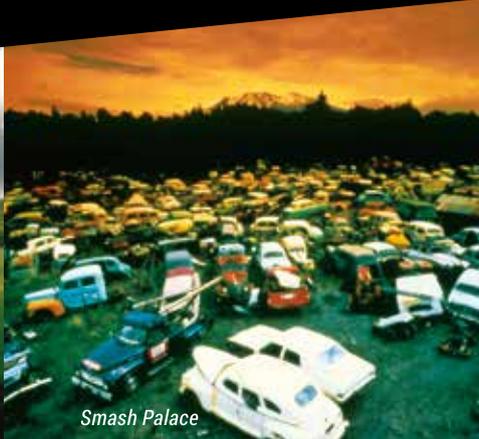




An Angel at my Table



Smash Palace



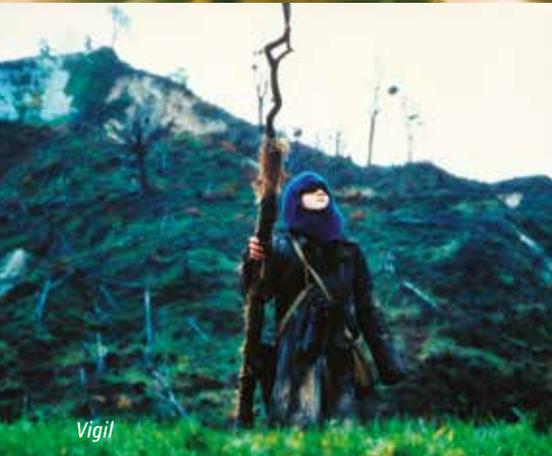
Rain



Sleeping Dogs

Classic Kiwi Cinema Series

In 2013, the New Zealand Film Commission began a curatorial initiative to digitise our films, creating a living archive for future generations. We're proud to present this selection of recently digitised features.



Vigil



Stickmen



Cinema of Unease

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FOR INDIVIDUAL SCREENING TIMES AND DATES, PLEASE GO TO THE CINEMA WEBSITE.

44TH WELLINGTON FILM FESTIVAL 2015

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Animated Title: Anthony Hore (designer),
Aaron Hilton (animator), Tim Prebble (sound),
Catherine Fitzgerald (producer)

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Wellington 6141, New Zealand
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WELCOME



Is that a movie screen in your pocket? With vast libraries of film and television a mere finger tap away for many of us, it behoves any film festival to choose more carefully than ever. At the speed with which today's audiences demand access to films, our haul from May's Cannes Film Festival sits squarely with the zeitgeist – but our commitment to getting *Inherent Vice*, one of the great American films of late 2014, onto the giant screen in July 2015 almost looks like a nostalgic gesture. That is, until you are sitting in the Embassy completely absorbed in the present tense of the film's unique fictional universe.

Programming NZIFF is more than ever about celebrating the public occasion of movie-going, privileging the big screen experience and enlivening the interaction between films and audiences, ideally with the filmmakers present to contribute in person. The only challenge about finding 150 or so films that fit that agenda in 2015 was finding even more.

We never forget that it's the support of its audience that keeps NZIFF alive and kicking. Ticket sales contributed 88% of our income in 2014. The major sponsorship we receive from the New Zealand Film Commission is a gratifying institutional endorsement of that support, and we appreciate it immensely. Russell McVeagh once again sponsor our Gala screening allowing us to share their hospitality with other key Wellington stakeholders and supporters.

We welcome Resene for their second year as sponsors of myriad films from New Zealand filmmakers. Māori Television and RadioLIVE are great media partners. NEC very generously escorted us into the digital era and remain highly valued sponsors now that we are fully ensconced. There is not one film print at this year's festival of film.

We're all of us aboard this enterprise because filmmakers gave whatever it took to get their pictures into the world in the first place. So one wanted to contemplate the immanence of the past in a Thai hospital; another to orchestrate the comic misunderstandings of a Latin Lothario's ex-wives; another to count the ways you can bludgeon a zombie with an oversized dildo? We hope team NZIFF's advocacy of their many achievements will help lead you to the explorations that mean the most to you.

Bill Gosden
Director

1 TICKET PRICES

A CODED SESSIONS

Sessions starting after 5.00 pm weekdays and all weekend sessions.

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

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

City Gallery screenings and others as indicated.

» All tickets	\$11.50
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3D FILMS

3D glasses not included. We encourage you to recycle and bring your own. They can be purchased at the cinema entrance for \$1.00.

» Full Price	\$20.50
» Film Society/Film Industry Guilds/Student ✳	\$18.50
» Child (15 and under)/Senior (65+)	\$14.50

LC LIVE CINEMA *Lonesome*

» Full Price	\$40.00
» Film Society/Film Industry Guilds/Student ✳	\$33.00
» Senior (65+)	\$33.00
» Child (15 and under)	\$25.00

ONLINE DISCOUNT

Purchase ten **Full Price** tickets or more in one online transaction and automatically receive a discount of \$2.00 per ticket.

TEN-TRIP PASS

Valid for all sessions, subject to seat availability. Venue sales only.

» Ten-Trip Pass	\$150.00
-----------------	----------

The Ten-Trip Pass can be purchased in advance from the NZIFF Paramount Box Office (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. The pass cannot be used to secure tickets for the Live Cinema Performance of *Lonesome* or 3D films.

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/Student)

Students, Film Society members and Film Industry Guild members are entitled to purchase one ticket per session at the discount rate. Student/Membership 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.

2 BUYING TICKETS

BOOKINGS OPEN ON WEDNESDAY 1 JULY FROM 9.00 AM

Advance bookings will be available for all NZIFF screenings. For the first time this year you can select your own seats online. Book early to secure the best seats and to ensure your tickets for screenings at the smaller venues.

ONLINE www.nziff.co.nz (Select your own seat option now available.)

Tickets purchased online will be emailed to you, allowing you to print them at home. Please ensure you either 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.

IN PERSON BEFORE NZIFF (from Wednesday 1 July to Thursday 23 July)

Advance tickets for all NZIFF screenings will be available at the NZIFF box office at the Paramount, 25 Courtenay Place.

9.00 am – 5.00 pm Monday to Friday, 10.00 am – 4.00 pm Saturday and Sunday.

IN PERSON DURING NZIFF (from Friday 24 July)

From Friday 24 July, advance tickets for all NZIFF screenings will be available at the NZIFF box offices at Paramount, Embassy, Ngā Taonga Sound & Vision, Light House Petone and Penthouse Cinema. These box offices will open one hour prior to the first NZIFF session of the day at the venue and close 15 minutes after the start of the day's final NZIFF session. Please note: Patrons buying tickets for sessions about to start may be given priority over patrons seeking advance bookings.

The NZIFF box office at Te Papa can also provide advance bookings for all NZIFF screenings, but is open only on those days when NZIFF screens at Te Papa (28 July and 3–5 & 7 August). This box office will open one hour prior to the first session of the day at Te Papa and close 15 minutes after the start of the day's final session.

The box office at The Roxy Cinema offers advance bookings for their own NZIFF screenings only. This box office is operated for NZIFF by the venue itself and is not equipped to sell tickets for other NZIFF venues.

MAIL

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.

TELEPHONE Please note: We have limited phone booking services.

Ph: (04) 801 8054

Before NZIFF (from Wednesday 1 July to Thursday 23 July)

9.00 am – 5.00 pm Monday to Friday, 10.00 am – 4.00 pm Saturday and Sunday.

During NZIFF (from Friday 24 July)

10.30 am – 5.00 pm daily.

AT THE VENUE ON THE DAY

The box office at Light House Petone opens at 9.00 am daily. The box offices at all other NZIFF venues will open one hour prior to the first NZIFF session of the day at the venue and close 15 minutes after the start of the day's final session.

SCHOOLS AND GROUP BOOKINGS

For group bookings of 20 or more people contact Angela Murphy on (04) 802 2576 or outreach@nziff.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.

REFUNDS

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

GENERAL ENQUIRIES

Ph: (04) 802 2579; 9.00 am – 5.00 pm Monday to Friday.

3 VENUE INFORMATION

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

Embassy Theatre (EMB) & Embassy Deluxe (ED): 10 Kent Tce, Ph (04) 801 6483
Embassy Deluxe is a 70-seat cinema downstairs at the Embassy.

Paramount (PAR) & Paramount Bergman (PB): 25 Courtenay Pl, Ph (04) 801 8054
Paramount Bergman is a 60-seat cinema at the Paramount.

Soundings Theatre, Te Papa (TP): Cable St, Level 2, top of stairs and sharp right.
Ph (04) 381 7000, 10.00 am to 6.00 pm

Ngā Taonga Sound & Vision – formerly The Film Archive (NT): cnr Taranaki and Ghuznee Sts, Ph (04) 384 7647

Penthouse Cinema (PH): 205 Ohiro Rd, Brooklyn, Ph (04) 384 3157
Take bus 7 from Victoria St cnr Manners Mall to Brooklyn village.
Check www.metlink.org.nz for timetables. All screenings this year will be held in Cinema 3.

Roxy Cinema (RX): 5 Park Rd, Miramar, Ph (04) 388 5555
Take buses 2, 24, 31, 43 or 44 from Courtenay Place to Miramar shops.
Check www.metlink.org.nz for timetables.

Light House Cinema Petone (LHP): 52 Beach St, Petone, Ph (04) 939 2061
Take the Hutt Valley train or buses 81, 83, 84, 85 or 91, from Courtenay Pl or Lambton Quay to Jackson St. Check www.metlink.org.nz for timetables.

City Gallery Wellington (CG): Civic Square, 101 Wakefield St, Ph (04) 913 9032

KEY TO VENUE CODES

EMB	Embassy Theatre	RX	Roxy Cinema
ED	Embassy Deluxe	LHP	Light House Petone
PAR	Paramount	NT	Ngā Taonga Sound & Vision (Formerly The Film Archive)
PB	Paramount Bergman	CG	City Gallery
TP	Soundings Theatre, Te Papa		
PH	Penthouse Cinema		

KEY TO ICONS

	Guest Appearance		World Premiere
	Short Preceding Feature		Cannes Selection 2015
	Lunchtime Session		Major Festival Award

THE 2015 FILM QUIZ

Hosted by the Wellington Film Society

Saturday 1 August, 2.00 pm – 4.00 pm in the Paramount lounge

Free entry! Team registration is required (space is limited). Memorise the NZIFF programme, book in your film buff mates, and head down to the Paramount for the 2015 Film Quiz hosted by the Wellington Film Society. The quiz is a celebration of all things film, brought to you by the friendly volunteers of the year-round Wellington Film Society. This event is open to the general public. Teams of four to six are encouraged to register for the event on the Film Society's Facebook page:

www.facebook.com/wellingtonfilmsociety
or via email to filmsociety@gmail.com.

4 GENERAL INFORMATION

PROGRAMME CHANGES

We reluctantly reserve the right to change the schedule by amending dates or replacing films. From Friday 24 July, confirmation of daily session times can be made by calling the NZIFF box office on (04) 801 8054. Any necessary changes will be advertised on our website, at our venues and in our daily newspaper advertising.

PLEASE ARRIVE EARLY

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

MOBILE PHONES

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

WHEELCHAIR ACCESS/SPECIAL REQUIREMENTS

All venues are accessible by wheelchair. The Embassy and Soundings Theatre are equipped with hearing loops with good coverage for all seats. All other venues except Ngā Taonga Sound & Vision and Roxy Cinema have amplified infra-red headphones (used without hearing aids), which can be obtained from the box office. 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. Visit our website for venue specific information.

CENSORSHIP CLASSIFICATION

G – Suitable for general audiences

PG – Parental guidance recommended for younger viewers

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

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

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

R13 – Restricted to persons 13 years and over

R16 – Restricted to persons 16 years and over

R18 – Restricted to persons 18 years and over

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

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

WEBSITE www.nziff.co.nz

Register on our website to customise your view of NZIFF, select your favourite films, send films to your friends, and create your own schedule. You can also sign up for news updates and the chance to win movie tickets and DVDs. The site also features an at-a-glance planner that shows you exactly when each movie is scheduled to start and finish.



www.facebook.com/nziffilmfestival

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



www.twitter.com/nziff

Keep up to date with our Twitter feed.



www.youtube.com/nziffilmfestival

Watch trailers, interviews and much more.



www.instagram.com/nziff

Take a peek behind the scenes.

MEET THE FILMMAKERS

Interviews and panel discussions with NZIFF guests will be announced soon on our website. Admission to these events is FREE and open to everyone.

SPONSORSHIP, BROCHURE AND WEBSITE ADVERTISING

Contact: Sharon Byrne Ph: (04) 802 2570

FURTHER INFORMATION

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

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The Lobster

Opening Night

In the world of Yorgos Lanthimos' wily jet black satire of socially enforced coupledness, single adults are required to find a partner within 45 days or be transformed into the animals of their choice. Studding his supremely deadpan creation with gags that may have you gaping in disbelief, the director of *Dogtooth* proves as savage and adroit a surrealist in English as in his native Greek.

"David (a paunchy Colin Farrell) picks the lobster, because they live long and he likes the sea. Left by his wife of 11 years, David is taken to a hotel compound where the non-attached – played by Ben Whishaw, John C. Reilly, Ashley Jensen, and Jessica Barden, among others – can form couples or earn extensions by hunting down Loners, renegade singles who hide in the woods. With him, he brings Bob, a border collie who used to be his brother.

Lanthimos continually introduces new bizarre rules, rituals, and punishments... It's a funny, unsettling, occasionally gruesome riff on the way a society can prioritize long-term relationships while codifying them into meaningless gesture... He also keeps expanding the scope, from the hotel to the woodland world of the Loners and then to a nearby city, where patrolling



DESPINA SPYROU

police officers badger unaccompanied adults for proof of couplehood. As the shocks and surreal-satirical conceits pile on, they accumulate meaning, leading to a semi-ambiguous finale that questions whether it's even possible for two people to be in love on terms other than the ones their culture has laid out for them. There's comedy that's weird for its own sake, and then there's this." — Ignatiy Vishnevetsky, *AV Club*

"Charlie Kaufman or Spike Jonze couldn't have written a more exquisite dark comedy in the age of Tinder."

— Aaron Hillis, *Filmmaker*



Director: Yorgos Lanthimos
Greece/Ireland/UK 2015 | 118 mins

Producers: Ed Guiney, Lee Magiday, Ceci Dempsey, Yorgos Lanthimos
Screenplay: Yorgos Lanthimos, Efthimis Filippou
Photography: Thimios Bakatakis
Editor: Yorgos Mavropsaridis
With: Colin Farrell, Rachel Weisz, Jessica Barden, Olivia Colman, Ashley Jensen, Ariane Labed, Angeliki Papoulia, John C. Reilly, Léa Seydoux, Michael Smiley, Ben Whishaw
Festivals: Cannes (In Competition) 2015
Jury Prize, Cannes Film Festival 2015
In English and French, with English subtitles
Censors rating tbc

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A EMB Friday 24 July, 7.15 pm
B EMB Thursday 30 July, 3.30 pm

The Assassin *Nie Yinniang*

Centrepiece

Taiwanese director Hou Hsiao-hsien, as visual a poet of human existence as ever made movies, has been working for almost a decade to produce this ravishing distillation of a vanished world. Winner of the Best Director Award at Cannes.

"Nominally a martial arts film of the swordplay genre, *The Assassin*, inspired by 9th-century Tang Dynasty fiction, is actually a breathtakingly contemplative historical drama. Filmmakers including Zhang Yimou, Ang Lee, and Bernardo Bertolucci can eat their hearts out, because *The Assassin* involves the most extravagant, intricately detailed, extraordinarily beautiful recreation of the interiors, decor, dress and manners of imperial China that has ever likely been put on film...

Yinniang (Shu Qi), a general's daughter exiled since childhood, is assigned by her martial arts master to kill the cousin to whom she was once betrothed, as punishment for failing to complete the political assassination of a corrupt governor. This is played out as an intricate cat-and-mouse game of stalking, and its pleasures for the viewer are not the ordinary ones of pursuit and capture, but the quality of living completely in each moment through Hou's vision." — Barbara Scharres,



RogerEbert.com

"Whether shooting through wafting transparent curtains or mountain mists, or using muted or saturated colours, holding for a long time on a static tableau or delivering a quick montage depicting Yinniang despatching her enemies with deadly ease, Hou constantly makes us feel almost as if we're watching something we've never seen before."

— Geoff Andrew, *Sight & Sound*

"The Assassin is a beautiful, beguiling film; it's impossible not to get fully lost in its rarefied world."

— Dave Calhoun, *Time Out*



Director: Hou Hsiao-hsien
Taiwan 2015 | 105 mins

Producers: Hou Hsiao-hsien, Chen Yiqi, Peter Lam, Lin Kufn, Gou Tai-chiang, Tung Tzu-hsien
Screenplay: Hou Hsiao-hsien, Chu Tien-wen, Hsieh Hai-meng, Zhong Acheng
Photography: Mark Lee Ping-bing
Editors: Liao Ching-sung, Pauline Huang Chih-chia
Music: Lim Giong
With: Shu Qi, Chang Chen, Zhou Yun, Tsumabuki Satoshi, Juan Ching-tian, Hsieh Hsin-ying, Sheu Fang-yi
Festivals: Cannes (In Competition) 2015
Best Director, Cannes Film Festival 2015
In Mandarin with English subtitles
Censors rating tbc

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A EMB Saturday 1 August, 6.30 pm
B EMB Tuesday 4 August, 3.45 pm

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Tale of Tales *Il racconto dei racconti*

Closing Night

"Salma Hayek eating a serpent's heart; Toby Jones cuddling a giant flea. Python meets Pasolini in this horrific, hilarious – and very grown up – fairy tale anthology... The Italian director Matteo Garrone has abandoned the heightened social realism of *Gomorrah* and *Reality* for something much older and eerier: a triptych of fables drawn from a 17th-century book of Neapolitan folk stories compiled by the Italian poet Giambattista Basile. The *Tale of Tales* dances on a razor's edge between funny and unnerving, with sequences of shadow-spun horror rubbing up against moments of searing baroque beauty. The result is a fabulously sexy, defiantly unfashionable readymade cult item."

— Robbie Collin, *The Telegraph*

"Ogres, giant fleas, albino twins, an old woman flaying her skin in search of youth and a queen feasting on the heart of a sea monster: the sheer, obstinate oddness of *Tale of Tales* sends crowd-pleasers like *Game of Thrones* and *The Hobbit* scuttling into the shadows of the forest in terror..."

What links these strange, seductive tales is a cheeky observation of the follies of power. One king (Toby Jones) breeds a flea and accidentally marries off his daughter to a brute; another



©GRETA DE LAZZARIS

(Vincent Cassel) allows his rampant sexual desire to lead him into bed with an old crone; yet another (John C. Reilly) dies after taking the advice of a mysterious old man on how to cure the inability of his wife (Salma Hayek) to have a child...

There's much to delight as *Tale of Tales* takes hold – not least Garrone's belief in the power of these stories to travel through the years." — Dave Calhoun, *Time Out*

"It is a masterpiece of black-comic bad taste and a positive carnival of transgression."

— Peter Bradshaw, *The Guardian*



Director: Matteo Garrone
Italy/France 2015 | 125 mins

Producers: Matteo Garrone, Jeremy Thomas, Jean Labadie, Anne-Laure Labadie
Screenplay: Edoardo Albinati, Ugo Chiti, Matteo Garrone, Massimo Gaudioso. Based on the book by Giambattista Basile
Photography: Peter Suschitzky
Editor: Marco Spoletini
Production designer: Dimitri Capuani
Costume designer: Massimo Cantini Parrini
Music: Alexandre Desplat
With: Salma Hayek, Vincent Cassel, Toby Jones, John C. Reilly, Shirley Henderson, Stacy Martin, Christian Lees, Jonah Lees, Bebe Cave
Festivals: Cannes (In Competition) 2015
CinemaScope/Censors rating tbc

B EMB Friday 7 August, 3.45 pm
A EMB Sunday 9 August, 8.30 pm

45 Years

Special Presentation

Charlotte Rampling and Tom Courtenay shared the acting honours at the Berlin Film Festival for their roles as a long-married couple suddenly prompted to wonder how well they know each other. Andrew Haigh's sensitively measured portrait of a marriage finds a well-worn familiarity in their scenes together and draws from each actor their most delicately nuanced work in years.

Comfortably retired in Norfolk, Kate and Geoff are preparing for their 45th-anniversary party, when a letter arrives which raises a ghost from the past. It concerns Geoff's first girlfriend, Katya, who died in a mountain accident when the two of them were holidaying 50 years ago.

Surprised by Geoff's response, Kate becomes increasingly preoccupied by what she doesn't know about that first affair, and how it shaped the man she married. All the while she tends to arrangements for the party in an atmosphere of high anticipation amongst their friends. Writer-director Andrew Haigh, whose *Weekend* cut deep in its account of a relationship that lasted a mere two days, proves equally astute and empathetic observing a life-long intimacy chaffing at its limitations.



©AGATHA A. NITECKA

"A wry, witty, wonderfully true-to-life drama notable not only for its superb performances but also for the subtlety of its script and direction. Also impressive for its expressive use of Norfolk's landscape and weather, it comes across a little like late Bergman – but with rather more laughs. For me at least, it's one of the finest British films of recent years." — Geoff Andrew, *BFI.com*

"It's a film of small moments and tiny gestures that leaves a very, very big impression."

— Dave Calhoun, *Time Out*



Director/Screenplay: Andrew Haigh
UK 2015 | 93 mins

Producer: Tristan Goligher
Photography: Lol Crawley
Editor: Jonathan Alberts
Production designer: Sarah Finlay
Costume designer: Suzie Harman
With: Charlotte Rampling, Tom Courtenay, Geraldine James, Dolly Wells, David Sibley, Sam Alexander, Richard Cunningham, Hannah Chambers, Camille Ucan, Rufus Wright
Festivals: Berlin 2015
Best Actress & Best Actor, Berlin International Film Festival 2015
M sex scenes, offensive language

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Take it easy
THE BREEZE

B PH Thursday 30 July, 11.15 am
A PH Sunday 2 August, 6.15 pm
B EMB Wednesday 5 August, 12.00 pm
A EMB Sunday 9 August, 6.15 pm

Amy

Special Presentation

"To hear Amy Winehouse sing numbers like 'Back to Black' and 'Love Is a Losing Game' in Asif Kapadia's sensitive and extraordinary documentary *Amy* is to open yourself to an unsettling rush of grief and joy. Kapadia [*Senna*] has conducted interviews with key people in Winehouse's life – including her ex-husband, Blake Fielder-Civil, and her longtime best girlfriends, Juliette Ashby and Lauren Gilbert – weaving them through performance and interview footage as well as personal videos and stills shot by friends, family, and colleagues. The result is a surprisingly seamless biographical documentary, one that, even though it's been constructed largely from found elements, feels gracefully whole...

Kapadia presents Winehouse looking her best: we see her performing on *Late Show with David Letterman*, a glorious vision with Maria Callas eyes and Ronnie Spector hair, wearing a polka-dotted supper-club dress that makes her somewhat thoughtlessly placed tattoos look more glamorous, not less. But what really counts is the care Kapadia takes in showing Winehouse in her lowest moments...

Even if the last third of *Amy* is painful to watch, Kapadia takes



care not to lose sight of the human being behind the mythology. In the beginning, she was just a Jewish girl from North London, with a bawdy sense of humor and a voice that carried hints, like subtle notes of perfume, of the singers who'd come before her. In the end, she was both ravaged and radiant, but *Amy* focuses mostly on the latter." — Stephanie Zacharek, *Village Voice*

"A commemoration of her colossal talent, and a moving tribute to a brilliant, witty, vivacious young woman gone far too soon."

— Robbie Collin, *The Telegraph*



Director: Asif Kapadia
UK 2015 | 128 mins

Producer: James Gay-Rees

Editor: Chris King

Music: Amy Winehouse, Antonio Pinto

With: Amy Winehouse, Tony Bennett, Salaam Remi, Yasiin Bey, Lauren Gilbert, Juliette Ashby, Nick Shymansky, Andrew Morris, Raye Cosbert, Mark Ronson, Blake Fielder-Civil

Festivals: Cannes (Midnight Screenings), Sydney 2015

Colour and B&W

amyfilm.co.uk

B EMB Friday 24 July, 2.00 pm
A EMB Saturday 25 July, 6.30 pm
B PH Monday 27 July, 1.15 pm
A PH Monday 27 July, 8.15 pm

Embrace of the Serpent *El abrazo de la serpiente*

Special Presentation

An Amazonian shaman, the lone survivor of his tribe, is the commanding central presence in this hypnotic reversal of the jungle-explorer genre by Colombian director Ciro Guerra (*The Wind Journeys*). It's majestically shot in the Amazon, in B&W so intensely rich and finely detailed that you might wish the world itself could do without colour. The shaman Karamakate's peregrinations are based on actual trips documented by two explorers, German ethnographer Theodor Koch-Grunberg, who visited in 1911, and American scientist Richard Evans Schultes, who followed in his footsteps with Koch-Grunberg's journals for a guide, three decades later.

Ironically, it's through these men's explorations that any record of the likes of Karamakate survives. Intercutting between the shaman as a young man and as an older one guiding each of his alien visitors down the river, Guerra posits the opposite situation. He turns an indigenous eye on these stray Europeans who've become uneasy dependents, mocking them, seducing them with animism, and drawing on nature's pharmacy to cure their ails and bend their minds.

"Just a few minutes in, the viewer is



©ANDRES CORDOBA

entirely submerged in this fantastical, quasi-mythical, soul-crushing yet often very funny story... None of the arduousness behind-the-scenes shows in the final film, which unfolds with a stunning directorial sureness and a layered intelligence that at times lands an insight so wincingly wise and true it takes your breath away." — Jessica Kiang, *The Playlist*

"At once blistering and poetic... Ciro Guerra's visually majestic film pays tribute to the lost cultures and civilizations of the Colombian Amazon."

— Justin Chang, *Variety*



Director: Ciro Guerra
Colombia/Venezuela/Argentina
2015 | 125 mins

Producer: Cristina Gallego

Screenplay: Ciro Guerra, Jacques Toulemonde Vidal

Photography: David Gallego

Editors: Etienne Bousac, Cristina Gallego

Music: Nascuy Linares

With: Nilbio Torres, Antonio Bolivar,

Yauenkü Miguee, Jan Bijvoet, Brionne Davis

Festivals: Cannes (Directors' Fortnight) 2015

Directors' Fortnight Prize, Cannes Film Festival 2015

In Cubeo, Huitoto, Wanano, Tikuna, Spanish, Portuguese, German, Catalan and Latin, with English subtitles

B&W/Censors rating tbc

B EMB Tuesday 4 August, 1.00 pm
A EMB Thursday 6 August, 6.15 pm

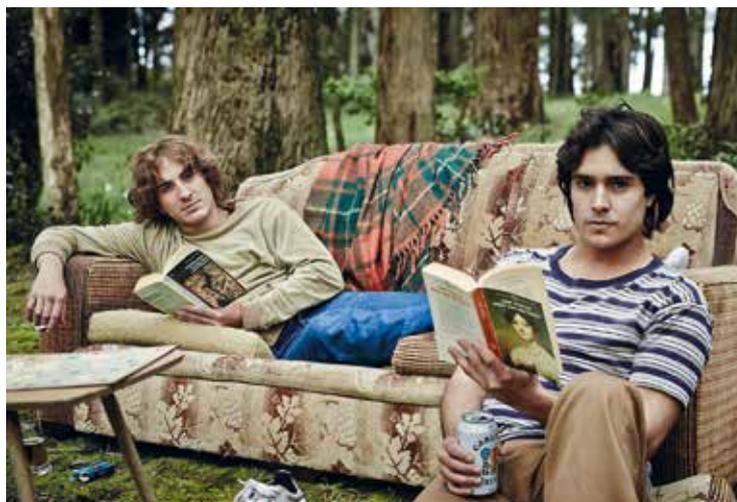
Holding the Man

Special Presentation

Timothy Conigrave's memoir, *Holding the Man*, is a love story for the ages, and Neil Armfeld's film honours it beautifully. Conigrave met John Caleo when they were teenagers at Xavier College in Melbourne in the 1970s. Tim was an aspiring actor. John was captain of the football team. Their romance lasted 15 years and endured a good many trials, a fair few of them instigated by Tim. John died at 33, felled by the plague that killed so many young gay men in the 80s. Forbidden by the Caleo family to speak at his lover's funeral, Tim ensured through his memoir that the world would know the depth of tenderness they shared.

The film is deeply romantic, even in its tragic denouement, but feels keenly in touch with the lived experience of its subjects. Unexpected sociological details feel exactly right: you may be surprised who in 1976 can take a couple of mutually smitten schoolboys in their stride, though it's no surprise when an Italian paterfamilias (Anthony LaPaglia) cannot.

Actors Ryan Corr and Craig Stott age 15 years as Tim and John. They are too big to be playing schoolboys, but they portray such distinct individuals, so sweetly, surprisingly into each other,



that you wouldn't want to see it any other way.

There's fire in *Holding the Man*, lest we ever forget a time when so many sons, brothers, friends and lovers died amidst such fear and recrimination. But it's no simplistic denunciation of bygone homophobia. All it is out to say on that score is that these two boys, then men, were the lights of each other's lives, that they knew it, and so why shouldn't anyone else?

Timothy Conigrave's unforgettable book informs every moment of this beautiful film adaptation.

Director: Neil Armfeld
Australia 2015 | 128 mins

Producer: Kylie du Fresne
Screenplay: Tommy Murphy. Based on the memoir by Timothy Conigrave
Photography: Germain McMicking
Editor: Dany Cooper
With: Ryan Corr, Craig Stott, Guy Pearce, Anthony LaPaglia, Camilla Ah Kin, Kerry Fox, Sarah Snook
Festivals: Sydney 2015
Censors rating tbc

B EMB Thursday 6 August, 3.30 pm
A EMB Saturday 8 August, 8.45 pm
A RX Sunday 9 August, 5.00 pm

Sherpa

Special Presentation

We are unlikely ever to tire of the spectacle of Everest as pure wilderness, even if, before the terrible events of May, tales of adventure tourists crowding the mountain were becoming more and more common. The Everest captured so vividly in Australian filmmaker Jennifer Peedom's superb *Sherpa* is one of awesome beauty, but it is also one teeming with chaotic human activity.

In 2013 news channels around the world reported that Sherpa guides had turned angrily on European climbers on Everest. Wanting to know what had driven the famously obliging Sherpas to such action, Peedom, already an experienced filmmaker in the Himalayas, set out to film the 2014 climbing season. Her film crew embedded with a commercial expedition operated by Kiwi Himalayan veteran Russell Brice. The 25 Sherpas in his team carry equipment and ensure the safety of clients who might pay up to \$75,000 for the experience. At the heart of this film is Brice's Sherpa leader Phurba Tashi, about to attempt to summit Everest for the 22nd time.

Then, in April 2014, a 14 million ton block of ice crashed down and killed 16 Sherpas as they worked on the climbing route through the



Khumbu Icefall. Having acquainted us, before this tragedy, with the candid viewpoints of Phurba and his team, Brice and his clients, and numerous other denizens of the mountain, Peedom captures the dramatic reappraisals that follow, with equal candour. Unforgettably, we watch as the Sherpas, facing fierce opposition and blatant misrepresentation, defy the dictates of 'commercial reality' and unite to restore order to their mountain.

This stunning new documentary explores the relationship between cashed-up Everest expeditions and their guides.

Director: Jennifer Peedom
Australia 2015 | 96 mins

Producers: Bridget Ikin, John Smithson
Photography: Renan Ozturk, Hugh Miller, Ken Sauls
Editor: Christian Gazal
Music: Antony Partos
With: Phurba Tashi Sherpa, Russell Brice, Ed Douglas
Festivals: Sydney 2015
In Nepali and English, with English subtitles
CinemaScope
sherpafilm.com

A EMB Sunday 26 July, 8.30 pm
B EMB Monday 27 July, 1.45 pm

RETRO

Kiss Me Kate 3D



Director: George Sidney
USA 1953 | 110 mins

Producer: Jack Cummings
Screenplay: Dorothy Kingsley.
Based on the book by Samuel
and Bella Spewack

Music: Cole Porter

With: Kathryn Grayson,
Howard Keel, Ann Miller,
Bob Fosse, Keenan Wynn
3D/G cert

'If she says your behaviour is heinous/kick her right in the Coriolanus': Cole Porter had a ball updating *The Taming of the Shrew* for Broadway in 1948. Hollywood responded in 1953 with a 3D Technicolor extravaganza studded with great Porter songs and dynamic dance numbers designed to be experienced in three dimensions. Hitting Hollywood dance with the speed and brilliance of a lightning bolt, Bob Fosse makes one of the most breathtaking entrances in the history of the medium. Ann Miller dances and sings 'It's Too Darn Hot' in high heels, and she's like a shimmying tap-dancing dervish in pink, working a black Spanish hand fan all the while and tossing discarded accessories in

our faces. Gangsters Keenan Wynn and James Whitmore invite the lovelorn Howard Keel to 'Brush Up Your Shakespeare' (sample lyric above) in a soft shoe duet that purports to be improvised on the spot and comes close to vaudeville perfection. There's also some warbling from Kathryn Grayson, as the operetta diva in the show within the show, that's not quite so zippy. But when Fosse and Hermes Pan's choreography hits the screen with Porter's music, this is as fabulous as movie musicals – or 50s 3D – get.

3D LHP Saturday 25 July, 3.45 pm
3D EMB Sunday 2 August, 6.00 pm
3D EMB Thursday 6 August, 10.30 am

The Misfits



Director: John Huston
USA 1961 | 125 mins

Producer: Frank E. Taylor
Screenplay: Arthur Miller
Photography: Russell Metty
Music: Alex North
With: Clark Gable,
Marilyn Monroe,
Montgomery Clift,
Thelma Ritter, Eli Wallach
B&W/PG cert

Marilyn Monroe's final film is famously imbued with the personal traumas of its iconic stars: Monroe, Clark Gable and jumpy, mesmerising Montgomery Clift. You've never had a better look at any of them than in this glorious 4K digital restoration. The writer Arthur Miller was in Reno securing the divorce that cleared the way to marrying Monroe when he had the idea of a story about the old cowboys he met there. By the time he'd remodelled it as a film script for his new wife, that marriage too was on the rocks. She plays dreamy, impulsive Roslyn, in Reno to end a loveless marriage with no idea where she's headed next. Before the movie's over, all three of the Nevada cowboys she's met have shown the

impossibly tender-hearted Roslyn their gentler sides – without telling her that the work they do with wild horses is anything but gentle. Monroe's wary intimacy with the avuncular, smitten Gable and the ever-hurting Clift is intensely touching. Director John Huston's love of location pays dividends in the desert and the horse-wrangling scenes, widely considered as contributing to the 59-year-old Gable's subsequent heart attack, are electrifying.

A RX Saturday 25 July, 3.45 pm
A EMB Saturday 1 August, 1.45 pm

Lonesome

Live Cinema with *Lawrence Arabia* and Carnivorous Plant Society

New Zealand indie pop maestro Lawrence Arabia and collaborators Carnivorous Plant Society bring new life to a long-buried treasure from 1920s New York. Unearthed in the 80s, and as kinetic as the metropolis itself, *Lonesome* is the creation of the little-known but remarkable Hungarian émigré Paul Fejos. *Lonesome* is a lavish city symphony, set amidst the mania of Coney Island during the Fourth of July holiday. Two shy and lonely young city folk meet, fall for each other, then get separated in the course of a frantic afternoon.

Fejos makes dazzling use of every technique the movie medium could offer – colour tinting, superimpositions, experimental editing, and a roving, even roller-coasting, camera. Three crude dialogue scenes, belatedly added to satisfy the new craze for talkies, only show how sophisticated the visual medium had become before the spoken word entered the picture. There was always sound at the silent movies though, in the form of live music, and we've asked a great, one-of-a-kind band to mix it up with this great, one-of-a-kind movie.

"It was a beautiful surprise to get the invite to participate in this year's festival. It's going to be a magnificent challenge



to try and translate the modernist rhythms of early 20th-century New York into something original that vibrates with the same energy. It's also a fine excuse to get to work with some different collaborators in the form of Carnivorous Plant Society, an indefinable ensemble of extremely talented multi-instrumentalists whose music is inherently filmic. I intend to exploit that trait to its full extent!"
— James Milne aka Lawrence Arabia

"The term 'lost classic' gets thrown around a fair amount today, but director Paul Fejos' rarely-seen *Lonesome* comes as close to the real deal as you're likely to find."

— Pat Kewley, *PopMatters*

Director: Paul Fejos
USA 1928 | 69 mins

Producer: Carl Laemmle Jr

Screenplay: Mann Page, Edward T. Lowe Jr

Photography: Gilbert Warrenton

Editor: Frank Atkinson

Music: Lawrence Arabia and Carnivorous Plant Society

With: Barbara Kent, Glenn Tryon, Fay Holderness, Gustav Partos, Eddie Phillips, Andy Devine
B&W/Blu-ray/G cert

LC PAR Sunday 9 August, 2.00 pm
SPECIAL PRICES APPLY
See p4

The Colour of Pomegranates

Sayat Nova

"With Sergei Parajanov's death in 1990, cinema lost one of its last true poets. Despite persistent persecution and long-term imprisonment in the Soviet gulag, Parajanov made several films unparalleled for their hermetic beauty and formal innovation. Soon after completing *The Colour of Pomegranates* – a visually dazzling biography of the 18th-century Armenian poet and musician Sayat-Nova related through a succession of opulently exotic tableaux, hieratic as Byzantine icons one moment, fleshily sensual the next – Parajanov was imprisoned for 'trafficking in art objects and currency, spreading venereal disease, incitement to suicide, homosexuality and anti-Soviet agitation,' and spent much of the subsequent decade in and out of jail during which time his devotion to art and the making of beauty remained undiminished.

The Film Foundation's painstaking restoration of the original Armenian version [is] a cinematic Holy Grail [and] represents 'the closest thing we have to Parajanov's eccentric, at times bawdy, yet profound vision for the film', according to scholar James Steffen. Bursting with enough



pomegranates to stain the heavens, *The Colour of Pomegranates* is a stunning conflation of the medieval and modernist, of pagan and Christian influences, inhabiting the unlikely frontier between Soviet silent cinema and the outré artistry of such figures as Jack Smith and James Lee Byars."
— James Quandt, Toronto International Film Festival

"Watching *The Colour of Pomegranates* is like opening a door and walking into another dimension, where time has stopped and beauty has been unleashed."

— Martin Scorsese

Director/Screenplay: Sergei Parajanov
USSR (Armenia) 1969 | 79 mins

Photography: Suren Shakhbazian

Editor: Maria Ponomarenko

Music: Tigran Mansurian

With: Sofiko Chiaureli, Melkon Alekian, Vilen Galustian, Georgi Gegechkori, Hovhannes Minsasian, Spartak Bagashvili, Medea Japaridze, Grigori Margarian

Festivals: Cannes (Classics), Toronto, New York, London 2014

In Armenian with English subtitles

PG animal slaughter

Restored by Cineteca di Bologna/L'Immagine Ritrovata and The Film Foundation's World Cinema Project, in association with the National Cinema Centre of Armenia and Gosfilmofond of Russia. Restoration funding provided by the Material World Charitable Foundation and The Film Foundation.

PRESENTED IN ASSOCIATION WITH



**Wellington
Film Society**

A NT Tuesday 28 July, 8.15 pm
B NT Friday 31 July, 4.45 pm
A NT Tuesday 4 August, 8.30 pm

AOTEAROA

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NZIFF is proud to provide big screen premieres for striking work made within our own shores. In fact it's one of our key objectives. In 2015 we platform a marvellous diversity of documentaries – several of them significantly international in scope – and three very different programmes of short films. We're proud to host screenings for two films that mark the 2014 Tūhoe Crown Settlement – and the first documentary about New Zealand Cinema since Sam Neill's *Cinema of Unease* made its indelible mark 20 years ago.

Act of Kindness



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Costa Botes

Directors: Costa Botes,
Sven Pannell
New Zealand 2015
81 mins

Photography: Sven Pannell,
Fabrice Kirwa
Editor: Costa Botes
Music: Olive Musique,
Richard Heacock,
Bernie Gardner,
Tom McLeod

In 1999, Sven Pannell, a Kiwi traveller in Africa, escaped from a perilous run-in with rebel soldiers, bargaining for his life with a wad of cash he had hidden in his boot. Broke and without any place to stay, Pannell came across a crippled, homeless samaritan named Johnson, who fed and sheltered him until he was able to flee the region. He left in such a hurry he never got the chance to thank him.

A decade later, Pannell returned to Rwanda with the hope of doing just that. Armed with a camera and a surfeit of optimistic pluck, he launches a dogged hunt for the man who generously came to his aid all those years ago – plastering up flyers, searching through registries, even

broadcasting his compelling testimony to millions via Rwandan radio.

Throughout this affecting chronicle, Pannell and co-director Costa Botes capture an intimate, grassroots portrait of a nation's resilience and compassion, observing the will of a people who've refused to be defined by the horrors of their tumultuous history. — JF

A PAR Saturday 25 July, 3.15 pm
B NT Monday 3 August, 12.00 pm
B NT Thursday 6 August, 11.45 am

Belief: The Possession of Janet Moses



David Stubbs

Director/Screenplay:
David Stubbs
New Zealand 2015
88 mins

Producers: David Stubbs,
Thomas Robins
Photography: Mathew Knight
Editor: Bradley Warden
With: Kura Forrester, William Davis,
Tina Cook, Hariata Moriarty
CinemaScope/M content may disturb

In October 2007, 22-year-old Janet Moses died and a 14-year-old female relation was hospitalised during a māku-tu-lifting in the Wellington suburb of Wainuiomata. In 2009 nine members of Janet's family, all siblings of her mother or their spouses, were charged in relation to her tragic death. Their trial was reported around the world and widely portrayed as a head-to-head collision of Western law and traditional belief. In *Belief*, David Stubbs, a Pākehā filmmaker who grew up in Wainuiomata, proceeds with impressive tact and sensitivity to understand and describe just what happened. He weaves together witness interviews, items of public record and re-enactments to draw us into the

nightmare experienced by Janet and her whānau. Invoking traditions they haven't entirely mastered, they are consumed by their anxiety to rescue her from the torments of her illness. The escalation of dread and conviction that enveloped them progresses incrementally and so convincingly in Stubbs' telling that rational disbelief at what occurred is no longer an option. Dramatic without ever relishing drama for its own sake, this is a persuasive and moving picture of humanity in extremis.

A PAR Sunday 26 July, 5.30 pm
B PAR Monday 27 July, 11.15 am
A LHP Sunday 9 August, 5.45 pm

Crossing Rachmaninoff

Enthralled, like its hero, by the turmoil, lyricism and sheer melodic grandeur of one of the most beloved works in the Romantic piano repertoire, Rebecca Tansley's documentary recounts the voyage of Italian-born Auckland pianist Flavio Villani. From picking out TV jingles on a rusty keyboard as a child to his debut last Christmas with a Calabrian orchestra playing Rachmaninoff's Second Piano Concerto, his path has been circuitous but purposeful.

Beginning in Auckland, where Villani arrived at the age of 26 to study performance at Auckland University, the film starts four months before the big night, but incorporates a good measure of his backstory into its countdown to show time. We see him with his own students. We see him rehearsing, performing and taking notes from his mentor, Matteo Napoli. Then it's time to return to Italy a mere ten days ahead of the performance.

You may never want to spend another Christmas in the sun once you've hung out for a winter evening in the cucina Villani, though there's something of the prodigal son about this food-filled homecoming. Villani explains his struggle with his father, an ex-military man unable to accept that



his son is gay or that he could ever make a living playing the piano.

Villani's modestly avowed assurance and his easy intimacy with the filmmaker make him an entirely winning subject even when he's not channelling Rachmaninoff. The more he talks about the concerto, the easier it is to see what a vivid and exhilarating existence he's found within it. Watching and hearing him live it in the film's last act is a joyous consummation indeed.

"We don't choose the music. The music chooses us." — Matteo Napoli

 **Rebecca Tansley***

Director/Producer: Rebecca Tansley
New Zealand 2015 | 79 mins

Co-producer: Lyn Collie
Photography: Simon Raby
Editor: Thomas Gleeson
Sound: Mike Westgate
With: Flavio Villani
In English and Italian, with English subtitles

A EMB Sunday 26 July, 3.45 pm*
B EMB Monday 27 July, 11.15 am*
A LHP Saturday 1 August, 2.15 pm
B PH Friday 7 August, 11.15 am
A PH Saturday 8 August, 3.00 pm

Ever the Land



 **Sarah Grohnert**

Director/Photography:
Sarah Grohnert
New Zealand 2015
90 mins

Producer: Alexander Behse
Editor: Prisca Bouchet
In English and Māori, with
English subtitles
evertheland.com

Architect Ivan Mercep famously arrived to pitch for Te Wharehou o Tūhoe equipped with a blank sheet of paper, and was given the job. Perhaps the same *tabula rasa* principle applied when Tūhoe and Mercep granted relative outsiders, German-New Zealand residents Alexander Behse and Sarah Grohnert, extensive access to hui, meetings and the building site over two years for a documentary on the planning and construction of their building.

