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27—29 August

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CONTENTS

05 Big Nights	10 Aotearoa	14 For All Ages	16 World
30 Fresh	36 Sport	38 Framing Reality	44 Arts & Music
		50 Info & Schedule	53 Index

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 at the Isaac Theatre Royal 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 100 or so films that fit that agenda in 2015 was finding even more.

For Christchurch film lovers NZIFF 2015 is an especially significant event. Our move to the Isaac Theatre Royal with its brilliant 4K projection and superb sound is celebrated on the following page. We could not be more delighted by our collaboration with the Isaac Theatre Royal. Thanks too to Hoyts, whose support has sustained NZIFF in Christchurch through the thick and the thin. In Timaru the most recent addition to the NZIFF itinerary, Movie Max hosts a highlights programme for a second year.

We never forget that it's the support of its audience that keeps NZIFF alive and kicking. Ticket sales contributed 88% of our national 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. Locally the Canterbury Community Trust has been a longstanding supporter.

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 supporters 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 oversize 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

NZIFF at the Isaac Theatre Royal – A New Era Begins



NZIFF steps out in grand style this year at the Christchurch venue we've been aspiring to for years. We are honoured and delighted to be amongst the cultural organisations crowding eagerly into the fabulously reinstated Isaac Theatre Royal.

By no means the least of the pleasures our new venue offers is the facility to work with the Christchurch Symphony Orchestra. We are delighted to place the live accompaniment of 'silent era' classics onto the city's NZIFF menu with our closing weekend screening of Charlie Chaplin's *The Kid* and *The Immigrant*.

We are grateful to the numerous individuals and organisations who supported our campaign to raise the \$262,000 required to install state-of-the-art digital cinema and sound at what is primarily – and magnificently – a live performance venue. We would not have achieved this without support from Christchurch City Council, Christchurch Earthquake Recovery Trust, Southern Trust, The Trusts Community Foundation, Christchurch

Earthquake Appeal Trust, Canterbury Community Trust, and hundreds of private donations from a Boosted campaign and a direct appeal to NZIFF ticket buyers further North.

NZIFF – and its previous iteration, simply entitled the International Film Festival – hasn't had a Christchurch cinema with more than 200 seats since the Regent was quadriplexed soon after hosting an enormously successful festival in 1994. (The year we opened with an unforgettable screening of *Heavenly Creatures*.) For the subsequent 20 years we've adapted Christchurch's festival to multiplex conditions, sometimes literally stringing the film prints from one projector to another to obtain the seating capacity we hoped we'd need. Happily we've watched those

conditions improve immensely, with the Hoyts Complex at Northlands filling the breach after February 2011, and providing superb projection and spacious, comfortable seating.

With the Isaac Theatre Royal accommodating a lucky 49 of this year's films, we've not stinted on the NZIFF options at Northlands, with the result that this year's programme is, as we promised, the biggest Christchurch has ever seen. We hope regular patrons will welcome the expanded options – and that a whole new audience will take the chance to enjoy some grand nights at the movies.

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City Council



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Sherpa

Opening Night

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.

"Jaw-gapingly spectacular... a riveting account of last year's climbing season on Everest."

— Harry Windsor, *Hollywood Reporter*

Director: Jennifer Peedom
Australia 2015 | 96 mins

Producers: Bridget Ikin, John Smithson
Photography: Renan Ozturk, Hugh Miller, Ken Sauls
Editor: Christian Gazar
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 Isaac Theatre Fri 7 Aug, 7.15 pm
B Isaac Theatre Mon 10 Aug, 4.00 pm

A MM Timaru Sun 16 Aug, 7.15 pm

The Lobster

Closing 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 Mavroparisidis
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
R16 violence, offensive language, sex scenes, content may disturb

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B Isaac Theatre Fri 21 Aug, 3.45 pm
A Isaac Theatre Sun 23 Aug, 8.15 pm

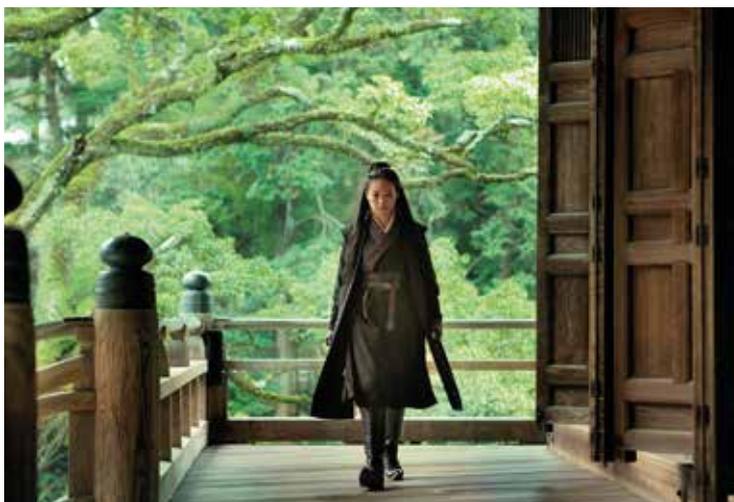
The Assassin *Nie Yinniang*

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
M violence

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NEW ZEALAND

A Isaac Theatre Sat 15 Aug, 7.00 pm

B Isaac Theatre Tue 18 Aug, 4.00 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, Katy, 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 Golligher
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 Isaac Theatre Wed 19 Aug, 12.00 pm

A Isaac Theatre Sat 22 Aug, 6.15 pm

A MM Timaru Sat 22 Aug, 5.30 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

A Isaac Theatre Sat 8 Aug, 6.30 pm
A Northlands Sun 9 Aug, 5.45 pm
B Northlands Tue 11 Aug, 1.15 pm
B Isaac Theatre Wed 12 Aug, 3.15 pm

A MM Timaru Fri 14 Aug, 8.15 pm

The Art of Recovery

Special Presentation

Peter Young's lively, beautifully illustrated documentary celebrates the profusion of murals, pop-up enterprises and inventive recreational options that have brought colour and vitality to Central Christchurch since the massive demolitions that followed the quake. 'People feel it is theirs', says Pete Majendie, in explanation of the longevity of his 185 Empty Chairs memorial, which typically involved the labours – and emotional investment – of numerous volunteers. Conceived as a temporary installation, the white chairs have been carefully tended and much visited ever since. His observation perfectly encapsulates the spirit that brought so many people together to bring meaningful life to the city's vacant spaces.

The organic nature of their initiatives and the support systems that grew around them have drawn international recognition, as diverse commentators attest in this film. (No other expert articulates the ground-up attitude with more clarity and abundant sanity than Gap Filler's Coralie Winn.) Filming over several years, Young juxtaposes the Gap Filler philosophy with the precipitate and increasingly ascendant business-driven imperatives of the



Christchurch Central Recovery Plan. 'Exciting cities are dysfunctional and chaotic', protests one critic of the Recovery Plan's tidy carve-up of city space. Of course no government sets out to promote chaos, no matter how exciting, but Young leaves us hoping against hope that the new city can be infused with the resurgent spirit, creativity and pride of community ownership so lovingly documented in his film.

The first NZIFF World Premiere at the Isaac Theatre Royal celebrates the creativity that has flourished all around it.



Peter Young*

Director/Photography: Peter Young
New Zealand 2015 | 90 mins

Producers: Peter Young, Tracy Roe

Executive producer: Gaylene Preston

Editors: Gaylene Barnes, Scott Flyger

Sound: Chris Sinclair

Music: Tom McLeod

With: Wongi Wilson, Emma Wilson, Coralie Winn, Ryan Reynolds, Johnny Moore, Sam Crofsky, Pete Majendie, Barnaby Bennet, Liv Worsnop, Swing Town Rebels & CERA

A Isaac Theatre Thu 13 Aug, 6.15 pm*
B Isaac Theatre Tue 18 Aug, 11.00 am*

A MM Timaru Sun 23 Aug, 3.00 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 Karmakate'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 Karmakate 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 Boussac, 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/M violence, content may disturb

B **Isaac Theatre** Mon 17 Aug, 1.15 pm
A **Isaac Theatre** Sat 22 Aug, 3.30 pm

The Mafia Kills Only in Summer *La mafia uccide solo d'estate*

Special Presentation

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*

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 **Isaac Theatre** Sun 9 Aug, 6.00 pm
B **Isaac Theatre** Tue 11 Aug, 12.15 pm

A **MM Timaru** Thu 13 Aug, 8.00 pm
B **MM Timaru** Fri 14 Aug, 1.00 pm

The Kid

Christchurch Symphony Orchestra Live Cinema

We drink from the headwaters of classic cinema with a pair of Charlie Chaplin masterpieces. The moving, funny and affectingly personal *The Kid* is preceded by one of his most anarchic shorts, *The Immigrant*, in which the penniless Tramp wreaks brilliantly choreographed chaos in a restaurant. Marc Taddei conducts Chaplin's own gloriously symphonic score for *The Kid*, as arranged by Carl Davis, and a feisty new score for *The Immigrant* by Timothy Brock.

"One of Chaplin's very best and funniest films, a worldwide smash in 1921 and irresistible to this day."

— Duncan Gray, *Mubi*

The Kid is perhaps Chaplin's most potent marriage of comedy and high emotion. The story relates how an unmarried mother abandons a baby, who is found and unwillingly adopted by the Tramp. By the time the boy is five or six years old, the two have formed a loving – and financially sustaining – partnership. The kid goes round breaking windows, and his friend follows, earning an honest living by replacing them. The villains of the piece: social workers determined to take the boy into public care.

This was Charlie Chaplin's first feature-length film ('Six Reels of Joy', as the film's promotional material described it), and he spent more than a year perfecting it. His stroke of genius is giving his already world-famous Little Tramp a smaller, spirited foil and dependant – the newsboy-capped kid played by Jackie Coogan. Chaplin never again shared the screen so generously or so affectingly with a co-star.

Chaplin's portrayal of street life is clearly steeped in Victorian London and his own childhood in the East End slums. His jaundiced view of child welfare services surely reflects his own experiences, being taken from his mother at seven years old and placed in a home for destitute children. The blend of agile physical comedy and unabashed sentiment in the film remains moving today, never more so than when experienced with the gloriously symphonic score Chaplin composed for the film in 1971.

Preceded by *The Immigrant*

The second-to-last short Chaplin made before stepping up to feature-length films, and one of the most gob-smackingly inventive, *The Immigrant* sees the Tramp valiantly courting Edna Purviance while creating havoc on board a crowded ship from Europe; then on the mean streets of New York.

