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AUCKLAND

18 July – 4 August

**2013 NEW ZEALAND
INTERNATIONAL
FILM FESTIVAL**



BECAUSE WE LOVE THIS CITY, WE WANT IT TO BE BETTER. BECAUSE THE BEST **SCHOOLS** AREN'T GOOD ENOUGH AND THE WORST ONES NEED A REVOLUTION. BECAUSE THE **POLITICIANS** GET IT WRONG AND SO DO THE ACADEMICS AND THE LAWYERS AND THE COPS AND THE ARTISTS AND THE BANKS. NOT ALWAYS, BUT TOO OFTEN, SO THINGS NEED TO BE SAID. EXPOSED. ARGUED. **LAUGHED** AT. BECAUSE THERE ARE SO MANY GOOD THINGS TO **EAT**, AND WEAR, AND **SEE** AND **HEAR** AND BE A PART OF (AND SOMETIMES THEY'RE NOT AS GOOD AS THEY SHOULD BE EITHER, WHICH ALSO NEEDS TO BE SAID). BECAUSE WE **CHERISH** SO MANY OF THE PEOPLE OF THIS CITY, AND WE WANT TO TELL YOU ABOUT THEM AND SHOW THEM TO YOU. BECAUSE OF ALL THIS:

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2013 NEW ZEALAND INTERNATIONAL FILM FESTIVAL

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45th AUCKLAND INTERNATIONAL FILM FESTIVAL

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

THE CIVIC THEATRE • SKYCITY THEATRE • RIALTO CINEMAS NEWMARKET
THE BRIDGEWAY CINEMAS • EVENT CINEMAS QUEEN STREET
ACADEMY CINEMAS • LIDO CINEMA

www.nziff.co.nz

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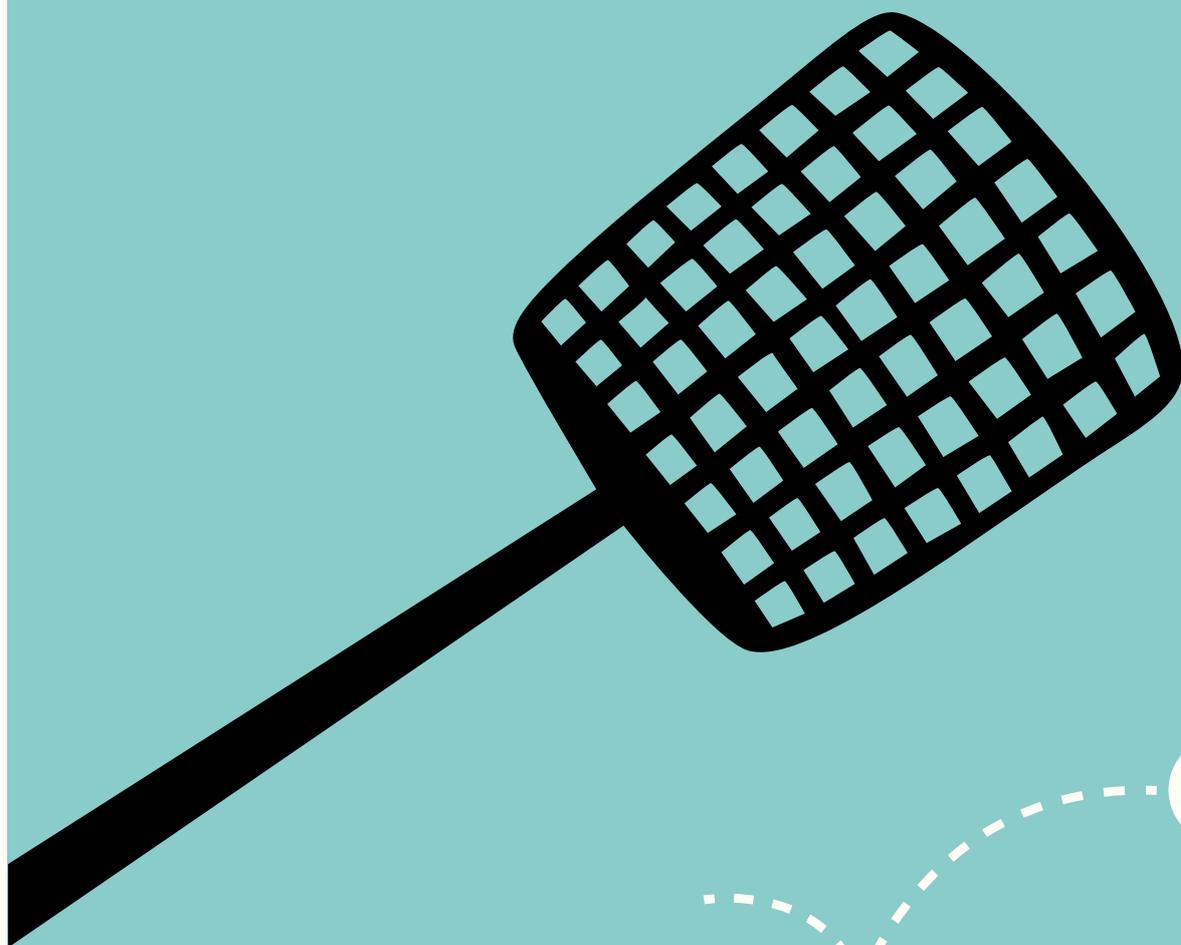


Te Kaitiaki Patata o Tamaki o Tai Tokerau
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Empowered by Innovation





THEY'RE
SUBTITLES,
NOT
KARAOKE.

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WELCOME



News just in: Steven Spielberg has predicted an 'implosion' in the film industry whereby a half dozen or so \$250 million movies flop at the box office and alter the industry forever. What comes next – or even before then – will be price variations at movie theatres, where 'you're gonna have to pay \$25 for the next *Iron Man*, you're probably only going to have to pay \$7 to see *Lincoln*.' We all know what he's talking about. The monsters, which he helped set loose in the first place, are living dangerously. The rest of us might be well advised to knuckle down and keep out of the way.

What we're doing instead at NZIFF is leaping about, waving flags, hooting hooters and making as much fuss as we possibly can to celebrate films that aren't intended to stomp the living daylight out of you. (Admittedly we do provide that option too, and for a mere \$45 – see p14.) Our response to 'event' cinema is to make an annual aggregation of personal, exploratory, innovative, risky, 'foreign' cinema into an event itself. Avid Auckland audiences have sustained this project through 44 years of change already.

We have some institutional supporters to thank as well. The major sponsorship we receive from the New Zealand Film Commission is a most welcome enabler. The Civic Theatre, so superbly maintained and managed by THE EDGE, and SKYCITY Theatre at the casino, are not full-time cinemas, but for two weeks every year they fill that role handsomely, just for us. Their continuing sponsorship is essential.

A third year of grant income from the ASB Community Trust enables us to maintain our Auckland office. Phew. It's great to have the support of another unstinting Auckland stimulant, *Metro* magazine. We thank returning media partners, George FM and RadioLIVE for their enthusiastic involvement and we are very pleased that the indispensable *The New Zealand Herald TimeOut* has got us covered.

If you don't find something just for you in this extravaganza, then we're going to be disappointed too. After all, we've been hard at it all year, watching movies great and small, just so that we could identify and provide that special one or 160 most likely to entertain, edify, exasperate, perplex, astound or delight you. Take your pick.



Bill Gosden
Director

01 TICKET PRICES

A-CODED SESSIONS

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

	Phone/Mail/ Internet	Film Festival Venues Counter
>> Early Bird Full (purchased before 18 July)	\$16.00	\$16.50
>> Full (purchased from 18 July)	\$17.00	\$17.50
>> Film Society/Film Industry Guilds	\$14.00**	\$14.50
>> Student***	\$14.00	\$14.50
>> Senior (60+)	\$11.00	\$11.50
>> Children (15 and under)	\$11.00	\$11.50

*** Student discount available with ID for advance and door sales at the venues' box office.

B-CODED SESSIONS

Sessions starting before 5.00pm weekdays and others as indicated

>> Full	\$13.50	\$14.00
>> Senior (60+)	\$11.00	\$11.50
>> Children (15 and under)	\$11.00	\$11.50

LIVE CINEMA *The Cameraman*

>> Full	\$32.00	\$32.50
>> Film Society**/Student***/Senior (60+)	\$26.00	\$26.50
>> Children (15 and under)	\$22.00	\$22.50

LIVE CINEMA *The Crowd*

>> Full	\$20.00	\$20.50
>> Film Society**/Student***/Senior (60+)/Child	\$17.50	\$18.00

LIVE CINEMA *Goblin Play Suspiria*

>> Full	\$45.00	\$45.50
>> Film Society**/Student***/Senior (60+)	\$40.00	\$40.50

3D SPECIAL PRICE (3D glasses not included)

>> Full	\$19.00	\$19.50
>> Film Society**/Student***	\$17.00	\$17.50
>> Senior (60+)/Child (15 and under)	\$13.00	\$13.50

3D glasses can be obtained from the venue's box offices for \$1.00 or bring your own.

TEN-TRIP PASS

>> Ten-Trip Pass	\$125.00	\$125.50
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The Ten-Trip Pass can be purchased on the day or in advance. The pass can be used throughout the Festival to secure tickets on the day of screening to any session that is not sold out and at any venue.

Because the pass cannot be used to secure tickets before the day of screening, it may be wise to pay full price to book for evening and weekend screenings at the smaller venues. This pass cannot be used to secure tickets for any of the Live Cinema Performances or 3D films.

TICKETING AGENCY SERVICE FEES (GST inclusive)

>> Telephone, Mail and Group Bookings	\$8.60 per transaction
This single transaction fee applies regardless of the number of tickets purchased within that transaction.	
>> Internet (standard) www.ticketek.co.nz	\$8.10 per transaction
Each transaction is limited to 10 films and up to 10 tickets per film.	
>> Internet & smartphone ezyTicket (print your own) www.ticketek.co.nz/ezyticket	\$5.25 per transaction
Each transaction is limited to 10 films and up to 10 tickets per film.	
>> *All Counter Sales including Advance Bookings at SKYCITY Theatre and The Civic Theatre Box Office (Already included in the prices shown above)	50 cents per ticket

>> Other Ticketek Agency Counter Bookings \$6.00 per transaction
Patrons wishing to purchase more than 12 tickets in one transaction will find this the most economical option for across-the-counter purchase.

** FILM SOCIETY/FILM INDUSTRY GUILDS CONCESSION

Entitles members to book two tickets per session at the discount rate for advance mail and phone purchases only before 18 July and one ticket per session for counter bookings and day sales (Membership ID required). This concession is not available for Internet bookings.

02 BUYING TICKETS

PHONE AND INTERNET BOOKINGS: open from 8.30 AM FRIDAY 28 JUNE.

THE CIVIC THEATRE BOX OFFICE: opens from 9.00 AM FRIDAY 28 JUNE.

SKYCITY THEATRE BOX OFFICE: opens from 10.00 AM FRIDAY 28 JUNE.

Book early to secure the best seats. Seats are allocated on the basis of best available at the time of booking. Please note that all advance bookings for The Civic Theatre weekday daytime screenings up to 5.00 pm and Saturday & Sunday screenings up to 1.00pm will be allocated in the Stalls only.

MAIL BOOKINGS

Use the booking form on page 83 or print one from the Festival website.

Post to: New Zealand International Film Festival

C/- Ticketek, PO Box 5440, Wellesley St, Auckland 1141

INTERNET BOOKINGS www.ticketek.co.nz, www.nziff.co.nz

ezyTickets for The Civic Theatre, SKYCITY Theatre, Rialto Cinemas Newmarket, Academy Cinemas and Event Cinemas Queen St can be purchased up until each session commences. ezyTickets for The Bridgeway Cinemas & Lido Cinema are available up to 5.00pm on the day prior to screening.

Please make sure you print off your ticket and not just your confirmation letter and bring your credit card for ID.

TELEPHONE BOOKINGS

FREEPHONE 0800 TICKETEK (0800 842 538); FROM MOBILE 04 384 3840

8.30am - 8.00pm Monday to Friday; 9.00am - 5.00pm Saturday & Sunday

Telephone bookings for events at The Civic Theatre, SKYCITY Theatre, Rialto Cinemas Newmarket, Event Cinemas Queen St and Academy Cinema can be accepted until the start of each screening time. Subject to Ticketek telephone booking hours.

Phone bookings for The Bridgeway Cinemas & Lido Cinema can be accepted up to 5.00pm on the day prior to screening. Subject to Ticketek telephone booking hours.

SCHOOLS & GROUPS

For groups of 20 or more people contact Kate McGee on 09 378 6100.

ADVANCE COUNTER BOOKINGS

THE CIVIC THEATRE BOX OFFICE, WELLESLEY ST: Before festival commences.

9.00am - 6.00pm daily

SKYCITY THEATRE BOX OFFICE, SKYCITY THEATRE FOYER, LEVEL 3, CNR HOBSON & WELLESLEY ST: Before festival commences. 10.00am - 5.00pm Monday to Saturday;

From Friday 19 July advance bookings will be available from The Civic Box Office & SKYCITY Theatre Box Office one hour prior to the first Festival screening that day until 15 minutes after the last screening commences.

DAY SALES DURING THE FESTIVAL (FROM FRIDAY 19 JULY)

THE CIVIC THEATRE & SKYCITY THEATRE: Day sale tickets can be purchased from the box office one hour prior to first screening of the day until 15 minutes after last screening commences. An additional box office is set up on The Civic Theatre Foyer Bar until Sunday 28 July.

ACADEMY CINEMAS, RIALTO CINEMAS & EVENT CINEMAS QUEEN STREET:

Box office opens 45 minutes before each session commences and closes 15 minutes after each session starts. Box office closed between sessions.

THE BRIDGEWAY CINEMAS & LIDO CINEMA: Box office opens 30 minutes before the first session of the day until 15 minutes after the last screening of the day commences.

No advance sales available from these cinemas. PLEASE NOTE - The Bridgeway Cinemas & Lido Cinema: Day sales can only be purchased at the screening venue where the screening is taking place.

METHOD OF PAYMENT

CREDIT CARDS: Accepted for all bookings.

CHEQUE: Personal cheques accepted for MAIL bookings must be received 5 working days prior to screening. Cheques payable to Ticketek New Zealand Ltd. Cheques not accepted for counter bookings.

CASH & EFTPOS: Accepted for counter bookings.

TICKET COLLECTION

If you have used a credit card for advance booking by phone, Internet or mail, this credit card must be presented to venue staff to uplift tickets.

PLEASE NOTE - Phone, mail and Internet booking: Tickets will be posted out if received at least 7 days prior to your first screening. Otherwise they will be held for collection at the cinema box office of your first screening. Please note that NO REFUNDS will be made for uncollected tickets or tickets collected late.

03 VENUE INFORMATION

VENUES

Your ticket indicates the film venue.

The Civic Theatre, THE EDGE (CIVIC): cnr Queen & Wellesley Sts
Advance Box Office & Day Sales are located at the Wellesley St entrance.
An additional Day Sales counter is located at the Theatre Bar Foyer on street level of The Civic until Sunday 28 July.

SKYCITY Theatre (SCT): Level 3, cnr Hobson & Wellesley Sts
Rialto Cinemas Newmarket (RIALTO): 167-169 Broadway, Newmarket
Event Cinemas Queen Street (QSt): 291-297 Queen Street, cnr Queen St & Aotea Sq
Day Sales Box Office is located on Level 3; Cinema 6 is on Level 4.

Academy Cinema (AC): Central Library Building, 44 Lorne Street
The Bridgeway Cinemas (BWAY): 122 Queen Street, Northcote Point
Lido Cinema (LIDO): 427 Manukau Rd, Epsom, Auckland

INFORMATION DESK

The information desk is located at street level in The Civic Theatre foyer from 19 July, where you will find up-to-date information about censorship, short films and session ending times.

WHEELCHAIR ACCESS

Please advise the ticket seller when purchasing your tickets if you would like to transfer to a seat or remain in your wheelchair or if you have any special requirements.

The Civic Theatre: Please report to the Information Desk or the Theatre Bar Foyer on street level in the theatre foyer.

SKYCITY Theatre: Please report to the box office in the theatre foyer.

Rialto Cinemas Newmarket: Please take the ground level lift in the Shopping level up to Level 1, then take the lift located in the cinema foyer up to Level 2 where the cinemas are located.

Event Cinemas Queen St: Ramps can be accessed from the Aotea Square entrance or from Wellesley St. Lifts are accessed on ground level. Access to the box office is on Level 3 and Cinema 6 is on Level 4.

Academy Cinemas: Lift Access inside Auckland Central Library. During library hours please ask at the library reception to arrange the library security guard to escort the patron to the cinema. After library hours call the cinema on (09) 373 2761 and arrange time to meet patron at the top of the cinema stairs and escort them to the lift. An intercom is located at the top of the Academy entrance stairs and patrons are able to notify staff of their arrival.

The Bridgeway Cinemas & Lido Cinema: Access via lift located in cinema foyer.

HEARING IMPAIRED

Please note that where films are indicated as subtitled, this is not the same as full captioning for the hearing impaired.

Hearing loops are available at SKYCITY Theatre, Rialto Cinemas Newmarket and Event Cinemas Queen St. At SKYCITY Theatre, please advise ticket sellers that you will be utilising the hearing loop in the theatre and request seats towards the sides of the auditorium.

At Rialto Cinemas Newmarket, please request a set of headphones from the box office for infra-red facilities.

The Academy Cinemas, Bridgeway Cinemas & Lido Cinema have assisted hearing devices available.

PROGRAMME CHANGES

We reluctantly reserve the right to change the schedule by amending dates or replacing films. From Thursday 18 July confirmation of daily session times will be available in the Festival's daily newspaper advertising and the Festival's website www.nziff.co.nz

CENSORSHIP CLASSIFICATION

G - Suitable for general audiences
PG - Parental guidance recommended for younger viewers
M - Unrestricted. Recommended more suitable for mature audiences 16 years and over
RP13 - Restricted to persons 13 years and over, unless they are accompanied by a parent or guardian
RP16 - Restricted to persons 16 years and over, unless they are accompanied by a parent or guardian
R13 - Restricted to persons 13 years and over
R16 - Restricted to persons 16 years and over
R18 - Restricted to persons 18 years and over

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

At the time of printing some films had not been rated. Until they receive a censor rating, they are considered R18 (unless clearly aimed at children) and can only be purchased by and for people aged 18 and over. For more information please visit the ticketing and venue information page on our website.

WEBSITE www.nziff.co.nz

Register on the website to customise your view of the Festival, select your favourite films, send films to your friends, and create your own schedule. You can also sign up for news updates and the chance to win movie tickets and DVDs. The site also features an at-a-glance planner which shows you exactly when each movie is scheduled to start and finish. We will be posting tour guides and constantly updating information.

FACEBOOK www.facebook.com/nzfilmfestival
Become a friend, watch trailers and take part in competitions and discussions.

TWITTER www.twitter.com/nzff
Keep up-to-date with our Twitter feeds.

YOUTUBE www.youtube.com/nzintfilmfestival
Watch trailers, interviews and much more.

CAR PARK BUILDINGS NEAR FILM FESTIVAL VENUES

Victoria Street; Entrance 30 Kitchener Street
Evenings after 5pm & Weekends \$2.50 per hour maximum \$7.50 per day
Monday - Friday before 5pm 1-2 hour \$6; 2-3 hour \$9; 3-4 hour \$12

Civic Car Park; Entrance on Greys Avenue & Mayoral Drive
Evenings after 5pm & Weekends \$2 per hour maximum \$8.00
Monday - Friday before 5pm 1-2 hour \$6; 2-3 hour \$9; 3-4 hour \$12

Newmarket car parking

Parking is available on the streets around the cinema (120 minutes pay and display Monday - Saturday 8am - 6pm, free parking on evenings and Sunday) or at the Tournament Car Park on Kent Street, Newmarket, where Rialto Cinemas Newmarket customers will receive 1 hour free parking on presentation of their movie ticket on exit of the car park. Disabled car park spaces are available behind the cinema on Kent St.

SKYCITY Car Park

6am-6pm 0-1 hour \$11.00; each extra hour \$5.50 maximum \$40.00
6pm-6am 0-1 hour \$15.00; each extra hour \$5.50 maximum \$40.00
Super Saver Parking: Spend \$20 or more at the SKYCITY THEATRE BAR or another SKYCITY F&B outlet, get your car park ticket validated at the same time and pay \$5 for up to 3 hours and \$1 for each extra hour.

PLEASE ARRIVE EARLY

There are no advertising films or trailers at the Film Festival. We reserve the right to ask latecomers to wait. Session starting times will not be delayed in deference to late arrivals. Please ensure mobile phones and pagers are switched off. Any video recording is strictly prohibited.

If collecting tickets prior to a screening please allow additional time in case there are queues.

THE AUCKLAND FILM SOCIETY

Website: www.aucklandfilmsociety.org.nz
Email: info@aucklandfilmsociety.org.nz
Ph/Fax: (09) 527 6076

FURTHER INFORMATION

Ticketek: 0800 TICKETEK (0800 842 538)
Festival Manager, Lynn Smart Ph: 027 4738 230
Festival Brochure Delivery Ph: (09) 373 2332
Sponsorship, brochure and website advertising, Sharon Byrne Ph: (04) 802 2570
Contact us: info@nziff.co.nz, www.nziff.co.nz

KEY TO ICONS



Indicates guest appearance
(there will be no guest appearances at The Bridgeway Cinemas)



Indicates New Zealand film



Indicates shorts preceding features

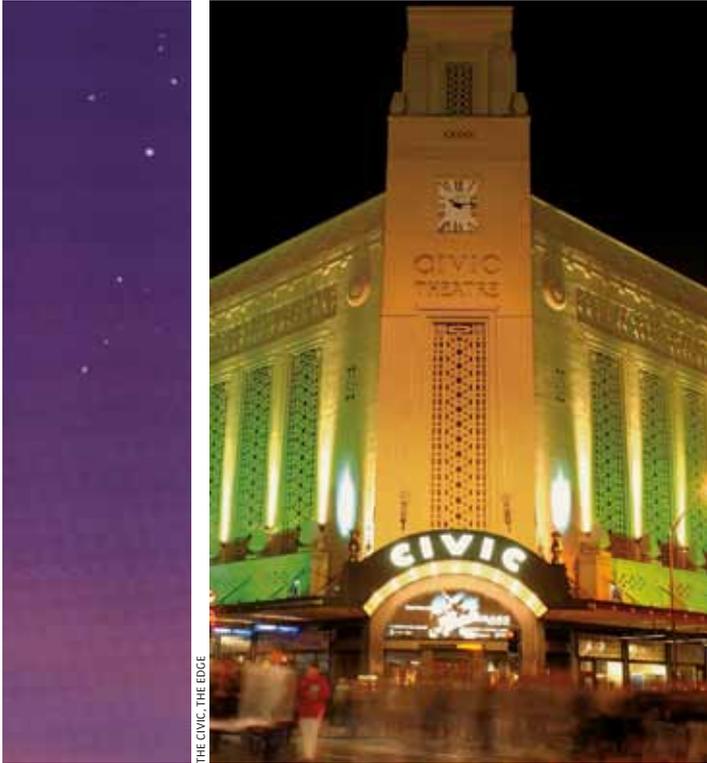


Indicates World Premiere



Indicates Cannes selection 2013

Celebrating the Festival Venues



The Civic Theatre, THE EDGE

The majestic pleasure dome that stands at the heart of downtown Auckland, the mighty Civic Theatre has been the home of NZIFF for 28 of its 44 previous incarnations. This insanely glorious picture palace testifies to an era when just going to the cinema was in its own right worth the price of a ticket. First opened on 20 December 1929, just in time for the Depression, it is one of only a handful of surviving 'atmospheric' theatres in the world, and one of even fewer where it is possible to experience state-of-the-art film sound and projection on a screen vastly bigger than the original architects ever dreamed of. Last year NZIFF inaugurated The Civic's new 4K DCP projection system.

The Civic was the pride of Auckland for many years, but became increasingly anomalous as a movie venue in the multiplex era. After a \$42 million restoration in 2000, The Civic was lovingly restored to its former glory and fitted out as a venue for stage and musical productions. It is justly famous for its domed ceiling of stars. Patrons seated in the circle can watch a stunning night-sky sequence ahead of every screening.

Owned by the people of Auckland, The Civic is lovingly maintained and operated with great pride by THE EDGE whose sponsorship of the Festival enables us to take it back to its glorious original purpose for two weeks every year. Aucklanders, it's yours, take advantage! Visitors, see it and swoon!

SKYCITY Theatre

The elegant 700 seat SKYCITY Theatre has been a vital NZIFF venue since 2000 when cinema facilities were installed expressly to accommodate us. It's now a popular venue for movie premières all year round. Its scale is perfect for the lively post-screen filmmaker discussions that are a popular feature of NZIFF. Access to the many bars, cafes and restaurants in the Casino/Grand Hotel complex is easy from the Theatre foyer. Please note you need to spend \$20 or more at a SKYCITY bar or food outlet and secure validation to qualify for any discounts at the casino car park.

Academy Cinemas

Since it was opened by the enterprising John and Heather Hart in 1982, the Academy Cinema, downstairs at Auckland Public Library on Lorne St has been a vital bastion of independence on the Auckland cinema scene. This year Andy Miller, the energetic new operator has brought a touch of style to the foyer space, and more importantly, has installed digital projection and state-of-the-art sound. (He's also been voted New Zealand's best independent cinema manager by an industry jury.) Though the Academy seats are spacious, there are not so many of them. Bookings are recommended.

Rialto Cinemas Newmarket

New Zealand's most popular 'art-house' cinema and the flagship of the country's largest art-house chain, Rialto Cinemas Newmarket promise Festival-goers a premium cinema experience as well as a fantastic selection of quality wine and food which can be taken into the cinema to be enjoyed quietly during the film. We'll be screening on the largest of the cinemas screens, recently equipped for DCP. Bookings are highly recommended. The cinema is located in the centre of Newmarket, right on Broadway.

EVENT Cinemas Queen Street

A tsunami of DCPs carried us back to one of our favourite rooms and a great projection team at Cinema 6 at Event Cinemas Queen Street in 2012. You may need to provide your own NZIFF vibe as you find your way through the labyrinth to the cinema. Once our attentive volunteers have shown you to your seat, you will be poised for a great NZIFF experience.

The Bridgeway Cinemas and The Lido

Our ever-popular satellite locations are two of New Zealand's most successful boutique cinemas, the Lido Cinema in Epsom - elegant flagship of the country's other 'art-house' chain; and the perennially popular Bridgeway Cinemas in Northcote Point. We're delighted to bring a handful of Festival highlights to these essential venues.

Behind the Candelabra

Opening Night

Over the top is where we get started at NZIFF 2013. Michael Douglas becomes a glittering colossus of kitsch as Liberace, the most flamboyantly gay, closeted entertainer in the world, while Matt Damon is achingly right as the hunk, 40 years his junior, who became his lover and companion in the late 70s. The film was reputedly turned down by countless movie executives before being funded by HBO for TV, but Steven Soderbergh clearly intended it to be seen on a giant screen. We are delighted to oblige.

"As fabulous as it should be and not a jot more or less, *Behind the Candelabra* is a showbiz biopic about, in no particular order, gender, sex, power, professionalism, performance, denial, disavowal, spectatorship, and the closet. Adapted from Scott Thorson's tell-all book about his affair with Liberace... the movie marries the stringent style and purposeful intelligence of its director/cinematographer/editor with the world of a performer defined by his excess. The result is irresistibly entertaining." – Amy Taubin, *Film Comment*

"*Behind the Candelabra*... earns its place in the Cannes competition roster not just because it's smart and kitschy and fun and dark, or because it happens to be Steven Soderbergh's official 'last' film before his retirement. It earns



its place because the film is an artfully made and creepily moving love story... There's no denying that *Behind the Candelabra* emerges from the tabloid-gossip school of celebrity biopic... It's a voyeur's delight. But it's also a disarmingly sincere tribute to Liberace's high-camp theatrical genius, and to the fact that flawed love is still love." – Owen Gleiberman, *Entertainment Weekly*

"Too much of a good thing is wonderful." – Liberace

USA 2013

Director: Steven Soderbergh
Producer: Jerry Weintraub
Screenplay: Richard LaGravenese.
 Based on the book by Scott Thorson and Alex Thorleifson
Photography: Peter Andrews
Editor: Mary Ann Bernard
With: Michael Douglas, Matt Damon, Dan Aykroyd, Scott Bakula, Rob Lowe, Tom Papa, Paul Reiser, Bruce Ramsay, Nicky Katt, Cheyenne Jackson, Debbie Reynolds, Mike O'Malley
Festivals: Cannes (In Competition) 2013
 118 minutes/DCP/Censors rating tbc



A CIVIC
 Thursday 18 July, 7.30 pm
B CIVIC
 Monday 22 July, 3.30 pm

Only Lovers Left Alive

Closing Night

Currently separated, Adam (Tom Hiddleston) and Eve (Tilda Swinton) have been together since the beginning of time. Their exhaustive knowledge of the past is matched by an uncanny familiarity with upcoming events ('Have the water wars started?' 'No, they're still all about oil'). Exquisitely refined souls, they have had a hand in creating many works of art commonly attributed to others – Franz Schubert and Jack White, for example. We hardly need mention that they are denizens of the night, subsisting on the purest human blood. We close the Festival with NZIFF veteran Jim Jarmusch's impossibly cool foray into vampirism, direct from Cannes.

"Jarmusch delivers a passionate and consummately chic essay on science, music, time and above all love. His most poetic film since *Dead Man*, *Only Lovers Left Alive* is also funny and playful, with Tilda Swinton delivering one-liners with vintage aplomb and Tom Hiddleston playing her world-weary amour to surprisingly lovable effect. [It is] impeccably crafted in every respect – from the sublimely atmospheric visuals to Jarmusch's characteristically bespoke musical choices...

Swinton, felinely mischievous, and Hiddleston, suavely Byronic as her straight man, are not only very funny but relishably



tender, making the notion of eternal undying (or undead) love a considerably more sophisticated proposition than in the *Twilight* series... Science, literature, music history and even botany all play their part in a script that combines occasionally goofy wit ('You drank Ian!') with a melancholy harping on mortality and humanity's capacity to mess the globe up." – Jonathan Romney, *Screendaily*

"No movie [at Cannes] has sent me out into the full-mooned night, all senses elated, on as glad-to-be-alive a high." – Keith Uhlich, *Time Out New York*

UK/Germany/France/Cyprus 2013

Director/Screenplay: Jim Jarmusch
Producers: Jeremy Thomas, Reinhard Brundig
Photography: Yorick Le Saux
Editor: Afonso Gonçalves
Music: Jozef Van Wissem, Sqürl
With: Tom Hiddleston, Tilda Swinton, Mia Wasikowska, John Hurt, Anton Yelchin, Jeffrey Wright, Slimane Dazi, Carter Logan
Festivals: Cannes (In Competition) 2013
 123 minutes/DCP/Censors rating tbc



B CIVIC
 Friday 2 August, 3.45 pm
A CIVIC
 Saturday 3 August, 8.30 pm



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The Great Beauty *La grande bellezza*

Centrepiece

In Paolo Sorrentino's intoxicating cinematic fresco of contemporary Rome, Toni Servillo plays Jep, a long-stalled writer and wealthy *bon vivant* whom we first meet turning 65 in grand style. A visit from the widower of an old girlfriend provokes unexpected invigoration of his dormant creative instincts. Critics were stupefied when this astounding film left Cannes prizeless.

"A gorgeous movie, the film equivalent of a magnificent banquet composed of 78 sweet courses. It is in the classic high Italian style of Fellini's *La dolce vita* and Antonioni's *La Notte*: an aria of romantic ennui among those classes with the sophistication and leisure to appreciate it. The *grande bellezza*, like the *grande tristezza*, can mean love, or sex, or art, or death, but most of all it here means Rome, and the movie wants to drown itself in Rome's fathomless depths of history and worldliness...

Toni Servillo is wonderful in the role, his sad-eyed gaze made more intense with blue contact lenses. He is not disappointed by life, nor even by the people who fail to realise that life is disappointing, but endlessly tolerant, with the weary elegance of a vampire. This movie looks and feels superb, it is pure couture cinema... It is a brilliantly executed, glittering hypnotic film, one of the very best



in the festival and it is time for Toni Servillo to get his best actor award here." – Peter Bradshaw, *The Guardian*

"It's an exploration of all things surface, yes, but it has soul too, and just as the supremely controlled and refined Jep surprises himself by crying at a funeral, so the final power of *The Great Beauty* surprises us too." – Dave Calhoun, *Time Out London*

"Gives even the cynics a faith in the vibrancy of movies and the reviving artistry of Paolo Sorrentino."

– Richard & Mary Corliss, *Time*

Italy/France 2013

Director: Paolo Sorrentino

Producers: Nicola Giuliano, Francesca Cima

Screenplay: Paolo Sorrentino, Umberto Contarello

Photography: Luca Bigazzi

Editor: Cristiano Travaglioli

Music: Lele Marchitelli

With: Toni Servillo, Carlo Verdone, Sabrina Ferilli, Carlo Buccirosso, Iaia Forte, Pamela Villoresi, Galatea Ranzi, Massimo De Francovich, Roberto Herlitzka, Isabella Ferrari

Festivals: Cannes (In Competition) 2013

In Italian with English subtitles

140 minutes/CinemaScope/DCP/Censors rating tbc



A CIVIC

Sunday 28 July, 3.15 pm

B CIVIC

Wednesday 31 July, 3.30 pm

A LIDO

Saturday 3 August, 3.30 pm

A BWAY

Sunday 4 August, 3.30 pm

The Dance of Reality *La danza de la realidad*

Special Presentation

Our ultimate post-Closing Night extravaganza is a special one-off New Zealand screening of cult filmmaker Alejandro Jodorowsky's stunning return to the screen for the first time in over 20 years. Gloriously entertaining and frequently funny, Jodorowsky's *Dance* takes us on a surreal journey back to his childhood and his tumultuous relationship with his fiercely idealistic, Stalin-admiring father.

"As purely personal a film as Jodorowsky has ever made, *Dance of Reality* features no shortage of the bizarre imagery and willful atonalities that have long been his stock-in-trade, but it all seems to stem from a more sincere, coherent place this time than in the flamboyant head movies (*El Topo*, *The Holy Mountain*) that made him a star of the 1970s midnight movie scene...

This carnivalesque memory film (with particular echoes of Fellini's *8½* and *Amarcord*) transports us to the director's childhood hometown of Tocopilla, on Chile's northern coast, where we first meet young Alejandro (Jeremias Herskovits), along with his father, Jaime (very well played by Jodorowsky's real-life son Brontis), and mother, Sara (Pamela Flores), whose enormous bosom could serve as a storm shelter and who sings all her dialogue in a trilling soprano." – Scott Foundas, *Variety*



"Everything you wanted to know about Alejandro Jodorowsky but never imagined asking can be found in *The Dance Of Reality*, a joyously idiosyncratic exercise in imagined autobiography... A surprisingly witty, accessible magical mystery tour through his past that has cult potential in every baroque, eye-popping frame." – Allan Hunter, *Screendaily*

"The extinct volcano of underground cinema has burst into life once again – with a bizarre, chaotic and startling film." – Peter Bradshaw, *The Guardian*

France/Chile 2013

Director/Screenplay: Alejandro Jodorowsky

Producers: Michel Seydoux, Moisés Cosío, Alejandro Jodorowsky

Photography: Jean-Marie Dreujou

Editor: Maryline Monthieux

Music: Adan Jodorowsky

With: Brontis Jodorowsky, Pamela Flores, Jeremias Herskovits, Alejandro Jodorowsky, Bastián Bodenhofer, Andres Cox, Adan Jodorowsky, Cristobal Jodorowsky

Festivals: Cannes (Directors' Fortnight) 2013

In Spanish with English subtitles

130 minutes/DCP/Censors rating tbc



A CIVIC

Sunday 4 August, 8.30 pm

Giselle

Special Presentation

The Royal New Zealand Ballet's superb, universally acclaimed production of *Giselle* has now been made into a superb film. Director Toa Fraser, producer Matthew Metcalfe, cinematographer Leon Narbey and editor Dan Kircher have worked intensively with the company to ensure that this film version works wonders in its own right.

First performed in Paris in 1841 and based on a poem by Heinrich Heine, *Giselle* is a quintessential artefact of 19th-century European Romanticism, a brooding two-act drama in which eroticism and death each claims its act. Giselle, a delicate village beauty, loves to dance. A prince, disguised as a commoner, is entranced and woos her away from her devoted suitor. They fall in love, but before he has the chance to disentangle himself from an inconvenient betrothal his perfidy is revealed. The second act belongs to the Wilis, a *corps de ballet* of wraiths, the spirits of women jilted at the altar, who take revenge on feckless men by forcing them to dance until they die.

Any habitu  of the ostensibly 'live'-feed stage productions that crowd cinema screens will quickly recognise that the transposition here is exceptionally powerful. The filmmakers could hardly have had a more



cleanly enunciated production to work with. Ethan Stiefel and Johan Kobborg's staging and choreography pare back the traditional elaborations to restore psychological directness to the relationships. These are perfectly expressed by a peerless set of dancers, principally Gillian Murphy as Giselle and Qi Huan as Albrecht.

The film departs occasionally from Howard

C. Jones' hauntingly evocative stage settings and places the lovers within a real-world frame: we see Murphy in New York and her partner Huan in Shanghai – wistful, itinerant dancers separated not by death but by distance. When we break from the stage to see them rehearsing the pivotal second act *pas de deux*, the effect is electric, as if they are reunited at last, in secret, unobserved. Stunning.

New Zealand 2013

Director: Toa Fraser

Producer: Matthew Metcalfe

Original RNZB production of *Giselle* produced by Johan Kobborg and Ethan Stiefel

Choreography: Johan Kobborg, Ethan Stiefel

Photography: Leon Narbey

Editor: Dan Kircher

Set designer: Howard C. Jones

Costume designer: Natalia Stewart

Lighting designer: Kendall Smith

Conductor: Michael Lloyd

With: Gillian Murphy, Qi Huan, Abigail Boyle

112 minutes/DCP

 **World Premiere**

Q+A with Toa Fraser and Matthew Metcalfe at the Civic Wintergarden immediately after the 23 July screening.



A CIVIC
Saturday 20 July, 7.00 pm
B CIVIC
Tuesday 23 July, 12.30 pm

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Much Ado About Nothing

Special Presentation

Joss Whedon's zesty romcom, set amongst young corporate types in LA, breathes fresh life into a script that's been around for more than 400 years. It arrives like an out-of-the-blue treat for any Whedon fans who didn't already know that their man was steeped in the Bard. Their theatre-going grannies are in for an unexpected treat too.

"Updating the setting but, mercifully, not the language of Shakespeare's great love comedy, this nimble black-and-white rendition honors a classic text, adroitly performed by a game ensemble of Whedon TV alumni, while teasing out all manner of anachronistic in-jokes and sight gags that enhance its merry spirit..."

Whedon's do-it-yourself labor of love was shot over 12 days last year at his Santa Monica manse, whose scenic gardens, Spanish-style architecture and casually elegant vibe are not too far removed, conceptually, from the idyllic Tuscan villa of Kenneth Branagh's celebrated 1993 film...

The pleasures here are largely those of any reading or staging... most of all, the splendid sparring matches between Beatrice (Amy Acker) and Benedick (Alexis Denisof), their unique scorn for each other and, indeed, for the very notion of love, marking them as a perfect match." – Justin Chang, *Variety*



"The first great contemporary Shakespeare since Baz Luhrmann's *Romeo + Juliet*. Not that it's just for the kids – the Globe crowd, too, should extend this warm embrace... *Much Ado* may be a bit of a B+ staple on the Shakespeare circuit, but Whedon – as well as improving student grades the world over – makes it feel second to none." – Catherine Shoard, *The Guardian*

"Even if snorkeling wasn't a major sport in 16th-century Sicily, the joyous spirit of the play has been preserved." – Joe Morgenstern, *Wall St Journal*

USA 2012

Director/Music: Joss Whedon
Producers: Joss Whedon, Kai Cole

Screenplay: Joss Whedon.
Based on the play by William Shakespeare

Photography: Jay Hunter

Editors: Daniel S. Kaminsky, Joss Whedon

With: Amy Acker, Alexis Denisof, Nathan Fillion, Clark Gregg, Sean Maher, Reed Diamond, Fran Kranz, Jillian Morgese, Spencer Treat Clark, Riki Lindhome, Tom Lenk

Festivals: Toronto 2012; San Francisco 2013

107 minutes/B&W/DCP/M sex scenes, drug references

 Preceded by *The Captain* (p84)

B CIVIC
Friday 2 August, 1.15 pm
A CIVIC
Friday 2 August, 8.45 pm

Like Father, Like Son *Soshite chichi ni naru*

Special Presentation

This beguiling family drama by Japan's gentle master of the genre Kore-eda Hirokazu (*I Wish, Nobody Knows*) won the Jury Prize at Cannes this year.

"The protagonist of Hirokazu Kore-eda's beautifully observed *Like Father, Like Son* is devoted to hard work and stoic poise, barely betraying any extraneous emotion. Ryota's (Fukuyama Masaharu) wife Midori mostly goes along with her husband's strictly regimented behaviors, though she's well aware of the effect only 30 minutes of video games and forced piano lessons are having on the couple's 6-year-old son Keita..."

It's easy to look at your offspring at times and wonder if this little person really shares your DNA, so alien can they seem to your own morals and beliefs. So when the country hospital where Keita was born informs Ryota and Midori that their son is not really their son (he was switched at birth with another baby), something snaps into place that has long been festering.

Now Ryota's stringently planned life goes far off track. He and Midori must make a series of tough decisions, the biggest being whether to switch Keita with their actual biological child who is being raised by a lower-class suburban couple... The ensemble



is spectacular, especially the children, who all have just the right mix of cuteness and irritability... But the heart of the film is Fukuyama, who delineates every step of Ryota's journey... with poignant concision. When the tears finally flow, the moment is more than earned – a grateful, graceful release." – Keith Uhlich, *Time Out New York*

"A piercing, tender poem about the bittersweet ebb and flow of paternal love."
– Robbie Collin, *The Telegraph*

Japan 2013

Director/Screenplay/Editor: Kore-eda Hirokazu

Producers: Kameyama Chihiro, Hatanaka Tatsuro, Tom Yoda

Photography: Takimoto Mikiya

Music: Matsumoto Junichi, Mori Takashi, Matsubara Takeshi

With: Fukuyama Masaharu, Ono Machiko, Maki Yoko, Lily Franky

Festivals: Cannes (In Competition) 2013

Jury Prize, Cannes Film Festival 2013

In Japanese with English subtitles
120 minutes/DCP/Censors rating tbc



B CIVIC
Friday 26 July, 11.00 am
A BWAY
Friday 2 August, 6.00 pm
A CIVIC
Sunday 4 August, 1.00 pm

The Past *Le Passé*

Special Presentation

The great Iranian director Asghar Farhadi turns his attention to a Parisian household in a drama as intimate and gripping as his *A Separation*. Bérénice Bejo (*The Artist*) in the pivotal role took the Best Actress Award at Cannes 2013.

"Almost as soon as we see Marie (Bejo) picking up her estranged Iranian husband Ahmad (Ali Mosaffa) at Charles de Gaulle Airport, they start bickering like – well, like a married couple. Indeed my immediate thought was less 'Oh, that's why they broke up' than 'These two are totally not over each other'. Indeed, Marie's new boyfriend, Samir (the terrific French actor Tahar Rahim), picks up on it right away... Officially, Ahmad is coming back from Iran for a brief visit, just to sign the divorce papers and end on a clean and friendly note..."

Ahmad has no idea what he's walking into after four years away, and Farhadi delivers the truth about this overly complicated family situation in modest doses of dry comedy... It plays out against an intensely realistic portrayal of life in the multicultural Paris suburbs, with an episodic structure that keeps focusing your attention on a different member of the central adult triangle, each of whom is at fault in some ways." – Andrew O'Hehir, *salon.com*



© CAROLÉ BETHUEL

"*The Past* is just about as good as a relationship drama is ever going to get. The plot is teased out with deliberate grace, the performances are sublime and the revelations, even the most melodramatic, feel right and true. It's big canvas stuff painted by a new master." – Jordan Hoffman, *film.com*

"A wrenchingly intimate tale of domestic turmoil that somehow has the charged tension of a thriller." – Owen Gleiberman, *Entertainment Weekly*

France/Italy 2013

Director/Screenplay: Asghar Farhadi

Producer: Alexandre Mallet-Guy

Photography: Mahmoud Kalari

Editor: Juliette Welfing

Music: Evgueni Galperine, Youli Galperine

With: Bérénice Bejo, Tahar Rahim, Ali Mosaffa, Pauline Burlet, Elyes Aguis, Jeanne Jestin, Sabrina Ouazani, Babak Karimi, Valeria Cavalli

Festivals: Cannes (In Competition) 2013

Best Actress (Bérénice Bejo), Cannes Film Festival 2013

In French with English subtitles

130 minutes/DCP/Censors rating tbc



A CIVIC
Sunday 21 July, 6.45 pm
B CIVIC
Tuesday 23 July, 3.15 pm
A BWAY
Friday 26 July, 6.00 pm

Weekend of a Champion

Special Presentation

In May 1971, Roman Polanski went to Monaco with documentarian Frank Simon to shadow the world's greatest Formula One racer, Jackie Stewart. The resulting film was praised by racing enthusiasts but considered too specialised for wide release. It disappeared from view and became an elusive grail for fans of Polanski and Stewart alike. When Polanski learned that the negative was going to be destroyed he decided to salvage it by heading up a restoration. This updated version, including some 15 minutes of modern-day footage, premiered this May at Cannes. With the wider rights yet to be settled, we're delighted to have secured a single New Zealand screening.

"The film is more revealing about Stewart's technique than about either his personality or the inner workings of Monaco and the Formula One world – although, even when he's talking technical, as he mostly does, Stewart's engaging, no-nonsense good humour shines through. But the film, containing some ferociously intense racing footage – plus some precise driving tips from a world-class expert – will be a must-see for lovers of the sport. Non-initiates may not find it as involving as, say, Asif Kapadia's more narratively propelled documentary *Senna*, but fans will follow it to the last lap..."



Shooting on 16mm, Simon follows Stewart closely, taking us into the driving seat with him in several sequences – using on-board cameras to shoot over Stewart's shoulder as he drives through heavy rain, or to give us what amounts to a masterclass as Stewart takes Polanski for a spin, explaining in detail how he shifts gears to negotiate the curves of the Monaco track." – Jonathan Romney, *Screendaily*

"You lose all relation to grief, pain and emotion." – Jackie Stewart

France/UK 2012

Director: Frank Simon

Producer: Roman Polanski

Photography: Bill Brayne, Pawel Edelman

Editors: Hervé de Luze, Shawn Tracey, Derek York

With: Jackie Stewart, Helen Stewart, Roman Polanski

Festivals: Cannes (Special Screenings) 2013

93 minutes/DCP/PG cert



A CIVIC
Monday 22 July, 8.30 pm

Utu Redux

Special Presentation

The glorious peak achievement of the new feature film culture that burgeoned here in the 70s, Geoff Murphy's 1983 *Utu* is unveiled afresh in its ravishing, pictorial splendour. Here it is, our own turbulent history transcribed with cinematic *élan* – and an elegiac, absurdist vision of the devil's mischief in paradise.

Utu traces the interwoven trajectories of several vividly etched characters caught up in the wake of the vengeful Te Wheke, whose people have been massacred in a British military blunder. Thirty years ago we thought such a copious panorama of the Land Wars might be where our movies were headed. Now that we have a feature film industry, *Utu* looks like a miracle.

Murphy and DoP Graeme Cowley tracked down the available original elements to be reconstituted in this splendid new, digitised director's cut. *Redux* improves in significant small ways on the original New Zealand release. Murphy has snipped a few diversions along the way towards Te Wheke's capture and trial, and the clearer sense of disparate forces converging gives the film a new, baleful energy. The culminating campfire scene, conducting the rueful business of satisfying *utu* without setting off another round of recrimination, speaks more clearly than ever to



a New Zealand audience now. But it is not the film that has been changed to make that so.

