *Bloody Sunday*. He has a huge ensemble cast but that exhaustive 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 alike. — Geoffrey Macnab, *The Independent*



"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

"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
UK 2018 | 155 mins

Producer: Georgina Love
Photography: Dick Pope
Editor: Jon Gregory
Music: Gary Yershon
With: Rory Kinnear, Maxine Peake, Neil Bell, Philip Jackson, Pearce Quigley, Vincent Franklin, Karl Johnson, Tim McInnerny
Festivals: Venice, Toronto, London 2018
M violence

A	RCP	Sat 27 Jul, 3.15 pm
B	PH	Fri 2 Aug, 1.00 pm
A	PH	Sat 3 Aug, 1.30 pm
A	LHP	Sun 4 Aug, 12.00 pm
B	TP	Fri 9 Aug, 1.15 pm
A	TP	Sun 11 Aug, 1.45 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.

“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 (Micah 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 clichéd 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 Laffly, *Time Out*

“The best kind of crowdpleaser... a whip-smart comedy with some real emotional depth.”

— Dennis Harvey, *Variety*



Director/Screenplay:
Paul Downs Colaizzo
USA 2019 | 104 mins

Producers: Matthew Plouffe, Tobey Maguire, Margot Hand
Photography: Seamus Tierney
Editors: Casey Brooks, Peter Teschner
Music: Duncan Thum
With: Jillian Bell, Michaela Watkins, Utkarsh Ambudkar, Lil Rel Howery, Micah Stock, Alice Lee
Festivals: Sundance, Seattle, Sydney 2019
Audience Award, Sundance Film Festival 2019
M sex scenes, sexual references, drug references & offensive language

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A	LHP	Fri 26 Jul, 6.15 pm
B	EMB	Mon 29 Jul, 1.15 pm
A	PH	Sat 3 Aug, 6.45 pm
B	PH	Mon 5 Aug, 4.00 pm
A	EMB	Fri 9 Aug, 6.30 pm

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-out 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 filmdom’s lovably loopy LA stories... Hypnotic, spiraling and deliriously 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 wilfully melds tones and sensibilities with a playful seductiveness... [and] a surreal, stoned portrait of LA that doubles as an oddball mystery.”

— Tim Grierson, *Screendaily*

Director/Screenplay:
David Robert Mitchell
USA 2018 | 139 mins

Producers: Michael De Luca, Chris Bender, Jake Weiner, Adele Romanski, David Robert Mitchell
Photography: Michael Gioulakis
Editor: Julio C. Perez IV
Music: Disasterpeace
With: Andrew Garfield, Riley Keough, Tophér Grace, Callie Hernandez, Zosia Mamet, Jimmi Simpson, Grace Van Patten
Festivals: Cannes (In Competition) 2018
CinemaScope | R16 violence, nudity, sex scenes, offensive language & content that may disturb

A	ED	Fri 26 Jul, 8.45 pm
B	RX	Tue 30 Jul, 1.15 pm
B	ED	Thu 1 Aug, 3.30 pm
A	RCP	Fri 2 Aug, 6.15 pm
A	RX	Thu 8 Aug, 8.30 pm
A	LHP	Sun 11 Aug, 7.30 pm

American Woman



Director: Jake Scott
USA 2018 | 111 mins

Producers: Brad Feinstein, Ridley Scott, Kevin J. Walsh, Michael A. Pruss
Screenplay: Brad Ingelsby
Photography: John Mathieson
Editor: Joi McMillon
Music: Adam Wiltzie
With: Sienna Miller, Christina Hendricks, Aaron Paul, Amy Madigan, Pat Healy, Will Sasso
Festivals: Toronto 2018; Sydney 2019
Censors rating tbc

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... 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

A	PH	Fri 26 Jul, 6.15 pm
A	RCP	Tue 30 Jul, 6.15 pm
B	PH	Wed 31 Jul, 1.30 pm
A	EMB	Thu 1 Aug, 6.15 pm
A	LHP	Sun 4 Aug, 3.00 pm
B	EMB	Fri 9 Aug, 4.00 pm

The Art of Self-Defense



Director/Screenplay:
Riley Stearns
USA 2019 | 105 mins

Producers: Andrew Kortschak, Walter Kortschak, Cody Ryder, Stephanie Whonsetler
Photography: Michael Ragen
Editor: Sarah Beth Shapiro
Music: Heather McIntosh
With: Jesse Eisenberg, Alessandro Nivola, Imogen Poots, David Zellner
Festivals: SXSW 2019
R16 violence, cruelty & offensive language

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 never better Jesse Eisenberg, *The Art of Self-Defense* is a serious character study on the toxic tribalism of modern masculinity that also happens to be seriously funny.

After being brutally beaten in the street by a group of bikers, mild-mannered accountant Casey (Eisenberg) enrolls in a local karate class to learn how to stick up for himself. But as he quickly subscribes to the pervasive machismo of his teacher ‘Sensei’ (a wickedly deadpan Alessandro Nivola), he starts to transform into precisely the kind of bully he sought to overcome. That trajectory

could sound familiar on paper, but Stearns keeps things thrillingly off-kilter on screen, consistently throwing us nasty surprises. The result is one of the most memorable American comedies of recent times. — JF

“The film has a lot to say but says it all in the weirdest, most surprising way possible... It’s just so damn funny – every line, every delivery, every bizarre plot point.” — Meredith Borders, *SlashFilm*

B	RX	Fri 26 Jul, 4.15 pm
A	PH	Tue 30 Jul, 8.15 pm
A	RX	Sat 3 Aug, 8.15 pm
A	EMB	Thu 8 Aug, 8.45 pm
A	ED	Sat 10 Aug, 6.15 pm

Animation NOW! 2019

84 mins approx. | Censors rating tbc

Our longstanding animation programmer Malcolm Turner, also head honcho at the Melbourne International Animation Festival, offers a selection of the best and brightest from this year’s *Animation NOW!* Festival.

Highlights include *Per Tutta La Vita* and *I’m OK*, virtuoso examples of just how stunning hand-drawn animation can look; the Jacques Tati turned-up-to-11 *Caterpillarplasty*; *Egg*, one of the most talked about and awarded films on the circuit at the moment; and two outstanding – and completely different – Kiwi films, *Winter’s Blight* and *Trumpet-Trompette*.

If you’re looking to sample the international animation ecosystem in all its multi-coloured, variously shaped glories, there’s no better place to begin.

A	ED	Wed 7 Aug, 6.30 pm
B	ED	Fri 9 Aug, 12.45 pm
A	ED	Sat 10 Aug, 2.15 pm

Per tutta la vita

France 2018 | Director: Roberto Catani | 5 mins

Quite simply, one of the most beautifully crafted films we have ever seen. A journey to the origins of memory.

I’m OK

UK 2018 | Director: Elizabeth Hobbs | 6 mins

Expressionist artist Oskar Kokoschka enlists in WWI after the end of a love affair.

Fest

Germany 2018 | Director: Nikita Diakur | 3 mins

The latest from the master of ‘glitch’ animation revels in the fearless sub-culture of extreme urban exploration.

Where’s the Butter, Betty

UK 2018 | Director: Will Anderson | 3 mins

The bloody butter is around here somewhere, Betty, it has to be.



I'M OK

The Juggler

France 2018 | Director: Skirmanta Jakaitė | 11 mins

A delicately jagged reminder that each of our individual little worlds are strung together by an invisible, infinite thread.

Winter’s Blight

New Zealand 2019 | Director: Claire Campbell | 14 mins

A reclusive old man living alone in a forest is saved by the very cycle of life he nurtured as a young boy.

Herman Brown is Feeling Down

UK 2018 | Director: Dan Castro | 6 mins

Herman Brown has every reason to be happy. Herman Brown has every reason to be unhappy. How to decide?

Trumpet-Trompette

New Zealand 2018 | Director: Max Woodward | 2 mins

A smooth, stylish meditation on preparing to do something you love.



FEST

Caterpillarplasty

Canada 2018 | Director: David Barlow-Krelna | 5 mins

A glossy and scabrous takedown of the cosmetic surgery industry.

Egg

France 2018 | Director: Martina Scarpelli | 12 mins

Have you considered food as a choice rather than a requirement? One of the most awarded animated films on the circuit this year.

Finity Calling

The Netherlands 2018 | Director: Jasper Kuipers | 15 mins

An audacious stop-motion animation. When the fragile equilibrium of the group is broken, the results are explosive.



TRUMPET-TROMPETTE

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.

Angelo



Director: Markus Schleinzer
Austria/Luxembourg 2018 | 111 mins
Screenplay: Markus Schleinzer, Alexander Brom
Photography: Gerald Kerklitz
With: Makita Samba, Alba Rohrwacher, Larisa Faber, Kenny Nzogang, Lukas Miko
Festivals: Toronto, San Sebastián, London 2018
In German and French, with English subtitles
M nudity & content that may disturb

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

A	CG	Sun 28 Jul, 7.45 pm
A	RX	Mon 29 Jul, 6.15 pm
A	CG	Sun 11 Aug, 2.45 pm

Aniara



Directors: Hugo Lilja, Pella Kågerman
Sweden 2018 | 106 mins
Screenplay: Pella Kågerman, Hugo Lilja. Based on the novel by Harry Martinson
Photography: Sophie Winqvist Loggins
Editors: Björn Kessler, Pella Kågerman, Michal Leszczyłowski
With: Emelie Jonsson, Arvin Kananian, Bianca Cruzeiro,
Festivals: Toronto 2018, San Francisco 2019
In Swedish with English subtitles
Censors rating tbc

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* (p36), 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*

"A masterful example of smart, relevant sci-fi cinema" — Mark Hughes, *Forbes*

B	CUBA	Wed 31 Jul, 4.00 pm
A	PH	Sat 3 Aug, 9.00 pm
B	RX	Mon 5 Aug, 2.15 pm
A	RX	Tue 6 Aug, 8.15 pm
B	PH	Wed 7 Aug, 4.00 pm
A	CUBA	Fri 9 Aug, 8.30 pm

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 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 free of judgment, *Animals* dares to love 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*

Director: Sophie Hyde
Australia/Ireland 2019
109 mins

Producers: Sarah Brocklehurst, Rebecca Summertor, Cormac Fox, Sophie Hyde
Screenplay: Emma Jane Unsworth. Based on her novel
Photography/Editor: Bryan Mason
Music: Jed Palmer, Zoë Barry
With: Holliday Grainger, Alia Shawkat, Fra Fee, Dermot Murphy
Festivals: Sundance 2019
R16 sex scenes, nudity, drug use & offensive language

A	PH	Sat 27 Jul, 8.30 pm
B	CUBA	Tue 30 Jul, 4.00 pm
B	PH	Fri 2 Aug, 4.00 pm
A	CUBA	Sat 3 Aug, 5.45 pm
A	LHP	Wed 7 Aug, 8.00 pm
A	CUBA	Thu 8 Aug, 8.15 pm

Beats

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Director: Brian Welsh
UK/France 2019
101 mins

Screenplay: Kieran Hurley, Brian Welsh. Based on a play by Kieran Hurley
Photography: Ben Kracun
Editor: Robin Hill
Music: Stephen Hindman, Penelope Trappes, JD Twitch
With: Cristian Ortega, Lorn Macdonald, Laura Fraser
Festivals: Rotterdam 2019
Colour and B&W | Censors rating tbc

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 illegal by Britain's Criminal Justice Act, which authorised police to break up events where music was "wholly or predominantly characterised by the emission of a succession of repetitive beats." Truly.

"It feels superficial to compare *Beats* to *Trainspotting*: it's Scottish, it's the mid-90s, it's young tearaways, it's drugs. But it's the sensory impact too – *Beats*

bottles a very similar brand of lightning to Danny Boyle's film, consistently exploding with energy and emotion...

While never deviating from its brilliant young stars, *Beats* is a tribute to the rave revolution, communicating via its emotion, sounds and a hefty whack of psychedelic visuals exactly what it felt like... Its humanity is ageless, serving up an irresistible amount of thrills, spills and jaw-aches." — Alex Godfrey, *Time Out*

A	CUBA	Fri 26 Jul, 8.15 pm
B	RX	Mon 29 Jul, 4.15 pm
A	EMB	Wed 31 Jul, 9.00 pm
A	LHP	Fri 2 Aug, 8.30 pm
B	CUBA	Fri 9 Aug, 4.15 pm
A	RX	Sun 11 Aug, 8.00 pm

Crystal Swan

Khrustal



Director: Darya Zhuk
Belarus/Germany/USA/
Russia 2018 | 93 mins

Screenplay: Helga Landauer, Darya Zhuk
Photography: Carolina Costa
Editors: Sergey Dmitrenko, Michal Leszczyłowski
With: Alina Nasibullina, Ivan Mulin, Yuriy Borisov, Svetlana Anikey, Ludmila Razumova
Festivals: London 2018
In Russian with English subtitles
Censors rating tbc

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, Alina Nasibullina is a ball of fire as Velya, who finds herself stuck in a bleak factory town and at the mercy of dodgy friends, even crazier locals and the US Embassy in Belarus.

"*Crystal Swan* may be set in the culturally specific context of mid-1990s Minsk, but there are restless young women like Velya... in every decade in every backwater town. A rainbow-haired bohemian butterfly dreaming of brighter lights in bigger cities, Velya is anxious to escape the stifling

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 mother... who is a patriotic museum 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*

A	CUBA	Sun 28 Jul, 7.30 pm
A	CUBA	Fri 2 Aug, 6.15 pm
B	CUBA	Thu 8 Aug, 4.15 pm

Beanpole

Dylda

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.

lyla, 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 impeccable 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*



Director: Kantemir Balagov
Russia 2019 | 134 mins

Producers: Alexander Rodnyansky, Sergey Melkumov
Screenplay: Kantemir Balagov, Alexander Terekhov
Photography: Ksenia Sereda
Editor: Igor Litoninskiy
Music: Evgueni Galperine
With: Viktoria Miroshnichenko, Vasilisa Pereplygina, Timofey Glazkov, Andrey Bykov, Igor Shirokov, Konstantin Balakirev, 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

[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*

A TP Fri 9 Aug, 8.15 pm
A RX Sun 11 Aug, 5.30 pm

Fire Will Come

O que arde



Director: Oliver Laxe
Spain 2019 | 85 mins

Screenplay: Oliver Laxe, Santiago Fillol
Photography: Mauro Herce
With: Amador Arias, Benedicta Sánchez, Inazio Abrao
Festivals: Cannes (Un Certain Regard) 2019
Jury Prize (Un Certain Regard), Cannes Film Festival 2019
In Galician with English subtitles
Censors rating tbc

"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 crackling of its flames drowning 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*

B CUBA Wed 31 Jul, 2.15 pm
A CUBA Mon 5 Aug, 6.15 pm
A CUBA Sun 11 Aug, 2.00 pm

God Exists, Her Name Is Petrunya

Gospod postoi, imeto i' e Petrunija



Director: Teona Strugar Mitevska
North Macedonia 2019
101 mins

Producer: Labina Mitevska
Screenplay: Elma Tataragić, Teona Strugar Mitevska
Photography: Virginie Saint Martin
Editor: Marie-Hélène Dozo
Music: Olivier Samouillan
With: Zorica Nusheva, Labina Mitevska, Simeon Moni Damevski
Festivals: Berlin, Sydney 2019
In Macedonian with English subtitles
CinemaScope | Censors rating tbc

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, she suddenly finds herself surrounded by a group of half-naked men. Reaching 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*

B PH Tue 30 Jul, 1.15 pm
A CUBA Thu 1 Aug, 8.15 pm
A PH Sun 4 Aug, 7.30 pm
A CUBA Tue 6 Aug, 8.15 pm
A PH Wed 7 Aug, 8.30 pm
B CUBA Fri 9 Aug, 2.15 pm

Schedule

EMB Embassy Theatre CG City Gallery Wellington RX Roxy Cinema
ED Embassy Deluxe CUBA Light House Cinema Cuba LHP Light House Cinema Petone
TP Soundings Theatre, Te Papa PH Penthouse Cinema RCP Reading Cinemas Porirua

