



# NZIFF

NEW ZEALAND  
INTERNATIONAL  
FILM FESTIVAL

HAMILTON  
19 AUGUST – 13 SEPTEMBER

PALMERSTON NORTH  
20 AUGUST – 6 SEPTEMBER

TAURANGA  
20 AUGUST – 13 SEPTEMBER

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2015

37TH HAMILTON  
INTERNATIONAL FILM FESTIVAL

39TH PALMERSTON NORTH  
INTERNATIONAL FILM FESTIVAL

39TH TAURANGA  
INTERNATIONAL FILM FESTIVAL

Presented by  
New Zealand Film Festival Trust  
under the distinguished  
patronage of His Excellency  
Lieutenant General  
The Right Honourable  
Sir Jerry Mateparae,  
GNZM, QSO, Governor-General  
of New Zealand

LIDO CINEMA  
HAMILTON  
DOWNTOWN CINEMAS  
PALMERSTON NORTH  
RIALTO CINEMAS  
TAURANGA

**Director:** Bill Gosden  
**General Manager:** Sharon Byrne  
**Assistant to General Manager:** Lisa Bomash  
**Publicist (Wellington & Regions):** Megan Duffy  
**Publicist (National):** Liv Young  
**Programmer:** Sandra Reid  
**Assistant Programmer:** Michael McDonnell  
**Animation Programmer:** Malcolm Turner  
**Children's Programmer:** Nic Marshall  
**Incredibly Strange Programmer:**  
Anthony Timpson  
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Tom Ainge-Roy  
**Festival Accounts:** Alan Collins  
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**Online Content Coordinator:** Kailey Carruthers  
**Guest Coordinator:** Rachael Deller-Pincott  
**Festival Interns (Wellington):**  
Cianna Canning, Poppy Granger  
**Technical Adviser:** Ian Freer  
**Publication Production:** Greg Simpson  
**Publication Design:** Ocean Design Group  
**Cover Design:** Matt Bluett  
**Cover Illustration:** Blair Sayer  
**Animated Title:** Anthony Hore (designer),  
Aaron Hilton (animator), Tim Prebble (sound),  
Catherine Fitzgerald (producer)

**THE NEW ZEALAND FILM FESTIVAL TRUST**

**Chair:** Catherine Fitzgerald  
**Trustees:** Louise Baker, Tearepa Kahi,  
Jacquie Kean, Robin Laing, Andrew Langridge,  
Tanya Surrey, Chris Watson  
**Financial Controller:** Chris Prowse

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# NZIFF

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FILM FESTIVAL

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NEW ZEALAND

## HAMILTON LIDO CINEMA

### TICKET PRICES

Opening night with light food and drinks from 7.00 pm; screening of *The Mafia Kills Only in Summer* starts at 7.45 pm.

#### A CODED SESSIONS

Sessions starting after 5.00 pm weekdays and all weekend sessions

» Full Price	\$16.00
» Student/Film Society/Film Industry Guilds*	\$12.50
» Beneficiaries/Registered Unemployed*	\$12.50
» Senior Citizen (65+)/Child (15 and under)	\$10.00

#### B CODED SESSIONS

Sessions starting before 5.00 pm weekdays

» Full Price	\$13.00
» Student/Film Society/Film Industry Guilds *	\$12.50
» Senior Citizen (65+)/Child (15 and under)	\$9.00

**Please note:** We regret that we cannot accept movie money redemptions, gift vouchers, discount cards or any complimentary passes unless marked NZIFF 2015.

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

### BUYING TICKETS

Advance bookings for all sessions are available from Lido Cinema. Bookings are available every day during cinema hours. As seats are not allocated, we recommend arriving early to your screening. Phone reservations are available on (07) 838 9010; tickets reserved by phone need to be collected 15 minutes prior to film screening. We are hoping to accept online ticket purchases in time for NZIFF. If this is your preferred way to purchase tickets, please check the Lido website ([www.lidocinema.co.nz](http://www.lidocinema.co.nz)) to see if this facility is available.

#### METHOD OF PAYMENT

Cash/EFTPOS/Visa/Mastercard/Amex:  
Accepted for box office bookings.

### VENUE INFORMATION

All screenings will be held at Lido Cinema, The Balcony, Centre Place, 501 Victoria St, Hamilton.  
Ph (07) 838 9010 – [info@lidocinema.co.nz](mailto:info@lidocinema.co.nz)  
Wheelchair access and assistive listening are both available.

## PALMERSTON NORTH DOWNTOWN CINEMAS

### TICKET PRICES

#### A CODED SESSIONS

Sessions starting after 4.30 pm weekdays and all weekend sessions

» Full Price	\$17.00
» Student/Film Society/ Community Services Card Holder*	\$12.50
» Senior Citizen (65+)	\$12.50
» Child (15 and under)	\$10.00

#### B CODED SESSIONS

Sessions starting before 4.30 pm weekdays

» Full Price	\$14.00
» Student/Film Society/ Community Services Card Holder*	\$12.50
» Senior Citizen (65+)	\$12.50
» Child (15 and under)	\$10.00

#### 3D FILMS (3D glasses not included)

Sessions starting after 4.30 pm weekdays and all weekend sessions

» Full Price	\$19.00
» Student/Film Society/ Community Services Card Holder*	\$14.50
» Senior Citizen (65+)	\$14.00
» Child (15 and under)	\$12.00

Sessions starting before 4.30 pm weekdays

» Full Price	\$16.00
» Student/Film Society/ Community Services Card Holder*	\$14.50
» Senior Citizen (65+)	\$14.00
» Child (15 and under)	\$12.00

3D glasses can be purchased from the box office for \$2.00

**Please note:** Downtown Dollar Deals will be accepted at NZIFF. We regret that we cannot accept Hoyts Super Savers, Event Cinemas vouchers or other discount vouchers for NZIFF screenings.

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

### BUYING TICKETS

Advance tickets are available for all sessions from Downtown Cinemas from 10.00 am to 8.30 pm daily. As Downtown Cinemas is unable to offer allocated seating, we recommend arriving early to your session.

ONLINE [www.dtcinemas.co.nz](http://www.dtcinemas.co.nz)

A booking fee of \$1.00 per ticket applies, with a maximum of \$4.00 per transaction.

#### METHOD OF PAYMENT

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

### VENUE INFORMATION

All screenings will be held at Downtown Cinemas, Broadway Avenue, Palmerston North; Ph (06) 355 5655.

#### BOOKING OFFICE ENQUIRIES

Free 24-hour information: line (06) 355 5656.

#### WHEELCHAIR ACCESS

Wheelchair spaces are available in all cinemas.

#### ASSISTIVE LISTENING

Assistive listening devices are available – please inform us of your requirements when purchasing your tickets.

## TAURANGA RIALTO CINEMAS

### TICKET PRICES

#### A CODED SESSIONS

Sessions starting after 5.00 pm weekdays and all weekend sessions

» Full Price	\$17.00
» Tertiary Student/Film Society/ Film Industry Guilds*	\$14.00
» Secondary Student*	\$12.50
» Child (15 and under)/Senior Citizen (60+)	\$10.50

#### B CODED SESSIONS

Sessions starting before 5.00 pm weekdays

» Full Price	\$15.00
» Tertiary Student/Film Society/ Film Industry Guilds*	\$14.00
» Child (15 and under)/Senior Citizen (60+)	\$10.50

#### 3D FILMS (3D glass hire included)

» Full Price	\$19.00
» Tertiary Student/Film Society/ Film Industry Guilds*	\$17.50
» Secondary Student*	\$16.00
» Child (15 and under)/Senior Citizen (60+)	\$14.00

**Please note:** No complimentary passes will be accepted unless marked NZIFF 2015.

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

### BUYING TICKETS

Advance sales are available for all sessions from Rialto Tauranga Cinemas during normal box office hours. Please note that all sessions have allocated seating. Phone reservations are available on (07) 577 0445; tickets reserved by phone need to be collected 30 minutes prior to film screening.

ONLINE [www.rialtotauranga.co.nz](http://www.rialtotauranga.co.nz)

Book tickets online and you can choose your own seats. A booking fee of \$1.00 per ticket applies, with a maximum of \$2.00 per transaction.

#### METHOD OF PAYMENT

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

### VENUE INFORMATION

All screenings will be held at Rialto Tauranga Cinemas, Level 1, Goddard Centre, 21 Devonport Road, Tauranga; Ph (07) 577 0445.

#### CONCESSION SALES

As well as popcorn, confectionary and ice cream, Rialto Cinemas have a selection of beer, wine and coffee available for purchase.

#### WHEELCHAIR ACCESS

There is a lift available on the Ground Floor which will take you to both the Ticketing area and the Cinemas. All three of our cinemas have been designed to accommodate wheelchairs. For more detailed information regarding disabled access please contact us on (07) 577 0445.

#### ASSISTIVE LISTENING

There are hearing assistive headphones available free of charge.



## GENERAL INFORMATION

### REFUNDS

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

### PROGRAMME CHANGES

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

### PLEASE ARRIVE EARLY

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

### MOBILE PHONES

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

### CENSORSHIP CLASSIFICATION

G – Suitable for general audiences

PG – Parental guidance recommended for younger viewers

M – Unrestricted. Recommended 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.

### WEBSITE [www.nziff.co.nz](http://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](http://www.facebook.com/nzfilmfestival)



[www.twitter.com/nzff](http://www.twitter.com/nzff)



[www.youtube.com/nzintfilmfestival](http://www.youtube.com/nzintfilmfestival)



[www.instagram.com/nziff](http://www.instagram.com/nziff)

## KEY TO ICONS



Cannes Selection 2015



Major Festival Award

# CONTENTS

04  
Big Nights

08  
Aotearoa

12  
World

21  
For All Ages

22  
Fresh

26  
Framing Reality

30  
Arts & Music

32  
Schedule & 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. That said, 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.