"Geoff Murphy has an instinct for popular entertainment. He also has a deracinated kind of hip lyricism. And they fuse quite miraculously in this epic... The ferocity of these skirmishes and raids is played off against an Arcadian beauty that makes your head swim." – Pauline Kael, *New Yorker*

We celebrate the rescue and restoration of Geoff Murphy's unsurpassed 1983 epic.

New Zealand 1983/2013

Director: Geoff Murphy
Producers: Don Blakeney, David Carson-Parker, Kerry Robins
Redux Producer: Graeme Cowley
Screenplay: Keith Aberdein, Geoff Murphy
Photography: Graeme Cowley
Editor: Michael Horton
Music: John Charles
With: Anzac Wallace, Bruno Lawrence, Tim Elliott, Kelly Johnson, Wi Kuki Kaa, Tania Bristowe, Ilona Rodgers, Merata Mita, Faenza Reuben, Tom Poata, Martyn Sanderson
 109 minutes/DCP/PG violence

Script to Screen will host a conversation with Graeme Cowley and Geoff Murphy at the Civic Wintergarden immediately after the 28 July screening.



A CIVIC
 Sunday 28 July, 6.15 pm
B CIVIC
 Tuesday 30 July, 3.45 pm

New Zealand's Best 2013

Special Presentation

86 mins approx./Censors rating tbc

Help give the year's best New Zealand short films the homegrown recognition they deserve by voting for your favourite at this screening. New Zealand short films punch well above their weight, competing at festivals around the world. For our second *New Zealand's Best* short film competition, Festival programmers Bill Gosden and Michael McDonnell viewed 91 submissions to make a shortlist of 12 from which filmmaker Alison Maclean selected these six finalists. A jury of three will select the winners of the \$5,000 Madman Entertainment Jury Prize and the \$3,000 Friends of the Civic Award. The winner of the Audience vote takes away 25 percent of the box office from the Festival screenings. Alison's comments on each film appear in italics.

MADMAN ENTERTAINMENT JURY PRIZE



A SCT Saturday 27 July, 6.15 pm
B SCT Monday 29 July, 2.00 pm

"These films found ways to open up unfamiliar worlds and make the familiar more potent. From my now slightly outsider perspective, it was thrilling to watch these shorts – so much talent and skill in every department and, in separate, unique ways, a real authorial voice coming through... I can't wait to see what these filmmakers do next." – Alison Maclean

I'm Going to Mum's

NZ 2013. Director/Screenplay: Lauren Jackson
Producers: Jeremy Macey, Andrew Cochrane
Festivals: Berlin, San Francisco 2013. 13 mins

Torn between his separated Mum's and Dad's, what's a kid going to wear? *Truly original. It builds from a simple, charming and wryly funny premise to become unexpectedly powerful.*



BLIND MICE

Interim

NZ 2013. Director/Screenplay: Dan Kircher
Producer: Roimata Magregor. 15 mins

Beautifully shot and constructed, this oblique, subjective memory piece gets inside the mind of a rookie cop.

Tom's Dairy

NZ 2013. Director/Screenplay: Oscar Kightley
Producer: Elizabeth Mitchell. 13 mins

1981. A summertime day in the life of a Samoan kid in West Auckland touches on wider conflict and grief. A simple story perfectly told.

Here Now

NZ 2013. Director/Producer/Screenplay: Chelsie Preston Crayford. 14 mins

Perfectly calibrated and true, something pierces the boredom and unconscious dailiness of life for a young woman working in a dress shop.



I'M GOING TO MUM'S

Blind Mice

NZ 2013. Director/Producer/Screenplay: Walter Lawry. 15 mins

A young woman gets caught between two men. This is very assured filmmaking. Anchored by three vivid performances, we're thrown into an ambiguous triangle that has more going on than meets the eye.

Friday Tigers

Ngā Taika o te Rāmere

NZ 2013. Director/Screenplay: Aidee Walker
Producer: Julia Parnell. 16 mins

When a single mother creates a fantasy world for her three-year-old daughter, is there room for anyone else? Balances real world domestic/romantic turbulence with the gentlest kind of fabulism.



TOM'S DAIRY

Goblin Play *Suspiria*

Live Cinema

For one night only the Mighty Civic is transformed into a Gothic cathedral of psychedelic doom. NZIFF plays host to a unique live cinema performance from Italian rock legends Goblin as they accompany the searing neon visuals of Dario Argento's horror masterpiece *Suspiria* with their own pulsating score.

When Italian horror maestro Argento was dissatisfied with the orchestral score for his 1975 thriller *Deep Red* he called on the services of the young progressive rock band Goblin to give the film a more modern sound. For his next film, he reteamed with Goblin to create this now legendary soundtrack.

Goblin recorded their score prior to filming and Argento used the squalling intensity of their music on set to push his actors into the right state of mind, namely sheer terror. Jessica Harper, who was the principal victim of their torment, stars as an American ballet student who joins an insanely pretentious German dance academy and discovers she's entered a coven of witches.

As the tagline from the original grindhouse release put it: 'The only thing more terrifying than the last 12 minutes of this film are the first 92.' Given that the film is only 98 minutes long, it's already bending your mind.



"*Suspiria* is Goblin in full control of the score... Its appeal lies in the part-cynical, part-celebratory appropriation of quasi Satanic rock tropes such as Druidic vocal incantations, hypnotic beats, searing noise peaks, para-orchestral collapses and gaudy timpani flourishes... Goblin have enacted the musical mechanics of the malevolence which so empowers *Suspiria*." — Philip Brophy, *The Wire*

"An eye-popping maelstrom of visual excess." — Ian

Berriman, *SFX*

Italy 1977

Director: Dario Argento

Producer: Claudio Argento

Screenplay: Dario Argento, Daria Nicolodi. Based on the book *Suspiria de Profundis* by Thomas De Quincey

Photography: Luciano Tovoli

Editor: Franco Fraticelli

Live Music: Goblin: Claudio Simonetti (keyboards), Massimo Morante (guitars), Maurizio Guarini (keyboards), Bruno Previtali (bass), Titta Tani (drums)

With: Jessica Harper, Stefania Casini, Flavio Bucci, Miguel Bosé, Barbara Magnolfi, Susanna Javicoli, Eva Axén, Rudolf Schündler, Udo Kier, Alida Valli, Joan Bennett

98 minutes/CinemaScope/Blu-ray/R16 violence

★ CIVIC
Friday 19 July, 9.15 pm

SPECIAL PRICES APPLY
See p4

The Crowd

Live Cinema

John Sims is born on the 4th of July, 1900, so already he's an all-American success story. What more does he have to do? King Vidor's poignant drama of a charming, handsome dreamer and the woman who sticks by him is set within a macroscopic vision of seething 1920s New York. Vidor's richly ambivalent picture of this amiable rube's great expectations versus the mighty engine of commerce still pierces and amazes.

We are delighted that Johannes Contag secured a grant from Creative New Zealand to compose an original score for this great movie.

"Though widely considered among the top American silent films, King Vidor's *The Crowd* is too rarely seen today. Despite being received very well at the time, its bold modernism and systemic cultural critique defy most Hollywood tropes. Already an enormously successful director, King Vidor had the rare privilege of flouting studio expectations, and consequently there's not a single hero or villain to be found here. Instead, we are treated to an engaging dissection of everyday city life, one that refuses to succumb to the predictabilities of comedy and tragedy alike.

What really makes *The Crowd* a delight to watch is its underlying love story, and the



female lead is played with disarming natural flair by Vidor's wife, Eleanor Boardman. It is in its astute depiction of the romantically mundane that *The Crowd* wins us over, making us care for the underdog despite his follies. The absolutely stunning cinematography, heavily influenced by German Expressionism, certainly also helps." — Johannes Contag

The score for this film marks a long-overdue return to Live Cinema for Johannes Contag, last encountered in this realm with his group Cloudboy. For *The Crowd*, Contag has composed a bustling and energetic score for Wellington's SMP Ensemble (in this instance a 12-piece with piano, strings, winds and percussion), conducted by prolific emerging composer Karlo Margetic.

USA 1928

Director: King Vidor

Screenplay: King Vidor, John V.A. Weaver, Joe Farnham

Photography: Henry Sharp

Editor: Hugh Wynn

With: Eleanor Boardman, James Murray, Bert Roach, Estelle Clark, Daniel G. Tomlinson, Dell Henderson, Lucy Beaumont, Freddie Burke Frederick, Alice Mildred Puter

98 minutes/35mm/B&W/G cert

Print preserved by the Library of Congress, courtesy of the New Zealand Film Archive.

THE FILM ARCHIVE
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★ SCT
Sunday 28 July, 2.15 pm

SPECIAL PRICES APPLY
See p4

The Cameraman

Auckland Philharmonia Orchestra Live Cinema

NZIFF's collaboration with the Auckland Philharmonia Orchestra is an institution we're very proud of. When considering our options for NZIFF 2013, we were irresistibly drawn back to classic comedy. There's no question that Buster Keaton was the master of a golden age. His gags are so cannily devised and pulled off with such nerve that they leave us gobsmacked with delight, while he never blinks an eye. His comedy is intrinsically cinematic, the camera an essential player in the exquisite physics of the universe versus stoic, unimpressed Buster.

Made as the end of the silent era drew near and its artistry peaked, *The Cameraman* was the first film Keaton made after signing up with MGM Pictures. It was to be his last great achievement, and there are those who consider it his most perfect film. The loss of Keaton's independence was eventually to hurt him badly, but on this film he fought for everything he wanted, and got it. It was a huge popular success. The clothes, the cars, and the camera our hero totes all spell out what it was to be up to date in 1928, but everything that was truly exciting about *The Cameraman* is ageless and remains fresh to this day.

Keaton aficionados have long noted one MGM-ism that distinguishes the film from its predecessors: the heroine (Marceline Day) is no fool. She's a sweetheart, and Keaton, more apt to express exasperation than fondness for his leading ladies, is completely charming in his dogged courtship of her.

Day plays Sally, a young woman working for MGM newsreels in New York, and Keaton presents himself as a movie cameraman in order to impress her. His exploits in pursuit of a scoop lead him into the midst of a Tong war



in Chinatown, risking life and limb before he's quite mastered the camera.

"It is a lucid, beautifully formed dramatic comedy... Keaton, the superb technician, fools with film and makes fun out of technical mistakes... He acts with his whole being. In mute long-shot he can be more expressive than most actors in talking close-up. In some of the funniest moments he is no more than a twirling spot in the distance." – David Robinson, *Keaton*

Preceded by *Cops*

In this most famous of Keaton shorts, from 1922, he mistakes an anarchist's bomb for a disposable cigarette lighter and is chased by the entire LAPD.

Marc Taddei conducts Timothy Brock's scores for both films. A popular guest conductor throughout Australasia, Marc is currently Music Director of Orchestra Wellington. His several Auckland Philharmonia Orchestra Live Cinema engagements have included an exhilarating *The Wind* in 2006, a superbly romantic *Nosferatu* in 2011 and an earlier happy encounter with Keaton for *Sherlock Jr* in 2010.

Timothy Brock is a leading interpreter and composer of orchestral music for silent cinema and has been a regular visitor to the Festival, most recently conducting his restoration of Charlie Chaplin's score for *The Gold Rush* in 2009. His original scores have become a regular feature of our Auckland Philharmonia Orchestra Live Cinema programme. The score for *The Cameraman* was commissioned by the Los Angeles Chamber Orchestra in 2010. The score for *Cops* was commissioned by the Wiener Konzerthaus in 2010 and was premiered by the Viennese chamber orchestra, Die Reihe.

"As much as a composer wants to be funny too he cannot, for it simply kills the image in the classic case of 'too many cooks'. Instead, the music should have, at least on the surface, the appearance of simplicity with the occasional outburst of complexity and force." – Timothy Brock

"It brims with invention, ingenious set-pieces and big laughs."

– Leonard Maltin, *Classic Movie Guide*



The Cameraman (1928).

The Cameraman

USA 1928

Directors: Edward Sedgwick, Buster Keaton

Producers: Buster Keaton, Lawrence Weingarten

Screenplay: Clyde Bruckman, Lew Lipton, Richard Schayer, Joe Farnham

Photography: Reggie Lanning, Elgin Lessley

Editor: Hugh Wynn

With: Buster Keaton, Marceline Day, Harold Goodwin, Sidney Bracey, Harry Gribbon

70 minutes/35mm/B&W/
Censors rating tbc

Cops

USA 1922

Directors/Screenplay: Edward F. Cline, Buster Keaton

Producer: Joseph M. Schenck

Photography: Elgin Lessley

With: Buster Keaton, Joe Roberts, Virginia Fox, Edward F. Cline, Steve Murphy

18 minutes/35mm/B&W/G cert



* CIVIC
Sunday 4 August, 6.15 pm

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Journeys of Inspiration

North by Northwest

Special Presentation

Alfred Hitchcock's *North by Northwest* is a masterpiece of popular cinema and simply one of the most entertaining thrillers ever made. We think it most unlikely that you've ever seen it looking better than it does now, filling the Civic giant screen in this fabulous new 4K restoration.

"Fifty years on, you could say that Hitchcock's sleek, wry, paranoid thriller caught the zeitgeist perfectly: Cold War shadiness, secret agents of power, urbane modernism, the ant-like bustle of city life, and a hint of dread behind the sharp suits of affluence. Cary Grant's Roger Thornhill, the film's sharply dressed ad exec who is sucked into a vortex of mistaken identity, certainly wouldn't be out of place in *Mad Men*. But there's nothing dated about this perfect storm of talent, from Hitchcock and Grant to writer Ernest Lehman, co-stars James Mason and Eva Marie Saint, composer Bernard Herrmann and even designer Saul Bass, whose opening-credits sequence still manages to send a shiver down the spine.

Hitchcock breezes through a tongue-in-cheek, nightmarish plot with a lightness of touch that's equalled by a charming performance from Grant, who copes effortlessly with the script's dash between claustrophobia and intrigue on one hand and



romance and comedy on the other. The story is a pass-the-parcel of escalating threats, all of them interior fears turned inside-out: doubting mothers, untrustworthy lovers, vague government handlers, corrupt cops... It feels like anything's possible in Lehman's playful script. 'I'm an advertising man, not a red herring,' says Thornhill. He couldn't be more mistaken." — Dave Calhoun, *Time Out*

"North by Northwest is as alive, beautiful and complex as ever it was." — David

Thomson, *The Guardian*

USA 1959

Director/Producer: Alfred Hitchcock
Screenplay: Ernest Lehman
Photography: Robert Burks
Editor: George Tomasini
Music: Bernard Herrmann
With: Cary Grant, Eva Marie Saint, James Mason, Jessie Royce Landis, Leo G. Carroll, Josephine Hutchinson, Philip Ober, Martin Landau, Adam Williams, Edward Platt
 136 minutes/DCP/G cert

B CIVIC

Friday 19 July, 3.30 pm

A CIVIC

Sunday 21 July, 3.45 pm

Dial M for Murder 3D



"In the only Hitchcock movie ever shot in 3D, quintessential cool blonde Grace Kelly stars as a society woman for whom jealous husband Ray Milland arranges the perfect murder. But thanks to a well-placed pair of scissors, the tables are turned, and Milland's carefully laid plans begin to disintegrate. Warner Bros' meticulous new digital restoration vividly brings out *Dial M's* color and stereoscopic photography as never before... Hitchcock confined most of the action to one set and set his cameras in a pit to get low-angle shots designed to emphasize depth and to give the film a theatricality and claustrophobia... Only on this stage the proscenium doesn't end at the screen, it extends into the audience! 3D is most effectively used in the murder sequence, which takes on new and greater significance as the viewer is placed in the midst of the struggle: a voyeuristic accomplice to murder as only Hitchcock could have planned." — Film Forum, New York

USA 1954

Director/Producer: Alfred Hitchcock
Screenplay: Frederick Knott. Based on his play
Photography: Robert Burks
Editor: Rudi Fehr
Music: Dimitri Tiomkin
With: Ray Milland, Grace Kelly, Robert Cummings, John Williams, Anthony Dawson, Leo Britt, Patrick Allen, George Leigh, George Alderson, Robin Hughes
 106 minutes/3D-DCP/PG cert

Bring your own 3D glasses or purchase for \$1.00 from the venue's box office. NZIFF encourages recycling!

3D Qst
Friday 26 July, 8.30 pm

3D Qst
Saturday 27 July, 6.00 pm

3D Qst
Saturday 27 July, 8.15 pm

3D Qst
Saturday 3 August, 8.15 pm

Charulata



© RDB CO & HUF

The great Bengali director Satyajit Ray launched India onto the world cinema stage with the Apu Trilogy in the 1950s, commencing a four-decade career rich in masterpieces. None was finer than this deft and moving adaptation of a novella by Nobel Prize winner Rabindranath Tagore. In 1870s Calcutta, an ambitious newspaper publisher arranges for his young cousin Amal to entertain his neglected wife, Charu. As the relationship develops, Charu's feelings for Amal begin to change, with potentially devastating results. Madhabi Mukherjee's performance as Charu is flawless, and it's perfectly complemented by Ray's expressive camerawork to evoke the tension between her character's sense of entrapment and longing for freedom. Her constrained world is described with uncommon richness and depth. We're delighted to present this classic of world cinema in a brand new digital restoration direct from its Cannes screening. — Andrew Langridge

India 1964

Director/Music: Satyajit Ray
Producer: R.D. Bansal
Screenplay: Satyajit Ray. Based on the novella *Nastanirh* by Rabindranath Tagore
Photography: Subrata Mitra
Editor: Dulal Dutta
With: Soumitra Chatterjee, Madhabi Mukherjee, Sailen Mukherjee
Festivals: Cannes Classics 2013
 In Bengali with English subtitles
 117 minutes/B&W/DCP/G cert



A AC
Sunday 21 July, 3.30 pm

B RIALTO
Monday 29 July, 1.45 pm

A RIALTO
Friday 2 August, 6.30 pm

AOTEAROA

Six documentaries, one low-budget feature, another not so low. Two short film programmes that couldn't be more different. An all-singing *Romeo and Juliet* and two genre-defying whatsits, one of them laugh-out loud funny, the other to be savoured more quietly. That's Aotearoa New Zealand at NZIFF 2013. We salute the dedicated individuals who have often sacrificed dearly to get their visions on screen. We couldn't be more delighted about putting our screens at their disposal.

New Zealand filmmaker Stephanie Beth's US-focused documentary *Us and the Game Industry* (p69) can be found in the section marked Real.

Don Driver: Magician



Planned as a short documentary of a 1999 retrospective, Paul Judge's film has grown incrementally in the years since to take its place as a thorough record and eloquent posthumous tribute to a major New Zealand artist. We meet Driver at home and in his studio in New Plymouth, tearing up movie posters and reconstituting them into intimations of primal dread no film studio ever dreamt of, at least, not knowingly. Driver's weirdly animate assemblages took many forms and sizes and their stockyard surrealism sent shivers down the spines of the unprepared. It is amusing to hear his flat disavowals of sinister intent, completely apiece with his way of letting the art do the talking. Judge adds in a little later material and earlier footage from as far back as a *The South Tonight* piece in 1972, and a formative 1965 visit to the US. Elizabeth Smither narrates and interviews Driver, while diverse artists and commentators pepper analysis with anecdote.

New Zealand 2013

Director: Paul Judge
Producers/Editors: Paul Judge, Bridget Sutherland
Photography: Lucy Bowie, Paul Judge

Sound: Chris Burt

Postproduction supervisor: Stuart Page

Music: David Kilgour, Matthew Bannister, Chris Foreman, Martin Lodge, Lester Silver

Narrator: Elizabeth Smither

With: Don Driver, Julian Dashper, Tom Kreisler, Judy Darragh, Christine Hellyar, Wylan Curnow, John Maynard, Allan Smith, Jim Barr, Robert Leonard
 65 minutes/HDCAM

 **World Premiere**



Preceded by *Le Taxidermiste* (p84) (30 July only)

B AC
 Sunday 28 July, 2.15 pm
B AC
 Tuesday 30 July, 12.30 pm

Fantail



Playing Tania, a feisty young petrol station attendant figuring out her place in the world with F.A. help from anyone else, Auckland writer-actress Sophie Henderson is mesmerising. Proving exactly the kind of big-screen discovery the Film Commission's Escalator low-budget scheme was surely intended to nourish, *Fantail* was developed from her one-woman stage piece in collaboration with her husband, first-time director Curtis Vowell. Though she looks as fair as any pākehā, Tania has grown up Māori and wants to keep it that way. She looks after her ailing mother by day and works the graveyard shift at the station, saving money to take her little brother Piwakawaka to Surfers to find the man they both call dad. When she's not covering up for her sweetly discombobulated boss, she's fending off the by-the-book regional manager, who's kind of cute despite himself. But when young Pi falls in with the wrong kids, the extent of her vulnerability is horribly exposed.

New Zealand 2013

Director: Curtis Vowell

Producers: Sarah Cook, Matt Noonan

Screenplay: Sophie Henderson

Photography: Ian McCarroll

Editor: Richard Shaw

With: Sophie Henderson, Stephen Lovatt, Jarod Rawiri, Jahalis Nhamotu, Vinnie Bennett, Bob Savea, Henare Erihe, Vincent Nelson, John Ngamotu

83 minutes/DCP/Censors rating tbc

 **World Premiere**



A SCT
 Sunday 4 August, 4.00 pm

Antarctica: A Year on Ice

Filling the giant screen with stunning time-lapse vistas of Antarctica, and detailing year-round life at McMurdo Station and Scott Base, Anthony Powell's documentary is a potent hymn to the icy continent and the heavens above. It is like nothing you've ever seen before.

Powell has been a regular denizen since 1998, working three years at Scott as telecom technician, another six winters at the US base McMurdo as a satellite engineer, and subsequent summers in other technical roles. Determined to convey the primal splendour of the environment – and humanity's tenuous foothold there – Powell, a self-taught photographer and filmmaker, designed and built camera systems that could function in the extreme cold of the Antarctic winter. In the summer of 2007 he received a National Science Foundation Artists and Writers Grant to work full time on time-lapse photography and filming. His clips have amassed a huge global audience on YouTube and other sites. They cry out for massively bigger screens.

The spectacular footage has been integrated with a pleasing lightness of touch into a fascinating, often funny, insider account of what it's like to work and live and play on the ice. Seasoned workers – firemen, managers,



technicians, the shopkeeper – consider the reasons they keep returning – or never want to leave. Social distinctions and psychological quirks are shrewdly observed: the winterovers sheepishly admit the resentment they feel when summer workers arrive with the return of the sun. Once you have seen the star-flooded mid-winter night sky above McMurdo you may well understand their jealous exclusivity.

Anthony Powell's spectacular footage was meticulously gathered over 15 years, including nine Antarctic winters.

New Zealand 2013

Director/Producer/
Photography: Anthony Powell

Consulting producer:
Costa Botes

Editor: Simon Price

Dialogue editor: Chris Todd

Sound: Tim Prebble

Music: Plan 9

92 minutes/DCP

 **World Premiere**

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RadioLIVE's Graeme Hill will host a conversation with Anthony Powell at the Civic Wintergarden immediately after the 21 July screening.

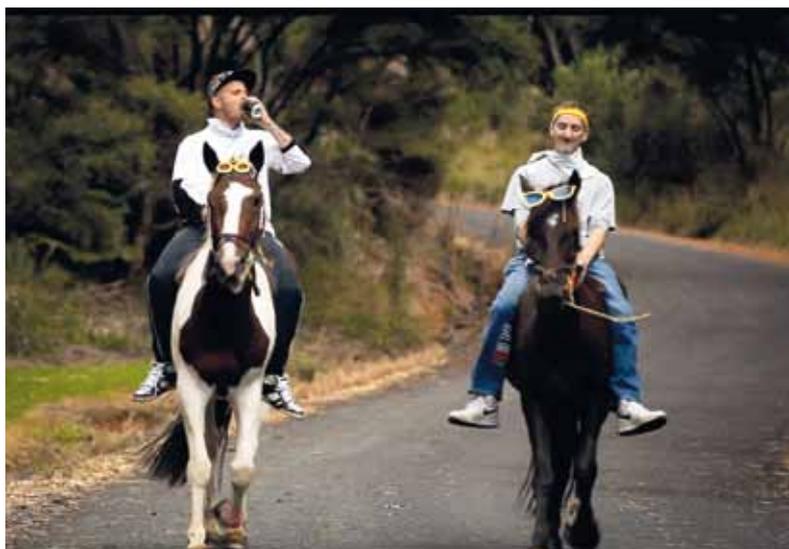


A CIVIC
Sunday 21 July, 11.00 am
A CIVIC
Tuesday 23 July, 6.15 pm

The Deadly Ponies Gang

All hail Clint and Dwayne, awesome pony-riding gang of two. Best friends who hang out on the rural fringes of West Auckland, they deal tinnies to pony club mums and bling out their own brave steeds with pearls, sunglasses and glitter. Their Māori friend Kody is busting to join the white-boy gang, but he's only 12 so they're holding him off for the time being. Community-spirited in the best gang tradition, they stage their own Christmas parade and hand out toys like money's no object. 'Let's just say these presents come from people who can afford more presents,' explains Clint. Never short of a suave move himself when the ladies come to pat the ponies, he worries that Dwayne's not pulling the way he once did. Maybe he can turn that around by getting young Dwayne a new set of teeth.

Zoe McIntosh (*Lost in Wonderland*) doesn't want you to mistake this improbable portrait for a mockumentary. She has devised the perfect showcase for the deadpan laugh bombs of real-life friends Clint Rarm and Dwayne Sisson. There's a touch of Bret and Jemaine about their unfaltering super-coolness: these might be the Conchords' embarrassing lowlife country cousins. Real lives and comic personas merge in a dramatic climax, which all too clearly actually took



place: The 'Help My Mate Dwayne Get Some Teeth Fundraiser' Gig, on Ponsonby Road, featuring The Rhymestone Cowboy. He raps on a horse. You have been warned.

McIntosh and her stellar gang have composed the funniest movie valentine to stoned mateship and recreational innovation in New Zealand's backblocks since *Kaikohe Demolition*.

The funniest movie valentine to stoned mateship and recreational innovation in New Zealand's backblocks since *Kaikohe Demolition*.

New Zealand 2013

Director/Producer:
Zoe McIntosh

Screenplay: Zoe McIntosh,
Clint Rarm

Photography: Tammy Williams

Editor: Costa Botes

Music: The Rhymestone Cowboy

With: Clint Rarm, Dwayne Sisson,
Kody Rowe, Sophie Musgrove,
The Rhymestone Cowboy

65 minutes/DCP/Censors
rating tbc

 **World Premiere**



A SCT
Wednesday 31 July, 6.30 pm
B SCT
Thursday 1 August, 4.15 pm

Gardening with Soul

Sister Loyola is one of the liveliest nonagenarians you could ever meet.

As the main gardener at the Home of Compassion in Island Bay, Wellington, her daily tasks include heavy lifting alongside vigorous spade and wheelbarrow work, which she sometimes performs on crutches. Loyola and the other Sisters of Compassion follow the vision of Mother Aubert to 'meet the needs of the oppressed and powerless in their communities'.

Filmmaker Jess Feast (*Cowboys and Communists*) has been following Sister Loyola over the last year, charting her journey through the seasons which included her 90th birthday. Through her garden, we begin to understand Loyola's commitment to nurture all living things, especially those which 'don't get a good start'. From her early work as a nurse with sick or stillborn babies, to her role as a nun raising children with disabilities, we see Loyola's incredible energy and faith in her God to carry her through the difficult times.

The lively, beautifully shot documentary (edited by Annie Collins) is filmed almost entirely in this small community on the southern coast of Wellington. With music by local musician David Long, and full of the sea- and garden-scapes that have informed



PHOTO BY DION HOWARD

Loyola's life, *Gardening with Soul* uncovers a local legend and her community for the wider world. It is a conceptual triumph for Feast. Any belief we might harbour that becoming a nun is avoiding the real world is turned firmly on its head as we witness this extraordinary soul steer a sharp course through all weathers, trying to shine love on everything she sees. — Jo Randerson

Sister Loyola Galvin shares insights on faith, ageing, compassion and compost.

New Zealand 2013

Director: Jess Feast
Producer: Vicky Pope
Photography: Gareth Moon, Ari Wegner, Hamish Waterhouse
Editor: Annie Collins
Sound: John McKay
Music: David Long
With: Sister Loyola Galvin
 100 minutes/DCP



A BWAY
 Thursday 1 August, 6.00 pm
A LIDO
 Friday 2 August, 6.00 pm
A CIVIC
 Saturday 3 August, 3.00 pm

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Oracle Drive



Occupying a territory somewhere between faux essay film and reverie, Gabriel White's *Oracle Drive* roves the well-mown desolation of the light-industrial urban fringe. Although the voice we hear on the soundtrack is distinctly Kiwi, it speaks with the casual expertise of an inter-planetary visitor, one seriously misled by his own rich stock of earthly classical studies. He marvels at the literal and metaphorical significance of signage and street names. Atlantis, Romulus and Remus, Isis, The Nile, The Tiber, Oracle Drive, Sexyland: you'll find them all on the North Shore. Only cars inhabit this road-ribboned environment – and strange dancers who pass across the landscape with mysterious purpose, oblivious to its mundane uses. Meanwhile, elegant camerawork, an ominous music track and surprising visual effects collude to shift the flâneur's provocation into something else again: there's beauty and eerie immanence lurking in the guarded blandness of Albany.

New Zealand 2013

Director: Gabriel White
Producer: Amelia Harris
Post-production, art and effects: Markus Hofko
Music: Chris O'Connor, Richard von Sturmer
With: Gabriel White, Richard von Sturmer, Alexa Wilson, Tessa Mitchell, Nicholas Butler, Karin Hofko, John Radford
 62 minutes/Blu-ray/Censors rating tbc



World Premiere



B AC
 Monday 22 July, 6.30 pm
B AC
 Tuesday 23 July, 1.00 pm

He Toki Huna: New Zealand in Afghanistan

In May 2011, the New Zealand Prime Minister launched an extraordinary attack on journalist Jon Stephenson. The experienced reporter was a kook, not to be taken seriously, said John Key, in response to revelations in Stephenson's extensive, first-hand account for *Metro* of New Zealand's role in Afghanistan. It included evidence that a unit of New Zealand Special Forces may have arrested and transferred prisoners to Afghan authorities in the knowledge they might be tortured, in contravention of the Geneva Conventions.

As the numerous testimonies in *He Toki Huna: New Zealand in Afghanistan* make clear, Stephenson's work is in truth characterised by its integrity. Stephenson, now a correspondent in Kabul for US newspaper group McClatchy, has in numerous trips to the country eschewed the 'embed' approach, preferring to report outside the stage-managed programmes of the military communications machine.

Co-directed and produced by Annie Goldson (*Brother Number One*) and significantly expanded from the earlier version screened on Māori Television, *He Toki Huna* tells the wider story of New Zealand's role in a war that began as an attempt to 'smoke out' those who harboured Al-Qaeda terrorists, but quickly became mired in a drawn-out counterinsurgency.



It also looks at the strategies used to control the media message.

As Dr Donald Matheson of Canterbury University puts it in the film, 'It's New Zealand's longest troop commitment – longer than World War I and World War II combined. And yet we've heard almost nothing about it.' *He Toki Huna* is a lucid, engaging and timely contribution to filling that void. – Toby Manhire

A timely look at the role of our military and media in Afghanistan.

New Zealand 2013
Directors/Producers: Kay Ellmers, Annie Goldson
Photography: Jacob Bryant
Editors: James Brown, Annie Goldson
Sound: David Green, Frank Phipps
 In English, Dari and Pashtu, with English subtitles
 80 minutes/DigiBeta/Censors rating tbc
 **World Premiere**



A SCT
 Sunday 4 August, 1.30 pm

Ngā Whanaunga Māori Pasifika Shorts

83 mins approx./Censors rating tbc

'Ngā Whanaunga 2013' once again

presents a full harvest of brand new Māori Pasifika films: six from up-and-coming Māori directors in Aotearoa, and one from Torres Strait Island-Samoan director S.F. Tusa in Australia. 'Whanaunga' means family and connectedness, the web of whakapapa (ancestry) we share right across the Pacific. – Leo Koziol (Ngāti Rakaipaaka, Ngāti Kahungunu), Festival Director, Wairoa Māori Film Festival. Leo's comments on each film appear in italics.

The One Armed Bandit

NZ 2013. **Director/Producer:** Michael Reihana **With:** Pete Smith, Wylie Dean, Karlos Drinkwater. **13 mins**
 A community works in novel ways to fight the scourge of pokies. *Edgy, fun and crazy. Michael Reihana delivers a visual trip overflowing with originality.*

Maumahara

NZ 2013. **Director:** Tamati Ihaka (Te Aupōuri, Tūhoe, Tūwharetoa) **Producer:** Steve Taylor **With:** Kahurangi Carter, Everisingsun. **14 mins**
 Marama is lost in her everyday life and is transported back into the past to remember what is important. *An otherworldly spiritual journey tells us our ancestors' lives reflect within us.*

Dog on Duty

NZ 2013. **Director:** Lennie Hill (Ngāpuhi) **Producer:** Tania Hill (Ngāpuhi), Ronel Schodt, Mark Ruka **With:** Rob Mocaraka. **7 mins**
 A hardened car thief's conscience is challenged by a small dog. *Hilarious, quirky and cute. Rob Mocaraka shines in this fascinating fable.*

Wide Eyed

NZ 2013. **Director:** Catherine Bisley (Ngāpuhi (Te Kapotai, Ngāti Hau)) **Producer:** Catherine Fitzgerald **With:** Brooklyn Double, Ben Agate. **11 mins**
 Jade arrives in her new rural home and struggles to make sense of her isolated setting. *Catherine Bisley delivers a quiet, dark and moody reflection on rural isolation.*

I'm Going to Mum's

NZ 2013. **Director:** Lauren Jackson **Producers:** Andrew Cochrane, Jeremy Macey **With:** Duane Wichman-Evans, Jarod Rawiri, Narelle Ahrens **Festivals:** Berlin, San Francisco 2013. **13 mins**
 When Jacob's divorced parents dress him in ridiculous clothes to spite each other, he resorts to desperate fashion measures to assert his identity. *The light of frustration shines in young Jacob's eyes as he is bounced like a ping-pong between Mum and Dad's.*

Blackbuster

Australia 2012. **Director:** S.F. Tusa (Torres Strait Islander/Samoan) **Producer:** Andrew Arbutnot **With:** Jeremy Ambrum, Naomi Bowly, Martin Sacks. **10 mins**
 A delightful song-and-dance romance between a bashful teenage boy and the publican's daughter. *A charming and psychedelic musical journey into a young boy's mind.*

Butterfly

NZ 2013. **Director:** Renae Maihi (Ngāpuhi (Ngāti Whakaeke), Te Arawa (Ngāti Whakaeke)) **Producers:** Sandra Richmond, Renae Maihi **With:** Jahna Batt, Aroha Hathaway. **15 mins**
 Sometimes memories never fade, they just fly away for a time waiting for the right moment to return. *A woman reflects on the tough emotional journey she went through as a teen.*



A SCT Sunday 21 July, 12.15 pm
 B SCT Monday 22 July, 12.30 pm



BLACKBUSTER



DOG ON DUTY



WIDE EYED

Shadow Lands

Mysterious landscapes and shadowy figures, both real and imagined, dominate these four impressively ominous short works by New Zealand filmmakers. *No Place to Rest*, the latest video from Australia-based SJ.Ramir, leads us on a tentative journey down a deserted gravel road into a shadowy, metaphysical world. Gavin Hipkins' *The Dam (O)* observes the forgotten, portentous terrain of the rugged Waitakere Ranges as a man wanders physically and psychologically around an old system of dams built in the 20s. In Colin Hodson's frenetic *Rider* it isn't the churning surf that threatens a young windsurfer who takes to the waves for the first time. Tom O'Halloran's Christchurch-shot, silent Super 8 film *One Way to the Sea* posits a dystopian nightmare in the earthquake-struck city. Featuring a man enslaved to a depressingly quotidian routine who is haunted by dark and disturbing images, O'Halloran's film combines the malevolent and the mundane in a style reminiscent of the early works of David Lynch. — Michael McDonnell



THE DAM (O)

No Place to Rest

SJ.Ramir/NZ 2012/6 mins

The Dam (O)

Gavin Hipkins/NZ 2013/8 mins

Rider

Colin Hodson/NZ 2013/6 mins

One Way to the Sea

Tom O'Halloran/NZ 2013/30 mins

50 minutes approx./Censors rating tbc



B AC Saturday 3 August, 11.00 am

Sheen of Gold

Director Simon Ogston continues his excavations of underground Kiwi rock with a tribute to one of New Zealand's most influential and eclectic rock bands of the 80s: the incomparable Skeptics. Improbably originating from small-town, late-70s Palmerston North, they began as a cacophonous high school punk band. Bassist Nick Roughan admits their earliest recordings 'should stay dead and buried', but, with charismatic frontman David D'Ath, Skeptics soon gained a cult following and outgrew their provincial roots. Wellington beckoned, as well as a new spare, electronic sound. Ogston compiles interviews with all surviving band members and a wealth of rare archival footage, including Skeptics' controversial 'AFFCO' video – which cut too close to the bone for TVNZ – and their remarkable, emotional final live performance at Auckland's Gluepot in July 1990. D'Ath died just months later following a short battle with leukaemia. His death signalled a premature end for the band but not their music, which will shortly see a long overdue rerelease. — Michael McDonnell



New Zealand 2013

Director/Producer/Photography: Simon Ogston

Editor: Jason Pengelly

Sound: Nick Roughan

Music: Skeptics

With: David D'Ath, Robin Gauld, John Halvorsen, Brent McLachlan, Nick Roughan, Don White, Chris Knox, Roger Shepherd, Sarah Fort-D'Ath, Stu Page, Tone Cornaga, Chris Matthews, Jon Toogood

Censors rating tbc

81 minutes/Blu-ray



A SCT Saturday 3 August, 6.00 pm

Romeo and Juliet: A Love Song

Romeo and Juliet transposed to the beachside Verona Campground, not so very far from Auckland? The latest iteration of Shakespeare's indestructible tragedy of teen love comes as a triumphant blast of 21st-century Kiwi trailer trash pop.

Like Florian Habicht's *Woodenhead* before it, *Romeo and Juliet: A Love Song* began life as a soundtrack. Composers/producers Michael O'Neill and Peter van der Fluit set Shakespeare's text to music, providing distinctive contemporary musical styles for each of the characters. They cast voices for the soundtrack – and a rich mix of outré personalities and familiar acting talent to play out the roles on screen. Christopher Landon and Derya Parlak as Romeo and Juliet clearly belong together; they're just so much prettier than anyone else. Their clashing clans are decked out in a richly imagined array of riotous summery tackiness and perform with gusto.

Abetted by an exuberantly inventive art department, Tim van Dammen's direction provides a constant stream of pictorial surprises and delights, knowing exactly where to find a balcony, an apothecary or a crypt in a Kiwi campground. *Romeo and Juliet* probably shouldn't be quite this much fun.

"Our choices aren't about undermining



the tragedy with comedy. They are about underscoring the tragedy of human yearning with bad haircuts, bad influences, and bad child-parent relations to elevate the lovers' connection – a connection that's partly delusional fantasy, partly teenage rebellion and partly the very core of true love. People should take these characters lightly so as to take their fates hard." — Tim van Dammen

"The Bard made it easy. Iambic pentameter makes perfect sense in hip hop."

—Michael O'Neill and Peter van der Fluit

New Zealand 2013

Director: Tim van Dammen

Producers: Michael O'Neill, Peter van der Fluit, Alastair Carruthers, Tim van Dammen

Executive producer: Jamie Selkirk

Photography: Tim Flower

Editor: Jonno Woodford-Robinson

Production designer: Hayley Williams

Sound: John Mckay

Music: Michael O'Neill, Peter van der Fluit

With: Christopher Landon, Derya Parlak, Dan Veint, Todd Emerson, Sarah Houbolt, Anton Tennett

107 minutes/DCP/M violence

www.romeoandjulietalovesong.com



Cinematica's Kailey Carruthers and Dan Slevin host a Q+A with the filmmakers at the Civic Wintergarden immediately after the 30 July screening.



A C VIC

Friday 26 July, 9.00 pm

B C VIC

Tuesday 30 July, 1.00 pm

The Weight of Elephants

Watching the wary children in Daniel Joseph Borgman's film as they size each other up, longing for alliance and dreading treachery, you might forget you are watching fiction. Eleven-year-old Adrian (Demos Murphy) has been landed on his grandmother (Catherine Wilkin), who already has her hands full with his manic-depressive uncle (Matthew Sutherland). A cipher of down-home puritanical severity, she offers only perfunctory care to the 'hyper-sensitive' child. A watchful teacher proves to be a passing thing. As this sketchy adult world revolves on its own inscrutable axis, Adrian struggles to find his way in the world of children.

His friendship with another boy comes and goes as the other kid falls in and out with a marauding pack of older boys. Preoccupied with a long-running news story about the abduction of three young siblings, he becomes convinced – from signals we can read the same way – that these are the same three kids who have just moved into a run-down house nearby. A tenuous friendship with the wary older girl (Angelina Cottrell) holds the promise of companionship.

Borgman was born and educated in Dunedin before he moved to Denmark, where he made a number of notable shorts, including the Cannes-selected *Lars and Peter*. He came home,



with co-production support from Denmark, to shoot this first feature in Invercargill. Based on an Australian novel, the film marks a distinctive intersection of sensibilities. Rendered in the piercing performance-focused style of the Danish Dogme movement, its acute, unwavering identification with its fearful protagonist etches an indelible addition to the canon of Kiwi childhood tales.

"There's a core sincerity to the film that's amplified in Murphy's emotionally raw performance." – David Rooney, *Hollywood Reporter*

New Zealand/Denmark 2013

Director: Daniel Joseph Borgman
Producers: Katja Adomeit, Leanne Saunders

Screenplay: Daniel Joseph Borgman, inspired by the novel *Ofa Boy* by Sonya Hartnett

Photography: Sophia Olsson

Editor: Molly Malene Stensgaard

Production designer:

Kirsty Cameron

Sound/Music: Kristian Selin Eidnes Andersen

With: Demos Murphy, Angelina Cottrell, Catherine Wilkin, Matthew Sunderland, Finn Holden, Anna Hewlett, Bree Peters, Sophie Roberts

Festivals: Berlin 2013

87 minutes/CinemaScope/DCP/
Censors rating tbc

www.theweightofelephants.com



A SCT
Sunday 21 July, 6.00 pm
B SCT
Wednesday 24 July, 1.30 pm

Soul in the Sea

Amy Taylor's moving documentary explores the impact of Moko, a 'friendly dolphin', on the eastern coastal communities he frequented in the six months up to his death in 2010. Foremost amongst Moko's multifarious and delighted human companions is Kirsty Carrington. Her growing concern that he will fall prey to the same sad fate as earlier lone dolphins brings her into sharp conflict with the Department of Conservation, which discourages human intervention in the affairs of marine mammals. (DoC may wish that its Tauranga office had benefited from some media training.) Meanwhile, Moko-mania proves disruptive for fishermen, and small tourism operators get into scraps. Local body politicians position themselves around the ensuing conflicts so that Carrington feels her fears for Moko's welfare have been shunted aside. Taylor, who has a background in marine biology, revels in the human interaction with the wild and playful dolphin – and appreciates how little needs to be said to convey the human capacity to abuse the best things that nature hands us.



PHOTO BY DR INGRID VISSER

New Zealand 2013

Director/Producer/Photography/Editor: Amy Taylor

Executive producers: Suzanne Chisholm, Michael Parfit

Sound: Dick Reade

Music: Matthew Caradus

With: Kirsty Carrington, Errin Hallen, Grant Duffield, Peter Cavanagh, Jamie Quirk, Martin Williams, Dr Ingrid Visser, Pouroto Ngaropo

64 minutes/DCP

World Premiere



A SCT Monday 29 July, 6.30 pm
B SCT Wednesday 31 July, 11.45 am

Venus: A Quest

Nanotechnology meets astronomy in this personable family history directed by Shirley Horrocks, featuring her stepson Dylan Horrocks, the noted graphic novelist (*Hicksville*). The astronomer in the story is Jeremiah Horrocks (1619–41). His observation of the transit of Venus across the sun in 1639 established the method of interplanetary measurement that prompted Cook's scientific expedition to the Pacific in 1768. The ramifications for Aotearoa are well known, but the ramifications for the Horrocks family in 21st-century Auckland take a little more investigation. Is Dylan related to Jeremiah? He knows he'd like to be, and like many Pākehā he needs DNA analysis and a trip to the old country to clarify his whakapapa. Meanwhile, Sir Paul Callaghan and other scientists prepare to celebrate the 2012 transit with a congress at Tolaga Bay. Dedicated to Callaghan, who did not live to see this congress, Horrocks' engaging ramble ultimately makes a tidy case for the meaningful intersection of the personal, the historical and the cosmic in scientific enquiry.



New Zealand 2013

Director/Producer: Shirley Horrocks

Screenplay: Roger Horrocks, Shirley Horrocks

Photography: Matthew Perry

Editors: Steven Mountjoy, Nick Braxton

Sound: Keith Tunney

Narrator: Dylan Horrocks

70 minutes/HDCAM

World Premiere



A AC Sunday 28 July, 12.15 pm
B AC Thursday 1 August, 2.30 pm

2 Autumns, 3 Winters

2 Automnes 3 Hivers



The gregarious charm of *2 Autumns, 3 Winters*

is the year's loveliest left-field surprise. Arman, a 33-year-old Parisian slacker (and self-deprecating livewire), is out running when he collides with Amelie (who wishes her parents had not called her that). He's smitten, but it will take another bruising encounter to secure Amelie's attention. The congenial coupledom of Arman and Amelie advances, bumpily, alongside that of Arman's buddy and his new girlfriend. Their story too begins with an unexpected blow. Much of this film's arresting emotional intelligence resides in its matter-of-fact grasp of the random. It should be added that each of the principals recount their highs and lows – often as they undergo them – to camera, and with a fetching mix of eager disclosure and bemusement. The film fairly jumps with pop-up references to the films and music that lend pleasure and insight to the way these thoughtful, unassuming people live their lives – and tell their stories.

France 2013

Director/Screenplay: Sébastien Betbeder

Producer: Frédéric Dubreuil

Photography: Sylvain Verdet

Editor: Julie Dupré

Music: Bertrand Betsch

With: Vincent Macaigne, Maud Wyler, Bastien Bouillon

Festivals: Cannes (ACID) 2013

In French with English subtitles

93 minutes/DCP/Censors rating tbc



A LIDO
Friday 19 July, 6.00 pm
B RIALTO
Tuesday 23 July, 12.15 pm
B RIALTO
Thursday 25 July, 11.30 am
A CIVIC
Monday 29 July, 6.15 pm

Camille Claudel 1915



In a performance of heartbreaking intensity,

Juliette Binoche portrays the tragedy of an artist consigned a century ago to a mental asylum – for reasons neither she nor we can understand. Camille Claudel, previously portrayed on screen in the sumptuous 1988 Isabelle Adjani vehicle, was a French sculptress who enjoyed considerable success in the late 19th century. Once the disciple and mistress of Auguste Rodin, who refused to abandon his wife to marry her, she came to consider him her nemesis. She retreated from society after 1905. Bruno Dumont's portrait draws on medical records and her correspondence with her brother, the poet, diplomat and devout Catholic Paul Claudel, who was instrumental in her confinement. As the film begins she eagerly anticipates his visit. "Binoche displays both eloquent expertise and an admirable control... A film of immense visual beauty, thematic clarity and subtle resonance." – Geoff Andrew, *Time Out*

France 2013

Director/Screenplay: Bruno Dumont

Producers: Jean Bréhat, Rachid Bouchareb, Muriel Merlin

Photography: Guillaume Deffontaines

Editors: Bruno Dumont, Basile Belkhi

With: Juliette Binoche, Jean-Luc Vincent, Robert Leroy, Emmanuel Kauffman, Marion Keller, Armelle Leroy-Rolland, Myriam Allain, Régine Gayte, Nicole Faurite

Festivals: Berlin 2013

In French with English subtitles

95 minutes/CinemaScope/DCP/Censors rating tbc

A CIVIC
Saturday 20 July, 2.00 pm
B CIVIC
Monday 22 July, 11.00 am
A BWAY
Wednesday 24 July, 6.00 pm

The Gilded Cage

La Cage dorée

This generous, upstairs-downstairs comedy from French-Portuguese director/co-writer Ruben Alves comes richly informed by his own upbringing as the son of Portuguese immigrants in Paris

Since leaving Portugal 30 years ago, Maria and José have been living in their modest ground floor lodgings in a smart Parisian apartment building. Maria is the building's concierge, always available – even on her day off – delivering mail, polishing banisters, pruning the courtyard roses, and generally maintaining the chic standards the inhabitants depend on. José, a building site foreman, takes equal pride in his work and is equally as indispensable to his boss, Francis. José's ability to manage a team and see projects through gives Francis time to pursue the leisurely lifestyle to which he's accustomed.

