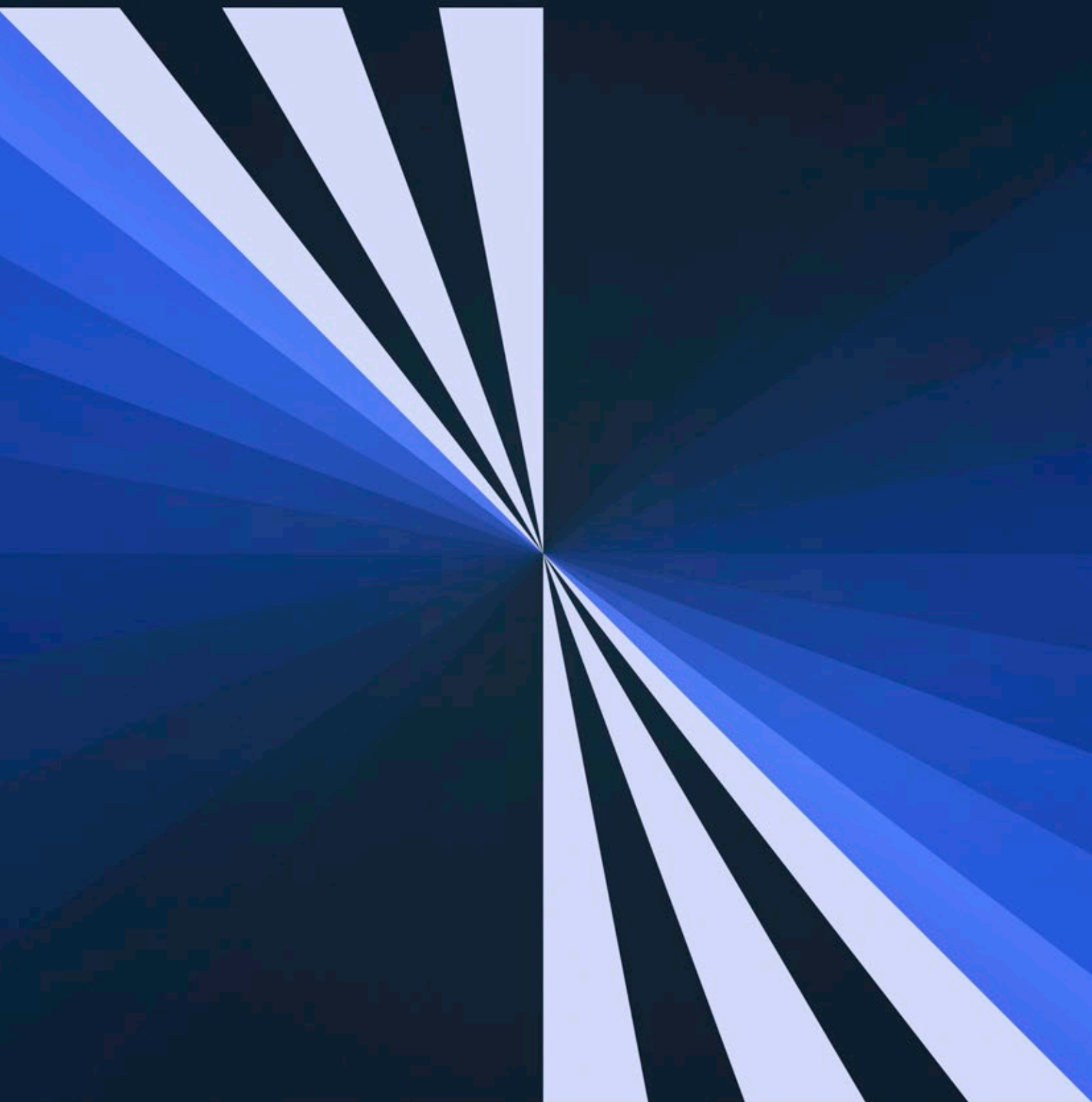


Whānau  
Mārama

New Zealand  
International  
Film Festival

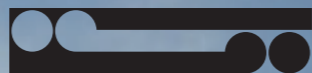
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### Key to Screening Information

- CIV:** The Civic, Auckland
- AWT:** ASB Waterfront Theatre, Auckland
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- STA:** State Cinemas, Nelson

# Nau mai, Haere Mai

Welcome to Whānau Mārama: New Zealand International Film Festival 2024.

Welcome to the returning audiences, who have been watching films at the festival and supported it throughout the years. And welcome to those who perhaps will venture to the event for the first time, to indulge in cinematic discoveries that hopefully will see them return for more.

A film festival is like a communal house that opens its doors to audiences to offer a space for encounter and conversation. That space of shared experience is provided by the movie theatres and venues where its films screen. Every year, the windows of that house, the screens on which films are projected, offer multiple and diverse views on the world around us and the people who inhabit it.

Those views can entertain us, make us laugh and cry, and sometimes make us question ourselves. They remind us of the power and magic of cinema as a tool to capture our shared experiences as human beings, allowing us to get closer and understand other realities and people.

Selecting the films for our film festival is a delicate balancing act, reflecting on the state of cinema as both entertainment and art and as a porous vehicle channeling the state of our world.

Those who jointly and passionately worked on making Whānau Mārama: New Zealand International Film Festival 2024 happen subscribed to such vision and now share the excitement and trepidation of opening the doors of the communal house they built to its visitors – our audiences. We hope you will feel it is your home too.

**Paolo Bertolin – Artistic Director**

We are excited to bring you Whānau Mārama: New Zealand International Film Festival 2024 – screening in 15 cinemas and venues in 10 cities and towns and featuring 86 films with international guests coming from Latvia, Somalia, China, Nepal, Japan, and Australia.

We thank our supporters – the funders, sponsors, partners and personal patrons who firmly believe in the film festival as a major cultural event for Aotearoa New Zealand and show it through much-needed funding and support to ensure NZIFF 2024 reaches screens in 10 cities and towns. In particular this year we acknowledge our regional venues, those in Hamilton, Tauranga, Napier, New Plymouth, Masterton and Nelson who, collectively and individually, worked with us to bring the festival to their audiences.

A HUGE thank you to the dedicated band – our incredible team and The New Zealand Film Festival Trust board members – who work tirelessly to bring you NZIFF 2024.

And to you, our audiences – come and join us. This festival is for YOU!

**Sally Woodfield – Executive Director**

## THE SCHOOLS ISSUE

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## We Were Dangerous

Opening  
Night**Director:**  
Josephine Stewart-Te Whiu  
Aotearoa New Zealand 2024

82 mins

**Producers:** Morgan Waru, Polly Fryer**Screenplay:** Maddie Dai, Josephine Stewart-Te Whiu**Cinematography:** María Inés Manchego**Editors:** Hansjörg Weissbrich, Richard Shaw**Music:** Cam Ballantyne**Cast:** Rima Te Wiata, Erana James, Nathalie Morris, Manaia Hall**Festivals:** SXSW, Sydney 2024**Awards:** Special Jury Award for Filmmaking (Narrative), SXSW Film Festival 2024**Introduction\*/Q&A\*\*:** Josephine Stewart-Te Whiu

“At its heart, *We Were Dangerous* is about hope, girlhood, and a celebration of female friendships; it’s about our power and having autonomy over our own bodies. Layered beneath, we examine the impacts of colonisation on young women and our indigenous communities.”

— Josephine Stewart-Te Whiu

Winning the Special Jury Award at SXSW this year, Josephine Stewart-Te Whiu’s electric debut launches our festival with a fiery trio of schoolgirls railing against the colonial system in 1950s New Zealand.

Ko te kawau moeroa, tōia te waiti, tōia te waitā. Ko te ika pukapuka, he kōhine, ko te ngohi, he kotiro Māori. He māreikura, tuhaina ki uta, He wāhine, whiua ki te toka. E te uri nō te whare o Ngāpuhi, Josephine, te whakapuaki i te mahi patu whare tāngata, tū tonu! Tū tonu!

New Zealand in the 1950s was not an especially friendly place for outcasts, especially for those who also happened to be young, queer, or Māori women. When teenage Nellie (Erana James) and Daisy (Manaia Hall, in her feature film debut) are rounded up on the city streets, they are sent to the School for Incorrigible and Delinquent Girls under the care of a devout matron (Rima Te Wiata). There, they meet Lou (Nathalie Morris), a wealthy Pākehā girl whose parents sent her to the school to curtail her wayward behaviour. Reminiscent of conversion therapy camps or Magdalene laundries for “fallen” women, the institution is

designed to reform these juvenile rebels into obedient young ladies primed for marriage.

After a failed escape attempt, the girls and their cohort of renegades are shipped off to the rugged, isolated former leper colony Ōtamahua (Quail Island). We follow the rebellious trio through etiquette classes and lessons in the virtues of British colonisation, but doom sets in when they catch a glimpse of the dead-of-night discipline being performed against those who act up. With nothing left to lose, the girls begin plotting their escape.