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. We welcome Resene for their second year as sponsors of myriad films from New Zealand filmmakers. Māori Television and RadiolIVE are great media partners.

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 transport us to 9th-century China; 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

## The Mafia Kills Only in Summer

*La mafia uccide solo d'estate*

Opening Night

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	Hamilton	Wed 19 Aug, 7.45 pm
A	Hamilton	Thu 20 Aug, 6.15 pm
B	Hamilton	Tue 25 Aug, 1.30 pm

A	P. North	Thu 20 Aug, 6.00 pm
B	P. North	Tue 25 Aug, 11.45 am

A	Tauranga	Thu 20 Aug, 6.15 pm
B	Tauranga	Fri 21 Aug, 11.00 am
A	Tauranga	Mon 24 Aug, 6.15 pm

## The Lobster

Closing Night

In the world of Yorgos Lanthimos' wily jet black satire of socially enforced coupledom, 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." — Ignaty 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:** Timimos 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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**Metro**  
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B	Hamilton	Fri 11 Sept, 4.00 pm
A	Hamilton	Sun 13 Sept, 6.00 pm
A	Hamilton	Sun 13 Sept, 8.30 pm

B	P. North	Thu 3 Sept, 3.30 pm
A	P. North	Sun 6 Sept, 8.00 pm

B	Tauranga	Thu 10 Sept, 3.45 pm
A	Tauranga	Sun 13 Sept, 5.15 pm
A	Tauranga	Sun 13 Sept, 7.45 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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A	Hamilton	Sat 29 Aug, 6.15 pm
B	Hamilton	Tue 1 Sept, 4.00 pm
A	Hamilton	Thu 3 Sept, 8.15 pm

A	P. North	Sat 29 Aug, 6.00 pm
B	P. North	Wed 2 Sept, 3.45 pm

A	Tauranga	Sat 29 Aug, 6.15 pm
B	Tauranga	Tue 1 Sept, 4.00 pm
A	Tauranga	Thu 3 Sept, 8.15 pm

## 45 Years

Special Presentation

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

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

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



©AGATHA A. NITECKA

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

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

— Dave Calhoun, *Time Out*



**Director/Screenplay: Andrew Haigh**  
UK 2015 | 93 mins

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

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Take it easy  
**THE BREEZE**

A	Hamilton	Sun 23 Aug, 4.00 pm
A	Hamilton	Tue 25 Aug, 6.15 pm
B	Hamilton	Fri 28 Aug, 12.15 pm

B	P. North	Thu 27 Aug, 11.15 am
A	P. North	Sun 30 Aug, 6.00 pm

A	Tauranga	Sun 23 Aug, 3.45 pm
B	Tauranga	Tue 25 Aug, 11.00 am
A	Tauranga	Wed 26 Aug, 6.15 pm

## Amy

Special Presentation

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

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

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



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

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

— Robbie Collin, *The Telegraph*



**Director: Asif Kapadia**  
UK 2015 | 128 mins

**Producer:** James Gay-Rees

**Editor:** Chris King

**Music:** Amy Winehouse, Antonio Pinto

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

**Festivals:** Cannes (Midnight Screenings), Sydney 2015  
Colour and B&W/M drug use, offensive language, content may disturb  
[amyfilm.co.uk](http://amyfilm.co.uk)

A	Hamilton	Thu 20 Aug, 8.15 pm
B	Hamilton	Fri 21 Aug, 3.30 pm
A	Hamilton	Sat 22 Aug, 6.00 pm
A	Hamilton	Mon 24 Aug, 8.15 pm

A	P. North	Thu 20 Aug, 8.00 pm
B	P. North	Fri 21 Aug, 3.30 pm
A	P. North	Sun 23 Aug, 8.00 pm

A	Tauranga	Fri 21 Aug, 8.15 pm
A	Tauranga	Sat 22 Aug, 6.00 pm
A	Tauranga	Mon 24 Aug, 8.15 pm

## Clouds of Sils Maria

Special Presentation

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	Hamilton	Fri 11 Sept, 11.30 am
A	Hamilton	Sat 12 Sept, 6.00 pm

B	P. North	Thu 3 Sept, 11.15 am
A	P. North	Fri 4 Sept, 6.00 pm

A	Tauranga	Sun 6 Sept, 5.30 pm
A	Tauranga	Tue 8 Sept, 6.15 pm
B	Tauranga	Fri 11 Sept, 11.00 am



## 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 Bolívar, 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>B</b>	<b>Hamilton</b>	Wed 2 Sept, 3.45 pm
<b>A</b>	<b>Hamilton</b>	Sat 5 Sept, 3.30 pm
<b>B</b>	<b>P. North</b>	Mon 31 Aug, 1.30 pm
<b>A</b>	<b>P. North</b>	Sat 5 Sept, 3.00 pm
<b>B</b>	<b>Tauranga</b>	Mon 7 Sept, 3.45 pm
<b>A</b>	<b>Tauranga</b>	Thu 10 Sept, 8.00 pm

## Sherpa

Special Presentation

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

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

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



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

**"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 Gazal  
**Music:** Antony Partos  
**With:** Phurba Tashi Sherpa, Russell Brice, Ed Douglas  
**Festivals:** Sydney 2015  
In Nepali and English, with English subtitles  
CinemaScope  
[sherpafilm.com](http://sherpafilm.com)

<b>A</b>	<b>Hamilton</b>	Sun 23 Aug, 6.00 pm
<b>B</b>	<b>Hamilton</b>	Mon 24 Aug, 2.00 pm
<b>A</b>	<b>Hamilton</b>	Tue 25 Aug, 8.15 pm
<b>A</b>	<b>P. North</b>	Sat 22 Aug, 6.15 pm
<b>B</b>	<b>P. North</b>	Mon 24 Aug, 2.00 pm
<b>A</b>	<b>Tauranga</b>	Sun 23 Aug, 5.45 pm
<b>B</b>	<b>Tauranga</b>	Mon 24 Aug, 4.15 pm
<b>A</b>	<b>Tauranga</b>	Tue 25 Aug, 8.15 pm

# AOTEAROA

NEW ZEALAND FILMS AT NZIFF ARE  
PROUDLY SUPPORTED BY



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NZIFF is proud to provide big screen premieres for striking work made within our own shores. In fact it's one of our key objectives. In 2015 we platform a marvellous diversity of documentaries – several of them significantly international in scope, two very different programmes of short films and an Incredibly Strange feature.

## The Art of Recovery



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

**Producers:** Peter Young, Tracy Roe  
**Executive producer:**  
Gaylene Preston

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

If you've not been there for yourself, prepare to be amazed by the profusion of massive 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 success of his 185 Empty Chairs, a project which drew on donated materials and voluntary assistance to create a memorial to those who died in Christchurch on 22 February 2011. Intended as a temporary installation, the chairs have been lovingly tended and much visited ever since. Majendie's observation perfectly encapsulates the community spirit being forged in

vacant spaces – and being celebrated with feeling in Peter Young's lively documentary.

Young juxtaposes the organic nature of the internationally admired Gap Filler initiatives with the business-driven imperatives of the Christchurch Central Recovery Plan. He leaves us hoping against hope that a new city can be infused with the same resurgent spirit and pride of community ownership.

**B Hamilton** Fri 11 Sept, 2.00 pm

**A Hamilton** Sat 12 Sept, 4.00 pm

**A P. North** Sun 6 Sept, 6.00 pm

**A Tauranga** Fri 11 Sept, 8.30 pm

**A Tauranga** Sat 12 Sept, 3.45 pm

## Belief: The Possession of Janet Moses



**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 Hamilton** Sun 6 Sept, 3.15 pm

**B Hamilton** Mon 7 Sept, 2.15 pm

**A P. North** Thu 3 Sept, 8.00 pm

**B P. North** Fri 4 Sept, 1.00 pm



## Crossing Rachmaninoff

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

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

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



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

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

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

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**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

<b>A Hamilton</b>	Sun 23 Aug, 2.15 pm
<b>B Hamilton</b>	Mon 24 Aug, 12.15 pm

<b>A P. North</b>	Sun 23 Aug, 4.15 pm
<b>B P. North</b>	Mon 24 Aug, 12.15 pm

<b>A Tauranga</b>	Sat 29 Aug, 2.45 pm
<b>B Tauranga</b>	Mon 31 Aug, 11.00 am

## 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*

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**"Deathgasm is a bloody, head-banging ball of fun, gore and soul-shaking music."**

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— 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

<b>A Hamilton</b>	Fri 4 Sept, 8.30 pm
<b>A Hamilton</b>	Sun 6 Sept, 8.45 pm

<b>A P. North</b>	Sat 5 Sept, 8.30 pm
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<b>A Tauranga</b>	Sun 30 Aug, 7.45 pm
<b>A Tauranga</b>	Fri 4 Sept, 8.30 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](http://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

<b>B Hamilton</b>	Thu 10 Sept, 2.00 pm
<b>A Hamilton</b>	Sun 13 Sept, 1.45 pm
<b>A Tauranga</b>	Sat 22 Aug, 1.00 pm
<b>A Tauranga</b>	Sun 23 Aug, 1.15 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. *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.