Marc Taddei conducts the scores for both films. A popular guest conductor throughout Australasia, Marc is currently Music Director of



THE KID © ROY EXPORT S.A.S

"The Kid, which has the airy grace and exuberance of a ballet, endures because of Chaplin's inimitable eloquence and impeccable timing."

— Kevin Thomas, *LA Times*

Orchestra Wellington. His several Auckland Philharmonia Orchestra Live Cinema engagements have included an exhilarating *The Wind* in 2006, a superbly romantic *Nosferatu* in 2011 and happy encounters with Buster Keaton in 2010 and 2013.

Timothy Brock is a leading interpreter and composer of orchestral music for silent cinema and has been a regular visitor to NZIFF, most recently conducting his restoration of Charlie Chaplin's score for *The Gold Rush* in 2009. His original scores have become

a regular feature of our Auckland Philharmonia Orchestra Live Cinema programme.

Music for silent films has been an enduring strand of the prolific **Carl Davis'** activities. His 1980 score for Abel Gance's *Napoleon* triggered an extraordinary revival of interest in silent film, and Davis' oeuvre of more than 50 scores for this medium, including *Flesh and the Devil*, *Ben-Hur*, *The Thief of Baghdad*, *Greed*, *Intolerance*, *Safety Last* and *The General*, has brought him international acclaim.

The Kid

Director/Producer/Screenplay/ Editor/Music: Charlie Chaplin
USA 1921 | 60 mins

Photography: Roland Totheroh

With: Charlie Chaplin, Jackie Coogan, Edna Purviance, Carl Miller

Music for *The Kid* Copyright © Roy Export Company Establishment and Bourne Co. All rights reserved.

The Immigrant

Director/Editor: Charlie Chaplin
USA 1917 | 24 mins

Producers: Henry P. Caulfield, Charlie Chaplin, John Jasper

Screenplay: Vincent Bryan, Charlie Chaplin, Maverick Terrell

Photography: William C. Foster, Roland Totheroh

With: Charlie Chaplin, Edna Purviance, Eric Campbell, Albert Austin, Henry Bergman

B&W/G cert

CSO
Christchurch Symphony
Orchestra

LC Isaac Theatre Sun 23 Aug, 2.00 pm
SPECIAL PRICES APPLY
See p50

AOTEAROA

NEW ZEALAND FILMS AT NZIFF ARE
PROUDLY SUPPORTED BY



the paint the professionals use

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 two 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. See also *Return of the Free China Junk* (p42).

Act of Kindness



©AOK PRODUCTIONS LIMITED

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

B Northlands Fri 21 Aug, 4.00 pm
A Northlands Sat 22 Aug, 2.00 pm

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 Northlands Mon 17 Aug, 6.15 pm
B Northlands Tue 18 Aug, 11.30 am

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 Isaac Theatre Sun 9 Aug, 3.15 pm*
B Isaac Theatre Mon 10 Aug, 1.15 pm*

B MM Timaru Thu 13 Aug, 1.00 pm
A MM Timaru Sun 16 Aug, 3.15 pm

Ever the Land



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 Northlands Sat 15 Aug, 2.15 pm
A Northlands Sun 16 Aug, 3.15 pm

Out of the Mist



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 Northlands Tue 18 Aug, 6.30 pm
B Northlands Fri 21 Aug, 2.30 pm
A Northlands Sat 22 Aug, 11.45 am

New Zealand's Best 2015

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

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 Northlands Sat 8 Aug, 5.30 pm
A Northlands Sun 9 Aug, 6.30 pm

Tits on a Bull

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

The star player of a Māori women's rugby team must choose between loyalty to her coach and love for her teammate. *The narrative skilfully 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 | **Photography:** Grant Mckinnon

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 | **Photography:** Grant Mckinnon

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 | **Photography:** Ben Montgomery, Chris Pryor | **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:** Mhairead Connor | **Screenplay:** Guy McDouall | **Photography:** Simon Baumfield

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 | **Photography:** Andrew Stroud

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

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 Northlands Wed 19 Aug, 12.15 pm
A Northlands Sun 23 Aug, 11.45 am

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 Samoan, 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

MADMAN ENTERTAINMENT
JURY PRIZE



PRESENTED IN
ASSOCIATION WITH



Philip Dadson: Sonics From Scratch



 Simon Ogston

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

B Northlands Fri 14 Aug, 3.45 pm
A Northlands Sat 15 Aug, 3.45 pm

The Price of Peace



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 Northlands Mon 10 Aug, 6.15 pm
B Northlands Tue 11 Aug, 10.45 am

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.

A Northlands Fri 21 Aug, 6.15 pm
A Northlands Sat 22 Aug, 4.00 pm

The Women of Pike River



Director: Mary Durham
New Zealand 2015
52 mins

Producers: Tash Christie,
Alex Reed
Photography: Peter Young
Editor: Roger Yeaxlee
With: Nan Dixon, Kath Monk,
Olivia Monk, Anna Osborne,
Brenda Rackley, Sonya Rockhouse

The deaths of 29 men at Pike River Coal in November 2010 stand as a terrible indictment of corporate relationship to labour in modern New Zealand.

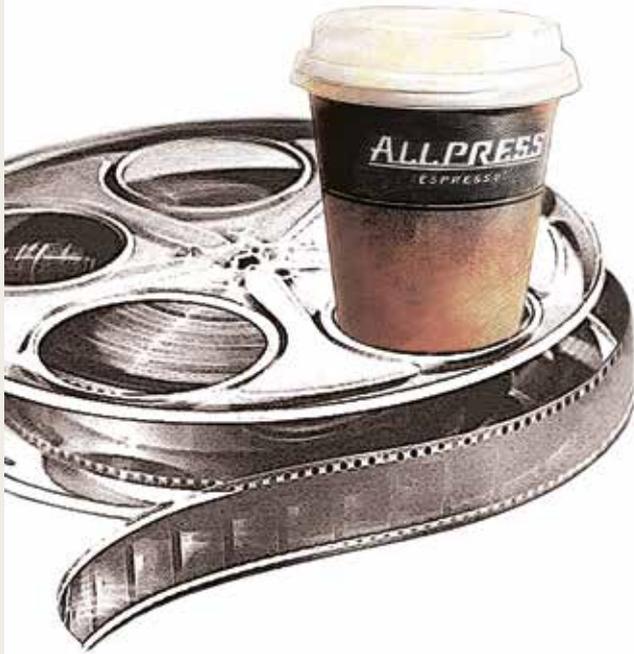
This film celebrates six women who have honoured the men they lost there by fighting, for longer than any of them could have anticipated, for justice, accountability and re-entry into the mine's drift to retrieve the bodies of their loved ones. As we meet each of them we learn about their husbands, partners, brothers and sons – and how many of those men knew that Pike River Coal was failing to meet the most basic work safety standards. When the inevitable occurred, haphazard communication with the families was the first in the relentless succession of

humanitarian failures they have been subjected to: 'I think this is good news', a police officer assured families called together to hear the worst news of their lives.

Two years in the making, the film gradually pulls back from their individual stories to reveal the women's tireless political activity through successive defeats. 'We have held our heads up and dealt with people and media with dignity and respect', says spokeswoman Anna Osborne. This intensely moving film shows us exactly how that looks.

B Isaac Theatre Sat 15 Aug, 4.30 pm

Keeping good company.



Enchanted Kingdom 3D

PROUDLY PRESENTED
IN ASSOCIATION WITH



©BBC EARTH PRODUCTIONS AFRICA LIMITED AND RELIANCE PRODCO LLC 2014

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

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 Northlands	Sat 8 Aug, 11.00 am
3D Northlands	Sun 9 Aug, 3.45 pm
3D Northlands	Sun 16 Aug, 11.00 am

3D MM Timaru	Sun 16 Aug, 1.15 pm
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Animation for Kids 2015

60 mins approx. | NZIFF recommends this programme for children aged 9–12 | PG cert

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.

PROUDLY PRESENTED IN ASSOCIATION WITH



B Isaac Theatre Sat 8 Aug, 11.00 am

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

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 Ó'Snodaigh, Liam Hourican, Kevin Swierszcz

Festivals: Toronto, Busan, London 2014; Sydney 2015

PG cert

PROUDLY PRESENTED IN ASSOCIATION WITH



NEW ZEALAND CHILDREN'S FILM FOUNDATION

A Isaac Theatre Sun 9 Aug, 1.00 pm
A Northlands Sun 16 Aug, 2.00 pm

A MM Timaru Sat 15 Aug, 1.30 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.



©2014 GNDHDDTK

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

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

Festivals: Rotterdam 2015

In Japanese with English subtitles

PG cert

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NEW ZEALAND CHILDREN'S FILM FOUNDATION

A Isaac Theatre Sun 16 Aug, 1.00 pm
B Northlands Wed 19 Aug, 4.00 pm

A MM Timaru Sun 23 Aug, 12.45 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.

Holding the Man



Director: Neil Armfield
Australia 2015
128 mins

Producer: Kylie du Fresne
Screenplay: Tommy Murphy.
Based on the memoir by
Timothy Conigrave
With: Ryan Corr, Craig Stott, Guy
Pearce, Anthony LaPaglia
Festivals: Sydney 2015
R16 violence, offensive language,
sex scenes

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 schoolboys 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 survived a good many injuries, 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. The film is deeply romantic, even in its tragic denouement, but feels keenly in touch with the lived experience of its subjects.

Actors Ryan Corr and Craig Stott age 15 years as Tim and John. There's such development in their performances,

and they nail such distinct individuals who are so sweetly, surprisingly into each other, that you wouldn't want to see it any other way.

There's no simplistic denunciation of bygone homophobia here. All *Holding the Man* 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? It does so, unforgettably.

"While the film may be a clear period piece with the rock soundtrack to prove it, the timeless tale it relates remains rousing, relatable and relevant." — Sarah Ward, *Screendaily*

A Isaac Theatre Tue 18 Aug, 8.45 pm

B Isaac Theatre Thu 20 Aug, 1.15 pm

The Second Mother

Que horas ela volta?



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.