Friday 26 July

B 10.45 am	Mrs Lowry & Son (EMB) 91	37
B 11.15 am	The Farewell (PH) 100	12
B 12.00 pm	PJ Harvey: A Dog... (ED) 90	71
B 12.00 pm	Sibyl (RX) 100	31
B 12.15 pm	Yuli (CUBA) 104	73
B 1.00 pm	Photograph (EMB) 110	33
B 1.15 pm	Halston (PH) 105	75
B 2.00 pm	Making Waves... (ED) 94	69
B 2.00 pm	Kind Hearts... (RX) 106	14
B 2.15 pm	Where's My Roy Cohn? (CUBA) 97	66
B 3.30 pm	The Realm (PH) 131	35
B 3.45 pm	Maiden (EMB) 97	13
B 4.00 pm	The Nightingale (ED) 136	25
B 4.15 pm	Ruben Brandt, Collector (CUBA) 94	50
B 4.15 pm	The Art of Self-Defense (RX) 105	38
A 6.15 pm	This Changes Everything (CG) 97	69
A 6.15 pm	One Child Nation (EMB) 85	65
A 6.15 pm	The Orphanage (CUBA) 90	24
A 6.15 pm	Brittany Runs... (LHP) 104	38
A 6.15 pm	American Woman (PH) 111	38
A 6.15 pm	Children of the Sea (RCP) 110	54
A 6.15 pm	The Whistlers (RX) 98	13
A 6.45 pm	Mystify... (ED) 102	72
A 8.15 pm	Beats (CUBA) 101	41
A 8.15 pm	You Don't Nomi (RX) 92	80
A 8.30 pm	Chris the Swiss (CG) 93	60
A 8.30 pm	La Belle Époque (EMB) 115	9
A 8.30 pm	Les Misérables (LHP) 103	29
A 8.45 pm	Under the Silver Lake (ED) 139	39
A 8.45 pm	A White, White Day (PH) 109	32

Saturday 27 July

A 10.30 am	Ask Dr Ruth (EMB) 100	58
A 11.00 am	Up the Mountain (TP) 126	67
A 11.30 am	Backtrack Boys (CG) 104	58
A 11.30 am	Carmine Street Guitars (CUBA) 80	70
A 12.00 pm	Hale County This Morning... (ED) 76	63
A 12.00 pm	Celebration: YSL (PH) 73	74
A 12.00 pm	Making Waves... (RX) 94	69
A 1.00 pm	Yuli (EMB) 104	73
A 1.15 pm	Where's My Roy Cohn? (CUBA) 97	66
A 1.45 pm	Chris the Swiss (CG) 93	60
A 1.45 pm	Genesis (ED) 130	27
A 1.45 pm	Stuffed (PH) 85	67
B 1.45 pm	Billy and The Kids (TP) 42 + 12	18
A 2.00 pm	Meeting Gorbachev (LHP) 91	64
A 2.00 pm	Dillili in Paris (RX) 95	55
A 3.15 pm	By the Grace of God (CUBA) 137	29
A 3.15 pm	Peterloo (RCP) 155	37
A 3.30 pm	Apollo 11 (EMB) 93	59
A 3.45 pm	Ray & Liz (CG) 108	50
A 3.45 pm	Photograph (PH) 110	33
A 3.45 pm	Miles Davis... (TP) 115	72
A 4.00 pm	Escher: Journey... (LHP) 80	74
A 4.00 pm	Maria by Callas (RX) 113	72
A 4.30 pm	mid90s (ED) 85	49
A 6.00 pm	Hail Satan? (CG) 95	62
A 6.00 pm	Bellbird (EMB) 96	19
A 6.00 pm	Loro (CUBA) 151	33
A 6.00 pm	Who You Think I Am (LHP) 102	31
A 6.15 pm	Non-Fiction (PH) 107	30
A 6.15 pm	Les Misérables (RCP) 103	29
A 6.15 pm	Aquarela (RX) 90	60
A 6.15 pm	Varda by Agnès (TP) 115	17
A 6.30 pm	Children of the Sea (ED) 110	54
A 8.00 pm	Cold Case Hammar skjöld (CG) 128	61

A 8.00 pm	Monos (RX) 102	48
A 8.15 pm	Sorry We Missed You (LHP) 100	12
A 8.30 pm	Animals (PH) 109	41
A 8.45 pm	Mope (ED) 105	81
A 8.45 pm	Port Authority (TP) 94	49
A 9.00 pm	Apocalypse Now... (EMB) 183	15
A 9.00 pm	Fly By Night (CUBA) 100	34

Sunday 28 July

B 10.30 am	Animation for Kids 4+ (EMB) 62	57
B 11.00 am	Modest Heroes... (PH) 54	54
A 11.00 am	Le Bonheur (TP) 76	17
A 11.15 am	This Changes Everything (CG) 97	69
A 12.00 pm	PJ Harvey: A Dog... (ED) 90	71
A 12.15 pm	Capital in the 21st... (EMB) 103	19
A 12.15 pm	Monrovia, Indiana (CUBA) 143	65
B 12.15 pm	Animation for Kids 8+ (RX) 72	57
A 12.30 pm	The Third Wife (PH) 96	53
A 12.45 pm	MO TE IWI... (TP) 133	20
A 1.15 pm	Stuffed (CG) 85	67
A 1.15 pm	Mrs Lowry & Son (LHP) 91	37
A 1.45 pm	Carmine Street Guitars (RX) 80	70
A 2.00 pm	Midnight Family (ED) 81	64
A 2.45 pm	Celeste (PH) 105	24
A 3.00 pm	Dark Suns (CG) 154	60
A 3.15 pm	The River (CUBA) 108	34
A 3.15 pm	Maria by Callas (LHP) 113	72
A 3.30 pm	The Farewell (EMB) 100	12
A 3.30 pm	Dillili in Paris (RCP) 95	55
A 3.30 pm	Inventing Tomorrow (RX) 89	55
A 3.45 pm	You Don't Nomi (ED) 92	80
A 4.00 pm	Births, Deaths... (TP) 76	18
A 5.00 pm	By the Grace of God (PH) 137	29
A 5.30 pm	Meeting Gorbachev (CUBA) 91	64
A 5.30 pm	Maiden (LHP) 97	13
A 5.30 pm	Loro (RCP) 151	33
A 5.30 pm	Ruben Brandt, Collector (RX) 94	50
A 5.45 pm	La Flor: Part I (ED) 210 + 15	25
A 6.00 pm	Escher: Journey... (CG) 80	74
A 6.00 pm	2040 (EMB) 92	59
A 6.15 pm	Helen Kelly – Together (TP) 92	21
A 7.30 pm	Crystal Swan (CUBA) 93	41
A 7.30 pm	Non-Fiction (LHP) 107	30
A 7.30 pm	Inna de Yard (RX) 99	70
A 7.45 pm	Angelo (CG) 111	40
A 7.45 pm	The Realm (PH) 131	35
A 8.45 pm	For Sama (TP) 95	62
A 9.00 pm	In Fabric (EMB) 119	36

Monday 29 July

B 10.15 am	Capital in the 21st... (EMB) 103	19
B 11.15 am	Litigante (CUBA) 95	47
B 11.15 am	Shooting the Mafia (TP) 94	77
B 12.00 pm	Adam (PH) 98	32
B 12.00 pm	The Biggest Little Farm (RX) 91	61
B 12.15 pm	Escher: Journey... (CG) 80	74
B 12.15 pm	mid90s (ED) 85	49
B 1.15 pm	Brittany Runs... (EMB) 104	38
B 1.15 pm	What She Said... (CUBA) 96	68
B 1.30 pm	Helen Kelly – Together (TP) 92	21
B 2.00 pm	Backtrack Boys (CG) 104	58
B 2.00 pm	Non-Fiction (PH) 107	30
B 2.00 pm	The Wild Goose Lake (RX) 110	28
B 2.15 pm	Midnight Family (ED) 81	64
B 3.15 pm	Loro (CUBA) 151	33
B 3.45 pm	Les Misérables (EMB) 103	29
B 4.00 pm	In My Blood It Runs (CG) 84	63
A 4.00 pm	La Flor: Part II (ED) 313 + 2x 15	25

B 4.00 pm	Port Authority (TP) 94	49
B 4.15 pm	The Third Wife (PH) 96	53
B 4.15 pm	Beats (RX) 101	41
A 6.15 pm	Lil' Buck: Real Swan (CG) 82	71
A 6.15 pm	Judy & Punch (EMB) 105	48
A 6.15 pm	Working Woman (CUBA) 93	53
A 6.15 pm	Who You Think I Am (PH) 102	31
A 6.15 pm	Celeste (RCP) 105	24
A 6.15 pm	Angelo (RX) 111	40
A 6.15 pm	Walking on Water (TP) 100	77
A 6.30 pm	Apocalypse Now... (LHP) 183	15
A 8.00 pm	Push (CG) 92	65
A 8.15 pm	Meeting Gorbachev (CUBA) 91	64
A 8.30 pm	PJ Harvey: A Dog... (PH) 90	71
A 8.30 pm	Koko-di Koko-da (RX) 86	80
A 8.30 pm	Vagabond (TP) 105	17
A 9.15 pm	High Life (EMB) 110	36

Tuesday 30 July

B 10.30 am	2040 (EMB) 92	59
B 11.15 am	Florianópolis Dream (PH) 93	27
B 11.30 am	Martha: A Picture Story (RX) 84	75
B 12.00 pm	Celeste (CUBA) 105	24
B 12.15 pm	Hale County This Morning... (ED) 76	63
B 12.45 pm	Judy & Punch (EMB) 105	48
B 1.15 pm	God Exists, Her Name Is... (PH) 101	42
B 1.15 pm	Under the Silver Lake (LHP) 139	39
B 2.00 pm	You Don't Nomi (ED) 92	80
B 2.00 pm	The Third Wife (CUBA) 96	53
B 2.15 pm	Be Natural... (CG) 103	68
B 3.30 pm	By the Grace of God (PH) 137	29
B 3.45 pm	The Whistlers (EMB) 98	13
A 4.00 pm	La Flor: Part III (ED) 290 + 2x 15	25
B 4.00 pm	Animals (CUBA) 109	41
B 4.00 pm	High Life (RX) 110	36
B 4.15 pm	Hail Satan? (CG) 95	62
A 6.15 pm	Le Bonheur (CG) 76	17
A 6.15 pm	Non-Fiction (EMB) 107	30
A 6.15 pm	Celebration: YSL (CUBA) 73	74
A 6.15 pm	Backtrack Boys (LHP) 104	58
A 6.15 pm	Mrs Lowry & Son (PH) 91	37
A 6.15 pm	American Woman (RCP) 111	38
A 6.15 pm	Mystify... (RX) 102	72
A 8.00 pm	In My Blood It Runs (CG) 84	63
A 8.00 pm	Monrovia, Indiana (CUBA) 143	65
A 8.15 pm	The Art of Self-Defense (PH) 105	38
A 8.30 pm	Working Woman (LHP) 93	53
A 8.30 pm	The Hole in the Ground (RX) 90	78
D 9.00 pm	Long Day's Journey... (EMB) 133	28

Wednesday 31 July

B 10.30 am	La Belle Époque (EMB) 115	9
B 11.00 am	Up the Mountain (TP) 126	67
B 11.30 am	Dark Suns (ED) 154	60
B 11.30 am	Bellbird (PH) 96	19
B 12.00 pm	Maiden (RX) 97	13
B 12.30 pm	Celebration: YSL (CUBA) 73	74
B 1.15 pm	Aquarela (EMB) 90	60
B 1.30 pm	Jacquot de Nantes (CG) 118	16
B 1.30 pm	American Woman (PH) 111	38
B 1.30 pm	Miles Davis... (TP) 115	72
B 2.00 pm	You Don't Nomi (RX) 92	80
B 2.15 pm	Fire Will Come (CUBA) 85	42
B 2.30 pm	Nina Wu (ED) 103	50
B 3.45 pm	Cold Case Hammar skjöld (CG) 128	61
B 3.45 pm	Monos (EMB) 102	48
B 3.45 pm	Les Misérables (PH) 103	29
B 4.00 pm	Aniara (CUBA) 106	40

B 4.00 pm	The Gangster, the Cop... (RX) 110	35
B 4.00 pm	Mr Jones (TP) 119	35
B 4.30 pm	The Amazing Johnathan... (ED) 91	79
A 6.00 pm	Adam (PH) 98	32
A 6.15 pm	Be Natural... (CG) 103	68
A 6.15 pm	New Zealand's Best 2019 (EMB) 95	23
A 6.15 pm	Litigante (CUBA) 95	47
A 6.15 pm	Ask Dr Ruth (LHP) 100	58
A 6.15 pm	Florianópolis Dream (RCP) 93	27
A 6.15 pm	One Child Nation (RX) 85	65
A 6.30 pm	Push (TP) 92	65
A 6.45 pm	Song Without a Name (ED) 97 + 9	51
A 8.00 pm	Vivarium (RX) 98	81
A 8.15 pm	Where's My Roy Cohn? (CUBA) 97	66
A 8.15 pm	The Realm (PH) 131	35
A 8.30 pm	Ray & Liz (CG) 108	50
A 8.30 pm	Ruben Brandt, Collector (LHP) 94	50
A 8.30 pm	Inna de Yard (TP) 99	70
A 8.45 pm	Violence Voyager (ED) 84	81
A 9.00 pm	Beats (EMB) 101	41

Thursday 1 August

B 10.30 am	Maria by Callas (EMB) 113	72
B 11.15 am	Song Without a Name (ED) 97 + 9	51
B 11.15 am	Celebration: YSL (PH) 73	74
B 11.30 am	Backtrack Boys (RX) 104	58
B 11.45 am	Ask Dr Ruth (CUBA) 100	58
B 1.00 pm	Loro (PH) 151	33
B 1.15 pm	Kind Hearts... (EMB) 106	14
B 1.30 pm	Fly By Night (ED) 100	34
B 1.30 pm	Inna de Yard (RX) 99	70
B 1.45 pm	The Orphanage (CUBA) 90	24
B 2.00 pm	New Zealand's Best 2019 (CG) 95	23
B 3.30 pm	Under the Silver Lake (ED) 139	39
B 3.30 pm	By the Grace of God (CUBA) 137	29
B 3.30 pm	Vivarium (RX) 98	81
B 3.45 pm	It Must Be Heaven (EMB) 97	34
B 4.00 pm	Inventing Tomorrow (PH) 89	55
B 4.30 pm	Chris the Swiss (CG) 93	60
A 6.15 pm	Daguerréotypes (CG) 80	16
A 6.15 pm	American Woman (EMB) 111	38
A 6.15 pm	The Third Wife (CUBA) 96	53
A 6.15 pm	Litigante (LHP) 95	47
A 6.15 pm	Capital in the 21st... (PH) 103	19
A 6.15 pm	La Belle Époque (RCP) 115	9
A 6.15 pm	Sibyl (RX) 100	31
A 6.30 pm	Genesis (ED) 130	27
A 8.00 pm	Dark Suns (CG) 154	60
A 8.15 pm	God Exists, Her Name Is... (CUBA) 101	42
A 8.15 pm	In Fabric (RX) 119	36
A 8.30 pm	PJ Harvey: A Dog... (LHP) 90	71
A 8.30 pm	Mystify... (PH) 102	72
A 9.00 pm	Monos (EMB) 102	48
A 9.15 pm	Mope (ED) 105	81

Friday 2 August

B 10.45 am	Celeste (PH) 105	24
B 11.00 am	Who You Think I Am (EMB) 102	31
B 12.00 pm	Hale County This Morning... (ED) 76	63
B 12.00 pm	Walking on Water (CUBA) 100	77
B 12.45 pm	Apocalypse Now... (RX) 183	15
B 1.00 pm	Peterloo (PH) 155	37
B 1.30 pm	Ngā Whanaunga... (CG) 90	23
B 1.30 pm	Yuli (EMB) 104	73
B 1.45 pm	Genesis (ED) 130	27
B 2.15 pm	Litigante (CUBA) 95	47
B 4.00 pm	Vagabond (CG) 105	17
B 4.00 pm	A White, White Day (EMB) 109	32
B 4.00 pm	Animals (PH) 109	41
B 4.15 pm	The Hole in the Ground (ED) 90	78
B 4.15 pm	Fly By Night (CUBA) 100	34
B 4.15 pm	Dilili in Paris (RX) 95	55

