

# NEW ZEALAND INTERNATIONAL FILM FESTIVAL



WELLINGTON  
28 JULY –  
13 AUGUST 2017

BOOK AT [NZIFF.CO.NZ](http://NZIFF.CO.NZ)



# NEW ZEALAND FILMS

New Zealand  
FILM COMMISSION

Smash Palace



Mauri



Te Tumu Whakaata Taonga

How Far is Heaven



The Last Dogs of Winter



The World's Fastest Indian



Lambs



Madam Black



Giselle



Once Were Warriors



Night Shift



## NZ Film ON DEMAND



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This offer is limited to the first 200 new subscribers who forward the NZFC ([vod@nzfilm.co.nz](mailto:vod@nzfilm.co.nz)) their confirmation email and is one free viewing per new subscriber. Your free viewing must be used by 31 October 2017. This offer expires at the earlier of 200 new confirmation emails received or 31 August 2017.

## 46<sup>th</sup> Wellington Film Festival

Presented by  
New Zealand Film Festival Trust  
under the distinguished  
patronage of Her Excellency  
The Right Honourable  
Dame Patsy Reddy,  
Governor-General  
of New Zealand

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CITY GALLERY WELLINGTON

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**Communications Manager:** Rebecca McMillan  
**Wellington Festival Manager:** Caroline Palmer  
**Assistant to General Manager:** Lisa Bomash  
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**Assistant Programmer:** Michael McDonnell  
**Animation NOW! Programmer:** Malcolm Turner  
**All Ages Programmer:** Nic Marshall  
**Incredibly Strange Programmer:** Anthony Timpson  
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**Audience Development Coordinator:** Alice Vilardel  
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**Festival Interns:** Miles Chan (Auckland),  
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**Publication Design:** Ocean Design Group  
**Publication Production:** Greg Simpson  
**Cover Design:** Ponui Patuaka, Meri Gracia  
**Cover Illustration:** Tom Simpson  
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### THE NEW ZEALAND FILM FESTIVAL TRUST

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The New Zealand Film Festival Trust  
Box 9544, Marion Square  
Wellington 6141, New Zealand  
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# NZIFF

NEW ZEALAND  
INTERNATIONAL  
FILM FESTIVAL

28 JULY - 13 AUGUST 2017

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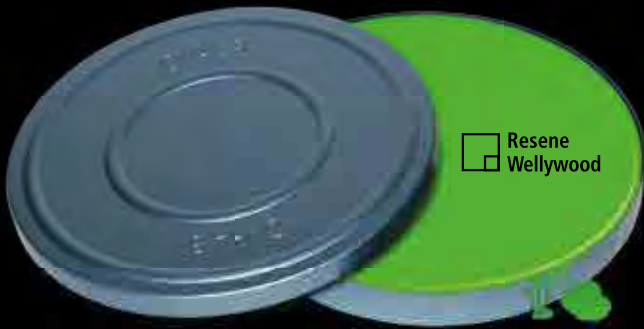
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*Proud supporters of the NZ films in the International Film Festival.*



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## WELCOME



In a year fraught with changes you might not want to be reminded about, we bring you the 2017 NZIFF catalogue, cleverly contrived to look like business as usual. Yes, indeed, we have made our choice of the best the world had to offer us and the assortment is as rich and varied as it always has been. But the world's best filmmakers move as the world moves, and it is impossible to deny the darkness of the new films that dominated Cannes this year – or to ignore the fact that recently so many filmmakers have felt compelled to address the imperilled rights of the young.

We've screened numerous very long great films before, so we're a little surprised that our inclusion of *Top of the Lake: China Girl* has been hailed as the falling of a barricade. We are just pleased that we get to give such enthralling, original work the big-screen treatment it deserves. A more telling sign of the times may be that, thanks to the sponsorship of Shift 72, we have quietly launched NZIFF On Demand to extend the life of our cinema programme.

Of course we are delighted that so many of our supporters stay the same. The Wellington City Council's custodianship of the Embassy Theatre is the rock on which we stand. 2degrees Mobile returns as sponsor of our World cinema section for a second year. Resene join us for their fourth year as sponsors of another stunning bunch of New Zealand films. Flicks.co.nz, RadioLIVE and *Metro* magazine remain proactive media partners. We also welcome Herald.co.nz as our digital news partner. Seeing how responsive they all are to our programme energises us when we most need it. Thanks to Wellington Community Trust for a second year's support and to our longstanding Gala sponsors Russell McVeagh.

Ultimately it's the support of its audience that keeps our non-profit enterprise in action, and, it always bears saying, the perseverance of independent filmmakers who did whatever it took to get these films made. 25% of your ticket money goes their way. Ticket sales contributed 88% of our income in 2016. The major sponsorship we receive from the New Zealand Film Commission is a gratifying institutional contribution to that support system.

Come in out of the rain, says our poster. Though not every great film yielded by the last turbulent year was intended to fold you in a warm embrace, there's fun in store at NZIFF and life to be had together at the movies.



Bill Gosden  
Director

# 1 TICKET PRICES

## A CODED SESSIONS

**Sessions starting after 5.00 pm weekdays and all weekend sessions (unless otherwise indicated).**

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

## B CODED SESSIONS

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

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

## C CODED SESSIONS

» All tickets	\$11.50
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## SPECIAL EVENT *Top of the Lake: China Girl*

» Full Price	\$45.00
» Film Society/Film Industry Guilds	\$40.00
» Student/Community Service Card	\$40.00
» Senior (65+)	\$40.00

## ONLINE DISCOUNT

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

## TEN-TRIP PASS

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

» Ten-Trip Pass	\$150.00
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The Ten-Trip Pass can be purchased in advance from the NZIFF Paramount Box Office (or from NZIFF venues during NZIFF dates). It can be used to book tickets in advance or on the day at NZIFF box offices for any session that is not sold out. The Ten-Trip Pass cannot be used for online, phone or mail bookings. The pass cannot be used to secure tickets for *Top of the Lake: China Girl*.

## TICKETING FEES

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

## CONCESSION DISCOUNTS (Film Society/Film Industry Guilds/Student/Community Service Card)

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

**Prices are GST inclusive and in NZD.**

# 2 BUYING TICKETS

## BOOKINGS OPEN ON THURSDAY 6 JULY AT 10.00 AM

Advance bookings will be available for all NZIFF screenings. You can select your own seats if you book online. Book early to secure your favourite seats, and to ensure your tickets for screenings at the smaller venues.

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

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

## IN PERSON BEFORE NZIFF (from Thursday 6 July to Thursday 27 July)

Advance tickets for all NZIFF screenings will be available at the NZIFF box office at the Paramount, 25 Courtenay Place. 10.00 am – 6.00 pm Monday to Friday, 11.00 am – 4.00 pm Saturday and Sunday.

## IN PERSON DURING NZIFF (from Friday 28 July)

**Embassy, Paramount, Penthouse Cinema, Ngā Taonga Sound & Vision, City Gallery, Light House Petone:** From Friday 28 July tickets to all NZIFF screenings are available from these box offices. Each box office will open 45 minutes prior to the first NZIFF session of the day and close 15 minutes after the start of the final NZIFF session.

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

**Roxy Cinema:** The box office at the Roxy Cinema can only sell tickets for their own NZIFF screenings. The box office opens 45 minutes before each NZIFF session commences and closes 15 minutes after each session starts. Box office closed between sessions.

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

## MAIL BOOKINGS

A booking form can be found on the NZIFF website. Once printed and completed, post to: New Zealand International Film Festival, PO Box 9544, Marion Square, Wellington 6141. Alternatively, you can call (04) 802 2579 and we can post you a booking form.

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

### Hours before NZIFF (from Thursday 6 July to Thursday 27 July)

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

### Hours during NZIFF (from Friday 28 July to Sunday 13 August)

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

## SCHOOLS AND GROUP BOOKINGS

For groups of 20 or more people, contact Alice Vilardel on (04) 802 2571 or outreach@nziff.co.nz

## METHOD OF PAYMENT

**Cash:** Accepted for box office and venue bookings.

**EFTPOS:** Accepted for box office and venue bookings.

**Visa/Mastercard:** Accepted for all bookings.

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

## TICKET COLLECTION

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

## REFUNDS

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

## GENERAL ENQUIRES

### Before NZIFF

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

### During NZIFF

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

# 3 VENUE INFORMATION

## FOR ANSWERS TO FREQUENTLY ASKED QUESTIONS VISIT [www.nziff.co.nz](http://www.nziff.co.nz)

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

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

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

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

**Penthouse Cinema (PH):** 205 Ohiro Rd, Brooklyn, Ph (04) 384 3157  
Take buses 7 or 8 from Lambton Quay/ Willis Street. Check [www.metlink.org.nz](http://www.metlink.org.nz) for timetables. All screenings this year will be held in Cinema 3.

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

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

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

## KEY TO VENUE CODES

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

## KEY TO ICONS

	Guest Appearance		World Premiere
	Short Preceding Feature		Cannes Selection 2017
	Lunchtime Session		Major Festival Award

# 4 GENERAL INFORMATION

## OUR WEBSITE HAS IT ALL [www.nziff.co.nz](http://www.nziff.co.nz)

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



[www.facebook.com/nziffilmfestival](http://www.facebook.com/nziffilmfestival)

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



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

Keep up to date with our Twitter feed.



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

Watch trailers, interviews and much more.



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

Take a peek behind the scenes.

## PROGRAMME CHANGES

We reluctantly reserve the right to change the schedule by amending dates or replacing films. From Friday 28 July, confirmation of daily session times can be made by calling the NZIFF box office on (04) 801 8054. Any necessary changes will be advertised on our website or at our venues.

## PLEASE ARRIVE EARLY

There are no advertising films or trailers at NZIFF. We reserve the right to ask latecomers to wait until the conclusion of any introductions or short films before they are seated, or to seat latecomers in seats other than those originally purchased, to minimise disturbance to other patrons.

## MOBILE PHONES

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

## WHEELCHAIR ACCESS / SPECIAL REQUIREMENTS

All venues are accessible by wheelchair. Wheelchair accessible seats can now also be identified and purchased online. The Embassy and Soundings Theatre are equipped with hearing loops with good coverage for all seats. The City Gallery is equipped with a hearing loop with best coverage in rows A, B and C. All other venues except Ngā Taonga Sound & Vision and Roxy Cinema have amplified infra-red headphones (used without hearing aids), which can be obtained from the box office. Please note that where films are indicated as having subtitles, this is not the same as full captioning for the hearing impaired. Please advise the ticket seller when purchasing your tickets if you have any special requirements. Visit our website for venue specific information.

## CENSORSHIP CLASSIFICATION

G – Suitable for general audiences

PG – Parental guidance recommended for younger viewers

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

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

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

R13 – Restricted to persons 13 years and over

R16 – Restricted to persons 16 years and over

R18 – Restricted to persons 18 years and over

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

At the time of printing some films have not been 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.

## MEET THE FILMMAKERS

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

## SPONSORSHIP, BROCHURE AND WEBSITE ADVERTISING

Contact: Sharon Byrne Ph: (04) 802 2570

## FURTHER INFORMATION

Contact us: [info@nziff.co.nz](mailto:info@nziff.co.nz), [www.nziff.co.nz](http://www.nziff.co.nz)

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## Auckland

Vero Centre, 48 Shortland Street  
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## The Square

Opening Night

We open our 46th edition with a blast, Ruben Östlund's Palme d'Or winner, a sprawling, jaw-dropping satire, centred on a Swedish museum curator (Claes Bang), an exhibit, a stolen phone and an American journalist (Elisabeth Moss).

"*The Square* [is] a sardonic, darkly funny picture about a dashing museum curator whose dysfunctional institution is a microcosm of the larger world. Can art, or the tools used to promote it, cross the bounds of moral responsibility? What does it take to jog the upper classes out of their comfortable insularity? *The Square* is both outlandishly funny and biting – and features a fascinating and sometimes disturbing performance by Terry Notary, the gifted actor and [*Hobbit*] movement choreographer."

— Stephanie Zacharek, *Time*

"*The Square* is set in the rarefied reaches of Sweden's art world, but from that vantage point takes pot shots at marketing, the media, the Swedish culture of militant political correctness as well as the pretension, self-deception, and pseudospeak of the cultural elite...

While the targets are many and Östlund, admirably, almost always punches up, there is a kind of



organizing principle relating to the chasm between the social faces we wear and the self-interested creatures we really are. Snip by snip, in scenarios dripping with acidly observed discomfort, Östlund clips precisely through the barbed-wire barrier fences of culture, sophistication and socialization that refined middle-class modern humans erect between our public selves and our private, animal natures." — Jessica Kiang, *The Playlist*

**"Östlund's eye for the subtleties of human behavior, especially public behavior, never fails."**

— Emily Yoshida, *Vulture*



**Director/Screenplay: Ruben Östlund**  
Sweden/Germany/France/Denmark  
2017 | 147 mins

**Producers:** Erik Hemmendorff, Philippe Bober  
**Photography:** Fredrik Wenzel  
**Editors:** Ruben Östlund, Jacob Secher Schulsingier  
**With:** Claes Bang, Elisabeth Moss, Dominic West, Terry Notary, Christopher Laessø, Marina Schiptjenko, Elijahn Edouard, Daniel Hallberg, Martin Søder  
**Festivals:** Cannes (In Competition) 2017  
**Palme d'Or (Best Film), Cannes Film Festival 2017**  
In English and Swedish, with English subtitles  
Censors rating tbc

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**Metro**

**A EMB** Fri 28 Jul, 8.15 pm  
**B EMB** Thu 3 Aug, 3.15 pm

## Faces Places *Visages villages*

Centrepiece

88-year-old Agnès Varda, working in collaboration with the young photo-muralist JR, reminds us that big themes can live in small places – and that every life yields something to celebrate. As the two travel across France, looking up old friends and creating artworks from photographs of the people they meet, a friendship blossoms – and with it a wonderful free flow of ideas and observations.

"She is nearly 90; he is 34. She worked with Jean-Luc Godard; he looks like Jean-Luc Godard (and, much to Varda's consternation, will similarly not take off his sunglasses). And yet, the movie is barely five minutes old before it's clear that these two are a screen duo for the ages... Varda has always possessed a warm and compulsively watchable screen presence, and the pint-sized iconoclast still has more pep in her step than most of us have ever had... JR is an absolute joy (and a mensch, to boot)... Teasing at times, quietly deferential at others, he taps into his co-star's inherent sense of wonder and creates a canvas big enough for her to fit all of the ideas that she's still dying to project." — David Ehrlich, *Indiewire*

"In her magnificent, groundbreaking,



nearly 60-year career, this is one of her most profoundly personal and exuberantly populist works. A tour de France that is both a romp and a meditation on photography, cinema, and mortality, with brief appearances by Mimi, the scene-stealing cat, it is at once poetry and the naked truth, shape-shifting before one's eyes, and promising ever more pleasure with each viewing." — Amy Taubin, *Film Comment*

**"Serendipities fly as cinema's greatest gleaner goes rambling in the cine-van of magnum muralist JR."**

— Isabel Stevens, *Sight & Sound*



**Directors/Screenplay: Agnès Varda, JR**  
France 2017 | 89 mins

**Photography:** Claire Duguet, Nicolas Guicheteau, Valentin Vignet, Romain Le Bonniec, Raphael Minnesota, Roberto De Angelis, Julia Fabry  
**Editors:** Agnès Varda, Maxime Pozzi Garcia  
**Music:** M (Matthieu Chedid)  
**With:** Agnès Varda, JR  
**Festivals:** Cannes (Out of Competition) 2017  
In French with English subtitles  
Censors rating tbc

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THE PANTOGRAPH PUNCH

**A EMB** Sat 5 Aug, 7.00 pm  
**B PH** Wed 9 Aug, 11.30 am  
**B EMB** Thu 10 Aug, 12.00 pm  
**B RX** Fri 11 Aug, 1.00 pm  
**A PH** Sat 12 Aug, 6.15 pm

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## Good Time

## Closing Night

For action fans, our official Closing Night choice offers hyper-adrenalised thrills. (For a kinder, gentler final Sunday night at the Embassy, see *Call Me by Your Name*, below.)

"This eyes-open-to-the-world NYC crime thriller from filmmaking brothers Benny and Josh Safdie is cocky, grubby and electric. It features Robert Pattinson on top form as Connie, a quick-thinking chancer who we first meet extracting his mentally challenged brother Nick (Benny Safdie) from a therapy session so they can spend the morning robbing a bank. Connie is violent and dangerous, but he's also quick-witted and charismatic, so he's teasingly fun and rewarding company – for us at least; not for those he meets...

Once the Brooklyn bank job goes south the film stays on the move, running, punching, tumbling, stumbling over 24 hours as the fallout drags us through streets, vehicles, homes, jail, a hospital, a theme park and more. Racing through the gutter of the city, it's all shot in a scuzzy, real-world style ... It also boasts a terrific, throbbing electronic score by Daniel Lopatin, aka Oneohtrix Point Never.

Pattinson is great in this, surely his



best post-*Twilight* performance to date: he's quick and coarse yet he also lends the character a glint in the eye and a spark in the brain – he's always more than just bad. The Safdies are show-off filmmakers, for sure – this is a directing tour de force. But what makes the film more than just a hugely enjoyable thriller is that it so clearly has its eyes on the world around it." — Dave Calhoun, *Time Out*

**"A riveting race-against-time thriller with a pounding heart."**

— David Rooney, *Hollywood Reporter*



**Directors:** Josh Safdie, Benny Safdie  
USA 2017 | 100 mins

**Producers:** Oscar Boyson, Sebastian Bear-McClard  
**Screenplay:** Josh Safdie, Ronald Bronstein  
**Photography:** Sean Price Williams  
**Editors:** Benny Safdie, Ronald Bronstein  
**Music:** Oneohtrix Point Never  
**With:** Robert Pattinson, Benny Safdie, Jennifer Jason Leigh, Buddy Duress, Barkhad Abdi, Taliah Webster  
**Festivals:** Cannes (In Competition) 2017  
CinemaScope | Censors rating tbc

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**FLICKS.CO.NZ**

<b>B</b>	<b>EMB</b>	Thu 10 Aug, 4.15 pm
<b>A</b>	<b>LHP</b>	Sun 13 Aug, 8.00 pm
<b>A</b>	<b>EMB</b>	Sun 13 Aug, 9.15 pm

## Call Me by Your Name

## Special Presentation

Luca Guadagnino, the Italian writer-director of *I Am Love* and *A Bigger Splash*, winds back the flamboyance to powerful effect in this languorous, sun-filled and wonderfully empathetic tale of first love. Timothée Chalamet is riveting as Elio, a smart, musically gifted 17-year-old hanging out for the summer of 1983 with his parents at their villa in northern Italy. Elio is obliged to move out of his bedroom to make way for his father's American research assistant, 20-something Oliver (Armie Hammer).

Brash and handsome, Oliver immediately sets local hearts aflutter and irritates the hell out of Elio. But the two increasingly find themselves together. A dance of attraction and retreat begins and gradually consumes them both.

Elio's great leap into emotional risk touches everyone in his idyllic world: the depth of understanding granted to him in this film feels like a gift to every one of us.

The film's stock of sensual pleasures extends to its exquisite use of music, including the Psychedelic Furs, Elio's amusingly bad-tempered renditions of Bach and three perfectly attuned songs by Sufjan Stevens.



"Luca Guadagnino likes to show off his homeland as a place of sensual self-discovery... But he's never mounted the total swirl of sultry weather, budding libidos and teenage confusion that marks his new drama, *Call Me by Your Name*, a triumphant, heartbreaking tale of coming out based on André Aciman's acclaimed 2007 novel... Sweet and salty, his movie burns like a suntan." — Joshua Rothkopf, *Time Out NY*

**"A swirling wonder, a film about coming of age, about the secrets of youth, the magic of summer, the beauty of Italy."**

— Richard Lawson, *Vanity Fair*

**Director:** Luca Guadagnino  
Italy/France 2017 | 132 mins

**Producers:** Peter Spears, Luca Guadagnino, Emilie Georges, Rodrigo Teixeira, Marco Morabito, James Ivory, Howard Rosenman  
**Screenplay:** James Ivory, Luca Guadagnino, Walter Fasano. Based on the novel by André Aciman  
**Photography:** Sayombhu Mukdeeprom  
**Editor:** Walter Fasano  
**Music:** Sufjan Stevens  
**With:** Armie Hammer, Timothée Chalamet, Michael Stuhlbarg, Amira Casar, Esther Garrel, Victoire Du Bois  
**Festivals:** Sundance, Berlin 2017  
In English, Italian and French, with English subtitles  
RP13 sex scenes

<b>A</b>	<b>PH</b>	Sat 29 Jul, 8.30 pm
<b>B</b>	<b>PH</b>	Tue 1 Aug, 3.30 pm
<b>B</b>	<b>EMB</b>	Fri 4 Aug, 1.00 pm
<b>A</b>	<b>EMB</b>	Sun 13 Aug, 6.15 pm

## BPM (Beats Per Minute) *120 battements par minute*

Special Presentation

The personal and the political are as vitally connected as the chicken and the egg in Robin Campillo's moving and inspiring Cannes Grand Prix winner. The writer/director draws on his own experience as a member of AIDS activist organisation ACT UP in 90s Paris, embedding an intimately observed love story within a vivid evocation of the dynamics of radical protest.

Hunky Arnaud Valois plays Nathan, a wary, HIV-negative newcomer to the movement who falls for firecracker Sean (incandescent Argentinean actor Nahuel Pérez Biscayart), HIV-positive and irresistibly impatient with the group's more pragmatic leadership.

Campillo wrote Laurent Cantet's *The Class* and this year's *The Workshop* (p33). His skill for catching the currents of a group discussion is as persuasive as ever. The issues that once exercised ACT UP take on clear and present life in 2017 as the young activists brainstorm, strategise dramatic interventions and storm the institutions that would let them die.

"It's both devastating and heartening to watch, these horrifyingly young people bravely confronting vast and seemingly unmovable systems... while attending to their own fears, their own fragile mortality..."



CELINE NIESZAWER

The film's political and moral weight should not overshadow the artistry of its design, nor the quiet profundity of its unreserved and admirable approach to gay intimacy. Campillo has given his movie the breath of true life. It grieves and triumphs and haunts with abounding grace and understanding, its heartbeat thumping with genuine, undeniable resonance." — Richard Lawson, *Vanity Fair*

**"A slice-of-life look at a time in history that feels incredibly urgent in today's torn-up world."**

— Nikola Grozdanovic, *The Playlist*



**Director/Screenplay/Editor:**

**Robin Campillo**

France 2017 | 144 mins

**Producers:** Hugues Charbonneau, Marie-Ange Luciani

**Photography:** Jeanne Lapoirie

**Music:** Arnaud Rebotini

**With:** Nahuel Pérez Biscayart, Arnaud Valois, Adèle Haenel, Antoine Reinartz, Félix Maritaud, Ariel Borenstein, Aloïse Sauvage, Simon Bourgade, Médhi Touré, Simon Guélat, Coralie Russier

**Festivals:** Cannes (In Competition) 2017

**Grand Prix, Cannes Film Festival 2017**

In French with English subtitles

CinemaScope | Censors rating tbc

**A EMB** Fri 4 Aug, 8.30 pm  
**B EMB** Wed 9 Aug, 3.15 pm

## Top of the Lake: China Girl

Special Event

Jane Campion made history at Cannes again this year with *Top of the Lake: China Girl*, one of the first two television shows ever to premiere a season on the official programme. We are delighted to provide NZIFF audiences the same rare opportunity to see one of the year's most anticipated series before its television premiere on UKTV on SKY. Join us to experience *Top of the Lake* in one glorious day of enthralling giant screen entertainment.

The new series, written by Jane Campion and Gerard Lee, is a crime mystery that finds Detective Robin Griffin (Elisabeth Moss) recently returned to Sydney and trying to rebuild her life. When the body of an Asian girl washes up on Bondi Beach, there appears little hope of finding the killer, until Robin realises 'China Girl' didn't die alone.

"Campion, along with co-director Ariel Kleiman and co-writer Gerard Lee, has crafted a monumental latticework of emotional threads, seamlessly weaving together dozens of different characters into an intimate epic that touches upon everything from sex work and surrogacy to patriarchy in the digital age and the instinctive push towards parenthood..."

This is such an astonishing miniseries in large part because of how well



it pays off its pathos; by the end, even the most outlandish of subplots are resolved with a profoundly moving emotional flourish... It's an overwhelmingly ambitious and unforgettably thoughtful piece of fiction that's told with the lightest of touches – you won't believe how fast the whole thing zips by, or the dark laughs it inspires along the way – and brought to life by a cast that lacks a single weak link." — David Ehrlich, *Indiewire*

**"Top of the Lake: China Girl is as beautiful and soul-stirring as anything you'll see on any kind of screen this year."**

— David Ehrlich, *Indiewire*



**Directors: Jane Campion, Ariel Kleiman**

Australia/UK 2017 | 350 mins + intermissions of 15 mins and 45 mins

**Executive producers:** Emile Sherman, Ian Canning, Jane Campion, Jamie Laurenson

**Producers:** Philippa Campbell, Libby Sharpe

**Screenplay:** Jane Campion, Gerard Lee

**Photography:** Germain McMicking

**Editors:** Alexandre de Franceschi, Scott Gray

**Music:** Mark Bradshaw

**With:** Elisabeth Moss, Gwendoline Christie, David Dencik, Ewen Leslie, Alice Englert, Nicole Kidman

**Festivals:** Cannes (Special Screenings) 2017

Censors rating tbc

**Top of the Lake: China Girl** is produced by See-Saw Films for UKTV and SKY in New Zealand.

PRESENTED BY



**EMB** Sat 29 Jul, 1.15 pm  
SPECIAL PRICES APPLY – see page 4

## The Farthest

Special Presentation

More than 12 billion miles away a spaceship the size of a bus has left our Solar System and is entering deep space. Slowly dying within its heart is a nuclear generator that will beat for perhaps another decade before the lights on Voyager finally go out. But this little craft could travel on for millions of years, carrying the 'Golden Record' bearing recordings and images of life on Earth.

In this spectacular and immensely enjoyable documentary, some of the women and men who have worked on NASA's Voyager mission look back in wonder and sheer joy at what they achieved and the extraordinary wealth of knowledge that the tiny spaceship has beamed back to earth.

As many of them ruefully acknowledge, it's the most inward-looking, least scientific aspect of the project – that famous Golden Record with its Bach, Beethoven, Balinese gamelans and Chuck Berry – that's dominated the public imagination around Voyager. This film, in which they retrace Voyager's 40-year journey and successive revelations from Jupiter (1979), Saturn (1981), Uranus (1986) and Neptune (1989), provides the best possible hope of changing that. When these enthusiasts talk about the



best science project of all time, their passion for exploring the great beyond is inspiring.

"It's the right film at the right time, a cathartic moment in which audiences will shed tears for a little machine made of silicon and aluminium, wrapped in tin foil and running on less computing power than our smartphones, yet which will outlive us all – perhaps by billions of years." — Fionnuala Halligan, *Screendaily*

**"This 40-year retrospective of the ongoing Voyager missions brings the humor and humanity to the science."**

— Tasha Robinson, *The Verge*

**Director/Screenplay: Emer Reynolds**  
Ireland 2017 | 121 mins

**Producers:** John Murray, Clare Stronge

**Photography:** Kate McCullough

**Editor:** Tony Cranstoun

**Music:** Ray Harman

**With:** Fran Bagenal, Jim Bell, John Casani, Timothy Ferris, Suzanne Dodd, Amahl Drake, Frank Drake, Don Gurnett, Heidi Hammel, Candy Hansen-Koharcheck, Andrew Ingersoll, Charley Kohlhase, Lawrence Krauss

**Festivals:** Tribeca, Sydney 2017

A	EMB	Sun 30 Jul, 12.15 pm
A	RX	Sun 6 Aug, 2.45 pm
B	EMB	Fri 11 Aug, 10.30 am
A	LHP	Sun 13 Aug, 3.30 pm

## My Year with Helen

Special Presentation

Gaylene Preston's *My Year with Helen* delivers a fascinating portrait of Helen Clark on a mission – and a laconic account of the exasperating circumstances wherein she hit the glass ceiling at the United Nations.

Early in the film the former PM spells out her primary professional objective: find herself a job where she can "do a power of good." Keen to discover what that might look like in 2015, Preston followed Clark to Botswana in her position heading up the UN Development Programme. She didn't know that in the year that followed Clark would also be campaigning for the position of secretary general.

The election of the UN's top official had once been so secretive that not even the candidates knew they were in the official running. For 2016 the UN announced that the contest would be much more transparent. Considering the organisation's remit around gender equality, the time felt ripe for the first female SG in its 80-year history.

The media love a horse race, and politicians, diplomats and feminist organisations were immediately abuzz with speculation and opinion. Shuttling between a forthright Clark and UN briefings which reveal nothing, Preston



singles out a wealth of clued-up commentators and shrewdly observes multiple angles to the story. Nothing anyone has to say is intended to convince you that this was a transparent process, or even, in fact, a race.

Clark is dignified and resilient in the face of loss. She can always congratulate herself on having had Preston on hand to mine her disappointing experience and discover in it the fuel for future fire.

**"We do have a way of women taking charge that a lot of other nationalities don't."**

— Gaylene Preston

 **Gaylene Preston**

**Director/Producer: Gaylene Preston**  
New Zealand 2017 | 93 mins

**Co-producer:** Catherine Madigan

**Executive producer:** Alexander Behse

**Photography:** Sam Russell, Colin Sonner, Gaylene Preston

**Editor:** Paul Sutorius

**Music:** Jan Preston

**With:** Helen Clark

**Festivals:** Sydney 2017

A	EMB	Sun 30 Jul, 3.00 pm
B	EMB	Tue 1 Aug, 1.00 pm

## The Killing of a Sacred Deer

Special Presentation

This new movie by the Greek director Yorgos Lanthimos (*The Lobster*, *Dogtooth*) is a meticulously wrought chiller, visiting the retribution of classical tragedy on a fatally flawed surgeon, played by Colin Farrell.

"The rich vein of unsettling darkness and psychological unease that ripples like a treacherous underground stream beneath the absurdist humour of Yorgos Lanthimos' work becomes a brooding requiem of domestic horror in his masterfully realized fifth feature, *The Killing of a Sacred Deer*. Reaching back to classical Greek tragedy for inspiration, this hypnotic tale of guilt and retribution provides an even more riveting role for Colin Farrell after his collaboration on the director's English-language debut, *The Lobster*. He's flanked by a never-better Nicole Kidman and a performance of chilling effectiveness from emerging Irish talent Barry Keoghan in a thriller that frequently invites comparison to vintage Polanski...

The new film's grim scenario of a family under dire threat will make it hard for some to watch. But the impressive rigor of its craft, the skilfully subdued intensity of the acting and the startling originality of the story will make the film unmissable for anyone



who cares about bold filmmaking...

This is a movie that closes its grip on our fears by infinitesimal degrees, demonstrating that bone-deep, tightly clamped anxiety can be scarier than screaming terror." — David Rooney, *Hollywood Reporter*

"A film of clean hands, cold heart, and near-Satanic horror, it was garlanded with boos at its Cannes press screening and it is absolutely fucking brilliant." — Jessica Kiang, *The Playlist*

**"When absurdism feels this wrong, you know it's being done right."**

— Robbie Colin, *The Telegraph*



**Director: Yorgos Lanthimos**  
Ireland/UK 2017 | 109 mins

**Producers:** Ed Guiney, Yorgos Lanthimos  
**Screenplay:** Yorgos Lanthimos, Efthimis Filippou  
**Photography:** Thimios Bakatakis  
**Editor:** Yorgos Mavropsaridis  
**With:** Colin Farrell, Nicole Kidman, Barry Keoghan, Raffey Cassidy, Sunny Suljic, Alicia Silverstone, Bill Camp  
**Festivals:** Cannes (In Competition) 2017  
**Best Screenplay, Cannes Film Festival 2017**  
Censors rating tbc

<b>A EMB</b>	Sat 5 Aug, 9.15 pm
<b>A RX</b>	Thu 10 Aug, 8.15 pm
<b>B EMB</b>	Fri 11 Aug, 3.45 pm

## Loveless *Nelyubov*

Special Presentation

Andrey Zvyagintsev (*Leviathan*) won the Cannes Jury Prize for his stark and gripping tale of a divorcing couple caught in a missing-child procedural.

"Andrey Zvyagintsev has produced another masterpiece in this apocalyptic study of a failed marriage and the subsequent disappearance of a child. *Loveless* is a stark, mysterious and terrifying story of spiritual catastrophe: a drama with the ostensible form of a procedural crime thriller. It has a hypnotic intensity and unbearable ambiguity which is maintained until the very end. This is a story of modern Russia whose people are at the mercy of implacable forces, a loveless world like a planet without the full means to support human life, a place where the ordinary need for survival has mutated or upgraded into an unending aspirational demand for status, money, freedom to find an advantageous second marriage which brings a nice apartment, sex, luxury and the social media prerogative of selfies and self-affirmation. But all of it is underpinned, or overseen, by intensely conservative social norms of Christianity, conformism and nationalism." — Peter Bradshaw, *The Guardian*

"After four films, including the brilliant *Leviathan*, we are almost



prepared for the crystalline perfection of Russian genius Andrey Zvyagintsev's style... There is no way to do the film justice while also selling it as an appealing way to spend two devastating hours. But Zvyagintsev's skill as a filmmaker is such that as discomfiting as it is, it's deeply compelling and immersive." — Jessica Kiang, *The Playlist*

**"Loveless is a tragic fairytale we can all believe in."**

— Bilge Ebiri, *Village Voice*



**Director: Andrey Zvyagintsev**  
Russia/France/Belgium/Germany 2017  
128 mins

**Producers:** Alexandre Rodnyansky, Serguey Melkumov  
**Screenplay:** Oleg Negin, Andrey Zvyagintsev  
**Photography:** Mikhail Krichman  
**Editor:** Anna Mass  
**Music:** Evgeni Galperin  
**With:** Maryana Spivak, Alexey Rozin, Matvey Novikov, Marina Vasilyeva, Andris Keishs, Alexey Fateev  
**Festivals:** Cannes (In Competition) 2017  
**Jury Prize, Cannes Film Festival 2017**  
In Russian with English subtitles  
4K DCP | CinemaScope | Censors rating tbc

<b>A PH</b>	Fri 4 Aug, 8.30 pm
<b>A RX</b>	Tue 8 Aug, 8.15 pm
<b>B EMB</b>	Wed 9 Aug, 12.30 pm
<b>B PH</b>	Thu 10 Aug, 1.15 pm
<b>A EMB</b>	Sun 13 Aug, 3.15 pm

## Mountain

## Special Presentation

Australian filmmaker Jennifer Peedom follows her extraordinary *Sherpa* with a giant screen celebration of the allure of the mountains, created in collaboration with the Australian Chamber Orchestra. Spectacular images, shot in 21 countries by legendary mountaineer/cinematographer Renan Ozturk (*Meru*, *Sherpa*) and others, have been cut together thematically to an orchestral score drawing on Chopin, Grieg, Vivaldi, Beethoven and new works by Richard Tognetti. The orchestra will perform live when the film tours Australia in August, but we're delighted to have secured NZIFF big-screen engagements for the soundtracked version.

Drawing from Robert Macfarlane's book *Mountain*, read on the soundtrack by Willem Dafoe, the film considers the changes in humanity's relationship to mountains over recent times. Not so long ago they represented the divine and mysterious; to many indigenous communities living on their flanks they always will. By the time Hillary and Tenzing ascended Everest, mountains had been colonised by the west and filled our imaginations as personal challenges to be overcome.

That spirit of conquest may be hard to separate from the risks taken to



capture the exultant top-of-the-world imagery that makes this film such an exhilarating experience. As Peedom offers us a jaw-dropping montage of people throwing themselves off precipices for the sheer thrill of it, her film revels both in the dramatic grandeur of the mountains and in the glorious irrationality which may be the only sane human response.

Jennifer Peedom will introduce the July 31 screening.

**"To those who are enthralled by the mountains, their wonder is beyond all dispute. To those who are not, their allure is a kind of madness."**

— Robert Mcfarlane, *Mountain*

 Jennifer Peedom\*

**Director: Jennifer Peedom**  
Australia 2017 | 74 mins

**Producers:** Jennifer Peedom, Jo-anne McGowan  
**Screenplay:** Robert Macfarlane, Jennifer Peedom  
**Photography:** Renan Ozturk  
**Editors:** Christian Gazal, Scott Gray  
**Music:** Richard Tognetti, the Australian Chamber Orchestra  
**Narrator:** Willem Dafoe  
**Festivals:** Sydney 2017  
CinemaScope

JENNIFER PEEDOM'S VISIT  
IS SUPPORTED BY



A	EMB	Mon 31 Jul, 6.15 pm
B	EMB	Wed 2 Aug, 4.15 pm
A	LHP	Fri 4 Aug, 8.15 pm
A	PH	Sun 6 Aug, 8.00 pm
A	PH	Tue 8 Aug, 8.30 pm

## The Other Side of Hope *Toivon tuolla puolen*

## Special Presentation

Aki Kaurismäki, Finland's deadpan laureate of life at the bottom of the heap, responds to Europe's refugee crisis with a seriously funny film about a young Syrian mechanic (soulful Sherwan Haji) who finds his way into Finland by stowing away on a container ship full of coal. "Show me to the police station," he asks the first person he meets, intending to take the legal path to political asylum. "Are you sure?" comes the reply.

The refugee is slowly drawn, by a newly flush (though hopelessly melancholic) entrepreneur, into life under the radar working and living in what is surely Finland's dodgiest sushi restaurant.

"It's difficult to imagine anyone coming away from Aki Kaurismäki's gorgeous tragicomedy about the refugee crisis in Europe, the challenges of the restaurant business and the rewards of self-reinvention without feeling gentle elation sparked by the story's evidence of human kindness amid cruelty and indifference. This is a world that reeks of cigarette smoke and cheap vodka, yet as always in the work of Finland's maestro of droll melancholy, the perfume that lingers longest is empathy..."



MALLA HUKKANEN

Not unlike the salted herring with wasabi that gets served to a busload of unfortunate Japanese diners, this is a movie about foreign elements coming together, whether it's displaced Middle Easterners fleeing atrocity in sleepy Scandinavia or two men from different worlds forging a mutually enriching friendship that speaks of selfless compassion without sentimentality."

— David Rooney, *Hollywood Reporter*

**"The warmest, most life-enhancing film I've seen this year."**

— Saskia Baron, *The Arts Desk*



**Director/Producer/Screenplay:**  
**Aki Kaurismäki**  
Finland/Germany 2017 | 98 mins

**Photography:** Timo Salminen  
**Editor:** Samu Heikkilä  
**With:** Sherwan Haji, Sakari Kuosmanen, Ilkka Koivula, Janne Hyytiäinen, Nuppu Koivu, Kaija Pakarinen, Niroz Haji, Simon Hussein Al-Bazoon  
**Festivals:** Berlin, Sydney 2017  
**Best Director, Berlin International Film Festival 2017**  
In Finnish, English and Arabic, with English subtitles  
M violence

B	EMB	Wed 2 Aug, 2.00 pm
A	EMB	Sun 6 Aug, 6.15 pm
A	PH	Fri 11 Aug, 6.15 pm
A	PH	Sun 13 Aug, 5.45 pm

# John Stezaker Lost World

City Gallery Wellington  
26 August – 19 November 2017

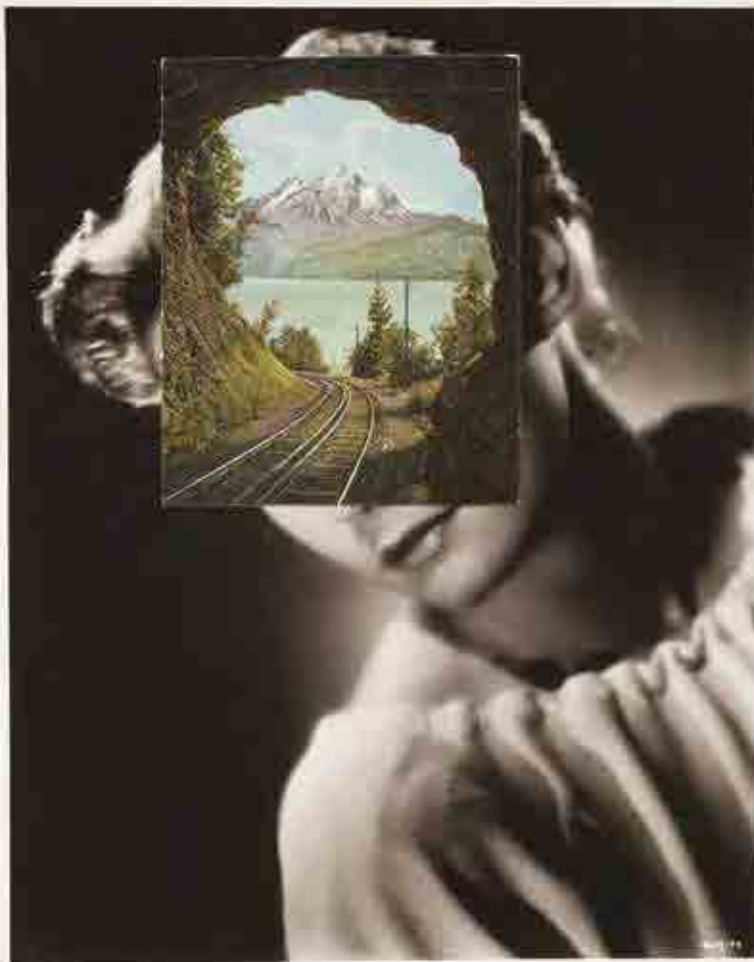
Christchurch Art Gallery  
Te Puna o Waiwhetu  
24 March – 22 July 2018

**City  
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Wellington**  
Te Whare Toi

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Me Heke Ki Pōneke

IMAGE John Stezaker *Mask (Film Portrait Collage) CCVII* 2016. Courtesy The Approach, London.



**Wellington  
Museum**

**FREE ENTRY**  
Screening daily

**Welcome to Wellington**

Directed by Kaye Seatter-Dunbar

**After Hours**

Directed by Robert Appierdo

**Field Punishment No. 1**

Directed by Andrew Laking

**Wahine Requiem**

Directed by Gaylene Preston

**Nga Hau**

Directed by Jon Baxter & Armaighan Ballentyne

**Wreck of the Diddley**

Directed by Stephen Temple

**Space  
Place**

**PRICE: included with  
general admission.  
See website for schedule.  
Full Dome Planetarium Shows**

**Matariki Dawn**

Produced by Stardome Observatory  
& Planetarium & CHU Domes

**Family of The Sun**

Produced by Space Place at Carter Observatory

**Bella Gaia**

Produced by Kenji Williams

**Dinosaurs at Dusk**

Produced by Mirage 3D

**We are Aliens!**

Produced by NSC Creative

**Dynamic Earth**

Produced by Spitz Creative Media

**We Are Astronomers**

Produced by NSC Creative

**Astronaut**

Produced by NSC Creative

**We Are Stars**

Produced by NSC Creative

**Coming up:  
Screened in the dome  
at Space Place**

**SCI-FI SUNDAYS**

**PRICE: \$15**

25 June, 7pm

**The Quiet Earth (1985)**

Directed by Geoff Murphy. R16

27 August, 7pm

**Forbidden Planet (1956)**

Directed by Frid M. Wilcox. G

17 September, 7pm

**Mad Max (1979)**

Directed by George Miller. R16

1 October, 7pm

**Moon (2009)**

Directed by Duncan Jones. M

**CLIMATE CONSCIOUS CINEMA**

**PRICE: \$15**

9 July, 7pm

**Thin Ice (2013)**

Directed by Simon Lamb & David Singleton. G

16 July, 7pm

**The 11th Hour (2007)**

Directed by Nadia Conners & Leila Conners. G

Part of Experience Wellington, Principal Funder Wellington City Council

**Always screening interesting films**

[museumswellington.org.nz](http://museumswellington.org.nz)



## Belle de Jour

The unchallenged classic of elegant kink, wrought by the cinema's great surrealist Luis Buñuel on the cool beauty of Catherine Deneuve, returns, direct from its 50th-birthday celebrations in Cannes in a stunning new 4K restoration.

"Catherine Deneuve is married to the handsomest, wealthiest young doctor in the land, but she can't bear to have him touch her – instead, she spends her afternoons in a discreet Paris brothel, brusquely handled by gangsters, kinksters, and one Kalmyk with a magic box. Between workdays she dreams of even more humiliating encounters, starring her husband and different kinds of knots. The endless appeal of *Belle de Jour*, I won't be the first to say, is its insistence on the fantasy and the reality; one doesn't replace or resolve the other, just as cobbling together an origin story to explain our most singular obsessions cannot exorcise them. As Buñuel knew, a shoe is a shoe is a shoe – unless it's so much more." — Elina Mishuris, *The L Magazine*

"If, for us jaded children and grandchildren of the 60s, 40 years of bombardment by explicit sexual imagery has made that [original] impact unrecoverable, the undiminished



power of the film resides more in the mesmeric audacity of Buñuel's method. The productive friction – be it between the salacious material and the 'chaste' formality of how it's observed; the ersatz 'elegance' of the salon and the perverse etiquettes of the Yves Saint Laurent-clothed, cigarette-chewing prostitutes and their clients; or the hallucinatory melding of fantasy and reality – still generates heat like a nuclear reactor." — Wally Hammond, *Time Out*

**"It's whatever you want it to be, and one of the very few great films."**

— David Thomson, *Have You Seen?*



**Director: Luis Buñuel**

France/Italy 1967 | 100 mins

**Producers:** Robert Hakim, Raymond Hakim  
**Screenplay:** Luis Buñuel, Jean-Claude Carrière.  
Based on the novel by Joseph Kessel

**Photography:** Sacha Vierney

**Editor:** Louise Hautecœur

**With:** Catherine Deneuve, Jean Sorel, Michel Piccoli, Geneviève Page, Francisco Rabal, Pierre Clémenti, Françoise Fabian, Maria Latour, Francis Blanche, Georges Marchal, François Maistre, Macha Méril, Muni

**Festivals:** Cannes (Classics), Sydney 2017  
In French with English subtitles  
R18 cert

PRESENTED IN ASSOCIATION WITH

viva.co.nz  
**viva**

<b>A</b>	<b>PAR</b>	Sun 30 Jul, 3.30 pm
<b>A</b>	<b>RX</b>	Thu 3 Aug, 8.15 pm
<b>B</b>	<b>PAR</b>	Mon 7 Aug, 11.30 am

## Stalker

The mysteries and revelations of Andrei Tarkovsky's science fiction masterpiece are returned to the giant screen in Mosfilm's splendid new digital restoration.

"With its emphasis on landscape, texture and atmosphere, this brooding, dystopian science fiction... is as much environment as movie."

— J. Hoberman, *Village Voice*

"Andrei Tarkovsky's 1979 masterpiece, like his earlier *Solaris*, is a free and allegorical adaptation of a sci-fi novel, Arkady and Boris Strugatsky's *Roadside Picnic*. After a meteorite hits the earth, the region where it's fallen is believed to grant the wishes of those who enter and, sealed off by the authorities, can be penetrated only illegally and with special guides. One of them (Aleksandr Kaidanovsky), the stalker of the title, leads a writer and a professor through the grimmest industrial wasteland you've ever seen. What they find is pretty harsh and has none of the usual satisfactions of sci-fi quests, but Tarkovsky regards their journey as a contemporary spiritual quest. His mise en scène is mesmerizing, and the final scene is breathtaking. Not an easy film, but almost certainly a great one." — Jonathan Rosenbaum, *Chicago Reader*



"A dense, complex, often-contradictory, and endlessly pliable allegory about human consciousness, the necessity for faith in an increasingly secular, rational world... 'The world is ruled by cast-iron laws, and it's insufferably boring,' says the writer during his introductory scene, but *Stalker*, exuding a sense of the unknown and intangible, refutes this assertion at nearly every turn." — Nick Schager, *Slant*

**"Tarkovsky is the greatest of them all. He moves with such naturalness in the room of dreams. He doesn't explain. What should he explain anyhow?"** — Ingmar Bergman

**Director: Andrei Tarkovsky**  
USSR 1979 | 161 mins

**Screenplay:** Arkady Strugatsky, Boris Strugatsky.  
Based on their novel *Roadside Picnic*

**Photography:** Aleksandr Knyazhinsky

**Editor:** Ludmila Feyginova

**Music:** Eduard Artemyev

**With:** Aleksandr Kaidanovsky, Anatoly Solonitsyn, Nikolay Grinko, Alisa Freindlikh, Natasha Abramova

**Festivals:** Venice 2016

In Russian with English subtitles

Colour and B&W | G cert

PRESENTED IN ASSOCIATION WITH



**Wellington  
Film Society**

<b>A</b>	<b>RX</b>	Sat 29 Jul, 2.45 pm
<b>B</b>	<b>ED</b>	Wed 2 Aug, 3.30 pm
<b>A</b>	<b>EMB</b>	Sat 5 Aug, 3.30 pm

# AOTEAROA

NEW ZEALAND FILMS AT NZIFF ARE  
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the paint the professionals use

NZIFF is proud to provide big screen premieres for striking work made within our own shores. We are honoured in 2017 to host the first screenings of *Waru*, an extraordinary and powerful collaboration by eight Māori women filmmakers.

NZIFF also provides the first Wellington screenings of Toa Fraser's *6 Days*, fresh from its UK World Premiere, and Nic Gorman's *Human Traces*, direct from its NZIFF World Premiere much closer to home, in Christchurch.

Documentary filmmakers have brought us a record number of films about New Zealanders this year – and our two regular short film programmes shine as bright as ever.

## 100 Men



 Paul Oremland

**Director:** Paul Oremland  
New Zealand 2017  
94 mins

**Producer:** Vincent Burke  
**Photography:** Owen Scurfield, Guy Quartermain, Fred Burns  
**Editor:** Stuart Boone  
**Music:** Karl Steven  
**With:** James, Mr Raglan, Chris the journalist, Richard the sailor  
Censors rating tbc

*100 Men* fast-tracks through 40 years of gay history via a countdown of filmmaker Paul Oremland's most memorable shags. The significance of the 100 men varies, but all have lingered in Paul's mind for some small or, ahem, big reason. Most of the men feature only as a descriptive nickname; some appear on camera. Although the film does ask whether gay men are too fixated on sex, Paul is more interested in these men's lives, emphasising the collective experience of the isolation of growing up gay.

Paul recounts how a religious upbringing in New Zealand fuelled an inner struggle and how his first heartbreak led to a move to the UK. It's there that he met John, the love of his

life. Their on/off-again romance gets major screen time, with Paul unpicking their decision to eschew monogamy for an open relationship. The polyamorous life is a major talking point of the film. In the days before gay marriage seemed even remotely possible, the rejection of monogamy was a defining feature of gay culture, and the film explores the effects it had on men's lives.

This thoughtful film looks forward as much as it does back, leaving us to ponder the intricacies of gay identity today. — Chris Tse

A	TP	Wed 9 Aug, 8.30 pm
B	NT	Thu 10 Aug, 1.30 pm

## Bill Direen: A Memory of Others



 Simon Ogston

 Foraging

**Director/Producer/Editor:** Simon Ogston  
New Zealand 2017  
87 mins

**Photography:** Jeff Smith, Simon Ogston  
**Music:** Bill Direen  
**With:** Bill Direen, The Bilders, Nick Bollinger, Steven Cogle, Marie Direen, David Eggleton, Ferocious, Hamish Kilgour

Simon Ogston, director of invaluable documentaries about Philip Dadson and the Skeptics, has crafted a lively portrait of Bill Direen, one of New Zealand's truly maverick voices. For over 40 years, that voice has encompassed poetry, rock music, theatre and long-form prose. A road movie following his first national tour in more than a decade, *A Memory of Others* follows Direen from Dunedin, to Christchurch, to Wellington, to Auckland. In each city he reunites with old bandmates or works with new collaborators to produce a succession of strikingly different performances.