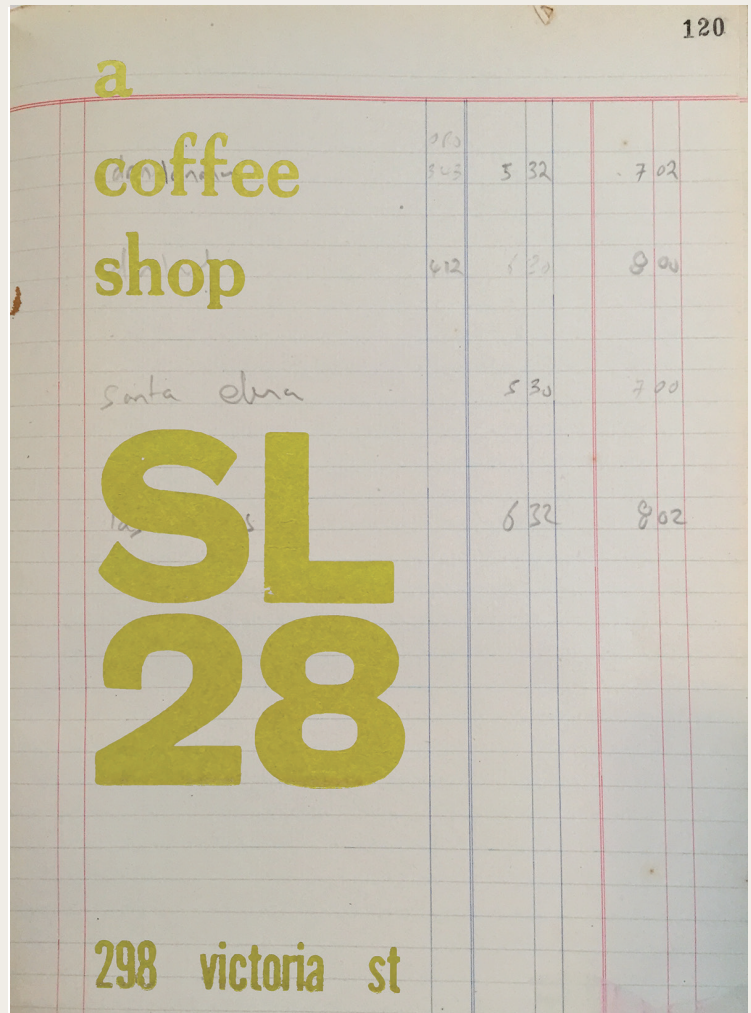
<b>A Hamilton</b>	Sun 30 Aug, 2.15 pm
<b>B Hamilton</b>	Mon 31 Aug, 12.00 pm
<b>A P. North</b>	Sun 30 Aug, 4.00 pm
<b>B P. North</b>	Mon 31 Aug, 4.00 pm
<b>A Tauranga</b>	Sat 5 Sept, 1.00 pm
<b>A Tauranga</b>	Sun 6 Sept, 3.00 pm



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## 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.

<b>A Hamilton</b>	Sat 29 Aug, 4.15 pm
<b>B Hamilton</b>	Tue 1 Sept, 2.15 pm
<b>A P. North</b>	Sat 29 Aug, 4.00 pm
<b>A Tauranga</b>	Sat 29 Aug, 4.30 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 skillfully takes us to the heart of the relationships. Realistic and full of feeling. Refreshing.*

### Not Like Her

NZ 2015 | 14 mins | **Director/Screenplay:** Hash Perambalam | **Producers:** Lucy Stonex, Brendan Donovan | **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:** Mhairread 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. | R16 violence, offensive language, sex scenes, content may offend

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>A Hamilton</b>	Sat 5 Sept, 11.30 am
<b>B Hamilton</b>	Tue 8 Sept, 2.15 pm
<b>A P. North</b>	Sat 22 Aug, 1.45 pm
<b>A Tauranga</b>	Tue 1 Sept, 6.15 pm

### Taniwha

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

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

### Ma

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

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

### Islet

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

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



CORAL

### Coral

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

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

### Lāhainā Noon

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

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

### Netta Jones

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

During WWII 16-year-old Netta falls for



ISLET

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

### Mrs Mokemoke

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

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

### Elevation

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

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



MRS MOKEMOKE

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# 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.

## 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.

The boss-housemaid dynamic at play here may be deeply rooted in Brazilian society, but writer/director Anna Muylaert clearly appreciates that seeing one's child emancipated beyond one's reach might hurt in any language.

<b>B</b>	<b>Hamilton</b>	Tue 1 Sept, 12.00 pm
<b>A</b>	<b>Hamilton</b>	Fri 4 Sept, 6.15 pm

<b>B</b>	<b>P. North</b>	Wed 26 Aug, 3.45 pm
<b>A</b>	<b>P. North</b>	Tue 1 Sept, 6.00 pm

<b>A</b>	<b>Tauranga</b>	Sun 30 Aug, 5.30 pm
<b>B</b>	<b>Tauranga</b>	Thu 3 Sept, 11.00 am
<b>A</b>	<b>Tauranga</b>	Fri 4 Sept, 6.15 pm

## The Measure of a Man

*La Loi du marché*



© NORD-OUEST FILMS - ARTE FRANCE CINÉMA



**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*

<b>A</b>	<b>Hamilton</b>	Tue 1 Sept, 6.15 pm
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<b>B</b>	<b>P. North</b>	Fri 21 Aug, 1.30 pm
<b>A</b>	<b>P. North</b>	Sun 23 Aug, 6.00 pm

## Far from Men

*Loin des hommes*

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

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

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



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

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

— Chuck Bowen, *Slate*

**Director: David Oelhoffen**

France 2014 | 110 mins

**Producers:** Marc Du Pontavice, Matthew Gledhill

**Screenplay:** David Oelhoffen. Based on the short story 'The Guest' by Albert Camus

**Photography:** Guillaume Deffontaines

**Editor:** Juliette Welfling

**Music:** Nick Cave, Warren Ellis

**With:** Viggo Mortensen, Reda Kateb, Djemel Barek, Vincent Martin, Nicolas Giraud, Jean-Jérôme Esposito, Hatim Sadiki, Yann Goven, Antoine Régent, Sonia Amori

**Festivals:** Venice, Toronto, London 2014; Rotterdam, Tribeca 2015

In French and Arabic, with English subtitles  
CinemaScope/M violence

**A Hamilton** Sat 22 Aug, 8.30 pm  
**B Hamilton** Mon 24 Aug, 4.00 pm

**A Tauranga** Sat 22 Aug, 8.30 pm  
**B Tauranga** Wed 26 Aug, 4.00 pm

## Saint Laurent

The second lavish film biography of Yves Saint Laurent in a single year, this 'unauthorised' version is the more sensual 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:** José 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

**A Hamilton** Sun 6 Sept, 5.45 pm  
**B Hamilton** Mon 7 Sept, 11.15 am

**B P. North** Fri 4 Sept, 3.00 pm  
**A P. North** Sat 5 Sept, 5.30 pm

**B Tauranga** Wed 9 Sept, 3.15 pm  
**A Tauranga** Sat 12 Sept, 8.00 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

B	Hamilton	Thu 20 Aug, 12.00 pm
A	Hamilton	Fri 21 Aug, 6.15 pm
A	Hamilton	Thu 27 Aug, 6.15 pm

B	P. North	Thu 20 Aug, 11.45 am
A	P. North	Fri 21 Aug, 6.00 pm

A	Tauranga	Fri 21 Aug, 6.15 pm
B	Tauranga	Mon 24 Aug, 11.00 am
A	Tauranga	Tue 25 Aug, 6.15 pm

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## Rams

*Hrútar*

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

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

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



feels both folkloric and true.

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

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

— Fabien Lemerrier, *Cineuropa*



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

**Producer:** Grímar Jónsson  
**Photography:** Sturla Brandth Grøvlen  
**Editor:** Kristján Lodmfjörð  
**Music:** Alti Örvarsson  
**With:** Sigurður Sigurjónsson, Theodór Júlíusson, Charlotte Böving, Jón Benónýsson, Guðrún Sigurbjörnsdóttir, Sveinn Ólafur Gunnarsson, Jörundur Ragnarsson  
**Festivals:** Cannes (Un Certain Regard) 2015  
**Un Certain Regard Prize, Cannes Film Festival 2015**  
In Icelandic with English subtitles  
CinemaScope/M offensive language, nudity

**B Hamilton** Fri 28 Aug, 2.15 pm  
**A Hamilton** Sun 30 Aug, 6.00 pm

**B P. North** Tue 1 Sept, 1.30 pm  
**A P. North** Wed 2 Sept, 6.00 pm

**B Tauranga** Wed 2 Sept, 11.00 am  
**A Tauranga** Thu 3 Sept, 6.15 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.

**B Hamilton** Fri 21 Aug, 1.30 pm  
**A Hamilton** Mon 24 Aug, 6.15 pm

**B P. North** Thu 20 Aug, 1.45 pm  
**A P. North** Mon 24 Aug, 6.00 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  
PG offensive language

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 Hamilton** Wed 2 Sept, 8.00 pm  
**B Hamilton** Fri 4 Sept, 2.15 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/M offensive language

<b>B</b>	<b>Hamilton</b>	Wed 9 Sept, 11.45 am
<b>A</b>	<b>Hamilton</b>	Sun 13 Sept, 3.45 pm

<b>A</b>	<b>P. North</b>	Wed 26 Aug, 6.00 pm
<b>B</b>	<b>P. North</b>	Fri 28 Aug, 11.45 am

<b>A</b>	<b>Tauranga</b>	Wed 9 Sept, 6.15 pm
<b>B</b>	<b>Tauranga</b>	Thu 10 Sept, 11.00 am
<b>A</b>	<b>Tauranga</b>	Sat 12 Sept, 5.45 pm

## Black Souls

*Anime nere*



FRANCESCA CASCIARRI



**Director: Francesco Munzi**  
Italy/France 2014  
103 mins

**With:** Marco Leonardi, Fabrizio Ferracane, Barbora 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*

<b>B</b>	<b>Hamilton</b>	Thu 10 Sept, 4.00 pm
<b>A</b>	<b>Hamilton</b>	Sat 12 Sept, 8.30 pm

## Latin Lover

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**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.

