

NZIFF NEW ZEALAND INTERNATIONAL FILM FESTIVAL

CHRISTCHURCH
8 – 25 AUGUST 2019

TIMARU
15 – 25 AUGUST 2019

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A close-up, low-angle shot of rows of plush red theater seats in a dark auditorium. The seats are arranged in a curved pattern, creating a sense of depth and perspective. The lighting is dim, with the red of the seats being the primary color source.

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43rd Christchurch International Film Festival

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The New Zealand Film Festival Trust
Box 9544, Marion Square
Wellington 6141, New Zealand
ph: (64) 4 385 0162
info@nziff.co.nz

NZIFF

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WELCOME

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

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

We cannot emphasise enough how NZIFF, being a non-profit enterprise, depends on you, the audience. Though the Christchurch event calendar is much more crowded in 2019 than it was in 1977 your enthusiastic support ensures our spot as the major cultural event of the New Zealand winter. The Isaac Theatre Royal once again takes pride of place as our flagship Canterbury venue, alongside the all-new Lumière Cinemas in the central city's Arts Centre Te Matatiki Toi Ora, and Movie Max Digital in Timaru.

We would also like to acknowledge the generous support of our partners. The longstanding major sponsorship we receive from the New Zealand Film Commission is invaluable in allowing us to select, deliver and promote our choice of New Zealand work. Resene joins us for their sixth year as sponsors of another stellar selection of films from Aotearoa. Our media partners Flicks.co.nz, The Breeze, *NZ Herald* and *Metro* magazine ensure that our audience engage with, and delve into, the diverse films in our programme. Creative New Zealand joins us for the second year as our Artistic Development Partner. And this year we are delighted to welcome Green & Black's on board as our World strand partner. Thank you also to Christchurch City Council and the Rata Foundation for their support, and to our Gala sponsor Buddle Findlay for hosting our Opening Night festivities.

Bill bowed out in style last year with Christchurch enjoying another stellar line-up of festival films. It has been a pleasure and a privilege to work alongside him. The team at NZIFF would like to dedicate this year's festival to Bill, in recognition of his inestimable contribution to film culture in New Zealand.

The NZIFF team



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La Belle Époque

Opening Night

The perfect film to open NZIFF 2019 is also perfect for first dates, 40th anniversaries and solo filmgoers alike. *La Belle Époque* is that rarest of treats: a certified crowd-pleaser that cinephiles can shamelessly enjoy.

A 21st century riff on second chances at first love, *La Belle Époque* takes a giant conceit – an agency can grant you the chance to play the lead role in any point in history, with full cast and costume on an authentic set – and focuses on a sad, aging cartoonist (Daniel Auteuil, in a late career peak) who's feuding with his VR-obsessed wife (Fanny Ardant, equally terrific). Instead of drinking with Hemingway or fighting Nazis, he chooses to return to the happiest day of his life: 40 years prior, when a beautiful woman walked into a cafe...

La Belle Époque premiered out of competition at Cannes this year. Perhaps that designation led the press to overlook what seemed at a glance to be a forgettable crowd-pleasing comedy. They got 'crowd-pleasing' right, but in the stunningly assured hands of director Nicolas Bedos, this charming mix of *The Game*, *The Truman Show* and *After Life* commands respect, jumping effortlessly



and assuredly across timelines with tight scripting and clever editing while coaxing winning performances from its cast (also featuring *Non-Fiction*'s [p18] Guillaume Canet, and Doria Tillier).

In a year where three other French films took home prizes from Cannes, the omission of *La Belle Époque* from competition feels less like a slight and more like Gallic hospitality: it would have been rude to add such a sure-fire hit into the mix. — Doug Dillaman

"The very up-to-the-minute script pivots on a *Westworld*-like dramatic conceit... Everything clicks here, all the time."

— Todd McCarthy, *Variety*



Director/Screenplay: Nicolas Bedos
France 2019 | 115 mins

Producers: François Kraus, Denis Pineau-Valencienne
Photography: Nicolas Bolduc

Editors: Anny Danché, Florent Vassault

Music: Nicolas Bedos, Anne-Sophie Versnaeyen

With: Daniel Auteuil, Guillaume Canet, Doria Tillier, Fanny Ardant

Festivals: Cannes (Out of Competition) 2019
In French with English subtitles

M sex scenes, violence, drug use & offensive language

A	Isaac Theatre	Thu 8 Aug, 7.00 pm
B	Isaac Theatre	Tue 13 Aug, 11.00 am

A	MM Timaru	Thu 15 Aug, 5.45 pm
B	MM Timaru	Wed 21 Aug, 1.30 pm

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

Centrepiece

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

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



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

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

— Leslie Felperin, *Hollywood Reporter*



Director/Screenplay: Céline Sciamma
France 2019 | 120 mins

Producer: Bénédicte Couvreur

Photography: Claire Mathon

Editor: Julien Lacheray

Music: Jean-Baptiste de Laubier, Arthur Simonini

With: Noémie Merlant, Adèle Haenel, Luana Bajrami, Valeria Golino

Festivals: Cannes (In Competition) 2019

Best Screenplay, Cannes Film Festival 2019

In French with English subtitles

M nudity

A	Isaac Theatre	Sun 18 Aug, 5.15 pm
B	Isaac Theatre	Wed 21 Aug, 11.15 am

A	MM Timaru	Sun 18 Aug, 5.00 pm
B	MM Timaru	Tue 20 Aug, 3.15 pm

The Whistlers

Closing Night (Christchurch)

"Romanian director Corneliu Porumboiu makes playful movies with a lot to say. From the chatty historical inquiries of... *12:08 East of Bucharest* to the deadpan musings on the language of justice in *Police, Adjective*... Porumboiu has managed to mine compelling ideas out of slow-burn narrative techniques loaded with unpredictability... With his entertaining noir *The Whistlers*, a polished mashup of genre motifs that suggests what might happen if the *Ocean's 11* gang assembled on the Canary Islands... [Porumboiu] has made a bonafide commercial movie.

Middle-aged police inspector Cristi (Vlad Ivanov...) arrives on the island of La Gomera, where he intends to get a corrupt businessman out of prison. In order to do that, however, he must first master the whistling language of the island, which criminals have used to communicate for generations... There's the potential for a big score, the threat of police officers closing in, and even a love story... Before long, Cristi has been sat down by femme fatale Gilda (Catrinel Marlon, [a] dynamic screen presence...) for a lesson on the whistling language... Gilda... wields her sex appeal and shooting skills with equal determination as she draws Cristi



into a plan to steal some hidden loot while keeping her full agenda a secret.

The Whistlers could be ripe for an English-language remake... but that possibility carries a touch of irony, since [the film] is already a covert remake... It revisits the energy and wit of heist movies before it, as well as the filmmaker's own... sophistication of his previous works, and revitalizes both traditions in the process." — Eric Kohn, *Indiewire*

"[Porumboiu] amps up the entertainment, concocting something genuinely fresh from the familiar ingredients of the crime thriller. *The Whistlers* is just enormous fun."

— Phil de Semlyen, *Time Out*



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

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

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B Isaac Theatre Tue 20 Aug, 4.00 pm

A Isaac Theatre Sun 25 Aug, 7.45 pm

A MM Timaru Fri 16 Aug, 6.00 pm

Amazing Grace

Special Presentation

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

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

Neither concert film nor music documentary, *Amazing Grace* is an electrifying experience of being-



there-in-wonderment to be shared communally: Aretha, at the peak of her powers, is a spellbinding, incandescent presence. In a film crammed with high points, her extraordinary interpretation of the album's titular song soars for a soul-scorching eleven minutes: her voice transcends, taking the choir and congregation, both in the church and in the cinema, with it, making you want to rise to your feet, dance, holler and weep. Sublime. — SR

"As a document of an iconic musician's skills, the film is essential... it is a transcendent, spine-tingling, uplifting, utterly joyous experience."

— Anastasia Tsioulcas, *NPR*

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

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

A Isaac Theatre Fri 16 Aug, 6.15 pm
B Isaac Theatre Tue 20 Aug, 11.15 am

A MM Timaru Sat 17 Aug, 6.00 pm
B MM Timaru Thu 22 Aug, 2.00 pm

Come to Daddy

Special Presentation

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

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

Already recognised as producer, programmer and film festival founder, Kiwi genre-giant Ant Timpson can now add 'feature director' to his credentials with this genre-bending mystery train tailored to surprise even the savviest of seasoned movie-goers. A film that switches gears when you least expect it, the final 15 minutes alone credibly veer from guffaws to grimaces to genuine emotion without breaking a



sweat. If you like your thrillers loose, violent and frequently hysterical, this is one evening you won't want to miss. — JF

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

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

— Eric Kohn, *Indiewire*

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

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

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

A Isaac Theatre Sat 17 Aug, 8.45 pm

Maiden

Special Presentation

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

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

A testament to female strength, commitment and endurance, *Maiden* is this year's power ballad for feminism and being fearless, no matter the odds. Utilising exhilarating race footage alongside new interviews with the original crew, director Alex Holmes



weaves a story of hope, perseverance and lifelong friendships that were forged at sea. This stirring tale is sure to inspire every audience member – and to be greeted with the same rousing cheers that welcomed Maiden when she sailed into Auckland's harbour on a balmy night in January 1990. — Kailey Carruthers

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

— Kate Erbland, *Indiewire*

Director/Screenplay: Alex Holmes
UK 2018 | 97 mins

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

B Isaac Theatre Fri 9 Aug, 1.45 pm
A Isaac Theatre Fri 23 Aug, 6.15 pm

B MM Timaru Fri 16 Aug, 1.45 pm
A MM Timaru Fri 23 Aug, 6.00 pm

Sorry We Missed You

Closing Night (Timaru)

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

"*Sorry We Missed You* finds Loach at his most insightful and clear-eyed... Kris Hitchen plays Ricky Turner, a Newcastle father of two who turns to delivery driving in an attempt to scrape together a mortgage deposit. He and his wife Abby (Debbie Honeywood) were ready to buy a decade ago, but Northern Rock's collapse put paid to that, and they have been renting ever since...

Ricky's supervisor at the depot, Maloney (Ross Brewster), talks a lot about choices and self-employment... But when work begins, everything looks suspiciously like old-fashioned factory-floor graft... The perks of employment – stability, comradeship, sane hours... time off in an emergency – are nowhere to be seen. Even Abby's work as a carer is on a zero-hours basis, which leaves



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her zig-zagging from dawn to dusk between... patients... while parenting by mobile phone. Parcel by parcel, client by client, the film reveals the regime to be a cup-and-ball con trick." — Robbie Collin, *The Telegraph*

"Fierce, open and angry, unionised and unadorned, about a vital contemporary issue whose implications you somehow don't hear on the news... This brilliant film will focus minds."

— Peter Bradshaw, *The Guardian*

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

— Owen Gleiberman, *Variety*



Director: Ken Loach

UK/France/Belgium 2019 | 101 mins

Producer: Rebecca O'Brien

Screenplay: Paul Laverty

Photography: Robbie Ryan

Editor: Jonathan Morris

Music: George Fenton

With: Kris Hitchen, Debbie Honeywood, Rhys Stone, Katie Proctor, Ross Brewster

Festivals: Cannes (In Competition) 2019

Censors rating tbc

B Isaac Theatre Thu 22 Aug, 11.15 am
A Isaac Theatre Sat 24 Aug, 5.45 pm

B MM Timaru Wed 21 Aug, 3.45 pm
A MM Timaru Sun 25 Aug, 5.15 pm

Andrei Rublev

Retro

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

Suppressed for several years after completion, championed by filmmakers from Ingmar Bergman to Martin Scorsese (who once smuggled a print out of Russia), and a fixture on any serious list of the world's greatest films, Andrei Rublev is an essential big screen experience (although those sensitive to animal cruelty are forewarned). Proudly



presented in a new 4K restoration, in Tarkovsky's preferred 183-minute cut.

— Doug Dillaman

"[Tarkovsky's] admirers verge on the worshipful, with good cause, and to be deluged by his movies – this one in particular – is to be initiated into sacred mysteries for which no rational explanation will suffice... You may dread being ground down by this extraordinary film, but fear not. It will bear you aloft."

— Anthony Lane, *New Yorker*

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

— Jamie Russell, *BBC.com*

Director: Andrei Tarkovsky

USSR 1966 | 183 mins

Producer: Tamara Ogorodnikova

Screenplay: Andrei Konchalovsky, Andrei Tarkovsky

Photography: Vadim Yusov

Editors: Tatyana Egorycheva, Lyudmila Feygina, Olga Shevkunenko

Music: Vyacheslav Ovchinnikov

With: Anatoly Solonitsyn, Ivan Lapikov, Nikolai Grinko, Nikolai Sergeyev, Irina Rausch Tarkovskaya

Festivals: Cannes 1969

In Russian with English subtitles

B&W and Colour | PG cert

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B Lumière Tue 20 Aug, 2.45 pm
A Isaac Theatre Sat 24 Aug, 11.30 am

Apocalypse Now: Final Cut

Retro

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

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



gradually vindicated everyone crazy enough to have believed in it."

— Charles Brameco, *The Guardian*

"*Final Cut*... demands to be seen

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

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

— Roger Ebert

Director/Producer:

Francis Ford Coppola

USA 1979–2019 | 183 mins

Screenplay: John Milius, Francis Ford Coppola

Photography: Vittorio Storaro

Editor: Richard Marks

Music: Carmine Coppola, Francis Ford Coppola

With: Marlon Brando, Robert Duvall, Martin Sheen, Frederic Forrest, Albert Hall, Sam Bottoms, Laurence Fishburne, Dennis Hopper, Harrison Ford, Scott Glenn

Festivals: Tribeca 2019

CinemaScope | R16 violence, offensive language & drug use

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A Isaac Theatre Sat 10 Aug, 8.15 pm

B Lumière Fri 16 Aug, 3.15 pm

A MM Timaru Sun 25 Aug, 7.15 pm

Kind Hearts and Coronets

Retro

Celebrating its 70th birthday in a pristine digital restoration, director Robert Hamer's *Kind Hearts and Coronets* upholds its position as one of the funniest, most perfectly pitched black comedies ever made. Dennis Price is the living embodiment of wronged entitlement as Louis Mazzini, a young draper's assistant determined to avenge his mother's disinheritance by ascending to dukedom. Eight other scions of the D'Ascoyne family are all that stand in his way. The incomparable Alec Guinness plays each dotty one of them, young and old, male and female.

Joan Greenwood savours every syllable as the taunting Sibella, who may or may not have a role in Louis' murderous project, while Valerie Hobson is surprisingly touching as the one pure heart abiding in Hamer's smouldering bonfire of vanities. — BG

"Secure in the knowledge that Guinness will return in another form, the audience suffers no regret as each abominable D'Ascoyne is coolly dispatched. And as the murderer takes us further into his confidence with each foul deed, we positively look forward to his next success." — Pauline Kael

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



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

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

Director: Robert Hamer

UK 1949 | 106 mins

Producers: Michael Balcon, Michael Relph

Screenplay: Robert Hamer, John Dighton.

Based on the novel *Israel Rank: The Autobiography of a Criminal* by Roy Horniman

Photography: Douglas Slocombe

Editor: Peter Tanner

Music: Ernest Irving

With: Dennis Price, Alec Guinness, Valerie Hobson, Joan Greenwood

Festivals: Venice 1949

B&W | PG cert

B Lumière Thu 15 Aug, 12.00 pm

A Isaac Theatre Sat 17 Aug, 12.30 pm

B Lumière Mon 19 Aug, 12.00 pm

A MM Timaru Sat 17 Aug, 3.45 pm

AOTEAROA

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

Documentary filmmakers celebrate and remember remarkable Kiwis this year. We also welcome the New Zealand premiere screenings of Hamish Bennett's charming Northland drama *Bellbird*.

See also our two regular short film programmes, *New Zealand's Best* and *Ngā Whanaunga*, and Incredibly Strange programmer Ant Timpson's directorial debut, *Come to Daddy* (p7), which is amongst our Special Presentations.

By the Balls



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

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

It may seem like the All Blacks have always been world beaters, but Charlotte Purdy and Simon Coldrick's stirring new documentary looks back at one of the darkest chapters of our rugby history – one that ironically led to one of the All Blacks' greatest triumphs.

In the lead up to the first Rugby World Cup in 1987, the All Blacks were in disarray. A rebel tour to South Africa led to deep divisions within the team and the nation as a whole. Only two players, David Kirk and John Kirwan, refused the lucrative payments on offer to what were then amateur players to tour the Republic. Meanwhile, the bombing of the Rainbow Warrior and the protests against nuclear testing in the Pacific added a significant amount

of spice to upcoming matches against the French national team.

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

A	Isaac Theatre	Wed 21 Aug, 8.45 pm
B	Lumiére	Thu 22 Aug, 1.30 pm

For My Father's Kingdom



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

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

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

Having grown up straddling two worlds, Saia's adult children struggle to understand their father's unmovable Tongan ways of life – that is, until a trip to Tonga. A proud ex-head prefect of the prestigious Tupou College, Toloa, Saia takes them with him to a school

reunion which sees tradition, faith and feasting come into full view.

