

NZIFF

NEW ZEALAND
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FILM FESTIVAL



DUNEDIN
9 – 26 AUGUST 2018

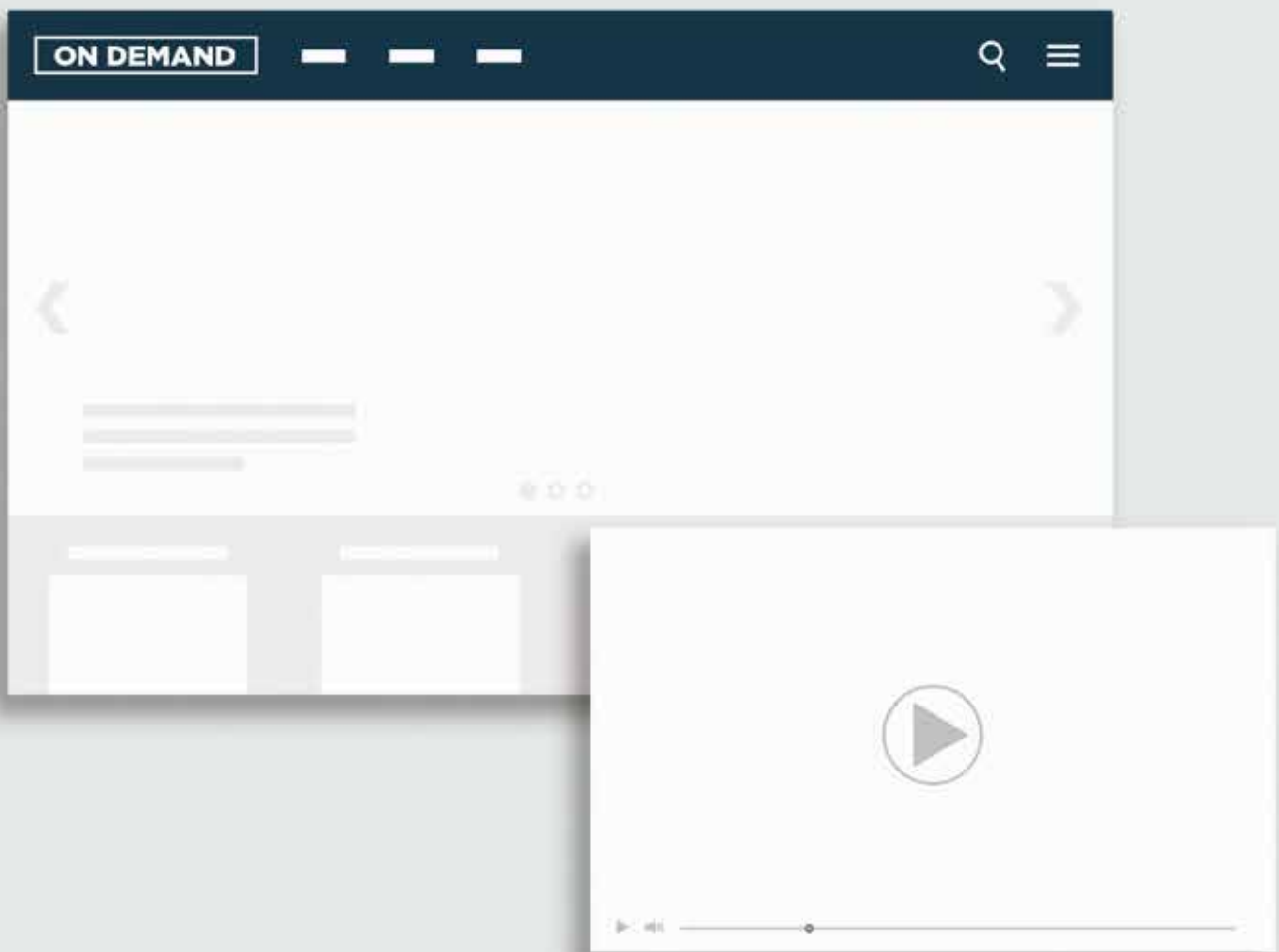
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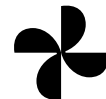
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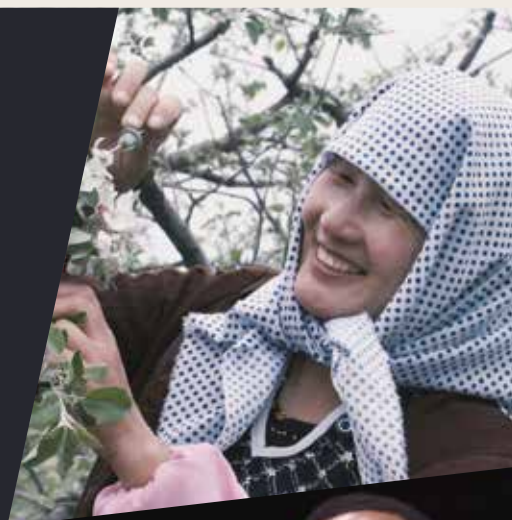
13 AUGUST Soundtrack for a Revolution

20 AUGUST The Wrecking Crew

27 AUGUST 20 Feet from Stardom

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WELCOME



We could not be prouder or happier about fronting up, in this winter of 2018, to offer you a programme as invigorating and timely as any we have ever presented.

If you've not joined us before, you have chosen a great year to do so. We've distilled the great film festivals of the world into one great Film Festival for Dunedin – and a generous helping for Gore too. A record 20 films come direct from Cannes this year, saving you the inconvenience of the round trip, the long queues and the officious French cinema wardens. (Our venue staff are much nicer.) NZIFF enjoys a sweet location on the international circuit: the chances are you can catch many of these films ahead of audiences in New York or London. We've a broad sample too of hits from Sundance, Tribeca, Berlin and SXSW.

And to cap it off some terrific new work from New Zealand makes its first appearance on cinema screens at NZIFF. Documentaries dominate this year's Kiwi slate. In a bumper year for fashion films, it's great to be headlining *Yellow is Forbidden* from our own Pietra Brett Kelly. At NZIFF it's a small step from the red carpet to the woolshed: we also celebrate Central Otago's best in *She Shears*. Amongst the features, the Central backdrop shares top credit with actor Kieran Charnock in Dustin Feneley's majestic *Stray*.

NZIFF is an audience-driven event, dependent for almost 90% of its income on box office. We return 25% of that income to filmmakers. The major sponsorship we receive from the New Zealand Film Commission is a gratifying institutional endorsement of that principle. Some other crucial supporters should also be acknowledged. Resene join us for their fifth year as sponsors of another stimulating strand of films from Aotearoa. Flicks.co.nz, RadioLIVE, nzherald.co.nz and *Metro* magazine are exactly the media partners an event like ours can work with, engaging directly with the films we present. In 2018 we welcome a new Artistic Development Partner in Creative New Zealand.

Though we encounter numerous not-quite contenders as we go, the thing we NZIFF programmers do for work, we also do for fun. There are debates, difficult decisions and hallelujah moments aplenty, which is exactly how we hope selecting your NZIFF will turn out for you. May our efforts help you spot the movies that will mean the most to you.

Bill Gosden
Director

JONATHAN JONES

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Recent additions include popular New Zealand documentaries: Costa Botes' *Candyman*, Rebecca Tansley's *Crossing Rachmaninoff*, and Shirley Horrock's *Marti: The Passionate Eye*.

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Yellow is Forbidden

Opening Night

Chinese designer Guo Pei made fashion headlines around the world when Rihanna wore her massive canary yellow gown to the Met Gala in 2015. If ever a dress was intended to stop the show, this was it. Typically of Guo Pei, it was intricately embroidered and jewelled, the product of years rather than months of work – an opulent one-off, likely only ever to be worn on a catwalk or red carpet.

How did the daughter of a communist soldier and primary school teacher, educated, as she informs a bemused Western press at 'No 2 Light Industry School, Beijing', become the designer of choice to China's one percent, positioning herself for global significance? We are taken into her world as she seeks acceptance from Paris' Chambre Syndicale de la Haute Couture. Her irresistible force may have met an immovable object.

In milieus as different as Afghanistan (*A Flickering Truth*), South Sudan (*The Art Star and the Sudanese Twins*) and a NZ high school (*Māori Boy Genius*), Pietra Brett Kelly has excelled as an enthralled yet keenly perceptive observer of highly driven individuals. In Guo Pei she meets a subject fit for the times. The contemporary hankering



for imperial grandeur may never have looked more insanely magnificent than in Guo Pei's world of wearable arts. Its roots in suppression, aptly alluded to in the film's title, are astutely observed in Brett Kelly's fascinating, gorgeous film.

"With a remarkable eye for detail and exquisite blending of visual art forms, Pietra Brett Kelly captures Guo's drive, artistry, meticulousness, and acumen." — Brian Gordon, Tribeca Film Festival

"Compelling and stimulating... an intimate, involving portrait of Chinese fashion designer Guo Pei." — Keith Uhlich,

Hollywood Reporter

 **Pietra Brett Kelly***

Director/Screenplay: Pietra Brett Kelly
New Zealand/China/France 2018
97 mins

Producers: Pietra Brett Kelly, Richard Fletcher, Naomi Wallwork
Photography: Jacob Bryant
Editors: Nicolas Chauderge, Margot Francis
Music: Tom Third
With: Guo Pei, Philip Treacy, Wendi Murdoch, Godfrey Deeny

Festivals: Tribeca, Hot Docs, Sydney 2018
In Chinese, French and English,
with English subtitles

A REGENT	Thu 9 Aug, 7.00 pm
B REGENT	Fri 17 Aug, 3.30 pm*

B SJ Gore	Thu 23 Aug, 11.00 am
A SJ Gore	Sun 26 Aug, 5.00 pm

Cold War *Zimna wojna*

Centrepiece

This dazzling Cannes winner from Paweł Pawlikowski, the director of *Ida*, feels like the perfect centrepiece choice: you don't want such glorious filmmaking to end. Pawlikowski whisks his two fatally attracted lovers, a singer and a composer, through myriad, brilliantly evoked musical styles and settings either side of the Iron Curtain – from Stalin-era folk troupes to 1950s Paris jazz bars.

"Portraying a whirlwind, border-hopping *amour fou* in gorgeous black and white, Paweł Pawlikowski's *Cold War* won him the Best Director prize. In post-war Poland, pianist composer Wiktor (Tomasz Kot) tours villages with his lover, music teacher Irena (Agata Kukezsa) in search of folk-based talent. At an audition, Zula (Joanna Kulig) cons her way into a duet with a more talented singer. Though Irena tells Wiktor that Zula is just out of prison for stabbing her father, he feels that 'she has something'.

Soon she is a star... When the troupe performs in Berlin, Wiktor asks Zula to cross to the West with him; thereafter many borders are crossed, many lines of fate are broken... jealousies and betrayals flourish and die, but the two continue to attract and repel each other.



Much of the film is a thrillingly seductive musical, shot and edited with the rhythm of dance, but the surface whirl would not fascinate without the luminous presence of Joanna Kulig... The hopelessly unsuited couple are fictionalised versions of Pawlikowski's parents, and through them we experience near equal disenchantment with socialist and capitalist mores. I loved it." — Nick James, *Sight & Sound*

"The torn curtain of love is the theme of Paweł Pawlikowski's mysterious, musically glorious and visually ravishing film."

— Peter Bradshaw, *The Guardian*



Director: Paweł Pawlikowski
Poland/UK/France 2018 | 89 mins

Producers: Tanya Seghatchian, Ewa Puszczyńska
Screenplay: Paweł Pawlikowski, Janusz Głowacki, Piotr Borkowski

Photography: Łukasz Żal
Editor: Jarosław Kamiński

Music: Marcin Masecki
With: Joanna Kulig, Tomasz Kot, Borys Szyc, Agata Kulesza, Cédric Kahn, Jeanne Balibar

Festivals: Cannes (In Competition) 2018
Best Director, Cannes Film Festival 2018
In Polish and French, with English subtitles
B&W | Censors rating tbc

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Metro

B REGENT	Thu 23 Aug, 4.15 pm
A REGENT	Sat 25 Aug, 6.30 pm

B SJ Gore	Fri 24 Aug, 11.00 am
A SJ Gore	Sat 25 Aug, 6.15 pm

Leave No Trace

Opening Night, Gore

Director Debra Granik introduced Jennifer Lawrence to the world in *Winter's Bone*. In *Leave No Trace* she directs young New Zealand actress Thomasin Harcourt McKenzie in a lead performance that is just as remarkable. She plays Tom, a teenager who has been living off the grid with her father, Will (Ben Foster), from an early age. Camped in a forest outside Portland, they are peaceable, lo-tech survivalists, perfectly attuned to each other and the natural world. Will's alienation from society is profound – he and Tom run drills in preparation for any human intrusion – but it doesn't prevent him from providing his daughter an education.

Discovery is probably inevitable. When social services try to intervene and Tom's sheltered life is threatened her responses are complex, not least as she comes to see the shelter she herself affords her troubled father. Though there's the trajectory of a chase movie in the pair's flight from authority, the heart of the drama lies in the perceptible shifts in Tom's view of the world – and in the compassion extended to the two of them by a whole world of backwoods dwellers.

"*Leave No Trace* tactfully tells an



equally heart-warming and heart-breaking story of the unconditional love shared between father and daughter. Foster and McKenzie deliver raw, tender, captivating and transcending performances. The bond between them isn't only compelling, it is inspiring... A profound story about love, family, loyalty, understanding, and compassion." — Tiffany Tchobanian, *Film Threat*

"Something deeply compassionate, a story of a father and daughter that speaks truths about some large things."

— Richard Lawson, *Vanity Fair*



Director: Debra Granik
USA 2018 | 109 mins

Producers: Anne Harrison, Linda Reisman, Anne Rosellini
Screenplay: Debra Granik, Anne Rosellini.
Based on the novel *My Abandonment* by Peter Rock
Photography: Michael McDonough
Editor: Jane Rizzo
Music: Dickon Hinchliffe
With: Ben Foster, Thomasin Harcourt McKenzie, Jeff Kober, Dale Dickey
Festivals: Sundance, San Francisco, Cannes (Directors' Fortnight), Sydney 2018
PG drug references

A REGENT Sun 19 Aug, 5.45 pm

B REGENT Fri 24 Aug, 11.00 am

A SJ Gore Thu 16 Aug, 6.00 pm

Birds of Passage *Pájaros de verano*

Closing Night

A vibrant Colombian indigenous culture that's survived centuries of colonisation takes on the 1970s drug trade in our visually and aurally astounding closer. Directors Ciro Guerra (*Embrace of the Serpent*, NZIFF16) and Cristina Gallego shake off the clichés of crime-war and imperialism and imbue their saga with surreal beauty and the elemental power of ancient proverb.

The film's formidable matriarch (Carmina Martínez) knows full well that the young chancer (José Acosta) who has courted her daughter (Natalia Reyes) could only have paid the outrageous dowry she demanded by selling dope to the gringos. But the seed is sown: insisting traditional honour codes be observed in enriching her clan, she bends her shamanistic authority to building an empire in the desert.

"Colombians are sick to the back teeth of filmmakers exploiting their troubled past, but Gallego and Guerra's inspired take on the blood feud yarn and mob thriller is really unique and far from cheap genre thrills as it gets. *Birds of Passage* is an enthralling, powerful statement." — Martyn Conterio, *Cinevise*

"This is an absolutely extraordinary film... You do not have to have Wayuu



ancestry, or any connection to the region to understand the broader implications of this epic story of haunted druglords and ruthless power grabs that are partly predicated on traditional beliefs and shibboleths. Guerra and Gallego's film is no dusty period piece, it is wildly alive, yet it reminds us that no matter how modern we are, there are ancient songs our forebears knew whose melodies still rush in our blood." — Jessica Kiang, *The Playlist*

"Hardly a scene goes by without something fundamentally familiar being rendered in a unique fashion."

— Jordan Hoffman, *The Guardian*



Directors: Cristina Gallego, Ciro Guerra

Colombia/Denmark/Mexico 2018
125 mins

Producers: Katrin Pors, Cristina Gallego
Screenplay: María Camila Arias, Jacques Toulemonde. Based on a story by Cristina Gallego
Photography: David Gallego
Editor: Miguel Schverdfinger
Music: Leonardo Heiblum
With: Carmina Martínez, José Acosta, Jhon Narváez, Natalia Reyes, José Vicente Cotes, Juan Martínez, Greider Meza
Festivals: Cannes (Directors' Fortnight) 2018
In Wayuuunaiki, Spanish and English, with English subtitles
Censors rating tbc

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TimeOut

B REGENT Fri 24 Aug, 3.45 pm

A REGENT Sun 26 Aug, 7.30 pm

A SJ Gore Sun 26 Aug, 7.00 pm

Burning *Beoning*

Special Presentation

By critical consensus a masterpiece, and the highest ever rated film on the *Screen International's* eagerly pored-over Cannes jury grid, *Burning*, like previous record holder *Toni Erdmann*, left the Competition officially prizeless but showered in glory. A love triangle and a mystery, it concerns an earnest young writer's (Yoo Ah-in) jealous crush on a mercurial woman (Jun Jong-seo) who takes up with a handsome, prosperous companion (Steven Yeun, *The Walking Dead*).

"Not a lot actually burns in Lee Chang-dong's *Burning*... But the cumulative effect of all its perfect moments, all its perfectly true, unexpected and consequential scenes, is scorching. The embers are banked up so gradually and relentlessly that it's not until a few hours after the ending of this elusive, riveting masterpiece that you are far enough away to appreciate the scale of the conflagration..."

It is based on a skeletal short story by Murakami Haruki in the same way a spreading oak is based on an acorn... The absolute precision of craft, from Hong Kyung-pyo's unerring camera placement to [the] stunningly variegated and cleverly deployed score, illuminates a trio of performances that are little



short of miraculous... The narrative is slippery as silk, eliding from romance to tragedy to mystery to something more unsettling... This sense of surprise and inevitability is a hallmark of truly masterful writing... and such skillful direction that it feels like you're suspended within the story in an invisible tangle of glances and exchanges, secrets and lies, tricks and cruelties and lucky shafts of reflected sunlight." — Jessica Kiang, *Sight & Sound*

"Intensely captivating... *Burning* handles the ideas of a triangulated relationships and emotions in intensely mesmerizing and subtle ways." — Jordan

Ruimy, *The Playlist*



Director: Lee Chang-dong
South Korea/Japan 2018 | 148 mins

Producers: Lee Joon-dong, Lee Chang-dong, Ok Gwang-hee

Screenplay: Oh Jung-mi, Lee Chang-dong. Based on the short story 'Barn Burning' by Murakami Haruki

Photography: Hong Kyung-pyo
Editors: Kim Hyun, Kim Da-won

Music: Mowg

With: Yoo Ah-in, Steven Yuen, Jun Jong-seo

Festivals: Cannes (In Competition) 2018

In Korean with English subtitles
CinemaScope | Censors rating tbc

B RIALTO Thu 23 Aug, 3.30 pm
A REGENT Sat 25 Aug, 1.00 pm

Capharnaüm

Special Presentation

A popular hit in Cannes, and already eyed-up as an Oscar contender, this heartfelt drama of a runaway boy's life on the streets of Beirut was shot with a cast of non-professional actors by Lebanese actress/director/co-writer Nadine Labaki (*Caramel*, NZIFF08).

"While this is unquestionably an issue film, it tackles its subject with intelligence and heart... Labaki uses a trial to structure the film, though this isn't a courtroom drama... Admittedly the case could probably only exist in cinema: Zain (Zain Al Rafeea), already serving a five-year sentence for stabbing someone, is suing his parents... for giving him life. Approximately 12 years old (even his parents don't know his exact age), this pint-sized James Dean is a sensitive toughie simmering with righteous resentment. One glimpse at his troubled home life and it's easy to understand why..."

Firmly in the tradition of great guttersnipe dramas, the film pays a considerable amount of attention to milieu, foregrounding the solidarity of children as they struggle to survive in an adult-made hell... Moments of humor... offer just the right balance with the overall unforced pathos... Young Al Rafeea is a revelation as



the swaggering, foul-mouthed Zain, combining the requisite traits of wounded sensitivity with seasoned resilience that somehow never feels clichéd." — Jay Weissberg, *Variety*

"*Capharnaüm* is a howl of protest against social injustice, a film as grounded in a place and time and yet as universal in its empathy with the dispossessed as *Bicycle Thieves* or *Salaam Bombay!*" — Lee Marshall, *ScreenDaily*

"A social-realist blockbuster – fired by furious compassion and teeming with sorrow, yet strewn with diamond-shards of beauty, wit and hope."

— Robbie Collin, *The Telegraph*



Director: Nadine Labaki
Lebanon 2018 | 123 mins

Producers: Khaled Mouzanar, Michel Merkt

Screenplay: Nadine Labaki, Jihad Hojely, Michelle Kesrouani, Georges Khabbaz, Khaled Mouzanar

Photography: Christopher Aoun

Editors: Konstantin Bock, Laure Gardette

Music: Khaled Mouzanar

With: Zain Al Rafeea, Yordanos Shiferaw, Boluwatife Treasure Bankole, Kawthar Al Haddad, Fadi Kamel Youssef, Cedra Izam, Alaa Chouchnieh, Nadine Labaki

Festivals: Cannes (In Competition) 2018

Jury Prize, Cannes Film Festival 2018

In Arabic and Amharic, with English subtitles
CinemaScope | Censors rating tbc

A REGENT Thu 16 Aug, 6.15 pm
B REGENT Thu 23 Aug, 1.45 pm

Shoplifters *Manbiki kazoku*

Special Presentation

Few filmmakers are as delicate observers of family units – and especially of children – as Kore-eda Hirokazu, and *Shoplifters* radiates with the same joyous naturalism and sad wisdom of his best work. The eponymous shoplifters are the Shibatas, a low-income family of five struggling away in a tiny corner of Tokyo. Scrimping and saving, as well as stealing whenever necessary, this overcrowded household one day opens their door to an abused child wandering the neighbourhood. Wary of exposing their own living situation, they ignore the authorities and secretly adopt the little girl – to everyone's greater happiness, but also peril.

The permissible definition of what makes a family is constantly under suspicion, even as we witness the Shibata's closeness. Their ethical predicament will ultimately be laid bare in ways that resound long after this passionately humane film reaches its final frame.

A triumph of subtlety over spectacle, *Shoplifters* was awarded this year's Palme d'Or at a festival usually overrun by the most controversial or brazenly political films. In fact, as socially conscious as recent Cannes-winner *Daniel Blake*, the potency of Kore-eda's



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latest caught everyone off guard – a testament to his masterfully understated approach to human life, and to the power of calm, compassionate voices in a world where we can barely hear one outrage over another for all the screaming. — Tim Wong

"[Kore-eda's] embrace is as ferocious and beautiful and loving as that of a mother trying to hug away all her child's fears. His... film is a gorgeous thing." — Jessica Kiang, *Sight & Sound*

"Profoundly moving... a haunting film about abandoned people, and the beautiful things that are lost and found between." — David Ehrlich,

Indiewire



Director/Screenplay/Editor:
Kore-eda Hirokazu
Japan 2018 | 121 mins

Producers: Matsuzaki Kaoru, Yose Akihiko, Taguchi Hijiri

Photography: Kondo Ryuto

Music: Hosono Horuomi

With: Lily Franky, Ando Sakura, Matsuoka Mayu, Kiki Kilin, Jyo Kairi, Sasaki Miyu

Festivals: Cannes (In Competition) 2018

Palme d'Or, Cannes Film Festival 2018

In Japanese with English subtitles

M sexual references

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THE PANTOGRAPH PUNCH

A REGENT Sat 11 Aug, 6.00 pm

B REGENT Thu 16 Aug, 1.30 pm

A SJ Gore Sat 18 Aug, 3.30 pm

Happy As Lazzaro *Lazzaro felice*

Special Presentation

Part bucolic fable, part social realism and all fertile imagination, Alice Rohrwacher's beguiling third feature proves she is one of the most inventive and compelling voices in contemporary world cinema.

Set in rustic Italy, rewarding ground for her previous feature NZIFF14 Centrepiece, *The Wonders* (in which sister Alba also had a significant role), the film opens as a peasant boy serenades his love with fairy-tale conviction. The revellers, it transpires, are tobacco harvesters subjugated by an over-entitled marchesa. Village innocent Lazzaro (divine newcomer Adriano Tardiolo) becomes the unlikely friend and accomplice of Tancredi, the marchesa's dandified son. Imbued with a saint-like beauty, Lazzaro is alternately adored and exploited by all and is soon unwittingly embroiled in a kidnapping plot by his manipulative friend.

What seems at first to be a story 'out of time' reveals itself to be a very particular historical moment and then, with a sly and unexpected narrative spin, becomes decidedly more immediate and familiar. The biblical stories of the resurrected Lazarus and the beggar Lazarus are frequently conflated – either by accident or ignorance – but



Rohrwacher's poetic amalgam of the two is as deliberate as it is teasing and magical. To give the rest away would be an injustice to her breathtaking cinematic logic (she jointly won the Best Screenplay award at Cannes this year).