<b>B</b>	<b>Tauranga</b>	Fri 4 Sept, 11.00 am
<b>A</b>	<b>Tauranga</b>	Mon 7 Sept, 6.15 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/R13 violence, horror, sex scenes

<b>B</b>	<b>Hamilton</b>	Thu 3 Sept, 3.45 pm
<b>A</b>	<b>Hamilton</b>	Sat 5 Sept, 8.15 pm

<b>B</b>	<b>P. North</b>	Tue 1 Sept, 3.30 pm
<b>A</b>	<b>P. North</b>	Wed 2 Sept, 8.00 pm

<b>B</b>	<b>Tauranga</b>	Mon 31 Aug, 3.45 pm
<b>A</b>	<b>Tauranga</b>	Wed 2 Sept, 8.00 pm
<b>A</b>	<b>Tauranga</b>	Sat 5 Sept, 7.45 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

<b>A</b>	<b>Hamilton</b>	Sat 22 Aug, 3.30 pm
<b>B</b>	<b>Hamilton</b>	Thu 27 Aug, 11.45 am

<b>B</b>	<b>P. North</b>	Fri 21 Aug, 11.00 am
<b>A</b>	<b>P. North</b>	Sat 22 Aug, 3.45 pm

<b>A</b>	<b>Tauranga</b>	Sat 22 Aug, 3.30 pm
<b>B</b>	<b>Tauranga</b>	Thu 27 Aug, 11.00 am



## Queen and Country

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

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

"*Queen and Country* is the film of



SOPHIE MUTEVELIAN

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

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

— David Ehrlich, *Time Out NY*

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

**Producers:** Keiran Corrigan, John Boorman  
**Photography:** Seamus Deasy  
**Editor:** Ron Davis  
**Music:** Stephen McKeon  
**With:** Callum Turner, Caleb Landry Jones, Pat Shortt, David Thewlis, Richard E. Grant, Tamsin Egerton, Vanessa Kirby, Aimee-Ffion Edwards, Brian F. O'Byrne, Sinéad Cusack, David Hayman  
**Festivals:** Cannes (Directors' Fortnight), Vancouver, Busan, New York, London 2014  
R16 violence, offensive language, sex scenes  
[queenandcountrythefilm.com](http://queenandcountrythefilm.com)

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<b>B</b>	<b>Hamilton</b>	Tue 8 Sept, 12.00 pm
<b>A</b>	<b>Hamilton</b>	Wed 9 Sept, 6.15 pm
<b>B</b>	<b>P. North</b>	Wed 2 Sept, 11.30 am
<b>A</b>	<b>P. North</b>	Sun 6 Sept, 3.45 pm
<b>B</b>	<b>Tauranga</b>	Tue 8 Sept, 11.00 am
<b>A</b>	<b>Tauranga</b>	Fri 11 Sept, 6.15 pm
<b>A</b>	<b>Tauranga</b>	Sun 13 Sept, 2.45 pm

## Experimenter

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

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



JASON ROBINETTE

increasing discomfort of his obedient participants led many to call Milgram's ethics into question and the experiment remains a campus debate-starter today." — John DeFore, *Hollywood Reporter*  
"Almereyda has created an experiment of his own: a kind of cinematic Rorschach test, prodding viewers to consider what they would do if sitting in the same seat as Milgram's subjects." — Anthony Kaufman, *Screendaily*

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

— Scott Foundas, *Variety*

**Director/Screenplay:**  
**Michael Almereyda**  
USA 2015 | 90 mins

**Producers:** Uri Singer, Fabio Golombek, Aimee Schoof, Isen Robbins, Danny A. Abeckaser, Per Melita  
**Photography:** Ryan Samul  
**Editor:** Kathryn J. Schubert  
**Music:** Bryan Senti  
**With:** Peter Sarsgaard, Winona Ryder, Jim Gaffigan, Edoardo Ballerini, John Palladino, Kellan Lutz, Dennis Haysbert, Danny A. Abeckaser, Taryn Manning, Anthony Edwards, Lori Singer  
**Festivals:** Sundance, San Francisco 2015  
M offensive language  
[experimentermovie.com](http://experimentermovie.com)

<b>B</b>	<b>Hamilton</b>	Mon 31 Aug, 2.00 pm
<b>A</b>	<b>Hamilton</b>	Tue 1 Sept, 8.15 pm
<b>A</b>	<b>P. North</b>	Tue 25 Aug, 8.00 pm
<b>A</b>	<b>Tauranga</b>	Mon 31 Aug, 8.15 pm
<b>B</b>	<b>Tauranga</b>	Wed 2 Sept, 4.15 pm

## Grandma

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

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



AARON EPSTEIN

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

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

— Brian Moylan, *The Guardian*

**Director/Screenplay:** Paul Weitz  
USA 2015 | 80 mins

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

**Photography:** Tobias Datum

**Editor:** Jonathan Corn

**Music:** Joel P. West

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

**Festivals:** Sundance, Tribeca 2015

M drug use, offensive language

**B Hamilton** Thu 10 Sept, 12.15 pm  
**A Hamilton** Fri 11 Sept, 6.30 pm

**B P. North** Wed 26 Aug, 12.00 pm  
**A P. North** Fri 28 Aug, 6.15 pm

**B Tauranga** Wed 9 Sept, 11.00 am  
**A Tauranga** Thu 10 Sept, 6.15 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

**B Hamilton** Thu 3 Sept, 1.45 pm  
**A Hamilton** Tue 8 Sept, 6.15 pm



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Jason Sondhi - Short of the Week, Vimeo



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## Song of the Sea

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

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

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



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

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

— Todd Brown, *Twitch*

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

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

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

**Editor:** Darragh Byrne

**Production designer:** Adrien Merigeau

**Music:** Bruno Coulais, Kila

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

**Festivals:** Toronto, Busan, London 2014; Sydney 2015  
PG cert

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NEW ZEALAND CHILDREN'S FILM FOUNDATION

A	Hamilton	Sun 30 Aug, 12.15 pm
A	Hamilton	Sat 5 Sept, 1.30 pm
A	P. North	Sun 23 Aug, 2.15 pm
A	Tauranga	Sat 12 Sept, 1.45 pm
A	Tauranga	Sun 13 Sept, 12.45 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

PROUDLY PRESENTED IN ASSOCIATION WITH



NEW ZEALAND CHILDREN'S FILM FOUNDATION

A	Hamilton	Sun 6 Sept, 11.00 am
A	Hamilton	Sat 12 Sept, 1.45 pm
A	P. North	Sun 6 Sept, 1.30 pm
A	Tauranga	Sun 30 Aug, 1.30 pm
A	Tauranga	Sun 6 Sept, 12.45 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 Hamilton** Wed 26 Aug, 8.15 pm  
**B Hamilton** Fri 28 Aug, 4.15 pm

**B P. North** Thu 20 Aug, 4.00 pm  
**A P. North** Mon 24 Aug, 8.00 pm

**A Tauranga** Thu 27 Aug, 8.15 pm  
**B Tauranga** Fri 28 Aug, 4.00 pm

## 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*

**B Hamilton** Thu 3 Sept, 11.30 am  
**A Hamilton** Mon 7 Sept, 8.15 pm

**A P. North** Mon 31 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>A Hamilton</b>	Tue 8 Sept, 8.15 pm
<b>B Hamilton</b>	Wed 9 Sept, 4.00 pm

<b>A P. North</b>	Wed 26 Aug, 8.15 pm
<b>B P. North</b>	Thu 27 Aug, 3.45 pm

## Ex Machina

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

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

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



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

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

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

— Dan Jolin, *Empire*

**Director/Screenplay: Alex Garland**  
UK 2015 | 108 mins

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

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<b>B Hamilton</b>	Thu 27 Aug, 4.00 pm
<b>A Hamilton</b>	Fri 28 Aug, 8.15 pm

<b>B P. North</b>	Fri 28 Aug, 4.00 pm
<b>A P. North</b>	Sat 29 Aug, 8.15 pm

<b>B Tauranga</b>	Thu 27 Aug, 4.00 pm
<b>A Tauranga</b>	Fri 28 Aug, 8.00 pm
<b>A Tauranga</b>	Tue 1 Sept, 8.15 pm

## Results

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

Their regimes are upended by the arrival of a transplant from New York in dire need of a tone up in every department. Danny (the deeply funny Kevin Corrigan) looks as though he's never before set foot outdoors. He is unemployed, recently divorced and, thanks to an inheritance, newly very rich. Trevor is in no position to turn down the cheques Danny hands over for Kat's house calls. But if Danny can be energised at all, it's by an interest in Kat that doesn't extend to her fitness programme. Any self-improvement that takes place may be purely accidental, but it's excellent fun to watch so much self-denial unravel.