A Isaac Theatre Wed 12 Aug, 6.15 pm

B Isaac Theatre Fri 14 Aug, 10.45 am

A MM Timaru Sat 22 Aug, 3.00 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/M nudity, offensive language, sexual content

A Isaac Theatre Mon 17 Aug, 6.15 pm
B Isaac Theatre Tue 18 Aug, 1.30 pm

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/M nudity
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 Northlands Sat 15 Aug, 3.15 pm
A Northlands Mon 17 Aug, 8.30 pm

The Club

El club



Director: Pablo Larrain
Chile 2015 | 97 mins

Screenplay: Guillermo Calderón, Daniel Villalobos, Pablo Larrain
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 Larrain 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 Larrain... 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 Northlands Tue 18 Aug, 8.45 pm

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 Isaac Theatre Thu 20 Aug, 10.30 am
A Isaac Theatre Fri 21 Aug, 6.15 pm

A MM Timaru Sat 15 Aug, 8.30 pm



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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 Isaac Theatre Fri 21 Aug, 10.30 am
A Isaac Theatre Sun 23 Aug, 5.00 pm

A MM Timaru Sat 22 Aug, 7.30 pm

Far from Men

Loin des hommes



MICHAEL CROTTO

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

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
Music: Nick Cave, Warren Ellis
With: Viggo Mortensen, Reda Kateb, Djemel Barek
Festivals: Venice, Toronto 2014
In French and Arabic, with English subtitles
CinemaScope/M violence

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.

"The two stars are intensely imposing... A film of sardonic intelligence and no-frills toughness." — Jonathan Romney, London Film Festival

A Isaac Theatre Sun 16 Aug, 6.00 pm
B Northlands Wed 19 Aug, 2.15 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/M adult themes

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 Northlands Thu 20 Aug, 6.15 pm
B Northlands Fri 21 Aug, 12.00 pm
A Northlands Sat 22 Aug, 6.30 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 Isaac Theatre Mon 10 Aug, 6.15 pm
B Isaac Theatre Wed 12 Aug, 1.00 pm

A MM Timaru Sun 16 Aug, 5.00 pm
B MM Timaru Mon 17 Aug, 1.00 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.

A Northlands Thu 20 Aug, 6.30 pm
B Northlands Fri 21 Aug, 12.15 pm
A Northlands Sat 22 Aug, 1.45 pm

Rams

Hrútar



Director/Screenplay: Grímur Hákonarson
Iceland/Denmark 2015
93 mins

With: Sigurður Sigurjónsson, Theodór Júlíusson
Festivals: Cannes (Un Certain Regard) 2015
Un Certain Regard Prize, Cannes Film Festival 2015
In Icelandic with English subtitles
CinemaScope/M offensive language, nudity

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 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.

B Northlands Mon 17 Aug, 12.00 pm
A Northlands Fri 21 Aug, 6.30 pm
A Northlands Sun 23 Aug, 4.00 pm

A MM Timaru Wed 19 Aug, 6.00 pm

Court



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Director/Screenplay:
Chaitanya Tamhane
India 2014 | 116 mins

With: Vira Sathidar, Vivek Gomer, 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 Northlands Sat 15 Aug, 6.00 pm
A Northlands Sun 16 Aug, 4.00 pm

Tehran Taxi



JAFAR PANAHI



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 Northlands Wed 19 Aug, 6.15 pm
B Northlands Thu 20 Aug, 2.00 pm
A Northlands Sat 22 Aug, 12.15 pm

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 Northlands Sat 8 Aug, 12.00 pm
B Northlands Mon 10 Aug, 12.45 pm
A Northlands Wed 12 Aug, 6.15 pm

A MM Timaru Fri 21 Aug, 6.00 pm

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 Isaac Theatre Wed 19 Aug, 8.45 pm
B Northlands Fri 21 Aug, 4.15 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 Isaac Theatre Mon 17 Aug, 10.45 am
A Isaac Theatre Tue 18 Aug, 6.15 pm

A MM Timaru Tue 18 Aug, 6.00 pm
B MM Timaru Wed 19 Aug, 1.00 pm



Latin Lover

PRESENTED IN
ASSOCIATION WITH



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. 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.

FEATURE PRECEDED BY

Food for Thought*

Pat Robins | New Zealand 2015 | 14 mins

B Isaac Theatre Thu 13 Aug, 11.00 am*
A Isaac Theatre Sun 16 Aug, 3.15 pm*

A MM Timaru Fri 14 Aug, 6.00 pm
B MM Timaru Thu 20 Aug, 1.00 pm

Tale of Tales

Il racconto dei racconti

"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



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(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 Isaac Theatre Thu 20 Aug, 3.45 pm
A Isaac Theatre Sat 22 Aug, 8.30 pm

A MM Timaru Sun 23 Aug, 5.30 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
PG cert

A Isaac Theatre Sat 8 Aug, 3.30 pm
B Isaac Theatre Mon 10 Aug, 10.30 am

A MM Timaru Sat 15 Aug, 6.00 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*

B Northlands Thu 20 Aug, 3.45 pm
A Northlands Fri 21 Aug, 8.30 pm
A Northlands Sun 23 Aug, 5.30 pm

The Postman's White Nights

Belye nochi pochталona Aleksey Tryapitsyna



Director/Producer: Andrei Konchalovsky
Russia 2014 | 101 mins

Screenplay: Andrei Konchalovsky, Elena Kiseleva
With: Aleksey Tryapitsyn
Festivals: Venice 2014
Best Director, Venice International Film Festival 2014
In Russian with English subtitles
M sex scenes, offensive language, nudity

Veteran Russian director Andrei Konchalovsky was named Best Director at Venice last September for this uncannily affecting semi-documentary, a 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 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.

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.

A Northlands Thu 13 Aug, 6.15 pm
B Northlands Fri 14 Aug, 1.30 pm
A Northlands Sat 15 Aug, 6.15 pm

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A Pigeon Sat on a Branch Reflecting on Existence

En duva satt på en gren och funderade på tillvaron



Director/Screenplay:
Roy Andersson
Sweden 2014 | 100 mins

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

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 about '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*

A Northlands	Fri 7 Aug, 8.15 pm
A Northlands	Sun 9 Aug, 1.15 pm
B Northlands	Tue 11 Aug, 1.45 pm

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 Northlands	Sat 8 Aug, 8.30 pm
B Northlands	Mon 10 Aug, 1.30 pm
A Northlands	Tue 11 Aug, 6.15 pm

The Duke of Burgundy



Director/Screenplay:
Peter Strickland
UK 2014 | 106 mins

Producer: Andy Starke
Photography: Nic Knowland
Editor: Mátýás 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*

B Northlands	Fri 7 Aug, 3.45 pm
A Northlands	Mon 10 Aug, 8.45 pm
A Northlands	Wed 12 Aug, 8.30 pm

54: The Director's Cut



Director/Screenplay:
Mark Christopher
USA 2015 | 106 mins

Producers: Richard N. Gladstein, Dolly Hall, Ira Deutchman
Photography: Alexander Gruszynski
Music: Marco Beltrami
With: Ryan Phillippe, Salma Hayek, Neve Campbell, Mike Myers, Sela Ward, Breckin Meyer
Festivals: Berlin, San Francisco 2015
R16 drug use, sex scenes, offensive language

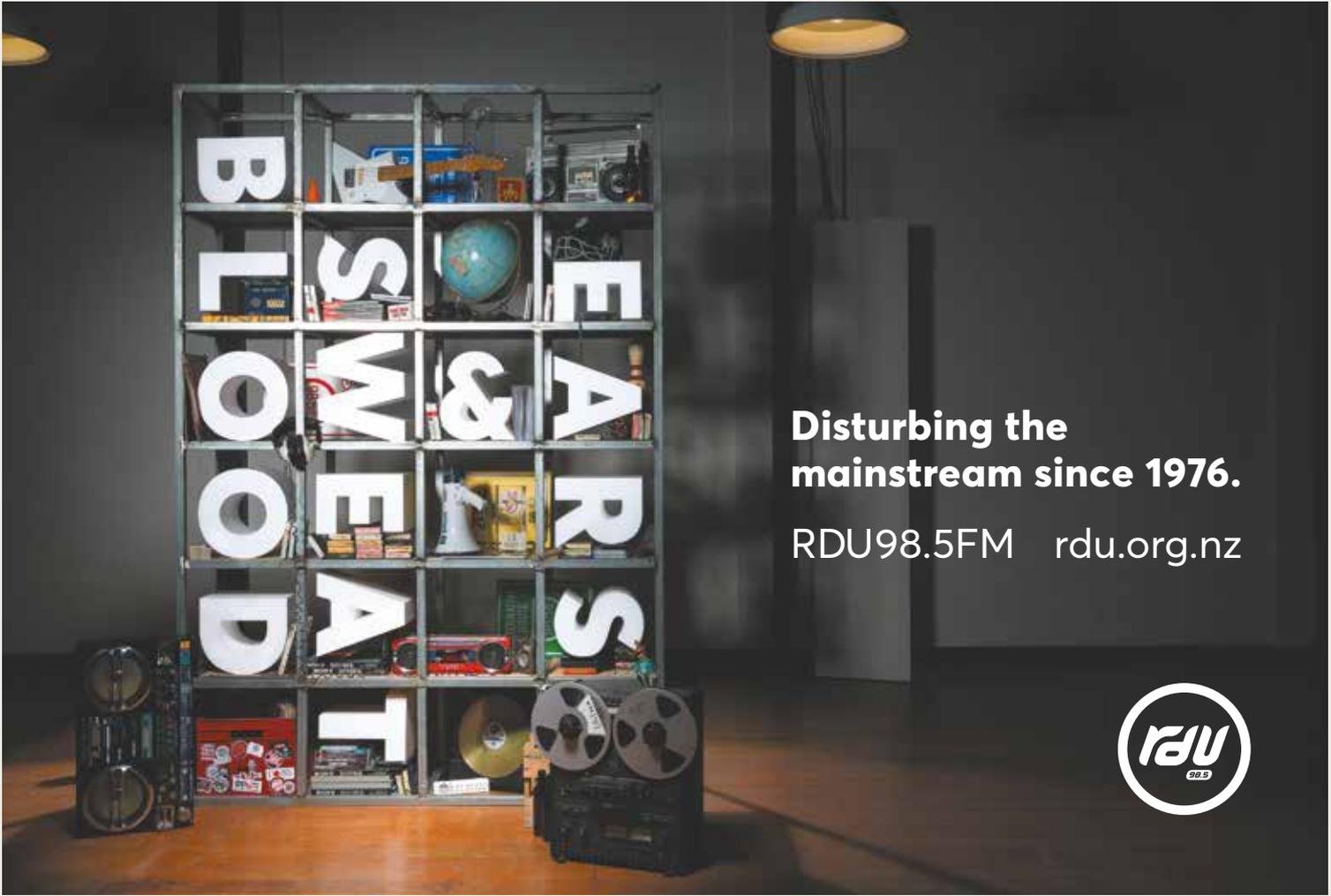
Seen at last in next-to-original form, Mark Christopher's 1998 movie plugs us into late-70s discorama at its most delirious. Ryan Phillippe, 22 and shirtless in virtually every scene, is the starstruck Jersey studmuffin who becomes a busboy – delivering drugs and sexual services – at Manhattan's legendary 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.