Gorgeously filmed on Super 16 by regular collaborator H el ene Louvart, this modern-day allegory is no flight of fancy; it also serves as a biting critique of our own very troubled times. — Clare Stewart

"Alice Rohrwacher's supernatural sun-drenched folk tale of the birth of modern Italy is as sublime as it is beautiful."

— Joseph Walsh, *Time Out*



Director/Screenplay: Alice Rohrwacher
Italy/Switzerland/France/Germany
2018 | 125 mins

Producer: Carlo Cresto-Dina

Photography: H el ene Louvart

Editor: Nelly Quettier

With: Adriano Tardiolo, Agnese Graziani, Alba Rohrwacher, Luca Chikovani, Tommaso Ragno, Sergi Lopez, Natalino Balasso, Gala Othero Winter, David Bennent, Nicoletta Braschi

Festivals: Cannes (In Competition) 2018

Best Screenplay, Cannes Film Festival 2018

In Italian with English subtitles

Censors rating tbc

A REGENT Sat 11 Aug, 3.30 pm

B RIALTO Tue 14 Aug, 3.45 pm

A SJ Gore Thu 23 Aug, 8.00 pm

Mirai *Mirai no Mirai**Special Presentation*

"The complex, sometimes fraught relationship between older and younger siblings is mapped with kindness, imagination and wit in *Mirai*, from Japanese writer-director Hosoda Mamoru... Inspired by Hosoda's experience watching his own kids interact, this latest work, rooted more in realism and domesticity despite some flights of fancy, continues the director's ongoing preoccupation with family dynamics, explored previously with more fantastical settings in *The Boy and the Beast* and *Wolf Children*...

In an affluent suburb, Kun, a little boy of maybe three or four, lives with his mom and dad in a flowing, modernist house – designed by Kun's dad himself – that descends room by room down a hill, enclosing a little yard with a single tree... The peace of this harmonious little world is disrupted by the arrival of Mirai, Kun's new little sister, who, although cute, also makes demands on his parents' time and attention, much to Kun's chagrin...

When mom goes back to work and leaves dad to look after the kids at home, Kun takes to spending a lot of time alone in his playroom or the yard. There, he makes friends with a dashing prince in 18th century clothing...



Hosoda has a lovely, light touch and leavens the proceedings with dry, well-observed humor. Likewise, the character design walks the line with grace between big-eyed anime cutesiness and closely observed realism, capturing with insightful wit the way dogs and kids move and wiggle."

— Leslie Felperin, *Hollywood Reporter*

"Beguilingly sweet-natured ... *Mirai* is a work of heart-swelling beauty and considerable charm."

— Wendy Ide, *Screendaily*



Director/Screenplay: Hosoda Mamoru
Japan 2018 | 98 mins

Producers: Saito Yuichiro, Ito Takuya, Adachi Yuichi, Kawamura Genki

Animation directors: Aoyama Hiroyuki, Hata Ayako

Artistic directors: Omori Takashi, Takamatsu Yohei

Music: Takagi Masakatsu

Voices: Kamishiraishi Moka, Kuroki Haru, Hoshino Gen, Aso Kumiko, Yoshihara Mitsuo, Miyazaki Yoshiko, Yakusho Koji

Festivals: Cannes (Directors' Fortnight), Anney 2018

In Japanese with English subtitles
PG cert

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A	RIALTO	Sat 11 Aug, 12.00 pm
A	REGENT	Sun 12 Aug, 10.30 am

Wings of Desire *Der Himmel über Berlin**Special Presentation*

For many the highlight of this year's Berlinale was the premiere of this dazzling new 4K restoration of Wim Wenders' spectacularly aerial *Wings of Desire*. Shot in Berlin two years before the fall of the Wall, it's a palpably humanistic film purporting to see into the anxious souls of city dwellers through the eyes of angels. One of them (Bruno Ganz) hankers to become human and taste the coffee. The surround-soundscape is as gloriously untethered as the film's floating camera, a symphony of voices, music and urban ambience cradling the poetry of Peter Handke's script. Lyrically articulating a profusion of existential doubts and fleeting sensory delights, it's one of the great Rorschach test movies, many things to many people – and incidentally a must for Nick Cave completists.

No longer subject to the intermediate steps entailed in printing black and white imagery on colour film stock, the digital restoration, scanned from the original negative, renders the legendary cinematography of Henri Alekan even more vividly than when we first showed the film in 1988. Don't miss your chance to experience it on the big screen.

"*Wings of Desire* on the big screen in 4K shows us a city and shows us



a world that is 30 years old, but it is so succinct, so there and so rich that it could also be a new film." — Wim Wenders

"*Wings of Desire* is shot in a silvery black and white so that Berlin seems dusted with celestial soot... The first time I saw the film I thought it was a knockout; on second viewing it already seemed a classic." — J. Hoberman, *Village Voice*

"It's full of astonishingly hypnotic images... and manages effortlessly to turn Wenders' and Peter Handke's poetic, literary script into pure cinematic expression."

— Geoff Andrew, *Time Out*

Director: Wim Wenders
West Germany/France 1987
128 mins

Producers: Wim Wenders, Anatole Dauman

Screenplay: Wim Wenders, Peter Handke

Photography: Henri Alekan

Editor: Peter Przygodda

Music: Jürgen Knieper, Nick Cave and the Bad Seeds

With: Bruno Ganz, Solveig Dommartin, Otto Sander, Curt Bois, Peter Falk

Festivals: Cannes 1987; Auckland 1988

Best Director, Cannes Film Festival 1987

In German, French and English, with English subtitles

B&W and Colour | PG coarse language

B	RIALTO	Wed 22 Aug, 3.45 pm
A	REGENT	Sun 26 Aug, 4.45 pm

AOTEAROA

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NZIFF is always proud to provide a big screen showcase for striking work made within our own shores.

Documentary filmmakers celebrate remarkable New Zealanders on this year's programme. Alongside our two regular short film programmes, *New Zealand's Best* and *Ngā Whanaunga*, we also welcome home to Central Otago Dustin Feneley's spectacular feature *Stray*, and Jack Nicol's heartland shearing doco *She Shears*.

See also:

Yellow is Forbidden (p5)

Dog's Best Friend (p37).

Celia



© TARANAKI DAILY NEWS

Amanda Millar*

Director/Producer:
Amanda Millar
New Zealand | 101 mins

Executive Producer:
Garry Robertson

Photography: Belinda Walshe,
David Paul

Editor: Lala Rolls

Music: Naia Alkhouri, Michel
Alkhouri

With: Celia Lashlie, Salvatore 'Salvi'
Gargiulo, Gabe Quirke, Rebekah
Henderson, Heather Main,
Adele Bull

Celia Lashlie, an impassioned, charismatic advocate for equality of opportunity in New Zealand, is mourned and celebrated in this documentary written, directed and produced by former TV current affairs journalist Amanda Millar. Millar was responsible for several *60 Minutes* items that enabled Lashlie, frequently at odds with bureaucracy, to put her case to the nation. When Lashlie received a terminal cancer diagnosis in late 2014, she invited Millar to film the final year of her life. The end came much sooner than expected, but Lashlie's final leading of a domestic violence camp, and an intensely moving interview filmed days before she died, provide the heart of this inspiring portrait. Archive footage

and the testimony of colleagues show her in peak form, compassionate, funny, combative and blunt.

Two other memorial projects are woven through this one: a theme song composed and performed by 12-year-old Naia Alkhouri; and the portrait painted by her close friend Heather Main. Four symbols on Main's painting structure the film to describe the four cornerstones of Lashlie's life, ultimately landing on the deep respect for human potential expressed through the transformative originality of her work.

A	REGENT	Mon 20 Aug, 6.00 pm*
B	REGENT	Tue 21 Aug, 11.15 am*
A	SJ Gore	Thu 23 Aug, 6.00 pm

Māui's Hook



Paora Joseph

Director: Paora Joseph
New Zealand 2018
92 mins

Screenplay: Lani-rain Feltham.

Based on a story by Paora Joseph

Photography: Bevan Crothers,
Maria Ines Manchego

Editor: Gareth Dick

With: Niwa Whatuira, Hera Foley,
Nicola Kawana, Paora Joseph
In Māori and English, with English
subtitles

Censors rating tbc

Invoking the skills, cunning and defiance of the legendary tupuna, the title of this stirring film by psychologist and filmmaker Paora Joseph also alludes to the line on a map traced by the bus trip he takes us on from Parihaka to Te Rerenga Wairua (Cape Reinga). The travellers who join this hikoi wairua are five families, four Māori, one Pākehā, each grieving the suicide of someone very close. In the bravest, most sobering of interviews, these five families each gather to tell the story of the person in their midst who took their own life.

Joseph conducts and films wānanga with the families as they journey north to release and farewell their loved ones. Addressing the demographic most commonly reflected in our tragic

suicide statistics he introduces their fictional surrogate in young Tama (Niwa Whatuira), who observes the suffering of loved ones left behind and comes too late to apprehend that his pain and anger need not be permanent, but death most surely is.

Joseph's film is purpose-built to change attitudes and provoke action. Post-NZIFF, as *Māui's Hook* travels to selected community venues around the country it will be supported by suicide prevention workshops organised by Māori health providers.

A	RIALTO	Tue 14 Aug, 6.15 pm
B	RIALTO	Wed 15 Aug, 11.45 am

Angie

When Angie Meiklejohn's mother followed the latest love of her life to Centrepunt in 1985, taking Angie, her younger brother and two little sisters, they'd never lived anywhere so nice. The parkland setting was idyllic, with an Olympic-size swimming pool, and all their material needs were covered. As we now know, what happened to children at Bert Potter's alternative lifestyle settlement was far from nice. Costa Botes' film about Angie and her siblings provides a vivid, multidimensional view of the damage done – often to already damaged people.

Angie herself was in trouble even before the move to Centrepunt. She and her brother had been wards of the state. She'd been sexually abused by one of her mother's lovers, and then raped, aged 11, by the teenage son of another. Desperate for some sense of belonging and approval, she embraced the community's values and the attention of its founder.

Angie and her siblings are compelling, strikingly assured camera subjects. One of the many salutary virtues of Angie's account is the vivid clarity with which she recalls, for example, how empowered she felt being wanted by old men that she could barely bring herself to look at.




Her younger sisters recall just as clearly, but remember nothing but horror.

The catalogue of projects and love affairs subsequently undertaken and abandoned by Angie is staggering.

What never seems in doubt is her great appetite for life and a mind that's never sharper than when dissecting the dynamics of sexual abuse, and the way parental neglect and that abuse have shaped her choices. She has much to tell us all.

“Funny, smart, big hearted, unflinchingly honest, a steadfast friend – whatever her past hurts, Angie is an engaging and loveable human being.”

— Costa Botes

 **Costa Botes**

Director/Producer/Cinematography/Editor: Costa Botes
New Zealand 2018 | 119 mins

Associate producer/Researcher: Anke Richter
Music: Richard Adams, Nigel Gavin, Jonathan Besser
Additional music: Harley Greene, Podington Bear, Blue Dot Sessions
With: Angie Meiklejohn
R16 sexual abuse themes

A	RIALTO	Sat 25 Aug, 3.30 pm
A	RIALTO	Sun 26 Aug, 12.45 pm

The Heart Dances – the Journey of The Piano: the ballet

Czech choreographer Jiří Bubeníček and his twin brother and designer, Otto are stars in the European dance world, creators of vital, innovative contemporary ballets. Director Rebecca Tansley (*Crossing Rachmaninoff*) follows them from Prague to Aotearoa as they take up an invitation from the Royal New Zealand Ballet to expand their adaptation, made in Germany in 2015, of Jane Campion's film. Tansley's documentary feasts on the sheer beauty of the Bubeníček's work – the music, the theatricality, the costumes, the suite of achingly expressive *pas de deux* at the heart of the piece.


It also presents a delicately traced picture of the Old World at sea in the New, and vice versa. The Bubeníčeks arrive apparently unaware that the work they have been invited to stage poses significant problems for Moss Patterson, the Māori cultural adviser contracted by the RNZB. (The original ballet gave prominent place to 'Ka Mate'.) Only someone who's never worked in the New Zealand cultural sector could be surprised that the ensuing struggle, signally embedded in the 2015 work, unfolds over the four weeks before opening night.

Tansley sees Bubeníček's dismay,



but above all she celebrates his vigour and enthusiasm for communication. She observes the enormous reserves of skill and discipline required of classical performers, all the more to savour the thrill when everything takes flight. Intercutting rehearsal and performance, *The Heart Dances* weaves a seductive, elegant celebration of a vital, centuries-old art that still has a squillion tiny dancers line up to audition for the Anna Paquin role.

“This is the 21st century and we have to stand proud as Māori, but we also have to find ways to work together, to be together and to create together.” — Moss Te Ururangi Patterson

 **Rebecca Tansley***

Director: Rebecca Tansley
New Zealand 2018 | 99 mins

Producers: Robin Laing, Rebecca Tansley
Photography: Simon Raby
Editor: Thomas Gleeson
Music: Aldous Harding, Charles Ives, Michael Nyman, Bic Runga, Alfred Schnittke, Dmitri Shostakovich, Bedřich Smetana, Flavio Villani
With: Jiří Bubeníček, Otto Bubeníček, Moss Patterson, Patricia Barker, the dancers and staff of the Royal New Zealand Ballet

A	REGENT	Sun 19 Aug, 3.00 pm*
B	REGENT	Mon 20 Aug, 11.00 am*
A	SJ Gore	Tue 21 Aug, 6.15 pm

Merata: How Mum Decolonised the Screen

By the time the pioneering indigenous filmmaker and activist Merata Mita died suddenly in 2010, she had packed an extraordinary amount of action into her 68 years. If her youngest son Heperi Mita became a film archivist and a filmmaker in order to discover the stories she did not live to tell him, then we in Aotearoa have something new to thank her for. His first film is a remarkable accomplishment, a compelling Great Woman portrait that speaks intimately from personal experience.

He has an abundant archive of film and TV appearances to draw on, beginning with his mother's mesmerising testimony as a Māori woman bringing up children alone in the 1977 TV documentary *Māori Women in a Pākehā World*. By 1979 she was making landmark documentaries herself, most notably *Bastion Point: Day 507* (1980) and *Patu!* (1983) which rattled Kiwi complacency by so clearly identifying the violation of Māori rights – the latter film explicitly tying New Zealand's record to apartheid in South Africa. In 1988 her film *Mauri*, deftly quoted in this one, was the first feature written and directed by a Māori woman.

Heperi is the first to acknowledge that he grew up in the best of times,



© GIL HANLEY

when Merata and his father Geoff Murphy lived in LA and Hawaii. He turns to his older siblings to learn about earlier days when living was often hand-to-mouth and police raided the house in search of *Patu!* footage. They are a loving whānau whose testimony reverberates with the conviction that their mother's fierce maternal instinct was integral to her work as a fighter, mover, shaker, mentor and artist of abiding international significance.

“Merata Mita is the grandmother of Indigenous Cinema. This film is a dedication to her life's work towards that goal.”

— Chelsea Winstanley

Heperi Mita

Director: Heperi Mita
New Zealand 2018 | 95 mins

Producer: Chelsea Winstanley
Executive producer: Cliff Curtis
Creative producer: Tearepa Kahi
Associate producer: Manutai Schuster
Photography: Mike Jonathon
Editor: Te Rurehe Paki
Consulting editor: Annie Collins
With: Merata Mita, Rafer Rautjoki, Richard Rautjoki, Rhys Rautjoki, Awatea Mita, Eruera 'Bob' Mita, Heperi Mita, Taika Waititi, Alanis Obomsawin, Bird Runningwater
In Māori and English, with English subtitles
Colour and B&W

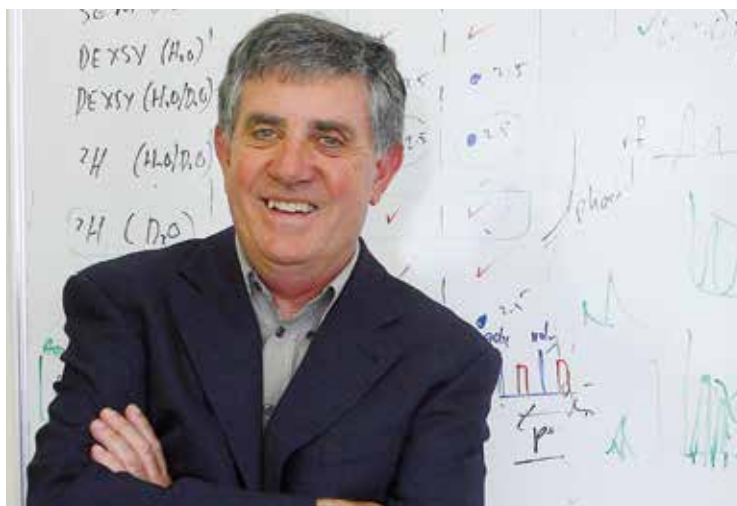
A RIALTO Fri 17 Aug, 6.15 pm
A RIALTO Sat 18 Aug, 1.30 pm

Paul Callaghan: Dancing with Atoms

Sir Paul Callaghan, physicist, science communicator, entrepreneur and 2011 New Zealander of the year, died in 2012, of cancer, when he was in his prime. As well as doing research into nuclear magnetic resonance, he was writing books, giving public lectures and sharing his vision of a prosperous and predator-free New Zealand – “a place,” he said, “where talent wants to live.”

Shirley Horrocks, who met Callaghan while making her 2012 film *Venus: A Quest*, focuses here on his life in science. Through big brother Jim, classmates, colleagues and Callaghan himself – in a series of interviews filmed in 2010 – we journey from Callaghan's childhood in Whanganui, to his work at Massey University, then to Victoria University of Wellington and the MacDiarmid Institute for Advanced Materials and Nanotechnology. There are dramatisations of schoolboy high jinks and footage from Callaghan's trips to Antarctica.

Callaghan's life, and the film, takes a turn after his move to Wellington, where he applied himself beyond physics to art-science collaborations, economics and conservation. “Suddenly it became OK for scientists to work with artists,” says physicist



Shaun Hendy about his former mentor. Poet Bill Manhire, cartoonist Dylan Horrocks, broadcaster Kim Hill and Weta Workshop's Richard Taylor are among those who describe how Callaghan expanded the conversation between science and wider society and rallied people to his causes, many of which continue after his death.

Anyone who knew Paul, or was affected by his work, will want to see this tribute. — Rebecca Priestley

“It was the wonder of science that charged him. He was tremendously excited by it and he wanted to convey that excitement to other people.” — Kim Hill

Shirley Horrocks

Director/Producer/Screenplay: Shirley Horrocks
New Zealand 2018 | 103 mins

Photography: Craig Wright
Editor: Steven Mountjoy
Sound: Tony Parkinson
Research: Roger Horrocks, Shirley Horrocks
Cartoons: Dylan Horrocks

A RIALTO Fri 10 Aug, 6.15 pm
A RIALTO Sat 11 Aug, 2.00 pm

Stray

One of the most strikingly photographed New Zealand films in recent memory, *Stray* is the statement-making feature debut of writer/director Dustin Feneley. Set in the wintry south, this bracingly spare character drama frames Aotearoa's oft-filmed landscapes in a clear and startling new light.

Jack (Kieran Charnock, *The Rehearsal*), a taciturn young man on parole for grievous bodily harm, holes up in a cabin somewhere in Central Otago. It's not clear whether he's trying to forget the past or reconcile with it, although his hesitancy with locals suggests he's much closer to the scene of the crime than he'd care to admit. Locked away in a prison of his own making, Jack one evening encounters Grace, very far from home and seeking refuge. Played by the captivating Arta Dobroshi, star of the Dardenne brothers' *Lorna's Silence*, Grace's own private struggles linger beneath her attraction to Jack. These lonely, enigmatic strangers drift into a relationship that promises to either heal or hurt.

There's a deliberate – in the context of the short history of our national cinema even daring – aesthetic discipline to this film, whose suppressed



emotions lend greater power to its visuals. Ari Wegner, the talented DP behind *Lady Macbeth's* intense painterly compositions, does astonishing things with darkness and diffused natural light. Within these stunning images, the Man Alone tradition is alive and well, but it's also crisply refocused through Feneley's commitment to stark silences and bold cinematic spaces into a kind of hard-edged New Zealand poetry. — Tim Wong

Capturing New Zealand's moody and majestic southern landscape with terrific clarity, *Stray* demands to be seen on the big screen.



Dustin Feneley

Director/Screenplay: Dustin Feneley
New Zealand 2018 | 104 mins

Producers: Desray Armstrong, Dustin Feneley
Photography: Ari Wegner
Editor: Dione Chard
Production designer: Sophie Durham
Sound designer: Dick Reade
With: Arta Dobroshi, Kieran Charnock, Joel Fili, Ross Harper, Mia Blake, Sean Crawford
Festivals: Moscow 2018
Best Actor (Kieran Charnock), Moscow International Film Festival 2018
M adult themes

A REGENT Sat 12 Aug, 5.30 pm
B REGENT Mon 13 Aug, 12.45 pm

She Shears

When a Kiwi girl sets her heart on becoming a shearer there's not a lot that's going to stop her, as the five women profiled in this lively doco happily testify. Central Otago's Pagan Karauria admits it was tough getting a gig at the start, but with her champion dad staunchly behind her, she's made the shearing shed the focus of her career, not just as a competitive shearer, but as an ace wool sorter and mentor to other young women. Catherine Mullooly, from the King Country, packs her skills for some enterprising OE. With whānau solidly backing them, each of these women strive, more than anything, to better themselves.

For legends, Jills Angus Burney and Emily Welch, personal bests have been world records. Encouraged to quit in her 50s by her orthopaedist, Angus Burney found a second career as a High Court barrister and solicitor, but you can't keep her away from the Golden Shears, the world's top shearing competition.

There's no special category for women in this sport. For Ruawai's Hazel Wood, busting to escape the world of dairy conversion, the competition represents a first foot on the ladder. Pagan's student Anne Maree makes good on her promise to look good



© REBECCA MCMILLAN PHOTOGRAPHY

and have fun on the competition floor. Pagan herself claims she's bent on placing 'first or second', though her true determination lies in beating the terrible internal injuries suffered in a road accident.

While the Golden Shears comperes freestyle with verbal flair on a flying fleece or a kicky ewe, director Jack Nicol applies camera poetry to the agility, strength, skill and rhythmic grace of women wielding blades of steel.

"I always try to make it not guys vs. gals, just competitors vs. competitors." — Emily Welch



Jack Nicol*

Director: Jack Nicol
New Zealand 2018 | 86 mins

Producers: Georgina Allison Conder, Ainsley Gardiner
Screenplay: Jack Nicol
Photography: David Russell
Editor: Gretchen Peterson
Music: Stephen Gallagher
With: Jills Angus Burney, Hazel Wood, Catherine Mullooly, Pagan Karauria, Emily Welch

Pagan Karauria will be guest of honour at the Regent Theatre screening.

A REGENT Sat 18 Aug, 6.30 pm*
B RIALTO Fri 24 Aug, 11.00 am

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New Zealand's Best 2018

87 mins approx. | R16 violence, domestic violence, cruelty, offensive language & suicide

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CREATIVE NEW ZEALAND
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For this year's *New Zealand's Best* short film competition, NZIFF programmers Bill Gosden, Sandra Reid and Michael McDonnell viewed 84 submissions to make a shortlist of 12 from which director and cinematographer Leon Narbey selected these six finalists. A jury of three will select the winner of the \$5,000 Madman Entertainment Jury Prize and a Creative New Zealand Emerging Talent Award of \$4,000. A \$4,000 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. Notes on each film provided by Leon Narbey.

A	RIALTO	Sun 12 Aug, 12.00 pm
B	RIALTO	Mon 13 Aug, 4.30 pm
A	SJ Gore	Mon 20 Aug, 8.15 pm

Run Rabbit

NZ 2018 | Director/Screenplay: Robyn Paterson
Producer: Paula Book | **Photography:** Alun Bollinger
Editor: Gretchen Petersen | **With:** Saman Tehrani, Ram Al Laham | **19 mins**

A refugee boy in an alien landscape. A delicate work where reflections of war and family tragedy are triggered by everyday actions. Captured with a very real sense of place and an unhurried openness of storytelling.

Charmer

NZ 2018 | Director/Screenplay: Judah Finnigan
Producer: Olivia Shanks | **Photography:** Matt Henley
Editor: Paul Wedel | **With:** Robyn Malcolm, Stephen Lovatt | **12 mins**

A dating couple's first real encounter. Intimate and sensitive performances where sexuality, loneliness and age are covered in unhurried moments. Enhanced use of colour expresses the feelings of the situation.