"The most adorable aspect of



Andrew Bujalski's deadpan-goofy quasi-romance *Results* is the way two of the three main characters have the hardest bodies imaginable but soft hearts and wooly heads... And Pearce makes Trevor so dopey and lovable that his wiry physique makes him seem like a walking non sequitur." — David Edelstein, *New York*

**"Results manages, in its own subtle, unassuming way, to reinvent the rom com. It's enchanting."**

— Bilge Ebiri, *New York*

**Director/Screenplay:** Andrew Bujalski  
USA 2015 | 104 mins

**Producers:** Sam Slater, Paul Bernon, Houston King

**Photography:** Matthias Grunsky

**Editor:** Robin Schwartz

**Music:** Justin Rice

**With:** Guy Pearce, Cobie Smulders, Kevin Corrigan, Giovanni Ribisi, Anthony Michael Hall, Brooklyn Decker, Constance Zimmer

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

B	Hamilton	Fri 4 Sept, 4.00 pm
A	Hamilton	Sat 5 Sept, 6.00 pm

B	P. North	Tue 25 Aug, 3.45 pm
A	P. North	Thu 27 Aug, 8.00 pm

B	Tauranga	Fri 4 Sept, 4.00 pm
A	Tauranga	Sat 5 Sept, 5.30 pm

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## 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, Karren Karagolian

**Festivals:** Sundance, San Francisco 2015  
In English and Armenian, with English subtitles  
R16 violence, offensive language, drug use, sexual material

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*

**B Hamilton** Thu 20 Aug, 4.15 pm

**A Hamilton** Sun 23 Aug, 8.00 pm

**A P. North** Sat 22 Aug, 8.15 pm

**B Tauranga** Fri 21 Aug, 4.15 pm

**A Tauranga** Sun 23 Aug, 7.45 pm

## Turbo Kid



**Directors/Screenplay:**  
**François Simard, Anouk Whissell, Yoann-Karl Whissell**  
Canada/New Zealand  
2015 | 95 mins

**With:** Munro Chambers, Laurence Leboeuf, Michael Ironside  
**Audience Award (Midnighters), SXSW Film Festival 2015**  
CinemaScope/R16 graphic violence, offensive language

A raucous retro action-comedy that delivers fun and gore by the bucketload, this debut feature from Québecois filmmaking collective RKSS 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 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 girl named Apple. When Apple is kidnapped by BMX-riding goons

in the employ of Zeus, 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 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 Hamilton** Fri 21 Aug, 8.30 pm

**B Hamilton** Wed 26 Aug, 4.15 pm

**A P. North** Fri 21 Aug, 8.15 pm

**B P. North** Mon 24 Aug, 4.00 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*



©MONKEYBYBO

"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

**B Hamilton** Tue 25 Aug, 3.30 pm

**A Hamilton** Fri 11 Sept, 8.15 pm

**A P. North** Fri 28 Aug, 8.00 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, in the section that follows and also in our Big Nights. 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>B</b>	<b>Hamilton</b>	Wed 9 Sept, 2.00 pm
<b>A</b>	<b>Hamilton</b>	Sun 13 Sept, 11.45 am
<b>A</b>	<b>P. North</b>	Sat 5 Sept, 11.00 am

## 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  
**awaketheyoganadamovie.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...

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*

<b>A</b>	<b>Hamilton</b>	Sun 23 Aug, 12.15 pm
<b>B</b>	<b>Hamilton</b>	Tue 25 Aug, 11.30 am
<b>A</b>	<b>P. North</b>	Sat 22 Aug, 12.00 pm
<b>B</b>	<b>Tauranga</b>	Thu 3 Sept, 4.15 pm
<b>A</b>	<b>Tauranga</b>	Sat 5 Sept, 11.00 am



## Best of Enemies

Over ten nights in August 1968, Gore Vidal and William F. Buckley Jr let rip. The clash of the commentators – the liberal iconoclast versus the public face of conservatism – would quickly become essential viewing. It was a masterstroke from ABC, the minnow of American network television.

The urbane, imperious Vidal and the indignant, seething Buckley exchange philosophical salvo and sarcastic insult in a contest replete with dazzling eloquence, acerbic wit and visceral loathing. 'It's as if', reflects Buckley's former assistant, 'they were matter and anti-matter, parallel lives'. The rivalry – cultural, ideological, skin-crawlingly personal – encapsulates the unease of a nation becoming mired in an unwinnable war in Vietnam and beset by profound social unrest at home.

These mesmerising debates, which spiralled out into a protracted legal battle, climax in an astonishing outburst from Buckley, a moment which he later said had tormented him for years. For his part, Vidal is said to have revelled, four decades on, at news of Buckley's death. 'Rest in hell', he wrote.

*Best of Enemies* thrills as an entertainment alone: two intellectual prize-fighters slugging it out. But



ABC PHOTO ARCHIVES VIA GETTY IMAGES

directors Morgan Neville and Robert Gordon achieve something more: an adroit, rambunctious melding of archival footage and new interviews illustrates the way the arguments of 1968 wrenched open political and cultural fissures that persist today; and how the Vidal-Buckley scraps created a template – a high-point probably, too – for a now familiar TV format, in which political punditry takes the shape of a boxing match. — TM

**Directors/Producers:**  
**Robert Gordon, Morgan Neville**  
USA 2015 | 88 mins

**Photography:** David Leonard, Graham Willoughby, Mark Schwartzbard  
**Editors:** Eileen Meyer, Aaron Wickenden  
**Music:** Jonathan Kirkscey  
**With:** William F. Buckley Jr, Gore Vidal, Kelsey Grammer, John Lithgow, Dick Cavett, Andrew Sullivan, Christopher Hitchens, Brooke Gladstone, Todd Gitlin  
**Festivals:** Sundance, SXSW, San Francisco 2015  
Colour and B&W  
**bestofenemiesfilm.com**

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**"Enticing, scintillating and downright fascinating... A sort of brainy equivalent of the Ali-Frazier boxing matches of the same general era."**

— Todd McCarthy, *Hollywood Reporter*

<b>B Hamilton</b>	Fri 21 Aug, 11.30 am
<b>A Hamilton</b>	Sat 22 Aug, 11.30 am

<b>B P. North</b>	Fri 28 Aug, 2.00 pm
<b>A P. North</b>	Thu 3 Sept, 6.00 pm

<b>B Tauranga</b>	Fri 11 Sept, 4.15 pm
<b>A Tauranga</b>	Sat 12 Sept, 11.45 am

## Being Evel

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**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*

<b>A Hamilton</b>	Wed 9 Sept, 8.45 pm
<b>A Hamilton</b>	Thu 10 Sept, 8.15 pm

<b>A P. North</b>	Tue 1 Sept, 8.30 pm
<b>B P. North</b>	Wed 2 Sept, 1.45 pm

<b>A Tauranga</b>	Mon 7 Sept, 8.30 pm
<b>A Tauranga</b>	Wed 9 Sept, 8.30 pm

## 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>A Hamilton</b>	Mon 31 Aug, 6.15 pm
<b>A Hamilton</b>	Mon 7 Sept, 6.15 pm

<b>A P. North</b>	Mon 31 Aug, 6.00 pm
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<b>A Tauranga</b>	Mon 31 Aug, 6.15 pm
<b>A Tauranga</b>	Sun 6 Sept, 10.45 am

## Enchanted Kingdom 3D

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**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. — NIM

"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 P. North** Sun 30 Aug, 12.00 pm

**3D Tauranga** Sun 23 Aug, 11.15 am  
**3D Tauranga** Sat 29 Aug, 12.45 pm

## The Look of Silence

Senyap



**Director:**  
Joshua Oppenheimer  
Denmark/Indonesia  
2014 | 99 mins

**Co-director:** Anonymous  
**Festivals:** Venice 2014; Berlin,  
SXSW 2015

**Audience Award,  
SXSW Film Festival 2015**  
In Indonesian and Javanese,  
with English subtitles  
R13 content may disturb  
[thelookofsilence.com](http://thelookofsilence.com)

"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... 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...

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

**B Hamilton** Wed 26 Aug, 2.00 pm

**A Hamilton** Thu 27 Aug, 8.15 pm

**A P. North** Sat 29 Aug, 12.00 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, gobsacking 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 as America's pre-eminent contemporary documentary filmmaker. — TM

**A Hamilton** Sat 29 Aug, 12.00 pm  
**B Hamilton** Wed 2 Sept, 1.15 pm

**A P. North** Sun 23 Aug, 11.45 am  
**B P. North** Thu 27 Aug, 1.15 pm

**B Tauranga** Tue 25 Aug, 3.45 pm  
**A Tauranga** Wed 26 Aug, 8.15 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](http://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 Hamilton** Tue 8 Sept, 4.15 pm

**A Hamilton** Sat 12 Sept, 11.45 am

**A P. North** Sat 5 Sept, 1.00 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 Uyehara, 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](http://merufilm.com)

A	Hamilton	Sun 30 Aug, 8.00 pm
A	Hamilton	Mon 31 Aug, 8.15 pm
A	P. North	Sun 30 Aug, 8.00 pm
A	Tauranga	Sun 6 Sept, 8.00 pm
A	Tauranga	Tue 8 Sept, 8.45 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](http://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. [This] is the best filmed account of how that happened you could ever expect to see." — Alan Scherstuhl, *Village Voice*

B	Hamilton	Mon 7 Sept, 4.15 pm
A	Hamilton	Thu 10 Sept, 6.15 pm
B	P. North	Tue 25 Aug, 1.45 pm
A	P. North	Thu 27 Aug, 6.00 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](http://thewolfpackfilm.com)

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	Hamilton	Thu 27 Aug, 2.15 pm
A	Hamilton	Fri 28 Aug, 6.30 pm
A	Hamilton	Sat 29 Aug, 8.30 pm
B	P. North	Thu 3 Sept, 1.45 pm
A	P. North	Fri 4 Sept, 8.30 pm
A	Tauranga	Fri 28 Aug, 6.15 pm
A	Tauranga	Sat 29 Aug, 8.30 pm

# ARTS & MUSIC

See also *Amy* (p6), *The Price of Peace* (p10).

## Around the World in 50 Concerts

*Om de wereld in 50 concerten*



**Director:**

**Heddy Honigmann**  
The Netherlands 2014  
94 mins

**Producers:** Carmen Cobos,  
Kees Rijninks

**With:** The Royal Concertgebouw  
Orchestra

**Festivals:** Amsterdam  
Documentary 2014  
In Dutch, English, Russian and  
Spanish, with English subtitles  
Blu-ray

The abiding expressive power of the Western orchestral repertoire is keenly observed in this wonderfully idiosyncratic documentary by Peruvian-born Dutch filmmaker Heddy Honigmann. 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.