This vivid debut from Josephine Stewart-Te Whiu (Ngāpuhi, Te Rarawa) is a riotous middle finger to colonial tyranny, a fierce feminist anthem with a wicked sense of humour, and a potent portrait of friendship and solidarity. Written by *New Yorker* cartoonist Maddie Dai and Stewart-Te Whiu, and executive-produced by Taika Waititi, *We Were Dangerous* is a vibrant ode to adolescent anarchy and chosen family from a cast and crew of thrilling

new Aotearoa filmmaking talent. The film premiered to packed screenings at SXSW 2024 where it was awarded the Special Jury Award for Filmmaking in the Narrative Feature Competition. In awarding the prize, the Jury stated, “*We Were Dangerous*, a spirited and affecting tale of female rebellion at a 1950s New Zealand reform institution for so-called delinquent girls, heralds the arrival of an exciting new filmmaking talent in Josephine Stewart-Te Whiu. Her feature film directorial debut confronts a sobering and all-too-relevant history with a sly sense of absurdity and the camaraderie of its three young leads.” This award adds to Stewart-Te Whiu’s impressive resume, including the Māori Screen Excellence Award from the New Zealand Film Commission alongside her fellow *Waru* filmmakers in 2018, and *New Zealand’s Best 2021 Best Film Award* (jointly awarded) and *Auckland Live Spirit of The Civic Award for When We Were Kids* at NZIFF 2021.

— Amanda Jane Robinson

## Screenings

**Auckland**  
CIV Wed 7 Aug, 7:00pm\*  
AWT Thu 15 Aug, 10:30am\*\*

**Wellington**  
EMB Wed 31 Jul, 7:00pm\*

**Christchurch**  
LUM Fri 16 Aug, 6:15pm & 6:30pm\*  
HOY Fri 16 Aug, 7:15pm\*\*

**Dunedin**  
REG Wed 14 Aug, 7:00pm\*

**Hamilton**  
LID Wed 21 Aug, 7:00pm\*

**Tauranga**  
LUX Thu 15 Aug, 7:00pm

**Napier**  
MTG Wed 21 Aug, 7:00pm

**New Plymouth**  
LLC Wed 21 Aug, 7:00pm

**Masterton**  
MAS Wed 21 Aug, 7:00pm

**Nelson**  
STA Wed 14 Aug, 7:00pm

## Head South

Opening Night  
Christchurch

Christchurch-born director Jonathan Ogilvie returns home for this evocative coming-of-age story that brilliantly captures growing up weird in the Garden City. Starring Ed Oxenbould, Márton Csókás and Stella Bennett, *Head South* opens the Christchurch leg of the festival.

Drawing from his own experience growing up in Christchurch in the 1970s and '80s, Jonathan Ogilvie's warmly engaging film delves beneath the city's prim and proper exterior to portray its nascent post-punk underground. A scene which would later birth the record label Flying Nun, that would go on to take South Island music to the world.

Ed Oxenbould stars as teenaged Angus, who has been left alone for a fortnight with his old-school civil engineer father Gordon (Márton Csókás). It's 1979 and long hair is out, spiky hair is in. While visiting the local record shop Angus's mind and the film literally expands on first listening to Public Image Limited, Johnny Rotten's post-Sex Pistols band. Soon enough, Angus has turned his flared trousers into stovepipes, repurposed Gordon's wedding shoes as a pair of winklepickers and visits the hair salon to lay waste to his flowing locks.

Angus becomes drawn both to cool punk chick Holly (Roxie Mohebbi), who claims to be from London, and musically talented shopgirl Kristen, played by Stella Bennett, better known as homegrown popstar Bence. Convinced to attend a gig by popular local band The Cursed, Angus is bullied by the sneery lead singer and claims to have his own band, only to be put into a position to then have to back up this little white lie, when he's asked to open The Cursed's next show. He hasn't even learned how to play yet – can you get any more punk rock?

Oxenbould provides just the right dose of wide-eyed naïveté and schoolboy enthusiasm in the role of Angus, while Csókás, who also expertly portrays uptight fatherhood in *Cuckoo* (pg 50), brings a real gravitas to the character of Gordon which belies his outwardly stiff and conservative nature. Bennett proves to be a natural on screen

and gets ample opportunity to display both her dramatic and musical talent.

The film makes pointed use of an era-appropriate soundtrack including choice cuts from the fabled *AK79* punk compilation and several new tracks from composer Shayne Carter (frontman of iconic Flying Nun band Straitjacket Fits). A fab cover of The Velvet Underground's "Femme Fatale" by Carter and Bennett perfectly encapsulates the hazy, psych-influenced feel of the Christchurch scene as does the throbbing original title track which could be mistaken for a forgotten Flying Nun classic. Ogilvie, who got his start making music videos for that venerable Kiwi label, has really come full circle with *Head South*, crafting a coming-of-age film with a true heart that is an entertaining and loving tribute to his hometown.

— Michael McDonnell

## Screenings

**Auckland**  
CIV Sun 11 Aug, 6:30pm\*\*  
AWT Thu 15 Aug, 1:15pm  
**Wellington**  
EMB Thu 8 Aug, 8:30pm\*\*  
EMB Fri 9 Aug, 10:00am\*\*  
**Christchurch**  
HOY Thu 15 Aug, 6:20pm\*  
LUM Thu 15 Aug, 7:30pm & 7:45pm\*  
LUM Sat 17 Aug, 6:30pm  
LUM Tue 20 Aug, 2:00pm  
LUM Thu 29 Aug, 11:30am  
**Dunedin**  
REG Wed 21 Aug, 4:00pm  
REG Fri 23 Aug, 6:15pm  
**Hamilton**  
LID Fri 23 Aug, 6:15pm  
LID Tue 27 Aug, 4:00pm  
**Tauranga**  
LUX Fri 23 Aug, 6:15pm  
LUX Tue 27 Aug, 3:45pm  
**Napier**  
MTG Sat 24 Aug, 5:30pm  
MTG Mon 26 Aug, 3:30pm  
**New Plymouth**  
LLC Sat 24 Aug, 6:15pm  
LLC Tue 27 Aug, 8:30pm  
**Masterton**  
MAS Sat 24 Aug, 6:00pm  
MAS Fri 30 Aug, 3:45pm  
**Nelson**  
STA Tue 20 Aug, 4:15pm  
STA Fri 23 Aug, 6:15pm

**Director, Screenplay:**  
**Jonathan Ogilvie**  
Aotearoa New Zealand 2024  
98 mins

**Producers:** Antje Kulpe, Jonathan Ogilvie  
**Cinematography:** John Christoffels  
**Editor:** Julie-Anne De Ruvo  
**Music:** Shayne Carter  
**Production Designer:** Christopher Bruce  
**Sound Designer:** Chris Sinclair  
**Cast:** Márton Csókás, Ed Oxenbould, Stella Bennett, Trendall Pulini, Roxie Mohebbi, Jackson Bliss

**Festivals:** Rotterdam, Sydney 2024

**Introduction\*/Q&A\*\*:** Jonathan Ogilvie

**"The characters are spot-on and it oozes the weirdness of the Christchurch I remember."**

— Roger Shepherd, founder Flying Nun Records

**R16** Violence, drug use, offensive language & sexual coercion

## The Substance

Closing  
Night

Direct from wowing audiences at Cannes, Coralie Fargeat's magnificent shocker closes out this year's Festival in style and lays down her marker to take the crown as the new queen of carnage with this wildly entertaining feminist body-horror feast.

Oscar Wilde, J.M. Barrie, even those blokes who wrote the Bible... all have admonished against the pursuit of eternal youth. Yet none have done so in quite such uncompromising fashion as the gloriously grotesque horror show that Coralie Fargeat presents with *The Substance*, winner of Best Screenplay at this year's Cannes Film Festival.

After fading star Elizabeth Sparkles (yes, that is her name) is deemed surplus to requirements as a daytime TV fitness instructor, she's presented with an offer too good to refuse. Slipped a mysterious piece of paper and a janky USB stick inscribed with the words "The Substance", the Faustian pact soon becomes clear. Take "the Substance" to incarnate two versions of the self: one is young, crisp, unblemished, and goes by the name of Sue. The other remains the same faded star, put out to pasture by the big bad studio exec known only as

Harvey (and yes, that is his name). Seven days apiece are what each "self" is assigned, one week on, one week off. With her renewed star power, Sue takes back her mantle as studio sweetheart, gyrating for the camera against the hardwood floor like an extra in an Eric Prydz video. But as with all parables, the good times don't last forever, and her pumpkin arrives in the form of debilitating nose bleeds and head spins, before learning the hard way that the Substance is not to be cheated.

Demi Moore is at a career best bringing a meta pathos to the role of Elizabeth. Margaret Qualley is both dazzling and disturbing, reversing patriarchal power dynamics as Sue and toying with any male character stupid enough to be dragged into her orbit. And Denis Quaid – well, he's taking liberties as the cartoonishly loathsome TV boss, Harvey.

Fargeat forgoes any kind of subtlety in her dissection of

systemic misogyny, instead opting for broad brushstrokes, each character as transgressive as the next, intense close-ups and high angle shots inflating the caricatures.