A Isaac Theatre	Sat 15 Aug, 9.30 pm
B Northlands	Mon 17 Aug, 4.15 pm



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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

B Isaac Theatre Wed 12 Aug, 11.00 am
A Isaac Theatre Fri 14 Aug, 6.30 pm

A MM Timaru Thu 13 Aug, 6.15 pm
B MM Timaru Tue 18 Aug, 1.00 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 Northlands Fri 7 Aug, 8.45 pm
A Northlands Sun 9 Aug, 8.15 pm
B Northlands Mon 10 Aug, 3.45 pm

Experimenter



JASON ROBINETTE

Director/Screenplay: Michael Almereyda
USA 2015 | 90 mins

Photography: Ryan Samul
With: Peter Sarsgaard, Winona Ryder, Jim Gaffigan, Edoardo Ballerini, John Palladino, Kellan Lutz, Dennis Haysbert, Taryn Manning

Festivals: Sundance, San Francisco 2015
M offensive language
experimentermovie.com

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 the man's own relationship to the behaviour he explored. Winona Ryder is vivid as his wife. — JF

"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*

B Northlands Thu 13 Aug, 1.45 pm
A Northlands Fri 14 Aug, 8.30 pm
A Northlands Sun 16 Aug, 3.30 pm
A Northlands Mon 17 Aug, 8.45 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

NIFFF 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*

B Isaac Theatre Fri 14 Aug, 3.30 pm
A Isaac Theatre Sun 16 Aug, 8.30 pm

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 Northlands Sat 8 Aug, 2.00 pm
3D Northlands Sun 9 Aug, 3.30 pm
3D Northlands Fri 14 Aug, 2.30 pm
3D Northlands Sat 15 Aug, 1.00 pm

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 Northlands Sun 16 Aug, 1.00 pm
B Northlands Tue 18 Aug, 2.00 pm
A Northlands Wed 19 Aug, 8.15 pm

A Most Violent Year



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 implosive 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 Northlands Thu 13 Aug, 4.00 pm
A Northlands Sat 15 Aug, 8.30 pm
A Northlands Thu 20 Aug, 8.30 pm

While We're Young

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 lolling 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 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 deliciously entertaining, funny and honest look at getting old, being young and the intersection of the



two at crucial life junctures... While a truly original comedy, *While We're Young* is the rare one that also laces rich thematic elements with wonderfully drawn characters to create a picture that's as genuinely hilarious as it is thoughtful about how hopes, ambitions, dreams and ideals of personal and creative accomplishments ebb and flow across decades."

— Kevin Jagernauth, *The Playlist*

"Almost perfect... Never before have the effects of new tech – and intergenerational envy – been articulated so amusingly."

— Catherine Shoard, *The Guardian*

Director/Screenplay: Noah Baumbach
USA 2014 | 97 mins

Producers: Noah Baumbach, Scott Rudin, Lila Yacoub, Eli Bush

Photography: Sam Levy

Editor: Jennifer Lame

Music: James Murphy

With: Ben Stiller, Naomi Watts, Adam Driver, Amanda Seyfried, Charles Grodin, Adam Horovitz, Maria Dizzia

Festivals: Toronto, New York 2014

M offensive language
while-were-young.com

B Isaac Theatre Wed 19 Aug, 4.00 pm

A Isaac Theatre Thu 20 Aug, 8.30 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

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

A Northlands Sat 22 Aug, 2.15 pm

A Northlands Sun 23 Aug, 2.15 pm

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 Isaac Theatre Mon 10 Aug, 8.30 pm

B Northlands Wed 12 Aug, 4.15 pm

A MM Timaru Mon 17 Aug, 8.00 pm

Dope

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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 2105

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*

B Northlands Fri 7 Aug, 4.00 pm

A Northlands Sun 9 Aug, 8.30 pm

A Northlands Thu 13 Aug, 8.45 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*

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 Northlands Fri 14 Aug, 8.45 pm
A Northlands Sun 16 Aug, 8.15 pm
B Northlands Wed 19 Aug, 4.30 pm

A MM Timaru Fri 21 Aug, 8.00 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 Isaac Theatre Fri 14 Aug, 1.15 pm
A Isaac Theatre Wed 19 Aug, 6.15 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 Isaac Theatre Fri 14 Aug, 8.30 pm
B Isaac Theatre Mon 17 Aug, 3.45 pm

A MM Timaru Thu 20 Aug, 8.00 pm

A Girl Walks Home Alone at Night



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

B Northlands Fri 7 Aug, 1.30 pm
A Northlands Tue 11 Aug, 8.45 pm
A Northlands Thu 13 Aug, 8.30 pm

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VICE

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

Photography: Lyle Vincent
With: Sheila Vand, Arash Marandi, Mozhan Marnò
Festivals: Sundance 2014
In Farsi with English subtitles
CinemaScope/B&W
R16 violence, drug use, sexual material

Girlhood

Bande de filles



Director/Screenplay: Céline Sciamma
France 2014 | 113 mins

Photography: Crystel Fournier
Music: Para One
With: Karidja Touré, Assa Sylla, Lindsay Karamoh
Festivals: Cannes (Directors' Fortnight) 2014
In French with English subtitles
CinemaScope/M offensive language

"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*

"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'...

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*

A Northlands Fri 7 Aug, 6.15 pm
A Northlands Sat 8 Aug, 6.00 pm
B Northlands Tue 11 Aug, 3.45 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/M violence, sexual references

B Northlands Thu 20 Aug, 12.00 pm
A Northlands Sat 22 Aug, 8.30 pm
A Northlands Sun 23 Aug, 3.30 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*

B Northlands Thu 13 Aug, 11.30 am
A Northlands Tue 18 Aug, 8.15 pm
A Northlands Sat 22 Aug, 8.15 pm

Results

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Director/Screenplay: Andrew Bujalski
USA 2015 | 104 mins

Producers: Sam Slater, Paul Bemon, Houston King

Photography: Matthias Grunsky

With: Guy Pearce, Cobie Smulders, Kevin Corrigan

Festivals: Sundance, SXSW 2015
M sex scenes, offensive language, drug use

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 4 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 Isaac Theatre Wed 12 Aug, 8.45 pm
B Northlands Tue 18 Aug, 4.15 pm
A MM Timaru Tue 18 Aug, 8.15 pm

Tangerine



MAGNOLIA PICTURES

Director/Editor:
Sean Baker
USA 2015 | 88 mins

Screenplay: Sean Baker,
Chris Bergoch
Photography: Radium Cheung,
Sean Baker

With: Kitana Kiki Rodriguez,
Mya Taylor, Karen Karagulian
Festivals: Sundance,
San Francisco 2015
In English and Armenian,
with English subtitles
Censors rating tbc

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 iPhone 5S, 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 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... [It's] 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*

A Isaac Theatre Sat 8 Aug, 9.30 pm
B Northlands Mon 10 Aug, 4.30 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 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

A Northlands Sat 15 Aug, 8.45 pm
A Northlands Sun 16 Aug, 8.00 pm
B Northlands Mon 17 Aug, 3.30 pm

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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*

"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



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 Jeffery, 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 Isaac Theatre Fri 21 Aug, 9.00 pm

Victoria

A hot romantic thriller filmed in a single mobile shot, Sebastian Schipper's *Victoria* aces 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 dodgy 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 outlaw 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*



©MONKEYBOY

"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 Isaac Theatre Tue 11 Aug, 8.15 pm

B Isaac Theatre Thu 13 Aug, 3.15 pm

SPORT

Not tiddly-winks.

Being Evel

PRESENTED IN
ASSOCIATION WITH

THE ROCK FM



K&K PROMOTIONS

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 Northlands Mon 10 Aug, 8.15 pm**A Northlands** Tue 11 Aug, 8.30 pm**B Northlands** Fri 14 Aug, 4.45 pm**A MM Timaru** Wed 19 Aug, 8.00 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.

B Northlands Tue 18 Aug, 4.30 pm**A Northlands** Thu 20 Aug, 8.15 pm**A Northlands** Sun 23 Aug, 8.15 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 Isaac Theatre Mon 17 Aug, 8.45 pm

A Northlands Sun 23 Aug, 8.00 pm

A MM Timaru Sun 23 Aug, 8.00 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
themanlemans.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 Isaac Theatre Thu 13 Aug, 9.00 pm

A Northlands Fri 21 Aug, 8.45 pm

Sunshine Superman



MAGNOLIA PICTURES



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*

FEATURE PRECEDED BY

Pelorus

Alex Sutherland | New Zealand 2015 | 13 mins

A Isaac Theatre Sun 9 Aug, 8.15 pm

B Northlands Thu 13 Aug, 3.45 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 section that follows. Also in our Big Nights, For All Ages and Sport sections. In other words, documentaries are everywhere at NZIFF.

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 Northlands Tue 11 Aug, 11.45 am
A Northlands Sat 15 Aug, 11.00 am
A Northlands Wed 19 Aug, 6.30 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.

B Northlands Fri 7 Aug, 12.15 pm
A Northlands Sun 9 Aug, 11.30 am
A Northlands Mon 10 Aug, 6.30 pm

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

"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*

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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A Isaac Theatre Sun 9 Aug, 11.00 am
B Isaac Theatre Tue 11 Aug, 4.15 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 Isaac Theatre Sun 16 Aug, 11.00 am
B Northlands Mon 17 Aug, 11.00 am
B Northlands Wed 19 Aug, 12.00 pm

Cartel Land



Director:
Matthew Heineman
USA/Mexico 2015
98 mins

With: José Manuel Mireles,
Tim 'Nailer' Foley

Festivals: Sundance 2015
In English and Spanish, with
English subtitles

CinemaScope/R13 violence,
offensive language, content may
disturb
cartellandmovie.com

Matthew Heineman's unnervingly action-based documentary captures the impact of Mexican drug cartels on both sides of the US-Mexico border with you-are-there immediacy. With staggering frontline access, Heineman observes the retaliatory forces that have formed in response to oppressive cartel violence and governmental indifference: the Autodefensas, a Mexican vigilante group fighting to free townships from cartel dominion, and the Arizona Border Recon, a makeshift American militia hellbent on defending the US border from traffickers.