En route, Direen visits key locations from his past, telling stories and giving spoken-word performances of

his written work. His stops include homages to Janet Frame in Oamaru, James K. Baxter in Jerusalem and Michael Joseph Savage in Auckland. It's a thoroughly engaging and pleasurable cinematic trip through our geographical and cultural landscape, threaded with interviews and material from Direen's rich archive. As stimulating as the man it profiles, *A Memory of Others* is an in-depth exploration of his music and writing, providing a glimpse of our social history and current milieu through his eyes.

A	TP	Sat 12 Aug, 5.30 pm
A	ED	Sun 13 Aug, 3.30 pm

## 6 Days

Appearing the same year as his sports doco *The Free Man* (see below), this latest thriller from New Zealand's most versatile filmmaker, Toa Fraser, rounds out his status as a serious action director. Compellingly shaped by Glenn Standring's excellent script, *6 Days* tells the true story of what happened when six heavily armed gunmen invaded the Iranian embassy in London in April 1980. With 26 people held hostage, the ordeal lasted for six nail-biting days as police, politicians and military wrestled over the best way to neutralise the threat.

Policeman Max Vernon (a soulful Mark Strong) tries to reason with the terrorists through trust and negotiation, while Rusty Firmin (Jamie Bell) and a crack troop of SAS operatives prepare to handle the situation by more aggressive means. As pressure to resolve the issue mounts, Fraser tautly builds toward the inevitable, the film climaxing with a white-knuckle recreation of one of the most audacious special forces raids in history.

Amidst the action is BBC reporter Kate Adie (Abbie Cornish), the British journalist whose arresting live coverage of the event broke new ground for television news reporting. In balancing



these contrasting perspectives evenly, Fraser etches out a refreshingly ambivalent position for the audience to observe from.

Especially in a year when the methods of our own special forces have been put under scrutiny, Fraser's film comes as a timely examination of the moral fallout that comes with using force. — JF

**"There's a very real moral struggle... I don't really think of the movie in terms of heroes and villains." — Toa Fraser**

 **Kate Adie\***

**Director: Toa Fraser**

New Zealand/UK 2017 | 95 mins

**Producer:** Matthew Metcalfe

**Screenplay:** Glenn Standring

**Photography:** Aaron Morton

**Editor:** Dan Kircher

**Music:** Lachlan Anderson

**With:** Jamie Bell, Abbie Cornish, Mark Strong, Martin Shaw, Emun Elliot, Ben Turner, Aymen Hamdouchi, Tim Pigott-Smith, Robert Portal, Colin Garlick, Andrew Grainger, Martin Hancock

RP13 violence & offensive language

<b>A</b>	<b>EMB</b>	Tue 8 Aug, 8.30 pm*
<b>B</b>	<b>PAR</b>	Wed 9 Aug, 1.15 pm*
<b>A</b>	<b>LHP</b>	Sat 12 Aug, 8.15 pm

## The Free Man



**Director: Toa Fraser**  
New Zealand 2017  
84 mins

**Producer/Screenplay:**

Matthew Metcalfe

**Photography:** Andrew Stroud

**Editors:** Chris Plummer,

Cushla Dillon, Bryn Evans

**Music:** Sean Donnelly

**With:** Jossi Wells, The Flying Frenchies

After his adrenaline te reo chase thriller *The Dead Lands*, New Zealand director Toa Fraser brings audiences a riveting examination of adrenaline itself with his new sports documentary, *The Free Man*. At once a white-knuckle adventure film and ruminating spiritual inquiry, Fraser's doco follows Kiwi world-champion freestyle skier Jossi Wells as he travels and trains with The Flying Frenchies, a troupe of extreme-sport eccentrics who specialise in an array of breathtaking vertiginous stunts.

With no experience whatsoever, Wells learns to cross a rope suspended between two trees and works his way up to traversing the perilous peaks of the French Alps. Supplying the rest of the thrills is a surfeit of heart-stopping

footage from the Flying Frenchies back-catalogue: human catapulting, base-jumping from moving vehicles, and in one thrilling sequence, a slack-rope walk sans harness. Like a Red Bull sports movie by way of Werner Herzog, Fraser's film laces the action with rich existential contemplation: for his daredevil heroes, toying with the void is not just recreation but a philosophical position. Not since *Man on Wire* has the psyche of the adrenaline-junkie been plumbed so grippingly. — JF

<b>A</b>	<b>ED</b>	Sun 6 Aug, 8.00 pm
<b>A</b>	<b>LHP</b>	Wed 9 Aug, 8.45 pm
<b>B</b>	<b>ED</b>	Fri 11 Aug, 4.30 pm
<b>A</b>	<b>ED</b>	Sat 12 Aug, 8.30 pm

## Free Theatre



 **Shirley Horrocks**

**Director/Producer/Screenplay:**  
**Shirley Horrocks**  
New Zealand 2017  
76 mins

**Photography:** Craig Wright

**Editor:** Steven Mountjoy

**Research:** Roger Horrocks, Shirley Horrocks

**Music:** Jonathan Besser,

Emma Johnston

**Narrator:** Jennifer Ward-Lealand

Founded by Peter Falkenberg in 1979, Christchurch's Free Theatre has provided a remarkably persistent alternative to the city's more vaunted legacy of traditional theatre. Favouring the event-based over the text-based, Falkenberg has steeped a succession of actors, writers and theatre technicians in the practice of an avant-garde theatre that has strong roots in his native Germany, while being constantly responsive to political and social change.

Free Theatre has often courted controversy and the film is studded with remembered provocations: audiences at a production of *1984* were separated from their friends and even forcibly evicted by costumed security guards.

Filmmaker Shirley Horrocks, who began shooting seven years ago when she first encountered Free Theatre's touring production *Distraction Camp*, is especially attentive to the shift in focus and a less combative – though no less satiric – imaginative engagement with community activation since the earthquakes.

At 37, Free Theatre has proven as definitive and resilient a Christchurch institution as the one Falkenberg set out to oppose, and richly deserving of Horrocks' documentary salute.

<b>A</b>	<b>TP</b>	Sun 13 Aug, 4.00 pm
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## Kobi

In a modest workshop in a beautiful Central Otago landscape, Swiss goldsmith Kobi Bosshard, approaching 80 and widely regarded as the grandfather of contemporary New Zealand jewellery, continues to produce works of classic simplicity and elegance.

Daughter Andrea Bosshard's lucid and loving film portrait of her father – and of her mother, Patricia, too – is one of the year's loveliest films, a lyrical evocation of rich, unhurried life. Kobi moved to New Zealand in the early 60s, with goldsmithing in his blood. The ethos of the hippie era may have enabled his choice of profession, but there's no mistaking the work ethic or quiet single-mindedness underlying his subsequent life of creativity.

Super 8 home movies brim with flowers and sunny days and evince an idyllic view of a fresh landscape and a young family in the New World. Plentiful archival footage reminds us of the days when TV broadcasters covered the arts, while readings from family letters take us into the heart of the family. This may be a very personal history, but it's perfectly pitched for an audience of strangers: the filmmaker inscribes her own presence in the inspiring story of her parents' lives with unusual grace.



An abundance of jewellery is alluringly displayed for the camera. The beauty of a lifetime's work is proclaimed by a succession of true experts: women and a few men who speak eloquently about the pieces by Kobi they have worn and treasured. It seems unlikely that Bosshard set out to recruit new customers for her father, but be warned, you may leave this gentle tribute to the simple life with a hankering to shop.

**"The work we do comes out of the life we live, so we have to have a life to start with."**

— Kobi Bosshard



Andrea Bosshard  
Shane Loader

**Directors/Producers/Photography:**  
Andrea Bosshard, Shane Loader  
New Zealand 2017 | 103 mins

**Editor:** Shane Loader

**Music:** Plan 9

**With:** Kobi Bosshard, Patricia Bosshard-Browne, Trixie Woodhill, Peter McKay  
In English and German, with English subtitles

A	PAR	Sat 29 Jul, 1.15 pm
B	PH	Mon 31 Jul, 1.30 pm
B	TP	Fri 4 Aug, 1.15 pm
A	LHP	Sat 5 Aug, 3.15 pm

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## Kim Dotcom: Caught in the Web

Kim Dotcom has become such a familiar part of New Zealand's media and cultural furniture that it is easy to forget the jaw-dropping astonishment of the dawn raid on 20 January 2012, when 76 officers swarmed upon the German internet mogul's mansion north of Auckland, bounding from helicopters, armed to the teeth.

In the definitive filmed account of the saga to date, Annie Goldson (*Brother Number One*) delivers a jolting reminder of the legal, political and personal upheavals ignited by the US government's attempt to extradite Dotcom and colleagues for copyright-related offences. It begins with the formative years: convicted hacker turns security consultant turns file-sharing entrepreneur. The flamboyant career trajectory ultimately attracts the attention of Hollywood bosses bent not just upon disabling Megaupload, a website awash with pirated content, but sending a resounding message to those who might seek to emulate his business, wherever in the world they reside.

A freshly compelling chronicle of the Dotcom years, *Caught in the Web* corrals a range of voices, among them Motion Picture Association of America counsel Steve Fabrizio, Wikipedia




NIGEL MARPLE

founder Jimmy Wales, musician Moby and Dotcom himself.

'This whole thing is like a Hollywood movie,' says Dotcom. But in documenting the drama – court tussles, scraps with John Key, the Internet Party, the 'Moment of Truth' – Goldson resists any temptation to extol or excoriate, while underscoring, beyond the political circus and braggadocio, just how pivotal this case is in the internet age. — Toby Manhire

**"Whether you think he's a hero or a heel, you're bound to leave the film with your preconceptions shattered."**

—David Fear, *Rolling Stone*

 Annie Goldson\*

**Director: Annie Goldson**  
New Zealand 2017 | 112 mins

**Producer:** Alexander Behse

**Photography:** Dominic Fryer, Adam Ruszkowski, Simon Raby, Marcus Winterbauer, Laela Kilbourn

**Editor:** Simon Coldrick

**Music:** David Donaldson, Steve Roche, Janet Roddick

**With:** Kim Dotcom, Mona Dotcom, Glenn Greenwald, Lawrence Lessig, Gabriella Coleman, Jimmy Wales, Jonathan Taplin, Greg Sandoval, Sean Gallagher, Mike Masnick, Moby

**Festivals:** SXSW, Hot Docs 2017

Toby Manhire will host Q&A's with Annie Goldson at both ASB Waterfront Theatre screenings.

A	PAR	Wed 9 Aug, 6.15 pm*
B	PAR	Thu 10 Aug, 1.15 pm*
A	LHP	Sat 12 Aug, 2.15 pm

## Human Traces

After imbuing horror tropes with genuine feeling in his award-winning zombie short *Here Be Monsters*, Kiwi writer-director Nic Gorman brings a grounded human touch to his feature debut. A knotty psychological thriller set on an isolated subantarctic island, *Human Traces* deftly pairs taut suspense with slippery character study, refusing to let any of its players fall into simplistic archetypes.

The drama takes place 750 kms south of New Zealand, where husband-and-wife scientist team Sarah (Sophie Henderson) and Glenn (Mark Mitchinson) have been posted to monitor the ecosystem of a remote island. When a mysterious stranger (Vinnie Bennett) arrives, paranoia and deception begin to disrupt the order. Splitting his film into three chapters, each told from a different character's perspective, Gorman delights in disorienting his audience. Each new act is designed to reassemble the last: no sooner have you sided with one character than you find your allegiance complicated by the next point of view. The tension builds from a trio of stellar performances, with each allowed equal time to thicken; national treasures Henderson and Mitchinson do impressive work, but it's newcomer



Bennett who shines most, lending his mysterious *homme fatale* a disarming naturalism.

Beyond expertly deploying spilled secrets, climactic confrontations and washed-up corpses for dramatic effect, it's Gorman's understanding of the humanity within beneath the genre beats that grounds the film. This gripping examination of human behaviour reminds us that everyone is only the hero of their own story. — JF

**"Human Traces tells a complex story on a big canvas... [It's] about humans and how they are shaped by forces they can be entirely oblivious to..."**

— Nic Gorman

 Nic Gorman

**Director/Screenplay: Nic Gorman**  
New Zealand 2017 | 87 mins

**Producer:** Nadia Maxwell

**Photography:** John Christoffels

**Editor:** Richard Shaw

**Music:** Stephen Gallagher

**With:** Sophie Henderson, Mark Mitchinson, Vinnie Bennett, Sara Wiseman, Peter Daubé, Milo Cawthorne

CinemaScope | Censors rating tbc

A	EMB	Thu 10 Aug, 8.30 pm
A	RX	Fri 11 Aug, 8.15 pm

## No Ordinary Sheila

If you haven't already heard of Sheila Natusch, prepare to be inspired. The life story of this nonagenarian natural historian, illustrator and writer is a beautiful, truly Antipodean journey, made with love by her nephew and long-time Kiwi filmmaker, Hugh Macdonald (*This is New Zealand*).

Born in 1926 on Rakiura (Stewart Island) to the Traill family, Sheila's early childhood memories include a near-drowning at the hands of schoolmates – this and other life misfortunes she shrugs off casually. Growing up in the deep south led to an adventurous resilience which saw her climb multiple mountains, cycle from Picton to Bluff and write dozens of groundbreaking natural history books, including her magnum opus, *Animals of New Zealand*.

Featuring beautiful historic footage of the lower south in the 30s and 40s, this film offers fascinating glimpses into life as one of few female students at Otago University, and covers Sheila's friendship with Janet Frame and their subsequent and unsuccessful foray into teaching. Moving to Wellington in the 50s saw Sheila and husband Gilbert Natusch take up residence in Owihoro Bay, while she had professional



stints at the National Library and Correspondence School.

Viewers will love this radiant, defiant and unconventional life story which ranges from the southern wilds to the rugged Wellington coastline, where Sheila still lived until very recently, without car, TV, lipstick or alcohol, planning to "get the last bit of fun out of life that there is." — Jo Randerson

**"You just get on with it. You can't go under. There are such people, but I am not one of them."**

— Sheila Natusch



**Hugh Macdonald**  
**Christine Dann**

**Director: Hugh Macdonald**  
New Zealand 2017 | 98 mins

**Producer/Screenplay:** Christine Dann  
**Photography:** Richard Mekalick, Hugh Macdonald, Graeme Moffatt, Dave McCarlie, Ivars Berzins, Tim Butters, Dave Asher, Ben Gustavson, Mary Khanna, Steve Pearce, Vanessa Carruthers, Kate Le Comte  
**Editor:** Abi King-Jones  
**Narrator:** Phil Darkins  
**With:** Sheila Natusch, Kim Hill, Susan Hamel, Dinah Priestley, Shaun Barnett, Ken Scadden, Andy Dennis, Euan Macdonald, Mark Gee, Maraea Kiel, Gary Kiel

<b>A TP</b>	Thu 3 Aug, 6.15 pm
<b>B PAR</b>	Tue 8 Aug, 1.00 pm
<b>A LHP</b>	Wed 9 Aug, 6.15 pm

## The Inland Road



 **Jackie van Beek**

**Director/Screenplay:**  
**Jackie van Beek**  
New Zealand 2017  
80 mins

**Producer:** Aaron Watson  
**Photography:** Giovanni C. Lorusso  
**Editors:** Luca Cappelli, Tom Eagles  
**With:** Gloria Popata, David Elliot, Chelsie Preston Crayford, Georgia Spillane, Jodie Hillock  
**Festivals:** Berlin 2017  
CinemaScope | M drug use & offensive language

New Zealand audiences will probably know writer/director Jackie van Beek as Pauline from *Funny Girls*, rather than as an internationally award-winning short filmmaker. Van Beek's writing has a more poetic and serious bent, and in her first feature she turns her attention to home and family, focussing on mothering, daughters, and the after-effects of romantic and sexual encounters.

The cinematography by Giovanni C. Lorusso boasts the rugged farm landscapes of Central Otago, strikingly captured in natural light. These spacious landscapes contrast with hand-held close-ups of the superb naturalistic performances. Teenage Tia, on the run from a disrupted family

situation, is played with subtle depth by newcomer Gloria Popata, alongside local farmer Will (David Elliot), his pregnant wife Donna (Chelsie Preston Crayford) and their six-year-old niece Lily (Georgia Spillane).

The dramaturgy resists conventional narrative choices to reach gentler yet resonant conclusions. It's particularly enjoyable to see female characters show such sensitivity, complexity and empathy. An anticipated and enjoyable debut feature. — Jo Randerson

<b>A PAR</b>	Tue 1 Aug, 6.15 pm
<b>B PAR</b>	Wed 2 Aug, 11.00 am

## Michael Smither: Light Through the Trees



 **Tony Hiles**

**Director/Producer/**  
**Photography: Tony Hiles**  
New Zealand 2017  
41 minutes

**Editor:** Daria Malesic  
**With:** Michael Smither  
Blu-ray

The eighth episode in NZIFF's long-running serial, Tony Hiles' planned ten-part series about his friend the painter Michael Smither is the simplest to date. The film that brought the two together, *One Man and the Sea* (1963), was about coastal erosion around New Plymouth and ways to combat it, using the sea itself, and driftwood. The experiments worked and reinforced Smither's commitment to maintaining coastal pōhutukawa (and adding to them) to help manage erosion. It is not only climate change that is challenging our coastline; so are those who want the best view in town and have no compunction about poisoning a centuries-old tree in their line of sight. Michael's silent protest is to plant

two more for every one harmed. And to paint the trees in a way he has never tried before, specifically to capture the way the winter light off the sea flickers and shines through the foliage. Hiles follows as the work takes shape and the artist tells us what he's up to. We watch as he notes down sketches from a bank above the trees until he hits on a striking configuration of tree limbs, leaves and light. Then he translates his drawing exactly into a large oil painting, magnificently realised in richly textured black and white.

<b>C CG</b>	Wed 2 Aug, 12.15 pm
<b>C CG</b>	Wed 2 Aug, 1.30 pm

## Not Just Another Mountain



**Director: Chris Davis**  
New Zealand 2017  
31 mins

**Photography:** Davian Lorson  
**Supervisor:** Annie Goldson  
**Editorial support:** Ngahua Wade  
In English and Māori,  
with English subtitles

Now 20 years after its lone pine was attacked and eventually cut down, the ownership of One Tree Hill/ Maungakiekie has been returned to Māori and the summit has been replanted with native trees, one of which will hopefully become its new namesake. Exploring the significance that the mountain holds to Aucklanders – and the nation as a whole – *Not Just Another Mountain* looks back over this period through the eyes of park-goers and those who work in the park. Director Chris Davis surveys the differing views of the importance of the park, be it as an area of recreation, a place of civic pride or as a contested site of great historical and spiritual importance to local iwi, making his film

an astute and charming portrait of this most iconic Auckland landmark.

Preceded by *Cartography of the Unknown* (NZ 2017. **Director:** Orlando Stewart. **12 mins**) which introduces us to Andrew Blythe, a self-taught artist who lives and works in Grey Lynn. A turbulent youth saw Blythe in and out of hospital and living rough on the Auckland streets where he would create dense artworks, which are paradoxically controlled yet chaotic. Now his life is more settled but his art remains dynamic and alive.

**C CG** Tue 8 Aug, 1.30 pm  
**C CG** Fri 11 Aug, 12.15 pm

## One Island of Good



**Tim McInnes**

**Director: Tim McInnes**  
New Zealand 2017  
85 mins

**Producers:** Tim McInnes,  
Harley Williams  
**Executive producer:**  
Josie Ogden Schroeder  
**Photography:** Tim McInnes,  
Jason Hunt  
**Editor:** Harley Williams  
Censors rating tbc

It is widely acknowledged that young people who have rarely been shown generosity are unlikely to grow into adults who can exhibit it. This documentary made by and about the YMCA Christchurch puts that principle to the test as 22 young people (aged 13-16) who have been expelled from mainstream schools for bullying, selling weed and other misdemeanours, are accompanied by YMCA staff and volunteers on a trip to Nepal.

YMCA Christchurch CE, Josie Ogden Schroeder, makes it clear from the get-go that the ultimate denier of generosity to at-risk youth in New Zealand is the government's Alternative Education scheme. This heavily relies on philanthropy, limits the powers of

providers and effectively funds the kids at a substantially lower rate than kids in mainstream schools.

In Nepal, her small staff own up to the strain. They struggle to temper the wild reflexes of charges described as "part five-year old, part M15," yet find the wherewithal to rouse the better instincts the trip was designed to nurture. There are no feel-good turnarounds in this impressively frank film: hope endures in glimmerings of success. The call to action is clear.

**B NT** Fri 11 Aug, 2.00 pm  
**A NT** Fri 11 Aug, 6.15 pm

## What Lies That Way



**Paul Wolfram**

**Director/Producer:**  
**Paul Wolfram**  
New Zealand/  
Papua New Guinea  
2017 | 89 mins

**Co-producer:** Catherine Fitzgerald  
**Photography:** Luke Frater  
**Editors:** Paul Wolfram,  
Annie Collins  
**With:** Paul Wolfram, Elson Toaniti,  
Christian Dokon Tobung  
In Tok Pisin and Lak, with English  
subtitles

In a documentary exploration of altered states, ethnographer and filmmaker Paul Wolfram returns to the remote community in the island region above the mainland of Papua New Guinea where he once lived for two years – and where his hosts collaborated on his playful exploration of their ancestors' tales in *Stori Tumbuna* (2011). Now his ambition is to take his cultural understanding to a spiritual level: he is determined to undergo the dangerous initiation process into their Buai shaman cult.

In a remote area of the forest, the camera runs as the filmmaker is given magical substances harvested from nature and left to fast without food or water for four days and nights,

alone in the bush. Few undergo the initiation nowadays and there's only one old sorcerer in the region with the experience and confidence to assist. "You won't die," he tells Wolfram, "but you will lose all strength."

Moving beyond ethnography, Wolfram orchestrates Luke Frater's stunning cinematography of rainforest and sea to an immersive sound design by Bernard Blackburn in order to impart his singular experience of psychic danger and creative epiphany.

**A TP** Tue 1 Aug, 7.45 pm  
**B NT** Tue 8 Aug, 3.45 pm

## Where There Is Life



**Gwen Isaac**

**Director/Producer:**  
**Gwen Isaac**  
New Zealand 2017  
80 mins

**Editor:** John Silvester  
**Additional photography:** Aline Tran,  
Tom Ackroyd, Jonathan King,  
Quade Biddle, John Silvester  
**Sound:** Melanie Graham  
**Music:** David Long  
**With:** Margaret Lee, Stephen Lee,  
Imogen Lee

The task of caring for his terminally ill wife Margaret falls squarely on the broad shoulders of Stephen Lee. He would not have it any other way. Gwen Isaac's observational documentary was shot over the four years following Margaret's diagnosis with motor neuron disease. We watch as the focus of the small family shifts from raising a young daughter to providing palliative care to the wife and mother. It's a bitter, losing battle in which Margaret fiercely asserts the identity her failing body denies her, while her caregivers increasingly endure the injustice of being perceived by their patient as the disease's enablers.

Stephen also has to earn a living and take care of Imogen, aged ten

at the time of diagnosis. Observing the child's self-preserving separation from the relentless tragedy unfolding at the other end of the house, Isaac's film is often startling in its candour. *Where There Is Life* also measures the sustenance Margaret receives from her ardent Christian faith. Stephen characterises his devotion as nothing more than the fulfilment of his marriage vows. It is a view this film honours with total respect.

**A NT** Sat 5 Aug, 2.00 pm  
**A NT** Tue 8 Aug, 6.15 pm  
**A LHP** Sun 13 Aug, 1.15 pm

## Swagger of Thieves

Head Like a Hole stormed across the national consciousness in a blizzard of outrage, stunts and gigs in the early 90s. Any band as thunderously loud and theatrically confrontational as HLAH, with such a history of implosion, tragedy and resurrection, is going to have a story worth telling.

*Swagger of Thieves* director Julian Boshier has worked for a decade on this film. Sometime during that marathon of bloody-minded perseverance, he has earned the trust and respect of Nigel 'Booga' Beazley and Nigel Regan, the ever-collapsing binary stars who are the guts of any HLAH line up. Boshier finds the two men staring down the age with belligerence, vulnerability, shamelessness and honesty. There is no legacy polishing here, and no one's feelings are spared.

Alongside the brace of Nigels we meet Tamzin Beazley, in many ways the camera-shy hero of the story, holding together a family in the face of Booga's occasional flailing darkness. Ex- and present band members emerge in various iterations – some wounded and disgruntled, others with their grundle still fully intact. Studded through the film are performances by the band in all their cock-wobbling, floor pounding, propulsive and preposterous glory.



*Swagger of Thieves* is a heartfelt, hilarious and heartbreaking trip into the reality of the hardest-charging band of a generation. Whether you come as a fan of the music, as a fan of solid filmmaking, or as a bystander wondering what all the noise is about, you'll be seeing one of the most intelligently assembled and truthfully told documentaries New Zealand has ever produced. — Graeme Tuckett

**"An artful tale of hard times. A bit brutal, but very truthful."**

— Tamzin Beazley, *Off The Tracks*

 **Julian Boshier**

**Director/Producer/Photography:**  
**Julian Boshier**  
New Zealand 2017 | 110 mins

**Editor:** Eddie Larsen

**Music:** Head Like a Hole

**With:** Nigel 'Booga' Beazley, Nigel Regan, Andrew Durno, Mark Hamill, Tom Watson, Mike Franklin-Browne, Andrew Ashton, Tamzin Beazley

Colour and B&W | Censors rating tbc

**A EMB** Wed 9 Aug, 9.15 pm  
**A LHP** Thu 10 Aug, 8.00 pm



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## TEAM TIBET: Home away from Home



 **Robin Greenberg**

**Director/Producer:**  
**Robin Greenberg**  
New Zealand 2017  
160 mins

**Photography:** Waka Attewell, Costa Botes, John Christoffels, Ruth Korver, Chris Li, the Tibetan Audio Visual Section

**Editor:** Peter Metcalf

**With:** Thuten Kesang, Tenzin Atisha, the Dalai Lama  
In English and Tibetan, with English subtitles

Filmed over a period of 22 years by Wellington filmmaker Robin Greenberg (*Huloo, The Free China Junk*), *TEAM TIBET* provides a thorough and inspiring account of Tibetan culture in exile through the experience and advocacy of the delightful Thuten Kesang, New Zealand's first Tibetan refugee. Having run away from the monastery as a child, he was sent by his father to school in India in 1954, where he was raised by Scottish Presbyterians. Unable to return to Tibet after his parents were arrested in the wake of the 1959 uprising, he's been a fully committed Kiwi since 1967, without ever losing his defining Tibetan identity.

Charismatic and funny, he's a marvellous storyteller, whether

recounting his own personal history or outlining the environmental and political implications of China's occupation of its 'Western Treasure House'. A vital point of contact for the international exile community, as the Dalai Lama himself is happy to testify, he's been a tireless advocate too for multicultural visibility in Auckland. Greenberg summons up a multitude of admirers, leaving us in no doubt at all that her film is a labour of love, richly deserved.

**A TP** Sat 12 Aug, 1.30 pm



## Spookers

Zombie brides, baby-killing banshees and psycho-killer clowns are all family in director Florian Habicht's fanciful and funny documentary portrait of *Spookers*, the popular theme park occupying the former Kingseat Psychiatric Hospital. Ex-sheep farmers Beth and Andy Watson along with daughter Julia are the down-to-earth proprietors of the sprawling four-location destination where multifarious fiends lie in wait to scare the bejeezus out of tens of thousands of screaming customers every year.

In Habicht's enchanted view, the Watsons run a family business in more senses than one. The actors he interviews have never had as much entertainment in their lives as creating havoc as *Spookers*, nor found such camaraderie or reinforcement as in letting their demonic fantasies run riot. Bringing in his own art department and some cute lo-fi fx, Habicht cements the effect, casting their horror-show personae in florid dream scenarios. Former patients worry that *Spookers* promotes the unhelpful notion that psychiatric illness is a terrifying thing, but there seems little doubt for Habicht or the current inhabitants: Kingseat under the Watsons' watch is better for



the nation's mental health than it ever was before.

"What are haunted houses if not a safe place to be scared? *Spookers* is a celebration of strangeness rather than a mockery of it, and it is Deborah [a former patient at the hospital] who succinctly encapsulates its communal power by observing, 'If there are so many lonely people in the world, they just have to meet each other.'" — Matt Fagerholm, *RogerEbert.com*

**"Revealing, funny and sometimes deeply moving."** — Sydney Film Festival

 Florian Habicht\*

**Director: Florian Habicht**  
New Zealand/Australia 2017 | 83 mins

**Producers:** Nick Batzias, Lani-rain Feltham, Suzanne Walker, Virginia Whitwell  
**Screenplay:** Florian Habicht, Peter O'Donoghue, Veronica Gleeson  
**Photography:** Grant Adams, Jon Baxter, Florian Habicht  
**Editor:** Peter O'Donoghue  
**Music:** Marc Chesterman  
**With:** Beth Watson, Andy Watson, Julia Watson, Huia Apiata, Juneen Borkent, Jake Graham, Cameron Judson, Cameron Wetzel, Lomaks Tangihaere, Claudia Aiono, David Palu  
**Festivals:** Hot Docs, Sydney 2017  
M adult themes  
**spookers.com**

A EMB Thu 3 Aug, 8.45 pm\*  
A RX Sat 12 Aug, 9.00 pm

## Waru

A sisterhood of Māori female directors bravely share their insights into the complexity of child abuse, in a sequence of eight short films that seamlessly become one. At the centre of their stories is *Waru*, a boy killed at the hands of a caregiver. His tangi, set on a small rural marae, is the centrepiece of the film, but there is an underlying disturbance of heavy themes touching on culture, custom and shame.

We see a single death through the differing lenses of the extended family, community, and in one sharp sequence, national media too. *Waru* weaves multiple reactions and offers a glimpse into the events that ensue upon the killing of a child and the conflict created among loved ones.

As *Waru's* grandmothers, Kararaina Rangihau and Merehake Maaka deliver electrifying performances, demonstrating their skill in the art of karanga. As their wailing and laments call on their ancestors to safely take their mokopuna, a challenge for his body unfolds.

Māori humour isn't absent, and neither are the subtexts within the banter, leaving me to wonder if our ability to laugh in times of sorrow is a cloak to mask our pain. Antonio Te Maioha and Miriama McDowell are



powerful in challenging roles, which left me questioning if I would have the same courage to intervene.

The subject could hardly be heavier, but this is a hugely important film. Unless we are willing to be tested, we have no chance of reducing our shameful child abuse rate here in Aotearoa. It's a film everyone in the family should see and talk about.  
— Mihingarangi Forbes, Māori Issues Correspondent, *RNZ/The Hui*

**"When a child is killed every five weeks there is no other way to tackle abuse other than confronting it, head on."**

— Mihingarangi Forbes

 Guests

**Directors: Briar Grace-Smith, Casey Kaa, Ainsley Gardiner, Katie Wolfe, Chelsea Cohen, Renae Maihi, Paula Jones, Awanui Simich-Pene**  
New Zealand 2017 | 88 mins

**Producers:** Kerry Warkia, Kiel McNaughton  
**Screenplay:** Briar Grace-Smith, Casey Kaa, Ainsley Gardiner, Katie Wolfe, Chelsea Cohen, Renae Maihi, Paula Jones, Josephine Stewart-Te Whiu  
**Photography:** Drew Sturge  
**With:** Tanea Heke, Roimata Fox, Ngapaki Moetara, Awhina-Rose Ashby, Maria Walker, Kararaina Rangihau, Acacia Hapi, Antonio Te Maioha, Miriama McDowell, Amber Curreen, Merehake Maaka  
In English and Māori, with English subtitles  
Censors rating tbc

A PAR Sat 12 Aug, 6.30 pm

**H**

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## New Zealand's Best 2017



75 mins approx. | Censors rating tbc

Help give the year's best New Zealand short films the homegrown recognition they deserve by voting for your favourite at this screening. For this year's *New Zealand's Best* short film competition, NZIFF programmers Bill Gosden and Michael McDonnell viewed 83 submissions to make a shortlist of 12 from which filmmaker Gaylene Preston selected these six finalists. A jury of three will select the winner of the \$5,000 Madman Entertainment Jury Prize, while a \$3,000 Wallace Friends of the Civic Award will be awarded by donors, the Wallace Foundation and Wallace Media Ltd, to the film or contributor to a film they deem to merit special recognition. 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. Gaylene's comments on each film appear in italics.

**A PAR** Wed 2 Aug, 6.15 pm  
**B PAR** Thu 3 Aug, 1.30 pm

### Do No Harm

**NZ 2017** | **Director/Screenplay:** Roseanne Liang  
**Producer:** Hamish Mortland | **Photography:** Andrew McGeorge | **Editor:** Tom Eagles | **With:** Marsha Yuan, Jacob Tomuri | **Festivals:** Sundance 2017 | **12 mins**

A doctor abides by her Hippocratic oath even when violent gangsters interrupt her surgery. *Female power rendered extreme by a director successfully stretching her muscles in every direction.*

### Laundry

**NZ 2017** | **Director/Screenplay:** Becs Arahanga  
**Producers:** Julian Arahanga, Kath Akuhata-Brown  
**Photography:** Chris Mauger **Editor:** Luke Evans **With:** Aidee Walker, Jarod Rawiri | **11 mins**

A frustrated mum struggles to find intimacy while raising a young family. *A real woman's sexy adventure elevating domestic life and putting the poems of Hone Tuwhare in a place not usually found!*



DO NO HARM

### Thicket

**NZ 2017** | **Director/Screenplay:** Julian Vares  
**Producer:** Craig Gainsborough | **Photography:** Eoin O'Liddigh | **Editor:** Richard Lord | **With:** Tim Hamilton, Peter Tait, Albertine Jonas | **16 mins**

A farmboy is inspired to stand-up to his overbearing father. *In the classic NZ rural tradition marked by excellent performances.*

### Untitled Groping Revenge Fairytale

**NZ 2017** | **Director/Screenplay:** Catherine Bisley  
**Producer:** William Bisley | **Photography/Editor:** Paul Wedel | **With:** Loren Taylor | **9 mins**

A woman pitches a tent on the edge of a forest and starts to collect men. *A most satisfying piece of wry feminist myth making that makes me want to see a lot more from this director.*



LAUNDRY



### Waiting

**NZ 2016** | **Director:** Amberley Jo Aumua  
**Screenplay:** Samuel Kamu | **Photography:** Greer Lindsay | **Editor:** Huhana Ruri-Panapa  
**With:** Desmond Malakai, Casta-Troy Cocker-Lemaille | **12 mins**

Two boys wait outside a dairy for a phone call. *An outstanding student film set in a harsh world so rarely presented with such charm married with a sharp aesthetic eye for raw truth.*

### The Dregs

**NZ 2017** | **Director/Screenplay:** Matt Campbell  
**Producer:** Annabel Carr | **Photography:** Clayton Carpenter | **Editor:** Jeremy Masters | **With:** Eamonn Tee, Shayla Crombie, Florence Noble | **15 mins**

A teenage misfit starts a band only to lose control to the school bully. *I cannot believe this director was not born in 1975! A tribute to high school bands, the Gordons and what elevation from dorkhood a guitar can accomplish.*



UNTITLED GROPING REVENGE FAIRYTALE

## Ngā Whanaunga Māori Pasifika Shorts 2017

91 mins approx. | Censors rating tbc | In English, Māori, New Zealand Sign Language and Tongan, 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.

### Mannahatta

**NZ 2017** | **Director/Producer/Screenplay:** Renae Maihi | **15 mins**

An ancient spirit tries to send a message to a recent immigrant in the city that never sleeps. *Stones are the symbol of burden – a burden that needs an open heart to carry and put to rest.* — CF

**A TP** Sun 13 Aug, 1.15 pm

### Natalie

**NZ 2016** | **Director/Screenplay:** Qianna Titore  
**Producer:** Eloise Veber | **9 mins**

A Māori girl receives a precious waiata composed by her deceased grandfather. *In this story from Hokianga, tragedy strikes but there is hope in a new beginning.* — CF

### Tama

**NZ 2017** | **Directors:** Jared Flitcroft, Jack O'Donnell  
**Producer:** Ashleigh Flynn | **Screenplay:** Jared Flitcroft, Jack O'Donnell, David Hansen | **9 mins**

A deaf Māori boy feels isolated from his family but draws strength from performing the haka. *Having reminders of what is important is a necessity. Forgetting what's important may cost you your life.* — CF



MANNAHATTA

### Lady Eva

**Tonga/USA 2017** | **Directors:** Dean Hamer, Joe Wilson | **Producer:** Hinaleimoana Wong-Kalu | **11 mins**

A young trans woman becomes her true self. *Being fa'afafine in Tonga is a challenge – but there's a beauty pageant where your star can shine no matter who you are.* — LK

### Sunday Fun Day

**NZ 2016** | **Director/Screenplay:** Dianna Fuemana  
**Producer:** Jay Ryan | **15 mins**

A teenager and a solo mum prepare to have their own fun on a Sunday. *Tiger knows exactly how the world looks at her, but still fights to be accepted by her peers. Acceptance in this case is to be left alone without question.* — CF



TAMA

### Tree

**NZ 2017** | **Director/Screenplay:** Lauren Jackson  
**Producers:** Andrew Cochrane, Jeremy Macey | **16 mins**

A young woman with a shameful secret hides out from friends and family in a massive tree. *A lonely tree in a crowded city becomes the symbol for a young Tongan woman's personal journey, and a family that loves her no matter what.* — LK

### Possum

**NZ 2016** | **Director/Screenplay:** Dave Whitehead | **Producers:** Sadie Wilson, Paul Murphy | **15 mins**

Two brothers hatch a plan to head into the woods and hunt for a notorious possum named Scar. *Step back to the 70s in this fantastical Ōtaki-filmed story of two Māori boys growing up in the wild world of Wairoa.* — LK



TREE

## WORLD

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

## The Desert Bride

*La novia del desierto*



MARIANA BOMBA



**Directors/Screenplay:**  
**Cecilia Atán,**  
**Valeria Pivato**  
Argentina/Chile 2017  
78 mins

**Photography:** Sergio Armstrong  
**Editor:** Andrea Chignoli  
**With:** Paulina García, Claudio Rissi  
**Festivals:** Cannes (Un Certain Regard) 2017  
In Spanish with English subtitles  
CinemaScope | PG sexual references

In this delicately observed Argentinian road movie, *Gloria's* Paulina García, in another lovely, nuanced performance, is Teresa, a rather timid maid. She has worked for the same family for years, but now they can no longer afford to employ her and have found her a job with their in-laws, who live miles away. En route, Teresa's small bag packed with all her possessions is left in the campervan of Gringo (Claudio Rissi), an itinerant salesman, and then goes missing. They spend the day together driving across the desert in search of the bag and getting to know each other. Gringo is a warm and gentle fellow, rootless and free-spirited, and the novelty allows Teresa, who has never travelled before, to bloom. — SR

"While the marvelous García is the heart of the movie, her unshowy performance strikes an exquisite balance with the more gregarious manner of Claudio Rissi in what's largely a two-hander... It's imbued with gorgeous, undulating rhythms that pull you in to the point where the recovery of Teresa's bag becomes secondary to the emergence of a woman capable of being an active participant in life, rather than hiding in the margins." — David Rooney, *Hollywood Reporter*

<b>B PAR</b>	Fri 28 Jul, 2.15 pm
<b>B PH</b>	Tue 1 Aug, 1.45 pm
<b>B RX</b>	Fri 4 Aug, 1.00 pm
<b>A LHP</b>	Mon 7 Aug, 6.15 pm
<b>A PAR</b>	Sun 13 Aug, 4.30 pm

## The Distinguished Citizen

*El ciudadano ilustre*



**Directors/Photography:**  
**Mariano Cohn,**  
**Gastón Duprat**  
Argentina/Spain 2016  
120 mins

**Screenplay:** Andrés Duprat  
**With:** Oscar Martínez, Dady Brieva,  
**Festivals:** Venice, Busan 2016  
**Best Actor (Oscar Martínez), Venice Film Festival 2016**  
In Spanish with English subtitles  
M violence, offensive language, sexual references & nudity

In this sardonic portrait of an artist blithely detached from his effect, Oscar Martínez is perfect as the urbane, unflappable Daniel Mantovani, a Nobel Prize-winning author whose return to his roots goes seriously askew. On a whim, after a 40-year absence, he has accepted an invitation to receive the highest honour bestowed by Salas, the small Argentinian town that bred him. Salas has featured repeatedly in his novels, never in a favourable light. "None of my characters could ever leave," he says. "And I could never go back." Once he does, it's not long before the novelties of being paraded on the town fire truck, or jury service at the local art contest, wear out his grin. Soon the awesomely tone-deaf guest

is enlightening his hosts on the bigger picture they so evidently lack.

*The Distinguished Citizen* is not without sympathy for his point of view. It skewers the photo-bombing politicians and keeps a special place in its dark heart for the knockers who corner the avowed truth-teller when his truths don't exactly line up. The mayhem mounts until, in a concluding flourish, we may even wonder if the master's misbehaviour is in fact his method.

<b>A NT</b>	Sun 30 Jul, 5.30 pm
<b>A NT</b>	Tue 1 Aug, 8.00 pm
<b>B NT</b>	Fri 4 Aug, 2.00 pm
<b>A NT</b>	Sat 5 Aug, 8.15 pm

## Maudie

“The life of legendary Canadian folk artist Maud Lewis is painted in exquisite detail in this impeccably acted, incredibly affecting biopic. At the beating heart of Aisling Walsh’s film is Sally Hawkins (*Happy-Go-Lucky*) who not only captures the contorted physicality of this self-taught painter, who contended with rheumatoid arthritis, but also exudes the creative spirit raging within her despite her debilitated frame.

The film’s backdrop is undeniably cinematic: the rugged beauty and expansive vistas of 1930s Nova Scotia. Likewise, its primary setting is unspeakably intimate: the comically tiny one-room house that Maud shares with misanthropic fish peddler Everett (Ethan Hawke), initially as his housekeeper but soon as his wife – albeit still placing behind his dogs and chickens in terms of his favoured tenants.

Undaunted by his curmudgeonly nature, she’s inspired by the natural splendour surrounding their hovel to take up a paint brush. Operating with no preconceptions of what ‘art’ should be, her charmingly unsophisticated, uniquely one-dimensional paintings strike a chord with tastemakers and soon she’s a leading figure in the



Naïve Art movement. Of course, Maud isn’t motivated by fame but rather the creative act itself. Her exuberance proves infectious, ensuring that when she intones ‘I was loved’ near the film’s end, we each count ourselves amongst those who adored her.” — Vancouver International Film Festival

**“A portrait of a woman in thrall to art and nature, and a couple whose love resisted hardship and defied definition.”**

— Peter Howell, *Toronto Star*

**Director: Aisling Walsh**  
Canada/Ireland 2016 | 115 mins

**Producers:** Bob Cooper, Mary Young Leckie, Mary Sexton, Susan Mullen  
**Screenplay:** Sherry White  
**Photography:** Guy Godfree  
**Editor:** Stephen O’Connell  
**Music:** Michael Timmins  
**With:** Sally Hawkins, Ethan Hawke, Kari Matchett, Gabrielle Rose, Zachary Bennett, Billy MacLellan  
**Festivals:** Toronto, Vancouver 2016; Berlin, San Francisco, Sydney 2017  
**People’s Choice Award, Vancouver International Film Festival 2016**  
PG violence & sex scenes

<b>B EMB</b>	Tue 1 Aug, 10.30 am
<b>A EMB</b>	Sat 5 Aug, 1.00 pm
<b>A LHP</b>	Sun 6 Aug, 3.45 pm
<b>B PH</b>	Tue 8 Aug, 2.00 pm
<b>A PH</b>	Wed 9 Aug, 6.00 pm

## Don’t Tell



**Director: Tori Garrett**  
Australia 2017 | 108 mins

**Screenplay:** James Greville, Ursula Cleary, Anne Brooksbank. Based on the book by Stephen Roche  
**Photography:** Mark Wareham  
**Editor:** Peter Carrodus  
**Music:** Bryony Marks  
**With:** Jack Thompson, Aden Young, Sara West, Jacqueline McKenzie, Gyton Grantley, Susie Porter, Martin Sacks, Rachel Griffiths, Robert Taylor  
M sex scenes & offensive language

This impressive debut feature honours the courage and tenacity of Lyndal, the young Queensland woman who in 2001 blew the whistle on the Anglican church’s decade-old cover-up of sexual assaults at the prestigious Toowoomba Preparatory School. Traumatized by her abuse, Lyndal was further shaken by the school’s dogged loyalty to the perpetrator, who had confessed to other abuses. She sought relief in public acknowledgement of her suffering, but during the civil case in which she testified she was subjected to relentless condescension and character assassination. This, however, led to a revolution in child protection in Australia and also brought down a governor-general, Peter Hollingworth,

who had been the Anglican archbishop of Brisbane at the time of the abuse.

The film is a passion piece for its director and for Lyndal’s attorney Stephen Roche (played in the film by Aden Young), who wrote a book about the case. The backing of a stellar cast – including Rachel Griffiths, Jack Thompson, Jacqueline McKenzie and Susie Porter – was instrumental in getting the film made. In a raw emotional performance as Lyndal, Sara West stands tall in their company.

<b>B RX</b>	Tue 1 Aug, 1.00 pm
<b>A TP</b>	Fri 4 Aug, 8.45 pm
<b>B TP</b>	Wed 9 Aug, 1.30 pm

## Jasper Jones

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**Director: Rachel Perkins**  
Australia 2017 | 101 mins

**Screenplay:** Shaun Grant, Craig Silvey. Based on the novel by Silvey  
**Photography:** Mark Wareham  
**Music:** Antony Partos  
**With:** Levi Miller, Angourie Rice, Aaron McGrath, Kevin Long, Dan Wyllie, Matt Nable, Toni Collette, Hugo Weaving  
CinemaScope | M offensive language

A bookish teenage boy’s instinctive sympathy for the town’s scapegoat draws him into the murkiest secrets of a righteous community in this whodunit set, very persuasively, in late-60s small-town Australia.

“Centered on a 14-year-old boy caught up in a murder mystery involving a part-Aboriginal suspect, this outstanding adaptation of Craig Silvey’s novel will appeal strongly to teenage and adult audiences. Boasting excellent performances by young actors Aaron McGrath, Levi Miller (*Pan*) and Angourie Rice (*The Nice Guys*), and with Toni Collette in top form as the protagonist’s frustrated mother, this is the best film yet by director Rachel Perkins (*Bran Nue Dae*)...

Published in 2009 and since adapted for several highly-acclaimed stage productions, Silvey’s source material is regarded as something of a Down Under *To Kill a Mockingbird*. Tackling themes of prejudice, class, justice and death through the inquiring eyes of a teenager who dreams of being a writer, *Jasper* also invokes the spirit of films such as *Stand by Me*, in which youngsters take very adult matters into their own hands.” — Richard Kuipers, *Variety*

<b>A PB</b>	Sun 30 Jul, 1.00 pm
<b>B PB</b>	Mon 31 Jul, 4.30 pm
<b>A LHP</b>	Thu 3 Aug, 6.15 pm
<b>A PB</b>	Sun 6 Aug, 3.30 pm
<b>A PB</b>	Sun 6 Aug, 5.45 pm

NEW ZEALAND

EXPECT THE UNEXPECTED

MEGAN MOLINA  
SECOND VIOLIN

# MAHLER + BERG WITH KAREN GOMYO

WELLINGTON  
**11 AUG**  
MICHAEL FOWLER CENTRE  
6.30PM

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**NZSO.CO.NZ**  
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EDO DE WAART CONDUCTOR **KAREN GOMYO** VIOLIN  
SALINA FISHER RAINPHASE BERG VIOLIN CONCERTO  
MAHLER SYMPHONY NO. 1 IN D MAJOR, TITAN

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SYMPHONY ORCHESTRA

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LAURENCE REESE  
SECTION PRINCIPAL TIMPANI

# BEETHOVEN + BRUCH WITH KAREN GOMYO

WELLINGTON  
**12 AUG**  
MICHAEL FOWLER CENTRE  
7.30PM

VISIT  
**NZSO.CO.NZ**  
FOR TICKET DETAILS



EDO DE WAART CONDUCTOR **KAREN GOMYO** VIOLIN  
JOHN ADAMS SHORT RIDE IN A FAST MACHINE  
BRUCH VIOLIN CONCERTO NO. 1 IN G MINOR  
BEETHOVEN SYMPHONY NO. 7 IN A MAJOR

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NEW ZEALAND

FEEL IT THROUGH FLOW YOU

BRIDGET DOUGLAS  
SECTION PRINCIPAL FLUTE

# THE DAMNATION OF FAUST

WELLINGTON  
**25 AUG**  
MICHAEL FOWLER CENTRE  
6.30PM

VISIT  
**NZSO.CO.NZ**  
FOR TICKET DETAILS



EDO DE WAART CONDUCTOR  
ALISA KOLOSOVA MARGUERITE  
ANDREW STAPLES FAUST  
ERIC OWENS MÉPHISTOPHÉLÈS  
JAMES CLAYTON BRANDER  
WITH THE FREEMASONS NEW ZEALAND OPERA CHORUS  
BERLIOZ LA DAMNATION DE FAUST

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## A Fantastic Woman

*Una mujer fantástica*

Chilean director Sebastián Lelio follows his marvellous *Gloria* (2013) with another resoundingly affirmative portrait of a marginalised woman holding her ground. Santiago bar singer Marina Vidal, played by the sensational trans actress Daniela Vega in her screen debut, is headstrong, vivacious and happily in love. When her lover dies, Marina finds herself, a trans woman living with an older man, immediately suspected of foul play.

The labyrinth of transphobia Marina must navigate is galling to behold, because every insidious blow seems so familiar and credible. It's in the way Marina registers the humiliations without allowing them to bring her down that Lelio's film constantly surprises and Vega's performance enthralls.

"While it's politically charged and very much of the moment in terms of its representation of trans-rights issues, what's perhaps most remarkable is that not a word of direct advocacy is spoken. Any trace of the agenda movie is deftly subsumed in pulsing human drama..."

The movie's stunning revelation, however, is Vega.... It's a transfixing performance, restrained and moving, with a gut-wrenching impact in one



hypnotic scene where Marina is forced to pass as a man. Vega even does her own singing, with impressive ability. No less than Paulina García's astonishing work in *Gloria*, this is acting at its most fearless. The movie represents a huge leap in terms of trans narratives onscreen, but by any standard, it's a powerful drama of a woman whose suffering never dims her determination to keep moving forward." — David Rooney, *Hollywood Reporter*

**"It may be a timely film, but it is its timelessness, as well as its depths of compassion, that qualify it as a great one."**

— Ryan Gilbey, *The Guardian*



**Director: Sebastián Lelio**  
Chile/USA/Germany/Spain 2017  
105 mins

**Producers:** Juan de Dios Larraín, Pablo Larraín, Sebastián Lelio, Gonzalo Maza

**Screenplay:** Sebastián Lelio, Gonzalo Maza

**Photography:** Benjamin Echazarreta

**Editor:** Soledad Salfate

**Music:** Matthew Herbert

**With:** Daniela Vega, Francisco Reyes, Luis Gnecco, Aline Küppenheim, Nicolás Saavedra, Amparo Noguera, Néstor Cantillana, Alejandro Goic, Antonia Zegers, Sergio Hernandez

**Festivals:** Berlin 2017

**Best Screenplay, Berlin International Film Festival 2017**

In Spanish with English subtitles

CinemaScope | M violence, offensive language & sex scenes

B	PH	Wed 2 Aug, 4.00 pm
A	PH	Thu 3 Aug, 8.15 pm
B	EMB	Mon 7 Aug, 12.30 pm
A	EMB	Fri 11 Aug, 6.30 pm

## Maliglutit (Searchers)



**Director: Zacharias Kunuk**  
Canada 2016 | 94 mins

**Co-director:** Natar Ungalaaq

**Screenplay:** Zacharias Kunuk, Norman Cohn

**Photography:** Jonathan Frantz

**With:** Benjamin Kunuk, Jocelyne Immaritok, Karen Ivalu, Joseph Uttak, Joey Sarpinak, Jonah Qunaq

**Festivals:** Toronto 2016; Berlin, San Francisco 2017  
In Inuktitut with English subtitles  
M violence, sexual references & offensive language

No one who saw Zacharias Kunuk's spectacular *Atanarjuat: The Fast Runner* (2001) is likely to have forgotten it. Working from his home base of Igloolik, a small island (pop.2000) in the Northwest Passage, and casting his film with local actors, Kunuk immerses us again in the Inuit world.