RUN RABBIT

No Shame

NZ 2018 | Director: Brendan Donovan | **Producer:** Alex Clark | **Screenplay:** Carl Shuker, Brendan Donovan.
Based on the novel *The Lazy Boys* by Shuker
Photography: Ian McCarroll | **Editor:** Chris Plummer
With: Kieran Charnock | **13 mins**

Be warned, this is scary stuff. A young man returns home fractured by past relationships. Love and family cannot uncover his hurt. Close and intense performances edited with a clarity where you can almost smell the adrenaline.

Falling Up

NZ 2018 | Director/Screenplay: Chelsie Preston Crayford | **Producer:** Andrew Marshall | **Photography:** Raymond Edwards | **Editor:** Sarah Grohnert | **With:** Chelsie Preston Crayford | **13 mins**

When a relationship collapses and the mother is trapped with the child, love and anguish are portrayed in an almost raw documentary way where all the emotional and telling details are present.



CHARMER

My Friend Michael Jones

NZ 2018 | Directors: Ian Leapepe, Samson Rambo
Producers: Alex Lovell, Eldon Booth | **Screenplay:** Eldon Booth, Ian Leapepe, Samson Rambo
Photography: Ian McCarroll | **Editors:** Luke Haigh, Eldon Booth | **With:** Villa Junior Lemanu, Luciane Buchanan | **15 mins**

Being different is difficult within a school where bullying and torment are the norm. Tight storytelling and great performances, with select camera coverage allowing the characters to work the frame.

Sail Away

NZ 2018 | Director: Ella Becroft, Tama Jarman
Producer: Ilai Amar | **Screenplay:** Tama Jarman
Photography: Matt Henley | **Editor:** Dione Chard
With: Tama Jarman, Jarod Rawiri | **15 mins**

A young man dreams of escape into a childhood passion. Mad, funny and on the edge of the grotesque. A very stylish film with formal compositions adding to a theatrically absurdist cabaret quality.



FALLING UP

Ngā Whanaunga Māori Pasifika Shorts 2018

94 mins approx. | Censors rating tbc | In English and Māori, 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.

Native in Nuhaka

NZ 2017 | Director: Hiona Henare | **Producers:** Hiona Henare, Louisa Tipene Opetaiā | **15 mins**

A short doco exploring the Māori passion for cinema against the backdrop of the annual Wairoa Māori Film Festival. *Beautiful and undeniably real, Native in Nuhaka encourages more natives to use film as their statement of choice.* — CF

Ka Piko

USA 2017 | Director/Screenplay: Bryson Chun
Producer: Grace Lim | **8 mins**

A young native Hawaiian man must undergo an unfamiliar tradition following a tragic death. *A beautiful story of love, ownership and acceptance.* — CF

My Brother Mitchell

NZ 2017 | Director/Screenplay: Todd Karehana
Producer: Mia Mārama Henry-Tierney | **9 mins**

A Māori boy comes to terms with the death of his brother. *A matter of the heart must be resolved between two young brothers.* — LK



KA PIKO

Moon Melon

NZ 2017 | Director/Screenplay: Trina Peters
Producer: Unitech Institute of Technology Screen Arts Programme | **9 mins**

A night out with a group of young Pasifika women. *Much more than a slice of life portrait, Moon Melon portrays Poly women breaking boundaries of culture and stereotype on the street.* — LK

Shadow Cut

NZ 2017 | Director/Screenplay: Lucy Sues
Producer: Johnny Lyon | **14 mins**

A young man has decided to leave his small town but struggles to tell the one friend he should. *Drawn to a world beyond restrictive walls of rural NZ, a young couple finds truth.* — CF



MY BROTHER MITCHELL

Mouse

NZ 2018 | Director/Screenplay: Lani-rain Feltham
Producers: Alyx Duncan, Lani-rain Feltham, Emma Mortimer | **15 mins**

A strained relationship is tested by the encroachment of a chaotic natural world. *When love has left the room, the rodents return to breed resentment.* — LK

The Messiah

NZ 2017 | Director/Screenplay: Vela Manusaute
Producers: Sandra Kailahi | **15 mins**

A young runaway finds refuge with a self-proclaimed teenaged Messiah. *A sublime, dreamy and surreal Polynesian parable.* — LK



THE MESSIAH

WORLD

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, not least the Festival de Cannes, yielding some of our most exciting choices in the frantic fortnight before we close our schedule.

Ága



Director: Milko Lazarov
Bulgaria/Germany/France
2018 | 96 mins

Screenplay: Milko Lazarov,
Simeon Ventsislavov
Photography: Kaloyan Bozhilov
Editor: Veselka Kiryakova
Music: Penka Kouneva
With: Mikhail Aprosiov,
Feodosia Ivanova, Galina
Tikhonova, Sergey Egorov,
Afanasiy Kylaev
Festivals: Berlin 2018
In Sakha (Yakut) with English
subtitles
PG cert

Writer/director Milko Lazarov's second feature spotlights an aging Yakut couple whose lifestyle is on the wane. In snow-covered North Eastern Siberia, every footprint, every cloud, every passing airplane must be interpreted carefully for meaning. So too must the couple listen attentively to each other's dreams. Despite their long intimacy there are personal mysteries and complicated dynamics to unravel with their children, one of whom (Ága) works in a diamond mine, several days journey away.

Kaloyan Bozhilov's majestic cinematography sinks the viewer deep into each magnificent icy frame, and despite a contemplative pace this movie never dawdles. Nothing exists in this landscape without a reason,

and Lazarov's precise cinematic poetry creates an intense, affecting and emotional piece of cinema where animals, bloodied or mystical, are key players. A dangerous imminence hangs heavily over the film, as with many stories set in such harsh conditions, but a sudden emotional finale bursts this movie into a whole new genre. This is a formally surprising and clever piece of story-telling which lands an unexpected conclusion – the triumph of connection over disengagement. — Jo Randerson

A REGENT	Tue 14 Aug, 6.15 pm
B REGENT	Wed 15 Aug, 11.30 am
A SJ Gore	Sun 19 Aug, 5.15 pm

Jirga



**Director/Screenwriter/
Cinematographer:**
Benjamin Gilmour
Australia 2018 | 78 mins

Producer: John Maynard
Editor: Nikki Stevens
Music: AJ True
With: Sam Smith, Sher Alam
Miskeen Ustad, Amir Shah Talash
Festivals: Sydney 2018
In English and Pushto, with English
subtitles
M adult themes

An Australian soldier arrives in Afghanistan, his torso strapped with cash. His mission is entirely personal: to make amends for an atrocity committed during a military raid three years earlier. This is the premise for Australian filmmaker Benjamin Gilmour's affecting redemption fable *Jirga* – a perilous journey into Taliban territory that bears some striking parallels to its real-life production story. Gilmour and lead actor Sam Smith were ready to shoot in Pakistan, when their funding was suddenly withdrawn (their script was deemed too 'politically sensitive'). Gilmour bought a camera at a Pakistani mall and the pair set off to Afghanistan to make the film anyway, putting themselves at risk in a manner not so

dissimilar from their lead character.

This personal proximity to the material results in a potent, focused drama that quickly accumulates an emotional force. With staggering imagery that imbues the journey with mythical grandeur, Gilmour roots his quest for forgiveness in a warmly optimistic conviction of shared humanity, even as the film grapples head-on with the perils its set-up promises us. Rarely have Middle East combatants been portrayed with such even-handed grace. — JF

B RIALTO	Thu 16 Aug, 4.30 pm
A RIALTO	Sun 19 Aug, 6.00 pm

Breath

Actor Simon Baker, star of *The Mentalist*, returns to his native Australia for his directorial debut adapting, with *Top of the Lake* writer Gerard Lee, Tim Winton's celebrated novel.

The film follows two teenage boys (both played by first-time actors who grew up surfing competitively), Pikelet (Samson Coulter) and Loonie (Ben Spence) awkwardly carrying their crappy surfboards out to the beach on their bikes. When former surf champ Sando (Simon Baker) takes the boys under his wing, their passion for the surf becomes an obsession with upping the odds. While Loonie lives up to his name when it comes to taking risks on the ocean, Pikelet is more contemplative and hesitant, embracing Sando as an exciting role model while observing the quiet commitment of his own father (Richard Roxburgh) to a simple family life. Sando's intriguingly sidelined wife (Elizabeth Debicki) however hints at risks to be taken ashore.

The surfing scenes are magnificently shot, often under dark skies, tracking the cresting waves with grace and capturing the boys' relationship with the water with intimacy and immediacy. The film suggests deep undercurrents beneath its straightforward narrative:



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the relationship between Pikelet and his father told in shifting glances; Pikelet's realisation of the implications of his decisions more observed than stated.

Dealing with the basic, universal elements of budding manhood with simplicity and integrity, the film speaks with loving nostalgia about passion, risk and the ripples of our decisions. Winton provides the ultimate seal of approval, doing the voiceovers of Pikelet as an adult looking back. — Chris Kirk

“Never had I seen something so beautiful, so pointless and elegant, as if dancing on water was the best thing a man could do.”

— Pikelet in *Breath*

Director: Simon Baker
Australia 2017 | 116 mins

Producers: Mark Johnson, Simon Baker, Jamie Hilton
Screenplay: Gerard Lee, Simon Baker, Tim Winton. Based on the novel by Tim Winton
Photography: Marden Dean
Editor: Dany Cooper
Music: Harry Gregson-Williams
With: Simon Baker, Elizabeth Debicki, Samson Coulter, Ben Spence, Richard Roxburgh
Festivals: Toronto 2017
M sex scenes & offensive language

B REGENT Wed 22 Aug, 1.30 pm
A REGENT Thu 23 Aug, 6.15 pm

Girl

This achingly beautiful drama about a teenager who is transitioning gender while training to be a ballerina was one of Cannes 2018's most talked about films, deservedly winning the Camera d'Or for first-time director Lukas Dhont, and the Un Certain Regard acting award for its standout central performance from Victor Polster.

While Lara already identifies as a girl, her world is undergoing significant and much desired transformation. She has just moved with her father and beloved kid brother to a new city where she has been provisionally accepted into a prestigious dance school and she will soon be old enough to start hormone replacement therapy. Lara's aspiration to femininity is so great that she has chosen the most extreme physical form of its expression. But here, dance is not a release. Held captive by her body, she tapes her genitals and hides the bloodied feet which have not grown up *en pointe* like the other girls. While her father offers her nothing but support, she is all teenage uncertainty and impatience and her interior world moves closer to self-destruction even as her outer beauty blooms.

Dhont and co-writer Angelo Tijssens keep the screenplay stripped bare of



external conflict and prejudice, the camera movement and performance revealing the tumult beneath Lara's steely poise. And while the casting of Polster, who identifies cis gender, will be the subject of debate at a time when awareness of transgender actors is improving, there can be no argument that this is a deeply intuitive performance, rendering the truth of Lara's battle with indelible grace. — Clare Stewart

“Girl has the power to not just change lives but reinvigorate your belief in cinema.” — Jordan Ruimy,

The Playlist



Director: Lukas Dhont
Belgium/The Netherlands 2018
105 mins

Producer: Dirk Impens
Screenplay: Lukas Dhont, Angelo Tijssens
Photography: Frank van den Eeden
Editor: Alain Dessauvage
Music: Valentin Hadjadj
With: Victor Polster, Ariele Worthalter, Oliver Bodart, Tijmen Govaerts, Katelijne Damen, Valentijn Dhaenens, Magali Elali, Alice de Broqueville, Alain Honorez, Chris Thys, Angelo Tijssens, Marie-Louise Wilderjckx
Festivals: Cannes (Un Certain Regard) 2018
Camera d'Or (Best Film Film) & Best Actor (Un Certain Regard, Victor Polster), Cannes Film Festival 2018
In French and Dutch, with English subtitles
Censors rating tbc

B RIALTO Mon 13 Aug, 2.15 pm
A REGENT Wed 15 Aug, 6.15 pm

Loveling

Benzinho

Certain travails of motherhood are embraced with buoyant good humour and poignancy in this film written by husband-and-wife team, director Gustavo Pizzi and lead actress Karine Teles (*The Second Mother*).

Irene (Teles) has four sons. The youngest are six-year-old twins, played by Teles and Pizzi's sons. (The abundance of first-hand experience clearly informing the film extends to the casting.) Middle boy Rodrigo (played by Teles' nephew) is overweight and permanently attached to his tuba, while the apple of everybody's eye, 17-year-old Fernando (charismatic Konstantinos Sarris) is an ace high school athlete. Irene also plays mother to her sweet but impractical husband, Klaus. Miraculously, she has carved out some space for herself, studying to complete the high school diploma she abandoned to take up work as a maid.

When Fernando announces that he wants to leave home, Irene is blindsided. Like many before her, she does not rise to the occasion. *Loveling's* winning shrewdness lies in understanding all too well that awkward rites of passage are not for 17-year-olds only.



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"The first pangs of empty nest syndrome hit the devoted, exuberant mom at the center of *Loveling*, a captivating portrait of the joys and aches of family life. Karine Teles brings ferocious warmth and humor to the lead role... She creates an exceptionally sympathetic focal point for a story that embraces the messy tenderness of life as it's lived." — Sheri Linden, *Hollywood Reporter*

"A vibrant and sap-free valentine to motherhood... its deft mix of humor and melancholy never falters."

— Sheri Linden, *Hollywood Reporter*



Director: Gustavo Pizzi
Brazil/Uruguay 2018 | 98 mins

Producers: Tatiana Leite, Gustavo Pizzi
Screenplay: Gustavo Pizzi, Karine Teles
Photography: Pedro Faerstein
Editor: Livia Serpa
Music: Dany Roland, Pedro Sá, Maximiliano Silveira
With: Karine Teles, Otávio Müller, Adriana Esteves, Konstantinos Sarris, César Troncoso, Artur Teles Pizzi, Francisco Teles Pizzi, Vicente Demori, Luan Teles
Festivals: Sundance, Rotterdam 2018
In Portuguese with English subtitles
CinemaScope | M offensive language

FEATURE PRECEDED BY

Mum Jeans

Anna Duckworth | New Zealand 2018 | 8 mins

B	REGENT	Fri 17 Aug, 11.00 am
A	REGENT	Tue 21 Aug, 6.15 pm
B	SJ Gore	Thu 16 Aug, 11.00 am
A	SJ Gore	Sat 18 Aug, 1.15 pm

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The Image Book

Le livre d'image



Director/Screenplay: Jean-Luc Godard
Switzerland/France 2018
85 mins

Editors: Jean-Luc Godard, Fabrice Aragno, Jean-Paul Battaglia, Nicole Brenez
With: Jean-Luc Godard
Festivals: Cannes (In Competition)
Special Palme d'Or, Cannes 2018
In French with English subtitles
CinemaScope | M violence & content that may disturb

"Taking the form of an essay film collage akin to his opus *Histoire(s) du cinéma*, [*The Image Book*] is a salvo of anger and soul-searching inquiry from [a] director too often venerated only for his 1960s films... and dismissed for his later ones that, with far greater rigor, ask some of the hardest questions about ourselves as people living in the same era as he.

Made of five chapters, opening with 'Remakes', on the mutable repetitions of modern human wars, moving to a chapter on revolutions, trains... the 'spirit of law'... and concluding with 'la région centrale' – a movement to the Middle East – *The Image Book* absorbs clips from cinema and reportage, equating both, trusting both, to search for the reason why violence between

human beings continues. Why, the film asks, if we have the capability of filming, of recording, acts of horror, do we keep repeating the cruelty, continuing the oppression?

Flattening the distinction between the fiction films Godard is citing (including many of his own) and newsreels and Internet clips... *The Image Book* sees the moving image culture of the cinema era as both inquisitor and evidence for our capacity for horror, as well as for compassion and grace." — Daniel Kasman, *Mubi.com*

A	RIALTO	Thu 23 Aug, 8.30 pm
B	RIALTO	Fri 24 Aug, 12.45 pm

Ash Is Purest White

Jianghu er nv

Jia Zhang-ke, China's pre-eminent contemporary filmmaker – and veteran poet of modern life in flux – continues his blessed run with this blazing *jianghu* drama starring his faithful partner and leading lady, Zhao Tao, a force to be reckoned with.

"A beautiful marriage of the political and the personal... *Ash Is Purest White* subtly distills nearly two decades of gradual social change into the story of a small-town gangster and his moll. The movie opens in 2001, in the northern village of Datong, where Guo Bin (Liao Fan), a member of the *jianghu* underworld, runs a mahjong parlor... But from the start, it's Bin's girlfriend, Qiao (Zhao Tao), who magnetizes the camera's attention... A fiercely devoted partner to Bin, she more than holds her own in this masculine enclave, and her own belief in the brotherly codes of the *jianghu*, a commitment referenced by the title, runs startlingly deep.

When Bin is attacked by local thugs, it is Qiao who fatefully intervenes and pays the steepest price. From there, the film undergoes a series of thrilling narrative reversals but always keeps Qiao at the fore, grounding its portrait of long-term social and technological flux with the kind of gutsy, lovelorn



heroine who would be right at home in a 1940s Hollywood melodrama...

In its swirl of violence and emotion... [Jia's film] is fierce, gripping, emotionally generous and surprisingly funny.... Meanwhile, even those accustomed to seeing Zhao in Jia's movies... might be taken aback by the depths of her acting here... with the richest, most subtly complex performance she's given to date."

— Justin Chang, *LA Times*

"Clever, subversive, and hugely ambitious... A quixotic and profound statement on... life in 21st-century China."

— Sam C. Mac, *Slant*



Director/Screenplay: Jia Zhang-ke
China/France 2018 | 141 mins

Producer: Ichiyama Shozo

Photography: Eric Gautier

Editors: Matthieu Laclau, Lin Xudong

Music: Lim Giong

With: Zhao Tao, Liao Fan, Xu Zheng, Casper Liang, Feng Xiaogang, Diao Yinan, Zhang Yibai, Ding Jiali, Zhang Yi, Dong Zijian

Festivals: Cannes (In Competition) 2018

In Mandarin with English subtitles

Censors rating tbc

A	RIALTO	Sat 18 Aug, 8.00 pm
B	RIALTO	Tue 21 Aug, 1.30 pm

The Guilty

Den skyldige

This innovative debut from Danish filmmaker Gustav Möller has racked up audience awards from the Sundance and Rotterdam film festivals, delivering a tension-packed crime drama without ever leaving the claustrophobic confines of an emergency call centre.

Police officer Asger Holm has been suspended from active duty and assigned to a desk job as an emergency dispatcher while he awaits an upcoming court case that could have serious ramifications for his future. A frustratingly mundane shift dealing with abusive drunks and ripped-off johns is suddenly upended when he receives a panicked call from an abducted woman, who is soon cut off. With the clock ticking, the short-fused Asger decides to ignore bureaucratic process and take matters into his own hands. Piecing together clues with little more than a phone and a headset at his disposal, the more he finds out the more the mystery deepens. Are things really as they seem? — MM

"A twisty crime thriller that's every bit as pulse-pounding and involving as its action-oriented, adrenaline-soaked counterparts... Gustav Möller masterfully ratchets up tension without the benefit of the usual visual



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aids, forcing viewers to dust off their imaginations and put them to work with chillingly effective results." — Michael Rechtshaffen, *Hollywood Reporter*

"A claustrophobic thriller that finds fascinating ways to spiritually transcend its confines."

— Bilge Ebiri, *Village Voice*



Director: Gustav Möller
Denmark 2018 | 85 mins

Producer: Lina Flint

Screenplay: Emil Nygaard Albertsen, Gustav Möller

Photography: Jasper Spanning

Editor: Carla Luffe

Music: Carl Coleman, Caspar Hesselager

With: Jakob Cedergren, Jessica Dinnage, Johan Olsen, Omar Shargawi, Katinka Evers-Jahnsen

Festivals: Sundance, Rotterdam, New Directors/ New Films 2018

Audience Award, Sundance Film Festival & Rotterdam Film Festival 2018

In Danish and English, with English subtitles

CinemaScope | M offensive language & content that may disturb

B	REGENT	Mon 20 Aug, 1.45 pm
A	REGENT	Thu 23 Aug, 8.45 pm
A	SJ Gore	Tue 21 Aug, 8.15 pm

Climax

When Argentinian-born, French director Gaspar Noé (*Irréversible*, *Enter the Void*) stages a techno dance musical, you'd be naive not to be expecting LSD in the sangria. Noé's new film, acclaimed at Cannes, is a brilliantly staged descent from dancefloor nirvana (captured in one enthralling single take) to paranoid inferno. The film, with its diverse cast of virtuoso dancers joined by Sofia Boutella, was choreographed and shot in a remarkable 15 days. Revelling in sex, drugs, dance and dread, *Climax* offers the year's most visceral big screen experience.

"Noé may actually have a critical darling on his hands. And for good reason, as *Climax* is more brilliantly deranged, in its microscopic vision of society in collapse, than anything the director has ever inflicted on us. It is a party movie gone epically awry, a claustrophobic zombie-apocalypse potboiler in abstract, even a kind of ecstatically Satanic dancehall musical. And it finds, for once, the perfect application of Noé's abrasive, showboating, hallucinatory style, locking the audience itself into the world's worst collective freak-out, a drug-trip straight to the inner circles of hell..."



Climax isn't just 90-some minutes of sustained sex, violence, and panic – a rollercoaster ride of very bad vibrations. In the hedonistic, mass-hysterical implosion of the film's surrogate family – a wide cross section of ethnicities and sexual orientations – one can see the portrait of a multicultural Europe tearing itself apart from the inside... He's made a horror movie of uncommon topicality and resonance: a danceable nightmare for our now." — A. A. Dowd, *AV Club*

"A blazingly original, extremely disturbing film... a psychotropic street dance movie that turns into an orgiastic horror trip." — Jonathan

Romney, *Screendaily*



Director/Screenplay: Gaspar Noé
France 2018 | 96 mins

Producers: Edouard Weil, Vincent Maraval, Brahim Chioua
Photography: Benoît Debie
Editors: Denis Bedlow, Gaspar Noé
With: Sofia Boutella, Romain Guillemeric, Souheila Yacoub, Kiddy Smile, Claude Ajan Maull, Giselle Palmer, Taylor Kastle, Thea Carla Schøtt, Sharleen Temple, Lea Vlamos, Alaja Alsafir, Kendall Mugler
Festivals: Cannes (Directors' Fortnight), Sydney 2018
In French and English, with English subtitles
CinemaScope | R18 violence, sexual content, self-harm, drug use & offensive language

PRESENTED IN ASSOCIATION WITH



A	REGENT	Sun 12 Aug, 8.30 pm
B	REGENT	Tue 14 Aug, 4.00 pm
A	SJ Gore	Fri 17 Aug, 8.15 pm

The World Is Yours

Le monde est à toi

Louche and charming in a distinctly Gallic fashion, this star-studded, action-packed gangster comedy pits a criminal matriarch (scary Isabelle Adjani) against her peace-loving son (Karim Leklou) who dreams of setting up a Mr Freeze franchise in the Maghreb. Unfortunately, Mama has squandered the money he needed to secure the deal, so it's time to head to the Costa Brava for that one last dope consignment that will put him in the clear. The loose-cannon team accompanying him on the trip includes Henry (Vincent Cassel), a garrulous Illuminati obsessive who sees triangles everywhere, and a gold-digging beauty (Oulaya Amamra), whose loyalty seems highly negotiable.

"A hyper-stylish and unexpectedly sweet rebuke to the idea that screwing people is a good way to get ahead, [Romain] Gavras' second feature manages the almost impossible task of mining something *nice* from the me-first mentality that's been sweeping across... Europe. It's *Sexy Beast*, *Spring Breakers*, and *Little Miss Sunshine* all blended together and served with a lad-rock swagger; it's the best movie that Guy Ritchie never made..."

The World Is Yours somehow comes to involve a Scottish drug lord, his



tormented young daughter, a Jewish lawyer, a group of 20 bleached-blond Zairian guys, a karaoke singalong of Toto's 'Africa', and a live grenade in a Hello Kitty backpack. This strange potpourri is strung together on the strength of André Chémétouff's glossy cinematography and a bouncy score by Jamie XX and Sebastian... It helps that every single one of the performances is *extraordinary*." — David Ehrlich, *Indiewire*

"A French gangster comedy that zips along with all the bright, bouncy energy of a live-action Looney Tunes cartoon."