For My Father's Kingdom is a loving portrait of a father told from the perspective of his four kids. In trying to understand her father, director Veia Mafile'o and Jeremiah Tauamiti capture this moving story about generational difference, sacrifice, resilience and unconditional love. — Lana Lopesi

A	Lumiére	Tue 13 Aug, 6.30 pm
B	Lumiére	Thu 15 Aug, 2.15 pm
A	Lumiére	Wed 21 Aug, 8.30 pm
A	Lumiére	Sat 24 Aug, 4.30 pm
A	MM Timaru	Wed 21 Aug, 8.00 pm

Bellbird

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

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

The sweet comic wisdom of the film lies in showing how father and son, apparently at cross purposes, respond to each other's unspoken needs – and in seeing how the community, starting with Marley, the cocky Māori kid next door (newcomer Kahukura Retimana), watches out for them. The shared emotional intelligence in



the men's performances is a joy to behold, the perfect corrective to any of us who mistake the undemonstrative for the unfeeling.

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



Hamish Bennett*

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

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

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

— Sydney Film Festival

A Isaac Theatre Sun 18 Aug, 2.15 pm*
B Lumière Tue 20 Aug, 12.45 pm

Capital in the 21st Century

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

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

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



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

— Max Rashbrooke



Justin Pemberton*

Director: Justin Pemberton
New Zealand 2019 | 103 mins

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

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

— Sydney Film Festival

A Isaac Theatre Sun 11 Aug, 2.30 pm*
B Isaac Theatre Wed 14 Aug, 1.30 pm

Herbs: Songs of Freedom

NZIFF is thrilled to present the premiere screenings of the latest film by Tearepa Kahi (*Poi E: The Story of Our Song*, NZIFF16), a timely and affectionate tribute to iconic Aotearoa band Herbs.

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

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

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



rhythms. Their power and appeal remain undiminished.

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

**"Herbs wasn't just a band.
Herbs is a movement."**

— Toni Fonoti

 **Tearepa Kahi**

Director: Tearepa Kahi
New Zealand 2019 | 90 mins

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

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

A Isaac Theatre Sat 10 Aug, 5.15 pm

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Helen Kelly – Together

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

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

Along the way, Kelly finds herself an accidental flag-bearer for a change in the law around medical cannabis, something which became a palliative necessity as she underwent round after round of battering treatment. Kelly's lucid, experience-supported argument



played a substantial role in leading to next year's referendum.

Through it all, Sutorius – whose back-catalogue includes the sublime political documentary *Campaign* (NZIFF99) – captures the essence of Kelly: a commitment to listening to the most vulnerable and standing up to those in power. Combine that with staggering generosity, and you're left with a legacy that will long embolden people to fight back. — Toby Manhire

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

— Helen Kelly



Tony Sutorius*

Director/Photography: Tony Sutorius
New Zealand 2019 | 92 mins

Producers: Catherine Fitzgerald, Tony Sutorius

Editors: Paul Sutorius

Music: David Long with David Donaldson, Riki Gooch, Steve Roche

Sound: John McKay

With: Helen Kelly, Maryanne Finlay, Anna Osbourne, Sonya Rockhouse, Selina Eruera, Donna McMurtrie

A	Isaac Theatre	Tue 13 Aug, 6.15 pm*
B	Isaac Theatre	Fri 16 Aug, 2.00 pm
B	Lumiére	Wed 21 Aug, 4.15 pm

A	MM Timaru	Sun 18 Aug, 3.00 pm
B	MM Timaru	Mon 19 Aug, 4.00 pm

A Seat at the Table

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

The warp-speed ascent of Kiwi wines to international recognition has hardly been a smooth road, but a series of sleekly shot (and sometimes snort-inducingly funny) interviews showcasing a smorgasbord of local wine pioneers and their French confrères pops the cork on how faith and fortune favour our brave fermenters. As Baroness Philippine de Rothschild offers, "Wine making is really quite a simple business. Only the first 200 years are difficult."



A Seat at the Table entertainingly explores Franco-Kiwi discussions comparing our key wine styles, the screwcap versus cork chestnut, New Zealand's growing wine identity and questions around whether we're really deserving of top-table status. With so much prime vino being tasted and celebrated, it also demands you have a glass or two at the ready to quench your thirst. Enter the cinema empty-handed at your own peril. — Yvonne Lorkin

The definitive New Zealand wine story benchmarked against some of the greatest producers in the world.



David Nash
Simon Mark-Brown*

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

Photography/Editor: Bertrand Remaut

Music: Greg Johnson

With: Stephen Browett, Jancis Robinson, Michael Brajkovich, Bob Campbell

A	Isaac Theatre	Sat 17 Aug, 5.30 pm*
B	Isaac Theatre	Thu 22 Aug, 1.30 pm

B	MM Timaru	Thu 22 Aug, 3.45 pm
A	MM Timaru	Sat 24 Aug, 6.00 pm

Peter Peryer: The Art of Seeing

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

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

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

The access to Peryer at his home in Taranaki before his death in November 2018 make this the most definitive documentary that will ever be produced on the artist. Clips from a 1994 TV doco add further depth, but it is Horrocks' one-on-one time with Peryer



amongst his vibrant gallery of work that beautifully frames the man and the artist. His home is alive with work past and future, with curiosities on every shelf and nature ready to inspire in every corner. Anyone unfamiliar with Peryer's work will become a ready convert through the course of the film. It is an essential homage to the great photographer's life-long dedication to seeing and creating works of art out of the everyday. — Rebecca McMillan

"Peryer is a supreme example of a photographer who is highly selective, looking always for the rare, powerful image that is free of cliché."

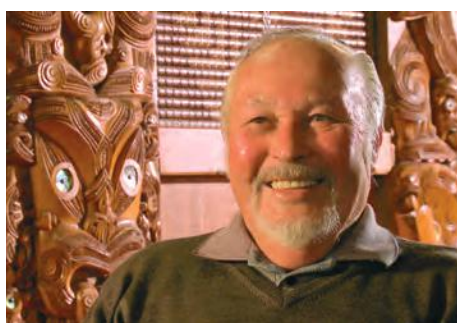
— Shirley Horrocks

Director/Producer: Shirley Horrocks
New Zealand 2019 | 82 mins

Photography: Craig Wright
Additional photography: David Paul, Adam Luxton, Adrian Greshoff
Editor: Steven Mountjoy
Sound: Craig Wright, Tony Parkinson
Sound mix: Chris Burt
Research: Roger Horrocks, Shirley Horrocks

A	Lumière	Sat 17 Aug, 3.00 pm
A	Lumière	Sun 18 Aug, 11.00 am
A	Lumière	Mon 19 Aug, 6.30 pm
B	Lumière	Tue 20 Aug, 2.15 pm

MO TE IWI – Carving for the People



 **Robin Greenberg***
Director: Robin Greenberg
New Zealand 2019
133 mins

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

Nearly 20 years after her documentary *TU TANGATA: Weaving for the People* (NZIFF00) examined the life and art of the late master weaver Erenora Puketapu-Hetet, Robin Greenberg has again collaborated with the Hetet whānau to produce this portrait of Rangi Hetet. At 82, Rangi is one of the last traditional Māori carvers alive today who learned their craft in an era that straddled the ways of the old tohunga whakairo (master carver) and those of the modern world.

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

Hone Taiapa and went on to carve many remarkable whareniui and waka taua throughout the country.

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

A	Lumière	Sun 11 Aug, 2.30 pm*
B	Lumière	Mon 12 Aug, 12.45 pm

Spring Interlude



 **Martin Sagadin**

Director/Producer/Screenplay: Martin Sagadin
New Zealand 2019
80 mins

Executive producer: Joshua Jones
Post-producer: Bonnie Gosnell
Photography: Kirk Pflaum
Editor: Adam-Luka Turjak
Music: Ben Woods
With: Alayne Dick, Hannah Herchenbach, Luke Agnew
Censors rating tbc

Christchurch-based writer-director Martin Sagadin follows his experimental reverie *Oko na Roki* (NZIFF18) by veering into narrative filmmaking with his new feature *Spring Interlude*. While very different in style and tone, this understated film shows the same attention to cinema craft of his earlier work, artfully circling the apparently mundane and haphazard to explore subtext and emotional bonds, and tensions that remain unexpressed.

Made entirely independently and locally in Christchurch, the film revolves around the connection between Lily and Alex, two young women who walk and talk, skirting their burgeoning attraction to each other. Later that night Alex, on her way home alone

from her café job, crosses paths with a backpacker searching for lodgings that no longer exist. Alex offers him a makeshift bed for the night, only to then feel uneasy about this perfect stranger who immediately falls asleep on her bedroom floor.

Was her gesture foolhardy? The audience, caught up in the immediacy of the film's action, shares her anxiety. The easy flow and naturalism of the film mask the skilfully choreographed unfolding of scenes, which lead to a perfectly judged final moment.

A	Lumière	Sun 18 Aug, 5.45 pm
A	Lumière	Tue 20 Aug, 8.00 pm
B	Lumière	Wed 21 Aug, 4.00 pm

New Zealand's Best 2019

95 mins approx. | Censors rating tbc

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A total of 91 films were submitted for this year's *New Zealand's Best* short film competition. NZIFF programmers Sandra Reid and Michael McDonnell and communications manager Rebecca McMillan viewed them all to draw up a shortlist of 12, from which director Jane Campion selected these six finalists. A jury of three will select the winner of the \$5,000 Madman Entertainment Best Short Film Award, the \$4,000 Creative New Zealand Emerging Talent Award, and the \$4,000 Auckland Live Spirit of The Civic Award. The winner of the audience vote takes away the Audience Choice Award, consisting of 25 percent of the box office from the main centre NZIFF screenings. Jane's comments on each film appear in italics.

A	Lumiére	Sat 10 Aug, 3.00 pm
B	Lumiére	Mon 12 Aug, 4.15 pm
A	MM Timaru	Sun 25 Aug, 1.00 pm

Nancy From Now On

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

A young man has a burning desire to be a drag queen. *I liked this film for its light-handed yet authentic expression of alt-sexuality and the unforgettable charm of the lead, Bailey Poching.*

Krystal

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

A young woman is released from jail and goes straight to a party. *Distinguishes itself through Briar Grace-Smith's tenderly emotional eye on a young girl in fright. The world of her brother's 'cool' friends feels credible, fun and alive, but not wise, not kind.*



EGG CUP REQUIEM

Egg Cup Requiem

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

A collector reveals the story behind his lifelong obsession. *This clever film builds a powerful and unexpected emotion, the likes of which felt new to me. There is not a wrong move in this exquisitely told portrait. It's a bold, true and quietly brilliant achievement.*

Golden Boy

NZ 2019 | **Director/Screenplay/Editor:** Alex Plumb
Producers: Alex Plumb, Gorjan Markovski
Photography: Eoin O'Liddigh | **With:** Jarred Blakiston
12 mins

A day in the life of a young man with a desire to be noticed. *I liked very much that Alex Plumb drew us into mysterious, existential territory, that he trusted the psyche over sense.*



OUR FATHER

Our Father

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

Two sisters are confronted by a dark history when their estranged father returns. *I appreciated the subtlety of this family drama, especially the standout performance of the elder sister played by Samara Alofa.*

Hinekura

NZ 2019 | **Director/Screenplay:** Becs Arachanga
Producers: Sharlene George, Kathryn Akuhata-Brown
Photography: Simon Temple | **Editor:** Luke Evans
With: Amy Kahumako Rameka, Te Ohorere Reneti, Mere Boynton | **18 mins**

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



HINEKURA

Ngā Whanaunga Māori Pasifika Shorts 2019

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

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

Our Atoll Speaks: Ko Talatala Mai Tō Mātou Wenua

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

A meditation on sustainability from the remote Pukapuka atoll in the Cook Islands. *A serenade of narrative and captivating imagery – a political cry for help.* — CF

Ani

NZ 2018 | **Director/Screenplay:** Josephine Stewart-Te Whiu (Ngāpuhi, Te Rarawa) | **Producer:** Sarah Cook | **12 mins**

A young Māori girl drifts into a world of make-believe when her mother leaves her – and her father – to fend for themselves. *A tribute to the realities of solo parenting – touching and insightful.* — CF



OUR ATOLL SPEAKS

Lilii

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

A court interpreter in colonial Samoa risks everything to help a wrongfully convicted chief. *In the time of King George VI, it was a time for guardianship of indigenous history as truth.* — LK

Ways to See

NZ 2018 | **Director/Screenplay:** Jessica Sanderson (Ngāti Kahungunu ki Heretaunga & Te Āti Awa)
Producer: Desray Armstrong (Te Aitanga-ā-Hauiti & Ngāti Porou) | **15 mins**

A young Māori girl attempts to use mystical powers to reconnect with her absent father. *A mysterious woman, beautiful and otherworldly, comes for a visit.* — CF



ANI

Rū

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

A pregnant woman must fight for her life when she inadvertently becomes the victim of a violent initiation. *A routine whānau errand turns dark in this unexpected native noir.* — LK

Yellow Roses

NZ 2019 | **Director/Screenplay:** Paula Whetu Jones (Whakatōhea, Te Aitanga ā Māhaki, Ngāti Porou) | **Producers:** Paula Whetu Jones, Anahera Parata (Ngāti Toa Rangitira) | **16 mins**

An elderly Māori woman who pines for the company of her husband enlists the services of a male escort. *Vicky Haughton shines in a story of lost love reawakened.* — LK



WAYS TO SEE

B	Lumiére	Fri 16 Aug, 2.00 pm
A	Lumiére	Sun 25 Aug, 1.00 pm

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Danger Close: The Battle of Long Tan



Director: Kriv Stenders
Australia 2019 | 118 mins

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

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

"On 18 August 1966, for three and a half hours in a rubber plantation called Long Tan, Major Harry Smith and his inexperienced company, of mainly conscripts, fought for their

lives against 2,500 seasoned Viet Cong and North Vietnamese soldiers. With their ammunition running out, casualties mounting, and the enemy massing for a final assault, each man searches for the strength to go forward with honour, decency and courage. A tremendous cast... bring the battle and each soldiers' heroism vividly to life. *Danger Close: The Battle of Long Tan* is the important story of men caught up in a politically unpopular war, whose courage has long been under-acknowledged." — Sydney Film Festival

A Isaac Theatre Wed 14 Aug, 8.30 pm
B Isaac Theatre Thu 15 Aug, 1.30 pm

Florianópolis Dream

Sueño Florianópolis



Director: Ana Katz
Argentina/Brazil/France 2018 | 107 mins

Screenplay: Daniel Katz, Ana Katz
Photography: Gustavo Biazzi
Editor: Andrés Tambornino
Music: Maximiliano Silveira, Érico Theobaldo, Beto Villares, Arthur de Faria
With: Mercedes Morán, Gustavo Garzón, Andréa Beltrão, Marco Ricca
Festivals: Toronto, London 2018
In Spanish and Portuguese, with English subtitles
Censors rating tbc

© JULIAN DABIEN

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

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

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

A Lumière Tue 13 Aug, 6.15 pm
A Lumière Sun 18 Aug, 3.45 pm
A Lumière Tue 20 Aug, 6.30 pm
B Lumière Wed 21 Aug, 12.30 pm

The Wild Goose Lake

Nan fang che zhan de ju hui

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

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

There's not a single false step in its two hours; every edit, every shot setup, every movement of the camera maximises the raw cinematic effect. There's power in Diao's more subdued passages, but when he really lets loose and the fists (or bullets, or strategically



concealed booby-traps) start flying, this film's greatness transforms from the kind that sneaks up on you to the kind that blows you away." — Charles Bramesco, *Little White Lies*

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

"Diao Yinan's twisting and turning nocturnal noir is full of moody attitude and glorious cinematography... a film of tense atmosphere and endless eye-grabbing moments." — Dave Calhoun,

Time Out



Director/Screenplay: Diao Yinan
China 2019 | 110 mins

Producer: Li Li

Photography: Dong Jinsong

Editors: Kong Jinlei, Matthieu Laclau

Music: B6

With: Hu Ge, Gwei Lun Mei, Liao Fan,

Wan Qian, Qi Dao

Festivals: Cannes (In Competition) 2019

In Mandarin with English subtitles

R16 violence, cruelty & content that may disturb

A	Lumière	Tue 13 Aug, 8.15 pm
B	Lumière	Wed 14 Aug, 4.00 pm
B	Lumière	Fri 16 Aug, 4.00 pm
A	Lumière	Sat 24 Aug, 8.30 pm

By the Grace of God

Grâce à Dieu

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

— Jacob Powell

"It's an admirably sober account of the often painful process for abuse victims of coming forward with testimony after living for 30 years or more with their painful secrets. Their stories echo those of countless other countries around the world, where exposure of pedophilia scandals has shaken the public's trust in the Catholic Church, finally prompting the Vatican under Pope Francis to issue zero-tolerance statements. The gap between such statements and concrete action to remove the offenders is the gray zone into which Ozon digs.

This is a social justice film made



with purposeful conviction and a quiet, never strident, sense of indignation. It's persuasively acted, elegantly shot, subtly scored and briskly edited to keep the dense, procedural action moving forward as the narrative baton is passed among three adult men who take the difficult step of speaking out about their boyhood experiences." — David Rooney, *Hollywood Reporter*

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

— Fabien Lemercier, *Cineuropa*



Director/Screenplay: François Ozon
France 2019 | 138 mins

Producers: Eric Altmayer, Nicolas Altmayer

Photography: Manu Dacosse

With: Melvil Poupaud, Denis Ménochet,

Swann Arlaud

Festivals: Berlin 2019

Grand Jury Prize, Berlin Film Festival 2019

In French with English subtitles

M sexual abuse themes, sexual references & offensive language

A	Isaac Theatre	Sun 11 Aug, 7.45 pm
B	Isaac Theatre	Tue 20 Aug, 1.15 pm
A	MM Timaru	Sat 17 Aug, 8.00 pm

Les Misérables

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

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

Ly's 15-year career in documentary, focusing on sociopolitical issues arising from events such as the 2005 Paris riots, clearly informs his approach to this fictional, but all-too-relevant, tale. *Les Misérables* is his first dramatic feature, but his realist fingerprints



are all over it, notably in a key plot point which remarkably derives from autobiographical experience.