Bereft of talking heads, narration or identifying titles, this purely observational portrait invites us into the gentle ebb and flow of Tūhoe life. The fruits are as unassuming as they are serenely artful.

Made under strict sustainability certification as part of the Living Building Challenge, Te Wharehou o Tūhoe is both a mammoth undertaking to watch unfold and a potent symbol of Tūhoe philosophy. Framed against ongoing negotiations with the Government, which culminated in the Crown's historic apology last year, Grohnert's film extols the beauty of a people wounded by injustice, but doggedly persistent in preserving the integrity of land, culture and community. — JF

A TP Tuesday 28 July, 6.15 pm
B PAR Wednesday 29 July, 11.30 am

Michael Smither: Prints



  **Tony Hiles**

Director/Producer/Photography: Tony Hiles
New Zealand 2015
56 mins

Editors: Ryan Gray-McCoy,
Paul Wedel
With: Michael Smither, Don Tee
Blu-ray

The simplest film at NZIFF this year is the sixth instalment in filmmaker Tony Hiles' amiable chronicle of a decade in the life and work of artist Michael Smither.

In a brief prologue Smither explains how indelibly screen-print work was associated with his father, and that he abandoned the medium after his father died. A meeting with screen printer Don Tee eventually brought him back to it, and it's a medium he relishes for keeping his work affordable and accessible. The remainder of the film is spent in the print shop watching the two of them executing editions of three pieces. One is a small black-on-white piece commemorating Rita Angus; another a colour composition

based on an earlier oil painting; the third a new edition of a large earlier screen print, sumptuous stylised tides with rocks and jet-black gulls.

As the two attend to the repetitive and meticulous adjustments of colour and registration, they share their insights and information about the technical process and its evolution – and we observe the understated camaraderie of perfectionists at work.

C CG Tuesday 28 July, 12.15 pm
C CG Tuesday 28 July, 1.45 pm
C CG Thursday 6 August, 1.15 pm

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New Zealand's Best 2015



82 mins approx. | R13 violence, offensive language, nudity, content may offend

Help give the year's best New Zealand short films the homegrown recognition they deserve by voting for your favourite at this screening. For our fourth *New Zealand's Best* short film competition, NZIFF programmers Bill Gosden and Michael McDonnell viewed 75 submissions to make a shortlist of 12 from which filmmaker Christine Jeffs selected these six finalists.

A jury of three will select the winners of the \$5,000 Madman Entertainment Jury Prize and the \$3,000 Friends of the Civic Award. A separate jury appointed by the New Zealand Cinematographers Society will present the Allen Guilford Cinematography Award of \$2,000 and an engraved pan glass. The winner of the Audience Choice Award takes away 25 percent of the box office from the NZIFF screenings. Christine's comments on each film appear in italics.

A PAR Wednesday 29 July, 6.15 pm
B PAR Thursday 30 July, 2.00 pm

Tits on a Bull

NZ 2015 | 16 mins | **Director/Screenplay:** Tim Worrall | **Producers:** Piripi Curtis, Lara Northcroft

The star player of a Māori women's rugby team must choose between loyalty to her coach and love for her teammate. *The narrative skillfully takes us to the heart of the relationships. Realistic and full of feeling. Refreshing.*

Not Like Her

NZ 2015 | 14 mins | **Director/Screenplay:** Hash Perambalam | **Producers:** Lucy Stonex, Brendan Donovan

A rebellious teenager is forced to spend the day with her estranged mother when she is suspended from school. *Edgy performances with perfect moments of solitude. Understated with intensity. Could have seen more.*



NOT LIKE HER

Ow What!

NZ 2015 | 15 mins | **Director/Producer/Screenplay:** Michael Jonathan

Te Mauri dreams of following in his absent rugby-playing father's footsteps and finds encouragement from an unusual source. *A charming story with surprising power. A memorable performance from Timoti Tiakiwai which places us firmly in his world. Funny and poignant all at once.*

The Tide Keeper

NZ 2014 | 10 mins | **Director/Producer/Screenplay:** Alyx Duncan | **Festivals:** Melbourne, Vancouver 2014

An old seaman dreams the ocean into his bed. *Gloriously filmed, powerful and provocative, with strength of vision and clarity of tone that resonates beautifully with feeling.*



TITS ON A BULL

Feeder

NZ 2015 | 16 mins | **Director:** Christian Rivers
Producer: Mhairread Connor | **Screenplay:** Guy McDouall

A down-on-his-luck musician finds inspiration when he moves into a creepy derelict flat, but success comes at a cost... *Dark narrative with a twist. Surprises keep coming to the end.*

Madam Black

NZ 2014 | 11 mins | **Director/Producer:** Ivan Barge
Screenplay: Matthew Harris

An errant photographer must concoct an elaborate story when he runs over a beloved pet. *The tricky situations we get ourselves into. Sweet and quirky tale which abounds with charm and humour.*



MADAM BLACK

Ngā Whanaunga Māori Pasifika Shorts 2015

94 mins approx. | Censors rating tbc



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.

This year's expression of 'Ngā Whanaunga' – which means relatedness and connectedness between peoples – is realised with films from Aotearoa, Hawaii, Samoa and Tuvalu. Native noir, cultural comedy and deep drama combine in an expression of 'Hawaiiki Hōu' – Voices of a New Hawaiiki. Curators' comments on each film appear in italics.

B TP Friday 7 August, 11.30 am
A TP Friday 7 August, 6.15 pm

Taniwha

NZ 2015 | 3 mins | **Director:** Mika (Ngāi Tahu, Takatāpui)

We open with waiata from Māori magician Mika, another divination, an expression of the spirit of Taniwha! — LK

Ma

NZ 2014 | 16 mins | **Director/Screenplay:** Nikki Si'ulepa (Samoa) | **Producers:** Ngaire Fuata (Rotuman), Nikki Si'ulepa

When a grandmother discovers one of her precious toys is missing, she takes matters into her own hands. *Ma is a no-nonsense kind of lady. Never underestimate Ma! — CF*

Islet

Tuvalu 2015 | 11 mins | **Director/Producer/Screenplay:** Andrew John Fakaua Ponton (Tuvalu)

A 13-year-old boy must navigate the expectations of his ultra-conservative community. *This comic tale is the first full Tuvalu language short shot in Tuvalu. — LK*



CORAL

Coral

NZ/Samoa 2015 | 15 mins | **Director/Screenplay:** Giacomo Martelli | **Executive Producer:** Maea Tamasese (Samoa) | **Producers:** Steve Finnigan, Grant Baker, Fuimaono Alex Wright (Samoa)

A fisherman finds something disturbing in a forbidden lagoon. *Shot fully in Samoa, this native noir tale lingers with you long after it ends. — LK*

Lāhainā Noon

USA 2014 | 14 mins | **Director/Screenplay:** Christopher Kahunahana (Hawaiian Kānaka Maoli) | **Producer:** Patricia Buskirk

Three short stories are woven together during a yearly tropical solar phenomenon. *Hawaiians believe that during Lāhainā Noon the sun rests on the brain and for one minute your mana magnifies. — CF*

Netta Jones

NZ 2015 | 12 mins | **Director:** Pablo Arous Lobos | **Producer/Screenplay:** Rachel Morris (Te Aupōuri)

During WWII 16-year-old Netta falls for



ISLET

a Māori soldier. *Rachel Morris' story of her grandmother beautifully depicts the landscape of Far North Awanui. — LK*

Mrs Mokemoke

NZ 2015 | 9 mins | **Director/Screenplay:** Li Gent Xin | **Producer:** Tia Barrett (Ngāti Maniapoto, Ngāi Tahu)

Mrs Mokemoke loves her husband, but he's more interested in her inheritance. *A mind-expanding mash-up of Lindauer portraits, silent-era storytelling, film noir and Kubrickian intrigue. — LK*

Elevation

NZ 2015 | 14 mins | **Director/Screenplay:** Tihini Grant (Te Arawa) | **Producer:** Lara Northcroft (Te Arawa)

Trapped in an elevator, a white supremacist and a Māori gang member confront their issues and come out better men, or not. *In this dark comedy, a common hate creates an unlikely union. — CF*



MRS MOKEMOKE

Place Unmaking

96 mins approx.

Contemporary New Zealand artists are often called on to engage in 'place-making' in public art projects. Yet they also play a role in 'un-making' place by interrogating or reinventing our heroic landscape tradition. This programme traces the promise of the post-war boosterism of government newsreels; the end of the neighbourly dream of state housing; urban beaches constructed from the soil of motorways; the bicultural politics of air; a taonga collection in Dusky Sound. New Zealand filmmakers also negotiate landscapes of the Americas – in Andrew Denton's film of the escalating pine beetle epidemics that have decimated forests in the USA; and in Phil Dadson's film shot in an isolated gorge of the Atacama Desert, northern Chile. These artists both document and construct post-natural landscapes where social and bio-physical ecologies are captured in intimate performances of the camera. — JR & MW

A PB Sunday 26 July, 6.00 pm
A PB Tuesday 28 July, 6.30 pm



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G.I. Area A & B: Housing in New Zealand (1946–)

Dieneke Jansen | New Zealand 2015 | 17 mins

An evicted house in 2015 becomes the screen for a 1940s film promoting state housing.

Seawater and Dust

Janine Randerson | New Zealand 2014 | 9 mins

A condemned bridge and the construction of an artificial beach documented on 40-year-old film stock.

Heron Park Ray

Tim Danko | New Zealand 2015 | 1 min

A purple ray of sun filters through the suburbs.



ASPECTS OF TREES

Cascade Cove in the shadow of 150,000 bones

Alex Monteith | New Zealand 2015 | 14 mins

A storm brews on an unusual boat expedition through Dusky Sound.

EYE I AYE

Martin Rumsby | New Zealand 2015 | 9 mins

Now in their 40s, Dida and Erana have lived on the streets in Manurewa since they were ten years old.

A torch and a light (cover)

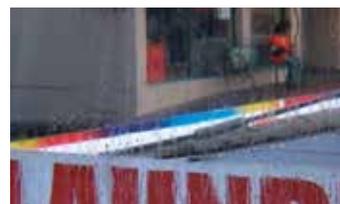
Shannon Te Ao | New Zealand 2015 | 7 mins

Domestic objects are manipulated into landscape.

Desert Tomb (Atacama)

Philip Dadson | New Zealand 2014 | 11 mins

An earth-bound camera maps the parched expanse of Chile's Atacama Desert.



EYE I AYE

I would rather be the worst at something than the best

Tim Wagg | New Zealand 2015 | 4 mins

A lone figure walks a barren embankment strewn with the traces of consumption and waste.

The Open Broken

Richard Von Sturmer | New Zealand 2015 | 7 mins

"Now that the great transformation has taken place, those of us who remain feel a sense of relief."

Aspects of Trees

Andrew Denton | New Zealand 2015 | 16 mins

A eulogy to the lost mountain forests caused by the pine beetle infestation.

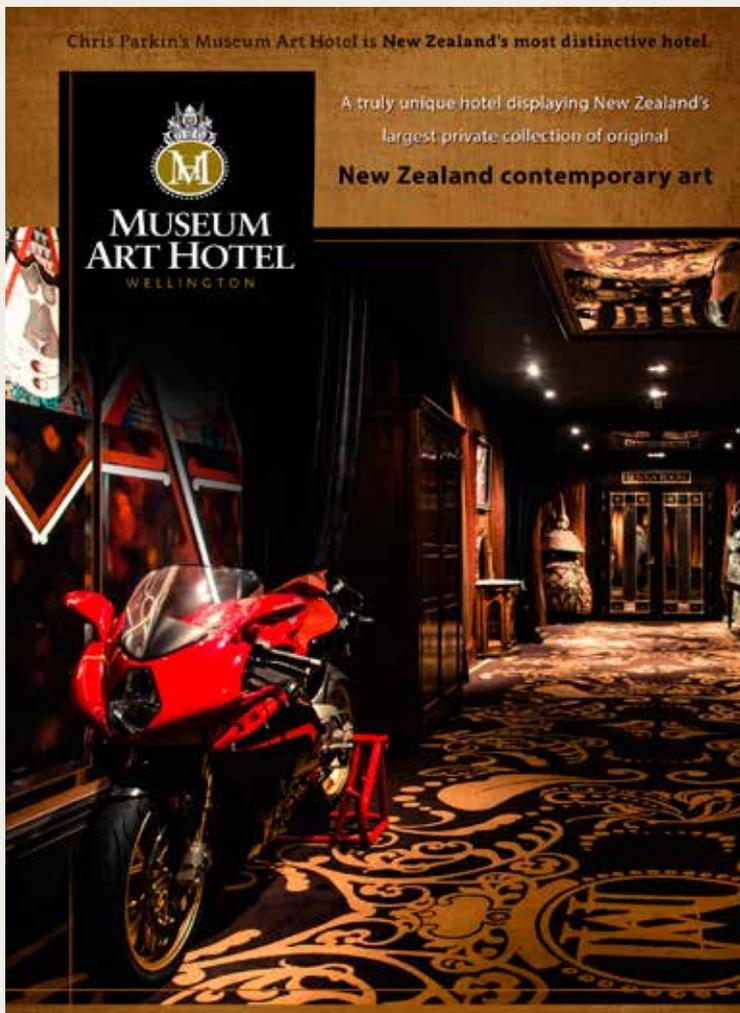
Free Air

Layne Waerea | New Zealand 2015 | 1 min

Instruction: to give away air for free.



THE OPEN BROKEN



Out of the Mist



Tim Wong

Director/Screenplay:
Tim Wong
 New Zealand 2015
 80 mins

Producer: Melinda Jackson
Photography: Daniel Rose
Editor: Peter O'Donoghue
Music: Svenda Ström,
 Jason Erskine
Narrator: Eleanor Catton
 Blu-ray

The best conversation you have about movies at NZIFF this year may be the one you have in your head watching and listening to Tim Wong's advocacy for some remarkable New Zealand films and filmmakers who don't make it into the standard tour guides. The regular line-up is shrewdly characterised in the process too, but there's no rancour in his account of the mainstream, magnificently and absurdly characterised by a sweeping shot of the Southern Alps from a 50s travelogue while Orson Welles savours every syllable of 'Aorangi', 'Aotearoa' and 'Māori' on the soundtrack. He cuts soon enough to civil war on the streets in Merata Mita's *Patu!* – and the voice we will hear delivering Wong's

narration belongs to one of our own, Eleanor Catton. Most of the other films Wong feeds into the conversation are much less generally known and barely political at all. There are such tantalising excerpts on display that we wish we had the space on our schedule to bring you the screenings you'll be craving of myriad cinematic treasures, not least Annie Goldson's *Wake* (1994), Tony Williams' *Next of Kin* (1982), Gabriel White's *Oracle Drive* (2013) and maybe even *Cinerama South Seas Adventure* (1958).

A NT Sunday 2 August, 7.00 pm
A NT Thursday 6 August, 6.15 pm
B NT Friday 7 August, 4.00 pm
A NT Saturday 8 August, 1.15 pm

Philip Dadson: Sonics From Scratch



**Simon Ogston,
Orlando Stewart**
Arid Edge (p77)

**Directors/Producers:
Simon Ogston,
Orlando Stewart**
New Zealand 2015
85 mins

Photography: Simon Ogston
Editors: Jacob Parish,
Simon Ogston
With: Philip Dadson,
Don McGlashan, Geoff Chapple

Few New Zealand artists have had such an enlivening impact on fine arts as Philip Dadson with his international reputation for sonic invention, sophisticated video-installation art, and innovative experimentation in the field of sound. He is arguably best known for founding the avant-garde ensemble From Scratch, which would use everything from old lampshades to customised PVC pipes to perform its intricate, rhythmic compositions.

This polished and engaging documentary charts Dadson's career from his humble beginnings in Napier through to his eventual recognition on the world stage. Aided by the warm, laid-back presence of the subject himself, filmmakers Simon Ogston and

Orlando Stewart craft a comprehensive overview of Dadson's life and work, roping in various academics, historians, and even some of his old scratch orchestra alumni to weigh in. Featuring a wealth of archival footage infectious enough to prompt involuntary toe-tapping, this is a vivid portrait of creative Kiwi ingenuity, and a paean to the role of collectivism in realising great art. — JF

Preceded by *Arid Edge* (8 mins, p77), a new film by Dadson himself.

A TP Monday 3 August, 8.30 pm
B TP Tuesday 4 August, 11.15 am

The Price of Peace



Kim Webby

Director: Kim Webby
New Zealand 2015
87 mins

Producers: Christina Milligan,
Roger Grant, Kim Webby
Photography: Jos Wheeler
Editor: Cushla Dillon
Music: Joel Haines
With: Tame Iti
In English and Māori,
with English subtitles

There's an enlightening and moving portrait of Tūhoe activist, artist and kaumātua Tame Iti at the heart of Kim Webby's film about the trial of the 'Urewera Four' and its aftermath. She outlines the perils of surveillance in her account of the trial, in which Iti and three others were accused of plotting terrorist activities after an alleged paramilitary training camp was discovered by police in the Urewera in 2007.

Charting Iti's youth as a young activist through to his perspective on the polarising trial, the film offers us a rich, multifaceted portrait of the man, peppered with both his warm humanism and his rightly embittered philosophy. Viewing Iti's

legal quandary as a microcosm of the tension between Ngāi Tūhoe and the Crown, Webby observes a people who never lose their integrity or sense of independence despite the long shadows of injustice. A startling and engaging companion piece to the more contemplative *Ever the Land*, *The Price of Peace* reveals a national failure of maddening proportions, culminating in an emotionally cathartic denouement that's deeply personal in scale – yet crucially hopeful in its historic significance.

A TP Tuesday 4 August, 6.15 pm
B TP Wednesday 5 August, 1.30 pm

Return of the Free China Junk

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TAIPEI ECONOMIC AND CULTURAL
OFFICE IN NEW ZEALAND



Robin Greenberg

**Director/Producer:
Robin Greenberg**
New Zealand 2015
96 mins

Photography: Chen Wen-chin,
John Christoffels
Editor: Peter Metcalf
In English and Mandarin,
with English subtitles

When Robin Greenberg embarked on *Huloo* (2008), her loving film portrait of the Christchurch tai chi master Loo-Chi Hu (aka Huloo), she took on a much bigger story than she knew. In her next film, *The Free China Junk* (2010), she traced the amazing journey he and five mates made from Taiwan to San Francisco in 1955, crossing the Pacific in a wooden Chinese sailing junk. In effect escaping martial law in Taiwan, they had the nerve to persuade the authorities to back their adventure, making their boat the national entrant in a Trans-Atlantic (sic) race.

In this new film Dione Chen, the daughter of Huloo's junk-mate Reno, heads an international effort to rescue the historic junk before it's turned into

firewood in California and return it to Taiwan. It takes heroic persistence to make it happen, but Dione's project finds support on both sides of the Pacific, and crucially from a Taiwan ready to embrace its conflicted past.

By the time Huloo and his two surviving junkmates, all in their 80s, rejoin the junk at their original point of departure, you may be as moved as they are by the cohesion of resources and goodwill that's gone into keeping their legend alive.

A NT Sunday 26 July, 1.30 pm
B NT Tuesday 4 August, 12.00 pm

Tom Who? The Enigma of Tom Kreisler



Shirley Horrocks

**Director:
Shirley Horrocks**
New Zealand 2015
73 mins

Producers: Shirley Horrocks, Tony Green
Photography: Adrian Greshoff,
Leon Narby, Ron Egozi
Editor: Steven Mountjoy
Narrator: Jennifer Ward Lealand

If the art of Tom Kreisler (1938–2002) remains a secret, Shirley Horrocks' richly illustrated doco does everything right to make it less so. A uniquely cosmopolitan figure in the New Zealand arts scene, he grew up in Argentina, the son of Austrian refugees from Nazi Europe. At age 13 they sent him to Christchurch, where a well-to-do uncle and aunt adopted him. (Ian Athfield was a boyhood friend.)

He left New Zealand and travelled the world before returning and entering art school. In his first dealer show, with what proved to be characteristic Pop Art verve he mocked the Arts Council 1967 tour of a replica of Michelangelo's *David* by exhibiting a giant painting of the

statue's penis. Averse to marketing and the politics of the art world, he preferred to live with his family in New Plymouth and do his own thing, teaching art to high school students, though at one point he attempted a break for Mexico. Exploring the artist's inspiration, Horrocks heads to Mexico too, to explore the Day of the Dead culture that was a lifelong influence. Back in New Zealand, family, curators and numerous artists share their stories, making those of us who never met the man wish that we had.

B TP Wednesday 5 August, 11.00 am
A TP Wednesday 5 August, 6.15 pm

WORLD

Our pick of the features we have encountered in a year of intense engagement with international cinema. We do what we can to cover many bases, while always insisting on that certain indefinable quality. We pay attention too, to the films lavished with praise or box office success in their countries of origin.

El Cinco

El 5 de Talleres



Director/Screenplay:
Adrián Biniez
Argentina/Uruguay
2014 | 100 mins

Photography: Guillermo Nieto
Editor: Fernando Epstein
With: Esteban Lamothe, Julieta Zylberberg, Nestor Guzzini
Festivals: Venice 2014; Tribeca 2015
In Spanish with English subtitles
CinemaScope/M nudity, offensive language, sexual content

Life begins at 35 in this shrewdly observed romantic drama, the long-awaited new film from Argentinian writer/director Adrián Biniez (*Gigante*).

Patón (Esteban Lamothe) has been playing professional football since he was 19. Banned for eight matches after a major foul, he begins to think about hanging up his boots full time. But what the hell can he do with the rest of his life? He was never the brightest of students or the most ingratiating of men, and there are no accumulated earnings to fall back on. His father in particular is dismayed at the prospect of retirement. But his wife Ale never wavers in believing that Patón's got what it takes to make the rest of their lives worthwhile. The

tactfully nurturing Ale may sound like every man-child's dream partner, but in Julieta Zylberberg's vivacious performance the emotional attachment feels sexy and true: by movie's end you might be happy to know that she and Lamothe are married in real life too.

"Biniez doesn't so much subvert the [sports drama] genre as divert it into romantic channels as charming as they are unexpected." — Ronnie Scheib, *Variety*

B PAR Monday 3 August, 1.45 pm
A PAR Wednesday 5 August, 6.15 pm

The Second Mother

Que horas ela volta?



 **Mine (p77)**

Director/Screenplay:
Anna Muylaert
Brazil 2015 | 110 mins

With: Regina Casé, Michel Joelsas, Camila Márdila
Festivals: Sundance, Berlin 2015
Special Jury Prize (World Cinema), Sundance Film Festival 2015
In Portuguese with English subtitles
CinemaScope/M drug use, offensive language

Centred on a warm and humorous performance by Brazilian actress and TV host Regina Casé, *The Second Mother* brings an edge of social critique to its heart-tugging tale of mother and child reunion. Val (Casé) has been a devoted live-in housemaid for a São Paulo family for 13 years. She serves impeccable dinner parties for Bárbara, the brusque, self-made businesswoman who's her boss; she keeps track of the layabout husband's medicine regimen; and she is confidant and comforter to Fabinho, the teenage son.

In short, the good-natured maid is the nurturing figure in the household. The disconnect with actual motherhood is brought into strong relief with the

arrival of Val's biological daughter, Jéssica. Educated and assured, she hasn't seen her estranged mother in a decade. To Val's intense embarrassment, Jéssica assumes equal status with her employers and sparks a crisis that's been a long time coming. The boss-housemaid dynamic at play here may be deeply rooted in Brazilian society, but writer/director Anna Muylaert clearly appreciates that seeing one's child emancipated beyond one's reach might hurt in any language.

B PH Friday 24 July, 11.15 am
A PH Sunday 26 July, 12.45 pm
A EMB Tuesday 28 July, 6.15 pm
B EMB Thursday 6 August, 12.45 pm

The Brand New Testament

Le Tout nouveau testament

In Belgian director Jaco Van Dormael's universe, God (Benoît Poelvoorde) is a mean-spirited bastard lounging around his Brussels apartment in dressing gown and trackies, watching sport on TV and wreaking havoc on the world from his DOS-run PC. Goddess (the marvellous Yolande Moreau), his long suffering wife, sticks to her embroidery and bides her time. But ten-year-old daughter Éa (played by a fantastic young actress, Pili Groyne) has taken one too many strappings from the old man and resolves – with the help of her better-known older brother – to liberate the world from the malign hand of Dad. Not to give away too much about her mission, she sets about recruiting six disciples whose testimony about their own miracle-free lives will constitute the Brand New Testament. Surreal silliness ensues, with some florid CGI assistance, and memorable encounters with, amongst others, a small boy who wants to be a girl and Catherine Deneuve as a wealthy shopaholic who bonds with a gorilla. Literal adherents of the previous two Testaments need not apply, but there's a daffy innocence – a touch of *Amélie* – about this brand new one.

"Van Dormael maintains a blazing



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storytelling momentum and a highly creative visual scheme. He's in the Gondry/Gilliam zone, but if you can't get down with a floating fish skeleton humming 'La Mer', why do you go to the movies in the first place?... This is a vision of optimism, of people being given the opportunity to help one another and doing it with tenderness. If you can get past the initial blasphemy, you'll find a highly moral film."

— Jordan Hoffman, *The Guardian*

"Such a divinely entertaining story is sure to become a cult classic."

— Nina Hudson, *The Upcoming*



Director: Jaco Van Dormael
Belgium/France/Luxembourg 2015
117 mins

Producers: Jaco Van Dormael, Olivier Rausin, Daniel Marquet
Screenplay: Thomas Gunzig, Jaco van Dormael
Photography: Christophe Beaucarne
Editor: Hervé de Luze
Music: An Pierlé
With: Pili Groyne, Benoît Poelvoorde, Catherine Deneuve, François Damiens, Yolande Moreau, Laura Verlinden, Serge Larivière, Didier De Neck, Romain Gelin
Festivals: Cannes (Directors' Fortnight) 2015
In French with English subtitles
CinemaScope/Censors rating tbc

B EMB Monday 3 August, 3.45 pm
A EMB Wednesday 5 August, 8.45 pm
A LHP Friday 7 August, 6.15 pm

The Club

El club



Director: Pablo Larraín
Chile 2015 | 97 mins

Screenplay: Guillermo Calderón, Daniel Villalobos, Pablo Larraín
Festivals: Berlin 2015
Grand Jury Prize, Berlin International Film Festival 2015
In Spanish with English subtitles
CinemaScope/Censors rating tbc

In films as different and inventive as *Tony Manero* and *No*, Chilean writer-director Pablo Larraín has been singularly successful in framing Chilean subjects in ways that have resonated internationally. In the blackly funny *The Club* he turns his sights on the Catholic Church and "offers up a morosely comic and deeply sacrilegious portrait of four priests exiled to the outskirts of their faith, where they lead an existence that's closer to the exploits of the Soprano family than to anything authorized by the Vatican." — Jordan Mintzer, *Hollywood Reporter*

"This tart, smart and consistently surprising blend of ultra-serious material and darkly comic execution looks set to catapult Larraín... into the

front rank of international arthouse filmmakers...

The Club is a bold and bracing allegory of a church tainted by scandals – most notably pedophile sexual abuse by priests and related cover-ups – and undergoing painful but overdue reform under the current pontiff. Indeed, given His Holiness' flair for publicity and embrace of modernity, it's no stretch to imagine the picture becoming compulsory viewing for all bishops across the planet." — Neil Young, *Indiewire*

A PH Saturday 25 July, 8.00 pm
A PAR Friday 31 July, 6.30 pm

10,000 Years Later 3D

Yi wan nian yi hou



Yi Li*

Director: Yi Li
China/New Zealand
2015 | 97 mins

Producers: Yi Li, Rong Ma
Screenplay: Yi Li, Liu Yong, Nie Sheng-jie, Chen Jingxing
Photography: Liu Yong, Nie Sheng-jie, Chen Jingxing
Editors: Nie Sheng-jie, Dong You
In English
3D/M violence, content may disturb

The first fully CGI-animated film from China, *10,000 Years Later* draws on a Tibetan fable about the dangers of technology, but technology is what it flaunts – in delirious outbursts of wildly inventive imagery.

Many thousands of years after the collapse of civilisation, the world is a post-tech wasteland inhabited by fantastical humanoid tribes. Peace is threatened by the return of an evil warlord, Wushen – a sinister shape-shifting manifestation of the evils of modern technology – who threatens to enslave all comers. The unlikely heroine is Zhuma, a ten-year-old girl accompanied by Zhanggong, her lion-esque Tibetan Mastiff dog. With the help of an ethereal goddess she

must assemble a motley band of allies from the surviving tribes to stop Wushen from gaining control over an ancient power. The imagery is both surreally beautiful and mind-blowingly nightmarish – from a fantastic valley where broccoli grows like redwoods to a ravenous pack of skeletal dogs who hunt down our heroes. The awe-inspiring animation is complemented by striking sound work from POW! Post in Wellington in a first-of-its-kind China/New Zealand collaboration.

3D EMB Wednesday 29 July, 9.00 pm*
3D ED Sunday 2 August, 8.00 pm
3D ED Thursday 6 August, 2.00 pm

Coming Home

Gui lai

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Director: Zhang Yimou
China 2014 | 109 mins

Screenplay: Zou Jingzhi. Based on the novel by Yan Geling

With: Chen Daoming, Gong Li, Zhang Huiwen

Festivals: Cannes (Out of Competition) 2014

In Mandarin with English subtitles

CinemaScope/PG coarse language

Centred on an intensely moving performance by the great Gong Li, Zhang Yimou's new film observes historic tragedy with domestic intimacy.

In the early 70s, Wanyu (Gong Li) is a devoted wife to professor Lu Yanshi (Chen Daoming), whose 'rightist' views have landed him in prison. Their teenage daughter Dan Dan (the striking Zhang Huiwen) is a dancer whose revolutionary ardour is fired by her desire to star in a propaganda ballet. When Lu makes a break for freedom and appeals to Dan Dan for help, the ambitious girl sees no choice but to deny him. Twenty years later, in a very different China, Lu sets out to repair the terrible consequences of his daughter's betrayal.

"Filmmaking doesn't get more traditional or timeless than Chinese master Zhang Yimou's *Coming Home*, a family drama of guilt, love and reconciliation set during the aftermath of the Cultural Revolution. Heartbreaking in its depiction of ordinary lives affected by political upheaval, this ode to the fundamental values that survive even under such dire circumstances has an epic gravity that recalls another great historical romance, *Doctor Zhivago*." — Maggie Lee, *Variety*

A LHP Monday 3 August, 6.15 pm
B PH Thursday 6 August, 11.15 am
A PH Thursday 6 August, 8.30 pm
A PAR Saturday 8 August, 4.00 pm

Red Amnesia

Chuangru zhe



Director: Wang Xiaoshuai
China 2014 | 115 mins

Producer: Liu Xuan

Screenplay: Wang Xiaoshuai, Fang Lei, Li Fei

Photography: Wu Di

With: Lü Zhong, Shi Liu, Feng Yuanzheng, Qin Hao, Amanda Qin

Festivals: Venice, Toronto 2014
In Mandarin with English subtitles
PG violence

In this engrossing amalgam of suspense drama and sharp social critique, director Wang Xiaoshuai (*11 Flowers*) dramatises the plight of a senior generation who raised their children during the Cultural Revolution.

His protagonist, recently widowed Mrs Deng, is feeling increasingly superfluous in the lives of her two adult sons. One of them clearly lives with a male lover, though he denies it; the other is married to a professional woman whose brisk management of household affairs leaves little space for the old woman. When Mrs Deng reports threatening, anonymous phone calls to her house, her family suggest dementia, though they are secretly fearful that the tormenter is

real and exacting payback for their business debts. But Mrs Deng soon has reason to suspect that something more disturbing is behind it, arousing long-suppressed shame about her self-preserving actions as a young Red Guard.

Veteran stage actress Lü Zhong gives a richly layered and deeply moving performance as a woman seeking atonement in a society that would rather delete her bitter experience from the record.

A PH Wednesday 29 July, 6.15 pm
B TP Monday 3 August, 11.45 am
A TP Wednesday 5 August, 8.30 pm
A LHP Thursday 6 August, 6.15 pm



City Gallery Wellington
Te Whare Toi

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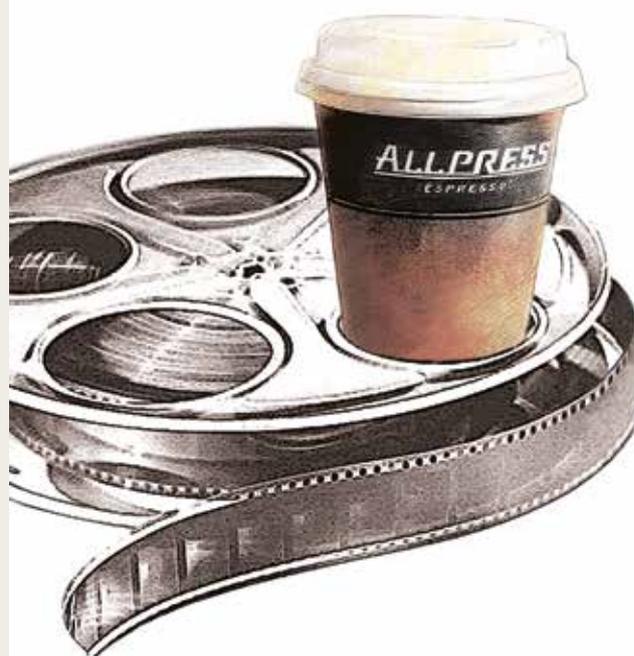
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Jasmina Cibic *A DOUBLE GAME* 2014

Keeping good company.



Clouds of Sils Maria

In this wiser, gentler 21st-century spin on themes of thespian rivalry, Juliette Binoche brings her own stellar status to the role of lauded actress Maria Enders. Maria's transition to 'mature' roles presses hard on her when she's invited to appear in a new production of the play that made her famous at 18. The legend of her brilliant debut as a young woman who seduces and abandons a powerful older woman has clung to her, but this time she's being cast as the victim. Jo-Ann (Chloë Grace Moretz), a hellraising Hollywood starlet, fresh out of rehab, will take the star-making role.

The echoes of earlier films about thespian rivalry resound, but the central dynamic in Olivier Assayas' thoroughly engrossing film lies in Maria's bond with her savvy personal assistant Val. Kristen Stewart brings a warm naturalism to the role, playing a super-aware young woman whose independence won't be compromised, as much as she admires the woman who depends on her. The film takes place largely in the Swiss Alps where the eponymous snaking clouds provide breathtaking respite from the dramatic hall of mirrors in which the restless actress searches for significance.



"Inquisitive and enchanting... A story which revolves around three women, one that explores uneven relationships and rivalries in a manner seldom seen onscreen... *Clouds of Sils Maria* dips and soars in its grand ambitions but, at its best, blends the rampant egos and raging insecurities of *All About Eve* with a fresh and playful modernity." — Emma Simmonds, *The List*

"The chance to look behind the curtain that Assayas has lifted so artfully is a temptation one shouldn't resist."

— Betsy Sharkey, *LA Times*



Director/Screenplay: Olivier Assayas
France/Germany/Switzerland 2014
124 mins

Producer: Charles Gillibert
Photography: Yorick Le Saux
Editor: Marion Monnier
With: Juliette Binoche, Kristen Stewart, Chloë Grace Moretz, Lars Eidinger, Johnny Flynn, Angela Winkler, Hanns Zischler, Nora von Waldstätten, Brady Corbet
Festivals: Cannes (In Competition), Locarno, Toronto, Vancouver, New York 2014
Winner Best Supporting Actress (Kristen Stewart), César Awards 2015
CinemaScope/M offensive language

B EMB Friday 24 July, 11.15 am
A LHP Sunday 26 July, 3.30 pm
A EMB Wednesday 29 July, 6.15 pm
B PH Friday 31 July, 11.15 am
A PH Sunday 2 August, 1.45 pm

Lamb

Ethiopian filmmaker Yared Zeleke's first feature looks at a little boy in an Ethiopian village who loves cooking much more than ploughing the land. This beautifully crafted film (shot by José Deshaies, cinematographer of the lush *Saint Laurent*) provides an insider view of rural life, observing the strength of women in a purely patriarchal society – and portraying a new generation bridling at gender expectations and traditional mores.

After the death of his mother, nine-year-old Ephraim is taken from his drought-stricken village in the volcanic flatlands to relatives in the south, while his father heads to the city to look for work. With his beloved pet lamb in tow, he's stretching the limited resources of his new family. Ephraim's Uncle Solomon wants to make a man out of the boy, though Ephraim would much rather stay at home with the women, under the benign eye of the matriarch, Emama, and dedicate himself to his passion: cooking. Ephraim's cousin is also challenging Solomon's authority: she'd rather read books than get married.

When Solomon orders him to slaughter the sheep for the upcoming holiday feast, Ephraim devises an



©YARED ZELEKE

ingenious scheme to save his pet and return to his village.

"Much of *Lamb's* run time is spent simply absorbing the culture, and Zeleke has a really sharp eye. Amid the gorgeous landscapes, we watch the family as they farm and celebrate, living a lifestyle far removed from one lived in the West." — Jordan Hoffman, *The Guardian*

"A delicately satisfying drama... deeply sympathetic to its characters and very much attuned to the landscape around them."

— Jay Weissberg, *Variety*



The Chicken (p77)

Director: Yared Zeleke
Ethiopia/France/Germany/Norway
2015 | 94 mins

Producers: Ama Ampadu, Laurent Lavolé, Johannes Rixin
Screenplay: Yared Zeleke, Géraldine Bajard
Photography: José Deshaies
Editor: Véronique Bruque
Music: Christophe Chassol
With: Rediat Amare, Kidist Siyum, Welela Assefa, Surafel Teka, Rahel Teshome, Indris Mohamed
Festivals: Cannes (Un Certain Regard) 2015
In Amharic with English subtitles
Censors rating tbc

B EMB Monday 3 August, 1.15 pm
A EMB Sunday 9 August, 1.00 pm

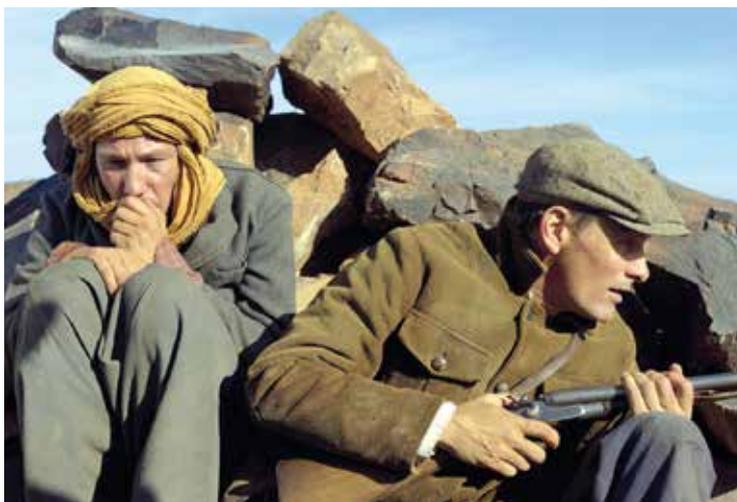
Far from Men

Loin des hommes

Featuring a fine performance from Viggo Mortensen and an original soundtrack by Nick Cave and Warren Ellis, *Far from Men* is a tense tale of honour and friendship that bears all the hallmarks of a classic frontier Western, not least in its vast Algerian desert setting. The year is 1954; the war is beginning and village schoolteacher Daru (Mortensen), an ex-French Army soldier, is caught in the crossfire. Born in Algeria but Spanish by lineage, he's perceived as alien by both locals and colonisers alike. He's obliged by the French police to escort a dissident (Reda Kateb, *A Prophet*) to a regional court to face trial for murder. Skirmishes with groups of soldiers, locals and rebels are fraught with suspicion and danger, constantly forcing the question of where Daru's loyalties truly lie.

Based on 'The Guest', a short story by Albert Camus, writer/director David Oelhoffen's drama underplays its contemporary relevance to resonant effect.

"*Far from Men* is a quietly grand, beautiful film... Taking the conventions of Western films to different countries, planets, time periods or political situations is hardly new, but when it's done well, it never gets old... It's an



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intimate story of personal duty and the power of friendship that nonetheless unfolds against a huge backdrop, a contrast in scale that is a characterizing element of a great genre Western. And Guillaume Deffontaines' luxuriant photography mirrors that contrast, expending just as much care in the lighting of faces and expressions as in the luscious widescreen desert and mountain vistas." — Jessica Kiang, *The Playlist*

"A must-see for Mortensen's characteristically wonderful performance."

— Chuck Bowen, *Slate*

Director: David Oelhoffen
France 2014 | 110 mins

Producers: Marc Du Pontavice, Matthew Gledhill
Screenplay: David Oelhoffen. Based on the short story 'The Guest' by Albert Camus
Photography: Guillaume Deffontaines
Editor: Juliette Welfling
Music: Nick Cave, Warren Ellis
With: Viggo Mortensen, Reda Kateb, Djemel Barek, Vincent Martin, Nicolas Giraud, Jean-Jérôme Esposito, Hatim Sadiki, Yann Goven, Antoine Régent, Sonia Amori
Festivals: Venice, Toronto, London 2014; Rotterdam, Tribeca 2015
In French and Arabic, with English subtitles
CinemaScope/M violence

A PAR Friday 24 July, 7.00 pm
A LHP Saturday 25 July, 8.15 pm
B PAR Monday 27 July, 4.00 pm
A PH Saturday 1 August, 8.15 pm

Marie's Story

Marie Heurtin



©MICHAEL CROTTO

Director:
Jean-Pierre Améris
France 2014 | 95 mins

Producers: Sophie Révil, Denis Carot
Screenplay: Philippe Blasband, Jean-Pierre Améris
Photography: Virginie Saint-Martin
With: Isabelle Carré, Ariana Rivoire
Festivals: Locarno 2014
In French with English subtitles
PG cert

Education and divine mission are at the fore of this French drama based on the true story of Marie Heurtin, born deaf and blind in 1885. Raised alone with her parents, the sensations of the natural world are the defining features of her universe, and she thrashes violently at anything unpleasant. Her exhausted father takes her to Larnay Convent for deaf girls – but the sisters don't want to take Marie, except for impassioned Sister Marguerite (Isabelle Carré), who believes it God's will that she teach Marie to communicate.

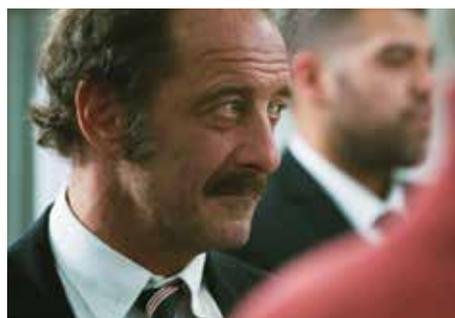
Audiences are more likely to be familiar with the parallel tale of American Helen Keller, born five years ahead of Marie Heurtin, and their incredible student/teacher bond.

Beautifully wild and understandably angry, deaf actress Ariana Rivoire portrays Marie's incredible journey with honesty and dynamism, as her life totally transforms through the discovery of language. Simple in its storytelling, yet moving in its climax, *Marie's Story* reminds us of the graciousness of teachers in opening doors of understanding, and that however unlikely an outcome seems, there is always the possibility of a fuller experience of life. — JR

A LHP Saturday 25 July, 1.45 pm
A NT Saturday 25 July, 2.15 pm
A NT Monday 27 July, 6.15 pm
B NT Tuesday 28 July, 2.00 pm
B NT Thursday 30 July, 2.00 pm

The Measure of a Man

La Loi du marché



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Director: Stéphane Brizé
France 2015 | 93 mins

Screenplay: Stéphane Brizé, Olivier Gorce
With: Vincent Lindon
Festivals: Cannes (In Competition) 2015
Best Actor (Vincent Lindon), Cannes Film Festival 2015
In French with English subtitles
CinemaScope/Censors rating tbc

Vincent Lindon, modern French cinema's icon of down-to-earth masculinity, was a popular choice for the Best Actor Award at Cannes for his magnetically contained performance as Thierry, a former factory worker struggling to keep home and family together without a job. Filmmaker Stéphane Brizé (*Mademoiselle Chambon*) earns comparison with the Dardenne brothers and the best films of Laurent Cantet.