It's a portrait that refuses to shy away from its share of complications; while the cartels are depicted as unequivocally horrific and hellish (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 the noblest of intentions can become distorted by violence and power. — JF

"Heineman vaults us into a true heart of darkness." — Duane Byrge, *Hollywood Reporter*

B Northlands Tue 18 Aug, 2.15 pm
A Northlands Sat 22 Aug, 6.15 pm
A Northlands Sun 23 Aug, 6.00 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
censoreddvoices.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.

B Northlands Wed 19 Aug, 2.00 pm
A Northlands Sun 23 Aug, 11.30 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*

B Northlands Mon 17 Aug, 2.00 pm
A Northlands Mon 17 Aug, 6.30 pm
A Isaac Theatre Sat 22 Aug, 11.00 am

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Dreamcatcher



Director/Photography:
Kim Longinotto
UK/USA 2014 | 104 mins

Producers: Teddy Leifer, Lisa Stevens
With: Brenda Myers-Powell
Festivals: Sundance, San Francisco 2015
Directing Award (World Documentary), Sundance Film Festival 2015
R16 sexual references, drug references, offensive language

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.

"A classic Longinotto tribute to unorthodox grassroots activists..."

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 Northlands Sat 22 Aug, 3.45 pm
A Northlands Sun 23 Aug, 1.45 pm

The Enemy Within



©JOHN STURROCK

Director: Owen Gower
UK 2014 | 116 mins

Producers: Sinead Kirwan, Mark Lacey, Owen Gower
Photography: Malcolm Hadley
Editor: Paul Edmunds
Music: Rael Jones
the-enemy-within.org.uk

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 Northlands Sat 8 Aug, 4.15 pm
B Northlands Wed 12 Aug, 12.00 pm
A Northlands Wed 12 Aug, 8.15 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 Isaac Theatre Sat 8 Aug, 12.45 pm
B Northlands Mon 10 Aug, 11.00 am
B Northlands Wed 12 Aug, 11.45 am

A MM Timaru Sat 15 Aug, 3.30 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-bedeiving 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 Northlands Sat 8 Aug, 1.15 pm
A Northlands Sun 9 Aug, 2.15 pm
B Northlands Thu 13 Aug, 11.15 am

The Look of Silence

Senyap

"Joshua Oppenheimer's groundbreaking 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*

"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*



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

A Isaac Theatre Sat 15 Aug, 12.00 pm
B Northlands Thu 20 Aug, 12.15 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 Northlands Fri 21 Aug, 2.00 pm
A Northlands Sat 22 Aug, 10.15 am
A Northlands Sun 23 Aug, 1.30 pm

Return of the Free China Junk



PROUDLY SPONSORED BY

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 Northlands Sat 8 Aug, 1.00 pm
A Northlands Sun 9 Aug, 1.00 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, Ethel, who above all wanted to be an actor: Ethel 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

A Northlands Fri 14 Aug, 6.15 pm
A Northlands Sat 15 Aug, 1.30 pm

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
shesbeautifulwhensheangry.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 Northlands Thu 13 Aug, 6.30 pm
B Northlands Fri 14 Aug, 12.30 pm
A Northlands Sun 16 Aug, 12.00 pm

The Wolfpack



**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*

B Northlands Wed 12 Aug, 4.30 pm
A Northlands Fri 14 Aug, 6.45 pm
A Northlands Sun 16 Aug, 6.30 pm
A Northlands Wed 19 Aug, 8.30 pm

ARTS & MUSIC

See also Amy (p7), Philip Dadson: *Sonics From Scratch, The Price of Peace, Tom Who? The Enigma of Tom Kreisler* (all p13).

Banksy Does New York



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*

A Northlands	Fri 7 Aug, 6.30 pm
A Northlands	Sat 8 Aug, 10.15 am
B Northlands	Mon 10 Aug, 2.45 pm

The End of the Tour



JAKOB IHRE



Director: James Ponsoldt
USA 2015 | 106 mins

Screenplay: Donald Margulies.
Based on the book *Although of Course You End Up Becoming Yourself* by David Lipsky

Photography: Jakob Ihre

With: Jesse Eisenberg, Jason Segel

Festivals: Sundance 2015
CinemaScope/M offensive language, sexual references
endofthetour-movie.com

"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... 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 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... 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*

FEATURE PRECEDED BY

Tama

Ryan Alexander Lloyd | New Zealand 2014 | 10 mins

A Northlands	Sat 8 Aug, 8.45 pm
A Northlands	Sun 9 Aug, 6.00 pm
B Northlands	Tue 11 Aug, 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 Hedy 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 Hedy Honigmann."

— Neil Young, *Hollywood Reporter*

Director: Hedy 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 Northlands Wed 12 Aug, 2.30 pm
A Northlands Sat 15 Aug, 4.15 pm
A Northlands Sun 16 Aug, 1.15 pm

From Scotland with Love



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

fromscotlandwithlovethemovie.com

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*

A Isaac Theatre Tue 11 Aug, 6.15 pm
B Isaac Theatre Thu 13 Aug, 1.30 pm

A MM Timaru Mon 17 Aug, 6.15 pm

How to Smell a Rose: A Visit with Ricky Leacock in Normandy



GINA LEIBRECHT



**Directors/Producers/
Photography: Les Blank,
Gina Leibrecht**
USA 2014 | 65 mins

Editor: Gina Leibrecht
With: Ricky Leacock, Les Blank
Festivals: New York, Amsterdam Documentary 2014
Colour and B&W
lesblank.com

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

FEATURE PRECEDED BY

Les Blank on Photography

Harold Blank | *USA* 2015 | 10 mins

B Northlands Thu 13 Aug, 2.15 pm
A Northlands Sun 16 Aug, 10.15 am

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 Lässig

"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

B Isaac Theatre Tue 11 Aug, 2.15 pm
A Isaac Theatre Sat 15 Aug, 2.30 pm
B Northlands Tue 18 Aug, 12.30 pm
B Northlands Thu 20 Aug, 2.30 pm

A MM Timaru Thu 20 Aug, 6.15 pm
B MM Timaru Fri 21 Aug, 1.00 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 Scherstuhl, *Village Voice*

A Northlands Sun 16 Aug, 5.30 pm
B Northlands Mon 17 Aug, 1.00 pm
A Northlands Tue 18 Aug, 6.15 pm

Listen to Me Marlon



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*

A Northlands Sat 8 Aug, 3.30 pm
A Northlands Sun 9 Aug, 4.30 pm
B Northlands Wed 12 Aug, 2.15 pm

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

B Isaac Theatre Wed 19 Aug, 2.15 pm
A Isaac Theatre Thu 20 Aug, 6.30 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 Northlands Fri 7 Aug, 11.30 am
A Northlands Sat 8 Aug, 3.45 pm
A Northlands Sun 9 Aug, 11.00 am

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 p49) 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.

A Northlands Wed 12 Aug, 6.30 pm
B Northlands Fri 14 Aug, 11.30 am
A Northlands Sat 15 Aug, 11.30 am

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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*

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 Kimmelmann, Andrew Harvey, Joseph Smith, Kimball Gallagher

Festivals: Toronto, New York 2014

seymouranintroduction.com

"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*

B Isaac Theatre Fri 21 Aug, 1.45 pm
A Isaac Theatre Sat 22 Aug, 1.15 pm

A MM Timaru Sat 22 Aug, 1.15 pm

Women He's Undressed



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.

B Northlands Fri 7 Aug, 2.00 pm
A Northlands Sat 8 Aug, 6.30 pm
A Northlands Tue 11 Aug, 6.30 pm

The Wrecking Crew



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 Northlands Thu 20 Aug, 4.15 pm
A Northlands Sat 22 Aug, 4.15 pm
A Northlands Sun 23 Aug, 4.15 pm

CHRISTCHURCH TICKET PRICES

A CODED SESSIONS

Sessions starting after 5.00 pm weekdays and all weekend sessions.

» Full Price	\$18.00
» Student/Unwaged/Film Society/Film Industry Guilds *	\$15.00
» Children (15 and under)	\$12.00
» Seniors (65+)	\$11.50

B CODED SESSIONS

Sessions starting before 5.00 pm weekdays and others as indicated.

» Full Price	\$14.50
» Children (15 and under)	\$12.00
» Seniors (65+)	\$11.50

3D FILMS

3D glasses not included. We encourage you to recycle and bring your own. They can be purchased from the venue's box office for \$1.00.

» Full Price	\$21.00
» Student/Unwaged/Film Society/Film Industry Guilds *	\$18.00
» Children (15 and under)	\$15.50
» Seniors (65+)	\$15.00

LC LIVE CINEMA – *The Kid*

» Full Price	\$40.00
» Student/Unwaged/Film Society/Film Industry Guilds *	\$33.00
» Children (15 and under)	\$25.00
» Seniors (65+)	\$33.00

FIVE-TRIP PASS

On sale at both venues. Valid for all sessions except 3D films and Live Cinema.

» Five-Trip Pass	\$70.00
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The Five-Trip Pass can be purchased in advance and used to book tickets in advance or on the day at the venue box offices only for any NZIFF session that is not sold out, except 3D films and Live Cinema. Passes can be shared and used at both venues. They cannot be used for online or phone bookings. No refunds will be given for lost passes or passes not fully redeemed during NZIFF.

* CONCESSION DISCOUNTS (Canterbury Film Society/Film Industry Guilds/Student)

Full-time students, unwaged people and members of the Canterbury Film Society and Film Industry Guilds are entitled to purchase one ticket per session at the discount rate. Current 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. The concession price is not available to those holding Film Society three-film sampler cards.

TICKETING AGENCY SERVICE FEES

A \$1.00 per ticket booking fee is already included in the prices shown above for Isaac Theatre Royal sessions.

BUYING TICKETS

BOOKINGS OPEN FRIDAY 17 JULY FROM 10.00 AM

Advance bookings are available for all NZIFF sessions. Seats are allocated on the basis of best available at the time of purchase. Book early to secure the best seats.