This 'natural order' of things comes asunder when José learns he has inherited a contested family property and the couple's dream of returning to Portugal is now possible. But, how will their employers cope? And what about their teenage son and adult daughter, whose roots have been firmly planted in Parisian soil? And do they in fact even want to leave behind this 'gilded cage' they have made for themselves?

Soon family, neighbours, friends and



employers are outdoing each other to find ways to prevent Maria and José from leaving. Dealing wittily with cultural and social differences, the film is a smart, well-crafted comedy, sporting a terrific Portuguese and French ensemble cast, spot-on comic timing and a thoroughly appealing central couple, whose dilemmas are portrayed with great affection. — Sandra Reid

France's latest sleeper box office hit is a funny, warm-hearted and hugely entertaining upstairs-downstairs comedy.

France/Portugal 2013

Director: Ruben Alves

Producers: Hugo Gélin, Laëtitia Galitzine, Danièle Delorme

Screenplay: Ruben Alves, Hugo Gélin, Jean-André Yerlès

Photography: André Szankowski

Editor: Nassim Gordji Tehrani

Music: Rodrigo Leao

With: Rita Blanco, Joaquim de Almeida, Roland Giraud, Chantal Lauby, Barbara Cabrita, Lannick Gautry, Maria Vieira, Jacqueline Corado, Jean-Pierre Martins

In French, English and Portuguese, with English subtitles

91 minutes/DCP/Censors rating tbc

Preceded by
Nell the Narcoleptic (p84)

A BWAY
Thursday 25 July, 6.00 pm

A LIDO
Tuesday 30 July, 6.00 pm

B CIVIC
Thursday 1 August, 12.15 pm

A CIVIC
Sunday 4 August, 3.45 pm

In the House

Dans la maison



In François Ozon's juicy black comedy-drama schoolteacher Germain (Fabrice Luchini, as drolly doleful as ever) and art dealer Jeanne (Kristin Scott Thomas, as poised) play a jaded married couple who are seduced by the story-telling talents of a precocious young student. Claude (Ernst Umhauer), it transpires, is not only a spellbinding writer, he is also a first-class spy and voyeur. He has inveigled himself into the household of Rapha, a rather gormless schoolmate, in order to furnish himself with material – and indulge his fascination with Rapha's gorgeous mother (Emmanuelle Seigner). Captivated by the vicarious thrill of it all, the reckless Germain encourages Claude to abuse Rapha's trust and tease out more revealing stories. "Plenty to ponder then, but you can also simply enjoy its gossipy fizz. A witty, naughty, insight-packed provocation which never takes its seriousness too seriously." — Trevor Johnston, *Time Out London*

France 2012

Director: François Ozon

Producers: Eric Altmayer, Nicolas Altmayer

Screenplay: François Ozon. Freely adapted from the play *The Boy in the Last Row* by Juan Mayorga

Photography: Jérôme Alméras

Editor: Laure Gardette

With: Fabrice Luchini, Ernst Umhauer, Kristin Scott Thomas, Emmanuelle Seigner, Denis Ménochet, Bastien Ughetto, Jean-François Balmer, Yolande Moreau

Festivals: Toronto, San Sebastián, London 2012

Best Film, San Sebastián International Film Festival 2012
International Critics' Award, Toronto International Film Festival 2012

In French with English subtitles

105 minutes/CinemaScope/DCP/M sex scenes, offensive language

A RIALTO
Saturday 20 July, 6.30 pm

B CIVIC
Wednesday 24 July, 10.30 am

A CIVIC
Friday 26 July, 6.30 pm

A LIDO
Thursday 1 August, 6.00 pm

It Boy

20 ans d'écart



In David Moreau's hit romantic comedy, the age difference that has characterised a century of French cinema is reversed: 38-year-old fashion editor Alice (Virginie Efira) is romanced by 20-year-old architecture major Balthazar (Pierre Niney). The dialogue is smart, the comic timing well-tuned and the leading duo, both decidedly charming, makes a great match. Niney, the youngest actor ever to be made a member of the Comédie-Française, is pretty irresistible: his Balthazar is a very decent, gallant creature. And when the lovely Virginie Efira lets her hair down, what young man wouldn't be interested? There are some good jabs about fashion magazine land and the cult of youth, not least middle-aged men and their apparently not-so-outrageous penchant for younger women. And our leading couple does not get punished. Yay! — Sandra Reid. "A pacey romantic comedy that makes the most of the chemistry and star quality of its ace leads." — Boyd van Hoeij, *Variety*

France 2013

Director: David Moreau

Producer: Abel Nahmias

Screenplay: David Moreau, Amro Hamzawi

Photography: Laurent Tangy

Editor: Cyril Besnard

Music: Guillaume Roussel

With: Virginie Efira, Pierre Niney, Gilles Cohen, Amélie Glenn, Charles Berling, Michaël Abiteboul, Camille Japy

In French and English, with English subtitles

92 minutes/CinemaScope/DCP/M drug use, sexual references

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SHOWROOM22

Preceded by
Friday Tigers (p84)

A LIDO
Saturday 20 July, 6.00 pm

A BWAY
Saturday 27 July, 6.15 pm

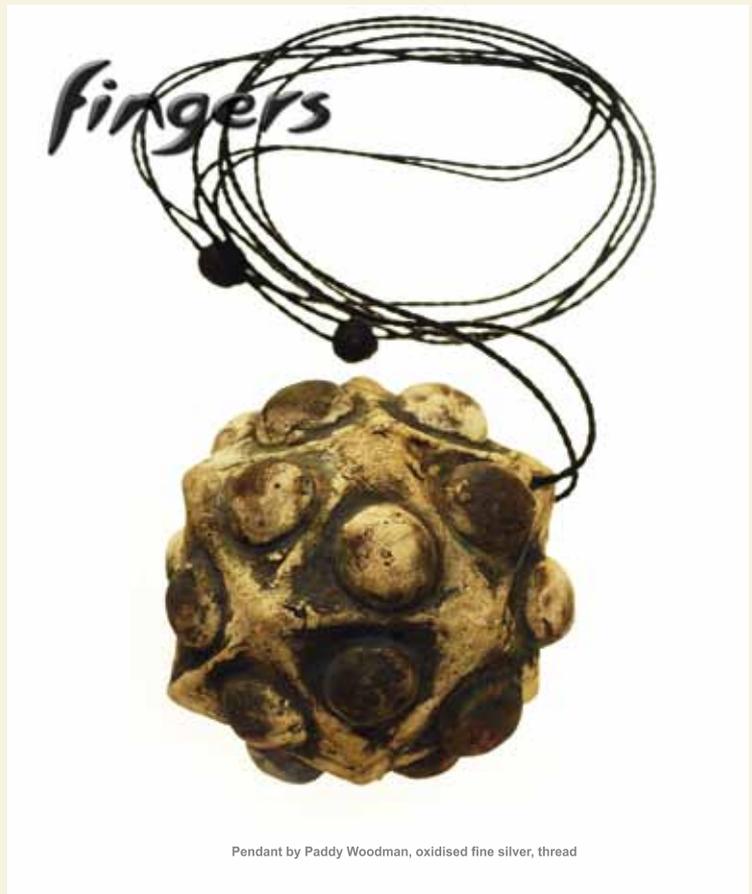
A CIVIC
Tuesday 30 July, 6.15 pm

B CIVIC
Wednesday 31 July, 1.00 pm



Warm up with a good brew during the Film Festival.

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Pendant by Paddy Woodman, oxidised fine silver, thread

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The House of Radio

La Maison de la Radio

Vive National Radio! Nicolas Philibert's funny, affectionate montage of dedicated individuals at work in Paris's massive Maison de la Radio is an audiovisual hymn to aural artistry and delight. A gleefully jaded news editor flips through the day's grisliest headlines, a drama producer fine-tunes her actors like musical instruments, a chatty phone operator shrewdly susses out talkback callers, a Tour de France commentator rides pillion, Umberto Eco considers his next word, an Aussie hip hop band makes world music on Paris radio: the breadth of civilisation emanating from within these walls, and out into the world at large, seems infinite and exhilarating.

Philibert is well established as a savvy chronicler of abundant life within closed environments (*To Be and To Have*) and the wealth of communication generated by sensory deprivation (*In the Land of the Deaf*). He spent months filming in the corridors, offices and studios of the building that houses several of France's premier public radio stations, then distilled his observations into a typical day in the life – and an enchanted homage to intelligent life on the airwaves.

"There's a morning-to-night arc in the background, with the film kicking off from a 7am news broadcast and ending in the small



hours of the next morning as the following day's news stories are discussed. But it's not a rigid frame: most of the time, Philibert is more concerned with emotional cadence of a film that alternates humour and passion, mild on-air flirtations and poignant illustrations of the power of the human voice to warn, charm, inform or entertain." – Lee Marshall, *Screendaily*

"Hearing is believing in this captivating behind-the-scenes portrait of French public radio." – Jordan Mintzer, *Hollywood Reporter*

France/Japan 2013

Director/Editor: Nicolas Philibert

Producer: Serge Lalou

Photography: Nicolas Philibert, Katell Djian

Sound: Julien Cloquet, Olivier Dô Hùu, Fanny Weinzaepflen

With: Tata Milourda, Eric Caravaca, Laetitia Bernard, Denis Faroud, Jean-Claude Carrière, Umberto Eco, Bénédicte Heim, Pierre Bastien, Thomas Baumgartner

Festivals: Berlin 2013

In French with English subtitles

103 minutes/DCP

A RIALTO

Sunday 21 July, 1.30 pm

B RIALTO

Wednesday 24 July, 2.00 pm

A CIVIC

Saturday 27 July, 1.00 pm

A BWAY

Monday 29 July, 6.00 pm

Jappeloup

Jappeloup depicts the true story of French equestrian show jumper Pierre Durand and his horse, Jappeloup.

Pierre Durand and his horse, Jappeloup. This young horse was widely deemed by many to be too small, too stubborn and too impetuous to compete at world class events. Others were convinced that the problem lay with the rider. And yet this improbable duo of former lawyer Durand and young Jappeloup became one of the fiercest competitive jumping teams at the Seoul Olympics in 1988.

Jappeloup is one of those underdog tales of competitive sport guaranteed to reach an unbearable head of suspense in the final reel, but it does not take a familiar road to get there. Racing at disconcerting speed through the childhood and adolescence of Durand (Guillaume Canet, who also wrote the film), it hits a steady pace at the point where he abandons a promising law career to return to the family business. He claims he's doing it to please his father (Daniel Auteuil), but we're not so sure that's the case.

Maybe Durand needs to find himself before he can find his way as a competitive show jumper: this is a belated coming-of-age tale for the prickly young rider. Handsomely mounted and crafted with care, the film more than lives up to those final reel expectations.



Be prepared to bite your knuckles.

"In superbly framed widescreen [director] Christian Duguay shows a seasoned hand in depicting the rarefied art of professional show jumping, and Canet certainly impresses by pulling off many of the horse stunts on his own... Daniel Auteuil is most memorable as the jockey's warm and understanding dad."

– Jordan Mintzer, *Hollywood Reporter*

Sorry, Sir Mark. We're cheering this French equestrian and his amazing little black gelding.

France 2013

Director: Christian Duguay

Producers: Karima Benouadah, Pascal Judelewicz, Romain Le Grand

Screenplay: Guillaume Canet. Based on the novel *Crin noir* by Karine Devilder

Photography: Ronald Plante

Editor: Richard Marizy

Music: Clinton Shorter

With: Guillaume Canet, Marina Hands, Daniel Auteuil, Lou de Laâge, Tchêky Karyo, Jacques Higelin, Marie Bunel, Joël Dupuch, Fred Epaud, Arnaud Henriet, Donald Sutherland

In French with English subtitles

130 minutes/DCP/M low level offensive language

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A BWAY

Sunday 21 July, 6.00 pm

A LIDO

Tuesday 23 July, 6.00 pm

B CIVIC

Friday 2 August, 10.15 am

A CIVIC

Saturday 3 August, 5.45 pm

WORLD

Our pick of the features we have encountered in a year of intense movie watching. They came at us from all sides, and we did what we could to make the selection cover many bases while always insisting on that certain indefinable quality. Films in this section are arranged alphabetically by principal country of production.

Museum Hours

**Jem Cohen's lovely film glories in friendship**

and in the wealth of experience and generosity of spirit animating a great public institution, namely the Kunsthistorisches Museum in Vienna. Anne (singer Mary Margaret O'Hara), a middle-aged Montreal woman visiting a comatose relative in the city, not knowing another soul there, fills her days in the great art museum. She is befriended by Johann (screen newcomer Bobby Sommer), an urbane and gentlemanly gallery attendant. They quickly strike a lively accord of mutual amusement and candour, as he points out the works in the gallery and the parts of the city that mean the most to him. Their meetings and conversations are enlivened by their interactions with architecture and art, the museum's Bruegels in particular. "Both the public museum and the Viennese streets foster the film's central human subject: a genuine friendship, one of the rarest subjects in the movies." — Robert Koehler, *Cinema Scope*

Austria/USA 2012

Director/Screenplay: Jem Cohen

Producers: Paolo Calamita, Jem Cohen, Gabriele Kranzelbinder

Photography: Jem Cohen, Peter Roehsler

Editors: Jem Cohen, Marc Vives

Music: Mary Margaret O'Hara

With: Mary Margaret O'Hara, Robert 'Bobby' Sommer, Ela Piplits

Festivals: Locarno, Toronto, Vancouver, London 2012

In English and German, with English subtitles

106 minutes/DCP/M nudity

www.museumhoursfilm.com

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B RIALTO
Friday 19 July, 1.45 pm
A RIALTO
Saturday 20 July, 1.15 pm
A LIDO
Sunday 28 July, 3.45 pm
A SCT
Saturday 3 August, 1.00 pm

The Broken Circle Breakdown

**Belgium 2012**

Director: Felix van Groeningen

Producer: Dirk Impens

Screenplay: Carl Joos, Felix van Groeningen. Based on the play by Johan Heldenbergh and Mieke Dobbels

Photography: Ruben Impens

Editor: Nico Leuunen

Music: TBCB Band, Bjorn Erikssoon

With: Veerle Baetens, Johan Heldenbergh, Nell Cattrysse, Geert Van Rampelberg, Nils De Caster, Robby Cleiren, Bert Huisentruyt, Jan Bijvoet

Festivals: Berlin, Tribeca 2013

In Dutch and English, with English subtitles

111 minutes/CinemaScope/DCP/Censors rating tbc

thebrokencirclebreakdown.be

Get out your handkerchiefs – and prepare to tap your toes.

This tale of a heady, ill-starred marriage is told in vivid, bold strokes and knows exactly how great country music can make heartbreak soar. Didier plays banjo in a bluegrass band. Elise (the riveting Veerle Baetens) runs a tattoo shop and when she and Didier fall into each other's arms there's a place waiting for her singing with the band. When a baby makes an unexpected entry into their rock 'n' roll romance they call her Maybelle and party on. But when Maybelle is diagnosed with a terminal illness – no spoiler here, it's how the film begins – Didier and Elise are no longer singing from the same songbook. Crossing between moments in time in amazingly sure-footed fashion, director Felix van Groeningen (*The Misfortunates*) makes time dance, harmonising the highs and lows of one tragic romance in an exhilarating, present-tense jamboree of mismatched love.

A BWAY
Friday 19 July, 6.00 pm
A LIDO
Thursday 25 July, 6.00 pm
A CIVIC
Saturday 27 July, 6.00 pm
B CIVIC
Wednesday 31 July, 10.30 am

Stories We Tell

In *Stories We Tell*, actress and director Sarah Polley turns documentary maker

and gives us a family drama more surprising and more satisfying in its roundness and thematic complexity than many a fiction. Her project is to explore the confusing legacy of her vivacious, chaotic mother, the sometime actress Diane Polley, who died in 1990 when Sarah was only 11.

She rounds up her four siblings and a handful of family friends and invites them to remember. She tracks down others who knew or worked with her mother. Her father Michael contributes readings from his own rueful memoir of the marriage, responding with remarkable good humour to her directorial suggestions. Just who is telling the story is always under consideration.

Dextrously managing revelations that it is no business of ours to disclose, Polley has fashioned their memories and speculations – as well as her own process of exploration – into a poised and utterly involving account of one generation's complicated impact on the next. It comes with thorny reminders of the frailty of memory and the usurping authority of narrative, never more vivid than when the narratives are spun by an extended family of accomplished performers and storytellers.



"*Stories We Tell* has a number of transparent virtues, including its humor and formal design, although its most admirable quality is the deep sense of personal ethics that frames Ms Polley's filmmaking choices... Unlike those filmmakers who explore their family histories to settle scores or indulge in self-mythology, Sarah Polley knows that it is never all about her." – Manohla Dargis, *NY Times*

"An invigorating powerhouse of a personal documentary, adventurous and absolutely fascinating." – Kenneth Turan, *LA Times*

Canada 2012

Director/Screenplay: Sarah Polley

Producer: Anita Lee

Photography: Iris Ng

Editor: Michael Munn

Music: Jonathan Goldsmith

With: Michael Polley, Harry Gulkin, Susy Buchan, John Buchan, Mark Polley, Joanna Polley, Cathy Gulkin, Marie Murphy, Robert Macmillan, Anne Tait, Deirdre Bowen, Sarah Polley

Festivals: Venice, Toronto 2012; Sundance, New Directors/New Films, San Francisco 2013
108 minutes/DCP

www.storieswetellmovie.com

B CIVIC

Friday 19 July, 1.00 pm

A CIVIC

Sunday 21 July, 1.15 pm

A LIDO

Wednesday 24 July, 6.00 pm

Gloria

"It's hard to imagine anyone with a heart and a brain not responding to the quiet delights and stunning intimacy of Chilean director Sebastián Lelio's account of the personal evolution of a 58-year-old divorcee, played with scrupulous honesty and intelligence by the wonderful Paulina García.

A large part of the cumulative joy of this movie is considering all the ways in which the story might have been mishandled. Midlife sexual desire, second-chance romance, the hunger for companionship, the challenging path toward self-reliance – these are all potential minefields ready to set off explosions of mawkish cliché. But *Gloria* is a work of maturity, depth and emotional insight...

Still attractive and well put-together, but in a way that suggests a lack of vanity or the standard terror of aging, Gloria holds down a decent job and invariably is the one to make the effort to see her grown children... Divorced more than a decade ago, Gloria is much too level-headed to sit around moping in self-pity, but clearly something is missing. That threatens to change when she meets Rodolfo (Sergio Hernandez), a soft-spoken gent with a puppy-dog air, whose marriage ended more recently... Gloria is reinvigorated by the relationship yet is not the type to get all girly and airborne, even



as Rodolfo reads her love poems in bed. She's aware that he comes with baggage...

Onscreen for the duration in a story seen entirely from Gloria's perspective, García is remarkable, not least for the rigorous unshowiness and integrity of her self-possessed performance. She sets the tone for a gently humorous melodrama that's refreshingly grown-up." – David Rooney, *Hollywood Reporter*

"A divorced woman in her late 50s recaptures her life in Sebastián Lelio's pitch-perfect, terrifically written *Gloria*." – Jay Weissberg, *Variety*

Chile/Spain 2012

Director: Sebastián Lelio

Producers: Juan de Dios Larraín, Pablo Larraín, Luis Collar, Jorge Moreno

Screenplay: Sebastián Lelio, Gonzalo Maza

Photography: Benjamin Echazaretta

Editors: Soledad Salfate, Sebastián Lelio

With: Paulina García, Sergio Hernández, Marcial Tagle, Diego Fontecilla, Fabiola Zamora, Antonia Santa María, Coca Guazzini, Hugo Moraga, Alejandro Goic

Festivals: San Sebastián 2012; Berlin 2013

Best Actress (Paulina García), Berlin Film Festival 2013

In Spanish with English subtitles
110 minutes/DCP/Censors rating tbc

A RIALTO

Friday 26 July, 6.30 pm

A RIALTO

Saturday 27 July, 1.15 pm

B CIVIC

Monday 29 July, 1.00 pm

A CIVIC

Wednesday 31 July, 6.30 pm

A Touch of Sin

Tian zhu ding

Chinese director Jia Zhang-ke's shocking new film draws on spectacular true-crime stories. The oblique observer of how societal change impacts individual lives (*Still Life*, *The World*) now confronts contemporary violence head-on. The four interlinked tales he tells add up to an extraordinarily forthright condemnation of corruption and amorality within China's economic miracle. His film took the award for Best Screenplay at Cannes in May.

"This brash, daring and often ultraviolent movie is atypical [of Jia] to say the least, avowedly inspired by the *wuxia* martial arts films of King Hu, but it has clear debts to Tarantino's riffs on this same genre, and to Sergio Leone... [But it is] not simply a racy adventure in exploitation, but an angry, painful, satirical lunge into what the director clearly sees as the dark heart of modern China, and a real attempt to represent this to audiences elsewhere in the world. He sees China as a globalised economic power player suffering a new and violent Cultural Revolution of money-worship in which a cronyist elite has become super-rich in the liquidation of state assets, creating poisonous envy in the dispossessed who hear all about others' wealth from the internet, and are supposed to gossip aspirationally about it on their mobile phones..."



Different strands and characters and stories emerge, tangentially concerned with each other. Jia has taken his plotlines from newspapers, violent stories of criminal despair, and by meshing them together, these tales, often involving guns, build up a picture of China as a desolate Wild West of lawless violence and cynicism." — Peter Bradshaw, *The Guardian*

"A corrosive depiction of the New China... still figuring out how to cope with the dehumanizing effects of unbridled capitalism."

— Kenneth Turan, *LA Times*

China/Japan 2013

Director/Screenplay: Jia Zhang-ke

Producer: Shozo Ichiyama

Photography: Yu Lik-wai

Editors: Matthieu Laclau, Lin Xudong

Music: Lim Gong

With: Zhao Tao, Jiang Wu, Wang Baoqiang, Luo Lanshan

Festivals: Cannes (In Competition) 2013

Best Screenplay, Cannes Film Festival 2013

In Mandarin, Cantonese and English, with English subtitles

133 minutes/CinemaScope/DCP/Censors rating tbc



A QST
Friday 19 July, 8.15 pm

A CIVIC
Tuesday 23 July, 8.45 pm

B SCT
Friday 26 July, 12.00 pm

A SCT
Saturday 27 July, 1.30 pm

A Hijacking

Kapringen



"A Danish cargo ship traversing the Indian Ocean is overpowered by volatile pirates who appear barely held in check by their multilingual spokesman whose own agenda is nothing if not ambiguous. As long-distance ransom discussions drag on for months, back in Copenhagen the shipping firm's CEO balances conscience with the hardball tactics of a hired professional negotiator (Gary Skjoldmose Porter, who has actually performed this function in real life). While recent fact-based political thrillers like *Argo* and *Zero Dark Thirty* have been praised for their realism... those movies seem conventional pop entertainments alongside this gritty, quasi-*vérité* fiction. *A Hijacking* captures the grueling, dispiriting, claustrophobic tedium of such life-threatening captivity. Yet it's a seldom less than nail-biting exercise in suspense." — Dennis Harvey, San Francisco International Film Festival

Denmark 2012

Director/Screenplay: Tobias Lindholm

Producers: Tomas Radoor, René Ezra

Photography: Magnus Nordenhof Jønck

Editor: Adam Nielsen

Music: Hildur Gudnadottir

With: Pilou Asbæk, Søren Malling, Dar Salim, Ronald Møller, Gary Skjoldmose Porter, Abdihakim Asgar, Amalie Alstrup, Amalie Vulf Andersen, Linda Laursen, Keith Pearson

Festivals: Venice, Toronto 2012; New Directors/New Films, San Francisco 2013

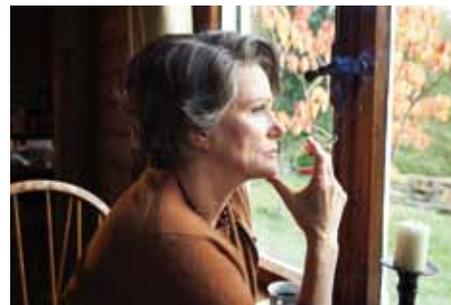
In Danish, English and Somali, with English subtitles
99 minutes/DCP/R13 violence, offensive language

A SCT
Sunday 28 July, 6.30 pm

B SCT
Thursday 1 August, 2.00 pm

A LIDO
Saturday 3 August, 6.15 pm

Hannah Arendt



"The luminous Barbara Sukowa stars as the brilliant German-Jewish *émigrée*, Hannah Arendt – sent to Jerusalem in 1960 by *New Yorker* editor William Shawn to cover the trial of Nazi war criminal Thomas Eichmann; her coverage becomes one of the most important and controversial books ever written on the Holocaust: *Eichmann in Jerusalem: A Report on the Banality of Evil*. A hornet's nest of ugly accusations, recriminations, and counter-charges greets Arendt's proposition that ordinary people are capable of the vile acts for which Eichmann stands justly accused. Arendt's loyal friend, writer Mary McCarthy (played by Janet McTeer) comes to her defense in Margarethe von Trotta's deeply serious, yet wildly entertaining look at the lives and loves of a bevy of New York's most famed intellectuals during the 1950s and '60s." — Film Forum, New York. "Barbara Sukowa is magnetic." — Deborah Young, *Hollywood Reporter*

Germany 2012

Director: Margarethe von Trotta

Producers: Bettina Brokemper, Johannes Rexin

Screenplay: Pamela Katz, Margarethe von Trotta

Photography: Caroline Champetier

Editor: Bettina Böhler

Music: André Mergenthaler

With: Barbara Sukowa, Axel Milberg, Janet McTeer, Julia Jentsch, Ulrich Noethen, Michael Degen

Festivals: Toronto 2012

In German, English and Hebrew, with English subtitles

113 minutes/Colour and B&W/CinemaScope/M cert

A RIALTO
Sunday 21 July, 11.15 am

A RIALTO
Sunday 21 July, 8.00 pm

A CIVIC
Wednesday 24 July, 6.30 pm

B CIVIC
Tuesday 30 July, 10.30 am

Valley of Saints



The scenic glory of a setting few of us will ever visit stands revealed in this gentle tale. Two young boatmen ferrying passengers across Lake Dal in Kashmir dream and scheme of heading to Mumbai together. A young Western-educated woman researching pollution in the lake complicates their plans. Digital technology enabled Kashmiri filmmaker Musa Syeed to shoot in one of the world's most chronically destabilised territories without drawing hostile attention. The result is a film that sings with the lyrical beauty of its setting while expressing a sharp sense of regret for opportunities stagnating in the face of incessant conflict. Street skirmishes are regarded with the same accustomed eye as Syeed applies to beads of rain on a water lily. "The beauty of its images... as well as its tender, elusive story of love and friendship, set against unsettling political unrest, kept me glued to my seat." — Meredith Brody, *Indiewire*

India/USA 2012

Director/Screenplay/Editor: Musa Syeed

Producer: Nicholas Bruckman

Photography: Yoni Brook

Music: Mubashir Mohi-ud-Din

With: Gulzar Bhat, Neelofar Hamid, Afzal Sofi, Hajji Salam Bhat, Ghulam Hassan, Nazzeer Bhat, Gul Javeed

Festivals: Sundance, Rotterdam 2012

Audience Award (World Cinema), Sundance Film Festival 2012

In Kashmiri and English, with English subtitles

82 minutes/DCP/G cert

www.valleyofsaints.com

B RIALTO
Friday 26 July, 12.15 pm

A RIALTO
Sunday 28 July, 4.00 pm

A RIALTO
Monday 29 July, 8.30 pm

A BWAY
Saturday 3 August, 6.00 pm

What Richard Did



Irish teenager Richard Karlsen (quietly sensational Jack Reynor) has it all: he's handsome, well-off, a college rugby star, loved by his family and admired by his friends. When his new girlfriend shows some concern for the boy she just dumped, Richard's violent, drunken jealousy puts him at the centre of a police investigation. As friends and family – not least his stricken father – scramble to protect him from any exacting scrutiny, he's left to wrestle alone with his own excruciating fall from grace. Director Lenny Abrahamson dramatises the social and moral issues with a keen eye for a prosperous Dublin enclave we're not accustomed to seeing on screen. Though based on a specific event previously dramatised in Kevin Power's novel *Bad Day in Blackrock*, it's no stretch to imagine middle-class families the world over responding to the universal instincts at play in this teenage catastrophe. "Seriously good." — Anthony Quinn, *The Independent*

Ireland 2012

Director: Lenny Abrahamson

Producer: Ed Guiney

Screenplay: Malcolm Campbell. Based on the book *Bad Day in Blackrock* by Kevin Power

Photography: David Grennan

Editor: Nathan Nugent

Music: Stephen Rennicks

With: Jack Reynor, Róisín Murphy, Sam Keeley, Lars Mikkelsen

Festivals: Toronto, London 2012
87 minutes/CinemaScope/DCP/R13 violence, offensive language, sex scenes

www.whatricharddid.ie

A RIALTO
Saturday 27 July, 8.00 pm

B RIALTO
Tuesday 30 July, 4.15 pm

A AC
Saturday 3 August, 8.15 pm

Fill the Void

Set in Tel Aviv in an Orthodox Hassidic family, this film follows 18-year-old Shira's search for a husband after her older sister dies in childbirth. Marriage is a central focus in this community and here the concept of 'a good match' is especially complicated, with a grief-stricken mother who has more than Shira's happiness in mind. Watching Shira negotiate the labyrinth of familial pressure, religious precedent, and her own burgeoning sentiment is both painful and beautiful – there are no easy choices to be made and the viewer travels back and forth with Shira as she struggles to take 'the best path'.

Writer-director Rama Burshtein investigates the complexities of her own community without judgement: instead we must evaluate for ourselves the strengths and challenges of this closed group and its religious and cultural practices. Ultimately we can only sympathise with characters who are caught, as we all are, between their wishes and desires and the very particular world they find themselves in. What does 'doing what you want' look like when you are bound tightly in a loving familial context, upon which your happiness depends? — Jo Randerson

"Director Rama Burshtein's debut is nothing less than astonishing. She's a card-carrying



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member of Israel's Hared community and, with that experience, has crafted a work of moral complexity and visual artistry... A major component of the film's triumph comes courtesy of Hadas Yaron as the 18-year-old Shira. With minimal means – furtive glances, pursed lips, and all other manner of momentary hesitations – her performance speaks volumes." — Chris Chang, *Film Comment*

"An aching portrayal of longing and interdependence that transcends the boundaries of a family's small world."

— Diana Clarke, *Village Voice*

Israel 2012

Director/Screenplay: Rama Burshtein

Producer: Assaf Amir

Photography: Asaf Sudry

Editor: Sharon Elovic

Music: Yitzhak Azulay

With: Hadas Yaron, Yiftach Klein, Irit Sheleg, Chaim Sharir, Razia Israeli, Hila Feldman, Renana Raz, Yael Tal, Michael David Weigl, Ido Samuel, Neta Moran

Festivals: Venice, Toronto, New York, London 2012; Sundance, San Francisco 2013

Best Actress (Hadas Yaron), Venice Film Festival 2012

In Hebrew with English subtitles
90 minutes/CinemaScope/DCP/M cert

www.sonyclassics.com/fillthevoid

A LIDO
Monday 22 July, 6.00 pm

A RIALTO
Sunday 28 July, 6.00 pm

A RIALTO
Monday 29 July, 6.30 pm

A RIALTO
Wednesday 31 July, 6.30 pm

The Best Offer

La migliore offerta

Giuseppe Tornatore (*Cinema Paradiso*) scored a popular hit in Italy with this English-language extravaganza of Platinum Class double-dealing centring on an international auction house. As Virgil Oldman, a fastidious connoisseur and art dealer who is not the straight operator that his priggish manner suggests, Geoffrey Rush is marvellously watchable. Drawn out of his shell rather late in life by the patent unhappiness of a mysterious young female client, we see him take his first timorous steps towards romantic connection with a living woman. In a juicy role that might have provoked shameless antics in a less resourceful actor, he renders the acquisitive old man's new-found vulnerability rather droll and touching.

"*The Best Offer* chisels a complicated intrigue out of an amorphous atmosphere of neurosis, wealth, and sophistication... The combined weight of Italy's top technicians makes itself felt in Fabio Zamarion's smoky cinematography, Maurizio Sabatini's lavishly refined sets, Maurizio Millenotti's dapper costumes, Ennio Morricone's heavily used strings.

One magic moment which illustrates Tornatore's visual imagination at its best is Virgil's secret chamber, a marbled vault hung



to the rafters with dozens, maybe hundreds of charming female portraits he has squirreled away, including famous faces by Raphael, Titian and Velasquez. There he spends his evenings, gazing at a female universe he dare not touch in the flesh. It offers a perfect parallel to the famous kissing sequence in *Cinema Paradiso*: the serial emotions of art as life perfected."

— Deborah Young, *Hollywood Reporter*

"Geoffrey Rush brings striking depth of character to a classic Old World mystery." — Deborah Young, *Hollywood Reporter*

Italy 2013

Director/Screenplay: Giuseppe Tornatore

Producers: Isabella Cocuzza, Arturo Paglia

Photography: Fabio Zamarion

Editor: Massimo Quaglia

Music: Ennio Morricone

With: Geoffrey Rush, Jim Sturgess, Sylvia Hoeks, Donald Sutherland, Philip Jackson, Dermot Crowley, Liya Kebede, Kiruna Stamell

Festivals: Berlin 2013

In English

124 minutes/CinemaScope/DCP/
Censors rating tbc

A CIVIC
Saturday 20 July, 4.15 pm
A BWAY
Monday 22 July, 6.00 pm
B CIVIC
Thursday 25 July, 10.45 am
A LIDO
Saturday 27 July, 3.30 pm

FROM THE ACADEMY AWARD™ NOMINATED DIRECTOR OF **THE CHRONICLES OF NARNIA**
BASED ON AN AWARD-WINNING NOVEL BY **LLOYD JONES**

AN ANDREW ADAMSON FILM

MR. PIP

OCTOBER 3

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Dormant Beauty

Bella addormentata



Several stories are expertly interwoven in Marco Bellocchio's powerful film. Each is touched by the 2008 national drama of Eluana Englaro, whose father provoked a media/political frenzy by announcing his determination to turn off her life support. 'Pro-lifer' Maria (*I Am Love*'s Alba Rohrwacher) finds herself attracted to a spirited young man who holds the opposite views on euthanasia. As a well-to-do actress maintaining a stately vigil for her own comatose daughter, Isabelle Huppert shows rather less attention to the feelings of the conscious. In a third story a world-weary doctor becomes fixated on a beautiful, suicidal patient. The eagle-eyed Bellocchio marshals his cast in a fluent, full-bodied style (the score is a marvel) to highly stimulating effect. *Dormant Beauty* is a masterful concoction, subtle in its political and philosophical shadings, yet utterly dynamic in its dramatisation of social upheaval and personal crisis.

Italy/France 2012

Director: Marco Bellocchio

Producers: Riccardo Tozzi, Giovanni Stabilini, Marco Chimenz

Screenplay: Marco Bellocchio, Veronica Raimo, Stefano Rulli

Photography: Daniele Cipri

Editor: Francesca Calvelli

Music: Carlo Crivelli

With: Toni Servillo, Isabelle Huppert, Alba Rohrwacher, Michele Riondino, Maya Sansa, Pier Giorgio Bellocchio, Gian Marco Tognazzi, Brenno Placido, Fabrizio Falco, Roberto Herlitzka

Festivals: Venice, Toronto, Busan, London 2012

In Italian and French, with English subtitles

115 minutes/CinemaScope/DCP/Censors rating tbc

B RIALTO
Friday 19 July, 4.00 pm

A RIALTO
Saturday 20 July, 8.45 pm

A CIVIC
Tuesday 30 July, 8.45 pm

Outrage Beyond

Autoreiji Biyondo



Outrage Beyond marks a welcome return to form for Kitano Takeshi, Japan's deadpan maestro of *yakuza* payback. Reviving characters from his 2010 *Outrage*, the plot of corporate-like gang war manipulated by a power-bent cop may actually make more sense if you don't remember what happened in the first film. Kitano taps the menace in nervous anxiety with a connoisseur's precision and relishes the comedy in giveaway flashes of testicular emotion: his actors excel at playing buttoned down, truculent and ice cool. Postponing his own appearance until you're good and ready for it, Kitano (who bills his acting self as Beat Takeshi) plays a gratifyingly leading role in the mayhem of betrayal and innovative score-settling. A baseball-pitching machine makes a memorable addition to the vocabulary of retribution. "Ultra-sparse, tough as nails, and wavering between droll and laugh-out-loud funny... The conclusion is extremely satisfying." — Mark Peranson, *Cinema Scope*

Japan 2012

Director/Screenplay/Editor: Kitano Takeshi

Producers: Mori Masayuki, Yoshida Takio

Photography: Yanagijima Katsumi

Music: Suzuki Keiichi

With: Beat Takeshi, Nishida Toshiyuki, Miura Tomokazu, Kase Ryo, Nakano Hideo, Matsushige Yutaka, Kohinata Fumiyo, Takahashi Katsunori, Kiritani Kenta

Festivals: Venice, Toronto, New York 2012

In Japanese with English subtitles

112 minutes/CinemaScope/35mm/Censors rating tbc

B SCT
Friday 19 July, 4.00 pm

A SCT
Monday 22 July, 8.30 pm

Like Someone in Love

Following the Tuscan arthouse puzzle of *Certified Copy*, Iranian maestro Abbas Kiarostami proves uncannily at home in Tokyo. This tantalising drama of uneasy romantic illusions pulses with the power and glancing beauties of that unique metropolis. *Like Someone in Love* explores a brief encounter between an elderly professor (81-year-old stage actor Okuno Tadashi playing his first leading film role) and a sociology student (Takanashi Rin) who moonlights as an escort. Dispatched across the city by her insistent pimp, the young woman finds the old gentleman intent on cooking her some soup, talking, and playing Ella Fitzgerald records. Hovering in the wings is the student's volatile boyfriend (Kase Ryo), fed the story that the grandfatherly client is indeed a kindly relation. Performed, shot and edited with rare grace, the simple tale evinces a searching account of three beleaguered, hopeful individuals acting just like people in love: inhabiting their own shifting illusions and each others' – not to mention ours.

"It's a thing of beauty with a heart of darkness; the surfaces [in a Kiarostami film] have never been so alluring, so enticing, so literally lovely... Kiarostami's immediate and instant fusion of philosophical thought, intimate detail, and the very act of cinematic



vision makes this film one of his very greatest, certainly among the singular and crucial movies of recent years." — Richard Brody, *New Yorker*

"Like the yearning Jimmy Van Huesen/Johnny Burke torch song that lends it its title, Abbas Kiarostami's *Like Someone in Love* is a sly, teasing riff on the heart's irrational stirrings." — Scott Foundas, *Village Voice*

"Every shot – everything you see, and everything you don't – imparts a disturbing and thrilling sense of discovery." — A.O.

Scott, *NY Times*

Japan/France 2012

Director/Screenplay: Abbas Kiarostami

Producers: Marin Karmitz, Horikoshi Kenzo

Photography: Yanagijima Katsumi

Editor: Bahman Kiarostami

With: Takanashi Rin, Okuno Tadashi, Kase Ryo, Denden, Suzuki Mihoko, Mori Reiko, Kubota Kaneko, Kishi Hiroyuki, Ohori Kouichi, Tatsumi Tomoaki, Kasugai Seina

Festivals: Cannes (In Competition), Toronto, New York, London 2012

In Japanese with English subtitles

109 minutes/DCP/M sexual references

A RIALTO
Wednesday 31 July, 8.30 pm

A RIALTO
Thursday 1 August, 6.30 pm

A RIALTO
Saturday 3 August, 6.15 pm

Lines of Wellington

Linhas de Wellington

When he died in 2011, the great Chilean filmmaker Raúl Ruiz (*Time Regained*) was already planning a follow-up to his magnum opus, *Mysteries of Lisbon*. We are very fortunate that his widow and long-time collaborator, Valeria Sarmiento, took the reins and completed the project.

It's 1810 and Napoleon's forces have invaded Portugal, driving back the Portuguese and British troops, along with various spies, deserters and partisans, innumerable displaced locals, and a handful of even more displaced foreigners. We follow a ragtag collection of such characters as they wend their way back to the fortifications surrounding Lisbon, one step ahead of what seems certain to be a catastrophically bloody conflict.

The tone of the film – understandably, given the storyline – is much more sombre than that of *Mysteries of Lisbon*, but Sarmiento somehow manages to pull off the rare trick of making a brisk epic, with a densely interwoven narrative that never gets bogged down in individual melodrama and is peppered with cameos from the great and good (Catherine Deneuve, Isabelle Huppert, John Malkovich, Marisa Paredes, Mathieu Amalric), all paying tribute to their own relationships with Ruiz. This rich tapestry is rendered in a handsome, painterly style that



lightly evokes oils of the period without becoming slavish or static. — Andrew Langridge
 “A fine, rich, humanist tapestry... [It is] safe to assume that Valeria Sarmiento's film follows the plans of her late husband Raúl Ruiz in its broad sweep, a grand design made up of dozens of miniaturist brush strokes, discrete vignettes that multiply across an epic canvas.”
 — Tom Charity, *Cinema Scope*

“Full of life... this rambunctious, rollicking affair sends its creator off with full military honours.”

— Xan Brooks, *The Guardian*

Portugal/France 2012

Director: Valeria Sarmiento
Producer: Paulo Branco
Screenplay: Carlos Saboga
Photography: André Szankowski
Editors: Valeria Sarmiento, Luca Alverdi
Music: Jorge Arriagada
With: John Malkovich, Marisa Paredes, Melvil Poupaud, Mathieu Amalric, Elsa Zylberstein, Nuno Lopes, Catherine Deneuve, Isabelle Huppert, Michel Piccoli
Festivals: Venice, Toronto, San Sebastián, New York, London 2012
 In Portuguese, French and English, with English subtitles
 152 minutes/CinemaScope/DCP/
 Censors rating tbc
www.linesofwellington.com

A RIALTO
 Saturday 20 July, 3.30 pm
A RIALTO
 Monday 22 July, 6.30 pm
B CIVIC
 Wednesday 24 July, 1.00 pm

Nobody's Daughter Haewon

Nugu-ui ttal-do anin Haewon



With his unflinching production schedule delivering a new film every NZIFF season, the prolific Hong Sang-soo continues to charm and delight audiences hip to his perceptive but ever-cynical take on modern relationships. His latest takes a rare (for Hong) female perspective. Aspiring actress Haewon wants to end her secretive on-off relationship with her married professor, but when her mother impulsively decides to emigrate to Canada, a depressed Haewon seeks comfort. An afternoon date that drifts into a drinking session turns disastrous when *soju*-loosened lips reveal too much. Hong punctuates the film with a series of playful dream sequences, including an amusingly gushy encounter with French actress/singer Jane Birkin. — Michael McDonnell “Laced with the South Korean director's barbed wit about male foibles, the eponymous heroine exudes a purity and vulnerability rare in Hong's gallery of vain and blasé intellectuals.” — Maggie Lee, *Variety*

Korea 2013

Director/Screenplay: Hong Sang-soo
Producer: Kim Kyoung-hee
Photography: Kim Hyung-koo, Park Hong-yeol
Editors: Hahm Sung-won, Son Yeon-ji
Music: Jeong Yong-jin
With: Jeong Eun-cha, Lee Sun-kyun, Kim Eui-sung, Kim Ja-ok, Yu Jun-sang, Ye Ji-won, Jane Birkin
Festivals: Berlin 2013
 In Korean and English, with English subtitles
 90 minutes/DCP/M offensive language

A QSt
 Friday 26 July, 6.30 pm
A QSt
 Sunday 28 July, 3.30 pm

La jaula de oro



“Spanish director Diego Quemada-Diez was a camera assistant [for] Ken Loach... and there is something very Loachian in this tough, absorbing, suspenseful drama about three Guatemalan kids trying illegally to cross the Mexican border into the US... Brandon López and Karen Martínez play Juan and Sara, two kids who are desperate to get out of Guatemala, along with a young Indian boy they meet, Chauk. With some US dollar bills sewn secretly into their jeans, they plan on hopping boxcars and riding the rails up through Mexico and then over the border into California... Sara has prudently decided to disguise herself as a boy called ‘Oswaldo’ by cutting her hair, wearing a cap and taping up her chest under her shapeless T-shirt. It creates a poignant romantic tension and there is even a tender sort of *Jules et Jim* frisson between the three of them... It is a very substantial movie, with great compassion and urgency.” — Peter Bradshaw, *The Guardian*

Mexico/Spain 2013

Director: Diego Quemada-Diez
Producers: Inna Payán, Luis Salinas, Edher Campos
Screenplay: Diego Quemada-Diez, Gibrán Portela, Lucía Carreras
Photography: Marfa Secco
Editors: Paloma López Carillo, Felipe Gómez
Music: Leo Heiblum, Jacobo Lieberman
With: Brandon López, Rodolfo Domínguez, Karen Martínez, Carlos Chajón
Festivals: Cannes (Un Certain Regard) 2013
 In Spanish and Tzotzil, with English subtitles
 101 minutes/CinemScope/DCP/
 Censors rating tbc



A RIALTO
 Tuesday 23 July, 8.30 pm
B RIALTO
 Wednesday 24 July, 4.15 pm
B QSt
 Friday 2 August, 2.00 pm
A QSt
 Saturday 3 August, 6.00 pm

Child's Pose

Poziția copilului

Featuring one of the year's standout performances, the Golden Bear winner is a hair-raising tale of motherly love laced with black humour and bitter political satire.

A compellingly appalling addition to cinema's gallery of scary mothers, Bucharest socialite Cornelia (Luminița Gheorghiu, in her first starring role) is bent on doing whatever it takes to keep her only son, 34-year-old Barbu, from prison. She'd like to keep the wretched boy out of the clutches of his new single-mum girlfriend too. Poor Barbu was speeding to pass another car when he hit and killed a teenage boy crossing the highway. Once Cornelia gets busy, the chances of Barbu's facing justice appear to diminish with every well-placed call; police, officials, witnesses, she's got them all sorted. Only one man might yet thwart her campaign to save her boy: the boy himself.

Director Călin Peter Netzer co-wrote his film with Răzvan Rădulescu, co-author of the unforgettable *The Death of Mr Lazerescu*.

This film has the same expert way of turning the institutional dysfunction of the new (very old) Romania into a fascinating narrative labyrinth. Using a *vérité* camera style, Netzer tracks Cornelia from the swanky environs of her own 60th birthday party, via pokey police stations and bureaucratic cabinets, to the



kitchen table of the poor, bereaved family she is intent on frustrating.

"More than anything else, it is Gheorghiu's un-self-conscious, realistic character study of the emotional tyrant Cornelia that keeps the engine running on a compactly written drama... Netzer is warm and confident directing the stunning performance."