A 6.15 pm	The State Against... (CG) 106	66
A 6.15 pm	Nina Wu (ED) 103	50
A 6.15 pm	Crystal Swan (CUBA) 93	41
A 6.15 pm	Danger Close... (LHP) 118	25
A 6.15 pm	Sorry We Missed You (PH) 100	12
A 6.15 pm	Under the Silver Lake (RCP) 139	39
A 6.15 pm	mid90s (RX) 85	49
A 6.30 pm	Amazing Grace (EMB) 88	10
A 8.00 pm	The Nightingale (RX) 136	25
A 8.15 pm	Ruben Brandt, Collector (CUBA) 94	50
A 8.30 pm	Mr Jones (CG) 119	35
A 8.30 pm	Midnight Family (ED) 81	64
A 8.30 pm	Beats (LHP) 101	41
A 8.30 pm	Loro (PH) 151	33
A 8.45 pm	Les Misérables (EMB) 103	29

Saturday 3 August

A 10.45 am	Making Waves... (ED) 94	69
A 11.00 am	Escher: Journey... (EMB) 80	74
A 11.00 am	Maria by Callas (PH) 113	72
A 11.15 am	Meeting Gorbachev (RX) 91	64
A 11.15 am	Daguerréotypes (TP) 80	16
A 12.00 pm	For Sama (CG) 95	62
A 12.00 pm	Litigante (CUBA) 95	47
A 1.00 pm	Dark Suns (ED) 154	60
A 1.00 pm	Ngā Whanaunga... (TP) 90	23
A 1.15 pm	Aquarela (EMB) 90	60
A 1.15 pm	Adam (LHP) 98	32
A 1.15 pm	Marianne & Leonard... (RX) 102	73
A 1.30 pm	Peterloo (PH) 155	37
* 1.30 pm	WFS Film Quiz (EMB, Blondini's) 90	83
A 2.00 pm	Push (CG) 92	65
A 2.00 pm	What She Said... (CUBA) 96	68
A 3.15 pm	Walking on Water (LHP) 100	77
B 3.15 pm	Modest Heroes... (RX) 54	54
A 3.30 pm	Kind Hearts... (EMB) 106	14
A 3.30 pm	Jawline (TP) 97	64
A 3.45 pm	Ask Dr Ruth (RCP) 100	58
A 4.00 pm	Inventing Tomorrow (CG) 89	55
A 4.00 pm	Manta Ray (ED) 105	47
A 4.00 pm	Celebration: YSL (CUBA) 73	74
A 4.30 pm	Maiden (PH) 97	13
A 4.30 pm	Martha: A Picture Story (RX) 84	75
A 5.30 pm	By the Grace of God (LHP) 137	29
A 5.45 pm	Animals (CUBA) 109	41
A 6.00 pm	Portrait of a Lady... (EMB) 120	9
A 6.00 pm	Amazing Grace (RCP) 88	10
A 6.00 pm	Halston (CG) 105	75
A 6.15 pm	The Nightingale (ED) 136	25
A 6.15 pm	The Amazing Johnathan... (RX) 91	79
A 6.15 pm	The Gift: The Journey... (TP) 94	71
A 6.45 pm	Brittany Runs... (PH) 104	38
A 8.00 pm	The Invisible Life of... (CUBA) 139	27
A 8.15 pm	Inna de Yard (LHP) 99	70
A 8.15 pm	The Art of Self-Defense (RX) 105	38
A 8.15 pm	One Child Nation (CG) 85	65
A 8.30 pm	We Are Little Zombies (TP) 120	53
A 8.45 pm	The Whistlers (EMB) 98	13
A 9.00 pm	Deerskin (ED) 76	79
A 9.00 pm	Aniara (PH) 106	40

Sunday 4 August

B 10.45 am	Animation for Kids 4+ (RX) 62	57
A 11.00 am	Andrei Rublev (EMB) 183	14
B 11.00 am	Animation for Kids 8+ (PH) 72	57
A 11.00 am	The Miracle of The... (TP) 89	77
A 11.45 am	Celeste (CUBA) 105	24
B 12.00 pm	Modest Heroes... (ED) 54	54
A 12.00 pm	Peterloo (LHP) 155	37
A 12.15 pm	Lil' Buck: Real Swan (RX) 82	71
A 12.30 pm	Up the Mountain (CG) 126	67
A 12.45 pm	Florianópolis Dream (PH) 93	27

A 1.00 pm	Dilili in Paris (TP) 95	55
A 1.15 pm	Song Without a Name (ED) 97 + 9	51
A 2.00 pm	Leftover Women (CUBA) 84	63
A 2.00 pm	Apocalypse Now... (RX) 183	15
A 2.45 pm	Photograph (EMB) 110	33
A 2.45 pm	Inventing Tomorrow (PH) 89	55
A 3.00 pm	Shooting the Mafia (CG) 94	77
A 3.00 pm	American Woman (LHP) 111	38
A 3.15 pm	Halston (TP) 105	75
A 3.30 pm	Mrs Lowry & Son (RCP) 91	37
A 3.45 pm	Children of the Sea (ED) 110	54
A 3.45 pm	Take Me Somewhere Nice (CUBA) 91	51
A 5.00 pm	Cold Case Hammarjöld (CG) 128	61
A 5.00 pm	La Belle Époque (PH) 115	9
A 5.15 pm	A Seat at the Table (EMB) 101	21
A 5.15 pm	The Realm (LHP) 131	35
A 5.30 pm	Danger Close... (RCP) 118	25
A 5.30 pm	Jawline (RX) 97	64
A 5.30 pm	Marianne & Leonard... (TP) 102	73
A 5.45 pm	Walking on Water (CUBA) 100	77
A 6.00 pm	The Amazing Johnathan... (ED) 91	79
A 7.30 pm	Vagabond (CG) 105	17
A 7.30 pm	God Exists, Her Name Is... (PH) 101	42
A 7.45 pm	Monos (LHP) 102	48
A 7.45 pm	Mr Jones (TP) 119	35
A 8.00 pm	Koko-di Koko-da (ED) 86	80
A 8.00 pm	Ruben Brandt, Collector (CUBA) 94	50
A 8.15 pm	The Day Shall Come (EMB) 87	47
A 8.15 pm	The Gangster, the Cop... (RX) 110	35

Monday 5 August

B 10.45 am	Koyaanisqatsi (EMB) 86	15
B 11.30 am	La Belle Époque (PH) 115	9
B 11.45 am	Working Woman (CUBA) 93	53
B 12.15 pm	Children of the Sea (ED) 110	54
B 12.15 pm	Sibyl (RX) 100	31
B 1.00 pm	A Seat at the Table (EMB) 101	21
B 1.45 pm	Monrovia, Indiana (CUBA) 143	65
B 1.45 pm	Sorry We Missed You (PH) 100	12
B 2.15 pm	Daguerréotypes (CG) 80	16
B 2.15 pm	Aniara (RX) 106	40
B 2.30 pm	Mystify... (ED) 102	72
B 4.00 pm	Mr Jones (CG) 119	35
B 4.00 pm	The Day Shall Come (EMB) 87	47
B 4.00 pm	Brittany Runs... (PH) 104	38
B 4.30 pm	Koko-di Koko-da (ED) 86	80
B 4.30 pm	Carmine Street Guitars (CUBA) 80	70
B 4.30 pm	The Whistlers (RX) 98	13
A 6.15 pm	Be Natural... (CG) 103	68
A 6.15 pm	A White, White Day (EMB) 109	32
A 6.15 pm	Fire Will Come (CUBA) 85	42
A 6.15 pm	Celeste (LHP) 105	24
A 6.15 pm	The Miracle of The... (PH) 89	77
A 6.15 pm	Who You Think I Am (RCP) 102	31
A 6.30 pm	Hale County This Morning... (ED) 76	63
A 6.30 pm	The Gift: The Journey... (RX) 94	71
A 8.00 pm	We Are Little Zombies (TP) 120	68
A 8.15 pm	The Gangster, the Cop... (ED) 110	35
A 8.15 pm	Where's My Roy Cohn? (LHP) 97	66
A 8.15 pm	Hail Satan? (PH) 95	62
A 8.30 pm	Backtrack Boys (CG) 104	58
* 8.30 pm	The Biggest Little Farm (RX) 91	61
A 8.45 pm	The Nightingale (EMB) 136	25

Tuesday 6 August

B 11.30 am	Halston (CUBA) 105	75
B 11.45 am	Maiden (PH) 97	13
B 12.00 pm	Michael Smither 10 (CG) 38	22
B 12.15 pm	La Flor: Part I (ED) 210 + 15	25
B 12.15 pm	Be Natural... (RX) 103	68
B 12.30 pm	Sorry We Missed You (EMB) 100	12
C 1.30 pm	Michael Smither 10 (CG) 38	22

B 1.45 pm	Take Me Somewhere Nice (CUBA) 91	51
B 1.45 pm	Who You Think I Am (PH) 102	31
B 2.15 pm	The Gift: The Journey... (RX) 94	71
B 2.45 pm	The Miracle of The... (CG) 89	24
B 3.00 pm	The Invisible Life of... (EMB) 139	27
B 3.45 pm	The Realm (CUBA) 131	35
B 4.00 pm	A White, White Day (PH) 109	32
B 4.15 pm	Monos (RX) 102	48
B 4.30 pm	Stuffed (CG) 85	67
B 4.30 pm	Carmine Street Guitars (ED) 80	70
A 6.15 pm	Lil' Buck: Real Swan (CG) 82	71
A 6.15 pm	Herbs: Songs of Freedom (EMB) 90	11
A 6.15 pm	Florianópolis Dream (CUBA) 93	27
A 6.15 pm	Martha: A Picture Story (LHP) 84	75
A 6.15 pm	Portrait of a Lady... (PH) 120	9
A 6.15 pm	For My Father's Kingdom (RCP) 97	20
A 6.15 pm	Nina Wu (RX) 103	50
A 6.45 pm	Midnight Family (ED) 81	64
A 8.00 pm	Helen Kelly – Together (CG) 92	21
A 8.00 pm	High Life (LHP) 110	36
A 8.15 pm	God Exists, Her Name Is... (CUBA) 101	42
A 8.15 pm	Aniara (RX) 106	40
A 8.30 pm	The Hole in the Ground (ED) 90	78
A 8.45 pm	mid90s (PH) 85	49
A 9.15 pm	The Wild Goose Lake (EMB) 110	28

Wednesday 7 August

B 11.45 am	Mrs Lowry & Son (PH) 91	37
B 12.15 pm	La Flor: Part II (ED) 313 + 2x 15	25
B 12.15 pm	Where's My Roy Cohn? (CUBA) 97	66
B 12.30 pm	Portrait of a Lady... (EMB) 120	9
B 12.45 pm	Aquarela (RX) 90	60
B 1.30 pm	MO TE IWI... (CG) 133	20
B 1.45 pm	Maria by Callas (PH) 113	72
B 2.15 pm	Leftover Women (CUBA) 84	63
B 2.30 pm	Marianne & Leonard... (RX) 102	73
B 3.15 pm	Bacurau (EMB) 132	10
B 4.00 pm	The River (CUBA) 108	34
B 4.00 pm	Aniara (PH) 106	40
B 4.30 pm	The Hole in the Ground (RX) 90	78
B 4.45 pm	Le Bonheur (CG) 76	17
A 6.15 pm	It Must Be Heaven (EMB) 97	34
A 6.15 pm	This Changes Everything (CUBA) 97	69
B 6.15 pm	Billy and The Kids (LHP) 42 + 12	18
A 6.15 pm	A Seat at the Table (PH) 101	21
A 6.15 pm	For My Father's Kingdom (RCP) 97	20
A 6.15 pm	Port Authority (RX) 94	49
A 6.30 pm	Escher: Journey... (CG) 80	74
A 6.30 pm	Animation NOW! 2019 (ED) 84	39
A 8.00 pm	Animals (LHP) 109	41
A 8.15 pm	For Sama (CG) 95	62
A 8.15 pm	The Realm (CUBA) 131	35
A 8.15 pm	Deerskin (RX) 76	79
A 8.30 pm	Fly By Night (ED) 100	34
A 8.30 pm	God Exists, Her Name Is... (PH) 101	42
A 8.45 pm	Danger Close... (EMB) 118	25

Thursday 8 August

B 11.45 am	Sibyl (PH) 100	31
B 12.00 pm	Escher: Journey... (CG) 80	74
B 12.15 pm	La Flor: Part III (ED) 290 + 2x 15	25
B 12.15 pm	Florianópolis Dream (CUBA) 93	27
B 12.45 pm	Martha: A Picture Story (RX) 84	75
B 1.00 pm	Danger Close... (EMB) 118	25
B 1.45 pm	Varda by Agnès (CG) 115	17
B 1.45 pm	Kind Hearts... (PH) 106	14
B 2.15 pm	Meeting Gorbachev (CUBA) 91	64
B 2.30 pm	For My Father's Kingdom (RX) 97	20
B 3.45 pm	The Wild Goose Lake (EMB) 110	28
B 4.00 pm	The State Against... (CG) 106	66
B 4.00 pm	Hail Satan? (PH) 95	62
B 4.15 pm	Crystal Swan (CUBA) 93	41

B 4.30 pm	The Amazing Johnathan... (RX) 91	79
A 6.15 pm	Births, Deaths... (CG) 76	18
A 6.15 pm	Who You Think I Am (EMB) 102	31
A 6.15 pm	The Orphanage (CUBA) 90	24
A 6.15 pm	La Belle Époque (LHP) 115	9
A 6.15 pm	Walking on Water (PH) 100	77
A 6.15 pm	The Day Shall Come (RCP) 87	47
A 6.15 pm	High Life (RX) 110	36
A 6.30 pm	Manta Ray (ED) 105	47
A 8.15 pm	Animals (CUBA) 109	41
A 8.30 pm	Ray & Liz (CG) 108	50
A 8.30 pm	Knife+Heart (ED) 102	78
A 8.30 pm	Vivarium (LHP) 98	81
A 8.30 pm	Judy & Punch (PH) 105	48
A 8.30 pm	Under the Silver Lake (RX) 139	39
A 8.45 pm	The Art of Self-Defense (EMB) 105	38

Friday 9 August

B 11.00 am	Adam (TP) 98	32
B 11.15 am	Amazing Grace (EMB) 88	10
B 11.30 am	A Seat at the Table (PH) 101	21
B 12.15 pm	This Changes Everything (CUBA) 97	69
B 12.45 pm	Animation NOW! 2019 (ED) 84	39
B 12.45 pm	One Child Nation (RX)	



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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... Over-the-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 – with casual indifference to other lives.”



— Dylan Kai Dempsey, *ioncinema.com*
 “There are plenty of absurd and bleak turns in this crazy, satirical story about the unfortunate, 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*

“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.”

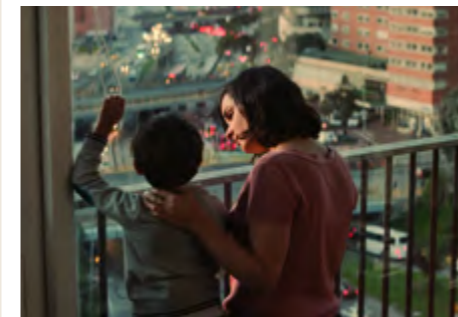
— Monica Castillo, *The Wrap*

Director: Chris Morris
 UK/USA 2019 | 87 mins

Producers: Iain Canning, Emile Sherman, Anne Carey, Derrin Schlesinger
Screenplay: Chris Morris, Jesse Armstrong
Photography: Marcel Zyskind
Editor: Billy Sneddon
Music: Jonathan Whitehead, Sebastian Rochford, Chris Morris
With: Marchánt Davis, Anna Kendrick, Danielle Brooks, Denis O’Hare
Festivals: SXSW 2019
 Censors rating tbc

A	EMB	Sun 4 Aug, 8.15 pm
B	EMB	Mon 5 Aug, 4.00 pm
A	RCP	Thu 8 Aug, 6.15 pm

Litigante



Director: Franco Lolli
 Colombia/France 2019
 95 mins
Screenplay: Franco Lolli, Marie Amachoukeli, Virginie Legeay
Photography: Luis Armando Arteaga
With: Carolina Sanin, Leticia Gómez, Antonio Martínez, Vladimir Durán, Alejandra Sarria
Festivals: Cannes (Critics’ Week) 2019
 In Spanish with English subtitles
 Censors rating tbc

This fiercely lived-in maternal drama of a woman juggling extreme professional and familial pressures draws its compelling naturalism from Colombian director Franco Lolli’s real-life mother and cousin, who star in the lead roles.