With hyper-sexualised iconography that makes the opening scenes of *Titane* (NZIFF 2021) look like *Toy Story*, and body-horror prosthetics that'd make Cronenberg cringe, by the time the film's spectacular finale comes to a close, you'll be ready for a cold towel and a stiff drink – this one is not for the faint of heart. — Matt Bloomfield

"An immensely, unstoppably, ecstatically demented fairy tale... Fargeat's mad experiment is equal parts *Freaky Friday*, *All About Eve*, and Andrzej Żuławski's *Possession*... Those with the stomach to stick it out will be rewarded with the most sickly entertaining theatrical experience of the year."

— David Ehrlich, *Indiewire*

**Director, Screenplay:**  
**Coralie Fargeat**  
UK/USA/France 2024  
140 mins

**Producers:** Coralie Fargeat, Tim Bevan, Eric Fellner  
**Cinematography:** Benjamin Kračun  
**Editors:** Coralie Fargeat, Jérôme Eltabet, Valentin Féron  
**Music:** Raffertie  
**Cast:** Demi Moore, Margaret Qualley, Dennis Quaid

**Festivals:** Cannes (In Competition), Sydney 2024

**Awards:** Best Screenplay, Cannes Film Festival 2024

**"The Substance is a humdinger of a satirical horror-thriller, by turns hilarious, affecting and jaw-droppingly grotesque."**

— Tim Robey, *The Telegraph*

## Screenings

**Auckland**  
CIV Sun 18 Aug, 8:15pm inc. awards  
**Wellington**  
EMB Sun 11 Aug, 8:30pm  
**Christchurch**  
LUM Sun 1 Sep, 8:15pm  
LUM Sun 1 Sep, 8:30pm  
**Dunedin**  
REG Sun 25 Aug, 8:00pm  
**Hamilton**  
LID Wed 4 Sep, 8:15pm  
**Tauranga**  
LUX Wed 28 Aug, 8:00pm  
**Napier**  
MTG Sun 1 Sep, 7:45pm  
**New Plymouth**  
LLC Wed 4 Sep, 8:15pm  
**Masterton**  
MAS Wed 4 Sep, 8:00pm  
**Nelson**  
STA Sun 25 Aug, 7:45pm

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# Meet the Filmmakers

We are delighted to have New Zealand and international filmmakers presenting their films at selected screenings during NZIFF 2024.



## Adam Kamien and Luke Rynderman

*The Speedway Murders*, p37

Adam Kamien is a writer and director renowned for his investigative journalism skills. Kamien's debut feature film, docu-drama *The Speedway Murders*, is screening at NZIFF 2024, and his follow-up project, *Spirited Away*, *The Case Against Malka Leifer* is currently in production. Adam's teleplay *Virulent*, based on his experiences in digital publishing, was shortlisted in the 2017 AWG Prime Time TV writing competition and his feature script *Unadorned* made it through to the quarter finals of the prestigious global screenwriting competition Script Pipeline.

*The Speedway Murders* is writer-director **Luke Rynderman's** debut feature. He has spent much of the past decade working as a sought-after production designer and art director for several of Australia's leading graphic design firms on major advertising campaigns for fashion and arts clients, including *Vogue*, The Australian Ballet and the Melbourne Fashion Festival. Luke has a Masters in Screenwriting from Victorian College of the Arts, and a Bachelor of Design from Swinburne University of Technology.



## Christine Jeffs

*A Mistake*, p15

Christine Jeffs is a New Zealand filmmaker, known for her distinct visual style and compelling narratives with a focus on strong female protagonists. She made an immediate mark with her first short film, *Stroke*. Jeffs then adapted the Kirsty Gunn novel *Rain* (NZIFF 2001) for the screen, confirming her unique and nuanced approach to storytelling as both director and writer. It was her first feature-length film. Both *Stroke* and *Rain* were officially selected for the Cannes Film Festival. *A Mistake* is Jeffs' fourth feature film.



## Gints Zilbalodis

*Flow*, p60

Gints Zilbalodis is a Latvian filmmaker and animator. His debut feature film *Away*, which he made entirely by himself, won the Best Feature Film Contrechamp Award in Annecy. His second film, *Flow*, premiered in the Un Certain Regard section of the Cannes Film Festival. His fascination for filmmaking began at an early age watching classic films and making shorts. Prior to *Away* he made seven short films in various mediums, including hand-drawn animation, 3D animation and live-action, often mixing their characteristic aesthetics. In 2019 he founded Dream Well Studio in Riga, Latvia.



## Katie Wolfe (Ngāti Mutunga, Ngāti Tama, Ngāti Toa Rangatira)

*The Haka Party Incident*, p13

Katie Wolfe's debut short *This is Her* featured at NZIFF in 2009, followed by *Redemption* (NZIFF 2010) and *Waru* (NZIFF 2017). All three films had international success. Her first feature, *Kawa*, won Best Narrative feature at the 2011 National Geographic All Roads Film Festival. Wolfe was awarded the inaugural Women in Film and Television Mana Wahine Award in 2011, and received the 2017 Te Aupounamu Screen Excellence Award. The stage version of *The Haka Party Incident* received three Adam NZ Play Awards 2021 and won three major awards at the 2023 Wellington Theatre Awards.



## Kent Belcher (Ngāti Kahu)

*Alien Weaponry: Kua Tupu Te Ara*, p12

Kent Belcher grew up on Auckland's North Shore as a 1990s surf skate punk. He started his film career fresh out of school at 17, beginning at the bottom and working his way up through the camera department ranks to become a cinematographer. His recent foray into directing marks a significant milestone in his career, reflecting his passion for storytelling. When he's not working, you'll most likely find him surfing on Auckland's west coast or on Aotea Great Barrier Island with his 12-year-old twins.



## Lucy Lawless

*Never Look Away*, p15

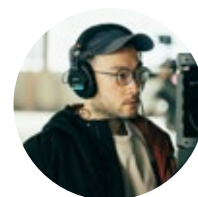
Lucy Lawless is internationally known for her role as *Xena: Warrior Princess*. She has starred in *Minions: The Rise of Gru*, *Parks & Recreation*, *Top of the Lake*, *Ash Vs Evil Dead*, *Bedtime Stories* and much more, and currently executive-produces and stars in the TV series *My Life Is Murder*. When introduced to the story of CNN war cameraperson Margaret Moth, Lawless jumped at the chance to tell her story. "It felt like destiny... [Moth is] a true warrior princess. I had played one on TV, but Margaret Moth was the real deal."



## Min Bahadur Bham

*Shambhala*, p65

Nepalese filmmaker Min Bahadur Bham holds Masters degrees in Buddhist Philosophy and Political Science and is pursuing a PhD in Anthropology. His short film, *Bansulli* (2012), Nepal's first entry to the Venice International Film Festival, was followed by his debut feature *Kalo Pothi* (2015), which won the Fedora Best Film Award at Venice Critics' Week, and became Nepal's official Academy Award entry. His second feature, *Shambhala*, made history as Nepal's first film in the Berlinale International Film Festival Competition section.



## Lin Jianjie

*Brief History of a Family*, p27

After obtaining a Bachelor's degree in bioinformatics, Lin Jianjie's passion for deciphering human existence led him to filmmaking. He received his MFA degree from NYU Tisch School of the Arts. His short films *A Visit* (2015), a satire about corruption and vanity, and *Gu* (2017), about a family's last reunion at court, were screened at many international film festivals. *Brief History of a Family*, his debut feature film, premiered at Sundance Film Festival 2024 World Cinema Dramatic Competition and Berlin International Film Festival 2024 Panorama.



## Jonathan Ogilvie

*Head South*, p6

Hailing from Ōtautahi Christchurch, Jonathan Ogilvie lives and works in Poihakena Sydney. His immersion in NZ's independent music scene led to an early career making music videos for seminal Australasian bands. While living in London in the 1980s, he worked on several feature films including Stanley Kubrick's *Full Metal Jacket*. Following back-to-back official competition selections of his films at Cannes, Ogilvie had success with *The Tender Hook* (nominated for an Australian Writers Guild Award – AWGIE) and *Lone Wolf* (2019) which premiered at the IFFR and MIFF. *Head South* is his second AWGIE nomination for Best Feature Screenplay.



## Josephine Stewart-Te-Whiu (Ngāpuhi, Te Rarawa)

*We Were Dangerous*, p5

Josephine Stewart-Te Whiu's debut feature film follows her international success with short films. In 2016, she was one of nine Māori women filmmakers who worked on *Waru* (NZIFF 2017), which also screened at Toronto International Film Festival. In 2018 the filmmakers were awarded the New Zealand Film Commission Māori Screen Excellence Award. Her short *Ani* (NZIFF 2019) screened at TIFF and the Berlin International Film Festival, and in 2021 her short *When We Were Kids* won the Vista Group Best Film Award (jointly awarded) in *New Zealand's Best* (NZIFF 2021). Stewart-Te Whiu is an alumni of the 2020 TIFF Filmmakers Lab.