"Very quietly, the film damns a system that throws workers overboard and either dangles a lifeboat just out of reach or changes the definition of drowning. Eventually, Thierry takes a job working security at a department store, where the film's critique reaches

a moving pitch... Brizé devotes nearly every other scene to Thierry's domestic life, where there is stress but no strife. There is love in that house, stability, and a tentative happiness... Through it all, Lindon takes in every atom of every situation, every pointer, every negative word, considering what's of value, discarding what's not. This is one of the most sensitively shaded depictions of listening I've ever had the pleasure to watch. He's playing the pressure, but his way: tense, cool." — Wesley Morris, *Grantland*

A PH Monday 27 July, 6.15 pm
B PH Tuesday 28 July, 1.45 pm
A EMB Thursday 30 July, 6.15 pm
A LHP Saturday 1 August, 4.00 pm

Saint Laurent

The second lavish film biography of Yves Saint Laurent in a single year, this 'unauthorised' version is the more sensuous affair, less concerned with ticking off the life story than with sampling the man's excesses, his influences, his demons and the sheer delight of his creative triumphs.

"Bertrand Bonello's *Saint Laurent* beckons with the promise of an inside look at the hectic and mysterious world of fashion... You are transported into the workshops where Yves Saint Laurent designed his couture collections of the late 1960s and early 70s, and into the business meetings where his brand-extension strategies were hatched. After-hours you follow the designer, in the company of friends, lovers and hangers-on, to Paris nightclubs and cruising areas, to Morocco and to bed. A few names are dropped – Andy Warhol, Loulou de la Falaise – but mostly you sweep through the parties and runway shows without stopping for introductions, as if you already knew everyone who mattered.

It's a giddy, intoxicating, decidedly decadent feeling, but *Saint Laurent* is more than merely seductive. In dispensing with the usual plodding routines of the biopic, Mr Bonello offers



a perspective on his subject – played in his prime by the epicene, hollow-cheeked Gaspard Ulliel – that is at once intimate and detached. Beginning at a low moment in 1974, flashing back to the glory days of 1967 and later jumping ahead to Saint Laurent's final years (when he's played by Helmut Berger), the film is a compulsively detailed swirl of moods and impressions, intent on capturing the contradictions of the man and his times." — A.O. Scott, *NY Times*

"Focusing on a dark, hedonistic, wildly creative decade in Yves Saint Laurent's life and career, Bonello considers the couturier as a myth, a brand, an avatar of his era." — Dennis Lim, *Artforum*



Director/Music: Bertrand Bonello
France/Belgium 2014 | 151 mins

Producers: Eric Altmayer, Nicolas Altmayer
Screenplay: Thomas Bidegain, Bertrand Bonello
Photography: Josée Deshaies
With: Gaspard Ulliel, Jérémie Renier, Louis Garrel, Léa Seydoux, Amira Casar, Aymeline Valade, Micha Lescot, Helmut Berger, Valeria Bruni-Tedeschi, Valérie Donzelli, Dominique Sanda, Jasmine Trinca
Festivals: Cannes (In Competition), New York, Busan 2014

Best Costume Design, César Awards 2015
In French and English, with English subtitles
R16 offensive language, sexual references, nudity, drug use

B EMB Friday 7 August, 11.00 am
A EMB Friday 7 August, 6.30 pm
A PH Saturday 8 August, 4.45 pm
A LHP Saturday 8 August, 8.15 pm
A PH Sunday 9 August, 1.00 pm

My Golden Days

Trois souvenirs de ma jeunesse

French writer-director Arnaud Desplechin delighted Cannes audiences with this new classic – a fresh, richly individual memoir of youthful adventure, friendships, and formative first love. Devotees of Desplechin's *My Sex Life* will recognise this film's central couple, seen here in the earliest phases of their relationship, but no acquaintance with the earlier movie is required to get totally caught up in this one.

"The French title translates to 'three memories of my youth'. The first two chapters are short, dispensing with the boy Paul's childhood and recounting a too-odd-not-to-be-true late-80s high-school smuggling mission to Minsk. The third chapter, which constitutes the bulk of the movie, focuses on Paul (Quentin Dolmaire) as a student and his courtship of Esther (luminous newcomer Lou Roy-Lecollinet). A magnet for every teen guy in town, Esther is nonetheless drawn to Paul's idiosyncratic style. (No one else has tried to win her attention by teaching her how to play the board game Go.) Their burgeoning relationship, its separations bridged by letters, will haunt him for decades." — Ben Kenigsberg, *RogerEbert.com*

"This is a rich and literary film, full of warmth and life and sadness and



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humor, loving all its characters without necessarily showing them to be good people... Desplechin's assembled a remarkable young cast, almost all of whom are newcomers. It feels like a new generation of talent emerging who'll likely be cropping up in French cinema for decades to come... It's written, shot, cut and performed with such palpable joy, intelligence and warmth that it ends up feeling entirely fresh." — Oliver Lyttelton, *The Playlist*

"A coming-of-age film that stands strongly amongst the best in French cinema."

— Adam Cook, *Fandor*



Director: Arnaud Desplechin
France 2015 | 120 mins

Screenplay: Arnaud Desplechin, Julie Peyr
Photography: Irina Lubtchansky
Editor: Laurence Briaud
Music: Grégoire Hetzel
With: Quentin Dolmaire, Lou Roy-Lecollinet, Mathieu Amalric, Dinara Droukarova, Cécile Garcia Fogel, Françoise Lebrun, Irina Vavilova, Olivier Rabourdin
Festivals: Cannes (Directors' Fortnight) 2015
In French with English subtitles
CinemaScope/Censors rating tbc

A EMB Tuesday 4 August, 6.15 pm

Phoenix

German director Christian Petzold and his actress muse Nina Hoss follow up *Barbara* (2012) with *Phoenix*, an almost Hitchcockian drama of mistaken identity set in Berlin immediately after WWII. Hoss plays Nelly, a jazz singer, injured while escaping from a concentration camp. Successful reconstructive surgery has rendered her barely recognisable to her few surviving acquaintances. Despite their warnings, she searches the blitzed city hoping to confront the missing husband who may have betrayed her to the Nazis in the first place. When he fails to recognise her, a bizarre new courtship ensues. The film is a haunted chamber piece, finding new depths of experience in one of the great heartbroken songs of all time: Kurt Weill and Ogden Nash's 'Speak Low (When You Speak Love)'.

"*Phoenix* once again proves that German filmmaker Christian Petzold and his favorite star, Nina Hoss, are clearly one of the best director-actor duos working in movies today... The plot alone would probably make this latest effort worthy enough, but it's the masterly craftsmanship and performances that reveal Petzold to be at the top of his game." — Jordan Mintzer, *Hollywood Reporter*



"Petzold is probing away at the nature of love, memory and betrayal... Hoss is an extraordinarily expressive and soulful actress, able to convey her character's fragility and fear as well as her determination to confront her past... As more wartime lies are exposed, the real drama here is less in the outrageous plot twists than in the quiet but searing intensity of Hoss's performance."

— Geoffrey Macnab, *The Independent*

"The threads of a concentration camp survivor's return to postwar Germany are woven into a masterful web by Christian Petzold."

— Ryan Gilbey, *The Guardian*



Director: Christian Petzold
Germany/Poland 2014 | 98 mins

Producers: Florian Koerner Von Gustorf, Michael Weber
Screenplay: Christian Petzold, with the collaboration of Harun Farocki. Based on the novel *Le Retour des cendres* by Hubert Monteilhet
Photography: Hans Fromm
Editor: Bettina Böhler
Music: Stefan Will
With: Nina Hoss, Ronald Zehrfeld, Nina Kunzendorf, Trystan Pütter, Michael Maertens, Imogen Kogge, Felix Römer, Uwe Preuss, Frank Seppeler, Kathrin Wehlisch
Festivals: Toronto, San Sebastián, Vancouver, London 2014; Rotterdam 2015
FIPRESCI Prize, San Sebastián International Film Festival 2014
In German and English, with English subtitles
M adult themes

A EMB Saturday 25 July, 4.00 pm
B EMB Monday 27 July, 4.00 pm
A PH Thursday 30 July, 6.15 pm
A LHP Saturday 1 August, 6.00 pm
A PH Saturday 1 August, 6.15 pm

Ixcanul Volcano



Director/Screenplay:
Jayro Bustamante
Guatemala/France 2015
95 mins

Photography: Luis Armando Arteaga
Editor: César Díaz
Music: Pascual Reyes
With: María Mercedes Coroy, María Telón, Manuel Antún
Festivals: Berlin 2015
In Kaqchikel and Spanish, with English subtitles
M sex scenes, offensive language, nudity

Richly atmospheric and steeped in Mayan folklore, director Jayro Bustamante's film seems at first to have emerged from another age, though the setting turns out to be contemporary.

The drama centres on the choices facing María, a 17-year-old Kaqchikel Maya who works with her parents on a coffee plantation in the shadow of the eponymous volcano. She is set to be married to the farm's foreman, a loveless match that will at least protect the livelihood of her parents. But María is secretly working on other plans that will take her away from traditional life — and towards a startling contradiction of the natural order as she understands it.

Bustamante grew up in the region of the Kaqchikel Maya in Guatemala

and returned there to make his film, holding workshops, asking people to tell stories from their own lives and experiencing living conditions of the Maya at close range. But Dickens might have taught him about the power of pathos. The persuasive authenticity and sombre observation of social realities in this first film from Guatemala mark it as one of the year's most distinctive from all of Latin America.

B NT Friday 24 July, 2.00 pm
A NT Friday 24 July, 8.15 pm
A NT Saturday 25 July, 6.15 pm
B NT Thursday 30 July, 12.00 pm

Tehran Taxi



JAFAR PANAHI

 Pacific Magazine 09
— Drive In Bank (p77)

Director/Screenplay:
Jafar Panahi
Iran 2015 | 82 mins

With: Jafar Panahi
Festivals: Berlin 2015
Golden Bear (Best Film), Berlin International Film Festival 2015
In Farsi with English subtitles
Censors rating tbc

The great Iranian director Jafar Panahi (*Offside*, *The Circle*) has never let being barred from filmmaking stop him. For the third time since the ban was imposed, he's managed to apply his considerable art to production on a very small scale — and to get the resulting work out of Iran and into competition at a major international film festival.

In *Tehran Taxi*, shot entirely inside a car, he poses as a cab driver and films interactions with a succession of lively customers, not least his own feisty niece who's making a film too. It's never entirely clear whether the passengers are aware of their participation, adding an ambiguity all the more teasing for being in their best

interests. The surprisingly informative, entertaining and layered sampling of life in Tehran that emerges won the Golden Bear for Best Film at Berlin.

"More than ever before, Panahi's composite picture of contemporary Iranian reality puts on a satirical shape, but the melancholy smile on the driver's face — and in this case driver and director are one and the same person — is more eloquent than any piece of dialogue." — Dan Fainaru, *Screendaily*

A EMB Wednesday 5 August, 6.30 pm
B PAR Thursday 6 August, 11.30 am

Rams

Hrútar

Made in Iceland – and inconceivable anywhere else – this wryly observed winter's tale about two obstinate bachelor farmers was the jury and audience favourite in the Un Certain Regard section at Cannes.

In a spectacular, weather-swept valley, brothers Gummi and Kiddi are neighbours, sharing the family land and tending to their small flocks of sheep. It's 40 years since they spoke to one another. When communication can't be avoided, Kiddi's dog trots between houses carrying their handwritten notes between his teeth. Kiddi is a boozier and brawler, a popular figure at community get-togethers, but it's through the eyes of the gentle, sober-sided Gummi that we see him acting out. They both do love their sheep, though, so when their rare and precious stock is threatened by disease, there's every reason for them to set aside a lifetime of hostility. Surely?

Director Grímur Hákonarson is a former documentarian with a strong kinship to these dogged old buggers, and his portrait is one of exasperated affection. There's a tall-tale dimension to their feuding that's sometimes very funny, but Hákonarson taps into the elemental, leaving us with a tale that



feels both folkloric and true.

"Gummi's scheme to ensure the survival of the flock has elements of Ealing comedy but it is the deadpan sensibility of a Kaurismäki or a Bent Hamer that percolates through the film in both visual gags and the general tone." — Allan Hunter, *Screendaily*

"Rams plunges audiences into a coarse, laconic world... which is nonetheless full of humour and tenderness under its thick skin."

— Fabien Lemerrier, *Cineuropa*



The Lawnmower Bandit (p77)

Director/Screenplay:

Grímur Hákonarson
Iceland/Denmark 2015 | 93 mins

Producer: Grímar Jónsson

Photography: Sturla Brandth Grøvlen

Editor: Kristján Lodmfjörð

Music: Alti Órvarsson

With: Sigurður Sigurjónsson, Theódór Júlíusson, Charlotte Böving, Jón Benónýsson, Guðrún Sigurbjörnsdóttir, Sveinn Ólafur Gunnarsson, Jörundur Ragnarsson

Festivals: Cannes (Un Certain Regard) 2015

Un Certain Regard Prize, Cannes Film Festival 2015

In Icelandic with English subtitles

CinemaScope/Censors rating tbc

A PAR Tuesday 4 August, 6.15 pm

B PAR Wednesday 5 August, 11.45 am

Court



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Director/Screenplay:
Chaitanya Tamhane
India 2014 | 116 mins

With: Vira Sathidar, Vivek Gumber, Geetanjali Kulkarni

Festivals: Venice, London 2014
Horizons Award,
Venice Film Festival 2014

In Marathi, Hindi, English and Gujarati, with English subtitles
CinemaScope/M cert

On trial: an elderly poet and singer of protest songs charged with inciting suicide. Antiquated features of the Indian legal system are enlisted to silence dissent in this richly detailed and provocative court drama.

A prize-winner in Mumbai and Venice, Chaitanya Tamhane's film has been widely admired, not least for taking time to understand the individual lives and motivations of the key players entrapped by the laborious machinations of the law.

"The story is simultaneously hilarious for its ridiculousness and tragic as a result of its unfairness. As we watch the infuriating trial unfold over months, Tamhane uses the down time to examine the intimate lives of those

involved. The defense lawyer's family just wants him to settle down. The female prosecutor is respected in her professional career, but still cooks dinner and follows orders from her husband and children. The film explores caste system prejudice in a grander sense, while also telling a riveting tale of a singular victim whose life may never rise above his status." — Casey Cipriani, *Indiewire*

A PAR Saturday 1 August, 3.45 pm

B PB Tuesday 4 August, 11.15 am

B PB Wednesday 5 August, 11.15 am

Umrika

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Director/Screenplay:
Prashant Nair
India 2015 | 98 mins

With: Suraj Sharma, Tony Revolori, Smita Tambe

Festivals: Sundance 2015
Audience Award (World Cinema Dramatic), Sundance Film Festival 2015

In Hindi with English subtitles

CinemaScope/M violence, offensive language

Winner of Sundance's Audience Award for World Cinema, writer/director Prashant Nair's handsomely produced Indian indie film tells a classic tale of country lads finding their bearings in the big city.

As a young boy, Ramakant watches his older brother Udai set off from their remote mountain village en route to America ('Umrika'). Udai's letters home are a long time coming, but, lavishly illustrated with magazine clippings, they infuse the whole village with American dreams, and even provide the impetus for Ramakant to learn to read. After a family tragedy, Ramakant himself sets out for Mumbai, determined to follow his brother's path. Set in the mid-80s, with global events

viewed through an ironic prism of local misconceptions, and a soundtrack peppered with America-influenced vintage Indian pop, *Umrika* handles its big themes with a light, personal touch. Its bittersweet tone is anchored by *Life of Pi* star Suraj Sharma in a moving debut – while *The Grand Budapest Hotel*'s bellboy Tony Revolori turns up as his well-meaning buddy and light relief.

A PAR Saturday 25 July, 5.45 pm

A LHP Monday 27 July, 6.15 pm

A PH Tuesday 28 July, 6.15 pm

B PH Wednesday 29 July, 1.45 pm

B PAR Friday 31 July, 11.45 am

The Mafia Kills Only in Summer

La mafia uccide solo d'estate

The winner of the 2014 European Film Award for Best European Comedy, this Italian box office hit follows the growing pains of Arturo, a Palermo boy whose life, from conception onwards, is impacted in dramatic ways by the operations of the Mafia. For a romantic comedy, it delivers a disconcertingly effective protest at Cosa Nostra domination of Sicilian life: it portrays historic Mafia violence as idiotic. It's a bold big-screen debut for actor/director Pierfrancesco 'Pif' Diliberto, a satirical current affairs broadcaster whose Italian TV profile is broadly comparable to Jon Stewart's in the US.

"Diliberto's film, a buoyant farce, chronicles two decades in the history of Palermo and the Cosa Nostra, lampooning the atrocities and hypocrisies of the Mob... Cleverly splicing himself into archival news footage and dramatizing a romance around the historical action, Diliberto has managed to make a political comedy that seems at once tremendously funny and intensely serious." — Calum Marsh, *Village Voice*

"Pierfrancesco Diliberto does a remarkable job negotiating the delicate balance between humor and



heartrending emotion in his terrific feature debut... There are moments when audiences will wonder if laughing about gangland whackings isn't in bad taste, yet it becomes increasingly clear that the director-scripter is using humor to cut Mafia bosses down to size, thereby turning an accusatory glare at an Italy that granted these people power." — Jay Weissberg, *Variety*

"Diliberto has devised a rather... unusual method of addressing Palermo's Mafia infestation. If he can't fight them, he'll skewer them... with great comic verve."

— Calum Marsh, *Village Voice*

 **Toehold on a Harbour (p77)***

Director: Pierfrancesco Diliberto aka 'Pif'
Italy 2013 | 90 mins

Producers: Mario Gianani, Lorenzo Mieli
Screenplay: Michele Astori, Pierfrancesco Diliberto, Marco Martani

Photography: Roberto Forza

Editor: Cristiano Travaglioli

Music: Santi Pulvirenti

With: Cristiana Capotondi, Pif, Alex Bisconti, Ginevra Antona, Claudio Gioè, Ninni Bruschetta, Barbara Tabita, Rosario Lisma, Enzo Salomone, Maurizio Marchetti

Festivals: Karlovy Vary 2014

In Italian with English subtitles

M violence, offensive language, sex scenes

A	LHP	Saturday 25 July, 6.00 pm*
A	EMB	Sunday 26 July, 6.15 pm*
B	EMB	Tuesday 28 July, 2.00 pm
A	PH	Friday 31 July, 6.15 pm*
B	PH	Monday 3 August, 11.15 am*

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Black Souls

Anime nere



FRANCESCA CASCIARRI



Director: Francesco Munzi
Italy/France 2014
103 mins

With: Marco Leonardi, Fabrizio Ferracane, Barbara Bobulova

Festivals: Venice, Toronto 2014
Best Film, Best Director & Best Screenplay, Donatello Awards 2015

In Italian with English subtitles
CinemaScope/M violence,
offensive language, drug use

The far-flung brothers of a mob family are compelled to regroup after a bumptious young nephew stirs up a long-dormant feud. Though the action encompasses Amsterdam and Milan, the dark heart of their tale is located in Calabria, in the tiny mountainous town of Africo, where the 'Ndrangheta exerts control.

Based on a true story, Francesco Munzi's film explores the tributaries of catastrophe with meticulous, almost anthropological realism. The hand of death hovers over every character, but you might not guess where or when it will strike.

"*Black Souls* is an ominous, well-acted portrait of an ingrown feudal society of violence, retaliation and

deadly machismo... As the body count escalates, you observe the implosion of an airtight mob community whose code of silence is embraced by wives and family members... *Black Souls* is the antithesis of a sensationalist splatter movie. There is not an operatic flourish to be seen in a film whose killings are executed with a cold blooded efficiency. This isn't entertainment; it's life and death." — Stephen Holden, *NY Times*

A	RX	Saturday 1 August, 6.15 pm
B	PAR	Wednesday 5 August, 4.00 pm
A	LHP	Thursday 6 August, 8.30 pm
A	PAR	Saturday 8 August, 6.30 pm

Mia madre

Italian favourite Nanni Moretti returned to the Cannes Competition this year with his best film since *The Son's Room* was awarded the Palme d'Or in 2001. In lightly disguised autobiographical mode, he tells the story of Margherita (Margherita Buy), a filmmaker anxiously juggling the demands of her career, her teenage daughter and the decline of her ageing mother, Ada. Moretti himself plays Margherita's brother, who has taken leave from his job to nurse their dying mother.

With characteristic openness to the big questions and the way they are manifested in our everyday existence, Moretti moves between Margherita's personal and professional lives in a lifelike mix of thoughtfulness and wry comedy. Playing Barry Huggins, an outrageously grandstanding – and needy – American actor in the film Margherita is making, John Turturro is a comic treat.

"Its relatively tranquil surface, its small amusements (many of them revolving around a tasty turn by John Turturro), its moments of touching, almost Sirkian melodrama, above all its ability to tease resonant themes out of seemingly inconsequential scenes or lines of dialogue, make for a film



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that is greater than the sum of its parts. Declaredly inspired by Moretti's own mother's death during the editing of *Habemus papam*, *Mia madre* is one of the Roman director's least showy films, but also one of those that most successfully rises above his personal tics and mannerisms to achieve a kind of universal pathos." — Lee Marshall, *Screendaily*

"Nanni Moretti's *Mia madre* is warm, witty and seductive... a tremendously smart and enjoyable movie."

— Peter Bradshaw, *The Guardian*



Director: Nanni Moretti
Italy/France 2015 | 107 mins

Producers: Nanni Moretti, Domenico Procacci
Screenplay: Nanni Moretti, Francesco Piccolo, Valia Santella

Photography: Arnaldo Catinari

Editor: Clelio Benevento

With: Margherita Buy, John Turturro, Giulia Lazzarini, Nanni Moretti, Beatrice Mancini, Stefano Abbati, Enrico Ianniello, Anna Bellato, Tony Laudadio, Lorenzo Gioielli

Festivals: Cannes (In Competition) 2015

Best Actress (Margherita Buy), Best Supporting Actress (Giulia Lazzarini), Donatello Awards 2015

In Italian with English subtitles

CinemaScope/Censors rating tbc

B	EMB	Friday 31 July, 11.15 am
A	EMB	Sunday 2 August, 3.30 pm
B	PH	Tuesday 4 August, 11.15 am
A	PH	Wednesday 5 August, 6.15 pm
A	LHP	Sunday 9 August, 3.15 pm

Latin Lover

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Food for Thought (p77)

Director:
Cristina Comencini
Italy 2015 | 104 mins

Producer: Lionello Cerri
Screenplay: Giulia Calenda, Cristina Comencini

Photography: Italo Petriccione
With: Virna Lisi, Marisa Paredes, Angela Finocchiaro, Valeria Bruni Tedeschi

In Italian with English subtitles
CinemaScope/M low level
offensive language

In this vivacious female ensemble comedy, two of the wives and all five known daughters of a womanising movie star congregate in the South Italian sun for a public celebration of his memory. Italy, Spain, France, Sweden and Hollywood are each represented by a daughter: for every phase in Saverio Crispo's international career, there was at least one partner left with a child.

Co-writer/director Cristina Comencini contrasts the fizz of sisterly disputes, showbiz rivalries and survivor solidarity with the earnest critical dissertations and tributes of the official commemoration. In film-clip pastiches revelling in Italy's movie past, we revisit the career highlights of the feckless

departed one. The cast includes the late Virna Lisi in her final role, as the official first wife, and Almodóvar regular Marisa Paredes as the Spanish actress Crispo married during his Spaghetti Western era. Valeria Bruni Tedeschi parodies her own neurotic screen persona as the Parisian daughter, an actress who's never felt part of the clan, and gradually wakes up to the news that papa was an equal-opportunity evader of family ties.

A	PH	Sunday 26 July, 3.15 pm
B	PH	Wednesday 29 July, 11.15 am
A	LHP	Sunday 2 August, 2.45 pm
B	EMB	Tuesday 4 August, 10.15 am
A	EMB	Saturday 8 August, 1.45 pm

Hill of Freedom

Jayueui eondeok



Oh Lucy! (p77)

Director/Screenplay:
Hong Sang-soo
Korea 2014 | 66 mins

Producer: Kim Kyoung-hee
Photography: Park Hong-yeol
With: Kase Ryo, Moon So-ri, Seo Young-hwa

Festivals: Venice, Toronto 2014
In English, Korean and Japanese,
with English subtitles
PG coarse language, sexual
references

Hong Sang-soo's droll tale of romantic near misses begins when Kwon returns to Seoul from a restorative stay in the mountains. She is presented with a packet of letters left by an earnest young Japanese visitor, Mori (Kase Ryo), who met her on an earlier trip to Korea. It appears he had returned in her absence with the intention of proposing.

As she walks down a flight of stairs, Kwon drops and scatters the letters, all of which are undated. As she reassembles them, and we watch the events they describe, Mori's emotional confessions become a chronological jigsaw. Did he sleep with the waitress from the Hill of Freedom café, we wonder, before or after he despaired

of seeing Kwon again? At what point did he drink himself into a lonely stupor? Hong's second conceit yields equally teasing and funny results: the charming Mori speaks no Korean. The key conversations take place in textbook English. The well-rehearsed phrase "Are you here on business or pleasure?" becomes a running gag, but there's often disarming aptness to the words these characters choose to tilt at meaningful communication.

"Clever and exquisite." — Richard Brody, *New Yorker*

A	NT	Saturday 25 July, 4.15 pm
A	NT	Friday 31 July, 6.30 pm

Our Little Sister

Umimachi Diary

Kore-eda Hirokazu (*Like Father, Like Son; I Wish*) sustains his place as the current master in the great Japanese cinema tradition of exquisitely nuanced family dramas. His new film reaches us direct from competition at Cannes.

"This irresistible, light-filled family drama from Japanese writer-director Kore-eda Hirokazu brims with small moments and slips down as easily as the many meals it shares with us.

Kore-eda gives us three sisters, Sachi (Ayase Haruka), Yoshino (Nagasawa Masami) and Chika (Kaho), all in their 20s, who meet their teenage half-sister, Suzu (Hirose Suzu), for the first time at their estranged father's funeral far away in the countryside. Immediately getting on well with this balanced, smart young woman, they invite Suzu to share with them the old family home in Kamakura that their father abandoned 15 years earlier and where the three still live, eating, drinking and talking together like friends as much as siblings. Their close rapport and reliance on each other – and the dignity with which they welcome their new sister, despite her presence unearthing old resentments – is deeply infectious...

An intimate, warm embrace of a film,



it radiates joy and harmony despite playing out entirely in the shadow of a difficult father's death. Out of darkness, Kore-eda discovers light, and there's a meandering, extremely personable charm to this film that means that even its more soppy moments – such as when two characters cycle through an avenue of cherry blossom – feel well-earned and entirely fitting. Deeply charming and quietly moving." — Dave Calhoun, *Time Out*

"Japanese director Kore-eda Hirokazu's lovingly crafted small-scale family drama is full of characters you won't want to leave behind."

— Tim Robey, *The Telegraph*



Director/Editor: Kore-eda Hirokazu
Japan 2015 | 128 mins

Producers: Matsuzaki Kaoru, Taguchi Hijiri
Screenplay: Kore-eda Hirokazu. Based on the graphic novel by Yoshida Akimi
Photography: Takimoto Mikiya
Production designer: Mitsumatsu Keiko
Music: Kanno Yoko
With: Ayase Haruka, Nagasawa Masami, Kaho, Hirose Suzu
Festivals: Cannes (In Competition), Sydney 2015
In Japanese with English subtitles
Censors rating tbc

A PH Sunday 26 July, 5.45 pm
B PH Tuesday 28 July, 11.15 am
B EMB Wednesday 29 July, 10.30 am
A LHP Friday 31 July, 6.15 pm
A EMB Sunday 9 August, 3.30 pm

The Postman's White Nights

Belye nochi pochталona Aleksey Tryapitsyna

Veteran Russian director Andrei Konchalovsky was named Best Director at Venice last September for this uncannily affecting semi-documentary portrait of everyday life on a tiny island community in the remote northwest of Russia. It is summer, the sun never sets, and the sparsely inhabited wilderness of lake, forest and grassland is lush and placid. Our guide is Lyokha the postman, unmarried at 60 but still hopeful, as he runs his speedboat to pick up mail from the mainland and then deliver it to his far-flung customers. Lyokha plays de facto babysitter to young Timur but that doesn't mean boo to the boy's bored and restless mother, Irina. She can't get out of this backwater fast enough.

Little happens – there's a visit to a nearby 'spaceport', a work crisis that nearly drives Lyokha back to that 'damned vodka' that he's offered at virtually every port of call, and a cat that turns up when he's sleeping and stares meaningfully in his direction. But in Konchalovsky's poetic vision mundanity can harbour the sublime and his film pulses with the sheer elation of belonging somewhere. When we're out on the water with Lyokha gliding through the tranquil, nightless



summer, we know how that feels.

"Anton Chekhov wrote with both profound melancholy and droll humor of the erosion of aristocratic Russian society, left behind in a fast-transitioning late 19th-century world. There are faint mirror reflections in the way Konchalovsky casts his tender, contemplative gaze over the opposite end of the social spectrum at the start of the 21st century." — David Rooney, *Hollywood Reporter*

"One of those films in which 'nothing happens', yet every moment seems full of life – humorous, rueful, occasionally a bit surreal."

— Dennis Harvey, San Francisco International Film Festival



Director/Producer: Andrei Konchalovsky
Russia 2014 | 101 mins

Screenplay: Andrei Konchalovsky, Elena Kiseleva
Photography: Alexander Simonov
Editor: Sergei Taraskin
Music: Eduard Artemyev
With: Aleksey Tryapitsyn, Irina Ermolova, Timur Bondarenko
Festivals: Venice, CPH:DOX 2014; San Francisco 2015
Best Director, Venice International Film Festival 2014
In Russian with English subtitles
M sex scenes, offensive language, nudity

B PH Friday 24 July, 1.45 pm
A PH Saturday 25 July, 4.00 pm
A EMB Monday 27 July, 8.45 pm

Queen and Country

At 82 John Boorman, British director of such Hollywood classics as *Point Blank* and *Deliverance*, picks up the autobiographical thread left dangling at the end of *Hope and Glory* to deliver this funny, richly nostalgic portrait of the artist as a young and unenthusiastic conscript in the British Army. It's the early 50s and Britain is still recovering from the last war. The possibility that the next one looms in Korea is the only thing that Bill (charming Callum Turner) and his rebellious mate, Percy (Caleb Landry Jones), find remotely serious about having landed in the army. Happily they never get further than a Home Counties barracks, where they engage in exasperated and increasingly fiendish struggle with the mindlessly officious Sgt Major Bradley – the brilliant David Thewlis.

Outside the barracks, at classical music concerts, in smoky cinemas and society parties there are lessons to be learned about love. The tone is gently comedic and Boorman taps into an intense mixture of nostalgia and dismay for an era when Great Britain was still clinging to class hierarchies, duty and repression.

"*Queen and Country* is the film of



SOPHIE MUTEVELIAN

an old master who still has one of the most magical eyes in the business... Age has not slackened his famous command of tempo or diminished his ability to draw bold, vivid performances from his cast (Thewlis is especially alarming, and moving), but it has deepened his rueful sympathy for the follies of the young." — Stuart Klawans, *The Nation*

**"Achingly romantic...
A moving portrait of a
nation that couldn't
account for all it had lost
in a war that it won."**

— David Ehrlich, *Time Out NY*

Director/Screenplay: John Boorman
UK/Ireland/France/Romania 2014
115 mins

Producers: Keiran Corrigan, John Boorman
Photography: Seamus Deasy

Editor: Ron Davis

Music: Stephen McKeon

With: Callum Turner, Caleb Landry Jones, Pat Shortt, David Thewlis, Richard E. Grant, Tamsin Egerton, Vanessa Kirby, Aimee-Ffion Edwards, Brian F. O'Byrne, Sinéad Cusack, David Hayman

Festivals: Cannes (Directors' Fortnight), Vancouver, Busan, New York, London 2014
Censors rating tbc

queenandcountrythefilm.com

B EMB Monday 3 August, 10.45 am
A EMB Saturday 8 August, 6.15 pm

The Fool

Durak



**Director/Screenplay/
Editor/Music:** Yury Bykov
Russia 2014 | 121 mins

Producers: Aleksey Uchitel, Kira Saksaganskaya

With: Artem Bystrov, Nataliya Surkova, Boris Nevzorov, Kirill Polukhin, Darya Moroz, Yury Tsurilo, Alexander Korshunov

Festivals: Locarno, Vancouver 2014; New Directors/New Films 2015

In Russian with English subtitles
CinemaScope/M violence,
offensive language, drug use

The lives of hundreds are at stake in this compulsive Russian suspense drama that does double service as a vehement exposé of a society devoured by crony capitalism. Investigating a burst pipe in a decaying provincial housing project, plumber and student engineer Dima (Artem Bystrov) discovers two massive cracks running the length of the building. Realising that the block is about to collapse, he decides that the mayor must be alerted at once, even if it's the night of her 50th birthday celebration. The party is in no mood for whistle-blowing plumbers, but faced with Dima's mounting alarm, the assembled councillors and contractors sober up enough to recognise what scams a fatal collapse might expose.

"An explosive combination of highly personal moral drama and a wider, scathing portrait... This well-oiled narrative machine is further aided by a clever ticking-clock mechanism that actually ratchets up the tension the longer the characters' vodka-soaked, blame-game speeches are allowed to go on." — Boyd van Hoeij, *Hollywood Reporter*

A LHP Tuesday 28 July, 8.00 pm
B PB Thursday 30 July, 3.45 pm
B PB Monday 3 August, 3.30 pm
A PAR Friday 7 August, 6.30 pm

Wrinkles

Arrugas



Ernie Biscuit (p77)

Director: Ignacio Ferreras
Spain 2011 | 89 mins

Screenplay: Ángel de la Cruz, Paco Roca, Ignacio Ferreras, Rosanna Cecchini. Based on the graphic novel by Paco Roca

With: Martin Sheen, Matthew Modine, George Coe
In English
M offensive language

Let's hope we'll never tire of portraits of inspiring seniors – and there's no shortage at NZIFF this year – but it's reassuring too that we're seeing films made that grapple with the grim challenges frequently presented by old age. The most rewarding to cross our paths this year is an animated feature from Spain, first released in 2011, but only now dubbed, seamlessly, into English. *Wrinkles* is about Emilio (voiced by Martin Sheen), an elderly ex-bank manager who reluctantly enters a retirement home. Befriended and guided by his room-mate Miguel (George Coe), the home's resident cynic – and the film's crooked voice of reason – he sets about hiding the onset of Alzheimer's. Adapted from a graphic

novel by Paco Roca, the film is both understated and piercing, laid out very deftly to pinpoint the crises in Emilio's perception. *Wrinkles* finds humour and humanity in the games and survival strategies of second childhood, not least in Miguel's hare-brained plan to escape, but never betrays its subjects with false cheer or sentimentality.

Preceded by *Ernie Biscuit* (21 mins, p77), a new claymation life story from Adam Elliot, the maker of *Harvie Krumpet*.

A ED Saturday 25 July, 1.45 pm
A ED Tuesday 28 July, 6.30 pm
A ED Wednesday 29 July, 6.30 pm
B ED Thursday 30 July, 2.15 pm

54: The Director's Cut

Seen at last in next-to-original form, Mark Christopher's 1998 movie plugs us into late-70s discorama at its most delirious. Ryan Phillippe, 22 and shirtless in virtually every scene, is the starstruck Jersey studmuffin who becomes a busboy – delivering drugs and sexual services – at Manhattan's legendary Studio 54. Mike Myers' impersonation of club co-owner Steve Rubell is brilliant – an uncanny mix of swish and swagger, sour wit and predatory guile. Salma Hayek is both touching and alarming as a coat-check girl making impulsive grabs at stardom.

Alas, it was all too deviant for producer Harvey Weinstein. He cut 40 minutes and ordered reshoots, eliminating the hero's bisexuality, toning down his amorality and creating a redemptive romance starring actress Neve Campbell. The resulting travesty rates 13% on *Rotten Tomatoes*. Meanwhile, thanks to bootleg VHS copies, Christopher's original cut garnered cult status. Now, Miramax has funded him to reinstate the tasty bits, not to mention the narrative arc, and treat us to the tragicomic celebration of pre-plague decadence he always had in mind.

"With the original footage



restored, the film now is a gritty masterpiece, a classic of bored excess and existential longing, framed by sweaty abs, jeroboams of quaaludes and the pulsing beat and recreated performances of music's most celebrated and reviled era." — Noah Cowan, San Francisco International Film Festival

"54: The Director's Cut represents an act of jubilant resurrection... Mike Myers and Ryan Phillippe are revealed in all their hedonistic glory."

— Ryan Gilbey, *The Guardian*

Director/Screenplay: Mark Christopher
USA 2015 | 106 mins

Producers: Richard N. Gladstein, Dolly Hall, Ira Deutchman

Photography: Alexander Gruszynski
Editor: Lee Percy

Music: Marco Beltrami

With: Ryan Phillippe, Salma Hayek, Neve Campbell, Mike Myers, Sela Ward, Breckin Meyer, Sherry Stringfield, Lauren Hutton, Michael York, Daniel Lapaine, Ron Jeremy

Festivals: Berlin, San Francisco 2015
R16 drug use, sex scenes, offensive language

A PAR Friday 31 July, 8.45 pm
B PAR Monday 3 August, 4.00 pm
A RX Friday 7 August, 6.15 pm

Understanding Modern Iran
starts Thursday 6 August, 6pm-8pm

Behind the Scenes of Vatican Art and Architecture
starts Thursday 20 August, 6pm-8pm

Writing Short Fiction
starts Saturday 31 October, 10am-4:30pm

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Experimenter

Social psychologist Stanley Milgram's obedience tests, conducted at Yale during the 60s, are studied, referenced and debated to this day. Reconstructing these polarising experiments, in which subjects were instructed to administer painful electric shocks to a stranger, filmmaker Michael Almereyda explores the troubling implications of Milgram's landmark study against the backdrop of his personal life. Ingeniously structured and slyly provocative, his film might be the most distinctive biopic you see this year. Shaking off genre tropes, Almereyda seems less interested in ticking off Milgram's substantial achievements than he does in examining the sociological impact of that most significant of milestones. Peter Sarsgaard's performance draws us deep into the question of his own responses to the behaviour he's exploring. Winona Ryder is vivid as his wife. — JF

"Readers who've heard of only one psychology experiment in their lives probably know Milgram's: in 1961's 'obedience study', he found that the majority of subjects would give fellow volunteers horrible electric shocks if instructed to do so by an authority figure. The shocks weren't real, but the subjects didn't know that; the



JASON ROBINETTE

increasing discomfort of his obedient participants led many to call Milgram's ethics into question and the experiment remains a campus debate-starter today."

— John DeFore, *Hollywood Reporter*

"Almereyda has created an experiment of his own: a kind of cinematic Rorschach test, prodding viewers to consider what they would do if sitting in the same seat as Milgram's subjects." — Anthony Kaufman, *Screendaily*

"Milgram gets a biopic as polymorphous as one of his own research studies... a highly formal, always fascinating movie."

— Scott Foundas, *Variety*

Director/Screenplay:
Michael Almereyda
USA 2015 | 90 mins

Producers: Uri Singer, Fabio Golombek, Aimee Schoof, Isen Robbins, Danny A. Abeckaser, Per Melita

Photography: Ryan Samul

Editor: Kathryn J. Schubert

Music: Bryan Senti

With: Peter Sarsgaard, Winona Ryder, Jim Gaffigan, Edoardo Ballerini, John Palladino, Kellan Lutz, Dennis Haysbert, Danny A. Abeckaser, Taryn Manning, Anthony Edwards, Lori Singer

Festivals: Sundance, San Francisco 2015
M offensive language

experimentermovie.com

A PAR Saturday 25 July, 8.00 pm
A RX Wednesday 29 July, 6.15 pm
B PAR Friday 31 July, 2.00 pm

99 Homes



Director/Editor:
Ramin Bahrani
USA 2014 | 112 mins

Screenplay: Ramin Bahrani, Amir Naderi. Based on a story by Bahareh Azimi

Photography: Bobby Bukowski

With: Andrew Garfield, Michael Shannon, Laura Dern

Festivals: Venice, Toronto 2014; Sundance 2015
CinemaScope/Censors rating tbc

Ramin Bahrani's visceral drama of real estate agency run amok is keenly honed to make your blood boil. Michael Shannon is magnetic as Rick Carver, a reptilian broker who specialises in home foreclosure. Andrew Garfield plays one of his many victims, a hard-working tradesman who finds himself evicted from his home, only to then be offered work with Carver – doing unto others what's just been done to him. Bahrani's gripping premise is fuel for an enraged and enthralling indictment of the American wealth divide, heightened with the clammy pulse of a crime thriller. Garfield, channelling the wounded desperation of his star-making turn in *The Social Network*,

is terrific as the everyman wrestling with a profound ethical conflict, but this is Shannon's show – reining in his trademark histrionics for a coolly contained (but no less ominous) portrait of greedy malevolence. — JF

"A timely, terrifically acted moral nail-biter... Carver's nihilistic state-of-the-nation rants recall Tony Montana in his self-actualising pomp, and Shannon delivers them with Tyrannosaur charisma." — Robbie Collin, *The Telegraph*

A RX Wednesday 5 August, 6.15 pm
B PAR Thursday 6 August, 1.45 pm
A PAR Friday 7 August, 9.00 pm

A Most Violent Year



NZ News & Views – T & G Building (p77)

Director/Screenplay:
J.C. Chandor
USA 2014 | 125 mins

Photography: Bradford Young
With: Oscar Isaac, Jessica Chastain, David Oyelowo, Alessandro Nivola, Albert Brooks
In English and Spanish, with English subtitles
CinemaScope/M violence, offensive language, content may disturb
amostviolentyear.com

In this loaded slow burn of a thriller, the director of *Margin Call* turns the same forensic skills to the nexus of crime and business in an earlier era. It's 1981, a peak year in the annals of New York violence, but Abel (Oscar Isaac), proud owner of an indie oil sales company, has the big time within his grasp. He's paid the deposit on the Jersey waterfront storage that's going to make all the difference and all he needs is 30 days to raise the rest. But someone, somewhere, is determined to squeeze him out – and the nasty surprises keep on coming. Abel's a sharp operator – as a pep talk to his sales team makes super clear – but he's determined to take on his opposition by legitimate means. His wife

Anna (Jessica Chastain) sees things differently: playing by the rules was not the way her father made *his* fortune.

"Chastain is killer good, shooting off her mouth like a Brooklyn bombshell: 'You're not gonna like what'll happen once I get involved.' And Isaac is an impressive powerhouse. Chandor gives him the space to set up psychological torments that reverberate hellishly... You watch with nerves clenched, holding on tight." — Peter Travers, *Rolling Stone*

B PAR Friday 24 July, 4.15 pm
A PAR Sunday 26 July, 8.15 pm
A RX Tuesday 28 July, 6.15 pm

Grandma

Lily Tomlin's no cuddly movie granny in this richly loaded comedy of inter-generational female camaraderie – and exasperation. She's just sent her young girlfriend (Judy Greer) packing and she is *super* cranky. When her teenage granddaughter Sage (Julia Garner) turns up out of nowhere, Elle (Tomlin) gets the picture in no time: Sage is pregnant and whatever she decides to do, she's counting on grandma to come out fighting for her. In the course of a day, Elle fronts up to anyone who could or should, in her opinion, help Sage out: the hapless impregnator, her own friends and ex-lovers, and, most unlikely of all, Elle's daughter, Sage's uptight lawyer mother (a hilarious Marcia Gay Harden). Writer/director Paul Weitz (*About a Boy*, *American Pie*) knows just how to pace his stellar cast and lightly convey the poignancy of imperfect life choices that make laughing out loud so essential.

"This is a refreshingly modest, no-frills movie that is character-driven in the most rewarding possible sense, with an ample share of priceless dialogue played for truth, not for jokes. The performances are lovely, including that of up-and-comer Garner, who has many touching moments as



AARON EPSTEIN

Sage... However, everything in the movie revolves around the irreplaceable Tomlin, and rightly so. Her entire history as an actor, a comedian, a feminist and a pioneering voice for LGBT rights comes into play in this formfitting role. Anybody who loves her – and if you don't, why are you even reading? – won't want to miss this." — David Rooney, *Hollywood Reporter*

"This is really a story about three generations of women and how they interact with each other... Lily Tomlin adds heart, soul, and, naturally, tons of comedy."