Honigmann's 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

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.

<b>B</b>	<b>Hamilton</b>	Fri 4 Sept, 12.15 pm
<b>A</b>	<b>Hamilton</b>	Sun 6 Sept, 1.15 pm
<b>A</b>	<b>P. North</b>	Sun 30 Aug, 2.00 pm
<b>B</b>	<b>P. North</b>	Mon 31 Aug, 11.30 am
<b>A</b>	<b>Tauranga</b>	Sat 22 Aug, 11.00 am
<b>B</b>	<b>Tauranga</b>	Fri 28 Aug, 11.00 am

## 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.

<b>B</b>	<b>Hamilton</b>	Thu 20 Aug, 2.00 pm
<b>A</b>	<b>Hamilton</b>	Sat 22 Aug, 1.30 pm
<b>A</b>	<b>Hamilton</b>	Wed 26 Aug, 6.15 pm
<b>A</b>	<b>P. North</b>	Tue 25 Aug, 6.00 pm
<b>B</b>	<b>P. North</b>	Wed 26 Aug, 1.45 pm
<b>B</b>	<b>Tauranga</b>	Wed 26 Aug, 11.00 am
<b>A</b>	<b>Tauranga</b>	Thu 27 Aug, 6.15 pm
<b>A</b>	<b>Tauranga</b>	Sun 30 Aug, 11.30 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.



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There are the expected fashion shoots and cocktail parties, and testimonials from the great and good (designer Dries van Noten, jeweller Alexis Bittar, photographer Bruce Weber), but we also see Iris haggle over bangles at a Harlem market and grapple with the deteriorating health of her doting hubby, Carl, who turned 100 during filming. Don't miss the chance to meet one of the most unforgettable characters of this festival. — Angela Lassig

**"I'm not pretty, and I'll never be pretty, but it doesn't matter. I have something much better. I have style."**

— Iris Apfel

**Director: Albert Maysles**  
USA 2014 | 83 mins

**Producers:** Laura Coxson, Rebekah Maysles, Jennifer Ash Rudick  
**Photography:** Albert Maysles, Nelson Walker III, Sean Price Williams  
**Editor:** Paul Lovelace  
**Music:** Steve Gunn, Justin Tripp  
**With:** Iris Apfel, Carl Apfel, Billy Apfel, Alexis Bittar, Mickey Boardman, Linda Fargo, Tavi Gevinson, David Hoey, Naem Khan, Harold Koda, Jenny Lyons, Duro Olowu  
**Festivals:** New York, Amsterdam Documentary 2014; San Francisco 2015

A	Hamilton	Sun 30 Aug, 4.15 pm
B	Hamilton	Wed 2 Sept, 11.30 am
A	Hamilton	Wed 2 Sept, 6.15 pm

A	P. North	Sat 29 Aug, 2.00 pm
B	P. North	Tue 1 Sept, 11.45 am

A	Tauranga	Sun 30 Aug, 3.45 pm
B	Tauranga	Tue 1 Sept, 11.00 am
A	Tauranga	Wed 2 Sept, 6.15 pm

## Seymour: An Introduction



**Director: Ethan Hawke**  
USA 2014 | 81 mins

**Producers:** Ryan Hawke, Greg Loser, Heather Joan Smith  
**Photography:** Ramsey Fendall  
**Editor:** Anna Gustavi  
**Music:** Seymour Bernstein  
**With:** Seymour Bernstein, Michael Kimmelman, Andrew Harvey, Joseph Smith, Kimball Gallagher  
**Festivals:** Toronto, New York 2014  
[seymouranintroduction.com](http://seymouranintroduction.com)

"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 – by no means a lesser calling, as the film is at pains to prove. Even non-musicians have been struck by the vigor of Bernstein's wisdom, among them Hawke, who met him one evening... 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,

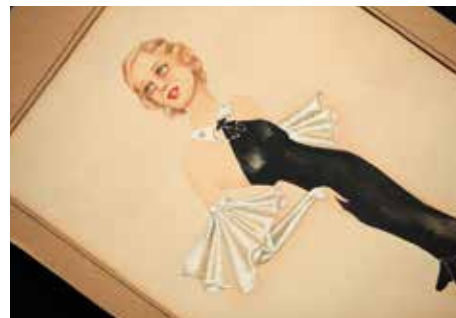
tryouts of different Steinways, memories of playing for front-line troops in Korea, and pedagogic advice that cuts hard against the American grain: 'I'm not so sure that a major career is a healthy thing to embark upon,' Bernstein says. Hawke is seeking not to reclaim a forgotten figure or to argue for his status but to follow his challenging lead." — Anthony Lane, *New Yorker*

B	Hamilton	Wed 26 Aug, 12.00 pm
A	Hamilton	Sat 29 Aug, 2.30 pm

B	P. North	Fri 4 Sept, 11.15 am
A	P. North	Sun 6 Sept, 11.45 am

B	Tauranga	Tue 8 Sept, 4.15 pm
A	Tauranga	Sun 13 Sept, 10.45 am

## 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	Hamilton	Mon 31 Aug, 4.00 pm
A	Hamilton	Thu 3 Sept, 6.15 pm

A	Tauranga	Sat 5 Sept, 3.30 pm
B	Tauranga	Mon 7 Sept, 11.00 am

## HAMILTON SCHEDULE

WEDNESDAY 19 AUGUST		
A 7.45 pm	The Mafia Kills Only in Summer (90)	p4
THURSDAY 20 AUGUST		
B 12.00 pm	Phoenix (98)	p14
B 2.00 pm	Peggy Guggenheim (96)	p30
B 4.15 pm	Tangerine (88)	p25
A 6.15 pm	The Mafia Kills Only in Summer (90)	p4
A 8.15 pm	Amy (128)	p6
FRIDAY 21 AUGUST		
B 11.30 am	Best of Enemies (88)	p27
B 1.30 pm	Umrika (98)	p15
B 3.30 pm	Amy (128)	p6
A 6.15 pm	Phoenix (98)	p14
A 8.30 pm	Turbo Kid (95)	p25
SATURDAY 22 AUGUST		
A 11.30 am	Best of Enemies (88)	p27
A 1.30 pm	Peggy Guggenheim (96)	p30
A 3.30 pm	Our Little Sister (128)	p17
A 6.00 pm	Amy (128)	p6
A 8.30 pm	Far from Men (110)	p13
SUNDAY 23 AUGUST		
A 12.15 pm	Awake (87)	p26
A 2.15 pm	Crossing Rachmaninoff (79)	p9
A 4.00 pm	45 Years (93)	p5
A 6.00 pm	Sherpa (96)	p7
A 8.00 pm	Tangerine (88)	p25
MONDAY 24 AUGUST		
B 12.15 pm	Crossing Rachmaninoff (79)	p9
B 2.00 pm	Sherpa (96)	p7
B 4.00 pm	Far from Men (110)	p13
A 6.15 pm	Umrika (98)	p15
A 8.15 pm	Amy (128)	p6
TUESDAY 25 AUGUST		
B 11.30 am	Awake (87)	p26
B 1.30 pm	The Mafia Kills Only in Summer (90)	p4
B 3.30 pm	Victoria (140)	p25
A 6.15 pm	45 Years (93)	p5
A 8.15 pm	Sherpa (96)	p7
WEDNESDAY 26 AUGUST		
B 12.00 pm	Seymour: An Introduction (81)	p31
B 2.00 pm	The Look of Silence (99)	p28
B 4.15 pm	Turbo Kid (95)	p25
A 6.15 pm	Peggy Guggenheim (96)	p30
A 8.15 pm	'71 (99)	p22
THURSDAY 27 AUGUST		
B 11.45 am	Our Little Sister (128)	p17
B 2.15 pm	The Wolfpack (84)	p29
B 4.00 pm	Ex Machina (108)	p23
A 6.15 pm	Phoenix (98)	p14
A 8.15 pm	The Look of Silence (99)	p28
FRIDAY 28 AUGUST		
B 12.15 pm	45 Years (93)	p5
B 2.15 pm	Rams (93)	p15
B 4.15 pm	'71 (99)	p22
A 6.30 pm	The Wolfpack (84)	p29
A 8.15 pm	Ex Machina (108)	p23
SATURDAY 29 AUGUST		
A 12.00 pm	Going Clear (120)	p28
A 2.30 pm	Seymour: An Introduction (81)	p31
A 4.15 pm	New Zealand's Best 2015 (82)	p11
A 6.15 pm	The Assassin (105)	p5
A 8.30 pm	The Wolfpack (84)	p29
SUNDAY 30 AUGUST		
A 12.15 pm	Song of the Sea (90)	p21
A 2.15 pm	The Price of Peace (87)	p10
A 4.15 pm	Iris (83)	p31
A 6.00 pm	Rams (93)	p15
A 8.00 pm	Meru (89)	p29
MONDAY 31 AUGUST		
B 12.00 pm	The Price of Peace (87)	p10
B 2.00 pm	Experimenter (90)	p18
B 4.00 pm	Women He's Undressed (99)	p31
A 6.15 pm	City of Gold (89)	p27