## Joshua Prendeville

*The House Within*, p14

Joshua Prendeville's first feature film, *In Passing*, which he wrote and directed, was released internationally in 2020. His latest film, *The House Within*, is a feature-length documentary examining the life and work of New Zealand author Dame Fiona Kidman. He is currently in development on a feature film set against the backdrop of the European fashion industry, and an adaptation of an award-winning New Zealand novel.

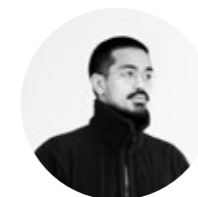
*Fiona Kidman will join Joshua Prendeville for Q&As in Auckland and Wellington.*



## Mo Harawe

*The Village Next to Paradise*, p30

Mo Harawe is a Somali/Austrian writer and director born in Mogadishu. He has been studying Visual Communication and Film at Kunsthochschule Kassel. *The Village Next to Paradise* is his debut feature film. His short film *Life on the Horn* (2022) earned a Special Mention at Locarno International Film Festival, while *Will My Parents Come to See Me* (2022), also a short, was nominated for the European Film Award and won the Grand Prix at Clermont-Ferrand, German LOLA and Austrian Film Award for Best Short Film in 2023.



## Neo Sora

*Ryuichi Sakamoto | Opus*, p57

Neo Sora was born in New York and was raised in the US and Tokyo. As a filmmaker, he has directed, shot, and produced short narrative films, documentaries, music videos, fashion spots, and a concert film. His newest short film, *The Chicken*, an adaptation of a short story by Naoya Shiga, premiered at Locarno International Film Festival 2020 and has subsequently played at New York Film Festival 2020, among others. His latest film documents the final concert of his late father, Ryuichi Sakamoto.



## Paul Wolfram

*Marimari*, p14

Dr. Paul Wolfram is an award-winning director and producer whose work pushes the boundaries of traditional documentary and explore the way we understand the world around us. He has spent the last 20 years working with the communities in Papua New Guinea, the Pacific Islands and New Zealand. His work is highly collaborative and involves creative engagement with traditional mythologies, indigenous music and dance, and spiritual practices.

*Evelyn Kunda will join Paul Wolfram at Q&As in Auckland and Wellington.*



## Whetū Fala

**(Ngā Rauru Kītahi, Te Ati Haunui-a-Paparangi, Ngāti Maniapoto, Ngāti Maru ki Taranaki, Samoa, Rotuma)**  
*Taki Rua Theatre – Breaking Barriers*, p17

"Toi tū te kupu, toi tū te mana, toi tū te whenua e!" Tinirau  
A producer and director of theatre, television and film, Whetū Fala lives and works in her tribal home city of Whanganui. She says, "Thanks to whanau and friends we were able to create parts of the film on our whenua. Our kaumatua here and in Taki Rua showed us that anything is possible." In 2019 she was awarded the Mana Wahine tohu by Women in Film and Television NZ and Wairoa Māori Film Festival in recognition of her work promoting Māori culture, te reo Māori, tikanga Māori and the welfare and stories of wāhine.

# NZIFF Engage

Providing opportunities for New Zealand audiences and filmmakers to broaden their knowledge and connect with like-minded film festival fans, visiting filmmakers and local industry professionals. Details for all NZIFF Engage events available at [nziff.co.nz/engage](http://nziff.co.nz/engage). All NZIFF Engage events are free unless otherwise indicated.

## Pae Kōrero – Panel Discussions

Join us for panel discussions to delve deeper into the themes of selected films in NZIFF 2024.

### Tāmaki Makaurau Auckland

**Statues Also Die: On Repatriating and Reanimating Stolen Taonga**  
Saturday 10 August 11:15am–12:15pm  
Wintergarden, The Civic

Follows *Dahomey*. With visual artists Yana Dombrowsky-M'Baye and Luke Willis Thompson. Hosted by *Art News Aotearoa*.

**Refugee Journeys On-Screen**  
Saturday 10 August 5:00pm–6:00pm  
Hollywood Hall, Hollywood Avondale  
Precedes *To a Land Unknown*

**Online Lives**  
Thursday 15 August 5:45pm–6:45pm  
Wintergarden, The Civic  
Follows *The Remarkable Life of Ibelin*

**The Art of Keeping the Language Alive**  
Saturday 17 August 1:30pm–2:30pm  
Villa Maria Gallery, ASB Waterfront Theatre

Related films: *Alien Weaponry: Kua Tupu Te Ara*, *Kneecap*, *Taki Rua Theatre – Breaking Barriers*, *The Haka Party Incident*  
Part of Aotearoa Film Focus Weekend

**Boosted Pathways**  
Sunday 18 August 1:30pm–2:30pm  
Villa Maria Gallery, ASB Waterfront Theatre

Follows *Short Connections 2024*  
Part of Aotearoa Film Focus Weekend  
Presented in association with Boosted

**Indian Alternative Cinema**  
Sunday 18 August 5:00pm–6:00pm  
Wintergarden, The Civic  
Follows *All We Imagine As Light*  
Presented in association with Pan-Asian Screen Collective



### Te Whanganui-a-Tara Wellington

**Online Lives**  
Saturday 3 August 12:45pm–1:45pm  
Southern Cross Garden Bar, 39 Abel Smith St, Te Aro  
Follows *The Remarkable Life of Ibelin*

**Refugee Journeys On-Screen**  
Tuesday 6 August 6:00pm–7:00pm  
The Dome, BATS Theatre\*, 1 Kent Tce, Mt Victoria  
Follows *To a Land Unknown*

**Music as a Form of Protest**  
Friday 9 August 6:00pm–7:00pm  
Roxy Cinemas  
Follows *Kneecap*

**True Crime: An Ethical Debate**  
Sunday 11 August 12:30pm–1:30pm  
Southern Cross Garden Bar, 39 Abel Smith St, Te Aro  
Follows *The Speedway Murders*.  
With directors Adam Kamien and Luke Rynderman

## Pou Kōrero – Workshops

**Josephine Stewart-Te Whiu** has received plaudits across the globe for her debut feature *We Were Dangerous*, not to mention the Special Jury Award for Filmmaking at this year's SXSW. Find out more about her creative process and making the jump from short film to first feature, in this informal conversation. For more information and to register, visit [nziff.co.nz/engage](http://nziff.co.nz/engage)

**Tāmaki Makaurau Auckland**  
Thursday 15 August, 1:30pm–2:30pm  
Villa Maria Gallery, ASB Waterfront Theatre  
Part of Aotearoa Film Focus Weekend  
Presented in association with Women in Film and Television (WIFT)  
Free entry, registration essential

**Te Whanganui-a-Tara Wellington**  
Thursday 1 August 1:00pm–2:00pm  
The Dome, BATS Theatre\*, 1 Kent Tce, Mt Victoria  
Presented in association with Women in Film and Television (WIFT)  
Free entry, registration essential

\*We regret to advise that *The Dome, BATS Theatre* is up two flights of stairs with no accessibility options.



## Taumata Kōrero – Masterclasses

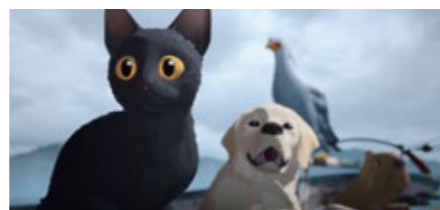
Prodigious Latvian filmmaker **Gints Zilbalodis** presents his sophomore feature *Flow*, direct from Cannes to NZIFF 2024. Zilbalodis takes us inside his filmmaking process, with a focus on animation, imagination and giving life to a computer-generated world. For more information and to book visit [nziff.co.nz/engage](http://nziff.co.nz/engage)

**Tāmaki Makaurau Auckland**  
Friday 16 August 10:00am–1:30pm  
Villa Maria Gallery, ASB Waterfront Theatre  
Part of Aotearoa Film Focus Weekend  
Tickets: Full price \$30/student concession or film industry guild member \$25  
Limited to: 50 participants  
Presented in association with the Directors and Editors Guild of Aotearoa New Zealand (DEGANZ)

**Te Whanganui-a-Tara Wellington**  
Saturday 10 August 10:00am–1:30pm  
College of Creative Arts, Massey University  
Tickets: Full price \$30/student concession or film industry guild member \$25  
Limited to: 50 participants  
Presented in association with the Directors and Editors Guild of Aotearoa New Zealand (DEGANZ), Massey University College of Creative Arts and Wellington UNESCO Creative City of Film



*We Were Dangerous* (p5)



*Flow* (p60)

NZIFF Engage is supported by



and Artistic Development Partner



ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

# Film Quizzes

Are you film fit? Know your Akerman from your Antonioni? Your Bergman from your Bresson? Get your team together and put your knowledge to the test at NZIFF Film Quizzes in Auckland, Wellington, Christchurch and Hamilton.

Visit [nziff.co.nz/filmquiz](http://nziff.co.nz/filmquiz) for details.