“Coping with a mother dying of cancer, a young son she’s raising without a partner and a scandal at work leaves public-sector lawyer Silvia (an immensely watchable Carolina Sanin) a woman on the verge of despair... Silvia lives with her five-year-old son Antonio... but has childcare help from her gay best friend... Sergio... as well as her sister, María-Jose (Alejandra Sarria), and mother, Leticia (Leticia Gomez). But the fast-metastasizing return of Leticia’s cancer... means the

juggling act for Silvia and her family will be even harder. On top of that, she’s been swept up in a simmering corruption charge...

The movie often nails the fractiousness, fear and pain of caring for a dying loved one, driven home by immaculate performances from Sanin, Gomez and Sarria as two generations of women with more in common than they might like to admit.” — Leslie Felperin, *Hollywood Reporter*

B	CUBA	Mon 29 Jul, 11.15 am
A	CUBA	Wed 31 Jul, 6.15 pm
A	LHP	Thu 1 Aug, 6.15 pm
B	CUBA	Fri 2 Aug, 2.15 pm
A	CUBA	Sat 3 Aug, 12.00 pm
A	PH	Sat 10 Aug, 2.00 pm

Manta Ray

Kraben rahu



Director/Screenplay: Phuttiphong Aroonpheng
 Thailand/France/China 2018 | 105 mins
With: Wanlop Rungkumjad, Aphisit Hama, Rasmee Wayrana
Festivals: Venice, Toronto, San Sebastián, Busan 2018; New Directors/New Films 2019
Horizons Award (Best Film), Venice Film Festival 2018
 In Thai with English subtitles
 M violence

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 a magical realist register... With a rich sound design and a haunting score...

Aroonpheng and DoP Nawarophaat Rungphiboonsophit create an impressionistic atmosphere that plays on contrasts of thick darkness and artificial, vibrant colour... The editing creates an unsettling fragmentation that thickens the existential mystery

Aroonpheng, it should be noted, is an admirer of compatriot Apitchatpong Weerasethakul, but claims he’s more influenced by David Lynch; enthralled viewers will certainly pick up intriguing undertones of both.” — Jonathan Romney, *Screendaily*

A	ED	Sat 3 Aug, 4.00 pm
A	ED	Thu 8 Aug, 6.30 pm
B	ED	Fri 9 Aug, 2.45 pm

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 quarrels – 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 artistry 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.” — Wendy Ide, *Screendaily*

“Utterly bonkers but also sort of brilliant.”

— Leslie Felperin, *Hollywood Reporter*

 Mirrah Foulkes*

Director/Screenplay: Mirrah Foulkes
Australia 2019 | 105 mins

Producers: Michele Bennett, Nash Edgerton, Danny Gabai

Photography: Stefan Duscio

Editor: Dany Cooper

Music: François Tétaz

With: Mia Wasikowska, Damon Herriman

Festivals: Sundance 2019

R16 violence, domestic violence, cruelty & content that may disturb

MIRRAH FOULKES’ VISIT IS SUPPORTED BY



A	EMB	Mon 29 Jul, 6.15 pm*
B	EMB	Tue 30 Jul, 12.45 pm*
A	PH	Thu 8 Aug, 8.30 pm
A	LHP	Fri 9 Aug, 8.15 pm

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 hallucinatory new thriller from Colombian director Alejandro Landes, which owes a significant debt to William Golding’s *Lord of the Flies* in its cutting portrayal of power warping young minds.

In this vision, our feral ensemble are not castaways but teenage troops, posted on a remote mountaintop to safeguard both an American POW (Julianne Nicholson) and a milk cow named Shakira. In classic war movie tradition, everyone has swaggering monikers like Rambo, Wolf and Boom Boom. But, initially, there’s not an awful lot for these restless youths to channel their bravado into. In the place of warfare are bizarre rituals, horny hook-ups and campfire raves – at least until a tragic accident triggers a sudden, steep descent into chaos.

Landes offers us very little context about the surrounding conflict and largely avoids an overarching drive of



plot, instead peppering the narrative with unexpected relocations and role reversals. As a result, the film holds a clammy fever-dream quality, aided by DOP Jasper Wolf’s sensory visuals and composer Mica Levi’s superb score. 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*



Director: Alejandro Landes
Colombia/Argentina/The Netherlands/Germany/Sweden/Uruguay 2019 | 102 mins

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

Screenplay: Alejandro Landes, Alexis Dos Santos

Photography: Jasper Wolf

Editors: Yorgos Mavropoulos, Ted Guard, Santiago Otheguy

Music: Mica Levi

With: Julianne Nicholson, Moises Arias, Wilson Salazar, Sofia Buenaventura, Deiby Rueda, Laura Castrillón

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

A	RX	Sat 27 Jul, 8.00 pm
B	EMB	Wed 31 Jul, 3.45 pm
A	EMB	Thu 1 Aug, 9.00 pm
A	LHP	Sun 4 Aug, 7.45 pm
B	RX	Tue 6 Aug, 4.15 pm

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 film... 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*



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“*mid90s* is a beaut. 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. Swear-y and lovely in equal measures.” — Ian Freer, *Empire*

“[Hill] makes *mid90s* resonate with universal poignancy and electric energy; his kids are the best, messiest kind of real, and they’re alright.”

— Leah Greenblatt, *Entertainment Weekly*

Director/Screenplay: Jonah Hill
USA 2018 | 85 mins

Producers: Scott Rudin, Eli Bush, Ken Kao, Jonah Hill, Lila Yacoub

Photography: Christopher Blauvelt

Editor: Nick Houy

Music: Trent Reznor, Atticus Ross

With: Sunny Suljic, Lucas Hedges, Katherine Waterston, Na-kel Smith, Olan Prenatt, Gio Galicia, Ryder McLaughlin, Alexa Demie, Fig Camila Abner

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

PRESENTED IN ASSOCIATION WITH



A	ED	Sat 27 Jul, 4.30 pm
B	ED	Mon 29 Jul, 12.15 pm
A	RX	Fri 2 Aug, 6.15 pm
A	PH	Tue 6 Aug, 8.45 pm
A	RCP	Fri 9 Aug, 6.15 pm
A	ED	Sun 11 Aug, 6.15 pm

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 film-maker 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*

“Nearly 30 years after *The Crying Game* depicted a man’s revulsion at discovering his partner was trans, *Port Authority* sets the record straight.”

— Eric Kohn, *Indiewire*



Director/Screenplay: Danielle Lessovitz
USA/France 2019 | 94 mins

Producers: Rodrigo Teixeira, Virginie Lacombe, Zachary Luke Kislevitz

Photography: Jomo Fray

Editors: Clémence Samson, Matthew C. Hart

Music: Matthew Herbert

With: Fionn Whitehead, Leyna Bloom, McCaul Lombardi, Louisa Krause

Festivals: Cannes (Un Certain Regard) 2019
Censors rating tbc

A	TP	Sat 27 Jul, 8.45 pm
B	TP	Mon 29 Jul, 4.00 pm
A	RX	Wed 7 Aug, 6.15 pm

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

"There are no unintentional strokes on Milorad Krstić's moving canvas *Ruben Brandt, Collector*, a 2D animated feature so densely ornate with auteur-adoring references and eye-popping design, a single viewing would only serve as an insufficient introduction to its bona fide one-of-a-kind panache...

Unbounded from all conventions of reality, shapes and colors roam free to form characters with a varying number of eyes, flat bodies, sharp-edged faces, and a potpourri of distorted features in unnatural shades...



[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*

"A voluptuously trippy, wildly original art-theft romp... Defies easy categorization save inclusion on any adult animation fan's must-see list."

— Robert Abele, *LA Times*

Director: Milorad Krstić
Hungary 2018 | 94 mins

Animation directors: Milorad Krstić, Marcell László
Producers: Péter Miskolczi, János Kurdy-Fehér, Milorad Krstić, Hermina Roczkov, Radmila Roczkov
Screenplay: Milorad Krstić, Radmila Roczkov
Music: Tibor Cári
With: Iván Kamarás, Csaba 'Kor' Márton, Gabriella Hámori
Festivals: Locarno 2018
In Hungarian and English, with English subtitles
M violence & offensive language

B	CUBA	Fri 26 Jul, 4.15 pm
A	RX	Sun 28 Jul, 5.30 pm
A	LHP	Wed 31 Jul, 8.30 pm
A	CUBA	Fri 2 Aug, 8.15 pm
A	CUBA	Sun 4 Aug, 8.00 pm
A	TP	Sat 10 Aug, 3.45 pm

Nina Wu

Zhuo ren mi mi



Director: Midi Z
Taiwan/Malaysia/
Myanmar 2019 | 103 mins
Screenplay: Midi Z, Wu Ke-xi
Photography: Florian Zinke
Music: Lim Giong
With: Wu Ke-xi, Kimi Hsia, Vivian Sung
Festivals: Cannes (Un Certain Regard) 2019
In Mandarin with English subtitles
Censors rating tbc

"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 Kexi], 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 Kexi'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*

B	ED	Wed 31 Jul, 2.30 pm
A	ED	Fri 2 Aug, 6.15 pm
A	RX	Tue 6 Aug, 6.15 pm

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

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

A	CG	Sat 27 Jul, 3.45 pm
A	CG	Wed 31 Jul, 8.30 pm
A	CG	Thu 8 Aug, 8.30 pm

Song Without a Name

Canción sin nombre

In 1980s Peru, Georgina, 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 wistful, elegiac tone, 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 reverie, as its characters' investigation of a single kidnapping spirals into a heady vortex of institutional corruption.



[Cinematographer] Inti Briones' imagery is a constant marvel, whether finding the poetry in hailstones bouncing off asphalt or silhouetting Georgina's daily, mountainous commute in long shot, like storm-blown frames of shadow theater. Yet her struggles are never daintily aestheticized; short but stately, *Song Without a Name* dreams and dramatizes historical tragedy with a suitable sense of sorrow." — Guy Lodge, *Variety*

"A bold, beautiful debut... Melina León's visually striking period piece is a Kafka-esque crime thriller inspired by real events."

— Stephen Dalton, *Hollywood Reporter*



Director: Melina León
Peru/Spain/USA 2019 | 97 mins

Producers: Inti Briones, Melina León, Michael J. White
Screenplay: Melina León, Michael J. White
Photography: Inti Briones
Editors: Melina León, Manuel Bauer, Antolin Prieto
Music: Pauchi Sasaki
With: Pamela Mendoza, Tommy Párraga, Lucio Rojas, Maykol Hernández, Lidia Quispe
Festivals: Cannes (Directors' Fortnight) 2019
In Spanish and Quechua, with English subtitles
B&W | Censors rating tbc

A	ED	Wed 31 Jul, 6.45 pm
B	ED	Thu 1 Aug, 11.15 am
A	ED	Sun 4 Aug, 1.15 pm

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 Sendjarević'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 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 goofball 'intern' Denis, Alma decides to strike out on her own.

Unashamedly influenced by the likes of Jim Jarmusch and Aki Kaurismäki, Sendjarević 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 Sendjarević as a young filmmaker to watch. — MM



"To come of age is to be neither young nor old. To be Dutch or Bosnian, to be native or immigrant, to be citizen or nomad: adolescent uncertainty is twisted and stressed through these complex cultural affiliations... Alma is at the edge of womanhood, gazing into a fractured world that reflects — what else? — a fractured self... Delightful *Take Me Somewhere Nice* frames... this spatial and psychological confusion." — Joseph Owen, *The Playlist*

"Handsomely shot, with a brash candy colour palette and skittish, off-kilter framing... [Take Me Somewhere Nice] captures perfectly the tone of insouciant adolescence."

— Wendy Ide, *Screendaily*



Director/Screenplay: Ena Sendjarević
The Netherlands/Bosnia and Herzegovina 2019 | 91 mins

Producers: Iris Otten, Sander van Meurs, Pieter Kuijpers
Photography: Emo Weemhoff
Editor: Lot Rossmark
With: Sara Luna Zorić, Lazar Dragojević, Ernad Prnjavorac
Festivals: Rotterdam, Cannes (ACID) 2019
Special Jury Prize, Rotterdam International Film Festival 2019
In Dutch and Bosnian, with English subtitles
M violence, drug use & sex scenes

A	CUBA	Sun 4 Aug, 3.45 pm
B	CUBA	Tue 6 Aug, 1.45 pm
A	CUBA	Sat 10 Aug, 4.15 pm



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THE BREEZE

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 Shlush) 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 too far, 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

"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*

Director: Michal Aviad
Israel 2018 | 93 mins

Producers: Amir Harel, Ayelet Kait
Screenplay: Sharon Azulay Eyal, Michal Vinik, Michal Aviad
Photography: Daniel Miller
Editor: Nili Feller
With: Liron Ben Shlush, Menashe Noy, Oshri Cohen
Festivals: Toronto 2018
In Hebrew with English subtitles
M sexual violence

A	CUBA	Mon 29 Jul, 6.15 pm
A	LHP	Tue 30 Jul, 8.30 pm
B	CUBA	Mon 5 Aug, 11.45 am
A	CUBA	Sun 11 Aug, 8.00 pm



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The Third Wife



Director/Screenplay:
Ash Mayfair
Vietnam 2018 | 96 mins

Photography: Chananun Chotrungroj
Music: Ton That An
Editor: Julie Beziau
With: Tran Nu Yen Khe, Mai Thu Huong 'Maya', Nguyen Phuong Tra My, Nguyen Nhu Quynh
Festivals: Toronto, San Sebastián, Busan 2018
In Vietnamese with English subtitles
M violence, sex scenes & content that may disturb

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 as time passes, illicit affairs, power struggles and May's sexual awakening threaten to tear her world apart.

The influence of artistic advisor and mentor Tran Anh Hung (*The Scent of Green Papaya*, *Norwegian Wood*) is felt throughout. The film quietly signals the passage of time – and May's growth – through the ongoing silk harvest. Assigned to their fate, the women move like spirits through the

luscious landscape that holds them captive. The evocative soundtrack is minimal – there is no dialogue in the first nine minutes – but hits all the right notes, revealing the dichotomy of an open yet oppressive environment.

Inspired by the life of her grandmother and great-grandmother, Ash Mayfield's directorial debut is a sensitive and passionate exploration of the reality of young women in situations beyond their control, past and present. — Kailey Carruthers

A	PH	Sun 28 Jul, 12.30 pm
B	PH	Mon 29 Jul, 4.15 pm
B	CUBA	Tue 30 Jul, 2.00 pm
A	CUBA	Thu 1 Aug, 6.15 pm
A	CUBA	Sun 11 Aug, 6.00 pm

We Are Little Zombies

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Director/Screenplay:
Nagahisa Makoto
Japan 2019 | 120 mins

Producers: Yamanishi Taihei, Takahashi Shinichi, Yokoyama Haruki, Hasegawa Haruhiko
Photography: Takeda Hiroaki
Editor: Inamoto Maho
Music: Yamada Katsuya
With: Ninomiya Keita, Mizuno Satoshi, Okumura Mondo, Nakajima Sena
Festivals: Sundance, Berlin 2019
In Japanese with English subtitles
CinemaScope | M violence, offensive language & content that may disturb

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* (NZIFF06).

Four orphans meet outside a funeral home. Their parents have all suddenly died and the foursome bond over their shared lack of emotion. At 13 years old and alone in the world, they impulsively decide to run away 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*

A	TP	Sat 3 Aug, 8.30 pm
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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.

Children of the Sea

Kaijou no kodomo



Director:
Watanabe Ayumu
Japan 2019 | 110 mins

Producer: Tanaka Eiko
Screenplay: Based on the manga by Igarashi Daisuke
Animation director: Konishi Kenichi
Music: Joe Hisaishi
Voices: Ashida Mana, Ishibashi Hiro, Uragami Seishu, Morizaki Win, Inagaki Goro, Aoi Yu, Watanabe Toru, Tanaka Min, Fuji Sumiko
Festivals: Sydney, Anney 2019
In Japanese with English subtitles
Censors rating tbc

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 life force 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...