— Brian Moylan, *The Guardian*

Director/Screenplay: Paul Weitz
USA 2015 | 80 mins

Producers: Paul Weitz, Andrew Miano, Terry Douglas, Paris Latsis

Photography: Tobias Datum

Editor: Jonathan Corn

Music: Joel P. West

With: Lily Tomlin, Julia Garner, Marcia Gay Harden, Judy Greer, Laverne Cox, Sam Elliott, Nat Wolff, John Cho

Festivals: Sundance, Tribeca 2015
M drug use, offensive language

A PH Friday 24 July, 6.15 pm
A PH Saturday 25 July, 6.15 pm
B EMB Tuesday 28 July, 12.15 pm
A EMB Saturday 1 August, 4.30 pm

Results

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Director/Screenplay: Andrew Bujalski
USA 2015 | 104 mins

Producers: Sam Slater, Paul Bernon, Houston King

Photography: Matthias Grunsky

With: Guy Pearce, Cobie Smulders, Kevin Corrigan

Festivals: Sundance, SXSW 2015
Censors rating tbc

Andrew Bujalski's amiably off-kilter rom com circles around three characters and a Texas gym called Power 4 Life. The Australian owner and founder, Trevor (Guy Pearce), is sincere about the self-motivation mantras that are his stock in trade. That 4 stands for the four Wellnesses: Physical, Emotional, Mental and Spiritual, and Trevor plans to dedicate real estate to each of them. His most hardcore trainer Kat (Cobie Smulders) concentrates solely on the Physical: there's nothing wrong with Kat that a vigorous run can't put right.

Their regimes are upended by the arrival of a transplant from New York in dire need of a tone up in every department. Danny (the deeply funny Kevin Corrigan) looks as though he's

never before set foot outdoors. He is unemployed, recently divorced and, thanks to an inheritance, newly very rich. Trevor is in no position to turn down the cheques Danny hands over for Kat's house calls. But if Danny can be energised at all, it's by an interest in Kat that doesn't extend to her fitness programme. Any self-improvement that takes place for this trio may be purely accidental, but it's excellent fun to watch so much self-denial unravel.

A PAR Sunday 26 July, 3.00 pm
B PAR Monday 27 July, 1.45 pm
A LHP Friday 31 July, 8.45 pm
A RX Saturday 1 August, 4.00 pm

While We're Young



Director/Screenplay: Noah Baumbach
USA 2014 | 97 mins

Photography: Sam Levy

Music: James Murphy

With: Ben Stiller, Naomi Watts, Adam Driver, Amanda Seyfried, Adam Horowitz, Maria Dizzia

Festivals: Toronto, New York 2014
M offensive language
while-were-young.com

In Noah Baumbach's wittily observed comedy of generation envy, Ben Stiller, master of furrowed self-regard, plays Josh, a 44-year-old documentary maker, stalled on a project for almost a decade. Josh is amazed and delighted when he's schmoozed by the up-and-coming 25-year-old Jamie, played with lolloping faux naïf charm by Adam Driver. Talk about on-the-nose casting: Naomi Watts and Amanda Seyfried slot in just as neatly as the wives swept along by the booby-trapped bromance. Soon the older couple abandon their child-rearing contemporaries to hang out at *ayahuasca* ceremonies with their much cooler new best friends. The plot thickens with the appearance of another generation again, in the

person of Josh's father-in-law, a doyen of the New York documentary scene played with multi-layered bemusement by the great Charles Grodin.

"It's about the desire of every generation to usurp the position of another... It's about retro hip, VHS, typewriters and vinyl being the domain of cool young things, while their elders go digital and attempt with tragic vanity to keep their fingers on the pulse." — Tim Robey, *The Telegraph*

A LHP Friday 24 July, 6.00 pm
A EMB Friday 31 July, 7.15 pm
B EMB Wednesday 5 August, 2.00 pm
A PH Sunday 9 August, 6.30 pm

Animation Now 2015

89 mins approx. | M violence

When NZIFF took the plunge and hired me to programme animated shorts in 1997, the job seemed massive: the number entered that year was 600. All arrived in the mail on VHS tapes. To get to this year's programme, a grand total of 3,535 shorts had to be sifted, weighed and catalogued – and fewer than 100 arrived in a physical format.

That speaks volumes for what is happening in the world of creative animation. There is a diversity, complexity and an intriguing, ingenious artfulness to so much animation that never makes it into the cinemas. As always, the overarching mission is to cut to the essence of what auteur animators are creating and showcase it here in one glorious big-screen hit. It's a special pleasure to open this year's programme with a stunning film that has many of its roots in New Zealand. — Malcolm Turner

A ED Friday 31 July, 6.30 pm
A ED Monday 3 August, 6.30 pm
B ED Tuesday 4 August, 2.15 pm

The Story of Percival Pilts

Janette Goodey, John Lewis | Australia/New Zealand 2015 | 8 mins

Young Percival vows he will not let his feet touch the ground. Narration by Mark Hadlow.

Bendito Machine V – Pull the Trigger

Jossie Malis | Spain 2014 | 12 mins

Doomsday rendered in exquisitely filigreed silhouettes.

Me and My Moulton

Torill Kove | Canada/Norway 2014 | 14 mins

This droll short traces a young girl's struggle with her parents' obsession with modernism.

Scoop

The Brothers McLeod | UK 2014 | 2 mins

Hallucinogenic nuttiness.



LOCUS OF EVERYDAY LIFE

Locus of Everyday Life

Kynd, Sawako | Japan 2014 | 7 mins

Abstraction of astounding beauty and visual complexity.

Cruise Patrol

Bobby de Groot, Arjan van Meerten | The Netherlands 2013 | 7 mins

On a lonely highway in the blazing desert heat, a patrolman interrupts a couple of homicidal teddy bears.

Bear Story

Gabriel Osorio Vargas | Chile 2014 | 10 mins

A bear's autobiography as played out at his own marvellous tin marionette theatre.

Nothing Else but Water

Carlos De Carvalho | France 2014 | 5 mins

Celebrating the safe return of a ship of intrepid explorers, a young pig wonders just where he fits into it all.



PLAY LIKE A DRIVER

The Sleepwalker

Theodore Ushev | Canada 2015 | 4 mins

If Miro had been an animator, he might have come up with this.

Play like a Driver

Manabu Himeda | Japan 2013 | 3 mins

Confounding mini-masterpiece from one of Japan's most audacious rising stars.

World of Tomorrow

Don Hertzfeldt | USA 2015 | 17 mins

One of the year's great short films, animated or otherwise, *World of Tomorrow* takes a young girl on a truly mind-bending tour of her future.



WORLD OF TOMORROW

Dark Hearts

90 mins approx. | R18 violence, sexual violence, offensive language, nudity, content may offend

If Uncle Walt wound up creating the happiest place on earth, the dark legion of anti-Walts down through the decades have mined the psychic depths and brought forth visions of mayhem and woe – some of them with exacting precision, others in splurges of sheer violence. This programme is the realm too of scabrous satire, where lynch mobs and lurching lawyers get what's coming. There are no happy endings here and much that has the potential to shock and offend.

The Pride of Strathmoor

Einar Baldvin | USA 2014 | 9 mins

WARNING: Contains strobing effects

Georgia, USA in the summer of 1927; pastor John Deitman descends into madness.

Pilots on the Way Home

Olga Pärn, Preet Pärn | Estonia 2014 | 16 mins

A dark meditation on male-female relations from two living masters of the art form.

The Andes

Cristóbal León, Joaquín Cociña | Chile 2012 | 4 mins

A bright light shone into a ghostly room illuminates a search for a precious treasure.



THE PRIDE OF STRATHMOOR

The Master

Riho Unt | Estonia 2015 | 18 mins

Things don't necessarily get better once the victimised assume control.

Wawd Ahp

Steve Girard, Josh Chertoff | USA 2013 | 3 mins

A severed head is bullied by the body it just separated from.

Splintertime

Rosto | The Netherlands 2014 | 11 mins

The latest monstrous masterpiece from the Baron of Bizarro. His crew 'Thee Wreckers' winds up in a nightmarish ambulance ride to freedom or oblivion.



PILOTS ON THE WAY HOME

Hipopotamy

Piotr Dumala | Poland 2015 | 13 mins

A canvas of velvet cruelty plays out in a tranquil paradise, bringing to the surface impulses that are as old as life itself.

Trusts and Estates

Jeanette Bonds | USA 2013 | 5 mins

Four lawyers engage in a bantering lunch conversation, disgorging their empathy-free world views.

House of Unconsciousness

Preet Tender | Estonia 2015 | 11 mins

A man must navigate a bizarre hell of his own making if he is to save everything that matters to him.



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Enchanted Kingdom 3D



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This amazing, immersive big-screen adventure offers a glorious visual rhapsody to the natural wonders of a continent. Delightfully voiced by Idris Elba, this really is an ideal all-ages film. — NM

"The creators of BBC's groundbreaking *Walking with Dinosaurs 3D* and *Earth* take us on a spellbinding journey through seven realms of Africa to reveal a natural world stranger, more magical, and more mystical than anything we might imagine. The film flows like a stream, with extraordinary timelapse photography, sweeping aerial shots, and macro and micro lensed 3D propelling us from enchanted forests to the boiling edge of the underworld, from celestial ice-capped mountains

and lava-spewing volcanoes, to crashing waterfalls and deep fantastical seas, as we experience some of the greatest gatherings of wildlife ever captured on film. With up-close-and-personal animal encounters and absolutely stunning scenery, this is an unspeakably beautiful film that presents nature in all her epic grandeur." — New York International Children's Film Festival

3D EMB Saturday 25 July, 11.45 am
3D LHP Sunday 2 August, 1.00 pm
3D EMB Saturday 8 August, 11.45 am

Directors: Patrick Morris,
Neil Nightingale
UK 2014 | 87 mins

Producers: Myles Connolly,
Amanda Hill, Neil Nightingale
Photography: Rod Clarke,
Robin Cox, Mark Deeble,
Jonathan Jones, Brendan
McGinty, Jamie McPherson,
Simon Werry
Music: Patrick Doyle
Narrator: Idris Elba
3D/G cert

Landfill Harmonic



Directors: Brad Allgood,
Graham Townsley
USA 2015 | 84 mins

Co-director/Producer:
Juliana Penaranda-Loftus
With: The Recycled Orchestra
of Cateura
Festivals: SXSW 2015
**Audience Award (24 Beats Per
Second), SXSW Film Festival 2015**
In Spanish with English subtitles
landfillharmonicmovie.com

The ingenuity of a music teacher provides the means for children from a poor South American community to reach out to the world at large in this uplifting documentary. Their home is one of the grimmest locations in South America – an enormous landfill sprawling across the flood plains of Paraguay. Scavenging materials from the dump, a rubbish picker and a music teacher begin to improvise instruments. Used X-ray printouts serve as the skins of a drum set. A battered aluminium salad bowl and strings tuned with table forks make a violin. Bottle caps work perfectly as keys for a saxophone. Soon they enlist children from local families to join a small orchestra.

Filmed over five years, *Landfill*

Harmonic follows their progress as they tentatively begin to perform orchestral classics in public. Boosted by a viral video and a growing fan base which includes their heroes-turned-sponsors, Megadeth, the Recycled Orchestra of Cateura travels the world. When floods engulf their ramshackle housing, can the visibility these children have achieved through music make a difference for their families back home?

A NT Saturday 1 August, 2.00 pm
A NT Sunday 2 August, 11.00 am
A PH Monday 3 August, 6.15 pm
B PH Wednesday 5 August, 11.15 am

Song of the Sea

Here's something super special with all-ages appeal. Years in the making, Tomm Moore's Oscar-nominated, handmade animated feature serves up a heady brew of Irish folklore in a dazzling procession of story book images. Its story of a motherless boy and his speechless little sister finding their place (and her voice) in a world of restless spirits is fraught with adventure and imbued with emotions anyone might recognise.

"This visually stunning animation masterwork, steeped in Irish myth, folklore and legend, so adroitly mixes the magical and the everyday that to watch it is to be wholly immersed in an enchanted world. Those who saw director Tomm Moore's previous film, 2009's *The Secret of Kells*, will hardly be surprised. Like Japan's transcendent Hayao Miyazaki, Moore has a great gift for diving deeply into his culture and coming back with treasures for all...

Song of the Sea begins with the myth of the selkie, a creature who manages to be a seal in the ocean but a human on land. That legend and others from Ireland's great treasure house of tales come to play a major part in the lives of a young brother and sister and their family... A whole flotilla of lively and colorful supernatural folk



appear... including energetic fairies, unpleasant elves, a disconcerting witch called Macha, the legendary storyteller the Great Seanachai and the sea god Mac Lir... One of the messages of this emotional film is the power of song to change worlds. So it's appropriate that *Song of the Sea's* music, composed by Bruno Coulais in collaboration with the Irish group Kila, is exceptionally melodic and pure pleasure to listen to." — Kenneth Turan, *LA Times*

"It's about story and heart and emotion and wonder and craftsmanship and because of that it becomes timeless, a beautiful piece of art that will delight audiences old and young."

— Todd Brown, *Twitch*

Director: Tomm Moore
Ireland/Luxembourg/France/Belgium/
Denmark 2014 | 90 mins

Producers: Tomm Moore, Ross Murray, Paul Young, Stephan Roelants, Serge Umé, Marc Umé, Isabelle Truc, Clément Calvet, Jérémie Fajner, Frederik Villumsen, Claus Toksvig Kjaer

Screenplay: Will Collins. Based on an original story by Tomm Moore

Editor: Darragh Byrne

Production designer: Adrien Merigeau

Music: Bruno Coulais, Kila

Voices: David Rawle, Brendan Gleeson, Fionnula Flanagan, Lisa Hannigan, Lucy O'Connell, Jon Kenny, Pat Shortt, Colm O'Snodaigh, Liam Hourican, Kevin Swierszcz

Festivals: Toronto, Busan, London 2014; Sydney 2015

PG cert

A EMB Sunday 26 July, 1.30 pm
A PH Saturday 1 August, 2.30 pm
A LHP Saturday 8 August, 3.15 pm
A RX Sunday 9 August, 3.00 pm

When Marnie Was There

Omodie no Marnie

From the house of Miyazaki, bearing his praise but not his participation, comes this delicately crafted tale of a timid girl and her mysterious new friend by director Yonebayashi Hiromasa (*Arrietty*). Based on the 1967 children's novel by British author Joan G. Robinson, its setting (and spirit world) have been elegantly transposed to an idyllic Japanese village that feels faintly Gothic and totally Ghibli. Anna, an artistically gifted but withdrawn girl, is sent from Sapporo to spend the summer convalescing from asthma at her aunt and uncle's home by the sea. While out walking, Anna beholds an abandoned mansion across the bay, where she meets Marnie, a mysterious blond girl. They form an instant club of two – but the lines between reality and fantasy blur as Marnie's story is pieced together from an intriguing trail of hints and clues.

"*Marnie* is about friendship, and the bond that brings Anna around to socializing with other girls her age. Yonebayashi's open-hearted tale, more than any other Ghibli offering, could conceivably have worked just as well in live-action, and yet the tender story gains so much from the studio's delicate, hand-crafted approach.



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Bursting with color and detail, buoyed along and uplifted by pianist Muramatsu Takatsugu's feather-light score, the film's traditional animation style gives the already old-fashioned narrative an even more timeless feel. Instead of marking what could be the end of an era, it arrives almost like a classic heirloom, uncovered and restored for contemporary eyes." — Peter Debruge, *Variety*

The latest – and we hope not last – feature from Studio Ghibli is a beautifully animated tale of the growing friendship and emotional adventures of two 12-year-old girls.

Director: Yonebayashi Hiromasa
Japan 2014 | 103 mins

Producers: Nishimura Yoshiaki, Hoshino Koji
Screenplay: Niwa Keiko, Ando Masashi, Yonebayashi Hiromasa. Based on the novel by Joan G. Robinson

Animation director: Ando Masashi

Production designer: Taneda Yohei

Music: Muramatsu Takatsugu

Japanese voices: Takatsuki Sara, Arimura Kasumi, Matsushima Nanako, Terajima Susumu, Negishi Toshie, Moriyama Ryoko, Yoshiyuki Kazuko, Kuroki Hitomi

English voices: Hailee Steinfeld, Kiernan Shipka, Geena Davis, John C. Reilly, Grey Griffin, Catherine O'Hara, Ellen Burstyn, Vanessa Williams

Festivals: Rotterdam 2015

PG cert

In Japanese with English subtitles
A LHP Sunday 26 July, 1.15 pm
A RX Sunday 26 July, 3.00 pm
A EMB Sunday 2 August, 1.00 pm

In English – dubbed
A PH Saturday 8 August, 12.45 pm

Animation for Kids 2015

60 mins approx. | NZIFF recommends this programme for children aged 9–12 | Censors rating tbc

Animation is uniquely capable of creating worlds of almost boundless originality and creativity, each with its own perfectly imagined rules and logic – just like kids really. This programme is bookended by two stunning examples of this. New Zealand animator, Janette Goodey, although mostly resident in Australia these days, did much of the design and costuming work on *The Story of Percival Pilts* in Auckland. It is narrated with consummate skill by our own Mark Hadlow. And the closing film, one of the most complex films we have shown in the *Kids* programme, navigates a world where bullies can hold sway and you might not know who your true friends are. In between, are liberal doses of hilarity, intrigue and a chicken with special powers.

The Story of Percival Pilts

Janette Goodey, John Lewis | Australia/New Zealand 2015 | 8 mins

A whimsical story about living an impractical life based on a childhood promise.

Petux

Leonid Shmelkov | Russia 2015 | 6 mins

Things are plenty weird down on the farm – and it's got something to do with that cord hanging from the sky that the farmer keeps pulling.

My Big Brother

Jason Rayner | USA 2014 | 3 mins

Lots of kids have a big brother. But how big is TOO big?



THE STORY OF PERCIVAL PILTS

Crowded

Andrew Khosravani, Cristina Florit Gomila | UK 2014 | 3 mins

Our best ideas and our best intentions will only help us so far.

Scoop

The Brothers McLeod | UK 2014 | 2 mins

Clark and Tiffany take their Chopper-Chopper to the annual Lava Fish Day.

MiMO

Yee Chang Pei, Shannon Oon Qian Yi | Singapore 2014 | 2 mins

A charming and beautifully hand-drawn film channelling the art of a very famous artist called Joan Miró.

Balloona Laguna

Matisse Gonzalez | Germany 2014 | 7 mins

A bizarre encounter with a mean-spirited balloon animal seller turns into a wild and crazy jam session.



MY BIG BROTHER

Johnny Express

Kyungmin Woo | Korea 2014 | 5 mins

Johnny, a lazy intergalactic courier, has a delivery to make. His package isn't very big and he seems to have been sent to an empty planet to drop it off.

Rosso Papavero

Martin Smatana | Slovakia 2015 | 6 mins

A boy becomes dazzled by the glittering charms of a fantastic circus and finds himself swept into the new reality on the other side of the tent flap.

The Dam Keeper

Daisuke Tsutsumi, Robert Kondo | USA 2014 | 18 mins

A big story of a small town relying on a little pig who takes care of the windmill that keeps them all safe.



BALLOONA LAGUNA

B PAR Saturday 1 August, 11.45 am

Toons for Tots 2015

73 mins approx. | NZIFF recommends this programme for children aged 4–8 | Censors rating tbc

Welcome to *Toons for Tots* – a collection of films for one of our most discerning audiences aimed at bringing the simple fascination and pure wonder of animation to our youngest cinephiles. A richly imagined roster of magical animals populates this year's cinematic journey. From sparky little owls to street-sweeping elephants and dumb dinosaurs to genius reindeer, all of these colourful characters offer up a diverse assortment of thrills, spills and – quite often – giggles galore. *Toons for Tots* is what fun looks like!

Hello World

Eric Serra | France 2012 | 6 mins

An inquisitive newborn owl emerges in a world full of surprises and strange new friends.

Frabbits

Charlie Kothe | USA 2014 | 6 mins

A swamp of weird little critters dodge explosions and try to avoid all the bits that fall off their friends.

The Little Cousteau

Jakub Kouril | Czech Republic 2013 | 8 mins

A little boy dreams of daring undersea adventures.

Larisa Can Fly

Polina Manokhins, Elizaveta Manokhins | Russia 2013 | 7 mins

Welcome to a poetic world where a giraffe can fly.



ZEBRA

No Toast

Stephen Templer | New Zealand 2015 | 2 mins

No toast, no for me. I'm sailin' across the sea! A scurvy crew set sail.

The Elephant and the Bicycle

Olesya Shchukina | France 2014 | 9 mins

One elephant's crazy quest to earn enough money to buy a bicycle.

Wayne the Stegosaurus

Aran Quinn, Jeff Dates | USA 2014 | 2 mins

For a Stegosaurus Wayne is a great guy. But he's not the smartest dinosaur on the block.

Zebra

Julia Ocker | Germany 2013 | 3 mins

This little zebra is really having some problems getting its stripes together.



WAYNE THE STEGOSAURUS

The Law of the Jungle

Pascale Hecquet | France 2015 | 6 mins

In the jungle there are big monkeys, there are little monkeys and then there are smart monkeys.

A Fright to Remember

Harry Gold | Australia 2014 | 5 mins

Monsters to the left of me, monsters to the right – but fields of dancing flowers in front of me every time I close my eyes.

Bzz

Luca Fattore | Denmark 2014 | 2 mins

Flies fly fast and high. But spider webs can change everything.

Rabbit and Deer

Péter Váczi | Hungary 2012 | 17 mins

Rabbit and Deer are best friends. But lately Deer has started a very odd science experiment.



A FRIGHT TO REMEMBER

B EMB Saturday 25 July, 10.00 am

Schedule

CG City Gallery
 EMB Embassy Theatre
 ED Embassy Deluxe
 LHP Light House Petone

NT Ngā Taonga Sound & Vision
 (formerly The Film Archive)
 PAR Paramount
 PB Paramount Bergman

PH Penthouse Cinema
 RX Roxy Cinema
 TP Soundings Theatre, Te Papa

Friday 24 July

B	11.15 am	Clouds of Sils Maria (EMB) 124	p23
B	11.15 am	The Second Mother (PH) 110 + 14	p20
B	12.00 pm	Peggy Guggenheim: Art Addict (NT) 96	p73
B	1.45 pm	The Postman's White Nights (PH) 101	p30
B	2.00 pm	Amy (EMB) 128	p10
B	2.00 pm	Ixcanul Volcano (NT) 95	p26
B	2.00 pm	The Silences (PAR) 73	p56
B	4.00 pm	Listen to Me Marlon (NT) 97 + 18	p70
B	4.15 pm	A Most Violent Year (PAR) 125 + 2	p33
B	4.45 pm	The Diary of a Teenage Girl (EMB) 102	p43
A	6.00 pm	While We're Young (LHP) 97	p34
A	6.15 pm	'71 (RX) 99	p42
A	6.15 pm	Grandma (PH) 80	p34
A	6.15 pm	Peggy Guggenheim: Art Addict (NT) 96	p73
A	7.00 pm	City of Gold (ED) 89	p60
A	7.00 pm	Far from Men (PAR) 110	p24
A	7.15 pm	The Lobster (EMB) 118	p7
A	8.00 pm	Ex Machina (PH) 108	p44
A	8.15 pm	Ixcanul Volcano (NT) 95	p26
A	8.15 pm	Victoria (LHP) 140	p47
A	9.00 pm	808 (ED) 107	p66
A	9.15 pm	Tangerine (PAR) 88	p46
A	10.00 pm	Yakuza Apocalypse (EMB) 115	p76

Saturday 25 July

B	10.00 am	Toons for Tots 2015 (EMB) 73	p38
A	11.00 am	Alice Cares (PAR) 79	p52
3D	11.45 am	Enchanted Kingdom 3D (EMB) 87	p36
A	12.00 pm	Red Army (ED) 85	p58
A	12.15 pm	Awake: The Life of Yogananda (NT) 87	p53
A	12.45 pm	The Silences (PAR) 73	p56
A	1.45 pm	Marie's Story (LHP) 95	p24
A	1.45 pm	Wrinkles (ED) 89 + 21	p31
A	2.00 pm	Iris (EMB) 83	p71
A	2.00 pm	Seymour: An Introduction (PH) 81	p68
A	2.15 pm	Marie's Story (NT) 95	p24
A	3.00 pm	The Russian Woodpecker (PB) 82 + 7	p56
A	3.15 pm	Act of Kindness (PAR) 81	p14
3D	3.45 pm	Kiss Me Kate 3D (LHP) 110	p12
A	3.45 pm	The Misfits (RX) 125	p12
A	4.00 pm	Phoenix (EMB) 98	p26
A	4.00 pm	The Postman's White Nights (PH) 101	p30
A	4.15 pm	Hill of Freedom (NT) 66 + 22	p29
A	4.15 pm	James White (ED) 86 + 15	p45
A	5.00 pm	How to Change the World (PB) 109	p62
A	5.45 pm	Umrika (PAR) 98	p27
A	6.00 pm	The Mafia Kills Only in Summer (LHP) 90 + 10	p28
A	6.15 pm	City of Gold (ED) 89	p60
A	6.15 pm	Grandma (PH) 80	p34
A	6.15 pm	Ixcanul Volcano (NT) 95	p26
A	6.30 pm	Amy (EMB) 128	p10
A	7.15 pm	The Forbidden Room (PB) 130	p50
A	8.00 pm	Experimenter (PAR) 90	p33
A	8.00 pm	The Club (PH) 97	p21
A	8.15 pm	600 Miles (ED) 85	p42
A	8.15 pm	Far from Men (LHP) 110	p24
A	8.15 pm	The Chinese Mayor (NT) 89	p54
A	8.30 pm	Inherent Vice (RX) 149	p50

A	9.30 pm	Turbo Kid (EMB) 95	p76
A	10.00 pm	The Duke of Burgundy (PAR) 106	p48
A	10.00 pm	Yakuza Apocalypse (ED) 115	p76

Sunday 26 July

A	11.00 am	Going Clear (EMB) 120	p54
A	11.30 am	Balikbayan #1 (PAR) 140	p49
A	11.30 am	Peggy Guggenheim: Art Addict (NT) 96	p73
A	12.45 pm	The Second Mother (PH) 110 + 14	p20
A	1.00 pm	Lambert & Stamp (ED) 117	p66
A	1.15 pm	When Marnie... (Subtitled) (LHP) 103	p37
A	1.30 pm	Return of the Free China Junk (NT) 96	p19
A	1.30 pm	Song of the Sea (EMB) 90	p37
A	2.15 pm	The Russian Woodpecker (PB) 82 + 7	p56
A	3.00 pm	Results (PAR) 104	p34
A	3.00 pm	When Marnie... (Subtitled) (RX) 103	p37
A	3.15 pm	Jauja (ED) 108	p50
A	3.15 pm	Latin Lover (PH) 104 + 14	p29
A	3.30 pm	Clouds of Sils Maria (LHP) 124	p23
A	3.45 pm	Crossing Rachmaninoff (EMB) 79	p15
A	4.00 pm	The Enemy Within (NT) 116	p62
A	4.15 pm	Censored Voices (PB) 87	p53
A	5.15 pm	The Wolfpack (RX) 84	p57
A	5.30 pm	Belief (PAR) 88	p14
A	5.30 pm	Mommy (ED) 139	p45
A	5.45 pm	Our Little Sister (PH) 128	p30
A	6.00 pm	Going Clear (LHP) 120	p54
A	6.00 pm	Place Unmaking (PB) 96	p18
A	6.15 pm	Tchoupitoulas (NT) 80	p50
A	6.15 pm	The Mafia Kills Only in Summer (EMB) 90 + 10	p28
A	7.45 pm	Censored Voices (PB) 87	p53
A	8.15 pm	A Most Violent Year (PAR) 125 + 2	p33
A	8.15 pm	Being Evel (PH) 100	p58
A	8.15 pm	Partisan (ED) 98	p46
A	8.30 pm	'71 (LHP) 99	p42
A	8.30 pm	Sherpa (EMB) 96	p11

Monday 27 July

B	11.15 am	Belief (PAR) 88	p14
B	11.15 am	Crossing Rachmaninoff (EMB) 79	p15
B	11.15 am	Seymour: An Introduction (PH) 81	p68
B	1.00 pm	The Tribe (PB) 132	p47
B	1.15 pm	Amy (PH) 128	p10
B	1.45 pm	Results (PAR) 104	p34
B	1.45 pm	Sherpa (EMB) 96	p11
B	2.00 pm	Red Army (ED) 85	p58
B	2.00 pm	Tchoupitoulas (NT) 80	p50
B	3.45 pm	A Pigeon Sat on a Branch... (PB) 100 + 15	p51
B	3.45 pm	Yakuza Apocalypse (ED) 115	p76
B	4.00 pm	Far from Men (PAR) 110	p24
B	4.00 pm	Phoenix (EMB) 98	p26
B	4.15 pm	The Chinese Mayor (NT) 89	p54
A	6.15 pm	Girlhood (EMB) 113	p44
A	6.15 pm	Marie's Story (NT) 95	p24
A	6.15 pm	The Measure of a Man (PH) 93	p24
A	6.15 pm	Umrika (LHP) 98	p27
A	6.15 pm	Western (PAR) 93	p51
A	6.30 pm	Going Clear (RX) 120	p54
A	6.30 pm	James White (ED) 86 + 15	p45
A	6.30 pm	Pervert Park (PB) 77	p55

A	8.15 pm	Amy (PH) 128	p10
A	8.15 pm	Dark Hearts (PB) 90	p35
A	8.15 pm	The Enemy Within (NT) 116	p62
A	8.30 pm	808 (ED) 107	p66
A	8.45 pm	Being Evel (PAR) 100	p58
A	8.45 pm	The Postman's White Nights (EMB) 101	p30

Tuesday 28 July

B	11.00 am	Balikbayan #1 (TP) 140	p49
B	11.15 am	Our Little Sister (PH) 128	p30
B	12.00 pm	Awake: The Life of Yogananda (NT) 87	p53
B	12.15 pm	Grandma (EMB) 80	p34
C	12.15 pm	Michael Smither: Prints (CG) 56	p15
B	1.00 pm	From Scotland with Love (PAR) 75	p67
B	1.15 pm	A Pigeon Sat on a Branch... (PB) 100 + 15	p51
C	1.45 pm	Michael Smither: Prints (CG) 56	p15
B	1.45 pm	The Measure of a Man (PH) 93	p24
B	2.00 pm	Marie's Story (NT) 95	p24
B	2.00 pm	The Mafia Kills Only in Summer (EMB) 90	p28
B	2.15 pm	The Russian Woodpecker (TP) 82 + 7	p56
B	3.30 pm	Mommy (ED) 139	p45
B	3.30 pm	Western (PAR) 93	p51
B	3.45 am	The Tribe (PB) 132	p47
B	4.00 pm	Ex Machina (EMB) 108	p44
B	4.00 pm	The Enemy Within (NT) 116	p62
B	4.15 pm	Prophet's Prey (TP) 93	p56
A	6.15 pm	A Most Violent Year (RX) 125 + 2	p33
A	6.15 pm	Ever the Land (TP) 90	p15
A	6.15 pm	From Scotland with Love (PAR) 75	p67
A	6.15 pm	Iris (LHP) 83	p71
A	6.15 pm	The Chinese Mayor (NT) 89	p54
A	6.15 pm	The Second Mother (EMB) 110 + 14	p20
A	6.15 pm	Umrika (PH) 98	p27
A	6.30 pm	Place Unmaking (PB) 96	p18
A	6.30 pm	Wrinkles (ED) 89 + 21	p31
A	8.00 pm	The Fool (LHP) 121	p31
A	8.15 pm	A Girl Walks Home Alone... (PH) 100	p43
A	8.15 pm	Dark Hearts (PB) 90	p35
A	8.15 pm	The Colour of Pomegranates (NT) 79	p13
A	8.30 pm	Mommy (ED) 139	p45
A	8.45 pm	The Wolfpack (PAR) 84	p57
A	9.00 pm	Only the Dead (TP) 78	p61
A	9.00 pm	Sunshine Superman (EMB) 100 + 13	p59

Wednesday 29 July

B	10.30 am	Our Little Sister (EMB) 128	p30
B	11.15 am	Latin Lover (PH) 104 + 14	p29
B	11.30 am	Ever the Land (PAR) 90	p15
B	11.45 am	Very Semi-Serious (NT) 83 + 24	p61
C	12.15 pm	Hot Pepper (CG) 54	p65
B	1.15 pm	Iris (EMB) 83	p71
C	1.30 pm	Always for Pleasure (CG) 58	p65
B	1.45 pm	Umrika (PH) 98	p27
B	2.00 pm	Democrats (NT) 99	p54
B	2.00 pm	The Wrecking Crew (PAR) 101	p69
B	3.15 pm	Victoria (EMB) 140	p47
B	4.15 pm	Banksy Does New York (NT) 80 + 16	p70
B	4.15 pm	Partisan (ED) 98	p46
B	4.15 pm	Tangerine (PAR) 88	p46
B	4.30 pm	Dark Hearts (PB) 90	p35

A	6.15 pm	Clouds of Sils Maria (EMB) 124	p23
A	6.15 pm	Dreamcatcher (LHP) 104	p63
A	6.15 pm	Experimenter (RX) 90	p33
A	6.15 pm	New Zealand's Best 2015 (PAR) 82	p17
A	6.15 pm	Red Amnesia (PH) 115	p22
A	6.15 pm	She's Beautiful When She's Angry (NT) 93	p63
A	6.30 pm	Dark Hearts (PB) 90	p35
A	6.30 pm	Wrinkles (ED) 89 + 21	p31
A	8.15 pm	Goodnight Mommy (PB) 99	p74
A	8.15 pm	Listen to Me Marlon (NT) 97 + 18	p70
A	8.30 pm	Best of Enemies (PH) 88	p61
A	8.30 pm	Cartel Land (LHP) 98	p53
A	8.30 pm	The Duke of Burgundy (ED) 106	p48
A	8.45 pm	Peace Officer (PAR) 109	p63
3D	9.00 pm	10,000 Years Later 3D (EMB) 97	p21

Thursday 30 July

B	11.00 am	Peace Officer (PAR) 109	p63
B	11.00 am	Seymour: An Introduction (EMB) 81	p68
B	11.15 am	45 Years (PH) 93	p9
B	12.00 pm	Ixcanul Volcano (NT) 95	p26
C	12.15 pm	A Well Spent Life (CG) 44	p65
B	1.00 pm	Going Clear (EMB) 120	p54
B	1.15 pm	Best of Enemies (PH) 88	p61
C	1.30 pm	Spend It All (CG) 41	p65
B	2.00 pm	Marie's Story (NT) 95	p24
B	2.00 pm	New Zealand's Best 2015 (PAR) 82	p17
B	2.15 pm	Wrinkles (ED) 89 + 21	p31
B	3.30 pm	The Lobster (EMB) 118	p7
B	3.45 pm	The Fool (PB) 121	p31
B	4.00 pm	Listen to Me Marlon (NT) 97 + 18	p70
B	4.15 pm	A Girl Walks Home Alone... (ED) 100	p43
B	4.15 pm	Turbo Kid (PAR) 95	p76
A	6.15 pm	Ex Machina (RX) 108	p44
A	6.15 pm	Girlhood (LHP) 113	p44
A	6.15 pm	Phoenix (PH) 98	p26
A	6.15 pm	Tell Spring Not to Come This Year (PB) 83	p57
A	6.15 pm	The Measure of a Man (EMB) 93	p24
B	6.15 pm	William Yang: Blood Links (NT) 59 + 2	p57
A	6.30 pm	The Duke of Burgundy (ED) 106	p48
A	6.30 pm	The Wrecking Crew (PAR) 101	p69
A	8.15 pm	Censored Voices (PH) 87	p53
A	8.15 pm	Democrats (NT) 99	p54
A	8.15 pm	Tell Spring Not to Come This Year (PB) 83	p57
A	8.30 pm	Sunshine Superman (LHP) 100 + 13	p59
A	8.30 pm	Victoria (EMB) 140	p47
A	8.45 pm	Jauja (ED) 108	p50
A	8.45 pm	The Invitation (PAR) 90	p75

Friday 31 July

B	11.15 am	Clouds of Sils Maria (PH) 124	p23
B	11.15 am	Mia madre (EMB) 107	p29
B	11.45 am	Umrika (PAR) 98	p27
C	12.15 pm	Spend It All (CG) 41	p65
B	12.45 pm	William Yang: Blood Links (NT) 59 + 2	p57
C	1.30 pm	A Well Spent Life (CG) 44	p65
B	1.45 pm	Around the World in 50 Concerts (PH) 94	p67
B	1.45 pm	Inherent Vice (EMB) 149	p50
B	2.00 pm	Experimenter (PAR) 90	p33
B	2.00 pm	Lambert & Stamp (ED) 117	p66
B	2.45 pm	The 50 Year Argument (NT) 97	p60
B	4.00 pm	Finders Keepers (PAR) 84	p74
B	4.15 pm	The Duke of Burgundy (ED) 106	p48
B	4.30 pm	Perver Park (PB) 77	p55

B	4.45 pm	Girlhood (EMB) 113	p44
B	4.45 pm	The Colour of Pomegranates (NT) 79	p13
A	6.15 pm	Our Little Sister (LHP) 128	p30
A	6.15 pm	Perver Park (PB) 77	p55
A	6.15 pm	Red Army (RX) 85	p58
A	6.15 pm	The Mafia Kills Only in Summer (PH) 90 + 10	p28
A	6.30 pm	Animation Now 2015 (ED) 89	p35
A	6.30 pm	Hill of Freedom (NT) 66 + 22	p29
A	6.30 pm	The Club (PAR) 97	p21
A	7.15 pm	While We're Young (EMB) 97	p34
A	8.00 pm	The Forbidden Room (PB) 130	p50
A	8.15 pm	Partisan (ED) 98	p46
A	8.30 pm	Sunshine Superman (PH) 100 + 13	p59
A	8.30 pm	Welcome to Leith (NT) 86	p57
A	8.45 pm	54: The Director's Cut (PAR) 106	p32
A	8.45 pm	Results (LHP) 104	p34
A	9.30 pm	Deathgasm (EMB) 86	p75
A	10.15 pm	Yakuza Apocalypse (ED) 115	p76

Saturday 1 August

A	11.30 am	Seymour: An Introduction (EMB) 81	p68
B	11.45 am	Animation for Kids 2015 (PAR) 60	p38
A	12.00 pm	Awake: The Life of Yogananda (NT) 87	p53
3D	1.00 pm	Iraqi Odyssey 3D (ED) 162	p54
A	1.30 pm	The 50 Year Argument (PAR) 97	p60
A	1.45 pm	The Misfits (EMB) 125	p12
A	2.00 pm	Landfill Harmonic (NT) 84	p36
A	2.15 pm	Crossing Rachmaninoff (LHP) 79	p15
A	2.15 pm	Perver Park (PB) 77	p55
A	2.30 pm	Song of the Sea (PH) 90	p37
A	3.45 pm	Court (PAR) 116	p27
A	4.00 pm	Banksy Does New York (NT) 80 + 16	p70
A	4.00 pm	Mommy (ED) 139	p45
A	4.00 pm	Results (RX) 104	p34
A	4.00 pm	Tell Spring Not to Come This Year (PB) 83	p57
A	4.00 pm	The Measure of a Man (LHP) 93	p24
A	4.30 pm	Grandma (EMB) 80	p34
A	4.30 pm	Iris (PH) 83	p71
A	5.45 pm	Tell Spring Not to Come This Year (PB) 83	p57
A	6.00 pm	Phoenix (LHP) 98	p26
A	6.00 pm	Welcome to Leith (NT) 86	p57
A	6.15 pm	Black Souls (RX) 103	p28
A	6.15 pm	Lambert & Stamp (PAR) 117	p66
A	6.15 pm	Phoenix (PH) 98	p26
A	6.30 pm	The Assassin (EMB) 105	p7
A	6.45 pm	A Girl Walks Home Alone... (ED) 100	p43
A	7.30 pm	The Forbidden Room (PB) 130	p50
A	8.00 pm	Princess (NT) 92 + 28	p46
A	8.15 pm	Far from Men (PH) 110	p24
A	8.15 pm	Turbo Kid (LHP) 95	p76
A	8.45 pm	Finders Keepers (PAR) 84	p74
A	8.45 pm	The Invitation (ED) 90	p75
A	9.00 pm	Ex Machina (EMB) 108	p44

Sunday 2 August

A	10.45 am	City of Gold (EMB) 89	p60
A	11.00 am	Landfill Harmonic (NT) 84	p36
A	11.00 am	She's Beautiful When She's Angry (PAR) 93	p63
A	12.45 pm	Democrats (NT) 99	p54
3D	1.00 pm	Enchanted Kingdom 3D (LHP) 87	p36
A	1.00 pm	The End of the Tour (PAR) 106 + 10	p71
A	1.00 pm	When Marnie... (Subtitled) (EMB) 103	p37
3D	1.15 pm	Iraqi Odyssey 3D (ED) 162	p54
A	1.45 pm	Clouds of Sils Maria (PH) 124	p23

A	2.45 pm	Latin Lover (LHP) 104 + 14	p29
A	3.00 pm	How to Smell a Rose (NT) 65 + 10	p64
A	3.00 pm	Lambert & Stamp (RX) 117	p66
A	3.30 pm	Cemetery of Splendour (PAR) 122	p48
A	3.30 pm	Mia madre (EMB) 107	p29
A	3.45 pm	How to Change the World (PB) 109	p62
A	4.15 pm	600 Miles (ED) 85	p42
A	4.15 pm	Around the World in 50 Concerts (PH) 94	p67
A	4.45 pm	Very Semi-Serious (NT) 83 + 24	p61
A	5.15 pm	Mavis! (LHP) 80	p69
A	5.30 pm	Turbo Kid (RX) 95	p76
A	6.00 pm	How to Change the World (PB) 109	p62
3D	6.00 pm	Kiss Me Kate 3D (EMB) 110	p12
A	6.15 pm	45 Years (PH) 93	p9
A	6.15 pm	600 Miles (ED) 85	p42
A	6.15 pm	Red Army (PAR) 85	p58
A	7.00 pm	Out of the Mist (NT) 80	p18
3D	8.00 pm	10,000 Years Later 3D (ED) 97	p21
A	8.15 pm	Goodnight Mommy (PAR) 99	p74
A	8.15 pm	Steve McQueen: The Man & Le Mans (PH) 112	p59
A	8.30 pm	Inherent Vice (EMB) 149	p50

Monday 3 August

B	10.45 am	Queen and Country (EMB) 115	p31
B	11.15 am	The Mafia Kills Only in Summer (PH) 90 + 10	p28
B	11.30 am	City of Gold (PAR) 89	p60
B	11.45 am	Red Amnesia (TP) 115	p22
B	12.00 pm	Act of Kindness (NT) 81	p14
C	12.15 pm	Hot Pepper (CG) 54	p65
B	1.15 pm	Lamb (EMB) 94 + 15	p23
B	1.30 pm	Iris (PH) 83	p71
C	1.30 pm	Spend It All (CG) 41	p65
B	1.45 pm	El Cinco (PAR) 100	p20
B	2.15 pm	Awake: The Life of Yogananda (NT) 87	p53
B	2.15 pm	James White (TP) 86 + 15	p45
B	3.30 pm	The Fool (PB) 121	p31
B	3.45 pm	The Brand New Testament (EMB) 117	p21
B	4.00 pm	54: The Director's Cut (PAR) 106	p32
B	4.15 pm	Merchants of Doubt (NT) 96	p55
B	4.15 pm	Only the Dead (TP) 78	p61
B	4.15 pm	Spring (ED) 109	p47
A	6.15 pm	Alice Cares (NT) 79	p52
A	6.15 pm	Censored Voices (RX) 87	p53
A	6.15 pm	Coming Home (LHP) 109	p22
A	6.15 pm	Landfill Harmonic (PH) 84	p36
A	6.15 pm	Mustang (EMB) 94	p45
A	6.15 pm	Some Kind of Love (TP) 78	p73
A	6.15 pm	The Russian Woodpecker (PAR) 82 + 7	p56
A	6.30 pm	Animation Now 2015 (ED) 89	p35
A	8.00 pm	Merchants of Doubt (NT) 96	p55
A	8.15 pm	Girlhood (PH) 113	p44
A	8.15 pm	Spring (ED) 109	p47
A	8.30 pm	A Pigeon Sat on a Branch... (PAR) 100 + 15	p51
A	8.30 pm	Philip Dadson: Sonics From Scratch (TP) 85 + 8	p19
A	8.30 pm	Red Army (LHP) 85	p58
A	8.30 pm	Steve McQueen: The Man & Le Mans (EMB) 112	p59

Tuesday 4 August

B	10.15 am	Latin Lover (EMB) 104 + 14	p29
B	11.15 am	Court (PB) 116	p27
B	11.15 am	Mia madre (PH) 107	p29
B	11.15 am	Philip Dadson: Sonics From Scratch (TP) 85 + 8	p19
B	12.00 pm	Return of the Free China Junk (NT) 96	p19
C	12.15 pm	Abandoned Goods (CG) 38	p52