**Tāmaki Makaurau Auckland**  
Saturday 10 August, 2:00pm–4:00pm  
Auckland Film Society Quiz – Wintergarden, The Civic  
Registration and information: [aucklandfilmsociety@gmail.com](mailto:aucklandfilmsociety@gmail.com)

**Ōtautahi Christchurch**  
Sunday 25 August, 4:00pm–6:00pm  
Canterbury Film Society Film Quiz – Dux Central, 144 Lichfield St, Christchurch Central City  
Registration and information: [canterburyfilmsoc@gmail.com](mailto:canterburyfilmsoc@gmail.com)

**Te Whanganui-a-Tara Wellington**  
Saturday 10 August, 2:00pm–3:30pm  
Wellington Film Society Quiz – The Welsh Dragon Bar, 10a Cambridge Tce, Mt Victoria (opposite Embassy Theatre)  
Visit [wellingtonfilms.nz](http://wellingtonfilms.nz) for details

**Kirikiri Hamilton**  
Sunday 31 August, 2:00pm–4:00pm  
Hamilton Film Society Film Quiz – Foyer, LIDO Cinemas  
Registration and information: [peterfarrell99@gmail.com](mailto:peterfarrell99@gmail.com)



# NZIFF After Dark

Midnight screenings, dress-up nights, spot prizes, themed cocktails, late-night yarns, gigs, goths and gore... we've got it all this year at NZIFF After Dark. A chance to let your hair down before or after catching your favourite festival flick.

Visit [nziff.co.nz/afterdark](http://nziff.co.nz/afterdark) for details of all After Dark events.

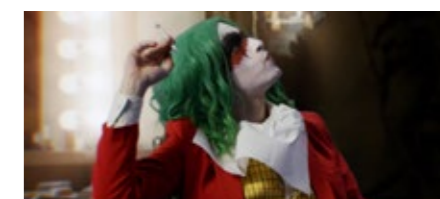
### Tāmaki Makaurau Auckland

**Jokers and Harlequins Midnight Screening Costume Party**  
Friday 9 August 10:00pm–11:00pm  
Hollywood Avondale  
Precedes *The People's Joker*

**Head South Pre-Premiere Gig with Big Sur**  
Sunday 11 August 3:30pm–5:30pm  
Flying Out, 80 Pitt St, Auckland CBD  
Precedes *Head South*

**Late Night Lounge**  
Friday 16 August 9:00pm–10:15pm  
Auditorium, ASB Waterfront Theatre  
Follows screenings of *Naughty Little Peeptoe* and *Come With Us* and a response from queer erotic fiction writer Samuel Te Kani, followed by an informal discussion with Garth Maxwell  
Part of Aotearoa Film Focus Weekend

**Goth Girl and Gorecore Midnight Screening Costume Party**  
Friday 16 August 10:00pm–11:00pm  
Hollywood Avondale  
Follows *Humanist Vampire Seeking Consenting Suicidal Person* and precedes *Anguish*



*The People's Joker* (p52)

### Te Whanganui-a-Tara Wellington

**Goth Girl Vamp Costume Party**  
Wednesday 7 August 8:00pm–9:00pm  
The Black Sparrow, Embassy Theatre  
Precedes *Humanist Vampire Seeking Consenting Suicidal Person*

**Jokers and Harlequins Midnight Screening Costume Party**  
Friday 9 August 10:00pm–11:00pm  
The Black Sparrow, Embassy Theatre  
Precedes *The People's Joker*

Midnight screenings and costume parties for *The People's Joker* presented in association with



## Our Festival Patrons

In 2023 we launched the Whānau Mārama New Zealand International Film Festival Patrons Programme. This year we welcome returning and new patrons. In 2024, the NZIFF Patrons sponsor the Best Film Award for *New Zealand's Best 2024*. A HUGE thank you to all our patrons who have shown their love and support for the film festival.

**Gold Star**  
John & Jo Gow, Auckland

**Silver Screen**  
David & Sally Inns, Wellington

**Red Carpet**  
Martyn & Carol Collings, Wellington  
Peter Diessl, Wellington  
Dale & Joan Furbish, Auckland  
Jacquie Kean, Wellington  
Jane Kominik, Wellington  
Anouk Minaar, Christchurch  
Isiah Roberts, Wellington  
Anonymous (1)

**Festival Whānau**  
Amber Coulter, Auckland  
Penelope England, Wellington  
Vesa-Matti Leppanen, Wellington  
Diana Marsh & Francis Cooke, Wellington  
John Marsh, Wellington  
Alister McDonald, Dunedin (in memory of Pam Jordan)  
Anonymous (1)

Patrons are a special part of the film festival whānau and enjoy a range of benefits including an early preview of the festival programme and booking priority. Find out more about how you can be a festival patron at [nziff.co.nz/patrons](http://nziff.co.nz/patrons)

## NZIFF Movie T-Shirt Day

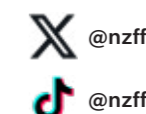
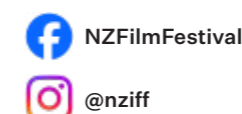
Wear your favourite movie tees on Friday 9 August and show some love for cinema! Whether a well-worn classic or a brand new purchase, we're calling on film fans across the motu to step out in their favourite movie tees. Share your photos and tag us on social media to be in with a chance of winning a limited edition NZIFF 2024 t-shirt. Scan the QR code for more.



## NZIFF PATRONS

### Join the discussion

For behind-the-scenes photos and footage, sneak peeks, trailer reveals and giveaways, check out any of our social media channels.



While Matariki ushers the sun to its dawn rising, Māhutonga – the Southern Cross, stands sentinel in the evening sky, shining the way to our storytellers from Aotearoa, both narrative and documentary, including three short film programmes. (See also *We Were Dangerous*, p7 and *Head South*, p8).

# Māhutonga

Proudly supported by  
**creative**<sup>nz</sup>  
ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

## Alien Weaponry: Kua Tupu Te Ara



He tauā! He tauā! He riri! He riri!  
 He tama e toru, e ngāueue ana i te kōpū o Pāpātuanuku,  
 i te kawenga o te reo , ki wī, ki wā. I ā haha!  
 Ngā tama, te uaua ana!  
 Ngā tama, te māro!  
 Nei a Whānau Mārama, e hīoioi ana te pane!  
 Haumi e! Hui e! Taiki e!

If you think the tāne of heavy metal band Alien Weaponry are young now, *Alien Weaponry: Kua Tupu Te Ara* reveals that this project has actually been more than a decade in the making. It takes you all the way back to the band's formation in 2010 by Henry De Jong and his brother Lewis, then just ten and eight years old respectively. We follow the band from their first performances at

Smokefree Rockquest, through to international headlining concerts, jam-packed with metalheads. These tours are littered with the occasional amusing brotherly spat, and random outbursts of "Tutira Mai Ngā lwi", joined by anyone who knows it.

Although their success is huge, what's most impressive is Alien Weaponry's commitment

to Māori culture. Their music is written and performed in te reo Māori and tells the stories of tangata whenua (people of the land), the band members' ancestors, and denounces colonisation.

These young men are still rising and championing our indigenous culture to the world – and when you measure their audience, it's clear the world doesn't want them to stop. — Huia Haupapa

### Screenings

**Auckland**  
 CIV Wed 14 Aug, 8:45pm\*  
 AWT Fri 16 Aug, 12:45pm\*  
**Wellington**  
 EMB Sat 10 Aug, 8:45pm\*  
**Christchurch**  
 LUM Thu 22 Aug, 4:00pm  
 LUM Fri 23 Aug, 8:15pm  
**Dunedin**  
 REG Wed 21 Aug, 8:30pm  
**Hamilton**  
 LID Sat 24 Aug, 8:15pm  
**Tauranga**  
 LUX Fri 16 Aug 8:15pm  
 LUX Mon 19 Aug 8:00pm  
**Napier**  
 MTG Fri 30 Aug, 8:00pm  
**New Plymouth**  
 LLC Fri 30 Aug, 8:30pm  
**Masterton**  
 MAS Mon 26 Aug, 8:00pm  
 MAS Thu 29 Aug, 8:00pm  
**Nelson**  
 STA Thu 22 Aug, 8:15pm

### Director, Cinematography: Kent Belcher

Aotearoa New Zealand 2024  
 100 mins

**Producer:** Nigel McCulloch

**Editor:** Sacha Campbell

**Music:** Alien Weaponry (Henry De Jong, Lewis De Jong, Turanga Morgan-Edmonds), Ethan Trembath

**With:** Henry De Jong, Lewis De Jong, Ethan Trembath, Turanga Morgan-Edmonds, Niel De Jong, Jette De Jong

**Festivals:** Tribeca 2024

**Q&A\*:** Kent Belcher

"An intimate deep dive beneath the surface of the band's past, present and fast-approaching future."

— Ashley Perez Hollingsworth,  
*Genre Is Dead*

Presented in association with



**E** Documentary film exempt from NZ Classification labelling requirements

## Grafted



To say this film packs a punch would be an understatement. Not for the faint of heart, *Grafted* deftly handles serious themes with care, humour, and complete and utter carnage.