— Deborah Young, *Hollywood Reporter*

"Netzer's dissection of monstrous motherly love... is also a razor-sharp jibe at Romania's nouveau riche."

— Jay Weissberg, *Variety*

Romania 2013

Director: Călin Peter Netzer
Producers: Călin Peter Netzer, Ada Solomon

Screenplay: Răzvan Rădulescu, Călin Peter Netzer

Photography: Andrei Butică

Editor: Dana Lucreția Bunescu

With: Luminița Gheorghiu, Bogdan Dumitrache, Ilinca Goia, Natașa Raab, Florin Zamfirescu, Vlad Ivanov

Festivals: Berlin 2013

Golden Bear (Best Film), Berlin Film Festival 2013

In Romanian with English subtitles

112 minutes/CinemaScope/DCP/Censors rating tbc

B RIALTO

Friday 26 July, 2.15 pm

A RIALTO

Sunday 28 July, 8.15 pm

A SCT

Saturday 3 August, 3.30 pm

Gebo and the Shadow

O Gebo e a sombra



"The centenarian Manoel de Oliveira's film – an adaptation of a play by Raul Brandão – is an exquisite yet anguished spectacle, a grand piece of cinematic chamber music for a cast of mighty soloists. The setting is a cramped, chilly room off a desolate courtyard, sometime in the late nineteenth century, where a poor, elderly couple, Gebo (Michael Lonsdale) and Doroteia (Claudia Cardinale), are haunted by the eight-year absence of their prodigal son, whose wife, Sofia (Leonor Silveira), they have taken in. He's the shadow who darkens the family's meagre and narrow existence, and then he makes his fiery-eyed, defiant return... The elder actors conjure stifled furies with their pensive stillness and chisel-sharp diction, and Oliveira – aided by the lambent evocation of gaslight by his cinematographer, Renato Berta – presents them in frames of dramatic precision that evoke the enduring agonies of a vanished century." — Richard Brody, *New Yorker*

Portugal/France 2012

Director/Screenplay: Manoel de Oliveira. Based on a play by Raul Brandão

Producers: Martine de Clermont-Tonnerre, Luís Urbano

Photography: Renato Berta

Editor: Valérie Loiseleux

With: Michael Lonsdale, Claudia Cardinale, Ricardo Trêpa, Leonor Silveira, Luís Miguel Cintra, Jeanne Moreau

Festivals: Venice, Toronto 2012; Rotterdam 2013

In French with English subtitles

91 minutes/35mm/G cert

A RIALTO

Sunday 21 July, 3.45 pm

B RIALTO

Monday 22 July, 4.30 pm

A RIALTO

Wednesday 24 July, 6.30 pm

I'm So Excited

Los amantes pasajeros



After a string of elegantly elaborated art-house hits exploring the laws of desire, Pedro Almodóvar regresses gleefully in *I'm So Excited*, his mock airplane disaster movie. Aerophobics can relax: the worst calamity that might befall anyone on board this flight is that they leave it without having shed their every last sexual inhibition. Satirising Spain's dire economic situation, Almodóvar has his crippled plane circling the country in search of an airport that isn't bankrupt and can handle the emergency landing. The world's three campiest airline stewards have drugged economy class into an unconscious stupor, which frees them up to entertain the stellar passengers in business, lip-sync to The Pointer Sisters, and, er, service the studly pair on the flight deck. "A hugely entertaining, feelgood celebration of human sexuality that unfolds as a cathartic experience for characters, audiences and director alike." — Jonathan Holland, *Variety*

Spain 2013

Director/Screenplay: Pedro Almodóvar

Producers: Augustín Almodóvar, Esther García

Photography: José Luis Alcaine

Editor: José Salcedo

Music: Alberto Iglesias

With: Antonio de la Torre, Hugo Silva, Miguel Ángel Silvestre, Javier Cámara, Carlos Areces, Raúl Arévalo, Cecilia Roth, Paz Vega, Antonio Banderas, Penélope Cruz

In Spanish with English subtitles

90 minutes/DCP/Censors rating tbc

A CIVIC

Thursday 1 August, 9.00 pm

B SCT

Friday 2 August, 4.30 pm

Blancanieves

Don't be deceived by the silence nor the black and white – this retelling of *Snow White* by Spanish director Pablo Berger packs a wild and colourful punch. Three stunning Spanish actresses lead the cast, including a terrifically vain and evil stepmother (Maribel Verdú of *Y tu mamá también*). Our Snow White – daughter of a flamenco dancer and a bullfighter – is no passive spectator lying around waiting to be saved: Carmencita is a feminist heroine – pure in motive, adventurous and unconventional.

The rich setting of Andalusia in the 1910s and 20s provides a full-blown luxuriant landscape of forests, mansions and matador arenas. The visual opulence is matched by a vibrant flamenco score. Swift, bold cutting syncopates with Alfonso de Vilallonga's soundtrack: this modern melodrama races along towards a non-traditional ending. It's hard to imagine how faithful literalism to the original tale leads to incredible surrealism, but *Blancanieves* pulls moment after moment from its magic hat – the arrival of the poisoned apple seems a touch of some Almodóvar-like genius, and then you realise that was exactly the way the Grimm Brothers wrote it. – Jo Randerson

"Blancanieves deftly blends cinematic



antiquarianism, period atmosphere and primal emotions. Set in Spain in the 1920s, it replaces the spooky northern European romanticism of the Brothers Grimm with a swooning, tragic sensibility native to (or perhaps stereotypically associated with) the Iberian Peninsula... [The] story hums with jealousy, vanity and other volatile passions." – A.O. Scott, *NY Times*

"Lavishly upholstered in silvery black and white... a grotesquely beautiful new take on the Snow White fable." – Ella Taylor, *NPR*

Spain 2012

Director/Screenplay: Pablo Berger

Producers: Ibon Cormenzana, Jérôme Vidal, Pablo Berger

Photography: Kiko de la Rica

Editor: Fernando Franco

Music: Alfonso de Vilallonga

With: Maribel Verdú, Daniel Giménez Cacho, Ángela Molina, Pere Ponce, Macarena García, Sofía Oria, Josep Maria Pou, Inma Cuesta, Ramón Barea, Emilio Gavira

Festivals: Toronto, San Sebastián, London 2012; Rotterdam 2013

Best Actress (Macarena García), San Sebastián International Film Festival 2012, Winner of seven Goya Awards 2013

Silent, with English intertitles

104 minutes/B&W/DCP/
M adult themes

A LIDO

Saturday 20 July, 3.45 pm

A BWAY

Tuesday 23 July, 6.00 pm

B CIVIC

Thursday 25 July, 3.45 pm

A CIVIC

Saturday 27 July, 3.30 pm

The Selfish Giant

The notable British film at Cannes this year was the fiction debut of Bradford filmmaker Clio Barnard, who first came to attention with *The Arbor*, her unforgettable documentary about playwright Andrea Dunbar. This contemporary fable about the friendship of two 13-year-old boys of strikingly different temperaments falling under the influence of a scrap metal dealer who runs gypsy horse races on the side is partially modeled on Oscar Wilde's story of the same name. Exciting, tough and superbly acted by a mix of non-professional and recognisable character actors, this is a bracing dispatch from the bottom of the heap, in an inimitably British tradition of heightened realism.

"So hauntingly perfect is Barnard's film, and so skin-pricklingly alive does it make you feel to watch it, that at first you can hardly believe the sum of what you have seen: the astonishingly strong performances from her two young, untutored leads; Barnard's layered script; Mike Eley's snow-crisp cinematography that makes the streets of Bradford shine..."

"Like Ken Loach's *Kes*, the film knells with myth: we get a keen sense of an older, purer England buried somewhere underneath all this junk, from the early wide shots of horses in meadows, idling belly-deep in morning



PHOTO BY AGATHA A. NITECKA

mist, to the extraordinary, almost wordless final sequence that hints at redemption and reincarnation." – Robbie Collin, *Telegraph*

"Barnard's storytelling is heartfelt and passionate, fluent and supremely confident and this is a heart-wrenching movie with some stunning set pieces... This is a fine film." – Peter Bradshaw, *The Guardian*

A powerful and moving contemporary fable about friendship, greed and exploitation." – Mark Adams, *Screendaily*

UK 2013

Director: Clio Barnard

Producer: Tracy O'Riordan

Screenplay: Clio Barnard. Inspired by the short story by Oscar Wilde

Photography: Mike Eley

Editor: Nick Fenton

Music: Harry Escott

With: Conner Chapman, Shaun Thomas, Sean Gilder, Rebecca Manley, Siobhan Finneran, Steve Evets, Lorraine Ashbourne, Rhys McCoy, Elliott Tittensor

Festivals: Cannes (Directors' Fortnight) 2013

93 minutes/CinemaScope/DCP/
Censors rating tbc



A AC

Thursday 25 July, 8.30 pm

B AC

Friday 26 July, 4.30 pm

A CIVIC

Monday 29 July, 8.30 pm

Ginger & Rosa

"Best friends forever, Ginger (Elle Fanning) and Rosa (newcomer Alice Englert) have grown up together and are now on the brink of adulthood, strutting their bathtub-shrunk jeans and flaunting their own brand of teenage existentialism. One fears annihilation, the other invites it. Ginger is preoccupied with the Cold War and the mounting threat of nuclear devastation. Rosa is defiant – her revolution is sexual – a form of protest that will irrevocably impact on their families, her future and ultimately, the girls' friendship.

"While Sally Potter's (*Orlando*, *The Tango Lesson*) intoxicating coming-of-age drama is historically specific in its 60s London setting, its relevance to the current era of ill-defined protest and the question of generational legacy is palpable. The left-leaning adults – Ginger's carefree bohemian father (Alessandro Nivola), her frustrated mother (Christina Hendricks) and her mother's politically active friends (Annette Bening, Timothy Spall and Oliver Platt) all give lessons on freedom and responsibility that prove flawed and hypocritical when turbulent reality encroaches on idealism." – Clare Stewart, London Film Festival

"An empathetic and aware film, *Ginger*



& Rosa is several striking things all at once. It's an adult look at the teenage years, an examination of how personal emotions inform political action, a noteworthy change of pace for writer-director Sally Potter and, most of all, the showcase for a performance by Elle Fanning as Ginger that is little short of phenomenal... She's reason enough to see the film all by herself." – Kenneth Turan, *LA Times*

"Fanning's genuinely breathtaking performance... beautifully captures innocence at the moment of its passing." – Cath Clarke, *Time Out London*

UK/Denmark 2012

Director/Screenplay: Sally Potter

Producer: Christopher Sheppard, Andrew Litvin

Photography: Robbie Ryan

Editor: Anders Refn

With: Elle Fanning, Alice Englert, Alessandro Nivola, Christina Hendricks, Timothy Spall, Oliver Platt, Jodhi May, Annette Bening, Andrew Hawley

Festivals: Toronto, New York, London 2012; Rotterdam 2013

90 minutes/CinemaScope/DCP/M offensive language, sexual references

A CIVIC

Friday 19 July, 6.30 pm

B CIVIC

Monday 22 July, 1.15 pm

A LIDO

Friday 26 July, 6.00 pm

A BWAY

Wednesday 31 July, 6.00 pm

What Maisie Knew

Like the Henry James novel on which it is loosely based, Scott McGehee and David Siegel's film draws us into the consciousness of a child pulled this way and that by her divorcing parents. Susanna (Julianne Moore) is a rock singer, Beale (Steve Coogan) an art dealer. Their rampant narcissism would be the stuff of farce in other circumstances. While we are repeatedly jolted by their neglect, Maisie's apparent failure to register the peril in which they place her rivets us to her every move.

"Custody goes one way – no, then the other way – no, the other way again. Both of Maisie's parents remarry: Beale to Maisie's nanny (Joanna Vanderham) and Susanna to a laid-back bartender named Lincoln (Alexander Skarsgård) she doesn't even like all that much. So now, Maisie has four adults to worry about, two of whom have already demonstrated they can't care for her effectively and two of whom are not her parents.

Moore is very good as a nasty and self-involved bad mother, and the other three adults do fine work as well – particularly Skarsgård... But this ultimately very fine movie belongs truly and justly to Onata Aprile, who gives the most remarkable performance I've ever seen by a child of this age...

She bends toward affection like a sunflower,



and the first time Lincoln goes to walk her across the street and she instinctively offers her hand for him to hold, the very fact of her reaching toward an adult expecting to be cared for becomes the film's driving force. Her faith that everyone won't fail her – which she has maintained against all logic, really – becomes the thing that must be saved." – Linda Holmes, *NPR*

"A brilliant, haunting adaptation set in 21st-century Manhattan."

– A.O. Scott, *NY Times*

USA 2012

Directors: Scott McGehee, David Siegel

Producers: William Teitler, Charles Weinstock, Daniela Taplin Lundberg, Daniel Crown

Screenplay: Nancy Doyne, Carroll Cartwright. Based on the novel by Henry James

Photography: Giles Nuttgens

Editor: Madeleine Gavin

Music: Nick Urata

With: Julianne Moore, Steve Coogan, Alexander Skarsgård, Joanna Vanderham, Onata Aprile, Sadie Rae Lee, Jesse Spadaccini, Diana García Soto, Amelia Campbell

Festivals: Toronto 2012; San Francisco 2013

99 minutes/CinemaScope/DCP/Censors rating tbc

www.whatmaisieknew.com

 Preceded by *I'm Going to Mum's* (p84)

A BWAY

Sunday 28 July, 6.00 pm

A CIVIC

Thursday 1 August, 6.30 pm

B RIALTO

Friday 2 August, 11.30 am

A RIALTO

Sunday 4 August, 1.30 pm

FRESH

We line up the films that struck us as particularly bright and new to the screen – in terms of subject, technique and sensibility.

2 Autumns, 3 Winters (p24) belongs in this category too, but we did not want any lovers of French romantic comedy to overlook it, so you'll find it in France.

Die Welt



"A jovial and laidback – which isn't to say carefree or careless – portrait of Tunisian youth caught amid myriad social and economic forces, *Die Welt* manages to blend fiction and nonfiction with seamless grace. Split into chapters, Alex Pitstra's economical film charts the day-to-day experiences of 23-year-old DVD shop employee Abdallah (Abdelhamid Naouara), who hilariously introduces himself via a longwinded explanation to a customer about the noxious imperialist undertones of *Transformers 2*... *Die Welt* lets its issues of identity, cross-cultural dialogue, political freedom, and familial strains to emerge naturally from Abdallah's humdrum routines... Pitstra touches on issues of democracy, materialism, and Tunisia's hypocritical stances toward male and female sexual conduct with a light, observant touch." – Nick Schager, *slantmagazine.com*. "Alex Pitstra's debut feature marks the arrival of a new Arab talent to be reckoned with." – Joseph Fahim, *Variety*

The Netherlands/Tunisia 2012

Director/Producer: Alex Pitstra

Screenplay: Alex Pitstra, Thijs Gloger, Abdallah Rezgui

Photography: Thijs Gloger

Editors: Alex Pitstra, Thijs Gloger, René Duursma

Music: Renger Koning

With: Abdelhamid Naouara, Mohsen Ben Hassen, Rahma Ben Hassen, Ilse Heus, Judith van der Meulen, Kamel Ben Khalfa, Imed Sassi, Fouad Cheneti, Mehdi Cheneti

In Arabic, Dutch and English, with English subtitles

80 minutes/DCP/M offensive language

www.dieweltfilm.com

A AC
Sunday 28 July, 6.45 pm

B AC
Monday 29 July, 4.30 pm

A AC
Wednesday 31 July, 8.30 pm

Everyday Objects

Halbschatten



Expecting to meet her lover Romuald, Merle turns up at his hillside villa in Nice to find that he's had a change of plans. Romuald's 13-year-old daughter Emma and his 16-year-old son Felix don't exactly make her welcome, but she bides her time working on the book she is writing, then attempts to ingratiate herself with Emma, Felix and their circle, who are taking full advantage of their father's neglect. In a concise, coolly formal style, director Nicolas Wackerbarth observes the subtle drama of self-discovery in Merle's efforts to carve out a space where she may never belong. "An intelligent and seductive work... Stories about people having bad times in nice places, especially on holiday, has become a prominent sub-genre of European art cinema – notably, in Joanna Hogg's *Unrelated* and Maren Ade's *Everyone Else*. German feature *Everyday Objects* is an impressive, keenly focused addition to this cycle." – Jonathan Romney, *Screendaily*

Germany/France 2013

Director/Screenplay: Nicolas Wackerbarth

Producers: Titus Kreyenberg, Antoine Simkine

Photography: Reinhold Vorschneider

Editor: Janina Herhoffer

Music: Olivier Mellano

With: Anne Ratte-Polle, Leonard Proxauf, Emma Bading, Maren Kroymann, Nathalie Richard, Lou Castel, Soroosh Lavasani, David Fennelly

Festivals: Berlin, San Francisco 2013

In German with English subtitles
80 minutes/DCP/Censors rating tbc

 Preceded by *Small Movements* (p84)

A AC
Saturday 27 July, 8.15 pm

A AC
Thursday 1 August, 8.15 pm

Ilo Ilo

Ba ma bu zai jia

Winner of the Caméra d'Or for Best First Feature at Cannes this year, Anthony Chen's finely observed family drama pivots on the relationship between a wilful small Singaporean Chinese boy and his Filipina nanny. The impact of the 1997 Asian financial crisis is pushing hard on the Lim household and both parents are working long hours in precarious jobs to maintain their modest apartment lifestyle. Teresa is hired to take care of young Jiale, whose stunningly bad attitude clearly owes something to tensions at home – and just as clearly feeds right back into them. Teresa has her work cut out.

The muting truce she strikes with the young hellion is never quite what you expect. The film's lifelike absence of easy resolutions makes its cumulative emotional impact all the stronger. The performances are flawless and beautifully nuanced. Every dysfunctional moment in this pressured family feels dead right – and completely understandable.

"To tell his story of a not so far away past that says a lot about the present, Anthony Chen has chosen to focus on characters with a very welcome sense of 'democracy.' As Renoir's motto went: 'Everyone has his own reasons.' The father looks weak? He has the bravery to accept any job that comes. The mother nags



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more than the average? Despair and anxiety lead her to well-intentioned illusions...

In a time when 'vintage' has affected so many productions, making most look like trendy antique shops on screen, Anthony Chen's reconstruction of the late 90s, thanks to his sense of colors, locations and faces, feels like a heartfelt, lived-through vision." – Marie-Pierre Duhamel, *Mubi.com*

"A delicate comedy-drama... a small gem about how families learn to persevere during the toughest of times." – Tim Grierson, *Screendaily*

Singapore 2013

Director/Screenplay: Anthony Chen
Producers: Ang Hwee Sim, Anthony Chen, Wahyuni A. Hadi
Photography: Benoit Soler
Editors: Hoping Chen, Joanne Cheong
With: Yeo Yann Yann, Tian Wen Chen, Angeli Bayani, Koh Jia Ler, Peter Wee, Jo Kukathas, Naomi Toh, Delwin Neo, Jo Kwek, Gim Goh, Pamela Wildheart
Festivals: Cannes (Directors' Fortnight) 2013

Caméra d'Or (Best First Film), Cannes Film Festival 2013

In Mandarin, English and Tagalog, with English subtitles

99 minutes/DCP/Censors rating tbc



B SCT
Friday 19 July, 1.45 pm
A SCT
Friday 19 July, 6.30 pm
A RIALTO
Sunday 21 July, 5.45 pm
B RIALTO
Tuesday 23 July, 2.30 pm

Monsoon Shootout



Writer/director Amit Kumar loads up his Mumbai noir with the what-if options of *Run Lola Run*, all hinging on a stand-off between a cop (Vijay Varma) and his suspect (electrifying Nawazuddin Siddiqui). Indian-American music star Gingger Shankar adds pop propulsion to the compact mix of genre kicks and narrative flair. "A cunningly intricate first film from India, *Monsoon Shootout* combines the best of two worlds – a ferocious Mumbai cops and gangsters drama, and a satisfyingly arty plot that turns in on itself to examine the outcome of three possible choices a rookie cop might make when he confronts a ruthless killer. Three times the story returns to a key moment: a boy with a gun uncertain whether to pull the trigger. Though the idea of *Dirty Harry* meeting *Sliding Doors* may sound abstract, Kumar pulls it off gracefully, without losing the sense of heightened drama that earned the film a Midnight Movie slot in Cannes." – Deborah Young, *Hollywood Reporter*

India/UK/The Netherlands 2013

Director/Screenplay: Amit Kumar
Producer: Trevor Ingman, Guneet Monga, Martijn De Grunt
Photography: Rajeev Ravi
Editors: Atanu Mukherjee, Ewa Lind
Music: Gingger Shankar
With: Vijay Varma, Nawazuddin Siddiqui, Neeraj Kabi, Geetanjali Thapa, Farhan Mohammad Hanif Shaikh, Tannishtha Chatterjee, Sreejita De, Irawati Harshe Mayadev

Festivals: Cannes (Midnight Screenings) 2013
 In Hindi with English subtitles
 88 minutes/CinemaScope/DCP/Censors rating tbc



A AC
Friday 19 July, 8.30 pm
A SCT
Saturday 27 July, 8.30 pm

My Sweet Pepper Land



"Kurdistan may still be a loose geographical area but Kurdish cinema has come into its own, thanks to top filmmakers like Bahman Ghobadi and Hiner Saleem. Saleem's *My Sweet Pepper Land* is his most accomplished attempt thus far to describe the historical moment in a way that communicates his fierce love for this remote region without veiling its grotesqueness... The tone is pretty much over the top from start to finish, a delightful, poker-faced take on the cowboy movie set on the Iraqi-Turkish border. A luminous performance by Iranian actress Golshifteh Farahani balances the Wild West humor, adding a note of serious appreciation for the plucky Kurdish women who refuse to bow their heads... Walking the line between drama and farce, Saleem is usually as sure-footed as the rugged horses that scale breathtaking hills and dales, stunningly shot in glorious color." – Deborah Young, *Hollywood Reporter*

Kurdistan/France/Germany 2013

Director: Hiner Saleem
Producers: Marc Bordure, Robert Guédiguian
Screenplay: Hiner Saleem, Antoine Lacomblez
Photography: Pascal Auffray
Editors: Sophie Reine, Clémence Samson, Juliette Haubois
Music: Golshifteh Farahani
With: Golshifteh Farahani, Korkmaz Arslan, Suat Usta, Mir Murad Bedirxan, Feyyaz Duman, Tarik Akreyi, Véronique Wüthrich
Festivals: Cannes (Un Certain Regard) 2013
 In Kurdish with English subtitles
 95 minutes/DCP/Censors rating tbc



A SCT
Saturday 20 July, 12.30 pm
B SCT
Monday 22 July, 2.30 pm
B QSt
Thursday 25 July, 2.00 pm
B QSt
Friday 26 July, 12.00 pm

Omar

The only Arab film in Cannes this year was a very good one. *Omar*, from director Hany Abu-Assad (*Paradise Now*), is a hyper-tense West Bank thriller, invested with potent noir fatalism by the gridlock of Israeli-Palestinian violence. Omar is a young baker, first seen clambering swiftly up and over the Isolation Wall, dodging bullets, negotiating zig-zagging alleys at a sprint. It won't be the last time we see him taking the back or rooftop route, but for now he's simply on his way to tea and biscuits at the home of his friend Tarek and Tarek's sister Nadja, with whom he's smitten.

The young men are involved with a third friend in a bold but strategically pointless hit on a local guard house. Soon it becomes clear that somebody close has ratted on them. The Israeli agent handling the case plants suspicion on Omar and proceeds to manipulate the fallout with quiet, merciless vehemence. In an atmosphere of intense paranoia, Omar's choices are far from clear.

"While the first half represents an engrossing if unremarkable take on the *Catch-22* situation faced by young Palestinians sick of constant humiliation, the second sharpens the sting with increasing tension and bitterness, revealing secret betrayals and attempts at self-protection



that cause the characters further harm. Deliberately ambiguous in how it approaches the inexorable nexus of violence, *Omar* will trouble those looking for condemnation... It's as if he's taken thematic elements from Westerns and film noir, using the fight for dignity and an atmosphere of doubt to explain rather than excuse heinous actions." — Jay Weissberg, *Variety*

This tense, wrenching West Bank thriller from the director of *Paradise Now* took the Special Jury Prize at Un Certain Regard at Cannes.

Palestine 2013

Director/Screenplay: Hany Abu-Assad

Producers: Hany Abu-Assad, Waleed F. Zwaiter, David Gerson

Photography: Ehab Assal

Editors: Martin Brinkler, Eyas Salman

With: Adam Bakri, Leem Lubany, Waleed F. Zwaiter, Samer Bisharat, Eyad Hourani

Festivals: Cannes (Un Certain Regard) 2013

Special Jury Prize (Un Certain Regard), Cannes Film Festival 2013

In Arabic and Hebrew, with English subtitles

94 minutes/DCP/Censors rating tbc



A SCT
Friday 19 July, 8.45 pm
B SCT
Monday 22 July, 4.30 pm
B RIALTO
Friday 2 August, 4.15 pm
A RIALTO
Saturday 3 August, 8.30 pm

The Rocket

Bang Fai

In rural Laos, young Ahlo (irrepressible Siththiphon Disamoe) is born under a curse, or so says his grandmother, and you'd be a fool to argue when the implacable old bat gives you the evil eye. Tragic events suggest she's right but Ahlo is determined to turn his luck around. Forcibly relocated with his family from their village by Australian hydro-electricity developers, Ahlo teams up with another misfit, Kia, who lives with her James Brown-loving uncle Purple, only to find himself more firmly ostracised than ever. A rocket festival, in which contestants launch homemade missiles from precariously makeshift bamboo platforms, provides Ahlo with his chance to star, or get very badly burned trying.

Australian filmmaker Kim Mordaunt previously directed a documentary in Laos about children who sell unexploded bombs for scrap metal. This new film, superbly shot by New Zealander Andrew Commis, feels thoroughly informed by familiarity with the landscape and culture. And the rocket festival is no stunt: it's the real thing.

"The visually stunning location provides an enthralling and evocative backdrop for Kim Mordaunt's engaging film... The film works quite profoundly as a thoughtful look at a country ravaged by war as well as being



on the brink of change. The climactic rocket launch scenes are impressively staged, with the stunning shot of his rocket spiralling upwards evocative and beautifully shot as it explodes behind the clouds." — Mark Adams, *Screendaily*
"Endearing, gripping and heartwarming, *The Rocket* recently won the World Narrative Competition prize at Tribeca, and it's easy to see why." — Rodrigo Perez, *Indiewire*

"Don't be surprised if this one's in the foreign-language Oscar conversation next year."
— Steven Zeitchik, *LA Times*

Australia/Laos/Thailand 2013

Director/Screenplay: Kim Mordaunt

Producer: Sylvia Wilczynski

Executive Producer: Bridget Ikin

Photography: Andrew Commis

Editor: Nick Meyers

Music: Caitlin Yeo

With: Siththiphon Disamoe, Loungnam Kaosainam, Thep Phongam, Bunsri Yindi, Sumrit Warin, Alice Keohavong

Festivals: Berlin, Tribeca 2013

Best Film (Generation Kplus), Berlin International Film Festival 2013

Best Narrative Feature, Best Actor and Audience Award, Tribeca Film Festival 2013

In Laotian with English subtitles

96 minutes/CinemaScope/DCP/M nudity

www.therocket-movie.com



Bridget Ikin, Kim Mordaunt & Sylvia Wilczynski

A CIVIC
Thursday 25 July, 6.15 pm
B CIVIC
Friday 26 July, 1.45 pm
A LIDO
Monday 29 July, 6.00 pm
A BWAY
Tuesday 30 July, 6.00 pm

Oh Boy



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This funny, jazz-inflected account of a bad day in the life of a cool young Berliner has snapped up audience prizes at European festivals and trounced all comers to carry off a load of Lolas at this year's German Film Awards. Niko (Tom Schilling) wakes up to what looks like the scruffy last goodbye of an exhausted relationship, and spends the rest of the day finding he's slipped a few other moorings as well. He screws up a bizarre psychological test to reclaim his driving licence, his bill-paying father figures out that he's not been to college in two years and a promising encounter with an old schoolmate gets very weird. And he really needs a coffee. Shooting in lustrous black and white, debut director Jan Ole Gerster guides us from ironic hipster comedy into a poignant ode to today's Berlin, wryly placing Niko's troubles alongside those of a handful of other Berliners who mistake him for a good listener and accost him with theirs.

Germany 2012

Director/Screenplay:
Jan Ole Gerster

Producers: Marcos Kantis,
Alexander Wadouh

Photography: Philipp Kirsamer

Editor: Anja Siemens

Music: The Major Minors,
Cheryllyn MacNeil

With: Tom Schilling, Friederike
Kempter, Marc Hosemann,
Katharina Schüttler, Justus von
Dohnányi, Andreas Schröders,
Arnd Klawitter, Martin Brambach,
Frederick Lau

Festivals: Karlovy Vary 2012;
Rotterdam 2013

In German and English, with
English subtitles

88 minutes/B&W/DCP/Censors
rating tbc



Preceded by
Here Now (p84)

B AC
Friday 19 July, 4.15 pm

A AC
Sunday 21 July, 8.00 pm

A SCT
Thursday 1 August, 6.30 pm

The Strange Little Cat

Das merkwürdige Kätzchen



The airy vagueness and habitual domestic eccentricities of a middle-class family are choreographed into a lightly surreal *perpetuum mobile* in this arresting first feature. A seamless ensemble piece staged in the connecting rooms of a small Berlin apartment, it is minimalist in scale but wonderfully nimble in execution. The neighbour has come over to fix the washing machine. Grandma is coming for dinner. Teenage siblings jostle while their baby sister conducts squealing competitions with every electrical appliance in the house. A bottle spins for no apparent reason and the cat is just there. The absurdist funniness is touched with eeriness: it holds you without exactly making you laugh out loud. (There's a challenge.) "A droll, eventually poignant ballet of domestic discontent. Its seemingly wispy-thin 'plot' may confound encapsulation, yet its sum impact defies expectations." — Dennis Harvey, San Francisco International Film Festival

Germany 2013

Director/Screenplay/Editor:
Ramon Zürcher

Producers: Silvan Zürcher,
Johanna Bergel

Photography: Alexander Haßkerl

Music: Thee More Shallows,
Stephane Leonard

With: Jenny Schily, Anjorka
Strechel, Mia Kasalo, Luk Pfaff,
Matthias Dittmer, Armin Marewski

Festivals: Berlin, San Francisco
2013

In German with English subtitles
72 minutes/Blu-ray/PG cert

A AC
Friday 26 July, 6.30 pm

B AC
Tuesday 30 July, 4.30 pm

Wadja

From the opening shot of the heroine's Chuck Taylors poking out from under her school uniform, we are totally on side with the sassy ten-year old Wadja (Waad Mohammed). Set in Riyadh, *Wadja* is not only the first full-length film to be entirely shot in Saudi Arabia, but also the first feature directed anywhere by a Saudi woman, Haifaa Al Mansour. In a country where women are not allowed to vote or drive, and cinema itself is banned, it's already a surprising achievement. Even better, it is as smart and funny as its young heroine, scoring its satiric points with a light hand, while never leaving us in any doubt that public life for a Saudi woman is seriously limited.

With her gorgeous teacher-mother restlessly toeing the line and hopelessly pining for her errant husband, the incredulous Wadja invents her own one-girl stand for girl power. Her chief goal is to beat her male neighbour (and number one fan) in a bicycle race, even if it means feigning piety to win the price of a bike in a Koran recital competition.

"Waad Mohammed, born and raised in Riyadh, is utterly disarming in the title role: she strikes the perfect balance between cheek and impudence, and her tomboyish grin lights up the screen...



Al Mansour reveals in the film's production notes that she often had to direct from her production van via walkie-talkie... but *Wadja* offers the hope that for the next generation of Saudi women, things might be different. Modest as it may look, this is boundary-pushing cinema in all the best ways, and what a thrill it is to hear those boundaries creak."

— Robbie Collin, *Telegraph*

"Cinema is illegal in Saudi Arabia. We are hoping this will change." — Haifaa Al Mansour, *The Guardian*

Saudi Arabia/Germany 2012

Director/Screenplay:
Haifaa Al Mansour

Producers: Roman Paul,
Gerhard Meixner

Photography: Lutz Reitemeier

Editor: Andreas Wodraschke

Music: Max Richter

With: Reem Abdullah, Waad
Mohammed, Abdullrahman Al
Gohani, Ahd, Sultan Ali Assaf

Festivals: Venice 2012;
Rotterdam, Tribeca 2013

In Arabic with English subtitles
98 minutes/DCP/PG cert

A BWAY
Sunday 21 July, 3.45 pm

A CIVIC
Monday 22 July, 6.15 pm

A AC
Wednesday 24 July, 6.30 pm

B AC
Thursday 25 July, 11.15 am

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SCHEDULE

AC	Academy Cinemas
BWAY	The Bridgeway Cinemas
CIVIC	The Civic Theatre
LIDO	Lido Cinema
RIALTO	Rialto Cinemas Newmarket
SCT	SKYCITY Theatre
QSt	Event Cinemas Queen Street

Thursday 18 July

A	7.30 pm	Behind the Candelabra (CIVIC) 118	p7
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Friday 19 July

B	11.00 am	Animation for Kids (CIVIC) 69	p52
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B	12.00 pm	One Track Heart... (AC) 72 + 27	p74
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A	6.00 pm	2 Autumns, 3 Winters (LIDO) 93	p24
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A	6.30 pm	Becoming Traviata (RIALTO) 113	p73
A	6.30 pm	Charles Bradley: Soul of America (QSt) 75	p72
A	6.30 pm	Dirty Wars (AC) 87	p59
A	6.30 pm	Ginger & Rosa (CIVIC) 90	p37
A	6.30 pm	Ilo Ilo (SCT) 99	p39
A	8.15 pm	A Touch of Sin (QSt) 133	p30
A	8.30 pm	Monsoon Shootout (AC) 88	p39
A	8.45 pm	Omar (SCT) 94	p40
A	8.45 pm	Prince Avalanche (RIALTO) 90 + 16	p56
*	9.15 pm	Goblin Play <i>Suspina</i> (CIVIC) 98	p14

Saturday 20 July

A	10.45 am	Village at the End of the World (SCT) 76	p69
A	11.00 am	We Steal Secrets... (CIVIC) 130	p61
A	11.15 am	Valentine Road (RIALTO) 88	p60
A	11.30 am	56 Up (AC) 144	p63
A	12.30 pm	My Sweet Pepper Land (SCT) 95	p39
A	1.15 pm	Museum Hours (RIALTO) 106	p28
A	1.15 pm	Norte, the End of History (QSt) 250	p51
A	2.00 pm	Camille Claudel 1915 (CIVIC) 95	p24

A	2.15 pm	Persistence of Vision (AC) 83	p76
A	2.30 pm	The Moo Man (SCT) 97	p67
A	3.30 pm	Lines of Wellington (RIALTO) 152	p34
A	3.45 pm	Blancanieves (LIDO) 104	p36
A	4.00 pm	Blackfish (BWAY) 83	p64
A	4.15 pm	56 Up (AC) 144	p63
A	4.15 pm	The Best Offer (CIVIC) 124	p32
A	4.45 pm	PARADISE: Love (SCT) 120	p48
A	6.00 pm	It Boy (LIDO) 92 + 16	p25
A	6.00 pm	Mistaken for Strangers (QSt) 75	p73
A	6.00 pm	Twenty Feet from Stardom (BWAY) 90	p75
A	6.30 pm	In the House (RIALTO) 105	p25
A	7.00 pm	Computer Chess (AC) 92 + 6	p54
A	7.00 pm	Giselle (CIVIC) 112	p10
A	7.15 pm	Lesson of the Evil (SCT) 129	p79
A	7.45 pm	Mud (QSt) 130	p56
A	8.45 pm	Dormant Beauty (RIALTO) 115	p33
A	9.15 pm	Frances Ha (AC) 86	p55
A	10.00 pm	V/H/S/2 (CIVIC) 96	p80

Sunday 21 July

A	11.00 am	Antarctica: A Year on Ice (CIVIC) 92	p19
A	11.00 am	Fire in the Blood (QSt) 85	p58
A	11.15 am	Hannah Arendt (RIALTO) 113	p30
A	11.15 am	One Track Heart... (AC) 72 + 27	p74
A	12.15 pm	Ngā Whanaunga 2013 (SCT) 83	p21
A	1.00 pm	The Gatekeepers (QSt) 101	p59
A	1.15 pm	Stories We Tell (CIVIC) 108	p29
A	1.30 pm	It Felt Like Love (AC) 82 + 14	p56
A	1.30 pm	The House of Radio (RIALTO) 103	p27
A	2.45 pm	The Act of Killing (SCT) 159	p63
A	3.15 pm	Mud (QSt) 130	p56
A	3.30 pm	Charulata (AC) 117	p17
A	3.45 pm	Gebo and the Shadow (RIALTO) 91	p35
A	3.45 pm	North by Northwest (CIVIC) 136	p17
A	3.45 pm	Wadjda (BWAY) 98	p41
A	4.00 pm	Ernest & Célestine (LIDO) 80	p53
A	5.45 pm	Ilo Ilo (RIALTO) 99	p39
A	6.00 pm	Cheap Thrills (QSt) 87	p79

A	6.00 pm	Gore Vidal: The United States... (AC) 89	p76
A	6.00 pm	Jappeloup (BWAY) 130	p27
A	6.00 pm	The Spectacular Now (LIDO) 95	p57
A	6.00 pm	The Weight of Elephants (SCT) 87	p23
A	6.45 pm	The Past (CIVIC) 130	p12
A	8.00 pm	A Band Called Death (QSt) 96	p78
A	8.00 pm	Hannah Arendt (RIALTO) 113	p30
A	8.00 pm	Oh Boy (AC) 88 + 14	p41
A	8.30 pm	Stranger by the Lake (SCT) 97	p49

Monday 22 July

B	11.00 am	Camille Claudel 1915 (CIVIC) 95	p24
B	11.15 am	Dirty Wars (AC) 87	p59
B	12.30 pm	Ngā Whanaunga 2013 (SCT) 83	p21
B	1.00 pm	Valentine Road (QSt) 88	p60
B	1.15 pm	56 Up (AC) 144	p63
B	1.15 pm	Ginger & Rosa (CIVIC) 90	p37
B	2.30 pm	Cutie and the Boxer (RIALTO) 82 + 12	p77
B	2.30 pm	My Sweet Pepper Land (SCT) 95	p39
B	3.00 pm	Who Will Be a Gurkha (QSt) 75	p71
B	3.30 pm	Behind the Candelabra (CIVIC) 118	p7
B	4.15 pm	Computer Chess (AC) 92 + 6	p54
B	4.30 pm	Gebo and the Shadow (RIALTO) 91	p35
B	4.30 pm	Omar (SCT) 94	p40
B	4.45 pm	Mistaken for Strangers (QSt) 75	p73
A	6.00 pm	Fill the Void (LIDO) 90	p31
A	6.00 pm	The Best Offer (BWAY) 124	p32
A	6.15 pm	Wadjda (CIVIC) 98	p41
A	6.30 pm	Lines of Wellington (RIALTO) 152	p34
A	6.30 pm	Maidentrip (SCT) 81 + 11	p70
B	6.30 pm	Oracle Drive (AC) 62	p20
A	6.30 pm	Valentine Road (QSt) 88	p60
A	8.30 pm	Outrage Beyond (SCT) 112	p33
A	8.30 pm	PARADISE: Love (QSt) 120	p48
A	8.30 pm	The Pervert's Guide to Ideology (AC) 135	p67
A	8.30 pm	Weekend of a Champion (CIVIC) 93	p12

Tuesday 23 July

B	10.45 am	Toons for Tots (CIVIC) 62	p52
B	11.00 am	Gore Vidal: The United States... (AC) 89	p76

B	11.45 am	Village at the End of the World (SCT) 76	p69
B	12.15 pm	2 Autumns, 3 Winters (RIALTO) 93	p24
B	12.30 pm	Giselle (CIVIC) 112	p10
B	1.00 pm	Oracle Drive (AC) 62	p20
B	1.30 pm	We Steal Secrets... (SCT) 130	p61
B	2.00 pm	Fire in the Blood (QSt) 85	p58
B	2.30 pm	Ilo Ilo (RIALTO) 99	p39
B	2.45 pm	Persistence of Vision (AC) 83	p76
B	3.15 pm	The Past (CIVIC) 130	p12
B	4.00 pm	Big Star: Nothing Can Hurt Me (QSt) 113	p72
B	4.15 pm	V/H/S/2 (SCT) 96	p80
B	4.30 pm	Gore Vidal: The United States... (AC) 89	p76
B	4.45 pm	Which Way is The Front Line... (RIALTO) 78	p61
A	6.00 pm	Blancanieves (BWAY) 104	p36
A	6.00 pm	Jappeloup (LIDO) 130	p27
A	6.15 pm	Antarctica: A Year on Ice (CIVIC) 92	p19
A	6.30 pm	Computer Chess (AC) 92 + 6	p54
A	6.30 pm	Cutie and the Boxer (RIALTO) 82 + 12	p77
A	6.30 pm	Terms and Conditions... (SCT) 79 + 15	p60
A	6.30 pm	The Gatekeepers (QSt) 101	p59
A	8.30 pm	La jaula de oro (RIALTO) 101	p34
A	8.30 pm	Mud (SCT) 130	p56
A	8.45 pm	A Touch of Sin (CIVIC) 133	p30
A	8.45 pm	Ornette: Made in America (AC) 77	p74
A	8.45 pm	PARADISE: Love (QSt) 120	p48

Wednesday 24 July

B	10.30 am	In the House (CIVIC) 105	p25
B	11.30 am	One Track Heart... (AC) 72 + 27	p74
B	11.30 am	Terms and Conditions... (SCT) 79 + 15	p60
B	12.30 pm	Animation for Kids (QSt) 69	p52
B	1.00 pm	Lines of Wellington (CIVIC) 152	p34
B	1.30 pm	The Weight of Elephants (SCT) 87	p23
B	1.45 pm	56 Up (AC) 144	p63
B	2.00 pm	The Gatekeepers (QSt) 101	p59
B	2.00 pm	The House of Radio (RIALTO) 103	p27
B	4.00 pm	The Crash Reel (SCT) 108	p70
B	4.15 pm	A Band Called Death (QSt) 96	p78
B	4.15 pm	La jaula de oro (RIALTO) 101	p34
B	4.15 pm	The Spectacular Now (CIVIC) 95	p57
B	4.45 pm	Ornette: Made in America (AC) 77	p74
A	6.00 pm	Camille Claudel 1915 (BWAY) 95	p24
A	6.00 pm	Stories We Tell (LIDO) 108	p29
A	6.30 pm	Gebo and the Shadow (RIALTO) 91	p35
A	6.30 pm	Hannah Arendt (CIVIC) 113	p30
A	6.30 pm	Norte, the End of History (QSt) 250	p51
A	6.30 pm	The Crash Reel (SCT) 108	p70
A	6.30 pm	Wadja (AC) 98	p41
A	8.30 pm	Harmony Lessons (AC) 115	p46
A	8.30 pm	Which Way is The Front Line... (RIALTO) 78	p61
A	9.00 pm	Mood Indigo (CIVIC) 125	p47
A	9.30 pm	You're Next (SCT) 95	p81

Thursday 25 July

B	10.45 am	The Best Offer (CIVIC) 124	p32
B	11.15 am	Wadja (AC) 98	p41
B	11.30 am	2 Autumns, 3 Winters (RIALTO) 93	p24
B	11.30 am	Charles Bradley: Soul of America (SCT) 75	p72
B	1.15 pm	Harmony Lessons (AC) 115	p46
B	1.15 pm	The Act of Killing (SCT) 159	p63
B	1.30 pm	Twenty Feet from Stardom (CIVIC) 90	p75

B	1.45 pm	Becoming Traviata (RIALTO) 113	p73
B	2.00 pm	My Sweet Pepper Land (QSt) 95	p39
B	3.45 pm	Blancanieves (CIVIC) 104	p36
B	3.45 pm	The Pervert's Guide to Ideology (AC) 135	p67
B	4.00 pm	The East (RIALTO) 115	p54
B	4.15 pm	It Felt Like Love (QSt) 82 + 14	p56
B	4.30 pm	Prince Avalanche (SCT) 90 + 16	p56
A	6.00 pm	The Broken Circle Breakdown (LIDO) 111	p28
A	6.00 pm	The Gilded Cage (BWAY) 91 + 5	p25
A	6.15 pm	The Rocket (CIVIC) 96	p40
A	6.30 pm	Animation Now 2013 (QSt) 91	p53
A	6.30 pm	Becoming Traviata (RIALTO) 113	p73
A	6.30 pm	Gore Vidal: The United States... (AC) 89	p76
A	7.00 pm	Charles Bradley: Soul of America (SCT) 75	p72
A	8.30 pm	Mistaken for Strangers (QSt) 75	p73
A	8.30 pm	The Selfish Giant (AC) 93	p36
A	8.45 pm	Heli (SCT) 105	p47
A	8.45 pm	Sleepwalk With Me (RIALTO) 82	p56
A	9.00 pm	Upstream Color (CIVIC) 96	p51

Friday 26 July

B	11.00 am	Like Father, Like Son (CIVIC) 120	p11
B	11.00 am	Robert Frost: A Lover's Quarrel... (AC) 52	p77
B	12.00 pm	A Touch of Sin (SCT) 133	p30
B	12.00 pm	My Sweet Pepper Land (QSt) 95	p39
B	12.15 pm	The Venice Syndrome (AC) 80	p69
B	12.15 pm	Valley of Saints (RIALTO) 82	p31
B	1.45 pm	The Rocket (CIVIC) 96	p40
B	2.00 pm	Fire in the Blood (QSt) 85	p58
B	2.00 pm	Harmony Lessons (AC) 115	p46
B	2.15 pm	Child's Pose (RIALTO) 112	p35
B	2.45 pm	Frances Ha (SCT) 86	p55
B	4.00 pm	PARADISE: Faith (QSt) 113	p48
B	4.00 pm	Upstream Color (CIVIC) 96	p51
B	4.30 pm	Sleepwalk With Me (RIALTO) 82	p56
B	4.30 pm	The Selfish Giant (AC) 93	p36
B	4.45 pm	Blue Ruin (SCT) 95	p78
A	6.00 pm	Ginger & Rosa (LIDO) 90	p37
A	6.00 pm	The Past (BWAY) 130	p12
A	6.30 pm	Gloria (RIALTO) 110	p29
A	6.30 pm	In the House (CIVIC) 105	p25
A	6.30 pm	Nobody's Daughter Haewon (QSt) 90	p34
A	6.30 pm	The Strange Little Cat (AC) 72	p41
A	7.00 pm	Prince Avalanche (SCT) 90 + 16	p56
3D	8.30 pm	Dial M for Murder (3D) (QSt) 106	p17
A	8.30 pm	The Missing Picture (AC) 90	p66
A	8.45 pm	The East (RIALTO) 115	p54
A	9.00 pm	Romeo and Juliet: A Love Song (CIVIC) 107	p22
A	9.30 pm	Cheap Thrills (SCT) 87	p79

Saturday 27 July

A	11.00 am	Which Way is The Front Line... (CIVIC) 78	p61
B	11.15 am	Toons for Tots (QSt) 62	p52
A	11.30 am	Fire in the Blood (SCT) 85	p58
A	11.30 am	One Track Heart... (AC) 72 + 27	p74
A	1.00 pm	Post Tenebras Lux (QSt) 120	p49
A	1.00 pm	The House of Radio (CIVIC) 103	p27
A	1.15 pm	Gloria (RIALTO) 110	p29
A	1.30 pm	A Touch of Sin (SCT) 133	p30
A	1.45 pm	The Venice Syndrome (AC) 80	p69
A	3.30 pm	Blancanieves (CIVIC) 104	p36