Complex in its morality, lacking judgement of its characters, *Les Misérables* is a high-energy, contemporary musing on the problems explored by Victor Hugo over 150 years ago. — Sarah Watt

"[Les Misérables] simmers with urgent anger... A buzzing, sunstruck street thriller." — Guy Lodge, *Variety*



Director: Ladj Ly
France 2019 | 104 mins

Producers: Toufik Ayadi, Christophe Barral
Screenplay: Ladj Ly, Giordano Gederlini, Alexis Manenti

Photography: Julien Poupard

Editor: Flora Volpelière

Music: Pink Noise

With: Damien Bonnard, Alexis Manenti, Djebri Zonga, Issa Perica, Al-Hassan Ly, Jeanne Balibar

Festivals: Cannes (In Competition) 2019

Jury Prize, Cannes Film Festival 2019

In French with English subtitles

CinemaScope | R13 violence, offensive language & sexual references

A Isaac Theatre Fri 9 Aug, 8.45 pm

B Isaac Theatre Thu 15 Aug, 4.00 pm

A MM Timaru Sat 24 Aug, 8.00 pm

Non-Fiction

Doubles vies

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

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

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



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

"With its breakneck verbosity, Non-Fiction is a directly philosophical work... smartly offset by its own sense of lightness and comedy."

— Alex Leininger, *PopMatters*

Director/Screenplay: Olivier Assayas
France 2018 | 107 mins

Producer: Charles Gillibert

Photography: Yorick Le Saux

Editor: Simon Jacquet

With: Guillaume Canet, Juliette Binoche, Vincent Macaigne, Nora Hamzawi, Christa Thérêt, Pascal Greggory

Festivals: Venice, Toronto, New York, London 2018

In French with English subtitles

M offensive language & nudity

B Isaac Theatre Mon 19 Aug, 11.15 am

A Isaac Theatre Tue 20 Aug, 6.15 pm

Sibyl

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

“Sibyl (a jittery Virginie Efira) is a psychotherapist so driven to write a novel that she drops her clients to buy herself some extra time. She’s barely started to contend with writers’ block... when a new client finds her way to her... Madeleine (an energized Adèle Exarchopoulos) calls Sibyl in tears over an accidental pregnancy; the father is Igor (Gaspard Ulliel), the dashing lead with whom she’s set to star in a new romance directed by revered German auteur Mika (*Toni Erdmann* star Sandra Hüller). And if that wasn’t thorny enough, Mika and Igor used to be an item as well... Sibyl, however, sees opportunity: hitting a covert record button as Madeleine spills her woes... Sibyl begins the sneaky process of transforming her patient’s story into the material for a novel...

Sibyl becomes a brighter, sillier, film-within-a-film spoof of the Woody Allen variety, and sends Sibyl careening further into a black hole of drunken resentment and self-destruction.”
— Eric Kohn, *IndieWire*



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

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

— Guy Lodge, *Variety*



Director: Justine Triet
France/Belgium 2019 | 100 mins

Producers: David Thion, Philippe Martin
Screenplay: Justine Triet, Arthur Harari
Photography: Simon Beaufils
Editor: Laurent Sénéchal
With: Virginie Efira, Adèle Exarchopoulos, Gaspard Ulliel, Sandra Hüller, Laure Calamy, Niels Schneider, Paul Hamy, Arthur Harari
Festivals: Cannes (In Competition) 2019
In French with English subtitles
CinemaScope | Censors rating tbc

B Isaac Theatre Mon 12 Aug, 10.45 am
A Isaac Theatre Thu 22 Aug, 6.15 pm

Who You Think I Am

Celle que vous croyez

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

After a messy breakup with her much younger boyfriend Ludo, and upset at his sudden disappearance, Claire decides to create a new, younger persona online, with the aim of reconnecting via Ludo’s best friend Alex (François Civil). Posing as 24-year-old fashion intern Clara Antunes, Claire’s online banter and photogenic looks soon have Alex hooked and desperate to meet her in real life. But something about Claire’s story – and where she got Clara’s image from – doesn’t quite ring true.

While very much a reflection of modern-day mores (Claire describes social media as both “a shipwreck and a life raft” for her), there’s also



a timeless aspect to what unfolds, mirrored in Claire’s choice of reading material for her latest batch of students – *Les Liaisons dangereuses*. Binoche, superb as ever, grounds the film’s riveting, sometimes surprising narrative turns with a performance to rival Isabelle Huppert’s icy music conservatory professor in *The Piano Teacher* and Charlotte Rampling’s repressed crime novelist in *Swimming Pool*. — James Croot

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

— Guy Lodge, *Variety*

Director: Safy Nebbou
France 2019 | 102 mins

Producer: Michel Saint-Jean
Screenplay: Safy Nebbou, Julie Peyr.
Based on the novel by Camille Laurens
Photography: Gilles Porte
Editor: Stéphane Pereira
Music: Ibrahim Maalouf
With: Juliette Binoche, François Civil, Nicole Garcia, Marie-Ange Casta, Guillaume Gouix, Jules Houplain, Jules Gauzelin, Charles Berling, Claude Perron
Festivals: Berlin 2019
In French with English subtitles
Censors rating tbc

A Isaac Theatre Wed 14 Aug, 6.15 pm
B Isaac Theatre Fri 23 Aug, 11.15 am
A MM Timaru Mon 19 Aug, 6.00 pm

A White, White Day

Hvítur, Hvítur Dagur

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

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



startling method to his madness.

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

"Brings to mind a cinematic version of Edvard Munch's famous painting *The Scream*... [It's] grimly hypnotic... powerful and freshly thought out." — Todd

McCarthy, *Hollywood Reporter*



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

Producer: Anton Máni Svansson
Photography: Maria von Hausswolff
Editor: Julius Krebs Damsbo
Music: Edmund Finnis

With: Ingvar Sigurðsson, Ída Mekkín Hlynisdóttir, Hilmir Snær Guðnason, Sara Dögg Ásgeirsdóttir, Björn Ingi Hilmarsson

Festivals: Cannes (Critics' Week) 2019

In Icelandic with English subtitles

M violence, offensive language & nudity

A	Isaac Theatre	Mon 12 Aug, 8.45 pm
A	Lumiére	Wed 21 Aug, 6.15 pm
B	Isaac Theatre	Fri 23 Aug, 3.45 pm

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Photograph

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

“The film, which deftly touches upon such big-picture themes as class, religion, tradition, family and happiness, features a wealth of delicately captivating moments and observations... Miloni’s sensitive relationship with her family’s humble maid, Rafi’s interplay with his buoyant friends and roommates (as well as their kindness and respect toward Dadi) and Rafi’s heartfelt pursuit of the defunct brand of cola Miloni loved as a child...

Batra... captures the bustling, workaday sides of Mumbai life with vigor and passion while also treating us to several leafier, more urbane views of the city. Kudos to cinematographers Timothy Gillis and Ben Kutchins for the film’s many burnished, strikingly composed shots. It’s a beautiful, resonant



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

“**Photograph** entrances when it’s swimming through the city with its star-crossed lovers.”

— Fionnuala Halligan, *Screendaily*

Director/Screenplay: Ritesh Batra
India/Germany/USA 2019 | 110 mins
Producers: Neil Kopp, Vincent Savino, Anish Savjani, Ritesh Batra, Michael Weber, Viola Fügen, Michel Merkt
Photography: Ben Kutchins, Timothy Gillis
Editor: John F. Lyons
Music: Peter Raeburn
With: Nawazuddin Siddiqui, Sanya Malhotra, Farrukh Jaffar
Festivals: Sundance, Berlin 2019
In Hindi, Gujarati and English, with English subtitles
M cert

B	Isaac Theatre	Wed 14 Aug, 11.00 am
A	Isaac Theatre	Sat 24 Aug, 3.15 pm
B	MM Timaru	Thu 15 Aug, 1.30 pm
A	MM Timaru	Thu 22 Aug, 5.45 pm

Adam

Hardened hearts find kinship in writer-director’s Maryam Touzani’s quietly enthralling debut, a tale of female solidarity that never goes quite where seasoned filmgoers might expect. Keeping her condition hidden from her village family, Samia (Nisrin Erradi), unmarried and heavily pregnant, seeks work and refuge in Casablanca. Abla (Lubna Azabal) seems like the last person who might take her in.

Bringing up a daughter alone and running a one-woman bakery business from her kitchen, Abla has more work than she can handle, and she intends to keep it that way. The evident happiness and security of Abla’s daughter may be the only clue Samia needs that the older woman’s bark is more severe than her bite, but the mutual accommodation they reach develops incrementally, in sideways shifts.

Though their backstories are divulged sparingly, the performances suggest depths of experience, with Samia, in particular, registering as a young woman of substantial character, bravely negotiating a manifestly unfair social system. When the baby (the boy for whom this female-centric film is named) is born, the joy and pain of maternal connection blaze from the screen. — BG



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

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

— Kaleem Aftab, *Cineuropa*


Director: Maryam Touzani
Morocco/France/Belgium 2019
98 mins
Producer: Nabil Ayouch
Screenplay: Maryam Touzani, Nabil Ayouch
Photography: Virginie Surdej
Editor: Julie Naas
With: Lubna Azabal, Nisrin Erradi, Douae Belkhaouda, Aziz Hattab, Hasnaa Tamtaoui
Festivals: Cannes (Un Certain Regard) 2019
In Arabic with English subtitles
PG cert

A	Isaac Theatre	Sat 10 Aug, 1.00 pm
B	Lumiére	Tue 13 Aug, 12.00 pm
A	Lumiére	Mon 19 Aug, 6.15 pm

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Loro

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

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

Until now his name has barely been spoken, and even his face has not yet been revealed. When he does at last appear, Berlusconi is in full make up, dressed as an odalisque attempting to impress his bored wife. Always in performance mode, he acts the



crooner, an emperor bestowing gifts to prostitutes and politicians alike and, in one of the film's best scenes, a salesman trying to close the deal on a non-existent apartment with a housewife fooled by his magic. The chameleonic Servillo is perfect as the orange, plastic surgery-addicted Berlusconi, his voice and mannerisms extraordinarily matching those of the Italian politician. It's impossible to take your eyes off that smiling, creepy face. — Sibilla Paparatti

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

— Ian Freer, *Empire*

Director: Paolo Sorrentino
Italy/France 2018 | 151 mins

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

A	Lumière	Sat 10 Aug, 6.15 pm
B	Lumière	Thu 15 Aug, 1.00 pm
A	Isaac Theatre	Sun 18 Aug, 8.00 pm
B	Lumière	Thu 22 Aug, 3.15 pm
A	MM Timaru	Sun 18 Aug, 7.30 pm

The Realm

El reino

"Good lord, how many ways can you tell the same story?", says one crooked politician to another midway through *The Realm*, a blistering new political thriller from Spanish director Rodrigo Sorogoyen. If that line is intended to anticipate any scorn from viewers fatigued with *House of Cards*-style chicanery, Sorogoyen's tense, twisty nail-biter offers ample assurance that there's still plenty of meat on the bone.

The reliable Antonio de la Torre leads an ensemble of dirty politicians as Manuel Lopez Vidal, a fast-talking Spanish vice-secretary who enjoys a cushy lifestyle of extravagant expenses, courtesy of the kickbacks and embezzlement schemes he orchestrates with his colleagues. But when some of these dirty deeds come to light with the media, Manuel finds himself the party scapegoat. Rather than dutifully taking one for the team, Manuel converts to whistle-blower instead, scrambling for enough evidence to barter his way out.

Whatever familiarity this premise contains, the pace and pulse of the film never allow for a stale second, especially in its action-packed second half. The final 30 minutes offer three outstanding sequences: a squirmy heist during a teen party, a high-octane



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car chase and a riveting head-to-head debate on live television. By the end, Sorogoyen has fired shots at his country's entire broken system, ending on a closing note of implication that has a damning universal sting. The same old story indeed. — JF

"The sort of film that could easily be scooped up for a Hollywood remake – but don't wait for that, vote for the original." — Amber Wilkinson, *Eye For Film*

"[An] example of concerned... cinema that also happens to be a lot of fun to watch; *The Realm* deserves to be seen by as many people as possible."

— Jonathan Holland, *Hollywood Reporter*

Director: Rodrigo Sorogoyen
Spain/France 2018 | 131 mins

Producers: Gerardo Herrero, Mikel Lejarza, Mercedes Gamero
Screenplay: Isabel Peña, Rodrigo Sorogoyen
Photography: Álex de Pablo
Editor: Alberto del Campo
Music: Olivier Arson
With: Antonio de la Torre, Mónica López, José María Pou, Nacho Fresneda, Ana Wagener
Festivals: Toronto, San Sebastián, London 2018
In Spanish with English subtitles
CinemaScope | M violence, nudity, offensive language & content that may disturb

A	Lumière	Sun 11 Aug, 7.15 pm
B	Lumière	Wed 14 Aug, 1.45 pm
A	Lumière	Sat 17 Aug, 1.45 pm
A	Lumière	Thu 22 Aug, 8.30 pm

High Life

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

Directing not only her first science-fiction movie – a badge of honour for every great auteur – but also her English-language debut, Denis distorts the genre in sharp and shocking ways by mining the exquisite tension between intimacy and horror that has distinguished her best films. Dark, unconventional and slippery with psychosexual energy, *High Life's* vision of humanity lost in the void is also unmistakably Denis's, delivered, true to form, on her own unique,



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unapologetic terms. — Tim Wong

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

"Denis reorients the sci-fi genre around bodies, babies, and black holes in her masterfully mystifying event-horizon nightmare."

— Jessica Kiang, *Variety*

Director: Claire Denis
UK/France/Germany/USA/Poland
2018 | 113 mins

Producers: Andrew Lauren, D.J. Gugenheim, Claudia Steffen, Christoph Friedel, Laurence Clerc, Olivier Théry Lapiney, Oliver Dungey, Klaudia Smieja

Screenplay: Claire Denis, Jean-Pol Fargeau, with the collaboration of Geoff Cox

Photography: Yorick Le Saux

Editor: Guy Lecorne

Music: Stuart A. Staples

With: Robert Pattinson, Juliette Binoche, André Benjamin, Mia Goth, Agata Buzek, Lars Eidinger, Claire Tran

Festivals: Toronto, San Sebastián, New York, Busan 2018; Rotterdam 2019

R16 violence, rape, sex scenes & offensive language

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A	Isaac Theatre	Tue 13 Aug, 8.45 pm
A	Lumière	Wed 14 Aug, 8.30 pm
B	Isaac Theatre	Mon 19 Aug, 3.45 pm

A	MM Timaru	Tue 20 Aug, 8.00 pm
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In Fabric

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

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



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

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

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

— Hannah Woodhead,

Little White Lies

Director/Screenplay: Peter Strickland
UK 2018 | 119 mins

Producer: Andrew Starke

Photography: Ari Wegner

Editor: Matyas Fekete

Music: Cavern of Anti-Matter

With: Marianne Jean-Baptiste, Hayley Squires, Leo Bill, Julian Barratt, Steve Oram, Gwendoline Christie, Barry Adamson, Jaygann Ayeh, Richard Bremmer, Terry Bird, Fatma Mohamed

Festivals: Toronto, San Sebastián, London 2018; Tribeca 2019

R13 horror & sexual references

A	Isaac Theatre	Mon 19 Aug, 8.30 pm
B	Isaac Theatre	Wed 21 Aug, 3.45 pm

Mrs Lowry & Son

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

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

Essentially a two-hander, *Mrs Lowry &*



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

"I paint what I see, I paint how I feel. I'm a man who paints, nothing more, nothing less."

— L.S. Lowry in *Mrs Lowry & Son*

Director: Adrian Noble
UK 2019 | 91 mins
Producer: Debbie Gray
Screenplay: Martyn Hesford
Photography: Josef M. Civit
Editor: Chris Gill
Music: Craig Armstrong
With: Vanessa Redgrave, Timothy Spall
PG nudity

B	Isaac Theatre	Fri 9 Aug, 11.30 am
A	Isaac Theatre	Sun 11 Aug, 12.15 pm
B	Lumière	Tue 20 Aug, 12.15 pm
A	MM Timaru	Sun 18 Aug, 1.00 pm
B	MM Timaru	Tue 20 Aug, 1.15 pm

Peterloo

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

"Leigh's achievement is to have made a period film with the same immediacy and sense of anger that runs through contemporary dramas like *Hillsborough* or *Bloody Sunday*. He has a huge ensemble cast but that exhaustive attention to detail and fascination with the eccentricities of human behaviour which has always characterised his work is still there...

At 75, the British director is still clearly at the peak of his powers. Whatever else, his latest film will ensure that the bloody events in St Peter's Field nearly 200 years ago are put back on the radar of politicians, historians and cultural commentators alike." — Geoffrey Macnab, *The Independent*



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

"With this richly intelligent, passionate movie, Mike Leigh has fought a brilliant rearguard action on history's political battlefield."