— Peter Debruge, *Variety*



Director: Romain Gavras
France 2018 | 104 mins

Producers: Charles Marie Anthonioz, Mourad Belkeddar, Jean Duhamel, Nicolas Lhermite, Vincent Mazel, Hugo Selignac
Screenplay: Romain Gavras, Noé Debré, Karim Boukercha
Photography: André Chémétouff
Editor: Benjamin Weil
Music: Jamie XX & Sebastian
With: Karim Leklou, Isabelle Adjani, Vincent Cassel, Oulaya Amamra, François Damiens, Philippe Katerine
Festivals: Cannes (Directors' Fortnight) 2018
In French and English, with English subtitles
CinemaScope | Censors rating tbc

A	RIALTO	Fri 17 Aug, 8.45 pm
A	REGENT	Wed 22 Aug, 8.30 pm

Transit

Set in a present-day Marseille occupied by phantoms from a wartime past, *Transit* is Christian Petzold's follow-up to his sublime period pieces *Barbara* and *Phoenix*. Echoes of *Casablanca*, Kafka and Hitchcock reverberate around this coolly existential love story, which is also very much its own, unique thing: a haunting daylight noir whose characters, refugees seeking safe passage from a fascist threat, bewitch from the first frame to the last. — Tim Wong

"In Petzold's adaptation [of Anna Seghers' 1944 novel]... a Jewish audio technician named Georg (Franz Rogowski) assumes the identity of a recently deceased communist author after accepting a job to deliver his personal effects to the Mexican Consulate in Marseille. Though still [referencing] World War II, *Transit* draws plain but potent parallels with the ongoing European refugee crises, not to mention the more unsettling rise of neo-Nazism. Armed with the dead author's transit papers, Georg finds his escape plan getting complicated when he crosses paths (and slowly falls in love) with his surrogate's widowed wife (Paula Beer, looking uncannily like the director's longtime muse Nina



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Hoss), whose mysterious dealings lead him further into a web of false identities and unrequited romance. Shooting with customary economy, Petzold takes full advantage of the story's genre machinations, chiseling the melodramatic gestures that punctuated his previous triumph, *Phoenix*, into a taut thriller whose incongruous narrative elements only accentuate the film's timelessly tragic arc." — Jordan Cronk, *Film Comment*

"Patient, probing, and poetic in both its affairs of the heart and its worries of the soul... a film of intricately layered artistry."

— Sarah Ward, Goethe-Institut



Director: Christian Petzold
Germany/France 2018 | 101 mins

Producers: Florian Koerner von Gustorf, Michael Weber
Screenplay: Christian Petzold. Based on the novel by Anna Seghers
Photography: Hans Fromm
Editor: Bettina Böhler
With: Franz Rogowski, Paula Beer, Godehard Giese, Lilien Batman, Maryam Zaree, Barbara Auer, Matthias Brandt, Sebastian Hülk, Emilie de Preissac
Festivals: Berlin 2018
In German and French, with English subtitles
CinemaScope | M cert

FEATURE PRECEDED BY

Cold Fish

David Hay | New Zealand 2017 | 11 mins

A	REGENT	Mon 13 Aug, 6.15 pm
B	REGENT	Thu 16 Aug, 4.00 pm
A	SJ Gore	Sat 18 Aug, 8.15 pm

Dogman

A gentle dog groomer makes the perilous mistake of thinking he can pacify the town psycho as readily as a snarling mutt in this darkly flamboyant Cannes Competition crime thriller from the director of *Gomorrah*.

"Though it has far less outright violence than *Gomorrah*, whose oppressive criminal atmosphere it shares, Matteo Garrone's *Dogman* is just as intense a viewing experience, one that will have audiences gripping their armrests with its frighteningly real portrayal of a good man tempted by the devil. Once again set in the Camorra-ridden hinterlands around Naples, the new film pours the various threads running through the Italian director's work into a boiling cauldron of poverty, ignorance and self-interest....

Here the conflict is reduced to its barest existential essentials: A good man who loves dogs and grooms them for a living is tempted by a demonic, half-crazed brute to steal... Superb performances by Marcello Fonte as a mild-mannered dog groomer and a crazed Edoardo Galleo as his fatal attraction poise the film midway between the realistic criminal world and a symbolic, universal dimension." — Deborah Young, *Hollywood Reporter*



"Instead of simply returning to the comfortable well that yielded his best notices, Garrone looks at the seed of violence through another lens; not the pervasive malignancy of mafia corruption, but rather an unsettling, malevolent individual perpetrating his own brand of terror. A hyper-realistic urban tragedy *Dogman* is ferocious and in its own way, much more frightening than *Gomorrah*." — Jordan Ruimy, *The Playlist*

"A movie with incomparable bite and strength."

— Peter Bradshaw, *The Guardian*



Director: Matteo Garrone
Italy/France 2018 | 103 mins

Producers: Matteo Garrone, Paolo Del Brocco, Jean Labadie, Jeremy Thomas
Screenplay: Matteo Garrone, Ugo Chiti, Massimo Gaudisio
Photography: Nicolaj Bruel
Editor: Marco Spoletini
Music: Michele Braga
With: Marcello Fonte, Edoardo Galleo, Adamo Dionisi, Francesco Acquaroli, Gianluca Gobbi, Nunzia Schiano, Alida Baldari Calabria
Festivals: Cannes (In Competition) 2018
Best Actor (Marcello Fonte), Cannes Film Festival 2018
In Italian with English subtitles
CinemaScope | R18 graphic violence, drug use & offensive language

B	REGENT	Wed 22 Aug, 4.00 pm
A	REGENT	Fri 24 Aug, 8.30 pm
A	SJ Gore	Sun 19 Aug, 7.15 pm

3 Faces

Se rokh

Co-winner of the Cannes Best Screenplay award, *3 Faces* is Jafar Panahi's fourth under-the-radar production since the Iranian government hit him with a 20-year travel and filmmaking ban. Panahi was a guest at NZIFF06 with his film *Offside*.

"An artful, surprising and thrillingly intelligent story about a few women trying to make a difference, forging bonds of solidarity in quiet defiance of the repressive, small-minded men in their rural village..."

3 Faces may be modest and low-key on the surface, but its surprises are worth preserving, its insights casually profound. At the heart of the story is a mystery: What happened to Marziyeh (Marziyeh Rezaei), a teenage girl and aspiring actress from Iran's Turkish-speaking Azerbaijan region, who has suddenly gone missing? Before she vanished, Marziyeh, whose family strongly disapproves of her choice of calling, sent an alarming self-shot video to the famed actress Behnaz Jafari (playing herself). Jafari was sufficiently rattled by the footage that she has now come to the girl's village in search of answers, chauffeured by none other than Panahi himself.

Much of this subtly, bracingly pleasurable movie is spent following



Panahi and Jafari as they drop in on the villagers and make inquiries... They drive slowly around the hilly, rocky countryside, along winding mountain roads that are often too narrow to accommodate two cars passing each other in opposite directions – a situation that Panahi turns into an ingenious metaphor for a society mired in tradition for tradition's sake, unable to see past the end of its patriarchal nose." — Justin Chang, *LA Times*



Director/Producer/Screenplay:

Jafar Panahi

Iran 2018 | 100 mins

Photography: Amin Jafari

Editor: Mastaneh Mohajer

With: Behnaz Jafari, Jafar Panahi, Marziyeh Rezaei, Maedeh Erteghaei, Narges Del Aram

Festivals: Cannes (In Competition) 2018

Best Screenplay, Cannes Film Festival 2018

In Farsi and Azeri, with English subtitles

CinemaScope | M suicide references

"The most feminist film of the [Cannes] festival... is the quiet, subtle and beautiful work of art of a 57-year-old male Iranian."

— Agnès Poirier, *The Guardian*

A RIALTO

Tue 21 Aug, 8.15 pm

A RIALTO

Sun 26 Aug, 3.30 pm

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Woman at War

Kona fer í stríð

Meet Halla, Icelandic superwoman in a woolly jumper. At 49 and single, she leads a full and satisfying life. She's the popular conductor of an a capella choir, practices tai chi, swims laps, cycles everywhere – and unbeknownst to all but a single tremulous accomplice, is saving the countryside from industrial pollution, one exploded pylon at a time. Dubbed the 'Mountain Woman' in the media, demonised as an economic spoiler by government spinners, she's feeling the pressure when a letter arrives reminding her that four years earlier, supported by her twin sister, she applied to adopt a Ukrainian orphan.

Actress Halldóra Geirharðsdóttir makes Halla an engagingly formidable eco-justice warrior (and plays her twin as an equally dedicated activist – of the self) in this delightfully off-the-wall new film from Benedikt Erlingsson, director of *Of Horses and Men*. Funny – in the way Halla exploits the invisibility of middle-aged womanhood – suspenseful and as spectacular as any film shot in Iceland, *Woman at War* is further graced by the wittiest of musical soundtracks, performed by an Icelandic oompah band and Ukrainian vocal trio within the movie, standing by even as Halla aims her crossbow at pylons or



scampers across the highlands, pursued by drones.

"Is there anything rarer than an intelligent feel-good film that knows how to tackle urgent global issues with humor as well as a satisfying sense of justice? Look no further than *Woman at War*, Benedikt Erlingsson's gloriously Icelandic (for lack of a better adjective), near-perfect follow-up to *Of Horses and Men*." — Jay Weissberg, *Variety*

"Offbeat, poignant and visually exquisite... a work that's both quirky and altogether timely."

— Jordan Mintzer, *Hollywood Reporter*



Director: Benedikt Erlingsson
Iceland/France/Ukraine | 101 mins

Producers: Marianne Slot, Benedikt Erlingsson, Carine Leblanc
Screenplay: Benedikt Erlingsson, Ólafur Egill Egilsson
Photography: Bergsteinn Björgúlfsson
Editor: Davíð Alexander Corno
Music: Davíð Þór Jónsson
With: Halldóra Geirharðsdóttir, Jóhann Sigurðarson, Juan Camillo Roman Estrada, Jörundur Ragnarsson
Festivals: Cannes (Critics' Week) 2018
In Icelandic with English subtitles
CinemaScope | PG cert

A REGENT Fri 10 Aug, 6.15 pm
B REGENT Fri 17 Aug, 1.15 pm

A SJ Gore Fri 17 Aug, 6.15 pm
B SJ Gore Mon 20 Aug, 11.00 am

Arctic

It's Mads Mikkelsen versus the elements in this intense survival story shot on location in the frozen grandeur of Iceland's polar wilderness.

Having crash-landed somewhere in the arctic tundra, Mikkelsen's stranded pilot seems to have been surviving for what seems like months as the film opens. He has set up a shelter in the broken fuselage of his plane and is living on a diet of raw trout from a nearby frozen lake, where an ominous paw print in the snow may be a sign of dangers to come. He has meticulously carved the ice away from the rocky hillside to form a giant SOS and keeps a regular timetable signalling with a handcranked location beacon, until one day his routine is broken by a surprise occurrence. To say more would give away too much, suffice to say staying put is no longer an option.

First time director Joe Penna came into filmmaking by producing his own YouTube clips, but *Arctic* is a far cry from the rapid-fire cuts of his viral MysteryGuitarMan videos. He packs the film with plenty of incident and excitement but keeps the action firmly grounded and believable with the assistance of Mikkelsen's impressively stoic performance. — MM



"The movie is built around the gruff mystique of Mads Mikkelsen, who never betrays a hint of showiness. Mikkelsen's height and stalwart presence fill the frame, and his face looks inward and outward at the same time; it's tense, focused, ravaged, not afraid to be a little blank. He speaks just a few words (of English), yet his rapt desperation consumes the viewer." — Owen Gleiberman, *Variety*

"Mads Mikkelsen doesn't need any dialogue to deliver the best performance of his career."

— David Ehrlich, *Indiewire*



Director: Joe Penna
Iceland/USA 2018 | 97 mins

Producers: Noah C. Haeussner, Christopher Lemole, Tim Zajaros
Screenplay: Joe Penna, Ryan Morrison
Photography: Tómas Örn Tómasson
Editor: Ryan Morrison
Music: Joseph Trapanese
With: Mads Mikkelsen, María Thelma Smáradóttir, Tintrínai Thikhasuk
Festivals: Cannes (Out of Competition) 2018
CinemaScope | Censors rating tbc

A REGENT Sun 19 Aug, 8.00 pm
B REGENT Fri 24 Aug, 1.30 pm

The Heiresses

Las herederas

In a Festival abounding with lesbian characters, this richly modulated tale of a couple who have been together for three decades may be the most remarkable. Chela (Ana Brun) and Chiquita (Margarita Irún) have long been living a life of privilege in Chela's family mansion. A crack in the elaborate pattern of their lives becomes apparent when the much worldlier Chiquita is imprisoned for fraud, related, we guess, to keeping Chela in the style to which she is accustomed.

The sheltered Chela must for the first time fend for herself. Barely acknowledging that she's actually doing it, she begins accepting payment from the wealthy dowagers of the neighbourhood when she drives them about in the family car. The breezily confiding daughter of one of her passengers sparks feelings in Chela she'd forgotten she ever knew.

Ana Brun was awarded the Best Actress Award at Berlin this year for her mesmerising performance – and first-time writer/director Marcelo Martinessi took the Silver Bear for "a feature that opens up new perspectives."

"Brun has created one of the most complex, fully fleshed-out over-50 females to ever hit the screen. Though



her journey is emotionally captivating, Martinessi persuasively merges her fate with that of a nation, providing a lace draped window in which to pry on a section of Paraguayan society that prefers to cling to the shadows of its past, than embrace the future."

— Patrick Gamble, *Cine Vue*

"[A] beautifully realized debut that exquisitely balances character study with shrewd commentary on class, desire, and the lingering privileges of Paraguay's elite."

— Jay Weissberg, *Variety*



Director/Screenplay:
Marcelo Martinessi
Paraguay/Germany/Brazil/Uruguay/
Norway/France 2018 | 98 mins

Producers: Sebastian Peña Escobar,
Marcelo Martinessi

Photography: Luis Armando Artega

Editor: Fernando Epstein

With: Ana Brun, Margarita Irún, Ana Ivanova,
Nilda Gonzalez, María Martins, Alicia Guerra,
Yverá Zayas

Festivals: Berlin 2018

Silver Bear, Berlin Film Festival 2018

Best Film, Sydney Film Festival 2018

In Spanish with English subtitles

CinemaScope | M sexual references

A REGENT

Wed 22 Aug, 6.15 pm

B RIALTO

Thu 23 Aug, 11.30 am

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Petra

Petra (Bárbara Lennie), a painter in her 20s, arrives to take up a residency in the workshops of Jaume, a sculptor of grand-scale commissions. Jaume's Catalan estate encompasses forest lands and a magnificent home. Invited to dinner by the great man's wife Marisa (Marisa Paredes), Petra speaks of art as a path to the truth. Marisa, it transpires, has reason to be sceptical about such idealism: the truth Petra seeks is the identity of her father, and she has reason to believe he might be Jaume. This possibility rules out romantic adventures offered by handsome Lucas (Alex Brendemühl), Jaume's intriguingly disenchanted photographer son.

Jaime Rosales' supremely elegant feature contains enough switches to furnish a soap opera and a body count akin to classical tragedy, which it more closely resembles in tone. Rosales distances himself from emotional frenzy, serving his story in achronological chapters, several of which bear titles that resonate with the authority of irrevocable fate. The effect is curiously engaging, each scene exploring the one-to-one dynamics within a seriously broken family and their co-dependent staff. And the final chapter, offering some gentle



satisfaction, is where the final chapter should be.

As Jaume, the breaker-in-chief, Joan Botey makes an indelible screen debut at the age of 77. Actually the owner of the estate where the film was shot, Botey may have taken the role to discourage the tourist invasion that Héléne Louvart's camerawork surely encourages. In an NZIFF not short of men behaving badly, he plays a villain it's a pleasure to heartily loathe.

"An intense, cunningly structured and rewarding item about a woman's search for her father."

— Jonathan Holland, *Hollywood Reporter*



Director: Jaime Rosales
Spain/France/Denmark 2018
107 mins

Producers: Bárbara Díez, José María Morales, Antonio Chavarrías, Jérôme Dopffer, Katrin Pons, Mikkel Jersin, Eva Jakobsen
Screenplay: Jaime Rosales, Michel Gaztambide, Clara Roquet

Photography: Héléne Louvart

Editor: Lucía Casal

Music: Kristian Selin Eidnes Andersen
With: Bárbara Lennie, Alex Brendemühl, Joan Botey, Marisa Paredes, Petra Martínez, Carme Pla, Oriol Pla, Chema Del Barco, Natalie Madueño

Festivals: Cannes (Directors' Fortnight) 2018
In Spanish and Catalan, with English subtitles
CinemaScope | Censors rating tbc

A	RIALTO	Sun 19 Aug, 1.45 pm
B	RIALTO	Tue 21 Aug, 11.15 am
A	RIALTO	Thu 23 Aug, 6.15 pm

A	SJ Gore	Sat 25 Aug, 4.00 pm
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The Wild Pear Tree

Ahlat agaci

"*The Wild Pear Tree* is a gentle, humane, beautifully made and magnificently acted movie from the Turkish filmmaker and former Palme winner Nuri Bilge Ceylan: garrulous, humorous and lugubrious in his unmistakable and very engaging style. It's an unhurried, elegiac address to the idea of childhood and your home town – and how returning to both has a bittersweet savour..."

An ambitious, malcontent young graduate and would-be writer comes back to his rural village with a diploma but no job... The graduate is Sinan (Ayдын Doğru Demirkol), who has come back with ambiguous feelings about the place where he grew up. As for so many writers, his home looks wonderful when he is away from it, when it is tamed and transformed by his imagination. But actually being there reminds him of all its irritations and absurdities. Sinan is from a village near the port of Çanakkale, a tourist destination on account of being near the site of the Gallipoli campaign, and also the ancient city of Troy...

His father is Idris, tremendously played by Murat Cemcir, a man whose youthful charm and romanticism has curdled with age into a pre-emptive



© NBC FILM

bluster and cajoling. He is a gambling addict who has borrowed money all over town; his addiction has kept his family on the poverty line...

The question of life, and the gamble on life that we are required to make in our early 20s, runs under the movie's meandering path. It is another deeply satisfying, intelligent piece of film-making from Ceylan." — Peter Bradshaw, *The Guardian*

"Ceylan expertly draws your eye and ear to the drama behind the drama, and gives the most gently naturalistic scenes the weight and grain of visions."

— Robbie Collin, *The Telegraph*



Director/Editor: Nuri Bilge Ceylan
Turkey/France/Germany/Bulgaria
2018 | 188 mins

Producer: Zeynep Özbatur Atakan
Screenplay: Akin Aksu, Ebru Ceylan, Nuri Bilge Ceylan

Photography: Gökhan Tiryaki

With: Ayдын Doğru Demirkol, Murat Cemcir, Benu Yıldırım, Hazar Ergüçlü, Serkan Keskin, Tamer Levent

Festivals: Cannes (In Competition) 2018
In Turkish with English subtitles
CinemaScope | M offensive language

A	REGENT	Sat 18 Aug, 2.45 pm
B	RIALTO	Wed 22 Aug, 12.15 pm

Disobedience

"Is the greater sin to defy God, or defy your true nature? It's not a question that's asked directly in *Disobedience*, but lingers at the edges of the turmoil that slowly simmers into passion and penitence, in a story that turns a colorful premise into a thoughtful rumination on choice. Set inside the conservative community of Orthodox Judaism, Sebastián Lelio's graceful adaptation of Naomi Alderman's novel is a probing look at the illusion of freedom in both religious and secular life, and the bracing reality faced by two women when the relationship between them sparks back to life.

When Ronit (Rachel Weisz), a portrait photographer living in New York City, learns that her father Rav, a revered rabbi and community leader, has passed away, she temporarily numbs the pain in booze and sex, before boarding a plane to London... Ronit has been disconnected for so long, she's surprised to learn her former friends Dovit (Alessandro Nivola) – who became Rav's spiritual son and protégé – and Esti (Rachel McAdams) are now married. However, Ronit and Esti have a surprise of their own – a long buried connection that will be rekindled, and unravel the orderly world around them...



© BLEEKER STREET

After the transcendent *Gloria* and [last] year's buzzworthy *A Fantastic Woman*, Lelio once again shows a remarkable sensitivity to the challenges women face, particularly those who are marginalized by their age or identity... [He] crafts a drama that's both sensual and spiritual, deeply moving and tender." — Kevin Jagernauth, *The Playlist*

"[A] striking and warmly nuanced portrait of the kinds of women whose internal lives are rarely portrayed on screen."

— Andrew Barker, *Variety*

Director: Sebastián Lelio
UK 2017 | 114 mins

Producers: Frida Torresblanco, Ed Guiney, Rachel Weisz

Screenplay: Sebastián Lelio, Rebecca Lenkiewicz. Based on the novel by Naomi Alderman

Photography: Danny Cohen

Editor: Nathan Nugent

Music: Matthew Herbert

With: Rachel Weisz, Rachel McAdams, Alessandro Nivola

Festivals: Toronto 2017; Tribeca 2018

In English, Hebrew and Yiddish, with English subtitles

R13 sex scenes & sexual references

B REGENT Fri 10 Aug, 11.15 am

A REGENT Fri 17 Aug, 6.15 pm

A SJ Gore Fri 24 Aug, 6.15 pm

Lean on Pete

One could be forgiven for fearing syrupy sentimentality from a drama about the emotional bond between a boy and his horse. But easy pathos isn't in the toolbox of British master Andrew Haigh, whose last two films, *Weekend* and *45 Years*, put him on the map as an understated and achingly perceptive chronicler of human relationships.

His focus here is on a sensitive teenager named Charley (gifted newcomer Charlie Plummer), who, in the absence of his deadbeat dad, bonds with the damaged goods (both human and equine) at his local racecourse. Taken under the wing of jaded race-circuit vet, Del (Steve Buscemi), and jockey Bonnie (Chloë Sevigny), Charley quickly empathises with a racehorse named "Lean on Pete", especially after discovering he's being dangerously overworked to make a quick buck. When the fate of the horse is thrown into jeopardy, Charley escapes with him and begins an odyssey through rural America that is as eye-opening as it is deeply affecting. — JF

"An emotionally complex film, economically scripted and full of delicately crafted performances... Plummer is magnificent in the lead, intuitive and naturalistic, exuding quiet



resilience as the reality of his character's worsening situation dawns on him... Haigh also demonstrates his continued mastery of his craft, following here in the grand tradition of US-bound Euro auteurs like Wim Wenders by delivering an outsider's portrait of America that's fully attuned to both the mythic grandeur and the harsh realities of life in a country where wide-open spaces belie the high cost of freedom." — Alistair Harkness, *The Scotsman*

"I marveled at the humanist depth of the world Haigh creates, one that can only be rendered by a truly great writer and director, working near the top of his game." — Brian Tallerico, *RogerEbert.com*

Director/Screenplay: Andrew Haigh
UK 2017 | 121 mins

Producer: Tristan Goligher

Photography: Magnus Jonck

Editor: Jonathan Alberts

Music: James Edward Barker

With: Charlie Plummer, Chloë Sevigny,

Steve Buscemi, Travis Fimmel, Steve Zahn,

Justin Rain, Lewis Pullman, Bob Olin,

Teyah Hartley, Alison Elliot, Amy Seimet

Festivals: Venice, Telluride, Toronto, London 2017;

Rotterdam, SXSW 2018

M violence & offensive language

B REGENT Tue 14 Aug, 1.30 pm

A REGENT Sat 25 Aug, 4.00 pm

A SJ Gore Wed 22 Aug, 8.00 pm

Beirut

The magnetic Jon Hamm brings swagger in spades to this cracking, old-fashioned spy thriller from the writer of *Michael Clayton*. Hamm plays Mason Skiles, an alcoholic ex-diplomat who fled Beirut in 1972 when a terror raid upended his life. When an old colleague is taken hostage ten years later, and the kidnappers ask for him by name, Mason is forced to return and navigate a web fraught with danger, deceit and personal demons. Viewers can expect the requisite twists and jolts of gritty action characteristic of its writer Tony Gilroy, while Hamm and a roster of ace supporting players (that includes Rosamund Pike, Shea Whigham and Dean Norris) bring welcome human gravitas to the knotty plot workings. — JF

"A handsome, charismatic actor who has had difficulty finding film roles that suit him as well as his TV success in *Mad Men*, Hamm is all he should be as the film's flawed hero, projecting a juicy combination of weakness and strength that involves us completely... As any fan of the *Bourne* films can attest, screenwriter Gilroy is a master at laying out a twisty plot, and Anderson directs with the kind of verve that enables almost all the twists to hit us



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with the force of surprise... *Beirut* is as relevant as it is entertaining, and it is very entertaining indeed." — Kenneth Turan, *LA Times*

"*Beirut* is a crafty drama that doesn't depend on car crashes or shootouts for its sense of propulsive action. It may be a mostly pessimistic portrait of its time and place, but it offers hope, if only that movies of its style, scope and smarts can still get made." — Ann Hornaday, *The Washington Post*

"A tense, tight kidnapping thriller about shifting loyalties and finding redemption, *Beirut* marks Jon Hamm's finest film work to date." — Adam

Graham, *The Detroit News*

Director: Brad Anderson
USA 2018 | 109 mins

Producers: Mike Weber, Tony Gilroy, Shivani Rawat, Monica Levinson

Screenplay: Tony Gilroy

Photography: Bjorn Charpentier

Editor: Andrew Hafitz

Music: John Debney

With: Jon Hamm, Rosamund Pike, Dean Norris, Mark Pellegrino, Larry Pine, Shea Whigham

Festivals: Sundance 2018

In English, Arabic and French, with English subtitles
CinemaScope | M violence & offensive language

B REGENT Wed 15 Aug, 4.00 pm

A REGENT Fri 17 Aug, 8.45 pm

A SJ Gore Fri 24 Aug, 8.30 pm

First Reformed

Gripping and intensely focused, *First Reformed* is Paul Schrader's latest character study of male self-destruction and redemption. Haunted by the ghost of *Taxi Driver*, it stands as the culmination of a writing/directing career studded with God's lonely men – and one of Schrader's most personal films in decades.