His new film is inspired, he says, by John Ford's classic western *The Searchers*, though the similarities begin and end with the kidnap plot. The hero's wife and daughter are carried off on dogsleds by four neighbouring kinsmen. While the women resist and seek to escape, the hero and his son give chase. The setting is 1913 when telescopes and firearms have entered the fray, but it might otherwise be 913.

The terrifying harshness of the vast snowy landscapes and the cumbersome layers of fur swaddling the skirmishing tribesmen combine the epic with the absurd in images both elemental and timeless. Although virtually all the crew were also local Inuit, producer and cinematographer Jonathan Frantz was a key contributor: some crucial igloo interiors notwithstanding, where Kunuk may most resemble John Ford is in filling the screen with iconic wilderness.

A	NT	Fri 28 Jul, 6.15 pm
A	NT	Sun 30 Jul, 7.45 pm
B	TP	Tue 1 Aug, 4.00 pm
A	TP	Thu 3 Aug, 9.00 pm
A	RX	Sat 5 Aug, 2.45 pm

## The Summer Is Gone

*Ba yue*



**Director/Screenplay/Editor: Zhang Dalei**  
China 2016 | 110 mins

**Producer:** Zhang Jianhua

**Photography:** Lu Songye

**With:** Kong Weiyi, Zhang Chen, Guo Yanyun

**Festivals:** Rotterdam, New Directors/New Films 2017  
In Mandarin with English subtitles  
B&W | M offensive language

First-time director Zhang Dalei laces his piquant recreation of the summer he was 12 years old with telling details of social upheaval that he was too young to comprehend at the time: China is welcoming in economic reforms, state companies are being privatised and his parents, their friends and neighbours must learn to fend for themselves in a world of free enterprise.

"A memory movie about once upon a time in Inner Mongolia, *The Summer Is Gone* takes place sometime after Tiananmen Square and before the advent of smartphones. It pivots on... Xiaolei, who drifts through the languid summer days and nights, but its emotional focus are the adults who whisper and fret about larger changes.

In one scene, Xiaolei visits his filmmaker father at his work and stares rapt at a film strip as a voice on a loudspeaker announces: 'Lifelong jobs will no longer exist. What you'll earn depends on your ability.' The future is near. The director dedicated the movie 'to the generation that birthed ours,' and while he wraps it in nostalgia, most overtly through the black-and-white cinematography and lush music, there's real sting here." — Manohla Dargis, *NY Times*

A	NT	Sun 30 Jul, 3.15 pm
B	RX	Mon 31 Jul, 1.00 pm
A	NT	Wed 2 Aug, 6.15 pm
B	NT	Mon 7 Aug, 2.00 pm
A	NT	Sun 13 Aug, 4.00 pm

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**TRUTH TO POWER**

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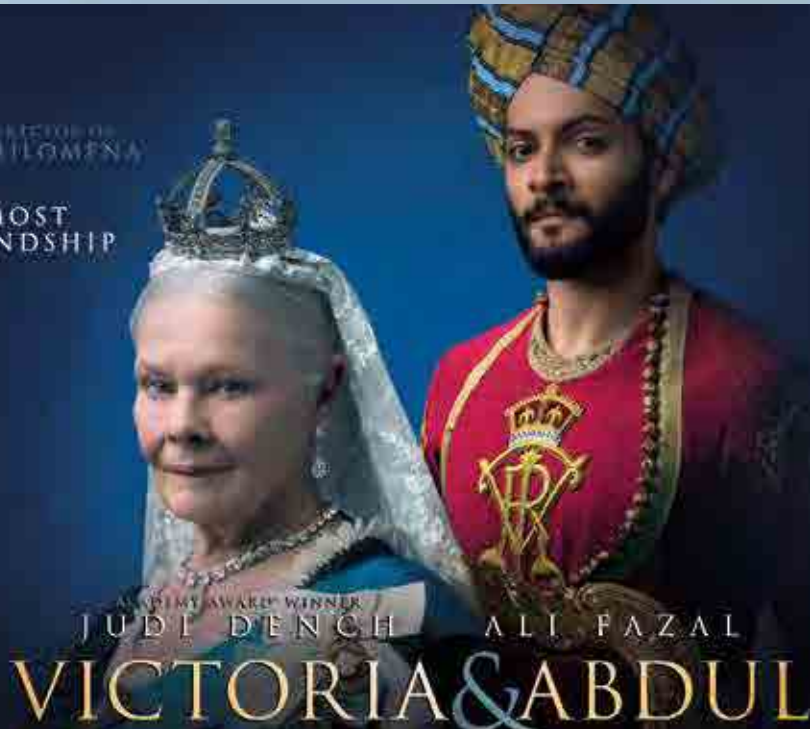
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## Happy End

*Happy End* sees Michael Haneke, Austria's micro-surgeon of European decadence, in black comic mode, applying his scalpel to a rich Calais family, the Laurents, who own a construction company and cohabit uneasily in separate apartments housed within a luxurious estate.

"A series of unfortunate events – an overdose (or was it?), a wall collapse on a job site, a suicide attempt – sends the family spinning, and Haneke mines strange comedy out of the Laurents' relatively emotionless, passive reactions. The various narrative threads don't so much come together as they do flutter on the same sinister wind..."

*Happy End* is as amusingly inscrutable and coy about its themes as his masterful 2005 creeper *Caché* was. But *Happy End* is a wryer work, a grim satire that skewers the isolation of modern technology and the moral failings of polite society with a grave face. Haneke has assembled a stellar cast to illustrate all this, including a typically laser-focused Isabelle Huppert as the head of the family company, her *Amour* co-star Jean-Louis Trintignant as the family's senile, fatalist patriarch, and a striking Fantine Harduin as Ève, a young scion of the family who may



be the most dangerous one of all."

— Richard Lawson, *Vanity Fair*

"For a satire on bourgeois values that essentially sees privilege as a terminal disease whose symptoms include boredom, indolence, alienation, lovelessness, pettiness and perhaps even sociopathy, and to which the only honest response is suicide or euthanasia, it's very funny."

— Jessica Kiang, *Sight & Sound*

**"Happy End is a satirical nightmare of haute-bourgeois European prosperity: as stark, brilliant and unforgiving as a halogen light."**

— Peter Bradshaw, *The Guardian*



**Director/Screenplay:** Michael Haneke  
France/Germany/Austria 2017  
110 mins

**Producers:** Margaret Ménégoz, Stefan Arndt, Veit Heiduska, Michael Katz  
**Photography:** Christian Berger  
**Editor:** Monika Willi

**With:** Isabelle Huppert, Jean-Louis Trintignant, Mathieu Kassovitz, Fantine Harduin, Franz Rogowski, Laura Verlinden, Aurelia Petit, Toby Jones, Hille Perl, Hassam Ghancy, Nabih Akkari, Joud Geistlich

**Festivals:** Cannes (In Competition) 2017  
In French with English subtitles  
Censors rating tbc

**B EMB** Tue 8 Aug, 1.30 pm  
**A EMB** Sat 12 Aug, 6.15 pm

## Frantz



**Director:** François Ozon  
France/Germany 2016  
114 mins

**Screenplay:** François Ozon, Philippe Piazzo. Loosely based on the film *Broken Lullaby* by Ernst Lubitsch  
**With:** Pierre Niney, Paula Beer  
**Festivals:** Venice, Toronto, San Sebastián, Vancouver, London, Busan 2016; Sundance 2017  
**Best Young Actress (Paula Beer), Venice Film Festival 2016**  
B&W and Colour | CinemaScope  
PG violence

In a small German town, in the aftermath of WWI, young Anna mourns her fiancé Frantz who died in the trenches. One day a French soldier, Adrien (Pierre Niney, surely the leading French screen actor of his generation), arrives and lays flowers at Frantz's grave. In the war-battered community passions run high at the effrontery of the Frenchman. Among those most affected is Anna, who decides to get to know the sad young stranger. As she draws him out about his pre-war friendship with Frantz in Paris, our picture of their generation struggling to recover after the betrayals of war deepens and takes unexpected turns.

Expanding on the plot of a little remembered Lubitsch film from 1932,

shooting on 35mm and largely in black and white, director François Ozon couches his elegiac tale in the formal poise of an earlier era's 'quality' historical drama. There's one distinctive difference: as always for Ozon, the film's title notwithstanding, it is the complex journey of the female protagonist that most engages him. Tracing Anna's return to the world of the living, actress Paula Beer is a revelation.

**B PH** Fri 28 Jul, 11.30 am  
**A PH** Sat 29 Jul, 6.00 pm  
**B EMB** Wed 2 Aug, 11.15 am  
**A EMB** Wed 9 Aug, 6.30 pm

## Heal the Living

*Réparer les vivants*



**Director:** Katell Quillévéré  
France/Belgium 2016  
103 mins

**Screenplay:** Katell Quillévéré, Gilles Taurand. Based on the novel by Maylis de Kerangal  
**Photography:** Tom Harari  
**Editor:** Thomas Marchand  
**Music:** Alexandre Desplat  
**With:** Tahar Rahim, Emmanuelle Seigner, Anne Dorval  
**Festivals:** Venice, Toronto, London 2016; Rotterdam, 2017  
In French with English subtitles  
CinemaScope | M graphic medical procedures

One family's tragedy offers the hope of renewed life for another in this exquisitely modulated drama pivoting on the delicate advocacy of a hospital's organ transplant team. Eschewing melodrama and sentimentality, Katell Quillévéré evokes the momentous forces at play for each of the key participants with emotional clarity and weighs the transference of life in passages of sheer cinematic exaltation.

"What sounds like fodder for a routinely gripping episode of *ER* is complicated with rare depths of personal and sensual detail in French director Katell Quillévéré's sublimely compassionate, heart-crushing third feature *Heal the Living*. More polished but no less authentically humane

than her previous works *Suzanne and Love Like Poison*, this spidering ensemble piece – adapted from Maylis de Kerangal's internationally acclaimed 2014 novel – boasts beautifully pitched performances from a handpicked cast that includes Tahar Rahim and Emmanuelle Seigner. But it's Quillévéré's soaring visual and sonic acumen (with an assist from composer Alexandre Desplat, here in matchless form) that suffuses a potentially familiar hospital weeper with true grace." — Guy Lodge, *Variety*

**B PH** Fri 28 Jul, 1.45 pm  
**A PH** Sun 30 Jul, 4.00 pm  
**A PAR** Sun 6 Aug, 4.00 pm  
**B PAR** Thu 10 Aug, 11.00 am

## Let the Sunshine In

*Un beau soleil intérieur*

A mercurial Juliette Binoche absorbs our attention through every moment of this unexpected foray into romantic dramedy by the great French director Claire Denis. This is comedy in a specifically French literary mode, written by Denis in collaboration with the novelist and playwright Christine Angot. A leading light of the 'autofiction' movement, Angot is famous for the frankness with which she has placed her own emotional life on the printed page.

Binoche plays the Angot surrogate, Isabelle, a Parisian artist, recently divorced from the father of her ten-year-old daughter. Alone and unleashed, she is undaunted in her yearning to connect sexually and romantically with a succession of men who, one way or another, come on to her. (Every actor in a Denis film leaves their mark, and each of Isabelle's suitors carries his own peculiar brand of self-importance.)

There's wry comedy in Isabelle's impatience to cut to the unspoken intent in their blandishments, though the delight of consummation – so empathetically evoked by Denis, one of the cinema's great sensualists – is likely to be followed by bemusement or dismay until she rallies for the next encounter.



"Binoche has gone from strength to strength in recent years; still, if she has ever been more radiant or effortlessly expressive on screen than she is here, the example is not immediately coming to mind. And Denis, whose narratives can be daringly free-associative, has structured *Let the Sunshine In* elegantly and intuitively, as a series of richly human encounters that flow, meander and pulse with life." — Justin Chang, *LA Times*

**"An exquisite romantic comedy whose laughs are sad and whose sadness is funny."**

— Sam C. Mac, *Slant*



**Director: Claire Denis**  
France 2017 | 94 mins

**Producer:** Olivier Delbosc  
**Screenplay:** Claire Denis, Christine Angot  
**Photography:** Agnès Godard  
**Editor:** Guy Lecorne  
**Music:** Stuart A. Staples  
**With:** Juliette Binoche, Xavier Beauvois, Philippe Katerine, Josiane Balasko, Sandrine Dumas, Nicolas Duvauchelle, Alex Descas, Laurent Grévill, Bruno Podalydès, Paul Blain, Valeria Bruni-Tedeschi, Gérard Depardieu  
**Festivals:** Cannes (Directors' Fortnight) 2017  
In French with English subtitles  
Censors rating tbc

**A EMB** Tue 8 Aug, 6.15 pm  
**B RX** Thu 10 Aug, 1.00 pm

## The Midwife

*Sage femme*

Two of France's most distinguished stars, Catherine Deneuve and Catherine Frot share the screen in this touching tale of the unlikely connection of opposites. Claire (Frot) is a dedicated and tireless midwife whose sense of pride and responsibility clash with the depersonalised efficiency of modern hospitals. She's raised her son solo and is well pleased that he's made it to medical school. One day she receives a strange phone call, a voice from the past. Béatrice (Deneuve), the extravagant and frivolous mistress of her late father, has pressing news and wants to see her again, over a drink, 30 years after having disappeared without a trace. Claire, habitually conscientious and sober, bristles at the prospect of having this foolish woman back in her life, but prepares to meet her regardless.

Writer/director Martin Provost (*Séraphine*) has gifted two expert actresses with marvellously individual roles for an entertaining and emotional *pas de deux*. As old resentments are faced down, they tacitly acknowledge common fears, begin to enjoy each other's shortcomings and build anew on their shared past.

"Martin Provost's *The Midwife* once



MICHAËL CROTTO

again proves that French filmmakers know how to treat actresses of a certain age... As the reigning *grande dame* of French cinema, Deneuve could easily rest on her laurels, only taking roles that befit and reinforce her stature. Which makes her vulnerable turn here all the more special. Playing a heart-on-her-sleeve, still-crazy-after-all-these-years free spirit, Deneuve delivers her best performance in recent memory." — Ben Croll, *Indiewire*

**"A bittersweet delight written to order for two consummate performers who inhabit their diametrically opposed characters with satisfying élan."**

— Lisa Nesselson, *Screendaily*

**Director/Screenplay: Martin Provost**  
France/Belgium 2017 | 117 mins

**Producer:** Olivier Delbosc  
**Photography:** Yves Cape  
**Editor:** Albertine Lastera  
**Music:** Grégoire Hetzel  
**With:** Catherine Frot, Catherine Deneuve, Olivier Gourmet, Quentin Dolmaire, Mylène Demongeot  
**Festivals:** Berlin 2017  
In French with English subtitles  
CinemaScope | PG coarse language

**B EMB** Fri 28 Jul, 1.30 pm  
**A PH** Sat 29 Jul, 3.30 pm  
**B PH** Tue 1 Aug, 11.15 am  
**A LHP** Sat 5 Aug, 1.00 pm  
**B RX** Wed 9 Aug, 1.00 pm  
**A EMB** Sat 12 Aug, 3.30 pm

## The Workshop

*L'atelier*

French writer-director Laurent Cantet, Palme d'Or winner in 2008 for *The Class*, returns with a suspenseful tale, based on a true story, about a writer's relationship with a right-wing student who troubles and intrigues her.

"This story of a successful crime novel author who is invited to a small town to take charge of a writing project is part social survey, part political documentary, with the potential flicker of a love story and the touch of a thriller.

*The Workshop* conveys a stunningly authentic portrait of French youth today; their class, racial and occupational concerns. The seven young people in author Olivia's (Marina Foïs) class represent a snapshot of France's colorful young population, no intellectuals with writing experience among them (all are played by non-professional actors). Charged with producing a book to promote the image of La Ciotat, a small seaside town located between Marseille and Toulon, Olivia soon discovers that the one subject which unites her students is murder – though they can't quite agree on what kind of murder they should write about, or how to treat it." — Dan Fainaru, *Screendaily*



"Cantet's film combines the slow-burn suspense of his *Time Out* (2000) with the boisterous class dynamics of... his 2008 Cannes top-prizewinner *The Class*. Ornerly right-winger Antoine (Matthieu Lucci) fascinates his teacher, Olivia, and bugs his classmates, but rather than devolving into a drama about a troubled soul, the story only deepens with the mystery of talent, intentionality, and political fault lines." — Nicolas Rapold, *Film Comment*

**"A film which demonstrates that debate, the exchange of ideas, can be as thrilling as any ramped up action flick."**

— Wendy Ide, *The Guardian*



**Director: Laurent Cantet**  
France 2017 | 114 mins

**Producer:** Denis Freyd  
**Screenplay:** Robin Campillo, Laurent Cantet  
**Photography:** Pierre Milon  
**Editor:** Mathilde Muyard  
**Music:** Bedis Tir, Édouard Pons  
**With:** Marina Foïs, Matthieu Lucci, Warda Rammach, Issam Talbi, Florian Beaujean, Mamadou Doumbia, Julien Souve, Mélissa Guilbert, Olivier Thouret, Lény Sellam  
**Festivals:** Cannes (Un Certain Regard) 2017  
In French with English subtitles  
CinemaScope | Censors rating tbc

B	PAR	Mon 31 Jul, 11.00 am
A	PH	Wed 2 Aug, 8.15 pm
B	PH	Fri 4 Aug, 3.45 pm
A	PAR	Mon 7 Aug, 6.15 pm

## A Woman's Life

*Une vie*

Director Stéphane Brizé (*Mademoiselle Chambon*, *The Measure of a Man*) applies his keen eye for social observation to costume drama with this striking adaptation of Guy de Maupassant's first published novel. A young aristocrat named Jeanne (Judith Chemla) raised and educated by kind, progressive parents seems poised on the brink of modern womanhood, but finds herself ill-prepared for a feckless husband and a pious, hypocritical society. Scrutinising its characters with startling intimacy, *A Woman's Life* avoids melodrama in its tender yet incisive portrayal of her passing joys, pressures and disappointments.

"The pathos and wonder of *A Woman's Life* comes from its recognition that Jeanne is at once a captive of cruel circumstances and a wilful, intelligent human being. Her kinship with other 19th-century fictional heroines – Emma Bovary, Jane Eyre, Anna Karenina – is evident. She suffers, but she also reads, thinks and desires, and strives to find a zone of freedom within boundaries dictated by fate and society.

There are a few dramatic incidents, including outbreaks of emotional and physical violence, but the real action in the film is interior, and Mr Brizé's



MICHAËL CROTTO

greatest skill is his ability to imply the deep and complicated emotions beneath the placid, decorous surface of Jeanne. *A Woman's Life*... moves calmly and deliberately, but it never feels slow. Instead, its images and scenes are suffused by an intensity that seems almost to be a quality of the light and air as they play across Ms Chemla's watchful, sometimes inscrutable features." — A.O. Scott, *NY Times*

**"A moving, beautifully modulated adaptation of Guy de Maupassant's novel."** — Jay Weissberg, *Variety*



**Director: Stéphane Brizé**  
France/Belgium 2016 | 119 mins

**Producers:** Miléna Poylo, Gilles Sacuto  
**Screenplay:** Stéphane Brizé, Florence Vignon.  
Based on the novel by Guy de Maupassant  
**Photography:** Antoine Héberlé  
**Editor:** Anne Klotz  
**Music:** Olivier Baumont  
**With:** Judith Chemla, Jean-Pierre Darroussin, Yolande Moreau, Swann Arlaud, Nina Meurisse, Olivier Perrier, Clotilde Hesme, Alain Beigel, Finnegan Oldfield, Lucette Beudin, Jérôme Lanne, Mélite Deneuve  
**Festivals:** Venice, Toronto, Busan 2016  
**Critics' Prize, Venice Film Festival 2016**  
In French with English subtitles  
M violence & sex scenes

B	PH	Wed 9 Aug, 1.30 pm
B	EMB	Fri 11 Aug, 1.15 pm
A	PH	Sat 12 Aug, 1.45 pm
A	PH	Sun 13 Aug, 1.15 pm

## In Times of Fading Light

*In Zeiten des abnehmenden Lichts*

In a handsome suburban house in East Berlin, shortly before the fall of the Wall, family, friends and party officials gather to pay effusive tribute on the 90th birthday of Wilhelm Powileit (Bruno Ganz), a veteran Communist hero and tyrannical old bastard. Behind the scenes, everybody but the old man suspects that East Germany is cracking up, and with it their place at the top of the crumbling heap.

The imminent collapse of the system to which they have long submitted only deepens the resentments of Wilhelm's long-suffering wife Charlotte and middle-aged stepson Kurt. Meanwhile, Kurt's hard-drinking Russian wife Irina has not even turned up. Far worse, panicky officials have heard rumours that Wilhelm's 32-year-old grandson has joined the growing numbers of young people defecting to the West.

Adapted from Eugen Ruge's semi-autobiographical 2011 bestseller, *In Times of Fading Light* casts this increasingly disorderly Last Supper in a tragicomic light, reactivating the decorum (and décor) of a lost era with anthropological precision. The ensemble cast, headed by Ganz (actually a mere 75), is superb.

"*In Times of Fading Light* was



directed by Matti Geschonneck and adapted by Wolfgang Kohlhaase, both of whom grew up in the Communist East. There is something emphatically old-school about their shared creative approach with its lyrical language, beautifully lit interiors and forensically detailed recreation of domestic life in the old DDR... This is an expertly crafted and emotionally stirring remembrance of things past."

— Stephen Dalton, *Hollywood Reporter*

**Director:** Matti Geschonneck  
Germany 2017 | 102 mins

**Screenplay:** Wolfgang Kohlhaase.  
Based on the novel by Eugen Ruge

**Photography:** Hannes Hubach

**Editor:** Dirk Grau

**With:** Bruno Ganz, Sylvester Groth, Hildegard Schmähl, Evgenia Dodina, Natalia Belitski, Alexander Fehling, Gabriela Maria Schmeide, Angela Winkler, Alexander Hörbe, Thorsten Merten

**Festivals:** Berlin 2017

In German and Russian, with English subtitles  
M adult themes

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**"This is a sombre, intelligent piece in which psychological finesse combines with historical analysis to result in genuine dramatic heft."**

— Jonathan Romney, *Screendaily*

A	EMB	Tue 1 Aug, 6.15 pm
A	PH	Sat 5 Aug, 4.00 pm
B	PH	Mon 7 Aug, 4.15 pm

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## Hotel Salvation

Mukti Bhawan

This Hindi comedy set in a Varanasi hotel where the faithful prepare to die addresses issues of tradition and modernity, life and death and family ties with gentle good humour.

An ominous dream has convinced 77-year-old Dayanand Kumar that his end is drawing near, though no one else in the family can see any reason why the healthy old man should believe this. Nonetheless his middle-aged son Rajiv feels duty bound to set aside his important job, leave behind his wife and daughter and accompany his father to the holy city. Two weeks is the stipulated maximum stay at the dilapidated Hotel Salvation, but as the old man engages with the other guests it becomes clear that several of them have been in residence much longer. As the days become weeks the harried Rajiv is forced to reckon with his father and the power of tradition as he never has before.

At 25 years old himself, director Shubhashish Bhutiani adds a millennial bounce to his wry observation of generational difference through uptight Rajiv's generous, life-embracing daughter.

"The film humorously illustrates the traditional Hindi philosophy of death and freedom from entrapment and



attachment, but in such a low-key way it's never a burden. Though the film has many elements that bring to mind the Indian retirement haven of *Best Exotic Marigold Hotel* and its sequel, Bhutiani's take on the subject is embedded in Indian culture and Hindu rituals...

Though the acting is low-key, it's full of warmth and tenderness that involves the audience in the shared joy, worry and grief of an identifiable family."

— Deborah Young, *Hollywood Reporter*

**"Like an arthouse take on the *Best Exotic Marigold Hotel*... it treats aging and death with sympathy and dignity, shot through with eccentric humour."**

— Wendy Ide, *Screendaily*

**Director/Screenplay:**

**Shubhashish Bhutiani**  
India 2016 | 99 mins

**Producers:** Sanjay Bhutiani, Sajida Sharma, Shubhashish Bhutiani

**Photography:** Michael Mcsweeney, David Huwiler

**Editor:** Manas Mittal

**Music:** Tajdar Junaid

**With:** Adil Hussain, Lalit Behl, Geetanjali Kulkarni,

Palomi Ghosh, Navindra Behl, Anil K. Rastogi

**Festivals:** Venice, Busan 2016; San Francisco,

Sydney 2017

In Hindi with English subtitles

CinemaScope | PG drug use

A	PAR	Sun 30 Jul, 1.15 pm
B	PH	Thu 3 Aug, 12.30 pm
A	PH	Sat 5 Aug, 8.15 pm
B	PAR	Wed 9 Aug, 11.00 am

## Newton



**Director:**  
**Amit V. Masurkar**  
India 2017 | 106 mins

**Producer:** Manish Mundra

**Screenplay:** Mayank Tewari,

Amit V. Masurkar

**Photography:**

Swapnil S. Sonawane

**Editor:** Shweta Venkat Mathew

**With:** Rajkumar Rao,

Pankaj Tripathi, Anjali Patil,

Raghubir Yadav

**Festivals:** Berlin, Tribeca 2017

In Hindi and Gondi, with English subtitles

CinemaScope | M violence

In this droll dark comedy from India, Newton, an earnest young office worker volunteers as a poll supervisor, carrying the banner of democracy into the deepest jungle. Helicoptered into remote central India to collect votes from 76 oppressed indigenous villagers, he's warned by the local military representative that none of them will show, for fear they'll be ambushed by communist guerrillas in the area. The young idealist soon comes to see the pragmatic soldier, tasked with protecting the highly exposed polling station, as democracy's nemesis.

As the hours pass with little more than a rumour of a voter in the vicinity, seasoned poll workers make light of the situation and the local liaison officer

attempts in vain to open Newton's eyes to the realities of local life and the genuine threat of violence.

Director Amit V. Masurkar infuses his film with an uncannily lyrical sense of the landscape and mines both tension and deadpan comedy out of the long stretches of waiting and mutual irritation. As Newton, Rajkumar Rao is a surreptitiously charismatic comic marvel: his insistence on democratic principle may be woefully misplaced but it is also quite irresistibly touching.

A	PB	Sat 29 Jul, 5.00 pm
B	PAR	Wed 2 Aug, 1.30 pm
B	PB	Fri 4 Aug, 11.30 am
A	PAR	Fri 11 Aug, 6.30 pm

## The Teacher

Učitelka



**Director: Jan Hřebejk**  
Slovakia/Czech Republic  
2016 | 102 mins

**Screenplay:** Petr Jarchovský

**Photography:** Martin Žižan

**With:** Zuzana Mauréry, Csongor

Kassai, Peter Bebjak, Martin

Havelka, Ondřej Malý, Éva Bander,

Zuzana Konečná, Richard Labuda,

Oliver Oswald, Tamara Fischer,

Ina Gogálová, Monika Čertezni

**Festivals:** Karlovy Vary, Busan 2016

In Slovak with English subtitles

M offensive language & nudity

A communist-era schoolroom is a microcosm of outrageous political favouritism in this highly enjoyable return to form from Czech director Jan Hřebejk (*Divided We Fall*). The setting is Bratislava in 1983, drollly evoked in an array of wacky wallpapers and goofy sweaters, where a parent-teacher meeting is hearing the case against the eponymous Comrade Dražděchová. Under her watch some of the brightest pupils have been receiving the poorest grades.

Their aggrieved parents claim that she aids and abets other pupils in direct proportion to the goods and services she receives from their parents: a free haircut here, free electrical repairs there. Even more intimate favours have been

suggested. What can the parents of the successful students say in response to such slanders? Their faked rectitude is astutely caricatured in a nimbly scripted, increasingly tense battle of wits.

While the accusers fret and stew, their hapless children suffer the consequences, and we root against the odds for the bully's comeuppance. In the title role Zuzana Mauréry is a sneaky, deplorable wonder, a richly realised screen villain surpassed in 2017 only by her real-world equivalents.

B	PH	Fri 28 Jul, 4.00 pm
A	PB	Sat 29 Jul, 3.00 pm
A	PAR	Mon 31 Jul, 6.15 pm
A	LHP	Tue 1 Aug, 8.15 pm
B	PAR	Mon 7 Aug, 1.45 pm

## A Date for Mad Mary

Seána Kerslake is completely winning as the larrikin Mary out to prove she's not a loser in this funny, soulful Irish romcom. While Mary's been doing time for a spontaneous gesture she'd rather forget, her best girlfriend Charlene has disappeared, heart and soul, into wedding planning land. Mary gets out of jail in time for the big day, bridesmaid's speech at the ready. But, oops, Charlene is wavering on having her wild and crazy old mate at the top table and has cut her back to a single invite.

All Mary's hurt and indignation are channelled into a single mission: showing up with a plus-one. As she assesses partner options, Kerslake makes Mary's mix of bluntness, sarcasm and minimal self-awareness both hilarious and touching. Will it dawn on Mary, as it dawns on us, that hiding in plain sight there's a member of the wedding offering much more than a chance to get back at the bride?

If the origins in a stage play by Yasmine Akram show in the adaptation by writer/director brothers Darren and Colin Thornton, it's simply because the dialogue, quick and salty, is such a driving force. The Drogheda settings hum with life and devilry.



"While steeped in fondness for its setting, the film also castigates a stifling atmosphere of conformity: At one point, Charlene digs deep for the most wounding thing she can say to Mary, and can only come up with, 'You're making a show of yourself.' As funny, flawed and foulmouthed as its irresistible central character, *A Date for Mad Mary* makes an absolute show of itself, and it is wonderful." — Jessica Kiang, *Variety*

**"An exquisitely written, delicately made and superbly acted gem that will only get better with age and reflection."**

— Laura Delaney, *RTÉ Ireland*



**Director: Darren Thornton**  
Ireland 2016 | 82 mins

**Producers:** Juliette Bonass, Ed Guiney  
**Screenplay:** Darren Thornton, Colin Thornton.  
Based on the play *10 Dates with Mad Mary* by Yasmine Akram  
**Photography:** Ole Bratt Birkeland  
**Editors:** Tony Cranstoun, Juangus Dinsmore  
**Music:** Hugh Drumm, Stephen Rennicks  
**With:** Seána Kerslake, Tara Lee, Charleigh Bailey, Denise McCormack, Siobhán Shanahan  
**Festivals:** Galway, Karlovy Vary, London 2016; San Francisco 2017  
**Best Irish Feature Film, Galway Film Fleadh 2016**  
M offensive language

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B PAR	Fri 28 Jul, 12.00 pm
A PH	Thu 3 Aug, 6.15 pm
A LHP	Fri 4 Aug, 6.15 pm
A PAR	Sun 6 Aug, 6.15 pm
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## A Gentle Creature

*Krotkaya*

A startling vision of contemporary Russia, steeped in literary tradition, but supremely cinematic in realisation, Ukrainian filmmaker Sergei Loznitsa's *A Gentle Creature* is the glowering dark star on this year's programme.

"Inspired by (though not adapted from) the Dostoevsky short story of the same title, *A Gentle Creature* follows a stoic Russian woman (played with riveting impassivity by Vasilina Makovtseva) trying to get a care package to her convict husband after it is inexplicably returned to her. Rebuffed at her local post office, she decides to travel to the prison and deliver the parcel herself – a journey that will lead her through a Kafkaesque bureaucratic nightmare and into the very heart of Putin's Russia, a place where violent absurdity and everyday inhumanity reign.

Loznitsa, making his third appearance in the Cannes competition (after *My Joy* and *In the Fog*), uses richly textured visuals and sustained long shots to usher us alongside this 'gentle creature' down the rabbit-hole. That allusion comes from the story itself, whose surreal climax plays like something out of *Alice in Wonderland*, at least until – well, I'll leave that horror for you to



discover. *A Gentle Creature* is about as strange, perplexing and foreign an experience as any I've had at the Festival de Cannes, and the reasons that will limit its commercial viability are the very reasons that you should seek it out." — Justin Chang, *LA Times*

"A devilishly symphonic piece of art that transcends cinema and politics to nestle itself in the back of your mind forever." — Nikola Grozdanovic, *The Playlist*

**"A sobering and troubling vision, rendered in vivid strokes by a consummate thinker and master craftsman."**

— Jordan Cronk, *Film Comment*



**Director/Screenplay:** Sergei Loznitsa  
France/Russia/Germany/Netherlands/  
Lithuania/Ukraine 2017 | 143 mins

**Producer:** Marianne Slot

**Photography:** Oleg Mutu

**Editor:** Danielius Kokanauskis

**With:** Vasilina Makovtseva, Marina Kleschcheva, Lia Akhedzhakova, Valeriu Andriuta, Boris Kamorzin, Sergei Kolesov

**Festivals:** Cannes (In Competition) 2017

In Russian with English subtitles  
CinemaScope | Censors rating tbc

A EMB Mon 7 Aug, 8.30 pm

## Yourself and Yours

*Dangsinjasingwa dangsinui geot*



**Director/Producer/  
Screenplay:**  
Hong Sang-soo  
South Korea 2016  
86 mins

**With:** Kim Joo-hyuck, Lee You-young, Kwon Hae-hyo  
**Festivals:** Toronto, San Sebastián, New York 2016; Rotterdam 2017  
**Best Director, San Sebastián International Film Festival**  
In Korean with English subtitles  
Censors rating tbc

Korea's prolific, continually inventive satirist of romantic deception had four new films for us to choose from for this year's NZIFF. The oldest – dating from late 2016 – pivots on a young woman who, when backed into a corner, claims not to be herself at all, but her twin.

Or so it appears.  
"In *Yourself and Yours*, Min-jung (Lee You-young), walks out on boyfriend Young-soo (Kim Joo-hyuck) upon feeling unduly attacked by him after he hears secondhand news of her soju-soaked misadventures around town, which she denies. Soon enough, Min-jung is being approached by a series of other men, to whom she denies that she is Min-jung at all...  
Not allowed to find out whether

Min-jung really is a twin, the viewer, like the film's increasingly amusing chain of befuddled men, is left to wonder exactly what's going on. Of course, as always with Hong (and all good art), the what is less important than the why, and *Yourself and Yours* is slowly revealed as another nimble investigation into the communication barriers men and women often erect between each other. It's alternately caustic and sweet, leading to one of Hong's most hopeful conclusions." — Michael Koresky, *Film Comment*

A NT Sat 5 Aug, 6.30 pm  
A NT Sat 12 Aug, 8.15 pm

## Claire's Camera

*Keul-le-eo-ui ka-me-la*



**Director/Producer/  
Screenplay:**  
Hong Sang-soo  
South Korea 2017  
69 mins

**With:** Kim Min-hee, Isabelle Huppert, Chang Mi-hee, Jung Jin-young, Yoon Hee-sun  
**Festivals:** Cannes (Special Screenings) 2017  
In English, Korean and French, with English subtitles  
Censors rating tbc

Hong Sang-soo's wry view of romantic misadventure draws ever closer to his own world in this latest film. Set at the Cannes Film Festival, *Claire's Camera* was shot there a year earlier, when lead actress Kim Min-hee and Isabelle Huppert were presenting *The Handmaidens* and *Elle*, respectively.

Kim plays Man-hee, a manager at a film sales company who is abruptly fired by her boss, ostensibly for dishonesty, though her drunken night with a filmmaker attending the festival may have been a factor. Claire (Huppert), a teacher from Paris, walks around the Croisette taking pictures with her polaroid camera. After she approaches Man-hee for a photo, the two form a friendship, amusingly

conducted in halting English.

"Wisely turning her lens towards Man-hee, Isabelle Huppert's Claire seeks to capture the arresting turmoil that actor Kim Min-hee so subtly expresses and which contributes a compelling wrinkle to Hong's familiar themes. Both a loving homage to the film festival that has built Hong Sang-soo's reputation and an accomplished work on its own terms, *Claire's Camera* proves that its director's talent can't be fenced in by national borders." — Bradley Warren, *The Playlist*

A TP Tue 1 Aug, 6.15 pm  
B TP Fri 4 Aug, 11.30 am

## Summer 1993

*Estiu 1993*

As enthralling a child's-eye view as has graced the screen in many a year, *Summer 1993* draws us into the new world of six-year-old Frida, transplanted from Barcelona to live with her aunt, uncle and three-year-old cousin Anna in the country. It's summer and living around this bohemian couple is certainly easy, but adjustment for the little girl is not easy at all. While Anna fastens like glue onto her brand new older sister, Frida's not so sure she actually needs a sister, let alone a new pair of parents. It's not long before we deduce that the real parents have died and Frida's change of scene will be permanent.

Catalan director Carla Simón's feature debut is autobiographical. Her memory of childish schemes and dreams is acute and bracingly free of sentimentality. The performances she's drawn from the two children are miraculously unaffected, so when Frida leads her trusting little charge up the garden path you may want to leap into the movie and sort things out. What's just as piercing is the filmmaker's appreciation of the kindness, imagination and patience required of her aunt and uncle to convince a defiant little orphan that she was important and loved.



Though programmed in the festival's Young Adult section, *Summer 1993* took the prize for Best First Feature at this year's Berlinale. It's a beautiful film.

"A summer of troubled and troubling experience is reshaped into a delicately crafted, moving filmic memoir by Carla Simón... That the film draws deeply on personal recollection can be sensed in virtually every frame." — Jonathan Holland, *Hollywood Reporter*

**Carla Simón's autobiographical jewel is one of the most evocative and affecting depictions of childhood seen in years.**



**Director/Screenplay: Carla Simón**  
Spain 2017 | 97 mins

**Producer:** Valérie Delpierre  
**Photography:** Santiago Racaj  
**Editors:** Didac Palou, Ana Pfaff  
**Music:** Ernest Pipo, Pau Boïgues  
**With:** Laia Artigas, Paula Robles, Bruna Cusí, David Verdaguier, Fermi Reixach  
**Festivals:** Berlin 2017  
**Best First Feature, Berlin International Film Festival 2017**  
In Catalan with English subtitles  
PG adult themes

<b>B EMB</b>	Mon 31 Jul, 10.30 am
<b>B PH</b>	Fri 4 Aug, 11.45 am
<b>A PH</b>	Fri 4 Aug, 6.15 pm
<b>A EMB</b>	Sat 12 Aug, 11.00 am
<b>A LHP</b>	Sun 13 Aug, 6.00 pm

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## Kiki, Love to Love

*Kiki, el amor se hace*



**We All Need Love**

**Director: Paco León**  
Spain 2016 | 102 mins

**Producers:** Ghislain Barrois, Alvaro Augustin, Andrés Martín  
**Screenplay:** Paco León, Fernando Pérez  
**Photography:** Kiko de la Rica  
**Editor:** Alberto de Toro  
**With:** Paco León, Ana Katz, Belén Cuesta, Alex García, Natalia de Molina, Candela Peña, Luis Callejo, Luis Bermejo  
In Spanish with English subtitles  
CinemaScope | Censors rating tbc

Born under the sign of Almodóvar, though not so supple in its parsing of perversity, Paco León's homeland hit finds comedy and a little pathos in the mismatched sexual kinks of a group of interconnected Spaniards. Paco (director León) and Ana, for example, work on reigniting their passion by visiting bondage parties and furry nightclubs – and find themselves igniting unexpected passions in others. Natalia, meanwhile, discovers after getting mugged that she has a case of harpaxophilia, helpfully explained on-screen as "sexual arousal being produced by being robbed with violence," while José learns he has somnophilia, sexual pleasure caused by watching someone sleep. If you caught a whiff of the non-consensual in any

of this, it may or may not encourage you to learn that in this film's sunny view of gratification, nobody ends up feeling used.

A remake of the Australian sex comedy, *The Little Death*, it could hardly differ more in spirit, transposing the action to a sweltering Madrid and celebrating difference, its message never more sweetly displayed than when a hearing-impaired call centre worker (fetish: silk) helps a voiceless customer indulge his fantasies through a phone sex line.

<b>A PB</b>	Fri 28 Jul, 7.00 pm
<b>A LHP</b>	Sun 30 Jul, 8.15 pm
<b>B PB</b>	Wed 2 Aug, 4.00 pm
<b>A PAR</b>	Sat 5 Aug, 6.15 pm



## Félicité

In this resonant tribute to fortitude under stress, *Félicité* (Véro Tshanda Beya) is a staunchly single woman who sings in a bar in Kinshasa. When her 14-year-old son is involved in a motorbike accident, the intervention of a persistent suitor may be her only hope of funding medical care.

"A loose, vibrant fourth feature film from Franco-Senegalese director Alain Gomis, *Félicité*... builds to a fever of energy and activity while never sketching out more than the bones of a narrative: It's a film in which a hard-earned smile, the contact between one person's skin and another's, or a serene strain of music amid the everyday noise can qualify as a dramatic event. Following a proudly independent club singer through the ragged streets of Kinshasa as she seeks a way to save her hospitalized son, Gomis' latest is far from the miserabilist issue drama that synopsis portends, instead weaving a sensual, sometimes hopeful, sometimes disturbing urban tapestry with threads of image, sound, poetry, and song...

In the title role, Congolese singer-turned-actress Véro Tshanda Beya proves entirely mesmerizing from the moment the camera alights on her strong-featured, deep-gazing face,



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sometimes shading entire histories of dismissal, disappointment, and ongoing resistance into a single expression...

The film's jangling, diverse musical soundtrack practically functions as a screenplay in itself, charting *Félicité*'s shifting states of mind as it leaps from the Kasai Allstars' breathless modern fusion of indigenous and international rock to the sober grace of the Kinshasa Symphonic Orchestra's spin on Arvo Pärt." — Guy Lodge, *Variety*

**"A gritty, music-infused drama about a Kinshasa bar singer... [a] quietly resonant slice of new African cinema."**

— Lee Marshall, *Screendaily*



**Director: Alain Gomis**  
France/Senegal/Belgium/Germany/Lebanon 2017 | 123 mins

**Producers:** Arnaud Dommerc, Oumar Sall, Alain Gomis

**Screenplay:** Alain Gomis, Delphine Zingg, Olivier Loustau

**Photography:** Céline Bozon

**Editor:** Fabrice Rouaud

**Music:** Kasai Allstars, Arvo Pärt

**With:** Véro Tshanda Beya, Papi Mpaka, Gaetan Claudia, Kasai Allstars

**Festivals:** Berlin 2017

**Grand Jury Prize, Berlin International Film Festival 2017**

In Lingala and French, with English subtitles  
M adult themes

A	PAR	Sat 5 Aug, 3.30 pm
B	TP	Wed 9 Aug, 3.45 pm

## Sami Blood

*Sameblod*

This compelling debut from Swedish-Sami writer-director Amanda Kernell sheds light on a shameful period of history. In 1930s Sweden, 14-year-old Sami girl Elle Marja is forcibly removed from her family and sent to a state-run boarding school where she is expected to learn how to behave in 'acceptable' society. Fearful of being seen as different and internalising much of the vile, racist dogma she is taught, Elle Marja becomes determined to find a new life for herself by abandoning her indigenous heritage and attempting to pass as Swedish.

"A moving, classically rendered coming-of-age tale set against the scarring social prejudices of the 1930s, this handsome debut feature... robustly blends adolescent fears that resonate across borders and generations with a fascinatingly specific, rarely depicted cultural context: Sweden's colonial oppression of the indigenous Sami folk. Following a single, strong-willed teenager as she is forced to choose between remaining with her people or pursuing the education and opportunities otherwise denied her, this stirring but pleasingly unsentimental tale... introduces a poised, intelligent young talent in star Lene Cecilia Sparrok." — Guy Lodge, *Variety*



SOPHIA OLSSON

"*Sami Blood* features a winning combination of strong central performances... and an intimate, empathetic approach to a period of history which is not widely known outside of Northern Europe. The backstory to the film adds a layer of interest: it was inspired by the life of the director's own grandmother." — Wendy Ide, *Screendaily*

**"Sami Blood is driven by righteous rage, psychological acuity, and a profound empathy."**

— Steve Gravestock, Toronto International Film Festival

**Director/Screenplay: Amanda Kernell**  
Sweden/Norway/Denmark 2016  
110 mins

**Producer:** Lars G. Lindström

**Photography:** Sophia Olsson, Petrus Sjövik

**Editor:** Anders Skov

**Music:** Kristian Eidnes Andersen

**With:** Lene Cecilia Sparrok, Mia Erika Sparrok, Maj-Doris Rimpi, Julius Fleischanderl, Olle Sarri, Hanna Alström, Malin Crépin, Andreas Kundler, Ylva Gustafsson

**Festivals:** Venice, Toronto 2016; Sundance, Rotterdam, Berlin, Mäoriland 2017

In South Sami and Swedish, with English subtitles  
CinemaScope | M violence, sexual references & offensive language

A	TP	Sun 30 Jul, 1.45 pm
B	TP	Mon 31 Jul, 3.45 pm



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## God's Own Country

A hired hand offers new life to a failing farm in this affecting romantic drama set on the spectacularly bleak Yorkshire Dales. Johnny (Josh O'Connor) feels condemned to a life on the family farm. His father (Ian Hart) is dying a bitter man. His grandmother (Gemma Jones) sits in constant judgement. Johnny finds scant relief from constant labour in binge drinking and alarming bouts of roughhouse sex with other men.

When his father hires itinerant Romanian migrant worker Gheorghe (Alec Secareanu) to help with lambing, Johnny's disdain is automatic. A dislodged farmer himself, Gheorghe is attuned to the tough rural existence and takes to the work like a man returning to the well of life. Johnny's antagonism is compounded by his attraction to the handsome interloper.

Writer/director Francis Lee, raised on a Yorkshire farm himself, delineates their explosive courtship convincingly and poignantly. Reimagining *Brokeback Mountain* for a less homophobic age, *God's Own Country* does double service in a xenophobic age, finding renewal in the tenacity and vigour of immigrant aspiration.

"A troubled, taciturn young man on a remote Yorkshire farm is the



keen focus of first-time filmmaker Francis Lee's intense romance *God's Own Country*. Lee's love for this hard land and the boy trapped in it is unexpectedly moving and rich. This is a small production that is big in heart, honesty and raw talent." — Fionnuala Halligan, *Screendaily*

**Rooted in reality though it may be, *God's Own Country* turns out to be a romance which soars, and it's an irresistibly hopeful flight."**

— Fionnuala Halligan, *Screendaily*



Francis Lee

**Director/Screenplay: Francis Lee**  
UK 2017 | 105 mins

**Producers:** Manon Ardisson, Jack Tarling

**Photography:** Joshua James Richards

**Editor:** Chris Wyatt

**With:** Josh O'Connor, Alec Secareanu, Ian Hart, Gemma Jones

**Festivals:** Sundance, Berlin, San Francisco, Sydney 2017

R16 nudity, offensive language, sexual material & content that may disturb

<b>A</b>	<b>EMB</b>	Sun 30 Jul, 6.00 pm
<b>B</b>	<b>EMB</b>	Mon 31 Jul, 3.00 pm

## Pop Aye



**Director/Screenplay: Kirsten Tan**  
Singapore/Thailand 2017  
102 mins

**Festivals:** Sundance, Rotterdam 2017

**Screenwriting Award (World Cinema Dramatic), Sundance Film Festival 2017**

In Thai with English subtitles  
CinemaScope | M sex scenes, sexual references & offensive language

An architect, feeling past his use-by date, and his long-lost elephant take a road trip across Thailand to find their childhood home in this rueful, funny Sundance award winner. Once a cutting edge architect in Bangkok, Thana is facing the imminent demolition of the mall that was once his crowning glory. His wife's flagrant lack of concern is doing nothing to quiet his fear of obsolescence.

Wandering the streets of the city he is amazed to come across a fellow throwback, Pop Aye, the elephant he grew up with in his rural village. On a whim he buys Pop Aye and sets off on a road trip, walking and hitching back to where they came from. On the way they befriend a succession of equally

uprooted characters, from a wild-haired vagabond who seems to foretell the future to a ladyboy with karaoke aspirations.

In her debut feature Singapore writer/director Kirsten Tan takes full advantage of the beautiful scenery, characterful actors and a charismatic elephant to tell a story about our drift from fundamental human needs and values. Her tale of man and pachyderm is unsentimental, gently comic and thoughtful.

<b>A</b>	<b>LHP</b>	Sun 30 Jul, 1.30 pm
<b>B</b>	<b>PAR</b>	Mon 31 Jul, 1.30 pm
<b>B</b>	<b>PH</b>	Wed 2 Aug, 1.45 pm
<b>B</b>	<b>PH</b>	Mon 7 Aug, 2.00 pm
<b>A</b>	<b>PAR</b>	Tue 8 Aug, 6.15 pm

## Ethel & Ernest



Grey William

**Director: Roger Mainwood**  
UK 2016 | 94 mins

**Screenplay:** Roger Mainwood.  
Based on the graphic novel by Raymond Briggs

**Editor:** Richard Overall

**Animation director:** Peter Dodd

**Music:** Carl Davis, Paul McCartney

**Voices:** Jim Broadbent, Brenda Blethyn, Luke Treadaway

**Festivals:** London 2016

Censors rating tbc

This funny and poignant animated feature perfectly captures the tone and visual style of Raymond Briggs' tender graphic novel about his 'very ordinary' parents, from their first trip to the pictures in 1928 (*Hangman's House* with Victor McLagen!) to their deaths, just months apart, in 1971.

There's a canny social and political history of Britain traced through their experiences and amusingly expressed through decades of gentle crossfire between Labour Dad and Tory Mum. A lifelong milkman with few complaints, Ernest keeps a close eye on world events – the rise of Hitler, the arrival of the fridge, the phone and the television, and the actions of successive governments – while Ethel, a former

lady's maid, would rather sleep than watch the moon landing on TV and bristles at any suggestion that their little household in Wimbledon might be considered working class.

The voice work of Jim Broadbent and Brenda Blethyn is a treat, with Luke Treadaway as the grown-up Raymond who came of age in the 60s and headed to art school – much to his mother's dismay. A soundtrack marking out the years in popular music also features original contributions from Carl Davis and Paul McCartney.

<b>A</b>	<b>LHP</b>	Sat 29 Jul, 2.00 pm
<b>B</b>	<b>PH</b>	Mon 31 Jul, 11.15 am
<b>B</b>	<b>RX</b>	Thu 3 Aug, 1.00 pm
<b>A</b>	<b>PAR</b>	Sun 13 Aug, 2.15 pm

## The Party

The dinner-party-from-hell genre is delivered a short sharp shock by veteran British writer-director Sally Potter in this gleaming black comedy. Kristin Scott Thomas is hosting a group of friends to celebrate her promotion as shadow Minister of Health, elegantly juggling dinner preparation, congratulatory calls and surreptitious messaging from a lover. Husband Timothy Spall plays aggressive DJ, otherwise upright but catatonic in the living room as the guests arrive. These include her best friend (Patricia Clarkson, wryly acidic), her life-coach boyfriend (Bruno Ganz, wondrously inane), a coked-up venture capitalist (Cillian Murphy) who arrives sans wife, and an earnest lesbian couple (Emily Mortimer and Cherry Jones) intent on sharing some good news. Silly them.

"It'd poop *The Party*, so to speak, to reveal anything further – though this is less a plot-based exercise than a tipsily conversational one. Potter's eminently quotable screenplay works up just enough narrative momentum to sustain a barrage of killer one-liners: With the *hors d'oeuvres* increasingly unlikely to be served, decorum is swiftly shed and these privileged vultures instead feed ravenously on each other's ideals...