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*

A RCP	Fri 26 Jul, 6.15 pm
A ED	Sat 27 Jul, 6.30 pm
A ED	Sun 4 Aug, 3.45 pm
B ED	Mon 5 Aug, 12.15 pm
A RCP	Sat 10 Aug, 6.00 pm
A RX	Sun 11 Aug, 3.15 pm

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

B PH	Sun 28 Jul, 11.00 am
B RX	Sat 3 Aug, 3.15 pm
B ED	Sun 4 Aug, 12.00 pm
B RX	Sat 10 Aug, 11.30 am
B ED	Sun 11 Aug, 1.15 pm

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 dastardly 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 rollcall 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*

Director/Screenplay: Michel Ocelot
France/Belgium/Germany 2018
95 mins

Producers: Christophe Rossignon, Philip Boëffard
Editor: Patrick Ducruet
Music: Gabriel Yared
Voices: Prunelle Charles-Ambron, Enzo Ratsito, Natalie Dessay
Festivals: Anney, London 2018
In French with English subtitles
PG cert
Recommended for ages 9+

A RX	Sat 27 Jul, 2.00 pm
A RCP	Sun 28 Jul, 3.30 pm
B RX	Fri 2 Aug, 4.15 pm
A TP	Sun 4 Aug, 1.00 pm
B PH	Fri 9 Aug, 4.00 pm
A PH	Sun 11 Aug, 12.30 pm

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-sourced. 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 them 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*

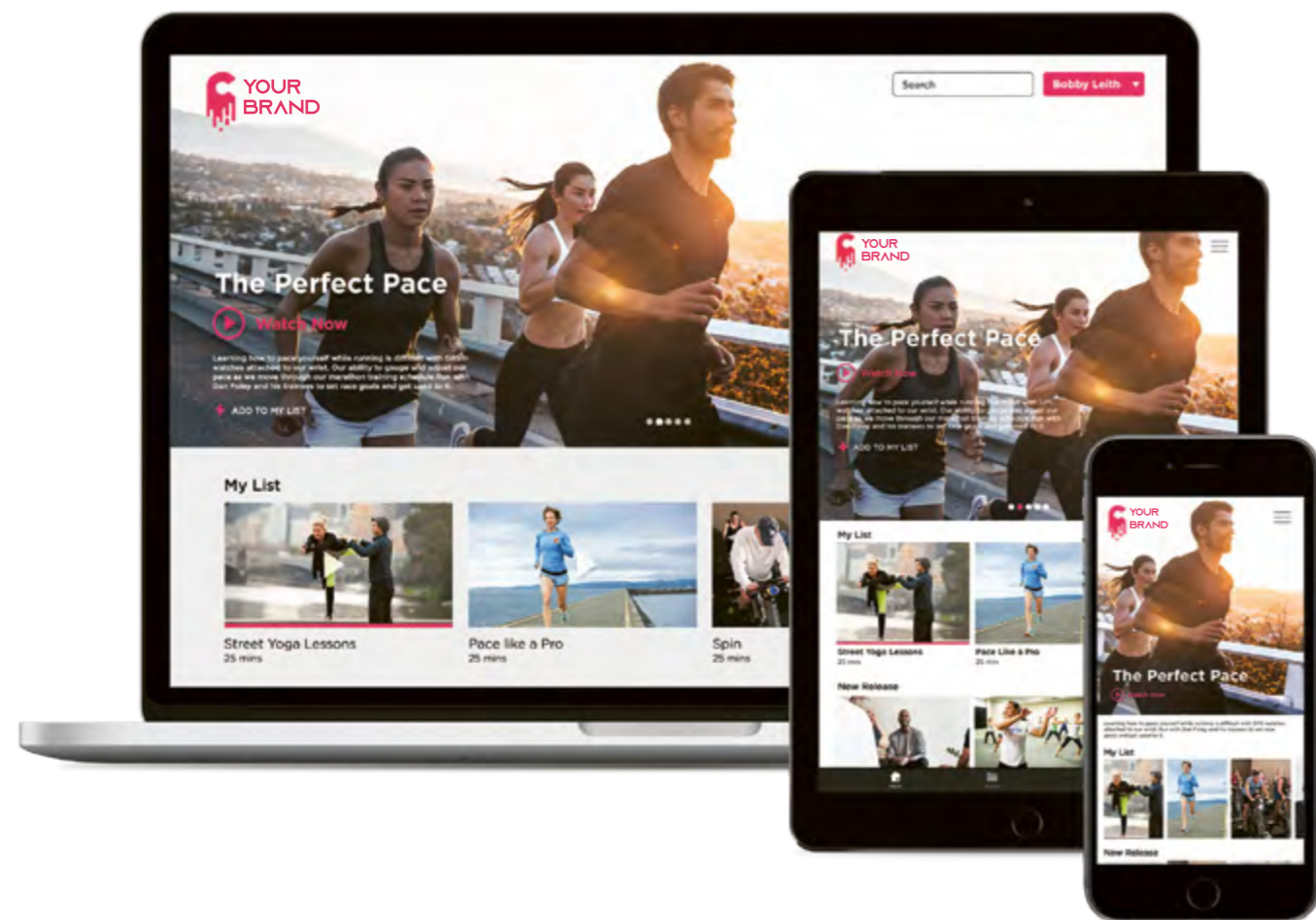
Director: Laura Nix
USA 2018 | 89 mins

Producers: Diane Becker, Melanie Miller, Laura Nix
Photography: Martina Radwan
Editor: Helen Kearns
Music: Laura Karpman
With: Jared Goodwin, Sahithi Pingali, Shofi Latifah Nuha Anfaresi, Intan Utami Putri, Jesús Alfonso Martínez Aranda, José Manuel Elizalde Esparza, Fernando Miguel Sánchez Villalobos
Festivals: Sundance, Hot Docs, Sydney 2018
In English, Spanish and Indonesian, with English subtitles

A RX	Sun 28 Jul, 3.30 pm
B PH	Thu 1 Aug, 4.00 pm
A CG	Sat 3 Aug, 4.00 pm
A PH	Sun 4 Aug, 2.45 pm
A CG	Sat 10 Aug, 11.15 am

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Animation for Kids 4+

62 mins approx. | Censors rating tbc

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

Flipped

UK 2018 | Directors: Hend Esmat, Lamiaa Diab | 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 | Director: Nils Hedinger | 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.

B	EMB	Sun 28 Jul, 10.30 am
B	RX	Sun 4 Aug, 10.45 am
B	PH	Sun 11 Aug, 11.00 am

Tony the Tiny Pony

NZ 2019 | Director: Ned Wenlock | 4 mins

Listen up cowboys, cowgirls and cow-everybody else too: gather round to hear the story of a tiny pony named Tony.

Saturday's Apartment

South Korea 2018 | Director: Jeon Seungbae | 7 mins

Noisy antics make life quarrelsome for a bunch of apartment dwellers – is peaceful coexistence possible?

Sloth

Germany 2017 | Director: Julia Ocker | 4 mins

This sleepy sloth really, really, really wants an ice-cream – but is he way too slow?

Doll's Letters

Russia 2016 | Director: Natalia Gropfel | 7 mins

When a little girl loses her doll, her new pal comes up with an inventive way to help her navigate her loss.



SATURDAY'S APARTMENT

Animation for Kids 8+

72 mins approx. | Censors rating tbc

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

1 mètre/heure

France 2018 | Director: Nicolas Deveaux | 9 mins

At an airport, on the wing of an aeroplane, a troupe of snails perform a magnificent choreographed dance.

B	RX	Sun 28 Jul, 12.15 pm
B	PH	Sun 4 Aug, 11.00 am
B	EMB	Sun 11 Aug, 10.30 am

Scrambled

The Netherlands 2017 | Director: Bastiaan Schravendeel | 6 mins

When Esra 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: Olga Poliektova, Tatiana Poliektova | 13 min

A letter from a boy to his father shares all that had once been kept unspoken.

Best Laid Plans

USA 2017 | Director: John Morena | 1 min

Follow the ups and downs of a Rube Goldberg contraption.



LISTEN PAPA!

Monsters Don't Exist

Denmark 2017 | Directors: Ilaria Angelini, Luca Barberis Organista, Nicola Bernardi | 3 mins

Trying to beat the boredom of detention, two frenemies engage in an epic battle for monster supremacy.

Mister Paper Goes Out for a Walk

Belgium 2018 | Directors: Ben Tesseur, Steven De Beul | 9 mins

With trusty scissors in hand, Mister Paper crafts his ideal world.

Preschool Poets: Supergirl

USA 2018 | Directors: Nancy Kangas, Josh Kun | 1 min

Penny is a poet who shares the many ways she wants to be super.

The Swimming Lesson

Russia 2017 | Director: Tatyana Okruzhnova | 3 mins

Captivated by aquatic adventure stories, a brave kid soon must put his swimming skills to the test.



SLOTH

6:1

Russia 2018 | Director: Sergei Ryabov | 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 | Director: Quentin Marcault | 5 mins

On a lonely mountain, a changing of the guard is getting underway.

Big Finds A Trumpet

UK 2017 | Director: Dan Castro | 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.



PRESCHOOL POETS: SUPERGIRL

Vivat Musketeers!

Russia 2017 | Director: Anton Dyakov | 5 mins

The world is about to perish, everything seems hopeless. But then a real hero steps forward – a brave musketeer without fear!

Do Not Touch!

Czech Republic 2017 | Director: Pavel Endrle | 1 min

One room. One button. A sign that clearly says, 'do not touch'. What to do?

Lost & Found

Australia 2018 | Directors: Andrew Goldsmith, Bradley Slabe | 7 mins

A dinosaur must unravel itself to maintain a tight-knit friendship.

A Good Heart

Russia 2018 | Director: Evgeniya Jirkova | 5 mins

The life of a prehistoric family is upset, little by little, by the arrival of numerous uninvited friends.



SCRAMBLED

The Skellingtons of Wellington

NZ 2019 | Director: Ruth Templer | 3 mins

The Skellingtons ride – but if you look closely there is nobody there.

Workout

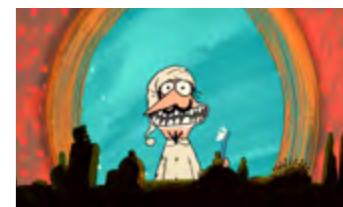
UK 2018 | Director: Joe Wood | 2 mins

A successful gym session is all about maintaining excellent rhythm.

Running Lights

Lithuania/India/Finland 2017 | Director: Gediminas Sialuys | 11 mins

A magical transfer of glowing energy and life is set in motion when one creature departs its earthly form.



VIVAT MUSKETEERS!

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 (p68–69), a section of documentaries highlighting key female voices – some unheralded, some leading the charge – in the history and future of cinema.

Ask Dr Ruth

PRESENTED IN ASSOCIATION WITH

THE BREEZE



Director: Ryan White
USA 2019 | 100 mins

Producers: Rafael Marmor, Ryan White, Jessica Hargrave, Christopher Leggett
Photography: David Paul Jacobson
Editor: Helen Kearns
Music: Blake Neely
With: Dr Ruth Westheimer
Festivals: Sundance, Hot Docs 2019

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.”

— Leah Pickett, *Chicago Reader*

A	EMB	Sat 27 Jul, 10.30 am
A	LHP	Wed 31 Jul, 6.15 pm
B	CUBA	Thu 1 Aug, 11.45 am
A	RCP	Sat 3 Aug, 3.45 pm
A	PH	Sat 10 Aug, 6.15 pm
A	CUBA	Sun 11 Aug, 12.00 pm

Backtrack Boys



Director/Producer/Screenplay/Photography: Catherine Scott
Australia 2018 | 104 mins

Editor: Andrea Lang
With: Bernie Shakeshaft
Festivals: Sydney, Melbourne 2018
Audience Award (Best Documentary), Sydney Film Festival & Melbourne International Film Festival 2018
M offensive language

In this moving documentary we follow Bernie Shakeshaft’s mission to heal the most damaged and marginalised Australian boys through training dogs for showjumping. 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

A	CG	Sat 27 Jul, 11.30 am
B	CG	Mon 29 Jul, 2.00 pm
A	LHP	Tue 30 Jul, 6.15 pm
B	RX	Thu 1 Aug, 11.30 am
A	CG	Mon 5 Aug, 8.30 pm
A	RX	Fri 9 Aug, 6.15 pm

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 uncatalogued 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*

“The most perfect movie that will ever be made about its subject, *Apollo 11* takes the purest documentary idea imaginable – telling the story of the first journey to the moon and back using only the footage captured in the moment – and rides it all the way home... *Apollo 11* won’t be surpassed, but it will serve to inspire – that’s almost guaranteed.” — Joshua Rothkopf, *Time Out*

“Apollo 11 could not be more matter-of-fact, direct or magnificent in its elemental simplicity.”

— Stephen Schaefer, *Boston Herald*

Director/Editor: Todd Douglas Miller
USA 2019 | 93 mins

Producers: Todd Douglas Miller, Thomas Petersen, Evan Krauss
Photography: Adam Holender
Music: Matt Morton
Festivals: Sundance, SXSW 2019

PRESENTED IN ASSOCIATION WITH

TimeOut

A	EMB	Sat 27 Jul, 3.30 pm
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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.

Along with some cheesy humour, mostly at Gameau’s expense, the film delivers surprises, revelations, and an inspiring vision of the future. As Gameau says, “we have everything we need right now to make it happen.” So let’s get started. — Rebecca Priestley

“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*

Damon Gameau*

Director/Screenplay: Damon Gameau
Australia 2019 | 92 mins

Producers: Nick Batzias, Anna Kaplan, Virginia Whitwell, Damon Gameau
Photography: Hugh Miller
Editor: Jane Usher
Music: Bryony Marks
With: Damon Gameau, Eva Lazzaro, Zoë Gameau
Festivals: Berlin 2019
CinemaScope

A	EMB	Sun 28 Jul, 6.00 pm*
B	EMB	Tue 30 Jul, 10.30 am

Aquarela

Victor Kossakovsky's (*Vivan 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 visual 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 Eccia Toppinen. — SR

"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*

Director: Victor Kossakovsky
UK/Germany/Denmark/USA 2018
90 mins

Producers: Aimara Reques, Heino Deckert, Sigrid Dyekjaer
Screenplay: Victor Kossakovsky, Aimara Reques
Photography: Victor Kossakovsky, Ben Bernhard
Editors: Victor Kossakovsky, Mally Malene Stensgaard, Ainar Vera
Music: Eccia Toppinen
Festivals: Venice, London, Amsterdam Documentary, London 2018; Sundance 2019
In Russian, English and Spanish, with English subtitles
Presented at 48fps

"[A] ravishing visual feast... filmed in Greenland, Venezuela, Siberia's Lake Baikal and the middle of the Atlantic."

— Leslie Felperin, *Hollywood Reporter*

A	RX	Sat 27 Jul, 6.15 pm
B	EMB	Wed 31 Jul, 1.15 pm
A	EMB	Sat 3 Aug, 1.15 pm
B	RX	Wed 7 Aug, 12.45 pm

Chris the Swiss



Director/Screenplay: Anja Kofmel
Switzerland/Croatia/
Germany/Finland 2018
93 mins

Photography: Simon Guy Fässler
With: Christian Württemberg, Anja Kofmel, Eduardo Rózsa Flores
Festivals: Cannes (Critics' Week), Locarno, Amsterdam Documentary 2018
In German, Swiss-German, English and Spanish, with English subtitles
Colour and B&W | M war footage, offensive language & content that may disturb

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*

A	CG	Fri 26 Jul, 8.30 pm
A	CG	Sat 27 Jul, 1.45 pm
B	CG	Thu 1 Aug, 4.30 pm

Dark Suns

Soleils noirs



Director/Producer/Screenplay: Julien Elie
Canada 2018 | 154 mins

Photography: Ernesto Pardo, François Messier-Rheault
Editor: Aube Foglia
Music: Mimi Allard
In Spanish with English subtitles
B&W

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

A	CG	Sun 28 Jul, 3.00 pm
B	ED	Wed 31 Jul, 11.30 am
A	CG	Thu 1 Aug, 8.00 pm
A	ED	Sat 3 Aug, 1.00 pm

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, gobbling gophers and a squadron of fruit-filching starlings) and a fairy godfather in self-proclaimed soil 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*

Director/Photography: John Chester
USA 2018 | 91 mins

Producers: Sandra Keats, John Chester
Screenplay: John Chester, Mark Monroe
Editor: Amy Overbeck
Music: Jeff Beal
With: John Chester, Molly Chester, Todd the dog
Festivals: Toronto 2018; Sundance, Berlin 2019

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B	RX	Mon 29 Jul, 12.00 pm
A	EMB	Sat 10 Aug, 10.45 am
A	LHP	Sun 11 Aug, 1.00 pm

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 that some perspective 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*

"A singular experience that counts as one of the most honestly disturbing and provocative nonfiction films in years."