A terrific Ethan Hawke cuts a stern, troubled figure as Toller, a Protestant minister of a tiny congregation overshadowed by a nearby populist church. His internal and spiritual despair – rivetingly chronicled in Schrader's powerful script – begins to seep out into the unforgiving world upon meeting Mary (Amanda Seyfried) and her husband Michael, a distraught environmental activist whose salvation lies in a suicide vest.

As Toller's dwindling faith and growing political rage points ostensibly towards an explosive final act, Schrader's artistry, heavily indebted to his cinematic heroes Carl Dreyer and Robert Bresson, beautifully counteracts the violent pathos of his most iconic screen antiheroes. At once austere and electrifying, *First Reformed* is directed with startling simplicity and profundity; a bravely un-American film by one



of the great American filmmakers.
— Tim Wong

"*First Reformed* [is] the writer/director's best work in a very long time. The writer of *Taxi Driver* [and] *Raging Bull*... is having a crisis of faith, examining personal issues of religion in a way that he hasn't done in a very long time... It's the kind of work of art that seems like it could inspire fantastic conversation. We need more movies like it." — Brian Tallerico, *RogerEbert.com*

"An important and moving work by a master filmmaker." — Godfrey

Cheshire, *RogerEbert.com*

Director/Screenplay: Paul Schrader
USA 2017 | 114 mins

Producers: Christine Vachon, David Hinojosa, Frank Murray, Jack Binder, Greg Clark, Victoria Hill, Gary Hamilton, Deepak Sikka

Photography: Alexander Dynan

Editor: Benjamin Rodriguez Jr.

Music: Lustmord

With: Ethan Hawke, Amanda Seyfried, Cedric Antonio Kyles, Victoria Hill, Philip Ettinger

Festivals: Venice, Toronto, New York 2017;

Rotterdam, SXSW 2018

R16 violence, suicide & content that may disturb

A REGENT Tue 14 Aug, 8.30 pm

A RIALTO Sun 26 Aug, 7.30 pm

A Kid Like Jake

At the outset of this smart, topical and moving comedy-drama, one-time lawyer Alex (Claire Danes) and her psychiatrist husband, Greg (Jim Parsons), are plotting private school applications. Their young son Jake's intelligence and imagination have won him impressive test scores. He is also expressing a preference for what Judy (Octavia Spencer), the proprietor of his preschool, labels 'gender-variant play'. When she encourages them to play up Jake's transgender leanings so that he might be considered a 'diverse' candidate for a progressive school, the parents are torn. Both want what's best for their son, but as they struggle to agree on what that might be, the identity politics they have always embraced begin to impact in painfully personal ways.

These are educated, privileged characters, who, along with their friends, talk things out – sometimes saying things best not said. The script, adapted by Daniel Pearle from his own play, provides fuel for illuminating fire, delivered by a superb cast, including the redoubtable Ann Dowd as Alex's mother, and Amy Landecker as a patient exasperated by Greg's Zen-like calm. Director Silas Howard, trans himself, is a veteran of *Transparent*.



"Expansively humane and *funny*... The drama of *A Kid Like Jake*, which is small and contained and also somehow about everything, is the question of how to protect someone you're responsible for, or even if there's anything to protect them from; what to cultivate and what to let run wild, and all the life-altering choices that happen around a child when they're barely even old enough to remember them." — Emily Yoshida, *Vulture*

"A sensitive and nuanced portrait of modern parenting."

— David Ehrlich, *Indiewire*

Director: Silas Howard
USA 2018 | 92 mins

Producers: Jim Parsons, Todd Spiewak, Eric Norsoph, Paul Bernon, Rachel Xiaowen Song
Screenplay: Daniel Pearle. Based on his play
Photography: Steven Capitano Calitri
Editor: Michael Taylor
Music: Roger Neill
With: Claire Danes, Jim Parsons, Octavia Spencer, Priyanka Chopra, Ann Dowd, Leo James Davis, Amy Landecker
Festivals: Sundance, San Francisco 2018
M offensive language

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B RIALTO	Fri 17 Aug, 11.45 am
A RIALTO	Sat 18 Aug, 6.00 pm

An Evening with Beverly Luff Linn



Director: Jim Hosking
UK/USA 2018 | 108 mins

Producers: Sam Bisbee, Theodora Dunlap, Oliver Roskill, Emily Leo, Lucan Toh, Andrew Starke
Screenplay: Jim Hosking, David Wike
Photography: Nanu Segal
Editors: Mark Burnett, Nick Emerson
Music: Andrew Hung
With: Aubrey Plaza, Emile Hirsch, Jemaine Clement, Matt Berry, Craig Robinson
Festivals: Sundance 2018
M sex scenes & offensive language

"Three Stooges meets David Lynch... Jim Hosking's [*The Greasy Strangler*, NZIFF16] sophomore effort... [is] a playful and often charming blend of outré humor and genuine emotion that makes him one of the most distinctive new voices in current cinema.

The evening in question provides the climax for a series of oddball circumstances... Shane Danger (Emile Hirsch), the cafe owner in a rural town, learns that he must cut back on his staff to make ends meet. So he cans his wife, Lulu Danger (Aubrey Plaza)... Late at night, she sees a TV commercial for the eponymous event, and instantly recognizes Beverly (Craig Robinson) as a mysterious figure from her past... [Meanwhile], Shane concocts a lunatic

scheme to bail them out of financial troubles with a ludicrous robbery, and an inexplicably awkward [Kiwi] hitman named Colin (Jemaine Clement) emerges to get it back.

Clement refines his deadpan stylings to create a touching loner trapped in a world that treasures mean-spirited gags, while Plaza's Lulu endows the movie with a soulful yearning that bolsters its goofiness with purpose... This otherworldly realm of a movie... adheres to a logic of total absurdity."

— Eric Kohn, *Indiewire*

A RIALTO	Sat 11 Aug, 8.15 pm
A REGENT	Tue 21 Aug, 8.30 pm

Juliet, Naked



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Director: Jesse Peretz
USA 2018 | 97 mins

Producers: Judd Apatow, Barry Mendel, Albert Berger, Ron Yerxa, Jeffrey Soros
Screenplay: Tamara Jenkins, Jim Taylor, Phil Alden Robinson, Evgenia Peretz. Based on the novel by Nick Hornby
With: Ethan Hawke, Rose Byrne, Chris O'Dowd, Jimmy O. Yang
Festivals: Sundance 2018
CinemaScope | Censors rating tbc

Annie (Rose Byrne) has long tolerated her partner Duncan's (Chris O'Dowd) obsession with the obscure rocker Tucker Crowe (Ethan Hawke), but she's reaching the end of her tether. Crowe had a following in the 1990s, but he disappeared after a mid-show breakdown, to become the subject of rumour and legend ever since – at least to those who care.

No one cares more than Duncan, who runs a fan forum for similar obsessives around the world. When a previously unknown demo of a Crowe album emerges after 25 years, Annie finally takes to Duncan's forum with a withering review. Amongst the startled readers there's one Tucker Crowe. Perfectly cast, Jesse Peretz's film nails

Hornby's smart, pop culture obsessed, emotionally stunted characters. *Juliet, Naked* is a witty, niftily constructed and sneakily romantic film – with a great soundtrack, of course.

FEATURE PRECEDED BY

I Will Not Write Unless I Am Swaddled in Furs

Wade Shatter | New Zealand 2017 | 6 mins

B REGENT	Mon 20 Aug, 3.45 pm
A REGENT	Fri 24 Aug, 6.15 pm
B SJ Gore	Tue 21 Aug, 11.00 am
A SJ Gore	Sat 25 Aug, 8.15 pm

Little Woods

Set in a fracking boomtown in North Dakota, *Little Woods'* wide-open prairies are inhabited by people who have little room to move. Trapped by poverty and failed by a broken health system, for them it's hard work for little return. First-time writer and director Nia DaCosta has drawn a rich world of dynamic characters, complex relationships and hard choices that recalls *Winter's Bone*. She expertly draws on crime movie tropes to tell an important story: that of the female rural poor.

Everyone is after OxyContin, but Ollie (Tessa Thompson) isn't selling it anymore. She hawks only coffee and sandwiches to cold men at cold worksites. She's almost completed probation after being caught smuggling Canadian prescription meds, mainly for her terminally ill mum, over the nearby border. Her mum has now passed away and she's grieving, but things might finally be looking up: with support from her probation officer there's the possibility of a new job in a new town. But that all changes when her adoptive sister Deb (Lily James), a struggling solo mother with a dropkick ex, finds out she's pregnant and in need of a place to live. The sisters need \$3,000 to save the family home and there's only one



way to get that sort of money. When Deb realises she cannot have the baby, it turns out that finding a safe abortion is just as difficult.

The sisterly bond between Ollie and Deb is at the heart of this story. *Little Woods* is a tense watch that illuminates many aspects of the US political zeitgeist from a strong female perspective. This is deeply felt cinema, a directorial debut that is not to be missed. — Catherine Bisley

“Nia DaCosta’s absorbing debut is laced with urgent dread, experienced by characters you care deeply about.” — Sam Weisberg, *Village Voice*

Director/Screenplay: Nia DaCosta
USA 2018 | 105 mins

Producers: Rachael Fung, Gabrielle Nadig, Tim Headington
Photography: Matt Mitchell
Editor: Catrin Hedström
Music: Brian McOmber
With: Tessa Thompson, Lily James, James Badge Dale, Lance Reddick, Luke Kirby
Festivals: Tribeca 2018
Censors rating tbc

A RIALTO Fri 10 Aug, 8.45 pm
B REGENT Mon 13 Aug, 8.30 pm

Lucky

Epitaphs rarely come more perfect than John Carroll Lynch's *Lucky*, a stellar curtain call for renowned character actor Harry Dean Stanton, who left us in September last year. From the nods to Stanton's most iconic roles to the parallels with his personal life, *Lucky* feels like a handwritten love letter to the man from the opening frame. Stanton is the titular Lucky, an eccentric veteran living a quiet life of routine in a small Arizona town. But when he suddenly collapses one morning, the shock sends him reeling into a philosophical self-examination in which he must confront the inevitability of his own death. What's remarkable is that, despite being a reflection on our impending demise, *Lucky* never feels suffocated by the weight of its themes. There's a lovely, shambling rhythm at work, with first-timer Lynch consistently finding poetry and humour in the everyday. And then there's Stanton, who offers up a deeply soulful turn brimming with the wily charisma and bruising melancholy he was known for. For a career comprised of some of the screen's most unforgettable drifters and oddballs, it's one hell of a way to close the book. David Lynch, Ron Livingston and Beth Grant co-star. — JF



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“Even if it weren't arriving immediately after his death at the age of 91, this effortlessly moving portrait would be a milestone in Stanton's career, his most substantial role since 1984's *Paris, Texas* and one of the most affecting performances he ever gave. The directing debut of John Carroll Lynch, it feels like a gift from one outstanding character actor to another.” — John DeFore, *Hollywood Reporter*

“An unassumingly wonderful little film about nothing in particular and everything that’s important.”

— Joe Leydon, *Variety*

Director: John Carroll Lynch
USA 2017 | 88 mins

Screenplay: Logan Sparks, Drago Sumonja
Photography: Tim Suhrstedt
Editor: Slobodan Gajic
With: Harry Dean Stanton, Ron Livingston, Ed Begley Jr, Tom Skerritt, Barry Shabaka Henley, James Darren, Beth Grant, Yvonne Huff Lee, Hugo Armstrong, David Lynch
Festivals: SXSW, Melbourne, Vancouver, London 2017
CinemaScope | M drug use & offensive language

A RIALTO Sun 12 Aug, 7.45 pm
B RIALTO Thu 16 Aug, 2.45 pm

Puzzle

"Marc Turtletaub's film... revels in the possibilities of finding something new in a wholly ordinary life. For Agnes (Kelly Macdonald), that starts with the literal opening of a birthday gift, one that contains a 1,000-piece jigsaw puzzle that ignites in her not only a new passion, but also the long-dormant sense that she's excellent at something. And Agnes is really, *really* good at puzzling, a quick worker who takes great pride in the finished product – before she breaks it all up to start again..."

Oren Moverman's script, based on the Argentinian film by Natalia Smirnoff [NZIFF10], is graceful with the details and its characters. Agnes never went to college, lives in the same house she did while growing up with her Hungarian immigrant dad, and looks way too young to already have two grown sons. Her husband Louie (David Denman, essentially playing the same role he did in *The Office*) is a blue-collar dude who loves his wife, but is unable to truly see her. Agnes' world is a tight circle, moving between home and church and errands and back again...

At the puzzle store, a small note hangs from the register: a champion puzzler [charismatic Irrfan Khan] is



© CHRIS NORR

looking for a partner. Agnes' entire life blows up.

Puzzle toes a tough line, managing to stay relentlessly good-hearted and deeply humane, even as Agnes herself plunges into deeper, more dramatic waters. It's the kind of mid-life crisis story that so rarely centers on a woman and Macdonald shines in the role, riveting even in the quietest of moments." — Kate Erbland, *Indiewire*

"Puzzle is a superb vehicle for the talents of Kelly Macdonald and Irrfan Khan, and a sweet and empathetic film about finally finding independence."

— Sydney Film Festival

Director: Marc Turtletaub
USA 2018 | 104 mins

Producers: Wren Arthur, Guy Stodel, Marc Turtletaub, Peter Saraf
Screenplay: Oren Moverman
Photography: Chris Norr
Editor: Catherine Haight
Music: Dustin O'Halloran
With: Kelly Macdonald, Irrfan Khan, David Denman, Bubba Weiler, Austin Abrams, Liv Hewson
Festivals: Sundance, Sydney 2018
M offensive language & sexual references

PRESENTED IN ASSOCIATION WITH

Magic
FEELS GOOD

B	REGENT	Wed 22 Aug, 11.15 am
A	REGENT	Sun 26 Aug, 12.45 pm
B	SJ Gore	Fri 17 Aug, 11.00 am
A	SJ Gore	Sun 19 Aug, 3.00 pm

Animation NOW! 2018

88 mins approx. | M offensive language & content that may disturb

Our longstanding animation programmer Malcolm Turner, also head honcho at the Melbourne International Animation Festival, offers a selection of the best and brightest from this year's *Animation NOW!* Festival. If you're looking to sample the international animation ecosystem in all its multi-coloured, variously shaped glories, there's no better place to begin. Visit nziff.co.nz for full programme details.

Afterwork

Ecuador 2017 | Directors: Luis Usón, Andrés Aguilar
6 mins

In the toon biz you fall further, land harder and bounce back quicker. But you're still stuck in traffic on the way home.

Negative Space

France 2017 | Directors: Max Porter, Ru Kuwahata
5 mins

There is a beautiful and precise artform to packing a suitcase – and as we all know, art transcends science.

A	RIALTO	Mon 13 Aug, 8.00 pm
B	RIALTO	Wed 15 Aug, 4.15 pm

Manivald

Estonia 2017 | Director: Chintis Lundgren | 13 mins

Everything changes for Manivald and his over-bearing mother when a sexy wolf arrives to fix their washing machine.

The Battle of San Romano

Switzerland 2017 | Director: Georges Schwizgebel
2 mins

Master animator Schwizgebel brings his magic to this adaptation of the Paolo Uccello triptych depicting an infamous 15th century battle outside Naples.

After All

Australia 2016 | Director: Michael Cusack | 13 mins

A poignant, sometimes hilarious look at the inevitable journey a middle-aged man must make in coming to terms with the loss of his mother.



NEGATIVE SPACE

Silent London

UK 2017 | Director: Ivelina Ivanova | 2 mins

A visual ode to the grabbed, found and overheard sounds of London, delivered in an intensely rendered water-coloured canvas.

Tom

New Zealand 2018 | Director: David Midgley | 4 mins

Tom is living a nightmare he is having problems understanding – and the help he is getting seems more like a sinister threat.

Five Thirty Five

UK 2017 | Director: Alex Dunford | 5 mins

Quitting time it may be, but the commute home tonight has turned the surreal up to 11... or 12!



MANIVALD

Lost Property Office

Australia 2017 | Director: Daniel Agdag | 9 mins

A clerk at a lost property office is faced with unexpected change, and plans an unconventional response.

Strange Case

Poland 2017 | Director: Zbigniew Czapla | 13 mins

A bold, breathtaking, painterly film streaming images, thoughts and memories of random experiences.

Ugly

Germany 2017 | Directors: Nikita Diakur, Redbear Easterman | 2 mins

An astonishing deep-dive into a stunning post-beauty world that could only be created by harnessing the power of CG animation.



UGLY

PRESENTED WITH SUPPORT FROM



Animation for Kids 4+

65 mins approx. | G cert

Once again, we're thrilled to share an eclectic and electric line-up of short animated tales. Carefully selected from all corners of the world, they're sure to amuse and engage our favourite little audience – and those who attend with them. Come and travel from a mysterious dark forest to a bustling big city, or dive deep underwater and dance with an elephant – all without leaving the comfort of your cinema seat. Visit nziff.co.nz for full programme details. — NM

Jazzoo

Sweden 2016 | Director: Adam Marko-Nord | 9 mins

Fish behind the wheel, flying hippos and dancing elephants – all set to the super jazzy sounds of the award-winning Oddjob quintet.

Boule

Russia 2016 | Directors: Elizaveta Monokhina, Polina Manokhina | 4 mins

When you have to share a really small space, it's definitely better to work together.

B REGENT Sun 19 Aug, 11.00 am
B RIALTO Sat 25 Aug, 12.00 pm

Two Trams

Russia 2016 | Director: Svetlana Andrianova | 10 mins

Klick and Tram stick together through thick and thin, to stay bang on time and right on track.

I Want to Live in the Zoo

Russia 2017 | Director: Evgenia Golubeva | 6 mins

Sasha decides that she would much rather live in the zoo than at home with her parents, but quickly finds that animal life is not all she hoped it would be.

Henriyeti: Sock It To Me Yeti!

USA 2016 | Director: Greg Walter | 2 mins

Henriyeti – a little bit girl, a little bit Yeti – demonstrates that great matches go well beyond appearances.



I WANT TO LIVE IN THE ZOO

Blueberry Hunt

Czech Republic, 2017 | Directors: Alexandra Hetmerová, Kateřina Karhánková | 7 mins

Two bear pals head out to gather blueberries for breakfast dumplings – but first they must deal with a crazy case of double hiccups.

Dark, Dark Woods

Denmark 2017 | Director: Emile Gignoux | 6 mins

Royal life's not always so grand. One little princess trades it all in for a wilder kind of adventure.

Funny Fish

France/Switzerland 2018 | Director: Krishna Nair | 6 mins

Somewhere in the middle of the ocean, a not-so-smart school of fish come to the rescue of a mysterious creature who suddenly appears in their waters.



FUNNY FISH

Outdoors

France 2017 | Directors: Anne Castaldo, Sarah Chalek, Elsa Nesme, Adrien Rouquié | 7 mins

An elderly woman tries to find her missing pet. A little girl tries to find her missing neighbour. Both find themselves in the middle of a New York adventure.

Big Block Sing-song: Duck

Canada 2017 | Director: Warren Brown | 2 mins

It's a quack attack! You better stand back.

The House

Czech Republic 2016 | Director: Veronika Zacharová | 5 mins

With only one tiny clue to help him along the way, a small house journeys to the big city in search of those who left him behind.



OUTDOORS

Animation for Kids 8+

76 mins approx. | PG some scenes may scare very young children

Come join us for your annual wintery fix of all-ages animated magic. From slick computer animation to hand-crafted stop motion, filmmakers the world over have melded exquisite technique and brilliant storytelling that's certain to appeal to discerning young and young-at-heart NZIFF audiences. Chase an elusive selfie, take a feline-centric ride through space, hang out after hours in a surreal shopping mall, and ponder some big existential questions. Visit nziff.co.nz for full programme details. — NM

Humus

Italy 2017 | Directors: Simone Di Rocco, Simone Cirillo, Dario Livietti, Alice Tagliapietra | 7 mins

In a magical laboratory in the woods, a gardener tries to school his young and wayward apprentice about the power of nature.

Power

USA 2017 | Director: Dana Sink, USA, 2017 | 2 mins

Intersecting machinery comes together, inspired by Muybridge.

B RIALTO Sat 18 Aug, 11.45 am
B REGENT Sun 26 Aug, 11.00 am

Odd Is an Egg

Norway 2016 | Director: Kristin Ulseth | In Norwegian with English subtitles | 12 mins

Odd is hugely protective of his head. When he meets Gunn, his life is turned upside down, freeing him from his anxiety in the most unexpected way.

Undiscovered

USA 2017 | Director: Sara Litzenberger | 3 mins

There is no photo evidence of Sasquatch – but maybe it's for a reason that may surprise you.

If You Fall

Canada 2017 | Director: Tisha Deb Pillai | 6 mins

Lila takes on the daunting task of learning how to balance on a bike, as those around her balance family life.



HUMUS

Awaker

Czech Republic 2017 | Director: Filip Diviak | 9 mins

The Awaker leads a mundane life waking people up for a living. One day he receives something which transforms his humdrum routine.

Gokurōsama

France 2016 | Directors: Clémentine Frère, Aurore Gal, Yukiko Meignien, Anna Mertz, Robin Migliorelli, Romain Salvini | 7 mins

A quirky tale of early morning goings-on in a surreal mega-mall of the future.

Poles Apart

UK 2017 | Director: Paloma Baeza | 12 mins

In a harsh Arctic landscape, a hungry and solitary polar bear must decide if a naive Canadian grizzly bear is her food or her friend.



IF YOU FALL

Tip-Top

Russia 2016 | Director: Alla Vartanyan | 2 mins

Here's one way to keep warm while waiting for the bus in the middle of winter.

Catmos

Czech Republic 2017 | Director: Katya Miloslavskaya | 5 mins

A unique cat takes a miraculous ride through space and time.

Theory of Sunset

Russia 2016 | Director: Roman Sokolov | 9 mins

In the dead of night, while the world is sleeping, someone has the very important job of ensuring the start of a new day.



AWAKER

FRESH

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

Apostasy



Director/Screenplay:

Daniel Kokotajlo
UK 2017 | 96 mins

Producers: Marcie MacLellan, Andrea Cornwell

Photography: Adam Scarth

Editor: Napoleon Stratogiannakis

Music: Matthew Wilcock

With: Siobhan Finneran, Sacha Parkinson, Molly Wright, Robert Emmst

Festivals: Toronto, London 2017
In English and Urdu, with English subtitles
PG adult themes

Set in the cloistered world of Manchester's Jehovah's Witness community, this exquisitely observed, superbly acted British debut is a quietly devastating film about the tension between personal devotion and institutional power. Alex and Luisa have grown up in the faith with their unquestioning single mother, Ivanna, as spiritual guide. The deeply reverent Alex is suffering from a disease that requires blood transfusions, a 'contaminating' procedure that is forbidden by the church. Her older sister Luisa begins art school, romances an outsider and starts to doubt the tenets of their religion.

When a sudden rift occurs – in both the lives of the protagonists

and the narrative of the film – the foundation of this pious family is torn asunder. Rigorous in its critique of the church, and entirely sympathetic in its treatment of character, this is a rare film about a rarefied world. It heralds Daniel Kokotajlo (who draws on his own experience growing up as a Jehovah's Witness) as a major new talent. This is reflected in his receipt of the prestigious BFI and IWC Schaffhausen Filmmaker Bursary Award. — Clare Stewart

A RIALTO

Sun 19 Aug, 7.45 pm

B RIALTO

Mon 20 Aug, 4.15 pm

Foxtrot



© GIORA BEJACH



Director/Screenplay:

Samuel Maoz
Israel 2017 | 113 mins

With: Lior Ashkenazi, Sarah Adler, Yonatan Shiray, Shira Haas

Festivals: Venice, Toronto, 2017;

Sundance, Rotterdam 2018

Grand Jury Prize, Venice Film Festival 2017

In Hebrew, Arabic and German, with English subtitles
CinemaScope | R13 violence, drug use & sexual material

An unsettling vision of military service pervading everyday Israeli life, Samuel Maoz's (*Lebanon*) visceral and startlingly unpredictable film centres on a Tel Aviv couple coping with the death of their son, a soldier stationed in the middle of nowhere.