One shouldn't pull a muscle, however, in reaching for the subtext of Potter's witty shaggy-dog story: Its giddy in-the-moment pleasures are enough... Months after the US election campaign turned an intended jibe into a rallying cry, Sally Potter's latest further proves that there's pleasure, pride or both to be taken in being a nasty woman." — Guy Lodge, *Variety*

**"A consummate drawing-room *divertissement*, played with relish by a dream ensemble."**

— Guy Lodge, *Variety*

**Director/Screenplay: Sally Potter**  
UK 2017 | 71 mins

**Producers:** Christopher Sheppard, Kurban Kassam  
**Photography:** Alexey Rodionov  
**Editors:** Anders Refn, Emilie Orsini  
**With:** Kristin Scott Thomas, Timothy Spall, Patricia Clarkson, Bruno Ganz, Cherry Jones, Emily Mortimer, Cillian Murphy  
**Festivals:** Berlin 2017  
B&W | M violence, offensive language & drug use

A	EMB	Fri 28 Jul, 6.30 pm
A	PH	Sun 30 Jul, 8.00 pm
B	PH	Mon 31 Jul, 4.30 pm
B	EMB	Thu 10 Aug, 2.15 pm

# WARM UP AT CIRCA THIS WINTER



### WEED

1 – 29 July

By Anthony McCarten

Directed by Ross Jolly

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### DESTINATION BEEHIVE: 2017

8 July – 5 Aug

By Lorae Parry  
and Pinky Agnew

Directed and Choreographed  
by Jan Bolwell



### IMPROV FOR KIDS

11 – 22 July

By The Improvisors  
July School Holidays



### A DOLL'S HOUSE

5 Aug – 2 Sept

By Emily Perkins

Adapted from Ibsen's original

Directed by Katherine McRae

Proudly sponsored by Chapman Tripp



### CAGING SKIES

12 Aug – 9 Sept

By Desirée Gezentsvey

Based on the novel by  
Christine Leunens

Directed by Andrew Foster  
Music & Sound Design  
by Jeremy Cullen

WEED, Destination Beehive: 2017, A Doll's House and Caging Skies are presented by arrangement with Playmarket

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## 20th Century Women

A loving, funny and insightful memoir of the mother who brought him up – and two younger women she might have enlisted to assist – Mike Mills' *20th Century Women* swirls happily around a richly shaded performance from Annette Bening. Set in sunny, late-70s southern California on the brink of the Reagan era, the film is brimful with the music, artefacts and attitudes of its day, a lively time capsule inviting constant comparison with where we have landed now.

Lucas Jade Zumann plays 15-year-old Jamie and it's through his eyes that we see the bohemian household over which his mother, Dorothea, holds uncertain dominion. There are two boarders, Abbie (Greta Gerwig), a purple-haired punk photographer, and William (Billy Crudup), a hippie handyman – and pushover for any woman who fancies him. Dorothea is unaware of a third house guest, Julia (Elle Fanning), the girl next door whose propensity for chaste sleepovers is driving Jamie insane.

The plot is wafer-thin, but the joy of *20th Century Women* is in how these beautifully realised individuals bounce off each other and bring the joys, frustrations and fashions of 40 years ago wafting into the present.



"A captivating Annette Bening is the beating heart of this gloriously unclassifiable movie... Part comedy of manners, part mother-son love story, it had me laughing and tearing up simultaneously... Although Bening reigns supreme, Mills zigzags through time and his characters' lives with a messy amplitude that is downright Renoiresque. Everyone has his reasons. Everyone has her say." — Molly Haskell, *Sight & Sound*

**"A funny, emotionally piercing story about a teenager and the women who raise him."**

— Manohla Dargis, *NY Times*

**Director/Screenplay: Mike Mills**  
USA 2016 | 119 mins

**Producers:** Megan Ellison, Anne Carey, Youree Henley

**Photography:** Sean Porter

**Editor:** Leslie Jones

**Music:** Roger Neill

**With:** Annette Bening, Elle Fanning, Greta Gerwig, Billy Crudup, Lucas Jade Zumann, Alia Shawkat

**Festivals:** New York 2016; Rotterdam 2017

**Nominated, Best Screenplay, Academy Awards 2017**  
CinemaScope | M offensive language, nudity, drug use & sexual references

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<b>A PH</b>	Fri 28 Jul, 8.15 pm
<b>A LHP</b>	Sun 30 Jul, 3.45 pm
<b>B PH</b>	Wed 2 Aug, 11.15 am
<b>A EMB</b>	Sun 6 Aug, 3.30 pm
<b>B EMB</b>	Tue 8 Aug, 10.45 am
<b>A RX</b>	Sun 13 Aug, 4.45 pm

## A Monster Calls



**Director: J.A. Bayona**  
UK/Spain/USA 2016  
109 mins

**Screenplay:** Patrick Ness.  
Based on his novel

**Photography:** Oscar Faura

**With:** Lewis MacDougall, Sigourney Weaver, Felicity Jones, Liam Neeson, Toby Kebbell

**Festivals:** Toronto, London 2016  
**Best Director, Cinematography & Editing, Goya Awards 2017**

CinemaScope | PG violence & scary scenes

Twelve-year-old English boy Conor O'Malley (Lewis MacDougall) is a lonely kid. His father lives in California; his loving mother (Felicity Jones) is terminally ill, and his grandmother (Sigourney Weaver) makes a chilly substitute. His sole companion appears nightly in the intimidating form of a gigantic tree creature (voiced by Liam Neeson) who tells him fantastic tales of apothecaries and kings, handsome princes and wicked stepmothers. The monster challenges Conor to discover the truth in the stories that might give him the strength to make the best of his sorry lot.

J.A. Bayona's adaptation of Patrick Ness' young adult novel draws on a spectacular arsenal of CGI, shifting into

ravishing painterly animation for the monster's enthralling tales, to impart tough and fortifying wisdom about life, and about stories too.

"Mixing horror movie imagery with honest, heart-wrenching human truths, Bayona has created a dark, coming-of-age masterpiece... Entertaining, tonally impeccable, and heartbreaking, this is a monster movie with a very human heart." — Marten Carlson, *Consequence of Sound*

<b>A RX</b>	Sun 30 Jul, 3.00 pm
<b>A LHP</b>	Mon 31 Jul, 8.00 pm
<b>B PAR</b>	Tue 1 Aug, 3.45 pm
<b>A PAR</b>	Sat 12 Aug, 1.45 pm

## Una



**American Paradise**

**Director: Benedict Andrews**  
USA/UK/Canada 2016  
94 mins

**Screenplay:** David Harrower.  
Based on his play *Blackbird*

**Photography:** Thimios Bakatakis

**Editor:** Nick Fenton

**Music:** Jed Kurzel

**With:** Rooney Mara, Ben Mendelsohn, Riz Ahmed

**Festivals:** Toronto, London 2016  
R16 sex scenes, offensive language & content that may disturb

Opened out by David Harrower from his 2005 stage two-hander *Blackbird*, the first feature directed by the Australian stage director-dramatist Benedict Andrews is a crucible for the traumatic legacy of abuse – and the combustible nerviness of actors Rooney Mara and Ben Mendelsohn.

"With deeply unresolved questions about her past, Una (Rooney Mara) travels to another city, turning up unannounced at Ray's (Ben Mendelsohn) work and dredging up a decade-old experience that he thought he'd left behind. Mendelsohn and Mara are exceptional as the troubled and troubling Ray and Una, and Riz Ahmed makes for a perfect foil as the innocent Scott.

The film interrogates the psychology of abuse with precision, intelligence and restraint; taking on a disturbing subject, Harrower and Andrews expertly shift us through an enormous range of intellectual and emotional positions. This is filmmaking artistry of the highest order, from writing and performances to the unsettling, moody score from Jed Kurzel (*Macbeth*, *Snowtown*)." — Tricia Tuttle, London Film Festival

<b>A PAR</b>	Mon 31 Jul, 8.30 pm
<b>A RX</b>	Wed 2 Aug, 8.15 pm
<b>B PB</b>	Mon 7 Aug, 2.00 pm
<b>A PB</b>	Mon 7 Aug, 9.00 pm

## Beatriz at Dinner

This perfectly honed chamber drama from director Miguel Arteta and writer Mike White begins as a squirmy dinner-party-gone-wrong comedy and expands into something much more soulful and timely.

Salma Hayek plays Beatriz, a Mexican-American holistic healer invited to stay on for dinner by her wealthy client and avowed friend Cathy (Connie Britton). She finds herself breaking bread with Cathy's husband's business partners and their wives. The alpha male at the party is billionaire developer Doug Strutt (John Lithgow, playing against the obvious Trump connotations with a chilling assurance). As the cocktails multiply and the one percent rejoice in world domination, the earnest Beatriz enunciates an alternative view.

"Arteta deftly portrays the cocoon of wealth and the shamelessness of those who seek it at all costs: Doug can say whatever he wants, because he's surrounded by sycophants and others who feed on his money and power. Beatriz, we sense, has been let in on a gathering that people like her are not supposed to see. That's a pretty simple set-up, but Arteta and screenwriter Mike White find nuance in the conflict...



This might be the best performance Salma Hayek has ever given, her quiet, observant reserve eventually giving way to bewilderment and resolve. And her inner turmoil is a powerfully relevant one: How does a person committed to healing – to being principled, empathetic, and good – handle first contact with the devils who think nothing of destroying our world?" — Bilge Ebiri, *Village Voice*

**"Dark, hopelessly humane *Beatriz at Dinner* is the perfect film for the Trump era... Salma Hayek is remarkable."**

— Richard Lawson, *Vanity Fair*

**Director: Miguel Arteta**  
USA 2017 | 83 mins

**Producers:** Aaron L. Gilbert, Pamela Koffler, David Hinojosa, Christine Vachon

**Screenplay:** Mike White

**Photography:** Wyatt Garfield

**Editor:** Jay Deuby

**Music:** Mark Mothersbaugh

**With:** Salma Hayek, John Lithgow, Connie Britton, Jay Duplass, Amy Landecker, Chloë Sevigny, David Warshofsky, John Early

**Festivals:** Sundance 2017

CinemaScope | Censors rating tbc

A	PAR	Sat 29 Jul, 6.30 pm
B	PAR	Fri 4 Aug, 12.00 pm
A	PH	Mon 7 Aug, 8.15 pm
B	PH	Tue 8 Aug, 4.30 pm

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## The Beguiled

Sofia Coppola was crowned Best Director at Cannes this year for arguably her best film to date: a crisp, unsettling, absolutely essential remake of Don Siegel's 1971 oddity starring Clint Eastwood. Everything about this new interpretation beguiles, from its exciting cast of fresh and familiar faces, to its unexpected jabs of humour, to its almost shocking sense of brevity – though above all else, it is Coppola's gaze that enthral, placing female desire and self-preservation at the film's tipping point. — Tim Wong

"In Sofia Coppola's elegantly spare, psychosexual Civil War drama *The Beguiled*, a wounded Union soldier, Colonel John McBurney (Colin Farrell), is discovered in the surrounding woods of a Virginia all-girls seminary school, circa 1864... The girls and women of the property, overseen by headmaster Martha Farnsworth (Nicole Kidman) slowly begin to vie for the attention of this enemy from the other side, conveniently laid up with a bum leg just down the hall from their bedrooms...

The Eastwood version was a kinky joke of a psychodrama: a retrograde curiosity about a gaggle of repressed, sheltered Confederate belles being seduced by the manliest Yankee of



them all... Coppola deepens the material's implicit wellsprings of loneliness and longing, mitigating the sexism by diverting the point of view away from McBurney to the women he's attempting to manipulate...

It's a magnificently shot movie, and often a very funny one, as tense dinners with the stranger from the North transform into duels of innuendo." — A.A. Dowd, *AV Club*

**"Coppola's new take burnishes a vision of hard-won female autonomy... [and] brings a dreaminess... and a minimalism where before nightmares had reigned."**

— Isabel Stevens, *Sight & Sound*



**Director: Sofia Coppola**  
USA 2017 | 94 mins

**Producers:** Youree Henley, Sofia Coppola  
**Screenplay:** Sofia Coppola. Based on the novel by Thomas Cullinan and the screenplay by Albert Maltz, Grimes Grice  
**Photography:** Philippe Le Sourd  
**Editor:** Sarah Flack  
**Music:** Phoenix  
**With:** Colin Farrell, Nicole Kidman, Kirsten Dunst, Elle Fanning, Oona Laurence, Angourie Rice, Addison Riecke, Emma Howard, Wayne Pére, Matt Story, Joel Albin  
**Festivals:** Cannes (In Competition) 2017  
**Best Director, Cannes Film Festival 2017**  
Censors rating tbc

B	EMB	Tue 8 Aug, 4.00 pm
B	PH	Wed 9 Aug, 4.00 pm
A	PH	Fri 11 Aug, 8.30 pm
A	LHP	Sat 12 Aug, 6.15 pm
A	EMB	Sat 12 Aug, 8.45 pm

## Brigsby Bear



**Director: Dave McCary**  
USA 2017 | 98 mins

**Screenplay:** Kevin Costello, Kyle Mooney  
**With:** Kyle Mooney, Greg Kinnear, Matt Walsh, Michaela Watkins, Mark Hamill, Ryan Simpkins, Jorge Lendeborg Jr, Claire Danes, Jane Adams, Kate Lyn Sheil, Alexa Demie, Andy Samberg  
**Festivals:** Sundance, Cannes (Critics' Week), Sydney 2017  
M sex scenes, offensive language & drug use

In this inventive, Gondry-esque comedy, *Saturday Night Live's* earnest goofball Kyle Mooney is a man obsessed by the only TV show he's ever seen, a little-known series about a magic bear saving the world.

James (Mooney) has lived in a bunker for 25 years. His only contact is with his parents (Mark Hamill and Jane Adams), and his only source of external stimulation is the 80s-style 'Brigsby Bear Adventures', delivered weekly on VHS cassettes. He's probably the world's most intense student of the Brigsby mythos.

When James has to leave his bunker and meet other people, he loses access to new episodes. The slow-dawning solution to this emergency celebrates

sweet fellowship in extreme fan culture, and the liberating power of sheer silliness with the conviction of the true believer.

"*Brigsby Bear's* strongest asset (well, after the gobs of in-universe verbiage that come spilling from James' mouth) is Kyle Mooney's extraordinary performance... To hang around James and soak up some of his positivity (even if it is a little unclear if he knows what's going on half the time) is a joy." — Jordan Hoffman, *Vanity Fair*

B	PAR	Fri 28 Jul, 4.15 pm
A	PH	Tue 1 Aug, 8.00 pm
A	PAR	Fri 4 Aug, 6.30 pm
A	LHP	Sat 5 Aug, 6.00 pm

## Menashe



FEDERICA VALABREGA

**Director: Joshua Z. Weinstein**  
USA/Israel 2017  
82 mins

**Screenplay:** Joshua Z. Weinstein, Alex Lipschultz, Musa Syeed  
**Photography:** Yoni Brook, Joshua Z. Weinstein  
**With:** Menashe Lustig, Ruben Niborski, Yoel Weisshaus, Meyer Schwartz  
**Festivals:** Sundance, Berlin, New Directors/New Films 2016  
In Yiddish and English, with English subtitles  
PG cert

Joshua Z. Weinstein's charming *Menashe* immerses us in a Hassidic neighbourhood in Brooklyn, a community not given to self-exposure. His film tells the touching story of a young widower struggling against the Orthodox requirement that his son be raised in a household with a mother.

"In a world apart, the recently widowed Menashe (a wonderful Menashe Lustig) is anxiously trying to get his only child back home to live with him. His family, friends and rabbi in his tight-knit Orthodox community want Menashe to remarry first, but that sits uneasily with this quietly stubborn, independent soul. As the story opens gracefully, Menashe's struggle to balance his Orthodox religion and his

own desire builds into a gentle human comedy.

The director Joshua Z. Weinstein, a cinematographer and documentarian making a seamless transition to fiction, shot *Menashe* entirely in Yiddish in Borough Park, Brooklyn. He has an eye for the fine-grained textures of everyday life that draw you into this cloistered world and close to Menashe, a character partly inspired by Mr Lustig's own life." — Manohla Dargis, *NY Times*


A	TP	Mon 31 Jul, 6.15 pm
B	TP	Thu 3 Aug, 11.45 am
B	RX	Tue 8 Aug, 1.00 pm




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# SCHEDULE

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

## Friday 28 July

B	11.15 am	I Am Not Your Negro (EMB) 93	69
B	11.30 am	Frantz (PH) 114	31
B	12.00 pm	A Date for Mad Mary (PAR) 82 + 13	36
B	1.00 pm	Kedi (RX) 79 + 7	71
B	1.30 pm	The Midwife (EMB) 117	32
B	1.45 pm	Heal the Living (PH) 103	31
B	2.00 pm	Araby (ED) 96	54
B	2.00 pm	Beuys: Art As a Weapon (NT) 107	76
B	2.15 pm	The Desert Bride (PAR) 78	26
B	4.00 pm	Marjorie Prime (ED) 98 + 15	60
B	4.00 pm	The Teacher (PH) 102	35
B	4.15 pm	Brigsby Bear (PAR) 98	45
B	4.15 pm	House of Z (EMB) 90	83
B	4.15 pm	To Stay Alive: A Method (NT) 70 + 15	74
B	4.45 pm	Multiple Maniacs (PB) 97	87
A	6.15 pm	Kedi (LHP) 79 + 7	71
A	6.15 pm	Maliglutit (Searchers) (NT) 94	29
B	6.15 pm	Minute Bodies: The Intimate... (ED) 54	71
A	6.15 pm	Step (PH) 83	73
A	6.30 pm	I Am Not a Witch (PAR) 95	58
A	6.30 pm	The Party (EMB) 71	42
A	7.00 pm	Kiki, Love to Love (PB) 102 + 10	38
A	7.30 pm	Loving Pia (ED) 99	59
A	8.00 pm	Patti Cake\$ (LHP) 108	61
A	8.15 pm	20th Century Women (PH) 119	43
A	8.15 pm	Politics, an Instruction Manual (NT) 115	79
A	8.15 pm	That's Not Me (RX) 86	62
A	8.15 pm	The Square (EMB) 147	7
A	8.30 pm	The Love Witch (PAR) 120	88
A	9.15 pm	The Untamed (PB) 100 + 15	63

## Saturday 29 July

A	11.00 am	Citizen Jane: Battle for the City (EMB) 92	77
A	11.15 am	Kedi (PAR) 79 + 7	71
A	11.45 am	Manifesto (ED) 94	59
B	12.00 pm	Animation for Kids 4+ (PH) 61	53
A	12.30 pm	Swallows and Amazons (NT) 97	52
A	1.00 pm	Blue (RX) 76	76
A	1.15 pm	Kobi (PAR) 103	18
⊕	1.15 pm	Top of the Lake... (EMB) 350 + 15 + 45	10
A	1.30 pm	Leaning Into the Wind... (PH) 93	85
A	1.45 pm	Bangkok Nites (ED) 183	54
A	2.00 pm	Ethel & Ernest (LHP) 94 + 14	41

A	2.30 pm	The Future Perfect (NT) 65 + 17	56
A	2.45 pm	Stalker (RX) 161	15
A	3.00 pm	The Teacher (PB) 102	35
A	3.30 pm	The Midwife (PH) 117	32
A	4.15 pm	Hema Hema: Sing Me a Song... (PAR) 96	57
A	4.15 pm	Nowhere to Hide (NT) 86	73
A	4.15 pm	Unrest (LHP) 97	75
A	5.00 pm	Newton (PB) 106	35
A	5.15 pm	Loving Pia (ED) 99	59
A	6.00 pm	Abacus: Small Enough to Jail (NT) 88	68
A	6.00 pm	Frantz (PH) 114	31
A	6.15 pm	Step (LHP) 83	73
A	6.30 pm	Beatriz at Dinner (PAR) 83	44
A	7.15 pm	Hostages (PB) 104	64
A	7.45 pm	Napalm (NT) 100	73
A	7.45 pm	Tony Conrad: Completely in... (ED) 96	81
A	8.00 pm	The Lost City of Z (LHP) 141	51
A	8.15 pm	The Merciless (RX) 120	66
A	8.30 pm	Call Me by Your Name (PH) 132	9
A	8.30 pm	Gabriel and the Mountain (PAR) 127	57
A	9.15 pm	Blade of the Immortal (EMB) 141	87
A	9.15 pm	Tragedy Girls (PB) 98	89

## Sunday 30 July

B	10.30 am	Animation for Kids 8+ (EMB) 71	53
A	11.00 am	All Governments Lie... (NT) 92	68
A	11.15 am	Austerlitz (ED) 94	69
B	12.00 pm	Dream Empire (TP) 73	70
A	12.15 pm	Born in China (PH) 79	52
A	12.15 pm	The Farthest (EMB) 121	11
A	1.00 pm	Citizen Jane: Battle for the City (RX) 92	77
A	1.00 pm	Jasper Jones (PB) 101	27
A	1.00 pm	Trophy (NT) 108	75
A	1.15 pm	Hotel Salvation (PAR) 99	35
A	1.15 pm	On Body and Soul (ED) 116	61
A	1.30 pm	Pop Aye (LHP) 102	41
A	1.45 pm	Sami Blood (TP) 110	39
A	2.00 pm	BIG Time (PH) 93	82
A	3.00 pm	A Monster Calls (RX) 109	43
A	3.00 pm	Columbus (PB) 104	56
A	3.00 pm	My Year with Helen (EMB) 93	11
A	3.15 pm	The Summer Is Gone (NT) 110	29
A	3.30 pm	Belle de Jour (PAR) 100	15
A	3.30 pm	Marjorie Prime (ED) 98 + 15	60
A	3.45 pm	20th Century Women (LHP) 119	43

A	4.00 pm	Heal the Living (PH) 103	31
A	4.00 pm	Restless Creature: Wendy Whelan (TP) 90	85
A	5.00 pm	Bad Genius (PB) 130	65
A	5.15 pm	Patti Cake\$ (RX) 108	61
A	5.30 pm	The Distinguished Citizen (NT) 120	26
A	5.45 pm	Rumble... (ED) 102	81
A	5.45 pm	That's Not Me (PAR) 86	62
A	6.00 pm	God's Own Country (EMB) 105	41
A	6.00 pm	The War Show (TP) 105	74
A	6.15 pm	Blue (PH) 76	76
A	6.15 pm	I Am Not a Witch (LHP) 95	58
A	7.30 pm	Super Dark Times (PB) 102	89
A	7.45 pm	Maliglutit (Searchers) (NT) 94	29
A	7.45 pm	Rumble... (ED) 102	81
A	8.00 pm	The Party (PH) 71	42
A	8.15 pm	Kiki, Love to Love (LHP) 102 + 10	38
A	8.15 pm	Risk (TP) 93	77
A	8.15 pm	Take Every Wave... (PAR) 118	66
A	9.00 pm	The Untamed (EMB) 100 + 15	63

## Monday 31 July

B	10.30 am	Summer 1993 (EMB) 97	38
B	11.00 am	The Workshop (PAR) 114	33
B	11.15 am	Ethel & Ernest (PH) 94 + 14	41
B	11.15 am	Winnie (TP) 98	79
B	12.45 pm	Dries (EMB) 90	84
B	1.00 pm	The Summer Is Gone (RX) 110	29
B	1.30 pm	Kobi (PH) 103	18
B	1.30 pm	Pop Aye (PAR) 102	41
B	1.30 pm	The War Show (TP) 105	74
B	3.00 pm	God's Own Country (EMB) 105	41
B	3.45 pm	Sami Blood (TP) 110	39
B	3.45 pm	The Love Witch (PAR) 120	88
B	4.00 pm	Intent to Destroy... (NT) 115	71
B	4.15 pm	Rumble... (ED) 102	81
B	4.30 pm	Jasper Jones (PB) 101	27
B	4.30 pm	The Party (PH) 71	42
A	6.15 pm	BIG Time (PH) 93	82
A	6.15 pm	I Am Not a Witch (RX) 95	58
A	6.15 pm	Kedi (LHP) 79 + 7	71
A	6.15 pm	Menashe (TP) 82	45
A	6.15 pm	Mountain (EMB) 74	13
A	6.15 pm	The Future Perfect (NT) 65 + 17	56
A	6.15 pm	The Teacher (PAR) 102	35
A	6.30 pm	The Nile Hilton Incident (PB) 110	66

A 6.30 pm	The Ornithologist (ED) 118	63
A 8.00 pm	A Monster Calls (LHP) 109	43
A 8.00 pm	China's Van Goghs (NT) 84	83
A 8.15 pm	An Insignificant Man (TP) 96	77
A 8.15 pm	I Am Not Your Negro (PH) 93	69
A 8.30 pm	Una (PAR) 94 + 16	43
A 8.45 pm	The Evil Within (PB) 99	86
A 8.45 pm	Tony Conrad... (ED) 96	81
A 9.00 pm	A Prayer Before Dawn (EMB) 116	66

### Tuesday 1 August

B 10.30 am	Maudie (EMB) 115	27
B 11.00 am	Quest (TP) 105	72
B 11.15 am	The Midwife (PH) 117	32
C 12.15 pm	Dream Empire (CG) 73	70
B 1.00 pm	Don't Tell (RX) 108	27
B 1.00 pm	Gabriel and the Mountain (PAR) 127	57
B 1.00 pm	My Year with Helen (EMB) 93	11
B 1.15 pm	An Insignificant Man (TP) 96	77
C 1.45 pm	A Bastard Child (CG) 57	69
B 1.45 pm	The Desert Bride (PH) 78	26
B 3.30 pm	Call Me by Your Name (PH) 132	9
B 3.45 pm	A Monster Calls (PAR) 109	43
B 3.45 pm	Blade of the Immortal (ED) 141	87
B 4.00 pm	Lady Macbeth (EMB) 89	59
B 4.00 pm	Maliglutit (Searchers) (TP) 94	29
B 4.30 pm	Abacus: Small Enough to Jail (NT) 88	68
B 4.30 pm	The Wound (PB) 88 + 19	67
A 6.15 pm	Blue (PH) 76	76
A 6.15 pm	Citizen Jane: Battle for the City (LHP) 92	77
A 6.15 pm	Claire's Camera (TP) 69	37
A 6.15 pm	In Times of Fading Light (EMB) 102	34
A 6.15 pm	Starless Dreams (NT) 76	74
A 6.15 pm	Step (RX) 83	73
A 6.15 pm	The Inland Road (PAR) 80	20
A 6.30 pm	BANG! The Bert Berns Story (ED) 96	80
A 6.45 pm	Columbus (PB) 104	56
A 7.45 pm	What Lies That Way (TP) 89	21
A 8.00 pm	Brigsby Bear (PH) 98	45
A 8.00 pm	The Distinguished Citizen (NT) 120	26
A 8.15 pm	The Teacher (LHP) 102	35
A 8.30 pm	Take Every Wave... (ED) 118	66
A 8.45 pm	A Ghost Story (EMB) 93	55
A 8.45 pm	My Friend Dahmer (PAR) 108	89
A 9.00 pm	Wulu (PB) 95	67

### Wednesday 2 August

B 11.00 am	The Inland Road (PAR) 80	20
B 11.15 am	20th Century Women (PH) 119	43
B 11.15 am	Frantz (EMB) 114	31
C 12.15 pm	Michael Smither... (CG) 41	20
B 1.00 pm	House of Z (RX) 90	83
B 1.30 pm	BIG Time (ED) 93	82
C 1.30 pm	Michael Smither... (CG) 41	20
B 1.30 pm	Newton (PAR) 106	35
B 1.45 pm	Pop Aye (PH) 102	41
B 2.00 pm	The Other Side of Hope (EMB) 98	13
B 2.00 pm	Trophy (NT) 108	75
B 2.00 pm	Unrest (PB) 97	75
B 3.30 pm	Stalker (ED) 161	15
B 3.45 pm	A Prayer Before Dawn (PAR) 116	66
B 4.00 pm	A Fantastic Woman (PH) 105	29
B 4.00 pm	Kiki, Love to Love (PB) 102 + 10	38
B 4.15 pm	Mountain (EMB) 74	13
B 4.15 pm	We Don't Need a Map (NT) 91	75
A 6.15 pm	Final Portrait (LHP) 90	84
A 6.15 pm	I Am Not Your Negro (EMB) 93	69

A 6.15 pm	Leaning Into the Wind... (PH) 93	85
A 6.15 pm	New Zealand's Best 2017 (PAR) 75	25
A 6.15 pm	The Summer Is Gone (NT) 110	29
A 6.30 pm	Bill Frisell: A Portrait (ED) 114	80
A 6.30 pm	Super Dark Times (PB) 102	89
A 8.15 pm	Gabriel and the Mountain (LHP) 127	57
A 8.15 pm	The Workshop (PH) 114	33
A 8.15 pm	Una (RX) 94 + 16	43
A 8.30 pm	Hounds of Love (PB) 106	87
A 8.30 pm	The Lost City of Z (EMB) 141	51
A 8.30 pm	Trophy (NT) 108	75
A 8.45 pm	Hostages (PAR) 104	64
A 8.45 pm	Take Every Wave... (ED) 118	66

### Thursday 3 August

B 10.30 am	Citizen Jane: Battle for the City (EMB) 92	77
B 11.30 am	Hema Hema: Sing Me a Song... (PAR) 96	57
B 11.45 am	Menashe (TP) 82	45
B 12.30 pm	Hotel Salvation (PH) 99	35
B 12.45 pm	The Paris Opera (EMB) 110	81
B 1.00 pm	Ethel & Ernest (RX) 94 + 14	41
B 1.30 pm	New Zealand's Best 2017 (PAR) 75	25
B 1.45 pm	Whiteley (TP) 94	85
B 2.00 pm	Politics, an Instruction Manual (PB) 115	79
B 2.30 pm	Dina (NT) 101	70
B 2.30 pm	La Chana (PH) 83	82
B 2.45 pm	Bangkok Nites (ED) 183	54
B 3.15 pm	The Square (EMB) 147	7
B 3.45 pm	Patti Cake\$ (PAR) 108	61
B 3.45 pm	The Venerable W. (TP) 107	75
B 4.15 pm	I Am Not Your Negro (PH) 93	69
B 4.15 pm	My Friend Dahmer (PB) 108	89
B 4.30 pm	The Future Perfect (NT) 65 + 17	56
A 6.15 pm	A Date for Mad Mary (PH) 82 + 13	36
A 6.15 pm	Dealt (PAR) 85	70
A 6.15 pm	Jasper Jones (LHP) 101	27
A 6.15 pm	No Ordinary Sheila (TP) 98	20
A 6.15 pm	Rumble... (ED) 102	81
A 6.15 pm	To Stay Alive: A Method (NT) 70 + 15	74
A 6.30 pm	My Life As a... (Dubbed) (EMB) 66 + 15	60
A 6.30 pm	The Untamed (PB) 100 + 15	63
A 8.15 pm	A Fantastic Woman (PH) 105	29
A 8.15 pm	Belle de Jour (RX) 100	15
A 8.15 pm	Lady Macbeth (LHP) 89	59
A 8.15 pm	Napalm (NT) 100	73
A 8.30 pm	The Ornithologist (ED) 118	63
A 8.45 pm	Hounds of Love (PB) 106	87
A 8.45 pm	Spookers (EMB) 83	23
A 9.00 pm	Maliglutit (Searchers) (TP) 94	29
A 9.00 pm	Wind River (PAR) 111	67

### Friday 4 August

B 10.45 am	Kedi (EMB) 79 + 7	71
B 11.30 am	Claire's Camera (TP) 69	37
B 11.30 am	Newton (PB) 106	35
B 11.45 am	Summer 1993 (PH) 97	38
B 12.00 pm	Beatriz at Dinner (PAR) 83	44
B 12.00 pm	Risk (NT) 93	77
C 12.15 pm	A Bastard Child (CG) 57	69
B 1.00 pm	Call Me by Your Name (EMB) 132	9
B 1.00 pm	The Desert Bride (RX) 78	26
B 1.15 pm	Kobi (TP) 103	18
C 1.30 pm	Everyone Knows... Elizabeth Murray (CG) 60	83
B 1.45 pm	House of Z (PH) 90	83
B 1.45 pm	Western (PB) 119	63
B 2.00 pm	Dealt (PAR) 85	70
B 2.00 pm	The Distinguished Citizen (NT) 120	26

B 2.15 pm	Tony Conrad... (ED) 96	81
B 3.45 pm	The Workshop (PH) 114	33
B 4.00 pm	A Ghost Story (EMB) 93	55
B 4.00 pm	The Nile Hilton Incident (TP) 110	66
B 4.15 pm	Napalm (NT) 100	73
B 4.15 pm	The Ornithologist (ED) 118	63
B 4.15 pm	Tragedy Girls (PB) 98	89
B 4.30 pm	I Am Not a Witch (PAR) 95	58
A 6.15 pm	A Date for Mad Mary (LHP) 82 + 13	36
A 6.15 pm	Dina (NT) 101	70
A 6.15 pm	Lady Macbeth (EMB) 89	59
A 6.15 pm	Summer 1993 (PH) 97	38
A 6.15 pm	Western (PB) 119	63
A 6.30 pm	Brigsby Bear (PAR) 98	45
A 6.30 pm	Marjorie Prime (ED) 98 + 15	60
A 6.30 pm	Quest (TP) 105	72
A 8.15 pm	Blade of the Immortal (RX) 141	87
A 8.15 pm	Mountain (LHP) 74	13
A 8.30 pm	BPM (Beats Per Minute) (EMB) 144	10
A 8.30 pm	Hostages (PB) 104	64
A 8.30 pm	Loveless (PH) 128	12
A 8.30 pm	We Don't Need a Map (NT) 91	75
A 8.45 pm	Don't Swallow My Heart... (ED) 108	55
A 8.45 pm	Don't Tell (TP) 108	27
A 8.45 pm	SECRET SCREENING (PAR) less than 100	88

### Saturday 5 August

A 11.00 am	Born in China (EMB) 79	52
A 11.00 am	Manifesto (PAR) 94	59
A 11.45 am	Politics, an Instruction Manual (NT) 115	79
A 12.15 pm	My Life As a... (Subtitled) (PH) 66 + 15	60
A 1.00 pm	Animation NOW! 2017 (RX) 85	51
A 1.00 pm	Maudie (EMB) 115	27
A 1.00 pm	On Body and Soul (PAR) 116	61
A 1.00 pm	The Midwife (LHP) 117	32
A 1.45 pm	Austerlitz (ED) 94	69
A 2.00 pm	House of Z (PH) 90	83
A 2.00 pm	Where There Is Life (NT) 80	21
A 2.45 pm	Maliglutit (Searchers) (RX) 94	29
A 3.15 pm	Kobi (LHP) 103	18
A 3.30 pm	Félicité (PAR) 123	39
A 3.30 pm	Stalker (EMB) 161	15
A 3.45 pm	Bill Frisell: A Portrait (ED) 114	80
A 4.00 pm	In Times of Fading Light (PH) 102	34
A 4.30 pm	China's Van Goghs (NT) 84	83
A 6.00 pm	Brigsby Bear (LHP) 98	45
A 6.00 pm	Marjorie Prime (ED) 98 + 15	60
A 6.15 pm	Citizen Jane: Battle for the City (PH) 92	77
A 6.15 pm	Kiki, Love to Love (PAR) 102 + 10	38
A 6.30 pm	Yourself and Yours (NT) 86	37
A 7.00 pm	Faces Places (EMB) 89	7
A 7.00 pm	Marlina the Murderer in Four Acts (PB) 93	64
A 8.00 pm	Wind River (LHP) 111	67
A 8.15 pm	Dark Night (ED) 85	86
A 8.15 pm	Hotel Salvation (PH) 99	35
A 8.15 pm	Lady Macbeth (RX) 89	59
A 8.15 pm	The Distinguished Citizen (NT) 120	26
A 8.45 pm	Berlin Syndrome (PAR) 117	65
A 9.00 pm	Multiple Maniacs (PB) 97	87
A 9.15 pm	The Killing of a Sacred Deer (EMB) 109	12

### Sunday 6 August

A 11.15 am	BIG Time (EMB) 93	82
A 11.30 am	Intent to Destroy... (NT) 115	71
A 12.00 pm	We Don't Need a Map (PAR) 91	75
A 1.00 pm	To Stay Alive: A Method (RX) 70 + 15	74



MOUNTAIN

B 1.15 pm	Minute Bodies... (ED) 54	71
A 1.30 pm	Blue (EMB) 76	76
A 1.45 pm	Dina (NT) 101	70
A 1.45 pm	Swallows and Amazons (PH) 97	52
A 2.00 pm	Born in China (LHP) 79	52
A 2.00 pm	Final Portrait (PAR) 90	84
A 2.30 pm	Bangkok Nites (ED) 183	54
A 2.45 pm	The Farthest (RX) 121	11
A 3.30 pm	20th Century Women (EMB) 119	43
A 3.30 pm	Jasper Jones (PB) 101	27
A 3.45 pm	China's Van Goghs (NT) 84	83
A 3.45 pm	Kedi (PH) 79 + 7	71
A 3.45 pm	Maudie (LHP) 115	27
A 4.00 pm	Heal the Living (PAR) 103	31
◆ 4.00 pm	WFS Film Quiz (EMB, Blondini's) 90	90
A 5.15 pm	Gabriel and the Mountain (RX) 127	57
A 5.30 pm	Quest (NT) 105	72
A 5.45 pm	Jasper Jones (PB) 101	27
A 5.45 pm	The Paris Opera (PH) 110	81
A 6.00 pm	I Am Not Your Negro (LHP) 93	69
A 6.00 pm	Rumble... (ED) 102	81
A 6.15 pm	A Date for Mad Mary (PAR) 82 + 13	36
A 6.15 pm	The Other Side of Hope (EMB) 98	13
A 7.30 pm	Trophy (NT) 108	75
A 8.00 pm	Mountain (PH) 74	13
A 8.00 pm	Super Dark Times (PB) 102	89
A 8.00 pm	Take Every Wave... (LHP) 118	66
A 8.00 pm	The Free Man (ED) 84	17
A 8.30 pm	The Merciless (EMB) 120	66
A 8.30 pm	The Wound (PAR) 88 + 19	67

### Monday 7 August

B 10.30 am	My Life As a... (Dubbed) (EMB) 66 + 15	60
B 11.30 am	Belle de Jour (PAR) 100	15
B 12.00 pm	Restless Creature: Wendy Whelan (PH) 90	85
C 12.15 pm	A Bastard Child (CG) 57	69
B 12.30 pm	A Fantastic Woman (EMB) 105	29
B 12.45 pm	BIG Time (ED) 93	82
B 1.00 pm	Winnie (RX) 98	79
C 1.30 pm	Everyone Knows... Elizabeth Murray (CG) 60	83
B 1.45 pm	The Teacher (PAR) 102	35
B 2.00 pm	Pop Aye (PH) 102	41
B 2.00 pm	The Summer Is Gone (NT) 110	29
B 2.00 pm	Una (PB) 94 + 16	43
B 2.30 pm	Blue (ED) 76	76

B 3.00 pm	The Lost City of Z (EMB) 141	51
B 4.00 pm	The Wound (PAR) 88 + 19	67
B 4.15 pm	Bill Frisell: A Portrait (ED) 114	80
B 4.15 pm	In Times of Fading Light (PH) 102	34
B 4.15 pm	The Evil Within (PB) 99	86
B 4.15 pm	The War Show (NT) 105	74
A 6.15 pm	Abacus: Small Enough to Jail (NT) 88	68
A 6.15 pm	BIG Time (RX) 93	82
A 6.15 pm	Dries (EMB) 90	84
A 6.15 pm	The Desert Bride (LHP) 78	26
A 6.15 pm	The Workshop (PAR) 114	33
A 6.30 pm	La Chana (PH) 83	82
B 6.30 pm	Minute Bodies... (ED) 54	71
A 6.30 pm	Politics, an Instruction Manual (PB) 115	79
A 7.45 pm	Beach Rats (ED) 95	55
A 8.00 pm	A Ghost Story (LHP) 93	55
A 8.00 pm	Animation NOW! 2017 (NT) 85	51
A 8.15 pm	Beatriz at Dinner (PH) 83	44
A 8.30 pm	A Gentle Creature (EMB) 143	37
A 8.45 pm	It Comes at Night (PAR) 92	65
A 9.00 pm	Una (PB) 94 + 16	43

### Tuesday 8 August

B 10.45 am	20th Century Women (EMB) 119	43
B 12.15 pm	Kedi (PH) 79 + 7	71
C 12.15 pm	Minute Bodies... (CG) 54	71
B 1.00 pm	Menashe (RX) 82	45
B 1.00 pm	No Ordinary Sheila (PAR) 98	20
B 1.30 pm	Happy End (EMB) 110	31
C 1.30 pm	Not Just Another Mountain (CG) 31 + 12	21
B 2.00 pm	China's Van Goghs (NT) 84	83
B 2.00 pm	Maudie (PH) 115	27
B 2.45 pm	That's Not Me (PB) 86	62
B 3.45 pm	The Young Karl Marx (PAR) 118	79
B 3.45 pm	What Lies That Way (NT) 89	21
B 4.00 pm	The Beguiled (EMB) 94	45
B 4.15 pm	Take Every Wave... (ED) 118	66
B 4.30 pm	Beatriz at Dinner (PH) 83	44
B 4.30 pm	Hostages (PB) 104	64
A 6.15 pm	Let the Sunshine In (EMB) 94	32
A 6.15 pm	My Life As a... (Dubbed) (LHP) 66 + 15	60
A 6.15 pm	Pop Aye (PAR) 102	41
A 6.15 pm	Where There Is Life (NT) 80	21
A 6.30 pm	Beach Rats (ED) 95	55
A 6.30 pm	Citizen Jane: Battle for the City (PH) 92	77

A 6.30 pm	Hounds of Love (PB) 106	87
A 8.00 pm	It Comes at Night (LHP) 92	65
A 8.15 pm	Loveless (RX) 128	12
A 8.30 pm	6 Days (EMB) 95	17
A 8.30 pm	All Governments Lie... (NT) 92	68
A 8.30 pm	Mountain (PH) 74	13
A 8.30 pm	Wulu (PAR) 95	67
A 8.45 pm	BANG! The Bert Berns Story (ED) 96	80
A 8.45 pm	Hounds of Love (PB) 106	87

### Wednesday 9 August

B 11.00 am	Hotel Salvation (PAR) 99	35
B 11.30 am	Faces Places (PH) 89	7
B 11.30 am	Restless Creature: Wendy Whelan (TP) 90	85
B 12.30 pm	Loveless (EMB) 128	12
B 1.00 pm	The Midwife (RX) 117	32
B 1.15 pm	6 Days (PAR) 95	17
B 1.30 pm	A Woman's Life (PH) 119	33
B 1.30 pm	Don't Tell (TP) 108	27
B 2.15 pm	Starless Dreams (NT) 76	74
B 3.15 pm	BPM (Beats Per Minute) (EMB) 144	10
B 3.45 pm	Berlin Syndrome (PAR) 117	65
B 3.45 pm	Félicité (TP) 123	39
B 4.00 pm	Quest (NT) 105	72
B 4.00 pm	The Beguiled (PH) 94	45
B 4.15 pm	The Untamed (PB) 100 + 15	63
B 4.30 pm	Manifesto (ED) 94	59
A 6.00 pm	Maudie (PH) 115	27
A 6.15 pm	Abacus: Small Enough to Jail (NT) 88	68
A 6.15 pm	Kim Dotcom: Caught in the Web (PAR) 112	19
A 6.15 pm	No Ordinary Sheila (LHP) 98	20
A 6.15 pm	Whiteley (TP) 94	85
A 6.30 pm	Frantz (EMB) 114	31
A 6.30 pm	Unrest (PB) 97	75
A 6.45 pm	BANG! The Bert Berns Story (ED) 96	80
A 8.00 pm	The War Show (NT) 105	74
A 8.15 pm	Rumble... (RX) 102	81
A 8.30 pm	100 Men (TP) 94	16
A 8.30 pm	That's Not Me (PH) 86	62
A 8.30 pm	Wulu (PB) 95	67
A 8.45 pm	Araby (ED) 96	54
A 8.45 pm	The Free Man (LHP) 84	17
A 9.15 pm	Swagger of Thieves (EMB) 110	22
A 9.30 pm	The Evil Within (PAR) 99	86

**Thursday 10 August**

B 11.00 am	Heal the Living (PAR) 103	31
B 11.15 am	Dries (PH) 90	84
B 12.00 pm	Faces Places (EMB) 89	7
C 12.15 pm	Everyone Knows... Elizabeth Murray (CG) 60	83
B 1.00 pm	Let the Sunshine In (RX) 94	32
B 1.15 pm	Kim Dotcom: Caught in the Web (PAR) 112	19
B 1.15 pm	Loveless (PH) 128	12
B 1.30 pm	100 Men (NT) 94	16
C 1.30 pm	Dream Empire (CG) 73	70
B 2.15 pm	The Party (EMB) 71	42
B 3.45 pm	On Body and Soul (ED) 116	61
B 4.15 pm	All Governments Lie... (NT) 92	68
B 4.15 pm	Good Time (EMB) 100	9
B 4.15 pm	It Comes at Night (PAR) 92	65
A 6.15 pm	Dealt (LHP) 85	70
A 6.15 pm	Dina (NT) 101	70
A 6.15 pm	Don't Swallow My Heart... (ED) 108	55
A 6.15 pm	Final Portrait (PH) 90	84
A 6.15 pm	The Young Karl Marx (PAR) 118	79
A 6.30 pm	Step (EMB) 83	73
A 8.00 pm	Swagger of Thieves (LHP) 110	22
A 8.15 pm	Gabriel and the Mountain (PH) 127	57
A 8.15 pm	Nowhere to Hide (NT) 86	73
A 8.15 pm	The Killing of a Sacred Deer (RX) 109	12
A 8.30 pm	Human Traces (EMB) 87	19
A 8.45 pm	Dark Night (ED) 85	86
A 8.45 pm	Marlina the Murderer in Four Acts (PAR) 93	64
A 9.00 pm	Multiple Maniacs (PB) 97	87

**Friday 11 August**

B 10.30 am	The Farthest (EMB) 121	11
B 12.00 pm	Columbus (PAR) 104	56
C 12.15 pm	Not Just Another Mountain (CG) 31 + 12	21
B 1.00 pm	Faces Places (RX) 89	7
B 1.15 pm	A Woman's Life (EMB) 119	33
C 1.30 pm	Dream Empire (CG) 73	70
B 2.00 pm	One Island of Good (NT) 85	21
B 2.00 pm	Unrest (PH) 97	75
B 2.15 pm	Final Portrait (PAR) 90	84
B 3.45 pm	The Killing of a Sacred Deer (EMB) 109	12
B 4.15 pm	Wind River (PAR) 111	67
B 4.30 pm	Nowhere to Hide (NT) 86	73
B 4.30 pm	The Free Man (ED) 84	17
A 6.15 pm	Araby (ED) 96	54
A 6.15 pm	La Chana (LHP) 83	82
A 6.15 pm	One Island of Good (NT) 85	21
A 6.15 pm	The Other Side of Hope (PH) 98	13
A 6.30 pm	A Fantastic Woman (EMB) 105	29
A 6.30 pm	Newton (PAR) 106	35
A 6.45 pm	My Friend Dahmer (PB) 108	89
A 8.00 pm	Blade of the Immortal (LHP) 141	87
A 8.15 pm	Human Traces (RX) 87	19
A 8.30 pm	The Beguiled (PH) 94	45
A 8.30 pm	Tony Conrad... (ED) 96	81
A 8.45 pm	Bad Genius (PAR) 130	65
A 8.45 pm	Risk (NT) 93	77
A 9.00 pm	Multiple Maniacs (PB) 97	87
A 9.00 pm	Patti Cake\$ (EMB) 108	61

**Saturday 12 August**

A 11.00 am	Summer 1993 (EMB) 97	39
A 11.15 am	Swallows and Amazons (TP) 97	52
A 11.45 am	Unrest (PAR) 97	75
B 12.00 pm	Animation for Kids 8+ (PH) 71	53
A 12.15 pm	To Stay Alive: A Method (NT) 70 + 15	74

A 1.15 pm	Leaning Into the Wind... (EMB) 93	85
A 1.30 pm	TEAM TIBET... (TP) 160	22
A 1.45 pm	A Monster Calls (PAR) 109	43
A 1.45 pm	A Woman's Life (PH) 119	33
A 2.00 pm	Beuys: Art As a Weapon (NT) 107	76
A 2.15 pm	Kim Dotcom: Caught in the Web (LHP) 112	19
A 3.30 pm	The Midwife (EMB) 117	32
A 4.00 pm	Western (PAR) 119	63
A 4.15 pm	Intent to Destroy... (NT) 115	71
A 4.15 pm	Restless Creature: Wendy Whelan (PH) 90	85
A 4.30 pm	Blue (LHP) 76	76
A 5.00 pm	I Am Not Your Negro (RX) 93	69
A 5.30 pm	Bill Dieren: A Memory of Others (TP) 87	16
A 6.15 pm	Faces Places (PH) 89	7
A 6.15 pm	Happy End (EMB) 110	31
A 6.15 pm	Hema Hema: Sing Me a Song... (PB) 96	57
A 6.15 pm	The Beguiled (LHP) 94	45
A 6.30 pm	Animation NOW! 2017 (NT) 85	51
A 6.30 pm	Manifesto (ED) 94	59
A 6.30 pm	Waru (PAR) 88	23
A 7.00 pm	A Date for Mad Mary (RX) 82 + 13	36
A 8.15 pm	6 Days (LHP) 95	17
A 8.15 pm	The Lost City of Z (PH) 141	51
A 8.15 pm	The Nile Hilton Incident (TP) 110	66
A 8.15 pm	The Wound (PB) 88 + 19	67
A 8.15 pm	Yourself and Yours (NT) 86	37
A 8.30 pm	The Free Man (ED) 84	17
A 8.45 pm	The Beguiled (EMB) 94	45
A 9.00 pm	Spookers (RX) 83	23
A 9.15 pm	Tragedy Girls (PAR) 98	89

**Sunday 13 August**

A 11.00 am	Winnie (TP) 98	79
B 11.15 am	Animation for Kids 4+ (EMB) 61	53
A 12.00 pm	Beuys: Art As a Weapon (PAR) 107	76
A 1.00 pm	Born in China (RX) 79	52
A 1.00 pm	House of Z (EMB) 90	83
A 1.15 pm	A Woman's Life (PH) 119	33
A 1.15 pm	Araby (ED) 96	54
A 1.15 pm	Ngā Whanaunga... 2017 (TP) 91	25
A 1.15 pm	Where There Is Life (LHP) 80	21
A 2.15 pm	Ethel & Ernest (PAR) 94 + 14	41
A 2.15 pm	Nowhere to Hide (NT) 86	73
A 2.45 pm	BANG! The Bert Berns Story (RX) 96	80
A 3.15 pm	Loveless (EMB) 128	12
A 3.30 pm	Bill Dieren: A Memory of Others (ED) 87	16
A 3.30 pm	The Farthest (LHP) 121	11
A 3.45 pm	Dries (PH) 90	84
A 4.00 pm	Free Theatre (TP) 76	17
A 4.00 pm	The Summer Is Gone (NT) 110	29
A 4.30 pm	The Desert Bride (PAR) 78	26
A 4.45 pm	20th Century Women (RX) 119	43
A 5.45 pm	The Other Side of Hope (PH) 98	13
A 6.00 pm	Summer 1993 (LHP) 97	38
A 6.15 pm	Call Me by Your Name (EMB) 132	9
A 6.15 pm	Columbus (PAR) 104	56
A 6.15 pm	La Chana (TP) 83	82
A 8.00 pm	Bill Frisell: A Portrait (PH) 114	80
A 8.00 pm	Good Time (LHP) 100	9
A 8.15 pm	The Venerable W. (TP) 107	75
A 9.15 pm	Good Time (EMB) 100	9

# IT AIN'T OVER YET...

Because capacity is limited at many of our venues, we have pencil-booked screen time within the NZIFF period and during the following week to add new sessions of popular films.