A 8.15 pm	Meru (89)	p29
TUESDAY 1 SEPTEMBER		
B 12.00 pm	The Second Mother (110)	p12
B 2.15 pm	New Zealand's Best 2015 (82)	p11
B 4.00 pm	The Assassin (105)	p5
A 6.15 pm	The Measure of a Man (93)	p12
A 8.15 pm	Experimenter (90)	p18
WEDNESDAY 2 SEPTEMBER		
B 11.30 am	Iris (83)	p31
B 1.15 pm	Going Clear (120)	p28
B 3.45 pm	Embrace of the Serpent (125)	p7
A 6.15 pm	Iris (83)	p31
A 8.00 pm	Tehran Taxi (82)	p15
THURSDAY 3 SEPTEMBER		
B 11.30 am	Girlhood (113)	p22
B 1.45 pm	Animation Now 2015 (89)	p19
B 3.45 pm	Tale of Tales (125)	p17
A 6.15 pm	Women He's Undressed (99)	p31
A 8.15 pm	The Assassin (105)	p5
FRIDAY 4 SEPTEMBER		
B 12.15 pm	Around the World in 50 Concerts (94)	p30
B 2.15 pm	Tehran Taxi (82)	p15
B 4.00 pm	Results (104)	p24
A 6.15 pm	The Second Mother (110)	p12
A 8.30 pm	Deathgasm (86)	p9
SATURDAY 5 SEPTEMBER		
A 11.30 am	Ngā Whanaunga 2015 (94)	p11
A 1.30 pm	Song of the Sea (90)	p21
A 3.30 pm	Embrace of the Serpent (125)	p7
A 6.00 pm	Results (104)	p24
A 8.15 pm	Tale of Tales (125)	p17
SUNDAY 6 SEPTEMBER		
A 11.00 am	When Marnie Was There (103)	p21
A 1.15 pm	Around the World in 50 Concerts (94)	p30
A 3.15 pm	Belief (88)	p8
A 5.45 pm	Saint Laurent (151)	p13
A 8.45 pm	Deathgasm (86)	p9
MONDAY 7 SEPTEMBER		
B 11.15 am	Saint Laurent (151)	p13
B 2.15 pm	Belief (88)	p8
B 4.15 pm	She's Beautiful When She's Angry (93)	p29
A 6.15 pm	City of Gold (89)	p27
A 8.15 pm	Girlhood (113)	p22
TUESDAY 8 SEPTEMBER		
B 12.00 pm	Queen and Country (115)	p18
B 2.15 pm	Ngā Whanaunga 2015 (94)	p11
B 4.15 pm	Merchants of Doubt (96)	p28
A 6.15 pm	Animation Now 2015 (89)	p19
A 8.15 pm	The Diary of a Teenage Girl (102)	p23
WEDNESDAY 9 SEPTEMBER		
B 11.45 am	Mia madre (107)	p16
B 2.00 pm	The 50 Year Argument (97)	p26
B 4.00 pm	The Diary of a Teenage Girl (102)	p23
A 6.15 pm	Queen and Country (115)	p18
A 8.45 pm	Being Evel (100)	p27
THURSDAY 10 SEPTEMBER		
B 12.15 pm	Grandma (80)	p19
B 2.00 pm	Ever the Land (90)	p10
B 4.00 pm	Black Souls (103)	p16
A 6.15 pm	She's Beautiful When She's Angry (93)	p29
A 8.15 pm	Being Evel (100)	p27
FRIDAY 11 SEPTEMBER		
B 11.30 am	Clouds of Sils Maria (124)	p6
B 2.00 pm	The Art of Recovery (90)	p8
B 4.00 pm	The Lobster (118)	p4
A 6.30 pm	Grandma (80)	p19
A 8.15 pm	Victoria (140)	p25
SATURDAY 12 SEPTEMBER		
A 11.45 am	Merchants of Doubt (96)	p28
A 1.45 pm	When Marnie Was There (103)	p21
A 4.00 pm	The Art of Recovery (90)	p8
A 6.00 pm	Clouds of Sils Maria (124)	p6
A 8.30 pm	Black Souls (103)	p16
SUNDAY 13 SEPTEMBER		
A 11.45 am	The 50 Year Argument (97)	p26

A 1.45 pm	Ever the Land (90)	p10
A 3.45 pm	Mia madre (107)	p16
A 6.00 pm	The Lobster (118)	p4
A 8.30 pm	The Lobster (118)	p4

## PALMERSTON NTH SCHEDULE

THURSDAY 20 AUGUST		
B 11.45 am	Phoenix (98)	p14
B 1.45 pm	Umrika (98)	p15
B 4.00 pm	'71 (99)	p22
A 6.00 pm	The Mafia Kills Only in Summer (90)	p4
A 8.00 pm	Amy (128)	p6
FRIDAY 21 AUGUST		
B 11.00 am	Our Little Sister (128)	p17
B 1.30 pm	The Measure of a Man (93)	p12
B 3.30 pm	Amy (128)	p6
A 6.00 pm	Phoenix (98)	p14
A 8.15 pm	Turbo Kid (95)	p25
SATURDAY 22 AUGUST		
A 12.00 pm	Awake (87)	p26
A 1.45 pm	Ngā Whanaunga 2015 (94)	p11
A 3.45 pm	Our Little Sister (128)	p17
A 6.15 pm	Sherpa (96)	p7
A 8.15 pm	Tangerine (88)	p25
SUNDAY 23 AUGUST		
A 11.45 am	Going Clear (120)	p28
A 2.15 pm	Song of the Sea (90)	p21
A 4.15 pm	Crossing Rachmaninoff (79)	p9
A 6.00 pm	The Measure of a Man (93)	p12
A 8.00 pm	Amy (128)	p6
MONDAY 24 AUGUST		
B 12.15 pm	Crossing Rachmaninoff (79)	p9
B 2.00 pm	Sherpa (96)	p7
B 4.00 pm	Turbo Kid (95)	p25
A 6.00 pm	Umrika (98)	p15
A 8.00 pm	'71 (99)	p22
TUESDAY 25 AUGUST		
B 11.45 am	The Mafia Kills Only in Summer (90)	p4
B 1.45 pm	She's Beautiful When She's Angry (93)	p29
B 3.45 pm	Results (104)	p24
A 6.00 pm	Peggy Guggenheim (96)	p30
A 8.00 pm	Experimenter (90)	p18
WEDNESDAY 26 AUGUST		
B 12.00 pm	Grandma (80)	p19
B 1.45 pm	Peggy Guggenheim (96)	p30
B 3.45 pm	The Second Mother (110)	p12
A 6.00 pm	Mia madre (107)	p16
A 8.15 pm	The Diary of a Teenage Girl (102)	p23
THURSDAY 27 AUGUST		
B 11.15 am	45 Years (93)	p5
B 1.15 pm	Going Clear (120)	p28
B 3.45 pm	The Diary of a Teenage Girl (102)	p23
A 6.00 pm	She's Beautiful When She's Angry (93)	p29
A 8.00 pm	Results (104)	p24
FRIDAY 28 AUGUST		
B 11.45 am	Mia madre (107)	p16
B 2.00 pm	Best of Enemies (88)	p27
B 4.00 pm	Ex Machina (108)	p23
A 6.15 pm	Grandma (80)	p19
A 8.00 pm	Victoria (140)	p25
SATURDAY 29 AUGUST		
A 12.00 pm	The Look of Silence (99)	p28
A 2.00 pm	Iris (83)	p31
A 4.00 pm	New Zealand's Best 2015 (82)	p11
A 6.00 pm	The Assassin (105)	p5
A 8.15 pm	Ex Machina (108)	p23
SUNDAY 30 AUGUST		
3D 12.00 pm	Enchanted Kingdom 3D (87)	p28
A 2.00 pm	Around the World in 50 Concerts (94)	p30
A 4.00 pm	The Price of Peace (87)	p10
A 6.00 pm	45 Years (93)	p5
A 8.00 pm	Meru (89)	p29
MONDAY 31 AUGUST		
B 11.30 am	Around the World in 50 Concerts (94)	p30



B	1.30 pm	Embrace of the Serpent (125)	p7
B	4.00 pm	The Price of Peace (87)	p10
A	6.00 pm	City of Gold (89)	p27
A	8.00 pm	Girlhood (113)	p22

**TUESDAY 1 SEPTEMBER**

B	11.45 am	Iris (83)	p31
B	1.30 pm	Rams (93)	p15
B	3.30 pm	Tale of Tales (125)	p17
A	6.00 pm	The Second Mother (110)	p12
A	8.30 pm	Being Evel (100)	p27

**WEDNESDAY 2 SEPTEMBER**

B	11.30 am	Queen and Country (115)	p18
B	1.45 pm	Being Evel (100)	p27
B	3.45 pm	The Assassin (105)	p5
A	6.00 pm	Rams (93)	p15
A	8.00 pm	Tale of Tales (125)	p17

**THURSDAY 3 SEPTEMBER**

B	11.15 am	Clouds of Sils Maria (124)	p6
B	1.45 pm	The Wolfpack (84)	p29
B	3.30 pm	The Lobster (118)	p4
A	6.00 pm	Best of Enemies (88)	p27
A	8.00 pm	Belief (88)	p8

**FRIDAY 4 SEPTEMBER**

B	11.15 am	Seymour: An Introduction (81)	p31
B	1.00 pm	Belief (88)	p8
B	3.00 pm	Saint Laurent (151)	p13
A	6.00 pm	Clouds of Sils Maria (124)	p6
A	8.30 pm	The Wolfpack (84)	p29

**SATURDAY 5 SEPTEMBER**

A	11.00 am	The 50 Year Argument (97)	p26
A	1.00 pm	Merchants of Doubt (96)	p28
A	3.00 pm	Embrace of the Serpent (125)	p7
A	5.30 pm	Saint Laurent (151)	p13
A	8.30 pm	Deathgasm (86)	p9

**SUNDAY 6 SEPTEMBER**

A	11.45 am	Seymour: An Introduction (81)	p31
A	1.30 pm	When Marnie Was There (103)	p21
A	3.45 pm	Queen and Country (115)	p18
A	6.00 pm	The Art of Recovery (90)	p8
A	8.00 pm	The Lobster (118)	p4