"Maoz's marvelous, harrowing drama about death and life in Israel marches boldly through the no-man's-land between realism and surrealism. It's a prize collection of paradoxes, combining an intimate, eviscerating depiction of parental grief over a serviceman's death with an empathic, absurdist rendering of young IDF soldiers manning a remote and otherworldly roadblock..."

Foxtrot carries the excitement and punch of a fearless writer-director

tackling contemporary material with a bracing cocktail of potent traditional drama, wild black comedy, and serrated style. [It all] comes together as a complex plea for honesty, openness, frankness, and forgiveness. The movie is also, incidentally, a spectacularly effective antiwar film, focusing on the randomness and cruelty of life lived on military roads, even at times when no guns are fired. Its final image registers like a blow to the chest. It's a shot that should be seen around the world."

— Michael Sragow, *Film Comment*

A RIALTO

Sun 12 Aug, 5.30 pm

B RIALTO

Tue 14 Aug, 1.30 pm

A REGENT

Wed 15 Aug, 8.30 pm

American Animals

In 2003, a bored American college student visits his university library and tours a private collection of art and literature valued in the millions. A matter of months (and several crime movie marathons) later, he and three friends will don disguises and attempt one of the most audacious art heists in recent American history. It's a real-life set-up so juicily cinematic that it virtually demands its pulse-pounding Hollywood treatment, but also one so loaded with psychological curiosity that you feel equally compelled to sit down with the subjects and hear what on earth they were thinking. Acclaimed documentarian Bart Layton slyly gives us both with this slick, suspenseful heist thriller which playfully alternates between fireworks from an ensemble of rising actors, and older but wiser recollections from the real-life perpetrators. — JF

"[This is] ideal material for Layton, whose 2012 hybrid documentary *The Imposter* [NZIFF12] hinged on the tension between facts and subjective storytelling. In *American Animals*, Layton brings that same preoccupation to (mostly) narrative form for the first time, and the results are sensational: a riveting college-boy crime caper that speeds along on pure movie-movie



adrenalin, before U-turning into a sobering reflection on young male privilege and entitlement. Performed with piss, vinegar and some poignancy by a fractious quartet of bright young things... Layton's crowdpleasing [film] is tricked out to the max with lithe structural fillips, flashes of cinematic quotation and formal sleight of hand that gradually reveals a pointed thematic purpose." — Guy Lodge, *Variety*

"A stylish and compelling... portrait of how privilege, entitlement and boredom can give rise to wayward criminal impulses."

— Justin Chang, *LA Times*

Director/Screenplay: Bart Layton
USA/UK 2018 | 116 mins

Producers: Katherine Butler, Mary Jane Skalski, Derrin Schlesinger, Dimitri Doganis
Photography: Ole Bratt Birkeland
Editors: Nick Fenton, Julian Hart
Music: Anne Nikitin
With: Evan Peters, Barry Keoghan, Blake Jenner, Jared Abrahamson, Ann Dowd, Udo Kier
Festivals: Sundance 2018
CinemaScope | R13 violence, drug use & offensive language

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A	REGENT	Fri 10 Aug, 8.30 pm
B	REGENT	Mon 13 Aug, 3.45 pm

El Ángel

A flamboyant, pop-energised portrait of a serial killer, Luis Ortega's film landed like the cat amongst the pigeons at Cannes. Reviewers routinely drew favourable comparisons with Scorsese crime sagas, but were quick to call out the glamorisation of a sordid true story.

The actual 'El Ángel' was a baby-faced Buenos Aires teenager who confessed to 11 murders in the 1970s. Those whose lives he ruined have reason to object to a film that omits his most vicious crimes, but the follow-on accusation that the film is intended to seduce us with the killer's pouty, Curlilocks prettiness is a stretch. As played with unnerving intimacy by screen newcomer Lorenzo Ferro, this Carlitos is one rotten egg, a creepy, self-caressing exceptionalist. Acutely averse to human weakness, he objectifies his own unrequited hankering for his straight accomplice with increasing perversity. It's not desire, but Carlitos' mockery of desire, that give this film its nasty kick.

Pedro Almodóvar, himself responsible for some memorable portraits of erratic male behaviour, was a producer, and the film shares his zest for colour and furnishing. It also trains a seriously bent eye on a not entirely oblivious



straight guy. There's no doubt whose point of view we are seeing as we observe Carlitos' frequent accomplice, the painfully handsome would-be TV star, Ramon (Chino Darín, son of Argentinian icon Ricardo). Good looks may be all Ramon has got going for him: in movies, the desiring male gaze rarely falls on another male with quite the annihilating power exercised here.

"This colourful and riveting portrait of an evil 'angel' and his acolytes exerts a hypnotic sway."

— Richard Mowe, *Eye for Film*



Director: Luis Ortega
Argentina/Spain 2018 | 120 mins

Producers: Hugo Sigman, Sebastián Ortega, Pedro Almodóvar, Agustín Almodóvar, Matías Mosteirín, Esther García, Leticia Crist, Axel Kuschevatzky, Pablo Culell
Screenplay: Luis Ortega, Rodolfo Palacios, Sergio Olguín
Photography: Julián Apezteguía
Editor: Guillermo Gatti
With: Lorenzo Ferro, Chino Darín, Mercedes Morán, Daniel Fanego, Luis Gnecco, Cecilia Roth
Festivals: Cannes (Un Certain Regard) 2018
In Spanish with English subtitles
CinemaScope | Censors rating tbc

B	RIALTO	Fri 17 Aug, 3.45 pm
A	RIALTO	Mon 20 Aug, 8.00 pm
A	RIALTO	Fri 24 Aug, 8.15 pm



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Mandy

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Director: Panos Cosmatos
USA 2018 | 121 mins

Screenplay: Panos Cosmatos,
Aaron Stewart-Ahn

Photography: Benjamin Loeb

Editor: Brett W. Bachman

Music: Jóhann Jóhannsson

With: Nicolas Cage, Andrea

Riseborough, Linus Roache,

Ned Dennehy

Festivals: Sundance, Cannes

(Directors' Fortnight) 2018

CinemaScope | Censors rating tbc

It was labelled the 'midnight-iest' of midnight films at Sundance. It promised Nicolas Cage in full beast mode surrounded by dream fugues, animation, psychedelia and demonic symbolism. And it delivered on those promises and more. Now it's your turn – to turn up, tune in and wig the f-out.

Panos Cosmatos (*Beyond the Black Rainbow*) directs Cage as Red, a lumberjack who lives with Mandy (Andrea Riseborough) in a remote cabin – an enviable co-existence that involves lazing under the stars and whispering sweet nothings. Before long, into this Prozac'd wilderness rom-com comes *The Children of the New Dawn* – a cult run by Jeremiah (Linus Roache), who only has eyes for Mandy.

After suiting up in their Frank Frazetta-inspired heavy metal armour, the cult descends on the couple's tranquil abode, overpowering Red and kidnapping Mandy. Eventually Red breaks loose (just before all hell does) as the narrative dissolves like strong lysergic acid and begins invoking the aesthetic of fantasy novels and heavy metal imagery. As Red, Cage is gloriously and ferociously over-the-top, taking us along on one hell of a vengeance-seeking path of bloodlust and spiritual salvation. — AT

A RIALTO

Tue 14 Aug, 8.45 pm

A REGENT

Sat 18 Aug, 9.15 pm

IT JUST TASTES
BIGGER



www.epicbeer.com

You Were Never Really Here



Director: Lynne Ramsay
UK 2017 | 89 mins

Screenplay: Lynne Ramsay. Based
on the novel by Jonathan Ames

Music: Jonny Greenwood

With: Joaquin Phoenix, Judith

Roberts, Ekaterina Samsonov,

Alessandro Nivola

Best Actor & Best Screenplay,

Cannes Film Festival 2017

CinemaScope | R16 violence,
offensive language, sexual material
& content that may disturb

"Lynne Ramsay's stark inversion of the noir thriller is a devastatingly brutal portrayal of one man's battle with repression and abuse, anchored by a rage-fuelled, Cannes-winning performance from Joaquin Phoenix. Joe (Phoenix) is a Gulf War veteran and former FBI agent turned killer-for-hire, specialising in saving victims from child sex rings, and living at home with his ailing mother. When Nina, a US Senator's daughter, is kidnapped, he is contracted to dispense with the perpetrators and save the girl (Ekaterina Samsonov is hauntingly good). Having located Nina in a seedy New York brothel, Joe's escape plan suddenly derails, unleashing a maelstrom of violence that ultimately takes him

deeper into the hallucinatory darkness and closer to the truth.

Working from Jonathan Ames' 2013 novel, Ramsay (who jointly won the best screenplay award in Cannes) is more concerned with the psyche of her unhinged protagonist than she is with the action... Her taut, syncopated cinema is intensified by Jonny Greenwood's pulsating score, Thomas Townend's expressive camerawork and razor-sharp editing from Joe Bini."

— Clare Stewart, London Film Festival

A REGENT

Mon 20 Aug, 8.45 pm

A RIALTO

Sat 25 Aug, 8.15 pm

The Miseducation of Cameron Post

It's 1993 in small town America and as Cameron (Chloë Grace Moretz) prepares for prom, Irma Thomas' 'Anyone Who Knows What Love Is' plays over the proceedings. We can sense this is not going to end well. Before the night is over she and her girlfriend Coley are caught getting hot and heavy in the back of a car by Cameron's boyfriend. Just as quickly as passion flared, Cameron is whisked off to God's Promise, a gay conversion camp in remote Montana.

Run by the Nurse Ratched-like Dr Lydia Marsh (Jennifer Ehle), God's Promise works with its 'disciples' to identify the root cause of their same-sex attraction and cure them of their sinful ways. Cameron shares a room with the fully indoctrinated Erin, a young woman whose gender confusion and 'SSA' she enthusiastically confesses stem from her love of sports. Cameron's attempts at fitting into the programme are written all over her face as she searches for the answers they want to hear rather than fighting for her truth.

Never resorting to shocking or confrontational scenes, director Desiree Akhavan keeps the darkness in her material always hovering just on the surface, blossoming with Julian Wass'



haunting music direction. While the leaders truly believe they are doing right by these young people, Cameron attempts to come to terms with her 'sins' before realising the truth of her situation.

Featuring strong supporting performances by Sasha Lane (*American Honey*) and Forrest Goodluck (*The Revenant*) as the camp's surreptitious rebels, *The Miseducation of Cameron Post* is an ode to survival and finding your logical family. — Kailey Carruthers

"Peppered with biting humor and warmed by a generous spirit that extends understanding, if not forgiveness, even to the religious zealot characters." — Leslie Felperin,

Hollywood Reporter



Director: Desiree Akhavan
USA 2018 | 90 mins

Producers: Cecilia Frugiuele, Jonathan Montepare, Michael B. Clark, Alex Turteltaub
Screenplay: Desiree Akhavan, Cecilia Frugiuele.
Based on the novel by Emily M. Danforth
Photography: Ashley Connor
Editor: Sara Shaw
Music: Julian Wass
With: Chloë Grace Moretz, Sasha Lane, Forrest Goodluck, John Gallagher Jr., Jennifer Ehle
Festivals: Sundance, San Francisco, Tribeca 2018
Grand Jury Prize, Sundance 2018
M sex scenes, offensive language & drug use

B REGENT Tue 21 Aug, 4.15 pm
A REGENT Sat 25 Aug, 8.30 pm

A SJ Gore Mon 20 Aug, 6.15 pm

Searching

Winner of this year's Sundance Audience Award, this thriller about a father's search for his missing daughter ratchets up astounding tension and don't-go-there chills without ever taking its eyes off computer screens. First-time director and former Google commercials creator Aneesh Chaganty proves as savvy about genre filmmaking as he is about our online behaviour – not least the generational differences that are played out there.

Its every screenshot executed in brilliant detail, *Searching* begins with a moving image gallery of Kim family history, bringing us into the present tense of David (John Cho, *Star Trek, Columbus*) and his daughter Margot (Michelle La). They interact through frequent messaging, and are perhaps not as close as David imagines. When Margot goes missing, David begins a frantic search with the help of Detective Vick (Debra Messing), using multiple online tools and breaking into Margot's accounts on the laptop she left behind.

"Cutting to the emotional core of what social media says about us, the result is as much a time capsule of our relationship to (and reliance upon) modern technology as it is a cutting-edge digital thriller... Editors



Will Merrick and Nick Johnson deserve special credit for assembling a complex 3D puzzle that seems to be happening in real time, creating both urgency and the illusion that we have an active role in solving it... None of this would matter if we didn't care about the characters, and in *Searching* Chaganty has found a new idiom for communicating not only the things we share, but also those we keep hidden from the ones we love." — Peter Debruge, *Variety*

"Shockingly effective, not just in creating a sense of constant, palpable tension, but also in the way it pulls off authentic, effective emotional beats."

— Bryan Bishop, *The Verge*



Director: Aneesh Chaganty
USA 2018 | 102 mins

Producers: Timur Bekmambetov, Sev Ohanian, Adam Sidman, Natalie Qasabian
Screenplay: Aneesh Chaganty, Sev Ohanian
Photography: Juan Sebastian Baron
Editors: Will Merrick, Nick Johnson
Music: Torin Borrowdale
With: John Cho, Debra Messing, Joseph Lee, Michelle La, Sara Sohn
Festivals: Sundance, San Francisco 2018
Audience Award (NEXT), Sundance Film Festival
M drug references

B REGENT Fri 10 Aug, 4.00 pm
A REGENT Sat 11 Aug, 8.30 pm

A SJ Gore Thu 16 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 or – hey, puppy – blatant appeals to the heartstrings.

You will find more fine examples filling the Big Nights and Aotearoa sections of the programme, and in the sections that follow. In other words, documentaries are everywhere at NZIFF.

The Ancient Woods

Sengirė



Director/Photography:
Mindaugas Survila
Lithuania/Estonia/
Germany 2017 | 86 mins

Producers: Mindaugas Survila,
Gintė Žulytė, Radvilė Šumilė
Screenplay: Mindaugas Survila,
Gintė Žulytė
Editor: Danielius Kokanauskis
Sound: Mindaugas Survila,
Gintė Žulytė, Ainis Pivoras
Festivals: Amsterdam
Documentary 2017; Sydney 2018
Cinemascope

Immerse yourself in the life of an ancient Baltic forest, a habitat abundant with wildlife little touched as yet by human habitation. Lithuanian biologist turned filmmaker Mindaugas Survila spent almost ten years making *The Ancient Woods*, often taking weeks to set up and capture the perfect shot. His patience and unerring eye have resulted in an enchanting, meditative experience – a walk in the woods where every creature is espied in exquisite close-up, and no voice of authority is explaining what they are up to.

“Without a clear point to make or a theory to prove, Survila simply comes as close as possible and... observes. He doesn't limit himself to any particular subject, ending up watching

a stork's nest or the struggles of a snowbound spider with equal delight and fascination... Crows predictably steal the show, as their desperate fight for food provokes some impolite but highly entertaining reactions, but Survila also pays attention to the smallest of [the forest's] inhabitants, all the while making some very interesting visual choices, such as looking away when the violence proves too draining, plunging underwater or showing a rather frenzied feast in slow motion.”
— Marta Bałaga, *Cineuropa*

B REGENT Mon 13 Aug, 10.45 am
A REGENT Sat 25 Aug, 11.00 am

The Cleaners



Directors: Hans Block, Moritz Riesewieck
Germany/Brazil 2018
89 mins

Photography: Axel Schnepapat,
Max Preiss
Editors: Philipp Gromov, Hansjörg
Vweißbrich, Markus CM Schmidt
Music: John Gürtler, Jan Misserle,
Lars Voges
Festivals: Sundance, Rotterdam,
Hot Docs 2018
In English and Tagalog,
with English subtitles
R16 sexual abuse, sexual violence,
suicide & graphic physical harm

Ever wondered who polices Facebook? This rattling documentary should make for illuminating viewing. *The Cleaners* introduces us to five content moderators, all based in the Philippines, whose services are contracted to social media giants like Facebook, Twitter and Google. Every day, these ‘cleaners’ scan through thousands of images and videos that have been flagged as ‘objectionable’. There's an obvious toll to sweeping our feeds for sinister material. As the subjects present us with their harrowing testimony, it quickly becomes clear how psychologically ill-equipped anyone would be for the violence and pornography they wade through daily. That's not even taking into account

the cultural disparities that complicate the work, an issue which artist Illma Gore's banned portrait of Trump (with his iconic micro-penis) deftly illustrates. There are myriad implications here, but crucially the filmmakers follow through on them, broadening their portrait into an urgent exploration of the perils of the digital age. The results will both absorb and disturb. — JF

“Frankenstein's monster has been created and is now out of control... A timely film, capable of sparking vigorous debate.” — Allan Hunter, *Screendaily*

A RIALTO Thu 16 Aug, 8.15 pm
B RIALTO Mon 20 Aug, 2.30 pm

Ex Libris: The New York Public Library

Frederick Wiseman, cinema's peerless documentarian of institutions, finally turns his lens on the cornerstone of every self-respecting community: the public library. Focusing on New York City's century-old flagship, Wiseman's approach is as always humane and low-key, with a healthy fixation on the people who fill its spaces and give them meaning. From budget meetings, to enthusiastic archivists and educators, to patient phone operators, to live events with the likes of Patti Smith and Richard Dawkins, the scope of NYPL's service and its social and cultural value is quietly affirmed through Wiseman's humble observational practice. There's no need for talking heads to tell us why any of it matters, although there's no shortage of conversation around digital inclusion and the new public-private funding era the library now faces, eloquently argued for by CEO Anthony Marx. Merely watching folks go about their business, free to think, feel and learn, is the simple ideal at the heart of this edifying and implicitly political film, where any questions about the relevance of libraries in the 21st century are firmly put to bed. — Tim Wong

"Wiseman never states outright what the library's mission is; he doesn't



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have to... It is a soaring, Utopian mission in a doco that builds with intellectual force and deep emotion as it shows, again and again, citizens... joining together to listen to one another and to learn from one another. In *Ex Libris*, democracy is alive and in the hands of a forceful advocate and brilliant filmmaker, which helps make this one of the greatest movies of Wiseman's extraordinary career and one of his most thrilling." — Manohla Dargis, *NY Times*

"Lovely, gracious, soul-satisfying... a lively, jostling monument to an idea that represents the very best of civilized society." — Jessica Kiang,

The Playlist



Director/Producer/Editor:

Frederick Wiseman
USA 2017 | 197 mins

Photography: John Davey

Festivals: Venice, Toronto, New York, London, Amsterdam Documentary 2017

FIPRESCI Prize, Venice Film Festival 2017

A RIALTO

Sun 12 Aug, 1.45 pm

B RIALTO

Thu 16 Aug, 11.00 am

Dog's Best Friend



Director: Eryn Wilson
New Zealand 2017
78 mins

Producers: Gareth Wallis, Eryn Wilson
Photography: James Boddy
Editor: James Brown
Music: Dean Kerr
With: Jacob Leezak, Jennah Leezak

A canine rehabilitation centre is tenderly profiled in Kiwi director Eryn Wilson's affectionate documentary *Dog's Best Friend*. Run by ex-soldier Jacob Leezak, the Canine Behaviour Expert Dog Psychology Centre is located on a property in outer Sydney that houses no fewer than 30 dogs at a time – all either abandoned, set to be euthanised or brought in by clients unable to handle their pet's aggressive side. While Jacob will often allude to the media stigmatisation of particular breeds (the film even opens with some sobering euthanasia stats), Wilson wisely never centres the story on that debate. Instead, he focuses on the bond between man and dog, observing Jacob's tailored process of rehabilitating

misunderstood canines and the traumatic backgrounds that brought both him and his fiancée Jennah to this line of work.

Without ever succumbing to soapboxing, this sweet and unassuming portrait is essential viewing for dog-lovers and dog-haters alike. — JF

FEATURE PRECEDED BY

The Crying Wind

Niamh Peren | New Zealand 2018 | 10 mins

A REGENT Sat 11 Aug, 11.15 am
B RIALTO Tue 14 Aug, 11.30 am
A RIALTO Sun 26 Aug, 5.30 pm

Pick of the Litter



Directors/Producers:
Dana Nachman,
Don Hardy
USA 2018 | 81 mins

Screenplay: Dana Nachman
Photography/Editor: Don Hardy

Music: Helen Jane Long
Festivals: Slamdance, San Francisco, Hot Docs 2018

"Meet Patriot, Poppet, Potomac, Primrose, and Phil, five impossibly adorable Labrador Retriever puppies. We meet them at the moment of their birth when they are enrolled into the national Guide Dogs for the Blind program based in San Rafael, CA. Soon after, they are placed with temporary trainers, individuals who have volunteered to shepherd the puppies through months of intensive training. Their emotional commitment to the dogs is intense and inspiring, making this documentary an emotional roller coaster once we realize that not all the dogs have what it takes to succeed." — San Francisco International Film Festival

"Juggling more than a half-dozen storylines, Hardy's editorial work

entertainingly excels at maintaining interest and building tension throughout.

While *Pick of the Litter* stands out for its canine characterizations, it's fundamentally a film about the endlessly fascinating, constantly evolving relationship between dogs and humans, cultivated over millennia of advantageous interaction."

— Justin Lowe, *Hollywood Reporter*

S REGENT Thu 16 Aug, 10.30 am

A REGENT Sat 18 Aug, 10.45 am

B SJ Gore Wed 22 Aug, 11.00 am

A SJ Gore Sun 26 Aug, 1.15 pm

Speak Up

À voix haute

Every year there's a breakout film at NZIFF that reminds us of the importance of being seen and heard, not least those of us who belong to minority groups. This year, that film is *Speak Up*, an inspiring documentary that follows a group of French university students as they prepare for a public speaking competition, and, in doing so, tap into the liberating power of finding one's own voice.

The students come from a variety of academic disciplines and socio-economic backgrounds, clearly standing in for the diversity of modern-day France. Some understandably express a fear of public speaking, but all appear determined to make the most of this experience.

With a training programme that borrows equally from creative writing workshops and drama classes, the students are put through their paces by coaches in rhetoric, debate, slam poetry and acting techniques. In between writing prompts, they tumble through physical exercises and trust games designed to help them draw strength from their vulnerabilities. The classroom becomes not only their training ground but a forum in which they can debate issues that arise from their lessons



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— free speech, outrage culture and feminism are all addressed in class and on the auditorium floor.

Although the contest is the film's endgame, it's the journey we take with these hopeful orators that leaves the lasting impression. Their tales of homelessness, immigration and cancer fuel the speeches they deliver with unquestionable passion, but it's what they do with their past traumas that truly inspires. — Chris Tse

Director: Stéphane de Freitas
France 2017 | 96 mins

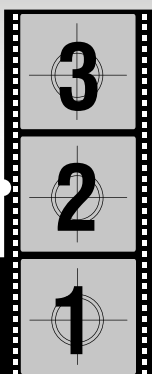
Co-director: Ladj Ly
Producers: Harry Tordjman, Anna Tordjman
Editors: Jessica Menéndez, Pierre Herbourg
Photography: Ladj Ly, Timothée Hilst
Music: Superpoze
In French with English subtitles

"Without sentimentality, *Speak Up* proves how the art of speech is key to universal understanding, social ascension, and personal revelation."

— New York Film Festival

A	REGENT	Sun 19 Aug, 12.45 pm
B	RIALTO	Mon 20 Aug, 12.30 pm
A	RIALTO	Fri 24 Aug, 6.15 pm

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Fairfield School Choir



PROGRAMME:
Bizet: *L'Arlésienne* (extracts)
Orff: *Carmina Burana*

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Three Identical Strangers

In 1980 a 19-year-old college freshman named Bobby arrives at his new campus for the first time, only to be immediately recognised as someone else – an ex-student named Eddy. Within 24 hours, Bobby and Eddy are standing face-to-face: two identical twins, given to separate adoptive families at birth, each completely unaware of the other's existence. Their heartwarming discovery makes the front page of the paper, only to catch the attention of David, another 19-year-old who bears a similarly striking resemblance. Before they have even adjusted to their finding, the two long-lost brothers are welcoming in a third.

In Tim Wardle's utterly riveting docu-thriller, it would seem that truth really *is* stranger than fiction. The craziest part of the story is that the aforementioned triplet reunion isn't even the craziest part of the story. Bobby, Eddy and David's surprise encounter is only the jumping-off point for a string of bombshells that just don't stop coming; to reveal any more here would be a serious disservice to the viewer. But what elevates Wardle's film are the genuinely meaty questions that linger beneath its sensational headline, a slippery debate between nature and



nurture underpinning every breathless twist and turn. In a film of relentless revelations, it's the truths left dangling that truly linger. — JF

"What begins as a light and fluffy, too-weird-to-be-fiction story goes unimaginably deeper, stranger, darker. It's best to go in as cold as possible, to try (and likely fail) to guess what comes next... Prepare for a wild, twisting non-fiction ride." — Brent McKnight, *Seattle Times*

"Mind-boggling... As this movie goes on, and the narrative unfolds, you are likely to be saying to yourself, 'Oh my God', every 10 minutes or so."