— Owen Gleiberman, *Variety*



Director/Screenplay: Mads Brügger
Denmark/Norway/Sweden/Belgium
2019 | 128 mins

Producers: Peter Engel, Bjarne Mørner Tveit, Andreas Rocksén
Photography: Tore Vøllan
Editor: Nicolás Nørgaard Staffolani
Music: Kaada
With: Mads Brügger, Göran Björkdahl
Festivals: Sundance, Hot Docs 2019
Directing Award (World Cinema Documentary), Sundance Film Festival 2019
In English and French, with English subtitles

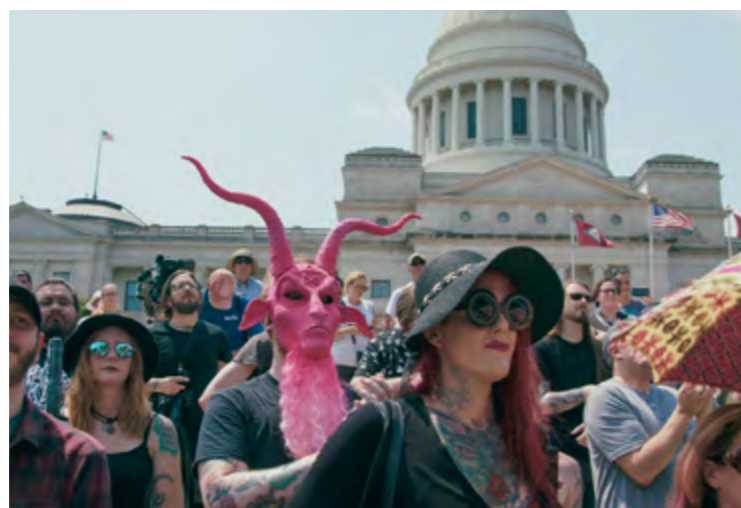
A	CG	Sat 27 Jul, 8.00 pm
B	CG	Wed 31 Jul, 3.45 pm
A	CG	Sun 4 Aug, 5.00 pm

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.

Those familiar with Penny Lane's *Nuts!* (NZIFF16) will know her penchant for stories that are stranger than fiction, and *Hail Satan?* is no exception. A story of an actor, a believer and a divided organisation, Lane's dive into the inner workings of TST introduces us to its co-founder Lucien Greaves, who is embroiled in a lawsuit to allow the Temple to place a 2.6-metre-tall sculpture of Baphomet at the Oklahoma State Capitol to complement the existing Ten Commandments monument. The crowd-funded creation is only part of the story... and it's not even the strangest part.

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

"A devilishly fun documentary... provocative, hilarious, and latently enraging."

— David Ehrlich, *Indiewire*

Director: Penny Lane
USA 2019 | 95 mins

Producer: Gabriel Sedgwick
Photography: Naiti Gámez
Editors: Amy Foote, Aaron Wickenden
Music: Brian McOmber, Angel Deradoorian, Jordan Dykstra
Festivals: Sundance, Rotterdam 2019
M offensive language & nudity

A	CG	Sat 27 Jul, 6.00 pm
B	CG	Tue 30 Jul, 4.15 pm
A	PH	Mon 5 Aug, 8.15 pm
B	PH	Thu 8 Aug, 4.00 pm
A	CG	Fri 9 Aug, 8.30 pm

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 Djujan and his Arrernte and Garwa whānau.

Djujan's mother left her homeland so he could go to school in Alice Springs; however, in the weekends, she still goes bush. Together with Djujan'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.

Djujan 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 Djujan'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 Djujan'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 Djujan'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*

Director/Photography: Maya Newell
Australia 2019 | 84 mins

Producers: Sophie Hyde, Rachel Naninaaq Edwardson, Larrissa Behrendt, Maya Newell
Editors: Maya Newell, Bryan Mason, Simon Price
Music: Benjamin Speed
Festivals: Hot Docs 2019

B	CG	Mon 29 Jul, 4.00 pm
A	CG	Tue 30 Jul, 8.00 pm

Margaret Hema



tm

- BELOVED BY LIV TYLER -

SIR JON TRIMMER - DAME GAYLENE PRESTON
CHELSIE PRESTON CRAYFORD

Margaret Hema was born in Wellington in 1946.

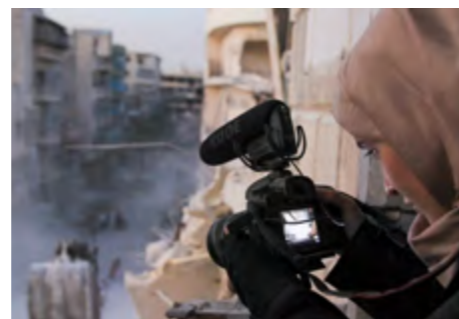
Her skin is a living testament to her oils.

She has nine diplomas in skincare, aromatherapy, beauty therapy & in Aestheticienne.

In 1988, well qualified and with a purpose, she opened the door to her Wellington salon. She is known for her signature facial & hand-blended oils. Margaret's son Quentin Hema created & drew the distinctive logo.

www.hemaproducts.co.nz

For Sama



Directors: Waad al-Kateab, Edward Watts
Syria/UK 2019 | 95 mins

Producer/Photography: Waad al-Kateab
Editors: Chloë Lambourne, Simon McMahon
Festivals: SXSW, Hot Docs, Cannes (Special Screening) 2019
Golden Eye (Best Documentary), Cannes Film Festival 2019
In Arabic with English subtitles
RP16 graphic content may disturb

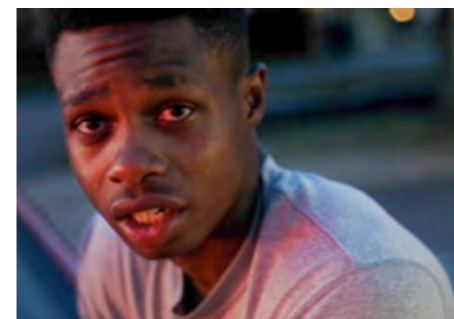
Sama means sky in Arabic and Syrian director Waad al-Kateab hopes the skies above Aleppo might soon be free of Russian warplanes and their bombs. Sama, al-Kateab's baby, is named for the sky her mother dreams of, one simply populated by clouds and rain. Taking the form of an address to her daughter, al-Kateab's documentary is an intimate and harrowing picture of motherhood and war.

In 2012, al-Kateab met her husband, a doctor, at protests against President Bashar al-Assad. They fall in love, marry, have a child. But this nonlinear family video diary is scored with shells and bombs. Much footage comes from the hospitals Sama's dad sets up. Later, the family live onsite at the

last hospital in Aleppo; it becomes Sama's creche too. The ashen faces of dust-and-blood covered kids aren't easily forgotten; they're traumatised, grief-stricken. Some of them are dying or dead. The camera doesn't break its stare. As al-Kateab witnesses the devastating cost of war on children she starts to question her own decisions. 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

A	TP	Sun 28 Jul, 8.45 pm
A	CG	Sat 3 Aug, 12.00 pm
A	CG	Wed 7 Aug, 8.15 pm

Hale County This Morning, This Evening



Director/Screenplay/Photography/Editor: RaMell Ross
USA 2018 | 76 mins

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

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

"[Ross] has carved a film of less than 80 minutes out of 1,300 hours of footage... The particularity and power of the larger cinematic image he has created through a multiplicity of moments are impossible to adequately describe in critical prose..."

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*

A	ED	Sat 27 Jul, 12.00 pm
B	ED	Tue 30 Jul, 12.15 pm
B	ED	Fri 2 Aug, 12.00 pm
A	ED	Mon 5 Aug, 6.30 pm

Leftover Women



Directors/Producers/Screenplay: Shosh Shlam, Hilla Medalia
Israel 2019 | 84 mins

Photography: Shen Mi, Fan Jian
Editor: Joelle Alexis
Music: Ran Bagno
With: Qiu Hua Mei, Xu Min, Gai Qi
Festivals: Tribeca, Hot Docs 2019
In Mandarin with English subtitles

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

of it, Hua Mei is told in no uncertain terms by a matchmaker that she is not beautiful and is kidding herself if she thinks she is young and of good marrying age.

Complementary to this year's Sundance Grand Jury Prize winner, *One Child Nation*, *Leftover Women* celebrates the bravery of those who have chosen their own path, while reflecting on the consequences of a patriarchal society that strips women of their autonomy. — Kailey Carruthers

A	CUBA	Sun 4 Aug, 2.00 pm
B	CUBA	Wed 7 Aug, 2.15 pm
A	CUBA	Sat 10 Aug, 11.45 am

Jawline

For some viewers, Liza Mandelup's Sundance award winner *Jawline* will seem stranger than fiction. For others it will hit hard as an exposé 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

"A nuanced exploration of digital celebrity and the gap between 'real' and online lives."

— Adi Robertson, *The Verge*

  **Liza Mandelup**

Director: Liza Mandelup
USA 2019 | 97 mins

Producers: Bert Hamelinck, Sacha Ben Harroche, Hannah Reyer, Lauren Cioffi
Photography: Noah Collier
Editor: Alex O'Flinn
Music: Palmbomen II
With: Austyn Tester
Festivals: Sundance 2019
Special Jury Award for Emerging Filmmaker (US Documentary), Sundance Film Festival 2019
M offensive language

A TP Sat 3 Aug, 3.30 pm
A RX Sun 4 Aug, 5.30 pm

Meeting Gorbachev

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Directors/Screenplay:
Werner Herzog,
André Singer
UK/USA/Germany 2018
91 mins

Photography: Yuri Burak, Richard Blanshard
Editor: Michael Ellis
Narrator: Werner Herzog
Festivals: Toronto, Amsterdam Documentary 2018; Tribeca 2019
In English, Russian, German and Polish, with English subtitles
Colour and B&W

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.

Interviewing a rueful and forthright Gorbachev at 87, retracing his rise and fall in vivid strokes, and seeking testimony from other key players, director Werner Herzog provides a moving portrait of his statesmanship, his humanity and his profound historical impact. — BG
"Consisting primarily of a sit-down

interview with the former Soviet leader, Werner Herzog's *Meeting Gorbachev* speeds through a vast stretch of the 20th century, explaining the decline of the Soviet Union and the Iron Curtain through the eyes of the man whose reforms precipitated much of it... *Meeting Gorbachev* is a hagiography, but it's unafraid to position itself as such; Herzog makes his case proudly and passionately." — Bilge Eberi, *Vulture*

A LHP Sat 27 Jul, 2.00 pm
A CUBA Sun 28 Jul, 5.30 pm
A CUBA Mon 29 Jul, 8.15 pm
A RX Sat 3 Aug, 11.15 am
B CUBA Thu 8 Aug, 2.15 pm

Midnight Family



 **Director/Photography/Editor: Luke Lorentzen**
USA/Mexico 2019
81 mins

With: Juan Ochoa, Fer Ochoa, José Ochoa, Manuel Hernández
Festivals: Sundance, New Directors/New Films, San Francisco, Hot Docs 2019
Special Jury Award for Cinematography (US Documentary), Sundance Film Festival 2019
In Spanish with English subtitles

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 emergency before anyone else. In this thrilling verité doc, filmmaker Luke Lorentzen straps us in the passenger seat with the Ochoa family, a ragtag unit of EMTs who make their living transporting the injured to local hospitals and then negotiating for compensation. Every night, the family navigate a slew of stresses, which include high-speed races with competing ambulances, extortion from corrupt 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 every accident comes with a sea of conflicting emotions. While never foregrounding a political position, Lorentzen (the film's director, producer, cinematographer and editor) offers an urgent and utterly enthralling document of the messy ethics of privatisation, where financial incentives distort our moral imperatives. — JF

A ED Sun 28 Jul, 2.00 pm
B ED Mon 29 Jul, 2.15 pm
A ED Fri 2 Aug, 8.30 pm
A ED Tue 6 Aug, 6.45 pm
A ED Sun 11 Aug, 2.30 pm

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 heartbreaking 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*

"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*

 **Directors: Nanfu Wang, Jialing Zhang**
USA 2019 | 85 mins

Producers: Julie Goldman, Christoph Jörg, Christopher Clements, Carolyn Hepburn
Photography: Nanfu Wang, Yuanchen Liu
Editor: Nanfu Wang
Music: Nathan Halpern, Chris Ruggiero
Festivals: Sundance, San Francisco, Hot Docs 2019
Grand Jury Prize (US Documentary), Sundance Film Festival 2019
In English and Mandarin, with English subtitles
M offensive language & content that may disturb

A EMB Fri 26 Jul, 6.15 pm
A RX Wed 31 Jul, 6.15 pm
A CG Sat 3 Aug, 8.15 pm
B RX Fri 9 Aug, 12.45 pm
A RCP Sat 10 Aug, 2.00 pm
A CG Sun 11 Aug, 1.00 pm

Monrovia, Indiana



Director/Editor: Frederick Wiseman
USA 2018 | 143 mins

Producers: Frederick Wiseman, Karen Konicsek
Photography: John Davey
Festivals: Venice, Toronto, New York, Amsterdam Documentary, London 2018

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 townsfolk 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 lifeblood of communities anywhere in the world. — Tim Wong

A CUBA Sun 28 Jul, 12.15 pm
A CUBA Tue 30 Jul, 8.00 pm
B CUBA Mon 5 Aug, 1.45 pm
A CUBA Sat 10 Aug, 1.30 pm

Push



© JANICE D'AVILA

Director/Screenplay: Fredrik Gertten
Sweden 2019 | 92 mins

Producer: Margarete Jångård
Photography: Janice d'Avila, Iris Ng
Editor: Erik Wall Båfvig
Music: Florencia Di Conclio
With: Leilani Farha, Saskia Sassen, Joseph Stiglitz, Roberto Saviano
Festivals: Hot Docs 2019
In English, Spanish, Italian, German and Korean, with English subtitles

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 Paulo.

Shadowy private equity firms have become the biggest landlords in the world, explain sociologist Saskia Sassen and economist Joseph Stiglitz, while journalist Roberto Saviano (*Gomorra*) 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%

untenanted. Buildings that function as assets are much more profitable.

This unnerving documentary of disenfranchisement is given heart by residents fighting a system that's "backwards 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

A CG Mon 29 Jul, 8.00 pm
A TP Wed 31 Jul, 6.30 pm
A CG Sat 3 Aug, 2.00 pm

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The State Against Mandela and the Others

L'État contre Mandela et les autres

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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. Key figures – defendants, their wives, their lawyers, the prosecutor's son – spurred 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... the people interviewed are sharp and witty, carrying their heroism lightly and revealing a strength of character... 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	CG	Fri 2 Aug, 6.15 pm
B	CG	Thu 8 Aug, 4.00 pm
A	CG	Sat 10 Aug, 8.00 pm

Directors/Screenplay: Nicolas Champeaux, Gilles Porte
France 2018 | 106 mins
Animation: Oerd
Photography: Gilles Porte
Editor: Alexandra Strauss
Music: Aurélien Chouzenoux
With: Winnie Mandela, Sylvia Neame, Max Sisulu, Toni Strasburg, David Yutar
Festivals: Cannes (Out of Competition) 2018
In English and French, with English subtitles
CinemaScope

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: Jenn Strom
Music: Ben Lovett
With: Allis Markham, Jaap Sinke, Ferry van Tongeren, Travis de Villiers, Daniel Meng
Festivals: SXSW, Seattle 2019

A	PH	Sat 27 Jul, 1.45 pm
A	CG	Sun 28 Jul, 1.15 pm
B	CG	Tue 6 Aug, 4.30 pm

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 Balfé
With: Roy M. Cohn, Roger Stone, Barbara Walters
Festivals: Sundance 2019

This searing portrait of notorious 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.