B	1.00 pm	Embrace of the Serpent (EMB) 125	p10
C	1.15 pm	Abandoned Goods (CG) 38	p52
B	1.30 pm	Some Kind of Love (PH) 78	p73
B	1.45 pm	Dreamcatcher (TP) 104	p63
B	1.45 pm	The End of the Tour (PAR) 106 + 10	p71
B	2.15 pm	Animation Now 2015 (ED) 89	p35
B	2.30 pm	Merchants of Doubt (NT) 96	p55
B	3.45 pm	The Assassin (EMB) 105	p7
B	4.00 pm	Cartel Land (TP) 98	p53
B	4.15 pm	A Poem Is a Naked Person (ED) 90	p64
B	4.15 pm	Deathgasm (PAR) 86	p75
B	4.30 pm	Welcome to Leith (NT) 86	p57
A	6.15 pm	Being Evel (RX) 100	p58
A	6.15 pm	My Golden Days (EMB) 120	p25
A	6.15 pm	Rams (PAR) 93 + 11	p27
A	6.15 pm	Some Kind of Love (PH) 78	p73
A	6.15 pm	The Diary of a Teenage Girl (LHP) 102	p43
A	6.15 pm	The Price of Peace (TP) 87	p19
A	6.15 pm	Very Semi-Serious (NT) 83 + 24	p61
A	6.30 pm	Dope (ED) 115	p43
A	8.30 pm	Steve McQueen: The Man & Le Mans (LHP) 112	p59
A	8.30 pm	The Colour of Pomegranates (NT) 79	p13
A	8.30 pm	The Tribe (PAR) 132	p47
A	8.30 pm	Victoria (PH) 140	p47
A	8.45 pm	Prophet's Prey (TP) 93	p56
A	8.45 pm	Spring (ED) 109	p47
A	9.00 pm	Meru (EMB) 89	p59

Wednesday 5 August

B	11.00 am	Tom Who? The Enigma of Tom Kreisler (TP) 73	p19
B	11.15 am	Court (PB) 116	p27
B	11.15 am	Landfill Harmonic (PH) 84	p36
B	11.45 am	Rams (PAR) 93 + 11	p27
B	12.00 pm	45 Years (EMB) 93	p9
C	12.15 pm	Always for Pleasure (CG) 58	p65
B	12.30 pm	She's Beautiful When She's Angry (NT) 93	p63
B	1.15 pm	The Silences (PH) 73	p56
C	1.30 pm	A Well Spent Life (CG) 44	p65
B	1.30 pm	The Price of Peace (TP) 87	p19
3D	1.45 pm	Iraqi Odyssey 3D (ED) 162	p54
B	2.00 pm	Best of Enemies (PAR) 88	p61
B	2.00 pm	While We're Young (EMB) 97	p34
B	2.30 pm	Alice Cares (NT) 79	p52
B	4.00 pm	Around the World in 50 Concerts (TP) 94	p67
B	4.00 pm	Black Souls (PAR) 103	p28
B	4.15 pm	I Am Thor (NT) 84	p75
B	4.15 pm	Mustang (EMB) 94	p45
B	4.45 pm	The Invitation (ED) 90	p75
A	6.15 pm	99 Homes (RX) 112	p33
A	6.15 pm	El Cinco (PAR) 100	p20
A	6.15 pm	Listen to Me Marlon (NT) 97 + 18	p70
A	6.15 pm	Mia madre (PH) 107	p29
A	6.15 pm	The Wrecking Crew (LHP) 101	p69
A	6.15 pm	Tom Who? The Enigma of Tom Kreisler (TP) 73	p19
A	6.30 pm	Tehran Taxi (EMB) 82 + 3	p26
A	6.45 pm	808 (ED) 107	p66
A	8.15 pm	Dope (LHP) 115	p43
A	8.30 pm	'71 (PAR) 99	p42
A	8.30 pm	Going Clear (PH) 120	p54
A	8.30 pm	Merchants of Doubt (NT) 96	p55
A	8.30 pm	Meru (RX) 89	p59
A	8.30 pm	Red Amnesia (TP) 115	p22
A	8.45 pm	The Brand New Testament (EMB) 117	p21
A	9.00 pm	Spring (ED) 109	p47

Thursday 6 August

3D	10.30 am	Kiss Me Kate 3D (EMB) 110	p12
B	11.15 am	Coming Home (PH) 109	p22
B	11.30 am	Tehran Taxi (PAR) 82 + 3	p26
B	11.45 am	Act of Kindness (NT) 81	p14
C	12.15 pm	Abandoned Goods (CG) 38	p52
B	12.45 pm	The Second Mother (EMB) 110 + 14	p20
C	1.15 pm	Michael Smither: Prints (CG) 56	p15
B	1.30 pm	Mustang (PH) 94	p45
B	1.45 pm	99 Homes (PAR) 112	p33
3D	2.00 pm	10,000 Years Later 3D (ED) 97	p21
B	2.00 pm	How to Smell a Rose (NT) 65 + 10	p64
B	3.30 pm	Holding the Man (EMB) 128	p11
B	3.45 pm	Princess (NT) 92 + 28	p46
B	4.00 pm	808 (ED) 107	p66
B	4.15 pm	The Wolfpack (PAR) 84	p57
A	6.15 pm	Embrace of the Serpent (EMB) 125	p10
A	6.15 pm	Out of the Mist (NT) 80	p18
A	6.15 pm	Red Amnesia (LHP) 115	p22
A	6.15 pm	Very Semi-Serious (PH) 83 + 24	p61
A	6.15 pm	Women He's Undressed (PAR) 99 + 11	p73
A	6.30 pm	A Poem Is a Naked Person (ED) 90	p64
A	8.15 pm	The Forbidden Room (PB) 130	p50
A	8.30 pm	Black Souls (LHP) 103	p28
A	8.30 pm	Coming Home (PH) 109	p22
A	8.30 pm	Dope (ED) 115	p43
A	8.30 pm	I Am Thor (NT) 84	p75
A	8.45 pm	The Look of Silence (PAR) 99	p55
A	9.00 pm	The Diary of a Teenage Girl (EMB) 102	p43

Friday 7 August

B	11.00 am	Saint Laurent (EMB) 151	p25
B	11.15 am	Crossing Rachmaninoff (PH) 79	p15
B	11.30 am	Ngā Whanaunga 2015 (TP) 94	p17
C	12.15 pm	Always for Pleasure (CG) 58	p65
B	1.00 pm	Women He's Undressed (PH) 99 + 11	p73
C	1.30 pm	Hot Pepper (CG) 54	p65
3D	1.30 pm	Love 3D (ED) 134	p76
B	1.30 pm	The Look of Silence (PAR) 99	p55
B	2.00 pm	Mavis! (EMB) 80	p69
B	2.00 pm	Peggy Guggenheim: Art Addict (TP) 96	p73
B	3.45 pm	Tale of Tales (EMB) 125	p9
B	4.00 pm	Dope (ED) 115	p43
B	4.00 pm	Out of the Mist (NT) 80	p18
B	4.15 pm	'71 (PAR) 99	p42
B	4.15 pm	600 Miles (TP) 85	p42
A	6.15 pm	54: The Director's Cut (RX) 106	p32
A	6.15 pm	Cemetery of Splendour (ED) 122	p48
A	6.15 pm	Ngā Whanaunga 2015 (TP) 94	p17
A	6.15 pm	The 50 Year Argument (NT) 97	p60
A	6.15 pm	The Brand New Testament (LHP) 117	p21
A	6.15 pm	Women He's Undressed (PH) 99 + 11	p73
A	6.30 pm	Saint Laurent (EMB) 151	p25
A	6.30 pm	The Fool (PAR) 121	p31
A	8.30 pm	Deathgasm (LHP) 86	p75
A	8.30 pm	Mustang (PH) 94	p45
A	8.30 pm	Princess (NT) 92 + 28	p46
A	8.45 pm	A Poem Is a Naked Person (ED) 90	p64
A	8.45 pm	James White (TP) 86 + 15	p45
A	9.00 pm	99 Homes (PAR) 112	p33
3D	9.45 pm	Love 3D (EMB) 134	p76

Saturday 8 August

A	11.15 am	The 50 Year Argument (NT) 97	p60
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A	11.30 am	Dreamcatcher (PAR) 104	p63
3D	11.45 am	Enchanted Kingdom 3D (EMB) 87	p36
A	12.45 pm	When Marnie... (Dubbed) (PH) 103	p37
A	1.15 pm	Out of the Mist (NT) 80	p18
A	1.45 pm	Around the World in 50 Concerts (PAR) 94	p67
A	1.45 pm	Latin Lover (EMB) 104 + 14	p29
A	3.00 pm	Crossing Rachmaninoff (PH) 79	p15
A	3.00 pm	Under Electric Clouds (ED) 138	p51
A	3.15 pm	How to Smell a Rose (NT) 65 + 10	p64
A	3.15 pm	Song of the Sea (LHP) 90	p37
A	4.00 pm	Coming Home (PAR) 109	p22
A	4.15 pm	Mavis! (EMB) 80	p69
A	4.15 pm	Women He's Undressed (RX) 99 + 11	p73
A	4.45 pm	Saint Laurent (PH) 151	p25
A	5.00 pm	Alice Cares (NT) 79	p52
A	5.15 pm	Inherent Vice (LHP) 149	p50
A	5.45 pm	Cemetery of Splendour (ED) 122	p48
A	6.15 pm	Queen and Country (EMB) 115	p31
A	6.30 pm	Black Souls (PAR) 103	p28
A	6.30 pm	Deathgasm (RX) 86	p75
A	6.45 pm	I Am Thor (NT) 84	p75
A	7.45 pm	Prophet's Prey (PH) 93	p56
3D	8.15 pm	Love 3D (ED) 134	p76
A	8.15 pm	Saint Laurent (LHP) 151	p25
A	8.45 pm	Dope (PAR) 115	p43
A	8.45 pm	Holding the Man (EMB) 128	p11

Sunday 9 August

A	11.00 am	Best of Enemies (EMB) 88	p61
A	1.00 pm	Lamb (EMB) 94 + 15	p23
A	1.00 pm	Saint Laurent (PH) 151	p25
A	1.15 pm	How to Change the World (PB) 109	p62
LC	2.00 pm	Lonesome (PAR) 69	p13
A	3.00 pm	Song of the Sea (RX) 90	p37
A	3.15 pm	Mia madre (LHP) 107	p29
A	3.15 pm	Under Electric Clouds (ED) 138	p51
A	3.30 pm	Our Little Sister (EMB) 128	p30
A	4.00 pm	Lambert & Stamp (PH) 117	p66
A	4.00 pm	She's Beautiful When She's Angry (NT) 93	p63
A	4.30 pm	Cartel Land (PAR) 98	p53
A	5.00 pm	Holding the Man (RX) 128	p11
A	5.45 pm	Belief (LHP) 88	p14
A	6.00 pm	A Poem Is a Naked Person (ED) 90	p64
A	6.00 pm	Banksy Does New York (NT) 80 + 16	p70
A	6.15 pm	45 Years (EMB) 93	p9
A	6.30 pm	While We're Young (PH) 97	p34
A	6.45 pm	A Girl Walks Home Alone... (PAR) 100	p43
A	8.00 pm	Cemetery of Splendour (ED) 122	p48
A	8.15 pm	Being Evel (LHP) 100	p58
A	8.30 pm	Meru (PH) 89	p59
A	8.30 pm	Tale of Tales (EMB) 125	p9

Please note the following screening times are outside the regular NZIFF dates.

Monday 10 August

A	8.30 pm	Arabian Nights – Volume 1 (PAR) 125	p49
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Tuesday 11 August

A	8.30 pm	Arabian Nights – Volume 2 (PAR) 131	p49
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Wednesday 12 August

A	8.30 pm	Arabian Nights – Volume 3 (PAR) 125	p49
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FRESH

We line up the films that grabbed our attention and held it with their sustained energy and originality – in subject, technique and sensibility.

'71



Director: Yann Demange
UK 2014 | 99 mins

Producers: Angus Lamont, Robin Gutch

Screenplay: Gregory Burke
Music: David Holmes

With: Jack O'Connell, Paul Anderson, Richard Dormer

Festivals: Berlin 2014; Sundance 2015
CinemaScope/R16 graphic violence, offensive language

"Bomb-torn Belfast in 1971 must have been like nowhere else on Earth – more like a rubble-strewn circle of hell. This is the apocalyptic vision laid out in Yann Demange's stunningly well-crafted survival thriller, '71. The film's stark realism and bruising impact are enough in themselves, but the risk, and the real artistic payoff, is its bold sensory plunge into this Hadean inferno.

Jack O'Connell [*Starred Up*] stars as Gary Hook, a young squaddie fresh out of training school, whose unit is dispatched to help with peacekeeping in the Northern Irish capital, amid the rising tensions of that fatefully violent year. These unprepared rookies have barely taken to the streets before rioting breaks out, and Gary finds

himself cut adrift from his companions. As night closes in, he has no idea how to get back to his barracks, and must throw himself on the mercy of loyalist allies who are no certain guarantees of sanctuary... He's green, terrified, out of his depth. O'Connell's performance in this near-wordless role hardly strikes a false note: he's excellent as usual."

— Tim Robey, *The Telegraph*

A RX Friday 24 July, 6.15 pm
A LHP Sunday 26 July, 8.30 pm
A PAR Wednesday 5 August, 8.30 pm
B PAR Friday 7 August, 4.15 pm

600 Miles

600 millas



Director: Gabriel Ripstein
Mexico/USA 2015
85 mins

With: Tim Roth, Kristyan Ferrer, Harrison Thomas

Festivals: Berlin 2015

Best First Feature Award, Berlin International Film Festival 2015

In English and Spanish, with English subtitles
R16 violence, offensive language

Placing us in the passenger seat of a southbound SUV opposite a nervy young Mexican weapons smuggler, this tightly coiled hostage thriller leaves a slow burn of palpable suspense and tacit political observation.

Tim Roth excels as an American ATF agent who finds the tables turned on him when he's abducted by the adolescent gun-runner after a botched attempt to arrest him. What results is a terse, sparingly scripted road movie that's geared in shifting power dynamics and acute characterisation, all the while channelling an authenticity that slyly demythologises crime film traditions.

Mounting dread at a deliberate pace, only to punctuate it with sudden

eruptions of jarring violence, first-timer Gabriel Ripstein reveals a budding talent of supreme assurance – fully endorsed by the jury at Berlin, where Ripstein received the award for Best First Film earlier this year. — JF

"An understated, astutely gauged look at the way weapons flow south to arm Latin American infighting, as seen through the eyes of two characters on opposing sides of the law." — Peter Debruge, *Variety*

A ED Saturday 25 July, 8.15 pm
A ED Sunday 2 August, 4.15 pm
A ED Sunday 2 August, 6.15 pm
B TP Friday 7 August, 4.15 pm

The Diary of a Teenage Girl

Exhilarating in its candour and ironic verve, *The Diary of a Teenage Girl* recounts the visceral thrills and spills of 15-year-old Minnie (Bel Powley) as she throws herself into her first affair. Her secret lover: the ridiculously easy-going boyfriend (Alexander Skarsgård) of her blithely hedonistic mother (Kristen Wiig).

"Marielle Heller's tough, irreverent, furiously felt debut feature is faithfully adapted from Phoebe Gloeckner's 2002 novel of the same name, written in the age of grrl power but set in the mid-70s, when underage girls explored their sexual desires more or less on their own. The narrative takes the form of a diary recorded on audiocassette by Minnie, a 15-year-old aspiring graphic novelist (Aline Kominsky is her idol) who is having an affair with her mother's 32-year-old boyfriend. Minnie is the aggressor in this affair, and her hunger for sex and love, her wildly swinging emotions, and the fact that she comes through the experience wiser but undaunted are truly liberating." — Amy Taubin, *Film Comment*

"Drawing on her acting background, Heller elicits a truly staggering performance from newcomer Bel Powley,



SAM EMERSON

who carries the weight of the movie on her slight shoulders as Minnie discovers her sexuality can be a means to both self-worth and self-destruction. Kristen Wiig delivers as Minnie's substance-dependent bohemian mother, particularly in the film's darker second half, and Alexander Skarsgård infuses the conflicted Monroe with a great deal of sympathy and subtle comedy." — Emma Myers, *Film Comment*

"Remarkably vibrant and frank... a film with the stuff of life coursing through its veins and sex very much on its brain."

— Todd McCarthy, *Hollywood Reporter*



Director: Marielle Heller
USA 2015 | 102 mins

Producers: Anne Carey, Bert Hamelinck, Madeline Samit, Miranda Bailey

Screenplay: Marielle Heller. Based on the novel by Phoebe Gloeckner

Photography: Brandon Trost

Editors: Marie-Hélène Dozo, Koen Timmerman

Music: Nate Heller

With: Bel Powley, Alexander Skarsgård, Kristen Wiig, Christopher Meloni, Abby Wait, Madeleine Waters, Margarita Levieva

Festivals: Sundance, Berlin, New Directors/New Films 2015

Cinematography Award (US Dramatic), Sundance Film Festival 2015

CinemaScope/R16 drug use, sex scenes, offensive language

B EMB Friday 24 July, 4.45 pm
A LHP Tuesday 4 August, 6.15 pm
A EMB Thursday 6 August, 9.00 pm

Dope

PRESENTED IN ASSOCIATION WITH

George^{FM}



DAVID MOIR



Director/Screenplay:
Rick Famuyiwa
USA 2015 | 115 mins

Music: Pharrell Williams

With: Shameik Moore, Tony Revolori, Kiersey Clemons

Festivals: Sundance, Cannes 2015

Editing Award (US Dramatic), Sundance Film Festival 2015

CinemaScope/R16 violence, offensive language, drug use, sexual material
youaredope.com

"Looking for a comedy that's just energetic and goofy and flat-out fun? Keep an eye out for *Dope*, which manages to put a lighthearted spin on the adventures of Inglewood kids who are trying to avoid being shot and killed by drug dealers. A hip-hop update of *Risky Business* for the era of Bitcoin and viral memes, Rick Famuyiwa's fourth feature focuses on Malcolm (Shameik Moore), a high school geek who's intent on getting into Harvard. His attempt to broker a liaison between a local dealer (A\$AP Rocky) and a studious neighborhood girl (Zoë Kravitz) results in a series of misadventures that find him and his dorky friends in possession of a large quantity of MDMA and pursued by

gun-wielding gangstas... The film does have a message, involving the desire not to be categorized and dismissed due to one's background or interests, but nothing so breezy could possibly come off as preachy." — Mike D'Angelo, *The Dissolve*

"An infectiously entertaining, twisty-turny punk-comedy-thriller... it somehow manages to be all that while also offering a savvy look at race and achievement in our hyperconnected age." — Bilge Ebiri, *New York*

A ED Tuesday 4 August, 6.30 pm
A LHP Wednesday 5 August, 8.15 pm
A ED Thursday 6 August, 8.30 pm
B ED Friday 7 August, 4.00 pm
A PAR Saturday 8 August, 8.45 pm

A Girl Walks Home Alone at Night

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VICE



Director/Screenplay:
Ana Lily Amirpour
USA 2014 | 100 mins

Photography: Lyle Vincent

With: Sheila Vand, Arash Marandi, Mozhan Marnó

Festivals: Sundance 2014
In Farsi with English subtitles
CinemaScope/B&W
R16 violence, drug use, sexual material

If you like female characters to be givers rather than receivers of vampiric violence, then Ana Lily Amirpour's debut feature is for you. The title character, mesmerising in her stillness, slides the empty night streets of Bad City, a mythical Iranian ghost town that looks suspiciously like California. Wearing a chador and hipster loafers, the Girl (Sheila Vand) watches politely while a variety of male/female interactions play out, and there is a retributive justice for those she attacks. Our hero, the streetwise but harmless Arash (Arash Marandi), meets the Girl whilst drug-addled on the way home from a costume party: these two outsiders are drawn together through their isolation and their love of alt-rock.

Amirpour's pointed and humorous gender politic is present throughout this masterpiece of image, story and experiential filmmaking – you will feel you are watching Lynch, Tarantino, Hitchcock, Buñuel and Maya Deren. Shot stunningly in black and white by Lyle Vincent, this is not to be missed on the big screen, with its glorious soundtrack, outrageously languid scenes, blood, drugs, oil rigs... this movie's got the lot. — JR

A PH Tuesday 28 July, 8.15 pm
B ED Thursday 30 July, 4.15 pm
A ED Saturday 1 August, 6.45 pm
A PAR Sunday 9 August, 6.45 pm

Ex Machina

Novelist and screenwriter Alex Garland (*The Beach*) makes a decisive directorial debut with this smart, sleekly designed and flawlessly performed psy-fi drama.

"Ava (Alicia Vikander) doesn't mean to scare you. She only wants to get inside your head. The heroine of Alex Garland's *Ex Machina* has sharp blue eyes, an even, inquisitive voice and skin so clear it seems to soften the air around it. She's also a robot, pieced together by a reclusive genius in a house shrouded by mountains, and her thought processes are sparked by the terms millions of humans are keying into Blue Book, the world's most popular internet search engine...

Ava's creator, the alpha-male tech guru Nathan (Oscar Isaac), describes his eureka moment thusly: it was when he realised that Blue Book didn't simply tell him what people all over the world were thinking, but how they were thinking too... Caleb (Domhnall Gleeson) has won a staff lottery to visit Nathan at his isolated home-slash-HQ, a helicopter ride away, to bear witness to the company's top-secret new product... The aim of the week-long visit is for Caleb to carry out a Turing Test: over the course of seven daily encounters with Ava, he has to get to



know her and decide whether or not she can pass for a human being... This is bewitchingly smart science fiction of a type that's all too rare. Its intelligence is anything but artificial." — Robbie Collin, *The Telegraph*

"Shrewdly imagined and persuasively made, *Ex Machina* is a spooky piece of speculative fiction that's completely plausible, capable of both thinking big thoughts and providing pulp thrills." — Kenneth Turan, *LA Times*

"Stylish, elegant, tense, cerebral, satirical and creepy... Alicia Vikander's bold performance will short your circuits."

— Dan Jolin, *Empire*

Director/Screenplay: Alex Garland
UK 2015 | 108 mins

Producers: Andrew Macdonald, Allon Reich
Photography: Rob Hardy
Editor: Mark Day
Music: Ben Salisbury, Geoff Barrow
With: Domhnall Gleeson, Alicia Vikander, Sonoya Mizuno, Oscar Isaac
Festivals: SXSW 2015
CinemaScope/R13 nudity, offensive language, content may disturb
exmachina-movie.com

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A PH Friday 24 July, 8.00 pm
B EMB Tuesday 28 July, 4.00 pm
A RX Thursday 30 July, 6.15 pm
A EMB Saturday 1 August, 9.00 pm

Girlhood

Bande de filles

"Bursting onto the screen in a blast of buzzing power pop, *Girlhood* from Céline Sciamma (*Water Lilies*, *Tomboy*) is marked from the outset by its energetic embrace of the complexity and contradictions of underprivileged, urban teenage life. An (American) football game is in progress, but the players beneath the pads are all female, mostly black, and speak a slangy colloquial French: they are, as the French title has it, a 'Bande de filles', a gang of girls from the same notorious Parisian suburbs that spawned *La Haine*.

Choosing to locate her story in these drab, socio-economically depressed surroundings and to tell it through the eyes of a young black girl is not only a departure for Sciamma, whose previously equally well-observed coming-of-age tales have played out in mostly white middle class settings, but a risk, and yet it pays off in absolutely triumphant fashion. *Girlhood* is a fascinatingly layered, textured film that manages to be both a lament for sweetness lost and a celebration of wisdom and identity gained, often at the very same moment." — Jessica Kiang, *The Playlist*

"This wonderful coming-of-age drama feels particularly relevant to a



New Zealand audience. In a stunning, star-making debut performance, Karidja Touré plays Marieme, a troubled teenager from the Paris projects whose sense of self transforms when she falls in with three other girls her own age. I'm not in the best position to assess the authenticity of the film's portrayal of these girls and where they come from, but it felt more real than any other teenager-centric film I think I've ever seen." — Dominic Corry, *NZ Herald*

"Céline Sciamma really hits the mark with this tender, spirited story of a stifled teen rebelling in a tough girl gang on a Parisian sink estate."

— Kate Stables, *Total Film*

Director/Screenplay: Céline Sciamma
France 2014 | 113 mins

Producer: Bénédicte Couvreur
Photography: Crystel Fournier
Editor: Julien Lacheray
Production designer: Thomas Grézaud
Music: Para One
With: Karidja Touré, Assa Sylla, Lindsay Karamoh, Marietou Touré, Idrissa Diabate, Simina Soumare, Cyril Mendy, Djibril Gueye
Festivals: Cannes (Directors' Fortnight), Toronto, San Sebastián, London 2014; Sundance 2015
In French with English subtitles
CinemaScope/M offensive language

A EMB Monday 27 July, 6.15 pm
A LHP Thursday 30 July, 6.15 pm
B EMB Friday 31 July, 4.45 pm
A PH Monday 3 August, 8.15 pm

Mustang

While it begins in a burst of lyrical exuberance with schoolchildren frolicking in surf, this knockout first feature from Deniz Gamze Ergüven builds increasing tension culminating in an edge-of-seat finale. It's the tale of five orphaned sisters growing in sexual consciousness, and their guardian uncle and grandmother's increasing attempts to lock down this adolescent force. In their coastal Turkish town, watchful neighbours defame the spirited girls' purity: it's a world where parents still bang on newly-weds' doors demanding blood on the sheets. So the girls are imprisoned in their sun-filled, several-storeyed house until one by one they are married off – as long as their virginity can be guaranteed. Masterfully under-told, the story rarely leaves the house, unfolding through the eyes of the youngest girl, Lale, who reaches her own brave conclusion that escape is the only option.

Likened to *The Virgin Suicides* in its dreamy style and narrative, *Mustang* has a more urgent political drive, as we see several different versions of severely compromised female life. Pared-back storytelling and a bold, very present musical score (by Warren Ellis) culminate in a phenomenally



emotional climax as the possibility of freedom diminishes. *Mustang* depicts a modern patriarchal Turkey with a deeply enculturated repression: the apparent normality of the restrictions belies their shocking violence. Ergüven operates with a light touch, however, expertly drawing the viewer into a total empathy with Lale, her diminishing life options, and one clear principle she surmises: that if you don't fight, you die. — JR

"A playful look at five young women's rebellion against their strict upbringing soon becomes something far more stirring and emotional."

— Tim Grierson, *Screendaily*



Director: Deniz Gamze Ergüven
Turkey/France/Germany 2015
94 mins

Producer: Charles Gillibert

Screenplay: Deniz Gamze Ergüven, Alice Winocour

Photography: David Chizallet, Ersin Gök

Editor: Mathilde Van de Moortel

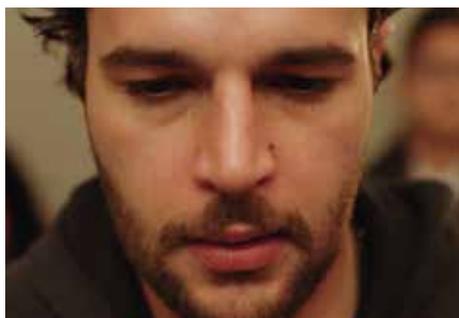
Music: Warren Ellis

With: Güneş Nezihe Şensoy, Doğa Zeynep Doğuşlu, Elit İşcan, Tuğba Sunguroğlu, İlayda Akdoğan, Nihal Koldaş, Ayberk Pekcan

Festivals: Cannes (Directors' Fortnight) 2015
In Turkish with English subtitles
CinemaScope/Censors rating tbc

A	EMB	Monday 3 August, 6.15 pm
B	EMB	Wednesday 5 August, 4.15 pm
B	PH	Thursday 6 August, 1.30 pm
A	PH	Friday 7 August, 8.30 pm

James White



 Return (p77)

Director/Screenplay:
Josh Mond
USA 2015 | 86 mins

Photography: Mátyás Erdély

Editor: Matthew Hannam

With: Christopher Abbott, Cynthia Nixon, Scott Mescudi

Festivals: Sundance 2015

Audience Award (NEXT),

Sundance Film Festival 2015
CinemaScope/Censors rating tbc

Best known by mainstream audiences for his recurring role in the HBO sitcom *Girls*, gifted newcomer Christopher Abbott obliterates any and all associations in *James White*, a jagged, painfully intimate portrayal of a young man perpetually perched on the brink of emotional freefall. Reeling from the recent loss of his father, while his mother (played with bracing commitment by Cynthia Nixon) battles cancer, Abbott externalises the title character's psychological tumult with remarkable sensitivity, oscillating between volatile resentment and genuine tenderness as his mother's condition worsens. With a palpable grasp on his lead character's interiority, first-time filmmaker Josh

Mond keeps us immersed in White's psyche, hugging every expression in tight close-ups, often to the point of expressive abstraction. It's a striking, deeply personal work, dealing almost exclusively in raw and unwavering intimacy. The profoundly moving effect won't soon be forgotten. — JF

"No film at Sundance this year hit me with more force emotionally than Josh Mond's *James White*... Abbott is simply phenomenal." — Brian Tallerico, *RogerEbert.com*

A	ED	Saturday 25 July, 4.15 pm
A	ED	Monday 27 July, 6.30 pm
B	TP	Monday 3 August, 2.15 pm
A	TP	Friday 7 August, 8.45 pm

Mommy



SHAYNE LAVERDIÈRE

Director/Screenplay/
Editor: Xavier Dolan
Canada 2014 | 139 mins

With: Anne Dorval, Antoine Olivier Pilon, Suzanne Clément

Festivals: Cannes 2014

Jury Prize, Cannes Film Festival 2014

In French and English, with English subtitles
R16 violence, sexual references, offensive language, drug use

French-Canadian wunderkind Xavier Dolan was 25 when he delivered his fifth feature to Cannes in 2014. What's truly precocious is the power of the exuberant young filmmaker's imaginative identification with the eponymous mother, brilliantly played by Anne Dorval.

"It's the tale of a wild, gurning teen, Steve (Antoine Olivier Pilon), an angel face hiding devilish deeds. Steve has severe ADHD, which he heavily medicates, and a love-hate relationship with his mother, Die (Anne Dorval), and another maternal figure, their new neighbour, the meek, stuttering Kyla (Suzanne Clément). Where others would find only misery and pain as Die and Kyla struggle

with the violent, wild Steve, Dolan discovers joy and energy in unusual places. Dolan throws everything but the kitchen sink at *Mommy* – he uses a cameraphone-style, almost-square screen ratio that he widens for the film's happier moments, even getting his main character to do the widening with his own hands. *Mommy* may feel crass and bombastic at times... but you can't ignore its heartfelt emotion and winning belief that there's no single definition of what makes a family." — Dave Calhoun, *Time Out*

A	ED	Sunday 26 July, 5.30 pm
B	ED	Tuesday 28 July, 3.30 pm
A	ED	Tuesday 28 July, 8.30 pm
A	ED	Saturday 1 August, 4.00 pm

Tangerine

It's Christmas Eve in West Hollywood. Two transgender prostitute BFFs talk trash and storm the LA streets in this R-rated comedy of infidelity, retribution and sorely stretched friendship. Their taxi-driving biggest admirer is having a bad night too. Sean Baker (*Starlet*) shot the entire movie on a souped-up iPhone5S, and the blazing HD hyper-reality of the imagery is a perfect match for the awesome, OTT emotions on display.

"It's trashy, lurid, and hilariously profane – exploitation in the best, most cinematic sense – but without ever losing the thread of human ache that connects the handful of characters (including two transgender prostitutes, an Armenian cab driver, and his family) to each other. Alexandra (Mya Taylor) accidentally tells Sin-Dee (Kiki Kitana Rodriguez) that her man (and pimp) has been seeing someone else. She goes ballistic, stalking the streets of Los Angeles looking first for him, then the actual woman (a 'fish') he's been seeing. Even among the least-regulated sex workers there's a code of honor, and 'this bitch,' whoever she is, has violated it.

Meanwhile, the cabbie, Razmik (Karren Karagulian, a wonderful Baker



MAGNOLIA PICTURES

regular), is making his rounds on the same streets. Obviously, he and the hookers converge for a confrontation, along with some other characters, including the pimp...

This is what you came here for: something that feels real – and not because the filmmakers are telling you it is, but because the filmmaking has brought pavement and doughnuts and wigs and the smell of crystal meth to life." — Wesley Morris, *Grantland*

"Juicy and delicious... fierce energy courses through every frame of this scrappy mosaic of Los Angeles street life."

— David Rooney, *Hollywood Reporter*

Director/Editor: Sean Baker
USA 2015 | 88 mins

Producers: Marcus Cox, Karrie Cox, Darren Dean, Shih-ching Tsou, Sean Baker
Screenplay: Sean Baker, Chris Bergoch
Photography: Radium Cheung, Sean Baker
Costume designer: Shih-ching Tsou
With: Kitana Kiki Rodriguez, Mya Taylor, Karren Karagulian, Mickey O'Hagan, Alla Tumanian, James Ransome, Luiza Nersisyan, Arsen Grigoryan
Festivals: Sundance, San Francisco 2015
In English and Armenian, with English subtitles
Censors rating tbc

A PAR Friday 24 July, 9.15 pm
B PAR Wednesday 29 July, 4.15 pm

Partisan



BEN KING



Director: Ariel Kleiman
Australia 2015 | 98 mins

Screenplay: Ariel Kleiman, Sarah Cyngler
With: Vincent Cassel, Jeremy Chabriel, Florence Mezzara
Festivals: Sundance 2015
Cinematography Award (World Cinema), Sundance Film Festival 2015
CinemaScope/Censors rating tbc
partisanfilm.com.au

In a secluded compound on the outskirts of a dusty war-torn town, the adored Gregori (Vincent Cassel) holds sway over a bustling refuge for women and children. The children only venture beyond the walls when assigned by the patriarch to visit given addresses. There they must confirm the identity of whoever answers their knock, before shooting him or her point blank. One child, the steely cool Alexander, bristles at the violence and mounts a passive-aggressive revolt. Channelling recognisable contemporary scenarios and sociopathic behaviours into a richly detailed fictional universe that's bracingly specific, and yet nowhere specific at all, *Partisan* marks a strikingly assured debut for Australian

Ariel Kleiman. He says he and screenwriting partner Sarah Cyngler (who also worked on production design and costumes) took inspiration from learning about child assassins in Colombia.

"In French newcomer Jeremy Chabriel as 11-year-old Alexander, with his feline blue-green eyes and piercing, emotionless gaze, the film has a young protagonist who is every inch a match for Cassel's perfidiously charismatic Gregori." — David Rooney, *Hollywood Reporter*

A ED Sunday 26 July, 8.15 pm
B ED Wednesday 29 July, 4.15 pm
A ED Friday 31 July, 8.15 pm

Princess



A Million Miles Away (p77)

Director/Screenplay: Tali Shalom Ezer
Israel 2014 | 92 mins

Photography: Radek Ładczuk
Editor: Neta Dvorkis
With: Keren Mor, Shira Haas, Ori Pfeffer, Adar Zohar Hanetz
Festivals: Sundance 2015
In Hebrew with English subtitles
R18 sexual violence, sex scenes

A controversial national award winner in Israel, writer/director Tali Shalom Ezer's distinct and original debut is a troubling film in any context. Adar, an androgynous 12-year-old girl (played by 16-year-old Shira Haas), lives in a small apartment in intimate proximity with her mother, Alma, and her young stepfather, Michael. She is acutely aware of their vigorous sexual relationship. While Alma is at work, Adar's joshing relationship with the unemployed Michael becomes increasingly weird, involving knockabout games in which he casts her in a male role. She begins to search for help outside, and finds it in a new friendship with Alan, a waifish boy who seems startlingly

like her, if more seasoned in his alienation. The two invent their own funhouse of sexualised identity play, but Alan can be elusive, less available than the imaginary friend the film hints he might be. Their enigmatic closeness only racks up the interest of the appalling Michael, while Adar's besotted mother proves disastrously negligent.

Shocking, for sure, *Princess* is crafted with disarming sophistication, and portrays the girl's evolving psychological defences with admiration and dismay.

A NT Saturday 1 August, 8.00 pm
B NT Thursday 6 August, 3.45 pm
A NT Friday 7 August, 8.30 pm

Victoria

A hot romantic thriller filmed in a single mobile shot, Sebastian Schipper's *Victoria* acs a dazzling experiment in narrative filmmaking. Catalan star Laia Costa plays the eponymous heroine, a young Spanish exile looking for excitement in Berlin. Amused by a band of doggy buddies she sees being turned away from the club she's leaving, she's persuaded to tag along by the flirtatious Sonne (Frederick Lau), a handsome lunk with a soulful gaze. Intimacy beckons, but Sonne's posse are determined to haul the action out of the *Before Sunrise* zone and into something more like *Pulp Fiction*. Encompassing over two hours of seamless real time, *Victoria*'s single shot presses hard on its increasingly outland protagonists, while taking in a tantalising array of Berlin funk.

"If you're going to pull a stunt like this, you'd damn well better dream up, construct and hone a project that warrants the gimmick. And Schipper, with his co-writers Olivia Neergaard-Holm and Eike Schulz, most certainly have. *Victoria* is an exhilarating experience, its tension setting in early before mounting to a nearly unbearable pitch, then subsiding and cranking up all over again." — David Hudson, *Fandor*



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"On April 27th, 2014, we started the camera a little after 4.30 am in a club we'd built ourselves (in order to keep locations close to each other), and after two hours and 14 minutes – after we'd run, walked, strolled and climbed through 22 locations, had more than 150 extras handled by six assistant directors and seven actors followed in succession by three sound crews – we were done – at 6.54 am." — Sebastian Schipper

"Sebastian Schipper takes us on an exciting journey through 140 minutes filmed in one breathtaking sequence. It is as poignant as it is astounding."

— Bénédicte Prot, *Cineuropa*

Director: Sebastian Schipper
Germany 2015 | 140 mins

Producers: Jan Dressler, Sebastian Schipper, Anatol Nitschke, Catherine Baikousis, David Keitsch

Screenplay: Sebastian Schipper, Olivia Neergaard-Holm, Eike Schulz
Photography: Sturla Brandth Grøvlen
Music: Nils Frahm

With: Laia Costa, Frederick Lau, Franz Rogowski, Burak Yigit, Max Mauff, André M. Hennicke
Festivals: Berlin 2015

In German and English, with English subtitles
CinemaScope/R16 violence, offensive language, drug use

A	LHP	Friday 24 July, 8.15 pm
B	EMB	Wednesday 29 July, 3.15 pm
A	EMB	Thursday 30 July, 8.30 pm
A	PH	Tuesday 4 August, 8.30 pm

Spring



Directors: Justin Benson, Aaron Moorhead
USA 2014 | 109 mins

Producers: Justin Benson, David Clarke Lawson Jr, Luca Legnani, Aaron Moorhead
Screenplay: Justin Benson
Photography: Aaron Moorhead
With: Lou Taylor Pucci, Nadia Hilker
Festivals: Toronto, London 2014
Censors rating tbc

Writer-directors Justin Benson and Aaron Moorhead deliver one of the most refreshing genre discoveries in years following their indie breakout *Resolution*. Like mad cine-scientists, the duo have concocted a heady hybrid which seamlessly weaves the creeping unease of Cronenberg's body-horrors with the European lyricism of Linklater's *Sunrise* trilogy.

Evan (Lou Taylor Pucci), a drifter, has to leave town in haste after a bit of biff lands him in hot water. Fleeing to Europe, he eventually holes up in Bologna, where he falls under the spell of the mysterious Louise, a bewitching beauty who's in town studying as a geneticist.

The filmmaking duo aren't interested

in rolling out the usual horror set-ups, preferring to spend time with our likeable lovebirds; they slowly turn up the heat on their romance before spooking the audience with the first hint of Lovecraftian creepiness. Swipe right on anyone who looks alluring and set up a date for this pic – your Tinder match will be swept away by the romance before hiding in your lap once the film gets its freak on. — AT

B	ED	Monday 3 August, 4.15 pm
A	ED	Monday 3 August, 8.15 pm
A	ED	Tuesday 4 August, 8.45 pm
A	ED	Wednesday 5 August, 9.00 pm

The Tribe

Plemya



Director/Screenplay: Myroslav Slaboshpytskiy
Ukraine/The Netherlands
2014 | 132 mins

Festivals: Cannes 2014
Critics' Week Grand Prize, Cannes Film Festival 2014
In Ukrainian Sign Language without subtitles
CinemaScope/R18 violence, sexual violence, sex scenes, content may disturb

Here's a boarding school gang movie like nothing you've seen before. Turning tricks or terrorising the streets of Kiev by night, the teenage desperadoes in *The Tribe* are all residents of a school for the deaf, communicating entirely in sign language. As we watch the protagonist's progress from wary outsider to brutal top dog, filmmaker Myroslav Slaboshpytskiy relies entirely on his deaf-mute cast's gestural language to convey visceral emotions. There are no subtitles. Everything is shot with a steely, fluid elegance. Fastidiously elaborated Steadicam set-ups keep us transfixed by every scene, from an awkward first tryst to garish

explosions of retribution and pain. This is filmmaking of amazing formal confidence and power.

"Slaboshpytskiy's feature debut immediately bypasses any suggestion of gimmickry and goes straight for the jugular, presenting a *Lord of the Flies*-like world of social Darwinism that's as brutal as it is strangely beautiful. It's proof that you don't need the sound of characters speaking to make a masterpiece – you simply need vision." — David Fear, San Francisco International Film Festival

B	PB	Monday 27 July, 1.00 pm
B	PB	Tuesday 28 July, 3.45 pm
A	PAR	Tuesday 4 August, 8.30 pm

VISION

Here are filmmakers who bend cinema – fiction and documentary both – to show us art and life in ways that are completely their own.

Cemetery of Splendour

Rak ti Khon Kaen



Director/Screenplay:
Apichatpong Weerasethakul
Thailand/UK/France/
Germany 2015
122 mins

With: Jenjira Pongpas Widner,
Banlop Lomnoi
Festivals: Cannes
(Un Certain Regard) 2015
In Thai with English subtitles
M adult themes

No one weaves past and present, the spiritual and the animal, the mundane and the divine, with the serene dream logic of Thai filmmaker and artist Apichatpong Weerasethakul. His first feature-length film since *Uncle Boonmee* (which won Cannes in 2010) unfolds its enigmas in a hospital where soldiers succumbing to a sleeping sickness are tended by a benevolent volunteer. Her strong sense of spiritual affinity with one soldier is explored amidst manifestations of the location's past as a cemetery of kings. But in Apichatpong's world no one is surprised by the uncanny: goddesses may desert their shrine to head off for a spot of shopping.

"I was spellbound. Its sleep motif will undoubtedly strike many as apt, because this is a slow, strange film, and if you have an immunity to its trancelike effects (it invades a little like a benign virus), you may well drift away. But if you are susceptible and trusting enough to let the film gently occupy you, you will have something glorious and quiet to keep for yourself. Just please, for the love of all things holy, of which this film may very well be one, see it in a cinema." — Jessica Kiang, *The Playlist*

A	PAR	Sunday 2 August, 3.30 pm
A	ED	Friday 7 August, 6.15 pm
A	ED	Saturday 8 August, 5.45 pm
A	ED	Sunday 9 August, 8.00 pm

The Duke of Burgundy



Director/Screenplay:
Peter Strickland
UK 2014 | 106 mins

Producer: Andy Starke
Photography: Nic Knowland
Editor: Mátyás Fekete
Music: Cat's Eyes
With: Sidse Babbett Knudsen,
Chiara D'Anna, Eugenia Caruso,
Zita Kraszkó, Monica Swinn,
Eszter Tompa, Fatma Mohamed
Festivals: Toronto, London 2014;
Rotterdam 2015
CinemaScope/R18 sex scenes

In the opulently fetishistic *Duke of Burgundy*, two beautiful women enact elaborate rituals of domination and submission in a dark mansion deep in a European forest. A weekly meeting of lepidopterists, bristling with repressed flirtations, is their one respite from domestic role play. There are no men in this surreal world: that eponymous Duke is a rare butterfly.

British filmmaker Peter Strickland (*Berberian Sound Studio*) is a connoisseur of 70s Euro sexploitation. With only the slyest hints of irony, he divines enduring erotic allure in the absurdly high-toned soft-core porn that once played New Zealand cinemas in copies so heavily truncated by censorship that they always

ran in pairs. More consummately couted (by Andrea Flesch) than its tattered prototypes, *The Duke of Burgundy* draws impressively nuanced performances from Sidse Babbett Knudsen, the Danish PM in *Borgen*, and Chiara D'Anna.

"Strickland has made something uniquely sexy and strange, built on two tremendous central performances and a bone-deep understanding of cinema's magic and mechanisms." — Robbie Collin, *The Telegraph*

A	PAR	Saturday 25 July, 10.00 pm
A	ED	Wednesday 29 July, 8.30 pm
A	ED	Thursday 30 July, 6.30 pm
B	ED	Friday 31 July, 4.15 pm

Arabian Nights

As mil e uma noites

The most ambitious, most dazzlingly alive film at Cannes this year takes its name, storytelling impulse and wry embrace of the fantastic from the classic *1001 Nights* – in order to tell ten stories of life in straitened, contemporary Portugal. Miguel Gomes, whose playful self-consciousness brought very particular life to his docu-drama *Our Beloved Month of August* and to the loaded historical romance of *Tabu*, sent out a team of journalists around Portugal to gather the real-life tales that feed this marvellous compendium of stories and styles.