— Peter Bradshaw, *The Guardian*

Director/Screenplay: Mike Leigh
UK 2018 | 155 mins
Producer: Georgina Lowe
Photography: Dick Pope
Editor: Jon Gregory
Music: Gary Yershon
With: Rory Kinnear, Maxine Peake, Neil Bell, Philip Jackson, Pearce Quigley, Vincent Franklin, Karl Johnson, Tim McInnerny
Festivals: Venice, Toronto, London 2018
M violence

B	Isaac Theatre	Mon 12 Aug, 3.00 pm
B	Lumière	Fri 16 Aug, 12.15 pm
A	Isaac Theatre	Sun 18 Aug, 11.00 am
A	Lumière	Sat 24 Aug, 1.30 pm
A	MM Timaru	Sat 24 Aug, 3.00 pm

Brittany Runs a Marathon

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

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



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

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

— Dennis Harvey, *Variety*



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

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

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B Isaac Theatre Tue 13 Aug, 4.00 pm
A Isaac Theatre Thu 15 Aug, 6.15 pm

American Woman



Director: Jake Scott
USA 2018 | 111 mins

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

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

"Deb (Miller) was never shy about being the bad girl in her family. She had her daughter Bridget young, Bridget had her son Jesse young, and the three of them live a... happy life. Then one night Bridget goes out with her old boyfriend... and never returns. Deb's mother (Madigan) and sister

(Hendricks) join the entire community in a thorough search, but to no avail. Time passes... But just when her devastating loss seems far behind her, new truths come to light that change everything... Miller has never given a performance quite this lived-in and emotionally layered. Her character's pain is soul-piercing, but so are her resilience and survival skills." — Jane Schoettle, Toronto International Film Festival

A Isaac Theatre Fri 9 Aug, 6.15 pm
B Isaac Theatre Wed 14 Aug, 3.45 pm

A MM Timaru Thu 15 Aug, 8.00 pm
B MM Timaru Fri 23 Aug, 3.45 pm

The Art of Self-Defense



Director/Screenplay:
Riley Stearns
USA 2019 | 105 mins

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

Imagine a Jared Hess movie penned by Paul Schrader and you're halfway towards anticipating the dark, droll laughs of Riley Stearns' latest. Led by a never better Jesse Eisenberg, *The Art of Self-Defense* is a serious character study on the toxic tribalism of modern masculinity that also happens to be seriously funny.

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

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

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

B Lumière Fri 9 Aug, 4.15 pm
A Isaac Theatre Fri 16 Aug, 8.30 pm

Under the Silver Lake

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

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

“Percolating with hazy menace, Mitchell’s inspired neo-noir joins the ranks of filmdom’s lovably loopy LA stories... Hypnotic, spiraling and deliriously high on its own supply of



amateur-sleuth-movie references, Mitchell’s deeply personal follow-up to his relentless meta-horror film *It Follows* vaults him into *Big Lebowski* territory, by way of several Lynchian side streets. It’s the kind of raggedy-ass thriller that only happens when a young filmmaker, emboldened by success, throws away discipline, hoping to summon the full, meandering spell of a paranoid nightmare. Don’t hold it against him.” — Joshua Rothkopf, *Time Out NY*

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

— Tim Grierson, *Screendaily*

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

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

A	Lumière	Sun 11 Aug, 7.30 pm
A	Lumière	Fri 16 Aug, 8.15 pm
A	Lumière	Thu 22 Aug, 8.00 pm
B	Lumière	Fri 23 Aug, 3.30 pm

Animation NOW! 2019

84 mins approx. | Censors rating tbc

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

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

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

Per tutta la vita

France 2018 | Director: Roberto Catani | 5 mins

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

I’m OK

UK 2018 | Director: Elizabeth Hobbs | 6 mins

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

Fest

Germany 2018 | Director: Nikita Diakur | 3 mins

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

Where’s the Butter, Betty

UK 2018 | Director: Will Anderson | 3 mins

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



I’M OK

The Juggler

France 2018 | Director: Skirmanta Jakaitė | 11 mins

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

Winter’s Blight

New Zealand 2019 | Director: Claire Campbell | 14 mins

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

Herman Brown is Feeling Down

UK 2018 | Director: Dan Castro | 6 mins

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

Trumpet-Trompette

New Zealand 2018 | Director: Max Woodward | 2 mins

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



FEST



Caterpillarplasty

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

A glossy and scabrous takedown of the cosmetic surgery industry.

Egg

France 2018 | Director: Martina Scarpelli | 12 mins

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

Finity Calling

The Netherlands 2018 | Director: Jasper Kuipers | 15 mins

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



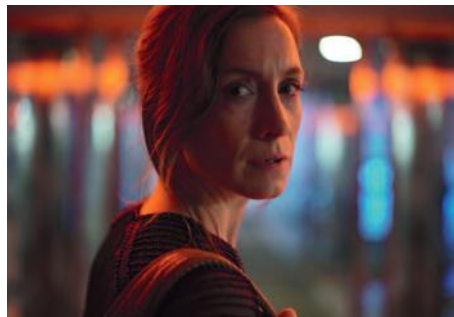
TRUMPET-TROMPETTE

A	Lumière	Tue 13 Aug, 8.30 pm
B	Lumière	Wed 21 Aug, 2.30 pm
A	Lumière	Sun 25 Aug, 4.00 pm

FRESH

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

Aniara



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

Based on Harry Martinson's scarily prescient epic poem on intergalactic doom, *Aniara* imagines the existential crisis of a human race without a planet to call home. The alternative? A shopping mall in space. With stark similarities to Claire Denis' sensual and nightmarish *High Life* (p24), this eerie Swedish sci-fi odyssey is a stunningly realised vision of cosmic despair.

"[In] *Aniara*, a spacecraft designed to make the voyage from a ruined Earth to a colony on Mars hits both debris and disaster. The turbulence from the impact soon passes, allowing the ship... to stabilize. The film's plucky protagonist, MR (Emelie Jonsson), returns to her job with the crew – placating anxious passengers with

images of Earth before fires turned the blue marble brown. But once it becomes evident that the ship ejected its fuel... it is impossible to dream away brutal reality: Without fuel, the *Aniara* and its passengers are doomed to drift in the infinite emptiness of space."

— Teo Bugbee, *NY Times*

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

A	Lumiére	Fri 16 Aug, 8.45 pm
A	Lumiére	Tue 20 Aug, 8.30 pm
B	Lumiére	Thu 22 Aug, 2.15 pm
A	Lumiére	Sat 24 Aug, 8.45 pm

Deerskin

Le daim




Director/Screenplay/
Photography/Editor:
Quentin Dupieux
 France 2019 | 76 mins
With: Jean Dujardin, Adèle Haenel, Albert Delpy, Pierre Gommé, Laurent Nicolas, Coralie Russier, Marie Bunel
Festivals: Cannes (Directors' Fortnight) 2019
 In French with English subtitles
 R16 strong violence & offensive language

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

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

It gets weirder: Georges uses a camera to film himself, transforming his obsession into a meta-take on

auteur theory. And when he meets Denise (Adèle Haenel), whose hobby is re-editing the likes of *Pulp Fiction*, he convinces her to help him produce his magnum opus.

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

A	Lumiére	Fri 9 Aug, 8.30 pm
A	Lumiére	Sat 10 Aug, 9.15 pm
B	Lumiére	Thu 22 Aug, 4.30 pm

Animals

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

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

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



to ignore. — Rebecca McMillan

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

"Filled with remarkable insight and wit... a wonderful, utterly lived-in film about two women at a crossroads."

— Benjamin Lee, *The Guardian*

Director: Sophie Hyde
Australia/Ireland 2019
109 mins

Producers: Sarah Brocklehurst, Rebecca Summerton, Cormac Fox, Sophie Hyde

Screenplay: Emma Jane Unsworth.

Based on her novel

Photography/Editor: Bryan Mason

Music: Jed Palmer, Zoë Barry

With: Holliday Grainger, Alia Shawkat, Fra Fee, Dermot Murphy

Festivals: Sundance 2019

R16 sex scenes, nudity, drug use & offensive language

B	Lumière	Fri 9 Aug, 1.45 pm
A	Lumière	Wed 14 Aug, 8.15 pm
A	Lumière	Sat 17 Aug, 8.30 pm
A	Lumière	Fri 23 Aug, 6.30 pm

Beats

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Director: Brian Welsh
UK/France 2019
101 mins

Screenplay: Kieran Hurley, Brian Welsh. Based on a play by Kieran Hurley

Photography: Ben Kracun

Editor: Robin Hill

Music: Stephen Hindman, Penelope Trappes, JD Twitch

With: Cristian Ortega, Lorn Macdonald, Laura Fraser

Festivals: Rotterdam 2019
Colour and B&W | R16 violence, offensive language & drug use

Dour reality meets its nemesis in 90s rave culture in this exuberant memoir of teenage bonding from Scotland. Cowed by his mother's allegiance to her super-straight new boyfriend, 15-year-old Johnno (Cristian Ortega) is persuaded to abscond by his genially unhinged mate Spanner (Lorn Macdonald). Their destination? An outdoor all-night rave newly rendered illegal by Britain's Criminal Justice Act, which authorised police to break up events where music was "wholly or predominantly characterised by the emission of a succession of repetitive beats." Truly.

"It feels superficial to compare *Beats* to *Trainspotting*: it's Scottish, it's the mid-90s, it's young tearaways,

it's drugs. But it's the sensory impact too – *Beats* bottles a very similar brand of lightning to Danny Boyle's film, consistently exploding with energy and emotion...

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

B	Lumière	Thu 15 Aug, 4.00 pm
A	Isaac Theatre	Fri 23 Aug, 8.30 pm
A	MM Timaru	Fri 16 Aug, 8.00 pm

God Exists, Her Name Is Petrunya

Gospod postoi, imeto i' e Petrunija



Director: Teona Strugar Mitevska
North Macedonia 2019
101 mins

Screenplay: Elma Tataragić,

Teona Strugar Mitevska

Photography: Virginie Saint Martin

Editor: Marie-Hélène Dozo

With: Zorica Nusheva, Labina

Mitevska, Simeon Moni Damevski

Festivals: Berlin, Sydney 2019

In Macedonian with English

subtitles

CinemaScope | M violence,

offensive language, sexual

references & nudity

32-year-old Petrunya (newcomer Zorica Nusheva) is not having a good day. On her way back home from a failed job interview and humiliated by a sleazy manager, she suddenly finds herself surrounded by a group of half-naked men. Reaching themselves to compete for a crucifix thrown into the river by a priest – a male-only Macedonian religious custom – Petrunya on a whim dives in and beats them to the prize. Chaos ensues and she is whisked off to the police station where cops, church authorities and men 'robbed' of their cross argue over this so-called crime. But Petrunya refuses to be bullied into submission and to give the cross up – which tradition says will bring her a year of good luck. Inspired

by a real-life incident, director Teona Strugar Mitevska's award-winning drama combines feminism, fury and biting social commentary to often hilarious effect.

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

A	Lumière	Mon 12 Aug, 6.15 pm
B	Lumière	Wed 14 Aug, 2.00 pm
B	Lumière	Mon 19 Aug, 2.00 pm
A	Lumière	Sun 25 Aug, 7.45 pm

Judy & Punch

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



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

“Utterly bonkers but also sort of brilliant.”

— Leslie Felperin, *Hollywood Reporter*

Director/Screenplay: Mirrah Foulkes
Australia 2019 | 105 mins

Producers: Michele Bennett, Nash Edgerton, Danny Gabai
Photography: Stefan Duscio
Editor: Dany Cooper
Music: François Tétaz
With: Mia Wasikowska, Damon Herriman
Festivals: Sundance 2019
R16 violence, domestic violence, cruelty & content that may disturb

A Isaac Theatre Thu 15 Aug, 8.30 pm
B Isaac Theatre Fri 16 Aug, 4.00 pm

A MM Timaru Thu 22 Aug, 8.00 pm

Midsommar

“You can’t be afraid of the dark in *Midsommar*, because darkness never comes. Everything that happens in [*Hereditary*] writer-director Ari Aster’s cornea-searing, fantastically unnerving folk-horror reverie unfolds in the dazzling glare of June-bright sunlight – a waking nightmare nestled cozily within the clapboard barns and verdant valleys of the Swedish countryside...”

Emotionally fragile Dani (Florence Pugh) is still lost in the fugue of a recent family tragedy when she gloms onto a guys’ trip her increasingly distant boyfriend, Christian (Jack Reynor), and several of his friends have planned: two pastoral weeks in the hometown of their fellow grad student, Pelle (Vilhelm Blomgren).

Though it’s not really a town at all, more a small communal settlement – and its beatific residents, with their Maypoles, muslin gowns, and flower crowns, seem to be toeing some hazy Scandinavian line between weekend at Coachella and *Wicker Man*. The group’s arcane rituals – the psychedelic teas and hand-carved runes, a lone bear in a cage that nobody offers to explain – seem charmingly quirky at first, and then more sinister.” — Leah Greenblatt, *Entertainment Weekly*



“Aster, it can’t be denied, possesses an almost supernatural command of dread. He knows how to hold a shot just long enough to create pinpricks of discomfort, to disorient with an abrupt cutaway, to drop stomachs with the godlike perch and glare of his camera... *Midsommar* [is]... frankly stunning in where it’s willing to go – and where its characters are willing to go – in search of catharsis.” — A.A. Dowd, *AV Club*

“A virtuoso, bone-shaking, head-spinning experience... that demands to be seen on the big screen, *Midsommar* is the horror movie to beat in 2019.”

— Nick De Semlyen, *Empire*

Director/Screenplay: Ari Aster
USA 2019 | 147 mins

Producers: Patrik Andersson, Lars Knudsen
Photography: Pawel Pogorzelski
Editor: Lucian Johnston
Music: The Haxan Cloak
With: Florence Pugh, Jack Reynor, William Jackson Harper, Vilhelm Blomgren, Will Poulter, Ellora Torchia, Archie Madekwe, Liv Mjönes, Anna Åström
Censors rating tbc

A Isaac Theatre Sat 24 Aug, 8.15 pm

Monos

The *Guardian* called *Monos* “*Apocalypse Now* on shrooms” – a fitting description even if there isn’t an actual scene in the movie depicting our young soldier protags being ambushed in the middle of a mushroom-induced, ball-tripping stupor. Such hypnotic detours are frequent in the hallucinatory new thriller from Colombian director Alejandro Landes, which owes a significant debt to William Golding’s *Lord of the Flies* in its cutting portrayal of power warping young minds.

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

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



plot, instead peppering the narrative with unexpected relocations and role reversals. As a result, the film holds a clammy fever-dream quality, aided by DOP Jasper Wolf’s sensory visuals and composer Mica Levi’s superb score. This is one of the festival’s most thrilling discoveries – a tense, off-kilter deep dive into corrupted innocence that never quite goes where you think it will. — JF

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

— Rory O’Connor, *Cinevue*



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

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

Screenplay: Alejandro Landes, Alexis Dos Santos

Photography: Jasper Wolf

Editors: Yorgos Mavropsaridis, Ted Guard, Santiago Otheguy

Music: Mica Levi

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

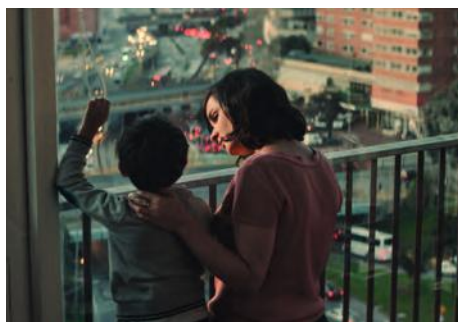
Festivals: Sundance, Berlin, New Directors/ New Films, San Francisco 2019

Special Jury Award (World Cinema Dramatic), Sundance Film Festival 2019

In English and Spanish, with English subtitles
CinemaScope | R13 violence, offensive language & content that may disturb

B Lumière Tue 13 Aug, 4.00 pm
A Isaac Theatre Thu 22 Aug, 8.45 pm

Litigante



Director: Franco Lolli
Colombia/France 2019
95 mins

Screenplay: Franco Lolli, Marie Amachoukeli, Virginie Legeay

Photography: Luis Armando Arteaga

With: Carolina Sanin, Leticia Gómez, Antonio Martínez, Vladimir Durán, Alejandra Sarria

Festivals: Cannes (Critics’ Week) 2019
In Spanish with English subtitles
Censors rating tbc

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

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

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

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

A Lumière Sat 10 Aug, 1.00 pm
B Lumière Tue 13 Aug, 2.15 pm
B Lumière Thu 22 Aug, 12.15 pm
A Lumière Sun 25 Aug, 8.00 pm

mid90s

PRESENTED IN
ASSOCIATION WITH



© TOBIN YELLAND

Director/Screenplay:
Jonah Hill
USA 2018 | 85 mins

Photography: Christopher Blauvelt

Editor: Nick Houy

Music: Trent Reznor, Atticus Ross

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

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

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

“*mid90s* is the story of 13-year-old Stevie (Sunny Suljic), who takes up skateboarding as a way to make friends with the cooler, older boys who run a local skate shop... As Stevie ingratiate himself with the group through his good nature and fearless attitude, finding sanctuary and a sense of identity away from hostile older brother Ian (Lucas Hedges) and loving but

largely absent single mother Dabney (Katherine Waterston), the characters’ backstories are fleshed out to poignant effect, all to a catchy era-specific soundtrack curated by Hill...