"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 and news clips... [deals] in an avalanche of facts... 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*

B	CUBA	Fri 26 Jul, 2.15 pm
A	CUBA	Sat 27 Jul, 1.15 pm
A	CUBA	Wed 31 Jul, 8.15 pm
A	LHP	Mon 5 Aug, 8.15 pm
B	CUBA	Wed 7 Aug, 12.15 pm

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

"The focus here is... on the shared meals, the ancient traditions and rituals,



the kinship which is found in the act of creation. It's about fish stews and dumplings cooked on an open flame. But [director] Zhang also explores the pull of modernity and the collision in China between... contemplation and... consumption. It is gorgeous to look at, but more than that, it taps into a way of life which is enviably unfussy and admirably egalitarian." — Wendy Ide, *Screendaily*

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

— Nicolas Rapold, *Film Comment*

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

A	TP	Sat 27 Jul, 11.00 am
B	TP	Wed 31 Jul, 11.00 am
A	CG	Sun 4 Aug, 12.30 pm

H

This is Olivia and Verena.

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

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You're Somewhere Special

WOMEN IN CINEMA

You'll find other essential movies by and about women in this year's programme – and a whole section honouring the late doyenne, Agnès Varda (p16–17) – though none quite as enthralled with the art and agitation of women in film as these four timely documentaries.

Be Natural: The Untold Story of Alice Guy-Blaché



Director/Producer/Editor:
Pamela B. Green
USA 2018 | 103 mins
Screenplay: Pamela B. Green,
Joan Simon
Music: Peter G. Adams
Narrator: Jodie Foster
Festivals: Cannes, New York,
London 2018
B&W and Colour

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 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 film that celebrates the work of an oft-forgotten icon. — Kailey Carruthers

B CG	Tue 30 Jul, 2.15 pm
A CG	Wed 31 Jul, 6.15 pm
A CG	Mon 5 Aug, 6.15 pm
B RX	Tue 6 Aug, 12.15 pm
A RX	Sun 11 Aug, 11.30 am

What She Said: The Art of Pauline Kael

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**Director/Screenplay/
Editor: Rob Garver**
USA 2018 | 96 mins
Producers: Rob Garver, Glen Zipper
Photography: Vincent C. Ellis
Music: Rick Baitz
Narrator: Sarah Jessica Parker
With: Quentin Tarantino,
David O. Russell, Camille Paglia,
Paul Schrader, Molly Haskell,
Francis Ford Coppola, Robert
Towne, Stephanie Zacharek
Festivals: Berlin 2019
Colour and B&W | M violence,
offensive language, sex scenes
& nudity

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

B CUBA	Mon 29 Jul, 1.15 pm
A CUBA	Sat 3 Aug, 2.00 pm
A CUBA	Mon 5 Aug, 8.00 pm

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* [p15]), 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 bevy 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*

Director: Midge Costin
USA 2019 | 94 mins
Producers: Bobette Buster, Karen Johnson,
Midge Costin
Screenplay: Bobette Buster
Photography: Sandra Chandler
Editor: David J. Turner
Music: Allyson Newman
With: Walter Murch, Ben Burtt, Gary Rydstrom,
George Lucas, Steven Spielberg, Barbra Streisand,
Ryan Coogler, Sofia Coppola
Festivals: Tribeca, Cannes (Cannes Classics) 2019

B ED	Fri 26 Jul, 2.00 pm
A RX	Sat 27 Jul, 12.00 pm
A ED	Sat 3 Aug, 10.45 am
A ED	Sat 10 Aug, 4.15 pm

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 committed to highlighting and disrupting the male gender bias – goes beyond the hashtag movements to remind us that the fight is nothing new and the struggle for parity is far from over. And the fight can't be fought by women alone.

"[Partnering] with The Geena Davis Institute on Gender in Media... the film... paints an impressively full picture of how Hollywood's gender imbalance is sustained and also how it reverberates throughout the culture. Davis herself serves as an Executive Producer... Meryl Streep, Yara Shahidi, Cate Blanchett, Natalie Portman, Tiffany Haddish, Sandra Oh, and Tracee Ellis Ross all... [go] on record with their dissatisfaction, and it's powerful in and of itself to watch them say... that this is not OK. Their stories are juxtaposed against that of the Original Six – a group of women directors who gathered and circulated evidence of gender discrimination at major movie studios in the 80s." — Sage Young, *Bustle*



"*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 offscreen. 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

Director: Tom Donahue
USA 2018 | 97 mins
Producers: Ilan Arboleda, Kerianne Flynn,
Tom Donahue
Photography: Stefano Ferrari
Editor: Jasmin Way
Music: Leigh Roberts
With: Geena Davis, Meryl Streep, Natalie Portman,
Taraji P. Henson, Reese Witherspoon, Cate Blanchett,
Jill Soloway, Shonda Rhimes, Yara Shahidi,
Chloë Grace Moretz, Amanda Stenberg,
Alan Alda, Sandra Oh, Anita Hill, Jessica Chastain,
Rose McGowan, Judd Apatow, Rosario Dawson
Festivals: Toronto 2018

A CG	Fri 26 Jul, 6.15 pm
A CG	Sun 28 Jul, 11.15 am
B CUBA	Wed 7 Aug, 6.15 pm
B CUBA	Fri 9 Aug, 12.15 pm

MUSIC & DANCE

Both local (Herbs, p11) and global (Aretha Franklin, p10) 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 (p41)

Crystal Swan (p41)

We Are Little Zombies (p53)

Carmine Street Guitars



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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 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

A CUBA	Sat 27 Jul, 11.30 am
A RX	Sun 28 Jul, 1.45 pm
B CUBA	Mon 5 Aug, 4.30 pm
B ED	Tue 6 Aug, 4.30 pm
A ED	Sun 11 Aug, 4.30 pm

Director/Producer:
Ron Mann
Canada 2018 | 80 mins
Screenplay: Len Blum
Photography: John Minh Tran, Becky Parsons
Editor: Robert 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

Inna de Yard



Director/Screenplay:
Peter Webber
France 2019 | 99 mins
Producers: Laurent Baudens, Laurent Flahault, Gaël Nouaille
Photography: Bernard Benant
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*

A RX	Sun 28 Jul, 7.30 pm
A TP	Wed 31 Jul, 8.30 pm
B RX	Thu 1 Aug, 1.30 pm
A LHP	Sat 3 Aug, 8.15 pm
A RCP	Sun 11 Aug, 6.00 pm

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 album runs 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



Director/Screenplay/Photography:
Seamus Murphy
Ireland/UK 2019
90 mins

Producers: Isabel Davis, Katie Holly, James Wilson, Seamus Murphy
Editor: Sebastian Gollek
Music: PJ Harvey
With: PJ Harvey
Festivals: Berlin, Sydney 2019

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 travel experiences into songs that make up *The Hope Six Demolition Project*.

A Dog Called Money captures the album's emergence at close range. The curious, ever-observant Harvey is depicted in war correspondent mode, journal never far from reach, as she seeks out sights to document, experiences to share and fragments of melody to meld with her own. The ruins of a bombed-out Afghanistan building, a chronicle of racial divide in the US, and encounters with unfamiliar

instrumentation are just some of the keenly observed moments that become song here. The journey these creative fragments take from origin to recorded destination is remarkable, as is the degree to which PJ Harvey alchemically combines patience, curiosity, experimentation, human connection, collaboration and surprising joviality in bringing her deeply affecting work to fruition. — Steve Newall

B ED	Fri 26 Jul, 12.00 pm
A ED	Sun 28 Jul, 12.00 pm
A PH	Mon 29 Jul, 8.30 pm
A LHP	Thu 1 Aug, 8.30 pm
A ED	Sat 10 Aug, 12.15 pm
A RX	Sun 11 Aug, 1.30 pm

Lil' Buck: Real Swan



Director/Screenplay:
Louis Wallecan
USA 2019 | 82 mins

Producers: Victor Lech, Craten Jai Ammer, Lil' Buck, Nadim Cheikhouha, Machine Mollé
Photography: Mathieu de Montgrand
Editor: Basile Belkhiri
Music: Arthur Bartlett Gillette
With: Charles 'Lil' Buck' Riley
Festivals: Tribeca 2019

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 Damian 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 *Step Up*, 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 Tse

A CG	Mon 29 Jul, 6.15 pm
A RX	Sun 4 Aug, 12.15 pm
A CG	Tue 6 Aug, 6.15 pm

Director: Thom Zimny
USA 2019 | 94 mins

Producers: Glen Zipper, Sean Stuart, Jillian Apfelbaum, Thom Zimny
Screenplay: Warren Zanes
Photography: Nicola Marsh, Charles Libin
Editor: Chris Iversen
Music: Johnny Cash, Mike McCready
With: Johnny Cash, Rosanne Cash, John Carter Cash, Bruce Springsteen, Robert Duvall
Festivals: SXSW 2019
Colour and B&W

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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*

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

— Maria Callas

Director/Screenplay: Tom Volf
France 2017 | 113 mins

Producers: Emmanuelle Lepers, Gaël Leibrang, Emmanuel Chain, Thierry Bizot, Tom Volf
Editor: Janice Jones
Narrator: Fanny Ardant
Voice: Joyce DiDonato
With: Maria Callas
Festivals: New York 2018
In English, French and Italian, with English subtitles
PG coarse language

A	RX	Sat 27 Jul, 4.00 pm
A	LHP	Sun 28 Jul, 3.15 pm
B	EMB	Thu 1 Aug, 10.30 am
A	PH	Sat 3 Aug, 11.00 am
B	PH	Wed 7 Aug, 1.45 pm
A	EMB	Sun 11 Aug, 2.45 pm

Miles Davis: Birth of the Cool



Director: Stanley Nelson
USA/UK 2019 | 115 mins

Producers: Stanley Nelson, Nicole London
Editor: Lewis Erskine
With: Miles Davis, Quincy Jones
Festivals: Sundance, Hot Docs 2019
In English and French, with English subtitles

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.

This is not the first 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

A	TP	Sat 27 Jul, 3.45 pm
B	TP	Wed 31 Jul, 1.30 pm

Mystify: Michael Hutchence



PRESENTED IN ASSOCIATION WITH



Director/Screenplay: Richard Lowenstein
Australia 2019 | 102 mins

Photography: Andrew de Groot
Editors: Richard Lowenstein, Lynn-Maree Milburn, Tayler Martin
Music: Warren Ellis, INXS
With: Michele Bennett, Kylie Minogue, Helena Christensen, Susie Hutchence, Kell Hutchence, Tina Hutchence, Rhett Hutchence
Festivals: Tribeca 2019
M mature themes and coarse language

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... Michele 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 a more than worthy tribute.” — Graham Fuller, *Screendaily*

A	ED	Fri 26 Jul, 6.45 pm
A	RX	Tue 30 Jul, 6.15 pm
A	PH	Thu 1 Aug, 8.30 pm
B	ED	Mon 5 Aug, 2.30 pm
A	EMB	Sat 10 Aug, 9.00 pm

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 folksinger’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 scribbles 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*

— Steve Pond, *The Wrap*

“As much poetry as documentary – a gentle, rhapsodic film... and a moving portrait of a love that still resonates.”

— Steve Pond, *The Wrap*

Director: Nick Broomfield
USA 2019 | 102 mins

Producers: Nick Broomfield, Marc Hoeflerin, Shani Hinton, Kyle Gibbon
Photography: Barney Broomfield
Editor: Marc Hoeflerin
Music: Leonard Cohen, Nick Laird-Clowes
With: Leonard Cohen, Marianne Ihlen
Festivals: Sundance 2019
In English and Norwegian, with English subtitles
Colour and B&W

A	RX	Sat 3 Aug, 1.15 pm
A	TP	Sun 4 Aug, 5.30 pm
B	RX	Wed 7 Aug, 2.30 pm
A	PH	Fri 9 Aug, 8.30 pm

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 Iciar Bollain 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*

Director: Iciar Bollain
Spain/UK/Germany 2018 | 104 mins

Producers: Andrea Calderwood, Juan Gordon
Screenplay: Paul Laverty. Based on Carlos Acosta’s autobiography *No way home*
Photography: Alex Catalán
Editor: Nacho Ruiz Capillas
Choreography: María Rovira
Music: Alberto Iglesias
With: Carlos Acosta, Santiago Alfonso, Keyvin Martínez, Edilson Manuel Olbera Nuñez, Laura de la Uz
Festivals: San Sebastián 2018
In Spanish and English, with English subtitles
CinemaScope | M offensive language

B	CUBA	Fri 26 Jul, 12.15 pm
A	EMB	Sat 27 Jul, 1.00 pm
B	EMB	Fri 2 Aug, 1.30 pm
A	CUBA	Fri 9 Aug, 6.15 pm
A	LHP	Sun 11 Aug, 3.00 pm

See also:

Andrei Rublev (p14)
MO TE IWI – Carving for the People (p20)
Michael Smither 10 (p22)
Peter Peryer: The Art of Seeing (p22)
Mrs Lowry & Son (p37)
Up the Mountain (p67)

Celebration: Yves Saint Laurent

Célébration



Director: Olivier Meyrou
 France 2007 | 73 mins

Producers: Bénédicte Couvreur, Christophe Girard
Photography: Jean-Marc Bouzou, Florian Bouchet
Editors: Cathie Dambel, Amrita David
Music: François-Eudes Chanfrault
With: Yves Saint Laurent, Pierre Bergé
Festivals: Berlin 2007
 In French with English subtitles
 Colour and B&W

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*

A PH	Sat 27 Jul, 12.00 pm
A CUBA	Tue 30 Jul, 6.15 pm
B CUBA	Wed 31 Jul, 12.30 pm
B PH	Thu 1 Aug, 11.15 am
A CUBA	Sat 3 Aug, 4.00 pm

Escher: Journey into Infinity

Escher: Het oneindige zoeken



© THE M.C. ESCHER COMPANY B.V. - BAARN - THE NETHERLANDS

Director/Producer/Photography: Robin Lutz
 The Netherlands 2018
 80 mins

Screenplay: Marijnke de Jong, Robin Lutz
Editor: Moek de Groot
Voice: Stephen Fry
With: George Escher, Jan Escher, Graham Nash, Liesbeth Escher-Hogehout
Festivals: Amsterdam Documentary 2018
 In Dutch and English, with English subtitles

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.

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 placements or garish, psychedelic posters they were turned into without his consent, little imagining the enduring influence of his imaginings. — SR

A LHP	Sat 27 Jul, 4.00 pm
A CG	Sun 28 Jul, 6.00 pm
B CG	Mon 29 Jul, 12.15 pm
A EMB	Sat 3 Aug, 11.00 am
A CG	Wed 7 Aug, 6.30 pm
B CG	Thu 8 Aug, 12.00 pm

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 standstill 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*

"His clothes danced with you." — Liza Minnelli

Director/Screenplay: Frédéric Tcheng
 USA 2019 | 105 mins

Producers: Roland Ballester, Frédéric Tcheng, Stephanie Levy, Paul Dallas
Photography: Chris W. Johnson
Editors: Elia Gasull Balada, Frédéric Tcheng
Music: Stanley Clarke
With: Liza Minnelli, Marisa Berenson, Joel Schumacher, Gino Balsamo, Karen Bjornson, Pat Cleveland, Naem Khan
Festivals: Sundance, Tribeca, Sydney 2019
 CinemaScope

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B PH	Fri 26 Jul, 1.15 pm
A CG	Sat 3 Aug, 6.00 pm
A TP	Sun 4 Aug, 3.15 pm
B CUBA	Tue 6 Aug, 11.30 am
A PH	Sat 10 Aug, 4.00 pm
A CUBA	Sun 11 Aug, 3.45 pm

Martha: A Picture Story

Meet Martha Cooper, the sprightly 75-year-old photographer and unlikely darling of the international graffiti scene. Selina Miles' charming doco will open your eyes to a whole subculture inspired by the work of one woman who documented an art form once considered a crime.

Martha turned her lens on New York subway trains in the late 70s and early 80s, creating a permanent record with the publication of *Subway Art*, her 1984 photo essay co-authored with Henry Chalfant. While a small print run didn't generate a profit, unknown to the authors it became a hot commodity among street artists (and shoplifters). Known as 'the bible', it influenced subcultures around the world.

The film chronicles Martha's early struggle as a female photographer with dreams of being a photojournalist, yet her ideas weren't taken seriously. It's a frustration that is echoed throughout her career. Her break came as the first female photographer at the *New York Post*, where the briefs varied from paparazzi assignments to news events across the five boroughs of New York.