Our young protagonist, Wei, has had an extremely rough start in life. The film opens with her father's horrific death as he tries to rid himself of a hereditary facial disfigurement. Years later, still reeling from the loss, and the shame of her own disfigurement, Wei is rejected by her family in China. She gains a university scholarship in New Zealand and is packed off to live with her aunt and cousin Angela, who was born here

and treats Wei with disgust. Her aunt means well but has bigger priorities, leaving the cousins to end up at each other's throats – literally.

Wei throws herself into continuing her father's scientific work and is thrilled when her professor takes an interest, but before she knows it, she has yet another problem – not only is he a total sleaze, he's trying to steal her research and formulas. Pushed to the brink, Wei goes wild. In her desperation to be accepted by her peers, she takes the concept of masking to the extreme and gets a taste for revenge, backdropped by a perfectly off-kilter score by Lachlan Anderson that'll make your skin crawl. — Louise Adams

### Screenings

**Auckland**  
 CIV Thu 8 Aug, 8:45pm\*  
 AWT Fri 16 Aug, 3:30pm\*  
**Wellington**  
 EMB Fri 9 Aug, 8:30pm\*  
**Christchurch**  
 LUM Tue 20 Aug, 8:30pm  
 LUM Thu 22 Aug, 4:30pm  
 LUM Fri 30 Aug, 8:15pm

**Director: Sasha Rainbow**  
 Aotearoa New Zealand 2024  
 96 mins

**Producers:** Murray Francis, Leela Menon

**Screenplay:** Mia Maramara, Hweiling Ow, Lee Murray, Sasha Rainbow

**Editor:** Fauze Hassen

**Cinematography:** Tammy Williams

**Music:** Lachlan Anderson

**Cast:** Joyena Sun, Jess Hong, Eden Hart, Jared Turner, Sepi To'a

**Languages:** English and Mandarin, with English subtitles

**World Premiere**

**Q&A\*:** Leela Menon & Joyena Sun

"The obsession with beauty and changing our bodies has a certain Frankenstein nature to it which has been so fun to explore."

— Sasha Rainbow

**R16** Graphic violence, horror, sex scenes & offensive language

## The Haka Party Incident



Houhia ki te rongo, horahia ki te kura.

Te kura nā Te Whiti.

Te rongo nā Rongomai.

Kia murua ngā hara o mua,

E te tai o awatea!

"The last New Zealand war took place in 1979. It lasted three minutes."

This simple opening credit to *The Haka Party Incident* propels the viewer into Auckland 1979 to a protest that was until recently largely forgotten.

It covers the day when a group of young Māori and Pasifika activists, later named He Taua, sought to stop Pākehā engineering students at the

University of Auckland performing a parody of haka each capping week. By then the "Haka Party" had evolved into mayhem as these students, dressed in grass skirts, staged "hit and run" performances of their "haka" throughout Central Auckland.

Written complaints in previous years had been consistently ignored when He Taua decided to take more direct action in 1979. Headlines described it as a "gang rampage" with "students bashed", and several activists were convicted of crimes. But the Haka Party has not been held since.

*The Haka Party Incident* was rescued from historical oblivion by writer and filmmaker Katie Wolfe –

originally as a play commissioned by Auckland Theatre Company and first staged in 2021.

The film intertwines interviews from both sides; for members of He Taua, many who became seasoned activists around protests including the Springbok Tour and the Waitangi hikoi, there's gentle joviality as they recall they didn't have much of a plan, and a quiet sense of pride for what they achieved. For the engineering students, there's an underlying nervousness as they defend their involvement in the Haka Party – a "fun" tradition of which they had no knowledge of the offence that it caused.

— Moerangi Vercoe

### Screenings

**Auckland**  
 AWT Fri 16 Aug, 6:15pm\*  
**Wellington**  
 RXY Sun 11 Aug, 4:30pm\*  
**Christchurch**  
 LUM Tue 27 Aug, 6:15pm  
 LUM Thu 29 Aug, 1:45pm  
**New Plymouth**  
 LLC Fri 23 Aug, 6:00pm\*

### Director, Screenplay: Katie Wolfe

Aotearoa New Zealand 2024  
 90 mins

**Producers:** Tim Balme, Katie Wolfe

**Cinematography:** Lise Cook, Marty Smith, Yves Simard, Evan Howell, Dave Murray

**Editor:** Carly Turner

**Taonga Puoro:** Kingsley Spargo

**Kaitito Haka:** Nikau Balme

**Archive Producer:** Phoebe Shum

**Languages:** English and te reo Māori, with English subtitles

**World Premiere**

**Q&A\*:** Katie Wolfe

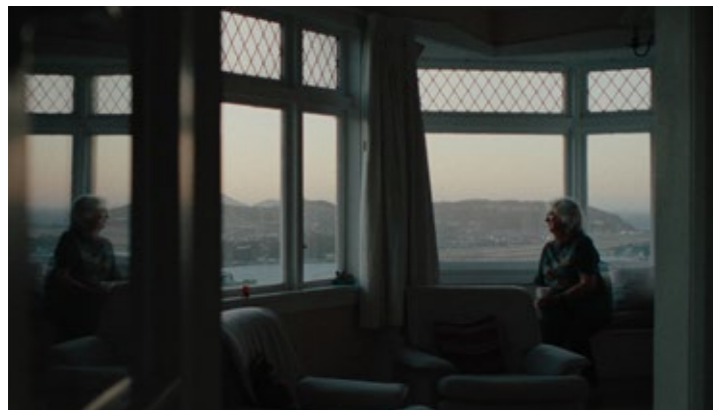
"This important piece of history uncovers the story through the voices and perspectives of those who were in the room that day."

— Simon Day, *The Spinoff*

**E** Documentary film exempt from NZ Classification labelling requirements



## The House Within



At 84, Dame Fiona Kidman has published more than 30 books of fiction, poetry, and memoir, and received a raft of the highest accolades here and abroad. As the *New Zealand Listener* put it, “in her craft and storytelling and in her compassionate, gutsy, tough expression of female experience, she is the best we have.”

In this gentle, meandering film, we’re shown a vocational life lived with conviction and courage, punctuated by loss. From precocious beginnings in rural Northland to her involvement with the New Zealand Women’s Liberation Movement, Kidman has always been propelled by her

sense of the power of words to inspire change, and a nose for thinly veiled Kiwi conservatism.

One might imagine a documentary about a writer to lack imagery, but quiet domestic scenes set among Wellington’s lush, rugged landscape make for a compelling accompaniment to Kidman’s voice. With a dreamy score from talented Auckland composer Xavier Mañetto, the film renders the emotional cadences of her words with sophisticated restraint. The keen support from readers, writers, and bookstores across the country is a sure sign *The House Within* is a film we’ve been waiting for. — Manon Revuelta

### Screenings

**Auckland**  
AWT Sun 18 Aug, 12:45pm\*  
**Wellington**  
RXY Sat 3 Aug, 6:00pm\*  
LHC Mon 5 Aug, 12:00pm\*  
**Christchurch**  
LUM Mon 26 Aug, 6:30pm  
LUM Tue 27 Aug, 2:15pm  
LUM Sat 31 Aug, 11:30am

### Director:

**Joshua Prendeville**  
Aotearoa New Zealand 2024  
71 mins

**Producers:** Kerry Prendeville, Joshua Prendeville, Victoire Maderou  
**Cinematography:** Bill Bycroft  
**Editor:** Cushla Dillon, Richard Shaw  
**Music:** Xavier Mañetto  
**With:** Fiona Kidman

### World Premiere

**Q&A\*:** Joshua Prendeville and Fiona Kidman

“[Fiona Kidman] is a wonderful storyteller; she is a social historian from a feminist point of view... her body of work is formidable, and so is her bravery in exposing details of her own life in order to bring more weight to her arguments when tackling the taboo subjects of her epoch.”

— Anna Leclercq, Academy of New Zealand Literature

**E** Documentary film exempt from NZ Classification labelling requirements

## A Mistake



When sickness or injury strikes, we all want to understand the what, why, and how of our maladies and their proposed treatments. But how do physicians communicate nuance and probabilities when patients and their loved ones crave certainty?

Adapted from Carl Shuker’s Ockham-shortlisted novel of the same name, Christine Jeffs’ *A Mistake* delves into the complexity of our healthcare system, through the personal lens of a surgical error – at once minor yet with far-reaching implications – in the workday of gifted surgeon Elizabeth (a finely-tuned performance from Elizabeth Banks). With a hard-won reputation in a male-

dominated system, Elizabeth’s cool demeanour is challenged in the face of collegial mistrust, public misunderstanding, and management’s desire to scapegoat as a means of mitigating PR crises.