ONLINE

Hoyts Northlands www.hoyts.co.nz (Hoyts Northlands screenings only)

Booking fee: \$1.20 per ticket. Tickets must be collected from the venue.

Isaac Theatre Royal www.ticketek.co.nz (Isaac Theatre Royal screenings only)

A booking fee is already included in the price of the ticket. A delivery transaction fee applies only when postal or courier delivery options are selected (\$2.00 regular mail; \$4.50 courier).

IN PERSON

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

Hoyts Northlands: 10.00 am – 8.00 pm daily.

Isaac Theatre Royal: 10.00 am – 5.00 pm Monday to Friday. From August 7 the box office will be open from 1 hour prior to the first session of the day until 15 minutes after the last session commences.

PHONE (Isaac Theatre Royal screenings only) – 0800 TICKETEK (842 538)

A booking fee is already included in the price of the ticket. A delivery transaction fee applies only when postal or courier delivery options are selected (\$2.00 regular mail; \$4.50 courier).

METHODS OF PAYMENT

Cash/EFTPOS: Accepted for box office and venue bookings.

Visa/Mastercard/Amex: Accepted for all bookings.

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. Hoyts Rewards, Hoyts Complimentary Passes, Entertainment Book vouchers, Movie Money, Hoyts Super Saver Passes, Gift Cards cannot be used to purchase tickets to NZIFF events. Granton cards not redeemable. No vouchers and no free list. This applies to all NZIFF films.

VENUE INFORMATION

Isaac Theatre Royal: 145 Gloucester Street, Christchurch.

Ph (03) 366 6326 (not for ticket bookings).

Hoyts Northlands: Main North Road, Northlands Shopping Centre, Papanui.

Ph 0508 4 HOYTS (446 987)

WHEELCHAIR ACCESS/SPECIAL REQUIREMENTS

Please advise the ticket seller when purchasing your tickets if you have difficulty with stairs or have any special requirements. Both venues have lift access. Isaac Theatre Royal wheelchair bookings are available in person at any Ticketek agency or by phoning 0800 686 677.

PARKING

Isaac Theatre Royal – New Regent St Carpark: on the corner of Manchester & Gloucester Sts (\$1.00 per hour Mon–Sun 6 am – 9 pm; \$2 flat rate Mon–Sun 9 pm – 6 am. There is some P180 restricted paid parking also. There is no All-Day rate).

Wilson Parking: Pay & Display carpark on Cathedral Sq (open all day – \$2.00 per hour; \$5.00 per day – All Day parking is valid for up to 12 hours). Some free parking is available near the venue.

Hoyts Northlands: Free parking available in the Northlands Mall.

GENERAL INFORMATION

PROGRAMME CHANGES

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

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.

ENSORSHIP 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. 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/nzfilmfestival



www.twitter.com/nzff



www.youtube.com/nzintfilmfestival



www.instagram.com/nziff

CHRISTCHURCH SCHEDULE

Friday 7 August

B	11.30 am	Peggy Guggenheim (Northlands) 96	p47
B	12.15 pm	Alice Cares (Northlands) 79	p38
B	1.30 pm	A Girl Walks Home Alone... (Northlands) 100	p32
B	2.00 pm	Women He's Undressed (Northlands) 99	p49
B	3.45 pm	The Duke of Burgundy (Northlands) 106	p25
B	4.00 pm	Dope (Northlands) 115	p30
A	6.15 pm	Girlhood (Northlands) 113	p32
A	6.30 pm	Banksy Does New York (Northlands) 80	p44
A	7.15 pm	Sherpa (Isaac Theatre) 96	p5
A	8.15 pm	A Pigeon Sat on a Branch... (Northlands) 100	p25
A	8.45 pm	99 Homes (Northlands) 112	p27

Saturday 8 August

A	10.15 am	Banksy Does New York (Northlands) 80	p44
B	11.00 am	Animation for Kids 2015 (Isaac Theatre) 60	p14
3D	11.00 am	Enchanted Kingdom 3D (Northlands) 87	p14
A	12.00 pm	Umrika (Northlands) 98	p21
A	12.45 pm	Going Clear (Isaac Theatre) 120	p41
A	1.00 pm	Return of the Free China Junk (Northlands) 96	p42
A	1.15 pm	How to Change the World (Northlands) 109	p41
3D	2.00 pm	Kiss Me Kate 3D (Northlands) 110	p28
A	3.30 pm	Listen to Me Marlon (Northlands) 97	p46
A	3.30 pm	Our Little Sister (Isaac Theatre) 128	p23
A	3.45 pm	Peggy Guggenheim (Northlands) 96	p47
A	4.15 pm	The Enemy Within (Northlands) 116	p41
A	5.30 pm	New Zealand's Best 2015 (Northlands) 82	p12
A	6.00 pm	Girlhood (Northlands) 113	p32
A	6.30 pm	Amy (Isaac Theatre) 128	p7
A	6.30 pm	Women He's Undressed (Northlands) 99	p49
A	8.30 pm	Cemetery of Splendour (Northlands) 122	p25
A	8.45 pm	The End of the Tour (Northlands) 106 + 10	p44
A	9.30 pm	Tangerine (Isaac Theatre) 88	p34

Sunday 9 August

A	11.00 am	Best of Enemies (Isaac Theatre) 88	p39
A	11.00 am	Peggy Guggenheim (Northlands) 96	p47
A	11.30 am	Alice Cares (Northlands) 79	p38
A	1.00 pm	Return of the Free China Junk (Northlands) 96	p42
A	1.00 pm	Song of the Sea (Isaac Theatre) 90	p15
A	1.15 pm	A Pigeon Sat on a Branch... (Northlands) 100	p25
A	2.15 pm	How to Change the World (Northlands) 109	p41
A	3.15 pm	Crossing Rachmaninoff (Isaac Theatre) 79	p11
3D	3.30 pm	Kiss Me Kate 3D (Northlands) 110	p28
3D	3.45 pm	Enchanted Kingdom 3D (Northlands) 87	p14
A	4.30 pm	Listen to Me Marlon (Northlands) 97	p46
A	5.45 pm	Amy (Northlands) 128	p7
A	6.00 pm	The End of the Tour (Northlands) 106 + 10	p44
A	6.00 pm	The Mafia Kills Only... (Isaac Theatre) 90	p8
A	6.30 pm	New Zealand's Best 2015 (Northlands) 82	p12
A	8.15 pm	99 Homes (Northlands) 112	p27
A	8.15 pm	Sunshine Superman (Isaac Theatre) 100 + 13	p37
A	8.30 pm	Dope (Northlands) 115	p30

Monday 10 August

B	10.30 am	Our Little Sister (Isaac Theatre) 128	p23
B	11.00 am	Going Clear (Northlands) 120	p41
B	12.45 pm	Umrika (Northlands) 98	p21
B	1.15 pm	Crossing Rachmaninoff (Isaac Theatre) 79	p11

B	1.30 pm	Cemetery of Splendour (Northlands) 122	p25
B	2.45 pm	Banksy Does New York (Northlands) 80	p44
B	3.45 pm	99 Homes (Northlands) 112	p27
B	4.00 pm	Sherpa (Isaac Theatre) 96	p5
B	4.30 pm	Tangerine (Northlands) 88	p34
A	6.15 pm	Phoenix (Isaac Theatre) 98	p20
A	6.15 pm	The Price of Peace (Northlands) 87	p13
A	6.30 pm	Alice Cares (Northlands) 79	p38
A	8.15 pm	Being Evel (Northlands) 100	p36
A	8.30 pm	'71 (Isaac Theatre) 99	p30
A	8.45 pm	The Duke of Burgundy (Northlands) 106	p25

Tuesday 11 August

B	10.45 am	The Price of Peace (Northlands) 87	p13
B	11.45 am	The 50 Year Argument (Northlands) 97	p38
B	12.15 pm	The Mafia Kills Only... (Isaac Theatre) 90	p8
B	1.15 pm	Amy (Northlands) 128	p7
B	1.45 pm	A Pigeon Sat on a Branch... (Northlands) 100	p25
B	2.15 pm	Iris (Isaac Theatre) 83	p46
B	3.45 pm	Girlhood (Northlands) 113	p32
B	4.00 pm	The End of the Tour (Northlands) 106 + 10	p44
B	4.15 pm	Best of Enemies (Isaac Theatre) 88	p39
A	6.15 pm	Cemetery of Splendour (Northlands) 122	p25
A	6.15 pm	From Scotland with Love (Isaac Theatre) 75	p45
A	6.30 pm	Women He's Undressed (Northlands) 99	p49
A	8.15 pm	Victoria (Isaac Theatre) 140	p35
A	8.30 pm	Being Evel (Northlands) 100	p36
A	8.45 pm	A Girl Walks Home Alone... (Northlands) 100	p32

Wednesday 12 August

B	11.00 am	Grandma (Isaac Theatre) 80	p27
B	11.45 am	Going Clear (Northlands) 120	p41
B	12.00 pm	The Enemy Within (Northlands) 116	p41
B	1.00 pm	Phoenix (Isaac Theatre) 98	p20
B	2.15 pm	Listen to Me Marlon (Northlands) 97	p46
B	2.30 pm	Around the World... (Northlands) 94	p45
B	3.15 pm	Amy (Isaac Theatre) 128	p7
B	4.15 pm	'71 (Northlands) 99	p30
B	4.30 pm	The Wolfpack (Northlands) 84	p43
A	6.15 pm	The Second Mother (Isaac Theatre) 110	p16
A	6.15 pm	Umrika (Northlands) 98	p21
A	6.30 pm	A Poem Is a Naked Person (Northlands) 90	p47
A	8.15 pm	The Enemy Within (Northlands) 116	p41
A	8.30 pm	The Duke of Burgundy (Northlands) 106	p25
A	8.45 pm	Results (Isaac Theatre) 104	p33