A	3.30 pm	The Best Offer (LIDO) 124	p32
A	3.30 pm	PARADISE: Faith (QSt) 113	p48
A	3.30 pm	To The Wonder (RIALTO) 112	p50
B	3.30 pm	William Yang: My Generation (AC) 58	p77
A	3.45 pm	Becoming Traviata (BWAY) 113	p73
A	4.15 pm	Blackfish (SCT) 83	p64
A	5.30 pm	The Pervert's Guide to Ideology (AC) 135	p67
3D	6.00 pm	Dial M for Murder (3D) (QSt) 106	p17
A	6.00 pm	The Broken Circle Breakdown (CIVIC) 111	p28
A	6.00 pm	The Spirit of '45 (RIALTO) 94	p69
A	6.15 pm	It Boy (BWAY) 92 + 16	p25
A	6.15 pm	New Zealand's Best 2013 (SCT) 86	p13
A	6.15 pm	Twenty Feet from Stardom (LIDO) 90	p75
A	8.00 pm	What Richard Did (RIALTO) 87	p31
3D	8.15 pm	Dial M for Murder (3D) (QSt) 106	p17
A	8.15 pm	Everyday Objects (AC) 80 + 15	p38
A	8.30 pm	Monsoon Shootout (SCT) 88	p39
A	8.45 pm	The Bling Ring (CIVIC) 90	p55
A	10.30 pm	Maniac (SCT) 89 + 11	p80

Sunday 28 July

A	10.15 am	Animation Now 2013 (AC) 91	p53
A	10.30 am	Terms and Conditions... (QSt) 79 + 15	p60
A	10.30 am	The Summit (CIVIC) 104 + 9	p71
A	12.00 pm	Dirty Wars (SCT) 87	p59
A	12.00 pm	Gideon's Army (RIALTO) 96	p65
A	12.15 pm	Venus: A Quest (AC) 70	p23
A	12.30 pm	Three Sisters (QSt) 153	p68
A	1.00 pm	The Human Scale (CIVIC) 83 + 10	p65
A	2.00 pm	The Moo Man (RIALTO) 97	p67
B	2.15 pm	Don Driver: Magician (AC) 65	p18
*	2.15 pm	The Crowd (SCT) 98	p14
A	3.15 pm	The Great Beauty (CIVIC) 140	p9
A	3.30 pm	Nobody's Daughter Haewon (QSt) 90	p34
A	3.45 pm	Museum Hours (LIDO) 106	p28
A	4.00 pm	Ernest & Célestine (BWAY) 80	p53
A	4.00 pm	Valley of Saints (RIALTO) 82	p31
A	4.15 pm	This Ain't No Mouse Music! (AC) 92	p75
A	4.30 pm	Frances Ha (SCT) 86	p55
A	5.30 pm	PARADISE: Faith (QSt) 113	p48
A	6.00 pm	Fill the Void (RIALTO) 90	p31
A	6.00 pm	Mud (LIDO) 130	p56
A	6.00 pm	What Maisie Knew (BWAY) 99 + 13	p37
A	6.15 pm	Utu Redux (CIVIC) 109	p13
A	6.30 pm	A Hijacking (SCT) 99	p30
A	6.45 pm	Die Welt (AC) 80	p38
A	7.45 pm	Three Sisters (QSt) 153	p68
A	8.15 pm	Child's Pose (RIALTO) 112	p35
A	8.30 pm	Ornette: Made in America (AC) 77	p74
A	8.45 pm	We Steal Secrets... (SCT) 130	p61
A	9.15 pm	Stranger by the Lake (CIVIC) 97	p49

Monday 29 July

B	10.45 am	The Human Scale (CIVIC) 83 + 10	p65
B	12.00 pm	Maidentrip (SCT) 81 + 11	p70
B	12.30 pm	This Ain't No Mouse Music! (AC) 92	p75
B	1.00 pm	Gloria (CIVIC) 110	p29
B	1.45 pm	Charulata (RIALTO) 117	p17
B	1.45 pm	Norte, the End of History (QSt) 250	p51
B	2.00 pm	New Zealand's Best 2013 (SCT) 86	p13
B	3.00 pm	William Yang: My Generation (AC) 58	p77

B	3.30 pm	Mood Indigo (CIVIC) 125	p47
B	4.15 pm	Stranger by the Lake (SCT) 97	p49
B	4.15 pm	The Spirit of '45 (RIALTO) 94	p69
B	4.30 pm	Die Welt (AC) 80	p38
A	6.00 pm	The House of Radio (BWAY) 103	p27
A	6.00 pm	The Rocket (LIDO) 96	p40
A	6.15 pm	2 Autumns, 3 Winters (CIVIC) 93	p24
A	6.15 pm	This Ain't No Mouse Music! (AC) 92	p75
A	6.30 pm	Fill the Void (RIALTO) 90	p31
A	6.30 pm	Post Tenebras Lux (QSt) 120	p49
A	6.30 pm	Soul in the Sea (SCT) 64	p23
A	8.30 pm	The Selfish Giant (CIVIC) 93	p36
A	8.30 pm	Valley of Saints (RIALTO) 82	p31
A	8.45 pm	Blue Ruin (SCT) 95	p78
A	9.00 pm	A Field in England (QSt) 90	p79
A	9.00 pm	Uncharted Waters (AC) 85	p71

Tuesday 30 July

B	10.30 am	Hannah Arendt (CIVIC) 113	p30
B	11.45 am	The Summit (SCT) 104 + 9	p71
B	12.30 pm	Don Driver: Magician (AC) 65 + 18	p18
B	1.00 pm	Romeo and Juliet: A Love Song (CIVIC) 107	p22
B	1.15 pm	Three Sisters (QSt) 153	p68
B	2.15 pm	Blackfish (SCT) 83	p64
B	2.15 pm	The Moo Man (RIALTO) 97	p67
B	2.30 pm	Animation Now 2013 (AC) 91	p53
B	3.45 pm	Utu Redux (CIVIC) 109	p13
B	4.15 pm	Heli (SCT) 105	p47
B	4.15 pm	Magic Magic (QSt) 97	p80
B	4.15 pm	What Richard Did (RIALTO) 87	p31
B	4.30 pm	The Strange Little Cat (AC) 72	p41
A	6.00 pm	The Gilded Cage (LIDO) 91 + 5	p25
A	6.00 pm	The Rocket (BWAY) 96	p40
A	6.15 pm	It Boy (CIVIC) 92 + 16	p25
A	6.30 pm	Cutie and the Boxer (SCT) 82 + 12	p77
A	6.30 pm	PARADISE: Faith (QSt) 113	p48
A	6.30 pm	Silence in the House of God (AC) 107	p59
A	6.30 pm	The Spirit of '45 (RIALTO) 94	p69
A	8.30 pm	Starlet (SCT) 103	p57
A	8.30 pm	To The Wonder (RIALTO) 112	p50
A	8.45 pm	A Field in England (QSt) 90	p79
A	8.45 pm	Dormant Beauty (CIVIC) 115	p33
A	8.45 pm	The Missing Picture (AC) 90	p66

Wednesday 31 July

B	10.15 am	Animation for Kids (AC) 69	p52
B	10.30 am	The Broken Circle Breakdown (CIVIC) 111	p28
B	11.45 am	Soul in the Sea (SCT) 64	p23
B	12.30 pm	The Missing Picture (AC) 90	p66
B	1.00 pm	It Boy (CIVIC) 92 + 16	p25
B	1.45 pm	Pussy Riot - A Punk Prayer (SCT) 91	p60
B	2.30 pm	Leviathan (QSt) 87	p46
B	2.30 pm	Silence in the House of God (AC) 107	p59
B	2.30 pm	Valentine Road (RIALTO) 88	p60
B	3.30 pm	The Great Beauty (CIVIC) 140	p9
B	3.45 pm	Starlet (SCT) 103	p57
B	4.30 pm	A Field in England (QSt) 90	p79
B	4.30 pm	The Spirit of '45 (RIALTO) 94	p69
B	4.45 pm	The Captain and His Pirate (AC) 76	p58
A	6.00 pm	Ginger & Rosa (BWAY) 90	p37
A	6.00 pm	The Human Scale (LIDO) 83 + 10	p65

A	6.30 pm	Blood Brother (AC) 93	p62
A	6.30 pm	Fill the Void (RIALTO) 90	p31
A	6.30 pm	Gloria (CIVIC) 110	p29
A	6.30 pm	The Deadly Ponies Gang (SCT) 65	p19
A	6.30 pm	The Source Family (QSt) 98	p80
A	8.30 pm	Die Welt (AC) 80	p38
A	8.30 pm	Like Someone in Love (RIALTO) 109	p33
A	8.45 pm	Magic Magic (QSt) 97	p80
A	8.45 pm	The East (SCT) 115	p54
A	9.00 pm	The Spectacular Now (CIVIC) 95	p57

Thursday 1 August

B	10.15 am	Ernest & Célestine (CIVIC) 80	p53
B	11.30 am	Happy Everyday: Park Life in China (QSt) 52 p65	
B	12.00 pm	Uncharted Waters (SCT) 85	p71
B	12.15 pm	The Gilded Cage (CIVIC) 91 + 5	p25
B	12.45 pm	Miss Nikki and the Tiger Girls (AC) 75	p73
B	1.15 pm	Gideon's Army (QSt) 96	p65
B	2.00 pm	A Hijacking (SCT) 99	p30
B	2.00 pm	To The Wonder (RIALTO) 112	p50
B	2.30 pm	Venus: A Quest (AC) 70	p23
B	2.30 pm	Village at the End of the World (CIVIC) 76	p69
B	3.15 pm	The Act of Killing (QSt) 159	p63
B	4.15 pm	The Bling Ring (CIVIC) 90	p55
B	4.15 pm	The Deadly Ponies Gang (SCT) 65	p19
B	4.15 pm	The Source Family (RIALTO) 98	p80
B	4.45 pm	The River People (AC) 70	p68
A	6.00 pm	Gardening with Soul (BWAY) 100	p20
A	6.00 pm	In the House (LIDO) 105	p25
A	6.15 pm	Us and the Game Industry (QSt) 95	p69
A	6.30 pm	Like Someone in Love (RIALTO) 109	p33
A	6.30 pm	Oh Boy (SCT) 88 + 14	p41
A	6.30 pm	The Captain and His Pirate (AC) 76	p58
A	6.30 pm	What Maisie Knew (CIVIC) 99 + 13	p37
A	8.15 pm	Everyday Objects (AC) 80 + 15	p38
A	8.45 pm	Maniac (SCT) 89 + 11	p80
A	8.45 pm	Sleepwalk With Me (RIALTO) 82	p56
A	9.00 pm	Big Star: Nothing Can Hurt Me (QSt) 113	p72
A	9.00 pm	I'm So Excited (CIVIC) 90	p35

Friday 2 August

B	10.15 am	Jappeloup (CIVIC) 130	p27
B	10.45 am	Who Will Be a Gurkha (AC) 75	p71
B	11.30 am	What Maisie Knew (RIALTO) 99 + 13	p37
B	12.30 pm	Cutie and the Boxer (SCT) 82 + 12	p77
B	12.30 pm	Fallout (AC) 85	p62
B	1.15 pm	Much Ado About Nothing (CIVIC) 107 + 6	p11
B	1.45 pm	Post Tenebras Lux (RIALTO) 120	p49
B	2.00 pm	La jaula de oro (QSt) 101	p34
B	2.30 pm	Linsanity (SCT) 89	p66
B	2.30 pm	PARADISE: Hope (AC) 91	p49
B	3.45 pm	Only Lovers Left Alive (CIVIC) 123	p7
B	4.15 pm	Omar (RIALTO) 94	p40
B	4.15 pm	You're Next (QSt) 95	p81
B	4.30 pm	Blood Brother (AC) 93	p62
B	4.30 pm	I'm So Excited (SCT) 90	p35
A	6.00 pm	Gardening with Soul (LIDO) 100	p20
A	6.00 pm	Like Father, Like Son (BWAY) 120	p11
A	6.30 pm	Charulata (RIALTO) 117	p17
A	6.30 pm	Leviathan (QSt) 87	p46
A	6.30 pm	Pussy Riot - A Punk Prayer (SCT) 91	p60

A	6.30 pm	The River People (AC) 70	p68
A	6.30 pm	Twenty Feet from Stardom (CIVIC) 90	p75
A	8.15 pm	PARADISE: Hope (AC) 91	p49
A	8.30 pm	Linsanity (SCT) 89	p66
A	8.30 pm	Magic Magic (QSt) 97	p80
A	8.45 pm	Much Ado About Nothing (CIVIC) 107 + 6	p11
A	9.00 pm	A Band Called Death (RIALTO) 96	p78

Saturday 3 August

A	11.00 am	Blackfish (SCT) 83	p64
B	11.00 am	Shadow Lands (AC) 50	p22
B	11.30 am	Happy Everyday: Park Life in China (QSt) 52 p65	
A	12.15 pm	Silence in the House of God (AC) 107	p59
A	1.00 pm	Ernest & Célestine (CIVIC) 80	p53
A	1.00 pm	Museum Hours (SCT) 106	p28
A	1.15 pm	Us and the Game Industry (QSt) 95	p69
A	1.45 pm	The Source Family (RIALTO) 98	p80
A	2.30 pm	Who Will Be a Gurkha (AC) 75	p71
A	3.00 pm	Gardening with Soul (CIVIC) 100	p20
A	3.30 pm	Child's Pose (SCT) 112	p35
A	3.30 pm	The Great Beauty (LIDO) 140	p9
A	3.45 pm	To The Wonder (RIALTO) 112	p50
A	4.00 pm	Gideon's Army (QSt) 96	p65
A	4.00 pm	The Moo Man (BWAY) 97	p67
A	4.15 pm	Fallout (AC) 85	p62
A	5.45 pm	Jappeloup (CIVIC) 130	p27
A	6.00 pm	La jaula de oro (QSt) 101	p34
A	6.00 pm	Sheen of Gold (SCT) 81	p22
A	6.00 pm	Valley of Saints (BWAY) 82	p31
A	6.15 pm	A Hijacking (LIDO) 99	p30
A	6.15 pm	Like Someone in Love (RIALTO) 109	p33
A	6.15 pm	PARADISE: Hope (AC) 91	p49
3D	8.15 pm	Dial M for Murder (3D) (QSt) 106	p17
A	8.15 pm	Uncharted Waters (SCT) 85	p71
A	8.15 pm	What Richard Did (AC) 87	p31
A	8.30 pm	Omar (RIALTO) 94	p40
A	8.30 pm	Only Lovers Left Alive (CIVIC) 123	p7
A	10.15 pm	You're Next (SCT) 95	p81

Sunday 4 August

A	11.00 am	Leviathan (QSt) 87	p46
A	11.00 am	The Captain and His Pirate (AC) 76	p58
A	11.45 am	The Venice Syndrome (RIALTO) 80	p69
A	12.45 pm	Fallout (AC) 85	p62
A	1.00 pm	Like Father, Like Son (CIVIC) 120	p11
A	1.00 pm	The Act of Killing (QSt) 159	p63
A	1.30 pm	He Toki Huna (SCT) 80	p21
A	1.30 pm	What Maisie Knew (RIALTO) 99 + 13	p37
B	2.45 pm	Robert Frost: A Lover's Quarrel... (AC) 52	p77
A	3.30 pm	The Great Beauty (BWAY) 140	p9
A	3.45 pm	The Gilded Cage (CIVIC) 91 + 5	p25
A	3.45 pm	The Summit (LIDO) 104 + 9	p71
A	4.00 pm	Fantail (SCT) 83	p18
A	4.00 pm	PARADISE: Hope (AC) 91	p49
A	4.00 pm	Post Tenebras Lux (RIALTO) 120	p49
A	4.15 pm	Big Star: Nothing Can Hurt Me (QSt) 113	p72
A	6.15 pm	Frances Ha (LIDO) 86	p55
A	6.15 pm	Miss Nikki and the Tiger Girls (AC) 75	p73
*	6.15 pm	The Cameraman (CIVIC) 70 + 18	p15
A	6.15 pm	The Human Scale (BWAY) 83 + 10	p65
A	8.30 pm	The Dance of Reality (CIVIC) 130	p9

BOLD

Here are filmmakers who don't play by anybody else's rules.

Harmony Lessons

Uroki garmonii



Although set in a rural Kazakhstan high school, the commonplace violence and brutality explored in this austere and commanding first feature penetrates far beyond the classroom. Aslan, a clever 13-year-old student who has developed a mania for cleanliness after a medical examination, bears the brunt of bullying meted out by Bolat, who runs an extortion scheme obliging younger students to fork over protection money. Bolat is in turn 'run' by a gang of older students, themselves controlled by an outside gang. Teachers and parents are oblivious to or incapable of stemming the violence, while the police employ torture to get results. This reductive Darwinian view is delivered with mesmerising precision by 29-year-old Kazakh writer-director-editor Emir Baigazin, who has been compared to Tarkovsky for his vibrant spiritualised primitivism and to Bresson for his absolute visual economy. Movie violence is rarely harnessed to such pointed, deeply felt effect.

**Kazakhstan/Germany/
France 2013**

Director/Screenplay/Editor: Emir Baigazin

Producer: Anna Katchko

Photography: Aziz Zhambakiyev

With: Timur Aiderbekov, Aslan Anarbayev, Mukhtar Andassov, Anelya Adilbekova, Beibitzhan Muslimov, Omar Adilov, Adlet Anarbekov, Daulet Anarbekov

Festivals: Berlin, Tribeca 2013

In Kazakh and Russian, with English subtitles

115 minutes/DCP/Censors rating tbc

A AC
Wednesday 24 July, 8.30 pm
B AC
Thursday 25 July, 1.15 pm
B AC
Friday 26 July, 2.00 pm

Leviathan



An intensely visceral account of commercial fishing aboard a New England fishing trawler. Filmmakers Lucien Castaing-Taylor and Véréna Paravel place remote cameras on sloshing decks and into the heaving sea itself. "*Leviathan*, a product of the Sensory Ethnography Lab at Harvard, offers not information but immersion: 90 minutes of wind, water, grinding machinery and piscine agony. The experience is often unnerving and sometimes nauseating, because of the motions of the juddering, swaying hand-held camera and also because of the distended eyes, gasping mouths and mutilated flesh of the catch. At other moments, like when the film tracks the flight of gulls across the night sky or plunges into the North Atlantic water amid a cascade of starfish, it has a dreamy, enchanted beauty... [The filmmakers are] committed, above all, to capturing the profound strangeness of an ancient and embattled way of existence, for man and fish alike." — A.O. Scott, *NY Times*

France 2012

**Directors/Producers/
Photography/Editors:** Lucien Castaing-Taylor, Véréna Paravel

Sound: Ernst Karel, Jacob Ribicoff

With: Brian Jannelle, Adrian Guillette, Arthur Smith, Christopher Swampstead, Clyde Lee, Declan Conneely, Johnny Gatcombe

Festivals: Locarno, Toronto, New York, Vancouver, Amsterdam Documentary 2012; Berlin, San Francisco 2013

87 minutes/DCP

www.leviathanfilm.org

B QSt
Wednesday 31 July, 2.30 pm
A QSt
Friday 2 August, 6.30 pm
A QSt
Sunday 4 August, 11.00 am

Heli

Expert consensus in Cannes was that Amat Escalante's terrifying picture of innocents drawn into an inferno of drug-gang violence was too brutal to find favour with the Spielberg-headed jury. In the event, Escalante was awarded the Best Director prize.

"Law, what is it good for? Not much in Mexican filmmaker Amat Escalante's third feature *Heli*, a portrait of a poor, hardworking family screwed once by crime and once again for luck by the authorities in smalltown Mexico...

Winningly provocative and always compelling... What threatens to descend into an arthouse horror show of physical indignity piled onto psychological torture in the end becomes something more sad, sombre and even, in a crooked way, oddly reassuring...

Escalante's control of his storytelling is exemplary; his gently inquisitive, sometimes teasing camerawork and his desire to linger on people and places and find some hope in the natural world are much-needed counterpoints to the harshness of the film's more in-your-face gory details.

What makes *Heli* more interesting than just a stark picture of a community in a mess are its nuanced suggestions of how evil at the top seeps down to corrupt at the lowest levels of society. Small mistakes can kickstart events



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which are horrific when there's no moral or institutional certainty to rely on. There's also a strong strain of empathy running through the film and even a last-minute reminder of how families can endure the most terrible events." — Dave Calhoun, *Time Out London*

"Squint, and the title makes more sense. Shut your eyes entirely to its horrors and you'll really miss out." — Catherine Shouard, *The Guardian*

"I'm not sorry I saw *Heli*, but the squeamish should know what they're in for."

— Stephanie Zacharek, *Village Voice*

Mexico/Germany/Netherlands/France 2013

Director: Amat Escalante
Producers: Jaime Romandia, Amat Escalante, Carlos Reygadas
Screenplay: Amat Escalante, Gabriel Reyes

Photography: Lorenzo Hagerman

Editor: Natalia López

With: Armando Espitia, Andrea Vergara, Linda Gonzalez, Juan Eduardo Palacios

Festivals: Cannes (In Competition) 2013

Best Director, Cannes Film Festival 2013

In Spanish with English subtitles
105 minutes/DCP/Censors rating tbc



A SCT
Thursday 25 July, 8.45 pm
B SCT
Tuesday 30 July, 4.15 pm

Mood Indigo

L'Écume des jours

Michel Gondry returns to France for this surreal romantic tragedy set in a retro-futurist Paris. Buckle up for a style overload: his stellar adaptation of Boris Vian's widely beloved 1947 novel takes Gondry's penchant for analogue bric-a-brac and whimsical design to giddy new heights.

"It's a match made in heaven: director Michel Gondry, master of cinematic bricolage, meets Boris Vian's cult novel *Froth on the Daydream*, and the result is *Mood Indigo*. Romain Duris plays handsome, wealthy Colin, who lives in a lovely apartment with a factotum (Omar Sy from *The Intouchables*) so brilliant and accomplished he leaves Jeeves at the starting-post. Colin's friend Chick, avid collector of the books of celebrity philosopher Jean-Sol Partre, falls in love, so Colin decides that he too wants a girlfriend, which is when he meets Chloé (Audrey Tautou)...

Like the novel, the film starts off lighthearted, but there are signs all is not rosy in this world – a pile-up of fallen skaters leaves blood on the ice, while staff with sinister Loplop-like bird heads look on. There are hints of an oppressive *Brazil*-like bureaucracy in the background, and later glimpses of a munitions factory where weapons are grown in earth heated by the bodies of naked men. As the



characters are confronted by worsening health and financial crises, the film – like Colin's shrinking flat – becomes darker and more melancholy, all the colour and poetry draining out of it." — Anne Billson, *The Telegraph*

"Gondry builds a beautifully busy alternate universe full of surprises, delighting in good French design and bric-a-brac." — Lisa Nesselson, *Screendaily*

A strikingly poetic fantasy story about the power and resolve to make any kind of sacrifice for a loved one.

France/Belgium 2013

Director: Michel Gondry

Producer: Luc Bossi

Screenplay: Michel Gondry, Luc Bossi. Based on the novel *Froth on the Daydream*, by Boris Vian

Photography: Christophe Beaucarne

Editor: Marie-Charlotte Moreau

Music: Étienne Charry

With: Romain Duris, Audrey Tautou, Gad Elmaleh, Omar Sy, Aïssa Maïga, Charlotte Le Bon, Sacha Bourdo, Philippe Torreton

In French with English subtitles
125 minutes/Colour and B&W/DCP/Censors rating tbc

A CIVIC
Wednesday 24 July, 9.00 pm
B CIVIC
Monday 29 July, 3.30 pm

Three Steps to PARADISE

Already well known, to the dismay of many patriotic Austrians, for his full-frontal portraits of suburban dissolution (*Dog Days*; *Jesus, You Know*), the inimitable Ulrich Seidl has created his own *Eat, Pray, Love* trilogy. In three *PARADISE* dramas, three related women seek individual fulfilment in romance, evangelism and weight loss respectively. You could say Seidl has had a very good year: these films were given Competition spots in Cannes, Venice and Berlin successively.

There's something of the Rorschach test about the Seidl experience. He's far too readily dismissed in polite society as an out-and-out sadist, dwelling on the grotesque and framing ungainly behaviour to condescending effect. But Werner Herzog has called Seidl one of his ten favourite filmmakers and said of his notorious *Animal Love*: "Never before in cinema have I been able to look straight into hell." Be it hell or paradise, Seidl's presentation is always carefully composed, but it is also so blunt and insistent that it drills through embarrassment to force some other response, be it revulsion, empathy or, in the case of John Waters reviewing *PARADISE: Faith*, outright hilarity.

Each of these films stands alone, but the gratifying surprise in tackling the entire



trilogy is the variety of its tones. Seidl implicates his viewer quite differently in each film. *Love*, with its African resort setting, big cast and explicit sex, is positively splashy. It also makes tourists of its audience. *Faith* is austere, claustrophobic, repetitive and as close to cartoon as a live feature gets. Then comes *Hope*, intimate, discreetly looking away, protective of its young.

"The best movie trilogy to encapsulate epic struggles against evil impulses spanning generations isn't *Star Wars*." — Eric Kohn, *Indiewire*

Austria/Germany/France 2012 & 2013

Director/Producer: Ulrich Seidl, Veronika Franz

Photography: Wolfgang Thaler, Ed Lachman

Editor: Christof Schertenleib

Production designers: Renate Martin, Andreas Donhauser,

Costume designer: Tanja Hausner

Sound: Ekkehart Baumung

PARADISE: Love

PARADISE: Liebe



Teresa, an Austrian woman of a certain age, takes time out from her taxing work in handicapped care and heads to a beach resort in Kenya. A fellow tourist encourages her to play 'Sugar Mama' to one or more of the young men panhandling on the beach. Abetted by a cast of big white women and svelte black men, none daunted by frequent nudity, Seidl squarely confronts the mess of exploitation, racism, opportunism, objectification and longing that unravels when his lonely protagonist takes the bait. Seidl's vision of social disintegration is severely personal, as always, but more explicitly political and more poignant in its awkwardness than anything we've seen from him before. "Boasting a pitch-perfect performance by Margarethe Tiesel... Seidl enjoys pushing Teresa further and further up the emotional creek, but the film is attuned to the moral complexity of the situation, and also surprisingly tender." — Pamela Jahn, *Sight & Sound*

Austria/Germany/France 2012

Director/Producer: Ulrich Seidl

Screenplay: Ulrich Seidl, Veronika Franz

Photography: Wolfgang Thaler, Ed Lachman

Editor: Christof Schertenleib

With: Margarethe Tiesel, Peter Kazungu, Inge Maux, Dunja Sowinetz, Helen Brugat, Gabriel Mwarua, Josphat Hamisi, Carlos Mkutano

Festivals: Cannes (In Competition), Karlovy Vary, Toronto, London 2012

In German, English and Swahili, with English subtitles

120 minutes/DCP/R18 explicit sexual material

B SCT
Friday 19 July, 11.15 am
A SCT
Saturday 20 July, 4.45 pm
A QST
Monday 22 July, 8.30 pm
A QST
Tuesday 23 July, 8.45 pm

PARADISE: Faith

PARADISE: Glaube



For Anna Maria, an X-ray technician (and sister of *Love*'s Teresa), a holiday provides the opportunity to head out for a spot of door-to-door evangelism, toting her two-foot plaster Mary into the homes of anyone foolish, confused or lonely enough to let her across the threshold. But at heart Anna Maria's devotion is a frantically private affair, self-administered in bouts of flagellation or progressions around her obsessively spotless apartment on her knees. When Anna Maria's estranged, wheelchair-bound and devoutly Muslim husband appears from who-knows-where, God may have sent a trial too many. Seidl's lampoon of hysterical faith seems perfectly designed to enrage the embattled righteous, but in more charitable souls it may induce pity and wonder. "I laughed uproariously throughout this horrifying portrait of a religious fanatic, and if there's something the matter with you, you will, too." — John Waters, *Artforum* (*Best Films of 2012*)

Austria/Germany/France 2012

Director/Producer: Ulrich Seidl

Screenplay: Ulrich Seidl, Veronika Franz

Photography: Wolfgang Thaler, Ed Lachman

Editor: Christof Schertenleib

With: Maria Hofstätter, Nabil Saleh, Natalija Baranova, René Rupnik, Dieter Masur, Trude Masur

Festivals: Venice 2012; Rotterdam 2013

Special Jury Prize, Venice Film Festival 2012

In German and Arabic, with English subtitles

113 minutes/DCP/R18 violence, sex scenes, content may disturb

B QST
Friday 26 July, 4.00 pm
A QST
Saturday 27 July, 3.30 pm
A QST
Sunday 28 July, 5.30 pm
A QST
Tuesday 30 July, 6.30 pm

Stranger by the Lake

L'inconnu du lac

A sensation at Cannes, and anywhere else it plays we'd imagine, Alain Guiraudie's film is a seductive blend of beauty, eroticism and suspense in which multifarious desires are played out on a secluded, idyllic gay beach – and adjacent forest. A fresh, unclassifiable genre mix of sly humour, hardcore guy action, psychological thriller and murder mystery, it's a big screen treat highly unlikely to be playing at any multiplex near you. Guiraudie conjures a luminous, liminal realm, disconnected from any other social reality, where the id can run wild. As our fresh young hero is aware, different visitors there seek different degrees of disconnection, but a new infatuation takes him swimming into dangerous waters indeed.

"Transgressive and transcendent... Our lead is the beautiful, swimmer's-bod buff Franck, who struts around with genial confidence... Though he strikes up an easy friendship with the lonely, obese Henri, Franck's eye and libido are more tickled by the 70s porn mustache-sporting Michel (Christophe Paou). The only potential problem? One evening, Franck witnesses Michel drowning one of his conquests, which he discovers does little to negate his attraction..."

Go in aware that much of the sex is unsimulated, then revel in the ways Guiraudie



uses his rigorous perspective, in addition to an always gorgeously-composed widescreen frame, to normalize behavior that is anathema in polite society... But also go in knowing that there are very real, very potent emotions underlying every action, be it an explicit sex act, a lingering embrace, or a horrible realization that meting out death does not necessarily preclude love." – Keith Uhlich, *Time Out NY*

"Absorbing and intelligent... this improbable cocktail makes for entrancing viewing." – Boyd van Hoeij, *Variety*

France 2013

Director/Screenplay: Alain Guiraudie

Producers: Sylvie Pialat

Photography: Claire Mathon

Editor: Jean-Christophe Hym

With: Pierre Deladonchamps, Christophe Paou, Patrick D'Assunção, Jérôme Chappatte, Mathieu Vervisch, Gilbert Traina, Emmanuel Daumas, Sébastien Badachaoui

Festivals: Cannes (Un Certain Regard) 2013

Best Director (Un Certain Regard), Cannes Film Festival 2013

In French with English subtitles
97 minutes/CinemaScope/DCP/
Censors rating tbc



A SCT
Sunday 21 July, 8.30 pm
A CIVIC
Sunday 28 July, 9.15 pm
B SCT
Monday 29 July, 4.15 pm

PARADISE: Hope

PARADIES: Hoffnung



While her mother holidays on a Kenyan beach, 13-year-old Melanie is deposited at diet camp, where she and other overweight teens are subjected to a joyless summer regime of exercise and lectures. Seidl watches in sardonic admiration as their dumpy forms defy the aspirations of a blustering drill instructor. Midnight feasts and dorm parties provide ample consolation and camaraderie. When the talk turns to sex, Melanie is encouraged to believe she's got what it takes to pursue her crush on the camp's only approachable adult: the playful, oddly boyish doctor, approximately 40 years her senior. Audience expectations are on trial here as much as the doctor's inscrutable intentions. "There's a strange sweetness to *PARADISE: Hope*... Without pushing any obvious message beyond its unvarnished scrutiny of ordinary lives the film is also a bracing antidote to all the manufactured triumphalism of weight-loss reality shows." – David Rooney, *Hollywood Reporter*

Austria/Germany/France 2013

Director/Producer: Ulrich Seidl
Screenplay: Ulrich Seidl, Veronika Franz

Photography: Wolfgang Thaler, Ed Lachman

Editor: Christof Schertenleib

With: Melanie Lenz, Joseph Lorenz, Verena Lehbauer, Johanna Schmid, Michael Thomas, Vivian Bartsch

Festivals: Berlin 2013

In German with English subtitles
91 minutes/DCP/R16 sexual references

B AC
Friday 2 August, 2.30 pm
A AC
Friday 2 August, 8.15 pm
A AC
Saturday 3 August, 6.15 pm
A AC
Sunday 4 August, 4.00 pm

Post Tenebras Lux



***Post Tenebras Lux* ('light after darkness') is a palpably sensual autobiographical feature** from Mexican director Carlos Reygadas (*Japón, Silent Light*), winner of the Best Director prize at Cannes in 2012. Set primarily in lush Mexican countryside, it's a stunningly photographed portrait of a bourgeois family living in the violent embrace of burgeoning nature – but it also fires off in other directions entirely, blazing with the spiritual and psychological terrors of its author in mid-life meltdown. Flooded with unforgettable, ominous images, from the opening sequence where his real-life infant daughter wanders a muddy field as farm animals circle, thunder roars and lightning flashes, to a neon-red demon moving stealthily through bedrooms, *Post Tenebras Lux* is primal, mystifying and enthralling. "Entrancingly beautiful... This is a painterly meditation on the interplay of vision, memory and imagination." – Dan Sullivan, *Film Comment*

Mexico/France/Germany/The Netherlands 2012

Director/Screenplay: Carlos Reygadas

Producers: Jaime Romandia, Carlos Reygadas

Photography: Alexis Zabé

Editor: Natalia López

With: Rut Reygadas, Eleazar Reygadas, Adolfo Jiménez Castro, Nathalia Acevedo, Willebaldo Torres

Festivals: Cannes (In Competition), Toronto, London 2012; Rotterdam 2013

Best Director, Cannes Film Festival 2012

In Spanish, English and French, with English subtitles
120 minutes/DCP/Censors rating tbc

A QSt
Saturday 27 July, 1.00 pm
A QSt
Monday 29 July, 6.30 pm
B RIALTO
Friday 2 August, 1.45 pm
A RIALTO
Sunday 4 August, 4.00 pm

To the Wonder

A mere two years after *The Tree of Life*,

Terrence Malick returns with something utterly characteristic yet much looser and more intimate. Here his rhapsodic contemplation of nature and humanity's fall from grace unfolds in a contemporary setting and draws explicitly on the erotic connection between man and woman. Ben Affleck and Olga Kurylenko appear as lovers whose joy in each other falters as they move, with her young daughter, from France to the plains of Oklahoma. Rachel McAdams appears as an old flame of Affleck's while Javier Bardem proves a brooding presence as a benevolent priest doubting his faith.

"It is a bold and often beautiful movie, unfashionably and unironically concerned with love and God, and what will happen to us in the absence of either... Malick's visual language is much in evidence: whispered narrative, a surging orchestral score, looming, circling camerawork to accompany wordless outdoor memory sequences which often take place suffused in sunsets and lens flare... At its best, Malick's cinematic rhapsody is glorious; during his uncertain moments, he appears to be repeating himself. But what delight there is in this film." – Peter Bradshaw, *The Guardian*



"Once I surrendered to the ebb and flow of Lubezki's images, the elegiac and almost anti-narrative mode, the sweet-sad blend of romance, eroticism and tragedy and the hypnotic score – which mixes contemporary electronic pop with Berlioz, Wagner, Tchaikovsky, Henryk Górecki and Arvo Pärt – I really never wanted it to stop." – Andrew O'Hehir, *salon.com*

"A rapturous photo essay on carnal and spiritual love."

– Richard Corliss, *Time*

USA 2012

Director/Screenplay: Terrence Malick

Producers: Sarah Green, Nicolas Gonda

Photography: Emmanuel Lubezki

Editors: A.J. Edwards, Keith Fraase, Shane Hazen, Christopher Roldan, Mark Yoshikawa

Music: Hanan Townsend

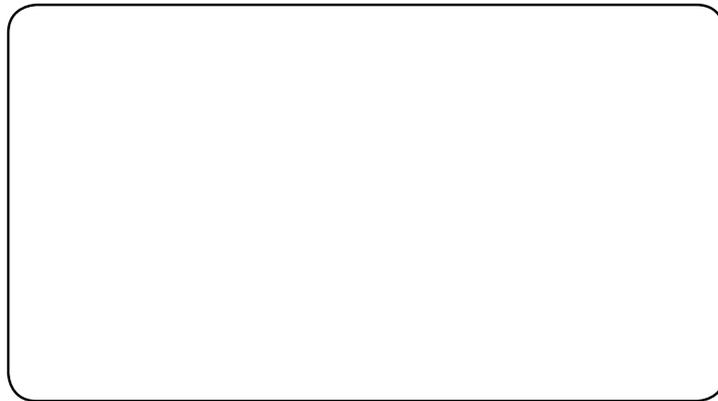
With: Ben Affleck, Olga Kurylenko, Rachel McAdams, Javier Bardem, Tatiana Chiline, Romina Mondello, Tony O'Gans, Charles Baker, Marshall Bell

Festivals: Venice, Toronto, 2012

In English, French, Spanish and Italian, with English subtitles

112 minutes/CinemaScope/DCP/M sex scenes

A RIALTO
Saturday 27 July, 3.30 pm
A RIALTO
Tuesday 30 July, 8.30 pm
B RIALTO
Thursday 1 August, 2.00 pm
A RIALTO
Saturday 3 August, 3.45 pm



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Norte, the End of History

Norte, hangganan ng kasaysayan

For those who favour cinema that accumulates its power slowly, this new film by the Filipino director Lav Diaz was the one to relish at Cannes this year.

"*Norte, the End of History* grapples with big abstract themes – justice, the nature of evil, guilt, fate, love – but keeps them firmly rooted in the concrete particulars of Philippine society. A drop-out law student grows ever more twisted in his take on life, airing political views that could be construed as fascist and deliberately alienating friends and family. Another man, decent and simple, seems incapable of providing for his impoverished family. When the student murders the pawnbroker who lends them both money, as well as her daughter, the other man is mistakenly jailed for the crime.

There are clear nods to Dostoevsky, but the student's descent into ever more horrific depths is only one element, beautifully counterpointed with the imprisoned man's spiritual awakening, his wife's struggle to cope without him and raise their children, and their continued love for each other despite the hand they've been dealt. The episodic, unpredictable narrative proceeds by way of a series of stunning long takes, all visually and spatially perfectly choreographed.

It's a mesmerising experience that grows



deeper and broader the longer it goes on."

– Kieron Corless, *Sight & Sound*

"The film that really excited me [at Cannes] in a way that others didn't is the four-hour Lav Diaz film *Norte, the End of History*, which I felt was extraordinary... Using those four hours to take a narrative in unexpected directions, it was beautiful and unexpected." – Jonathan Romney, *Film Comment*

"Norte, the End of History has the title of a war epic and the soul and scope of a Great Novel."

– Wesley Morris, *Grantland*

Philippines 2013

Director/Editor: Lav Diaz

Producer: Raymond Lee

Screenplay: Lav Diaz, Rody Vera

Photography: Lauro Rene Manda
With: Sid Lucero, Archie Alemania, Angeli Bayani, Angelina Kanapi, Soliman Cruz, Mae Paner, Hazel Orcenio

Festivals: Cannes (Un Certain Regard) 2013

In Tagalog with English subtitles

250 minutes/DCP/Censors rating tbc



A QSt
Saturday 20 July, 1.15 pm
A QSt
Wednesday 24 July, 6.30 pm
B QSt
Monday 29 July, 1.45 pm

Upstream Color

The year's most tantalising cinematic whatsit comes nine years after writer, director, musician, editor, producer and star Shane Carruth first amazed audiences with his no-budget time-travel riddle *Primer*. The narrative, which defies detailed synopsis, concerns the uncanny merging of two lost souls, strangers, both utterly contemporary urban figures. A stock trader (Carruth himself) and a movie effects artist (Amy Seimetz) both seem to have fallen prey to a scam after they ingest narcotics that conceal bioengineered grubs which hold them in a hypnotic and manipulable state. Meticulously crafted, with an outer lucidity and flow that somehow imply a dimly lurking inner force of nature, *Upstream Color* is a beautiful mysterious object, perfectly realised.

"*Upstream Color* is lush, rhythmic, and deeply sensual, striking on a purely aesthetic level, the whole enterprise less interested in a framework of narrative complication than in the formal pleasures that narrative inspires. And the formal pleasures are endless: From its exquisite, sun-streaked digital photography to its gleaming ambient score, both remarkably products of Carruth himself, this is a film of exceptional beauty...

"For all its supposed narrative



ambiguity, *Upstream Color* always feels *emotionally* coherent, which was presumably the intended effect. Regardless of whether one fully comprehends the story's particulars, the experience of watching the film remains intensely transportive... It has an intention most puzzle films lack by design: Whatever its apparent complexity, *Upstream Color* just wants to move you." – Calum Marsh, *Slant*

"A vision as vast and as natural as it is reflexively cinematic and fiercely compassionate." – Richard Brody, *New Yorker*

USA 2013

Director/Screenplay/
Photography/Music:
Shane Carruth

Producers: Shane Carruth,
Casey Gooden, Ben LeClair

Editors: David Lowery,
Shane Carruth

With: Amy Seimetz, Shane Carruth, Andrew Sensenig, Thiago Martins, Kathy Carruth, Meredith Burke, Andreon Watson, Ashton Miramontes, Myles McGee

Festivals: Sundance, Berlin, SXSW, New Directors/New Films 2013

96 minutes/DCP/M content may disturb

www.upstreamcolor.com

PROUDLY SPONSORED BY

CINEMATICA
WWW.CINEMATICA.CO.NZ

A CIVIC
Thursday 25 July, 9.00 pm
B CIVIC
Friday 26 July, 4.00 pm

Toons for Tots

62 mins approx./Censors rating tbc

The three things we keep in mind when selecting films for the kids' animation programmes are (in order) audience, audience and audience. Kids have an instinct for what works, for what is funny, for whether a story is good (or not) that transcends analysis. The best animated films are little doorways to worlds most grown-ups have forgotten how to access. The kind of films we go looking for connect with these vibrant, constantly questing little instincts in ways no other artform can. There must always be a scary film or two, a few special animals, plenty of giggles and truckloads of magic. We looked far and wide to find these animated little gems. We think we've done a pretty good job but there's only so much we grown-ups can do – it's over to the kids to decide. — Malcolm Turner

B CIVIC Tuesday 23 July, 10.45 am
B QSt Saturday 27 July, 11.15 am

The children's animation programmes were curated by Malcolm Turner and Nic Marshall. The tots they have in mind this year are aged 4-7.

The Goat Herder and His Lots and Lots and Lots of Goats

Will Rose/UK 2012/7 mins

So many hills, so many goats, but only one little goat herder.

Monstersinfonie

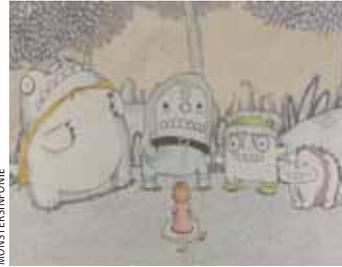
Kiana Naghshineh/Germany 2012/3 mins

If you're brave and show them who's the boss, your monsters can become a really great little orchestra.

A Girl Named Elastika

Guillaume Blanchet/Canada 2012/4 mins

You are not gonna believe your eyes! A whole, way-cool movie made out of nothing but pins and rubber bands.



MONSTERSINFONIE

Ballpit

Kyle Mowat/Canada 2012/2 mins

A fascinating circus of millions of amazing tiny super-colourful, crazy, crawly creatures.

The Little Bird and the Leaf

Lena von Döhren/Switzerland 2012/4 mins

One little bird's adventure trying to water the last leaf at the end of the branch.

Macropolis

Joel Simon/UK 2012/7 mins

Rejected by the toy factory, a rubber dog and kitty duo set out to find their friends who were sent to the shops.

How Can You Swallow So Much Sleep?

Anna Ginsburg/UK 2012/4 mins

A little boy visits the moon as it exists in his dreams – an iridescent orb surrounded by translucent jellyfish and



BALLPIT

cellophane streams. Based on an Italo Calvino short story.

Metro

Jake Wyatt/USA 2011/5 mins

A young girl chases a mysterious fox through a secret door and into a subterranean wonderland to retrieve her stolen train ticket.

Room on the Broom

Max Lang, Jan Lachauer/UK 2012/25 mins

From the makers of *The Gruffalo* comes this heart-warming adaptation of Julia Donaldson's book about a friendly witch and her self-centred cat who zoom their friends off on a unique journey.



ROOM ON THE BROOM

Animation for Kids 2013

69 mins approx./Censors rating tbc

This year's programme is designed for the entertainment pleasure of audiences aged 7-10.

Paper Touch

Hui-Ching Tseng/Taiwan 2011/5 mins

An amazing origami action overload of paper cut-outs and corrugated cardboard shapes marching, climbing, dancing and jumping on a mission to create a pinball machine.

Pl.ink!

Anne Kristin Berge/Norway/Poland 2011/3 mins

A hyper-imaginative toddler takes his father on a colour-splattered rollercoaster ride that zooms right into the middle of some paintings.

B CIVIC Friday 19 July, 11.00 am
B QSt Wednesday 24 July, 12.30 pm
B AC Wednesday 31 July, 10.15 am

The Mole at the Sea

Anna Kadykova/Russia 2012/5 mins

Poor little mole, his favourite beach has been taken over by sunbathers. But as evening comes and the moon rises it's his time to come out and play.

Hannah and the Moon

Kate Charter/UK 2012/6 mins

Hannah's mum is busy but her best friend is the moon and she has a magic storybook that comes to life every time she opens it.

Big Mouth

Andrea Dorfman/Canada 2012/8 mins

Sometimes it's not OK to just say the first thing that pops into your head.

Shave It

Fernando Maldonado, Jorge Tereso/Argentina 2012/4 mins

A harebrained, funny, monkey superhero has figured out how to have the wildest time.



BIG MOUTH

Fresh Guacamole

PES/USA 2012/2 mins

PES – master of the amazing – is back with this eye-catching Oscar-nominated take on the culinary arts. Pass the chips!

Wind

Robert Loebel/Germany 2012/4 mins

If the wind is strong enough you can play table tennis by yourself, lose your hat, let your hair go wild or even fly on the end of a long string.

Choir Tour

Edmunds Jansons/Latvia 2012/5 mins

It's a thoroughly splendid free-for-all when a famous boys' choir breaks away from their conductor for a moment of harmonious mayhem.



CHOIR TOUR

Snack Attack

Andrew Cadelago/USA/Canada 2012/5 mins

Waiting to board the train, an old lady just wants to eat her cookies in peace. But someone else has their eyes on them as well.

The Fantastic Flying Books of Mr Morris Lessmore

William Joyce, Brandon Oldenburg/USA 2011/15 mins

Good books are full of wonderful stories, incredible characters and mysterious journeys. When they can fly, they're even better. Oscar winner.

Kali the Little Vampire

Regina Pessoa/France/Portugal/Canada/Switzerland 2012/9 mins

One day destiny calls on a young vampire boy to step out from the shadows to help those who have always been able to play in the light.



KALI THE LITTLE VAMPIRE

Ernest & Célestine

Ernest et Célestine

Normally speaking, bears live above ground and mice live below, and they don't get along at all. Brought together by chance, young Célestine, a plucky little mouse trying to avoid a career in dentistry, and grumpy Ernest, a big bohemian bear, form an improbable friendship. The two soon overcome their natural enmity by celebrating self-expression, living as outcasts on the run and creating *la vie bohème* in a winter cottage. But it isn't long before their friendship is put on trial by their respective bear-fearing and mice-eating communities. — Nicola Marshall

"Based on the stories and gorgeous watercolor illustrations of the late Belgian artist Gabrielle Vincent, *Ernest & Célestine* pops to life with a lush palette of color in an adventure that is at once dark and foreboding, but also strange, surreal and frequently hilarious. The pair become fugitives, outcasts from both the aboveground lair of the bears and the underworld relegated to the mice. Strangely enough, both worlds seem to be obsessed with dental hygiene.