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

— Adam Woodward, *Little White Lies*

A Lumière Sat 10 Aug, 8.45 pm
A Lumière Sat 17 Aug, 4.45 pm
A Lumière Sun 18 Aug, 6.30 pm
B Lumière Fri 23 Aug, 2.45 pm

Ruben Brandt, Collector

Ruben Brandt, a gyűjtő

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

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

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



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

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

— Robert Abele, *LA Times*

Director: Milorad Krstić
Hungary 2018 | 94 mins

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

A	Lumière	Mon 12 Aug, 8.15 pm
B	Lumière	Wed 14 Aug, 4.15 pm
A	Lumière	Fri 16 Aug, 6.15 pm
A	Lumière	Sat 17 Aug, 8.15 pm

A	MM Timaru	Mon 19 Aug, 8.00 pm
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The Nightingale



© KASIA LADCZUK



Director/Screenplay:
Jennifer Kent
Australia 2018 | 136 mins

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

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

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

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

B	Lumière	Mon 12 Aug, 3.30 pm
A	Isaac Theatre	Tue 20 Aug, 8.30 pm

The Third Wife



Director/Screenplay:
Ash Mayfair
Vietnam 2018 | 96 mins

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

Arranged to be wed to a wealthy landowner in rural Vietnam, 14-year-old May becomes the third wife to Hung in a polygamous marriage struggling to produce male heirs. Understanding a successful pregnancy is her only way out, May grows increasingly desperate to provide Hung with a baby boy. But as time passes, illicit affairs, power struggles and May's sexual awakening threaten to tear her world apart.

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

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

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

A	Lumière	Mon 12 Aug, 6.30 pm
A	Lumière	Sun 18 Aug, 1.45 pm
B	Lumière	Mon 19 Aug, 2.15 pm
A	Lumière	Thu 22 Aug, 6.30 pm

Working Woman

Isha Ovedet

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

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

Aviad's ability to find the ambiguity in seemingly clear-cut situations is what



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

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

"A story that's timely yet timeless... under Michal Aviad's sympathetic lens, it's one that stands out with a sense of urgency."

— Monica Castillo, *RogerEbert.com*

Director: Michal Aviad
Israel 2018 | 93 mins

Producers: Amir Harel, Ayelet Kait
Screenplay: Sharon Azulay Eyal, Michal Vinik, Michal Aviad

Photography: Daniel Miller

Editor: Nili Feller

With: Liron Ben Shlush, Menashe Noy, Oshri Cohen
Festivals: Toronto 2018

In Hebrew with English subtitles
M sexual violence

A	Lumiére	Sat 10 Aug, 4.15 pm
A	Lumiére	Sun 11 Aug, 5.15 pm
B	Lumiére	Fri 16 Aug, 12.00 pm
A	Lumiére	Wed 21 Aug, 6.30 pm

Vivarium

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

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

Lorcan Finnegan's debut feature, *Without Name*, was an eye-catching ecological spook fest that never veered off into predictable Hollywood formula, and this superb follow-up will only raise his stock as a director of superior



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

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

— Bradley Warren, *The Playlist*

"A malevolent horror satire that suggests those struggling with millennial anxieties should be careful what they wish for."

— Tom Bond, *One Room With A View*



Director: Lorcan Finnegan
Ireland/Belgium 2019 | 98 mins

Producers: Brendan McCarthy, John McDonnell
Screenplay: Garrett Shanley

Photography: MacGregor

Editor: Tony Cranstoun

Music: Kristian Eidnes Andersen

With: Jesse Eisenberg, Imogen Poots, Jonathan Aris, Eanna Hardwicke, Senan Jennings
Festivals: Cannes (Critics' Week) 2019

M violence, offensive language, sex scenes & nudity

B	Lumiére	Thu 15 Aug, 4.15 pm
A	Lumiére	Sat 17 Aug, 6.15 pm
A	Lumiére	Wed 21 Aug, 8.45 pm
A	Lumiére	Fri 23 Aug, 8.45 pm

FOR ALL AGES



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

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

Children of the Sea

Kaijou no kodomo



Director:
Watanabe Ayumu
Japan 2019 | 110 mins

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

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

"This is one of the most beautifully animated films I've seen in years. *Children of the Sea* revolves around Ruka (Ashida Mana), a headstrong 14-year-old girl who lives in a coastal town near Tokyo... While wandering the town, she visits the aquarium... and witnesses something incredible: a boy swimming among the whales.

This boy, she learns, is named Umi... [and] he and his brother, Sora... were raised in the ocean by dugongs.

Ruka begins spending time with... the brothers [and] discovers that she shares an almost magical connection to the ocean. Meanwhile, a mysterious gathering of aquatic life off the coast seems imminent...

This is a film you experience on a deeper level, one that washes over you like a wave... It's hard to overstate what an atmospheric triumph Studio 4°C has pulled off here." — Matt Schley, *The Japan Times*

B	Lumiére	Fri 9 Aug, 12.00 pm
A	Lumiére	Sat 10 Aug, 2.00 pm
A	Lumiére	Fri 23 Aug, 8.15 pm
A	Lumiére	Sat 24 Aug, 2.15 pm

Modest Heroes: Ponoc Short Films Theatre, Volume 1



Directors/Screenplay:
Yonebayashi Hiromasa,
Momose Yoshiyuki,
Yamashita Akihiko
Japan 2018 | 54 mins

Producer: Nishimura Yoshiaki
Music: Muramatsu Takatsugu, Shimada Masanori, Nakata Yasutaka
In Japanese with English subtitles
PG some scenes may scare very young children
Recommended for ages 9+

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

Modest Heroes is an ambitious collection of three thrilling tales, produced by acclaimed Studio Ponoc, the animation studio founded by two-time Academy Award-nominee Nishimura Yoshiaki (*The Tale of The Princess Kaguya*, NZIFF14; *When Marnie Was There*, NZIFF15) and featuring many artists from the

beloved and esteemed Studio Ghibli.

Together, the three stories (*Kanini & Kanino*, *Life Ain't Gonna Lose*, *Invisible*) explore ideas of heroism in everyday life. The infinite potential of the short film format allows celebrated directors Yonebayashi Hiromasa, Momose Yoshiyuki and Yamashita Akihiko to experiment with breathtaking and dynamic visuals, concise human drama and gorgeous fantasy worlds. — NM

B	Lumiére	Sun 11 Aug, 1.15 pm
B	Lumiére	Sat 17 Aug, 10.30 am
B	Isaac Theatre	Sat 24 Aug, 10.00 am
B	Lumiére	Sun 25 Aug, 3.00 pm

Dilili in Paris

Dilili à Paris

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

“It’s the turn of the century and Paris is a city of diversity, architecture, culture and home to Dilili, a Kanak girl who hails from a French territory in the South Pacific. With her new friend Orel, a delivery boy, Dilili investigates a mystery involving a dastardly plan devised by a secret society called The Master-Men. Their investigation, that soon finds them being followed, finds Dilili and Orel encountering



an unlikely but impressive rollcall of Parisian luminaries, from Marcel Proust, Claude Monet and Marie Curie to Louis Pasteur, Erik Satie and Sarah Bernhardt. Although there’s an unsettling sting in the tale that could prove challenging for very young viewers, Ocelot’s film employs his lovingly crafted trademark style, foregrounds the universal aspiration of good triumphing over evil, and features immensely likeable lead characters.” — Justin Johnson, BFI

“Michel Ocelot, creator of *Kirikou*, pushes the limits of enchantment and wonder once again using a breathtaking pictorial and chromatic creativity.”

— *Le Nouvel Observateur*

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

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

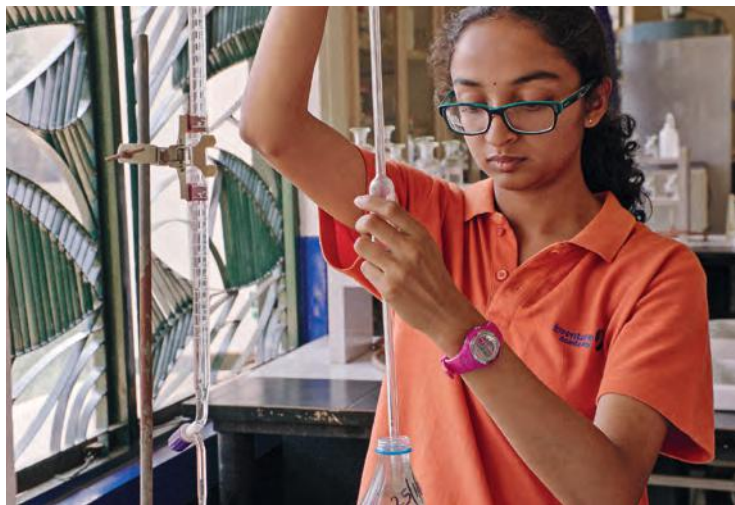
B	Lumière	Fri 9 Aug, 4.00 pm
A	Lumière	Sun 11 Aug, 3.15 pm
A	Lumière	Sat 17 Aug, 4.15 pm
A	Lumière	Sun 18 Aug, 11.45 am

Inventing Tomorrow

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

“The competition is beside the point in Laura Nix’s inspiring film because she’s interested in showcasing a specific type of high school entrant: those who see an environmental threat in their backyard and are driven to fix it with science.

Sixteen-year-old activist Sahithi, who lives in a region of India beset by pollution-caused lake fires, develops an app to make water testing crowd-sourced. Spirited Bangka Island, Indonesia, students Intan and Nuha want to offset the corrosive effects of legal and illegal tin mining in their city by creating a filter for dredgers to use. Jared, a descendant of Hawaiians who survived tsunamis, works on how to track the spread of arsenic into cities from a pond where it had been dumped for decades. Meanwhile, three Monterrey, Mexico, kids, disturbed by their industrialized city’s terrible air



quality, develop a photocatalytic paint that would halt the spread of pollutants the way trees curb global warming.

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

“A wonderfully hopeful profile of scientists who are old enough to grasp the... problems facing their global community, and young enough to still believe they can solve them.” — Scott Beggs, *Nerdist*

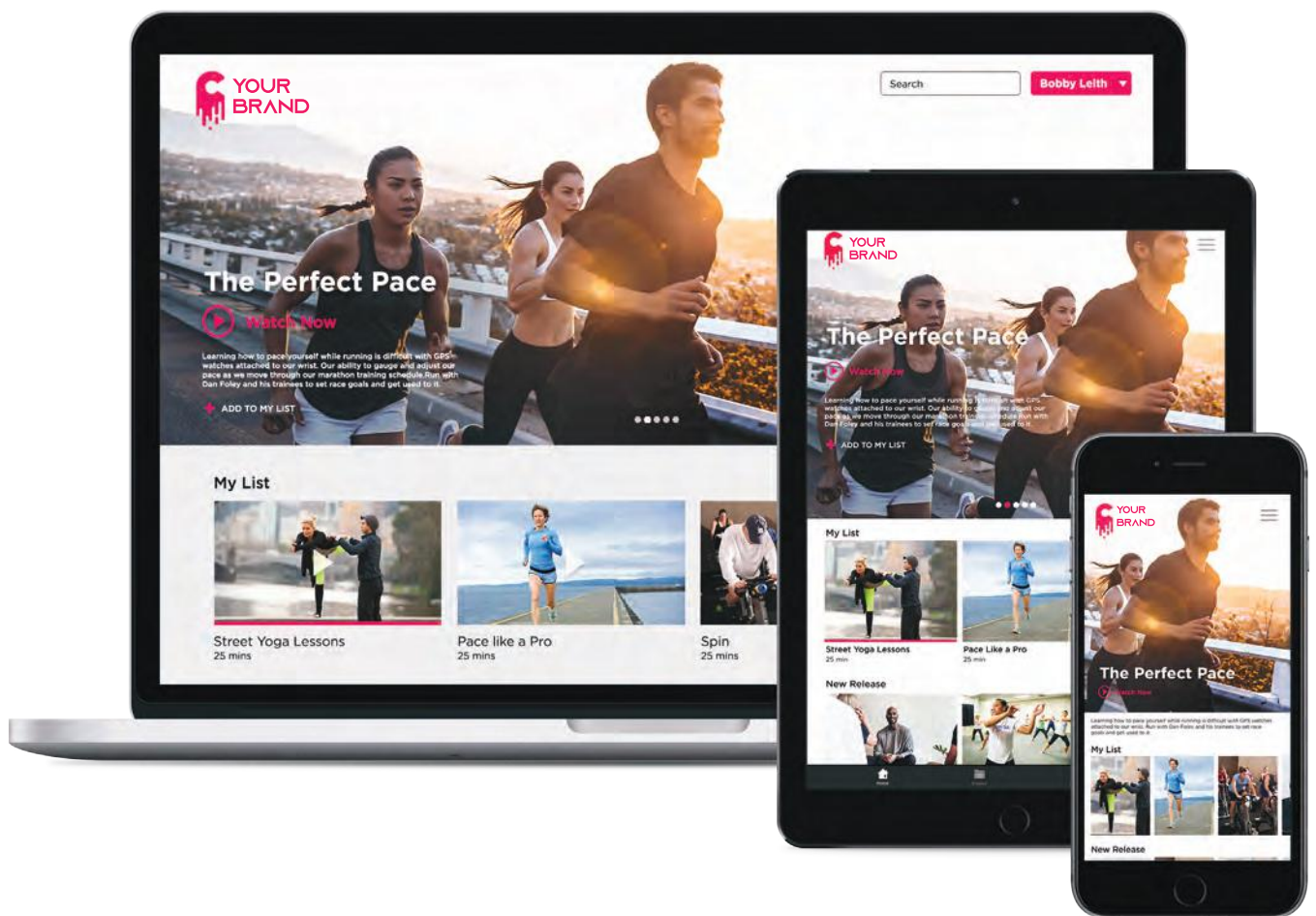
Director: Laura Nix
USA 2018 | 89 mins

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

A	Lumière	Sat 10 Aug, 12.15 pm
A	Lumière	Sun 18 Aug, 4.45 pm
B	Lumière	Fri 23 Aug, 4.30 pm
A	Lumière	Sun 25 Aug, 11.15 am

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Animation for Kids 4+

62 mins approx. | G cert

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

Flipped

UK 2018 | Directors: Hend Esmat, Lamiaa Diab | 5 mins

Little ones are in charge and grown-ups get to play in a flipped world where the roles of kids and adults are switched.

Kuap

Switzerland 2018 | Director: Nils Hedinger | 8 mins

It can be hard feeling like you're different from those around you. One little tadpole realises that growth and transformation happen in their own good time.

B Lumière Sat 17 Aug, 1.30 pm
B Isaac Theatre Sun 25 Aug, 10.30 am

Tony the Tiny Pony

NZ 2019 | Director: Ned Wenlock | 4 mins

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

Saturday's Apartment

South Korea 2018 | Director: Jeon Seungbae | 7 mins

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

Sloth

Germany 2017 | Director: Julia Ocker | 4 mins

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

Doll's Letters

Russia 2016 | Director: Natalia Gropfel | 7 mins

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



SATURDAY'S APARTMENT

Monsters Don't Exist

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

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

Mister Paper Goes Out for a Walk

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

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

Preschool Poets: Supergirl

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

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

The Swimming Lesson

Russia 2017 | Director: Tatyana Okruzhnova | 3 mins

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



SLOTH

6:1

Russia 2018 | Director: Sergei Ryabov | 3 mins

Long journeys are loads more fun if you have a board game and a friend to play it with. Except if your opponent has an annoying winning streak!

The Man With Birds

France 2017 | Director: Quentin Marcault | 5 mins

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

Big Finds A Trumpet

UK 2017 | Director: Dan Castro | 4 mins

When Big finds a new toy to play with, Tiny isn't very happy about it. A film about trumpets and people who you like who are also annoying.



PRESCHOOL POETS: SUPERGIRL

Animation for Kids 8+

72 mins approx. | PG some scenes may disturb

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

1 mètre/heure

France 2018 | Director: Nicolas Deveau | 9 mins

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

Scrambled

The Netherlands 2017 | Director: Bastiaan Schravendeel | 6 mins

When Esra misses her train, a discarded classic cube tries to get her attention.

Link

Germany 2017 | Director: Robert Löbel | 7 mins

Two characters are intrinsically linked as they influence each other with every move they make.

Listen Papa!

Russia 2019 | Directors: Olga Poliektova, Tatiana Poliektova | 13 min

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

Best Laid Plans

USA 2017 | Director: John Morena | 1 min

Follow the ups and downs of a Rube Goldberg contraption.



LISTEN PAPA!

Vivat Musketeers!

Russia 2017 | Director: Anton Dyakov | 5 mins

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

Do Not Touch!

Czech Republic 2017 | Director: Pavel Endrle | 1 min

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

Lost & Found

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

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

A Good Heart

Russia 2018 | Director: Evgeniya Jirkova | 5 mins

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



SCRAMBLED

The Skellingtons of Wellington

NZ 2019 | Director: Ruth Templer | 3 mins

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

Workout

UK 2018 | Director: Joe Wood | 2 mins

A successful gym session is all about maintaining excellent rhythm.

Running Lights

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

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



VIVAT MUSKETEERS!

FRAMING REALITY

The profusion of excellent documentaries submitted to us is staggering. We try to steer a course that favours formal sophistication and complexity, while allowing ourselves on occasion to fall for the most forthright advocacy or (other)worldly spectacle.

You'll find more fine examples filling the Big Nights and Aotearoa strands, and almost everywhere else in the programme.

The Amazing Johnathan Documentary



Director/Screenplay:

Ben Berman

USA 2019 | 91 mins

Producers: Miranda Bailey, Ben Berman, Russell Wayne Groves, Amanda Marshall, Jacob Perlin

Photography: Dan Adlerstein, Ben Berman

Editors: Scott Evans, Ben Berman

Music: Zack Wright

With: Johnathan Szeles

Festivals: Sundance 2019

M drug use, offensive language & content that may disturb

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

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

Diagnosed with a rare heart condition, the prognosis not good, Szeles is forced into retirement, and director Ben Berman gains unfettered access to his days wandering his Las Vegas mansion beside his ever-patient

wife, Anastasia. If the disease doesn't kill him, the boredom and meth will. With what little gas he has left in the tank, Szeles decides to stage the greatest comeback tour of all time.