We see glimpses of her international portfolio, but it is through her work back home documenting South Baltimore's



streets on the verge of gentrification that we see Martha's passion in action.

Her love for people is infectious and the resulting body of work astounding. Not since *Bill Cunningham New York* has a documentary about a photographer so readily made you fall in love with both the images and the person behind the camera. She may be in her seventies but there's no slowing down for Martha, a living legend who's 'still snappin'. — Rebecca McMillan

"Eighty of the happiest minutes documentary-lovers are likely to spend in a theater this year."

— John DeFore, *Hollywood Reporter*

Director/Screenplay: Selina Miles
 USA 2019 | 84 mins

Producer: Daniel Joyce
Photography: Michael Latham
Editor: Simon Njoo
Music: Adit Gauchan, Vincent Goodyer
With: Martha Cooper
Festivals: Tribeca, Sydney 2019

B RX	Tue 30 Jul, 11.30 am
A RX	Sat 3 Aug, 4.30 pm
A LHP	Tue 6 Aug, 6.15 pm
B RX	Thu 8 Aug, 12.45 pm
A TP	Fri 9 Aug, 6.15 pm

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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 Maysles, 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 pathos, the artist's constant evocations of his late partner provide a heartfelt



testament to a life-long vision shared. — Doug Dillaman

"The rollicking documentary... takes us through the process of the execution of *The Floating Piers*, revealing the many obstacles in the way of Christo and his team... [including] fights over construction materials, volatile weather, Brexit, and, in part due to local corruption, an overwhelming onslaught of visitors." — Mark Peranson, *Cinema Scope*

Director: Andrey M. Paounov
USA/Italy 2018 | 100 mins

Producers: Izabella Tzenkova, Valeria Giampietro
Editors: Anastas Petkov, Andrey M. Paounov
Music: Danny Bensi, Saundra Jurriaans
With: Christo, Vladimir Yavachev, Wolfgang Volz
Festivals: Locarno, Toronto 2018
In English and Italian, with English subtitles

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

A	TP	Mon 29 Jul, 6.15 pm
B	CUBA	Fri 2 Aug, 12.00 pm
A	LHP	Sat 3 Aug, 3.15 pm
A	CUBA	Sun 4 Aug, 5.45 pm
A	PH	Thu 8 Aug, 6.15 pm

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Image credit Amitava Sarkar (2016). Courtesy of Houston Ballet.

The Miracle of The Little Prince

Het Wonder van Le Petit Prince



Director/Photography:
Marjoleine Boonstra
The Netherlands/Norway
2018 | 89 mins

Producer: Pieter van Huijstee
Screenplay: Marjoleine Boonstra,
Lies Janssen, Pieter van Huijstee
Festivals:
Amsterdam Documentary 2018;
Hot Docs 2019
In French, Sami, Tibetan, Tamazight
and Nawat, with English subtitles

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 Nahuat – an indigenous Aztec language now spoken by only about 300 people. Nahuat-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

A	TP	Sun 4 Aug, 11.00 am
A	PH	Mon 5 Aug, 6.15 pm
B	CG	Tue 6 Aug, 2.45 pm
A	CG	Sat 10 Aug, 3.30 pm

Shooting the Mafia



Director: Kim Longinotto
Ireland/USA 2019
94 mins

Producer: Niamh Fagan
Editor: Ollie 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 | M nudity & content that may disturb

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 photojournalist to work for an Italian daily), these photos established her as a fearless figure and a danger. Death threats and intimidation ensued.

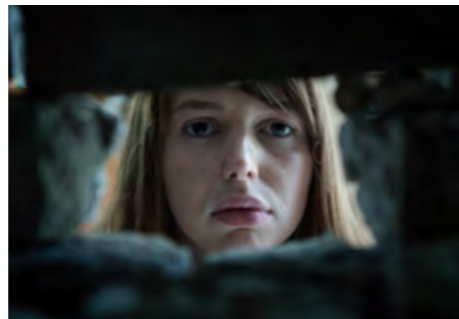
While still preoccupied with the Mafia's deleterious legacy, she ceased shooting it some time ago – the title of Kim Longinotto's biographical

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

B	TP	Mon 29 Jul, 11.15 am
A	CG	Sun 4 Aug, 3.00 pm
A	TP	Sat 10 Aug, 8.30 pm

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* (p11).

The Hole in the Ground



Director: Lee Cronin
Ireland 2019 | 90 mins

Producers: John Keville, Conor Barry
Screenplay: Lee Cronin, Stephen Shields
Photography: Tom Comerford
Editor: Colin Campbell
Music: Stephen McKeon
With: Seána Kerslake, James Quinn Markey, Simone Kirby, Steve Wall, Eoin Macken
Festivals: Sundance 2019
CinemaScope | M violence, offensive language & horror

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

A	RX	Tue 30 Jul, 8.30 pm
B	ED	Fri 2 Aug, 4.15 pm
A	ED	Tue 6 Aug, 8.30 pm
B	RX	Wed 7 Aug, 4.30 pm

Knife+Heart

Un couteau dans le coeur



Director: Yann Gonzalez
France/Switzerland/
Mexico 2018 | 102 mins

Screenplay: Yann Gonzalez, Cristiano Mangione
Photography: Simon Beaufils
Editor: Raphaël Lefèvre
Music: M83
With: Vanessa Paradis, Nicolas Maury, Kate Moran
Festivals: Cannes (In Competition), London 2018; Rotterdam 2019
In French with English subtitles
R18 violence, sexual violence, sex scenes & content that may disturb

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. If they trigger you into action, be prepared to strap one on and strap yourself in for a wild ride through a netherworld of sex and sin.

Opening with an arresting murder scene in a Parisian gay bar, this beautifully skeezy ode to the pre-AIDS lifestyle is a glorious evocation of pulpy whodunnits. Paradis plays Anne, a boozy auteur of gay porn who has recently snapped ties with her editor and lover, Lois. In a bravura move only

a fool in love 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

A	ED	Thu 8 Aug, 8.30 pm
A	RX	Fri 9 Aug, 9.00 pm

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 loners, 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*

"Dupieux's pitch-black sartorial satire [is]... wickedly funny... both hyperreal and resolutely deadpan... [and] nothing short of delicious."

— Ella Kemp, *Little White Lies*



Director/Screenplay/Photography/Editor: Quentin Dupieux
France 2019 | 76 mins

Producers: Thomas Verhaeghe, Mathieu Verhaeghe
With: Jean Dujardin, Adèle Haenel, Albert Delpy, Pierre Gommé, Laurent Nicolas, Coralie Russier, Marie Bunel
Festivals: Cannes (Directors' Fortnight) 2019
In French with English subtitles
Censors rating tbc

A	ED	Sat 3 Aug, 9.00 pm
A	RX	Wed 7 Aug, 8.15 pm
B	RX	Fri 9 Aug, 4.45 pm

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.

Diagnosed with a rare heart condition, the prognosis not good, Szeles is forced into retirement, and director Ben Berman gains unfettered access to his days wandering his Las Vegas mansion beside his ever-patient wife, Anastasia. If the disease doesn't kill him, the boredom and meth will. 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

"Prepare to be fooled, thrilled and surprised with a new classic... An eccentric, wild and gripping goose chase of a film, all the jesters 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*

"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*

Director/Screenplay: Ben Berman
USA 2019 | 91 mins

Producers: Miranda Bailey, Ben Berman, Russell Wayne Groves, Amanda Marshall, Jacob Perlin
Photography: Dan Adlerstein, Ben Berman
Editors: Scott Evans, Ben Berman
Music: Zack Wright
With: Johnathan Szeles
Festivals: Sundance 2019
Censors rating tbc

B	ED	Wed 31 Jul, 4.30 pm
A	RX	Sat 3 Aug, 6.15 pm
A	ED	Sun 4 Aug, 6.00 pm
B	RX	Thu 8 Aug, 4.30 pm

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*

"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*

Director/Screenplay/Editor:
Jeffrey McHale
USA 2019 | 92 mins

Producers: Jeffrey McHale, Ariana Garfinkel, Suzanne Zions
Music: Mark degli Antoni
With: David Schmader, Peaches Christ, Adam Nayman, April Kidwell, Haley Mlotek, Jeffrey Conway, Matt Baume, Jeffrey Sconce, Barbara Shulgasser-Parker, Susan Wloszczyna
Festivals: Tribeca 2019
R16 violence, nudity, sex scenes & offensive language

A	RX	Fri 26 Jul, 8.15 pm
A	ED	Sun 28 Jul, 3.45 pm
B	ED	Tue 30 Jul, 2.00 pm
B	RX	Wed 31 Jul, 2.00 pm

IT JUST TASTES BIGGER



www.epicbeer.com

Koko-di Koko-da



Director/Producer/Screenplay/Editor:
Johannes Nyholm
Sweden/Denmark 2019
86 mins

Photography: Johan Lundborg, Tobias Höiem-Flyckt
Music: Simon Ohlsson, Olaf Cornéer
With: Leif Edlund, Ylva Gallon, Katarina Jacobson, Peter Belli
Festivals: Sundance, Rotterdam 2019
In Swedish and Danish, with English subtitles
R13 violence & content that may disturb

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 slyly 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

A	RX	Mon 29 Jul, 8.30 pm
A	ED	Sun 4 Aug, 8.00 pm
B	ED	Mon 5 Aug, 4.30 pm

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 ecological spook fest that never veered off into predictable Hollywood formula, and this superb follow-up will only raise his stock as a director of superior



genre cinema. Smart and unexpected, *Vivarium* is the logical antidote to the overblown drivel that big-budget spandex studio tentpoles vomit on the apathetic public. — AT

"In his second feature, Finnegan twists suburban banality into something altogether horrifying and unnerving... Unmistakably cinematic in scope... *Vivarium* impresses with its clarity of vision and originality." — Bradley Warren, *The Playlist*

Lorcan Finnegan*

Director: Lorcan Finnegan
Ireland/Belgium 2019 | 98 mins

Producers: Brendan McCarthy, John McDonnell
Screenplay: Garret Shanley
Photography: MacGregor
Editor: Tony Cranstoun
Music: Kristian Eidnes Andersen
With: Jesse Eisenberg, Imogen Poots, Jonathan Aris, Eanna Hardwicke, Senan Jennings
Festivals: Cannes (Critics' Week) 2019
M violence, offensive language, sex scenes & nudity

"A malevolent horror satire that suggests those struggling with millennial anxieties should be careful what they wish for." — Tom Bond, *One Room With A View*

A	RX	Wed 31 Jul, 8.00 pm*
B	RX	Thu 1 Aug, 3.30 pm*
A	LHP	Thu 8 Aug, 8.30 pm
A	ED	Fri 9 Aug, 6.45 pm

Mope



Director: Lucas Heyne
USA 2019 | 105 mins

Producers: Kelly Hayes, Danny Roth, BP Cooper, Dylan Vox, Kern Saxton, Elena Cristiean
Screenplay: Zack Newkirk, Lucas Heyne
Photography: Bryan Koss
Editor: Kern Saxton
With: Nathan Stewart-Jarrett, Kelly Sry, Brian Huskey, Max Adler, Tonya Cornelisse, David Arquette
Festivals: Sundance 2019
R18 violence, sexual violence, sex scenes, suicide & content that may disturb

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-ffin'-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 Hill 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 within the grime it promises one of the most unusual and naked friendships you'll ever see portrayed on film. That's before it all goes to pieces, anyway. — AT

A	ED	Sat 27 Jul, 8.45 pm
A	ED	Thu 1 Aug, 9.15 pm
B	ED	Fri 9 Aug, 4.45 pm

Violence Voyager

Baiorensu boija



Director/Screenplay/Photography: Ujicha
Japan 2018 | 84 mins

Producers: Anzai Reo, Ueno Kimitsugu
Music: Jean-Paul Takahashi
With: Yuki Aoi, Tanaka Naoki, Takahashi Shigeo
Censors rating tbc

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 Miike 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 'gekimation' 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. Rife with nods to B-horror and kaiju fare, *Violence Voyager* is a brutally inventive nightmare born of a singular, disturbing vision." — Siddhant Adlakha, *Village Voice*

A	ED	Wed 31 Jul, 8.45 pm
A	ED	Sat 10 Aug, 8.30 pm

Meet the Filmmakers

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



2040
A EMB Sun 28 Jul, 6.00 pm

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 *Balibo* (NZIFF09), and television series such as *Underbelly*, *Secrets and Lies* and *Gallipoli*. His new documentary, *2040* (p59), 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.



Jawline
A TP Sat 3 Aug, 3.30 pm
A RX Sun 4 Aug, 5.30 pm

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* (p64). *Filmmaker Magazine* featured her as one of '25 New Faces of Independent Film'. She is currently in production on her second feature.



Judy & Punch
A EMB Mon 29 Jul, 6.15 pm
B EMB Tue 30 Jul, 12.45 pm

Mirrah Foulkes is an Australian actor, writer and director. Prior to her feature film directorial debut, she made three award-winning short films; the latest, *Trespass*,

received its international premiere at the Toronto International Film Festival, and won the Erwin 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* (p48) sees Foulkes reinterpret 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 Munroe short story, as well as *Toast*, an eight-part television drama with Carver films and Screen Australia.



Vivarium
A RX Wed 31 Jul, 8.00 pm
B RX Thu 1 Aug, 3.30 pm

Lorcan Finnegan is an Irish writer, director, photographer and editor. He studied graphic design in Dublin before moving into animation and live action filmmaking. He has written

and directed many award-winning short films, TV commercials, comedy sketches and music videos. His supernatural short film *Foxes* premiered at SXSW in 2011, screened in competition at Tribeca and at the London BFI, and picked up an IFTA for Best Short. His first feature, the existential folk horror *Without Name*, premiered in the Vanguard section of the 2016 Toronto International Film Festival. *Vivarium* (p81), his second feature and third collaboration with writer Garret Shanley, premiered at this year's Cannes Critic's Week and won The Gan Foundation Distribution Award.



In My Blood It Runs
B CG Mon 29 Jul, 4.00 pm
A CG Tue 30 Jul, 8.00 pm

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* (p63), was selected for

Good Pitch Australia 2016 and the Sundance Institute Documentary Fund. Previously, her short film *Two* 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 ACCTA award. Newell is currently working on a range of documentary projects.



Shorts with Features

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



The Long Pursuit – Whāingaroa (Raglan)

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* (p18).

Take

Australia 2019 | Director: Victoria Hunt | Producer/Editor: Margot Nash | 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 Hinemihi o te Ao Tawhito. *Take* unfolds as a story of origin, traumatic events and colonial violence. Screening with *Song Without a Name* (p51).

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WELLINGTON

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City Gallery Wellington: Erika McClintock; Caleb Gordon and staff.

Embassy Theatre: Caleb Button; the management team and staff.

Light House Cinema Cuba: Simon Werry; Blair Collie; Harriet Prebble and staff.

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Penthouse Cinema: Sandra Kisby; Iain Macleod and staff.

Reading Cinemas Porirua: Hadyn Bell-Norris; Marylou Hohepa and staff.

The Roxy Cinema: Phil Jack and staff.

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ELSEWHERE IN THE WORLD

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Our thanks to all who have advertised in this brochure.

NZIFF ANIMATION SCORE

Composer: Tim Prebble
Orchestrator & Conductor: Ewan Clark
Performers: Aroha Quartet, The Tudor Consort
Mixed at: Park Road Post Production
Special thanks to: Catherine Fitzgerald, Tusi Tamasese, Ian Powell

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Notes in this brochure are written and compiled by the publications team (unsigned), programmers Michael McDonnell (MM), Sandra Reid (SR), Ant Timpson (AT), Nic Marshall (NM), Malcolm Turner (MT), and former director Bill Gosden (BG). Rebecca McMillan (RM), Judah Finnigan (JF), Tim Wong, Kailey Carruthers, Sibilla Paparatti, Toby Manhire, Nick Bollinger, Chris Tse, Sarah Watt, Doug Dillaman, Jacob Powell, Catherine Bisley, Rebecca Priestley, Chris Kirk, Max Rashbrooke, Lana Lopesi, Sarah McMullan, James Croot, Mark Cubey, Lynda Hallinan, Andrew Langridge, Yvonne Lorkin and Steve Newall 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*
 Veā 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.