Sign up for our daily emails or watch for signage at the venues as new screenings are posted. All will be on sale through the normal channels.

Please note: for contractual reasons not every film that sells out is guaranteed added sessions.



## The Lost City of Z

In the early 20th century British explorer Percy Fawcett made eight expeditions into the Amazonian jungle pursuing evidence of a lost, highly evolved civilisation. James Gray's spectacular film collapses those expeditions into a tidier history, but the enquiring spirit of the movie holds closely to the wanderlust of the incurable adventurer. It's hard to think of another film on such epic scale that contains so careful and nuanced a portrait of the explorer hero or his conflicted relationship with the society that he, in name at least, represents. Charlie Hunnam's Fawcett is a commanding slow burn from class resentment to mystic quest, with Robert Pattinson barely recognisable as his companion in adventure. Sienna Miller makes a powerful impression as the wife chafing to join him but forever left behind. The cinematography, by Darius Khondji (*Se7en*, *Delicatessen*), captures the seductive allure of jungle and river in ravishing imagery fit only for the giant screen.

"*The Lost City of Z* is a miraculous movie, at once moving, intimidating, and gorgeous to behold. It's a tale of colonial exploration that's aware of the sins of the past, and a portrait of a driven, obsessive, flawed male



protagonist that avoids the clichés of the genre. It feels like a work of classic Hollywood cinema, but without the arch, mannered quality that can come with a contemporary director trying to harken back to the past. Gray's film is beguiling and poetic, capable of gluing you to the screen for every second of its languorous running time and lingering in the brain for weeks after." — David Sims, *The Atlantic*

**"Pictures with the grand sweep and dreamy energy of *The Lost City of Z* don't come along every year – they barely come along at all."**

— Stephanie Zacharek, *Time*

**Director:** James Gray  
USA 2016 | 141 mins

**Producers:** Dede Gardner, Jeremy Kleiner, Anthony Katagas, James Gray, Dale Armin Johnson  
**Screenplay:** James Gray. Based on the book by David Grann

**Photography:** Darius Khondji  
**Editors:** John Axelrad, Lee Haugen

**Music:** Christopher YOUNG

**With:** Charlie Hunnam, Robert Pattinson, Sienna Miller, Tom Holland, Edward Ashley, Angus Macfadyen, Ian McDiarmid, Clive Francis, Pedro Coello, Matthew Sunderland, Johann Myers, Franco Nero

**Festivals:** New York 2016; Berlin, San Francisco 2017

In English, Spanish, Portuguese and German, with English subtitles  
4K DCP | CinemaScope | M violence & offensive language

A	LHP	Sat 29 Jul, 8.00 pm
A	EMB	Wed 2 Aug, 8.30 pm
B	EMB	Mon 7 Aug, 3.00 pm
A	PH	Sat 12 Aug, 8.15 pm

## Animation NOW! 2017

85 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 brightest and best from this year's *Animation NOW!* Festival – in 2017 supported by Victoria University Wellington, School of Design.

Rising stars, including New Zealand's own, jostle with longstanding masters; the playful with the profound. Here are flights of cinematic magic of an individuality that only animators can bring to the screen – delivering a cornucopia of creative excitement to reward any moviegoer.

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

### Double King

Australia 2017 | Director: Felix Colgrave | 9 mins

Ah, the quest for power in all its crazy, twisted, warped and comically gory forms.

### Beer

Italy 2016 | Director: NERDO | 2 mins

Charles Bukowski's roiling, volcanic thoughts writ loud on one of his favourite subjects.

### Satie's "Parade"

Japan 2016 | Director: Yamamura Koji | 14 mins

An animated re-creation of a realist ballet, fuelled by extracts from Satie essays.

### Primal Flux

USA 2016 | Director: Joan C. Gratz | 3 mins

Gratz gently plunges us into a visceral realm of constantly morphing three-dimensional clay.



À PERDRE HALEINE

### À perdre haleine

France 2016 | Director: Lea Krowczyk | 4 mins

Sometimes you just have to let the music take you over.

### I Want Pluto to be a Planet Again

France 2016 | Directors: Marie Amachoukeli, Vladimír Mavrounia-Kouka | 12 mins

On the beautiful complexities of rebuilding and the uncertain joys of admiring from afar.

### Fire in Cardboard City

New Zealand 2017 | Director: Phil Brough | 8 mins

Fighting a fire in Cardboard City is always going to be challenging.

### Scratchy

Canada 2017 | Director: Marv Newland | 3 mins

Everywhere you go, everything you do, everybody you meet – everything's scratchy.



PRIMAL FLUX

### Waiting for the New Year

Latvia 2016 | Director: Vladimír Leschiov | 8 mins

The passage of seasons is the simplest of all things, but is lived differently by different people.

### Before Love

Russia 2016 | Director: Igor Kovalyov | 19 mins

Love leads us down many false paths and this drama knows them all.



I WANT PLUTO TO BE A PLANET AGAIN

A	RX	Sat 5 Aug, 1.00 pm
A	NT	Mon 7 Aug, 8.00 pm
A	NT	Sat 12 Aug, 6.30 pm

PRESENTED WITH  
SUPPORT FROM



# FOR ALL AGES



Features selected by Nic Marshall of Square Eyes Film New Zealand Film Foundation, ardent promoters of international cinema to our youngest audiences and their movie-going companions. The animated short film programmes are lovingly curated by Nic with a little assistance from our *Animation NOW!* maestro Malcolm Turner.

See also: *My Life As a Courgette* (p60).

## Born in China



**Director:** Lu Chuan  
USA/China 2016  
79 mins

**Producers:** Phil Chapman, Roy Conli, Brian Leith  
**Screenplay:** David Fowler, Brian Leith, Phil Chapman, Lu Chuan  
**Photography:** Irmin Kerck, Justin Maguire, Shane Moore, Rolf Steinmann, Paul Stewart  
**Editor:** Matthew Meech  
**Music:** Barnaby Taylor  
**Narrator:** John Krasinski  
**Festivals:** San Francisco 2017

The visual splendour of the natural world and its extraordinary creatures is captured on a grand scale in this true-life adventure from Disney Nature – ideal for young animal lovers.

In an epic tale of four seasons, we follow some of the animal families that populate various corners of China's expansive terrain. Meet Ya Ya, a panda bear mother guiding her growing baby Mei Mei as she begins to explore and seek independence; Tao Tao, a mischievous two-year-old golden snub-nosed monkey nudged toward self-sufficiency after the arrival of his new baby sister; and Dawa, a mother snow leopard – an elusive animal rarely caught on camera – facing the very real drama of raising her two cubs in one

of the harshest and most unforgiving environments on the planet.

The footage captured on this epic journey into the wilds of China is breathtaking for its access and intimacy – presented as an opportunity for young audiences to relate the natural world to their own lives, and to contemplate the mysteries of the circle of life. — Nicola Marshall

Note: Animal survival depicted. Some scenes may be upsetting for very young children.

<b>A PH</b>	Sun 30 Jul, 12.15 pm
<b>A EMB</b>	Sat 5 Aug, 11.00 am
<b>A LHP</b>	Sun 6 Aug, 2.00 pm
<b>A RX</b>	Sun 13 Aug, 1.00 pm

## Swallows and Amazons



**Director:** Philippa Lowthorpe  
UK 2016 | 97 mins

**Producers:** Nicholas Barton, Nick O'Hagan, Joe Oppenheimer  
**Screenplay:** Andrea Gibb. Based on the novel by Arthur Ransome  
**Photography:** Julian Court  
**Editor:** David Thrasher  
**Music:** Ian Eshkeri  
**With:** Rafe Spall, Andrew Scott, Kelly Macdonald, Dane Hughes, Orla Hill, Teddie-Rose Malleson-Allen, Bobby McCulloch  
**Recommended for ages 9+**  
PG low level violence

"The four Walker children have finally convinced their parents to let them set off on their own for a sailing adventure during summer vacation. Their summer of freedom quickly turns into a fierce turf war when they learn their island camp has been claimed by the boisterous Amazons, and find themselves caught in the midst of some nefarious international intrigue that's landed in their sleepy byways. Based on the beloved English novels by Arthur Ransome, *Swallows and Amazons* is filled with dramas big and small... that come together to create a fluidly captivating story of bravery set against the languorous beauty of the English countryside." — New York International Children's Film Festival

"Arthur Ransome's classic pre-war tale of childhood adventure *Swallows and Amazons* still evokes a golden, prelapsarian age when kids were free range and mucking about in boats was the acme of excitement... Director Philippa Lowthorpe and screenwriter Andrea Gibb have tweaked one or two details of Ransome's original. And they've added an extra dash of derring-do. But at heart their film is as cosily nostalgic as the cherished 1974 version." — Jason Best, *Movie Talk*

<b>A NT</b>	Sat 29 Jul, 12.30 pm
<b>A PH</b>	Sun 6 Aug, 1.45 pm
<b>A TP</b>	Sat 12 Aug, 11.15 am

## Animation for Kids 4+

61 mins approx. | Censors rating tbc

We've searched all around the world and back again to shape this eclectic collection of imaginative and engaging animated short films – terrific viewing for both the very youngest of filmgoers and animation admiring grown-ups. There's only space here to list some highlights. For the full programme listing go to nziff.co.nz — NM

### The Cage

France 2016 | Director: Loïc Bruyere | 6 mins

When a bear and his bird pals find the right rhythm, teamwork equals sweet freedom.

### A Hole

Mexico 2016 | Director: Maribel Suárez | 4 mins

A small girl befriends a hole in her garden, discovering that patience and a helping hand can make a big difference when you want something to grow.

**B PH** Sat 29 Jul, 12.00 pm  
**B EMB** Sun 13 Aug, 11.15 am

### Eagle Blue

UK 2016 | Director: Will Rose | 4 mins

Eagle Blue soars high above the mountaintop – but she must swoop down to the town below and provide a proper meal for her hungry kids.

### Spider Web

Russia 2016 | Director: Natalia Chernysheva | 4 mins

Anyone can get caught in a sticky situation, but sometimes working together can make things a whole load easier.

### The Pocket Man

Georgia/Switzerland/France 2016 | Director: Ana Chubinidze | 8 mins

When he makes a new friend, the pocket man realises that acts of kindness come in all shapes and sizes.



AWESOME BEETLE'S COLOURS

### Awesome Beetle's Colours

Latvia 2016 | Director: Indra Spröge | 3 mins

A nearly impossible story, supported by a catchy melody, guides us through the alphabet.

### The Sled

Russia 2016 | Director: Olesya Shchukina | 4 mins

In the middle of deepest, snowiest winter, a squirrel finds something he has never seen before.

### Stone Soup

France 2015 | Director: Clémentine Robach | 7 mins

Times are tough in one little town: first no food, now no electricity. Eventually, the transformative power of community nourishes all in the best ways possible.



A HOLE

### Fruit of Clouds

Czech Republic 2017 | Director: Kateřina Karhánková | 11 mins

A charming tuft makes a great discovery through overcoming its fear of the unknown.

### Tiger

Germany 2015 | Director: Kariem Saleh | 4 mins

A tiny tiger, happy but hungry, sneakily satisfies an endless appetite.

### Big Box Sing-song: Bears

Canada 2016 | Directors: Warren Brown, Adam Goddard | 2 mins

Let's hear it for the Bears!

### Mr Night Has A Day Off

Lithuania 2016 | Director: Ignas Meilunas | 2 mins

What will Mr Night do on his day off? Wander through the daylight and create mischief, of course.



TIGER

## Animation for Kids 8+

71 mins approx. | Censors rating tbc

Hold tight for a showcase of brilliant animated short films – curated for the curious. Whether you're an inquisitive kid or long-time animation fan, there's most certainly something for you. There's only space here to list some highlights. For the full programme listing go to nziff.co.nz — NM

### Outdoor Cinema

Russia/Australia 2014 | Director: Tatiana Poliektova, Filippo Rivetti | 3 mins

A group of industrious creatures make an outdoor cinema to reflect the world around them.

### Cats & Dogs

Switzerland/Germany 2015 | Director: Gerd Gockell, Jesús Pérez | 6 mins

One cat. One dog. You can probably anticipate how this might go.

**B EMB** Sun 30 Jul, 10.30 am  
**B PH** Sat 12 Aug, 12.00 pm

### Welcome to My Life

USA 2015 | Director: Elizabeth Ito | 9 mins

A glimpse into a day in the life of Douglas, aka T-Kesh – just your average Monster-American teenager.

### 1 Minute Nature: Jellyfish Weather

Netherlands 2016 | Directors: Stefanie Visjager, Katinka Baehr | 1 min

The sea is full of colour and underwater mystery in one boy's true story of a day at the beach.

### Jonas and the Sea

Netherlands 2015 | Director: Marlies van der Wel | 12 mins

Jonas casts aside everything in pursuit of his dream to live in the sea.



JONAS AND THE SEA

### Nino & Felix

Italy 2015 | Directors: Marta Palazzo, Lorenzo Latrofa | 8 mins

Two boys, who are not particularly thrilled at being brought together, clash out their differences to find the ways in which they are more alike than not.

### Little Mouse

Hungary 2016 | Director: Ervin B. Nagy | 7 mins

'Little Mouse' is a hugely talented swimmer who earned a spot at the Bucharest Youth Championship. Will she have what it takes to out-lap the big kids?

### Sweaty Armpits

USA 2016 | Director: Tony Dusko | 1 min

Does anyone have a mop?



LITTLE MOUSE

### Water Path For a Fish

Spain 2016 | Director: Mercedes Marro | 8 mins

Oscar rescues a goldfish from the clutches of hungry cats but, with the drought, has trouble caring for it. When the water returns, the trouble becomes keeping track of his new fishy friend.

### G-AAAH

UK 2016 | Director: Elizabeth Hobbs | 1 min

Typographical flights of fancy tell the true story of typist-turned-aviator Amy Johnson.

### Fire in Cardboard City

New Zealand 2017 | Director: Phil Brough | 8 mins

There's action aplenty for the Cardboard City Fire Department as they try to curb their first real fire.



WELCOME TO MY LIFE

# FRESH

We line up the films that held our attention with their energy and originality – in terms of subject, technique and sensibility. If it weren't so obviously a Special Event, *Top of the Lake: China Girl* (p10) might grace our Fresh list too. 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.

## Araby

*Arábia*



**Directors/Screenplay:**  
Affonso Uchôa, João Dumans

Brazil 2017 | 96 mins

**Photography:** Leonardo Feliciano  
**Editors:** Luiz Pretti, Rodrigo Lima  
**With:** Aristides de Sousa, Murilo Caliarí, Gláucia Vandeveld, Renato Novaes, Adriano Araújo, Renan Rovida, Wederson Neguinho, Renata Cabral  
**Festivals:** Rotterdam, New Directors/New Films 2017  
In Portuguese with English subtitles  
M drug use & offensive language

"Everyone had a story, even the quiet ones," observes Cristiano (Aristides de Sousa), the rootless protagonist of *Araby*. The film begins with André, a listless teenager living near a factory in the outskirts of Ouro Preto in the Brazilian state of Minas Gerais. When André finds a journal kept by the recently hospitalized factory worker Cristiano, the film abruptly takes to the road, following Cristiano from prison to one job then another, from one makeshift bed to the next.

From stories told by lovers, workmates, friends and passing acquaintances remembered from a life of itinerant labour, Cristiano strings together his own story – and this beautiful film distills its lyrical and

moving picture of harsh lives fully lived.

"Like the Townes Van Zandt song that opens the film, *Araby* becomes a deeply felt ballad of the drifting life, devoid of sentimentality but long on empathy... [and] an utterly convincing record of a young worker discovering himself through writing. While many filmmakers claim to give voice to the marginal, few have done so with the artistic and political sensitivity displayed in *Araby*." — Nicholas Elliott, *Film Comment*

<b>B</b>	<b>ED</b>	Fri 28 Jul, 2.00 pm
<b>A</b>	<b>ED</b>	Wed 9 Aug, 8.45 pm
<b>A</b>	<b>ED</b>	Fri 11 Aug, 6.15 pm
<b>A</b>	<b>ED</b>	Sun 13 Aug, 1.15 pm

## Bangkok Nites



© BANGKOK NITES PARTNERS 2016

**Director:** Tomita Katsuya  
Japan/France/Thailand/  
Laos 2016 | 183 mins

**Screenplay:** Aizawa Toranosuke, Tomita Katsuya  
**Photography:** Studio Ishi  
**With:** Subenja Pongkorn, Tomita Katsuya, Sunun Phuwiset, Chutlpha Promplang, Tanyarat Kongphu, Sarinya Yongsawat  
**Festivals:** Locarno, Busan 2016  
In Japanese, Thai, Isan, English, Laotian, Tagalog and French, with English subtitles  
M offensive language, sexual references & drug use

At the heart of the sprawling supercity of Bangkok lies Thaniya Road, a red-light district catering exclusively to Japanese visitors. Over four years in the making, this visceral free-form epic from Japanese director Tomita Katsuya explores the fractured psyche of its denizens.

High-class Thai call girl Luck supports her family and is successful enough to be able to pick and choose her clients. Outsider Ozawa (played by director Tomita) is a veteran of the Japanese Self-Defence Force and after decades of peacekeeping in Southeast Asia is still searching for his place in the world. His compatriots are a seedy collection of yakuza rejects who see Thailand only as a paradise ripe to be exploited.

World-weary Luck finds a kindred spirit in Ozawa and accompanies him to visit her family in the rural northeast when Ozawa is sent to Laos to scout business opportunities. Meeting Luck's family and friends inspires Ozawa, but the scars are still raw in this region literally haunted by the horrors of the past. With long-form scope to develop its characters and themes, *Bangkok Nites* delivers a complex and ultimately affecting portrait of a society marred by decades of foreign exploitation. — MM

<b>A</b>	<b>ED</b>	Sat 29 Jul, 1.45 pm
<b>B</b>	<b>ED</b>	Thu 3 Aug, 2.45 pm
<b>A</b>	<b>ED</b>	Sun 6 Aug, 2.30 pm



## A Ghost Story

One of the wonders of this or any year, David Lowery's film takes the homeliest of images for the supernatural – a sheet with two forlorn eyeholes – and places it at the centre of a layered and piercing contemplation of existential mystery. Working in secret and on a micro-budget, the director of *Pete's Dragon* has evoked a profound eeriness from the most minimal and intimate of means.

As the ghost of a young husband (Casey Affleck) observes the grief of his partner (Rooney Mara) and then lingers through subsequent tenancies of the house they shared, the helpless ghost's attachment to the place he loved becomes increasingly impersonal and unsettled. Lowery's theme is realised in delicate, folkloric images of a distinctly American paradise lost, its hushed mood disrupted by abrupt bursts of activity – Will Oldham on a brilliant jag as a drunken doom theorist – and radical bends in time.

"A *Ghost Story* has the structure and rhythm of a musical suite, with Lowery working variations on the same themes, the same characters, and the same location. The result can be lyrical and poetic, or more naturalistic and minimalist. In both cases, *A Ghost Story* is absolutely mesmerizing, with an



anything-goes quality that's endlessly fascinating. Any movie that can turn a walking joke like *The Ghost* into a figure of genuine pathos is a movie that earns every long pause, and every sudden leap." — Noel Murray, *The Playlist*

"A *Ghost Story* is filmmaking that challenges and exhilarates, a potent reminder of how many new places film can still be taken." — Dominik Suzanne-Mayer, *Consequence of Sound*

**Director/Screenplay/Editor:**

**David Lowery**  
USA 2017 | 93 mins

**Producers:** Toby Halbrooks, James M. Johnston, Adam Donaghey

**Photography:** Andrew Droz Palermo

**Music:** Daniel Hart

**With:** Casey Affleck, Rooney Mara, Will Oldham, McColm Cephas Jr., Kenneisha Thompson, Grover Coulson, Liz Franke, Barlow Jacobs

**Festivals:** Sundance 2017

M offensive language

**"It's a rare privilege to see a contemporary American film as ambitious, emotionally honest, and just-plain-breathtaking."**

— Dan Schoenbrun, *Filmmaker*

<b>A</b>	<b>EMB</b>	Tue 1 Aug, 8.45 pm
<b>B</b>	<b>EMB</b>	Fri 4 Aug, 4.00 pm
<b>A</b>	<b>LHP</b>	Mon 7 Aug, 8.00 pm

## Beach Rats



**Director/Screenplay:**  
**Eliza Hittman**  
USA 2017 | 95 mins

**Photography:** Hélène Louvart

**With:** Harris Dickinson, Madeline Weinstein, Kate Hodge, Nicole Flyus, Anton Selyaninov  
**Festivals:** Sundance, New Directors/New Films, San Francisco 2017

**Directing Award (Dramatic), Sundance Film Festival 2017**  
Censors rating tbc

British actor Harris Dickinson is hypnotising as a buff Brooklyn teenager projecting a front of churlish masculinity with his homies and his hotshot girlfriend, while craving the tenderness of men and mourning the slow decline of his dying father. Every frame of Eliza Hittman's film pulses with desire and its denial.

"Eliza Hittman's second feature is very much the work of a filmmaker with her own distinctive voice, combining moody poetry with textural sensuality to evoke the dangerous recklessness that often accompanies sexual discovery. Shifting from the portrait of adolescent female experience in her striking debut, *It Felt Like Love*, Hittman here turns

her penetrating gaze on a Brooklyn teenage boy navigating an even more pivotal transition, played with understated intensity by promising newcomer Harris Dickinson...

Hittman folds Helene Louvart's evocative summertime images, composer Nicholas Leon's brooding electronic notes and the fluid rhythms shaped by editors Scott Cummings and Joe Murphy into a raw observational portrait that leaves a haunting impression in its wake." — David Rooney, *Hollywood Reporter*

<b>A</b>	<b>ED</b>	Mon 7 Aug, 7.45 pm
<b>A</b>	<b>ED</b>	Tue 8 Aug, 6.30 pm

## Don't Swallow My Heart, Alligator Girl!

*Não devore meu coração!*



**Director/Screenplay:**

**Felipe Bragança**  
Brazil/The Netherlands/  
France 2017 | 108 mins

**Photography:** Glaucio Firpo

**Editor:** Jon Kadosca

**Music:** Baris Akardere

**With:** Cauã Reymond, Eduardo Macedo, Adeli Gonzales, Zahy Guajajara, Márcio Verón, Cláudia Assunção, Ney Matogrosso

**Festivals:** Sundance, Berlin 2017  
In Portuguese, Spanish and Guarani, with English subtitles  
CinemaScope | censors rating tbc

As flamboyant and melodramatic as its title, this spirited first solo feature from Brazilian writer/director Felipe Bragança delivers a stylish genre mash-up of teen love, gang warfare and surreal fantasy. Essentially, it's a riff on *Romeo and Juliet* set amongst a centuries-old conflict on the river border between Brazil and Paraguay, a turbulent region scarred by a dark history of colonial oppression. These days the combatants are rival Brazilian and indigenous Guarani motorcycle gangs.

Amongst it all, 13-year-old Brazilian boy Joca crushes hard for slightly older Guarani girl Basano, but this haughty Amazonian princess with alligator tattoos must also fend off the advances of her much older cousin Alberto,

leader of the Guarani bikers. Joca's older brother Fernando (heart-throb Cauã Reymond) is a high-ranking Brazilian gangster, and when Fernando is involved in a deadly street race a full-scale turf war breaks out between the two rival gangs forcing the lovelorn Joca to choose sides.

With its vibrant neon-drenched visuals and moody synth score, Bragança's film brings Nicolas Winding Refn's *Drive* to mind but its outré, dreamlike atmosphere is at times pure Lynch. — MM

<b>A</b>	<b>ED</b>	Fri 4 Aug, 8.45 pm
<b>A</b>	<b>ED</b>	Thu 10 Aug, 6.15 pm

## Columbus

"Allow writer and director Kogonada to take you on a bizarrely fascinating, visually stunning, and subtly sensual tour of Columbus, Indiana's modernist architecture... Besides churches by Eero and Eliel Saarinen, libraries by I.M. Pei, and Will Miller's enviable living room interior by Alexander Girard, the film centers on intersecting stories of familial responsibility. Jin (played with authority by John Cho) is a middle-aged man who should care that his father is dying in a hospital, but he doesn't. Casey (played by Haley Lu Richardson, who turns in a phenomenally good, sophisticated performance) is a recent high-school grad who needs to cut the cord, but that's complicated. The two shouldn't like each other in any sort of romantic way, but that's also complicated.

Kogonada includes all the troubles Indianans face – meth problems, having to work two manual-labor jobs to pay rent, racial tension – but he smartly builds it into the characters' motivations and backstory. Elisha Christian's cinematography and Kogonada's story reveal the deep relationship between architecture and people that many might miss." — Rich Smith, *The Stranger*



"Kogonada films with a keen eye for architecture; he takes a pleasure comparable to Casey's in sharp lines, sheer surfaces, and open vistas... Richardson... negotiates the fluently erudite and insightful dialogue with a dancer's aplomb; *Columbus* is one of the rare films in which nerdy intelligence – knowledge without experience – comes off without neurosis, comedic awkwardness, or vengeance." — Richard Brody, *New Yorker*

**"A clever and compelling exploration into how physical structures can come to represent emotional landmarks in our personal lives."**

— Jordan Hoffman, *Vanity Fair*

**Director/Screenplay/Editor: Kogonada**  
USA 2017 | 104 mins

**Producers:** Andrew Miano, Aaron Boyd, Danielle Renfrew Behrens, Chris Weitz, Giulia Caruso, Ki Jin Kim

**Photography:** Elisha Christian

**Music:** Hammock

**With:** John Cho, Haley Lu Richardson, Parker Posey, Michelle Forbes, Rory Culkin

**Festivals:** Sundance, Rotterdam 2017  
In English and Korean, with English subtitles  
Censors rating tbc

A	PB	Sun 30 Jul, 3.00 pm
A	PB	Tue 1 Aug, 6.45 pm
B	PAR	Fri 11 Aug, 12.00 pm
A	PAR	Sun 13 Aug, 6.15 pm

## The Future Perfect

*El futuro perfecto*

This cute Bressonian comedy, a Best First Feature winner at Locarno last year, revels in the challenge – and possibilities – of language from the immigrant perspective. Fresh off the plane from China, 18-year-old Xiaobin begins a new, uncertain life in Buenos Aires: unable to communicate beyond simple phrasebook expressions, she nonetheless sets out to overcome such everyday obstacles as finding a job and ordering a meal in a restaurant. Amusing as these first encounters are, Xiaobin's straightforward and forward-thinking approach to culture shock yields pleasantly surprising results, and also speaks volumes of the stoic charm which typifies first-time actor Zhang Xiaobin's performance, itself a fascinating measure of the relationship between language, speech and acting.

In Español classes, role-playing exercises present Xiaobin with an opportunity to reinvent herself in the Argentine world, against the grain of Chinese tradition. Will her social and romantic prospects improve along with her stilted Spanish? Having her arrive at the titular future perfect tense through these lessons, director Nele Wohlatz cleverly expands the film's trim visual language to accommodate Xiaobin's



linguistic progress and dreams of lives soon to be lived. And beneath the deadpan minimalism she reminds us of a broader immigrant experience, one completely detached from xenophobic stereotypes of foreigners who shun assimilation and keep to themselves, as well as highlighting a young woman's agency through fluid identity. A smart, pin-sharp gem. — Tim Wong

**"It's simply a delight to find a film that's so insightful about issues of identity, exile, language and self – and at the same time, so elegantly funny."**

— Jonathan Romney, *Film Comment*



**Director/Screenplay: Nele Wohlatz**  
Argentina 2016 | 65 mins

**Producers:** Cecilia Salim, Nele Wohlatz

**Photography:** Roman Kasseroller, Agustina San Martín

**Editor:** Ana Godoy

**Music:** Federico Orio, Ulises Conti

**With:** Zhang Xiaobin, Saroj Kumar Malik, Jiang Mian, Wang Dong Xi, Nahuel Pérez Biscayart

**Festivals:** Locarno 2016; Rotterdam, New Directors/

New Films, San Francisco 2017  
**Best First Feature, Locarno International Film Festival 2016**

In Spanish and Mandarin, with English subtitles  
PG cert

A	NT	Sat 29 Jul, 2.30 pm
A	NT	Mon 31 Jul, 6.15 pm
B	NT	Thu 3 Aug, 4.30 pm

## Gabriel and the Mountain

*Gabriel e a montanha*

Spectacular and thrumming with life, this richly layered road movie shows us Kilimanjaro, Tanzania, Malawi and Zambia through the eyes of an eager gap-year backpacker. "I travel as I've always dreamed of doing in a non-touristic and sustainable manner," he emails back home to Brazil. "Spending \$2 or \$3 a day and giving 80% of my daily budget to the locals who feed and shelter me."

Brazilian director Fellipe Barbosa's film recreates the journey of his friend Gabriel Buchmann who died on the slopes of Malawi's Mount Mulanje in 2009. The film stars João Pedro Zappa as Gabriel and Caroline Abras as his girlfriend Cristina, but the African cast is made up almost entirely of people whom the open-hearted young Brasileiro befriended along the way. They play themselves – and deliver personal tributes in voiceover.

The director is alive to his friend's vanity and the ironies attendant on his "total immersion in the heart of Africa." Required by a waitress at a beachside cafe to order a meal, Gabriel is outraged to be mistaken for a mere tourist.

But his appetite for the freedom and friendship of the road gives this



film irresistible exuberance and heart. There's mystery too: he's so impatient to knock off the achievements he's set himself, it's as if he knows his time is limited. It's that very impatience – a refusal to observe the basic rules of mountain safety – which brings his brief and brilliant life to an end and sets this wonderfully enlivening film in motion.

**"A moving look at the transformative nature of travel, both on those hopping around the world in search of a new perspective and those they encounter along the way."**

— Sarah Ward, *Screendaily*



**Director:** Fellipe Barbosa

Brazil/France 2017 | 127 mins

**Producers:** Rodrigo Letier, Roberto Berliner, Clara Linhart, Yohann Cornu

**Screenplay:** Fellipe Barbosa, Lucas Paraizo, Kirill Mikhaylovsky

**Photography:** Pedro Sotero

**Editor:** Théo Lichtenberger

**Music:** Arthur B. Gillette

**With:** João Pedro Zappa, Caroline Abras, Alex Alembé, Leonard Siampala, John Goodluck, Rashidi Athuman, Tonny Lesika, Rhosinah Sekeleti, Luke Mpata, Lewis Gadson

**Festivals:** Cannes (Critics' Week) 2017

In English, Portuguese, Swahili, Chichewa and French, with English subtitles

CinemaScope | M sex scenes, offensive language, drug use, & content that may disturb

A	PAR	Sat 29 Jul, 8.30 pm
B	PAR	Tue 1 Aug, 1.00 pm
A	LHP	Wed 2 Aug, 8.15 pm
A	RX	Sun 6 Aug, 5.15 pm
A	PH	Thu 10 Aug, 8.15 pm

## Hema Hema: Sing Me a Song While I Wait

Buddhist lama and filmmaker Khyentse Norbu (*The Cup, Travellers and Magicians*) takes us deep into the jungle of Bhutan to imagine a ritual – part boot camp, part performance festival – where participants obscure gender and identity behind fearsome masks. "You are here to prepare for the gap between death and birth," the elder explains. "You are here to find out who you really are." Inspired by the concept of the bardo, a state through which departed souls pass before entering their next incarnation, *Hema Hema* is a colourful plunge into a world where ancient rites conjure our noblest or our basest instincts.

"While *Hema Hema* may seem like an adaptation of an ancient Bhutanese ritual, in fact it is an original story by Norbu, who is the third incarnated lama of a strand of Tibetan Buddhism. Under his immaculate cinematic guidance – the film's jungle colors are vibrant, its camera lucid and mobile, the masks a delight, the editing is by 5th Generation Chinese director Tian Zhuangzhuang, and even Tony Leung Chiu-wai is hidden behind one of the masks – it does indeed narrate with the vivid, timeless, pared clarity of an old legend. The lessons we know but are



nonetheless pleasurable for their (re-) telling.

With the pro- and epilogue set in a modern club, Norbu clearly and without a heavy hand brings into an open-ended present his tale of a limbo state. There, here, the possibilities and promises of anonymity are thwarted by a curiosity and desire undeniably human and personal."

— Daniel Kasman, *Mubi*

**"Very probably the most carnal movie ever directed by a Buddhist lama, *Hema Hema* is a captivatingly strange and visually beguiling mystery."**

— Vancouver International Film Festival

**Director/Screenplay:** Khyentse Norbu  
Bhutan/Hong Kong 2016 | 96 mins

**Producers:** Pawo Choyning Dorji, Sarah Chen

**Photography:** Jigme Tenzing

**Editors:** Tian Zhuangzhuang, Li Gen

**Music:** Gary Azukx Dyson

**With:** Tshering Dorji, Sadon Lhamo, Thinley Dorji, Zhou Xun

**Festivals:** Locarno, Toronto, Busan, London 2016

In Bhutanese with English subtitles  
CinemaScope | Censors rating tbc

A	PAR	Sat 29 Jul, 4.15 pm
B	PAR	Thu 3 Aug, 11.30 am
A	PB	Sat 12 Aug, 6.15 pm

## I Am Not a Witch

In Zambian-born, Welsh-raised Rungano Nyoni's surreal tale, a nine-year-old village girl is accused of witchcraft and hauled off to do witches' work. Her only transgression has been her lack of affect, but soon she's identifying the culprit in a line-up of suspects, bringing on the rain, or, when there's nothing more profitable available, posing for tourists. Though accusing someone of witchcraft is illegal in Zambia, Nyoni's tale is based on continuing practices she observed herself, living for a month in a witches' camp. The awfulness of her story is leavened by the merciless satirical eye she trains on superstition's perpetrators – the men who put the women to work.

"'When I die I will kill you,' says an irked woman in one scene from *I Am Not a Witch*. This elderly lady, accused of witchcraft in Zambia, has reached her wits' end with a farmer who's forced her to work his fields... The line sums up the absurd, paradoxical world of witchcraft. When you've been told you're a witch, forced to live as a witch, forced to act as a witch, you might eventually start believing you're a witch..."

Director Rungano Nyoni has made the subject the focus of her debut



feature film... a biting satire attacking the ignorance which provides oxygen for this hokum... Satire seemed to be the most appropriate way to tackle a subject poised on a knife edge between tragedy and farce. Underneath the humor there's staunch determination from the director. 'It's so important that we're not precious about [witchcraft], otherwise nothing gets done,' she said." — Thomas Page, *CNN.com*

**"It's rare and exhilarating that a new filmmaker arrives on the scene so sure of herself and so willing to take bold, counter-intuitive chances."**

— Jessica Kiang, *Variety*



**Director/Screenplay: Rungano Nyoni**  
UK/France/Zambia/Germany 2017  
95 mins

**Producers:** Emily Morgan, Juliette Grandmont

**Photography:** David Gallego

**Editors:** George Cragg, Yann Dedet, Thibault Hague

**Music:** Matthew James Kelly

**With:** Margaret Mulubwa, Henry B.J. Phiri, Nancy Murilo, John Tembo

**Festivals:** Cannes (Directors' Fortnight) 2017

In English, Bemba, Nyanja and Tonga, with English subtitles

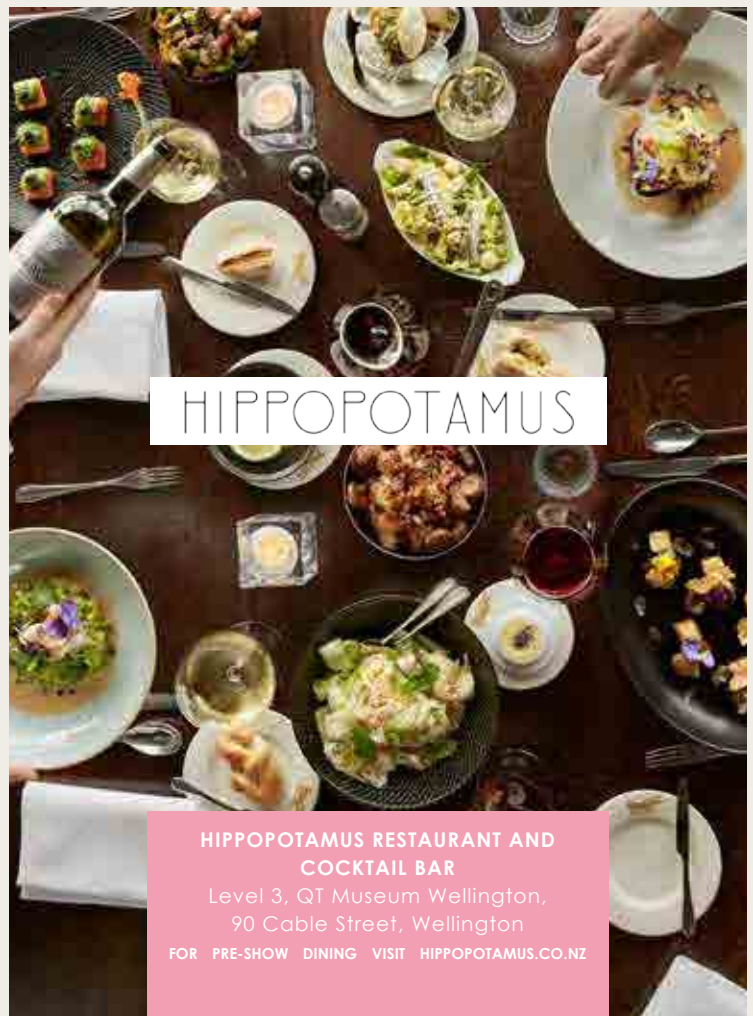
Censors rating tbc

A	PAR	Fri 28 Jul, 6.30 pm
A	LHP	Sun 30 Jul, 6.15 pm
A	RX	Mon 31 Jul, 6.15 pm
B	PAR	Fri 4 Aug, 4.30 pm



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## Lady Macbeth

Victorian patriarchy meets its match in this juicy period drama. The title alerts us to murderous intent, but the source material here is one step removed from Shakespeare: this striking debut is a stylised reinvention of the 1865 Russian novella *Lady Macbeth of the Mtsensk District*. Katherine (Florence Pugh) is a young bride, a virtual captive in the draughty mansion of her dour mine owner husband. Her flinty father-in-law pressures her for an heir, though the sadistic ritual unfolding nightly in the marital bedroom scarcely favours reproduction. The incredulous Katherine plots her liberation. If she's prepared to contemplate murder to escape this disgusting prison, what won't she do to guarantee her pleasure when she finds it in the arms of the taunting hunk (Cosmo Jarvis) who runs the household stable? Her maid (Naomi Ackie) stands by, rendered mute by the trouble she sees. Pugh, in virtually every scene, is mesmerising – her insolence smouldering as she's corseted into tight bodices and hooped skirts, her abandon as sumptuous as her flesh when she casts them off.

Twenty-first century identity politics flicker through this revisionist masterpiece theatre. Colour-blind



casting adds a frisson of racism to the routine abuse of the servant class while Katherine's self-empowerment may feel proto-feminist in intent.

"Oldroyd coolly subverts the fusty conventions of British costume drama... [the film] deliberately incurs as many debts to Chandler and Hammett as it does to Austen or Eliot." — Jonathan Murray, *Cineaste*

**"A barbed feminist fable of class, cruelty and sexual power that feels absolutely true to its period and uncannily attuned to the present moment."**

— A.O. Scott, *NY Times*



**Director: William Oldroyd**  
UK 2016 | 89 mins

**Producer:** Fodhla Cronin O'Reilly  
**Screenplay:** Alice Birch. Based on the novella *Lady Macbeth of the Mtsensk District* by Nikolai Leskov  
**Photography:** Ari Wegner  
**Editor:** Nick Emerson  
**Music:** Dan Jones  
**With:** Florence Pugh, Cosmo Jarvis, Paul Hilton, Naomi Ackie, Christopher Fairbank  
**Festivals:** Toronto, San Sebastián, London 2016; Sundance, New Directors/New Films, San Francisco 2017  
**Critics' Prize, San Sebastián International Film Festival 2016**  
CinemaScope | R16 violence, offensive language & sex scenes

B	EMB	Tue 1 Aug, 4.00 pm
A	LHP	Thu 3 Aug, 8.15 pm
A	EMB	Fri 4 Aug, 6.15 pm
A	RX	Sat 5 Aug, 8.15 pm

## Loving Pia

At *Elske Pia*



**Daniel Borgman**  
**Director/Photography:**  
**Daniel Borgman**  
Denmark 2017 | 99 mins

**Producer:** Katja Adomeit  
**Editors:** Sofie Marie Kristensen, Daniel Borgman  
**Music:** Kristian Paulsen  
**With:** Pia Skovgaard, Céline Skovgaard, Jens Jensen, Putte Jensen  
**Festivals:** Berlin 2017  
In Danish with English subtitles  
PG nudity

New Zealand-born director Daniel Borgman has been living and making films in Denmark since 2008. (He returned here for his debut feature *The Weight of Elephants* in 2013.) His second feature is a delicate and quietly moving hybrid of fact and fiction developed from the life of – and starring – Pia, a 60-year-old woman with intellectual disability. She lives in a tiny house in the country with her 84-year-old mother Guittou. In the story, both worry about what will happen to Pia when her mother dies. Guittou believes she has found a sympathetic care facility. However Pia, who has never had a boyfriend, is certain that she needs to find a man in order to continue to live at home.

When she meets the solitary Jens working on his boat at the harbour, she decides that he may be the one. The two innocents set out to test their compatibility – and their competence as travellers – on a trip to Copenhagen.

Filmed in the old square ratio and awash with gentle, natural light, the film has the faded glow of a treasured valentine, while absorbing us in the contradictions of family bonds, the habits of loneliness and the animating power of Pia's professed faith in romance.

A	ED	Fri 28 Jul, 7.30 pm
A	ED	Sat 29 Jul, 5.15 pm

## Manifesto



**Director/Producer/Screenplay:**  
**Julian Rosefeldt**  
Germany 2017 | 94 mins

**Photography:** Christoph Krauss  
**Editor:** Bobby Good  
**Music:** Nils Frahm, Ben Lukas Boysen  
**With:** Cate Blanchett  
**Festivals:** Sundance 2017  
M offensive language & drug references

Communism, Dadaism, Futurism, Fluxus, Minimalism, Surrealism, Pop Art... Declarations drawn from some 60 published artistic and/or political manifestos spring from the mouths of 13 vividly realised fictional characters in *Manifesto*. Each is played, in a dazzling feat of chameleon artistry, by Cate Blanchett. German artist Julian Rosefeldt's film, drawn from his widely travelled multi-screen installation, plants each of these characters within a marvellously precise theatrical setting.

A Russian choreographer schools her dancers on Fluxus philosophy; a TV anchor woman delivers Sol LeWitt's notes on Conceptual Art; a pre-school teacher recites the rules of Dogma 95 as she corrects her pupils' work, adding

instructive notes from Jim Jarmusch, Stan Brakhage and Werner Herzog. As myriad rallying calls are radically separated from their historical moments, this ingenious barrage of displaced revolutions can be both funny and freshly illuminating at the same time.

"If the art world gave out Oscars, Cate Blanchett should win for her tour de force of starring roles in *Manifesto*." — Roberta Smith, *NY Times*

A	ED	Sat 29 Jul, 11.45 am
A	PAR	Sat 5 Aug, 11.00 am
B	ED	Wed 9 Aug, 4.30 pm
A	ED	Sat 12 Aug, 6.30 pm

## Marjorie Prime

In *Marjorie Prime's* not-too-distant future, dementia has not yet been cured, though holographic companions are a household appliance. An 80-something widow, played achingly by veteran actor Lois Smith, has one cast in the image of her husband when he was still in his 40s (and as handsome as Jon Hamm). But as this wise, wistful film explores, these machines are far from adequate replacements for loved ones passed on, capable only of absorbing stories from the past and reflecting them back to their owners.

Michael Almereyda, one of America's most underappreciated directors, has followed up his terrific *Experimenter* with an equally layered study of human nature, here in the face of ageing and death. As Marjorie's next of kin, Geena Davis and Tim Robbins' absorbing conversations around their mother's health and family history guide the film away from its sci-fi surfaces and towards a quite moving portrait of how adults worry about their parents and eventually become responsible for them. There's a beautiful cadence to these dialogue-rich vignettes of sorting through memories and contemplating loss, quietly transformed from their stage origins by Almereyda's




deft touch and an excellent Mica Levi score. — Tim Wong

"It's a movie of ideas rather than effects, which make for the best science fiction anyway. It asks big questions, about the nature of memory, how we choose to consider those we love, how we choose to handle our own grief... Those who can tune in to its wavelength will find it strangely satisfying." — Jason Bailey, *Flavorwire*

**"Not since Spike Jonze's *Her* has humanity's uneasy embrace of seductive technology been given such soulful contemplation."** — David

Rooney, *Hollywood Reporter*

 For the Light

**Director:** Michael Almereyda  
USA 2017 | 98 mins

**Producer:** Uri Singer  
**Screenplay:** Michael Almereyda. Based on the play by Jordan Harrison  
**Photography:** Sean Price Williams  
**Editor:** Kathryn J. Schubert  
**Music:** Mica Levi  
**With:** Geena Davis, Lois Smith, Jon Hamm, Tim Robbins, Stephanie Andujar, Azumi Tsutsui  
**Festivals:** Sundance, Rotterdam, San Francisco 2017  
M suicide references

B	ED	Fri 28 Jul, 4.00 pm
A	ED	Sun 30 Jul, 3.30 pm
A	ED	Fri 4 Aug, 6.30 pm
A	ED	Sat 5 Aug, 6.00 pm

## My Life As a Courgette

*Ma vie de courgette*

A bunch of kids from nightmare backgrounds find refuge and companionship in this soulful and subversive Oscar-nominated animated feature. Painstakingly crafted over a decade, *Courgette* marks another triumph for animation director Kim Keukeleire, who worked on Wes Anderson's *Fantastic Mr Fox*.

"*My Life As a Courgette* is a stop-motion cartoon, blessed with both a Swiss director (Claude Barras), and an ambition not to do anything the conventional way. As if the story of a nine-year-old orphan named Courgette who's sent to a group home after the death of his alcoholic mother could be considered even slightly conventional...

The animated characters... are beautifully realized, and the delicate touch of Barras works wonders. Skillfully adapted by Céline Sciamma (*Girlhood*) from the hit 2002 young adult novel by Gilles Paris, the film has a keen eye and ear for the way children process the inconceivable (neglect, abuse, deportation, murder).

All is not hopeless for Courgette. A cop named Raymond shows him kindness, as does a new girl named Camille. Even the red-haired school bully Simon forges a hard-won connection.



"There's nobody left to love us," he says in a moment of quiet, fleeting realization that can level you. Still, the feeling of melancholy is undercut by the resilience of these children, their ability to forge relationships and create life out of chaos...

*My Life As a Courgette* never sacrifices what's true for what's trite and easier to sell. This is animation as an art form, inspiring and indelible." — Peter Travers, *Rolling Stone*

**"Captivating and vibrant... *My Life As a Courgette* is so warm, so alive, that we forget we're watching cartoon figures."**

— Stephanie Zacharek, *Time*

 The World in Your Window

**Director:** Claude Barras  
Switzerland/France 2016 | 66 mins

**Producers:** Max Karli, Pauline Gygax, Amelle Glorennec, Eric Jacquot, Marc Bonny  
**Screenplay:** Céline Sciamma. Based on the novel by Gilles Paris  
**Animation director:** Kim Keukeleire  
**Music:** Sophie Hunger  
**French Voices:** Gaspard Schlatter, Sixtine Murat, Paulin Jaccoud, Michel Vuillemoz, Raul Ribera, Estelle Hennard, Elliot Sanchez, Lou Wick, Brigitte Rosset, Monica Budde, Adrien Barazzone, Véronique Montel  
**English Voices:** Erick Abbate, Ness Krell, Romy Beckman, Nick Offerman, Barry Mitchell, Clara Young, Olivia Bucknor, Amy Sedaris, Susanne Blakeslee, Will Forte, Ellen Page  
**Festivals:** Cannes (Directors' Fortnight), Melbourne, Toronto, London 2016; Sundance 2017  
**Nominated, Best Animated Feature, Academy Awards 2017**  
PG sexual references

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In English – dubbed		
A	EMB	Thu 3 Aug, 6.30 pm
B	EMB	Mon 7 Aug, 10.30 am
A	LHP	Tue 8 Aug, 6.15 pm

In French with English subtitles		
A	PH	Sat 5 Aug, 12.15 pm

## On Body and Soul

*Testről és Lélekről*

The big winner at this year's Berlin Film Festival, collecting the Golden Bear along with the critics' and audience awards, is also front-runner for the weirdest romantic comedy of the year.

Mária is the new girl at the abattoir, a quality controller with mild autism; Endre is the grizzled financial controller with his own personal issues and a dead arm. Work is grim, drab and regimented, and they can manage only an awkward, muttering acquaintance. But in their dreams they escape into lyrical fantasies in which they wander through snow-laden forests as deer. When they discover that these dreams are in fact shared, and that they are thus, presumably, mystically connected, things only become more complicated, awkward and fraught. Mária is especially threatened by so devastating a loss of control.

Ildikó Enyedi's *On Body and Soul* expertly negotiates a bracing range of tones, from the ravishing wildlife footage of the dream sequences, to blunt documentary of slaughterhouse processes, to romcom whimsy, to cringe comedy, to arrestingly painful drama. It's all formally exquisite and beautifully shot, making striking use of fragmented and refracted widescreen.



Enyedi's luminous debut feature, 1989's *My Twentieth Century*, is considered one of the greatest Hungarian films of all time in its native country, but her work is scarcely known internationally. We're delighted to provide a long overdue introduction to a great European director. — Andrew Langridge

**"Ildikó Enyedi's striking, emotional drama explores the power of human connection in the unlikeliest of places."**

— Jonathan Romney, *Screendaily*



**Director/Screenplay: Ildikó Enyedi**  
Hungary 2017 | 116 mins

**Producers:** Mónika Mécs, András Muhi, Ernő Mesterházy  
**Photography:** Máté Herbai  
**Editor:** Károly Szalai  
**Music:** Ádám Balázs  
**With:** Alexandra Borbély, Géza Morcsányi, Réka Tenki, Zoltán Schneider, Ervin Nagy, Itala Bekés, Tamás Jordán, Éva Bata, Pál Mácsai  
**Festivals:** Berlin, Sydney 2017  
**Golden Bear (Best Film), Berlin International Film Festival 2017**  
**Best Film, Sydney Film Festival 2017**  
In Hungarian with English subtitles  
CinemaScope/Censors rating tbc

A	ED	Sun 30 Jul, 1.15 pm
A	PAR	Sat 5 Aug, 1.00 pm
B	ED	Thu 10 Aug, 3.45 pm

## Patti Cake\$

"Two stars are born in *Patti Cake\$*, one of those rare crowd-pleasers that earn their love honestly. The first is the sensational Danielle Macdonald, who plays the second: the movie's title character, also known as Patricia Dombrowski, a poor white New Jersey rapper who, with her tiny diverse posse years to cross the bridge to fame and fortune. Written and directed by Jeremy Jasper, the movie treads familiar aspirational ground: Patricia has dreams, pluck and obstacles (she's routinely taunted because of her weight), but her outsider status isn't fetishized or romanticized, and she's divinely real." — Manohla Dargis, *NY Times*

"Small town underdog looking to make it in the music business isn't exactly the most original idea for a movie... It's a huge credit to writer and director Jeremy Jasper then that *Patti Cake\$*... breaks through familiar convention with flying colors... Jasper pushes all the right buttons and, more importantly, knows he's pushing those buttons and confidently justifies it. Sort of incredible considering it's his feature debut.