— Dan Callahan, *The Wrap*

Director: Tim Wardle
UK/USA 2018 | 96 mins

Producers: Grace Hughes-Hallett, Becky Read
Photography: Tim Cragg
Editor: Michael Harte
Music: Paul Saunderson
With: Bobby Shafran, David Kellman, Lawrence Wright
Festivals: Sundance, San Francisco, Hot Docs, Sydney 2018

B REGENT Fri 10 Aug, 1.45 pm
A REGENT Sun 12 Aug, 3.15 pm

RBG

'Witch', 'Anti-American', 'Icon', 'Bubby': US Supreme Court Justice Ruth Bader Ginsburg has been called it all. Before she became the 'Notorious RBG' and an internet sensation, Ginsburg was laying the foundation for a fairer and more just America by fighting against gender discrimination well before women were welcome in the courthouse. Surmounting the rampant sexism of America in the 1950s, Ginsburg defied expectations by being appointed to the *Harvard Law Review* before transferring to Columbia Law School where she graduated tied-for-first in her class.

Unreservedly supported by her husband Marty (and free to pursue her passions), Ginsburg was blazing a highway of progress one step at a time. The Women's Liberation movement of the 1970s allowed the reserved yet powerful Ginsburg to utilise her legal prowess to push the revolution forward with the American Civil Liberties Union. Working on sex discrimination cases for both men and women, her professional life was focused on providing equal protection under the law and elevating women from second-class citizenship. "It was like teaching kindergarten," Ginsburg muses, recalling her experience trying to open the eyes of male



lawmakers to the glaring inequalities faced by women and minorities.

In contrast to the hard, heartless image her dissenters would like you to believe, Ginsburg is a warm, magnetic and humorous woman who loves the opera as much as she does winning cases. Betsy West and Julie Cohen's documentary presents a full picture of Ginsburg, introducing us to a pioneering women's rights activist, grandmother and fighter. — Kailey Carruthers

"A story as necessary as ever, as America continues to slip backward, even as Ginsburg continues to push forward."

— Kate Erbland, *Indiewire*

Directors/Producers:
Betsy West, Julie Cohen
USA 2018 | 98 mins

Photography: Claudia Raschke
Editor: Carla Gutierrez
Music: Miriam Cutler
Festivals: Sundance, San Francisco 2018

A REGENT Sat 11 Aug, 1.15 pm
B REGENT Wed 15 Aug, 1.45 pm

PORTRAIT OF AN ARTIST

Gurrumul



Director/Screenplay:
Paul Damien Williams
Australia 2017 | 100 mins
Photography: Dan Maxwell,
Katie Milwright, Matt Toll,
Gavin Head
Editors: Shannon Swan,
Ken Sallows
Music: Michael Hohnen,
Geoffrey Gurrumul Yunupingu,
Erkki Veltheim
Festivals: Melbourne 2017;
Berlin 2018
In English and Yolngu Matha,
with English subtitles
Cinemascope

"A profound and transporting songline... Paul Damien Williams' poignant film captures the singular qualities – both as an artist and a man – of Geoffrey Gurrumul Yunupingu, the widely celebrated aboriginal Australian musician known for soulful tenor vocals that blended his traditional cultural heritage and Yolngu language with Western folk, gospel and classical elements. Approaching its reclusive subject with unerring respect, the elegantly composed doc mirrors the gentle power and ethereal hush of Gurrumul's singing." — David Rooney, *Hollywood Reporter*

"Formerly a member of Yothu Yindi and Saltwater Band, Geoffrey Gurrumul Yunupingu, who was blind from birth

and passed away last year at age 46, released his first solo album in 2008. He sang mostly in the Indigenous languages of the Gumatj, Galpu and Djambarrpuynu people, and attracted immense global acclaim, including being hailed by *Rolling Stone* as 'Australia's most important voice'... For Gurrumul fans, the film is obviously a must-see. For those unfamiliar, or vaguely familiar with his work, it's an even greater treat: they will be entertained, enthralled, perhaps in some small way changed." — Luke Buckmaster, *The Guardian*

B	RIALTO	Fri 10 Aug, 12.30 pm
A	RIALTO	Wed 15 Aug, 6.15 pm

I Used to Be Normal: A Boyband Fangirl Story



Director: Jessica Leski
Australia 2018 | 96 mins
Producers: Jessica Leski,
Rita Walsh
Photography: Jason Joseffer,
Simon Koloadin, Eric Laplante,
Cesar Salmeron
Editor: Johanna Scott
Music: Jed Palmer
Festivals: Hot Docs, Sydney 2018

"What was life like before One Direction?" Jessica Leski's opening question to 1D superfan Elif jump-starts a vigorous investigation of the sacrifices and sweet experiences of boyband fandom. Losing friends, frustrating your parents and hiding a closeted obsession from co-workers is par for the course, but not all is lost for the fangirls documented in *I Used to Be Normal*.

Leski profiles the lives and loves of Elif, Sadia, Dara and Susan, four women aged 16–64 who are self-confessed boyband fangirls. From Beatlemania, through Take That and the Backstreet Boys to 1D, the documentary celebrates and explores women's stories of coming of age (and coming out) through their beloved

music idols, and how deep love for these groups has helped them through pivotal life experiences.

Like a glitter cannon of boyband adoration, the film is bursting with colour, music and its manifesto for music lovers of any age or gender: let your freak flag fly proud. Release the screams and the sing-alongs and feel the music you love unashamedly. As Dara puts it in the closing moments, "What's life without a big major chorus?" — Kailey Carruthers

B	RIALTO	Fri 10 Aug, 4.15 pm
A	RIALTO	Sun 19 Aug, 4.00 pm

Bombshell: The Hedy Lamarr Story

In the heyday of the Hollywood studios the popular joke about Hedy Lamarr was that she was so gorgeous that she need not concern herself with acting. Though the young Austrian émigré successfully parlayed her looks into Hollywood star power, she came to see her beauty as a 'curse', something that blinded onlookers to a far more vital attribute: a brilliant mind for mechanics. Who knew that she had invented a 'frequency hopping' system to conceal allied torpedoes from Nazi locator systems? (The science anticipated the technology that underlies WiFi and Bluetooth.)

Her international career began in scandal: she performed naked and was directed in such a way as to appear to be experiencing an orgasm in the Czech film *Ecstasy*. She was 19. In her later years her plastic surgery provided further fodder for tabloid gossip. Alexandra Dean's timely documentary draws extensively on a previously unpublished audio interview from 1990 to highlight Hedwig Eva Maria Kiesler's multiple lives and unsung accomplishments. This fully rounded portrait challenges the reductive notions about beauty vs brains that she, like so many other shimmering



screen sirens, have been forced to endure. — SR

"Lamarr's story is one of a brilliant woman who was consistently underestimated. It also gives us the clearest possible illustration of why on-screen representation matters – of all the parts that Lamarr was given to play, none of them was as fantastic, or inspirational, as her real life" — Pamela Hutchinson, *The Guardian*

"Any girl can look glamorous, all she has to do is stand still and look stupid." — Hedy Lamarr

Director: Alexandra Dean
USA 2017 | 90 minutes

Producers: Adam Haggiag, Alexandra Dean, Katherine Drew

Photography: Buddy Squires

Editors: Alexandra Dean, Penelope Falk, Lindy Jankura

Music: Keegan Dewitt, Jeremy Bullock

Voices: Susan Sarandon, Diane Kruger

With: Mia Farrow, Mel Brooks, Peter Bogdanovich, Robert Osborne

Festivals: Tribeca, Vancouver 2017
Colour and B&W

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B	RIALTO	Fri 10 Aug, 2.30 pm
A	RIALTO	Mon 13 Aug, 6.15 pm
A	RIALTO	Sat 25 Aug, 6.15 pm

The Ice King

British Olympic figure skater John Curry, the trailblazing subject of *The Ice King*, sought to change the world of ice skating for the better. Often hailed as the greatest skater of all time, Curry drew acclaim for his innovative balance of artistry and athleticism, bridging the divide between dance and skating. When his coaches told him he was 'too soft' and needed to skate like a man, Curry carved his own indelible path and, in doing so, challenged what ice skating could be.

The Ice King is a compassionately constructed film that explores the pressures that Curry fought against and placed on himself. The first openly gay Olympian, he was adored by his critics and fans, but his struggle with loneliness and depression often threatened to bring it all down. After a winning streak that culminated with a gold medal at the 1976 Winter Olympics, Curry retired from competing and turned his attention to his first love, dance, forming a dance company and taking ballet on ice to some of the world's grandest venues. It's here that the film takes flight with rare footage of legendary performances, including breathtaking solo pieces that showcase his incredible grace.



© CHRISTIE JENKINS

By the time he was diagnosed with HIV and eventually AIDS, Curry had withdrawn from performance and the public eye, his body broken by both the sport and the disease. Curry became another young talent lost too soon, but his legacy lives on in athletes like Adam Rippon who challenge the performative masculinity that still exists in the world of competitive figure skating today.
— Chris Tse

"This poignant remembrance of a troubled soul captures the essence of the man, his times and his genius."

— David Parkinson, *Radio Times*

Director/Screenplay: James Erskine
UK 2018 | 89 mins

Producer: Victoria Gregory

Photography: Paul Williams

Editor: Stephen Parkinson

Music: Stuart Hancock, Bratislava Symphony Orchestra

Narrator: Freddie Fox

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THE BREEZE

A	RIALTO	Sat 11 Aug, 4.30 pm
A	RIALTO	Mon 20 Aug, 6.15 pm



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If I Leave Here Tomorrow: A Film About Lynyrd Skynyrd

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Director: Stephen Kijak
USA 2018 | 95 mins

Producer: John Battsek, Diane Becker
Photography: Derek Wieseahn
Editor: Claire Didier
Music: Lynyrd Skynyrd
With: Ronnie Van Zant, Gary Rossington, Allen Collins, Bob Burns, Leon Wilkeson, Billy Powell, Ed King, Artimus Pyle, Steve Gaines & The Honkettes
Festivals: SXSW 2018

The story of Lynyrd Skynyrd is an epic one, populated with extravagant characters and framed by dramatic events. No wonder fellow Southern rockers Drive-By Truckers once wrote an opera about them. But is it a tragedy or a comedy?

We know from the start of this film how it will end, the night the band's plane plunges into a Mississippi swamp, killing founder and lead singer Ronnie Van Zant and two other musicians, leaving the remainder of the band broken and bereft. And yet there is also farce, as this bunch of blue-collar Southern stoners make their improbable way from a rehearsal barn in an alligator-infested Florida swamp to the rock arenas of the world, blaring triple-

guitar rock anthems such as 'Free Bird'.

There are Spinal Tap moments, particularly where perpetually disoriented drummer Bob Burns is involved. There is political incorrectness: Skynyrd were famous for their confederate flags, substance abuse and 'Sweet Home Alabama', a riposte to Neil Young and his stance on Southern racism that became an anthem. Yet by the end of this astonishing, shattering story I found I cared about Lynyrd Skynyrd a whole lot more than I ever expected. — Nick Bollinger

A	RIALTO	Sat 18 Aug, 4.00 pm
B	RIALTO	Tue 21 Aug, 4.15 pm



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Kevin Roche: The Quiet Architect



Director: Mark Noonan
Ireland/France/Spain/
USA 2017 | 82 mins

Producer: John Flahive
Photography: Kate McCullough
Editor: Jordan Montminy
Music: David Geraghty
With: Kevin Roche

Filmmaker Mark Noonan profiles a contemporary icon in this lovely, life-affirming portrait of Kevin Roche, one of the great architects of the modern era. An Irish immigrant who moved to the United States in 1949, Roche has presided over some of the country's most beloved architectural touchstones: the Metropolitan Museum of Art, the Oakland Museum, the Ford Foundation and many more. Noonan's film alternates between lovingly-lensed, sun-dappled tours of his career highlights and interviews that delve into his process, philosophy and work ethic.

Roche's work is renowned for being human-oriented, creating buildings and environments that serve the people who inhabit them before serving

anybody's ego. He's described by his peers as a consummate problem solver, a relentlessly dedicated worker (at 94 years old he has no plans for retirement) and a humble thinker who's always seen life and work as inextricable. The effect of this warm, graceful film is similar to that of last year's NZIFF highlight *Columbus*, a love letter to architecture that doubles as a meditation on the human condition. Incidentally, most of the key buildings featured in that film were designed by Roche and his firm. — JF

B	RIALTO	Mon 13 Aug, 12.30 pm
A	RIALTO	Wed 15 Aug, 8.15 pm
A	RIALTO	Sun 19 Aug, 12.00 pm

Kusama – Infinity

Escaping a traumatic family upbringing in Japan, a young female artist hit 1960s New York determined to succeed. Propelled by a psychological need to make art for her own survival, Yayoi Kusama's extraordinary career has traversed highs and deep lows. Widely known for her polka dot covered realities, she also staged public political happenings as well as gate-crashing the Venice Biennale with an uninvited outdoor work.

Routinely copied by male contemporaries such as Andy Warhol, she faced enormous hurdles of racism and sexism in the post-World War II American art world. Yet her relentless pursuit of recognition, and her groundbreaking use of participatory installation, eventually led her to the fame she deserves.

Kusama literally transforms the world around her into colourful, boundary-less infinities. Now living, age 89, in a mental institution in Toyko, she continues to output work which sells for millions. This is a riveting and comprehensive portrait of the world's most successful living female artist. — Jo Randerson

"Imagine if the unhappy Vincent van Gogh had finally, in late middle age, witnessed the acclaim that his work



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receives today. That's the bittersweet story of Yayoi Kusama, the 89-year-old Japanese painter and sculptor whose social-media-friendly mirror rooms have made her the most-viewed female artist of all time. It's vindication for a unique artistic vision that... created soft sculptures before Claes Oldenburg, multiples as wallpaper before Andy Warhol and mirrored rooms before Lucas Samaras." — Kate Taylor, *Globe and Mail*

"I hope that the power of art can make the world more peaceful."

— Yayoi Kusama

Director/Screenplay: Heather Lenz
USA 2018 | 83 mins

Producers: Karen Johnson, David Koh, Dan Braun, Heather Lenz

Photography: Hart Perry, Itaya Hideaki, Ken Kobland, Takeda Shinpei

Editors: Ideno Keita, Takeda Shinpei, Carl Pfirman, Heather Lenz, Sam Karp, John Northrup, Nora Tennesen

Music: Allyson Newman

With: Yayoi Kusama

Festivals: Sundance 2018

In English and Japanese, with English subtitles

A REGENT Sat 18 Aug, 12.45 pm

B REGENT Tue 21 Aug, 2.15 pm

A SJ Gore Sun 19 Aug, 1.15 pm

McQueen

An astonishingly moving film, perfectly attuned to its brilliant, troubled subject, *McQueen* relates the rags-to-riches-to-self-destruction trajectory of British designer Alexander McQueen to the work itself with piercing acumen. Framing and sound design enhance the 'savage beauty' of five legendary shows, their inherently cinematic nature now unleashed on the giant screen.

"[Filmmakers] Ian Bonhôte and Peter Ettedgui are blessed with intimate, candid interviews with many of the people who worked closest with McQueen, as well as archival interviews with his late muse and booster Isabella Blow and his beloved mother Joyce... The shows are still the centerpieces of the film, but they take on new dimension as narrated by those who knew the designer best..."

What *McQueen* reminds those obsessives and laypeople alike is that fashion is an incredibly emotional art form, and McQueen's work was some of the most moving there was or ever will be. His shows were more like works of modern dance or theater than commercial exhibitions, in which the only choreography was the incredibly heavy, deceptively expressive act of walking...



His creativity fuelled a commercially successful brand... But it also injected an entire industry with possibility and inspiration, and was cathartic like a great film or pop song, the operatic awe of it all accessible to those who will never so much as touch one of his haute couture creations. Bonhôte and Ettedgui make it even more accessible... convincingly making the argument for fashion as not just art, but great art."

— Emily Yoshida, *Vulture*

"Exceptionally moving... a staggering visual feast."

— Eve MacSweeney, *Vogue*

Directors: Ian Bonhôte, Peter Ettedgui
UK 2018 | 111 mins

Producers: Nick Taussig, Paul Van Carter, Andee Ryder

Screenplay: Peter Ettedgui

Photography: Will Pugh

Editor: Cinzia Baldessari

Music: Michael Nyman

Festivals: Tribeca, Hot Docs 2018

Censors rating tbc

A REGENT Sun 12 Aug, 12.45 pm

B REGENT Tue 14 Aug, 11.00 am

A SJ Gore Sat 18 Aug, 6.00 pm

The Price of Everything

An eye-opening and highly entertaining ride through the excesses of the contemporary art market, *The Price of Everything* loosely tracks the lead-up to a major Sotheby's auction in New York City. This is a world in which visual art "has become a luxury brand," an acceptable, if not essential part of any self-respecting super-wealthy investor's portfolio. Works are traded like stocks. There is even a futures market.

Oscar-nominated director Nathaniel Kahn (*My Architect*) has won extraordinary access to this strange and at times intoxicating bazaar. Conceptual artist Jeff Koons guides us through the workshop where, under his instructions, technicians knock out artefacts that will sell for tens of millions despite his barely having touched them. As Zen as a comic-book supervillain, Koons has mastered the marketplace. Some artists, not so much; they watch their works being on-sold between collectors without getting so much as a sliver of kickback.

Among the other characters we meet along the way are the auction house's encyclopaedic art expert, who disdains sales to public galleries and lives for "the chase and the deal," and an amiable, ancient collector. "Bubbles



make beautiful things – keep it floating," he chuckles. At the film's heart is Larry Poons, the abstract painter who enjoyed a burst of stardom in the 60s before disappearing from view. After decades of artist exile in upstate New York, Poons has put a new collection together; a dealer is enthusiastically arranging a comeback show in Manhattan for an underappreciated talent. Or, to put it another way, for an undervalued stock. — Toby Manhire

"A brilliant and captivating documentary about how the art world got converted into a money market." — Owen Gleiberman,

Variety

Director: Nathaniel Kahn
USA 2018 | 99 mins

Producers: Jennifer Blei Stockman, Debi Wisch, Carla Solomon
Photography: Bob Richman
Editor: Sabine Kraysenbühl
Music: Jeff Beal
With: Jeff Koons, Gerhard Richter, Njideka Akunyili Crosby, Larry Poons
Festivals: Sundance 2018

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A	RIALTO	Tue 21 Aug, 6.15 pm
B	RIALTO	Fri 24 Aug, 2.30 pm
A	RIALTO	Sat 25 Aug, 1.30 pm
A	SJ Gore	Sat 25 Aug, 1.45 pm

Matangi/Maya/M.I.A.

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Director: Steve Loveridge
USA/UK/Sri Lanka 2018
97 mins

Photography: Graham Boonzaaier, Catherine Goldschmidt, Matt Wainwright
Editors: Marina Katz, Gabriel Rhodes
Festivals: Sundance, Berlin 2018
Special Jury Award, Sundance 2018
In English and Tamil, with English subtitles
M violence, offensive language & content that may disturb

An unconventional biography of a defiantly unconventional pop star, this doco delivers a rousing and multifaceted portrait of Sri Lankan rapper M.I.A. Her exceptional path from stardom – propelled by her megahit 'Paper Planes' – to media pariah is charted by first-time documentarian Steve Loveridge, who attended art school with her in the 1990s. — MM

"Loveridge's movie is a fantastic and kinetic fulfillment of Maya Arulpragasam's desire to be heard as more than an entertainer. Starting with her 2004 debut, M.I.A. beat an aesthetically game-changing and controversy-strewn path across pop culture, broadcasting her backstory as a Tamil revolutionary's refugee daughter

who was trained in a London art school and steeped in US hip-hop. Her early aspiration of becoming a documentary filmmaker means Loveridge has a trove of electrifying pre- and post-fame footage to work with, which he uses for a smart, lively investigation of M.I.A.'s own vital themes: the lives of immigrants worldwide, the plight of the Sri Lankan people, and the question of whether pop stars can make effective political activists." — Spencer Kornhaber, *The Atlantic*

A	RIALTO	Sat 11 Aug, 6.15 pm
A	REGENT	Thu 16 Aug, 8.45 pm

McKellen: Playing the Part



Director: Joe Stephenson
UK 2017 | 96 mins

Producers: Joe Stephenson, Mark Birmingham, Lene Bausager, Sophia Gibber
Photography: Eben Bolter
Editors: Joe Stephenson, Harry Yendell
Music: Peter Gabriel
With: Sir Ian McKellen, Scott Chambers, Milo Parker, Luke Evans, Frances Barber, Adam Brown, Edward Petherbridge

Throughout this autobiographical documentary, we are presented with a number of Sir Ian McKellens, including the actor, the gay rights activist, and the 'concerned older gent'. Speaking with the gravitas that only hindsight can provide, McKellen recalls the pivotal moments in his life through to his career as the leading classical actor of his generation, working with the likes of Maggie Smith, Albert Finney and Laurence Olivier. McKellen recounts his longstanding fascination with the idea of performance and how it finds its way into the everyday, from market stall holders hawking their wares to the fake accent he put on to help him fit in at school. Filmmaker Joe Stephenson draws

mostly from a 14-hour interview with McKellen, supplementing it with black-and-white dramatisations and archival material of a younger McKellen treading the boards across the UK. For those who have only ever known McKellen as James Whale, Magneto or Gandalf, watching this archival footage is both an illumination and a confirmation – he's one of those rare actors who seemingly emerged fully formed, capable of taking on the meatiest roles in the theatrical canon. — Chris Tse

B	RIALTO	Wed 15 Aug, 2.15 pm
A	RIALTO	Thu 16 Aug, 6.15 pm

The Song Keepers

In Australia's Central Desert, west of Alice Springs, a 140-year musical legacy of ancient Aboriginal languages and German Baroque chorales is being preserved by four generations of women who form the Central Australian Aboriginal Women's Choir. The Lutheran hymns they sing were brought by missionaries who translated them into the local Arrarnta and Pitjantjatjara tongues. The rich choral harmonics of these 16th-century hymns feel innately sacred a world away from their origins, and no lover of the repertoire will want to miss this movie.

The men in the communities here, for the most part, long defected from the missionary legacy which, several of the women here attest, disrupted traditional culture to protect women and children. Though it's the arrival of a charismatic male conductor from outside that galvanises the choir into taking a tour of Germany, filmmaker and installation artist Naina Sen's film feels like privileged admission into an enclave of indigenous women.

Sen spent three years alongside the Women's Choir where, she reports, "nothing happens without long-term thought and consensus." Earthed in the colourful landscapes and traditions



of Central Australia, her camera follows the women to the small Lutheran churches of Germany, where they sing to amazed German congregations.

The choir's joy is palpable (and the fun they have on the road is infectious). There's no simple takeaway from this cross-cultural exchange, but its complexity is underscored by the most uplifting language of all: human song.

"Naina Sen's joyful, compassionate film about an Aboriginal women's choir shows the complex, unexpected consequences of colonisation."

— Jack Latimore, *The Guardian*

Director/Screenplay: Naina Sen
Australia 2017 | 88 mins

Producers: Rachel Clements, Naina Sen, Trisha Morton-Thomas

Photography: Chris Phillips, Naina Sen, Raoul Amaar Abbas

Editors: Bergen O'Brien, Naina Sen

Music: Erkki Veltheim

Festivals: Melbourne 2017

In English, Western Arrernte and Pitjantjatjara, with English subtitles

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B	RIALTO	Fri 17 Aug, 1.45 pm
A	RIALTO	Sun 26 Aug, 11.00 am
A	SJ Gore	Sun 26 Aug, 3.00 pm

Shut Up and Play the Piano



Director/Screenplay: Philipp Jedicke
Germany/France/UK
2018 | 82 mins

Photography: Marcus Winterbauer, Marcel Kolvenbach

Editors: Henk Drees, Carina Mergens

Music: Chilly Gonzales

With: Chilly Gonzales, Peaches, Leslie Feist, Sibylle Berg, Jarvis Cocker

Festivals: Berlin 2018
In English, French and German, with English subtitles

Chilly Gonzalez, punk, rapper, pianist, iconoclast, has worked with many zeitgeist artists, including Daft Punk, Peaches, Feist and Jarvis Cocker. He is known for his piano albums full of atmospheric vignettes where a man who has so much to say lets his piano do the talking. These albums are works of spare, shimmering beauty, but beauty is not what interests Chilly Gonzalez; he has a higher (or is it lower?) goal in mind.

In his own words: "An entertainer is trying to make love to you, whereas an artist is more of a masturbator, because he wants to please himself." Gonzalez claims to be the former but he is both. This duality is shown throughout the film, full of what at first seem like

contradictions but are symbiotic parts of the same beast. He's a punk but he appreciates infrastructure. He's insincere yet his work is heartfelt. He's a hack and a virtuoso. He is profound yet he frequently undercuts himself (the last line of the film is 'Who touched my ass?')