The three volumes are very much of a piece, but each perfectly viewable in isolation. To avoid schedule clashes for those who will want to see all three films, we have programmed them on successive nights immediately following the official end of the festival.

"Gomes and his collaborators have invented an entirely new approach for looking at the real world through an optic that distorts it, defamiliarizes it, and restores to it a rich, poetic form of truth. Just as the film's fantasy Arabia takes on the colors of the everyday, the concrete realities of contemporary Portuguese working-class life (whether it's the struggles of firefighters, the subculture of chaffinch hunting and



birdsong competitions, or the neighborhood arguments caused by the disruptive crowing of a pet cockerel), all this becomes as fabulous and entrancing as any tale of princes and genies.

But there are genies here too, and exploding whales, and politicians with erectile issues. It's all in the nature of a good story, and Gomes's stories, even if we only get six hours' worth, could go on forever." — Jonathan Romney, *Film Comment*

"It's dizzying stuff, and virtually everything that Gomes tries his hand to works: it's a film that's moving, sad, exciting, fiery, and funny."

— Oliver Lyttelton, *The Playlist*



Director: Miguel Gomes
Portugal/France/Germany/
Switzerland 2015

Screenplay: Miguel Gomes, Mariana Ricardo, Telmo Churro
With: Crista Alfiante, Adriano Luz, Américo Silva, Rogério Samora, Carlotto Cotta, Fernanda Loureiro, Jing Jing Guo, Chico Chapas
Festivals: Cannes (Directors' Fortnight) 2015
Best Film, Sydney Film Festival 2015
In Portuguese with English subtitles
CinemaScope
as1001noites.com

Please note these screening times are outside the regular NZIFF dates.

Volume 1: The Restless One
Volume 1, o inquieto | 125 mins

Censors rating tbc

A PAR Monday 10 August, 8.30 pm

Volume 2: The Desolate One
Volume 2, o desolado | 131 mins

Censors rating tbc

A PAR Tuesday 11 August, 8.30 pm

Volume 3: The Enchanted One
Volume 3, o encantado | 125 mins

Censors rating tbc

A PAR Wednesday 12 August, 8.30 pm

Balikbayan #1 Memories of Overdevelopment Redux III

This playful picaresque following the 16th-century adventures of a Filipino slave and a hunt for his modern-day counterpart marks a welcome return for one of the great unsung heroes of world cinema and a true pioneer of indigenous filmmaking. Kidlat Tahimik's decades-in-the-making new film has all the wit and vibrancy of his postcolonial classic *Perfumed Nightmare* (1977) and makes a perfect (re)introduction to this one-of-a-kind artist.

Portrayed by Tahimik himself, Enrique of Malacca was an indigenous slave who was taken to Europe in the 16th century. After spending time at the Spanish court, he travelled back to the Philippines around Cape Horn on Magellan's ill-fated expedition. This made Enrique, arguably, the first person to circumnavigate the globe, and the first-ever *balikbayan* (the Tagalog term for Filipinos who come home after having lived overseas).

Tahimik began shooting Enrique's story in 1980 and continued off and on for the best part of a decade, before family commitments took priority. Two years ago he decided it was time to return to the story. Instead of being constrained by the early footage, he has radically reimagined his vision by



incorporating a contemporary, documentary-like narrative which finds a modern Magellan searching for a modern Enrique, now a shamanic woodcarver (played by Tahimik again). — MM

"A *sui generis* historical epic, the film freely mixes genres, integrates a variety of formats and features a carousel of actors spanning three generations – it may very well be Tahimik's magnum opus." — Giovanni Marchini Camia, *Filmmaker*

The globe spanning adventures of Magellan's indigenous servant shifts the glory from the master to the slave.



Kidlat Tahimik

Director: Kidlat Tahimik
Philippines 2015 | 140 mins

Photography: Boy Yniguez, Lee Briones, Abi Lara, Santos Bayucca, Kidlat de Guia, Kawayan de Guia, Kidlat Tahimik
Editors: Charlie Fugunt, Abi Lara, Chuck Gutierrez, Clang Sison, Malaya Camporedondo
Music: Los Indios de España, Shanto
With: Kidlat Tahimik, George Steinberg, Kawayan de Guia, Wigs Tysman, Katrin de Guia, Kabunyan de Guia, Danny Orquico, Marlies v. Brevem, Mito Benitez
Festivals: Berlin 2015
In English, Tagalog and Spanish, with English subtitles
Censors rating tbc

A PAR Sunday 26 July, 11.30 am
B TP Tuesday 28 July, 11.00 am

The Forbidden Room



Directors: Guy Maddin, Evan Johnson
Canada 2015 | 130 mins

Screenplay: Guy Maddin, Evan Johnson, Robert Kotyk, John Ashbery

With: Roy Dupuis, Clara Furey, Louis Negin, Mathieu Amalric, Udo Kier, Charlotte Rampling, Geraldine Chaplin

Festivals: Sundance, Berlin 2015
Colour and B&W/Censors rating tbc
theForbiddenRoom-film.com

Since *Careful* in 1992, NZIFF audiences have reeled in amazement as Canadian Guy Maddin constructed psychic delirium from a welter of narrative scraps from bygone films – that is, ‘films’ that he’s fabricated himself, with a fetishist’s attention to vanished technologies and archaic film styles. This time he’s working with co-director Evan Johnson to yield a magnum opus of melodramatic scenarios, dizzying in its nutty grandeur.

“The new feature spits out serial-style adventures in spasmodic fragments: a stranded submarine crew must rely on air bubbles in their breakfast flapjacks for oxygen; a lumberjack goes on a quest to rescue a maiden from a pack of wild wolf men; a woman holds her

own inner child at gunpoint; a man has a lobotomy in order to cure himself of a paralyzing obsession with bottoms; and a mustache induces melancholic memories...

As is the case with most of Maddin’s work, lust, shame, and fetishism abound as the film navigates the nether regions of the human body and psyche with playfully archaic euphemism. The 58-year-old filmmaker has assembled his best cast in years to bring these ludicrous narrative nuggets to life.” — Emma Myers, *Film Comment*

A PB Saturday 25 July, 7.15 pm
A PB Friday 31 July, 8.00 pm
A PB Saturday 1 August, 7.30 pm
A PB Thursday 6 August, 8.15 pm

Inherent Vice



Director: Paul Thomas Anderson
USA 2014 | 149 mins

Screenplay: Paul Thomas Anderson. Based on the novel by Thomas Pynchon

With: Joaquin Phoenix, Josh Brolin, Owen Wilson, Katherine Waterston, Reese Witherspoon, Benicio Del Toro, Jena Malone
R16 sex scenes, nudity, drug use, offensive language
inherentvicemovie.com

NZIFF puts Paul Thomas Anderson’s inspired adaptation of Thomas Pynchon’s novel onto New Zealand cinema screens at last. Joaquin Phoenix is woozily perfect as stoned LA beach bum and private investigator Doc Sportello, lured by his ex into a missing person enquiry that’s richly evocative in every detail, and evocatively incomprehensible in toto.

“Phoenix and the terrific acting ensemble that joins him in this pot-infused 70s-era beach noir create such a good buzz you can almost get a contact high from watching. A sprawling cast is required for the many vices and various intrigues, with Josh Brolin, Reese Witherspoon, Owen Wilson, Jena Malone and Martin Short

as its core, plus Katherine Waterston, actor Sam’s daughter, as the pivotal *femme fatale*... Trying to pare back Pynchon without killing the joke was the challenge. Anderson has done a remarkable job of replicating the crazy kaleidoscope of crime, dope and raunch the novelist conjured. It is a densely detailed cultural polyglot of real estate machinations, Aryan Brotherhood bikers, dental scams, sex, drugs, dope smoking, detectives and dames.” — Betsy Sharkey, *LA Times*

A RX Saturday 25 July, 8.30 pm
B EMB Friday 31 July, 1.45 pm
A EMB Sunday 2 August, 8.30 pm
A LHP Saturday 8 August, 5.15 pm

Jauja



Director: Lisandro Alonso
Argentina 2014
108 mins

With: Viggo Mortensen, Vilbjørk Mallin Agger

Festivals: Cannes (Un Certain Regard) 2014
FIPRESCI Prize (Un Certain Regard), Cannes Film Festival 2014

In Spanish and Danish, with English subtitles
M violence

In Spanish the word *jauja* (pronounced ‘how-ha’) means a land of milk and honey. The final act of Argentine director Lisandro Alonso’s enigmatic film may leave you wondering whether you’ve reached that destination or not. Set largely in Patagonia in the late 19th century, the film opens with a group of Argentine officers, accompanied by a Danish engineer (Viggo Mortensen) and his teenage daughter, as they plot to take over the region. But when the girl elopes with an Argentine soldier, he abandons camp to track them down. His solitary trek through the wilderness and rare encounters with its denizens take on increasingly surreal overtones.

“Watching *Jauja*, which is certainly

one of the best films of the year, I never once doubted that I was in the hands of a master filmmaker. For all its seeming austerity, the film pulls you along with incredible force – not unlike the way it pulls its lonely protagonist along on his quixotic, dreamlike journey... *Jauja* is a rapturously bizarre movie. That’s its secret, intoxicating power; the less you understand, the more mesmerized you are.” — Bilge Ebiri, *New York*

A ED Sunday 26 July, 3.15 pm
A ED Thursday 30 July, 8.45 pm

Tchoupitoulas



COURTESY OF OSCILLOSCOPE LABORATORIES



Turner Ross

Directors/Producers/Photography/Editors: Bill Ross IV, Turner Ross
USA 2012 | 80 mins

Music: Casey Wayne McAllister

With: William Zanders, Bryan Zanders, Kentrell Zanders
Festivals: SXSW, CPH:DOX 2012
Blu-ray

The seductive *Tchoupitoulas*, Bill and Turner Ross’ predecessor to *Western* (p51), immerses us in the nightlife of New Orleans. A wealth of observation, filmed over nine months in and around the French Quarter, is presented as occurring over a single night and witnessed by three young African American brothers. They’ve missed the ferry home and wander the streets, agog at the crazy, glittering adult world they behold. The tough-naïve narration may remind you of *Beasts of the Southern Wild*, which hailed from the same Louisiana creative enclave.

“The Rosses have captured on film something rare: what a night spent stumbling about New Orleans actually feels like. Here are the street characters;

the make-joy-from-thin-air musicians; the spooky, shadowed parks; the tour guide in Jackson Square who insists ‘Andrew Jackson, the hero of the Battle of New Orleans, was the great-great-, great-, great- grandfather of Michael Jackson.’ Here’s the way, as you pass tin-ceilinged bars and the stalls of tchotchke-sellers, competing musics muscle in, get pushed out, and sometimes tangle up into something new.” — Alan Scherstahl, *Village Voice*

A NT Sunday 26 July, 6.15 pm
B NT Monday 27 July, 2.00 pm

A Pigeon Sat on a Branch Reflecting on Existence

En duva satt på en gren och funderade på tillvaron

Frequently imitated but only ever equalled by himself, Roy Andersson, cinema's deadpan poet of drabness, takes years to craft and string together his exquisite, absurdist scenarios concerning 'what it means to be a human being'. Featuring the 'whitest white people in cinema' (Nick Pinkerton, *Sight & Sound*), and the least healthy looking, his films unfold towards their pokerfaced punchlines in elaborate studio-built dioramas that constitute miracles of banality in their own right. The sketches in *Pigeon* are connected by the wanderings of a pair of weary salesmen with three 'fun' items to offer: a set of vampire teeth, a laughing bag, and a rubber fright mask called 'Uncle One-Tooth'. Needless to say, no one's buying. If you've seen his *Songs from the Second Floor* or *You, The Living*, you'll already know whether you have to see his latest. If you haven't, there's really just one way to find out.

"What a bold, beguiling and utterly unclassifiable director Andersson is. He thinks life is a comedy and feels it's a tragedy, and is able to wrestle these conflicting impulses into a gorgeous, deadpan deadlock." — Xan Brooks, *The Guardian*



"*Pigeon*, like its predecessors, manages the uniquely Anderssonian trick of not just making you notice the absurdity of existence, but reminding you to love that absurdity as well. Life is unlikely, humans are ridiculous, and the world is cruel: isn't it great?" — Jessica Kiang, *The Playlist*

"Unspooling in 37 comic vignettes, these are Monty Python sketches as written by an existentialist philosopher."

— Cath Clarke, *Time Out*



Born to Be Mild (p77)

Director/Screenplay: Roy Andersson
Sweden 2014 | 100 mins

Producer: Pernilla Sandström
Editor: Alexandra Strauss

With: Holger Andersson, Nils Westblom, Charlotta Larsson, Viktor Gyllenberg, Lotti Törnros, Jonas Gerholm, Ola Stensson, Oscar Salomonsson, Roger Olsen Likvern

Festivals: Venice, Toronto 2014
Golden Lion (Best Film), Venice Film Festival 2014
In Swedish with English subtitles
M content may disturb

B PB Monday 27 July, 3.45 pm
B PB Tuesday 28 July, 1.15 pm
A PAR Monday 3 August, 8.30 pm

Under Electric Clouds

Pod elektrieskimi oblakami



Director/Screenplay: Alexey German Jr
Russia/Ukraine/Poland
2015 | 138 mins

Photography: Evgeniy Privin, Sergey Mikhail'chuk
Editor: Sergey Ivanov
With: Louis Franck, Meran Ninidze, Chulpan Khamatova
Festivals: Berlin 2015
In Russian with English subtitles
CinemaScope/M adult themes

On a desolate Russian plain in the near future, an unfinished skyscraper lurks like a ghost in the mist. The developer has died, the architect has killed himself, and a disparate collection of characters – immigrant workers, heirs, academics, gangsters, drug addicts – have to deal with the fallout.

Alexey German Jr's brilliantly novelistic, austere beautiful film hops discreetly backwards and forwards in time (as does, at one point, one of its characters), unfolding as a series of short stories with their own casts of characters. These are finally brought together to provide a rich, complex, hesitant conclusion. Along the way there's a marvellously throwaway use of science-fiction tropes – the future

is always slightly disappointing – and subtle exploration of the theme of human connectivity.

German's father's final film, the psychedelically grotesque *Hard to Be a God*, was one of the talking points of last year's NZIFF, and now is your chance to discover the much more classical virtues of German Jr, a rare director who still makes art films on a grand scale, in the tradition of Tarkovsky, Angelopoulos or Kurosawa. — AL

A ED Saturday 8 August, 3.00 pm
A ED Sunday 9 August, 3.15 pm

Western



BILL ROSS IV AND TURNER ROSS



Turner Ross

Directors/Photography: Bill Ross IV, Turner Ross
USA 2015 | 93 mins

Producers: Bill Ross IV, Turner Ross, Michael Gottwald
Festivals: Sundance 2015
Special Jury Prize (US Documentary), Sundance Film Festival 2015
In English and Spanish, with English subtitles

After the lyrical *Tchoupitoulas* (p50), sibling filmmakers Turner Ross and Bill Ross IV turn their vérité lens to a richly textured, elegiac portrait of cordial relations across the Tex–Mex border, painfully disrupted by the 'war on drugs' and its federally imposed border restrictions. We fall in with contemporary exemplars of two classic Western archetypes, a lawman and a cowboy. Chad Foster, the outgoing mayor of Eagle Pass in Maverick County, Texas, is equally at home in English and Spanish. Cattle broker Martin Wall's century-old family ranching business depends on transactions across the Rio Grande. And his forthright six-year-old daughter will quickly correct any suspicion you

might harbour that theirs is primarily a man's world.

"The film reveals a border where Texans and Mexicans are united, rather than divided, by their languages and their enterprises. ... Both mariachi tunes and Methodist hymns are heard, and fully felt, in *Western*, and the movie itself has the feel of a high lonesome country song crossed with a *narcocorrido* – a piercing ballad about hard work, the business of living, and how not to get caught in the crossfire." — Sheri Linden, *Hollywood Reporter*

A PAR Monday 27 July, 6.15 pm
B PAR Tuesday 28 July, 3.30 pm

REFRAMING REALITY

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

Abandoned Goods



Directors: Pia Borg, Edward Lawrenson
UK 2014 | 38 mins

Producers: Kate Ogborn, Lisa Marie Russo
Photography: Nick Gordon Smith
Music: Henning Christiansen, Philippe Ciompi
Voices: Iain Sinclair, Nick James
Festivals: Locarno, London 2014
In English and French, with English subtitles
Blu-ray

"*Abandoned Goods* is a film all about art-making as a human instinct as well as a form of therapy, of reparation and of socialization. Between 1946 and 1981... long-stay patients of Netherne Hospital – a psychiatric and mental health facility in Surrey, England – created artworks under the guidance of pioneering art therapist Edward Adamson. Some of the paintings and sculptures are remarkable.

Borg and Lawrenson assemble what they can of the 5,500 works that survived the hospital's closure in 1993, and do so to eerie and enlightening effect. Layering Iain Sinclair's narration and old audio recordings atop a mix of archival footage and new stills, *Abandoned*

Goods [is] a deceptively concentrated film – and one that's as much about renewing and re-contextualizing the creations therein as it is about art's psychological, emotional and finally social consequence." — Michael Pattison, *Fandor*

"The incredible discovery of these pieces could sustain even the most boring, fact-driven film, but *Abandoned Goods* dares to do something more exciting." — Robert Greene, *Sight & Sound*

C CG Tuesday 4 August, 12.15 pm
C CG Tuesday 4 August, 1.15 pm
C CG Thursday 6 August, 12.15 pm

Alice Cares

Ik ben Alice



Director: Sander Burger
The Netherlands
2015 | 79 mins

Photography: Sal Kroonenberg
Editor: Manuel Rombley
Music: Jeroen Arts
Festivals: Rotterdam 2015
In Dutch with English subtitles

Alice is here to help, or at least she will be soon. A 60-centimetre tall robot, with a doll-like face, a camera behind her eyes, and the body of, well, a robot, Alice, made by the American firm Hanson Robotic, is being programmed by a research group at Amsterdam's Free University to provide companionship and assistance to elderly people living alone. This doco accompanies three Alices separately placed on a pilot scheme with three women in their 80s, and observes the markedly different relationships that develop. 'I'd prefer a real person', says one as Alice is settled in. 'Oh, that's a shame', Alice replies, and gradually curiosity overcomes resistance and a conversation is underway. Meanwhile,

researchers inspect the robot-eye evidence and fall upon every pause or glitch in robot response as a programming challenge. Experienced health-care workers called in for advice about elderly needs are both apprehensive and sceptical about the likelihood they will be replaced by the caredroids. Barely editorialising for a moment, this simple account of android life in the real world turns out to be the most profound, heartrending and morally challenging film about artificial intelligence yet.

A PAR Saturday 25 July, 11.00 am
A NT Monday 3 August, 6.15 pm
B NT Wednesday 5 August, 2.30 pm
A NT Saturday 8 August, 5.00 pm

Cartel Land

Matthew Heineman's unnervingly action-based documentary captures the impact of Mexican drug cartels on both sides of the border with you-are-there immediacy. With staggering frontline access, Heineman observes the retaliatory forces that have formed in the wake of oppressive cartel violence: the Autodefensas, a Mexican vigilante group who fight to free their townships from cartel dominion, and the Arizona Border Recon, a makeshift American militia hellbent on defending their border from traffickers. It's a portrait that refuses to shy away from complication; while the cartels are depicted as unequivocally horrific (with their crimes often recounted to us in harrowing detail), Heineman is equally as interested in the troubling patterns forming amidst the resistance. His film emerges a dangerous, fiercely gripping drug-war saga that examines the cyclical nature of corruption and the ways in which noble intentions can become distorted by violence and power. — JF

"There's no lack of immediacy in the footage south of the border, where Heineman, who filmed with a small crew and served as one of his own cinematographers, captures the eruption



of live fire, a gunpoint interrogation in the back of a moving car and even a scene of torture. Several instances make you fear for the filmmakers' safety."

— Ben Kenigsberg, *Variety*

"While there's no minimizing the valor and skill of the filmmaker, credit also goes to his talented co-cinematographer, Matt Porwoll, for capturing the mayhem and malice in the lands ravaged by the cartels." — Duane Byrge, *Hollywood Reporter*

"A gripping, nuanced look at two different responses to the ongoing violence and death strewn by the vicious drug cartels plaguing both sides of the Mexican/American border." — Tim Grierson, *Paste*



Director: Matthew Heineman
USA/Mexico 2015 | 98 mins

Producers: Matthew Heineman, Tom Yellin
Editors: Matthew Hamachek, Matthew Heineman, Bradley J. Ross, Pax Wassermann
Music: H. Scott Salinas, Jackson Greenberg
With: José Manuel Mireles, Tim 'Nailer' Foley, Paco Rangel Valencia
Festivals: Sundance, Tribeca 2015
Directing and Cinematography Awards (US Documentary), Sundance Film Festival 2015
In English and Spanish, with English subtitles
CinemaScope/R13 violence, offensive language, content may disturb
www.cartellandmovie.com

A LHP Wednesday 29 July, 8.30 pm
B TP Tuesday 4 August, 4.00 pm
A PAR Sunday 9 August, 4.30 pm

Awake: The Life of Yogananda



Directors/Screenplay:
Paola di Florio,
Lisa Leeman
USA 2014 | 87 mins

Producers: Peter Rader, Paola di Florio, Lisa Leeman
Music: Anoushka Shankar, Krishna Das, Philip Glass, Alanis Morissette, George Harrison
Narrator: Anupam Kher
With: Deepak Chopra, Russell Simmons, George Harrison
awaketheyoganandamovie.com

"Fittingly enlightening, *Awake: The Life of Yogananda* is a vivid, elegantly assembled portrait of the savvy guru with the cherubic face and penetrating gaze who brought meditation to the West.

Although the name Paramahansa Yogananda (1893–1952) may not ring a bell, his teachings had a lifelong influence on the likes of George Harrison and Steve Jobs... Heeding a metaphysical calling to leave India for materialistic America, Yogananda initially landed at Boston Harbor at the dawn of the Roaring 20s but eventually realized that Los Angeles would offer a greater wellspring of disciples... But when Yogananda took his teachings to the South, he experienced a rude

spiritual awakening upon discovering orange robe-wearing, long-haired, brown-skinned men weren't exactly warmly embraced. It wasn't long before he was smeared as the leader of a love cult preying on married women.

Funded by the Self-Realization Fellowship but co-directed by Paola di Florio and Lisa Leeman with an open, inquisitive mind, the film offers an absorbing glimpse into the life and times of the world's first superstar swami." — Michael Rechtshaffen, *LA Times*

A NT Saturday 25 July, 12.15 pm
B NT Tuesday 28 July, 12.00 pm
A NT Saturday 1 August, 12.00 pm
B NT Monday 3 August, 2.15 pm

Censored Voices



AVNER SHAHAF

Director: Mor Loushy
Israel/Germany 2015
87 mins

Producers: Daniel Sivan, Hilla Medalia, Neta Zwebner
Screenplay: Mor Loushy, Daniel Sivan
With: Amos Oz, Avraham Shapira, Elisha Shelem, Amitai Shelem, Ilan Lotan
Festivals: Sundance, Berlin 2015
In Hebrew and English, with English subtitles
Colour and B&W
censoredvoices.com

This potent Israeli documentary encourages us to consider whose interests are served when the traumatic experience of returning soldiers is deleted from the record. How different might the world be today if the horror stories told by young veterans of the 1967 Six-Day War had been heard at the time?

The war, which began with Israel facing seemingly impossible odds, ended with it conquering Jerusalem, Gaza, Sinai and the West Bank. It is a war portrayed ever since in Israel as righteous defence. While the whole country was in the flush of victory, a group of young kibbutzniks led by author Amos Oz recorded conversations with soldiers returning

from battle. Many were shattered by the sudden shift from defensive role to a mercilessly offensive one. They openly speculated about the ongoing impact of their brutality on the civilian Arab population. The Israeli army censored the recordings and they are heard here for the first time. Filmmaker Mor Loushy invites the surviving interview subjects to respond to their original testimony, and contrasts their recollected distress with official newsreel accounts of their heroism.

A PB Sunday 26 July, 4.15 pm
A PB Sunday 26 July, 7.45 pm
A PH Thursday 30 July, 8.15 pm
A RX Monday 3 August, 6.15 pm

The Chinese Mayor



Director: Zhou Hao
China 2015 | 89 mins

Producer: Zhao Qi
Festivals: Sundance 2015
Special Jury Prize (World Documentary), Sundance Film Festival 2015
In Mandarin with English subtitles
Blu-ray
zhaqiqifilms.com

QI

The city of Datong is China's most polluted, crippled by decrepit infrastructure and even shakier economic prospects. But Mayor Geng Yanbo plans to transform it utterly. He will return Datong to its former glory, the cultural capital it was a mere 1,600 years earlier. Thousands of homes are being bulldozed, and a half-million residents relocated.

We're at his side as he's besieged by petitioning citizens, as he bawls out recalcitrant contractors and bureaucrats, or second-guesses the ruling elite who can overturn his election at any moment; and as he takes calls from his exasperated wife. She'd like to see him once in a while. Produced by Zhao Qi, a veteran of the

Chinese state media network China Central Television, and directed by Zhou Hao, a veteran of investigative documentary, *The Chinese Mayor* combines the best of both worlds – access to power, and critical acumen – to show the staggeringly high stakes at play as China seeks to remake itself.

"Remarkable... Lurking just beneath Zhou's coolly observational style is a meta-freakout at the sheer insanity of the access and its potential consequences." — Robert Greene, *Sight & Sound*

A NT Saturday 25 July, 8.15 pm
B NT Monday 27 July, 4.15 pm
A NT Tuesday 28 July, 6.15 pm

Democrats



Director: Camilla Nielsson
Denmark 2014
99 mins

Producer: Henrik Veileborg
Photography: Henrik Bohn Ipsen
With: Paul Mangwana, Douglas Mwonzora
Festivals: CPH:DOX, Amsterdam Documentary 2014
In Shona with English subtitles
CinemaScope

Over the course of more than three years director Camilla Nielsson has been up close in the inner circles of Robert Mugabe's Zimbabwe. With the process of creating Zimbabwe's new democratic framework providing the film's narrative backbone, *Democrats* shows us a political elite staring devolution in the face – and laughing with derision. Meanwhile, two political opponents are tasked with public consultation and the framing of the country's first constitution. One is a jovial cynic from the ruling party, ZANU-PF; the other an urbane human rights lawyer from the growing Movement for Democratic Change. Each determined to outfox the other, they are equally susceptible to the non-democratic authority they

aspire to replace.

"Zimbabwe's constitutional-reform meetings may not sound like the substance of a riveting documentary, but they build plenty of nervous tension in *Democrats*... Nielsson and her team capture fraud, intimidation, tampering, and violence at a series of public hearings, and dangerous manoeuvring and tantrums in committee, with co-chairs Paul Mangwana and Douglas Mwonzora squaring off in highly public confrontations." — Tasha Robinson, *The Dissolve*

B NT Wednesday 29 July, 2.00 pm
A NT Thursday 30 July, 8.15 pm
A NT Sunday 2 August, 12.45 pm

Going Clear: Scientology and the Prison of Belief



SAM PAINTER

Director: Alex Gibney
USA 2015 | 120 mins

Screenplay: Alex Gibney. Based on the book by Lawrence Wright
Photography: Sam Painter
Editor: Andy Grieve
With: Lawrence Wright, Mark Rathbun, Mike Rinder, Jason Beghe, Paul Haggis
Festivals: Sundance 2015

The Church of Scientology hates this film. When it was released in the US in March, the organisation immediately launched a media counter-offensive, inveighing against director Alex Gibney and the apostates who appear in it. Of course they did: as is laid bare in this affecting, gobsmacking documentary, Scientology's retaliations know few bounds.

Lucid testimonies from former executives and adherents stand in contrast to the glossy and sinister exhortations of David Miscavige, who rose to succeed the charismatic fantasist L. Ron Hubbard. New footage of celebrity disciples John Travolta and Tom Cruise, who is shown preaching the legacy of LRH before thousands at

a Scientology rally, is at once riveting and discomfiting.

Beyond the fascination and kookiness of the self-help parables, e-meters and alien emperor foundation myth, *Going Clear* paints a chilling picture – all of it denied by Scientology – of a paranoid and brutal 'church'. It also confirms the status of Gibney (*Enron: The Smartest Guys in the Room*, *Mea Maxima Culpa, We Steal Secrets: The WikiLeaks Story*) as America's pre-eminent contemporary documentary filmmaker. — TM

A EMB Sunday 26 July, 11.00 am
A LHP Sunday 26 July, 6.00 pm
A RX Monday 27 July, 6.30 pm
B EMB Thursday 30 July, 1.00 pm
A PH Wednesday 5 August, 8.30 pm

Iraqi Odyssey 3D



Director: Samir
Switzerland/Germany/
Iraq/UAE 2014
162 mins

Producer: Werner Schweizer
Festivals: Toronto 2014; Berlin 2015
In Arabic, English, German and Russian, with English subtitles
Colour and B&W/3D

The modern history of Iraq, from the struggle against British colonialism to the chaotic aftermath of the US invasion, is traced through the dispersal of one family in this moving documentary. Enlivened by vivid personal testimonies, *Iraqi Odyssey* will surely enrich any audience's understanding of the world today.

"Filmmaker Samir was born in Baghdad and has lived in Switzerland since he was a child, while the members of his extended family are scattered all over the world – Abu Dhabi, Auckland, Sydney, Los Angeles, Buffalo, London, Paris, Zurich, and Moscow – with only a handful remaining in Iraq. Recounting his family's stories of departures and uprootings, Samir also chronicles how

Iraqis' dreams of building a modern and just society after their nation achieved independence in the 1950s were brutally dashed over the course of half a century. Weaving together the ironic, wistful, and witty testimonies of Samir's relatives with rare documents from private and state archives, Ottoman era film footage and 3D technology, *Iraqi Odyssey* is a riveting epic that creates a genuine people's history of Iraq, at once humble and majestic." — Rasha Salti, Toronto International Film Festival

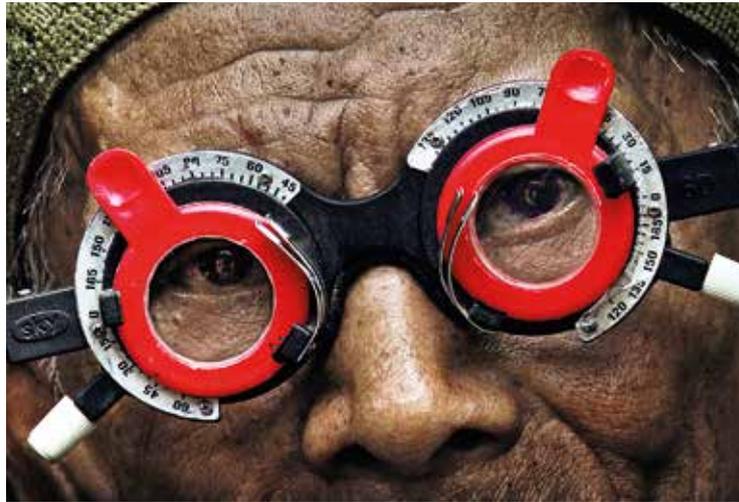
3D ED Saturday 1 August, 1.00 pm
3D ED Sunday 2 August, 1.15 pm
3D ED Wednesday 5 August, 1.45 pm

The Look of Silence

Senyap

"Joshua Oppenheimer's ground-breaking documentary *The Act of Killing* confronted viewers with a moral vacuum in which the perpetrators of the politically motivated massacres that roiled Indonesia in 1965 were only too happy to reenact their crimes. In the director's own words, 'I felt I'd wandered into Germany 40 years after the Holocaust, only to find the Nazis still in power.' *The Look of Silence* widens the frame to include the victims' perspective. Less a sequel than a companion piece, the film follows gentle optometrist Adi as he asks the killers about their crimes – among them, the vicious murder of his elder brother.

The interviewees insist that 'the past is past', and yet it's only too clear that the lack of accountability leaves the threat intact: one former killer darkly intimates that Adi's actions could be understood as communist activity, while another – a legislator no less – is even more explicit in promising that further questioning will prompt more killing. Oppenheimer continues to test the limits of observational documentary in his aesthetic interpretation of trauma. A startling and grave work sure to be discussed for years to come, *The Look of Silence* bears witness to



the intolerable absence of truth and reconciliation." — Max Goldberg, San Francisco International Film Festival

"When the end credits roll, and you notice most of the crew's names are listed as 'anonymous', the threat seems fresh and immediate... This is an essential companion piece to Oppenheimer's earlier film; another astonishing heart-of-darkness voyage into the jungle of human nature." — Robbie Collin, *The Telegraph*



Joshua Oppenheimer

Director: Joshua Oppenheimer
Denmark/Indonesia, 2014 | 99 mins

Co-director: Anonymous

Producer: Signe Byrge Sørensen

Executive producers: Werner Herzog, Errol Morris, André Singer

Photography: Lars Skree

Editor: Niels Pagh Andersen

Music: Seri Banang, Mana Tahan

Festivals: Venice, Toronto, New York, Busan, CPH:DOX 2014; Berlin, SXSW, San Francisco 2015

FIPRESCI Prize,

Venice International Film Festival 2014

CPH:DOX Award, CPH:DOX 2014

Audience Award, SXSW Film Festival 2015

In Indonesian and Javanese,

with English subtitles

R13 content may disturb

thelookofsilence.com

"Both a direct sequel to *The Act of Killing* and a complete stand-alone work. Either way, it's one of the most powerful docs I have ever experienced."

— Jesse Hawthorne Ficks, *San Francisco Bay Guardian*

A PAR Thursday 6 August, 8.45 pm
B PAR Friday 7 August, 1.30 pm

Merchants of Doubt



Director: Robert Kenner
USA 2014 | 96 mins

Producers: Robert Kenner, Melissa Robledo

Screenplay: Robert Kenner, Kim Roberts. Based on the book by Naomi Oreskes and Erik M. Conway

With: Jamy Ian Swiss, Stanton Glantz, Sam Roe, Patricia Callahan, James Hansen, John Passacantando, William O'Keefe

Festivals: Toronto, New York 2014

merchantsofdoubtmovie.com

Merchants of Doubt, based on the book of the same name, shines its light on corporate public relations strategies for undermining inconvenient scientific research. Should you embark on a career in science in the 21st century, this film suggests you may need a thick hide if your research places human welfare ahead of corporate profit. Your every conclusion may be countered by a pseudo-expert granted equal media time to provide 'balance'. Don't be surprised if you are called an elitist, seeking to deprive ordinary citizens of the right to choose. These tactics and more, as revealed in the thousands of documents leaked to anti-tobacco crusader Stanton Glantz, enabled the tobacco industry to maintain for

decades that science was inconclusive about smoking when their own researchers had told them the opposite. It seems clear that those documents have now served as the blueprint for the orchestrated denial of human-generated climate change.

Utilising card-sharp con artistry as its ruling metaphor, Robert Kenner's richly storied film draws its most vivid testimony from two reformed skeptics – and one extremely voluble, unrepentant spinner.

B NT Monday 3 August, 4.15 pm
A NT Monday 3 August, 8.00 pm
B NT Tuesday 4 August, 2.30 pm
A NT Wednesday 5 August, 8.30 pm

Pervert Park



LASSE BARKFORS



Directors/Screenplay: Frida Barkfors, Lasse Barkfors

Denmark/Sweden/USA
2014 | 77 mins

Festivals: CPH:DOX 2014; Sundance, Hot Docs 2015

Special Jury Prize (World Documentary), Sundance Film Festival 2015

R16 sexual themes, content may disturb

The idea that an adult found guilty of sexually assaulting a child is capable of rehabilitation is hard for many people to accept. The mother of one offender saw the challenges faced by her son, and established a haven in a Florida trailer park. There, those emerging from a prison system famously rough on their kind might live cheaply and help one another re-enter the world. To date, we are told, not one of them has reoffended. Swedish-Danish filmmaking couple Frida and Lasse Barkfors' documentary gives voice to a handful of the residents. The disparity in offence among those who've been deemed akin by the justice system is startling. A student entrapped by an internet invitation to underage

sex from an undercover cop takes his therapy alongside a guilt-wracked woman who has repeatedly abused her own child. Her tormented admission of the harm she has inflicted – and has had inflicted upon her – is surely worth attending to. It's a searing rejoinder to an entrenched mindset that's strong on condemnation, but rarely harkens to copious evidence that the abused often become abusers – and might benefit from some attention *before* they offend.

A PB Monday 27 July, 6.30 pm
B PB Friday 31 July, 4.30 pm
A PB Friday 31 July, 6.15 pm
A PB Saturday 1 August, 2.15 pm

The Silences

This powerful story by Margot Nash is a 'personal essay compilation documentary' in which Nash investigates her confusing and destructive relationship with her mother. With a father who suffered from extreme mental instability, and a home full of secrets, Nash scours her family history through oral recollections, photos and letters from her parents, and conversations with older sister, Diana, asking: what really happened?

Escaping this discomfort into the 70s feminist art-making scene, Nash finds her voice. Her freedom particularly antagonises mother, Eve, who above all wanted to be an actor: Eve finds her daughter's artistic enlightenment disappointing and futureless.

Interspersed with the archival footage are excerpts from Nash's early film works, *Vacant Possession* and *Call Me Mum*, which already echo the events of her childhood.

Nash's father never recovered from the trauma of WWII, and his return to the family makes for a tense household. Rife with repressed ambitions and painful secrets, this is no idealised family life, but Nash looks her history in the eyes without flinching. Her voice carries you through the film with tenderness and clarity: we see a filmmaker trying



fearlessly and conscientiously to make peace with her parents, and the world of their generation, through art. The simple and repetitive inspection of personal and family images and the compelling authorial voice make for an intimate and gripping experience. — JR

"I have worked to show the complexities of their lives, understand the choices they made and find compassion in my heart for both of them." — Margot Nash

In this lucid, heartfelt doco of an unstable family life, feminist filmmaker Margot Nash tries to make peace with her parents' destructive behaviour.

 Margot Nash*

Director/Producer/Screenplay/Photography/Editor: Margot Nash
Australia 2015 | 73 mins

Music: Elizabeth Drake

With: Lynette Curran, Pamela Rabe, John Stanton, Toni Scanlan, Melissa Ippolito, Shelley McShane, Robin Laurie, Elizabeth Cooke, Sandra Cooke, Michela Noonan, Kathy Bain

B PAR Friday 24 July, 2.00 pm*
A PAR Saturday 25 July, 12.45 pm*
B PH Wednesday 5 August, 1.15 pm

Prophet's Prey



Director: Amy Berg
USA 2015 | 93 mins

Based on the book by Sam Brower

Music: Warren Ellis, Nick Cave

Narrator: Nick Cave

With: Jon Krakauer, Sam Brower, Thomas Jeffs, Ron Rohbock

Festivals: Sundance 2015

Blu-ray/M sexual abuse themes

NZIFF audiences last saw acclaimed documentarian Amy Berg present a scathing indictment of the American justice system in the Peter Jackson-produced *West of Memphis*. This year Berg returns, with her attention fixed upon another institution of profound injustice and maddening impenetrability: the Fundamentalist Church of Jesus Christ of Latter Day Saints. Headed by pastor Warren Jeffs – a creepily effective indoctrinator, prolific polygamist and self-proclaimed prophet – the FLDS church currently has thousands of devoted followers, millions of dollars worth of secluded real estate and a deeply unsettling history of underage marriage and sexual abuse (Jeffs himself has

approximately 90 wives).

Employing first-hand testimonies from journalists, private investigators and ex-members of the church, Berg gives a troubling portrait of unchecked influence and a gripping account of the exhaustive manhunt to capture their tyrannical leader. — JF

"The long, twisty process by which the authorities finally caught up with Jeffs is related here with the breathless, blow-by-blow tension of a thriller." — Justin Chang, *Variety*

B TP Tuesday 28 July, 4.15 pm
A TP Tuesday 4 August, 8.45 pm
A PH Saturday 8 August, 7.45 pm

The Russian Woodpecker



 **The Face of Ukraine (p77)**

Director: Chad Gracia
USA/UK 2015 | 82 mins

Photography: Artem Ryzhykov

With: Fedor Alexandrovich

Festivals: Sundance 2015

Grand Jury Prize (World Documentary), Sundance Film Festival 2015

In Russian and English, with English subtitles

Ukrainian artist and provocateur Fedor Alexandrovich, our impassioned guide in this engrossing, non-fiction conspiracy thriller, was a boy when the Chernobyl Nuclear Power Plant exploded in 1986. Adjacent to the reactor was a massive billion-dollar antenna array, which transmitted a curious clicking noise (aka 'the Russian Woodpecker') across the airwaves, baffling Western intelligence services for years. Convinced the sinister structure's purpose was connected to the disaster, Alexandrovich tracks down and interviews former Soviet officials and scientists. The more contemptuous they appear of his line of questioning, the more convinced you are that, whatever the facts, he's

onto something deeply disturbing.

"Alexandrovich has the hypnotic power to become a generation's counter-culture icon while the history lessons of the many interviews in this vibrant piece should leave most audiences completely stunned. Passionate, audacious and revolutionary, both the film and its inhabitants are uninterested in just standing around as our current world spins." — Jesse Hawthorne Ficks, *Fandor*

A PB Saturday 25 July, 3.00 pm
A PB Sunday 26 July, 2.15 pm
B TP Tuesday 28 July, 2.15 pm
A PAR Monday 3 August, 6.15 pm

Tell Spring Not to Come This Year



Directors:
Saeed Taji Farouky,
Michael McEvoy
UK/Afghanistan 2015
83 mins

Festivals: Berlin 2015
Panorama Audience Award,
Berlin International Film Festival
2015
In Dari with English subtitles
tellspringfilm.com

NATO troops have evacuated and the last remaining American forces are soon to follow, but the war in Afghanistan continues unabated. Filmmakers Saeed Taji Farouky and Michael McEvoy embedded themselves in an Afghan National Army battalion dealing with the chaos left behind, and came back with this intense and moving documentary portrait of soldiers fighting a forgotten war. The film accompanies the soldiers over the course of a year battling insurgents in the province of Helmand. The battalion is a mix of hardened veterans and new recruits desperate for a steady income. They venture from their base to track down suspected Taliban and stake out opium crops. At one point they scavenge an

abandoned NATO base for supplies but even the wiring has been stripped away, while another routine operation suddenly erupts into a deadly firefight sending soldiers (and cameraman) scurrying for their lives. — MM

"This is an intimate film about the human side of combat, told from a previously unseen perspective, that represents the deep personal motivations, desires and struggles of a band of fighting men on the frontline of the 'War on Terror'." — Sheffield Doc/Fest

A PB Thursday 30 July, 6.15 pm
A PB Thursday 30 July, 8.15 pm
A PB Saturday 1 August, 4.00 pm
A PB Saturday 1 August, 5.45 pm

Welcome to Leith



GREGORY BRUCE

Directors:
Michael Beach Nichols,
Christopher K. Walker
USA 2015 | 86 mins

Producers: Jenner Furst,
Joey Carey, Joshua Woltermann
Photography:
Michael Beach Nichols
Music: T. Griffin
Festivals: Sundance, SXSW,
Hot Docs 2015
welcometoleithfilm.com

When a stranger arrived in the tiny community of Leith, North Dakota (population 24) in summer 2012 and started buying up the dirt-cheap real estate, the welcoming locals had no idea of his chilling motive. The stranger was Craig Cobb, a notorious white supremacist, and his plan was to deed the land to like-minded individuals and create a voting bloc which would allow them to take control of the town, turning it into a haven for hate. Although they are alerted to Cobb's intentions by anti-racist watchdog the Southern Poverty Law Center, there seems to be little the townfolk can do to stop this malignant, but entirely legal, takeover. As a portrait of a community under siege, *Welcome to*

Leith is as compelling and terrifying as any fictional thriller, but also a cautionary tale of the true limits of freedom. — MM

"This chronicle of a rural community's struggle for sovereignty amidst extremism quite cleverly maneuvers us into an uncomfortable confrontation with our own values... The unsettling underpinning of *Welcome to Leith* is how we wrestle with our democratic principles when they're pushed to the limit." — John Nein, Sundance Film Festival

A NT Friday 31 July, 8.30 pm
A NT Saturday 1 August, 6.00 pm
B NT Tuesday 4 August, 4.30 pm

William Yang: Blood Links



William Yang

Weekly Review 269
— Chinese Picnic (p77)

Director/Editor:
Martin Fox
Australia 2014 | 59 mins

Producer: Donna Chang
Screenplay/Presenter:
William Yang
Sound: Liam Egan
Music: James Peter Brown

In a NZIFF rich in genealogical explorations, renowned Australian photographer William Yang traces the labyrinthine web of his family history in this adaptation of his often-staged live performance piece. William was born and raised in North Queensland, his grandparents having migrated from China to the Top End during the 1880s gold rush. He grew up on a tobacco farm in Dimbulah and was brought up as an assimilated Australian with his Chinese heritage denied and unacknowledged. It was not until mid-life that he claimed his Chinese blood links at a time Australia itself was shaking free of its mono-cultural rigidity. The storytelling zeal he brings to sharing the family photo albums

he's discovered is as infectious as his tracing the connections is meticulous. His international exploration of his genealogy unites him with scores of relatives from all walks of life, some rich, but most ordinary folk with menial jobs. Most cannot speak a word of Chinese. A visual feast, *Blood Links* examines how the Chinese diaspora established roots around the world, and how over the generations, blood is mixed, yet the intricate bonds of family remain.