It's hard to equate what a star-making turn this is for Macdonald. The audience at the film's world premiere gave an



audible gasp when she answered her first question because no one had a clue she was Australian let alone not American. In a movie like this, filmmakers often have to convince the audience an actor playing a musician is as good as the story says there are. At no point in *Patti Cake\$* is there ever a hint that Macdonald is unable to legitimately rap. She's simply a revelation." — Gregory Ellwood, *The Playlist*

**"Jeremy Jasper's dynamic debut crackles with energy and grass roots authenticity."**

— Todd McCarthy, *Hollywood Reporter*

**Director/Screenplay: Jeremy Jasper**  
USA 2017 | 108 mins

**Producers:** Michael Gottwald, Noah Stahl, Rodrigo Teixeira, Dan Janvey, Chris Columbus, Daniela Taplin Lundberg  
**Photography: Federico Cesca Editor:** Brad Turner  
**Music:** Jeremy Jasper, Jason Binnick  
**With:** Danielle Macdonald, Briget Everett, Siddharth Dhananjay, Mamoudou Athie, Cathy Moriarty, Sahr Ngaujah  
**Festivals:** Sundance, SXSW, New Directors/ New Films, San Francisco, Cannes (Directors' Fortnight) 2017  
Censors rating tbc

A	LHP	Fri 28 Jul, 8.00 pm
A	RX	Sun 30 Jul, 5.15 pm
B	PAR	Thu 3 Aug, 3.45 pm
A	EMB	Fri 11 Aug, 9.00 pm

## That's Not Me

Melbourne director Gregory Erdstein and co-writer/star Alice Foulcher have created a sassy, slyly sympathetic satire of celebrity dreams in this neatly proportioned debut feature. Polly (Foulcher) can't remember when she didn't fantasise about being an acclaimed actress, and she's already turned down daytime TV to prove it. So it's a rude shock when her identical twin sister Amy (Foulcher again), showing no such qualms, steps from Aussie soap to HBO kudos and starts dating Jared Leto.

Polly's desperate measures are best left to the film to divulge, but they put her firmly in line with the unruly young women driving such era-defining comedies as *Bridesmaids* and *Girls*. Let's just say she does not always correct those who mistake her for the real actress in the family. Polly's sorry world is amusingly filled out by a wryly funny ensemble, including Isabel Lucas as a spaced-out compatriot with one toe firmly placed on the Hollywood ladder; Richard Davies as a self-styled guru of Melbourne fringe theatre; Belinda Miseski and Lloyd Allison-Young as Polly's feckless housemates; and Catherine Hill and Andrew Gilbert as doting stage parents, eager to



CATHARINE NEILSON

fill scrapbooks with reports of their daughters' stellar achievements.

Cinema-loving visitors to Melbourne may recognise the Astor, one of the great living picture palaces of the South Pacific, cunningly dressed to represent the multiplex where Polly sort of holds down a job. Gregory Erdstein and Alice Foulcher will introduce the film at its NZIFF screenings in Auckland and Wellington.

**"That's Not Me isn't about letting go of your childhood dreams. It's about becoming their adult guardian."**

— Gregory Erdstein

**Gregory Erdstein**  
**Alice Foulcher\***

**Director: Gregory Erdstein**  
Australia 2017 | 86 mins

**Producers:** Anna Kojevnikov, Sally Storey, Alice Foulcher, Gregory Erdstein

**Screenplay:** Gregory Erdstein, Alice Foulcher

**Photography:** Shelley Farthing-Dawe

**Editor:** Ariel Shaw

**Music:** Nicholas Pollock

**With:** Alice Foulcher, Isabel Lucas, Richard Davies, Belinda Miseski, Rowan Davie, Andrew Gilbert, Catherine Hill, Lloyd Allison-Young, Janine Watson, Steve Mouzakis

**Festivals:** Sydney 2017

M sex scenes, offensive language & drug use

A	RX	Fri 28 Jul, 8.15 pm*
A	PAR	Sun 30 Jul, 5.45 pm*
B	PB	Tue 8 Aug, 2.45 pm
A	PH	Wed 9 Aug, 8.30 pm





## Western

German director Valeska Grisebach (*Longing*) turns a keenly observant eye on the macho environment of a German construction camp on Europe's eastern frontier.

"It's better to forget the title of Valeska Grisebach's *Western* while you're watching it... Though this brilliantly observed mood piece about a German road crew arriving in rural Bulgaria centres on one lone quietly watchful man doing his best to assimilate, it feels as true to, say, the builders' milieu of *Auf Wiedersehen, Pet* as it does to an oater.

Our quiet hero Meinhard (Meinhard Neumann) aside, the crew behave brashly when they arrive, camping on a hill and raising a German flag, but soon find their work stymied by lack of water and the non-arrival of gravel. Meanwhile Meinhard has borrowed a white horse from a local fixer, and gang boss Vincent has upset the villagers by ducking a local girl in the river. The film unfolds from these tensions in deeply satisfying intimate, brooding encounters."

— Nick James, *Sight & Sound*

"Valeska Grisebach's stunning existential study of masculinity tips its hat to classic genre cinema even as it casts an extraordinary troupe of



non-professional actors as its grizzled migrant construction workers in a foreign land... Although attuned to emotional hardship, *Western* is far from a miserable trudge... Free of affectation and distinguished by a generosity and sincerity exceedingly rare in cinema, *Western's* poignant celebration of human resilience is nothing short of spectacular." — Giovanni Marchini Camia, *Sight & Sound*

**"The filmmaker approaches her fraught collision of nations with humaneness and hope – and the result is utterly captivating."**

— Daniel Kasman, *Mubi*



**Director/Screenplay:**  
**Valeska Grisebach**  
Germany/Bulgaria/Austria 2017  
119 mins

**Producers:** Jonas Dornbach, Janine Jackowski, Maren Ade, Valeska Grisebach, Michel Merkt  
**Photography:** Bernhard Keller  
**Editor:** Bettina Böhler  
**With:** Meinhard Neumann, Reinhardt Wetrek, Syuleyman Alilov Letifov, Veneta Frangova, Vyara Borisova  
**Festivals:** Cannes (Un Certain Regard) 2017  
In German, Bulgarian and English, with English subtitles  
Censors rating tbc

**B PB** Fri 4 Aug, 1.45 pm  
**A PB** Fri 4 Aug, 6.15 pm  
**A PAR** Sat 12 Aug, 4.00 pm

## The Ornithologist

*O Ornitólogo*



**Director:**  
**João Pedro Rodrigues**  
Portugal/France/Brazil  
2016 | 118 mins

**Screenplay:** João Pedro Rodrigues, João Rui Guerra da Mata  
**With:** Paul Hamy, Xelo Cagiao, Han Wen, Chan Suan, Flora Bulcao, Isabelle Puntel  
**Festivals:** Locarno, Toronto, Busan, New York 2016; Rotterdam, San Francisco, Sydney 2017  
In Portuguese, Mandarin and Latin, with English subtitles  
CinemaScope | Censors rating tbc

In a stunning opening sequence our hero Fernando kayaks out into the spectacular Portuguese wilderness to watch birds – and they watch him back, until he is swept away by the rapids and left for dead on a riverbank. Sometime later he is found by a pair of Chinese Christian women who have lost their way trying to follow an ancient pilgrim trail. Just how far they have strayed becomes painfully apparent when Fernando awakens tied to a tree like Saint Sebastian.

From here the film executes ever more disorienting narrative turns into the horrific, the erotic and the absurd, conducting our protagonist on a pilgrimage of his own through a strange series of encounters with

animals and humans (and, perhaps, creatures in between), all more or less hallucinatory, as Fernando tries to find his way back to his camp, or to civilisation, or to somewhere entirely new.

Director João Pedro Rodrigues (*To Die Like a Man*) presents his picaresque allegory of identity lost and found as an intimate epic of visionary excess that's by turns goofy, sombre, poetic and awkward. This is risky, exciting filmmaking from a bold and original auteur. — Andrew Langridge

**A ED** Mon 31 Jul, 6.30 pm  
**A ED** Thu 3 Aug, 8.30 pm  
**B ED** Fri 4 Aug, 4.15 pm

## The Untamed

*La región salvaje*



MANUEL CLARO, MARTÍN ESCALANTE



**Oh What a Wonderful Feeling**  
**Director: Amat Escalante**  
Mexico 2016 | 100 mins

**With:** Ruth Ramos, Simone Bucio, Jesús Meza, Eden Villavicencio  
**Festivals:** Venice, Toronto, San Sebastián, London 2016; Rotterdam, San Francisco 2017  
**Best Director, Venice Film Festival 2016**  
In Spanish with English subtitles  
R16 violence, nudity, sex scenes, offensive language & content that may disturb

A mysterious visitor offers gratification to the sexually oppressed in this arresting mix of hard-edged realism and bio-sci-fi from Mexican provocateur Amat Escalante (*Heli*). Alejandra and her husband Angel live with their young sons in Guanajuato, Mexico. While the swaggering Angel lords it over his family, he's also lining up his next furtive hotel room hook-up with Fabián, Alejandra's brother. The gentle humanitarian in the film, Fabián works in the local hospital. He too strains under the yoke of the domineering Angel.

One day a young stranger arrives at the clinic, strung out but strangely exhilarated, with what appears to be a dog bite. Soon she befriends Fabián

and Alejandra and observes that maybe they should be getting some of what she's been getting. She directs them to a chalet in the countryside where a scholarly elderly couple harbour the mysterious guest. Not everyone granted access to the chalet comes out exhilarated. As in the fierce *Heli*, Escalante's indictment of posturing machismo is graphic, incisive and super-realistic. Envisaging its nemesis as nature consumed by sexual ecstasy, he's created one memorably weird mash-up of a movie.

**A PB** Fri 28 Jul, 9.15 pm  
**A EMB** Sun 30 Jul, 9.00 pm  
**A PB** Thu 3 Aug, 6.30 pm  
**B PB** Wed 9 Aug, 4.15 pm

## THRILL

## Hostages

*Mdzevlebi*

**Director:**  
Rezo Gigineishvili  
Georgia/Russia/Poland  
2017 | 104 mins

**Screenplay:** Lasha Bugadze, Rezo Gigineishvili  
**Photography:** Vladislav Opelyants  
**Editors:** Jaroslav Kaminski, Andrey Gamov  
**With:** Tina Dalakishvili, Irakli Kvirikadze, Giga Datiashvili, Giorgi Grdzeldze, George Tabidze  
**Festivals:** Berlin 2017  
In Georgian and Russian, with English subtitles  
R13 violence

Closely based on real-life events, this impressive thriller from Georgian director Rezo Gigineishvili depicts an infamous hijacking in exacting detail. In Tbilisi, Georgia, 1983, young actor Nika and his bride-to-be Ana are busy planning for their upcoming wedding, while secretly planning a drastic act to overcome the ban on Soviet citizens travelling abroad. Using their honeymoon as cover, they and five other friends, all from privileged middle-class backgrounds, plan to hijack a scheduled flight to the port city of Batumi so they can take it across the nearby border to Turkey and freedom. The stifling paranoia of their risky preparations is vividly portrayed, but it's in the intensely gripping hijacking

and the shocking aftermath that Gigineishvili truly shines. — MM

"The near half-hour reconstruction of how it all went down – from the group's arrival at the Tbilisi airport to the bloody outcome of a tragic night – dominates the entire second act. Aided by superb production design... the scenario plays out with utter believability... Without lazy explosions or over-the-top CGI, you actually see the insane danger of the situation." — Zhuo-Ning Su, *The Film Stage*

<b>A</b>	<b>PB</b>	Sat 29 Jul, 7.15 pm
<b>A</b>	<b>PAR</b>	Wed 2 Aug, 8.45 pm
<b>A</b>	<b>PB</b>	Fri 4 Aug, 8.30 pm
<b>B</b>	<b>PB</b>	Tue 8 Aug, 4.30 pm

## Marlina the Murderer in Four Acts

*Marlina si Pembunuh dalam Empat Babak*

**Director:** Mouly Surya  
Indonesia/France/  
Malaysia/Thailand 2017  
93 mins

**Screenplay:** Mouly Surya, Rama Adi  
**With:** Marsha Timothy, Dea Panendra, Egi Fedly, Yoga Pratama, Rita Matu Mona, Yuyu Unru, Anggun Priambodo  
**Festivals:** Cannes (Directors' Fortnight) 2017  
In Indonesian with English subtitles  
CinemaScope | Censors rating tbc

While she may be channelling the likes of Sergio Leone and Quentin Tarantino, Indonesian director Mouly Surya flips the script with this femme-centric, western-influenced tale of vengeance and justice set on the arid island of Sumba. It's a place that steadfastly holds onto its traditional values and strict gender roles. Here the outlaws ride motorbikes and wield machetes, but they're also polite enough to warn you they're coming to rob you... or worse.

One such outlaw arrives at the remote homestead of widow Marlina (played by the fantastically stone-faced Marsha Timothy), announcing that he and his band will take her money and livestock, and threatens rape before

requesting that she cook dinner for him and his cohorts. But Marlina has other ideas and soon she must make a long trek to the police station to report the crime, with a very special piece of evidence. — MM

"Mouly Surya has made the first Satay Western, and a flamingly feminist one at that... At once tightly controlled and simmering with righteous fury, it's gorgeously lensed, atmospherically scored and moves inexorably toward a gratifying payoff." — Maggie Lee, *Variety*

<b>A</b>	<b>PB</b>	Sat 5 Aug, 7.00 pm
<b>A</b>	<b>PAR</b>	Thu 10 Aug, 8.45 pm

## Bad Genius

*Chalard Games Goeng*

Inspired by a series of real-life exam cheating scandals, this pulsating teen thriller from Thailand is this year's most entertaining Asian genre offering, delivering blockbuster thrills without resorting to clichéd action or superhero theatrics. See it first before the inevitable Hollywood remake.

Straight-A student Lynn resorts to cheating to help her BFF Grace lift her grades, but Grace blabs to her rich kid boyfriend Pat and soon there is a gaggle of cashed-up students offering to pay handsomely for similar help. Disillusioned by the way the school has exploited her struggling single dad for money, Lynn devises an ingenious plan to beat the system and starts raking in the cash.

Buoyed by their success, the three friends set their sights on a scheme to make millions by scamming the STIC test – an international standardised test for students wanting to enrol in the most prestigious overseas universities. They concoct a plan worthy of a high-stakes heist flick, but to do it Lynn will need the help of fellow brainbox Bank, her rival for a valuable tertiary scholarship...

*Bad Genius* is sensitive to the struggles and anxieties faced by



students in an ultra-competitive education system, and to the class inequalities that underpin it. While students cheating on their exams may not sound like the most cinematic conceit, director Nattawut Poonpiriya makes it work brilliantly, deploying a full arsenal of visual tricks and editing precision to turn the film's exam sessions into Hitchcockian set pieces of pure suspense. — MM

**Genius students try to beat the system in a sublime game of wits and deception.**

**Director: Nattawut Poonpiriya**  
Thailand 2017 | 130 mins

**Producers:** Jira Maligool, Vanridee Pongsittisak, Suwimon Techasupinan, Chenchonnee Soonthornsaratul, Weerachai Yaikwawong  
**Screenplay:** Nattawut Poonpiriya, Tanida Hantaweewatana, Vasudhorn Piyaromna  
**Photography:** Phaklao Jirauangkoonkun  
**Editor:** Chonlasit Upanigkit  
**Music:** Vichaya Vatanasapt  
**With:** Chutimon Chuengcharoensukying, Eisaya Hosuwan, Teeradon Supapunpinyo, Chanon Santinatornkul, Thaneth Warakulnukroh  
In Thai and English, with English subtitles  
CinemaScope | PG violence & coarse language

**A PB** Sun 30 Jul, 5.00 pm  
**A PAR** Fri 11 Aug, 8.45 pm

## Berlin Syndrome

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**George**<sup>TM</sup>  
beats working...



**Director: Cate Shortland**  
Australia 2017 | 117 mins

**Screenplay:** Shaun Grant. Based on the novel by Melanie Joosten  
**Photography:** Germain McMicking  
**Editor:** Jack Hutchings  
**Music:** Bryony Marks  
**With:** Teresa Palmer, Max Riemelt, Matthias Habich, Emma Bading, Elmira Bahrani, Christoph Franken  
**Festivals:** Sundance, Berlin 2017  
In English and German, with English subtitles  
CinemaScope | sensors rating tbc

Australian actress Teresa Palmer plays introverted Clare, a tourist seeking the experience of a lifetime having arrived in Berlin with just her backpack and camera. When she meets Andi (Max Riemelt), she's prepared to shake off her loneliness and talk to a friendly stranger.

He guides her around the city, indulging her fascination for photographing GDR architecture, before dropping her back to her accommodation for the night. The mutual attraction is palpable and she seeks him out the next day at the local bookstore. The sexual tension culminates back at Andi's apartment, hidden within an abandoned residential complex. In the harsh light of the morning, it appears that he's mistakenly

locked her in while he heads out to teach.

What follows is a taut thriller traversing themes of confinement, control and submission. Director Cate Shortland (*Lore*) places the story within Berlin although the city itself concedes to the ever-increasingly claustrophobic interiors. Clare quickly discovers the smallest of clues that magnify the seriousness of her situation. With the doors bolted and windows sealed, how will she escape the binds of her captivity? — RM

**A PAR** Sat 5 Aug, 8.45 pm  
**B PAR** Wed 9 Aug, 3.45 pm

## It Comes at Night



**Director/Screenplay: Trey Edward Shults**  
USA 2017 | 92 mins

**Photography:** Drew Daniels  
**Editors:** Trey Edward Shults, Matthew Hannam  
**Music:** Brian McOmber  
**With:** Joel Edgerton, Christopher Abbott, Carmen Ejogo, Riley Keough, Kelvin Harrison Jr, Griffin Robert Faulkner, David Pendleton, Mikey CinemaScope | Censors rating tbc

In a time that might be now, after a plague has emptied the cities, a family of three have boarded themselves up in an abandoned backwoods lodge and dedicated every waking moment to mastering the art of survival. Joel Edgerton is the family's patriarch, Carmen Ejogo his wife and Kelvin Harrison Jr their precious, watchful 17-year-old son. When a stranger (Christopher Abbott) breaks into the house seeking food and refuge for his own wife and infant son, the survivalist nightmare of scarce resources, invisible disease and creeping paranoia escalates.

"A major statement on the subject of civilization in freefall, writer-director Trey Edward Shults's nerve-shredding

domestic thriller joins the rarified company of Cormac McCarthy's 2006 novel *The Road* and the small handful of intimate post-apocalyptic scenarios that puncture through to our deepest fears...

Don't hold your breath hoping to learn what the plague is. That's part of what makes Shults's spare, fablelike story transcend any number of *Walking Dead* episodes... *It Comes at Night* is a film of tense gradations, a chamber piece set at the twilight of humanity." — Joshua Rothkopf, *Time Out NY*

**A PAR** Mon 7 Aug, 8.45 pm  
**A LHP** Tue 8 Aug, 8.00 pm  
**B PAR** Thu 10 Aug, 4.15 pm

## The Merciless

Bulhandang



**Director:** Byun Sung-hyun  
South Korea 2017  
120 mins

**Screenplay:** Byun Sung-hyun,  
Kim Min-soo

**Photography:** Cho Hyoung-rae  
**With:** Sul Kyung-gu, Yim Si-wan,  
Kim Hie-won, Jeon Hye-jin  
**Festivals:** Cannes (Midnight  
Screenings) 2017

In Korean with English subtitles  
CinemaScope | Censors rating tbc

"*The Merciless* is a superior slice of hardboiled pulp fiction... Set in the coastal city of Busan, *The Merciless* begins with a wry exchange between a pair of squeamish junior mobsters drawing parallels between eating seafood and committing cold-blooded murder. This darkly comic vignette seems to promise a more arch, knowing, Tarantino-esque take on the gangster genre. But the plot soon settles into a more familiar mix...

Feeling at times like a Korean-language cousin of Martin Scorsese's *The Departed*, which was itself a remake of an Asian crime thriller, *The Merciless* revolves around a generation-spanning bromance between youthful wannabe gangster Jo Hyun-su (K-pop star Yim

Si-wan) and genial but notoriously amoral gangland veteran Han Jae-ho (Sul Kyung-gu). This odd couple first forge a brotherly bond in prison after backing each other up in a string of brutal confrontations with bad-ass rivals and crooked guards...

Restlessly jumping back and forth in time, *The Merciless* comes together like a jigsaw, each piece revealing more detail of a grand canvas full of risky shared secrets, fragile loyalties and Faustian bargains." — Stephen Dalton, *Hollywood Reporter*

<b>A RX</b>	Sat 29 Jul, 8.15 pm
<b>A EMB</b>	Sun 6 Aug, 8.30 pm

## The Nile Hilton Incident



**Director/Screenplay:**  
**Tarik Saleh**  
Sweden/Denmark/  
Germany 2017 | 110 mins

**Photography:** Pierre Aim  
**With:** Fares Fares, Mari Malek,  
Yaser Aly Maher, Slimane Daze  
**Festivals:** Sundance, Sydney 2017  
**Grand Jury Prize (World Cinema),  
Sundance Film Festival 2017**  
In Arabic and Dinka, with English  
subtitles  
CinemaScope | Censors rating tbc

In Cairo, as revolution stirs in the streets, police detective Noredin is assigned to investigate a suspicious death at the Nile Hilton. A beautiful singer has been murdered in what may be a professional hit; the sole witness is an undocumented Sudanese maid, now on the run. Noredin is no stranger to the corruption that lubricates his department, so the higher up the chain his investigation takes him, the more certain he is that he is being played.

Winner of the Sundance Film Festival Grand Jury Prize, this pungently atmospheric thriller threads police procedure through its depiction of a labyrinthine regime on the brink of collapse.

"Proof that classical genres are

always ready to be retrofitted for the modern age, *The Nile Hilton Incident* transplants the dark, cynical heart of film noir to the streets of Cairo in the days leading up to the 2011 revolution that would eventually oust President Hosni Mubarak. Swedish writer-director Tarik Saleh's crime drama about a cop investigating the murder of a beautiful singer is a paranoid portrait of individual and systemic corruption that leaves none of its characters unscarred." — Nick Schager, *Variety*

<b>A PB</b>	Mon 31 Jul, 6.30 pm
<b>B TP</b>	Fri 4 Aug, 4.00 pm
<b>A TP</b>	Sat 12 Aug, 8.15 pm

## A Prayer Before Dawn



**Director:**  
**Jean-Stéphane Sauvaire**  
France/UK 2017  
116 mins

**Screenplay:** Jean-Stéphane  
Sauvaire, Nick Saltrese  
**With:** Joe Cole, Billy Moore,  
Vithaya Pansringarm  
**Festivals:** Cannes (Midnight  
Screenings) 2017  
In English and Thai, with English  
CinemaScope | Censors rating tbc

"At once exhausting and astonishing, this no-holds-barred adaptation of British junkie-turned-pugilist Billy Moore's Thai prison memoir is a big, bleeding feat of extreme cinema, given elevating human dimension by rising star Joe Cole's ferociously physical lead performance... *A Prayer Before Dawn* appropriately premiered at Cannes as a midnight screening – the right slot for a film that mixes down-and-dirty fight-night thrills with a kind of heightened sensory experimentalism, hypnotically fixated with bodies and motion. (It's certainly not every film that calls to mind, by turns, such disparate reference points as *Midnight Express*, *Only God Forgives* and Jean-Claude Van Damme in *Kickboxer*.)

An international bestseller in 2014, Moore's *A Prayer Before Dawn: A Nightmare in Thailand* is the kind of redemptive misery memoir that could easily have invited more lurid or mawkish mainstream film treatment. Moore (who appears briefly on screen as his own father) should be glad his book landed in the hands of Sauvaire, [a] filmmaker with a visceral understanding of bodily strain and its effect on the psyche." — Guy Lodge, *Variety*

<b>A EMB</b>	Mon 31 Jul, 9.00 pm
<b>B PAR</b>	Wed 2 Aug, 3.45 pm

## Take Every Wave: The Life of Laird Hamilton



**Director:** Rory Kennedy  
USA 2017 | 118 mins

**Screenplay:** Mark Bailey,  
Jack Youngelson  
**Photography:** Alice Gu, Don King  
**Editor:** Azin Samari  
**Music:** Nathan Larson  
**With:** Laird Hamilton, Gabrielle  
Reece, Nick Carroll, Darrick  
Doerner, Sam George,  
Bill Hamilton  
**Festivals:** Sundance 2017

The life and exploits of surf legend Laird Hamilton are rewardingly covered in this exemplary sports documentary, weaving footage familiar and new around a frank interview with the unfailingly forthright man himself.

"The pioneering big-wave surfer gets the full legacy treatment in Rory Kennedy's rip-roaring account of a life spent conquering untameable walls of water.

Taking a breather from the social-issues docs that have been her main sphere, prolific nonfiction filmmaker Rory Kennedy steers the audience on an exhilarating ride in *Take Every Wave: The Life of Laird Hamilton*. An extreme-sports film that's also a laser-focused biographical study of a crazy man

lacking a functioning fear mechanism, this portrait of the charismatic big-wave surfer catalogues almost four decades of Hamilton's achievements while offering an admiring assessment of his unstoppable drive. Tapping into a wealth of breathtaking action footage, the film naturally is at its most exciting when it puts us right there in the surging waters." — David Rooney, *Hollywood Reporter*

<b>A PAR</b>	Sun 30 Jul, 8.15 pm
<b>A ED</b>	Tue 1 Aug, 8.30 pm
<b>A ED</b>	Wed 2 Aug, 8.45 pm
<b>A LHP</b>	Sun 6 Aug, 8.00 pm
<b>B ED</b>	Tue 8 Aug, 4.15 pm

## Wind River

Following up his energetic scripting for *Sicario* and *Hell or High Water*, actor-turned-screenwriter Taylor Sheridan takes the director's chair for this chilly backwoods thriller set in the remote Wind River Indian reservation, Wyoming. Jeremy Renner stars as Cory Lambert, an expert marksman employed by the US Fish and Wildlife Service to cull dangerous animals. While out on a job he discovers the body of a young Native American woman. The FBI hold jurisdiction and they send rookie agent Jane Banner (Elizabeth Olsen) to investigate. She soon realises she's in over her head, so looks to Lambert to help her hunt down a predator of a different kind. — MM

"*Wind River* is a modern western, and one of very few forays into the genre that's set in snow country... Sheridan and cinematographer Ben Richardson use that landscape beautifully in a story that reaches out in several directions – it's about, among other things, communities of forgotten people, the intricacies of gender dynamics and the ways in which violence against women can be insidiously veiled. The story comes to rest in a way that's both somber and gratifying." — Stephanie Zacharek, *Time*



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"Sheridan's beady, inquisitive script scrutinises all its characters' credentials in turn... But when it comes down to it – and during some blistering, Sam Peckinpah-like set-pieces, in which the bullets strike with the force of thunderbolts, it most emphatically does – they're just people with guns in the middle of nowhere, each ready to fight their corner to the bitterest of ends." — Robbie Collin, *The Telegraph*

**"Delivers shrewd insights into troubling American social issues in a punchy, action-and-violence-filled package."** — Todd McCarthy,

*Hollywood Reporter*



**Director/Screenplay: Taylor Sheridan**  
USA 2017 | 111 mins

**Producers:** Basil Iwanyk, Peter Berg, Matthew George, Wayne Rogers, Elizabeth A. Bell  
**Photography:** Ben Richardson  
**Editor:** Gary Roach  
**Music:** Nick Cave, Warren Ellis  
**With:** Jeremy Renner, Elizabeth Olsen, Gil Birmingham, Jon Bernthal, Julia Jones, Kelsey Asbille, James Jordan, Teo Briones, Apesanahkwat, Graham Greene, Tantoo Cardinal, Eric Lange, Althea Sam  
**Festivals:** Sundance, Cannes (Un Certain Regard), Sydney 2017  
**Best Director (Un Certain Regard), Cannes Film Festival 2017**  
CinemaScope | Censors rating tbc

A	PAR	Thu 3 Aug, 9.00 pm
A	LHP	Sat 5 Aug, 8.00 pm
B	PAR	Fri 11 Aug, 4.15 pm

## Wùlu



**Director/Screenplay: Daouda Coulibaly**  
France/Senegal/Mali  
2016 | 95 mins

**Photography:** Pierre Milon  
**Editor:** Julien Leloup  
**With:** Ibrahim Koma, Inna Modja, Ismaël N'Diaye, Jean-Marie Traoré, Habib Dembélé, Mariame N'Diaye  
**Festivals:** Toronto, London 2016; New Directors/New Films 2017  
In French and Bambara, with English subtitles  
CinemaScope | R16 violence, drug use, sexual material & content that may disturb

"Malian director Daouda Coulibaly's auspicious debut is a pulse-pounding political thriller about a low-level transit worker turned drug trafficker, whose rapid ascent in Bamako's criminal underworld entangles him with the military, the government, and eventually al-Qaeda... Suspenseful and impeccably paced, Coulibaly's first feature marks him as... equally skilled at crafting thrilling set pieces and at shining a critical light on systems of power." — Cameron Bailey, Toronto International Film Festival

"*Scarface* is the genre gift that keeps on giving, even when set in Mali. Yet one of the strengths of *Wùlu* is that its writer-director, Daouda Coulibaly, in a tense, tight feature debut, has

made a familiar story singularly his own. And while much remains the same – the crime, the punishment and the intimations of incest – here, acts of individual wrongdoing tend to pale next to the wrongs of postcolonialism and organized terror. That deepens the tragedy of Ladjji (an excellent Ibrahim Koma)... who, even as he advances through the underworld, remains as much a victim as a victimizer."

— Manohla Dargis, *NY Times*

A	PB	Tue 1 Aug, 9.00 pm
A	PAR	Tue 8 Aug, 8.30 pm
A	PB	Wed 9 Aug, 8.30 pm

## The Wound

*Inxeba*



**Each to Their Own**

**Director: John Trengove**  
South Africa/Germany/  
The Netherlands/France  
2017 | 88 mins

**Screenplay:** John Trengove, Thando Mqgqolozana, Malusi Bengu  
**Photography:** Paul Özgür  
**With:** Nakhane Touré, Bongile Mantsai, Niza Jay Ncoyini  
**Festivals:** Sundance, Berlin 2017  
In Xhosa, Afrikaans and English, with English subtitles  
CinemaScope | M violence, offensive language & sex scenes

*Ukwaluka* is the Xhosa tradition of male circumcision that separates 18-year-olds from their families for a period of healing, fasting and manhood-proving tests of stamina. In making this the scene for a suspenseful psycho-drama, director John Trengove – who is white – and his cowriters, Thando Mqgqolozana and Malusi Bengu, defy the 'what happens on the mountain, stays on the mountain' ethos of the tradition. They also demonstrate with devastating conviction how that code might struggle in the modern world to withstand such exposure.

Kwanda, a privileged, thoroughly urbanised young Xhosa man, is compelled by his father to submit to these traditional rites. His appointed

guardian through the ritual is Xolani, played in a provocative act of casting by Nakhane Touré, an out gay South African singer. Xolani is a poor warehouse worker who takes annual leave to join his friend Vija to attend the camp. Mocking so much enforced masculinity and needling Xolani about his unmanly devotion to Vija, Kwanda becomes increasingly disruptive. Expertly playing our fears for both the young initiate and his targets, Trengove brings the tension to a shocking peak.

B	PB	Tue 1 Aug, 4.30 pm
A	PAR	Sun 6 Aug, 8.30 pm
B	PAR	Mon 7 Aug, 4.00 pm
A	PB	Sat 12 Aug, 8.15 pm

# 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 and appeals to the heartstrings.

You will find more fine examples filling the Aotearoa section of the programme and in the sections that follow. Also in our Big Nights, Thrill and For All Ages sections. In other words, documentaries are everywhere at NZIFF.

## Abacus: Small Enough to Jail



**Director:** Steve James  
USA 2016 | 88 mins

**Photography:** Tom Bergmann  
**Editors:** John Farbrother, David E. Simpson  
**With:** Thomas Sung, Jill Sung, Vera Sung, Heather Sung, Hwei Lin Sung, Chanterelle Sung, Cyrus Vance Jr, Matt Taibbi  
**Festivals:** Toronto, New York, Amsterdam Documentary 2016  
In English, Mandarin and Cantonese, with English subtitles  
Colour and B&W

Steve James (*Hoop Dreams*) takes us deep into the business and culture of New York's Chinatown as he explores the fortunes of Abacus, the only US bank ever indicted for fraud in connection with the subprime mortgage scandal of the late 00s. As journalist Matt Taibbi explains, the banks actually responsible for the crisis were all deemed "too big to fail... and Abacus [with a mere six branches] is small enough to jail."

Thomas Sung, a Chinese-American lawyer, founded the bank in the 50s to invigorate Chinatown businesses, themselves often family-owned and unsupported by the major banks. Sung's sense of mission, carried forward by his formidable daughters,

is severely tested by a District Attorney's office that is determined to make an example of them, oblivious to the race-baiting implications of such a punitive stance. Succinctly outlining the nexus of history and culture in which they find themselves targeted, James holds close to the Sung through their five-year battle. His family portrait is sharp, funny and stirring.

"An exemplary piece of filmmaking, an investigation into two kinds of double standards." — Tom Charity, *Sight & Sound*

A NT	Sat 29 Jul, 6.00 pm
B NT	Tue 1 Aug, 4.30 pm
A NT	Mon 7 Aug, 6.15 pm
A NT	Wed 9 Aug, 6.15 pm

## All Governments Lie: Truth, Deception, and the Spirit of I.F. Stone



© WHITE PINE PICTURES

**Director:** Fred Peabody  
Canada 2016 | 92 mins

**Producers:** Peter Raymont, Andrew Munger, Steve Ord  
**Photography:** John Westheuser  
**Editors:** Jim Munro, James Yates  
**With:** Jeremy Scahill, Matt Taibbi, Glenn Greenwald, Amy Goodman, Noam Chomsky, John Carlos Frey, Cenk Uygur  
**Festivals:** Toronto, Amsterdam Documentary 2016

Completed before the Trump ascendancy, this juxtaposition of interviews with contemporary journalists with historical film now reminds us that there's nothing new about fake news.

"Director Fred Peabody brings on big-name investigative journalists such as Matt Taibbi, Jeremy Scahill, Glenn Greenwald, Amy Goodman and others to create a damning indictment of mainstream media. *All Governments Lie* weaves together the efforts of these contemporary figures with the impact of Stone, who covered Lyndon B. Johnson, the Vietnam War and more.

*All Governments Lie* is a timely, convincing documentary that will cause audiences to question what they see and read. It offers insight

into *Democracy Now's* 2015 coverage of the Yemeni Civil War, as well as the 2016 presidential election. It's remarkably nonpartisan, revealing that the title does indeed refer to every government and politician, even those that we admire and align our ideals with." — Kimber Myers, *LA Times*

"The establishment reporters, without a doubt, know a lot of things I don't know. But a lot of what they know isn't true." — I.F. Stone

A NT	Sun 30 Jul, 11.00 am
A NT	Tue 8 Aug, 8.30 pm
B NT	Thu 10 Aug, 4.15 pm

## I Am Not Your Negro

"Whatever you think about the past and future of what used to be called 'race relations' – white supremacy and the resistance to it, in plainer English – this movie will make you think again, and may even change your mind. Though its principal figure, the novelist, playwright and essayist James Baldwin, is a man who has been dead for nearly 30 years, you would be hard-pressed to find a movie that speaks to the present moment with greater clarity and force, insisting on uncomfortable truths and drawing stark lessons from the shadows of history..."

To call *I Am Not Your Negro* a movie about James Baldwin would be to understate [director Raoul] Peck's achievement. It's more of a posthumous collaboration, an uncanny and thrilling communion between the filmmaker... and his subject. The voice-over narration (read by Samuel L. Jackson) is entirely drawn from Baldwin's work. Much of it comes from notes and letters written in the mid-1970s, when Baldwin was somewhat reluctantly sketching out a book, never to be completed, about the lives and deaths of Medgar Evers, Malcolm X and Martin Luther King Jr....

His published and unpublished



words – some of the most powerful and penetrating ever assembled on the tortured subject of American identity – accompany images from old talk shows and news reports, from classic movies and from our own decidedly non-post-racial present...

*I Am Not Your Negro* is a thrilling introduction to his work, a remedial course in American history, and an advanced seminar in racial politics."

— A.O. Scott, *NY Times*

**"Masterfully addressing the American racial divide, past and present... a galvanizing, ominous film, thrumming with a sense of history repeating itself."**

— Joshua Rothkopf, *Time Out NY*



**Director: Raoul Peck**

USA/France 2016 | 93 mins

**Producers:** Rémi Grellety, Raoul Peck, Hébert Peck

**Screenplay:** Raoul Peck, James Baldwin

**Photography:** Henry Adebajo, Bill Ross,

Turner Ross

**Editor:** Alexandra Strauss

**Music:** Alexei Aigui

**Narrator:** Samuel L. Jackson

**With:** James Baldwin, Malcolm X,

Martin Luther King Jr, Medgar Evers,

Lorraine Hansberry

**Festivals:** Toronto, New York 2016; Berlin 2017

**People's Choice Award, Toronto International Film Festival 2016**

**Nominated, Best Documentary, Academy Awards 2017**

**Panorama Audience Award, Berlin Film Festival 2017**

B&W and Colour

B	EMB	Fri 28 Jul, 11.15 am
A	PH	Mon 31 Jul, 8.15 pm
A	EMB	Wed 2 Aug, 6.15 pm
B	PH	Thu 3 Aug, 4.15 pm
A	LHP	Sun 6 Aug, 6.00 pm
A	RX	Sat 12 Aug, 5.00 pm

## Austerlitz



**Director/Producer/**

**Screenplay:**

**Sergei Loznitsa**

Germany 2016 | 94 mins

**Photography:** Sergei Loznitsa,

Jesse Mazuch

**Editor:** Danielius Kokanauskis

**Festivals:** Venice, Amsterdam

Documentary 2016

In German, English and Spanish,

with English subtitles

B&W

In *Austerlitz*, Ukrainian filmmaker Sergei Loznitsa (*Maidan, The Event*), surely the world's foremost documentarian of crowds, watches wave after wave of tourists traipsing through former Nazi extermination camps. Loznitsa filmed principally in Sachsenhausen, 18 miles from Berlin, where more than 30,000 prisoners died during World War II. Decked for a summer day trip in t-shirts and cargo shorts, the tourists throng past the surviving machinery of genocide. We see them looking for somewhere to have lunch, or posing for selfies against the "ARBEIT MACHT FREI" sign on the gate. We hear snatches of the docents' scrupulously rehearsed commentaries and from time to time see a visitor absorbed in thought.

That's pretty much it: Loznitsa simply placed his static camera in full view of his camera-toting subjects and filmed. The effect is not simple at all, a storm of perplexing questions about our capacity to process the horrors of which humanity is so dreadfully capable. The title, with its hint of Auschwitz, alludes to the W.G. Sebald novel of the same name, which also concerns the interrogation of historical evidence for living meaning.

Loznitsa's new feature *A Gentle Creature* (p37) also screens at NZIFF.

A	ED	Sun 30 Jul, 11.15 am
A	ED	Sat 5 Aug, 1.45 pm

## A Bastard Child

*Horungen*



**Director: Knutte Wester**

Sweden/Norway 2016

57 mins

**Producer:** Therese Högberg

**Editor:** Jesper Osmund

**Voice:** Inga Landgré

**Festivals:** Amsterdam

Documentary 2016

In Swedish with English subtitles

Blu-ray

When painter Knutte Wester was a child the stories his grandmother told him were grim tales of her own childhood. He was transfixed. Born out of wedlock in 1909, Hervor was spurned along with her mother by their 'slave-class' rural family. Passed in and out of her mother's care through a succession of foster homes, she quickly learned how a society uses its designated outsiders. She characterises the venality of her persecutors and her own dogged instinct for survival with the dramatic acuity of a Dickens.

What makes her tale doubly exceptional is the grandson's re-telling – and the gradual revelation of the remarkable woman this imperilled child became. Drawing from his

vivid recollections, Wester illustrates her memoir with his own haunting watercolour paintings, and with startlingly pristine period footage. No other work in this year's NZIFF makes such powerful use of archival film to conjure the actuality of lives long passed. The immanence of the past in the present feels intuitive in Wester's vision, as his film seamlessly incorporates a contemporary world where the rights of marginalised children are no more recognised than they were in Sweden a century ago.

C	CG	Tue 1 Aug, 1.45 pm
C	CG	Fri 4 Aug, 12.15 pm
C	CG	Mon 7 Aug, 12.15 pm

## Dina

The winner of the US Grand Jury Prize for Documentary at Sundance is a portrait of a marriage filmed at such a tender, graceful remove that it scarcely feels like a documentary at all. Dina and her fiancé Scott, both on the autism spectrum, met at a social group for neurologically diverse adults. She has invited Scott, a Walmart door greeter with a penchant for croony love songs, to move in with her ahead of the nuptials.

While Dina moves into full throttle wedding planning, the couple are well supported in their romance by her friends, his family and social services. Dina's wise-cracking mother, long accustomed to her daughter's "smorgasbord of mental health issues," seems more exhausted by the prospect of a new chapter than hostile.

Filmmakers Dan Sickles – a longstanding family friend – and Antonio Santini are on hand as Dina mounts her campaign to break down Scott's intense shyness of physical intimacy. There's no question about Scott's devotion or desire to be with her, but when it comes to the human touch, he freezes. The unabashed candour with which Dina articulates her pain, and recognises his, should



gladden the heart of any relationship counsellor.

"Viewers who might think they wouldn't be able to relate to someone like the brassy, plain-spoken 48-year-old Dina may be surprised at just how very, yes, universal her story can be. Directors Antonio Santini and Dan Sickles never condescend to or coddle their vivacious leading lady, and the result is a fascinating love story."

— Alonso Duralde, *The Wrap*

**"A sensitive snapshot of two ordinary people on the autism spectrum who are determined to carve out a meaningful future together."** — David Rooney,

*Hollywood Reporter*



**Director/Producers:**

**Antonio Santini, Dan Sickles**

USA 2017 | 101 mins

**Photography:** Adam Uhl

**Editor:** Sofia Subercaseaux

**Music:** Michael Cera

**With:** Dina Buna, Scott Levin

**Festivals:** Sundance 2017

**Grand Jury Prize (Documentary), Sundance Film Festival 2017**

B NT	Thu 3 Aug, 2.30 pm
A NT	Fri 4 Aug, 6.15 pm
A NT	Sun 6 Aug, 1.45 pm
A NT	Thu 10 Aug, 6.15 pm

## Dealt

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**Director:** Luke Korem  
**USA 2017 | 85 mins**

**Producer:** Russell Wayne Groves

**Screenplay:** Bradley Jackson, Luke Korem

**Photography:** Jacob Hamilton

**With:** Richard Turner, Kim Turner, Asa Spades Turner, Simon Carmel, Lori Dragt, Michaela Vail

**Festivals:** SXSW 2017

**Audience Award (Documentary), SXSW Film Festival 2017**

Richard Turner is one of the world's greatest card magicians. With four decades of experience, his amazing sleight of hand and deft card control are astonishing to see, even before you find out he is completely blind. As one audience member exclaims after seeing his show, "Is there a deeper magic that's happening?"

Director Luke Korem's portrait of card artistry and stubborn dedication introduces us to the man behind the magic. Inspired by the theme song to *Maverick*, Turner committed his life to "livin' on jacks and queens" and the gradual loss of his eyesight that began when he was nine did little to deter him. Indeed, if it were up to him, he'd rather no one even knew he was blind.

Turner's proud refusal to be defined by his disability is not without its drawbacks, as the film savvily demonstrates by contrasting his situation with his sister's. She too is blind, but has no compunction about using a seeing eye dog to get around. When not performing, Turner is wholly reliant on his wife, Kim, and his delightfully named son, Asa Spades. But when Asa leaves for college, Turner has to learn a few new tricks and finally come to terms with his visual impairment. — MM

A PAR	Thu 3 Aug, 6.15 pm
B PAR	Fri 4 Aug, 2.00 pm
A LHP	Thu 10 Aug, 6.15 pm

## Dream Empire



**Director:** David Borenstein  
**Denmark 2016 | 73 mins**

**Producer:** Jesper Jack

**Photography:** Lars Skree

**Editors:** Anders Villadsen, Christian Enshøj

**Music:** Jason Prover

**Festivals:** Amsterdam Documentary 2016; Sydney 2017  
In Mandarin with English subtitles

Blu-ray

Chongqing's property boom lures 24-year-old Yana with the promise of wealth and privilege. She opens an agency to provide Chinese real estate developers with 'white monkeys' – foreigners who attend openings, dressed in miscellaneous national costumes to create an air of festivity, sophistication and prosperity around developments that more often or not remain tragically unoccupied. Yana struggles to reconcile this ruthless absurdity with her rural roots. Danish documentarian David Borenstein, a seasoned 'white monkey' himself, mixes an insider's view and an outsider's perspective on the biggest building boom in human history.

"Despite all the duplicity and

unpleasantness beneath the gleaming surface of China's economic miracle, much of the documentary maintains a levelheaded approach as Borenstein learns the intricacies of the property boom on the fly. But as the filmmaker reaches a point where he can no longer rationalize taking any more 'white monkey' gigs, *Dream Empire* delivers a focused critique of how this system has created so many layers of artifice that authenticity is now in perilously short supply." — John Berra, *V Cinema*

B TP	Sun 30 Jul, 12.00 pm
C CG	Tue 1 Aug, 12.15 pm
C CG	Thu 10 Aug, 1.30 pm
C CG	Fri 11 Aug, 1.30 pm



## Kedi

"It's hard to say whether Ceyda Torun's delightful and visually splendid *Kedi* is a documentary about Istanbul, with cats, or a documentary about cats that happens to be set in Istanbul... If *Kedi* is any sort of anthropological examination of the life of a city, it works because its vision is filtered through the lazy-looking but in fact hyper-aware eyes of our feline compatriots. They always see things we can't. In turning our gaze toward them, we learn deep truths about ourselves. Meanwhile, their lives go on, their brains whirring with thoughts like 'What is that guy doing on my turf?' 'I'd like a nice piece of fish right now,' and 'Where's a good spot to have kittens?'"

We see cats thinking all of those things, and more, in *Kedi* – which means cat, in Turkish. The picture's pleasures are bountiful, particularly for cat lovers... There are cats sleeping obliviously on unnervingly high-up ledges; cats padding across corrugated rusty-red roofs; cats just hanging out in doorways, their ears barely twitching as nearby humans extol their virtues... A baker goes about his daily business, creating homey-looking pastries that you'll wish you could eat immediately,



while explaining how much his store cat enriches his life and the neighborhood. The cat recently needed medical care. 'We all have a running tab at the vet,' he says with a shrug.

In all great cities, the magnificent intersects with the mundane – that's what makes them not only livable but vital. The cats of *Kedi* tell that story, in between naps. They know a good place when they've found it."

— Stephanie Zacharek, *Time*

**"Impossible to resist... *Kedi* is almost shamelessly satisfying: a documentary about the thousands of scrappy wild cats that prowl Istanbul with insouciance."**

— Joshua Rothkopf, *Time Out NY*



Stay

**Director:** Ceyda Torun

Turkey/USA 2016 | 79 mins

**Producers:** Ceyda Torun, Charlie Wuppermann

**Photography:** Charlie Wuppermann

**Editor:** Mo Stoebe

**Music:** Kira Fontana

**With:** Sari, Bengü, Aslan Parçası, Psikopat, Deniz, Gamsiz, Duman, Bülent Ustun, Mine Sogut, Elif Nursad

**Festivals:** Melbourne, Vancouver 2016  
In Turkish with English subtitles

B	RX	Fri 28 Jul, 1.00 pm
A	LHP	Fri 28 Jul, 6.15 pm
A	PAR	Sat 29 Jul, 11.15 am
A	LHP	Mon 31 Jul, 6.15 pm
B	EMB	Fri 4 Aug, 10.45 am
A	PH	Sun 6 Aug, 3.45 pm
B	PH	Tue 8 Aug, 12.15 pm

## Intent to Destroy: Death, Denial & Depiction



**Director:** Joe Berlinger  
USA 2017 | 115 minutes

**Screenplay:** Joe Berlinger, Cy Christiansen

**Photography:** Bob Richman

**Editor:** Cy Christiansen

**Music:** Serj Tankian

**With:** Terry George, Paul Boghossian, Fatma Müge Göçek, Eric Bogosian, John Marshall Evans, Peter Balakian, Michael Bobelian

**Festivals:** Tribeca 2017

At first glance, the latest from heavyweight documentarian Joe Berlinger resembles a behind-the-scenes production diary for another grander movie: Terry George's *The Promise*, a wartime epic set during the Armenian genocide of 1915 (starring Oscar Isaac & Christian Bale). But *Intent to Destroy* quickly reveals its own intentions as a historical corrective. Using the film production as a springboard, Berlinger launches into his own enquiry into the Armenian holocaust and exposes one of the most horrific chapters in human history – one which the Turkish government still denies ever happened.

Exposing their cruel denialism, Berlinger reconstructs this suppressed

history with the help of historians, scholars and filmmakers. But the questions multiply. What can depiction do to reverse the damage? Is there any one narrative that can do an atrocity like this justice? Can history ever be more than just a set of lies agreed upon? Berlinger's confrontation with these difficult questions is probing and deeply powerful. — JF

"*Intent to Destroy* is a timely reckoning with the large-scale suppression of a historical tragedy." — Elizabeth Bao, Tribeca Film Festival

B	NT	Mon 31 Jul, 4.00 pm
A	NT	Sun 6 Aug, 11.30 am
A	NT	Sat 12 Aug, 4.15 pm

## Minute Bodies: The Intimate World of F. Percy Smith



**Director:** Stuart A. Staples  
UK 2016 | 54 mins

**Producers:** Stuart A. Staples, David Reeve

**Photography/Animation:** F. Percy Smith

**Editors:** David Reeve, Stuart A. Staples

**Music:** Tindersticks, Thomas Belhom, Christine Ott

**Festivals:** London 2016; Rotterdam 2017

B&W

"*Minute Bodies*, directed by Stuart Staples of the Tindersticks, is a tribute to the pioneering science films of F. Percy Smith, setting images from Smith's work to a sympathetic musical score to create a new and hypnotical silent movie. Smith's movies, all shot at his home in north London, captured plants and animals, but used magnification, timelapse photography and a little inventive showmanship to reveal their essential processes: photosynthesis, pollination, reproduction, growth, decay..."

Sprouting seeds bud delicately furred roots in the darkness of the soil; a flower with quivering petals opens to reveal its veined heart; the globular tips of slime fungus glisten in the gloom,

with pin-point reflections on their sleek surfaces creating alien eyes...

Rather than cleaving to Smith's pedagogical intentions, this film reinvents its source material, emphasising the beauty of his work and its experimental allure... While it may not help anyone pass their science exams, it is ideally scaled to seep under the audience's skins and into their veins." — Pamela Hutchison, *Sight & Sound*

B	ED	Fri 28 Jul, 6.15 pm
B	ED	Sun 6 Aug, 1.15 pm
B	ED	Mon 7 Aug, 6.30 pm
C	CG	Tue 8 Aug, 12.15 pm

## Quest

*Quest* brings us a vital and disarmingly intimate picture of American life through the Obama years as experienced by a young black family living on Philadelphia's rough north side. The director Jonathan Olshefski set out to make a film about his friend Christopher 'Quest' Rainey's home recording studio and the community that gathered there. He soon extended his frame to include Christine'a (aka Ma Quest), their young daughter Patricia, and Christine'a's grown-up son from an earlier marriage.

When we meet him, *Quest* is mobilising the neighbourhood to vote for the first black president. The film ends a decade later with the election of the white billionaire who told black voters their lives were already so bad they had nothing to lose. The passage of time is marked by news events – successive elections, Hurricane Sandy, the Newtown shooting – and Patricia's growth from sparky child to spiky young woman. (Like a non-fictional *Boyhood*, the film witnesses children growing up and parents growing older in mesmerising condensed form.)