Thursday 13 August

B	11.00 am	Latin Lover (Isaac Theatre) 104 + 14	p22
B	11.15 am	How to Change the World (Northlands) 109	p41
B	11.30 am	Mommy (Northlands) 139	p33
B	1.30 pm	From Scotland with Love (Isaac Theatre) 75	p45
B	1.45 pm	Experimenter (Northlands) 90	p27
B	2.15 pm	How to Smell a Rose (Northlands) 65 + 10	p45
B	3.15 pm	Victoria (Isaac Theatre) 140	p35
B	3.45 pm	Sunshine Superman (Northlands) 100 + 13	p37
B	4.00 pm	A Most Violent Year (Northlands) 125	p28
A	6.15 pm	The Art of Recovery (Isaac Theatre) 90	p7
A	6.15 pm	The Postman's White Nights (Northlands) 101	p24
A	6.30 pm	She's Beautiful When... (Northlands) 93	p43

A	8.30 pm	A Girl Walks Home Alone... (Northlands) 100	p32
A	8.45 pm	Dope (Northlands) 115	p30
A	9.00 pm	Steve McQueen (Isaac Theatre) 112	p37

Friday 14 August

B	10.45 am	The Second Mother (Isaac Theatre) 110	p16
B	11.30 am	A Poem Is a Naked Person (Northlands) 90	p47
B	12.30 pm	She's Beautiful When... (Northlands) 93	p43
B	1.15 pm	The Diary of a Teenage Girl (Isaac Theatre) 102	p31
B	1.30 pm	The Postman's White Nights (Northlands) 101	p24
3D	2.30 pm	Kiss Me Kate 3D (Northlands) 110	p28
B	3.30 pm	Inherent Vice (Isaac Theatre) 149	p28
B	3.45 pm	Philip Dadson (Northlands) 85	p13
B	4.45 pm	Being Evel (Northlands) 100	p36
A	6.15 pm	The Silences (Northlands) 73	p43
A	6.30 pm	Grandma (Isaac Theatre) 80	p27
A	6.45 pm	The Wolfpack (Northlands) 84	p43
A	8.30 pm	Ex Machina (Isaac Theatre) 108	p32
A	8.30 pm	Experimenter (Northlands) 90	p27
A	8.45 pm	Deathgasm (Northlands) 86	p31

Saturday 15 August

A	11.00 am	The 50 Year Argument (Northlands) 97	p38
A	11.30 am	A Poem Is a Naked Person (Northlands) 90	p47
A	12.00 pm	The Look of Silence (Isaac Theatre) 99	p42
3D	1.00 pm	Kiss Me Kate 3D (Northlands) 110	p28
A	1.30 pm	The Silences (Northlands) 73	p43
A	2.15 pm	Ever the Land (Northlands) 90	p11
A	2.30 pm	Iris (Isaac Theatre) 83	p46
A	3.15 pm	The Forbidden Room (Northlands) 130	p17
A	3.45 pm	Philip Dadson (Northlands) 85	p13
A	4.15 pm	Around the World... (Northlands) 94	p45
B	4.30 pm	The Women of Pike River (Isaac Theatre) 52	p13
A	6.00 pm	Court (Northlands) 116	p21
A	6.15 pm	The Postman's White Nights (Northlands) 101	p24
A	7.00 pm	The Assassin (Isaac Theatre) 105	p6
A	8.30 pm	A Most Violent Year (Northlands) 125	p28
A	8.45 pm	The Tribe (Northlands) 132	p34
A	9.30 pm	54: The Director's Cut (Isaac Theatre) 106	p25

Sunday 16 August

A	10.15 am	How to Smell a Rose (Northlands) 65 + 10	p45
A	11.00 am	Awake (Isaac Theatre) 87	p39
3D	11.00 am	Enchanted Kingdom 3D (Northlands) 87	p14
A	12.00 pm	She's Beautiful When... (Northlands) 93	p43
A	1.00 pm	The Misfits (Northlands) 125	p28
A	1.00 pm	When Marnie Was There (Isaac Theatre) 103	p15
A	1.15 pm	Around the World... (Northlands) 94	p45
A	2.00 pm	Song of the Sea (Northlands) 90	p15
A	3.15 pm	Ever the Land (Northlands) 90	p11
A	3.15 pm	Latin Lover (Isaac Theatre) 104 + 14	p22
A	3.30 pm	Experimenter (Northlands) 90	p27
A	4.00 pm	Court (Northlands) 116	p21
A	5.30 pm	Lambert & Stamp (Northlands) 117	p46
A	6.00 pm	Far from Men (Isaac Theatre) 110	p19
A	6.30 pm	The Wolfpack (Northlands) 84	p43
A	8.00 pm	The Tribe (Northlands) 132	p34
A	8.15 pm	Deathgasm (Northlands) 86	p31
A	8.30 pm	Inherent Vice (Isaac Theatre) 149	p28

Christchurch schedule continued

Monday 17 August

B	10.45 am	Mia madre (Isaac Theatre) 107	p22
B	11.00 am	Awake (Northlands) 87	p39
B	12.00 pm	Rams (Northlands) 93	p20
B	1.00 pm	Lambert & Stamp (Northlands) 117	p46
B	1.15 pm	Embrace of the Serpent (Isaac Theatre) 125	p8
B	2.00 pm	City of Gold (Northlands) 89	p40
B	3.30 pm	The Tribe (Northlands) 132	p34
B	3.45 pm	Ex Machina (Isaac Theatre) 108	p32
B	4.15 pm	54: The Director's Cut (Northlands) 106	p25
A	6.15 pm	Belief (Northlands) 88	p10
A	6.15 pm	The Brand New Testament (Isaac Theatre) 117p17	
A	6.30 pm	City of Gold (Northlands) 89	p40
A	8.30 pm	The Forbidden Room (Northlands) 130	p17
A	8.45 pm	Experimenter (Northlands) 90	p27
A	8.45 pm	Meru (Isaac Theatre) 89	p37

Tuesday 18 August

B	11.00 am	The Art of Recovery (Isaac Theatre) 90	p7
B	11.30 am	Belief (Northlands) 88	p10
B	12.30 pm	Iris (Northlands) 83	p46
B	1.30 pm	The Brand New Testament (Isaac Theatre) 117p17	
B	2.00 pm	The Misfits (Northlands) 125	p28
B	2.15 pm	Cartel Land (Northlands) 98	p39
B	4.00 pm	The Assassin (Isaac Theatre) 105	p6
B	4.15 pm	Results (Northlands) 104	p33
B	4.30 pm	Red Army (Northlands) 85	p36
A	6.15 pm	Lambert & Stamp (Northlands) 117	p46
A	6.15 pm	Mia madre (Isaac Theatre) 107	p22
A	6.30 pm	Out of the Mist (Northlands) 80	p11
A	8.15 pm	Mommy (Northlands) 139	p33
A	8.45 pm	Holding the Man (Isaac Theatre) 128	p16
A	8.45 pm	The Club (Northlands) 97	p17

Wednesday 19 August

B	12.00 pm	45 Years (Isaac Theatre) 93	p6
B	12.00 pm	Awake (Northlands) 87	p39
B	12.15 pm	Ngā Whanaunga 2015 (Northlands) 94	p12
B	2.00 pm	Censored Voices (Northlands) 87	p40
B	2.15 pm	Far from Men (Northlands) 110	p19
B	2.15 pm	Mavis! (Isaac Theatre) 80	p47
B	4.00 pm	When Marnie Was There (Northlands) 103	p15
B	4.00 pm	While We're Young (Isaac Theatre) 97	p29
B	4.30 pm	Deathgasm (Northlands) 86	p31
A	6.15 pm	Tehran Taxi (Northlands) 82	p21
A	6.15 pm	The Diary of a Teenage... (Isaac Theatre) 102p31	
A	6.30 pm	The 50 Year Argument (Northlands) 97	p38
A	8.15 pm	The Misfits (Northlands) 125	p28
A	8.30 pm	The Wolfpack (Northlands) 84	p43
A	8.45 pm	Black Souls (Isaac Theatre) 103	p21

Thursday 20 August

B	10.30 am	Clouds of Sils Maria (Isaac Theatre) 124	p18
B	12.00 pm	Mustang (Northlands) 94	p33
B	12.15 pm	The Look of Silence (Northlands) 99	p42
B	1.15 pm	Holding the Man (Isaac Theatre) 128	p16
B	2.00 pm	Tehran Taxi (Northlands) 82	p21
B	2.30 pm	Iris (Northlands) 83	p46
B	3.45 pm	Tale of Tales (Isaac Theatre) 125	p23

B	3.45 pm	The Fool (Northlands) 121	p24
B	4.15 pm	The Wrecking Crew (Northlands) 101	p49
A	6.15 pm	The Measure of a Man (Northlands) 93	p19
A	6.30 pm	Ixcanel Volcano (Northlands) 95	p20
A	6.30 pm	Mavis! (Isaac Theatre) 80	p47
A	8.15 pm	Red Army (Northlands) 85	p36
A	8.30 pm	A Most Violent Year (Northlands) 125	p28
A	8.30 pm	While We're Young (Isaac Theatre) 97	p29

Friday 21 August

B	10.30 am	Saint Laurent (Isaac Theatre) 151	p19
B	12.00 pm	The Measure of a Man (Northlands) 93	p19
B	12.15 pm	Ixcanel Volcano (Northlands) 95	p20
B	1.45 pm	Seymour: An Introduction (Isaac Theatre) 81	p49
B	2.00 pm	Merchants of Doubt (Northlands) 96	p42
B	2.30 pm	Out of the Mist (Northlands) 80	p11
B	3.45 pm	The Lobster (Isaac Theatre) 118	p5
B	4.00 pm	Act of Kindness (Northlands) 81	p10
B	4.15 pm	Black Souls (Northlands) 103	p21
A	6.15 pm	Clouds of Sils Maria (Isaac Theatre) 124	p18
A	6.15 pm	Tom Who? (Northlands) 73	p13
A	6.30 pm	Rams (Northlands) 93	p20
A	8.30 pm	The Fool (Northlands) 121	p24
A	8.45 pm	Steve McQueen (Northlands) 112	p37
A	9.00 pm	Turbo Kid (Isaac Theatre) 95	p35