But the man who survived decades of extreme living has a bombshell to drop. Things quickly turn surreal for the filmmaker as *The Amazing Johnathan*, the performer, and *The Amazing Johnathan Documentary* spin out of control. When reality starts to blur, we're left to wonder what final trick he has in store for us. — AT

A	Lumiére	Sun 18 Aug, 8.00 pm
B	Lumiére	Mon 19 Aug, 4.00 pm
A	Lumiére	Sat 24 Aug, 6.45 pm

Ask Dr Ruth

PRESENTED IN
ASSOCIATION WITH

THE BREEZE



Director: Ryan White

USA 2019 | 100 mins

Producers: Rafael Marmor, Ryan White, Jessica Hargrave, Christopher Leggett

Photography: David Paul Jacobson

Editor: Helen Kearns

Music: Blake Neely

With: Dr Ruth Westheimer

Festivals: Sundance, Hot Docs 2019

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

"A feminist icon before the term crystallized in popular discourse,

Westheimer is perhaps best known as a media personality who frankly discussed sexual dynamics, AIDS, and women's pleasure at the height of the Reagan era. But producer-director Ryan White, who follows the busy and ebullient Westheimer as she nears her 90th birthday, provides ample space for the luminary to tell her full story." — Leah Pickett, *Chicago Reader*

A	Isaac Theatre	Sat 10 Aug, 10.30 am
B	Lumiére	Mon 12 Aug, 12.15 pm
A	Lumiére	Fri 16 Aug, 6.45 pm
B	Lumiére	Fri 23 Aug, 1.30 pm

A	MM Timaru	Sat 17 Aug, 1.45 pm
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Aquarela

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

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



musician Eccia Toppinen. — SR

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

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

— Leslie Felperin, *Hollywood Reporter*

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

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

B Isaac Theatre Wed 21 Aug, 1.45 pm
A Isaac Theatre Sun 25 Aug, 12.15 pm

Backtrack Boys



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

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

In this moving documentary we follow Bernie Shakeshaft's mission to heal the most damaged and marginalised Australian boys through training dogs for showjumping. Bernie's goals are simple: first, keep the boy alive; second, keep him out of prison; and only then encourage him to chase his hopes and dreams.

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

intervention and imprisonment.

The ultimate endorsement of Bernie's positive impact on these boys lies in the sharing of their experiences and their reflection on their pasts and potential futures – all poignantly captured through a candid observational style and in deeply honest and heartfelt interviews.

A hit with Australian film festival audiences. — Chris Kirk

A Lumière Sun 11 Aug, 1.00 pm
A Lumière Sat 17 Aug, 11.30 am
B Lumière Mon 19 Aug, 4.15 pm
A Lumière Sun 25 Aug, 6.00 pm

For Sama



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

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

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

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

last hospital in Aleppo; it becomes Sama's creche too. The ashen faces of dust-and-blood covered kids aren't easily forgotten; they're traumatised, grief-stricken. Some of them are dying or dead. The camera doesn't break its stare. As al-Kateab witnesses the devastating cost of war on children she starts to question her own decisions. Co-directed by Edward Watts, this humanist film is a vital addition to a growing canon documenting the ongoing war crimes in Syria. — Catherine Bisley

B Lumière Tue 13 Aug, 2.00 pm
A Lumière Thu 15 Aug, 6.15 pm
A Lumière Sun 18 Aug, 12.45 pm
A Lumière Mon 19 Aug, 8.15 pm

The Biggest Little Farm

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

What follows is a fairy tale, of sorts, complete with evil rogues (murderous coyotes, gobbling gophers and a squadron of fruit-filching starlings) and a fairy godfather in self-proclaimed soil guru Alan York, a man who is either a biodynamic gardening genius or an idealistic crackpot with an evangelical belief in the powers of worm poo. Spoiler alert: he's smarter than he looks.

Eight years in the making, this is



a feel-good tale of the triumph of eco-philosophy over agri-practicality. With its gentle pace, captivating cinematography and an impossibly cute supporting cast of snail-scoffing ducks, fluffy sheep dogs and a very fertile sow named Emma, *The Biggest Little Farm* reminds us all that nature needs our nurture. A restorative pleasure, and one of the most delightful biggest little documentaries you'll see this year. — Lynda Hallinan

“[Will] revive your wonder at the weird but ultimately awe-inspiring ways in which humans can help nature do its work.”

— Glenn Kenny, *NY Times*

Director/Photography: John Chester
USA 2018 | 91 mins
Producers: Sandra Keats, John Chester
Screenplay: John Chester, Mark Monroe
Editor: Amy Overbeck
Music: Jeff Beal
With: John Chester, Molly Chester, Todd the dog
Festivals: Toronto 2018; Sundance, Berlin 2019

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B	Lumière	Tue 13 Aug, 12.15 pm
B	Isaac Theatre	Thu 15 Aug, 11.30 am
A	Isaac Theatre	Sat 17 Aug, 10.15 am
A	Lumière	Sun 25 Aug, 2.00 pm
B	MM Timaru	Mon 19 Aug, 2.00 pm
A	MM Timaru	Sat 24 Aug, 1.00 pm

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Hail Satan?

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

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

Recalling 'satanic panic', the formation of Anton LeVay's Church of Satan and the American moral panic of the 50s, Greaves eloquently justifies the creation of the Temple as a place of sanity and social conscience. The film features interviews with current



members who have found a family in their local Temple group. It's no surprise that following production, Lane announced she felt "very aligned with/ allied with TST's mission."

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

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

— David Ehrlich, *Indiewire*

Director: Penny Lane
USA 2019 | 95 mins

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

A	Lumière	Fri 9 Aug, 8.15 pm
A	Lumière	Thu 15 Aug, 8.15 pm
B	Lumière	Wed 21 Aug, 2.00 pm
A	Lumière	Fri 23 Aug, 6.15 pm

One Child Nation

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

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

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

As a brilliant combination of cultural reporting and interpersonal reckoning, *One Child Nation* manages to



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

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



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

Producers: Julie Goldman, Christoph Jörg, Christopher Clements, Carolyn Hepburn
Photography: Nanfu Wang, Yuanchen Liu
Editor: Nanfu Wang
Music: Nathan Halpern, Chris Ruggiero
Festivals: Sundance, San Francisco, Hot Docs 2019
Grand Jury Prize (US Documentary), Sundance Film Festival 2019

In English and Mandarin, with English subtitles
M offensive language & content that may disturb

A	Isaac Theatre	Sat 10 Aug, 3.15 pm
B	Isaac Theatre	Mon 12 Aug, 1.00 pm

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OF COLIN McCAHON AS AN
ARTIST AND TEACHER, AND
100 YEARS OF MODERN ART
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Varda by Agnès

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

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

"Varda's charming and approachable film... [uses] footage from her speaking



at various events, with clips and playfully dramatised reconstructions... looking back over the director's remarkable life and career... Her energy seems... channelled into a tone of calm and beguiling wisdom: witty, equable, gentle. She is not grandmotherly, but godmotherly, granting wishes and making the business of film-making seem as magically straightforward as writing words on a page." — Peter Bradshaw, *The Guardian*

"[Agnès Varda's] curious spirit and merging of radical politics with personal life made her one of contemporary filmmaking's most inspiring figures."

— *Artforum*

Director/Screenplay: Agnès Varda
France 2019 | 115 mins

Producer: Rosalie Varda
Editors: Agnès Varda, Nicolas Longinotti
With: Agnès Varda, Sandrine Bonnaire, Nurith Aviv, Hervé Chandès
Festivals: Berlin 2019
In French with English subtitles
M nudity & content that may disturb

A Isaac Theatre Mon 12 Aug, 6.15 pm
B Isaac Theatre Fri 16 Aug, 11.30 am

Meeting Gorbachev

PRESENTED IN ASSOCIATION WITH **TALKS** **magic**



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

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

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

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

"Consisting primarily of a sit-down

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

— Bilge Ebiri, *Vulture*

B Lumière Fri 9 Aug, 2.15 pm
A Lumière Sat 10 Aug, 11.00 am
A Lumière Mon 12 Aug, 8.30 pm
A Lumière Sun 25 Aug, 5.45 pm

Where's My Roy Cohn?



Director: Matt Tyrnauer
USA 2019 | 97 mins

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

This searing portrait of notorious lawyer Roy Cohn, whose career spanned from Senator McCarthy's anti-communist witch-hunt in the 1950s, through to advising Donald Trump, delves into the dark arts of American politics.

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

are not too many lawyers that can make such a claim...

Tyrnauer's film... a collection of talking heads and news clips... [deals] in an avalanche of facts... This film connects a direct line between Roy Cohn's belligerent, boorish and obstructionist ways and our current, less eloquent nightmare. To answer the question 'where's my Roy Cohn?' he is, unfortunately, in the White House." — Jordan Hoffman, *The Guardian*

A Lumière Wed 14 Aug, 6.15 pm
A Lumière Sat 17 Aug, 11.45 am
A Lumière Sun 18 Aug, 8.15 pm
B Lumière Tue 20 Aug, 4.15 pm

AN ARTIST OF

See also:

Amazing Grace (p6)

Andrei Rublev (p8)

Peter Peryer: The Art of Seeing (p14)

Mrs Lowry & Son (p25)

Varda by Agnès (p43)

Carmine Street Guitars



© SPHINX PRODUCTIONS

Director/Producer:

Ron Mann

Canada 2018 | 80 mins

Screenplay: Len Blum

Photography: John Minh Tran, Becky Parsons

Editor: Robert Kennedy

Music: The Sadies

With: Rick Kelly, Cindy Hulej, Dorothy Kelly, Bill Frisell, Eleanor Friedberger, Marc Ribot, Nels Cline, Jim Jarmusch

Festivals: Venice, Toronto, New York 2018

A film for anyone who appreciates the art of guitar playing or the beauty of making things, or both, *Carmine Street Guitars* centres on Rick Kelly, who has been building and selling guitars from a Greenwich Village workshop for more than 40 years. Though he initially seems a man of few words, the documentary gradually reveals an artisan-philosopher, whose relationship with wood is practical as well as a little mystical. He's a font of local knowledge, and in between discussions of pin routers and crystallised resins we hear about McGurk's Suicide Hall, learn where Jackson Pollock lived, and discover the origins of the expression '86'ed'.

Over an apparently typical week, we watch the guitar maker at work

while he is visited by a succession of reverential customers – including Bill Frisell, Eleanor Friedberger, Marc Ribot, Nels Cline and Jim Jarmusch – each of whom gives an impromptu performance on one of his instruments. We get to know Kelly's 93-year-old mother Dorothy and Gen X apprentice Cindy Hulej, and director Ron Mann's camera satisfies our nosiness as he pokes its lens into every gloriously cluttered corner of Kelly's world. — Nick Bollinger

A	Lumière	Sat 10 Aug, 5.00 pm
B	Lumière	Wed 14 Aug, 12.00 pm
A	Lumière	Thu 15 Aug, 6.30 pm
A	Lumière	Sun 25 Aug, 4.15 pm

Celebration: Yves Saint Laurent

Célébration



Director: Olivier Meyrou

France 2007 | 73 mins

Producers: Bénédicte Couvreur, Christophe Girard

Photography: Jean-Marc Bouzou, Florian Bouchet

Editors: Cathie Dambel, Amrita David

Music: François-Eudes Chanfrault

With: Yves Saint Laurent, Pierre Bergé

Festivals: Berlin 2007
In French with English subtitles
Colour and B&W

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

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

"A priceless addition to our understanding of how Yves Saint Laurent – the man, the myth, *la marque* – operated." — Peter Debruge, *Variety*

A	Lumière	Sun 11 Aug, 11.45 am
B	Lumière	Wed 14 Aug, 12.30 pm
A	Lumière	Thu 22 Aug, 6.15 pm
A	Lumière	Sat 24 Aug, 11.00 am

Halston

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

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

"It's mildly astonishing that we've had to wait until now for a comprehensive assessment of the style revolution of Roy Halston Frowick –



his stratospheric ascent to become a business empire and the first bona fide American celebrity designer, his rejection by the fashion establishment after a misjudged venture, his sad decline and his indelible legacy. Frédéric Tcheng delivers all that in the succinctly titled *Halston*, a roller coaster of fabulousness and folly." — David Rooney, *Hollywood Reporter*

"His clothes danced with you." — Liza Minnelli

Director/Screenplay: Frédéric Tcheng
USA 2019 | 105 mins

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

PRESENTED IN
ASSOCIATION WITH

VIVA

B Isaac Theatre Mon 19 Aug, 1.30 pm
A Isaac Theatre Sun 25 Aug, 2.30 pm

B MM Timaru Fri 16 Aug, 3.45 pm
A MM Timaru Tue 20 Aug, 5.45 pm

Escher: Journey into Infinity

Escher: Het oneindige zoeken



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

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

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

Although it's highly probable that M.C. Escher, the visionary graphic artist, needs no introduction, this enlightening portrait is sure to reward enthusiasts and those less familiar with his oeuvre. Escher's artistic universe is explored as if we're seeing it through his own eyes – he 'narrates' the film (voiced by Stephen Fry) via excerpts from his many diaries, letters and notes – and across a cornucopia of his works, many of which have never been shown before. While Escher recounts his life and his constant search to turn his thoughts into visual form and to create the immaculate woodcut prints he could see in his mind's eye, his works float on the screen, animation enhancing their innate movement.

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

A Lumière Sat 10 Aug, 10.30 am
A Lumière Tue 20 Aug, 6.15 pm
B Lumière Fri 23 Aug, 1.00 pm
A Lumière Sat 24 Aug, 4.45 pm

Inna de Yard



Director/Screenplay: Peter Webber
France 2019 | 99 mins

Producers: Laurent Baudens, Laurent Flahault, Gaël Nouaille
Photography: Bernard Benant
Editor: Giles Gardner
With: Kiddus I, Ken Boothe, Cedric Myton, Winston McNuff, Judy Mowatt, Var, Jah9
Festivals: Tribeca 2019
In English
CinemaScope

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

"There are several lifetimes of music and memories shared between the subjects of *Inna de Yard*... The film, an appealing blend of accessibly toe-tapping music and likeable characters, creates an atmosphere almost as heady as the fug of smoke which... shrouds the heads of the dreadlocked old-timers who are invited to revisit their most iconic tracks...

The project which anchors the picture is the recording of an album, 'unplugged and acoustic style... capturing the music in its virgin state.' Sprinkled through this is a dusting of Jamaican history and a fleeting but poignant commentary on the poverty and simmering violence which has marked the lives of most of the musicians in one way or another... For a warm, engaging love letter to the veteran talents who shaped a sound, the film has an infectious groove."

— Wendy Ide, *Screendaily*

A Lumière Thu 15 Aug, 8.15 pm
A Lumière Sat 17 Aug, 6.30 pm
A Lumière Mon 19 Aug, 8.30 pm
B Lumière Wed 21 Aug, 12.00 pm

Maria by Callas

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

“By sifting through these materials four decades after Callas’s death, the movie aims to correct a popular perception – spread by the news media and interpretive biographies (Terrence McNally’s play *Master Class*) – that Callas was a diva offstage as well as on.

Whether the results qualify as a comprehensive portrayal is best debated by opera historians, but what is clear is that *Maria by Callas* provides an excellent introduction to Callas’s artistry. The director, Tom Volf, allows several arias to play in full, so that it’s possible to hear the astonishing sustained quality of her voice and to see, in performances of Bizet and Bellini, among others, what we are repeatedly told – that she was also a good actress.

The documentary runs, chronologically, through career highlights, including a ridiculed 1958 performance of *Norma* that was



canceled after one act (Callas had bronchitis) and her eyebrow-raising more-than-friendship with Aristotle Onassis, which began when both were married to others and ended, for a while anyway, after she learned, apparently from news reports, that he was marrying Jackie Kennedy... A documentary that revitalizes history through primary sources, to illuminating, at times enthralling effect.” — Ben Kenigsberg, *NY Times*

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

— Maria Callas

Director/Screenplay: Tom Volf
France 2017 | 113 mins

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

B	Isaac Theatre	Tue 13 Aug, 1.30 pm
A	Isaac Theatre	Wed 21 Aug, 6.15 pm

A	MM Timaru	Wed 21 Aug, 5.45 pm
B	MM Timaru	Fri 23 Aug, 1.30 pm

The Miracle of The Little Prince



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

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

The Little Prince is the third most widely translated book in the world, with versions in 300 languages. Travelling from the Moroccan desert to Tibet, and the snow-laden region at the border between Norway and Finland to El Salvador, this film focuses on several people whose encounter with the tale had a profound effect. Their translations of it enabled them to rediscover their native, often endangered languages. Lahbib Fouad’s mother tongue was Tamazight, Morocco’s second language, but one barely written or read; as a child he was forced to speak Arabic, “a foreign language.” Sami-speaking Kerttu Vuolab was made to speak Finnish; the experience made her feel “like

someone had cut my throat.” Tashi Kyi and Noyontsang Lamokhyab, Tibetan exiles living in Paris, are connected to their homeland through their translation into written Tibetan. And in El Salvador, Jorge Lemus labours to produce a version in Nahuatl – an indigenous Aztec language now spoken by only about 300 people. Nahuatl-speakers used to be threatened with death. The film eloquently argues that “if we fail to protect... languages we directly damage the diversity of the world.” — SR

A	Lumiére	Sat 10 Aug, 6.45 pm
A	Lumiére	Sun 11 Aug, 11.00 am
B	Lumiére	Mon 12 Aug, 2.15 pm
A	Lumiére	Sun 25 Aug, 12.00 pm

Miles Davis: Birth of the Cool



Director: Stanley Nelson
USA/UK 2019 | 115 mins

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

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

Nelson guides us through the radical changes Davis made to jazz over nearly half a century. We learn something of his taste in clothes, cars and women; of the rarefied sense of style that was another facet of his self-expression. But Nelson also explores the racism

Davis experienced living in America, his resultant anger, and the lovers and others who were often on the receiving end of this rage.