This is everything you could want in a film about an artist. It's in your face and uncompromising, profound and inane, bitter and hilarious. Whether or not you're already a fan, this is a must-see.

— Duncan Sarkies

A	RIALTO	Wed 22 Aug, 8.15 pm
B	RIALTO	Fri 24 Aug, 4.30 pm

Westwood: Punk, Icon, Activist

PRESENTED IN ASSOCIATION WITH



Director: Lorna Tucker
UK 2018 | 78 mins

Producers: Eleanor Emptage, Shirine Best, Nicole Stott, John Battsek

Editor: Paul Carlin

Music: Dan Jones

Festivals: Sundance, Sydney 2018
M offensive language & nudity

Dame Vivienne Westwood, Britain's most iconic and iconoclastic fashion designer, emerged from the punk movement in the 1970s but has always drawn deeply from historical sources in her collections.

Those most familiar with Westwood's well-documented punk back-story might be surprised to find the septuagenarian subject is too bored with it to repeat the familiar stories to director Lorna Tucker. But Tucker has deftly turned potential chaos – a reluctant interviewee squirming in her chair – into the anchor for her portrait: a compelling insight into what it is to be the aging head of a major, and fiercely independent, fashion house that continues to grow, perhaps faster than she can handle.

Using great archival footage with commentary from friends and family, curators, back of house staff, models, Teutonic husband/design partner Andreas Kronthaler and above all a blunt and caustic Westwood herself, Tucker has managed to craft an engaging rags to riches to rags to riches story that is as much about the nuts and bolts of the business of fashion as it is about Westwood's own inimitable sense of style. — Angela Lassig

B	REGENT	Thu 23 Aug, 12.00 pm
A	REGENT	Sun 26 Aug, 3.00 pm
A	SJ Gore	Wed 22 Aug, 6.15 pm

Five weekday mornings with nothing
in common but these two nerds

Brought to you by



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FEATURING **MUSIC, GIVEAWAYS, VIEWS, NEWS, AND INTERVIEWS** - R1.CO.NZ



DUNEDIN TICKET PRICES

A CODED SESSIONS

Sessions starting after 5.00 pm weekdays and all weekend sessions

» Full Price	\$16.00
» Film Society/Film Industry Guilds/Nurses/Regent Theatre Friends	\$13.00
» Student/Community Services Card	\$13.00*
» Children (15 and under)/Seniors (65+)	\$10.00

B CODED SESSIONS

Sessions starting before 5.00 pm weekdays and others as indicated

» Full Price	\$12.50
» Children (15 and under)	\$10.00
» Seniors (65+)	\$10.00

S SPECIAL SENIOR SCREENING *Pick of the Litter* (p37)

» Seniors (65+)	\$6.00**
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FIVE-TRIP PASS

On sale at both venues. Can be purchased on the day or in advance

» Five-Trip Pass	\$60.00***
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* Full-time student and Community Services Card concession price available for counter bookings only on presentation of current relevant ID.

** A Special Senior price of \$6.00 is available for the 10.30 am screening on Thursday 16 August.

*** The Five-Trip Pass can be purchased in advance and used to book tickets on the day for any NZIFF session that is not sold out. Passes can be shared and used at both venues. They cannot be used for online, phone or mail bookings.

DUNEDIN FILM SOCIETY, REGENT THEATRE FRIENDS, NURSES AND FILM INDUSTRY GUILDS CONCESSION PRICE

Film Society members, Film Industry Guild members, Nurses and Regent Theatre Friends are entitled to purchase one ticket per session at the discount rate. Membership ID is required – please ensure you bring it with you to the venue to present to staff on request; failure to do so will result in the full price being charged for attendance. The concession price is not available to those holding Film Society three-film sampler cards. **Prices are GST inclusive and in NZD.**

BUYING TICKETS

Advance bookings can be made for all NZIFF screenings. As the Regent and Rialto are unfortunately unable to offer allocated seating, we recommend arriving early to your session to secure the best seats.

ONLINE

Regent Theatre – www.ticketdirect.co.nz

From Wednesday 18 July. A \$1.50 booking fee per ticket applies. Please note that concession pricing (excluding Seniors and Children) is not available online, and only with valid ID presented in person at the box office.

Rialto Cinemas – www.rialto.co.nz

From Wednesday 18 July. A \$1.40 booking fee per ticket applies.

IN PERSON

Advance ticket sales are available for all sessions and can be made from the venue where the film is screening. As these box offices are operated for NZIFF by the venues themselves, they are not equipped to sell tickets for other NZIFF venues. These box offices will open one hour prior to the first NZIFF session of the day at the venue and close 15 minutes after the start of the day's final NZIFF session.

Regent Theatre: Wednesday 18 July – Sunday 26 August, 9.00 am – 5.30 pm Monday to Friday; 10.30 am – 1.00 pm Saturday. Open Sundays during NZIFF.

Rialto Cinemas: Wednesday 18 July – Sunday 26 August, 10.30 am – 9.00 pm daily.

TELEPHONE (Regent Theatre screenings only) – (03) 477 8597

9.00 am – 5.30 pm Monday to Friday; 10.30 am – 1.00 pm Saturday; closed Sundays.

Booking fee: \$8.50 per transaction.

MAIL

A booking form is available on our website. Once completed, post to:

NZIFF Bookings, Regent Theatre, PO Box 5036, Dunedin 9058. **Booking fee:** \$8.50 per transaction.

AT THE VENUE ON THE DAY

Regent Theatre: From 9.00 am on the day of the screening, Monday to Friday; from one hour before the first screening on weekends.

Rialto Cinemas: From 10.30 am daily.

METHODS OF PAYMENT

Cash/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 TicketDirect.

TICKET COLLECTION

For phone and mail bookings, tickets can be mailed out if booking is received at least seven days prior to your first screening. Please note: tickets cannot be replaced if they are lost in the post.

If you paid for your tickets by cheque, they will be held at the Regent box office. All other tickets will be held for collection at the cinema box office of your first screening. Please bring your credit card and any concession ID as verification of your ticket purchase.

REFUNDS

Please note that NO REFUNDS will be given for tickets (either unused, uncollected or collected late) and Five-Trip Passes (either in part or in full). Bookings once made cannot be altered. Please choose carefully as there are no seat swaps, exchanges or refunds, except as required by law.

VENUE INFORMATION

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

Regent Theatre: 17 The Octagon, ph (03) 477 8597.

Rialto Cinemas: 11 Moray Place, ph (03) 474 2200.

WHEELCHAIR ACCESS/SPECIAL REQUIREMENTS

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

PROGRAMME CHANGES

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

Any necessary changes will be advertised at NZIFF venues and in the *Otago Daily Times*.

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 speeches or short films before they are seated. If collecting tickets prior to a screening please allow extra time in case there are queues.

MOBILE PHONES

Please switch off mobile phones before entering the auditorium.

GENERAL INFORMATION

PROGRAMME CHANGES

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

PLEASE ARRIVE EARLY

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

MOBILE PHONES

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

CENSORSHIP CLASSIFICATION

G – Suitable for general audiences

PG – Parental guidance recommended for younger viewers

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

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

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.

EXPLORE THE PROGRAMME ONLINE

www.nziff.co.nz

Find out more about the 80+ feature films and short film programmes we've selected for this year's NZIFF, access exclusive trailers and content, and curate your own shortlist and schedule of screenings to watch this winter.

FOLLOW US ON SOCIAL MEDIA

Follow us on Facebook, Instagram and Twitter for behind-the-scenes photos and footage, sneak peeks, trailer reveals and giveaways.



DUNEDIN SCHEDULE

Thursday 9 August

A 7.00 pm Yellow is Forbidden (REGENT) 97 5

Friday 10 August

B 11.15 am Disobedience (REGENT) 114 26

B 12.30 pm Gurrumul (RIALTO) 100 40

B 1.45 pm Three Identical Strangers (REGENT) 96 39

B 2.30 pm Bombshell: The Hedy... (RIALTO) 90 41

B 4.00 pm Searching (REGENT) 102 35

B 4.15 pm I Used to Be Normal... (RIALTO) 96 40

A 6.15 pm Woman at War (REGENT) 101 23

A 6.15 pm Paul Callaghan: Dancing... (RIALTO) 103 12

A 8.30 pm American Animals (REGENT) 116 33

A 8.45 pm Little Woods (RIALTO) 103 29

Saturday 11 August

A 11.15 am Dog's Best Friend (REGENT) 78 + 10 37

A 12.00 pm Mirai (RIALTO) 98 9

A 1.15 pm RBG (REGENT) 98 39

A 2.00 pm Paul Callaghan: Dancing... (RIALTO) 103 12

A 3.30 pm Happy As Lazzaro (REGENT) 125 8

A 4.30 pm The Ice King (RIALTO) 89 41

A 6.00 pm Shoplifters (REGENT) 121 8

A 6.15 pm Matangi/Maya/M.I.A. (RIALTO) 97 44

A 8.15 pm An Evening with Beverly... (RIALTO) 108 28

A 8.30 pm Searching (REGENT) 102 35

Sunday 12 August

A 10.30 am Mirai (REGENT) 98 9

A 12.00 pm New Zealand's Best 2018 (RIALTO) 87 15

A 12.45 pm McQueen (REGENT) 111 43

A 1.45 pm Ex Libris: The New York... (RIALTO) 197 37

A 3.15 pm Three Identical Strangers (REGENT) 96 39

A 5.30 pm Stray (REGENT) 104 13

A 5.30 pm Foxtrot (RIALTO) 113 32

A 7.45 pm Lucky (RIALTO) 88 29

A 8.30 pm Climax (REGENT) 96 20

Monday 13 August

B 10.45 am The Ancient Woods (REGENT) 86 36

B 12.30 pm Kevin Roche: The Quiet... (RIALTO) 82 42

B 12.45 pm Stray (REGENT) 104 13

B 2.15 pm Girl (RIALTO) 105 17

B 3.45 pm American Animals (REGENT) 116 33

B 4.30 pm New Zealand's Best 2018 (RIALTO) 87 15

A 6.15 pm Transit (REGENT) 101 + 11 21

A 6.15 pm Bombshell: The Hedy... (RIALTO) 90 41

A 8.00 pm Animation NOW! 2018 (RIALTO) 88 30

A 8.30 pm Little Woods (REGENT) 103 29

Tuesday 14 August

B 11.00 am McQueen (REGENT) 111 43

B 11.30 am Dog's Best Friend (RIALTO) 78 + 10 37

B 1.30 pm Lean on Pete (REGENT) 121 26

B 1.30 pm Foxtrot (RIALTO) 113 32

B 3.45 pm Happy As Lazzaro (RIALTO) 125 8

B 4.00 pm Climax (REGENT) 96 20

A 6.15 pm Ága (REGENT) 96 16

A 6.15 pm Māui's Hook (RIALTO) 92 10

A 8.30 pm First Reformed (REGENT) 114 27

A 8.45 pm Mandy (RIALTO) 121 34

Wednesday 15 August

B 11.30 am Ága (REGENT) 96 16

B 11.45 am Māui's Hook (RIALTO) 92 10

B 1.45 pm RBG (REGENT) 98 39

B 2.15 pm McKellen: Playing the Part (RIALTO) 96 44

B 4.00 pm Beirut (REGENT) 109 27

B 4.15 pm Animation NOW! 2018 (RIALTO) 88 30

A 6.15 pm Girl (REGENT) 105 17

A 6.15 pm Gurrumul (RIALTO) 100 40

A 8.15 pm Kevin Roche: The Quiet... (RIALTO) 82 42

A 8.30 pm Foxtrot (REGENT) 113 32

Thursday 16 August

S 10.30 am Pick of the Litter (REGENT) 81 37

B 11.00 am Ex Libris: The New York... (RIALTO) 197 37

B 1.30 pm Shoplifters (REGENT) 121 8

B 2.45 pm Lucky (RIALTO) 88 29

B 4.00 pm Transit (REGENT) 101 + 11 21

B 4.30 pm Jirga (RIALTO) 78 16

A 6.15 pm Capharnaüm (REGENT) 123 7

A 6.15 pm McKellen: Playing the Part (RIALTO) 96 44

A 8.15 pm The Cleaners (RIALTO) 89 36

A 8.45 pm Matangi/Maya/M.I.A. (REGENT) 97 44

Friday 17 August

B 11.00 am Loveling (REGENT) 98 + 8 18

B 11.45 am A Kid Like Jake (RIALTO) 92 28

B 1.15 pm Woman at War (REGENT) 101 23

B 1.45 pm The Song Keepers (RIALTO) 88 45

B 3.30 pm Yellow is Forbidden (REGENT) 97 5

B 3.45 pm El Ángel (RIALTO) 120 33

A 6.15 pm Disobedience (REGENT) 114 26

A 6.15 pm Merata: How Mum... (RIALTO) 95 12

A 8.45 pm Beirut (REGENT) 109 27

A 8.45 pm The World Is Yours (RIALTO) 104 20

Saturday 18 August

A 10.45 am Pick of the Litter (REGENT) 81 37

B 11.45 am Animation for Kids 8+ (RIALTO) 76 31

A 12.45 pm Kusama – Infinity (REGENT) 83 43

A 1.30 pm Merata: How Mum... (RIALTO) 95 12

A 2.45 pm The Wild Pear Tree (REGENT) 188 25

A 4.00 pm If I Leave Here Tomorrow... (RIALTO) 95 42

A 6.00 pm A Kid Like Jake (RIALTO) 92 28

A 6.30 pm She Shears (REGENT) 86 13

A 8.00 pm Ash Is Purest White (RIALTO) 141 19

A 9.15 pm Mandy (REGENT) 121 34

Sunday 19 August

B 11.00 am Animation for Kids 4+ (REGENT) 65 31

A 12.00 pm Kevin Roche: The Quiet... (RIALTO) 82 42

A 12.45 pm Speak Up (REGENT) 96 38

A 1.45 pm Petra (RIALTO) 107 25

A 3.00 pm The Heart Dances... (REGENT) 99 11

A 4.00 pm I Used to Be Normal... (RIALTO) 96 40

A 5.45 pm Leave No Trace (REGENT) 109 6

A 6.00 pm Jirga (RIALTO) 78 16

A 7.45 pm Apostasy (RIALTO) 96 32

A 8.00 pm Arctic (REGENT) 97 23

Monday 20 August

B 11.00 am The Heart Dances... (REGENT) 99 11

B 12.30 pm Speak Up (RIALTO) 96 38

B 1.45 pm The Guilty (REGENT) 85 19

B 2.30 pm The Cleaners (RIALTO) 89 36

B 3.45 pm Juliet, Naked (REGENT) 97 + 6 28

B 4.15 pm Apostasy (RIALTO) 96 32

A 6.00 pm Celia (REGENT) 101 10

A 6.15 pm The Ice King (RIALTO) 89 41

A 8.00 pm El Ángel (RIALTO) 120 33

A 8.45 pm You Were Never Really... (REGENT) 89 34

Tuesday 21 August

B 11.15 am Celia (REGENT) 101 10

B 11.15 am Petra (RIALTO) 107 25

B 1.30 pm Ash Is Purest White (RIALTO) 141 19

B 2.15 pm Kusama – Infinity (REGENT) 83 43

B 4.15 pm The Miseducation of... (REGENT) 90 35

B 4.15 pm If I Leave Here Tomorrow... (RIALTO) 95 42

A 6.15 pm Loveling (REGENT) 98 + 8 18

A 6.15 pm The Price of Everything (RIALTO) 99 44

A 8.15 pm 3 Faces (RIALTO) 100 22

A 8.30 pm An Evening with Beverly... (REGENT) 108 28

Wednesday 22 August

B 11.15 am Puzzle (REGENT) 104 30

B 12.15 pm The Wild Pear Tree (RIALTO) 188 25

B 1.30 pm Breath (REGENT) 116 17

B 3.45 pm Wings of Desire (RIALTO) 128 9

B 4.00 pm Dogman (REGENT) 103 21

A 6.15 pm The Heiresses (REGENT) 98 24

A 6.15 pm Ngā Whanaunga... (RIALTO) 94 15

A 8.15 pm Shut Up and Play... (RIALTO) 82 45

A 8.30 pm The World Is Yours (REGENT) 104 20

Thursday 23 August

B 11.30 am The Heiresses (RIALTO) 98 24

B 12.00 pm Westwood: Punk, Icon... (REGENT) 78 45

B 1.30 pm Ngā Whanaunga... (RIALTO) 94 15

B 1.45 pm Capharnaüm (REGENT) 123 7

B 3.30 pm Burning (RIALTO) 148 7

B 4.15 pm Cold War (REGENT) 89 5

A 6.15 pm Breath (REGENT) 116 17

A 6.15 pm Petra (RIALTO) 107 25

A 8.30 pm The Image Book (RIALTO) 85 18

A 8.45 pm The Guilty (REGENT) 85 19

Friday 24 August

B 11.00 am Leave No Trace (REGENT) 109 6

B 11.00 am She Shears (RIALTO) 86 13

B 12.45 pm The Image Book (RIALTO) 85 18

B 1.30 pm Arctic (REGENT) 97 23

B 2.30 pm The Price of Everything (RIALTO) 99 44

B 3.45 pm Birds of Passage (REGENT) 125 6

B 4.30 pm Shut Up and Play... (RIALTO) 82 45

A 6.15 pm Juliet, Naked (REGENT) 97 + 6 28

A 6.15 pm Speak Up (RIALTO) 96 38

A 8.15 pm El Ángel (RIALTO) 120 33

A 8.30 pm Dogman (REGENT) 103 21

Saturday 25 August

A 11.00 am The Ancient Woods (REGENT) 86 36

B 12.00 pm Animation for Kids 4+ (RIALTO) 65 31

A 1.00 pm Burning (REGENT) 148 7

A 1.30 pm The Price of Everything (RIALTO) 99 44

A 3.30 pm Angie (RIALTO) 119 11

A 4.00 pm Lean on Pete (REGENT) 121 26

A 6.15 pm Bombshell: The Hedy... (RIALTO) 90 41

A 6.30 pm Cold War (REGENT) 89 5

A 8.15 pm You Were Never Really... (RIALTO) 89 34

A 8.30 pm The Miseducation of... (REGENT) 90 35

Sunday 26 August

B 11.00 am Animation for Kids 8+ (REGENT) 76 31

A 11.00 am The Song Keepers (RIALTO) 88 45

A 12.45 pm Puzzle (REGENT) 104 30

A 12.45 pm Angie (RIALTO) 119 11

A 3.00 pm Westwood: Punk, Icon... (REGENT) 78 45

A 3.30 pm 3 Faces (RIALTO) 100 22

A 4.45 pm Wings of Desire (REGENT) 128 9

A 5.30 pm Dog's Best Friend (RIALTO) 78 + 10 37

A 7.30 pm Birds of Passage (REGENT) 125 6

A 7.30 pm First Reformed (RIALTO) 114 27

GORE TICKET PRICES

Opening Night Gala	
Includes drinks and nibbles (from 5.30 pm; limited to 80 tickets)	
» Full Price	\$20.00
» Nurses/Seniors (65+)/ Students (13 and over)	\$16.00
» Children (12 and under)	\$14.00
A Coded Sessions	
Sessions starting after 5.00 pm weekdays and all weekend sessions	
» Full Price	\$15.00
» Nurses/Seniors (65+)/ Students (13 and over)	\$13.00
» Gore Musical Theatre/ Film Club members	\$12.00
» Children (12 and under)	\$9.00
B Coded Sessions	
Sessions starting before 5.00 pm weekdays and others as indicated	
» Full Price	\$10.00
» Nurses/Seniors (65+)/ Students (13 and over)	\$10.00
» Children (12 and under)	\$8.00

BUYING TICKETS

Tickets are available at the St James Theatre in advance. **Please note:** There is no allocated seating so arrive early for the best seats. Budget Day Tuesday does not apply to NZIFF screenings. No vouchers may be used for NZIFF screenings.

Prices are GST inclusive and in NZD.

MULTI-FILM DISCOUNT

Buy tickets for five or more films in one transaction and receive a 10% discount off the total amount.

GROUP BOOKINGS

For group bookings of 20 or more people, please contact Paul McPhail at stjamesgore@xtra.co.nz or ph (03) 208 7396 or 027 208 7393.

VENUE INFORMATION

SBS St James Theatre:

61 Irk Street, ph (03) 208 7396.

Wheelchair access is available at some screenings.

Please phone the St James Theatre for details.

GORE SCHEDULE

Thursday 16 August		
B 11.00 am	Leveling (98 + 8)	18
⊕ 6.00 pm	Leave No Trace (109)	6
A 8.15 pm	Searching (102)	35
Friday 17 August		
B 11.00 am	Puzzle (104)	30
A 6.15 pm	Woman at War (101)	23
A 8.15 pm	Climax (96)	20
Saturday 18 August		
A 1.15 pm	Leveling (98 + 8)	18
A 3.30 pm	Shoplifters (121)	8
A 6.00 pm	McQueen (111)	43
A 8.15 pm	Transit (101)	21
Sunday 19 August		
A 1.15 pm	Kusama – Infinity (83)	43
A 3.00 pm	Puzzle (104)	30
A 5.15 pm	Ága (96)	16
A 7.15 pm	Dogman (103)	21
Monday 20 August		
B 11.00 am	Woman at War (101)	23
A 6.15 pm	The Miseducation of... (90)	35
A 8.15 pm	New Zealand's Best... (87)	15
Tuesday 21 August		
B 11.00 am	Juliet, Naked (97 + 6)	28
A 6.15 pm	The Heart Dances... (99)	11
A 8.15 pm	The Guilty (85)	19
Wednesday 22 August		
B 11.00 am	Pick of the Litter (81)	37
A 6.15 pm	Westwood: Punk... (78)	45
A 8.00 pm	Lean on Pete (121)	26
Thursday 23 August		
B 11.00 am	Yellow is Forbidden (97)	5
A 6.00 pm	Celia (101)	10
A 8.00 pm	Happy As Lazzaro (125)	8
Friday 24 August		
B 11.00 am	Cold War (89)	5
A 6.15 pm	Disobedience (114)	26
A 8.30 pm	Beirut (109)	27
Saturday 25 August		
A 1.45 pm	The Price of Everything (99)	44
A 4.00 pm	Petra (107)	25
A 6.15 pm	Cold War (89)	5
A 8.15 pm	Juliet, Naked (97 + 6)	28
Sunday 26 August		
A 1.15 pm	Pick of the Litter (81)	37
A 3.00 pm	The Song Keepers (88)	45
A 5.00 pm	Yellow is Forbidden (97)	5
A 7.00 pm	Birds of Passage (125)	6

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Notes in this brochure are written and compiled by the programmers, Bill Gosden (unsigned), Michael McDonnell (MM), Ant Timpson (AT), Sandra Reid (SR), Nic Marshall (NM) and Malcolm Turner (MT). Judah Finnigan (JF), Tim Wong, Kailey Carruthers, Toby Manhire, Nick Bollinger, Clare Stewart, Chris Tse, Catherine Bisley, Jo Randerson, Rebecca Priestley, Duncan Sarkies, Angela Lassig and Chris Kirk also contributed notes. The brochure was edited, drawing on a wide array of writers we like, by Bill Gosden, cribbing the occasional perfect adjective from said writers. It was managed by Tim Wong with the assistance of a squadron of ace proofreaders who labour beyond the call of duty. Views expressed in the brochure do not necessarily represent the views of the staff or trustees of the New Zealand Film Festival Trust.

KEY TO ICONS



Guest Appearance

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



Short Preceding Feature

Shorts paired thematically with selected feature films in the programme.



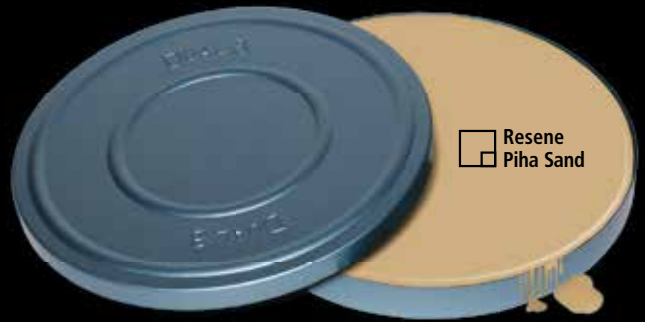
Cannes Selection 2018

Direct from the Competition and Croisette in the South of France, we bring you the movies making waves at the most famous film festival of them all.



Major Festival Award

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



Bringing colour to kiwi life since 1946

Resene's big screen story began back in 1946 when Ted Nightingale started making paint from his Wellington garage. Over 70 years later and the Resene name lives on as a truly homegrown success story, known for its quality paint, colour and innovation. Our paints are designed and made in New Zealand for our harsh weather conditions and our colours are inspired by everyday kiwi life. So you can be sure they will look great in your home, while also looking after it.

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



Resene
the paint the professionals use