A trio of virtuoso animation talents team up to bring Vincent's vivid storybook world to the screen. Benjamin Renner whose acclaimed short, *A Mouse's Tale*, parallels *Ernest & Célestine*, began the project before

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enlisting *A Town Called Panic* filmmakers Stéphane Aubier and Vincent Patar to join him and infuse the film with their signature absurd humor. The trio has put together a sumptuous-looking fairy tale – the winner of the 2013 César Award for Best Animated Film – told with Old World charm that will delight children and adults alike." — Bob Hoffman, San Francisco International Film Festival

"A delightful melding of visual style and narrative pirouettes... a just-about-perfect hand drawn animated feature." — Lisa Nesselson, *Screendaily*

France/Luxembourg/Belgium 2012

Directors: Benjamin Renner, Vincent Patar, Stéphane Aubier

Producers: Didier Brunner, Philippe Kauffmann, Vincent Tavier, Stephan Roelants, Henri Magalon

Screenplay: Daniel Pennac. Based on the books by Gabrielle Vincent

Editor: Fabienne Alvarez-Giro

Music: Vincent Courtois

Voices: Lambert Wilson, Pauline Brunner, Anne-Marie Loop, Patrice Melennec, Brigitte Virtudes, Léonard Louf

Festivals: Cannes (Directors' Fortnight), Toronto 2012; San Francisco 2013

In French with English subtitles
80 minutes/DCP/G cert

PROUDLY PRESENTED
IN ASSOCIATION WITH



A LIDO
Sunday 21 July, 4.00 pm
A BWAY
Sunday 28 July, 4.00 pm
B CIVIC
Thursday 1 August, 10.15 am
A CIVIC
Saturday 3 August, 1.00 pm

Animation Now 2013

91 mins approx./Censors rating tbc

Diversity is always one of the aims we embrace in the process of putting our annual *Animation Now* programme together. Computers, often mistakenly thought to be the tool of choice for contemporary animators, have to share the line-up with gems crafted from pens, pencils, paper, puppets and pin-screens. This collection has been arranged to have different techniques, genres and styles spark off each other, to reinforce the wonderful breadth of the art of animation. We have been lucky to secure two of the most awarded films on the international animation festival circuit at the moment. *Tram* and *Oh Willy...* seem to have spent the last few months leap-frogging each other to share a variety of festival Grand Prix and Audience Award honours between them.

I am very, very happy with *Animation Now* in 2013. — Malcolm Turner

A QSt Thursday 25 July, 6.30 pm
A AC Sunday 28 July, 10.15 am
B AC Tuesday 30 July, 2.30 pm

Sonata

Nadia Micault/France 2013/11 mins

An absorbing, beguiling study of the pure beauty of human motion reimagined through possibilities that only animation can offer.

Jailbreak

Guusje Kaayk/The Netherlands 2011/3 mins

Inspired by the eponymous jazz of Eric Vloeimans' Gatecrash, *Jailbreak* whimsically bursts forth as a series of interconnected pentagons, each with its own identity – and will.

TINAMV 1

Adnan Popović/Austria 2011/4 mins

The cloistered interior of a pure white room is the perfect space to unleash a sustained, anarchic fiesta of stop-motion action.



THE TRIANGLE AFFAIR

Tram

Michaela Pavlátová/France/Czech Republic 2012/8 mins

A voluptuously sultry tram operator resplendent in all her wondrously erotic wobbliness.

The Triangle Affair

Andres Tenusaar/Estonia 2012/11 mins

A crazy-wild ballet of the strangest creatures getting a bit of after-hours cleaning done.

Mound

Allison Schulnik/USA 2011/4 mins

An intense and macabre melange of plasticine animation.

Solipsist

Andrew Huang/USA 2012/10 mins

A spectacular, surging forest of wearable art engulfs a willing duo of dancers before a plunge into a teeming liquid underworld.



TRAM

We May Meet, We May Not

Skirmanta Jakaite/Lithuania 2011/6 mins

The strengths and fragilities of parent-child bonds are tested against the background of a foreboding forest.

Here and the Great Elsewhere

Michèle Lemieux/Canada 2011/14 mins

An ethereal world of ever-morphing imagery painstakingly hand-crafted from a pin-screen containing 240,000 pins.

Oh Willy...

Emma De Swaef, Marc James Roels, Ben Tesseur, Bram Meindersma/Belgium 2012/17 mins

One of the most awarded animated shorts of the year. A film of translucent poignancy that explores the small, mismatched circles of life and death.



WE MAY MEET, WE MAY NOT

INDEPENDENTS

Away from the media corporation world of massive event entertainments, the American production scene is, like the music scene, incredibly diverse and fertile in 2013. You don't have to go to Sundance to see what we mean.

Computer Chess



"Andrew Bujalski (*Funny Ha Ha*) makes his first period picture, kinda, with this stubbornly, gloriously retro saga set at an early-1980s computer-chess tournament (with a few ventures into the freaky couples-therapy seminar being held at the same hotel). The technology is dated, both on and off-screen, as hulking machines with names like 'Tsar 3.0' and 'Logic Fortress' battle for nerdy supremacy as a cameraman, wielding the vintage cameras that were actually used to film the feature, observes. Tiny dramas highlighting the deeply human elements lurking amid all that computer code emerge along the way. Though the Poindexters (and the grainy cinematography) are authentically old-school, the humor is wry and awkwardly dry - very 21st century." — Cheryl Eddy, *San Francisco Bay Guardian* "Rather brilliantly conceived... this is about as perfect a rendering of the era as you could ask for... the acting is uniformly superb." — Andrew Pulver, *The Guardian*

USA 2013

Director/Screenplay/Editor: Andrew Bujalski

Producers: Houston King, Alex Lipschultz

Photography: Matthias Grunsky

With: Patrick Riester, Wiley Wiggins, Myles Paige, Robin Schwartz, Gerald Peary, Gordon Kindlmann

Festivals: Sundance, Berlin, San Francisco 2013

92 minutes/B&W/HDCAM/Censors rating tbc

www.computerchessmovie.com

 Preceded by *Destination Pioneer City* (p84)

A AC
Saturday 20 July, 7.00 pm
B AC
Monday 22 July, 4.15 pm
A AC
Tuesday 23 July, 6.30 pm

The East



"A corporate spy infiltrates a group of anarchists in this thought-provoking espionage thriller from Zal Batmanglij and Brit Marling, the duo behind 2011's indie hit *Sound of My Voice*. The former FBI agent Sarah (Marling) now works at a 'private investigation firm' used by powerful corporations to protect their interests. When an underground anarchist collective begins violently targeting corporate heads whose companies are polluting the environment, Sarah is assigned to head undercover with the organization, and 'neutralize' it. The closer she gets to the group's committed members, though, the further she finds herself from the corporate ideals she has been hired to protect, especially as the group's charismatic, cult-like leader (Alexander Skarsgård) begins to take center stage... This ideological thriller is a thinking-person's *Bourne Identity*, as pointed in its questions as it is slick in its thrills." — San Francisco International Film Festival

USA 2013

Director: Zal Batmanglij

Producers: Ridley Scott, Michael Costigan, Jocelyn Hayes-Simpson, Brit Marling

Screenplay: Zal Batmanglij, Brit Marling

Photography: Roman Vasyanov
Editors: Andrew Weisblum, Bill Pankow

Music: Halli Cauthery

With: Brit Marling, Alexander Skarsgård, Ellen Page, Toby Kebbell, Shiloh Fernandez, Julia Ormond, Patricia Clarkson, Jason Ritter

Festivals: Sundance, San Francisco 2013

115 minutes/CinemaScope/DCP/Censors rating tbc

www.theeastmovie.com

B RIALTO
Thursday 25 July, 4.00 pm
A RIALTO
Friday 26 July, 8.45 pm
A SCT
Wednesday 31 July, 8.45 pm

The Bling Ring

"Emma Watson, the Harry Potter star, gives a sharp, knowing, smart performance as Nicki, one of a gang of spoiled rich Californian brats robbing the houses of celebs who, like, totally deserve it. Directed by Sofia Coppola (*Lost in Translation, The Virgin Suicides*), this is a funny, sarky, bang-on portrayal of the freakiness of celeb obsession. The story would sound outrageous – if it wasn't true.

Between 2008 and 2009 a gang of high-schoolers, who became known by the media as The Bling Ring, stole more than \$3m in clothes, cash, jewellery and art from the homes of Paris Hilton (who makes a brief appearance), Orlando Bloom, Lindsay Lohan and more. Using gossip sites like *TMZ*, they calculated when their victims would be out of town and googled their addresses. Easy as. Hilton was even so kind as to leave a key under her doormat. Not exactly criminal masterminds, The Bling Ring took selfies of themselves in designer swag and brazenly posted them on Facebook...

[Coppola] nails the cult of celebrity worship. In a disturbingly funny scene, ringleader Rebecca (Katie Chang) stands in Lindsay Lohan's bedroom smothering herself with Lilo's perfume, staring at herself in the mirror in almost drugged-up ecstasy. This isn't just about nabbing a Hermès Birkin bag



(price tag approx \$10,000) for free, it's about fantasy. 'I've never been an A-list guy,' says the gang's only boy. By wearing Orlando Bloom's Rolex, he's living the dream...

Through some kind of meta-weirdness, the gang soon became as famous as the celebs they stole from... In 20 years' time, *The Bling Ring* will surely feel like a time capsule of now." – Cath Clarke, *Time Out London*

"A comic ode to how cheap our 15 minutes of fame has become." – Owen Gleiberman, *Entertainment Weekly*

USA 2013

Director: Sofia Coppola
Producers: Roman Coppola, Sofia Coppola, Youree Henley
Screenplay: Sofia Coppola. Based on the *Vanity Fair* article by Nancy Jo Sales
Photography: Harris Savides, Christopher Blauvelt
Editor: Sarah Flack
With: Israel Broussard, Emma Watson, Taissa Farmiga, Claire Julien, Katie Chang, Georgia Rock, Leslie Mann, Gavin Rossdale
Festivals: Cannes (Un Certain Regard) 2013
 90 minutes/DCP/Censors rating tbc
www.theblingring.com



A CIVIC
 Saturday 27 July, 8.45 pm
B CIVIC
 Thursday 1 August, 4.15 pm

Frances Ha

"I'm not a real person yet," stutters the heroine of this cutely serious movie about a hapless dancer flat-hopping around Brooklyn. At 28, without a solid job or stable partner, Frances is flailing, for all the fun she's having. 'You look a lot older,' says someone comparing Frances to her best friend, 'but you seem far less mature.'

Greta Gerwig – who began in the lo-fi likes of *Baghead* before graduating to more grown-up roles (*Damsels in Distress*) – takes a happy back-skip into her mumblecore comfort zone for this black-and-white, semi-improv study. Her genius move is hauling an accomplished filmmaker back into the zone with her. Noah Baumbach, making his most compassionate movie since 2005's *The Squid and the Whale*, gives these lives the full French new wave/mid-period Woody Allen treatment, conferring charm and substance on even their most mundane interaction... Gerwig's performance is full of depth and nuance; self-conscious without being mawkish, clever behind the kook." – Catherine Shoard, *The Guardian*

"Shot digitally on the fly, its New York streets rendered in satiny black-and-white, *Frances Ha* is a patchwork of details that constitute a sort of dating manual – not one that tells you how to meet hot guys, but one that fortifies you against all the crap you have to deal with as



a young person in love with a city that doesn't always love you back...

In the most memorable sequence, Frances makes up an impromptu street ballet to David Bowie's 'Modern Love'... The hopefulness of Frances, and of *Frances Ha*, is a constant. There's new magic coming – it simply has to catch up with her." – Stephanie Zacharek, *Village Voice*

"It plays like a pop record you want to play over and over." – Jay Kuehner, *Cinema Scope*

USA 2012

Director: Noah Baumbach
Producers: Noah Baumbach, Scott Rudin, Lila Yacoub, Rodrigo Teixeira
Screenplay: Noah Baumbach, Greta Gerwig
Photography: Sam Levy
Editor: Jennifer Lame
With: Greta Gerwig, Mickey Sumner, Charlotte d'Amboise, Michael Zegen, Adam Driver, Hannah Dunne, Michael Esper, Grace Gummer, Patrick Heusinger, Josh Hamilton
Festivals: Toronto, New York 2012; Berlin, San Francisco 2013
 86 minutes/B&W/DCP/M offensive language, sexual references
www.franceshamovie.com

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FLICKS.CO.NZ

A AC
 Saturday 20 July, 9.15 pm
B SCT
 Friday 26 July, 2.45 pm
A SCT
 Sunday 28 July, 4.30 pm
A LIDO
 Sunday 4 August, 6.15 pm

It Felt Like Love



Budding sexual awakening is explored with a resolutely and refreshing female sensibility in this evocative study of a teenage girl's attempts to attract an older guy during a hot Brooklyn summer. Although 14-year-old Lila is the film's subject, her lovely nubile form, skimpily clad for the beach or to cope with urban heat, is not its object. Instead, we see the world through her desiring gaze. Shifting her focus from her friend, the worldly Chiara, whom she emulates right down to dying her hair the same colour and repeating Chiara's sex talk, she comes to concentrate on handsome, tattooed Sammy – caressed by the camera in ways that evoke such European filmmakers as Claire Denis. Lila's quest takes her into some dangerous situations, but there's nothing punitive in filmmaker Eliza Hittman's treatment of her recklessness. Her sensual, gritty and unsettling debut is very alert to the humiliations, deceptions and hurts of teenage experience. — Sandra Reid

USA 2013

Director/Screenplay: Eliza Hittman

Producers: Eliza Hittman, Shrihari Sathe, Laura Wagner

Photography: Sean Porter

Editors: Carlos Marques-Marcet, Scott Cummings

With: Gina Piersanti, Giovanna Salimeni, Ronen Rubinstein, Jesse Cordasco, Nick Rosen, Richie Folio, Kevin Anthony Ryan, Case Prime

Festivals: Sundance, Rotterdam 2013

82 minutes/Blu-ray/R16 nudity, drug use, offensive language

www.itfeltlikelove.com



Preceded by *The Professor* (p84) (21 & 25 July only)

B QST
Friday 19 July, 2.45 pm
A AC
Sunday 21 July, 1.30 pm
B QST
Thursday 25 July, 4.15 pm

Mud



"A first-rate adventure film about two teenage Arkansas boys – Ellis, who lives on a houseboat with his warring parents, and Neckbone, who is being raised carelessly in a trailer by his scapegrace uncle. They escape at dawn, hit the river, and discover a fugitive, Mud (Matthew McConaughey), living on an island in the Mississippi. Mud has long been in love with a white-trash goddess, Juniper (Reese Witherspoon), and the two cast-adrift boys, stirred by his situation and by their own need to know that love can last, struggle to get them back together... The writer and director, Jeff Nichols (*Take Shelter*), brings to the film [something a lot like Mark] Twain's understanding of a boy's best qualities – a love of adventure, instinctive loyalty, and generous chivalry." – David Dendy, *New Yorker*
"Matthew McConaughey turns in his best performance and filmmaker Nichols captures a slice of backcountry soul." – Betsy Sharkey, *LA Times*

USA 2012

Director/Screenplay: Jeff Nichols

Producers: Sarah Green, Aaron Ryder, Lisa Maria Falcone

Photography: Adam Stone

Editor: Julie Monroe

Music: David Wingo

With: Matthew McConaughey, Tye Sheridan, Jacob Lofland, Reese Witherspoon, Sarah Paulson, Ray McKinnon, Sam Shepard, Michael Shannon, Paul Sparks, Joe Don Baker

Festivals: Cannes (In Competition) 2012; Sundance 2013

130 minutes/CinemaScope/DCP/M violence, sexual references

www.mud-themovie.com

A QST
Saturday 20 July, 7.45 pm
A QST
Sunday 21 July, 3.15 pm
A SCT
Tuesday 23 July, 8.30 pm
A LIDO
Sunday 28 July, 6.00 pm

Prince Avalanche



"In this adaptation of the Icelandic movie *Either Way*, Paul Rudd and Emile Hirsch play highway workers, complete opposites, whose job it is to paint center lines on a rural Texas road circa summer 1988. Excepting the occasional visitor, such as elderly trucker Lance LeGault, it is a season spent in near isolation during which the two disparate souls build an unlikely friendship. The actors deliver subtle performances and some welcome laughs, and as [director David Gordon Green] steps back into the atmospheric storytelling of earlier work like *George Washington* and *All the Real Girls*, his film's additional star is its central Texas setting of Bastrop State Park, ravaged by a devastating wildfire in 2011." – Steve Ramos, San Francisco International Film Festival. "Perhaps Green's chief accomplishment in this odd little gem of a movie is that he coaxes mutual compassion out of the characters without having to put it into words." – David Rooney, *Hollywood Reporter*

USA 2013

Director: David Gordon Green

Producers: Lisa Muskat, Derrick Tseng, Craig Zobel, James Belfer, David Gordon Green

Screenplay: David Gordon Green. Based on the film *Either Way* by Hafsteinn Gunnar Sigurðsson

Photography: Tim Orr

Editor: Colin Patton

Music: Explosions in the Sky, David Wingo

With: Emile Hirsch, Paul Rudd, Joyce Payne, Lance LeGault, Gina Grande, Lynn Shelton

Festivals: Sundance, Berlin, SXSW 2013

Best Director, Berlin International Film Festival 2013

90 minutes/CinemaScope/DCP/M adult themes



Preceded by *Helmut Makes a Quilt* (p84)

A RIALTO
Friday 19 July, 8.45 pm
B SCT
Thursday 25 July, 4.30 pm
A SCT
Friday 26 July, 7.00 pm

Sleepwalk with Me



Mike Birbiglia's sneakily ingratiating comedy is rippled with the rueful self-awareness of a comedian who feels just slightly conflicted about nurturing his personal shortcomings for laughs. Birbiglia is also famously dealing with REM behaviour disorder, an affliction causes him to sleepwalk or enact his dreams with potentially damaging consequences. "Birbiglia has often told the droll, weird particulars of his sleep disorder... He links together his sleep condition with a pitilessly self-aware dramatic demonstration of what it takes to succeed as a stand-up comic... And as he plays a fictional version of himself, he makes a convincing case for why such a fellow might not make the best romantic partner." – Lisa Schwarzbaum, *Entertainment Weekly* "Mike Birbiglia may just be the new Woody Allen. *Sleepwalk with Me* is the funniest, most tender, thoughtful and downright brilliant comedy we've seen in years." – James Mullinger, *GQ*

USA 2012

Director: Mike Birbiglia

Co-director: Seth Barrish

Producers: Ira Glass, Jacob Jaffke

Screenplay: Mike Birbiglia, Ira Glass, Joe Birbiglia, Seth Barrish. Based on the play by Mike Birbiglia

Photography: Adam Beckman

Editor: Geoffrey Richman

Music: Andrew Hollander

With: Mike Birbiglia, Lauren Ambrose, James Rebhorn, Carol Kane, Cristin Milioti, Aya Cash, Marylouise Burke, Loudon Wainwright III, Ben Levin, Henry Phillips, Kristen Schaal

Festivals: Sundance, SXSW 2012
82 minutes/DCP/M offensive language

www.sleepwalkmovie.com

A RIALTO
Thursday 25 July, 8.45 pm
B RIALTO
Friday 26 July, 4.30 pm
A RIALTO
Thursday 1 August, 8.45 pm

The Spectacular Now

This Sundance hit is a blessedly unaffected high school romance enacted with lovely directness by a superb duo of young performers. Miles Teller stars as a popular, all-round likeable boy whose easy-going charm may be more dependent on the hip flask in his pocket than he or anyone else realises. When his girlfriend tires of the good times, an unlikely new romance dawns with a much more introspective and conservative girl (Shailene Woodley). Teller and Woodley shared acting honours at Sundance for their roles.

"Director James Ponsoldt has the uncanny ability to travel along well-worn cinematic paths and make them feel fresh again... He does the same miraculous thing with this young adult coming-of-age drama, gracefully confronting dependency in its many forms. Lead actor Miles Teller is a revelation, winning our sympathies even as we bristle at his choices. Screenwriters Scott Neustadter and Michael Weber (*500 Days of Summer*) compose a convincing whirlwind romance that's filled with dialogue that pops with personality and emotions that sock you in the stomach." — Jeff Meyers, *The Stranger*.

"Teller, cute but not traditionally handsome... makes Sutter uniquely irresistible, and the chemistry he has with co-star Woodley, who



PHOTO BY WILFRED HAREWOOD

brings a perfect repertoire of nervous giggles and awkward mannerisms to her in-bloom Aimee, is so authentic that if somebody could promise not to ruin it, we would beg for *The Spectacular Now* to be turned into a television series so that we could watch them some more... [It is] is a smaller film than *Say Anything*, *Dazed and Confused*, *Breakfast Club*, etc, but it belongs in the canon." — Phoebe Reilly, *Spin*

"Filled with dialogue that pops with personality and emotions that sock you in the stomach." — Jeff Meyers, *The Stranger*

USA 2013

Director: James Ponsoldt
Producer: Michelle Krumm, Andrew Lauren, Shawn Levy, Tom McNulty
Screenplay: Scott Neustadter, Michael H. Weber. Based on the novel by Tim Tharp
Photography: Jess Hall
Editor: Darrin Navarro
Music: Rob Simonsen
With: Miles Teller, Shailene Woodley, Brie Larson, Jennifer Jason Leigh, Mary Elizabeth Winstead, Kyle Chandler, Dayo Okeniyi, Bob Odenkirk, Andre Royo
Festivals: Sundance 2013
Special Jury Prize (Dramatic), Sundance Film Festival 2013
 95 minutes/CinemaScope/DCP/
 Censors rating tbc

A LIDO
 Sunday 21 July, 6.00 pm
B CIVIC
 Wednesday 24 July, 4.15 pm
A CIVIC
 Wednesday 31 July, 9.00 pm

Starlet

Jane (Dree Hemingway, daughter of Mariel, radiant with coltish vitality)

is an independent 21-year-old living in California's San Fernando Valley, getting high, but not as high as her bad ass housemates – or heading out to garage sales with her pet chihuahua Starlet in tow. A puzzling discovery about a vendor, 85-year-old Sadie, makes her very curious about the dour old woman (octogenarian Besedka Johnson, discovered by the filmmakers in an LA gym, in an amazing screen debut). A strangely plausible *pas de deux* develops.

Much of the pleasure in Sean Baker's beautifully made (and actually quite closely plotted) drama lies in its apparent looseness, in our own sense of discovery as these two intriguing, unattached, oddly matched women become acquainted.

"The bright sun that blasts through *Starlet*, a thrillingly, unexpectedly good American movie about love and a moral awakening, bathes everything in a radiant light, even the small houses with thirsty lawns and dusty cars...

Working with the cinematographer Radium Cheung, Baker initially focuses on what separates his characters only to then bring them into harmonious play in the wide-screen frame, which seems to expand



as their relationship does. The acuity of his visual style is complemented by his sensitive work with his actresses, whose unforced performances deepen the movie's emotional realism. A model, Ms Hemingway has appeared in only a few films and is a spectacular find, as is Ms Johnson, a longtime Angeleno making a true, piercing screen debut." — Manohla Dargis, *NY Times*

"An empathic, absorbing tale of the old and the beautiful, *Starlet* tracks an unlikely intergenerational friendship." — Melissa Anderson, *Village Voice*

USA 2012

Director/Editor: Sean Baker
Producers: Blake Ashman-Kipervaser, Kevin Chinoy, Francesca Silvestri, Patrick Cunningham, Chris Maybach
Screenplay: Sean Baker, Chris Bergoch
Photography: Radium Cheung
Music: Manual
With: Dree Hemingway, Besedka Johnson, Stella Maeve, James Ransone, Karren Karagulian, Booneem, Michael O'Hagan
Festivals: SXSW, Locarno, London 2012
 103 minutes/DCP/R16 drug use, offensive language, explicit sexual material

 Sean Baker

A SCT
 Tuesday 30 July, 8.30 pm
B SCT
 Wednesday 31 July, 3.45 pm

INSIDE STORIES

Documentary features push beyond the standard wisdom on subjects in the headlines.

See also: *He Toki Huna: New Zealand in Afghanistan* (p21).

The Captain and His Pirate

Der Kapitän und sein Pirat

A sharp study of untidy reality to set against *A Hijacking* or the forthcoming *Captain Phillips*, Andy Wolff's documentary interrogates two survivors from either side of a hostage drama. Krzysztof Kotiuk, the officially disgraced captain of the invaded German container ship *Hansa Stavanger*, is interviewed – and undergoes theoretically therapeutic role-plays – in a German psychiatric hospital. His sense that his crew and the ship's owners all abandoned him remains bitter and strong. Meanwhile, in a makeshift camp rife with violence in the Somali desert, a coolly eloquent Somali pirate named Ahado tells of the bond he forged with the stressed captain. We learn the harrowing details of the four months they spent together as captive and overlord aboard the ship. 'In the end, I respected him. Like a Somali. Like a Muslim. Like a father,' says Ahado. "Wolff suspends the viewer in a state of unease, ultimately, with this singular, tonally nimble double portrait of a brutal site-specific relationship." – Nicholas Rapold, *Film Comment*



Germany/Belgium 2012

Director: Andy Wolff

Producers: Andy Wolff, Stefanie Brockhaus, Marion Hänsel

Photography: Andy Wolff, Tobias Tempel, Yusuf Guul

Editors: Ulrike Tortora, Michèle Hubinon

Sound: Paul Heymans

Music: Sebastian Zenke

With: Krzysztof Kotiuk, Ahado, Klaus Hartmann

In German and Somali, with English subtitles

76 minutes/HDCAM

www.thecaptainandhispirate.com

B AC Wednesday 31 July, 4.45 pm
A AC Thursday 1 August, 6.30 pm
A AC Sunday 4 August, 11.00 am

Fire in the Blood

This withering indictment of Bad Pharma chronicles resistance to the grotesque conjunction of market forces and health care in impoverished Africa. Patent laws have long been exploited by Western drug companies to keep the price of treatment artificially high there, as everywhere else. "It records how a remarkable group of dedicated men and women on four continents, including Desmond Tutu and Dr Yusuf Hamied (the enlightened head of the Indian pharmaceutical company Cipla), worked and campaigned together to compel the world's major pharmaceutical giants to make antiretrovirals (ARVs) available to people with HIV and Aids the world over as generic drugs. This co-operative triumph has saved millions of lives and prevented much suffering. Unfortunately, Big Pharma, with their battalions of lobbyists in Washington, their chilling lack of social responsibility and their dedication to maximising profits, have retrenched... The film is a testament to human decency and a damning indictment of laissez-faire capitalism." – Philip French, *The Observer*



India 2012

Director/Producer/Editor: Dylan Mohan Gray

Photography: Jay J. Odedra, Keshav Prakash

Sound: Kunal Sharma

Music: Ashutosh Phatak

With: Zackie Achmat, Desmond Tutu, Bill Clinton, Peter Mugenyi, Yusuf K. Hamied, Noor Jehan Majid, Edwin Cameron, Elvis Basudde Kyeyune, James P. Love

Festivals: Amsterdam Documentary 2012; Sundance 2013

In English, Hindi, Xhosa and Manipuri, with English subtitles

85 minutes/Blu-ray

www.fireintheblood.com

A QSt Sunday 21 July, 11.00 am
B QSt Tuesday 23 July, 2.00 pm
B QSt Friday 26 July, 2.00 pm
A SCT Saturday 27 July, 11.30 am

Dirty Wars

With the intrigue and energy of a thriller, *Dirty Wars* shines a startling light on the new shape of America's War on Terror. Jeremy Scahill, acclaimed journalist for independent US title *The Nation*, travels beyond the NATO-curated cordons of Kabul to a village shattered by a botched overnight raid. Scahill discovers that the operation, which targeted a wedding party and killed five apparent innocents, among them two pregnant women, is the work of something called JSOC. His investigation into this shadowy, fast-growing Joint Special Operations Command leads him to Washington, Yemen and Somalia – just a few of the dozens of places that together define the new global frontline. For this killing force, even US citizens abroad are vulnerable.

Scahill's dogged pursuit is detailed in intimate, poised camerawork from director Richard Rowley, with a haunting score by David Harrington, performed by the Kronos Quartet. Scahill, whose work on Blackwater exposed the excesses of US mercenary armies in Iraq, reveals the alarming scope of covert units and the human and political costs of their operations, and delivers a fierce jolt to any impression that the War on Terror is being wound down under Obama. Instead, says Scahill, the war is being 'transformed into a



PHOTO BY RICHARD ROWLEY

self-fulfilling prophecy'. – Toby Manhire

"A vital, gripping film demonstrating how America's secretive, any-means-necessary approach to the War on Terror, far from ending under Barack Obama... A compelling package for viewers numbed by one news report after another about civilian deaths and secret hit lists." – John DeFore, *Hollywood Reporter*

"Dirty Wars wraps a hefty chunk of investigative journalism in one understandably paranoid package." – Nicolas Rapold, *Film Comment*

USA 2013

Director/Photography/Editor: Richard Rowley

Producers: Anthony Arnone, Brenda Coughlin, Jeremy Scahill

Screenplay: Jeremy Scahill, David Riker

Music: David Harrington, Kronos Quartet

With: Jeremy Scahill, Abdul Ghafoor, Raouf Hikal, Mohammed Tahir, Mohammed Sabir, Hugh Shelton, Jerome Starkey, Sheikh Saleh Bin Fareed, Abdul Rahman Barman

Festivals: Sundance 2013

87 minutes/DCP/Censors rating tbc

www.dirtywars.org

A AC Friday 19 July, 6.30 pm
B AC Monday 22 July, 11.15 am
A SCT Sunday 28 July, 12.00 pm

The Gatekeepers

Shomerei ha'saf

"The Gatekeepers has collected a shelf full of awards, and an Oscar nomination for Best Documentary, too. Every scroll and statue is deserved. The film, by seasoned cinematographer Dror Moreh, is a feat – of access and of passionate and appropriately unsettling political commentary. I don't know how Moreh persuaded six former heads of Israel's Shin Bet secret service agency to talk to him; these are tough men who have never spoken about their work before... But talk they do – calmly, authoritatively – about terrorism, torture, war, compromise, the relationships between Israelis and Palestinians, and, most depressingly, about the relationships among Israelis in a country being torn apart as much by citizens within as by enemies without. And what they have to say is unnerving, surprising, and vital." – Lisa Schwarzbaum, *Entertainment Weekly* "It is hard to imagine a movie about the Middle East that could be more timely, more painfully urgent, more challenging to conventional wisdom on all sides of the conflict." – A.O. Scott, *NY Times*



Israel/France/Germany/Belgium 2012

Director: Dror Moreh

Producers: Dror Moreh, Estelle Fialon, Philippa Kowarsky

Photography: Avner Shahaf

Editor: Oron Adar

Music: Ab Ovo, Jérôme Chassagnard, Régis Baillet

With: Avraham Shalom, Yaakov Peri, Carmi Gillon, Ami Ayalon, Avi Dichter, Yuval Diskin

Festivals: Toronto, New York, Amsterdam Documentary 2012; Sundance 2013

In Hebrew with English subtitles

101 minutes/Colour and B&W/DCP

www.thegatekeepersfilm.com

A QSt Sunday 21 July, 1.00 pm
A QSt Tuesday 23 July, 6.30 pm
B QSt Wednesday 24 July, 2.00 pm

Silence in the House of God

aka Mea Maxima Culpa

Oscar winner Alex Gibney delivers a concise, sparingly emotive account of the Catholic Church's persistent protection of its most errant priests. "Responsibility for the child abuse scandal, Gibney contests, goes all the way to the Vatican and, yes, the outgoing Pope. This film, brilliantly structured, opens out from a prologue examining one man and one institution – a Milwaukee, Wisconsin, church school for the deaf whose now grown-up victims wage a campaign of testimony against the school's former child-molesting Father – to a sweeping, even stunning, even stupefying survey of the Church's negligence and sometimes (no other word) connivance. For more than 10 years Pope Benedict, then a cardinal heading the Congregation for the Doctrine of the Faith, supervised the Vatican's child abuse 'account' – and failed to bring anyone to account... This is a tremendous documentary: at once cool and scalding, outraged and meticulous; a must-see for everyone, both inside and outside the 'House of God'." – Nigel Andrews, *Financial Times*



USA 2012

Director/Screenplay/Narrator: Alex Gibney

Producers: Kristen Vaurio, Alex Gibney, Alexandra Johnes, Jedd Wider, Todd Wider

Photography: Lisa Rinzier

Editor: Sloane Klevin

Music: Ivor Guest, Robert Logan

With: Terry Kohut, Gary Smith, Pat Kuehn, Arthur Budzinski, Jeff Anderson, Rembert Weakland, Thomas Doyle, Richard Sipe, Patrick J. Wall, Geoffrey Robertson

Festivals: Toronto, London, Amsterdam Documentary 2012

Best Documentary, London Film Festival 2012

107 minutes/Colour and B&W/DCP/M sexual abuse themes

A AC Tuesday 30 July, 6.30 pm
B AC Wednesday 31 July, 2.30 pm
A AC Saturday 3 August, 12.15 pm

Pussy Riot – A Punk Prayer

Pokazatelnyy protsess: Istoriya Pussy Riot

Arrested for hooliganism in a central Moscow cathedral, the three members of the Russian art/punk/performance troupe Pussy Riot have remained able to say a great deal more about themselves in public than media coverage generally lets on. While the odds may be totally against them, they stay cool, wily and defiantly clear in their contempt for Putin and arbitrary state authority. Filmmakers Mike Lerner and Maxim Pozdorovkin don't miss a word. They also meet the women's parents and other (unapprehended) Pussy Rioters, and capture a few choice words from the Orthodox right.

"Note to authoritarian regimes: don't mount a show trial if the defendants are more media-savvy than you are. This and about a dozen other ideas – including the value of performance art and the power of Putin – are behind this kick-ass picture about Russian punk band Pussy Riot... Charismatic arrestees Masha, Katia and especially Nadia; and coverage of the trial and demonstrations both for and against Pussy Riot give this doco electrifying energy. See it." – Susan G. Cole, *Now*

"They're not John, Paul and Ringo, but Nadia, Masha and Katia – aka Pussy Riot – are now among the most famous rockers in the world. In *Pussy Riot – A Punk Prayer*, they also appear to be the bravest...



Pussy Riot is a band of self-aware provocateurs (their slogans include 'Kill All Sexists', 'Kill All Conformists' and 'Kill All Putin-ness'). The three seem unimpressed when told Madonna has dedicated a song to them during a concert; they're far more interested in launching remarkably articulate defenses of themselves before the Russian court." – John Anderson, *Variety*

"There have always been witches who refuse to repent." – Orthodox protestor at Pussy Riot trial

UK/Russia 2013

Directors/Producers: Mike Lerner, Maxim Pozdorovkin

Photography: Antony Butts
Editor: Esteban Uyarra

Music: Simon Russell, Pussy Riot
In Russian with English subtitles

Festivals: Sundance 2013

With: Nedezhda Tolokonnikova, Mariya Alyokhina, Yekaterina Samutsevich

91 minutes/DCP/Censors rating tbc

B SCT
Wednesday 31 July, 1.45 pm
A SCT
Friday 2 August, 6.30 pm

Terms and Conditions May Apply

"Deftly balancing twin goals of informing and entertaining, this documentary matter-of-factly details the various ways that marketers, multinational corporations, police departments and government-run intelligence-gathering organizations obtain and exploit info that people freely share and showcase via cell phones, websites and social media." – Joe Leydon, *Variety*. *Terms and Conditions May Apply* is a documentary exposé about the terms of agreement that we all blithely click through when we join Facebook or Google or iTunes or a multitude of other sites. It's chock full of information that you should know but probably don't, including the fact that the US government tried to launch a privacy-destroying agency called the Information Awareness Office, whose Illuminati-licious logo was the eye of a pyramid scanning the globe. And the whole thing builds to a tense confrontation with one of the architects of our new privacy-less world, a scene that would be worth the price of admission all on its own." – Paul Constant, *The Stranger*



USA 2013

Director/Screenplay/Editor: Cullen Hoback

Producers: Cullen Hoback, John Ramos, Nitin Khanna

Photography: Ben Wolf

Music: John Morgan Askew

With: Danah Boyd, Doug Rushkoff, Margaret Atwood, Mark Zuckerberg, Moby, Orson Scott Card, Ray Kurzweil, Sherry Turkle

79 minutes/Blu-ray

www.tacma.net

 Preceded by *#PostModern* (p84)

A SCT Tuesday 23 July, 6.30 pm

B SCT Wednesday 24 July, 11.30 am

A QSt Sunday 28 July, 10.30 am

Valentine Road

This documentary teases out the clash in community values underpinning the schoolroom shooting of a junior high student in California by a classmate. Was it murder, a hate crime or justifiable self-defence? "First-time filmmaker Marta Cunningham's remarkable *Valentine Road* focuses on the headline-grabbing 2008 case of 15-year-old Lawrence 'Larry' King, the openly gay junior high student shot and killed by 14-year-old classmate Brandon McInerney... Spending three years on the ground in the racially and economically diverse SoCal bedroom community, Cunningham gained extraordinary access to parties and partisans on all sides, including McInerney's family, attorneys for the defense and prosecution, the LGBT activists who quickly mobilized into action, and the surprisingly robust constituency (including more than a few teachers and other authority figures) who rally behind McInerney as the real victim here. The result is... an unforgettable, troubling close-up of small-town America at a moral and ethical crossroads." – Scott Foundas, *Village Voice*



USA 2013

Director: Marta Cunningham

Producers: Marta Cunningham, Sasha Alpert, Eddie Schmidt

Photography: Arlene Nelson

Editors: Tchavdar Georgiev, Yana Gorskaya

Music: Michael Orendy

With: Dawn Boldrin, Kendra McInerney, James Bing, Jeremy McInerney, Robyn Bramson, Scott Wippert, Maeve Fox, Jeff Kay

Festivals: Sundance 2013

88 minutes/Blu-ray/Censors rating tbc

www.valentineroaddocumentary.com

A RIALTO Saturday 20 July, 11.15 am

B QSt Monday 22 July, 1.00 pm

A QSt Monday 22 July, 6.30 pm

B RIALTO Wednesday 31 July, 2.30 pm

We Steal Secrets: The Story of WikiLeaks

"Documentary-maker Alex Gibney delivers a gripping account of the wins and losses of hard-charging idealism on the frontlines of the information wars... Unfolding like an espionage thriller but with a methodical journalistic skill at organizing a mountain of facts, the film raises stimulating questions about transparency and freedom of information in a world in which governments and corporations have plenty to hide." — David Rooney, *Hollywood Reporter*

"The rise and fall of Julian Assange, with no skimping on the weirder bits. Director Alex Gibney (*Enron: The Smartest Guys in the Room*) has the form down pat by this point, laying out the facts and numerous ironies behind hacktivism with clarity — particularly when it comes to the complicated involvement of Private Bradley Manning — and no small amount of relish. It's terrifically entertaining and more than a little frightening, especially when detailing how its subject's stated desire to unearth the truth collides with his Blofeld-ish ego." — Andrew Wright, *The Stranger*

"By the time this twisty, probing, altogether enthralling movie hits its final notes, the crimes against the Constitution and humanity have been upstaged by personal demons... Gibney has a talent for creating a one-stop shop for anyone who wants to experience the full scope



of this ugly, scary story. It's not just Assange's colleagues who talk. A few ex-CIA and Defense Department officials appear surprisingly sympathetic to the abstract idea that there are too many secrets... *We Steal Secrets* is a documentary with the overflowing texture of fiction. It's *The Hacker's Tragedy*." — David Edelstein, *New York Magazine*

"A propulsive espionage techno-thriller played out in the real world." — Mark Olsen, *LA Times*

USA 2013

Director/Screenplay: Alex Gibney

Producers: Marc Shmuger, Alex Gibney, Alexis Bloom

Photography: Maryse Albertini

Editor: Andy Grieve

Music: Will Bates

With: Julian Assange, Bradley Manning, Michael Hayden, J. William Leonard, Adrian Lamo, Daniel Domscheit-Berg, Jihreah Showman, Mark Davis, Nick Davies, James Ball

Festivals: Sundance 2013

130 minutes/DCP/M war footage, offensive language

A CIVIC
Saturday 20 July, 11.00 am
B SCT
Tuesday 23 July, 1.30 pm
A SCT
Sunday 28 July, 8.45 pm

Which Way Is the Front Line from Here?

The Life and Time of Tim Hetherington

For the pictures alone, *Which Way Is the Front Line From Here? The Life and Time of Tim Hetherington* demands a big screen. The British photojournalist's still and video images from Liberia and Sierra Leone, from Sri Lanka, from Afghanistan and Libya, many captured in the depths of conflict, tell countless stories: moments of humanity amid the blur of war.

Tim Hetherington professed himself uninterested in photography for its own sake. He was telling stories. Determined, whatever the circumstances, to establish a rapport with his subjects, he became, in his own words, 'deeply embedded emotionally in everything I do', as much humanitarian as witness.

Here, the wider story is Hetherington's own. Following the release of *Restrepo*, a revealing, intimate depiction of a unit of American soldiers in Afghanistan which earned him an Oscar nomination in 2011, Hetherington suggested he would quit war journalism. He died, camera in hand, on the Misrata front line of the Libyan civil war in 2011. He was 40 years old.

Through his work, the testimony of colleagues and family, and interviews with Hetherington himself, Sebastian Junger — co-director on *Restrepo* — assembles a powerful portrait of a deeply talented and generous man; someone fascinated above all by the



extraordinary yet banal lives of human beings at war, 'young men used as pawns in political fights'. — Toby Manhire

"Image after image... suggests a gaze of rare compassion and unconventional inspiration. But what made him an exceptional visual artist was his uncommon ability to locate the humanity in any situation, no matter how grim or horrific." — David Rooney, *Hollywood Reporter*

Journalist Sebastian Junger pays tribute to the empathetic photojournalist who became a leading chronicler of the world's trouble spots.

USA/UK 2013

Director: Sebastian Junger

Producers: James Brabazon, Nick Quested

Photography: James Brabazon, Tim Hetherington, Sebastian Junger, Topaz Adizas, Jake Clennell, Philip Clyde-Smith, Graham Smith, Kristana Textor, Phil Tidy, Jeremiah Zagar

Editors: Geeta Gandbhir, Maya Mumma

Music: Joel Goodman

With: Tim Hetherington, Alistair Hetherington, Judith Hetherington, James Brabazon, Sebastian Junger, Peter Bouckaert, Chris Anderson, Idil Ibrahim

Festivals: Sundance 2013

78 minutes/DCP/Censors rating tbc

B RIALTO
Tuesday 23 July, 4.45 pm
A RIALTO
Wednesday 24 July, 8.30 pm
A CIVIC
Saturday 27 July, 11.00 am

REAL

Documentary filmmakers furnish us with a wealth of insight and experience – and artfulness.

See also: *Stories We Tell* (p29).

Blood Brother

Winner of both Jury and Audience Awards

for Best Documentary at Sundance in January, *Blood Brother* explores the idealism of a young American aid worker in India. Steve Hoover's film was prompted by his own amazement that his best friend Rocky Braat was so eager to leave the US and risk his life caring for children living with HIV and AIDS. To the best of his knowledge, Braat didn't even like kids. Watching him surrounded by the beaming, wide-eyed orphans, anyone can see why those reservations might have dropped away. But it's in his conflicts with local culture (that quarantines the children) and his refusal to abandon the most gruellingly hopeless cases that we see the proof of the white knight's mettle. As the film ends Braat's commitment is clearly both realistic and absolute, and Hoover delivers a loving endorsement, offering the best possible kind of support. *Variety* tells us: "The entirely donation-funded pic is intended to help support Braat's continued work and residency, with any profits directed there."



USA 2013

Director: Steve Hoover

Producer: Danny Yourd

Screenplay: Phinehas Hodges, Steve Hoover, Tyson VanSkiver

Photography: John Pope

Editors: Steve Hoover, Tyson VanSkiver

Music: Danny Bracken, A.J. Hochhalter, Keith Kennif, Joseph Minadeo, Wytold

With: Rocky Braat, Steve Hoover

Festivals: Sundance 2013

Grand Jury Prize & Audience Award (US Documentary), Sundance Film Festival 2013

In English and Tamil, with English subtitles

93 minutes/HDCAM

www.bloodbrotherfilm.com

B	AC	Friday 19 July, 2.15 pm
A	AC	Wednesday 31 July, 6.30 pm
B	AC	Friday 2 August, 4.30 pm

Fallout

Lawrence Johnston's absorbing, multi-faceted consideration of

Nevil Shute's *On the Beach* looks at how the threat of nuclear annihilation once took hold in popular culture – and captures a formative moment in the boomer psyche. Shute's 1957 novel depicts the last huddle of humanity preparing to die as a cloud of nuclear fallout drifts towards Australia. Shute, a British aeronautical engineer, worked in weapons development during World War II and moved to Australia in 1950. He wrote prolifically about the world he'd left behind and the new country he embraced (*A Town Like Alice*). His dread warning of apocalypse sold over four million copies. World leaders instructed each other to read it, and Hollywood liberal Stanley Kramer headed to Melbourne to make a star-studded film of it. Actress Donna Anderson, whose distressing scenes as a young mother are at the heart of the 1960 film and of *Fallout* too, is one of many thoughtful interview subjects who recollect the galvanising impact of a terror to which we have now become strangely inured.



Australia 2013

Director/Screenplay: Lawrence Johnston

Producers: Peter Kaufmann, Lawrence Johnston

Photography: Katie Milwright

Editor: Bill Murphy

Sound: Peter Kaufmann, Livia Ruzic, Keith Thomas
Music: Antony Partos

Festivals: Melbourne 2013

85 minutes/DCP

B	AC	Friday 2 August, 12.30 pm
A	AC	Saturday 3 August, 4.15 pm
A	AC	Sunday 4 August, 12.45 pm

The Act of Killing

In this inspired and audacious documentary, filmmaker Joshua Oppenheimer invites veterans of the 60s death squads, who carried out reprisals against Indonesia's communists, to re-enact their vilest actions for his camera. Still riding high on gangster celebrity and status, the old thugs comply readily, devising exultant action movie scenarios to represent their brutal supremacy over the wily communist scum. The spectacle is both grotesque and clarifying: a Hollywood template accommodates the banality of evil.

Completed with the patronage of Errol Morris and Werner Herzog, *The Act of Killing* drives us into the thick of the violent trauma that continues to shadow life in the world's fourth most populous land.

"*The Act of Killing* is eye-opening both as a radical development in the documentary form and as an explosive journalistic exposé. It's also a deeply disturbing emotional experience, a movie that some audiences will find upsetting or hard to stomach, even if it is also poetic, funny, profoundly strange and moving... [Oppenheimer's strategy is] a masterstroke, a ploy that turns his subjects into active collaborators and the apparatus of moviemaking into the ultimate wire tap." — Tom Charity, *CNN.com*



"If we are to transform Indonesia into the democracy it claims to be, citizens must recognise the terror and repression on which our contemporary history has been built. No film, or any other work of art for that matter, has done this more effectively than *The Act of Killing*. It is essential viewing for us all." — National Human Rights Commission of Indonesia

"I have not seen a film as powerful, surreal and frightening in at least a decade." — Werner Herzog

Denmark/Norway/UK 2012

Director: Joshua Oppenheimer
Co-directors: Christine Cynn, Anonymous
Producers: Signe Byrge Sørensen, Joram ten Brink, Anne Köhncke, Michael Uwemedimo, Joshua Oppenheimer, Christine Cynn, Anonymous

Photography: Carlos Mariano Arango de Montis, Lars Skree

Editors: Niels Pagh Andersen, Janus Billeskov Jansen, Mariko Montpetit, Charlotte Munch Bengtson, Ariadna Fatjó-Vilas Mestre

Music: Elin Øyen Vister

With: Anwar Congo, Herman Koto, Ibrahim Sinik, Sakhyan Asmara, Adi Zulkadry, Safti Pardede

Festivals: Toronto 2012; Berlin, SXSW, New Directors/New Films 2013

In Bahasa Indonesia and English, English subtitles

159 minutes/DCP/Censor rating tbc

www.theactofkilling.com

A SCT
 Sunday 21 July, 2.45 pm
B SCT
 Thursday 25 July, 1.15 pm
B QSt
 Thursday 1 August, 3.15 pm
A QSt
 Sunday 4 August, 1.00 pm

56 Up

"It all started in 1964, when Britain's Granada TV gathered seven-year-old school children from divergent economic backgrounds and asked them to talk about their dreams, their ambitions, their fears for the future. That 40-minute program went so well that future director Michael Apted who was a researcher on the original show, came back to interview everyone seven years later to see what the passage of time had done to their thinking. He's been back every seven years since, making for a remarkable string of eight documentary features that add up to a matchless portrait of our time...