This is not the first film about Miles Davis, nor is it likely to be the last. Don Cheadle’s 2015 biopic *Miles Ahead* was more salacious; Murray Lerner’s 2004 *Miles Electric: A Different Kind of Blue* went deeper into the music. But for a primer on who Miles was, what he did and why he matters, Stanley Nelson’s documentary will be hard to beat.

— Nick Bollinger

B	Isaac Theatre	Thu 22 Aug, 3.45 pm
A	Isaac Theatre	Sun 25 Aug, 5.00 pm

Marianne & Leonard: Words of Love

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

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

We've heard the now-famous letter



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

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

— Steve Pond, *The Wrap*

Director: Nick Broomfield
USA 2019 | 102 mins

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

B	Isaac Theatre	Fri 9 Aug, 4.00 pm
A	Isaac Theatre	Sun 11 Aug, 5.30 pm

B	MM Timaru	Thu 15 Aug, 3.45 pm
A	MM Timaru	Fri 23 Aug, 8.00 pm

Martha: A Picture Story

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

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

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

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



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

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

— John DeFore, *Hollywood Reporter*

Director/Screenplay: Selina Miles
USA 2019 | 84 mins

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

A	Lumière	Fri 9 Aug, 6.30 pm
A	Lumière	Sun 11 Aug, 5.45 pm
B	Lumière	Mon 19 Aug, 12.15 pm
A	Lumière	Sat 24 Aug, 12.30 pm

PJ Harvey: A Dog Called Money

Several years ago, curious members of the public were afforded the chance to watch PJ Harvey record her follow-up to the Mercury Prize-winning *Let England Shake* in a specially constructed space that was part studio, part art installation. They looked on as Harvey pushed herself and her musical collaborators to translate experiences gathered on her travels to Kosovo, Afghanistan and Washington DC into songs that make up *The Hope Six Demolition Project*.

Director/photojournalist Seamus Murphy dispenses with the one-way glass separating Harvey from those peering in on her recording sessions, bringing the viewer one step closer to the artist at work and capturing the album's emergence at close range.

The curious, ever-observant Harvey is depicted in war correspondent mode, journal never far from reach, as she seeks out sights to document, experiences to share, and fragments of melody to meld with her own. The ruins of a bombed-out Afghanistan building, a chronicle of racial divide in the US and encounters with unfamiliar melodies and instrumentation are just some of the keenly observed moments that become song here.

The journey these creative fragments



take from origin to recorded destination is remarkable, as is the degree to which PJ Harvey alchemically combines patience, curiosity, experimentation, human connection, collaboration, and surprising joviality in bringing her deeply affecting work to fruition. Murphy illuminates the process without demystifying it, maintaining a sense of awe in Harvey's work that's commensurate with her uncanny musical abilities.

— Steve Newall

"A mongrel mix of music documentary, war-zone travelogue and multimedia art project."

— Stephen Dalton, *Hollywood Reporter*

Director/Screenplay/Photography:

Seamus Murphy

Ireland/UK 2019 | 90 mins

Producers: Isabel Davis, Katie Holly, James Wilson, Seamus Murphy

Editor: Sebastian Gollek

Music: PJ Harvey

With: PJ Harvey

Festivals: Berlin, Sydney 2019

A	Lumière	Fri 9 Aug, 6.15 pm
B	Lumière	Tue 13 Aug, 4.15 pm
A	Lumière	Wed 14 Aug, 6.30 pm
A	Lumière	Sat 24 Aug, 6.30 pm

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Walking on Water

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

Working from 700 hours of footage shot by Christo's team, Bulgarian director Andrey Paounov focuses on Christo's relationship with his assistant/nephew/sparring partner Vladimir, and spirited shouting matches between the two provide many of the film's laugh-out-loud moments (along with the 20th-century artist trying to come to terms with 21st-century technology and selfie culture). As with any Christo project, the monumental construction feat is only half the battle. While the film stays relentlessly present tense, the fatal accident during his Umbrellas installation will resonate in some viewers' minds. Throughout, Christo remains feisty as ever, and while Paounov refuses to mine pathos, the artist's constant evocations of his late partner provide a heartfelt



testament to a life-long vision shared.

— Doug Dillaman

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

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

Variety

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

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

B	Lumière	Fri 9 Aug, 11.45 am
A	Lumière	Sun 18 Aug, 2.45 pm
A	Isaac Theatre	Mon 19 Aug, 6.15 pm

Yuli

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

"This energetic, emotionally reflective movie follows the rise of the Cuban dancer Carlos Acosta from scrappy juvenile tearaway to ballet superstar... Acosta even makes an appearance, playing himself now, in Cuba to put on a show about his life – a clever move by [screenwriter Paul] Laverty to include some electrifying performances..."

In a reverse of the *Billy Elliot* story, it's his dad Pedro (Santiago Alfonso), who drags Carlos kicking and screaming to Havana's state ballet school to get him off the streets – and gives him the nickname Yuli, a legendary warrior. The teachers instantly recognise this cocky kid's natural talent. But Carlos is not convinced – he'd rather be playing football than flouncing about in tights...



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

"A consistently colorful hybrid: stirring when it leans into sentimental traditionalism, actively ravishing when it lets Acosta's physical artistry take over."

— Guy Lodge, *Variety*

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

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

A	Isaac Theatre	Sat 17 Aug, 3.00 pm
B	Isaac Theatre	Fri 23 Aug, 1.30 pm
A	MM Timaru	Sun 25 Aug, 3.00 pm

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» Children (15 and under)	\$12.00	\$13.00
» Seniors (65+)	\$11.50	\$12.50

B CODED SESSIONS

Sessions starting before 5.00 pm weekdays and others as indicated.

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» Full Price	\$14.50	\$15.50
» Children (15 and under)	\$12.00	\$13.00
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FIVE-TRIP PASS

On sale at both venues. Valid for all sessions.

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

**A \$1.00 Redevelopment Levy is added to passes (\$71.00 total) purchased at the Isaac Theatre Royal box office. No Levy is charged for passes purchased online or at Lumière Cinemas.

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

*Full-time students, Community Services Card holders, Nurses, and members of the Canterbury Film Society and Film Industry Guilds are entitled to purchase one ticket per session at the discount rate. Student/Membership/Staff/CSC ID is required – please ensure you bring it with you to the venue to present to staff on request; failure to do so will result in the full price being charged for attendance. The concession price is not available to those holding Film Society three-film sampler cards.

TICKETING AGENCY & REDEVELOPMENT SERVICE FEES

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

Prices are GST inclusive and in NZD.

BUYING TICKETS

BOOKINGS OPEN FRIDAY 19 JULY FROM 10.00 AM

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

ONLINE

Lumière Cinemas: www.lumierecinemas.co.nz (Lumière Cinemas screenings only)

Booking fee: \$2.00 per ticket. Tickets must be collected from the venue.

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

A booking fee is already included in the price of the ticket. You may print your ticket or present it on your mobile. A delivery transaction fee applies only when postal or courier delivery options are selected (\$2.00 regular mail; \$5.00 courier; \$6.00 rural delivery courier).

IN PERSON

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

Lumière Cinemas: The box office will be open from 30 minutes prior to the first session until 30 minutes after the last session commences.

Isaac Theatre Royal: 10.00 am – 5.00 pm Monday to Friday. From 8 August the box office will be open from 1 hour prior to the first session of the day until 15 minutes after the last session commences.

Phone (Isaac Theatre Royal screenings only. No phone bookings at Lumière Cinemas):
0800 TICKETEK (842 538)

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GENERAL INFORMATION

PROGRAMME CHANGES

We reluctantly reserve the right to change the schedule by amending dates or replacing films.

PLEASE ARRIVE EARLY

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

MOBILE PHONES

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

CENSORSHIP CLASSIFICATION

G – Suitable for general audiences

PG – Parental guidance recommended for younger viewers

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

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

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Classifications will be published in NZIFF's daily newspaper advertising and displayed at the venues' box offices. Children's tickets are available only for films classified G, PG and M. At the time of printing some films have not been rated. Until they receive a censor rating, they are considered R18 (unless clearly aimed at children) and can only be purchased by and for people aged 18 and over. For more information please visit the ticketing and venue information page on our website.

Please note: ID may be requested for restricted films.

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

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

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

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

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

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

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There are several parking locations within walking distance of the Isaac Theatre Royal. Please note the Wilson carpark opposite the theatre (140 Gloucester Street) is for employees of The Press only until 5pm. There are 24/7 Wilson carparks nearby at 170 Gloucester Street and 50 Cathedral Square. The Art Gallery carpark (cnr Montreal & Gloucester Streets) currently offers the first hour of parking for free, per vehicle, per day. Lumière Cinemas is located in the Arts Centre's West Lecture building. On-street metered parking is available near the Arts Centre. There are also a number of Christchurch City Council and Wilson off-street car parks.

Visit www.wilsonparking.co.nz or www.ccc.govt.nz for more information.

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Visit www.nziff.co.nz for venue specific information.

CHRISTCHURCH SCHEDULE

THURSDAY 8 AUGUST

A 7.00 pm La Belle Époque (Isaac Theatre) 115 5

FRIDAY 9 AUGUST

B 11.30 am Mrs Lowry & Son (Isaac Theatre) 91 25
 B 11.45 am Walking on Water (Lumière) 100 49
 B 12.00 pm Children of the Sea (Lumière) 110 34
 B 1.45 pm Maiden (Isaac Theatre) 97 7
 B 1.45 pm Animals (Lumière) 109 29
 B 2.15 pm Meeting Gorbachev (Lumière) 91 43
 B 4.00 pm Marianne & Leonard... (Isaac Theatre) 102 47
 B 4.00 pm Dillili in Paris (Lumière) 95 35
 B 4.15 pm The Art of Self-Defense (Lumière) 105 26
 A 6.15 pm American Woman (Isaac Theatre) 111 26
 A 6.15 pm PJ Harvey: A Dog... (Lumière) 90 48
 A 6.30 pm Martha: A Picture Story (Lumière) 84 47
 A 8.15 pm Hail Satan? (Lumière) 95 41
 A 8.30 pm Deerskin (Lumière) 76 28
 A 8.45 pm Les Misérables (Isaac Theatre) 104 18

SATURDAY 10 AUGUST

A 10.30 am Ask Dr Ruth (Isaac Theatre) 100 38
 A 10.30 am Escher: Journey... (Lumière) 80 45
 A 11.00 am Meeting Gorbachev (Lumière) 91 43
 A 12.15 pm Inventing Tomorrow (Lumière) 89 35
 A 1.00 pm Adam (Isaac Theatre) 98 21
 A 1.00 pm Litigante (Lumière) 95 31
 A 2.00 pm Children of the Sea (Lumière) 110 34
 A 3.00 pm New Zealand's Best 2019 (Lumière) 95 15
 A 3.15 pm One Child Nation (Isaac Theatre) 85 41
 A 4.15 pm Working Woman (Lumière) 93 33
 A 5.00 pm Carmine Street Guitars (Lumière) 80 44
 A 5.15 pm Herbs: Songs of... (Isaac Theatre) 90 12
 A 6.15 pm Loro (Lumière) 151 23
 A 6.45 pm The Miracle of The... (Lumière) 89 46
 A 8.15 pm Apocalypse Now... (Isaac Theatre) 183 9
 A 8.45 pm mid90s (Lumière) 85 31
 A 9.15 pm Deerskin (Lumière) 76 28

SUNDAY 11 AUGUST

B 10.15 am Animation for Kids 8+ (Isaac Theatre) 72 37
 A 11.00 am The Miracle of The... (Lumière) 89 46
 A 11.45 am Celebration: YSL (Lumière) 73 44
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 A 1.00 pm Backtrack Boys (Lumière) 104 39
 B 1.15 pm Modest Heroes... (Lumière) 54 34
 A 2.30 pm Capital in the 21st... (Isaac Theatre) 103 11
 A 2.30 pm MO TE IWI... (Lumière) 133 14
 A 3.15 pm Dillili in Paris (Lumière) 95 35
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 A 5.30 pm Marianne & Leonard... (Isaac Theatre) 102 47
 A 5.45 pm Martha: A Picture Story (Lumière) 84 47
 A 7.15 pm The Realm (Lumière) 131 23
 A 7.30 pm Under the Silver Lake (Lumière) 139 27
 A 7.45 pm By the Grace of God (Isaac Theatre) 138 17

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B 10.45 am Sibyl (Isaac Theatre) 100 19

B 12.15 pm Ask Dr Ruth (Lumière) 100 38
 B 12.45 pm MO TE IWI... (Lumière) 133 14
 B 1.00 pm One Child Nation (Isaac Theatre) 85 41
 B 2.15 pm The Miracle of The... (Lumière) 89 46
 B 3.00 pm Peterloo (Isaac Theatre) 155 25
 B 3.30 pm The Nightingale (Lumière) 136 32
 B 4.15 pm New Zealand's Best 2019 (Lumière) 95 15
 A 6.15 pm Varda by Agnès (Isaac Theatre) 115 43
 A 6.15 pm God Exists, Her Name Is... (Lumière) 101 29
 A 6.30 pm The Third Wife (Lumière) 96 32
 A 8.15 pm Ruben Brandt, Collector (Lumière) 94 32
 A 8.30 pm Meeting Gorbachev (Lumière) 91 43
 A 8.45 pm A White, White Day (Isaac Theatre) 109 20

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B 11.00 am La Belle Époque (Isaac Theatre) 115 5
 B 12.00 pm Adam (Lumière) 98 21
 B 12.15 pm The Biggest Little Farm (Lumière) 91 40
 B 1.30 pm Maria by Callas (Isaac Theatre) 113 46
 B 2.00 pm For Sama (Lumière) 95 39
 B 2.15 pm Litigante (Lumière) 95 31
 B 4.00 pm Brittany Runs... (Isaac Theatre) 104 26
 B 4.00 pm Monos (Lumière) 102 31
 B 4.15 pm PJ Harvey: A Dog... (Lumière) 90 48
 A 6.15 pm Helen Kelly – Together (Isaac Theatre) 92 13
 A 6.15 pm Florianópolis Dream (Lumière) 107 16
 A 6.30 pm For My Father's Kingdom (Lumière) 97 10
 A 8.15 pm The Wild Goose Lake (Lumière) 110 17
 A 8.30 pm Animation NOW! 2019 (Lumière) 84 27
 A 8.45 pm High Life (Isaac Theatre) 113 24

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B 11.00 am Photograph (Isaac Theatre) 110 21
 B 12.00 pm Carmine Street Guitars (Lumière) 80 44
 B 12.30 pm Celebration: YSL (Lumière) 73 44
 B 1.30 pm Capital in the 21st... (Isaac Theatre) 103 11
 B 1.45 pm The Realm (Lumière) 131 23
 B 2.00 pm God Exists, Her Name Is... (Lumière) 101 29
 B 3.45 pm American Woman (Isaac Theatre) 111 26
 B 4.00 pm The Wild Goose Lake (Lumière) 110 17
 B 4.15 pm Ruben Brandt, Collector (Lumière) 94 32
 A 6.15 pm Who You Think I Am (Isaac Theatre) 102 19
 A 6.15 pm Where's My Roy Cohn? (Lumière) 97 43
 A 6.30 pm PJ Harvey: A Dog... (Lumière) 90 48
 A 8.15 pm Animals (Lumière) 109 29
 A 8.30 pm Danger Close... (Isaac Theatre) 118 16
 A 8.30 pm High Life (Lumière) 113 24

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B 11.30 am The Biggest Little Farm (Isaac Theatre) 91 40
 B 12.00 pm Kind Hearts... (Lumière) 106 9
 B 1.00 pm Loro (Lumière) 151 23
 B 1.30 pm Danger Close... (Isaac Theatre) 118 16
 B 2.15 pm For My Father's Kingdom (Lumière) 97 10
 B 4.00 pm Les Misérables (Isaac Theatre) 104 18
 B 4.00 pm Beats (Lumière) 101 29
 B 4.15 pm Vivarium (Lumière) 98 33
 A 6.15 pm Brittany Runs... (Isaac Theatre) 104 26

A 6.15 pm For Sama (Lumière) 95 39
 A 6.30 pm Carmine Street Guitars (Lumière) 80 44
 A 8.15 pm Hail Satan? (Lumière) 95 41
 A 8.15 pm Inna de Yard (Lumière) 99 45
 A 8.30 pm Judy & Punch (Isaac Theatre) 105 30

FRIDAY 16 AUGUST

B 11.30 am Varda by Agnès (Isaac Theatre) 115 43
 B 12.00 pm Working Woman (Lumière) 93 33
 B 12.15 pm Peterloo (Lumière) 155 25
 B 2.00 pm Helen Kelly – Together (Isaac Theatre) 92 13
 B 2.00 pm Ngā Whanaunga... (Lumière) 90 15
 B 3.15 pm Apocalypse Now... (Lumière) 183 9
 B 4.00 pm Judy & Punch (Isaac Theatre) 105 30
 B 4.00 pm The Wild Goose Lake (Lumière) 110 17
 A 6.15 pm Amazing Grace (Isaac Theatre) 88 6
 A 6.15 pm Ruben Brandt, Collector (Lumière) 94 32
 A 6.45 pm Ask Dr Ruth (Lumière) 100 38
 A 8.15 pm Under the Silver Lake (Lumière) 139 27
 A 8.30 pm The Art of Self-Defense (Isaac Theatre) 105 26
 A 8.45 pm Aniara (Lumière) 106 28