With a cool colour palette to match both its central character and clinical setting, Jeffs and her team deftly apply an array of production elements to underscore the film’s narrative and character trajectories, maintaining a compelling thread of tension throughout. As Elizabeth’s steely veneer crumbles, we are faced with the question: where does responsibility start and where does it end?  
— Jacob Powell

### Screenings

**Auckland**  
AWT Sat 17 Aug, 6:00pm\*  
**Wellington**  
EMB Wed 7 Aug, 6:15pm\*  
**Christchurch**  
LUM Sun 25 Aug, 5:30pm  
LUM Mon 26 Aug, 11:30am  
LUM Tue 27 Aug, 8:30pm  
**Dunedin**  
REG Thu 22 Aug, 6:15pm  
REG Fri 23 Aug, 11:15am  
**Hamilton**  
LID Sun 1 Sep, 5:30pm  
LID Mon 2 Sep, 11:30am  
**Tauranga**  
LUX Sun 25 Aug, 5:30pm  
LUX Mon 26 Aug, 1:00pm  
**Napier**  
MTG Wed 28 Aug, 5:30pm  
MTG Thu 29 Aug, 3:15pm  
**New Plymouth**  
LLC Sun 1 Sep, 5:30pm  
LLC Tue 3 Sep, 1:00pm  
**Masterton**  
MAS Sun 25 Aug, 3:15pm  
MAS Wed 28 Aug, 12:00pm  
**Nelson**  
STA Thu 22 Aug, 11:15am  
STA Sun 25 Aug, 5:30pm

**Director: Christine Jeffs**  
Aotearoa New Zealand 2024  
101 mins

**Producers:** Christine Jeffs, Matthew Metcalfe

**Screenplay:** Christine Jeffs. Based on the novel by Carl Shuker

**Cinematography:** John Toon

**Editors:** Paul Maxwell, Christine Jeffs

**Music:** Frank Ilfman

**Cast:** Elizabeth Banks, Mickey Sumner, Rena Owen, Fern Sutherland, Simon McBurney

**Festivals:** Tribeca 2024

**Q&A\*:** Christine Jeffs

“Emotionally gripping in all the ways a medical drama should be. The compelling nature of the narrative and character study simply cannot be denied.”

— Brittany Witherspoon, *Next Best Picture*

**M** Suicide, offensive language & content that may disturb

## Marimari



In a Highlands village of Papua New Guinea, a baby falls sick and does not recover; this is grounds for women of the village and their families to be accused of *sanguma*, a type of witchcraft or black magic. They are left with a difficult choice; abandon their home and flee into the bush, or face retribution at the hands of their accusers. It’s just one case of a violent epidemic that continues to grow within the country.

The observational lens of Kiwi documentary filmmaker Paul Wolfram takes the audience deep into lushly forested landscapes to hear harrowing first-hand accounts from both survivors and

perpetrators. It’s distressing, but the beating heart of this hard-nosed investigation is Evelyn Kunda, a human rights worker who has devoted herself entirely to rescuing and protecting those fleeing accusations – cooking for kids living rough, opening her home to those in need, and trying to establish safehouses.

The natural beauty of Papua New Guinea is gracefully shot, providing a stunning contrast to the adversity faced by the accused, just as Evelyn’s unflinching compassion shines so bright in difficult circumstances. *Marimari* is a hopeful, necessary, urgent call to action.  
— Adrian Hatwell

### Screenings

**Auckland**  
AWT Sat 17 Aug, 10:00am\*  
**Wellington**  
RXY Sun 4 Aug, 3:15pm\*  
LHC Thu 8 Aug, 11:30am\*  
**Christchurch**  
LUM Wed 21 Aug, 8:30pm  
LUM Sat 24 Aug, 2:30pm  
LUM Wed 28 Aug, 2:00pm  
**Dunedin**  
REG Mon 19 Aug, 8:30pm  
**Masterton**  
MAS Sat 31 Aug, 2:30pm\*

### Director: Paul Wolfram

Aotearoa New Zealand 2024  
97 mins

**Producers:** Shu Run Yap, Paul Wolfram  
**Cinematography:** Adam Joseph Browne, Paul Wolfram  
**Editor:** Annie Collins  
**Music:** David Long  
**With:** Evelyn Kunda  
**Languages:** English and Tok Pisin, with English subtitles

### World Premiere

**Q&A\*:** Paul Wolfram and Evelyn Kunda

“Evelyn’s work is having a real impact on the lives of the survivors ... the film reveals the power of an individual to help bring about significant change even in the face of seemingly insurmountable odds.”

— Paul Wolfram

**E** Documentary film exempt from NZ Classification labelling requirements

## Never Look Away



Margaret Moth was a CNN video journalist during the 1990s, known for her willingness – or eagerness, even – to put her safety on the line to get amongst terrifying military action. *Never Look Away* features friends, lovers, and colleagues sharing their admiration, wonder, and fear over Moth’s unyielding determination in many of the world’s most dangerous warzones.

Fellow war reporters, including Christiane Amanpour, make clear the huge impact Moth had as a photojournalist, a woman in a male-dominated field, shining a light on humanity’s darkest moments – some of which the documentary brings to life as stylish digital

dioramas built by Wētā Workshop. Despite this, she remains a largely unsung hero here, a situation this energetic film seeks to remedy. But it doesn’t simply canonise the prickly photographer, paying just as much attention to Moth’s complicated character as her achievements. Her personal life contained no less adrenaline than the warzone workdays; a flurry of LSD, punk clubs, open relationships, and risky behaviour.

As Moth boldly thrust the grimy realities of war onto the TV screen, so does Lucy Lawless’s documentary present the details of her life and legacy in all their tangled complexity.  
— Adrian Hatwell

### Screenings

**Auckland**  
AWT Thu 15 Aug, 7:00pm\*  
AWT Fri 16 Aug, 10:15am\*  
**Wellington**  
EMB Thu 1 Aug, 6:15pm\*  
RXY Fri 2 Aug, 1:45pm\*  
**Christchurch**  
LUM Wed 21 Aug, 6:15pm  
LUM Fri 23 Aug, 1:30pm  
LUM Mon 26 Aug, 2:45pm  
**Dunedin**  
REG Sun 18 Aug, 6:00pm  
REG Mon 19 Aug, 2:00pm  
**Hamilton**  
LID Wed 28 Aug, 6:15pm  
LID Thu 29 Aug, 2:00pm  
**Tauranga**  
LUX Thu 22 Aug, 4:15pm  
LUX Sat 24 Aug, 6:15pm  
**Napier**  
MTG Sat 31 Aug, 5:15pm  
**New Plymouth**  
LLC Wed 28 Aug, 6:15pm  
LLC Fri 30 Aug, 4:15pm  
**Masterton**  
MAS Tue 3 Sep, 6:00pm  
MAS Wed 4 Sep, 4:15pm  
**Nelson**  
STA Wed 21 Aug, 6:15pm  
STA Fri 23 Aug, 1:15pm

**Director: Lucy Lawless**  
Aotearoa New Zealand 2024  
86 mins

**Producers:** Matthew Metcalfe, Tom Blackwell, Lucy Lawless

**Cinematography:** Darryl Ward, Richard Bluck

**Editors:** Whetham Allpress, Tim Woodhouse

**Music:** Jason Smith, Karl Sölve Steven

**With:** Margaret Moth, Christiane Amanpour, Joe Duran, Sausan Ghosheh, Tom Johnson, Stefano Kotsonis, Jeff Russi

**Languages:** English and French, with English subtitles

**Festivals:** Sundance, SXSW, Hot Docs 2024

**Q&A\*:** Lucy Lawless

“I was compelled to make this film and to tell the story of a wild-hearted iconoclast who proves that even bad girls can walk on the side of the angels.”

— Lucy Lawless

Presented in association with  
**Newstalk**  
**ZB**

**E** Documentary film exempt from NZ Classification labelling requirements

## Taki Rua Theatre – Breaking Barriers

Ko Tapu-te-ranga karanga atu ki a Tangi-te-kio, ki a Whitireia, Whitireia titiro ki a Marotiri, ki te ata hapara ki runga o Hikurangi, Hikurangi titiro ki a Tongaririo, ki a Pihanga, ki a Tauhara, ki a Taiarahia, ki a Ngongotahā, ki a Taupiri, ki te maunga titohea, ko Koro Taranaki.  
Ko Taranaki e karangahia atu, 'ko rātou, ko mātou, ko tātou.' E ngā maunga whakahi, i whai hā ai te Whare Tapere o Takirua, i tauwhirotia te ao, me te po, tēnei te whakamānawa atu nei.



Post the 1981 Springbok tour, as New Zealanders were embracing a new maturity of valuing their own identity, a group of liberal-minded Pākehā theatre practitioners took over an unwanted theatre space in downtown Wellington near Downstage Theatre.

The New Depot focused on New Zealand stories for New Zealand audiences. Within a few years the collective's thinking grew to understand that to truly represent our stories, they needed to be in partnership with Māori and the humble theatre company evolved into Taki Rua Theatre.

Taki Rua has survived financial struggles, creative disputes, earthquakes,

intolerance, and internal conflict to navigate its place today as the unofficial national Māori theatre of Aotearoa.