This latest film features a generous selection of footage from all seven previous ones... so even a lack of previous knowledge is no barrier to full enjoyment here...

Apted has also been the interviewer on all the documentaries, and that continuity has been invaluable in encouraging from-the-heart candor from the participants. They speak to him as if they were talking to an old friend or perhaps to an avuncular therapist they've been going to for decades. One pleasure of *56 Up* is the ability to continue to eavesdrop on private lives, to see how things have turned out for these individuals as compared to what they hoped for in earlier episodes...



To witness [one of the 13 participants] Tony's journey from a young man who was contemptuous of women to a 56-year-old who cries on camera when talking about the love he feels for his wife is to understand what makes *56 Up* such a singular film and why it's such a privilege to be able to watch Apted's project as it continues to unfold." — Kenneth Turan, *LA Times*

"An inspiring testimonial to the unpredictability of the human spirit." — Joe Morgenstern, *Wall St Journal*

UK 2012

Directors: Michael Apted, Paul Almond

Producers: Michael Apted, Claire Lewis

Photography: George Jesse Turner

Editor: Kim Horton

Music: Andrew Gillooley, Rik Curtis, Stuart Bedford

Narrator: Michael Apted

With: Andrew Brackfield, Bruce Balden, Jackie Bassett, John Brisby, Lynn Johnson, Neil Hughes, Nick Hitchon, Paul Kligerman, Peter Davies, Symon Basterfield, Sue Davis, Tony Walker, Suzy Lusk

144 minutes/DigiBeta

A AC
 Saturday 20 July, 11.30 am
A AC
 Saturday 20 July, 4.15 pm
B AC
 Monday 22 July, 1.15 pm
B AC
 Wednesday 24 July, 1.45 pm

Blackfish

Blackfish is the Inuit name for orca.

Tilikum, the protagonist of this compelling and highly informative exposé, is a six-ton bull orca who made headlines in February 2010 when he dragged an experienced Orlando Sea World trainer to her death. Under considerable pressure to deal with the apparently vicious 'killer whale' Sea World instead attributed their dedicated employee's death to 'trainer error'.

Filmmaker Gabriela Cowperthwaite investigates the fallout from this contentious finding. She uncovers wilful ignorance of Tilikum's violent past and delves into the self-serving mythologies constructed around their star attractions by the sea park industry.

Ex-trainers speak with love and wonder about the whales they've tended and performed with. They admit their deep embarrassment at having actually swallowed and regurgitated the company line: that orcas are better off and assured of longer lives in captivity – thanks to the excellent veterinary care. Could it be, though, that traumatic separation from its clan, or confinement to a tank, might render one of these mighty beasts hostile to its keepers? Sea World is well practised at denying either possibility. Buoyed by breathtaking testimony to orca life



in the wild, *Blackfish* offers eloquent rebuttal of their show business cynicism.

"Like other nature docs, *Blackfish* is a gripping movie, with drama and characters and emotion, but unlike them, it's one that reminds us how much of a gap there is between humans and animals, and between movies and reality, which often amounts to the same thing." – Steve Rose, *The Guardian*

"No one has ever been killed by an orca in the wild. Only in captivity. That's a fact."

– Gabriela Cowperthwaite

USA 2013

Director: Gabriela Cowperthwaite
Producers: Manuel V. Oteyza, Gabriela Cowperthwaite
Screenplay: Gabriela Cowperthwaite, Eli Despres
Photography: Jonathan Ingalls, Christopher Towey
Editor: Eli Despres
Music: Jeff Beal
With: John Hargrove, Samantha Berg, Jeffrey Ventre, John Jett, Mark Simmons, Dean Gomersall, Kim Ashdown, Carol Ray, Christopher Porter, Eric Walters, Steve Huxter
Festivals: Sundance 2013
 83 minutes/DCP/M content may disturb
www.blackfishmovie.com

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George[®]

A BWAY
 Saturday 20 July, 4.00 pm
 A SCT
 Saturday 27 July, 4.15 pm
 B SCT
 Tuesday 30 July, 2.15 pm
 A SCT
 Saturday 3 August, 11.00 am

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The Human Scale

As we move from the age of the megacity to the gigacity, Andreas Dalsgaard takes us on a chaptered journey, from Copenhagen through New York, LA, Chongqing, Siena, Melbourne and Dhaka to, yes, Christchurch, examining urban issues and challenges.

The story is told through the (metaphoric) lens of Jan Gehl, the Danish guru of urban design and consultant to cities worldwide – including, in the last decade, both Auckland and Christchurch. Gehl has been studying urban environments for fifty years, observing people instead of cars, pedestrians not traffic, claiming, ‘first we shape our cities then our cities shape us’.

The film opens with the modernisation of China, where it seems they are doomed to repeat the mistakes of the West. Gehl advocated for more open space in Copenhagen and now 35 percent of commuters cycle and 24 percent drive. In the summer of 2007 in New York he persuaded the city to close parts of Broadway to create public squares. His team implemented pedestrian networks in Chongqing, China, only to be sabotaged by traffic planners.

In Dhaka, the city banned rickshaws, assuming them to be the cause of congestion, when they should have focused on the cars sold by the companies from the same countries



that fund the World Bank's billion-dollar loan to Bangladesh to build more roads. In Melbourne, where they have created a liveable city by reinvigorating lanes, turning streets into living rooms, a salutary lesson lies for Aucklanders and their Unitary Plan: stop rolling out suburbs like carpet. The final chapter is a succinct portrait of Christchurch post-earthquake and the opportunities to build anew. — Tommy Honey

**“First we shape our cities
then our cities shape us”.**

— Jan Gehl

Denmark 2012

Director: Andreas Møl Dalsgaard

Producer: Signe Byrge Sørensen

Photography: Heikki Färm, Adam Philp, Manuel Claro, René Strandbygard, Casper Høyberg

Editors: Søren B. Ebbe, Nicolas Servide Staffolani

Music: Kristian Selin Eidnes Andersen

With: Jan Gehl, Jiangyan Wang, Janette Sadik-Khan, Helle Søholt, Rob Adams, David Sim, Bob Parker, Ruhan Shama, He Dongquan, Jeff Risom, Paul Steely White

83 minutes/DCP

www.thehumanscale.dk

 Preceded by *Mobile Meat Processing Unit* (p84)

A CIVIC

Sunday 28 July, 1.00 pm

B CIVIC

Monday 29 July, 10.45 am

A LIDO

Wednesday 31 July, 6.00 pm

A BWAY

Sunday 4 August, 6.15 pm

Gideon's Army

“The soldiers of *Gideon's Army*, Dawn Porter's stirring debut documentary, are public defenders – lawyers who dedicate themselves to representing the indigent, and regularly answering the question, ‘How can you defend those people?’ Like the film itself, Porter's handful of devoted, charismatic attorneys do a righteous job of reminding people that the accused are innocent until proven guilty, and that the criminal justice system seems otherwise disposed... Porter includes several Georgia and Mississippi lawyers... but the director's main focus is on Georgia-based defenders Travis Williams and Brandy Alexander, both of whom handle well over 100 cases at any given time, constantly wrestling with a system skewed against them. They don't pretend that all their clients are angels; one, whom Alexander spent an enormous amount of time trying to free, plotted to kill her in court if she lost his case. But their mission is equal justice under the law. And as Porter quite clearly points out, that is an increasingly elusive goal.” — John Anderson, *Variety*



USA 2013

Director: Dawn Porter

Producers: Julie Goldman, Dawn Porter

Screenplay: Dawn Porter, Matthew Hamachek

Photography: Chris Hilleke, Patrick Sheehan

Editor: Matthew Hamachek

Sound: Patrick Sheehan, James Peterson, Wayne Reynolds

Music: Paul Brill

With: Travis Williams, Brandy Alexander, June Hardwick, Demontes Wright, Jonathan Rapping, Brett Willis, Sharon Lewis, Branden Mullin, Jacquise Welch

Festivals: Sundance 2013

Editing Award (Documentary), Sundance Film Festival 2013

96 minutes/Blu-ray

www.gideonsarmythefilm.com

B QSt Friday 19 July, 4.30 pm

A RIALTO Sunday 28 July, 12.00 pm

B QSt Thursday 1 August, 1.15 pm

A QSt Saturday 3 August, 4.00 pm

Happy Everyday: Park Life in China

Best known for his collaborations with Florian Habicht, most recently as editor on *Love Story*, Sydney-based New Zealander Peter O'Donoghue shot, directed and edited this entertaining, ambivalent picture of recreational activity in the leafy public parks of Shanghai and Beijing. Wittily cut to the lilt of Viennese waltzes or the beat of Chinese pop broadcast from the park tannoys, his footage of retirees engaged in vigorous group calisthenics brims with their exuberance and the joyous nuttiness of the cultural anomalies. There are some marvellous displays of senior fitness, and some sharp dance moves too. And, a few show ponies excepted, no one seems inhibited by any fear of appearing silly or undignified. However, if asked the simplest questions about their well-being, the happy pensioners exhibit a lifetime's habit of self-censorship, even congratulating themselves for saying nothing that might cause them any trouble. Orchestrating their voices into his visual poem of park activity, O'Donoghue makes his point succinctly without ever raising his own.



Australia 2013

Director/Screenplay/Photography/Editor: Peter O'Donoghue

Producers: Philippa Campey, Sarah Wishart, Peter O'Donoghue

Sound: Pete Smith, Pete Best

Music: Melissa Hunt

With: Chen Hong, Qian Jinhua, Wang Jianzhong, Yao Yuexia, Fan Zhiying, Nizi, Xiao Yu, Lao Liu, Cheng Dage, Wang Ji, Tianfan Huzi Wuzhe

In Mandarin with English subtitles

52 minutes/DCP

 Peter O'Donoghue

B QSt Thursday 1 August, 11.30 am

B QSt Saturday 3 August, 11.30 am

Linsanity

"When pro basketball player Jeremy Lin burst into the national consciousness in a flurry of record-setting games with the New York Knicks last winter, most fans – and even many sports professionals – had little clue about who he even was. While a surge of global enthusiasm, quickly dubbed 'Linsanity', pushed him to international celebrity, in reality Lin was struggling for the opportunity to sign a multi-year NBA contract. Chinese-American filmmaker Evan Jackson Leong already was shooting a documentary about Lin's career well before the stardom stage, which allows him to bring an insider's perspective to one of the NBA's most memorable career starts... With a mix of personal interviews – including extensive on-camera discussions with Lin, combined with more informal scenes – home-video footage from Lin's childhood and clips from his high school and college careers, as well as game-play commentary from ESPN and other broadcasters, Leong has assembled a film that's not just a stirring sports drama but also a classic immigrant-family success story." – Justin Lowe, *Hollywood Reporter*



USA 2013

Director/Photography: Evan Jackson Leong
Producers: Christopher C. Chen, Allen Lu, Brian Yang
Editor: Greg Louie
Music: The Newton Brothers
Narrator: Daniel Dae Kim
With: Jeremy Lin, Gieming Lin, Joseph Lin, Joshua Lin, Shirley Lin, Jim Sutter, Peter Diepenbrock, Stephen Chen, Mitch Stephens, Gary McKnight, Josh Fan, Pablo Torre
Festivals: Sundance, SXSW 2013
 In English and Mandarin, with English subtitles
 89 minutes/HDCAM
www.linsanitythemovie.com

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B SCT Friday 2 August, 2.30 pm
 A SCT Friday 2 August, 8.30 pm

The Missing Picture

L'Image manquante

Cambodian filmmaker Rithy Panh's perennial project is to bear witness to the history that the Khmer Rouge, with terrible effectiveness, systematically consigned to oblivion. In this remarkable new film, winner of the Un Certain Regard prize at Cannes this year, he enlists a mix of narration, propaganda footage, music, photos and tiny carved models. "A recreation of the era and Panh's personal anecdotes is accomplished through the creation of countless clay figures – carved and painted, we see, by hand, out of 'earth and water' – staged in static scenes through which the camera moves and the director cuts. They fill in a gap, the missing image of the title: a missing photographic record of the human experience of the horror and oppression behind the government's official ideology... Panh's narration with moving straightforwardness segues between historical recount, deeply personal recollections, and broader criticism, illustrated by the savagely naïve and thereby at once terrifying and sweet figures of his clay populace." – Daniel Kasman, *Mubi.com*



Cambodia/France 2013

Director: Rithy Panh
Producer: Catherine Dussart
Screenplay: Rithy Panh, Christophe Bataille
Photography: Prum Mesa
Editors: Rithy Panh, Marie-Christine Rougerie
Music: Marc Marder
Narrator: Randal Douc
Festivals: Cannes (Un Certain Regard) 2013
Un Certain Regard Prize, Cannes Film Festival 2013
 In French with English subtitles
 90 minutes/Colour and B&W/DCP/Censors rating tbc



A AC Friday 26 July, 8.30 pm
 A AC Tuesday 30 July, 8.45 pm
 B AC Wednesday 31 July, 12.30 pm

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The Moo Man

Andy Heathcote's *The Moo Man* is a "keenly observed, beautifully filmed documentary about a Sussex farmer struggling to survive in a world of big supermarkets and oppressive health and safety regulations. A hit at the Sundance Film Festival, this gentle, honest film keeps its audience enthralled from sunny start to tear-stained finish – an impressive achievement, since it's about cows. Steve Hook, the 'moo man' of the title, runs a small family dairy farm and sells raw (i.e. unpasteurised) milk at local farmers' markets and via doorstep delivery. It is, he says, the only way he can keep the farm going in a world where it costs 35p to produce every pint, but a farmer gets only 27p from the supermarkets... Filming took place over a year and the seasons play their part in the film without ever being exploited for picturesque effect. Indeed, it is the ability to shape the material into an emotionally satisfying story without ever manipulating it that makes *The Moo Man* one of the best British documentaries in many a moo-n."

— Nick Roddick, *Evening Standard*



UK/Germany 2013

Director/Photography/Sound: Andy Heathcote

Co-director/Editor: Heike Bachelier

Producers: Andy Heathcote, Heike Bachelier

Music: Stephen Daltry

With: Stephen Hook, Phil Hook, Paul Vidler

Festivals: Sundance, Berlin 2013

97 minutes/DCP

www.the-mooman.co.uk

A	SCT	Saturday 20 July, 2.30 pm
A	RIALTO	Sunday 28 July, 2.00 pm
B	RIALTO	Tuesday 30 July, 2.15 pm
A	BWAY	Saturday 3 August, 4.00 pm

The Pervert's Guide to Ideology

With infectious zeal and a voracious appetite for popular culture, stand-up psychoanalytic theorist Slavoj Žižek gets inside some epochal movies, all the better to explore how they reinforce prevailing ideologies. 'This hidden, obscene permission to do whatever you want belongs to the Catholic Church as an institution at its purest,' he declares, breathless from the pursuit of meaning in one of the most popular movies of all time. He's dressed as a priest lurking in the shadows of the Mother Superior's office in *The Sound of Music*. What's more, he splutters, he's not the first from former Yugoslavia to detect nefarious intent in 'Climb Every Mountain'. The song was cut from the film by the censors there. *Taxi Driver*, *Jaws*, *The Dark Knight*, John Carpenter's *They Live* ('one of the forgotten masterpieces of the left') and, most persuasively of all, *Titanic* are thoroughly infiltrated. News coverage, Beethoven's 'Ode to Joy' and propaganda epics from Nazi Germany and Soviet Russia also inform his stimulating, tendentious and highly entertaining rant.



UK/Ireland 2012

Director: Sophie Fiennes

Producers: James Wilson, Martin Rosenbaum, Katie Holly, Sophie Fiennes

Photography: Remko Schnorr

Editor: Ethel Shepherd

Music: Magnus Fiennes

With: Slavoj Žižek

Festivals: Toronto, London 2012; Rotterdam, San Francisco 2013

135 minutes/R16 violence, offensive language, content may disturb

www.thepervertsguide.com

A	AC	Monday 22 July, 8.30 pm
B	AC	Thursday 25 July, 3.45 pm
A	AC	Saturday 27 July, 5.30 pm

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The River People

La gente del río

Martín Benchimol and Pablo Aparo's encounter with the good citizens of Ernestina, a small Argentinian town that's seen better days, offers a droll, perplexed study of disassociation in action. There are few young people to be seen. The old people look at the picturesque dilapidation around them, remember better days, and deplore the state of affairs that has allowed their fine public and commercial buildings to become such ruins. There's a lot of sitting around to be done – which means plenty of time for bending the ears of the young filmmakers. Soon – confidentially, mind you – they are letting the visitors in on their darkest preoccupation: the scourge of their dying days, the riff-raff who live on the banks of the river just outside town. No misfortune is too minor to be blamed on these mysteriously malevolent river people. Banding together to hire private security may well be Ernestina's final expression of community spirit. This portrait of embattled old codgers comes tinged with the existential comedy of Latin American fabulism.



Argentina 2012

Directors/Producers: Martín Benchimol, Pablo Aparo

Photography: Martín Benchimol

Editor: Pablo Aparo

Sound: Leandro De Loredo

With: Rubén Urán, Nelly Esther Barreiro, Horacio Ivillerat, Jorge Ausilli, Ruben Gariador

In Spanish with English subtitles

70 minutes

B AC Thursday 1 August, 4.45 pm
A AC Friday 2 August, 6.30 pm

Three Sisters

San zimei

"In the high mountains of the remote western Yunnan province of China, Wang Bing and his two cameramen discovered a family of three little sisters. The eldest is ten; the middle sister is six, and the youngest, tiny Fenfen, is four. Their father is away working in a distant city; mother seems out of the picture. So it's just these three girls who make up a complete functional family. Living in utter poverty... they work hard, constantly, in dirt, exhausting themselves with the daily labour of subsistence agriculture. There is a neighbouring grandfather and aunt with whom they sometimes eat. But what we see is close to a pure world of little children forced into the most difficult kind of premature adulthood. The film's tone is anything but despairing, and the absolute opposite of condescending. There is a kind of invincible energy, a life force that pushes our three heroines to survive, and Wang captures their world with unimaginable beauty and a compassionate, engaged, committed eye." – Shelly Kraicer, *Cinema Scope*



France/Hong Kong 2012

Director: Wang Bing

Producers: Sylvie Faguer, Mao Hui

Photography: Huang Wenhai, Li Peifeng, Wang Bing

Editor: Adam Kerby, Wang Bing

Sound: Fu Kang

With: Sun Yingying, Sun Zhenzhen, Sun Fenfen, Sun Shunbao, Sun Xianliang, Zhu Fulián, Liu Kaimen

Festivals: Venice, Toronto 2012

In Mandarin with English subtitles

153 minutes/DCP

A QSt Sunday 28 July, 12.30 pm
A QSt Sunday 28 July, 7.45 pm
B QSt Tuesday 30 July, 1.15 pm

The Spirit of '45

Switching from populist feature (*The Angels' Share*) to polemical documentary, Ken Loach summons lively archive footage and colourful survivor testimony to evoke the collective spirit that won World War II and carried over into the 1945 Labour election victory (at the expense of wartime leader Winston Churchill). The nationalisations and cradle-to-grave health care policies that Attlee's government established so extensively were precisely the 'society' that Thatcher decreed did not exist and proceeded to close down or sell off. Loach points the finger – and argues for the retention of what little of the welfare state remains. "The footage his researchers have unearthed for Britain's surges of industry and initiative in those Labour years is marvellous, and when he alights on subjects that really fire up passion, such as the founding principles of the National Health System, and the piecemeal privatisation that threatens its future, the movie feels like a salutary reminder of exactly what Ken Loach is for." – Tim Robey, *Daily Telegraph*



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UK 2013

Director: Ken Loach
Producers: Rebecca O'Brien, Kate Ogborn, Lisa Marie Russo
Photography: Stephen Standen
Editor: Jonathan Morris
Music: George Fenton
With: Eileen Thompson, Dr Julian Tudor Hart, Dai Walters, Sam Watts, Ray Davies, Dot Gibson, Tony Benn, Harry Keen, John Rees, Raphie de Santos, James Meadoway
Festivals: Berlin 2013
 94 minutes/Colour and B&W/DCP
www.thespiritof45.com

- A RIALTO Saturday 27 July, 6.00 pm
- B RIALTO Monday 29 July, 4.15 pm
- A RIALTO Tuesday 30 July, 6.30 pm
- B RIALTO Wednesday 31 July, 4.30 pm

Us and the Game Industry

Swift and seductive, Stephanie Beth's take on the grassroots talent of video games is a rare glimpse into a fascinating creative world, and a love letter to the 21st century's only truly new art form. Veteran Kiwi documentary maker Beth presents a soulful picture of the international game industry, as seen by several of its renowned independent creators, while following the production of the record-breaking – and indefinable – 'indie game' *Journey*. Making a case for the centrality of games to modern life, *Us and the Game Industry* confirms everything so-called 'art gamers' already knew, and brings the rest of us up to speed. Along the way Beth discovers why games – despite being the most successful entertainment form in history – remain relatively invisible, bemoans the imaginative failure of blockbuster 'AAA' games, investigates the nature of creativity in the digital age, and argues that we're just seeing the beginning of gaming as a form. Exciting, eye-opening and perfectly timed, it's a 'wow' look at the interface of art and technology. – Henry Feltham



New Zealand 2013

Director: Stephanie Beth
Associate producer: Jeffrey Sens
Photography: Clay Westervelt, Chris Mosio, Torben Olander
Editor: Kat Blair
Sound: Amy Barber
Music: Rhian Sheehan
With: Jason Rohrer, Jenova Chen, Robin Hunicke, Alexander Bruce, Douglas Wilson, Zach Gage, Jonathan Blow, Edmund McMillen, Petri Purho, Robin Arnott, Nils Deneken
 95 minutes/HDCAM



- A QSt Thursday 1 August, 6.15 pm
- A QSt Saturday 3 August, 1.15 pm

The Venice Syndrome

Das Venedig Prinzip

Anyone who's seen it is likely to agree that Venice is one of the glories of western civilisation. Twenty million tourists saw it last year. That's an average of 60,000 per day, even though (or possibly because) it is well known that the city is sinking and that the vibration and wash from gigantic passenger liners erode its foundations. Andreas Pichler takes up the cause of intrepid native Venetians battling to keep the beleaguered city functioning and habitable. Informed by their heartfelt, often incredulous stories, his film highlights another form of erosion: the evacuation of the resident population as the municipal government caters to corporate pressure and the mass tourism bonanza while cutting back on social services. Property values continue to rocket, despite the parlous state of many of the centuries old buildings and the staggering costs entailed in providing anything more than superficial refurbishment. Is this the ultimate cultural amnesia, this wilful disconnection from irreplaceable heritage – or can something be done?



Germany/Austria/Italy 2012

Director/Screenplay: Andreas Pichler
Producer: Thomas Tielsch
Photography: Attila Boa
Editor: Florian Miosge
Sound: Stefano Bernardi
Music: Jan Tilman Schade
With: Pietro Codato, Tudy Sammartini, Giorgio Gross, Federica Chiuch, Flavio Scaggiante
Festivals: Berlin 2013
 In Italian and German, with English subtitles
 80 minutes/Blu-ray
www.venedigprinzip.de

- B AC Friday 26 July, 12.15 pm
- A AC Saturday 27 July, 1.45 pm
- A RIALTO Sunday 4 August, 11.45 am

Village at the End of the World

Welcome to beautiful Niaqornat, Greenland, population: 59, and an affectionate picture of a very chilly place. "British filmmaker Sarah Gavron's (*Brick Lane*) first documentary depicts the course of a year in a remote village in Northern Greenland with more dogs than people. The film focuses on four townsfolk – Lars, the only teenager; Karl, the huntsman who has never really acknowledged that Lars is his son; Ilanngauq, the outsider who moved to Niaqornat after meeting his wife online; and Annie, the elder who remembers the ways of the shamen and a time when the lights were fuelled by seal blubber. The economic and ecological future of the community is more fragile than its hardy inhabitants, and Gavron filters these bigger issues through her compelling observation of their everyday lives. Ravishing cinematography by David Katznelson (*Downton Abbey*) establishes the icy location as the beautiful and unpredictable fifth 'character' in this astutely constructed real-life drama." – Clare Stewart, London Film Festival



UK/Denmark 2012

Director: Sarah Gavron
Co-director/Photography: David Katznelson
Producer: Al Morrow
Editors: Hugh Williams, Russell Crockett, Jerry Rothwell
Sound: Bobby Hess
Music: Jonas Colstrup, Max de Wardener
Festivals: London 2012
 In Greenlandic with English subtitles
 76 minutes/DCP/M offensive language

- A SCT Saturday 20 July, 10.45 am
- B SCT Tuesday 23 July, 11.45 am
- B CIVIC Thursday 1 August, 2.30 pm

EXTREME

Further, faster, higher. Not everyone comes out unscathed in these gripping accounts of risk-takers in action.

For other sports action, see *Weekend of a Champion* (Jackie Stewart – p12), *Linsanity* (p66) and *Jappeloup* (p27).

The Crash Reel

The meteoric rise, calamitous crash and remarkable endurance

of US champion snowboarder Kevin Pearce are related with nerve-wracking immediacy in Lucy Walker's (*Waste Land*) documentary. Like any extreme sports addict – and Pearce hails from a family of them – he brings a load of spectacular footage to his cine-biographer, hours of videos shot on course and off since he was a kid. Walker uses the material expertly to show us how Pearce found his element on the slopes. We also see how a turbo-charged sports industry goads its adrenalin junkies constantly, to go harder, to take ever greater risks. Little encouragement may be required: the action footage conveys the exhilaration of danger the way *Trainspotting* once showed the thrill of Class A drugs. The cold turkey here is a whole lot tougher, and *The Crash Reel* provides an intensely moving portrait of Pearce's family pulling him through a recuperation he's not always convinced will pay off. "By turns pulse-quickening and contemplative, *The Crash Reel* is a thoroughly winning portrait." – Rob Nelson, *Variety*



USA 2013

Director: Lucy Walker
Producers: Julian Cautherley, Lucy Walker
Screenplay: Pedro Kos, Lucy Walker
Photography: Nick Higgins
Editor: Pedro Kos
Music: Moby, Lykke Li, Chemical Brothers, Sigur Rós, José González
With: Kevin Pearce, Shaun White, Mason Aguirre, Daniel Amen, Sarah Burke, Rory Bushfield, Danny Davis, Kyla Donnelly, Ellery Hollingsworth, C.R. Johnson, Jake Burton
Festivals: Sundance 2013
 108 minutes/DCP/M offensive language, content may disturb
www.thecrashreel.com



Kevin Pearce

B SCT Wednesday 24 July, 4.00 pm
 A SCT Wednesday 24 July, 6.30 pm

Maidentrip

After battling with Dutch officials

and a vociferous public for her right to do so, last year, at 16, Laura Dekker became the youngest person ever to sail solo around the world. She gave herself two years for the excursion, visiting French Polynesia, north Australia, the Galapagos Islands and South Africa en route. Jill Schlesinger's admiring, rounded portrait draws extensively on Dekker's own footage recording life aboard her yacht *Guppy*. Dekker chats to camera about her state of mind, captures some of the wonders of the sea and barely hints at its terrors. Schlesinger meets the intrepid sailor on land where we see her practical self-sufficiency, her easy bonding with other ocean wanderers and her forthright rejection of media attention and the trappings of celebrity. The film also draws on a rich, informative archive of family videos. Dekker's parents were once seafarers too and she tells us along the way how tempted she is to detour to New Zealand where she was born, spent her earliest years on a yacht, and can often be found now.



USA 2013

Director: Jillian Schlesinger
Producers: Jillian Schlesinger, Emily McAllister
Photography: Hillary Spera
Editor: Penelope Falk
Music: Ben Sollee
With: Laura Dekker
Festivals: SXSW 2013
 In Dutch and English, with English subtitles
 81 minutes/Blu-ray
www.maidentrip.com



Preceded by
Strongman (p84)

A SCT Monday 22 July, 6.30 pm
 B SCT Monday 29 July, 12.00 pm

The Summit

"Coming back down is the hard and deadly part in mountain climbing: Climbers are exhausted, and can become careless in the euphoria of their accomplishment. This document of the notorious quest to the top of K2 in 2008, considered more daunting than conquering Mt. Everest, is a heart-throbbing experience. In that quest, 11 of 24 expert climbers lost their lives. A packed, Sunday night house [at Sundance 2013] was spellbound, some viewers clutching their seats while experiencing this mesmeric film.

Mixing archival footage with glorious footage of the mountains themselves, director Nick Ryan charts, essentially, an autopsy of the deadly and controversial trek. After the world learned of the carnage, and the Internet erupted with provocative and often premature conclusions, the 'truth' of the trek was lost. International outcry heightened when it was learned that mountain climbers who had fallen had been abandoned to die. In short, this document is an attempt to set the record straight, and it's also a moving testament to the courage, resourcefulness and skills of the diverse mix of adventurers who teamed in this quest.

Screenwriter Mark Monroe intelligently blends an account of the immediacy of the



climb with a back-story insight into the dynamics of such a death-defying mission. It's a stirring mix... Similarly, the technical contributions merge in ferocious splendor: Howling winds, topped off by Nick Seymour's edgy musical score, acclimatize our senses to the deep drops and harrowing heights of *The Summit*." — Duane Byrge, *Hollywood Reporter*

"A thorough, investigative and vivid version of events that is emotive, engrossing and, at times, deeply shocking." — Michael Hayden, London Film Festival

Ireland/Switzerland 2012

Director/Producer: Nick Ryan
Screenplay: Mark Monroe
Photography: Robbie Ryan, Steve O'Reilly
Editor: Ben Stark
Sound: Simon O'Reilly
Music: Nick Seymour
With: Wilco van Rooijen, Annie Starkey, Cecilie Skog, Damien O'Brien, J.J. McDonnell, Fredrik Strang, Pat Falvey, Pemba Gyalje Sherpa, Marco Confortola, Eric Meyer
Festivals: London 2012; Sundance 2013
 104 minutes/DCP/Censors rating tbc
www.thesummitfilm.com



Preceded by *Maul* (p84)

A CIVIC
 Sunday 28 July, 10.30 am
B SCT
 Tuesday 30 July, 11.45 am
A LIDO
 Sunday 4 August, 3.45 pm

Uncharted Waters: The Personal History of Wayne Lynch

Uncharted Waters provides a revealing portrait of genius surfer Wayne Lynch, a man with more than a touch of Australian outlaw attitude – and no great enthusiasm for being revealed. Born into a fishing family, Lynch grew up in and around the ocean near Lorne on the southern Victorian coast. Recognised as a prodigy while still a teenager, he featured in countless surfing movies from an early age. His extraordinary, loose-limbed agility in these youthful films will take your breath away, no matter how often you may have replayed them before. Self-taught and inventive, Lynch was at the vanguard of change: the so-called shortboard revolution. But his initial season in the sun came to an abrupt halt: required, at age 19, to register for National Service and a possible stint fighting in the Vietnam War, he became a conscientious objector and spent three years hiding out. As averse to wearing a logo as a uniform, he remains the embodiment of a wilderness sub-culture forged in the 60s, standing in stark contrast to the corporatised recreational culture of today.



Australia 2013

Director/Producer/Screenplay: Craig Griffin
Photography: Clare Plueckhahn
Editor: Sara Edwards
Sound: Nick Batterham
With: Wayne Lynch
 85 minutes/DCP/Censors rating tbc
www.unchartedwaters.com.au

A AC Monday 29 July, 9.00 pm
B SCT Thursday 1 August, 12.00 pm
A SCT Saturday 3 August, 8.15 pm

Who Will Be a Gurkha

Britain recruited soldiers from Nepal through most of its years ruling India, and despite leaving the subcontinent in 1947, it still does. In this striking Nepali film we find out just what it takes to be recruited through a close up of a recruitment drive in Pokhara, western Nepal. And we find out how intensively selective the British are in a position to be. It is long odds – after three months, a first cull from 8,000 to 500; after another three weeks, a second and final cull to the fortunate 176. We see 17 to 21 year olds exercising ferociously; being asked why the British Army is in Afghanistan, then running a gruelling cross country course; writing exams; and learning to swim. The tension around the two culls, especially the final one, builds. You find yourself rooting for contenders. And that turns out to be as true, but in spades, for their families. When not only money but status is at stake – particularly when fathers, grandfathers, great-grandfathers have served – seemingly everything hangs on that final 'yes' or 'no'. — Malcolm McKinnon



Nepal/UK/Norway/Finland 2012

Director/Producer: Kesang Tseten
Photography: Ranu Ghosh, Yuv Gurung, Gairik Sarkar, Kesang Tseten
Editors: Pauliina Punkki, Kesang Tseten
Music: Lasse Enersen
Festivals: Amsterdam Documentary 2012
 In English and Nepali, with English subtitles
 75 minutes/HDCAM

B QSt Monday 22 July, 3.00 pm
B AC Friday 2 August, 10.45 am
A AC Saturday 3 August, 2.30 pm

MUSIC

See also: *The Broken Circle Breakdown* (p28), *A Band Called Death* (p78), *Giselle* (p10), *Romeo and Juliet: A Love Song* (p22), *The House of Radio* (p27), and, for live music at NZIFF, see Live Cinema.

Big Star: Nothing Can Hurt Me

The 70s Memphis power pop band

Big Star is widely regarded as one of the greatest bands in rock history, which is poor consolation for being one of the most tragically unappreciated in their day. *Big Star: Nothing Can Hurt Me* traces the origins and history of the band from the late 60s when Alex Chilton, who had rocketed up the charts aged 16 as lead singer with The Box Tops, was already a jaded pop star at the age of 19. His collaboration with Memphis singer-songwriter-guitarist Chris Bell, produced their first album, *#1 Record*, in 1971. Despite disastrously inept marketing by Stax Records, there were to be two more records, but the band was to implode due to continuing commercial failure, personal differences and the tragic death of Bell in 1978 at the age of 27. Director Drew DeNicola knows his Big Star backwards. He has a profusion of great stories to offer, along with plentiful testimony to the legendary aggression of Chilton, the debilitating diffidence of Bell, and the lonely beauty of the music they began together with Big Star.



USA 2012

Director/Photography: Drew DeNicola
Producers: Danielle McCarthy, Olivia Mori
Editors: Christopher Branca, Drew DeNicola
Music: Big Star
Festivals: SXSW 2012
 113 minutes/DCP
www.bigstarstory.com

B	QSt	Tuesday 23 July, 4.00 pm
A	QSt	Thursday 1 August, 9.00 pm
A	QSt	Sunday 4 August, 4.15 pm

Charles Bradley: Soul of America

"If you're looking for a moving documentary that will also have you tapping your toes, *Charles Bradley: Soul of America* might just fit the bill. The R&B singer was the talk of much of the music world in 2011, with the 62-year-old singer seemingly coming out of nowhere to drop his debut (!) album *No Time for Dreaming*, to widespread critical acclaim, with the disc landing on many year-end top ten lists. But the journey of how he got there, and how he was making first steps as a musician when many acts are retiring, is all covered in the documentary by Poull Brien. We won't recount the details here – best to save it for the movie – but Bradley's life was one of hard times and tragedy, and yet redemption was found through the healing power of soul music." – Kevin Jagernauth, *Indiewire*. "It's a blast to see Charles get up and do his thang in front of an appreciative audience. Both a celebration and contextualization of his increasing prominence, *Charles Bradley: Soul of America* makes for a Superfunky good time." – Jason Gorber, *Twitch*



USA 2012

Director: Poull Brien
Producer: Alexander Brough
Photography: Stuart McCardle
Editors: Adriana Pacheco, Stuart McCardle, Poull Brien
Music: Charles Bradley and the Menahan Street Band
With: Charles Bradley, Alex Everett, Jonny Santos, Damani H. Young
Festivals: SXSW, Amsterdam Documentary 2012
 75 minutes/DCP
www.charlesbradleyfilm.com

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A	QSt	Friday 19 July, 6.30 pm
B	SCT	Thursday 25 July, 11.30 am
A	SCT	Thursday 25 July, 7.00 pm

Becoming Traviata

Traviata et nous

Philippe Béziat's documentary follows rehearsals for a 2011 production of Verdi's *La Traviata* at the Aix-en-Provence Festival. Renowned soprano Natalie Dessay stars as the doomed Violetta alongside Charles Castronovo (tenor), Ludovic Tézier (baritone) and orchestra conductor Louis Langrée. But the focus of this film is the highly engaged director Jean-François Sivadier as he coaches and pushes the cast towards the physically and emotionally draining performance they must soon make in front of an audience.

Fans of *La Traviata* will relish watching Sivadier's stripped back version come to life, while for newcomers it's a great way to get to know what may be the most performed opera in history. Credit must go to Béziat's long time editor, Cyril Leuthy, who helped sculpt this film from over 90 hours of recorded rehearsal footage. — Jo Randerson

"A great singer, chandeliers, champagne, and costumes – we see this at a distance," Jean-François Sivadier says deep into *Becoming Traviata*, a spare and ravishing doco that positions viewers in the rehearsal room in the weeks leading up to his minimalist production of Verdi's *La Traviata*. Sivadier is encouraging his star, Natalie Dessay, before a gutsy, scraping-out-the-soul performance of 'È Strano'...



Dessay, as much a trouper as she is a brilliant vocalist, puts her head in her hands and then digs deep, pulling from herself a bruised and gorgeous lament, each note – each tortured misterioso – a raw and gleaming pearl. The film celebrates the sweat and prep that goes into such performances, showing us the rich collaborative interplay between the director and the star." — Alan Scherstuhl, *Village Voice*

"Outstanding, subtle and inventive... Illuminates beautifully the famous opera and its main character Violetta." — *Le Monde*

France 2012

Director: Philippe Béziat
Producer: Philippe Martin
Photography: Raphaël O'Byrne, Hichame Alaouié, Ned Burgess, Matthieu Poirot-Delpech
Editor: Cyril Leuthy
Sound: Laurent Gabiot
Music: Giuseppe Verdi
With: Natalie Dessay, Jean-François Sivadier, Louis Langrée, Charles Castronovo, Ludovic Tézier, Adelina Scarabelli
Festivals: New York 2012
 In French with English subtitles
 113 minutes/DCP

A RIALTO
 Friday 19 July, 6.30 pm
B RIALTO
 Thursday 25 July, 1.45 pm
A RIALTO
 Thursday 25 July, 6.30 pm
A BWAY
 Saturday 27 July, 3.45 pm

Miss Nikki and the Tiger Girls

As Aung San Suu Kyi is released from house arrest and the country prepares for its first free election, Miss Nikki, an Australian living in Yangon with her businessman boyfriend, Chris, has been making her own contribution to democracy in Myanmar: she is well on the way to making stars of Burma's first girl band. Cutting across paternalistic disapproval and defying local definitions of what constitutes a pretty young woman, or even a pretty voice, Miss Nikki has pulled together an eager band of five hopefuls. But the band members are not the only ones learning their way in the shark-infested waters of a brand new pop culture. Hovering somewhere between documentary, reality TV and promotional video, Juliet Lamont's film feeds on the energy of new-found freedoms while admitting the confusion and vulnerability that dawn when the restrictions come off and suddenly nobody's telling a girl what to do. "Engaging and entertaining... the film is at its best when delving into their home lives and hopes for the future." — Mark Adams, *Screendaily*



Australia 2012

Director: Juliet Lamont
Producer: Jessica Douglas-Henry
Photography: Tom Jefferson, Juliet Lamont
Editor: Rochelle Oshlack
Music: Benjamin Speed
With: Wai Hnin, Kimmy, Ah Moon, Htike Htike, Cha Cha, Nikki May
Festivals: Amsterdam Documentary 2012; Sydney 2013
 In English and Burmese, with English subtitles
 75 minutes/HDCAM
www.thetigergirls.com

B AC Thursday 1 August, 12.45 pm
A AC Sunday 4 August, 6.15 pm

Mistaken for Strangers

Few who harken to the alt-Americana sound of The National or the pining baritone of lead singer Matthew Berninger would expect their behind-the-scenes concert tour movie to contain quite so many gags or reminders of Spinal Tap as *Mistaken for Strangers*. Maybe it's because his band is made up of two pairs of brothers that Berninger invited his own younger brother, Tom, along as a roadie – and allowed him to come up with this movie. A schlubby underachiever who's made a couple of unreleased horror movies and would rather listen to heavy metal, Tom is a clownish foil to the cool, world-weary offstage Matt. He is also, as we see in the film's ultimate concert scene, a bedazzled servant to Matt's impassioned, onstage alter ego. *Mistaken for Strangers* is too confidently assembled for us to accept fully the purported extent of Tom's ineptitude, but there's no mistaking the authentic sibling grudge at work. Ironically, by embarrassing the gifted brother the world holds in grace, he renders him all the more knowable to us. What National fan will complain about that?



USA 2013

Director/Photography: Tom Berninger
Producers: Matt Berninger, Carin Besser, Craig Charland
Editors: Tom Berninger, Matthew Hamacheck
Music: The National
With: Tom Berninger, Matt Berninger, Aaron Dessner, Bryce Dessner, Scott Devendorf, Bryan Devendorf, Brandon Reid, Dawn Barger, Carin Besser, Nancy Berninger
Festivals: Tribeca 2013
 75 minutes/DCP
www.mistakenforstrangersmovie.com

A QSt Saturday 20 July, 6.00 pm
B QSt Monday 22 July, 4.45 pm
A QSt Thursday 25 July, 8.30 pm

One Track Heart: The Story of Krishna Das

In 1970, Jeffrey Kagel turned down the chance to record as lead singer for the band soon-to-be Blue Öyster Cult. Instead, he sold all his possessions and moved from the suburbs of Long Island to the foothills of the Himalayas in search of a little-known saint named Neem Karoli Baba. Jeremy Frindel's admiring film follows Kagel's journey to India and back, witnessing his struggles with depression and drug abuse, to his eventual emergence as Krishna Das - or KD as he prefers - world-renowned spiritual teacher and Grammy-nominated chant master. He is probably the world's best-known singer of *kirtan*, a call-and-response chanting of, normally, names for God in Sanskrit. "First-time director Jeremy Frindel's intimate documentary charts the journey of the immensely successful Das, and follows him on a US tour, with archival material and concert footage capturing the humble, benevolent essence of a unique artist. Modest and affecting, it's a portrait of the possibility of finding peace, contentment and self through both music and spirituality." — Nick Schager, *Time Out*



USA/India 2012

Director/Photography/Editor: Jeremy Frindel

Producers: Jeremy Frindel, Mike Harrop

Music: J. Mascis, Devadas

With: Krishna Das, Ram Dass, Rick Rubin, Daniel Goleman, Dr Larry Brilliant, Sharon Salzberg, Jason Becker, Lama Surya Das, Sharon Gannon, David Life

72 minutes

www.onetrackheartmovie.com



Preceded by
Walker (p84)

B	AC	Friday 19 July, 12.00 pm
A	AC	Sunday 21 July, 11.15 am
B	AC	Wednesday 24 July, 11.30 am
A	AC	Saturday 27 July, 11.30 am

Ornette: Made in America

"New York's Milestone Films continues its essential mission of restoring the perceptive and socially conscious works of underground American filmmaker Shirley Clarke with this mesmerizing 1985 portrait of jazz icon Ornette Coleman. [See also *Robert Frost: A Lover's Quarrel with the World* on our programme.] Aided by cinematographer Edward Lachman, Clarke constructs a kaleidoscopic look at Coleman's technique through a remarkable collage of performances, personal reminiscences and dizzying montages that connect the Dallas native's vibrant music with the ideas and places that inspired it. From the dilapidated streets of his childhood to the existential theories of Buckminster Fuller, his influences come to life before our eyes. Building to a crescendo along with its orchestral soundtrack (which takes cues from Coleman's 'Skies of America'), *Ornette* isn't just a love letter to the liberty of jazz rhythms; it excels at expressing them." — Eric Kohn, *Indiewire*
"It's essential viewing for any jazz aficionado." — Geoff Andrew, *Time Out*



USA 1985

Director/Editor: Shirley Clarke

Producers: Kathelin Hoffman Gray

Photography: Ed Lachman

Music: Ornette Coleman

With: Ornette Coleman, Prime Time, Denardo Coleman, Charles Ellerbe, Sabir Kamal, Albert McDowell, Bern Nix, Jamaaldeen Tacuma, John Giordano

Festivals: Berlin 2012

77 minutes/Colour and B&W

www.projectshirley.com

A	AC	Tuesday 23 July, 8.45 pm
B	AC	Wednesday 24 July, 4.45 pm
A	AC	Sunday 28 July, 8.30 pm

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Twenty Feet from Stardom

"Twenty Feet from Stardom sets out to right an old wrong, as a kind of 'history of pop music' documentary told from the point of view of the backup singer. And my god what a point of view it is. Director Morgan Neville highlights a small cluster of backup singers (among them the legendary Darlene Love, Merry Clayton, Lisa Fischer, and Judith Hill) who have profoundly altered the pop music landscape by their mere presence. Uncannily, Neville interviews the big shots they often sing for – people like Bruce Springsteen, Sting, and Stevie Wonder, who are totally appreciative and just as in awe of these amazing performers as we are. (Sobs were heard throughout our screening.)

In one incredibly powerful moment, Neville plays the raw audio track of Clayton singing the 'Rape, murder' section of 'Gimme Shelter,' both for Clayton and then, Mick Jagger. The vocal, raw and unencumbered by the rest of the song's ornate sonic embellishments, is something close to transcendent, and it's a hoot to see both Jagger and Clayton draw the same conclusion... An unexpectedly moving, often joyous triumph, *Twenty Feet from Stardom* proves that history isn't just made at the front of the stage." – Drew Taylor, *Indiewire*

"Most of the time, the music-buying public



had no idea whom they were listening to, but the industry folks certainly did... The film reveals fresh details many might not already know about songs they've heard countless times, reinforcing its points with sound bites from Mick Jagger, Stevie Wonder and Sting... This rousing group portrait should [be] leaving satisfied audiences everywhere listening with new ears." – Peter Debruge, *Variety*

"A picture that elicits gasps of disbelief, spontaneous applause and tears." – Phil Gallo, *Billboard*

USA 2013

Director: Morgan Neville

Producers: Gil Friesen, Caitrin Rogers

Photography: Nicola Marsh, Graham Willoughby

Editors: Jason Zeldes, Kevin Klauber

With: Darlene Love, Merry Clayton, Lisa Fischer, Tāta Vega, Judith Hill, Claudia Lennear, the Waters Family, Bruce Springsteen, Mick Jagger, Stevie Wonder, Sting, Bette Midler

Festivals: Sundance, San Francisco 2013

90 minutes/Colour and B&W/DCP/Censors rating tbc

www.twentyfeetfromstardom.com

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A BWAY

Saturday 20 July, 6.00 pm

B CIVIC

Thursday 25 July, 1.30 pm

A LIDO

Saturday 27 July, 6.15 pm

A CIVIC

Friday 2 August, 6.30 pm

This Ain't No Mouse Music!

Since 1960 Chris Strachwitz has been the guiding force behind legendary roots music label Arhoolie Records. Born a German count, Strachwitz fled to America after World War II at 16. His passion for 'authentic' American music led him to track down musicians in barrooms, backyards and dance halls – and record them. Blues, Cajun, wild hillbilly country, Tex-Mex and New Orleans R&B: it's an astounding catalogue and, as this film makes joyously clear, he's still finding plenty that gets him jumpin'.