It's a warm and engrossing picture of smart people making the most of what they've got, helping others and



weathering the ordinary storms of life – ill health, bad luck, occasional crossed purposes. But the Rainey's endure troubles that are painfully specific to their colour and class and moment in history. Though Olshefski never beats a drum, he leaves no doubt how much the world might gain by showing *Quest* and his crew the same generosity they extend to the world.

**“An essential reflection of social transitions – for better and worse – in Barack Obama’s America.”**

— Guy Lodge, *Variety*

**Director/Photography:**  
Jonathan Olshefski

USA 2017 | 105 mins

**Producer:** Sabrina Schmidt Gordon

**Editor:** Lindsay Utz

**Music:** T. Griffin, Christopher Rainey

**With:** Christopher Rainey, Christine'a Rainey, Patricia (PJ) Rainey, William Withers, Price

**Festivals:** Sundance 2017

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B TP	Tue 1 Aug, 11.00 am
A TP	Fri 4 Aug, 6.30 pm
A NT	Sun 6 Aug, 5.30 pm
B NT	Wed 9 Aug, 4.00 pm

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## Step

If you come to NZIFF in search of real-life heroines, the 'Lethal Ladies' of Baltimore Leadership School for Young Women are here to steal your hearts – before they dazzle you in a blaze of step dance fury.

Opened in 2009 with a mandate to send every student to university, the school is well attuned to the fractured home lives and poverty facing many of its brightest charges. The film trails three very differently positioned seniors as each is guided through a nerve-racking college application process. Where they find unity, relief and exhilaration is on the step dance team. Under the new step mistress, that's no walk in the park either: she's pushing them to kill at the state dance-off.

Director Amanda Lipitz gets close to her subjects and into their relationships with the women who champion and challenge them: their mothers, a heroically persistent college counsellor, and the no-bullshit step coach. With so much effort concentrated on getting into college, the outcome of the step competition assumes a lesser significance than in the standard 'Best in Show' documentary, which only makes it more loaded when the big moment suddenly arrives.



"Step is so much fun, it could cause some doc purists to gripe at the glossy touches... but that's where the film may ultimately prove most powerful. By offering some of society's most marginalized members – young black women – their time in the spotlight without any inkling of condescension or exploitation, Lipitz does more than just entertain or enlighten. She's breaking down barriers in nonfiction cinema." — Geoff Berkshire, *Variety*

**"Inspirational... Step tells a story that highlights the intertwining values of hope and education."**

— Steve Greene, *Indiewire*



**Director: Amanda Lipitz**  
USA 2017 | 83 mins

**Producers:** Steven Cantor, Amanda Lipitz  
**Photography:** Casey Regan  
**Editor:** Penelope Falk  
**Music:** Laura Karpman, Raphael Saadiq  
**With:** Blessin Giraldo, Cori Grainger, Tayla Solomon, Gari McIntyre, Paula Dofat  
**Festivals:** Sundance, San Francisco 2017  
**Special Jury Prize (Documentary), Sundance Film Festival 2017**

A PH	Fri 28 Jul, 6.15 pm
A LHP	Sat 29 Jul, 6.15 pm
A RX	Tue 1 Aug, 6.15 pm
A EMB	Thu 10 Aug, 6.30 pm

## Napalm



**Director:**  
**Claude Lanzmann**  
France 2017 | 100 mins

**Producer:** François Margolin  
**Photography:** Caroline Champetier  
**Editor:** Chantal Hymans  
**Festivals:** Cannes (Out of Competition), Sydney 2017  
In French with English subtitles

In 1958 Claude Lanzmann, the future director of *Shoah*, joined a western delegation of young communists to visit North Korea. Sixty years later he returns, looking beyond the displays of national confidence that greet all visitors to explore the historical resonance of a lost love.

"At 91 years and counting, venerable documentary filmmaker Claude Lanzmann still has it in him to both inform and go against convention... Not that this combination travel diary and personal recollection in any way champions the regime of Kim Jong-un and his predecessors, but it does give us a good idea of how North Korea became what it is, and why it is unlikely to change anytime soon..."

Lanzmann may definitely be in love with his own voice... but he's also a supreme storyteller who has relied on first-hand accounts throughout his career to bear witness to some of the darkest periods in modern history. In *Napalm* he uses his own experience to fuel the narrative... What results is a unique look at a place and people who we have mostly known through news reports or government propaganda, but rarely in movies through such a human point of view." — Jordan Mintzer, *Hollywood Reporter*

A NT	Sat 29 Jul, 7.45 pm
A NT	Thu 3 Aug, 8.15 pm
B NT	Fri 4 Aug, 4.15 pm

## Nowhere to Hide



**Director/Screenplay:**  
**Zaradasht Ahmed**  
Norway/Sweden/Iraq  
2016 | 86 mins

**Photography:** Nori Sharif, Zaradasht Ahmed  
**With:** Nori Sharif  
**Festivals:** Amsterdam Documentary 2016  
**Best Film, International Documentary Festival Amsterdam 2016**  
In Arabic with English subtitles

Nori Sharif was a nurse working at the Jalawla Medical Center in central Iraq when he was first filmed by Kurdish-born director Zaradasht Ahmed. As American troops withdrew in 2011, Nori remained committed to hospital work and cheerful about his prospects. All too soon eruptions of fundamentalist violence made it too risky for the filmmaker to stay, and he handed over the camera to his subject. This compelling film is edited together from the subsequent video diaries in which Nori records his struggle to preserve and protect his young family amidst the destruction of infrastructure and the relentless disintegration of civilised life. We watch as central Iraq, a region dubbed

the 'triangle of death' by the media, becomes a battleground of shifting conflicts. Nori, his wife and children see their homeland engulfed in violence, confusion and uncertainty about who the enemy is. "This is an undiagnosed war," he says, his camera surveying the devastation of a car bombing. "All we see are the symptoms." Intimate and immediate, it's an unforgettable picture of aspiration eroded but still ardent in the face of mayhem.

A NT	Sat 29 Jul, 4.15 pm
A NT	Thu 10 Aug, 8.15 pm
B NT	Fri 11 Aug, 4.30 pm
A NT	Sun 13 Aug, 2.15 pm

## The War Show

Joining the 2011 street protests against the oppressive Assad regime, Syrian radio host Obaidah Zytoon armed herself with a video camera, determined to propel the Arab Spring forward. The regime's violent reprisals that followed the uprising continue to shock the world and have dispersed refugees to all corners, but this painfully poignant film, so much more than a collection of distant and disturbing images of war, personalises its dispatches from the Syrian frontline with an intimacy and lucidity that cuts right through the banality of evil.

Assembling Zytoon's footage, co-director Andreas Dalsgaard (*The Human Scale*) threads in the simple dreams and fragile hope of individuals – including many of Zytoon's best friends and fellow activists – together with the complicated role video plays in the conflict, on both sides of the equation, in a way that recalls the personal and moral enquiry of last year's superb *Cameraperson*. As Zytoon's poetic narration concedes, "There was a place for everybody in the war show, except the people." Bravely carried out of the war zone, her documentary movingly restores some of the names, faces and identities obscured by the everyday



spectacle of terrorism and extremism. — Tim Wong

"*The War Show* reminds us that there are indeed living, breathing, and loving individuals just trying their best to endure this war-torn time period in their homeland. Sometimes just trying to stay out of the way of war is blatantly impossible, and the only thing left to do is embrace those you love and hope to live another day." — Jordan M. Smith, *Ioncinema.com*

**"An intimate, complex and raw vision of life from within a horrific civil war."**

— John Bleasdale, *Cinevue*



**Directors/Screenplay:**  
**Andreas Dalsgaard, Obaidah Zytoon**  
Denmark/Germany/Syria/Finland  
2016 | 105 mins

**Producers:** Ronnie Fridthjof, David B. Sørensen  
**Photography:** Obaidah Zytoon, Dana Bakdounes, Amr Kheito, Hisham Issa, Wassim Anonymous, Lars Skree  
**Editor:** Adam Nielsen  
**Music:** Colin Stetson  
**With:** Amal, Houssam, Lulu, Hisham, Rabea, Argha  
**Festivals:** Venice, Toronto, London, Amsterdam Documentary 2016  
**Best Film (Venice Days), Venice Film Festival 2016**  
In Arabic with English subtitles

A	TP	Sun 30 Jul, 6.00 pm
B	TP	Mon 31 Jul, 1.30 pm
B	NT	Mon 7 Aug, 4.15 pm
A	NT	Wed 9 Aug, 8.00 pm

## Starless Dreams

*Royahaye dame sobh*



**Director/Producer/  
Screenplay:**  
**Mehrdad Oskouei**  
Iran 2016 | 76 mins

**Photography:** Mohammad Haidadi  
**Editor:** Amir Adibparvar  
**Music:** Afshin Azizi  
**Festivals:** Berlin, Hot Docs, Melbourne, London 2016  
**Best Documentary, London Film Festival 2016**  
M drug references & sexual abuse themes

The young female inmates of a Tehran detention facility find more support in each other's company and in the attention of a respectful filmmaker than they ever expect to find outside prison walls. Under no illusions about the nature of the world that has brought them to this place, their often fatalistic perspectives are delivered with vitality, defiance and surprising playfulness. Filmmaker Mehrdad Oskouei has exercised extraordinary patience in securing permission to film in the facility and winning the trust of his subjects. The outcome may be the most richly peopled and unshakeable documentary of the year.

"Mehrdad Oskouei goes inside an all-girl detention facility on the outskirts

of Tehran and makes a movie that finds enough air to breathe within the stifling walls. The girls' stories are uniformly heartbreaking, but *Starless Dreams* is no parade of misery. Like much of the best nonfiction cinema this year, Oskouei knows how to open up routes toward true empathy and understanding by including his own processes and disappointments. It's a film that thinks and feels and asks us to do the same." — Robert Greene, *Sight & Sound*

A	NT	Tue 1 Aug, 6.15 pm
B	NT	Wed 9 Aug, 2.15 pm

## To Stay Alive: A Method



**Have you tried, maybe, not worrying?**

**Director: Erik Lieshout**  
The Netherlands/  
Belgium 2016 | 70 mins

**Producer:** Marc Thelosen  
**Photography/Editor:**  
Reinier van Brummelen  
**Music:** Iggy Pop  
**With:** Michel Houellebecq, Iggy Pop, Anne Claire Bourdin, Jerome Tessier  
**Festivals:** Amsterdam Documentary 2016; Sydney 2017  
In English and French, with English subtitles

A Michel Houellebecq/Iggy Pop combo may initially seem incongruous. However, these two *enfants terribles*, veteran disrupters of the worlds of literature and rock music on opposite sides of the Atlantic, share many affinities, not the least of which is the shared belief that the role of the artist is to "put your finger on the wound of society and press down real hard."

Iggy's first encounter with Houellebecq's writing was like delving into his own autobiography, so much did it seem to describe his early experience as a geeky outsider. His inimitable voice, gravel-rough and poised, wonderfully recites excerpts from *To Stay Alive: A Method*, the French writer's manifesto about the

rewards of suffering.

Houellebecq's "advice to young poets" combines reflections on artistic existence and the experiences of people in his own life, whom we also have the privilege of meeting. Far from the misérabilisme for which Houellebecq is renowned, this superbly crafted film mines the value in difference and otherness, often with deadpan and impish wit – something else the two men share. — SR

B	NT	Fri 28 Jul, 4.15 pm
A	NT	Thu 3 Aug, 6.15 pm
A	RX	Sun 6 Aug, 1.00 pm
A	NT	Sat 12 Aug, 12.15 pm

## Trophy



**Director:** Shaul Schwarz  
USA/UK 2017 | 108 mins

**Co-director:** Christina Clusiau  
**Producers:** Lauren Haber, Julia Nottingham  
**Photography:** Christina Clusiau, Shaul Schwarz  
**Editors:** Halil Efrat, Jay Arthur Sterrenberg  
**With:** Philip Glass, John Hume, Michelle Otto, Christo Gomes, Joe Hosmer, Adam Roberts, Tim Fallon, Richard Hume  
**Festivals:** Sundance, SXSW 2017  
In English and Afrikaans, with English subtitles

In 2015 a single image of an African lion named Cecil, killed by a Minnesota dentist, said everything that needs to be said about big-game hunting for millions of people the world over. In this intelligent, disconcerting documentary filmmakers Shaul Schwarz and Christina Clusiau invite us to take a more careful look. Challenging us-vs-the-deplorable polarities, the filmmakers steer us deep into the ethos of one inveterate American 'hunter' whose view of God-given 'dominion over the animals' is clearly ascendant in a globalised, monetised world.

That literal ownership – through corralling and breeding – might in fact be the surest road to conservation is championed memorably, and movingly,

by a white South African rhino farmer. His campaign to legalise the remunerative export of the allegedly aphrodisiac rhinoceros horn is opposed by animal rights activists. "How much do they know of African realities?" he replies.

Confronting those realities, not least the ravages of game poachers and the lives of dirt-poor African villagers, *Trophy* provides a singularly provocative picture of the Great White Hunter as Africa's destroyer tasking itself to be savouria too.

A	NT	Sun 30 Jul, 1.00 pm
B	NT	Wed 2 Aug, 2.00 pm
A	NT	Wed 2 Aug, 8.30 pm
A	NT	Sun 6 Aug, 7.30 pm

## Unrest



**Director:** Jennifer Brea  
USA 2017 | 97 mins

**Screenplay:** Jennifer Brea, Kim Roberts  
**Photography:** Sam Heesen, Christian Laursen  
**With:** Jennifer Brea, Omar Wasow, Jessica Taylor, Lee Ray Denton, Randy Denton, Casie Jackson  
**Festivals:** Sundance, SXSW 2017  
**Special Jury Prize (Documentary), Sundance Film Festival 2017**  
In English and Danish, with English subtitles

A largely mysterious condition that reportedly afflicts as many as 17 million people worldwide, chronic fatigue syndrome or myalgic encephalomyelitis (ME) still perplexes most doctors and is often dismissed as a psychosomatic illness.

Director Jennifer Brea was a journalist and academic studying for a PhD at Harvard. Months before her wedding she became progressively ill, losing the ability even to sit in a wheelchair. When told by her doctor it was 'all in her head', her response was to start filming from her bed, gradually deploying crews globally to document the world inhabited by millions of patients whom medicine forgot.

*Unrest* tells the story of Jen and her husband, Omar, facing the unexpected, and four of the community of ME patients whom Jen brings together on the internet, in the United States, UK and Denmark. Together they explore how to make a meaningful life when everything changes. The film is a feat of disability filmmaking, made with an international team and using innovative technologies to allow the bedbound director to cover the world and film as if she's in the room.

A	LHP	Sat 29 Jul, 4.15 pm
B	PB	Wed 2 Aug, 2.00 pm
A	PB	Wed 9 Aug, 6.30 pm
B	PH	Fri 11 Aug, 2.00 pm
A	PAR	Sat 12 Aug, 11.45 am

## The Venerable W.

*Le vénérable W.*



**Director:** Barbet Schroeder  
France/Switzerland 2017  
107 mins

**Photography:** Victoria Clay Mendoza  
**Editor:** Nelly Quettier  
**With:** Ashin Wirathu, U. Zanitar, Kyaw Zayar Htun, U. Kaylar Sa, Matthew Smith, Abdul Rasheed  
**Festivals:** Cannes (Special Screenings) 2017  
In Burmese, French, English and Spanish with English subtitles

"Everyone knows that Buddhism is the religion of peace, love and understanding. So there's something deeply wrong about a Buddhist monk who calmly spouts anti-Muslim hate speech and incites ethnic riots. The monk in question, an influential Burmese figure known as the Venerable Wirathu, is the subject of the powerful final installment of Swiss director Barbet Schroeder's 'Axis of Evil' trilogy, which began in 1974 with *General Idi Amin Dada: A Self Portrait*, and continued in 2007 with *Terror's Advocate*...

It's the shocking disjunct between his religion and the rabid nationalism of his sermons, writings and declarations that powers Schroeder's conventional but

nevertheless effective long hard stare into the eyes of intolerance.

However, this is also a chilling corrective to accounts of Burma that paint its recent history simply as a fight between courageous pro-democracy forces led by Aung San Suu Kyi (by no means a heroine in this particular story) and a repressive military regime. In the era of Trump (Wirathu is a fan), Farage and Le Pen, it also shines timely light on the mechanisms of nationalistic rhetoric." — Lee Marshall, *Screendaily*

B	TP	Thu 3 Aug, 3.45 pm
A	TP	Sun 13 Aug, 8.15 pm

## We Don't Need a Map



**Director:** Warwick Thornton  
Australia 2017 | 91 mins

**Producer:** Brendan Fletcher  
**Screenplay:** Warwick Thornton, Brendan Fletcher  
**Photography:** Warwick Thornton, Dylan River, Drew English  
**Editor:** Andrea Lang  
**Festivals:** Sydney 2017  
In English, Warlpiri, Wardaman, Dhuwala and Dhuwaya, with English subtitles

In 2009, the year his *Samson and Delilah* won the Camera d'Or at Cannes, Aboriginal director Warwick Thornton was nominated Australian of the Year. When asked at a press conference what his main concern would be if he received Australia's highest honour, he replied, "that the Southern Cross is becoming the new swastika." All hell broke loose. Thornton fills out his comments in this genial and wide-ranging film essay, contrasting Aboriginal legends of the heavens with the nationalist fervour that's fastened in recent years upon the five-star constellation.

Thornton and his filmmaker son Dylan River turn their cameras to the heavens, flooding the screen with the

whole night sky as astronomers and elders from North East Arnhem Land, Katherine and the Central Desert tell their stories of the stars. On desert sands, bush puppets act out a cartoon history in which the Southern Cross was constantly figured as an emblem of the coloniser. Tattooists, musicians and a range of lively commentators observe the enduring connotations – and the dangers lurking for those who resist, such as the organisers of the Big Day Out who asked music fans to leave their flags at home.

B	NT	Wed 2 Aug, 4.15 pm
A	NT	Fri 4 Aug, 8.30 pm
A	PAR	Sun 6 Aug, 12.00 pm

# GAME CHANGERS

For better or worse – we couldn't say – these men and women never wanted to leave the world the way they found it.

See also:

*Beuys: Art As a Weapon* (p76), *BPM (Beats per Minute)* (p10), *I Am Not Your Negro* (p69), *Kim Dotcom: Caught in the Web* (p19), *My Year with Helen* (p11).

## Beuys: Art As a Weapon



**Director/Screenplay:**  
**Andres Veiel**  
Germany 2017  
107 mins

**Photography:** Jörg Jeshel  
**Editors:** Stephan Krumbiegel, Olaf Voigtländer  
**With:** Joseph Beuys, Caroline Tisdall, Rhea Thönges-Stringaris, Franz Joseph van der Grinten, Johannes Stüttgen, Klaus Staeck  
**Festivals:** Berlin, Sydney 2017  
In German and English, with English subtitles  
Colour and B&W

"Most Germans, regardless of their level of education or their interest in art have heard of Joseph Beuys [1921– 1986]. Born in Kleve, he walked the earth like a shaman, dressed in a hat and a khaki fishing vest, offered healing thoughts, *aktionen* (happenings) and confusing installation pieces suggesting ways to heal a wounded post-war Germany.

His personal legend includes being a member of Hitler youth, a gunner with the Luftwaffe and getting shot down over the Caucasus. His pilot died but he survived and, according to his story (which is gently questioned in the film), the Tartars rolled him in fat and wool until he could be brought to a hospital. Consequently, fat and wool figure prominently in his work.

*Beuys* shows you the man, his interactions with the press, his inner family life and the dilemmas he faced in his career: from youthful depression to starting a counter-cultural revolution."

— Rene J. Meyer-Grimberg, *Berlin Film Journal*

"Veiel's film strives to not only invite viewers to reminisce over the importance of Beuys' work, but also provide us with an insight into the workings of a true anti-conformist's mind." — Josef Proimarkis, *Cineuropa*

<b>B NT</b>	Fri 28 Jul, 2.00 pm
<b>A NT</b>	Sat 12 Aug, 2.00 pm
<b>A PAR</b>	Sun 13 Aug, 12.00 pm

## Blue



**Director/Screenplay:**  
**Karina Holden**  
Australia 2017 | 76 mins

**Photography:** Jody Muston  
**Underwater photography:** Jon Shaw  
**Editor:** Vanessa Milton  
**With:** Lucas Handley, Madison Stewart, Mark Dia, Phillip Mango, Jennifer Lavers, Tim Silverwood, Valerie Taylor  
**Festivals:** Sydney 2017  
PG cert

With a background in natural history TV, director Karina Holden has made an empowering conservationist documentary showcasing the work and advocacy of six 'ocean guardians'. Madison Stewart, who grew up on the Great Barrier Reef, has become an underwater filmmaker, using her camera and social media to increase public awareness of the plight of sharks. Mark Dia, regional oceans campaigner for Greenpeace South Asia, uncovers illegal fishing practices, corruption and labour abuses in the seafood industry.

Following the surf was what led Tim Silverwood to combat the appalling ubiquity of plastic waste in sea and on shoreline, Dr Jennifer Lavers is a marine eco-toxicologist, seen in the film

patiently extracting some of that waste from the bellies of endangered sea birds. On Cape York Peninsula the Nanum Wunghtim rangers clear the coastal waters of the vast ghost nets abandoned by fishing boats and trapping sea life. Proving that conservation is not the sole preserve of the young, pioneering diver, shark advocate, artist and Australian heroine Valerie Taylor is cautiously upbeat at 82. The ocean will recover, she says, "if we leave it alone."

<b>A RX</b>	Sat 29 Jul, 1.00 pm
<b>A PH</b>	Sun 30 Jul, 6.15 pm
<b>A PH</b>	Tue 1 Aug, 6.15 pm
<b>A EMB</b>	Sun 6 Aug, 1.30 pm
<b>B ED</b>	Mon 7 Aug, 2.30 pm
<b>A LHP</b>	Sat 12 Aug, 4.30 pm

## Risk

Julian Assange loathes *Risk*. Or he loathes, at least, what *Risk* has become. When it premiered at Cannes in 2016, Laura Poitras' film presented a mostly admiring portrait of the WikiLeaks founder. It has since been updated, and updated again. WikiLeaks' controversial role in the US presidential election is part of that evolution, but Poitras' revisions are more profoundly spurred by a deepening suspicion about Assange's character, particularly around his response to sexual assault allegations.

Seven years in the making, *Risk* is a thematic sibling to *Citizenfour*, the Edward Snowden feature that won Poitras the 2015 Oscar for Best Documentary. The access is extraordinary. We see Assange marshalling his cohorts as if they were an intelligence agency. Telephoning the US State Department, demanding to speak to Hillary Clinton. Taking on an elaborate disguise for the dash to the Ecuadorian embassy in pursuit of political asylum.

Spellbinding and at times disquieting, *Risk* explores the moral and ethical debate sparked by WikiLeaks, the impact of which has been felt throughout journalism and politics. But at its core it is a study of an individual whose



PRAXIS FILMS

brilliance risks becoming subsumed by narcissism, with a startling attitude to those who challenge him – and a filmmaker unwilling to remain a bystander. The most conspicuous change in the re-cut *Risk* is a voiceover from the director herself. "The lines have become blurred," she says, drawing on notes from her production journal. "I thought I could ignore the contradictions... I was wrong. They are becoming the story." — Toby Manhire

**"A messier, weirder, and more interesting documentary than *Citizenfour*, about a messier, weirder, and more persistently relevant man."** — Josephine Livingstone,

*The New Republic*

**Director: Laura Poitras**  
Germany/USA 2016 | 93 mins

**Producers:** Laura Poitras, Brenda Coughlin  
**Photography:** Kirsten Johnson  
**Editors:** Melody London, Laura Poitras  
**Music:** Jeremy Flower  
**With:** Julian Assange, Sarah Harrison, Jacob Appelbaum, Renata Avila, Joseph Farrell, Jennifer Robinson  
**Festivals:** Cannes (Directors' Fortnight) 2016; Sydney 2017  
In English, Arabic and Spanish, with English subtitles

<b>A TP</b>	Sun 30 Jul, 8.15 pm
<b>B NT</b>	Fri 4 Aug, 12.00 pm
<b>A NT</b>	Fri 11 Aug, 8.45 pm

## Citizen Jane: Battle for the City



**Director: Matt Tyrnauer**  
USA 2016 | 92 mins

**Producer:** Robert Hammond, Corey Reeser, Jessica Van Garisse, Matt Tyrnauer  
**Photography:** Chris Dapkins  
**Editors:** Daniel Morfesis, Andrea Lewis  
**Music:** Jane Antonia Cornish  
**With:** Jane Jacobs, Robert Moses  
**Festivals:** Toronto, Amsterdam Documentary 2016; Sydney 2017  
Colour and B&W

At his most powerful in the years after World War II, powerbroker and developer Robert Moses was determined to modernise New York and speed up the traffic. He demolished great swathes of housing to build high-rise accommodation and construct superhighways the length of Manhattan. David to his Goliath, Jane Jacobs led a grass-roots campaign to thwart his plan to plough an expressway across town, right through Lower Manhattan. Author of *The Death and Life of Great American Cities*, Jacobs had a vision of urban life that involved people, neighbourhoods, heritage and habitation on a human scale, qualities Lower Manhattan enjoyed in abundance. Director Matt Tyrnauer (*Valentino: The Last Emperor*)

has fashioned a lively documentary about the enduring issues enunciated so clearly in their clash. "Tyrnauer transforms what could be a staid profile film into an urgent story about the dangers of 'urban renewal,' something Jacobs herself would admire... How do we retain neighborhood diversity amid rapid gentrification? Can a metropolis retain its humanity when everyone's living in high-rises?" — April Wolfe, *Village Voice*

<b>A EMB</b>	Sat 29 Jul, 11.00 am
<b>A RX</b>	Sun 30 Jul, 1.00 pm
<b>A LHP</b>	Tue 1 Aug, 6.15 pm
<b>B EMB</b>	Thu 3 Aug, 10.30 am
<b>A PH</b>	Sat 5 Aug, 6.15 pm
<b>A PH</b>	Tue 8 Aug, 6.30 pm

## An Insignificant Man



**Khushboo Ranka**  
Vinay Shukla

**Directors:**  
**Khushboo Ranka,**  
**Vinay Shukla**  
India 2016 | 96 mins

**Photography:** Khushboo Ranka, Vinay Shukla, Vinay Rohira  
**Editors:** Abhinav Tyagi, Manan Bhat  
**With:** Arvind Kejriwal, Yogendra Yadav, Santosh Koli  
**Festivals:** Toronto, London, Amsterdam Documentary 2016  
In Hindi with English subtitles

The global backlash against neo-liberalism finds its Indian champion in this fascinating behind-the-scenes account of the rise of the former tax official turned anti-corruption activist Arvind Kejriwal and The Common Man's Party (AAP). Obviously partial to his cause but attentive to the complexities and contradictions of the man and an organisation still arguing its way into shape, the filmmakers make the most of two years' worth of exceptional access.

Going into the 2013 Delhi elections, the established parties realise that AAP is making inroads into their support, and the film assumes the urgency of a political thriller, delving deeper into media warfare and governmental machinations in the

world's largest democracy.

The film has been effectively silenced in India by the Censor Board, who have demanded No Objection Certificates from the Prime Minister, the Chief Minister of Delhi and ex-Chief Minister of Delhi, before clearing the film for public viewing. "It's like asking Michael Moore to furnish a certificate from George W. Bush before clearing *Fahrenheit 9/11*," say filmmakers **Khushboo Ranka and Vinay Shukla, who will present the film in person at its NZIFF screenings.**

<b>A TP</b>	Mon 31 Jul, 8.15 pm
<b>B TP</b>	Tue 1 Aug, 1.15 pm

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## The Young Karl Marx

*Le jeune Karl Marx*

Raoul Peck, director of the masterful James Baldwin documentary *I Am Not Your Negro* (page 69), has described Baldwin and the revolutionary socialist Karl Marx as “the two feet I stand on... They frame who I am, my way of thinking and the way I analyse society.”

Peck's equally striking film about Marx is a handsomely mounted historical drama – and political argument – based largely on the letters exchanged between 1843 and 1850 by Marx (August Diehl) and Friedrich Engels (Stefan Konarske).

The film charts their personal lives and the course of their friendship and ideological brotherhood from a first wary meeting until the eve of the drafting of *The Communist Manifesto*. Reconstructing the conditions of the industrial age that made Europe ripe for their radical programme, it tacitly evokes contemporary parallels. The densely packed screenplay, co-written with Pascal Bonitzer, reanimates their arguments with fervour, clarity and the colour of their personal histories.

“Marx is played by August Diehl: ragged, fierce with indignation and poverty, addicted to cheap cigars, spoiling for an argument and a fight. Engels, played by Stefan Konarske,



is the rich kid whose father is a mill owner, with a dandy-ish manner of dress and a romantic mien...

This is a film which sticks to a credo that people arguing about theories and concepts – while also periodically angrily rejecting the notion of mere abstraction – is highly interesting. And Peck and Bonitzer pull off the considerable trick of making it interesting.” — Peter Bradshaw, *The Guardian*

**“Peck’s intelligent, textured film-making makes potentially arcane political discussions sing with urgency.”**

— Jessica Kiang, *BBC.com*

**Director: Raoul Peck**

France/Germany/Belgium 2017  
118 mins

**Producers:** Nicolas Blanc, Raoul Peck, Rémi Grellety, Robert Guédiguian

**Screenplay:** Pascal Bonitzer, Raoul Peck

**Photography:** Kolja Brandt

**Editor:** Frédérique Broos

**Music:** Alexei Aigui

**With:** August Diehl, Stefan Konarske, Vicky Krieps, Hannah Steele, Olivier Gourmet, Alexander Scheer

**Festivals:** Berlin, Sydney 2017

In French, German and English, with English subtitles

CinemaScope | Censors rating tbc

**B PAR** Tue 8 Aug, 3.45 pm  
**A PAR** Thu 10 Aug, 6.15 pm

## Politics, an Instruction Manual

*Política, manual de instrucciones*



**Director/Screenplay:** Fernando León de Aranoa  
Spain 2016 | 115 mins

**Producers:** Jaume Roures, Fernando León de Aranoa

**Photography:** Jordi Abusada

**Editor:** Yago Muñiz

**With:** Pablo Iglesias, Íñigo Errejón

**Festivals:** Toronto 2016;

Berlin 2017

In Spanish with English subtitles

Even set against the turbulence of recent times, the emergence of Podemos as a political force in Spain is gobsmacking. Seeded in the street protests of 2014, the left-wing group harnessed widespread anti-establishment fury as they set about breaking apart a decades-long two-party grip on power.

As Fernando León de Aranoa's exhilarating film begins, Podemos (“We Can”) has just over a year to prepare for a general election. We tag along, enjoying virtually unfettered access as Pablo Iglesias, the charismatic thirtysomething leader, endeavours to convert outrage into ballot-box success. Iglesias and his motor-mouthed, baby-faced political strategist Íñigo Errejón

travel to Latin America, inspiration for their political ambitions. At home they confront internal rifts and opponents who no longer underestimate the ‘kids who started a party in a garage’.

True to its name, *Politics, an Instruction Manual* offers fascinating lessons about building a party and designing a campaign strategy in a media-saturated age. It is also a story that encapsulates a vexed, invigorating moment, prefiguring both Brexit and Trump. And it's one hell of a ride.

— Toby Manhire

**A NT** Fri 28 Jul, 8.15 pm  
**B PB** Thu 3 Aug, 2.00 pm  
**A NT** Sat 5 Aug, 11.45 am  
**A PB** Mon 7 Aug, 6.30 pm

## Winnie



**Director/Screenplay:** Pascale Lamche  
France/South Africa/  
The Netherlands 2017  
98 mins

**Photography:** Olivier Raffet, Felix Meyburgh

**With:** Winnie Madikizela-Mandela,

Zindzi Mandela-Hlongwane

**Festivals:** Sundance 2017

**Directing Award (World Cinema**

**Documentary), Sundance Film**

**Festival 2017**

French director Pascale Lamche's Sundance award winner outlines the life and work of legendary activist Winnie Madikizela-Mandela – and allows her to deliver her side of a disputed history. Nelson Mandela was often perceived as a saint, even by the regime he opposed. Winnie, who was married to him for 38 years and furthered his agenda in a violent outside world during his 27 years of incarceration, was almost as readily demonised. Lamche's film makes telling use of archival clips, not least Winnie Mandela's fractious engagement with the Truth and Reconciliation Commission and her breathtaking denunciation by Bishop Desmond Tutu. Interviews with diplomat daughter

Zindzi, biographers, journalists and lawyers make it abundantly clear how she became such a formidable fighter, still going strong at 80.

“It might be apparent where the film's sympathies reside, but *Winnie* is by no means a simple or straightforward missive of support. Lamche's efforts to unravel not only the tale at hand but also the reasoning behind the many conflicting views surrounding her subject – and the ripples both leave in the country today – are deftly handled.” — Sarah Ward, *Screendaily*

**B TP** Mon 31 Jul, 11.15 am  
**B RX** Mon 7 Aug, 1.00 pm  
**A TP** Sun 13 Aug, 11.00 am

# MUSIC

See also:

*Bill Direen: A Memory of Others* (p16),  
*Félicité* (p39), *Minute Bodies: The Intimate  
 World of F. Percy Smith* (p71), *Patti Cake\$* (p61),  
*Swagger of Thieves* (p22).

## BANG! The Bert Berns Story



**Directors:** Brett Berns,  
 Bob Sarles

USA 2016 | 96 mins

**Directors:** Brett Berns, Bob Sarles

**Screenplay:** Joel Selvin  
**Photography:** Aaron Medick,  
 Gil Gilbert

**Narrator:** Steven Van Zandt

**With:** Paul McCartney, Van  
 Morrison, Solomon Burke,  
 Keith Richards, Ben E. King,  
 Wilson Pickett, Ronald Isley,  
 Cissy Houston, Brenda Reid,  
 Betty Harris, Mike Stoller, Doug  
 Morris, Jeff Barry, Ellie Greenwich  
**Festivals:** SXSW, Vancouver 2016

Bert Berns created some of the most gloriously soulful pop records of the 1960s. This Bronx-born son of Russian Jewish immigrants wrote such immortal songs as 'Twist and Shout' and 'Piece of My Heart', brought Cuban rhythms into R&B and produced the hits that kick-started Van Morrison's career. He also "walked with gangsters – and exalted them," according to his biographer Joel Selvin.

Berns, who died in 1967, age 38, lived as though he was on borrowed time. The movie parallels the punchy pace of his brief but dramatic life.

Steven Van Zandt (from Springsteen's E Street Band) narrates. Interviewees are mostly straight-shooting New Yorkers, including Berns' widow Ilene (a former

nightclub go-go dancer), and a record industry hustler and standover man known as 'Wassel'.

Berns had friendships and partnerships with colourfully unsavoury characters, and vicious showdowns with colleagues and rivals. And yet the word that keeps recurring in this documentary is 'soul'. Everyone attests that Berns had it, from Morrison to black soul giants like Ben E. King and Cissy Houston. This movie helps us understand that soul, its origins and its torments. — Nick Bollinger

<b>A ED</b>	Tue 1 Aug, 6.30 pm
<b>A ED</b>	Tue 8 Aug, 8.45 pm
<b>A ED</b>	Wed 9 Aug, 6.45 pm
<b>A RX</b>	Sun 13 Aug, 2.45 pm

## Bill Frisell: A Portrait



**Director/Producer/  
 Screenplay/Photography/  
 Editor:** Emma Franz

Australia 2017 | 114 mins

**Music:** Bill Frisell

**With:** Bill Frisell, Paul Motian,  
 Jim Hall, Mike Gibbs, Jason  
 Moran, Jim Woodring, Joey  
 Baron, Tony Scherr, Kenny  
 Wollesen,  
 John Zorn

**Festivals:** SXSW 2017

I can't think of another music film that puts as many smiles on screen as this gently revealing portrait of jazz guitarist Bill Frisell. Fellow artists smile as they describe what it's like to make music with him, and we catch the silent smiles that pass between players during performances.

Frisell, now in his mid-60s, has been a unique source of joy ever since he emerged from the New York downtown jazz scene of the late 70s. His repertoire is unusually democratic and in the generous live performance sequences we see him in a wide range of settings, from duos to symphony orchestras, playing anything from Coltrane tunes to old folk songs.

There is a near-innocence about his

love for the guitar and its expressive possibilities, combined with a genuine self-effacement. Though articulate, he clearly finds words inadequate to describe what he does and why he does it. Likewise, he is reluctant to speculate on why other musicians find such delight in working with him.

But drummer Joey Baron has no trouble explaining what makes Frisell such a musical magnet. "It's integrity," he says, with a smile. "And who wouldn't want to find out more about that?" — Nick Bollinger

<b>A ED</b>	Wed 2 Aug, 6.30 pm
<b>A ED</b>	Sat 5 Aug, 3.45 pm
<b>B ED</b>	Mon 7 Aug, 4.15 pm
<b>A PH</b>	Sun 13 Aug, 8.00 pm

## The Paris Opera

L'Opéra

"The Palais Garnier has graced the ninth arrondissement since 1875, dazzling onlookers with its ornate beaux-arts facade and gilded statuary honoring the fine arts... In this captivating documentary, Swiss director Jean-Stéphane Bron takes audiences inside one of the world's great performing arts venues for one season, revealing the complex artistic collaborations at its heart... The film illuminates the backstage bustle of the Opéra National de Paris and the scores of artists, financiers, administrators, and patrons that make the whole endeavor possible. Through the company's tireless director Stéphane Lissner, the glories and peculiar challenges of working in such a legendary setting are detailed.

Can the production designer safely get a 1,200-pound live bull onstage during a performance of Schoenberg's *Moses and Aaron*? How far can ticket prices be lowered to combat the perceived elitism of the opera? Is Bryn Terfel available for a last-minute substitution in Wagner's *Die Meistersinger von Nürnberg*? A sense of barely contained chaos descends as labor unions strike, a precocious [and adorable] young bass-baritone debuts, and tensions arise between the *corps*



*de ballet* and their improbably named choreographer, Benjamin Millepied. All the while, an army of polyglot chorists, stage managers, wig stylists, linen pressers, and makeup artists help shape the much-lauded performances that leave ballerinas and maestros alike sweating and exhausted, collapsing in the wings." — Paul Meyers, San Francisco International Film Festival

**"Jean-Stéphane Bron's magnificent doc... [is] a thrilling inside look... at the workings of the city's venerable and magnificent cultural hub."**

— Doris Toumarkine, *Film Journal International*

**Director: Jean-Stéphane Bron**  
France/Switzerland 2017 | 110 mins

**Producers:** Philippe Martin, David Thion

**Photography:** Blaise Harrison

**Editor:** Julie Lena

**With:** Benjamin Millepied, Stéphane Lissner, Philippe Jordan, Bryn Terfel, Mikhail Tymoshenko, François Hollande

**Festivals:** San Francisco 2017

In French and English, with English subtitles

<b>B</b>	<b>EMB</b>	Thu 3 Aug, 12.45 pm
<b>A</b>	<b>PH</b>	Sun 6 Aug, 5.45 pm

## Rumble: The Indians Who Rocked the World

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**Director:**  
**Catherine Bainbridge**  
Canada 2016 | 102 mins

**Co-director:** Alfonso Maiorana  
**With:** Robbie Robertson, Buffy Sainte-Marie, John Trudell, Pat Vegas, Martin Scorsese, Tony Bennett, Steven Tyler, Iggy Pop, Taj Mahal, Adam Beach  
**Festivals:** Sundance 2017  
**Special Jury Prize (World Cinema Documentary), Sundance Film Festival 2017**



This revealing tribute to Native American musicians celebrates their little credited contributions to popular contemporary music from blues to jazz, from Hendrix to Metallica.

"A Native American singer of the Tuscarora tribe, Pura Fe Crescioni sits beside a turntable as it plays a 1929 recording of the bluesman Charley Patton. 'When I hear this, it's Indian music to me,' she says. 'That rhythm. Do you hear it?' After the field recordings of Mississippi Chocktaws performing their 'Drunk Dance' just moments earlier, I hear it.

Once this idea has been sown, it's hard not to hear Native American elements throughout the music profiled in this film, from the heavy metal

thunder of drummer Randy Castillo to the glides and slides in the singing of early jazz queen Mildred Bailey.

In the end, though, the point is not to untie the tangled blood knot of American music so much as celebrate the greatest Native American music stars, many of whom kept their origins concealed. As Robbie Robertson of The Band was warned when he was young, 'Be proud you're an Indian, but be careful who you tell.'" — Nick Bollinger

<b>A</b>	<b>ED</b>	Sun 30 Jul, 5.45 pm
<b>A</b>	<b>ED</b>	Sun 30 Jul, 7.45 pm
<b>B</b>	<b>ED</b>	Mon 31 Jul, 4.15 pm
<b>A</b>	<b>ED</b>	Thu 3 Aug, 6.15 pm
<b>A</b>	<b>ED</b>	Sun 6 Aug, 6.00 pm
<b>A</b>	<b>RX</b>	Wed 9 Aug, 8.15 pm

## Tony Conrad: Completely in the Present



**Director/Editor:**  
**Tyler Hubby**  
USA 2016 | 96 mins

**Producers:** Christine Beebe, Paul Williams

**Photography:** Damian Calvo, Fortunato Procopio

**Music:** Tony Conrad

**With:** Tony Conrad, Tony Oursler, Jim O'Rourke, David Grubbs, Marie Losier, John Cale, Moby, Brandon Joseph

**Festivals:** Rotterdam 2017  
Contains strobe effects

Filed over two decades, this entertaining documentary captures the freewheeling spirit and joyous creativity of iconoclastic multimedia artist Tony Conrad, who died last April. A pioneering minimalist musician, avant-garde filmmaker and conceptual performer, Conrad was a fixture of the downtown scene in 60s New York, where he mingled with the likes of the Velvet Underground, filmmaker Jack Smith and composer La Monte Young.

Conrad made some of the most pulsating and dramatic drone music ever recorded, in collaboration with Young (who proceeded to squirrel away the recordings, much to Conrad's disgust). He performed the soundtrack for Smith's underground classic *Flaming Creatures*

and created the trance-like stroboscopic film *The Flicker*. Moving into teaching, he continued to rail against conventional artistic practice, creating video and conceptual works with Tony Oursler and Mike Kelley. — MM

"An exploration of avant-garde art that has little time for elitism or pretense... [Tyler] Hubby captures an artistic personality that could manifest big ideas without a shred of snobbery, could deflate pomposity while still inviting deep thought." — John DeFore, *Hollywood Reporter*

<b>A</b>	<b>ED</b>	Sat 29 Jul, 7.45 pm
<b>A</b>	<b>ED</b>	Mon 31 Jul, 8.45 pm
<b>B</b>	<b>ED</b>	Fri 4 Aug, 2.15 pm
<b>A</b>	<b>ED</b>	Fri 11 Aug, 8.30 pm

# PORTRAIT OF AN ARTIST

See also:

*Bill Dieren: A Memory of Others* (p16),  
*Faces Places* (p7), *Kobi* (p18), *Maudie* (p27),  
*Tony Conrad: Completely in the Present* (p81).

## BIG Time



**Director/Photography:**  
Kaspar Astrup Schröder  
Denmark 2017 | 93 mins

**Producer:** Sara Stockmann  
**Editors:** Bobbie Esra G. Pertan,  
Cathrine Ambus, Kaspar Astrup  
Schröder

**Music:** Ali Helnwein  
**With:** Bjarke Ingels  
In Danish and English, with  
English subtitles

As a kid, Danish architect Bjarke Ingels considered the flat roof on his parents' house to be a waste of space – with potential. In 2016, his plans for a smoke ring-blowing power plant with a ski slope on its roof attracted attention outside the usual architectural press. *Time* magazine named him, at the age of 42, one of the world's 100 most influential people of the year.

Documenting Ingels on and off over several years, this portrait of a driven man stretched increasingly thin is both compelling and alarming. Early in the film there's wry coverage of the fallout that occurs when the power company asks who's paying for the ski slope, but there's a world of difference between fielding such paltry objections on home

ground and opening a New York office to embark on mammoth projects that will join the most famous architectural skyline of them all.

Schröder documents the architect's struggle to balance ambition, ill health and relationships with remarkable intimacy, but his film never feels closer to the heart of its subject than when it lets him talk about buildings, marker at hand, dashing off lightning illustrations of everything he says.

<b>A PH</b>	Sun 30 Jul, 2.00 pm
<b>A PH</b>	Mon 31 Jul, 6.15 pm
<b>B ED</b>	Wed 2 Aug, 1.30 pm
<b>A EMB</b>	Sun 6 Aug, 11.15 am
<b>B ED</b>	Mon 7 Aug, 12.45 pm
<b>A RX</b>	Mon 7 Aug, 6.15 pm

## La Chana



**Director:** Lucija Stojevic  
Spain/Iceland 2016  
83 mins

**Producers:** Lucija Stojevic,  
Deirdre Towers

**Photography:** Samuel Navarrete

**Editor:** Dorni Parra

**Music:** Ernesto Briceño

**With:** La Chana

**Festivals:** Amsterdam

Documentary 2016

**Audience Award, International  
Documentary Festival Amsterdam  
2016**

In Spanish with English subtitles

'La Chana', the living legend of Spanish flamenco dancing, surveys the emotional rollercoaster of her tough life and remarkable career in a documentary that mixes highly personable interview footage with a lifetime's worth of flat-out amazing performance clips. Has anybody else anywhere ever moved their feet with such speed, expression and passionate intensity?

"*La Chana* is an admiring, even adoring portrait of a strong-willed female performer rising above the restrictions of the patriarchal society into which she was born. In the case of La Chana – also known as Antonia Santiago Amador – this was the fiercely traditional gypsy society of Franco-era Spain, as personified by

her brutally possessive [first] husband...

The shadowy husband turned down Hollywood offers and effectively forced La Chana into an early retirement, from which she emerged triumphantly via a 1977 TV special... In her late sixties at the time of filming, the dignified, dowager-like La Chana has mobility issues but is still very much a 'force of nature'. She retains just enough 'strength, speed and soul' – the crucial elements of flamenco – to be coaxed into one last show." — Neil Young, *Hollywood Reporter*

<b>B PH</b>	Thu 3 Aug, 2.30 pm
<b>A PH</b>	Mon 7 Aug, 6.30 pm
<b>A LHP</b>	Fri 11 Aug, 6.15 pm
<b>A TP</b>	Sun 13 Aug, 6.15 pm

## House of Z

"As good looking and stylish as its subject, *House of Z* is a portrait of the artist as a young man. Famously well connected, Zac Posen rode a rocket ship to fame and success at the age of 21. But his is a cautionary tale of what happens to those whose PR machines are steps ahead of reality. As quickly as the handsome Zac made a name for himself, he found himself on the receiving end of damaging gossip, bad reviews and dropping sales. Told with the help of a star-studded cast, including Puff Daddy, Naomi Campbell and Claire Danes, this all-access story charts the rise and fall – and rise again – of a fashion world wunderkind." — Aisha Jamal, *Hot Docs*



"Fashion has a dark side. Not all runways and lipstick and fishtail gowns," Posen says about his chosen milieu, and while *House of Z* is aesthetically quite straightforward, it receives a jolt of unique energy from Posen's own front-and-center participation in this portrait... He comes across as a young man humbled by failure and appreciative of the opportunities he still has, not to mention now capable of viewing his past through a more mature, objective lens..."

In Posen's continued dedication to making dresses in his atelier – and by personally draping gowns over female bodies, as the foundation of his process – *House of Z* captures the way in which direct hands-on engagement is vital to an artist's continued relevance, and vitality." — Nick Schager, *Variety*

**"An enjoyable doc overflowing with stunning pieces of clothing, both on models and on its star."**

— John DeFore, *Hollywood Reporter*

**Director: Sandy Chronopoulos**  
USA 2017 | 90 mins

**Producers:** Jana Edelbaum, Rachel Cohen, Sandy Chronopoulos  
**Photography:** Konrad Czystowski, Nadia Hallgren, Mark Klassen  
**Editors:** Hollie Singer, Madeleine Gavin  
**Music:** Eric Stamile  
**With:** Zac Posen, Susan Posen, Alexandra Posen, Stephen Posen, Naomi Campbell, Sean 'Diddy' Combs, André Leon Talley, Paz de la Huerta, Claire Danes  
**Festivals:** Tribeca 2017

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B	EMB	Fri 28 Jul, 4.15 pm
B	RX	Wed 2 Aug, 1.00 pm
B	PH	Fri 4 Aug, 1.45 pm
A	PH	Sat 5 Aug, 2.00 pm
A	EMB	Sun 13 Aug, 1.00 pm

## China's Van Goghs



**Directors: Yu Haibo, Yu Tianqi Kiki**  
China/The Netherlands  
2016 | 84 minutes  
**Producer:** Yu Tianqi Kiki  
**Photography:** Yu Haibo  
**Editors:** Søren Ebbe, Tom Hsinming Lin, Axel Skovdal Roelofs  
**Music:** Lukas Julian Lentz  
**With:** Zhao Xiaoyong  
**Festivals:** Amsterdam Documentary 2016  
In Mandarin with English subtitles

Dafen in Shenzhen, China, open for business since 1988, is now the world's largest oil-painting village, providing employment to some 10,000 painters who produce replicas of the Western canon's famous paintings. Most are destined to be sold in Europe, from street stalls close to the galleries holding the originals.

While providing plenty of startling information about the booming trade in replicas and the Chinese labour powerhouse fuelling it, this intimate and compelling portrait zeroes in on a single painter and addresses the conflicting values placed on creativity and authenticity.

With orders in the thousands and deadlines tight, painters labour

relentlessly, knee-deep in their productions. A former peasant farmer, like many of the villagers, Zhao Xiaoyong has mastered the skills to reproduce Van Goghs. His immersion in the Dutch master's every brushstroke has become a passion and a dream: he longs to see the originals and experience Van Gogh's world. An invitation from one of Zhao's main clients enables him to travel to Amsterdam and to encounter his inspiration. The journey will be revelatory in unexpected ways. — SR

A	NT	Mon 31 Jul, 8.00 pm
A	NT	Sat 5 Aug, 4.30 pm
A	NT	Sun 6 Aug, 3.45 pm
B	NT	Tue 8 Aug, 2.00 pm

## Everybody Knows... Elizabeth Murray



**Director: Kristi Zea**  
USA 2016 | 60 mins  
**Producers:** Kristi Zea, Caroline Goodman-Thomases, Jen Fineran, Madeline Warren  
**Photography:** Anthony Janelli, Bob Holman, John Murphy, Richard White  
**Editors:** Jen Fineran, Jenny McCormack  
**Voice:** Meryl Streep  
**Festivals:** Tribeca 2016  
Blu-ray

"Kristi Zea brings to her debut, *Everybody Knows... Elizabeth Murray*, all the visual smarts she developed as a costume designer and award-winning production designer for Martin Scorsese and Jonathan Demme. A friend of Murray's since the 80s, the filmmaker captures the vivacious artist's flair for colour and shape. Murray's zany, fractured canvases feature paeans to domesticity (crying children, coffee cups) as they fairly burst with the remarkable good humor and energy the artist herself exhibited even in the final days of her life." — Film Forum

"While she achieved a good deal of recognition in her lifetime, Elizabeth Murray, the subject of this fine yet too-short documentary, remains

an American artist who hasn't quite gotten her due. This cogent, fascinating portrait of the artist, who died in 2007 at 66... shows the great variety of Murray's always vivid, colorful work, and culminates with a triumph not just for Murray but also, as the film takes pains to point out, for women in American art: a retrospective at the Museum of Modern Art... Meryl Streep, reading from Murray's journals, does well communicating her emotional and intellectual acuity." — Glen Kenny, *NY Times*

C	CG	Fri 4 Aug, 1.30 pm
C	CG	Mon 7 Aug, 1.30 pm
C	CG	Thu 10 Aug, 12.15 pm

## Dries

Although he doesn't have the name recognition or profile of some of his contemporaries, acclaimed Belgian designer Dries Van Noten is the latest to get the fashion documentary treatment in this intimate and understated portrait. All the requisite fashion film fixtures are on show: gorgeous clothes, stunning models and plenty of sartorial drama.