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A 10.15 am The Biggest Little Farm (Isaac Theatre) 91 40
 B 10.30 am Modest Heroes... (Lumière) 54 34
 A 11.30 am Backtrack Boys (Lumière) 104 39
 A 11.45 am Where's My Roy Cohn? (Lumière) 97 43
 A 12.30 pm Kind Hearts... (Isaac Theatre) 106 9
 B 1.30 pm Animation for Kids 4+ (Lumière) 62 37
 A 1.45 pm The Realm (Lumière) 131 23
 A 3.00 pm Yuli (Isaac Theatre) 104 49
 A 3.00 pm Peter Peryer... (Lumière) 82 14
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 A 4.45 pm mid90s (Lumière) 85 31
 A 5.30 pm A Seat at the Table (Isaac Theatre) 101 13
 A 6.15 pm Vivarium (Lumière) 98 33
 A 6.30 pm Inna de Yard (Lumière) 99 45
 A 8.15 pm Ruben Brandt, Collector (Lumière) 94 32
 A 8.30 pm Animals (Lumière) 109 29
 A 8.45 pm Come to Daddy (Isaac Theatre) 94 7

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A 11.00 am Peterloo (Isaac Theatre) 155 25
 A 11.00 am Peter Peryer... (Lumière) 82 14
 A 11.45 am Dillili in Paris (Lumière) 95 35
 A 12.45 pm For Sama (Lumière) 95 39
 A 1.45 pm The Third Wife (Lumière) 96 32
 A 2.15 pm Bellbird (Isaac Theatre) 96 11
 A 2.45 pm Walking on Water (Lumière) 100 49
 A 3.45 pm Florianópolis Dream (Lumière) 107 16
 A 4.45 pm Inventing Tomorrow (Lumière) 89 35
 A 5.15 pm Portrait of a Lady... (Isaac Theatre) 120 5
 A 5.45 pm Spring Interlude (Lumière) 80 14
 A 6.30 pm mid90s (Lumière) 85 31
 A 8.00 pm Loro (Isaac Theatre) 151 23
 A 8.00 pm The Amazing Johnathan... (Lumière) 91 38
 A 8.15 pm Where's My Roy Cohn? (Lumière) 97 43

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B 11.15 am	Non-Fiction (Isaac Theatre) 107	18
B 12.00 pm	Kind Hearts... (Lumière) 106	9
B 12.15 pm	Martha: A Picture Story (Lumière) 84	47
B 1.30 pm	Halston (Isaac Theatre) 105	45
B 2.00 pm	God Exists, Her Name Is... (Lumière) 101	29
B 2.15 pm	The Third Wife (Lumière) 96	32
B 3.45 pm	High Life (Isaac Theatre) 113	24
B 4.00 pm	The Amazing Johnathan... (Lumière) 91	38
B 4.15 pm	Backtrack Boys (Lumière) 104	39
A 6.15 pm	Walking on Water (Isaac Theatre) 100	49
A 6.15 pm	Adam (Lumière) 98	21
A 6.30 pm	Peter Peryer... (Lumière) 82	14
A 8.15 pm	For Sama (Lumière) 95	39
A 8.30 pm	In Fabric (Isaac Theatre) 119	24
A 8.30 pm	Inna de Yard (Lumière) 99	45

TUESDAY 20 AUGUST

B 11.15 am	Amazing Grace (Isaac Theatre) 88	6
B 12.15 pm	Mrs Lowry & Son (Lumière) 91	25
B 12.45 pm	Bellbird (Lumière) 96	11
B 1.15 pm	By the Grace of God (Isaac Theatre) 138	17
B 2.15 pm	Peter Peryer... (Lumière) 82	14
B 2.45 pm	Andrei Rublev (Lumière) 183	8
B 4.00 pm	The Whistlers (Isaac Theatre) 98	6
B 4.15 pm	Where's My Roy Cohn? (Lumière) 97	43
A 6.15 pm	Non-Fiction (Isaac Theatre) 107	18
A 6.15 pm	Escher: Journey... (Lumière) 80	45
A 6.30 pm	Florianópolis Dream (Lumière) 107	16
A 8.00 pm	Spring Interlude (Lumière) 80	14
A 8.30 pm	The Nightingale (Isaac Theatre) 136	32
A 8.30 pm	Aniara (Lumière) 106	28

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B 11.15 am	Portrait of a Lady... (Isaac Theatre) 120	5
B 12.00 pm	Inna de Yard (Lumière) 99	45
B 12.30 pm	Florianópolis Dream (Lumière) 107	16
B 1.45 pm	Aquarela (Isaac Theatre) 90	39
B 2.00 pm	Hail Satan? (Lumière) 95	41
B 2.30 pm	Animation NOW! 2019 (Lumière) 84	27
B 3.45 pm	In Fabric (Isaac Theatre) 119	24
B 4.00 pm	Spring Interlude (Lumière) 80	14
B 4.15 pm	Helen Kelly – Together (Lumière) 92	13
A 6.15 pm	Maria by Callas (Isaac Theatre) 113	46
A 6.15 pm	A White, White Day (Lumière) 109	20
A 6.30 pm	Working Woman (Lumière) 93	33
A 8.30 pm	For My Father's Kingdom (Lumière) 97	10
A 8.45 pm	By the Balls (Isaac Theatre) 87	10
A 8.45 pm	Vivarium (Lumière) 98	33

THURSDAY 22 AUGUST

B 11.15 am	Sorry We Missed You (Isaac Theatre) 101	8
B 12.15 pm	Litigante (Lumière) 95	31
B 1.30 pm	A Seat at the Table (Isaac Theatre) 101	13
B 1.30 pm	By the Balls (Lumière) 87	10
B 2.15 pm	Aniara (Lumière) 106	28
B 3.15 pm	Loro (Lumière) 151	23
B 3.45 pm	Miles Davis... (Isaac Theatre) 115	46

B 4.30 pm	Deerskin (Lumière) 76	28
A 6.15 pm	Sibyl (Isaac Theatre) 100	19
A 6.15 pm	Celebration: YSL (Lumière) 73	44
A 6.30 pm	The Third Wife (Lumière) 96	32
A 8.00 pm	Under the Silver Lake (Lumière) 139	27
A 8.30 pm	The Realm (Lumière) 131	23
A 8.45 pm	Monos (Isaac Theatre) 102	31

FRIDAY 23 AUGUST

B 11.15 am	Who You Think I Am (Isaac Theatre) 102	19
B 1.00 pm	Escher: Journey... (Lumière) 80	45
B 1.30 pm	Yuli (Isaac Theatre) 104	49
B 1.30 pm	Ask Dr Ruth (Lumière) 100	38
B 2.45 pm	mid90s (Lumière) 85	31
B 3.30 pm	Under the Silver Lake (Lumière) 139	27
B 3.45 pm	A White, White Day (Isaac Theatre) 109	20
B 4.30 pm	Inventing Tomorrow (Lumière) 89	35
A 6.15 pm	Maiden (Isaac Theatre) 97	7
A 6.15 pm	Hail Satan? (Lumière) 95	41
A 6.30 pm	Animals (Lumière) 109	29
A 8.15 pm	Children of the Sea (Lumière) 110	34
A 8.30 pm	Beats (Isaac Theatre) 101	29
A 8.45 pm	Vivarium (Lumière) 98	33

SATURDAY 24 AUGUST

B 10.00 am	Modest Heroes... (Isaac Theatre) 54	34
A 11.00 am	Celebration: YSL (Lumière) 73	44
A 11.30 am	Andrei Rublev (Isaac Theatre) 183	8
B 12.00 pm	Animation for Kids 8+ (Lumière) 72	37
A 12.30 pm	Martha: A Picture Story (Lumière) 84	47
A 1.30 pm	Peterloo (Lumière) 155	25
A 2.15 pm	Children of the Sea (Lumière) 110	34
A 3.15 pm	Photograph (Isaac Theatre) 110	21
A 4.30 pm	For My Father's Kingdom (Lumière) 97	10
A 4.45 pm	Escher: Journey... (Lumière) 80	45
A 5.45 pm	Sorry We Missed You (Isaac Theatre) 101	8
A 6.30 pm	PJ Harvey: A Dog... (Lumière) 90	48
A 6.45 pm	The Amazing Johnathan... (Lumière) 91	38
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A 8.30 pm	The Wild Goose Lake (Lumière) 110	17
A 8.45 pm	Aniara (Lumière) 106	28

SUNDAY 25 AUGUST

B 10.30 am	Animation for Kids 4+ (Isaac Theatre) 62	37
A 11.15 am	Inventing Tomorrow (Lumière) 89	35
A 12.00 pm	The Miracle of The... (Lumière) 89	46
A 12.15 pm	Aquarela (Isaac Theatre) 90	39
A 1.00 pm	Ngā Whanaunga... (Lumière) 90	15
A 2.00 pm	The Biggest Little Farm (Lumière) 91	40
A 2.30 pm	Halston (Isaac Theatre) 105	45
B 3.00 pm	Modest Heroes... (Lumière) 54	34
A 4.00 pm	Animation NOW! 2019 (Lumière) 84	27
A 4.15 pm	Carmine Street Guitars (Lumière) 80	44
A 5.00 pm	Miles Davis... (Isaac Theatre) 115	46
A 5.45 pm	Meeting Gorbachev (Lumière) 91	43
A 6.00 pm	Backtrack Boys (Lumière) 104	39
A 7.45 pm	The Whistlers (Isaac Theatre) 98	6
A 7.45 pm	God Exists, Her Name Is... (Lumière) 101	29
A 8.00 pm	Litigante (Lumière) 95	31



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"Film knowledge will carry you toward the heavens – and to victory!"

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THE QUIZ IS A CELEBRATION OF CINEMA.

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Isaac Theatre Royal
Saturday 17 August
4.00 pm – 5.30 pm

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B 1.30 pm	Photograph (110)	21
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A 5.45 pm	La Belle Époque (115)	5
A 8.00 pm	American Woman (111)	26

FRIDAY 16 AUGUST

B 1.45 pm	Maiden (97)	7
B 3.45 pm	Halston (106)	45
A 6.00 pm	The Whistlers (98)	6
A 8.00 pm	Beats (101)	29

SATURDAY 17 AUGUST

A 1.45 pm	Ask Dr Ruth (100)	38
A 3.45 pm	Kind Hearts and Coronets (106)	9
A 6.00 pm	Amazing Grace (88)	6
A 8.00 pm	By the Grace of God (138)	17

SUNDAY 18 AUGUST

A 1.00 pm	Mrs Lowry & Son (91)	25
A 3.00 pm	Helen Kelly – Together (92)	13
A 5.00 pm	Portrait of a Lady on Fire (120)	5
A 7.30 pm	Loro (151)	23

MONDAY 19 AUGUST

B 2.00 pm	The Biggest Little Farm (91)	40
B 4.00 pm	Helen Kelly – Together (92)	13
A 6.00 pm	Who You Think I Am (102)	19
A 8.00 pm	Ruben Brandt, Collector (94)	32

TUESDAY 20 AUGUST

B 1.15 pm	Mrs Lowry & Son (91)	25
B 3.15 pm	Portrait of a Lady on Fire (120)	5

A 5.45 pm	Halston (106)	45
A 8.00 pm	High Life (113)	24

WEDNESDAY 21 AUGUST

B 1.30 pm	La Belle Époque (115)	5
B 3.45 pm	Sorry We Missed You (101)	8
A 5.45 pm	Maria by Callas (113)	46
A 8.00 pm	For My Father's Kingdom (97)	10

THURSDAY 22 AUGUST

B 2.00 pm	Amazing Grace (88)	6
B 3.45 pm	A Seat at the Table (101)	13
A 5.45 pm	Photograph (110)	21
A 8.00 pm	Judy & Punch (105)	30

FRIDAY 23 AUGUST

B 1.30 pm	Maria by Callas (113)	46
B 3.45 pm	American Woman (111)	26
A 6.00 pm	Maiden (97)	7
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SATURDAY 24 AUGUST

A 1.00 pm	The Biggest Little Farm (91)	40
A 3.00 pm	Peterloo (155)	25
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A 1.00 pm	New Zealand's Best 2019 (95)	15
A 3.00 pm	Yuli (104)	49
A 5.15 pm	Sorry We Missed You (101)	8
A 7.15 pm	Apocalypse Now: Final Cut (183)	9

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KEY TO ICONS

**Guest Appearance**

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

**World Premiere**

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

**Cannes Selection 2019**

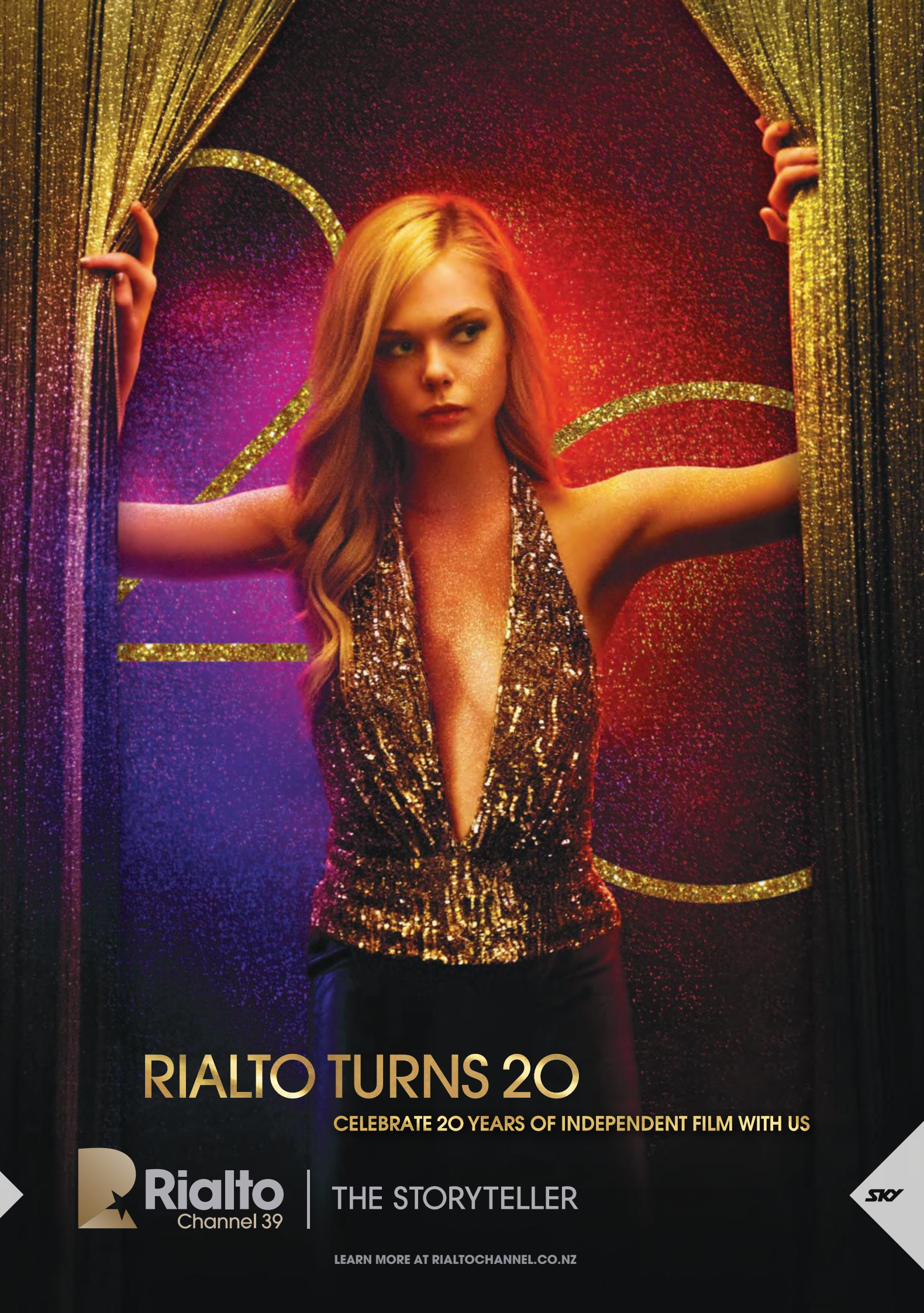
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**Major Festival Award**

Films judged the best and brightest at A-list film festivals around the world, from Venice, to Berlin, to Sundance and Cannes.

Notes in this brochure are written and compiled by the publications team (unsigned), programmers Michael McDonnell (MM), Sandra Reid (SR), Ant Timpson (AT), Nic Marshall (NM), Malcolm Turner (MT), and former director Bill Gosden (BG). Rebecca McMillan (RM), Judah Finnigan (JF), Tim Wong, Kailey Carruthers, Sibilla Paparatti, Toby Manhire, Nick Bollinger, Chris Tse, Sarah Watt, Doug Dillaman, Jacob Powell, Catherine Bisley, Chris Kirk, Max Rashbrooke, Lana Lopesi, Sarah McMullan, James Croot, Lynda Hallinan, Yvonne Lorkin and Steve Newall also contributed notes. The brochure was edited and managed by Tim Wong with the assistance of a squadron of ace proofreaders who labour beyond the call of duty.

Views expressed in the brochure do not necessarily represent the views of the staff or trustees of the New Zealand Film Festival Trust.



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