"In *This Ain't No Mouse Music!*, their vivid portrait of an obsessive sonic sleuth, filmmakers Chris Simon and Maureen Gosling take a hip-shaking stroll from New Orleans to Appalachia and right into the very DNA of rock'n'roll. In this beautifully shot film, we come face to face with the creators of indigenous music, from the great Clifton Chenier to fiddler Michael Doucet, from Flaco Jimenez to the Pine Leaf Boys, playing songs that are endemic to their place and circumstance, to dialect and class, to climate and landscape.

Their music is now highly endangered by the merciless steamroller of pop culture, assimilation and commercialism, which makes Strachwitz's desperate pursuit to track down every last artist all the more urgent. But these



songs aren't meant to be locked away in a Smithsonian vault to be decoded by folklorists and musical anthropologists.

This film is a living cultural history with a soundtrack that bites and kicks and screams. Even 50 years later, Arhoolie's records remain alive, unruly and still so sharp that some songs can cut you right down to the soul."

– Jeffrey St. Clair

"A moving portrait of a man who constructed a de facto family and life for himself from the music and musicians he kept falling in love with."

– Elise Nakhnikian, *Slant*

USA 2013

Directors/Producers: Chris Simon, Maureen Gosling

Photography: Chris Simon

Editor: Maureen Gosling

Sound: David Silberberg

With: Chris Strachwitz, Treme Brass Band, Davia Nelson, Richard Thompson, Billy Roy Morales, Ry Cooder, Bonnie Raitt, Taj Mahal, Archie Green, Lionel Batiste Sr, Michael Doucet, Jerry Brock, Henry Youngblood, Savoy Family Band, Clifton Chenier

Festivals: SXSW 2013

92 minutes/HDCAM

www.thisaintnomousemusic.com



Maureen Gosling

A AC

Sunday 28 July, 4.15 pm

B AC

Monday 29 July, 12.30 pm

A AC

Monday 29 July, 6.15 pm

ARTIST

See also: *Don Driver: Magician* (p18), *Camille Claudel 1915* (p24), *Us and the Game Industry* (p69).

Gore Vidal: The United States of Amnesia

"Nicholas Wrathall's film... does exactly what it should: It makes you miss Gore Vidal. To paraphrase one of the doc's many learned witnesses, he spent his life being a thorn in the side of the very establishment to which he was born. The grandson of a US senator, a relative by marriage to Jackie Kennedy, a distant cousin of Al Gore and a confidant of everyone from Paul Newman to Tennessee Williams to Christopher Hitchens, Vidal virtually invented the modern historical novel, was an essayist, playwright, TV personality and perhaps the most cynical commentator ever on the congenital deformity of American politics. Wrathall covers all the predictable moments, and skirmishes – Vidal's notorious TV duels with William F. Buckley and Norman Mailer, for example. But for all the history Wrathall revisits, he also gets beyond Vidal the caustic raconteur, droll critic and Olympian cynic and provides an intimate portrait of a man who may have been the last of his breed, the celebrity intellectual." – John Anderson, *Indiewire*



USA 2013

Director/Screenplay: Nicholas Wrathall
Producers: Nicholas Wrathall, Theodore James, Burr Steers
Photography: Derek Wiesenhahn, Joel Schwartzberg, Armando De'Ath
Editors: Suresh Ayyar, William Haugse, Rob Bralver, Derek Boonstra
Music: Ian Honeyman, Julian Scherle
With: Gore Vidal, Burr Steers, Christopher Hitchens, Jodie Evans, Tim Robbins, Mikhail Gorbachev, Sting, David Mamet, Bob Scheer, William F. Buckley, Jay Parini
Festivals: Tribeca 2013
 89 minutes/HDCAM

A	AC	Sunday 21 July, 6.00 pm
B	AC	Tuesday 23 July, 11.00 am
B	AC	Tuesday 23 July, 4.30 pm
A	AC	Thursday 25 July, 6.30 pm

Persistence of Vision

The greatest animated feature you've never seen, Richard Williams' years-in-the-making *The Thief and the Cobbler* is the subject of this fascinating documentary. Williams, a Canadian director/producer, went to the UK in the 50s where he established a successful production company producing animated commercials and movie title sequences. From as early as 1964 he ploughed the profits into his pet project, a feature inspired by the *Arabian Nights*. He assembled a team of young artists – and brought in legendary Hollywood craftsmen to teach them – and devised kaleidoscopic, mind-bogglingly complex visual sequences. After his award-winning contributions to *Who Framed Roger Rabbit* in 1988, Williams finally had a studio budget to realise his vision – and that, legend has it, is where the unmaking of the masterpiece began. Kevin Schreck's film leaves the way open for other interpretations. Showcasing Williams' dazzling visuals and the labour that went into them, Schreck provides a valuable portrait of a remarkable artist and the fabulous world he inhabited for 25 years.



USA 2012

Director/Producer/Photography: Kevin Schreck
Editors: Kevin Schreck, Maureen Gosling
Sound: James LeBrecht
Music: Adi Yeshaya
With: Howard Blake, Richard Burdett, John Culhane, Antonia Dewhurst, Greg Duffell, Julianna Franchetti, Chris Knott, Ramon Modiano, Brent Odell, Philip Pepper, Michael Schlingmann
Festivals: Vancouver 2012
 83 minutes/Colour and B&W/HDCAM/Censors rating tbc

A	AC	Saturday 20 July, 2.15 pm
B	AC	Tuesday 23 July, 2.45 pm

Cutie and the Boxer

This affectionate, though hardly sugar-coated, portrait of two artists you probably have never heard of may well prove an NZIFF favourite.

"*Cutie and the Boxer* is equally inspiring, funny and wise. On its surface, this fly-on-the-wall documentary simply shines a spotlight on adorable husband and wife artists Ushio and Noriko Shinohara, but filmmaker Zachary Heinzerling masterfully plumbs depths to give us a greater understanding of their marriage in relation to the different art they create...

Ushio moved to New York City in the late 60s, gaining acclaim (but little commercial success) for his bold work, which included making motorcycle sculptures out of discarded items like cardboard and doing so-called 'boxing' paintings, which consist of him punching a large canvas with boxing gloves dabbed in paint... Initially, it seems that Ushio's career will be the main emphasis, but slowly Heinzerling reveals his film to be a study of Ushio and Noriko, who is more than 20 years younger than Ushio and moved to New York dreaming of becoming an artist herself before falling in love with this charismatic, talented man...

Utilizing Noriko's autobiographical drawings, which the documentary animates with quiet simplicity, *Cutie and the Boxer* gives us a sense



PHOTO BY PATRICK BURNS

of how she has been the strong foundation for a marriage approaching 40 years. But rather than making her a martyr, the film reveals this couple's dynamic to be far more nuanced...

Ultimately, the movie celebrates different kinds of commitment, whether it be to the perils of being an artist or to the uncertainty of marriage. Neither pursuit is for the faint of heart." — Tim Grierson, *Screendaily*

"Intricately profound... a non-fiction love story about a couple whose bond transcends their impediments." — Eric Kohn, *Indiewire*

USA 2013

Director/Photography: Zachary Heinzerling

Producers: Zachary Heinzerling, Lydia Dean Pilcher, Patrick Burns, Sierra Pettengill

Editor: David Teague

Sound: Mark Phillips

Music: Yasuaki Shimizu

With: Ushio Shinohara, Noriko Shinohara, Alexander Kukai Shinohara

Festivals: Sundance, Tribeca, San Francisco 2013

Directing Award (Documentary), Sundance Film Festival 2013

In Japanese and English, with English subtitles

82 minutes/DCP

www.cutieandtheboxer.com

Preceded by *Butterflies* (p84)

B RIALTO
Monday 22 July, 2.30 pm
A RIALTO
Tuesday 23 July, 6.30 pm
A SCT
Tuesday 30 July, 6.30 pm
B SCT
Friday 2 August, 12.30 pm

Robert Frost: A Lover's Quarrel with the World

Recently restored, Shirley Clarke's Oscar-winning portrait of poet Robert Frost lives on as a precious, gleaming artefact of the JFK era. As a crowd of young women beam with delight, Camelot's crafty old laureate beguiles them with poetry and tales of sterling individualism in conversation with nature. In a tutorial with grave, suited young men, he vows that American power is a benign force in the world. "The poet was in his late eighties when Shirley Clarke directed this patient, revelatory portrait of him in his calm, oratorical radiance. Extended sequences of Frost's public appearances give rise to sublimely comical asides bearing hard-won wisdom; more intimate talks elicit nuanced yet harshly frank remarks on political issues... The recitations of poetry are magnificent; Frost's gruff, plainspoken declamation gives the light-footed expression of grave and cosmic thoughts an enduring resonance, and his self-apostrophizing commentaries offer sketches of an autobiography that is both surprising and moving." — Richard Brody, *New Yorker*



USA 1963

Directors: Shirley Clarke, Robert Hughes

Producer/Screenplay: Robert Hughes

Photography: Terence Macartney-Filgate

Editor: Charlotte Zwerin

Music: Charles Gross

With: Robert Frost, John F. Kennedy, Randall Jarrell, G. Armour Craig, Louis Untermeyer, Jason Billings, Stafford Dragon, Mrs Theodore Morrison, F.B. Adams Jr

52 minutes/Blu-ray/B&W

www.projectshirley.com

B AC Friday 26 July, 11.00 am
B AC Sunday 4 August, 2.45 pm

William Yang: My Generation

For 20 years Sydney photographer William Yang, a canny and candid chronicler of his life and times, has been bringing added life to his pictures in a series of affecting slideshow performances. This show from 2010, now filmed by Martin Fox, takes us back to wild days amongst the Sydney bohemia of the 70s and 80s, an era of riotous liberation stopped in its tracks by AIDS. "It's quite an eye-opener. The biggest revelation is the fact that Yang was part of the inner circle of Nobel Prize-winning author Patrick White... He was also friendly with major Sydney art figures such as Martin Sharp and the late Brett Whiteley. The Dickensian roll call of characters he knew and photographed also includes Little Nell, Tiny Tim, Margaret Fink, Jenny Kee and Peter Tully. Yang shows images shot at fashion parades, art events, and wild, bohemian parties. Delivering his commentary in a droll, unpretentious tone of voice that is highly engaging, Yang offers a fascinating journey into a vibrant era." — Nick Dent reviews the original show, *Time Out Sydney*



Australia 2013

Director/Editor: Martin Fox

Producer: Donna Chang

Executive producer: Bridget Ikin

Sound: Liam Egan

Music: Daniel Holdsworth

With: William Yang

Festivals: Sydney 2013

58 minutes/DCP/Censors rating tbc

Bridget Ikin

B AC Saturday 27 July, 3.30 pm
B AC Monday 29 July, 3.00 pm

INCREDIBLY STRANGE

Films selected to arouse, terrify and outrage by Ant Timpson, founder of the legendary Incredibly Strange Film Festival.

See also *Goblin Play Suspiria* (p14).



A Band Called Death



Before Bad Brains, the Sex Pistols or even the Ramones, there was a band called Death. Punk before punk existed, three teenage brothers in the early 70s formed a band in their spare bedroom, began playing a few local gigs and even pressed a single in the hopes of getting signed. But this was the era of Motown and emerging disco. Record companies found Death's music – and name – too intimidating, and the group disbanded before they even completed an album. Equal parts electrifying rockumentary and epic family love story, this touching, heartfelt doco chronicles the incredible fairy tale journey of what happened almost three decades later, when a dusty 1974 demo tape made its way out of the attic. Playing music impossibly ahead of its time, Death is now being credited as the first black punk band (hell, the first punk band!) and finally receiving long-overdue recognition as true rock pioneers.

USA 2012

Directors/Producers: Mark Covino, Jeff Howlett

Producers: Scott Mosier, Matthew Pernicaro, Kevin Mann, Jerry Ferrara

Photography: Mark Covino

Editor: Rich Fox

Music: Death, Sam Retzer, Tim Boland

With: David Hackney, Bobby Hackney Sr, Dannis Hackney, Brian Spears, Heidi Simpson, Bobby Hackney, Bobby Hackney, Bobby Hacky Jr, Alice Cooper, Henry Rollins

Festivals: SXSW 2013

96 minutes/Colour and B&W/DCP/Censors rating tbc

www.abandcalleddeath.com

A QSt

Sunday 21 July, 8.00 pm

B QSt

Wednesday 24 July, 4.15 pm

A RIALTO

Friday 2 August, 9.00 pm

Blue Ruin



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USA 2013

Director/Screenplay/Photography: Jeremy Saulnier

Producers: Anish Savjani, Richard Peete, Vincent Savino

Editor: Julia Bloch

Music: Brooke Blair, Will Blair

With: Macon Blair, Devin Ratray, Amy Hargreaves, Kevin Kolack, Eve Plumb, David W. Thompson, Brent Werzner, Stacy Rock, Sidné Anderson

Festivals: Cannes (Directors' Fortnight) 2013

95 minutes/CinemaScope/DCP/Censors rating tbc

It's been a few years since Jeremy Saulnier's horror-comedy mash-up *Murder Party* hit the festival circuit and won a lot of fans. Now he's back with a riff on the revenge movie, immediately selected for the prestigious Directors' Fortnight at Cannes. In the film's solemn and quiet opening we meet Dwight, a homeless man who collects trash for money. After reading about the release of a double murderer he visibly transforms from dishevelled bearded bum into determined member of society. Pieces of his past are revealed through his unpredictable and violent actions. What follows is a deeply comic narrative of family retribution, white-trash psychosis and home invasion, set to the unsettling rhythms of a weapons-obsessed world. Deftly shot, with thoughtful widescreen compositions, this terrifically directed film combines the classic feuding-families set-up with the meditative veneer of a very clever contemporary art-house thriller.



B SCT

Friday 26 July, 4.45 pm

A SCT

Monday 29 July, 8.45 pm

Cheap Thrills

How far would you go for some free money? Would you walk naked through a bar for \$100? Would you punch a stranger's face for \$200? It's always interesting for audiences to ponder what they'd do in hypothetical situations, which is exactly why filmmakers have so much fun with dark and devilish exercises like *Cheap Thrills*. This deftly directed four-character morality tale by Evan Katz focuses on two 'haves' (David Koehn and Sara Paxton) and two 'have nots' (Ethan Embry and Pat Healy) who spend one thoroughly disturbing evening together. To say more would spoil the serpentine fun of the screenplay, but with the small ensemble firing on all cylinders and the stakes being raised at every unpredictable plot turn... well, let's just say the film earns its title, and then some.

"Class warfare comes perversely home in *Cheap Thrills*, a fiendish, fierce, and funny morality tale about the true value of money. It's absolutely convincing, even though it shouldn't be.

The film explores the tangled relationship between the idle rich and the working poor, giving fresh answers to age-old questions: How far are you willing to go to provide for your family? What is the dollar value of pride and/or humiliation? How do you assess your own personal worth? And how much money would



you pay to get revenge on the neighbor's dog that keeps defecating in your backyard?" — Peter Martin, *Twitch*

"Playing like the mutant offspring of Harold Pinter and Quentin Tarantino, yet fueled by its own distinctive strain of darkly comic misanthropy, director E.L. Katz's debut feature was voted audience fave among midnight pics at SXSW." — Joe Leydon, *Variety*

"Cheap Thrills ultimately delivers its titular promise again and again." — Eric Kohn, *Indiewire*

USA 2013

Director: E.L. Katz
Producers: Travis Stevens, Gabriel Cowan, John Suits
Screenplay: Trent Haaga, David Chirchirillo
Photography: Sebastian Wintero, Andrew Wheeler
Editor: Brody Gusar
Music: Mads Heldtberg
With: Pat Healy, Ethan Embry, Sara Paxton, David Koehn, Amanda Fuller
Festivals: SXSW 2013
 87 minutes/DCP/Censors rating tbc

 E.L. Katz
SCT session only

A QSt
Sunday 21 July, 6.00 pm
A SCT
Friday 26 July, 9.30 pm

A Field in England



The latest from Ben Wheatley, the award-winning director of previous NZIFF hits *Kill List* and *Sightseers*, is a psychedelic folk-horror set during the English Civil War, likely to delight and perplex in equal measure. Low on plot but high on style and dialogue, it follows a band of deserters led by Reece Shearsmith (*League of Gentlemen*) and Julian Barratt (*The Mighty Boosh*). Fleeing from the battlefield, they eventually fall under the spell of a sinister alchemist, played by Michael Smiley (*Kill List*), who entices them into a search for gold. After wolfing down too many magic mushrooms, the group quickly descends into a chorus of arguments and psychedelic anxiety, all intensified by monochromatic Kubrickian compositions and electronic soundscapes embellished with 17th-century folk songs. Wheatley's signature traits of violence, black humour and deep dread pervade this earthy examination of madness in an English field.

UK 2013

Director: Ben Wheatley
Producers: Claire Jones, Andrew Starke
Screenplay: Amy Jump
Photography: Laurie Rose
Editors: Amy Jump, Ben Wheatley
Music: James Williams
With: Julian Barratt, Peter Ferdinando, Richard Glover, Ryan Pope, Reece Shearsmith, Michael Smiley
 90 minutes/B&W/DCP/Censors rating tbc
www.afieldinengland.com

A QSt
Monday 29 July, 9.00 pm
A QSt
Tuesday 30 July, 8.45 pm
B QSt
Wednesday 31 July, 4.30 pm

Lesson of the Evil

Aku no kyoten



Mr Hasumi, a teacher at a Japanese secondary school, is handsome and charming. However, since this is a film from Miike Takashi, acclaimed auteur of the epic *13 Assassins*, the musical *For Love's Sake*, and 80 other films, we know there will be more to Hasumi-san than this first impression. Miike reclaims his *enfant terrible* status (*Ichi the Killer*, *Visitor Q*, *Fudoh*) with this slow-burning tale of elite high school class systems, petty jealousies, childish grudges, and an endless variety of ways to viciously damage teenage egos, as well as their organs. Miike spends half his movie setting up his numerous high school targets and the other half knocking them down in all sorts of horribly gleeful and gratuitous ways. The film is based on a best-selling thriller, which Miike adapts like a mischievous Michael Haneke (*Funny Games*), preying on his audience's genre expectations and then making them feel dirty for liking it.

Japan 2012

Director: Miike Takashi
Producers: Azuma Kôji, Saka Misako, Mori Tôru
Screenplay: Miike Takashi.
 Based on the novel by Kishi Yûsuke
Photography: Kita Nobuyasu
Editor: Yamashita Kenji
Music: Endô Kôji
With: Itô Hideaki, Nikaidô Fumi, Sometani Shôta, Hayashi Kento, Asaka Kôdai, Mizuno Erina, Yamada Takayuki, Hira Takehiro, Fukikoshi Mitsuru, Jab, Fujii Takemi
Festivals: Rome 2012; Rotterdam 2013
 In Japanese with English subtitles
 129 minutes/HDCAM/Censors rating tbc

A SCT
Saturday 20 July, 7.15 pm

Magic Magic



This unnerving Sundance hit features breakout star Juno Temple (*Killer Joe*) in a harrowing psychological mood piece from Chilean writer-director Sebastián Silva. Temple stars as Alicia, a young woman who leaves America for a holiday in Chile with her cousin Sarah. Planning to travel to an island, before they can leave Sarah departs for Santiago, leaving Alicia alone with strangers, including the oddball Brink (Michael Cera), a bully who enjoys picking on her. Alienated from everyone, she begins to lose sleep, starts to hallucinate and slowly spirals into a vortex of madness. Silva manages to convey a sense of dread without ever crossing over into full-blown horror territory: it's a slow burn with gonzo moments, all stunningly captured by Chris Doyle's cinematography. Silva channels Polanski with sharp nods towards female body horror, and Temple, like Deneuve and Farrow before her, anchors the film with a bewitching performance, full of nuance and manic hyperactivity.

Chile/USA 2013

Director/Screenplay: Sebastián Silva

Producers: Frida Torresblanco, Christine Vachon, Mike White, David Bernad

Photography: Christopher Doyle, Glenn Kaplan

Editors: Alex Rodríguez, Jacob Craycroft

Music: Saunder Jurriaans, Danny Bensí

With: Michael Cera, Juno Temple, Emily Browning, Catalina Sandino Moreno, Agustín Silva

Festivals: Sundance, Cannes (Directors' Fortnight) 2013

In English and Spanish, with English subtitles

97 minutes/CinemaScope/DCP/Censors rating tbc



B QST
Tuesday 30 July, 4.15 pm
A QST
Wednesday 31 July, 8.45 pm
A QST
Friday 2 August, 8.30 pm

Maniac



Now here's one for the head-scratcher file: a remake of an infamous 80s slasher flick with sweet, innocent Elijah Wood in the role once played by the late, great, bloated and sweaty Joe Spinnell. Not novel enough? How about the whole film being mesmerizingly shot via first-person POV? A voyeuristic script with a sense of humour from Alexandre Aja (*Haute Tension*)? A phenomenal performance from French actress-singer Nora Arnezeder? A mind-blowing 80s-style synth score from Rob that is reminiscent of prog rockers Goblin and John Carpenter? Did we mention that Elijah Wood is slicing people up and losing his effin' mind because all he cares about are his damn mannequins? Yeah, you're curious, right? "Everything just falls into place... from the performances to the sleaze-filled streets at night and the phenomenal, pulsing electronic soundtrack. *Maniac* is a film that will challenge you, shock you, and disturb and repel you." — Gareth Jones, *Dread Central*

France 2012

Director: Franck Khalifoun

Producer: Alexandre Aja, Thomas Langman, William Lustig

Screenplay: Alexandre Aja, Grégory Levasseur. Based on the film *Maniac* by William Lustig

Photography: Maxime Alexandre

Editor: Baxter

Music: Rob

With: Elijah Wood, Liane Balaban, Nora Arnezeder, Megan Duffy, Jan Broberg, Genevieve Alexandra, Sammi Rotibi, Joshua De La Garza, America Olivo

Festivals: Cannes (Midnight Screenings) 2012

89 minutes/CinemaScope/DCP/Censors rating tbc



Preceded by
Honk If You're Horny (p84)

A SCT
Saturday 27 July, 10.30 pm
A SCT
Thursday 1 August, 8.45 pm

The Source Family



The Source Family were in many ways your typical 70s radical utopian experiment. They had their band, Ya Ho Wa 13, a throng of free-love advocates like Isis Aquarian and Electricity Aquarian, and a miniature harem for their leader. They also had loads of expendable cash, a hip Sunset Strip eatery, a Hollywood mansion, a talent for psychedelic music, and, of course, a charismatic guru named Father Yod, a man with an unhippie-like past and a misogynistic streak. Directors Jodi Wille and Maria Demopoulos' access to revelatory archival photos, home movies, audio recordings and interviews with founding members allows them raw intimacy – and an even-handed historical perspective. While it's easy for audiences to stare slack-jawed at sequences such as Father Yod performing at a high school, and the cult's slow unravelling, it's not so easy to shake off how profoundly affected some members remain to this day.

USA 2012

Directors: Jodi Wille, Maria Demopoulos

Based on the book *The Source* by Isis Aquarian and Electricity Aquarian

Producers: Jodi Wille, Maria Demopoulos, Holly Becker, Amaryllis Knight

Photography: John Tanzer

Editors: Jennifer Harrington, Claire Didier

Music: The Source Family

With: Father Yod, Isis Aquarian, Sunflower Aquarian, Robin Baker, Om-Ne Aquarian, Galaxy Aquarian, Electricity Aquarian, Harvest Moon Aquarian, Electra Aquarian

Festivals: SXSW, San Francisco 2013

98 minutes/Censors rating tbc

www.thesourcedoc.com

A QST
Wednesday 31 July, 6.30 pm
B RIALTO
Thursday 1 August, 4.15 pm
A RIALTO
Saturday 3 August, 1.45 pm

V/H/S/2



Join the creators of *The Raid*, *Hobo with a Shotgun*, *The Blair Witch Project* and *You're Next* as they unleash the acclaimed sequel to last year's hit anthology *V/H/S*. Critics and audiences agree: this sequel blows away the first on every conceivable level. The tales include a terrifying spin on technology gone awry with a newly installed eye-cam; a hilarious first-person perspective of a zombie apocalypse; an alien invasion that's like the evil cousin of Spielberg's *ET*; and, best of all, a hellish descent into an Indonesian cult that has been heralded as the single greatest horror anthology segment ever made. One of the best things about the horror anthology is that you never know what's around the next corner, and it is this unpredictability that has kept horror fans coming back to movies like *Tales from the Crypt*, *Creepshow* and *Trick 'r Treat* year after year.

USA/Canada 2013

Directors: Simon Barrett, Adam Wingard, Eduardo Sanchez, Gregg Hale, Timo Tjahjanto, Gareth Huw Evans, Jason Eisener

Producers: Gary Binkow, Brad Miska, Roxanne Benjamin

Screenplay: Simon Barrett, Jamie Nash, Timo Tjahjanto, Gareth Huw Evans, Jason Eisener, John Davies

Photography: Tarin Anderson, Seamus Tierney, Stephen Scott, Abdul Dermawan Habir, Jeff Wheaton

Editors: Adam Wingard, David Geis, Eduardo Sanchez, Bob Rose, Gareth Huw Evans, Jason Eisener

With: Lawrence Michael Levine, Kelsy Abbott, Adam Wingard, Hannah Hughes, Jay Saunders, Bette Cassat, Dave Coyne, Fachry Albar, Hannah Al-Rashid, Riley Eisener, Rylan Logan

Festivals: Sundance, SXSW 2013

96 minutes/DCP/Censors rating tbc

A CIVIC
Saturday 20 July, 10.00 pm
B SCT
Tuesday 23 July, 4.15 pm

You're Next

You're Next arrives on a positive critical wave from several key festivals. Kiwi audiences get a chance to savour its unsavoury delights ahead of a major US release. Horror hotshots Adam Wingard and Simon Barrett (*Horrible Way to Die*, *V/H/S 1 & 2*) deliver a taut, tight and consistently funny home-invasion thriller-cum-Agatha Christie mystery: animal-masked invaders force a colourful collection of siblings to fend for their lives and a family reunion goes horribly, murderously wrong. These professional horror geeks have cooked up their most confident concoction so far, nasty enough for jaded horror fans but also slyly amusing and accessible for those who generally watch scary movies through their fingers. They're immeasurably helped by an excellent ensemble made up of genre vets (Crampton, Bowen) and indie directors and actors (Swanberg, Seimetz, West), any of whom may or may not be brutally killed at any moment. And that's always satisfying.

"A delicious inversion of standard slasher tropes... laced with brilliantly outrageous dark humor, *You're Next* takes the typical slasher survivor girl and flips things on end by making her into a badass. Fuse a *Friday the 13th* movie with *Home Alone* and *First Blood* with a dash of Tomas Vinterberg's *The Celebration*



and you're in the right neighborhood... The horror is horrific. The blood laid on thick. Every jump works. And yet this thing is also laugh out loud funny from start to finish...

This is the film that declares - and declares loudly - that Wingard isn't just an indie darling, that he is a director that can kick a mainstream audience's ass and make them fall in love with the experience." — Todd Brown, *Twitch*

"Refreshingly breathless... feels like the wise-assed love-child of *The Big Chill*, *Murder By Death*, and *Friday the 13th*." — Scott Weinberg, *FEARnet*

USA 2011

Director/Editor: Adam Wingard
Producers: Keith Calder, Jessica Wu, Simon Barrett, Kim Sherman
Screenplay: Simon Barrett

Photography:
Andrew Droz Palermo

Music: Jasper Justice Lee, Kyle McKinnon, Mads Heldtberg

With: Sharni Vinson, Nicholas Tucci, Wendy Glenn, A.J. Bowen, Joe Swanberg, Margaret Laney, Amy Seimetz, Ti West, Rob Moran, Barbara Crampton

Festivals: Toronto, Fantastic Fest 2011; San Francisco 2013

95 minutes/CinemaScope/DCP/R18 horror, graphic violence, offensive language

A SCT
Wednesday 24 July, 9.30 pm
B QSt
Friday 2 August, 4.15 pm
A SCT
Saturday 3 August, 10.15 pm

Meet the Filmmakers

In addition to the popular Question and Answer sessions at screenings, we have scheduled the following opportunities for some in-depth engagement with the filmmakers and issues arising from their work. See our MiniGuide - published when the Festival opens - for additional discussions.

The Civic Wintergarden is accessible by the stairs immediately opposite the main entrance. Lift access is also available.

Antarctica: 15 Years on Ice

The Wintergarden, downstairs at The Civic

Sunday 21 July, 12.45 pm

RadioLIVE's Graeme Hill will host a conversation with filmmaker Anthony Powell immediately after the World Premiere screening of *Antarctica: A Year on Ice* (p19). A technical marvel and a labour of love, Powell's film has been 15 years in the making.

Dancing with the Camera

The Wintergarden, downstairs at The Civic

Tuesday 23 July, 2.30 pm

Director Toa Fraser and producer Matthew Metcalfe discuss the process of expanding on the classic ballet *Giselle* (p10) and the challenges posed in filming a work that had already been elaborately 'directed' for the dance stage. This session immediately follows the matinee screening.

Another Country

Auckland Art Gallery Toi o Tāmaki Auditorium
Access by main entrance on Kitchener Street

Saturday 27 July, 11.00 am

NZIFF and Script to Screen present a discussion with the filmmakers of award-winning feature film *The Rocket* (p40). Australian writer/director Kim Mordaunt, producer Sylvia Wilczynski and executive producer Bridget Ikin tell the story behind the film, and its very specifically Laotian story. They delve into the project's genesis and development, the challenges of shooting in Laos, and casting and working with local children.

Utu, 30 Years Later

The Wintergarden, downstairs at The Civic

Sunday 28 July, 8.15 pm

Immediately after the Sunday evening screening of *Utu Redux* (p13), Script to Screen will host a conversation with DoP Graeme Cowley and director Geoff Murphy about this great high water mark of New Zealand cinema.

Romeo and Juliet at the Beach

The Wintergarden, downstairs at The Civic

Tuesday 30 July, 3.00 pm

Cinematica's Kailey Carruthers and Dan Slevin host a Q+A with the filmmakers of *Romeo and Juliet: A Love Song* (p22) immediately after the matinee screening.

Filming with Soul

The Wintergarden, downstairs at The Civic

Saturday 3 August, 5.00 pm

Producer Vicky Pope and director Jess Feast discuss their portrait of Sister Loyola Gavin immediately after the Civic screening of *Gardening with Soul* (p20).

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ROMEO AND JULIET: A LOVE SONG

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Please read the information pages (pg 4-5) before completing this form.

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FILM TITLE*	VENUE	SESSION CODE A, B	DATE	TIME	FULL	CONCESSIONS	CHILDREN	SENIORS

*Continue on a separate sheet of paper if required and include name and phone number.

TICKET ORDER	MAIL	FF VENUES	QUANTITY	
Early Bird A-coded seats (purchased before 18 July)	@ \$ 16.00	@ \$ 16.50		\$
A-coded seats (purchased from 18 July)	@ \$ 17.00	@ \$ 17.50		\$
Film Society/Film Industry Guilds/Student (Concessions)	@ \$ 14.00	@ \$ 14.50		\$
B-coded seats	@ \$ 13.50	@ \$ 14.00		\$
Child (15 and under)/Senior (60+)	@ \$ 11.00	@ \$ 11.50		\$
3D Special Price - Full**	@ \$ 19.00	@ \$ 19.50		\$
3D Special Price - Concession**	@ \$ 17.00	@ \$ 17.50		\$
3D Special Price - Child/Senior**	@ \$ 13.00	@ \$ 13.50		\$
<i>The Cameraman</i> - Live Cinema Full Price	@ \$ 32.00	@ \$ 32.50		\$
<i>The Cameraman</i> - Live Cinema Concession/Senior	@ \$ 26.00	@ \$ 26.50		\$
<i>The Cameraman</i> - Live Cinema Child	@ \$ 22.00	@ \$ 22.50		\$
<i>Goblin Play Suspira</i> - Live Cinema Full Price	@ \$ 45.00	@ \$ 45.50		\$
<i>Goblin Play Suspira</i> - Live Cinema Concession/Senior	@ \$ 40.00	@ \$ 40.50		\$
<i>The Crowd</i> - Live Cinema Full Price	@ \$ 20.00	@ \$ 20.50		\$
<i>The Crowd</i> - Live Cinema Concession/Child/Senior	@ \$ 17.50	@ \$ 18.00		\$
Ten-Trip Pass	@ \$ 125.00	@ \$ 125.50		\$
Ticketek Ticketing Service Fee (Mail)				\$ 8.60
Cheque fee				\$ 0.25
TOTAL				\$

**3D glasses not included in the ticket price. 3D glasses can be obtained from the venue's box offices for \$1.00 or bring your own.



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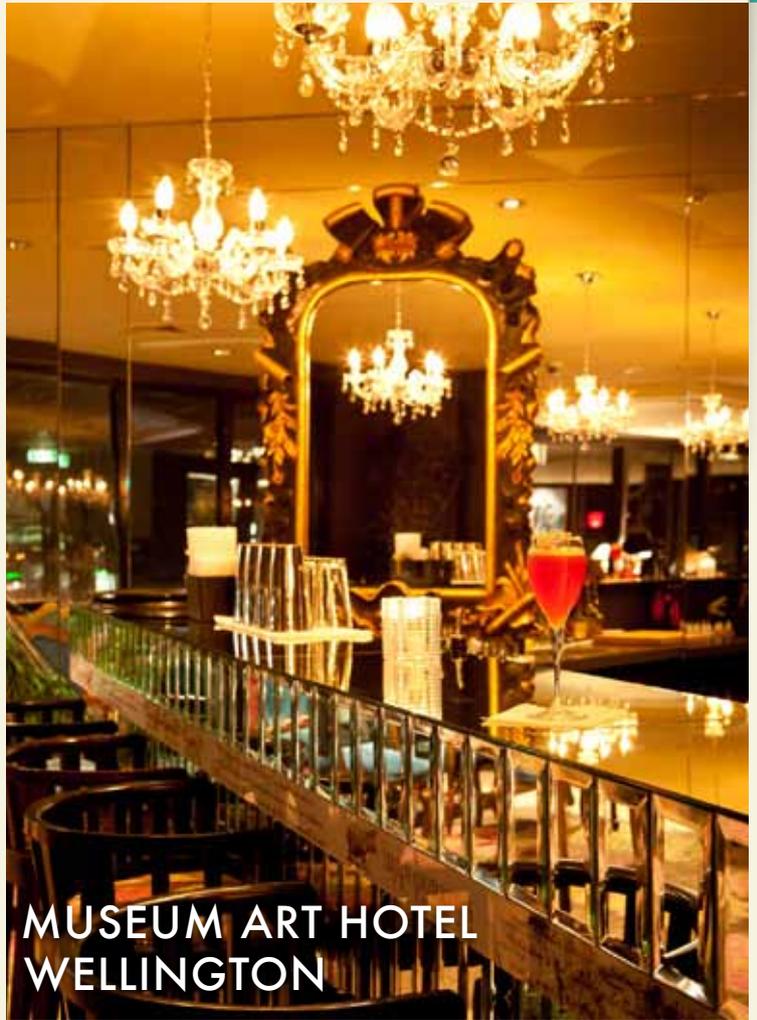
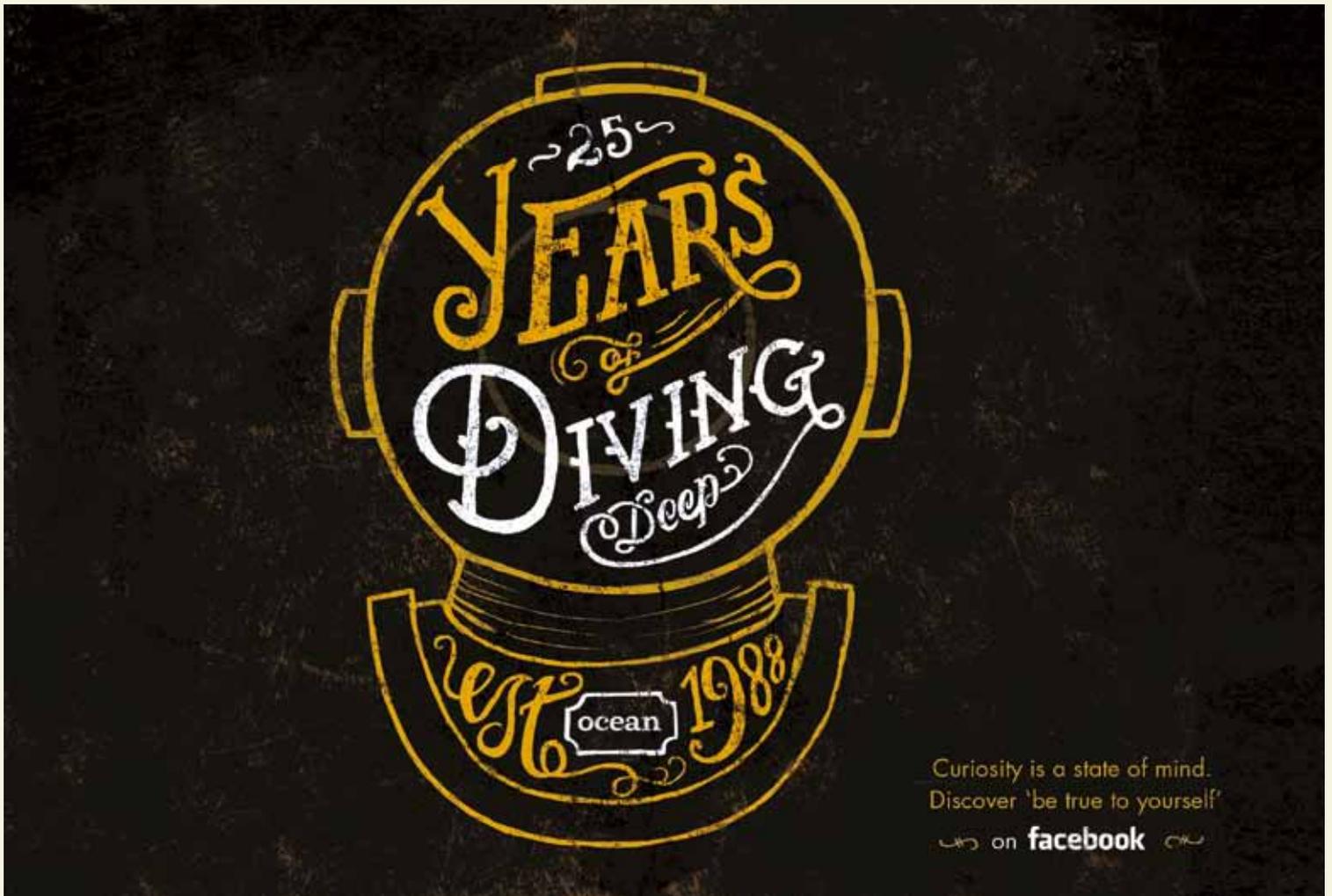
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Shorts with Features



WALKER

As we go to print the following shorts have been scheduled to precede features.

#PostModem

USA 2013. Directors: Jillian Mayer, Lucas Leyva. 15 mins/Blu-ray

A comedic, satirical, sci-fi pop musical based on the theories of Ray Kurzweil and other futurists. Screening with *Terms and Conditions May Apply* (p60).

Butterflies

Australia 2013. Director: Isabel Peppard. 12 mins/DCP

A struggling young artist sells drawings on the sidewalk, but when she's offered a paying job reality threatens to kill her imagination. Screening with *Cutie and the Boxer* (p77).

The Captain

USA/Australia 2013. Directors: Nash Edgerton, Spencer Susser. 6 mins/DCP

A man wakes up with a hangover, only to discover the consequences of his actions. Screening with *Much Ado About Nothing* (p11).

Destination Pioneer City

New Zealand 2012. Directors: Bronwyn Holloway-Smith, Simon Ward. 6 mins/HDCAM

This deadpan video pitches a newly formed Mars colony to prospective settlers. Screening with *Computer Chess* (p54).



THE CAPTAIN



HERE NOW



BUTTERFLIES

Friday Tigers (Ngā Taika o te Rāmere)

New Zealand 2013. Director: Aidee Walker. 16 mins/DCP

When a single mother creates a fantasy world for her three-year-old daughter, is there room for anyone else? Screening with *It Boy* (p25).

Helmut Makes a Quilt

New Zealand 2013. Director: Greg Wood. 16 mins/DCP

When pen-pals Marion and Helmut decide they can't be apart a moment longer, they use a passion for quilting to break him out of prison. Screening with *Prince Avalanche* (p56).

Here Now

NZ 2013. Director: Chelsie Preston Crayford. 14 mins/DCP

Tess and her friends have no problems, but are they really living? *Here Now* explores the dilemma of the modern day twenty-something. Screening with *Oh Boy* (p41).

Honk If You're Horny

New Zealand 2012. Director: Joe Lonie. 11 mins/DCP

An enigmatic young musician endures a taxi ride from hell when he becomes the captive audience for the cab driver's outlandishly dirty story. Screening with *Maniac* (p80).

I'm Going to Mum's

New Zealand 2013. Director: Lauren Jackson. 13 mins/DCP

Stuck in the middle of a fresh divorce, eight-year-old Jacob takes drastic fashion action to make himself heard. Screening with *What Maisie Knew* (p37).

The Mobile Meat Processing Unit

New Zealand 2012. Directors: Gaylene Barnes, Ed Davis. 10 mins/DCP

Mary had a little lamb... until a high-tech mobile slaughterhouse rolls up to the farm. Screening with *The Human Scale* (p65).

Maul

New Zealand 2013. Director: Colin Hodson. 9 mins/DCP

A keen young rugby player learns he must sacrifice all for the good of the team. Screening with *The Summit* (p71).

Nell the Narcoleptic - Asleep on the Job

New Zealand 2013. Director: Belle Barber, Linden Kirkby. 5 mins/DCP

It's tough to hold down a job when you're narcoleptic, but how will Nell cope in charge of a massive hedge-trimmer? Screening with *The Gilded Cage* (p25).

The Professor

USA 2012. Director: Alison Maclean. 14 mins/HDCAM

A professor at a West Coast college dreams of marrying a cowboy. Screening with *It Felt Like Love* (p56) (Sunday 21 July and Thursday 25 July screenings only).

The Small Movements

New Zealand 2013. Director: Mei Ling Cooper. 15 mins/DCP

Stuck in a dead-end relationship, a young woman's eventful visit to the beach exemplifies her lack of desire. Screening with *Everyday Objects* (p38).

Strongman

New Zealand 2013. Director: Kirsten Green. 11 mins/HDCAM

An ocean swim becomes an epic battle of will as a champion swimmer confronts feelings of grief and loss. Screening with *Maidentrip* (p70).

Le Taxidermiste

New Zealand/France 2013. Directors: Prisca Bouchet, Nick Mayow. 18 mins/Blu-ray

In a tiny workshop in the middle of nowhere French taxidermist Jacques Gilbert brings the dead back to life. Screening with *Don Driver: Magician* (p18) (Tuesday 30 July screening only).

Walker

Hong Kong 2012. Director: Tsai Ming-liang. 27 mins/HDCAM

A monk takes a meditative journey through the bustling streets of Hong Kong. Screening with *One Track Heart* (p74).



MAUL

Without Whom

IN AUCKLAND: Mark Croft, 20th Century Fox; Darren McGregor, Air France/KLM; Catherine George, Jenny Gill, ASB Community Trust; Leon Marsh, Graham Rouse, ATEED; Mark Andersen, Jane McKenzie, Auckland Film Society; Barbara Glaser, Helen Spoelstra, John Ure, staff and players of the Auckland Philharmonia Orchestra; Simon Ogston, Bellbird Pictures; Big Little City; Prisca Bouchet & Nick Mayow; Peter Calder; Anthony Carruthers; Mike Clarkin; Mei Ling Cooper; Jayme Johnson, Luke Nicholas, Epic Beer; Chris Matthews, Event Cinemas; Sharon Rhodes, Film & Video Labelling Body; Michael Brook, Film Auckland; Elizabeth Mitchell, Firehorse Films; Steve Newall, Flicks.co.nz; Toa Fraser; *Gekkan New Zealand*; Matthew Metcalfe, General Film; Annie Goldson; Maurizio Guarini; Sir Bob Harvey; Sophie Henderson, Curtis Vowell; Susan Gibson, Heritage Hotel; Gavin Hipkins; Don Howie; Tamati Ihaka; Grant Baker, Images & Sound; Eric Kearney; Dan Kircher; Charlotte Ryan, Kiwi FM; Marijana, Paul & Michael Brajkovich, Kumeu River Wines; Walter Lawry; Richard Dalton, Lido Cinema; Stephen Lovatt; Jim Rendell and the team, McCollams Print; Zoe McIntosh; Michael Eldred, Madman Entertainment; Renae Maihi; Sue May; Kristy Craig, Graham Hill, Rachel Langford, Katie Mills, Mediaworks Radio; Graham Adam, Jessica Allan, Frances Morton, Simon Wilson, Metro; Maria Thomas, Network Visuals; Julia Parnell, Notable Pictures; Russell Baillie, Nick Hudson, Gemma Lewis, Rachael Wilkins, *NZ Herald*; Mark Broatch, David Larsen, Helene Wong, *NZ Listener*; Rachel Salisbury, *NZ Post*; *Onfilm*; Tony Bald, Peter Garner, Paramount Pictures; Steve Cook, Phoenix Organics; Shirley Horrocks, Point of View; Bill Fitzgerald, Profile Plus; Carol & George Spence, Realize Ltd; Michael Reihana; Kelly Rogers, Andrew Shreeve, Rialto Distribution; Nigel Forsyth, Alisa Moore, Roadshow Entertainment NZ; Francesca Rudkin; Janet Grant, Russell McVeagh; Anna Cahill, Gemma Duncan, Screen Directors Guild of NZ; Esther Cahill-Chiaroni, Script to Screen; Leanne Saunders, Severe Features; Ronel Schodt, Shotz Productions; Nick Smart; Christine Massey, Melanie Rae, Sony Pictures; Elizabeth Trotman, Studiocanal Limited; Adria Buckton & staff, Trigger Marketing; Daniel Rutledge, Kate Rodger, TV3; Darren Bevan, TVNZ; Jill McNab, Vendetta Films; Leo Koziol, Wairoa Māori Film Festival; Gabriel White; Aaron Yap.

At Academy Cinemas: Andy Miller, Mathew Turner

At The Bridgeway Cinemas: Bev Easton, projectionists & staff

At The Civic: Craig Cooper, Glen Crighton, Kerry Griffiths, Robbie Macrae, Karyn Metcalf, Kirsty Singleton, Reena Snook, Francis van Kuijk, management & staff

At Event Cinemas Queen Street: Steve Kimi. Projectionist: Bruce Blackley & staff

At Rialto Cinemas: Kathryn Bennett, Projectionists, Duty Managers & staff

At SKYCITY Theatre: Adrienne Bonelle, Bernie Brown, Alistair Kwun, Michael Ocego, Joy Owen. Projectionists: Steve Henshaw, Carl de Montalk, Denis Keith & the Entertainment Team

At Ticketek: Brendon Bainbridge, Sam Cameron, Sarah Cowley, Jan Ennor, Shelly Reilly, Dan Versluys, Kerryn Wakelin & staff. And all the fabulous Festival volunteers

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Notes in this brochure are written and compiled by the programmers, Bill Gosden (BG), Michael McDonnell, Sandra Reid, Ant Timpson (who wrote the Incredibly Strange notes) and Malcolm Turner. Festival Trustee Andrew Langridge, Toby Manhire, Jo Randerson, Henry Feltham, Tommy Honey, Malcolm McKinnon and Nic Marshall also contributed notes. The brochure was edited, drawing on a wide array of writers we like, by BG, who also wrote the unsigned notes, cribbing the occasional perfect adjective from said writers. It was managed by Chris Tse with the assistance of a squadron of ace proofreaders who labour beyond the call of duty, with no guarantee that their efforts will be successful. Views expressed in the brochure do not necessarily represent the views of the staff or trustees of the New Zealand Film Festival Trust.

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