For 30 years, Van Noten has carved a successful career as an independent designer in a fickle and demanding industry. His fashion shows are must-see events and he can count Iris Apfel and Kanye West among his fans. *Dries* provides a peek at Van Noten's creative process as he and his team prepare four new collections. His clothes revel in clashing prints, blending low and high culture and exhibiting an unrivalled eye for detail. Like many designers, Van Noten is sensitive to the fast fashion climate. "Fashion is such an empty word," he says. "I think we have to invent a new word." In a world where we're constantly told what's hot or not, designers like Van Noten provide a counterpoint to an industry driven by trends.

*Dries* is also a chance for Van Noten to revisit the past through archival



footage of previous shows. These are some of the film's most insightful scenes, allowing Van Noten to chart the evolution of his abilities and confidence as a designer and acknowledge his successes and missteps.

Like its subject, *Dries* is a quietly modest film that allows the opulent fashion to soar. This is cinematic window shopping that won't break the bank. — Chris Tse

**"The fashion industry has been dying in its own grave, and people like Dries keep the flame alive."** — Iris Apfel

**Director/Producer/Screenplay:**

**Reiner Holzemer**

Germany/Belgium 2017 | 90 mins

**Photography:** Reiner Holzemer, Toon Illegems, Erwin Van Der Stappen

**Editors:** Helmar Jungmann, Stephan Krumbiegel  
**Music:** Colin Greenwood, Matthew Herbert, Sam Petts-Davies

**With:** Dries Van Noten, Iris Apfel, Pamela Golbin, Geert Brulot  
In English and Dutch, with English subtitles

<b>B</b>	<b>EMB</b>	Mon 31 Jul, 12.45 pm
<b>A</b>	<b>EMB</b>	Mon 7 Aug, 6.15 pm
<b>B</b>	<b>PH</b>	Thu 10 Aug, 11.15 am
<b>A</b>	<b>PH</b>	Sun 13 Aug, 3.45 pm

## Final Portrait

"Stanley Tucci has created a very amusing, astringent chamber piece of a movie, performed with sympathy and wit by Geoffrey Rush and Armie Hammer. It is based on the true story of how Alberto Giacometti invited the young American critic and influential admirer James Lord to sit for him in Paris in 1964; the resulting comedy is written for the screen by Tucci and based on Lord's own memoir of the event.

Having airily promised that the portrait sitting would last a few hours at the most, making no difference to Lord's imminent return flight to New York, Giacometti announces he needs a few more days and then a few days more, and all the while declaiming his agony of self-doubt at the easel, repeatedly overpainting near-complete work he angrily decides is mediocre – and assuring Lord grimly that art can never be finished... Lord has to figure out a way of persuading Giacometti to stop painting. A strange bond develops between the men, something between friendship and duel...

It's a highly entertaining portrait of the two men, and Tucci's own directorial brush strokes are bold and invigorating." — Peter Bradshaw, *The Guardian*



"Refreshingly free of the 'tortured genius' clichés that can so often characterize biopics of artists, and bouncily, unapologetically fond of its subjects, Tucci's movie is not a film of grand ambition or world-changing stakes. Instead it's a charming, modest glimpse into a rarefied world that, lit with so much humble affection for its characters, manages to make it seem not so rarefied after all." — Jessica Kiang, *The Playlist*

**"Let director Stanley Tucci offer this balm for frayed nerves, whisking you off to France with this amiable, shaggy-dog of a film."** — Ben Croll, *Indiewire*

**Director/Screenplay: Stanley Tucci**  
UK/France 2017 | 90 mins

**Producers:** Gail Egan, Nik Bower, Ilann Girard

**Photography:** Danny Cohen

**Editor:** Carnilla Toniolo

**Music:** Evan Lurie

**With:** Geoffrey Rush, Armie Hammer, Clémence Poésy, Tony Shalhoub, James Faulkner, Sylvie Testud

**Festivals:** Berlin, Sydney 2017

Censors rating tbc

<b>A</b>	<b>LHP</b>	Wed 2 Aug, 6.15 pm
<b>A</b>	<b>PAR</b>	Sun 6 Aug, 2.00 pm
<b>A</b>	<b>PH</b>	Thu 10 Aug, 6.15 pm
<b>B</b>	<b>PAR</b>	Fri 11 Aug, 2.15 pm

## Leaning Into the Wind: Andy Goldsworthy

Andy Goldsworthy is a British sculptor, photographer and environmentalist whose site-specific sculptures and land art redeploy nature's resources in startling and harmonious new shapes and textures. The spell of his work, whether it lasts as long as a country wall or until the next gust of wind blows it away, invariably encompasses its inevitable passing.

Thomas Riedelsheimer's landmark *Rivers and Tides* (2001) inventively documented Goldsworthy in the act of creation and introduced him to an international audience. Fifteen years later, Riedelsheimer returns to find Goldsworthy still engaged in his philosophical and tactical exploration of the natural world. The two pick up where they left off, only ranging more widely as Goldsworthy now accepts commissions around the world.

*Leaning Into the Wind* is their collaborative sequel, taking us into the hillsides, terrains and other outdoor spaces where Goldsworthy feels most at home and inspired. He chats and he works. Exquisitely soundscaped and seductively photographed to a score by Fred Frith, this is as entrancing an onscreen encounter with an artist as you could hope to find.



"You can walk down the path, or you can walk through the hedge..." That Goldsworthy invariably chooses Plan B goes to the heart of the fascination with his... variably ephemeral work, in which elements of the natural surroundings are altered into striking yet harmonious new shapes. *Leaning Into the Wind* is not so much a sequel to as simply an extension of [*Rivers & Tides*], sharing the same meditative, episodic, visually seductive appeal." — Dennis Harvey, *Variety*

**"Nothing short of extraordinary, Thomas Riedelsheimer's *Leaning Into the Wind* rekindles the captivating observation of English artist Andy Goldsworthy."**

— Kerry Levielle, *Indiewire*

**Director/Photography/Editor:**

**Thomas Riedelsheimer**

UK/Germany 2017 | 93 mins

**Director/Photography/Editor:** Thomas Riedelsheimer

**Producers:** Leslie Hills, Stefan Tolz

**Music:** Fred Frith

**With:** Andy Goldsworthy, Tina Fiske,

Holly Goldsworthy

**Festivals:** San Francisco 2017

93 minutes

<b>A PH</b>	Sat 29 Jul, 1.30 pm
<b>A PH</b>	Wed 2 Aug, 6.15 pm
<b>A EMB</b>	Sat 12 Aug, 1.15 pm

## Restless Creature: Wendy Whelan



**Directors/Producers:**

**Linda Saffire,**

**Adam Schlesinger**

USA 2016 | 90 mins

**Photography:** Don Lenzer

**Editor:** Bob Eisenhardt

**Music:** Philip Sheppard

**With:** Wendy Whelan

**Festivals:** New York 2016

"For balletomanes worldwide, Wendy Whelan's name conjures vivid images of ethereal beauty, coupled with sinewy, breathtaking athleticism. Beginning ballet class as a three-year-old in Louisville, Kentucky, she came to New York City in 1981 and spent the next 30 years as a star of the New York City Ballet. The film follows a particularly difficult period when Whelan undergoes surgery for an injury and must negotiate — both emotionally and professionally — for her place in the dance world. Featuring gorgeous performances from Balanchine and Jerome Robbins classics as well as ballets by Christopher Wheeldon, William Forsythe, Brian Brooks, and Alexei Ratmansky. Whelan's disarming charm and steely

determination will steal your heart." — Film Forum

"Linda Saffire and Adam Schlesinger show as much generosity of spirit to their subject, prima ballerina Wendy Whelan, as she has displayed to fellow dancers during a storied 30-year career. Their adoring documentary, *Restless Creature*, isn't hagiography, but it does serve as a corrective to the way ballerinas are portrayed in fictional movies as being ferociously competitive." — Serena Donadoni, *Village Voice*

<b>A TP</b>	Sun 30 Jul, 4.00 pm
<b>B PH</b>	Mon 7 Aug, 12.00 pm
<b>B TP</b>	Wed 9 Aug, 11.30 am
<b>A PH</b>	Sat 12 Aug, 4.15 pm

## Whiteley



**Director: James Bogle**

Australia 2017 | 94 mins

**Producer:** Sue Clothier

**Screenplay:** James Bogle,

Victor Gentile

**Photography:** Jim Frater

**Editor:** Lawrie Silvestrin

**Music:** Ash Gibson Greig

**With:** Brett Whiteley, Wendy

Whiteley, Frannie Hopkirk,

Barry Pearce, Kathie Sutherland,

Phillip Adams, Andrew Olle

Blending archival footage, interviews and personal correspondence, *Whiteley* is a bold portrait of Australian artist Brett Whiteley that charts his chaotic life in his own words. Despite early success, Whiteley's public struggles with addiction soon overshadowed his artistic talents, pulling him ever deeper into a state of personal and creative turmoil.

One of the constants of Whiteley's life was his wife and muse Wendy, who features as the film's other prominent voice, recounting decades of passion and drama with him. The film breathes new life into many of Whiteley's works — from his erotically charged landscapes to his political New York output — giving us an impressionistic view of a

genius at work deeply affected by his surroundings and fractured psyche.

"I am trying to become a great man. Believe in me." Whiteley says this with a determination in his voice that acknowledges the forces in his life that both fuelled his talent and sealed his untimely death. Although he may have always questioned himself, there's no denying the legacy he left behind. *Whiteley* ensures that we continue to recognise this iconic artist's achievements. — Chris Tse

<b>B TP</b>	Thu 3 Aug, 1.45 pm
<b>A TP</b>	Wed 9 Aug, 6.15 pm

# INCREDIBLY STRANGE

Films selected to keep you wide awake and save NZIFF from respectability by Ant Timpson, founder of the legendary Incredibly Strange Film Festival.

## Dark Night



**Director/Screenplay:**  
**Tim Sutton**  
USA 2016 | 85 mins

**Producer:** Alexandra Byer  
**Photography:** H el ene Louvart  
**Editor:** Jeanne Applegate  
**Music:** Maica Armata  
**With:** Robert Jumper, Eddie Cacciola, Aaron Purvis, Anna Rose Hopkins, Karina Macias, Rosie Rodriguez  
**Festivals:** Sundance, Venice 2016  
Censors rating tbc

This disquieting, gorgeously crafted portrait of American gun culture was a direct response to the *Dark Knight Rises* cinema shooting in Aurora, Colorado. US distributors and theatre owners weren't overjoyed about showcasing such a film, and it's only now that general audiences can finally see what impressed those who saw it at its acclaimed Sundance and Venice premieres.

Sutton's third feature is a dazzling cin ema v rit  experience of the lives of six strangers, played by non-actors, over the course of one hot and sweaty Florida day. We observe the minutiae of the life of a mum and her videogame-playing son, a teen driving around town, an obsessive beauty queen, a couple of music junkies and

an ex-soldier cleaning his guns. At first it seems like the characters' arcs are part of one large unrelated tableau, but as we drift dreamily through their activities, jarring moments of disconnection and alienation begin to add up, and the suburban malaise transforms into something far more sinister and profound.

Those who were affected by Gus Van Sant's *Elephant* will feel an eerily familiar claustrophobia as the film slowly unfolds towards its inevitable and gripping conclusion. — AT

<b>A ED</b>	Sat 5 Aug, 8.15 pm
<b>A ED</b>	Thu 10 Aug, 8.45 pm

## The Evil Within



**Director/Screenplay:**  
**Andrew Getty**  
USA 2017 | 99 mins

**Photography:** Stephen Sheridan  
**Editors:** Michael Luceri, Michael Palmerio  
**Music:** Mario Grigorov  
**With:** Sean Patrick Flanery, Dina Meyer, Frederick Koehler, Michael Berryman, Francis Guinan, Brianna Brown, Kim Darby  
Censors rating tbc

The only thing loopier than this film is the true story behind its making. The meth-addicted heir to the five-billion-dollar J. Paul Getty oil fortune, Andrew Getty had few wishes in life: to drive fast cars, be surrounded by beautiful women and become a famous horror director. Well, he nailed the first two, and now we're trying to make the third happen posthumously.

In 2002 work began on a film inspired by nightmares Getty experienced as a child. The puzzling personal production has finally been released 15 years after it all began, and two years after Getty's untimely accidental death in the very house it was shot in.

Centring on Dennis, an academically challenged man compelled to kill all

those around him by his own demonic reflection, this drug-fuelled tale, under the obsessive and painstaking direction of its semi-reclusive auteur, is like some familial guilt-soaked scream from an alternate earth of sheer unpleasanties.

Audiences jaded with this type of generic horror premise will certainly be unprepared for such a disorienting narrative. Compounded by surreal fever dreams and grotesque practical makeup, it's as if Wes Craven became trapped by Tommy Wiseau in a Lynchian landscape. — AT

<b>A PB</b>	Mon 31 Jul, 8.45 pm
<b>B PB</b>	Mon 7 Aug, 4.15 pm
<b>A PAR</b>	Wed 9 Aug, 9.30 pm



## Blade of the Immortal

*Mugen no junin*

It beggars belief that this is Miike Takashi's 100th feature, but even more impressive is how the man behind such stone-cold classics as *Audition*, *Happiness of the Katakuris* and *Ichi the Killer* is still on fire in the director's chair. So, rejoice fans – the maestro is back on form, katana in hand and ready to party.

Based on a hugely popular manga series about a vengeful swordsman with an uncanny ability to self-heal, *Blade of the Immortal* is a gorgeous and brutal fantasy romp, and a welcome return to the heroic bloodshed of Miike's great samurai epic, *13 Assassins*. Less rigid than that *chanbara* opus, and without the cartoonish violence of his recent loopy outings, this is Miike unplugged – raw and savage, with just the right amount of levity.

Mega idol Kimura Takuya stars as Manji, whose sister is viciously killed by bounty hunters. After dispatching the scum, a mysterious nun uses blood worms to work their magic on Manji's veins and meaty bits. Years later he is hired as a bodyguard for Rin (Sugisaki Hana), whose kendo-master father and pupils were slaughtered by the swordsmen of Itto-ryu. Together they make an odd couple, especially as Rin



looks uncannily like Manji's dead sister.

Before the last drop of blood hits the dirt viewers will be immersed in a complex web of political conspiracy, double-crosses and supernatural shenanigans, as the expertly staged battles between ever increasing numbers of adversaries erupt in crimson geysers of body parts. It all builds to a virtuoso display of kinetic action that some are saying even tops *13 Assassins'* climax to end all climaxes. — AT

**"With a body count in the thousands and a breakneck pitch... *Blade of the Immortal* is... gleefully over-the-top."**

— Ben Croll, *Indiewire*



**Director:** Miike Takashi

Japan/UK 2017 | 141 minutes

**Producers:** Jeremy Thomas, Saka Misako, Maeda Shigeji

**Screenplay:** Oishi Tetsuya. Based on the manga by Samura Hiroaki

**Photography:** Kita Nobuyasu

**Editor:** Yamashita Kenji

**Music:** Endo Koji

**With:** Kimura Takuya, Sugisaki Hana, Fukushi Sota, Ichiyama Hayato, Toda Erika, Kitamura Kazuki, Kuriyama Chiaki, Mitsushima Shinnosuke

**Festivals:** Cannes (Midnight Screenings) 2017

In Japanese with English subtitles

Censors rating tbc

A	EMB	Sat 29 Jul, 9.15 pm
B	ED	Tue 1 Aug, 3.45 pm
A	RX	Fri 4 Aug, 8.15 pm
A	LHP	Fri 11 Aug, 8.00 pm

## Hounds of Love



© FACTOR 30 FILMS

**Director/Screenplay:**

**Ben Young**

Australia 2016 | 106 mins

**Photography:** Michael McDermott

**Editor:** Merlin Eden

**Music:** Dan Luscombe

**With:** Ashleigh Cummings, Emma Booth, Stephen Curry, Susie Porter, Damian de Montemas

**Festivals:** Venice, Busan 2016; SXSW, Tribeca 2017

CinemaScope | R18 violence, sexual violence & content that may disturb

True crime is the new black. Well, let's be honest, it's never been out of fashion. Audiences have been gorging on a constant homicidal diet of podcasts, TV shows and even Oscar-nominated movies – but every so often a film comes along like a breath of fetid air and raises the bar of the entire genre.

Ben Young's masterful debut will have a few delicate souls clamouring for it to be his last, while the rest of us will be championing the arrival of a major new Antipodean talent. Stephen Curry and Emma Booth play John and Evelyn, a loved-up pair of truly nauseating serial killers based in Perth, circa the late 1980s. Based on the horrendous real-life crimes of murderers David and Catherine Birnie, much of the depraved action takes

place in the confines of suburbia. After they lure plucky Vicki into their home, it's not long before her drink is spiked and she is chained to a bed. With no way to escape, she realises her only chance of survival is to start pushing the buttons of the highly wound sicko couple. The whole riveting affair is ratcheted through the roof with performances from the three leads that are entralling, transformative and pitch perfect.

This potent watch may do for Perth's suburbs what *Wolf Creek* did for the outback. — AT

A	PB	Wed 2 Aug, 8.30 pm
A	PB	Thu 3 Aug, 8.45 pm
A	PB	Tue 8 Aug, 6.30 pm
A	PB	Tue 8 Aug, 8.45 pm

## Multiple Maniacs



**Director/Producer/Screenplay/Photography/Editor:** John Waters

USA 1970 | 97 mins

**Music:** George S. Clinton

**With:** Divine, David Lochary, Mary Vivian Pearce, Mink Stole, Edith Massey, Cookie Mueller, Rick Morrow, Susan Lowe, Paul Swift, Howard Gruber, Vincent Peranio, George Figgis

**Festivals:** B&W | R16 violence, sexual violence, drug use, offensive language & sex scenes

John Waters' precursor to *Pink Flamingos* is back in all its filthy glory, fully exposed for the very first time in a pristine digital restoration. Sticking its finger to both mainstream and counterculture, with tongue placed firmly in cheek, *Multiple Maniacs* is an outrageous slice of anti-establishment grunge inspired by the schlocky gore of H.G. Lewis' *Two Thousand Maniacs*. It is also the only feature film depraved enough to portray onscreen Homo sapiens and crustacean intercourse. The plot, such as it is, features drag queen icon Divine as the driving force behind 'Lady Divine's Cavalcade of Perversions', a travelling show of sub-Manson family freaks whose *raison d'être* involves kidnap, murder and

unleashing general mayhem upon the unsuspecting public. The seedy Cavalcade's sex, violence and unhinged blasphemies abound unchecked, until a fateful encounter with a giant, horny lobster sends Divine on a downward spiral over the edge and into the abyss, dragging her followers along on an orgy of pre-*Bad Taste* comedy gore. The multiple maniacs invite you to join their party by feasting your eyes upon this freshly remastered masterpiece of 70s midnight movie mayhem. — AT

B	PB	Fri 28 Jul, 4.45 pm
A	PB	Sat 5 Aug, 9.00 pm
A	PB	Thu 10 Aug, 9.00 pm
A	PB	Fri 11 Aug, 9.00 pm

## The Love Witch

The only way to truly honour this freaky, funny, erotically-charged homage to 70s sexploitation films is for us to show it as it was shot and intended – from a gloriously saturated new 35mm print. Played dead straight, both director Anna Biller and her film are the real deal. Not content with writing and directing, the obsessive cineaste also designed and produced everything from the soundtrack, to the lush sets, to the outrageous costumes. Remarkably, this intensely detailed film is neither a parody nor pastiche; it is a true anomaly, a contemporary feminist tale of sex and gender politics, told within the framework of a horror sexploitation melodrama from yesteryear.

Arriving in a sleepy California town in a scarlet red convertible, sexy femme fatale Elaine begins practising witchcraft while looking for love with potions and magic. She soon starts to leave a trail of handsome beefcakes in her wake, before setting her sights on Griff, the cop investigating the deaths. Her utter desperation to win his love pushes her towards the edge of madness and murder. — AT

"It's exhilarating and inspiring when a work of art comes along that defies



all categories and upends expectations. That's *The Love Witch*, an entrancing, emotional, intelligent and challenging picture that's much more than the retro rumination some have pegged it as. The suggestion that it feels like the work of 'the great-granddaughter of Russ Meyer'... is too easy to slap on this picture. There's a deeper, darker undercurrent lacing every moment, and it's uniquely its own creature." — Kim Morgan, *Sight & Sound*

**"Stiletto-sharp and as precise as a stocking seam... cult status surely awaits this bewitching oddity."**

— Wendy Ide, *The Guardian*

**Director/Producer/Screenplay/Editor:**

**Anna Biller**

USA 2016 | 120 mins

**Photography:** M. David Mullen

**Music:** Anna Biller, Ennio Morricone

**With:** Samantha Robinson, Gian Keys, Laura Waddell, Jeffrey Vincent Parise, Jared Sanford, Robert Seeley, Jennifer Ingram, Randy Evans, Clive Ashborn, Lily Holleman, April Showers, Stephen Wozniak

**Festivals:** Rotterdam 2016

35mm | Censors rating tbc

A	PAR	Fri 28 Jul, 8.30 pm
B	PAR	Mon 31 Jul, 3.45 pm

# IT JUST TASTES BIGGER



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## Secret Screening



100 mins or less

Censors rating tbc

Who likes being kept in the dark? We introduce our first ever secret screening – and we can't wait to see it unfold before unsuspecting audiences. All secret screenings at NZIFF will take place simultaneously so as to ensure everyone is held in perfect suspense up until the opening titles roll.

Without giving too much away, we can say that it is a new film. We can also say that it is bloody fun. In an alternate reality where video stores still reign supreme, our choice of film would be found in any of the following genre sections: action, horror, thriller, comedy.

What the film isn't is a major studio blockbuster. It doesn't feature anyone wearing spandex, fighting supervillains.

It isn't child friendly. It isn't Luc Besson's *Valerian and the City of a Thousand Planets*. It isn't either of the upcoming Stephen King adaptations, *The Dark Tower* and *It*. It most definitely isn't the new *Blade Runner* movie.

All we can say is that genre fans are going to enjoy the hell out of it. We have no idea if this secret screening will entice festival audiences, so if you value the element of surprise and would like to see the concept continue, please satisfy your curiosity and come along. — AT

A	PAR	Fri 4 Aug, 8.45 pm
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## My Friend Dahmer

Like Bundy, Manson and Gacy before him, we all know of sandy-haired, handsome Jeffrey Dahmer, who killed – and sometimes chewed on – 17 young men and boys. You’ve probably seen the documentaries, the archival news reports or maybe even that terrific movie with Jeremy Renner as Dahmer. But this savvy and creepy new feature film, adapted from the *New York Times* best-selling graphic novel based on Dahmer’s high school life, is nothing short of remarkable.

Coming off like the love-child of *Napoleon Dynamite*, *American Splendor* and *Elephant*, director Marc Meyers’ film mines the unseen territory of Dahmer as an awkward student as told through the eyes of John ‘Derf’ Backderf, who went to school with Dahmer and knew him before he was a morbid global headline. It’s a teen film unlike any you’ve seen before, one that offers the usual tropes and hijinks of institutionalised learning alongside sharp insightful jabs as a slow-burn, coming-of-age story.

Ross Lynch, the former Disney teen star, disappears deep inside the character of lanky Dahmer – a teenager whose damaged view of his own sexuality and abnormal rituals eventually led him to becoming one of the most



notorious killers of our time. — AT  
*“My Friend Dahmer... is more than a twisted Afterschool Special. It’s a serious and audacious attempt to dramatize the inner life of a sick puppy when he wasn’t quite so sick. As you watch the movie, its central idea – that Jeffrey Dahmer wasn’t just born, he was made; that he started off as an actual human being – has a shocking validity that never undercuts the extremity of his crimes.” — Owen Gleiberman, Variety*

**“As an examination of a notorious American killer... it’s fun, sinister, and remarkably thoughtful.”**

— Michael Arbeiter, *Nerdist*

**Director:** Marc Meyers  
 USA 2017 | 108 mins

**Producers:** Jody Girgenti, Marc Meyers, Adam Goldworm, Michael Merlob, Milan Chakraborty  
**Screenplay:** Marc Meyers. Based on the graphic novel by Derf Backderf  
**Photography:** Daniel Katz  
**Editor:** Jamie Kirkpatrick  
**Music:** Andrew Hollander  
**With:** Ross Lynch, Anne Heche, Dallas Roberts, Alex Wolff, Tommy Nelson, Vincent Kartheiser, Harrison Holzer, Miles Robbins  
**Festivals:** Tribeca 2017  
 CinemaScope | Censors rating tbc

<b>A</b>	<b>PAR</b>	Tue 1 Aug, 8.45 pm
<b>B</b>	<b>PB</b>	Thu 3 Aug, 4.15 pm
<b>A</b>	<b>PB</b>	Fri 11 Aug, 6.45 pm

## Super Dark Times



**Director:** Kevin Phillips  
 USA 2017 | 102 mins

**Screenplay:** Ben Collins, Luke Piotrowski  
**Photography:** Eli Born  
**Editor:** Ed Yonaitis  
**Music:** Ben Frost  
**With:** Owen Campbell, Charlie Tahan, Elizabeth Cappuccino, Max Talisman, Sawyer Barth, Amy Hargreaves  
**Festivals:** Rotterdam, Tribeca 2017  
 CinemaScope | Censors rating tbc

This critically acclaimed coming-of-age story begins as a meticulous study of adolescence, before morphing into a terrifying and brutally effective thriller – a change so dramatic that many viewers will feel as if they’ve been sucker punched.

Zach and Josh are best friends growing up in mid-90s upstate New York. They spend their hours hanging out, arguing about superheroes, watching scrambled cable porn, playing 8-bit games and riding their bikes around. Ultimately, they’re just trying to fit in.

The two friends become a foursome when they are joined by noxious frenemy Daryl and little Charlie to test out a samurai sword. But when they accidentally slice things they shouldn’t, the film swiftly

descends into a tailspin of paranoia and guilt, like a creepy fusion of *River’s Edge*, *Stand by Me* and 80s slasher movies.

Director Kevin Phillips, in his feature debut, develops a deep sense of foreboding early on with a surreal sequence of an animal dying in a classroom. It’s a visceral image that infects the characters’ headlong rush into the confusion of teenage life, as well as the murky boundaries they must navigate between adolescence and adulthood, courage and fear, and good and evil. — AT

<b>A</b>	<b>PB</b>	Sun 30 Jul, 7.30 pm
<b>A</b>	<b>PB</b>	Wed 2 Aug, 6.30 pm
<b>A</b>	<b>PB</b>	Sun 6 Aug, 8.00 pm

## Tragedy Girls



**Director:** Tyler MacIntyre  
 USA 2017 | 98 mins

**Screenplay:** Chris Lee Hill, Tyler MacIntyre. Based on an original screenplay by Justin Olson  
**Photography:** Pawel Pogorzelski  
**Editor:** Martin Pensa  
**Music:** Russ Howard III  
**With:** Alexandra Shipp, Brianna Hildebrand, Jack Quaid, Nicky Whelan, Kerry Rhodes  
**Festivals:** SXSW 2017  
 Censors rating tbc

Sadie and McKayla are high school best friends. The two are social media-obsessed partners in crime, reporting on a serial killing spree in their sleepy midwestern town in the hope of gaining more than 15 minutes of online infamy. When things don’t move fast enough for the ruthlessly ambitious pair, they decide to take matters into their own hands. As the bodies pile up and the girls’ hunger for fame drives a wedge between them, the serial killer on the loose has devious plans of his own.

Deliriously anarchic in its deconstruction of genre, *Tragedy Girls* will generate much goodwill with horror diehards. With nods to everything from *Carrie* to *Cannibal Holocaust*, the film also delivers

fantastically goopy splatter in spades.

Send-ups of horror films have come thick and fast in the 21st century. Whereas Wes Craven (*Scream*) and others turned the original slasher movies on their head, genre-savvy millennials are now having to out-meta each other with films like *Final Girls* and *Tucker & Dale vs Evil*. So it’s refreshing that Tyler MacIntyre’s debut feature avoids Xeroxing the competition. It’s one of the funniest horror comedies since Jason and the Mean Girls went to see *Clueless* together. — AT

<b>A</b>	<b>PB</b>	Sat 29 Jul, 9.15 pm
<b>B</b>	<b>PB</b>	Fri 4 Aug, 4.15 pm
<b>A</b>	<b>PAR</b>	Sat 12 Aug, 9.15 pm

## Shorts with Features

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



AMERICAN PARADISE

### American Paradise

USA 2017 | Director: Joe Talbot | Festivals: Sundance, SXSW 2017  
16 mins

A forgotten man tempts fate by committing the perfect crime. Screening with *Una* (p43).

### Boxes

New Zealand 2017 | Director: Jack Barrowman | 13 mins

A young man gets a reality check when his grandmother suddenly falls ill. Screening with *A Date for Mad Mary* (p36).

### Each to Their Own

New Zealand 2016 | Director: Maria Ines Mancho  
Festivals: Locarno 2016 | 19 mins

A grieving girl is drawn in by a charismatic church. Screening with *The Wound* (p67).

### For the Light

New Zealand 2017 | Director: Steven Chow | 15 mins

A man reflects as the New Year is celebrated outside. Screening with *Marjorie Prime* (p60).

### Foraging

New Zealand 2016 | Director: Simon Ogston | 5 mins

Musician Christoph el Truento explores a natural soundscape. Screening with *Bill Dieren: A Memory of Others* (p16).

### Grey William

New Zealand 2017 | Director: Sandy Augusto Burton | 14 mins  
World Premiere

A quirky tour guide can't let the past go. Screening with *Ethel & Ernest* (p41).

### Have you tried, maybe, not worrying?

New Zealand 2017 | Director: Rachel Ross | 15 mins

A young woman's life is riven by a crippling anxiety disorder. Screening with *To Stay Alive: A Method* (p74).

### Import

Netherlands 2016 | Director: Ena Sendjarevic  
Festivals: Cannes (Directors' Fortnight), Toronto | 17 mins

A family of Bosnian refugees try to make sense of their new home in a quaint Dutch village. Screening with *The Future Perfect* (p56).

### Oh What a Wonderful Feeling

Canada 2016 | Director: François Jaros | Festivals: Cannes (Critics' Week), Toronto, London, Vancouver 2016 | 15 mins

At night, a truck stop becomes a sinister realm of mystery. Screening with *The Untamed* (p63).

### Stay

New Zealand 2017 | Directors: Craig Gainsborough, Luke Thornborough  
7 mins

The lives of June and her pet dog Lucas change forever. Screening with *Kedi* (p71).

### We All Need Love

New Zealand 2017 | Director: Brendan Donovan | 9 mins

A solo mum working as a cam girl makes an unwanted connection. Screening with *Kiki, Love to Love* (p38).

### The World in Your Window

New Zealand 2016 | Director: Zoe McIntosh | Festivals: Tribeca 2017  
15 mins

Eight-year-old Jesse strikes up an unusual friendship. Screening with *My Life As a Courgette* (p60).



Hosted by the  
Wellington Film Society

Don't pass up a swell chance to join the  
**Sixth Annual WFS Film Quiz**,  
otherwise you'll end up like a wet firecracker.  
Grab the gang and register your team.

The quiz is a celebration of cinema – a free event that's open to the public with the duration kept to a maximum of 90 minutes to ensure you can make your next NZIFF screening. It takes place at Embassy Theatre's Blondini's Café and is run by the friendly volunteers of the year-round Wellington Film Society.

Teams of four to six can register.  
Space is limited so sign up here:  
[filmquiz.typeform.com/to/OO23Hu](http://filmquiz.typeform.com/to/OO23Hu)

**Blondini's, Level 1, Embassy Theatre**  
Sunday 6 August, 4.00 pm

**FREE ADMISSION**

## Meet the Filmmakers

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



LUKE KOREM

### Luke Korem Russell Wayne Groves

**A PAR** Thu 3 Aug, 6.15 pm  
**B PAR** Fri 4 Aug, 2.00 pm

**Luke Korem** is a director and producer whose recent work includes the feature documentary *Lord Montagu*, which chronicles the life of one of England's most controversial and iconic aristocrats of the 20th century. Korem directed and produced the film, which premiered at London's prestigious BAFTA Theater and is now being distributed worldwide.



RUSSELL WAYNE GROVES

**Russell Wayne Groves** has produced a wide array of projects, including *Lord Montagu*. *Dealt* (p70), Groves' second documentary feature with Korem, follows Richard Turner, widely considered one of the world's greatest card magicians – and who is also completely blind.



ALICE FOULCHER

### Alice Foulcher Gregory Erdstein

**A RX** Fri 28 Jul, 8.15 pm  
**A PAR** Sun 30 Jul, 5.45 pm

**Alice Foulcher** is an Australian actor and writer. She frequently collaborates with her husband, director and co-writer Gregory Erdstein. Their short films include *Picking Up at Auschwitz* (2012), *A Bit Rich* (2014) and *Paris Syndrome* (2016). As a writer and director, Foulcher's own short films have screened at major film festivals in Australia and internationally.



GREGORY ERDSTEIN

**Gregory Erdstein** is an award-winning filmmaker and Masters graduate of the Victorian College of the Arts (VCA) School of Film and Television. In 2014 Erdstein and Foulcher were granted an eight-month writing residency at the prestigious Cité des Arts Internationale in Paris, where they co-wrote the script for *That's Not Me* (p62). *That's Not Me* is Erdstein's feature debut as a director, and Foulcher's feature debut as a writer and actor.



KHUSHBOO RANKA

### Khushboo Ranka Vinay Shukla

**A TP** Mon 31 Jul, 8.15 pm  
**B TP** Tue 1 Aug, 1.15 pm

**Khushboo Ranka** recently co-wrote the fiction feature film *Ship of Theseus*, which premiered at the Toronto International Film Festival 2012. Her first short film, *Continuum*, was shown at various international film festivals.



VINAY SHUKLA

**Vinay Shukla** wrote and directed his first short film, *Bureaucracy Sonata*, in 2011. Premiering at the 42nd International Film Festival of India, it went on to win the HBO Best Short Film Award at the South Asian International Film Festival in 2012.

For their first documentary feature, *An Insignificant Man* (p77), Ranka and Shukla spent two years following polarising activist-turned-politician Arvind Kejriwal – 'the Bernie Sanders of India' – and his campaign to overturn the corrupt status quo of Indian politics as the head of the Common Man's Party (AAP)



DANIEL BORGMAN

### Daniel Borgman

**A ED** Fri 28 Jul, 7.30 pm  
**A ED** Sat 29 Jul, 5.15 pm

**Daniel Borgman** is an Otago University graduate who has been based as a filmmaker in Denmark since 2005. He studied directing at the Danish alternative film school Super16, before returning to New Zealand to film his debut feature, *The Weight of Elephants*. A Danish/New Zealand co-production, it premiered at the Berlin International Film Festival in 2013 and also screened at NZIFF. *Loving Pia* (p59) is his second feature film. It was developed at the Berlinale Residence and made with support from The Danish Film Institute and FilmFyn.



JENNIFER PEEDOM

### Jennifer Peedom

**A EMB** Mon 31 Jul, 6.15 pm

**Jennifer Peedom** is a BAFTA-nominated director, known for her gripping, intimate portraits of people in extreme circumstances. Her documentaries include *Solo* (2008, AFI for Best Documentary), *Miracle on Everest* (2010), *Living the End* (2011). Peedom was a guest filmmaker at NZIFF with her 2015 documentary *Sherpa*, and returns this year with her spectacular new feature, *Mountain* (p13), a big screen celebration of the allure of the mountains, complemented by a grand orchestral score.



KATE ADIE

### Kate Adie

**A EMB** Tue 8 Aug, 8.30 pm  
**B PAR** Wed 9 Aug, 1.15 pm

**Kate Adie** is an English journalist, and one of the best-known faces of British broadcasting. Radio New Zealand listeners will also be familiar with Adie's regular reports on *Nine to Noon*. Highly regarded in her role as chief news correspondent for the BBC (1989–2002), she has reported from such hotspots as Tiananmen Square, the Gulf War, Rwanda and Sierra Leone. She broke ground in 1980 with her coverage of the Iranian Embassy siege in London. She is played by Abbie Cornish in *6 Days* (p17), Toa Fraser's gripping dramatisation of events.



FRANCIS LEE

### Francis Lee

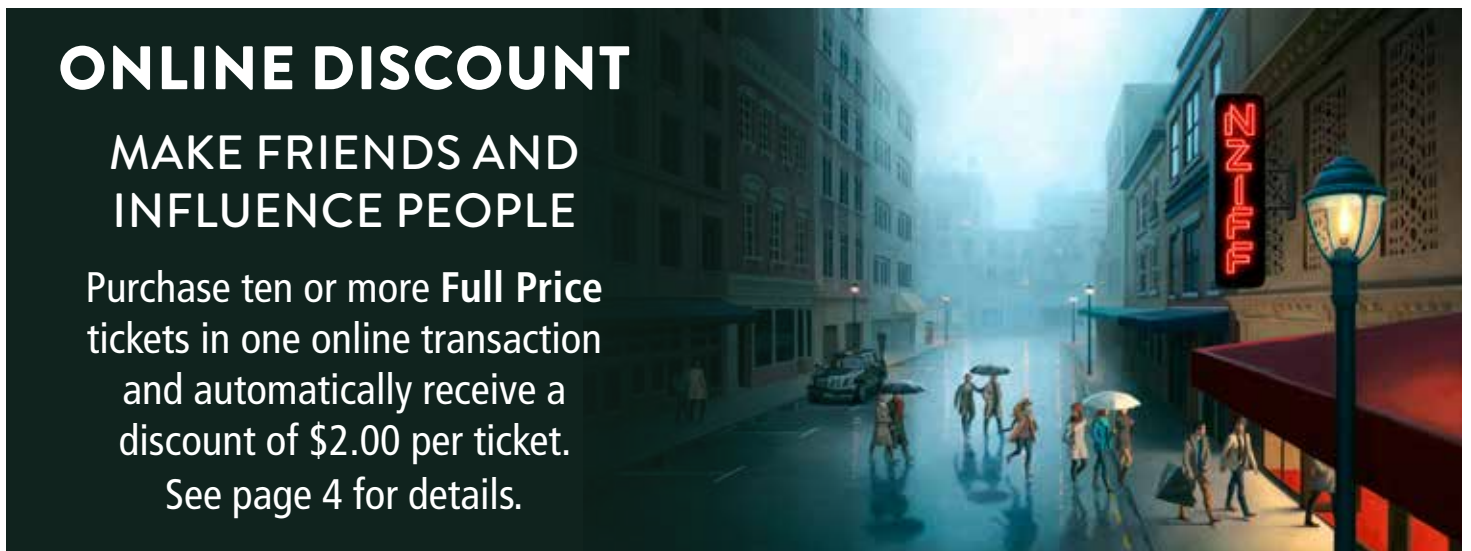
**A EMB** Sun 30 Jul, 6.00 pm  
**B EMB** Mon 31 Jul, 3.00 pm

**Francis Lee** was brought up on his parents' farm on the Pennine Hills in Yorkshire, UK. After training at Rose Bruford College, he worked extensively as an actor in theatre, television and film. His directorial debut, *The Farmer's Wife*, screened at many international film festivals. *God's Own Country* (p41) is his first feature-length film.

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# Without Whom

## IN WELLINGTON

Ashleigh Muir, Australian High Commission; Steve Barr; Rachel Barrowman; Tony Hiles, City Associates Films; Christine Dann; Sarah Catherall, Dani McDonald, Chelsea McLaughlin, The Dominion Post; Martin Durrant; Caroline Toplis, Embassy of the United States of America; Caleb Button, Embassy Theatre; Judah Finnigan; Marie France; Ulrike Rosenfeld, Christian Kahnt, Goethe-Institut; Robin Greenberg; Paul Wolfram, Handmade Productions Aotearoa; Frida Harper; Cass Hesom-Williams; Gwen Isaac; Selena Hurdell Bulled, L'affaire; David Larsen; Anna Lee; Athol McCredie; Hugh Macdonald; Malcolm McKinnon; Sarah McMullan; Bradley Pratt, Eddie Solomon, NEC New Zealand Ltd; Sarah Chandler, Shelagh Magadza, Lara Signal, Guy Somerset, Megan Williams, NZ Festival; Tracey Brown, Dave Gibson, Mladen Ivancic, Selina Joe, Kate Larkindale, Jasmin McSweeney, Lesa MacLeod-Whiting, Chris Payne, New Zealand Film Commission; Mark Cubey, NZ Writers Festival; Rebecca Elvy, Diane Pivac, Ngā Taonga Sound & Vision; Matt Bluett, Ponui Patuaka, Meri Gracia, Sam Dungey, Blair Mainwaring, Ocean Design; David Shanks, Jared Mullen, Office of Film and Literature Classification; Brannavan Gnanalingam, Pantograph Punch; Alexander Bisley, *Paperboy*; Park Road Post Production; Sibilla Papparatti; Gaylene Preston; Gabriela Barrientos, Chris Lee, Steven Oakley, QT Hotel; Christine Cessford, Caitlin Cherry, Lynn Freeman, Jo Leavesley, Simon Morris, Eva Radich, Dan Slevin, Jacob West, Radio New Zealand; Jo Randerson; Kirstie Ross; Tim Clarke, Katharine McGhie, Russell McVeagh; Tim Prebble, Soundbite; Glenis Giles, Tom Dorman, Tom & Luke; Vincent Burke, Topshelf Productions; Andrea Bosshard and Shane Loader, Torchlight Films; Chris Tse; Graeme Tuckett; Douglas Easterley, Eli Feth, School of Design, Victoria University of Wellington; Kate Hiatt, Wellington Community Trust; Chris Hormann, David Jenkinson and the Committee of the Wellington Film Society

### At City Gallery Wellington:

Erika McClintock, Caleb Gordon and staff

### At Embassy Theatre:

Caleb Button, the management team and staff

### At Light House Cinema:

Simon Werry, Blair Colлие and staff

### At Ngā Taonga Sound & Vision:

Rebecca Elvy and staff

### At Paramount:

Steven Ferguson and staff

### At Penthouse Cinema:

Sandra Kisby, Iain Macleod and staff

### At The Roxy Cinema:

Phil Jack and staff

### At Soundings Theatre, Te Papa:

Lianne Donnelly, Andrew Dorrington and staff

**Venue Managers:** Cathy Burke, Paul Johanson, Janna Holbrooke-Roach, Ange Senior, Anna Sheffield, Ben Speak, Lesley Simpson

**Projectionists:** David Goldthorpe, Oscar Halberg, Jesse Hansen, Cam Lett, Sara Pattison, Darryl Burnand, Phil Grieg

**Cashiers:** Daniel Simpson Beck, Ben Bro, Gabby Bush, Lara Denby, Luke Finnigan, Ely Holland, Hannah Kelly, Lydia Le Gros, Jo Maslin, Sapeer Mayron, Sequoia Morison, Paul Nelson, Jack

O'Donnell, Donna Schwass, Sassy Shephard, Jodie Stack, Tiana Wakefield  
**Ushers:** Sarah Garven, Rebecca Goodbehere, Stephen Hay, Rachel Lynch, Jane Penney, Mel Read

## IN AUCKLAND

Neil Lambert, 20th Century Fox New Zealand; Sam Davis, Hugh Sundae, Mikey Havoc, 95bFM; Ashleigh Fletcher, ABE'S BAGELS, Gordon Moller, Auckland Theatre Company, Hamkala Nath, Austin's; Ruth Barraclough, Joe Downing, Charmaine Ngarimu, ATEED; Mark Andersen, Andrew Lockett, Jane McKenzie, Auckland Film Society; Barbara Glaser, Paul Christ staff and players of the Auckland Philharmonia Orchestra; Christina Milligan, James Nicholson, AUT University; Simon Ogston, Bellbird Pictures; Julian Boshier; Grant Berridge, Matthew Buchanan, Gary Henson, Hayden Hunter, Kirstin Marcon, Karl von Randow, Cactuslab; Tui Ruwhiu, Directors & Editors Guild of NZ; Luke Nicholas, Ellie Tocker, Epic Beer; Erica Austin, Bill McDermid, Event Cinemas; Steve Kilgallon, Fairfax Media; David Farrier; Nicola Denney, Celia Nelson, Sharon Walling, Film & Video Labelling Body; Liam Maguren, Steve Newall, Paul Scantlebury, Flicks.co.nz; Antonia Crowley, Flying Tresles; Jenny Gill, Claire Rosanowski, Foundation North; Four Winds Foundation; Dorothee Basel, French Film Festival; Richard Howarth, Gemba; Annie Goldson; Florian Habicht; Robyn Harper; Sir Bob Harvey; Kate Cleaver, Sonya Gandras, Heart of the City; Susan Gibson, Nikki Rowan, Heritage Hotel; Tom Hern; Don Howie; Mark Chilvers, Hoyts Cinemas; Jen Huang; Kate Ryan, Juggernaut Graphics; Eric Kearney; Sue May, Kiriata Publicity; Angela Barnett & James Boshier, Karma Cola; Marijana, Paul & Michael Brajkovich, Kumeu River Wines; Debbie Fox, Lanyards Only; Julia Parnell, Nia Phipps, Sandy Wijetunge, Loading Docs; Andrew Cozens, Luke Murray, Jonno Young, Madman Entertainment; Toby Manhire; Te Amoahaere Tapene, Māori Television; Jim Rendell and the team, McCollams Print; Veronica McMaughlin; Graeme Hill, Kristen Cartmer, Kimberley Jones, Emily Hancox, Mediaworks Radio; Lauren Dyke, Catherine McGregor, Susannah Walker, *Metro Magazine*; Alexander Behse, Monsoon Pictures International; David Tse, NEC; Fay Yuen, Network Visuals; Joanna Hunkin, Chris Schulz, Siena Yates, *NZ Herald*; Amanda Cox, Emily Durham, Tim Wilson, NZME; Russell Baillie, Peter Calder, James Robins, *NZ Listener*; Paul Oremland; Rob Dawson, Our Auckland; Doug Dillaman, Jacob Powell, Rosabel Tan, Pantograph Punch; Jeremy Hansen, India Hendrikse, *Paperboy*; Tony Bald, Paramount Pictures NZ; Jamey Holloway, Ben Stonyer, Phantom Billstickers; Shirley Horrocks, Point of View Productions; Craig Fasi, Pollywood Film Festival; Hineani Melbourne, Pounamu Media Group; Lyn Chung, Stephanie Ireland, Primesite Properties; Will Rooke, QMS Media; Karen Warman, Resene Paints; Kelly Rogers, Kevin Gordon, Rialto Distribution; Wallace Chapman, Dita de Boni, Denise Montgomery, Radio New Zealand; Esther Cahill-Chiaroni, Script to Screen; Christine Massey, Jacinda Ryan, Sony Pictures; Duncan Grieve, Simon Wilson, The Spinoff; Nigel Forsyth, Priscena Major, StudioCanal; Sarah Watt, *Sunday Star Times*; Joe Gehrke, Teza Drinks;

Marc Taddei; Anna Gavin, Anna Gorman, 2degrees Mobile Ltd; Brendon Bainbridge, Ticketek; Michael Eldred, Transmission Films; Adria Buckton & staff, Trigger Marketing; The Trusts Community Foundation; Kate Rodger, Dan Rutledge, TV3; Darren Bevan, TVNZ; Jill McNab, Cameo England, Vendetta Films; Jamie Archer, Paul Kim, Stewart Putwin, Jordan Williams, Vista Entertainment Solutions; Leo Koziol, Wairoa Māori Film Festival; Steve Austin, Sir James Wallace, Wallace Media; Charles Ort, The Walt Disney Company; Patricia Watson, WIFT

## ELSEWHERE IN NEW ZEALAND

Gillian Ashurst, Christchurch; John Chrisstoffels, Christchurch; James Croot, Charlie Gates, Fairfax, Christchurch; Beck Eleven, Christchurch; Nancy Gosden, Dunedin; Philip Mathews, Christchurch; Nick Paris, Christchurch; Jo Scott, Christchurch

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## IN THE USA

Armen Aghaiean, Los Angeles, CA; Adam Goldworm, Aperture Entertainment, Los Angeles, CA; Brett Berns, New York, NY; Anna Biller,

Los Angeles, CA; Rebecca Celli, Cargo Film & Releasing, NY; Jason Ishikawa, Cinetic Media, New York, NY; Kim Hendrickson, Fumiko Takagi, Criterion Collection, New York, NY; Diana Holtzberg, East Village Entertainment, New York; Danny Guzman, The Exchange, Los Angeles, CA; Jeffrey Winter, The Film Collaborative, Los Angeles, CA; Michael Galinski, Suki Hawley, Brooklyn, NY; Brian Gordon, New York, NY; Donald Yew, IM Global, Los Angeles; Brian Belovarac, Janus Films, New York, NY; Luke Korem, Austin TX; Lauren Haber, Pulse Films, New York; Tamar Chafets, André Bossier, Revolutionary Releasing, Los Angeles; Linda Saffire and Adam Schlesinger, New York; Julie Matson, Shoreline Entertainment, Los Angeles; Charlie Wuppermann, Termite Films, Los Angeles, CA; Daniel Turcan, New York, NY; Joe Yanick, Visit Films, New York; Jett Steiger, Ways & Means, Los Angeles, CA

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Nasrine Médard de Chardon, DreamLab Films, Le Cannet, France; Cosima Finkbeiner, Beta Cinema, Munich; Carmen Ceneceirelli, Carmen Accaputo, Cineteca di Bologna, Bologna; Paul Williams, Burning Bridges, Northampton, UK; Jo Halpin, Crossing The Line Productions, Dublin; Anne-Marie Kürstein, Danish Film Institute, Copenhagen; Valeska Neu, Films Boutique, Berlin; Patricia Heckert, Friedrich-Wilhelm-Murnau-Stiftung, Munich; Valeria Losniza, Imperativ Film, Berlin; Sergi Steegmann, The Match Factory GmbH, Cologne; Toril Simonsen, Norwegian Film Institute, Oslo; Nick Varley, Graham Fulton, Park Circus, Glasgow; Clémence Michalon, Jour2fête, Paris; Petter Mattsson, Sara Ruster, Swedish Film Institute, Stockholm.

## ELSEWHERE IN THE WORLD

Anne Sophie-Lehec, Asian Shadows, Hong Kong; Sebastien Chesneau, Cercamon Films, Dubai; James Quandt, Cinémathèque Ontario, Toronto; Ela Elbaz, Philippa Kowarsky, Cinephil, Tel Aviv; Jan Rofekamp, John Nadai, Films Transit, Montreal; Ohno Atsuko, Flying Pillow Films, Yokohama; DD Polthaweechai, Kulthida Nityasuddhi, GDH 559, Bangkok; Ina Rossow, Deckert Distribution GmbH, Leipzig; Bumsu Lee, DreamWest Pictures Inc, Seoul; Kwon Yura, Jeon Yejin, Finecut, Seoul; Jonathan Frantz, IsumaTV, Iglolik; Daegil Yun, Bumsu Lee, JBG Pictures, Seoul; Belo Horizonte, Brazil; Vitor Graize, Katásia Filmes; Charlotte Mickie, Mongrel Media, Toronto; Patricia Arias, Mundial, Mexico City; Asuka Kimura, Nippon Television Network Corporation, Tokyo; Sun Ning, PAD International, Hong Kong; Khushboo Ranka, Vinay Shukla, Mumbai; Richard Sowada, Jack Sargeant, Revelation Perth International Film Festival; Howard Yang, Taiwan Film Institute, Taipei; Vtape, Toronto; Nele Wohlatz, Gustavo Beck, Buenos Aires  
Our thanks to all who have advertised in this brochure.

## NZIFF ANIMATION SCORE

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

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