Saturday 22 August

A	10.15 am	Merchants of Doubt (Northlands) 96	p42
A	11.00 am	City of Gold (Isaac Theatre) 89	p40
A	11.45 am	Out of the Mist (Northlands) 80	p11
A	12.15 pm	Tehran Taxi (Northlands) 82	p21
A	1.15 pm	Seymour: An Introduction (Isaac Theatre) 81	p49
A	1.45 pm	Ixcanel Volcano (Northlands) 95	p20
A	2.00 pm	Act of Kindness (Northlands) 81	p10
A	2.15 pm	Animation Now 2015 (Northlands) 89	p29
A	3.30 pm	Embrace of the Serpent (Isaac Theatre) 125	p8
A	3.45 pm	Dreamcatcher (Northlands) 104	p41
A	4.00 pm	Tom Who? (Northlands) 73	p13
A	4.15 pm	The Wrecking Crew (Northlands) 101	p49
A	6.15 pm	45 Years (Isaac Theatre) 93	p6
A	6.15 pm	Cartel Land (Northlands) 98	p39
A	6.30 pm	The Measure of a Man (Northlands) 93	p19
A	8.15 pm	Mommy (Northlands) 139	p33
A	8.30 pm	Mustang (Northlands) 94	p33
A	8.30 pm	Tale of Tales (Isaac Theatre) 125	p23

Sunday 23 August

A	11.30 am	Censored Voices (Northlands) 87	p40
A	11.45 am	Ngā Whanaunga 2015 (Northlands) 94	p12
A	1.30 pm	Merchants of Doubt (Northlands) 96	p42
A	1.45 pm	Dreamcatcher (Northlands) 104	p41
LC	2.00 pm	The Kid (Isaac Theatre) 60 + 24	p9
A	2.15 pm	Animation Now 2015 (Northlands) 89	p29
A	3.30 pm	Mustang (Northlands) 94	p33
A	4.00 pm	Rams (Northlands) 93	p20
A	4.15 pm	The Wrecking Crew (Northlands) 101	p49
A	5.00 pm	Saint Laurent (Isaac Theatre) 151	p19
A	5.30 pm	The Fool (Northlands) 121	p24
A	6.00 pm	Cartel Land (Northlands) 98	p39
A	8.00 pm	Meru (Northlands) 89	p37
A	8.15 pm	Red Army (Northlands) 85	p36
A	8.15 pm	The Lobster (Isaac Theatre) 118	p5

TIMARU TICKET PRICES

A AND 3D CODED SESSIONS

3D glasses not included. They can be purchased from the venue's box office for \$2.00 or bring your own.

Sessions starting after 5.00 pm weekdays and all weekend sessions.

» Full Price \$16.00

» Film Society/Film Industry Guilds/
Student/Unwaged * \$13.00

» Senior Citizens (60+) \$11.00

» Children (15 and under) \$10.00

B CODED SESSIONS

Sessions starting before 5.00 pm weekdays and others as indicated.

» Full Price \$13.00

» Senior Citizens (60+) \$11.00

» Children (15 and under) \$10.00

FIVE-TRIP PASS

Valid for all NZIFF sessions.

» Five-Trip Pass \$65.00

The Five-Trip Pass can be purchased in advance or on the day. Passes can be shared. They cannot be used for online bookings. No refunds will be given for lost passes or passes not fully redeemed during NZIFF. Subject to seat availability.

* CONCESSION DISCOUNTS (Film Society/Film Industry Guilds/Student/Unwaged)

Full-time students, unwaged people and members of Film Societies and Film Industry Guilds are entitled to purchase one ticket per session at the discount rate. Current ID is required. Those holding Film Society three-film sampler cards are not entitled to this concession.

BUYING TICKETS

BOOKINGS OPEN FRIDAY 17 JULY FROM 9.00 AM

Advance bookings are available for all NZIFF sessions. Seats are allocated on the basis of best available at the time of purchase. Book early to secure the best seats.

ONLINE – www.moviemaxdigital.co.nz

Booking fee: \$1.00 per ticket

Tickets must be collected from the venue.

IN PERSON Open from 11.00 am daily.

METHODS OF PAYMENT

Cash/EFTPOS: Accepted for box office bookings.

Visa/Mastercard/AMEX: Accepted for all bookings.

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.

VENUE INFORMATION

For answers to frequently asked questions visit

www.nziff.co.nz

Movie Max Digital: cnr of Sophia & Canon Sts, Timaru

Ph: (03) 684 6975

WHEELCHAIR ACCESS/SPECIAL REQUIREMENTS

Please advise the ticket seller when purchasing your tickets if you have difficulty with stairs or have any special requirements.

TIMARU SCHEDULE

All screenings at Movie Max Digital

Thursday 13 August

B	1.00 pm	Crossing Rachmaninoff (79)	p11
A	6.15 pm	Grandma (80)	p27
A	8.00 pm	The Mafia Kills Only in Summer (90)	p8

Friday 14 August

B	1.00 pm	The Mafia Kills Only in Summer (90)	p8
A	6.00 pm	Latin Lover (104)	p22
A	8.15 pm	Amy (128)	p7

Saturday 15 August

A	1.30 pm	Song of the Sea (90)	p15
A	3.30 pm	Going Clear (120)	p41
A	6.00 pm	Our Little Sister (128)	p23
A	8.30 pm	Clouds of Sils Maria (124)	p18

Sunday 16 August

3D	1.15 pm	Enchanted Kingdom 3D (87)	p14
A	3.15 pm	Crossing Rachmaninoff (79)	p11
A	5.00 pm	Phoenix (98)	p20
A	7.15 pm	Sherpa (96)	p5

Monday 17 August

B	1.00 pm	Phoenix (98)	p20
A	6.15 pm	From Scotland with Love (75)	p45
A	8.00 pm	'71 (99)	p30

Tuesday 18 August

B	1.00 pm	Grandma (80)	p27
A	6.00 pm	Mia madre (107)	p22
A	8.15 pm	Results (104)	p33

Wednesday 19 August

B	1.00 pm	Mia madre (107)	p22
A	6.00 pm	Rams (93)	p20
A	8.00 pm	Being Evel (100)	p36

Thursday 20 August

B	1.00 pm	Latin Lover (104)	p22
A	6.15 pm	Iris (83)	p46
A	8.00 pm	Ex Machina (108)	p32

Friday 21 August

B	1.00 pm	Iris (83)	p46
A	6.00 pm	Umrika (98)	p21
A	8.00 pm	Deathgasm (86)	p31

Saturday 22 August

A	1.15 pm	Seymour: An Introduction (81)	p49
A	3.00 pm	The Second Mother (110)	p16
A	5.30 pm	45 Years (93)	p6
A	7.30 pm	Saint Laurent (151)	p19

Sunday 23 August

A	12.45 pm	When Marnie Was There (103)	p15
A	3.00 pm	The Art of Recovery (90)	p7
A	5.30 pm	Tale of Tales (125)	p23
A	8.00 pm	Meru (89)	p37

INDEX

45 Years	6
The 50 Year Argument	38
54: The Director's Cut	25
'71	30
99 Homes	27

A

Act of Kindness	10
Alice Cares	38
Amy	7
Animation for Kids 2015	14
Animation Now 2015	29
Around the World in 50 Concerts	45
The Art of Recovery	7
The Assassin	6
Awake: The Life of Yogananda	39

B

Banksy Does New York	44
Being Evel	36
Belief:	
The Possession of Janet Moses	10
Best of Enemies	39
Black Souls	21
The Brand New Testament	17

C

Cartel Land	39
Cemetery of Splendour	25
Censored Voices	40
City of Gold	40
Clouds of Sils Maria	18
The Club	17
Court	21
Crossing Rachmaninoff	11

D

Deathgasm	31
The Diary of a Teenage Girl	31
Dope	30
Dreamcatcher	41
The Duke of Burgundy	25

E

Embrace of the Serpent	8
Enchanted Kingdom 3D	14
The End of the Tour	44
The Enemy Within	41
Ever the Land	11
Ex Machina	32
Experimenter	27

F

Far from Men	19
Food for Thought	22
The Fool	24
The Forbidden Room	17
From Scotland with Love	45

G

A Girl Walks Home Alone at Night	32
Girlhood	32
Going Clear: Scientology and the Prison of Belief	41
Grandma	27

H

Holding the Man	16
How to Change the World	41
How to Smell a Rose: A Visit with Ricky Leacock in Normandy	45

I

The Immigrant	9
Inherent Vice	28
Iris	46
Ixcanul Volcano	20

K

The Kid	9
Kiss Me Kate 3D	28

L

Lambert & Stamp	46
Latin Lover	22
Les Blank on Photography	45
Listen to Me Marlon	46
The Lobster	5
The Look of Silence	42

M

The Mafia Kills Only in Summer	8
Mavis!	47
The Measure of a Man	19
Merchants of Doubt	42
Meru	37
Mia madre	22
The Misfits	28
Mommy	33
A Most Violent Year	28
Mustang	33

N

New Zealand's Best 2015	12
Ngā Whanaunga Māori Pasifika Shorts 2015	12

O

Our Little Sister	23
Out of the Mist	11

P

Peggy Guggenheim: Art Addict	47
Pelorus	37
Philip Dadson: Sonics From Scratch	13
Phoenix	20
A Pigeon Sat on a Branch Reflecting on Existence	25
A Poem Is a Naked Person	47
The Postman's White Nights	24
The Price of Peace	13

R

Rams	20
Red Army	36
Results	33
Return of the Free China Junk	42

S

Saint Laurent	19
The Second Mother	16
Seymour: An Introduction	49

Sherpa	5
She's Beautiful When She's Angry	43
The Silences	43
Song of the Sea	15
Steve McQueen: The Man & Le Mans	37
Sunshine Superman	37

T

Tale of Tales	23
Tama	44
Tangerine	34
Tehran Taxi	21
Tom Who?	
The Enigma of Tom Kreisler	13
The Tribe	34
Turbo Kid	35

U

Umrika	21
--------	----

V

Victoria	35
----------	----

W

When Marnie Was There	15
While We're Young	29
The Wolfpack	43
Women He's Undressed	49
The Women of Pike River	13
The Wrecking Crew	49

KEY TO ICONS

-  Guest Appearance
-  Short Preceding Feature
-  Cannes Selection 2015
-  Major Festival Award

Notes in this brochure are written and compiled by the programmers, Bill Gosden, Michael McDonnell, Ant Timpson and Malcolm Turner. Toby Manhire, Jo Randerson, Judah Finnigan, Andrew Langridge, Angela Lassig and Nic Marshall also contributed notes. The brochure was edited, drawing on a wide array of writers we like, by Bill Gosden, who also wrote the unsigned notes, cribbing the occasional perfect adjective from said writers. It was managed by Sibilla Papparatti with the assistance of a squadron of ace proofreaders who labour beyond the call of duty. Views expressed in the brochure do not necessarily represent the views of the staff or trustees of the New Zealand Film Festival Trust.



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