B NT Thursday 30 July, 6.15 pm
B NT Friday 31 July, 12.45 pm

The Wolfpack



Crystal Moselle*

Director/Photography:
Crystal Moselle
USA 2015 | 84 mins

With: Bhagavan Angulo, Govinda Angulo, Narayana Angulo, Mukunda Angulo, Krisna Angulo, Jagadesh Angulo, Visnu Angulo, Susanne Angulo, Oscar Angulo
Festivals: Sundance, Tribeca 2015
Grand Jury Prize (US Documentary), Sundance Film Festival 2015
thewolfpackfilm.com

The winner of the Documentary Grand Jury Prize at Sundance this year, Crystal Moselle's film delves into the bizarrely sheltered lives of six brothers whose father has confined them (and their sister) since birth to the tiny rooms of their Lower East Side apartment. What these boys know about social interaction they've learned from watching movies — thousands of them — and filming ingenious, homemade re-creations of their favourites. (*Reservoir Dogs* looms large: it offers each of them a major role.)

Moselle draws on a vast video archive of their housebound lives to delight and disturb us in equal measure, but her portrait is a gently hopeful one, capturing them at a moment when the tyrannical grip of their father is

faltering and they are making tentative forays into the world outside.

"*The Wolfpack* indeed has much to say about fandom, the reciprocal bonds between consumption and production, the nightmarish consequences of unchecked patriarchy, and, especially, the pathological evils of insularity (it may be one of the greatest films ever made on this theme)." — Blake Williams, *Cinema Scope*

A RX Sunday 26 July, 5.15 pm*
A PAR Tuesday 28 July, 8.45 pm*
B PAR Thursday 6 August, 4.15 pm

SPORT

Not tiddly-winks.

Being Evel

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Director: Daniel Junge
USA 2015 | 100 mins**Photography:** Robert Muratore**Editor:** Davis Coombe**Music:** John Jennings Boyd**With:** Evel Knievel, Johnny Knoxville, Robbie Knievel, Frank Gifford, Tony Hawk, George Hamilton**Festivals:** Sundance 2015

"You may be aware that Evel Knievel is the pre-eminent daredevil of our time, but you might not fully grasp the magnitude of the stuntman's celebrity and what his fearless spirit represented to so many unless you were alive during his thrilling run throughout the 1970s. *Being Evel* is a new documentary that aims to educate younger audiences about Knievel's influence, and it contains plenty of unbelievable revelations that only bolster the legendary mythology surrounding the man in red, white, and blue... *Being Evel* was produced by Johnny Knoxville – who is also one of the film's primary interviewees – along with fellow *Jackass* creator Jeff Tremaine and BMX legend Mat Hoffman. They do a great

job of articulating just how influential Knievel was on today's extreme sports daredevils." — Ray Bort, *Esquire*

"While he certainly could have been a better human being, there's no way on earth, even with all the fighting and drinking and womanizing, that he could have been a better *showman*. The documentary, like its subject, is unapologetically dazzling." — Drew Taylor, *The Playlist*

A PH	Sunday 26 July, 8.15 pm
A PAR	Monday 27 July, 8.45 pm
A RX	Tuesday 4 August, 6.15 pm
A LHP	Sunday 9 August, 8.15 pm

Red Army

**Director/Producer/
Screenplay: Gabe Polsky**
USA/Russia 2014
85 mins**With:** Slava Fetisov, Vladislav Tretiak, Scotty Bowman, Vladimir Pozner**Festivals:** Cannes (Out of Competition) 2014
In English and Russian, with English subtitles
CinemaScoperedarmymovie.com

The hazardous relationship between sports and national identity underscores every moment of this highly entertaining documentary about the careers of Soviet ice hockey stars before and after perestroika. Home to some of the greatest – and most mercilessly drilled – players the sport has ever seen, the Soviet Union's Red Army team became a key combatant in the Cold War's propaganda battle. 'They're a microcosm of their society,' Reagan insisted of the Soviet team, sparing the Soviets the trouble of saying it themselves. When they triumphed, as they usually did, so it seemed did communism.

Long-time captain and legendary defenseman Viacheslav Fetisov – who'd

eventually lead the Russian exodus to the US before returning to his homeland as a close ally of Putin – makes a compelling and mordantly funny guide. He's blunt, ironic, not a little nostalgic for the rigours of Soviet sports training programmes – and not a little contemptuous of the American system that prizes individual prowess over the team spirit that made the Soviets great.

A ED	Saturday 25 July, 12.00 pm
B ED	Monday 27 July, 2.00 pm
A RX	Friday 31 July, 6.15 pm
A PAR	Sunday 2 August, 6.15 pm
A LHP	Monday 3 August, 8.30 pm

Meru

"With jaw-dropping cinematography... and direct access to the trials, drive and anxieties of its renowned mountain climbing subjects, *Meru* is a hybrid of gorgeous nature photography and riveting nonfictional storytelling. Titled after Mount Meru, a 21,000 ft. Himalayan peak that looms over the Ganges River and features the iconic 'Shark's Fin', a massive sheer granite spine jutting out of the mountain's face into sub-zero degreed thin-aired space, the film focuses on three mountaineers as they take on the challenge to become the first to ascend its peak.

Conrad Anker, famous for his ascents in Patagonia, Antarctica and the Himalayas; *Meru* co-director Jimmy Chin, an athlete distinguished equally for his skills in photography, climbing and extreme sports; and Renan Ozturk, a relative newcomer in this group, but already internationally respected as a free climber and visual artist, teamed up in 2008 to reach the summit, but dishearteningly and dangerously failed with a mere 100 meters to go. Amidst personal and professional risks... the climbers make the daring decision to make one more attempt." — Sean Ueyehara, San Francisco International Film Festival



© RENAN OZTURK

"The film's incredible imagery shows daily life in the vertical realm – captured by the three climbers themselves and one base camp manager... Propelled by an excellent score and unflinching commentary from [writer Jon] Krakauer, this film goes deep into a world of alpinism that is austere and alien to most people and breaks it down to celebrate the struggles and triumphs of the human spirit." — Mary Anne Potts, *NationalGeographic.com*

"It beggars belief that pro-sports cinematographers Chin and Ozturk actually shot most of the film while in the midst of this 'impossible climb'."

— Dennis Harvey, *Variety*



Directors: Jimmy Chin, Elizabeth Chai Vasarhelyi
USA 2015 | 89 mins

Producers: Elizabeth Chai Vasarhelyi, Jimmy Chin, Shannon Ethridge
Photography: Renan Ozturk, Jimmy Chin
Editor: Bob Einsenhardt
Music: J. Ralph
With: Conrad Anker, Jimmy Chin, Renan Ozturk, Jon Krakauer, Jenni Lowe-Anker, Ameer Hinkley, Grace Chin, Jeremy Jones
Festivals: Sundance, San Francisco 2015
Audience Award (US Documentary), Sundance Film Festival 2015
merufilm.com

A EMB Tuesday 4 August, 9.00 pm
A RX Wednesday 5 August, 8.30 pm
A PH Sunday 9 August, 8.30 pm

Steve McQueen: The Man & Le Mans



Directors: Gabriel Clarke, John McKenna
UK/USA 2015 | 112 mins

Producer: John McKenna
Screenplay: Gabriel Clarke
Photography: Matt Smith
Editor: Matt Wyllie
With: Steve McQueen, Chad McQueen, Neile Adams McQueen
Festivals: Cannes (Cannes Classics) 2015
themanlemons.com

By the end of the 60s Steve McQueen was amongst Hollywood's highest paid and most powerful stars – and the coolest dude behind the wheel of any vehicle anywhere.

Motor racing was his passion and he staked all his power and status on *Le Mans*, a film that would take that passion to the world. He began by embedding his crew in and around the actual race, capturing priceless footage of a quality no documentary team of the day had the equipment or access to achieve.

Keeping financiers happy and organising a dramatic narrative around the racing action turned out to be less his thing. The production became troubled and protracted. The film,

which he wanted to be the ultimate racing movie, turned out to be the toughest he had ever made – and his career was never quite the same after its commercial and critical failure. But the racing fans who relish the record *Le Mans* provides of a bygone era are going to be fascinated by the trove of long-lost big-screen footage British directors Gabriel Clarke and John McKenna have unearthed for this assiduously researched, lavishly illustrated behind-the-scenes exploration of McQueen's driving obsession.

A PH Sunday 2 August, 8.15 pm
A EMB Monday 3 August, 8.30 pm
A LHP Tuesday 4 August, 8.30 pm

Sunshine Superman



MAGNOLIA PICTURES



Pelorus (p77)

Director: Marah Strauch
USA/Norway 2014
100 mins

Producers: Eric Bruggemann, Marah Strauch
Photography: Vasco Nunes, Nicolay Poulsen
Editors: Marah Strauch, Eric Bruggemann, Kevin McGuinness
Festivals: Toronto, New York 2014

Marah Strauch's spectacular documentary celebrates the reckless free spirit – or insanity, if you prefer – of Carl Boenish, the pioneering hero and cheerleader of BASE jumping. The name is an acronym for building, antenna, span, earth (think mountains) – the things that its practitioners, equipped with parachutes, like to leap off. Boenish made free fall photography an integral part of the sport, providing Strauch with an exhaustive visual archive of his exploits – and affording us the vicarious giant-screen thrill of leaping off mountains too.

"Skydiver Carl Boenish brought an almost evangelical fervor to the limit-pushing allure of outdoor adventure. Not only was Boenish a man of his

moment, he was also light-years ahead of it, anticipating the explosion in the kinds of authority-defying extreme sports that are now firmly embedded in the mainstream... He was like Evel Knievel with a blissed-out smile and a rip cord... until he pushed too far. Interviews with Boenish's wife, Jean, give his life story perspective and heart, especially in the film's tragic finale." — Chris Nashawaty, *Entertainment Weekly*

A EMB Tuesday 28 July, 9.00 pm
A LHP Thursday 30 July, 8.30 pm
A PH Friday 31 July, 8.30 pm

INSIDERS STORIES

Five documentaries delve into the media.
See also *Merchants of Doubt* (p55).

The 50 Year Argument



Directors:
Martin Scorsese,
David Tedeschi
USA/UK/Japan 2014
97 mins

With: Robert Silvers, Joan Didion,
Noam Chomsky, Derek Walcott,
Colm Tóibín, Michael Chabon,
Mary Beard, Norman Mailer
Festivals: Berlin, Toronto,
New York 2014

Book reviews have always been just part of *The New York Review of Books*. Martin Scorsese and David Tedeschi's rich, affectionate film explores the range and impact of a paper that has provided a singular political, cultural and intellectual lens across five decades, publishing erudite and iconoclastic first-hand reporting on civil rights and women's liberation; on everything from the Velvet Revolution and the Vietnam War to Tahrir Square.

Assembled from new interviews and archival footage, the stars are all here: Lowell, Havel, McCarthy, Auden, Chomsky, Didion and many more. The arguments spill from page to screen. Sontag versus Mailer, Mailer versus Vidal, Vidal versus – in the filmmakers'

words – 'well, versus the whole world'. At the centre of it all sits the venerated, workaholic, octogenarian Robert Silvers, his desk piled with books, a pug dog sniffing at his feet. 'The *Review* is based on the idea that highly skilful, intelligent, interested people,' he says, 'can write fascinatingly and revealingly about nearly any subject.' — TM

B NT Friday 31 July, 2.45 pm
A PAR Saturday 1 August, 1.30 pm
A NT Friday 7 August, 6.15 pm
A NT Saturday 8 August, 11.15 am

City of Gold



Director: Laura Gabbert
USA 2015 | 89 mins

Producers: Laura Gabbert,
Holly Becker
Photography: Jerry Henry,
Goro Toshima
Music: Bobby Johnston
With: Jonathan Gold
Festivals: Sundance,
San Francisco 2015
cityofgolddoc.com

There's no more loving, curious or infectious guide to the city of Los Angeles and its eateries than food critic Jonathan Gold. The first writer to win a Pulitzer Prize for reviewing restaurants, he's less likely to point you to the hot and the hip than to the authentic, the unusual and the flavoursome. Reviewing street food and the tiny ethnic hybrids he discovers in strip malls and suburban neighbourhoods, he illuminates a wealth of cultural experience and culinary adventure. In a city teeming with options, he opens up new worlds for diners and owners alike.

"Here is a gentle, unassuming film, five years in the making: the filmmakers drove with *LA Times* food critic Jonathan Gold around the streets of

Greater Los Angeles, from mini-malls in the San Gabriel Valley to downtown street vendors, providing a delicious portrait of a thriving city of immigrants. One comes away with a sense of a place with such a breadth of cultural diversity that the city's reputation for vapidity is quickly buried... It's a pleasure to ride shotgun on this journey." — Vicki Robinson, *Film Comment*

A ED Friday 24 July, 7.00 pm
A ED Saturday 25 July, 6.15 pm
A EMB Sunday 2 August, 10.45 am
B PAR Monday 3 August, 11.30 am

Best of Enemies

Over ten nights in August 1968, Gore Vidal and William F. Buckley Jr let rip. The clash of the commentators – the liberal iconoclast versus the public face of conservatism – would quickly become essential viewing. It was a masterstroke from ABC, the minnow of American network television.

The urbane, imperious Vidal and the indignant, seething Buckley exchange philosophical salvo and sarcastic insult in a contest replete with dazzling eloquence, acerbic wit and visceral loathing. 'It's as if', reflects Buckley's former assistant, 'they were matter and anti-matter, parallel lives'. The rivalry – cultural, ideological, skin-crawlingly personal – encapsulates the unease of a nation becoming mired in an unwinnable war in Vietnam and beset by profound social unrest at home.

These mesmerising debates, which spiralled out into a protracted legal battle, climax in an astonishing outburst from Buckley, a moment which he later said had tormented him for years. For his part, Vidal is said to have revelled, four decades on, at news of Buckley's death. 'Rest in hell', he wrote.

Best of Enemies thrills as an entertainment alone: two intellectual prize-fighters slugging it out. But



ABC PHOTO ARCHIVES VIA GETTY IMAGES

directors Morgan Neville and Robert Gordon achieve something more: an adroit, rambunctious melding of archival footage and new interviews illustrates the way the arguments of 1968 wrenched open political and cultural fissures that persist today; and how the Vidal–Buckley scraps created a template – a high-point probably, too – for a now familiar TV format, in which political punditry takes the shape of a boxing match. — TM

Directors/Producers:
Robert Gordon, Morgan Neville
USA 2015 | 88 mins

Photography: David Leonard, Graham Willoughby, Mark Schwartzbard
Editors: Eileen Meyer, Aaron Wickenden
Music: Jonathan Kirkscey
With: William F. Buckley Jr, Gore Vidal, Kelsey Grammer, John Lithgow, Dick Cavett, Andrew Sullivan, Christopher Hitchens, Brooke Gladstone, Todd Gitlin
Festivals: Sundance, SXSW, San Francisco 2015
Colour and B&W
bestofenemiesfilm.com

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"Enticing, scintillating and downright fascinating... A sort of brainy equivalent of the Ali–Frazier boxing matches of the same general era."

— Todd McCarthy, *Hollywood Reporter*

A PH Wednesday 29 July, 8.30 pm
B PH Thursday 30 July, 1.15 pm
B PAR Wednesday 5 August, 2.00 pm
A EMB Sunday 9 August, 11.00 am

Only the Dead



Directors: Bill Guttentag, Michael Ware
Australia 2015 | 78 mins

Producers: Patrick McDonald, Michael Ware
Screenplay: Michael Ware
Editor: Jane Moran
Festivals: Sydney 2015
Best Australian Documentary, Sydney Film Festival 2015
In Arabic and English, with English subtitles
Censors rating tbc

Australian journalist Michael Ware spent almost seven years in Iraq, reporting for CNN and *Time* throughout the invasion of 2003 and the sectarian bloodbath the US-led attack unleashed. Along the way he kept a video diary – a dazed, chilling and close-up chronicle of war. While covering the mushrooming insurgency, Ware makes contact with militant fighters from al-Qaeda in Iraq, and finds himself hauled in by the group's infamous, ruthless leader, Abu Musab al-Zarqawi, to be the chosen recipient of videotaped propaganda. Later he embeds with American troops in Fallujah, and then Ramadi, site of a fierce and bloody battle with insurgents. Al-Zarqawi was killed in

2006, but his methods and ideas persist in the now notorious extremist group ISIS – the same group that, in May 2015, seized Ramadi again, sending Iraqi soldiers fleeing. Over confronting, unsettling and at times appalling images, Ware speaks of a war 'that shaved away at our souls'. *Only the Dead* presents the unvarnished, daily brutality meted out on all sides, the journalist's creeping fear of complicity and Ware's realisation he had 'become a man I never thought I'd be'. — TM

A TP Tuesday 28 July, 9.00 pm
B TP Monday 3 August, 4.15 pm

Very Semi-Serious



Joseph Gets Dressed (p77)

Director: Leah Wolchok
USA 2015 | 83 mins

Producers: Leah Wolchok, Davina Pardo
Photography: Kirsten Johnson
Editors: Nels Bangerter, Scott Stevenson
With: Bob Mankoff, Andy Friedman, Gahan Wilson
Festivals: Tribeca 2015
verysemiserious.com

This behind-the-scenes look at *The New Yorker's* cartoons and cartoonists is just as smart and funny and filled with great cartoons as you'd hope. Bob Mankoff, the magazine's cartoon editor, is the ideal insider guide. (Filmmaker Leah Wolchok, an obsessive participant in the magazine's caption contests, waited for years to secure his participation.) A self-described 'humorologist' and creator of one of *The New Yorker's* most popular cartoons of all time ('Thursday's out. How about never – is never good for you?'), Mankoff provides insight into the centrality of single-panel humour in the magazine's past and present. We see his weekly pitch meetings with cartoonists where established names and aspiring young artists alike front up

with their work – in the hope that he'll laugh, in a good way. Featuring lively interviews with cartoonists, published and yet to be, the film delves into their processes, their creative habitats and the mythos of the magazine they line up to be published in.

"A warm and frequently hilarious portrait of the unique men and women who live for that rare moment when their drawings are printed in their business' holiest book." — David Ehrlich, *Time Out NY*

B NT Wednesday 29 July, 11.45 am
A NT Sunday 2 August, 4.45 pm
A NT Tuesday 4 August, 6.15 pm
A PH Thursday 6 August, 6.15 pm

CHAMPIONS

champion 2 a. a person who fights or argues for a cause on behalf of another person.
— *Concise Oxford Dictionary*

The Enemy Within



©JOHN STURROCK

Margaret Thatcher's strategic sacrifice of Britain's coal mines now stands clearly as a historic turning point in the free marketeer war on organised labour. ('The enemy within' is what she called the unions.) In this illuminating record of their struggle, strike veterans rake over their losses with alacrity and insight.

"It exposes how the Thatcher government colluded with big business, the police and the media to break the back not just of the National Union of Miners, but of the entire trade union movement, and perhaps even any notion of working class solidarity. This is an unashamedly one-sided viewpoint, but that in itself feels necessary to correct two decades of government

obfuscation and excuse-making (all of which was definitively swept away earlier this year when newly released documents revealed just how far the Tories were prepared to go to realise their dream of an unrestrained corporate free-for-all). Lovingly made, beautifully shot and wonderfully soundtracked by the likes of The Specials and The Mekons, this is timely, important and truthful cinema, at once bitter, nostalgic and unexpectedly uplifting." — Tom Huddleston, *Time Out*

A NT Sunday 26 July, 4.00 pm
A NT Monday 27 July, 8.15 pm
B NT Tuesday 28 July, 4.00 pm

How to Change the World



Director/Screenplay:
Jerry Rothwell
Canada/UK 2015
109 mins

With: Bill Darnell, David 'Walrus' Garrick, Bobbi Hunter
Festivals: Sundance 2015
Editing Award
(World Documentary),
Sundance Film Festival 2015
howtochangetheworldmovie.com

How to Change the World charts the earliest days of Greenpeace as a group of Vancouver-based 'eco-freaks' and peaceniks improvised their way into starting a global movement, filming the revolution as they went. Drawing on Greenpeace's own vast archives of action footage, *Deep Water* director Jerry Rothwell's documentary spans the period from the first expedition to enter the Amchitka nuclear test zone in 1971, through the first whale and fur seal campaigns, to 1979, when, overwhelmed by their own success, the founders gave away their central role to make way for Greenpeace International.

Drawing its themes from founder leader Bob Hunter's memoir, the film engages closely with the personal

dynamics of the founding group and the strategic rifts that eventually divided them.

"Still adversarial today among many reminiscing original participants are Hunter's unofficial dueling second-in-commands, Paul Watson (who would split to found the still-whaler-bedeveling Sea Shepherd Conservation Society) and Patrick Moore (whose environmental corporate consulting firm is considered a betrayal of his Greenpeace past by many)." — Dennis Harvey, *Variety*

A PB Saturday 25 July, 5.00 pm
A PB Sunday 2 August, 3.45 pm
A PB Sunday 2 August, 6.00 pm
A PB Sunday 9 August, 1.15 pm

Dreamcatcher

Documenting the unsung actions of heroic, down-to-earth women who work for social change, the films of Kim Longinotto have in recent years taken us to India (*Pink Saris*), Durban (*Rough Aunties*) and south-west Cameroon (*Sisters in Law*). In *Dreamcatcher*, we hit the streets, prisons and high schools of Chicago in the company of the disarmingly fabulous Brenda Myers-Powell, a former prostitute and abuse survivor, who works, unpaid, to rescue young women from the cycles of abuse and exploitation that she knows all too well.

"British filmmaker Kim Longinotto focuses on the work of Brenda Myers-Powell, an early contender for saint of the year... Like the film, she's calm, non-judgmental and engaging and despite her undeniable star quality (an award-worthy biopic feels like the next logical step), Longinotto doesn't impose a conventional narrative on her story, or those of the women she helps, and gives them the chance to share their harrowing stories without any forced emotional beats. It's grim, unfussy and deeply moving."

— Benjamin Lee, *The Guardian*

"As well as having resilience and determination, [Myers-Powell] is a



fantastic performer, making the high-school girls she works with laugh amid the narration of horrors, and finishing the film with a hip-swaying, full-voiced performance of her favourite song. Longinotto's documentaries often, subtly and brilliantly, create such a stage on which her subjects can be their best selves, for themselves."

— Sophie Mayer, *Sight & Sound*

"A sex-worker turned feminist-force-of-nature is Kim Longinotto's guide to Chicago in her characteristically great documentary."

— David Jenkins, *Little White Lies*



Director/Photography: Kim Longinotto
UK/USA 2014 | 104 mins

Producers: Teddy Leifer, Lisa Stevens

Editor: Ollie Huddleston

Music: Stuart Earl

With: Brenda Myers-Powell

Festivals: Sundance, San Francisco 2015

**Directing Award (World Documentary),
Sundance Film Festival 2015**

R16 sexual references, drug references, offensive language

A LHP Wednesday 29 July, 6.15 pm
B TP Tuesday 4 August, 1.45 pm
A PAR Saturday 8 August, 11.30 am

Peace Officer

THE DIRECTORS' VISIT IS SUPPORTED BY
Television and Screen Production
Masters Programme School of
Communication Studies



**Brad Barber,
Scott Christopherson**

**Directors/Photography:
Scott Christopherson,
Brad Barber**

USA 2015 | 109 mins

With: William J. 'Dub' Lawrence
Festivals: SXSW, Hot Docs 2015
**Grand Jury & Audience Awards
(Documentary),
SXSW Film Festival 2015**
peaceofficerfilm.com



Scott Christopherson and Brad Barber's SXSW Grand Jury Prize winner is an engrossing, cautionary account of the increasing militarisation and use of SWAT teams in civilian situations by local police forces in the US.

The filmmakers have been gifted with a charismatic protagonist and perfectly equipped guide in former Utah lawman Dub Lawrence, who in 1975 founded the state's first SWAT team. Thirty-three years later, Lawrence watched that same team respond to a domestic crisis in his own family, with fatal consequences. Determined to clarify responsibility for the police over-reaction, Lawrence soon discovered numerous other instances of domestic crimes treated as acts of war. Several

are detailed in the film. He identifies the 'war on drugs' as just one of several factors contributing to the escalation in fatal confrontations, from which police are invariably exonerated. Surely the alienation of armoured police from the communities they are intended to protect should be of mutual concern? Christopherson and Barber review his analysis with an array of commentary from academics, activists, those who've been on the receiving end and the police themselves.

A PAR Wednesday 29 July, 8.45 pm
B PAR Thursday 30 July, 11.00 am

She's Beautiful When She's Angry



Director: Mary Dore
USA 2014 | 93 mins

Producers: Mary Dore,
Nancy Kennedy

Photography: Svetlana Cvetko,
Alicia Weber

Editors: Nancy Kennedy,
Kate Taverna

With: Judith Arcana, Fran Beal,
Rita Mae Brown
shesbeautifulwhenshesangry.com

"Mary Dore's *She's Beautiful When She's Angry* is an urgent, illuminating dive into the headwaters of second-wave feminism, the movement that – no matter what its detractors insist – has given us the world in which we live. 'We live in a country that doesn't like to credit any of its radical movements', Susan Brownmiller says in the film. 'They don't like to admit in the United States that change happens because radicals force it.'

A score of those who dared force it turn up for fresh interviews in Dore's wide-ranging film: here's Rita Mae Brown, Ellen Willis, Fran Beal, Judith Arcana, Roxanne Dunbar-Ortiz, and many more, dishing truth and priceless anecdotes about what it felt like to

change the world – and how tough it was to do so. Dore's generous with fiery archival footage – marches, chants, meetings, gobsmackingly sexist news reports – as she traces the development of the National Organization for Women and its many sister groups... That defiant sisterhood changed the workplace, our sexual politics, our language. *She's Beautiful When She's Angry* is the best filmed account of how that happened you could ever expect to see." — Alan Scherstuhl, *Village Voice*

A NT Wednesday 29 July, 6.15 pm
A PAR Sunday 2 August, 11.00 am
B NT Wednesday 5 August, 12.30 pm
A NT Sunday 9 August, 4.00 pm

LES BLANK

Best known for his unforgettable 'making of *Fitzcarraldo*' *Burden of Dreams*, Les Blank was for decades America's foremost chronicler of regional music and food culture, a delicious legacy recently celebrated in beautiful digital transfers by Criterion. We're sharing the bounty with mouth-watering lunchtime screenings of four classic documentaries – along with premiere screenings of Blank's utterly charming final film, completed by Gina Leibrecht in 2014, and his long-suppressed 'black album': his Leon Russell film. (Festival veterans may remember the under-the-radar screenings Blank presented when he visited us with *Burden of Dreams* in 1982.)

How to Smell a Rose: A Visit with Ricky Leacock in Normandy



GINA LEIBRECHT

Two giants of American documentary get together for one last friendly tussle in this poignant, charming film. Ricky Leacock started out in the 40s as an assistant to documentary pioneer Robert Flaherty, and revolutionised the genre in the 60s as an architect of Direct Cinema, the more free-form and observational mode of filmmaking that gave us *Grey Gardens* and *Monterey Pop*.

Leacock's disciples included the maker of this film portrait, Les Blank. His last feature, completed by collaborator Gina Leibrecht, finds Blank visiting Leacock at his Normandy home, where they chat about his work, generously illustrated with extracts from such films as *Primary* (about JFK's 1960 presidential campaign) and *Lulu*

in Berlin (about aging silent film icon Louise Brooks). The two of them also cook up a roast lamb dinner, and you may want to take notes as Leacock shares his passion for French cooking.

Most of the footage was shot in 2000. Leacock died in 2011 and Blank in 2013, so this is effectively the final film of both men, whose larger-than-life personalities burn brightly in every scene. — AL

A	NT	Sunday 2 August, 3.00 pm
B	NT	Thursday 6 August, 2.00 pm
A	NT	Saturday 8 August, 3.15 pm

A Poem Is a Naked Person



Director/Photography/Editor: Les Blank
USA 1974/2015
90 mins

Producers: Leon Russell, Denny Cordell
Sound: Maureen Gosling
Music: Leon Russell
With: Leon Russell, George Jones, Willie Nelson
Festivals: SXSW 2015
Blu-ray
lesblank.com

Pianist, producer, songwriter ('Delta Lady', 'Song for You') and singer Leon Russell was a Wrecking Crew session player (see p69) who shot to fame when he appeared in the Joe Cocker concert film *Mad Dogs and Englishmen* in 1970. A blond, long-haired music professional from Oklahoma, his piano style fused boogie, blues and country to vamp up Cocker's full-out rock revue style. He was an unlikely subject for folk-arts laureate Les Blank, but that's who Russell chose to make this film portrait.

Though the film Blank delivered in 1974 contains storming performances from Russell, along with appearances from a young Willie Nelson and a drop-dead rendition of 'Take Me'

from George Jones, it's as engagingly distracted by peripheral action and personalities as any Blank film. Russell opted not to release it. Blank himself showed it often in closed screenings, and the legend of its dyspeptic vision of 70s rock 'n' roll decadence grew accordingly. Blank's son Harrod has at last cleared the rights and worked with the Criterion Collection to produce this beautiful HD transfer, giving new life to Russell's place in the pantheon and introducing us to some snakes in Les Blank's Eden.

B	ED	Tuesday 4 August, 4.15 pm
A	ED	Thursday 6 August, 6.30 pm
A	ED	Friday 7 August, 8.45 pm
A	ED	Sunday 9 August, 6.00 pm

Always for Pleasure



**Director/Producer/
Photography/Editor:**
Les Blank

USA 1978 | 58 mins

Sound: Maureen Gosling
Blu-ray/G cert
lesblank.com

Les Blank's exuberant *Always for Pleasure* is the ultimate Beginner's Guide to New Orleans: one heady hour of music, dance, food and fun that somehow manages to convey a huge amount of basic cultural information in a coherent manner despite its apparent free-form hedonism.

New Orleans is a party town, and this is a party film that's as enjoyable to watch as it looks to have been to shoot. Filming around Mardi Gras and St Patrick's Day 1977, Blank and his team captured, along with the expected funerals and parades, brilliant and valuable performance footage of The Wild Tchoupitoulas (African American troupes who labour for months creating gigantic Native American-style

headdresses), the Neville Brothers and the legendary Professor Longhair. Treat yourself, but be warned that you may come away from the screening with a powerful appetite for crawfish and gumbo. — AL

"There's nothing I crave more than to percolate down the boulevard, followed by my entire residue."
— John Metoyer, late President of the Zulu Social Sid and Pleasure Club

C CG Wednesday 29 July, 1.30 pm
C CG Wednesday 5 August, 12.15 pm
C CG Friday 7 August, 12.15 pm

Hot Pepper



**Director/Producer/
Photography/Editor:**
Les Blank

USA 1973 | 54 mins

Sound: Maureen Gosling
With: Clifton Chenier
In English and French, with
English subtitles
Blu-ray/PG cert
lesblank.com

LES BLANK

In 1972 folk arts documentarian Les Blank turned his attention to backwoods Louisiana and made a series of memorable films about Cajun and Creole culture, cuisine and music.

In *Hot Pepper* music takes centre stage as Blank presents a wonderfully laid-back portrait of Clifton Chenier, the King of Zydeco. There's plenty of furious accordion-based dance music from the master to get your toes tapping, along with the expected colourful, off-the-cuff reminiscences, but the film is equally a portrait of Chenier's town of Lafayette, and Blank is never too preoccupied with his illustrious subject to resist wandering off to take in some local colour. — AL

"In addition to scenes of Chenier belting it out at sweaty dance halls, the film winds his music through the bayous and byways of the countryside (some of Blank's most stunning photography!) and into the streets and homes of his people. The off-hand folk wisdom and random jive that Blank loves so much is here in bounteous profusion." — Michael Goodwin, *City Magazine*

C CG Wednesday 29 July, 12.15 pm
C CG Monday 3 August, 12.15 pm
C CG Friday 7 August, 1.30 pm

Spend it All



**Director/Photography/
Editor:** Les Blank

USA 1971 | 41 mins

Sound: Skip Gerson
In English and French, with
English subtitles
Blu-ray
lesblank.com

LES BLANK

Les Blank's earliest celebration of the food, music and history of Louisiana's Acadians, better known as Cajuns, was shot in 1970, but it feels ageless. The world it captures probably looked, sounded and tasted just as good 50 years earlier. Early in the film, hand-written title cards explain the centuries-long diasporic history of Cajun peoples.

The sense of finding ourselves introduced to a newly discovered corner of the world remains amazingly fresh as Blank's subjects gaze into his lens and extol the simple life. We join them fishing, shrimping, preparing coffee, cooking up a feast of fish-head stew or barbecue, eating with gusto – and dancing. Musicians are never far away, with the Balfa Brothers and

Nathan Abshire to the fore. Accordion maker and player, Marc Savoy, makes his first film appearance.

Werner Herzog has named this his favourite of Blank's movies, not least for its famous tooth extraction scene which he lifted, with Blank's encouragement, for one of his own features. 'Got more room now', grins the happily de-toothed partier. 'Where's my beer?'

C CG Thursday 30 July, 1.30 pm
C CG Friday 31 July, 12.15 pm
C CG Monday 3 August, 1.30 pm

A Well Spent Life



Directors: Les Blank,
Skip Gerson

USA 1971 | 44 mins

Photography/Editor: Les Blank
With: Mance Lipscomb,
Elnora Lipscomb
Blu-ray
lesblank.com

This exquisite portrait of obscure blues genius Mance Lipscomb is one of the earliest films in which documentarian Les Blank's mature, laconic observational style appeared fully formed, and it's one of the finest films he ever made.

Blank realises that with a subject as charismatic and intrinsically fascinating as Lipscomb (and his unforgettable wife Elnora), there's no need for a conventional documentary structure: you just want to hang out with these people for a while, soaking up their music, listening to their tall tales and getting to know their community. Thus, explanatory narration drifts away, to be replaced by a gorgeous free-floating impressionism, resulting in a film that's

gentle, bucolic and philosophical: associative rather than tendentious. It's the ideal portrait of a self-effacing artist like Lipscomb, and it's also a self-portrait of the values and priorities of Blank himself. — AL

"Blank makes excellent use of the materials at hand... and the result is a rich, fully fleshed out life study of one of the Southwest's finest 'songsters'." — Hal Erickson, *NY Times*

C CG Thursday 30 July, 12.15 pm
C CG Friday 31 July, 1.30 pm
C CG Wednesday 5 August, 1.30 pm

MUSIC

See also *Amy* (p10), *Crossing Rachmaninoff* (p15) and Les Blank films (p64–65).

808

PRESENTED IN
ASSOCIATION WITH

George™



Director:
Alexander Dunn
UK/USA/Japan 2015
107 mins

Producers: Alex Noyer, Alexander Dunn, Craig Kallman, Arthur Baker

Narrator: Zane Lowe
With: Afrika Bambaataa, Soulsonic Force, New Order, Diplo, Goldie, 808 State, Norman Cook

Festivals: SXSW 2015
808themovie.com

From 80s pop and disco to old school hip-hop and electro, from techno and house to Miami bass and crunk, the Roland TR-808 drum machine has provided the boom-bastic low end for countless pop and dancefloor hits. Alexander Dunn's stylish, genre-hopping survey of this unassuming machine's epic influence on popular music calls on an impressive array of talking heads including the Beastie Boys, New Order, Rick Rubin, Lil Jon and lesser known bass pioneers like Man Parrish, Strafe and Dynamix II. Afrika Bambaataa and Arthur Baker are on hand to discuss the creation of their electro classic 'Planet Rock', while Belgian DJs Soulwax show off their secondhand 808, still haunted

with the distinctive rhythm of Marvin Gaye's 'Sexual Healing' (perhaps programmed by the man himself?). Dunn even tracks down octogenarian Roland head honcho Kakehashi Ikutaro who explains the secret behind the 808's unique sound and why the machine was never brought back into production after 1983 despite the increasing demand. Deftly mixed with a procession of bass-booming tracks, this is a doco that demands to be heard on the loudest sound system possible. — MM

A ED Friday 24 July, 9.00 pm
A ED Monday 27 July, 8.30 pm
A ED Wednesday 5 August, 6.45 pm
B ED Thursday 6 August, 4.00 pm

Lambert & Stamp

PRESENTED IN
ASSOCIATION WITH

Director/Photography:
James D. Cooper
USA 2014 | 117 mins

Music: The Who
With: Chris Stamp, Kit Lambert, Pete Townshend, Roger Daltrey, Terence Stamp
Festivals: Sundance 2014
Colour and B&W
lambertstampmovie.com

"More combustible than most bands (or most explosives), The Who had a street fighter for a frontman, a thorny intellectual for a guitarist, a lunatic whirlwind for a drummer and John Entwistle on bass. As we learn in the puckishly entertaining *Lambert & Stamp*, the guys needed a firm hand: Oxford-educated Kit Lambert and East End schemer Chris Stamp (brother of actor Terence) were both frustrated filmmakers until they found a mission in polishing the rock quartet for stardom. Roger Daltrey's punching problem had to be addressed, while Pete Townshend required creative encouragement (and Lambert's classical vinyl) if he was ever going to finish Tommy. Blessed with a wealth

of golden b&w footage (Lambert and Stamp always planned to document their managerial brilliance), James D. Cooper's poundingly fun, scrappy profile has an unusually satisfying nuts-and-bolts perspective on the 60s fame machine." — Joshua Rothkopf, *Time Out NY*

"This isn't myth-burnishing hokum... *Lambert & Stamp* just happens to illuminate the glory and tumult of the band's rise with unexpected candour." — Alan Scherstahl, *Village Voice*

A ED Sunday 26 July, 1.00 pm
B ED Friday 31 July, 2.00 pm
A PAR Saturday 1 August, 6.15 pm
A RX Sunday 2 August, 3.00 pm
A PH Sunday 9 August, 4.00 pm

Around the World in 50 Concerts

Om de wereld in 50 concerten

The enduring expressive power of the Western orchestral repertoire is keenly observed in this wonderfully idiosyncratic documentary by Peruvian-born Dutch filmmaker Heddy Honigmann (*Underground Orchestra*, *Crazy*). One of Europe's longest-running and most esteemed orchestras, Amsterdam's Royal Concertgebouw Orchestra celebrated its 125th anniversary in 2013 by playing 50 concerts over six continents. The film takes in three of the more daunting ports of call: Buenos Aires, Soweto and St Petersburg.

It's impossible to imagine a more appreciative observer of the venture than Honigmann. Her alertness to what drives musicians to dedicate their lives to performing is matched by a subtle understanding of the consolations that music can offer to any of us. And both are rendered all the more potent by her abiding sensitivity to exile, whether it be felt by a young flautist in his hotel room missing a son's birthday halfway across the world; or by an elderly Russian who finds in Mahler's Symphony No 8 a conduit to the vanished world of his mother who once heard it conducted by the composer himself.



"Here Honigmann sensitively interpolates generous helpings of the orchestra's recordings to envelopingly persuasive effect. The most powerful episode of all is, paradoxically, the one closest to 'home': a nocturnal *al fresco* rendition of a sentimental Amsterdam ditty using the city's streets and canals as grand backdrop, capable of bringing tears not only to Dutch eyes." — Neil Young, *Hollywood Reporter*

"The mutually beneficial relationships between musicians and their audiences form the core of [this] delightful doco from Dutch doyenne Heddy Honigmann."

— Neil Young, *Hollywood Reporter*

Director: Heddy Honigmann
The Netherlands 2014 | 94 mins

Producers: Carmen Cobos, Kees Rijninks

Photography: Goert Giltay

Editor: Danniël Danniël

With: The Royal Concertgebouw Orchestra, Mariss Jansons, Marcelo Ponce, Alice Makgorane, Portia Makgorane, Michael Masote, Sergej Bogdanov

Festivals: Amsterdam Documentary 2014; Hot Docs 2015

In Dutch, English, Russian and Spanish, with English subtitles

Blu-ray

B PH	Friday 31 July, 1.45 pm
A PH	Sunday 2 August, 4.15 pm
B TP	Wednesday 5 August, 4.00 pm
A PAR	Saturday 8 August, 1.45 pm

From Scotland with Love

Expat New Zealand director Virginia Heath collaborated with prolific Scottish indie folksinger King Creosote (Kenny Anderson) to pair archival footage with original songs and create this vibrant elegy for 20th-century Scotland. Their film offers no interviews or voice-overs, relying instead on Anderson's poetic songs to tell stories and embellish a myriad of documentary clips: industry, education, protest, housing, war, rural life, and, most stirring, parties, parades, celebrations, holidays in the Highlands or at the beach. The past we see may be almost as foreign a country now to those who live there as to anyone who's never set foot: it's impossible to watch the lively throngs in this film without considering how massively the social contract has changed in the meantime.

"The detail-rich vignettes (miners smoking, couples skating on frozen rivers, a self-conscious sandwich-board boy advertising Auchtermuchty Flower Show) are almost too much for one sitting. But it's spellbinding... It's like a new kind of history programme: immersive, lyrical and, in its way, beautiful." — Mark Braxton, *Radio Times*

"During the opening minutes of *From*



Scotland with Love, Scots and those with Scottish blood in their families may feel a certain pang of inherited nostalgia well up inside them. Kenny 'King Creosote' Anderson sings with the blend of resoluteness and regret that he musters like few others... Nostalgia, of course is the point... Yet something about the narrative intentions of the film raises it above the status of a misty-eyed trip down memory lane." — David Pollock, *The Scotsman*

"It's not the Scotland of Walker's shortbread and red-bearded pipers... but a moving portrait of strong-willed people enduring in times of change."

— Timothy Monger, *All Music*

 **Virginia Heath, Grant Keir**

Director: Virginia Heath
UK 2014 | 75 mins

Producer: Grant Keir

Photography: Julian Schwanitz

Editor: Colin Monie

Music: Kenny Anderson aka King Creosote
Colour and B&W

fromscotlandwithlovethefilm.com

B PAR	Tuesday 28 July, 1.00 pm
A PAR	Tuesday 28 July, 6.15 pm

Seymour: An Introduction

"Ethan Hawke directed this documentary, about Seymour Bernstein, a pianist, now in his late eighties, who, in 1977, renounced the duties and the anxieties of a public performer and became a piano teacher... Even nonmusicians have been struck by the vigor of Bernstein's wisdom, among them Hawke, who met him one evening and 'felt kind of safe around him'. If anything, the sweetness of the subject's nature and the gentle modulations of his speaking voice are so potent that it would seem not just uncivil but futile to contradict him; yet Hawke is too alert and too inquiring to let the movie subside into worship.

The kindly surface is broken by brisker moments: clips of master classes, tryouts of different Steinways, memories of playing for front-line troops in Korea, and pedagogic advice that cuts hard against the American grain: 'I'm not so sure that a major career is a healthy thing to embark upon,' Bernstein says. Hawke is seeking not to reclaim a forgotten figure or to argue for his status but to follow his challenging lead." — Anthony Lane, *New Yorker*

"It's a study in boundless passion, plus a wellspring of wisdom about



art and life from a man who sees no dividing line between the one and the other... He speaks softly though urgently in shapely paragraphs, never mind mere sentences, and holds out the shining promise – a believable one, coming from him – that with sufficient dedication, meaning the sort of hard work that great teachers always insist on, 'music and life will interact in a never-ending cycle of fulfilment'." — Joe Morgenstern, *Wall St Journal*

"A greatly admired, deeply nourishing New York City piano teacher still active in his 80s, Bernstein and his persistent faith in musical art are the subjects of a film both beautiful and true."

— Stuart Klawans, *The Nation*

Director: Ethan Hawke
USA 2014 | 81 mins

Producers: Ryan Hawke, Greg Loser, Heather Joan Smith

Photography: Ramsey Fendall

Editor: Anna Gustavi

Music: Seymour Bernstein

With: Seymour Bernstein, Michael Kimmelman, Andrew Harvey, Joseph Smith, Kimball Gallagher

Festivals: Toronto, New York 2014
seymouranintroduction.com

A PH Saturday 25 July, 2.00 pm
B PH Monday 27 July, 11.15 am
B EMB Thursday 30 July, 11.00 am
A EMB Saturday 1 August, 11.30 am

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Mavis!