**TAURANGA SCHEDULE****THURSDAY 20 AUGUST**

A	6.15 pm	The Mafia Kills Only in Summer (90)	p4
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**FRIDAY 21 AUGUST**

B	11.00 am	The Mafia Kills Only in Summer (90)	p4
B	4.15 pm	Tangerine (88)	p25
A	6.15 pm	Phoenix (98)	p14
A	8.15 pm	Amy (128)	p6

**SATURDAY 22 AUGUST**

A	11.00 am	Around the World in 50 Concerts (94)	p30
A	1.00 pm	Ever the Land (90)	p10
A	3.30 pm	Our Little Sister (128)	p17
A	6.00 pm	Amy (128)	p6
A	8.30 pm	Far from Men (110)	p13

**SUNDAY 23 AUGUST**

3D	11.15 am	Enchanted Kingdom 3D (87)	p28
A	1.15 pm	Ever the Land (90)	p10
A	3.45 pm	45 Years (93)	p5
A	5.45 pm	Sherpa (96)	p7
A	7.45 pm	Tangerine (88)	p25

**MONDAY 24 AUGUST**

B	11.00 am	Phoenix (98)	p14
B	4.15 pm	Sherpa (96)	p7
A	6.15 pm	The Mafia Kills Only in Summer (90)	p4
A	8.15 pm	Amy (128)	p6

**TUESDAY 25 AUGUST**

B	11.00 am	45 Years (93)	p5
B	3.45 pm	Going Clear (120)	p28
A	6.15 pm	Phoenix (98)	p14
A	8.15 pm	Sherpa (96)	p7

**WEDNESDAY 26 AUGUST**

B	11.00 am	Peggy Guggenheim (96)	p30
B	4.00 pm	Far from Men (110)	p13

A	6.15 pm	45 Years (93)	p5
A	8.15 pm	Going Clear (120)	p28

**THURSDAY 27 AUGUST**

B	11.00 am	Our Little Sister (128)	p17
B	4.00 pm	Ex Machina (108)	p23
A	6.15 pm	Peggy Guggenheim (96)	p30
A	8.15 pm	'71 (99)	p22

**FRIDAY 28 AUGUST**

B	11.00 am	Around the World in 50 Concerts (94)	p30
B	4.00 pm	'71 (99)	p22
A	6.15 pm	The Wolfpack (84)	p29
A	8.00 pm	Ex Machina (108)	p23

**SATURDAY 29 AUGUST**

3D	12.45 pm	Enchanted Kingdom 3D (87)	p28
A	2.45 pm	Crossing Rachmaninoff (79)	p9
A	4.30 pm	New Zealand's Best 2015 (82)	p11
A	6.15 pm	The Assassin (105)	p5
A	8.30 pm	The Wolfpack (84)	p29

**SUNDAY 30 AUGUST**

A	11.30 am	Peggy Guggenheim (96)	p30
A	1.30 pm	When Marnie Was There (103)	p21
A	3.45 pm	Iris (83)	p31
A	5.30 pm	The Second Mother (110)	p12
A	7.45 pm	Deathgasm (86)	p9

**MONDAY 31 AUGUST**

B	11.00 am	Crossing Rachmaninoff (79)	p9
B	3.45 pm	Tale of Tales (125)	p17
A	6.15 pm	City of Gold (89)	p27
A	8.15 pm	Experimenter (90)	p18

**TUESDAY 1 SEPTEMBER**

B	11.00 am	Iris (83)	p31
B	4.00 pm	The Assassin (105)	p5
A	6.15 pm	Ngā Whanaunga 2015 (94)	p11
A	8.15 pm	Ex Machina (108)	p23

**WEDNESDAY 2 SEPTEMBER**

B	11.00 am	Rams (93)	p15
B	4.15 pm	Experimenter (90)	p18
A	6.15 pm	Iris (83)	p31
A	8.00 pm	Tale of Tales (125)	p17

**THURSDAY 3 SEPTEMBER**

B	11.00 am	The Second Mother (110)	p12
B	4.15 pm	Awake (87)	p26
A	6.15 pm	Rams (93)	p15
A	8.15 pm	The Assassin (105)	p5

**FRIDAY 4 SEPTEMBER**

B	11.00 am	Latin Lover (104)	p16
B	4.00 pm	Results (104)	p24
A	6.15 pm	The Second Mother (110)	p12
A	8.30 pm	Deathgasm (86)	p9

**SATURDAY 5 SEPTEMBER**

A	11.00 am	Awake (87)	p26
A	1.00 pm	The Price of Peace (87)	p10
A	3.30 pm	Women He's Undressed (99)	p31
A	5.30 pm	Results (104)	p24
A	7.45 pm	Tale of Tales (125)	p17

**SUNDAY 6 SEPTEMBER**

A	10.45 am	City of Gold (89)	p27
A	12.45 pm	When Marnie Was There (103)	p21
A	3.00 pm	The Price of Peace (87)	p10
A	5.30 pm	Clouds of Sils Maria (124)	p6
A	8.00 pm	Meru (89)	p29

**MONDAY 7 SEPTEMBER**

B	11.00 am	Women He's Undressed (99)	p31
B	3.45 pm	Embrace of the Serpent (125)	p7
A	6.15 pm	Latin Lover (104)	p16
A	8.30 pm	Being Evel (100)	p27

**TUESDAY 8 SEPTEMBER**

B	11.00 am	Queen and Country (115)	p18
B	4.15 pm	Seymour: An Introduction (81)	p31
A	6.15 pm	Clouds of Sils Maria (124)	p6
A	8.45 pm	Meru (89)	p29

**WEDNESDAY 9 SEPTEMBER**

B	11.00 am	Grandma (80)	p19
B	3.15 pm	Saint Laurent (151)	p13
A	6.15 pm	Mia madre (107)	p16

A	8.30 pm	Being Evel (100)	p27
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**THURSDAY 10 SEPTEMBER**

B	11.00 am	Mia madre (107)	p16
B	3.45 pm	The Lobster (118)	p4
A	6.15 pm	Grandma (80)	p19
A	8.00 pm	Embrace of the Serpent (125)	p7

**FRIDAY 11 SEPTEMBER**

B	11.00 am	Clouds of Sils Maria (124)	p6
B	4.15 pm	Best of Enemies (88)	p27
A	6.15 pm	Queen and Country (115)	p18
A	8.30 pm	The Art of Recovery (90)	p8

**SATURDAY 12 SEPTEMBER**

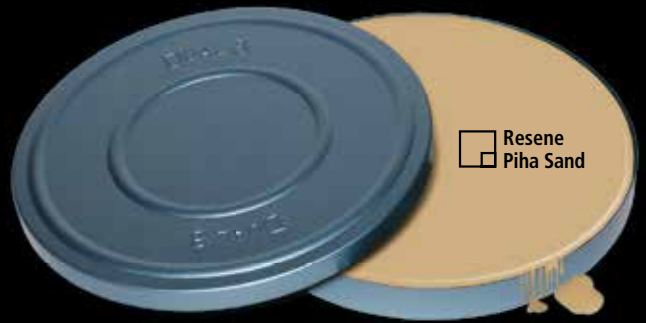
A	11.45 am	Best of Enemies (88)	p27
A	1.45 pm	Song of the Sea (90)	p21
A	3.45 pm	The Art of Recovery (90)	p8
A	5.45 pm	Mia madre (107)	p16
A	8.00 pm	Saint Laurent (151)	p13

**SUNDAY 13 SEPTEMBER**

A	10.45 am	Seymour: An Introduction (81)	p31
A	12.45 pm	Song of the Sea (90)	p21
A	2.45 pm	Queen and Country (115)	p18
A	5.15 pm	The Lobster (118)	p4
A	7.45 pm	The Lobster (118)	p4

**INDEX**

45 Years	5
The 50 Year Argument	26
'71	22
<b>A</b>	
Amy	6
Animation Now 2015	19
Around the World in 50 Concerts	30
The Art of Recovery	8
The Assassin	5
Awake:	
The Life of Yogananda	26
<b>B</b>	
Being Evel	27
Belief: The Possession of Janet Moses	8
Best of Enemies	27
Black Souls	16
<b>C</b>	
City of Gold	27
Clouds of Sils Maria	6
Crossing Rachmaninoff	9
<b>D</b>	
Deathgasm	9
The Diary of a Teenage Girl	23
<b>E</b>	
Embrace of the Serpent	7
Enchanted Kingdom 3D	28
Ever the Land	10
Ex Machina	23
Experimenter	18
<b>F</b>	
Far from Men	13
<b>G</b>	
Girlhood	22
Going Clear: Scientology and the Prison of Belief	28
Grandma	19
<b>I</b>	
Iris	31
<b>L</b>	
Latin Lover	16
The Lobster	4
The Look of Silence	28
<b>M</b>	
The Mafia Kills Only in Summer	4
The Measure of a Man	12
Merchants of Doubt	28
Meru	29
Mia madre	16
<b>N</b>	
New Zealand's Best 2015	11
Ngā Whanaunga Māori Pasifika Shorts 2015	11
<b>O</b>	
Our Little Sister	17
<b>P</b>	
Peggy Guggenheim: Art Addict	30
Phoenix	14
The Price of Peace	10
<b>Q</b>	
Queen and Country	18
<b>R</b>	
Rams	15
Results	24
<b>S</b>	
Saint Laurent	13
The Second Mother	12
Seymour: An Introduction	31
Sherpa	7
She's Beautiful When She's Angry	29
Song of the Sea	21
<b>T</b>	
Tale of Tales	17
Tangerine	25
Tehran Taxi	15
Turbo Kid	25
<b>U</b>	
Umrika	15
<b>V</b>	
Victoria	25
<b>W</b>	
When Marnie Was There	21
The Wolfpack	29
Women He's Undressed	31



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