"Gospel/soul music legend and civil rights icon Mavis Staples shines in a film that's rich with six decades of music and song. Lead singer of The Staple Singers – the acclaimed 'first family of song' founded by Mavis's father Roebuck 'Pops' Staples – she fused gospel, soul, folk and rock to transcend racism and unite people through music. Special appearances by Bonnie Raitt, Bob Dylan, Chuck D and Wilco's Jeff Tweedy, among others, testify to her profound influence on American music.

But it is Staples herself who is the shining star of *Mavis!* A consummate storyteller, she reveals intimate tales of her life onstage and off – from shout-outs on the Southern gospel circuit in the 50s, freedom songs inspired by Martin Luther King Jr in the 60s, to chart-busting hits in the 70s and 80s and her recent album *One True Vine*. The film glows with the power and spiritual grace of her unforgettable voice." — Lynne Fernie, *Hot Docs*

"All-around living legend Mavis Staples is celebrated with the infectiously joyful enthusiasm of a passionately devoted fan in *Mavis!*, a spirited and captivating bio-doc that richly deserves the exclamation point in its title. Director Jessica Edwards



adroitly entwines archival material, newly filmed interviews and live performances to create a cinematic portrait quite capable of converting the uninitiated into acolytes, and elevating casual interest to flood-tide levels of respect and affection." — Joe Leydon, *Variety*

"I'll stop singing when I have nothing left to say, and that's not gonna happen."

— Mavis Staples

Director: Jessica Edwards
USA 2015 | 80 mins

Producers: Jessica Edwards, Rachel Mills

Photography: Keith Walker

Editor: Amy Foote

Music: Mavis Staples

With: Mavis Staples, Yvonne Staples, Roebuck 'Pops' Staples, Cleotha Staples, Pervis Staples, Bob Dylan, Prince, Jeff Tweedy, Bonnie Raitt, Levon Helm, Chuck D

Festivals: SXSW, Hot Docs 2015

mavisfilm.com

A LHP Sunday 2 August, 5.15 pm
B EMB Friday 7 August, 2.00 pm
A EMB Saturday 8 August, 4.15 pm

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BRUCKNER

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MAGNOLIA PICTURES

Director: Denny Tedesco
USA 2008 | 101 mins

With: Lou Adler, Herb Alpert, Glen Campbell, Cher, Dick Clark, Micky Dolenz, Carol Kaye

Festivals: SXSW, Vancouver 2008

Colour and B&W

wreckingcrewfilm.com

Director Denny Tedesco is an enthusiastic guide to the legacy of his father, LA session guitarist Tommy Tedesco, and the loose coterie of ace musicians known as 'The Wrecking Crew' who contributed to some of the greatest pop tracks of the 50s and 60s. As Tedesco – happily abetted by many of the surviving players – tells it, the arrangements and riffs these guys (and one woman, bassist Carol Kaye) came up with defined the unique styles of many and varied pop greats. Phil Spector's vaunted 'wall of sound'? The bass riff on 'These Boots Are Made for Walking'? The Beach Boys classic album *Pet Sounds*? 'The Pink Panther Theme'? Herb Alpert's Tijuana Brass? Their versatility was staggering. Brian

Wilson, Cher, Nancy Sinatra, Glen Campbell and Herb Alpert are on hand to testify that it's all true. Shot over a decade and completed in 2008, the film is so loaded with hit tracks that it took another six years and a Kickstarter campaign to clear the music rights.

"A wonderful, touching and hilarious film about the unsung stars of so many records that you carry in your heart."
— Elvis Costello

B PAR Wednesday 29 July, 2.00 pm
A PAR Thursday 30 July, 6.30 pm
A LHP Wednesday 5 August, 6.15 pm

PORTRAIT OF AN ARTIST

See also *The Colour of Pomegranates* (p13), *Philip Dadson: Sonics From Scratch*, *The Price of Peace*, *Tom Who? The Enigma of Tom Kreisler* (all p19) and *How to Smell a Rose* (p64).

Banksy Does New York



 **Live Fast, Draw Yung**
(p77)

Director:
Chris Moukarbel
USA 2014 | 80 mins

Producers: Chris Moukarbel, Jack Turner
Photography: Mai Iskander, Karim Raoul
Editor: Jen Harrington

With his biodoc-hijack *Exit Through the Gift Shop* (2010), anonymous street-art-provocateur Banksy turned the lens away from himself and onto the absurd intersections of art, commerce and hype, demystifying his own status in the process. While created without the involvement of the enigmatic artist, this recent documentation of Banksy's month-long 'residency' in New York City marks itself as a compelling companion piece. Observing first hand a multitude of reactions to Banksy's 'exhibition', in which a wild array of new pieces was unveiled daily at random spots throughout the city, director Chris Moukarbel captures the varying ways people respond to and interact with art, and how these

processes can distort, shift and re-contextualise meaning. Cataloguing an eclectic milieu of obsessive fans, condescending art critics, opportunistic hustlers and affluent collectors, this snapshot of a polarised public might just be among Banksy's most fascinating works. — JF

"Banksy and Moukarbel raise the question of who these spontaneous acts of creativity belong to, and whether they're ever really 'complete'... a lively and engaging film." — Noel Murray, *AV Club*

B NT Wednesday 29 July, 4.15 pm
A NT Saturday 1 August, 4.00 pm
A NT Sunday 9 August, 6.00 pm

Listen to Me Marlon



 **Becoming Anita Ekberg**
(p77)

Director/Editor:
Stevan Riley
UK 2015 | 97 mins

Producers: John Battsek, R.J. Cutler, George Chignell
Screenplay: Stevan Riley, Peter Ettedgui
Photography: Ole Bratt-Birkeland
Festivals: Sundance, San Francisco 2015

There is no other actor who possesses the cinema screen with the authority of Brando in his great roles. And there's not been a biography yet that cut to the quick of his life and art with the clarity of this documentary.

"Marlon Brando reveals himself posthumously as he never publicly did in life in the remarkable documentary *Listen to Me Marlon*. Making marvellously creative use of a stash of audio recordings the actor privately made, plus a striking amount of unfamiliar and never-before-seen photos and film footage, British documentarian Stevan Riley delivers an enthrallingly intimate look at the brilliant, troubled and always charismatic screen legend." — Todd

McCarthy, *Hollywood Reporter*
"*Listen to Me Marlon* is an elegy, with scenes of extraordinary beauty throughout – not least the young Brando himself – but Riley has not made a hagiography, nor is this documentary just for Brando fans. Most actors are lucky, with a ghostwriter's help, to produce two hundred pages of gossip. Riley has sifted through mountains of tapes and found the emotions that made Brando the actor of his generation." — David D'Arcy, *Screendaily*

B NT Friday 24 July, 4.00 pm
A NT Wednesday 29 July, 8.15 pm
B NT Thursday 30 July, 4.00 pm
A NT Wednesday 5 August, 6.15 pm

Iris

New York fashion original Iris Apfel first came to prominence as an interior designer in the 1950s when she and her husband founded a company specialising in hand-woven historic textiles. They furnished nine White Houses in a row and lived an enviable globetrotting lifestyle.

Apfel began cultivating her extraordinary sense of personal style early on, sporting an endless array of gigantic round eyeglasses, wearing boldly mixed patterns, and adorning herself with cascades of costume jewellery. It took the world of fashion decades to catch up, but by the 21st century she had become an unlikely style icon, her striking look being celebrated in fashion magazines and an exhibition at the Metropolitan Museum of Art's Costume Institute in 2005.

The late veteran documentarian Albert Maysles (*Gimme Shelter*, *Grey Gardens*) follows the 93-year-old Iris on her rounds with his usual impeccable discretion, turning what others might have made a mere caricature into a moving study of a headstrong, irreverent, compulsively quotable ("colour can raise the dead") woman towards the end of her extraordinary life.



©BRUCE WEBER

There are the expected fashion shoots and cocktail parties, and testimonials from the great and good (designer Dries van Noten, jeweller Alexis Bittar, photographer Bruce Weber), but we also see Iris haggle over bangles at a Harlem market and grapple with the deteriorating health of her doting hubby, Carl, who turned 100 during filming. Don't miss the chance to meet one of the most unforgettable characters of this festival. — Angela Lassig

"I'm not pretty, and I'll never be pretty, but it doesn't matter. I have something much better. I have style."

— Iris Apfel

Director: Albert Maysles
USA 2014 | 83 mins

Producers: Laura Coxson, Rebekah Maysles, Jennifer Ash Rudick
Photography: Albert Maysles, Nelson Walker III, Sean Price Williams
Editor: Paul Lovelace
Music: Steve Gunn, Justin Tripp
With: Iris Apfel, Carl Apfel, Billy Apfel, Alexis Bittar, Mickey Boardman, Linda Fargo, Tavi Gevinson, David Hoey, Naeem Khan, Harold Koda, Jenny Lyons, Duro Olowu
Festivals: New York, Amsterdam Documentary 2014; San Francisco 2015

A	EMB	Saturday 25 July, 2.00 pm
A	LHP	Tuesday 28 July, 6.15 pm
B	EMB	Wednesday 29 July, 1.15 pm
A	PH	Saturday 1 August, 4.30 pm
B	PH	Monday 3 August, 1.30 pm

The End of the Tour

"This love song to the art of conversation is about a *Rolling Stone* journalist, David Lipsky (Jesse Eisenberg) who is infatuated with the novelist David Foster Wallace's gargantuan novel *Infinite Jest* and begs for the opportunity to profile the author, who is about to leave his snowbound rural home in Illinois for a five-day book tour to Minneapolis.

Wallace, played as a shambling, reflective, moody, acutely self-aware and rigorously honest lost soul by Jason Segel, immediately impresses Lipsky with his utter lack of pretense, his fondness for his dogs and his appreciation (very much shared by Lipsky) for junk food and Pepsi. Lipsky serves as an acolyte, a sounding board and a friend, and yet Wallace, himself an experienced journalist, is suspicious of his interlocutor's motives." — Kyle Smith, *NY Post*

"Two writers bonding over work, their self-awareness and how their efforts are perceived can only sustain an audience of non-authors so far, but *The End of the Tour* understands the necessity to communicate universal truths. Based on Lipsky's memoir, this adaptation by Donald Margulies (director James Ponsoldt's



JAKOB IHRE

college professor) is extremely alive, tapping into shared fears, worries and philosophies with an authentic and familiar immediacy that feels like it was transcribed as it happened in the moment...

The movie's look at isolation, confidence and connection reverberates deeply... Intimate, soul-baring, and winning, *The End of the Tour* is a special, lovely little gem." — Rodrigo Perez, *The Playlist*

"It is as fine and rich a film about writing as a vocation as I've ever seen."

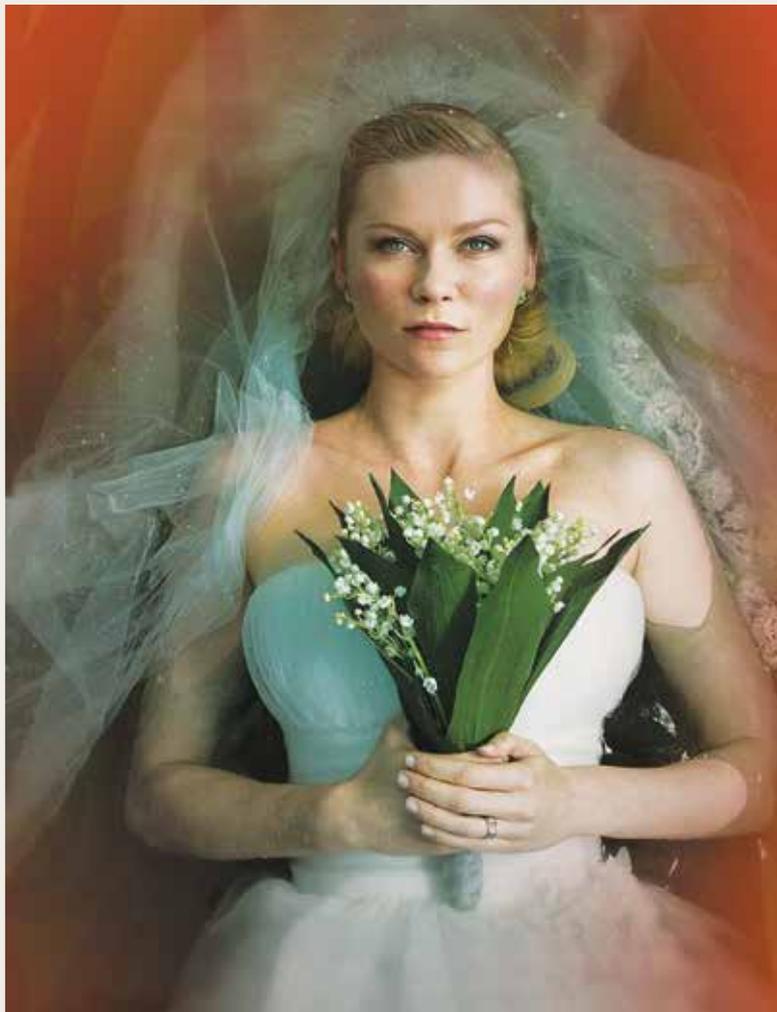
— Amy Taubin, *Film Comment*

 **Tama (p77)**

Director: James Ponsoldt
USA 2015 | 106 mins

Producers: David Kanter, Matt DeRoss, James Dahl, Mark Manuel, Ted O'Neal
Screenplay: Donald Margulies. Based on the book *Although of Course You End Up Becoming Yourself* by David Lipsky
Photography: Jakob Ihre
Editor: Darrin Navarro
Production designer: Gerald Sullivan
Costume designer: Emma Potter
Music: Danny Elfman
With: Jesse Eisenberg, Jason Segel, Becky Ann Baker, Anna Chlumsky, Joan Cusack, Mamie Gummer, Ron Livingston, Mickey Sumner
Festivals: Sundance, San Francisco 2015
CinemaScope/Censors rating tbc
endofthetour-movie.com

A	PAR	Sunday 2 August, 1.00 pm
B	PAR	Tuesday 4 August, 1.45 pm



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Some Kind of Love

Yolanda Sonnabend has been a well-known portrait painter and stellar designer for Britain's Royal Ballet. Ballet aside, the work of art most enticingly displayed in this documentary is her home, the last un-renovated house in an ultra-expensive London suburb, which she has arrayed like an enchanted gallery with a lifetime's collection of paintings and found objects. As she's in the early stages of dementia, her long estranged older brother, Dr Joseph Sonnabend, a hero of AIDS research, has moved in to take care of her.

The man of science could not be less enchanted by Yolanda or her chaos, and there's more than a hint of *Grey Gardens* about their bravura carping and Yolanda's hauteur under siege. There's a touch of fairy story too in their extraordinary back story in which a monstrous step mother looms large.

Their step-nephew Thomas Burstyn, director of a very different family portrait in *This Way of Life*, filmed them on several visits over a number of years. He interweaves Yolanda and Joseph's past and present with qualms about his own current family responsibilities. And thanks to Joseph's point-blank denunciations of the ethical laxness of



both the portrait artists lurking under his roof, he is prompted to own up to his responsibilities as a filmmaker too. "Ghosts haunt the canopy of any family tree, and here they are so vivid, everyone can still see them. In *Some Kind of Love*, you can feel Thomas Burstyn's need to capture them before they're gone for good." — Ken Eisner, *Georgia Straight*

"A riveting portrait of the problematic connection between two fascinating characters."

— Susan G. Cole, *Now*

 **B. Sumner Burstyn**

Director/Photography:
Thomas Burstyn
Canada 2014 | 78 mins

Producers: B. Sumner Burstyn, Trish Dolman
Editor: Peter Roeck
Music: John Korsrud
With: Yolanda Sonnabend, Joseph Sonnabend
Festivals: Vancouver 2014

A TP Monday 3 August, 6.15 pm
B PH Tuesday 4 August, 1.30 pm
A PH Tuesday 4 August, 6.15 pm

Peggy Guggenheim: Art Addict



Director:
Lisa Immordino Vreeland
USA/Italy/UK 2015
96 mins

Producers: Stanley Buchthal, David Koh, Dan Braun
Photography: Peter Trilling
With: Jacqueline Bograd Weld, Francine Prose, John Richardson, Nicky Haslam
Festivals: Tribeca 2015

Without collector and patron Peggy Guggenheim, art in the 20th century might have looked a little different today. She nurtured Pollock, Motherwell, Rothko and scores of others and amassed a personal collection that surely rates among the five top reasons to visit Venice. She was wealthy, but by no means the wealthiest of the Guggenheims. She preferred the bohemian world to high society and had a good nose for where in the world the most exciting work was to be found. She was personally awkward, but sexually adventurous, something she flaunted to widespread amazement and dismay in a scandalous memoir. Her life story is chronicled here by Lisa Immordino Vreeland, recent

cine-biographer of Diana Vreeland, and a comfortable inhabitant of the social eco-system in which her subject rebelled and thrived.

"Keeping Jackson Pollock afloat may have been her proudest achievement, but the list of artists who had their first exhibitions with Guggenheim is staggering... Vreeland gives a good sense of her impact, while telling stories of so many love affairs and ego clashes *Art Addict* never feels a bit like a history lesson." — John DeFore, *Hollywood Reporter*

B NT Friday 24 July, 12.00 pm
A NT Friday 24 July, 6.15 pm
A NT Sunday 26 July, 11.30 am
B TP Friday 7 August, 2.00 pm

Women He's Undressed



 **The Vanity Tables of Douglas Sirk (p77)**

Director:
Gillian Armstrong
Australia 2015 | 99 mins

Producers: Gillian Armstrong, Damien Parer
Photography: Anna Howard
Editor: Nicholas Beauman
Music: Cezary Skubiszewski
With: Darren Gilshenan, Deborah Kennedy, Louis Alexander
Festivals: Sydney 2015

Orry George Kelly (1897–1964), Hollywood costume designer extraordinaire, grew up in Kiama, a New South Wales town notable in his estimation for its blowhole and view of the Pacific Ocean. He made his way across it via art school and window dressing work in Sydney. After a spell designing for the New York stage and clubs, he moved to Los Angeles in 1932 with his English boyfriend, an aspiring actor named Archie Leach.

Taking her sassy tone from Kelly's recently discovered tell-all memoir, Armstrong provides a third-person narration delivered by a Kelly stand-in (Darren Gilshenan) – and makes a meal of Archie's transformation into Cary Grant, pausing to scoff anew every

time the big pretender gets married.

But the ripest fruit here is to be found in the dazzling clips: *42nd Street*, *Casablanca*, *Some Like It Hot*, *Les Girls*, *Gypsy*, every great picture Bette Davis ever made. Hollywood insiders who knew him (Jane Fonda) or who know all about him (a who's who of contemporary costume designers) testify to his outness, his excesses and his extraordinary talent for unifying actor and character in costume.

A PAR Thursday 6 August, 6.15 pm
B PH Friday 7 August, 1.00 pm
A PH Friday 7 August, 6.15 pm
A RX Saturday 8 August, 4.15 pm

INCREDIBLY STRANGE

Films selected to keep NZIFF from becoming respectable by Ant Timpson, founder of the legendary Incredibly Strange Film Festival. These days Ant has a big hand in producing exactly the kind of film he's been programming into the DNA of the national film culture for more than 20 years. He submitted two of them to his NZIFF programming colleagues this year. We had to agree, conflict of interest be damned, Incredibly Strange is where the blood-splattered *Turbo Kid* and *Deathgasm* must have their Embassy Theatre home-coming debuts.

Finders Keepers



LISLLC

 Bryan Carberry

Directors:
Bryan Carberry,
Clay Tweel
USA 2015 | 84 mins

Photography: Adam Hobbs
Editors: Clay Tweel, Bryan Carberry, Tchavdar Georgiev
With: John Wood, Shannon Whisnant

This tale of John Wood, a simple man who fights fame monster Shannon Whisnant to recover his own mummified leg, is so deliciously bizarre it could have been adapted from the tattered pages of an old horror paperback. There's a rare breed of doco that tells a tale so jaw-droppingly unbelievable and funny that audiences instantly think the entire story is one giant prank. Those familiar with the earlier Incredibly Strange hit *The King of Kong* are going to appreciate this story of another two larger-than-life men, who at first glance represent good and evil. As the story unfolds it reveals a much deeper and more complex symbiotic relationship between the two. *Finders Keepers*

manages to showcase all the shades of grey in this rich mine.

Filmmakers Bryan Carberry and Clay Tweel let the tale unfold expertly and with a deft touch, cleverly letting all the principals tell their sides of the story, allowing the picture to build to a surprisingly emotional climax. See this one before everyone else spoils the fun for you. — AT

B PAR Friday 31 July, 4.00 pm
A PAR Saturday 1 August, 8.45 pm

Goodnight Mommy

Ich seh Ich seh



Directors/Screenplay:
Veronika Franz,
Severin Fiala
Austria 2014 | 99 mins

Producer: Ulrich Seidl
Photography: Martin Gschlacht
With: Susanne Wuest, Lukas Schwarz, Elias Schwarz
Festivals: Venice, Toronto 2014
In German with English subtitles
CinemaScope/R16 violence, horror

One of the most talked about and genuinely creepy debut films in decades. Not since Michael Haneke unleashed *Funny Games* have we felt the surgical precision of an Austrian thriller at the top of its game.

Writer-directors Veronika Franz and Severin Fiala, respectively the partner and nephew of acclaimed filmmaker Ulrich Seidl, have devised a clever and insidious mother-son-son psycho-drama.

It all starts with a wholesome family lullaby before becoming more and more off-kilter as the tale of twin boys and their mother takes a terrifying turn for the worse. When the boys' mother returns from extensive surgery, her face, wrapped in bandages, is now

completely hidden from them, except for two penetrating eyeholes. Gone is the affectionate loving mother and in her place is a chilly controller who barks out orders. As she recovers in the dark recesses of their stark ultramodern designer home, the twins start to question her authenticity, and the audience's grasp on reality and paranoid fantasy begins to blur. One final warning: the less you know about where this film is heading, the better the experience. — AT

A PB Wednesday 29 July, 8.15 pm
A PAR Sunday 2 August, 8.15 pm

Deathgasm

Growing up can be hell, especially for a teenage metal fan in conservative, small-town New Zealand. Brodie (Milo Hawthorne) is shipped off to live with his Christian aunt and uncle in the middle of nowhere. They aren't impressed with his love for the likes of Trivium and Cannibal Corpse. Things look up when he meets a like mind in bad boy Zakk (James Blake) and together they form a heavy metal band with a couple of D&D geeks.

All hell, literally, breaks loose when the pair get their hands on an unrecorded song from their death metal idol. It soon becomes apparent why the song was never recorded, as everyone within earshot of their garage jam session is turned into demonic zombies. So it's up to our head-banging heroes to, reluctantly, save the world from a satanic apocalypse. — MM

"Director Jason Lei Howden drenches it in enough spraying plasma to drown a demon and raise hysterical belly laughs. A Weta CGI effects guy by training, Howden goes practical-heavy for gory, glorious, ridiculous, and comedic effect. It also doesn't hurt that he clearly knows his metal, mocking only what he loves. Shamelessly low-brow, reaching a beer-fueled gleeful



high with a zombie-vs-sex toys battle, it's a very metal tribute to the grand tradition of Kiwi splatter comedies." — Richard Whittaker, *Austin Chronicle*
 "Deathgasm is the real deal. Straight from the bowels of hell comes a metalhead's wet dream, scored by some of the thrashiest New Zealand and international metal icons around. Fuck thumbs, this film gets two metal horns way, WAY up." — Matt Donato, *We Got This Covered*

"Deathgasm is a bloody, head-banging ball of fun, gore and soul-shaking music."

— Rob Hunter, *Film School Rejects*

 Jason Lei Howden*

Director/Screenplay: Jason Lei Howden
 New Zealand 2015 | 86 mins

Executive producers: Ant Timpson, Greg Newman
Producers: Andrew Beattie, Morgan Leigh Stewart, Sarah Howden, Ant Timpson

Photography: Simon Raby
Editors: Jeff Hurrell, Gareth van Niekerk

Music: Dead Pirate

With: Milo Cawthorne, James Blake, Kimberley Crossman, Sam Berkley, Daniel Cresswell, Delaney Tabron, Stephen Ure, Jodie Rimmer, Colin Moy

Festivals: SXSW 2015

CinemaScope/R16 graphic violence, sexual references, offensive language

@deathgasmfilm

A EMB Friday 31 July, 9.30 pm*
B PAR Tuesday 4 August, 4.15 pm
A LHP Friday 7 August, 8.30 pm
A RX Saturday 8 August, 6.30 pm

I Am Thor



Director/Photography/Editor: Ryan Wise
 USA 2015 | 84 mins

Producers: Ryan Wise, Alan Higbee
Music: Christopher Ward
With: Jon Miki Thor, Steve Price, Mike Favata
Festivals: Slamdance 2015
 iamthormovie.com

Forget about that coiffed-up hammer dude from the Marvel Universe. The real Thor was a 70s Canadian competitive bodybuilder who moonlighted as a naked lounge lizard with a Vegas-style cabaret show, singing standards, blowing up hot water bottles, fronting an incredible heavy metal band and starring in mesmerising, cheesy horror movies (*Rock & Roll Nightmare*). Filmmaker Ryan Wise knew he was onto something pretty special as he began recording the roller-coaster life of perpetual dreamer Jon Miki Thor after he discovered him making pizzas in the early 2000s. Wise follows Thor's comeback, documenting his subject's real-life *Spinal Tap* existence with hundreds of hours of intimate

and revealing footage that will leave you crying with laughter. This truly affectionate doco showcases the world's most sincere, self-deprecating narcissistic underdog. Watching Thor's undying fame-quest for world domination is both heartbreaking and inspirational. — AT

"Like another Canuck headbanger portrait, 2008's sleeper success *Anvil! The Story of Anvil*, this mix of real-life *Spinal Tap* antics and underdog rooting value should attract a cult following." — Dennis Harvey, *Variety*

B NT Wednesday 5 August, 4.15 pm
A NT Thursday 6 August, 8.30 pm
A NT Saturday 8 August, 6.45 pm

The Invitation



Director: Karyn Kusama
 USA 2015 | 90 mins

Screenplay: Phil Hay, Matt Manfredi
Photography: Bobby Shore
With: Logan Marshall-Green, Tammy Blanchard, Michiel Huisman, Emayatzy Corinealdi
Festivals: SXSW 2015
 CinemaScope/Censors rating tbc

An invitation to a dinner party in a secluded designer mansion is the entrée to one of the most nail-biting thrillers around – and Karyn Kusuma's best film since *Girlfight*. The unease is already evident as Will and Kira wind their car through the Hollywood Hills, looking for their destination. Their hosts, David and Eden, introduce them to everyone present, and we begin to piece together past relationships and potential conflicts. The salient issue is that Eden was once Will's lover. The remarkable house was formerly theirs and being back there is spooking him. Clues about their split are gradually disclosed. As the wine flows, the questions begin to mount in Will's mind as to just what this dinner party

is really about. Why does the host keep locking the front door? Why is the cell phone reception so terrible? What the hell were Eden and David thinking when they invited a pair of strangers they met on holiday in Mexico to this supposedly intimate reunion? With one of them played by a terrifyingly stone-faced John Carroll Lynch (*Zodiac*), you'll be sweating too, long before you figure out if it's the guest or the host who should be reaching for the carving knife.

A PAR Thursday 30 July, 8.45 pm
A ED Saturday 1 August, 8.45 pm
B ED Wednesday 5 August, 4.45 pm

Turbo Kid

A raucous retro action-comedy that delivers fun and gore by the bucket-load, this debut feature from Québécois filmmaking collective RKSS (François Simard and siblings Anouk and Yoann-Karl Whissell) pays homage to such VHS-era favourites as *BMX Bandits* and *Mad Max*, as well as their cheeky straight-to-video knock-offs.

Turbo Kid takes us back to the future, 1997 to be exact, where the evil overlord Zeus (played with malevolent relish by genre stalwart Michael Ironside) controls the only remaining supply of water in a post-nuclear dystopian wasteland. The comic book-obsessed Kid scavenges in the ruins for goods to trade with other survivors for water, but instead ends up finding a new bestie, a preternaturally enthusiastic pink-haired girl named Apple. BMX-riding goons in the employ of Zeus maraud around the landscape abducting vulnerable survivors. When Apple is kidnapped, the Kid must draw on his superhero know-how and the power of an ancient artifact to rescue her and dispense some turbocharged blood-spattered revenge on the bad guys. — MM

"A post-apocalyptic adventure that might well have been made in the early



80s and discovered when the world's last VHS store emptied its storage locker... *Turbo Kid* mixes innocent kid-stuff action with the kind of outlandish gore many of the era's teens covertly devoured on video. A pitch-perfect pastiche that never mocks its inspirations, the picture is silly fun to warm the hearts of aging fanboys and delight hipsters who weren't yet born the first time." — John DeFore, *Hollywood Reporter*



Directors/Screenplay: François Simard, Anouk Whissell, Yoann-Karl Whissell
Canada/New Zealand 2015 | 95 mins

Producers: Anne-Marie Gélinas, Ant Timpson, Benoit Beaulieu, Tim Riley
Photography: Jean-Philippe Bernier
Editor: Luke Haigh
Music: Le Matos
With: Munro Chambers, Laurence Leboeuf, Aaron Jeffrey, Edwin Wright, Romano Orzari, Michael Ironside
Festivals: Sundance, SXSW 2015
Audience Award (Midnighters), SXSW Film Festival 2015
CinemaScope/R16 graphic violence, offensive language
@turbokidfilm

"A magical can't-miss experience that's like a Saturday morning cartoon turned into an apocalyptic 80s fever-dream." — Matt Donato,

We Got This Covered

A EMB Saturday 25 July, 9.30 pm
B PAR Thursday 30 July, 4.15 pm
A LHP Saturday 1 August, 8.15 pm
A RX Sunday 2 August, 5.30 pm

Love 3D



Director/Screenplay: Gaspar Noé
France/Belgium 2015
134 mins

Photography: Benoît Debie
Editors: Gaspar Noé, Denis Bedloe
With: Karl Glusman, Aomi Muyock, Klara Kristin
Festivals: Cannes (Midnight Screenings) 2015
CinemaScope/3D/Censors rating tbc

"The last time we were caught in provocateur Gaspar Noé's crosshairs it was back in 2009 with *Enter the Void*, which ended on an orgasmic crescendo by literally [!] fucking the audience. He's back with more of that kind of sex stuff with *Love*, a memory poem as sexual odyssey/obsession told via the nostalgia of its tortured protagonist. Sexually explicit, but not necessarily distasteful, Noé is simply showing the general mechanics of people having sex. The rest of the narrative, seeking to explore the undoing of a passionate, youthful relationship... explores the mundane inevitability of monogamy and how solving such an issue in a union based mostly on sexual attraction proves to

be difficult... It's unique to see Noé presenting these petty squabbles with such earnestness... It's an artfully made examination of sexual and romantic experiences rarely committed so bluntly to film. And in 3D, no less... *Love* feels very much like a film from Noé, utilizing DoP Benoît Debie once again to create some gorgeously shot sexual sequences, even if the artistic choices may go unnoticed due to our unfamiliarity with certain images outside of pornography." — Nicholas Bell, *Loncinema*

3D ED Friday 7 August, 1.30 pm
3D EMB Friday 7 August, 9.45 pm
3D ED Saturday 8 August, 8.15 pm

Yakuza Apocalypse: The Great War of the Underworld

Gokudo daisenso



Director: Miike Takashi
Japan 2015 | 115 mins

Screenplay: Yamaguchi Yoshitaka
Photography: Kanda Hajime
With: Ichihara Hayato, Lily Franky, Ruhian Yayan, Denden
Festivals: Cannes (Directors' Fortnight) 2015
In Japanese and English, with English subtitles
CinemaScope/Censors rating tbc

Separating the Miike cultists from the critics at its Cannes midnight screenings, the latest from the prolific Japanese genre extremist is one of his most wild and crazy.

"Cue screaming guitar riff and a dozen or so guys in bad suits getting sliced open with a sword. *Yakuza Apocalypse* is an exercise in inspired lunacy, built around one of Miike Takashi's signature genre switcheroos: it kicks off as a conventional gangster picture, right down to the *Goodfellas* narration, before revealing that one of the characters is a yakuza vampire — not a vampire who happens to be a Japanese gangster, but a vampire whose blood-drained victims rise as low-level yakuza, gambling, shaking

down locals for protection money, and spontaneously growing punch perms and tattoos. It gets much stranger from there... Miike remains the foremost composer of the off-beat midnight movie. He builds out-there elements one on top of the other, to the point that the movie seems on the verge of toppling once the climax — volcanoes, kaiju, a tricked-out big rig, a mysterious killer in a frog mascot costume — hits fever-pitch." — Ignatiy Vishnevetsky, *AV Club*

A EMB Friday 24 July, 10.00 pm
A ED Saturday 25 July, 10.00 pm
B ED Monday 27 July, 3.45 pm
A ED Friday 31 July, 10.15 pm

Shorts with Features

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



JOSEPH GETS DRESSED



OH LUCY!

Arid Edge

New Zealand 2014 | 8 mins | Director: Philip Dadson

A kinetic camera films a bicycle ride through the bleak but beautiful Atacama Desert in Chile. Screening with *Philip Dadson: Sonics from Scratch* (p19).

Becoming Anita Ekberg

France/USA 2014 | 18 mins | Director: Mark Rappaport | Festivals: Rotterdam 2015

Follow the evolution of Swedish actress Anita Ekberg from 50s Hollywood sex symbol to Euro sex goddess immortalised in Fellini's *La Dolce Vita*. Screening with *Listen to Me Marlon* (p70).

Born to Be Mild

UK 2014 | 15 mins | Director: Andy Oxley | Festivals: SXSW 2015

Tired of life in the fast lane? Meet the Dull Men's Club, a group of men quite content with life's more sedate pleasures. Screening with *A Pigeon Sat on a Branch Reflecting on Existence* (p51).

The Chicken

Germany/Croatia 2014 | 15 mins | Director: Una Gujak | Festivals: Cannes (Critics' Week) 2014; Sundance 2015

A six-year-old girl gets a chicken for her birthday but isn't too keen for it to end up in the pot. Screening with *Lamb* (p23).

Ernie Biscuit

Australia 2015 | 21 mins | Director: Adam Elliot

The 'clayography' of a deaf Parisian taxidermist whose world is turned upside down and back to front when a dead pigeon arrives on his doorstep. Screening with *Wrinkles* (p31).

The Face of Ukraine: Casting Oksana Baiul

Australia 2014 | 7 mins | Director: Kitty Green | Festivals: Sundance 2015

Girls from across war-torn Ukraine audition to play the role of the gold medal-winning figure skater whose tears of joy once united their troubled country. Screening with *The Russian Woodpecker* (p56).

Food for Thought

New Zealand 2015 | 14 mins | Director: Pat Robins

After the sudden death of her elderly father, a middle-aged daughter uncovers some incriminating evidence in her mother's freezer. Screening with *Latin Lover* (p29).

Joseph Gets Dressed

New Zealand/USA 2015 | 24 mins | Directors: Gemma Gracewood, Corey Gegner

Kiwi kinetic artist Joseph Herscher gears up for his first US show where he transforms everyday objects into an intricate Rube Goldberg-style machine that will dress him from head to toe. Screening with *Very Semi-Serious* (p61).

The Lawnmower Bandit

New Zealand/Australia 2014 | 11 mins | Director: Jackie van Beek

Paul used to steal lawnmowers for a living but when his father died, he promised himself a better life. Screening with *Rams* (p27).

Les Blank on Photography

USA 2015 | 10 mins | Director: Harrod Blank

In an excerpt from a forthcoming feature about his father, Harrod Blank introduces us to the still photography of Les Blank. Screening with *How to Smell a Rose* (p64).

Live Fast, Draw Yung

New Zealand/USA 2015 | 16 mins | Directors: Stacey Lee, Anthony Mathile

Hip-hop's hottest young illustrator is a Seattle six-year-old. What starts as an after-school hobby for Yung Lenox and his dad becomes a lifestyle and a business. Screening with *Banksy Does New York* (p70).

A Million Miles Away

USA 2014 | 28 mins | Director: Jennifer Reeder

A class of teenage girls coach their substitute choir teacher through relationship trouble by transforming a heavy metal classic into a feminist anthem. Screening with *Princess* (p46).

Mine

New Zealand 2014 | 14 mins | Director: Paloma Schneiderman

A young mother must come to terms with the consequences of a difficult decision. Screening with *The Second Mother* (p20).

Oh Lucy!

Japan/USA 2014 | 22 mins | Director: Hirayanagi Atsuko | Festivals: Cannes (Cinéfondation), Toronto 2014; Sundance 2015

A middle-aged office lady in Tokyo is given a blonde wig and a new identity by her unconventional English-language teacher. Screening with *Hill of Freedom* (p29).

Pelorus

New Zealand 2015 | 13 mins | Director: Alex Sutherland

In 1979 a little-known pioneer makes the first modern bungee jump off the Pelorus Bridge in Marlborough. A true story of Kiwi innovation and mateship. Screening with *Sunshine Superman* (p59).

Return

New Zealand 2015 | 15 mins | Director: Ryan Heron

A young man returns home to Wanganui to discover the difficulty of juggling friends, parents, magic mushrooms and several thousand chickens. Screening with *James White* (p45).

Tama

New Zealand 2014 | 10 mins | Director: Ryan Alexander Lloyd

An unconventional documentary portrait of a father and his middle-aged son. Screening with *The End of the Tour* (p71).

The Vanity Tables of Douglas Sirk

France/USA 2014 | 11 mins | Director: Mark Rappaport | Festivals: Rotterdam 2015

Discover the importance of furnishings in the 50s Hollywood films of Douglas Sirk, especially the pejoratively named, vanity table. Screening with *Women He's Undressed* (p73).



NGĀ TAONGA
SOUND & VISION

In association with Ngā Taonga Sound & Vision we present four views of Wellington life in celebration of the Capital's 150th birthday.

New Zealand News & Views – Construction of the T & G Building, Lambton Quay, Wellington

New Zealand 1928 | NZ Government Publicity Office 2 mins

Builders work on the construction of the former T & G (now Harcourts) Building on Lambton Quay. Screening with *A Most Violent Year* (p33).

Pacific Magazine 09 – Commerce Drive In Bank

New Zealand 1955 | Pacific Films | 3 mins

Parking problems in Wellington have prompted the establishment of New Zealand's first drive-in bank. Screening with *Tehran Taxi* (p26).

Toehold on a Harbour

New Zealand 1966 | NZ National Film Unit | 10 mins

A colourful impression of Wellington city: hills, winding streets, busy people and strong winds. This stunning new digital restoration is a birthday present to the Capital from Archives New Zealand, Ngā Taonga Sound & Vision and Park Road Post Production. Screening with *The Mafia Kills Only in Summer* (p28).

Weekly Review 269 – Chinese Picnic

New Zealand 1946 | NZ National Film Unit | 2 mins

Wellington's Chinese community celebrates China's National Day with a picnic at Athletic Park. Screening with *William Yang: Blood Links* (p57).

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.

Brad Barber & Scott Christopherson

A PAR Wednesday 29 July, 8.45 pm
B PAR Thursday 30 July, 11.00 am



Brad has worked in Los Angeles as an editor, cinematographer and director/producer of documentaries. He was nominated for an Emmy for his work as an editor on the HBO

documentary *Resolved*. Scott has won multiple awards locally and internationally for his student films, and his first film was broadcast internationally for over a year. They join forces for the first time with *Peace Officer* (p63), a feature documentary about the increasingly militarised state of the American police.

B. Sumner Burstyn

A TP Monday 3 August, 6.15 pm
B PH Tuesday 4 August, 1.30 pm
A PH Tuesday 4 August, 6.15 pm



Sumner is an award-winning, widely published journalist, researcher and writer. Producing and directing socially relevant documentaries is her dream come true. Her film *This Way of Life* screened at NZIFF09, was shortlisted for an Oscar and won 12 international awards. Her latest documentary, *Some Kind of Love* (p73), has been selected for many international festivals.

Bryan Carberry

B PAR Friday 31 July, 4.00 pm
A PAR Saturday 1 August, 8.45 pm



Bryan studied film at the University of Southern California where he placed second in the Undergraduate Writers Conference for fiction and was awarded the James Bridges scholarship for Excellence in Directing.

Finders Keepers (p74) marks Bryan's feature directorial debut. Previously he directed videos for Adriano Goldschmied, JVC and Scott Weiland.

Virginia Heath

B PAR Tuesday 28 July, 1.00 pm
A PAR Tuesday 28 July, 6.15 pm



Born in New Zealand, acclaimed writer and director Virginia's assured visual style and expressive vision are strongly influenced by her origins. Virginia has had a number of short films shown at many international film

festivals. *Relativity* was nominated for the Golden Bear at the Berlinale and won the UIP/European Film Academy Prix. Virginia has made many arts documentaries for Channel 4 which have screened around the globe. *From Scotland with Love* (p67) was nominated for a BAFTA Scotland Award.

Crystal Moselle

A RX Sunday 26 July, 5.15 pm
A PAR Tuesday 28 July, 8.45 pm



Crystal is a New York-based director who has been working with short-form storytelling for the past decade. Her series *Something Big, Something Small* featuring Pharrell Williams, Aurel Schmidt, and Shepard Fairey was picked

up by the *NY Times*. She also produced the feature documentary *Excavating Taylor Mead*, a portrait of the downtown artist and Warhol Superstar, which was part of the 2006 Whitney Biennial. *The Wolfpack* (p57) is her first feature-length documentary.

Margot Nash

B PAR Friday 24 July, 2.00 pm
A PAR Saturday 25 July, 12.45 pm



Margot has produced, written and directed a number of award-winning films. Her credits include the experimental shorts *Shadow Panic* and *We Aim to Please*, the feature documentary *For Love or Money* and the feature dramas *Vacant Possession* and *Call Me Mum*. During a Filmmaker in Residence at Zurich University of the Arts in 2012, her desire to embark on a discovery-driven process led to the development of *The Silences* (p56), a personal essay compilation about family secrets.

Joshua Oppenheimer

A PAR Thursday 6 August, 8.45 pm
B PAR Friday 7 August, 1.30 pm



Oscar-nominated film director Joshua has worked for over a decade with militias, death squads and their victims to explore the relationship between political violence and public imagination. His debut feature-length film, *The Act of Killing*

(2012), was named 2013 Film of the Year by *The Guardian* and *Sight & Sound* and has won 72 international awards along with an Oscar nomination for Best Documentary. *The Look of Silence* (p55) has screened in festivals around the globe since it premiered in competition at the 71st Venice Film Festival, where it won five awards including the Grand Jury Prize and the international critics award (FIPRESCI Prize).

Turner Ross

Tchoupitoulas
A NT Sunday 26 July, 6.15 pm
B NT Monday 27 July, 2.00 pm

Western

A PAR Monday 27 July, 6.15 pm
B PAR Tuesday 28 July, 3.30 pm



Turner is one half of the Ross brothers. Bill and Turner, who work in tandem as documentary filmmakers, won the 2009 SXSW Grand Jury Award for Best Documentary, 2010 Independent Spirit Truer Than Fiction Award along with

other accolades, including nominations for editing and cinematography for their first feature *45365*. Their second feature, *Tchoupitoulas* (p50), premiered in 2012 at SXSW where it won Special Mention, and Emerging Artist at the HotDocs Festival. Their third documentary, *Western* (p51), is a glimpse of life in a Texas border town at a time of change. It premiered in Sundance, taking out the Special Jury Prize.

Kidlat Tahimik

A PAR Sunday 26 July, 11.30 am
B TP Tuesday 28 July, 11.00 am



Kidlat is a director, writer and actor who has made great contributions to the global film culture as one of the pioneering independent filmmakers in Asia. He is known for *Perfumed Nightmare* (1997) and *Turumba* (1981) and has won numerous awards locally and internationally. He was recently awarded the Caligari Award at 2015 Berlinale for *Balikkayan #1 Memories of Overdevelopment Redux III* (p49).

William Yang

B NT Thursday 30 July, 6.15 pm
B NT Friday 31 July, 12.45 pm



William was born in 1943 in North Queensland. A prolific photographer and performer of monologues, he has won numerous awards and accolades and his works are held in the collections of the Art Gallery of New South

Wales, Museum of Contemporary Art, National Gallery of Australia, National Portrait Gallery, Queensland Art Gallery, State Library of New South Wales and National Library of Australia. *William Yang: Blood Links* (p57) is the last of a trilogy of performances that have been adapted for screen.

Yi Li

3D EMB Wednesday 29 July, 9.00 pm



Yi Li is a well-known visual artist in China and has translated this talent to the big screen with his first feature film, *10,000 Years Later 3D* (p21), a wild visual feat for the eyes. Based in Shenzhen, Yi Li's company

took seven years to complete the film, the first 3D CGI feature film produced in China.

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Wine and film.

Both start with a vision and then take years of skill and craft to become a reality. A director draws the best performance from actors and crew, and a winemaker extracts the potential from the land and the grape. Dedication and the pursuit for perfection define both crafts. It's no wonder success for each is defined by raising a glass.



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