In her film, director Whetū Fala connects with Taki Rua actors, writers, producers, directors, staff, governors and te reo Māori advocates who have helped shape the theatre company over the last 40 years – the experiences and challenges faced by Taki Rua mirroring our journey towards nationhood. Observation, interviews and rare archival footage are combined with filmed extracts of groundbreaking Taki Rua dramas including

*Te Hokina, Purapurawhetū, Whatungarongaro, and Ngā Tangata Toa.* These plays originally shocked audiences with incisive social commentary. Fast-forward to present day and a new Taki Rua production for children, *Te Kuia Me Te Pūngāwerewere*, presents an immersive te reo Māori play that is received with joy and happiness.

It's hard to imagine a theatre scene in Aotearoa today that doesn't include stories about ourselves. *Taki Rua Theatre – Breaking Barriers* is a reminder that they exist because people took chances and broke down barriers.

**Director, Screenplay:** Whetū Fala  
Aotearoa New Zealand 2024  
80 mins

**Consulting Director:** Christina Asher  
**Producers:** Whetū Fala, Selina Joe  
**Cinematography:** Fred Renata, Matt Henley, Richard Bluck  
**Editor:** Siobhan Houkamau  
**With:** Amanda Noblett, Jason Te Kare, Eds Eramiha, Roimata Fox, Scotty Cotter, Rena Owen, Briar Grace Smith, Mere Boynton, Mika X, Kara Paewai, Tina Cook, Hone Kouka, Maila Urale, Tanemahuta Gray, Toni Huata, Philippa Campbell, Sunny Amey, Rangimoana Taylor, Tama Kirikiri  
**Kaumātua:** Wi Kuki Kaa, Tungia Baker, Rona Bailey, Keri Kaa with Nancy Brunning  
**Language:** English and te reo Māori, with English subtitles

**World Premiere**  
**Introduction and Q&A\*:** Whetū Fala

### Screenings

**Auckland**  
AWT Sun 18 Aug, 6:00pm\*  
**Wellington**  
EMB Fri 2 Aug, 6:15pm\*  
RXY Mon 5 Aug, 11:15am\*  
**Christchurch**  
LUM Fri 30 Aug, 2:45pm  
LUM Sat 31 Aug, 5:45pm\*  
**Hamilton**  
LID Sat 31 Aug, 3:30pm\*  
**New Plymouth**  
LLC Tue 27 Aug, 6:15pm\*

**E** Documentary film exempt from NZ Classification labelling requirements

## Short Connections 2024

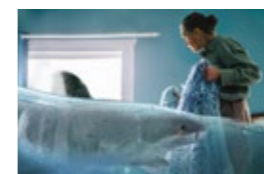
83 mins approx.

Five new Aotearoa shorts examine the ways we connect with each other. From strangers uniting to stand up for what is right to fleeting moments of understanding between loved ones, these films deftly capture the bonds between us. — Amanda Jane Robinson



**Payback**  
**Director:** Mia Blake  
**Aotearoa NZ 2023**  
**Producer:** Miryam Jacobi, Jack Barry  
**Cinematography:** Jack Barry | **Editor:** Ben Chesters | **Cast:** Gentiane Lupi, Nova Moala Knox, Hariata Sanders, Caleb Teaua, Troy Wynyard  
**12 mins**

When a welfare department's prejudice can no longer be tolerated, a group of unlikely heroes band together. Made in collaboration with Toi Whakaari, Mia Blake cleverly reflects the state of the nation in this punchy black comedy.



**The Sea Inside Her**  
**Director:** Alyx Duncan  
**Aotearoa NZ 2024**  
**Producers:** Lani-rain Feltham, Michele Powles, Alyx Duncan | **Screenplay:** Michele Powles  
**Cinematography:** Gin Loane | **Editor:** Adam-Luka Turjak | **Music:** Francesca Mountfort  
**Cast:** Kilda Northcott, Mateo Cruz | **9 mins**

Award-winning filmmaker and choreographer Alyx Duncan builds on her unique movement-led films, depicting an anxious grandmother desperate to protect her grandchild from the dangers of the world.



**Earthlings**  
**Director, Screenplay:** Jamie Lawrence  
**Aotearoa NZ 2023**  
**Producer:** Desray Armstrong  
**Cinematography:** María Inés Manchego | **Editor:** Anastasia Doniants  
**Music:** Stephen Gallagher  
**Cast:** Chloe Parker, Elliot Lloyd-Bell | **15 mins**

A lonely teenager shares a moment of intimacy with a mysterious stranger in this surprising and sensitive film. Jamie Lawrence evokes a surreal world that tenderly explores identity, belonging and the desire for connection.



**Lost at Sea**  
**Director, Screenplay:** Asuka Sylvie  
**Aotearoa NZ 2024**  
**Producer:** Emma Mortimer Luxton | **Editor:** Simon Price | **Cast:** Louise Jiang, Nomundari Amarat, Chloe Jaques, Lauren O'Hara, Reon Bell, Leonardo Gunterg  
**12 mins**

A young woman and her friends gather at a bach to honour the memory of a loved one. Made in collaboration with Toi Whakaari, Asuka Sylvie conjures an evocative atmosphere in this poignant portrait of grief.



**The Lascar**  
**Director, Screenplay:** Adi Parige  
**Aotearoa NZ 2023**  
**Producers:** Adi Parige, Rao Parige, Jessica George, Matt Asunder Eriksen | **Music:** Jose Jugo  
**Cast:** Vinith Shiva, Mark Matthews, Tanea Heke  
**In English, Urdu and te reo Māori, with English subtitles | 35 mins**

In the 18th century, hundreds of Indian sailors, known as lascars, worked in brutal conditions among seal-hunting gangs in Aotearoa. One such crew is shaken when a lascar is caught trading with two Māori behind the back of the gang's tyrannical British leader.

### Screenings

**Auckland**  
AWT Sun 18 Aug, 10:00am  
**Wellington**  
RXY Sun 11 Aug, 10:00am

**M** Violence, offensive language & content that may disturb

# Know where

Travel with the Herald  
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# Ngā Whanaunga Māori Pasifika Shorts 2024

79 mins approx.

Ka whiti, ka whiti, te whakawhitinga mai o ngā moana, i te toki aronui, i te taura tuituia, i te kōpū matanga, i te kaupūrakau nō te moana nui a Kiwa. He taura here i te iti, i te rahi. He waka kawe manako e ngā iwi katoa.

This collection of Māori and Pasifika short films has been selected by co-curators Leo Koziol (Ngāti Kahungunu, Ngāti Rakaipaaka), Director of the Wairoa Film Festival, and Craig Fasi (Nuie), Director of Pollywood Film Festival. Support these homegrown films across the motu and vote for your favourites at screenings in Auckland and Wellington.

The Wellington UNESCO Creative City of Film Best Film Award will be presented at the Wellington screening. The Letterboxd Audience Award will be announced at the NZIFF 2024 Auckland Closing Night on Sunday 18 August.



## The Great South

**Director, Screenplay:** Taniora Ormsby  
**Aotearoa NZ 2023 | Producers:** Taniora Ormsby, Aimee Laurent | **Cinematography:** Christopher Jackson | **Editor:** Issac Hetaraka  
**Cast:** Zharn Pokoati, Tumamao George, Chantal Stowers, Tawhero Ungakore, Lucy James | **11 mins**

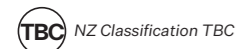
Sometimes life isn't as black and white as we think it is, sometimes it's red and blue – the hope in hopeless times is to somehow stay true. — LK



## Hands of Fate

**Director:** Sima Urale | **Aotearoa NZ 2023**  
**Cinematography:** Jared Jones | **Cast:** Zaynah Alexander-Champion, Nikhil Jade, Tulsa Saumamao | **6 mins**

Not just another night in the city, a tale untold revealed; perhaps helplessness is a disguise. — LK



Wellington UNESCO Creative City of Film Award



Letterboxd Audience Award



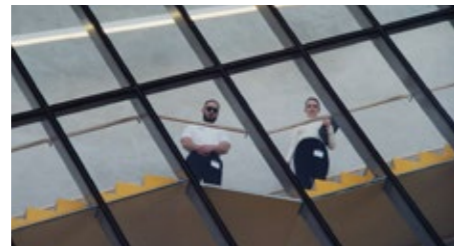
Presented in association with



## My Brother

**Director, Screenplay:** Misa Tupou | **USA 2024**  
**Producer:** Jana Park Moore | **Cinematography, Editor:** Keli'i Grace | **Cast:** Maima Savusa, Tupasi Toetu'u | In English, Tongan, and Samoan, with English subtitles | **8 mins**

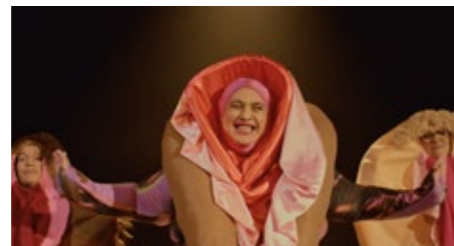
Health of mind and especially body is often overlooked – Pasifika people are proud, towers of strength, in denial of the unwilling host to illness that they are. Change is choice – quality of life the decision. — CF



## The Red Room

**Director, Screenplay:** Alex Liu | **Aotearoa NZ 2023 | Producer:** Jacob Vale  
**Cinematography:** Caleb Corlett | **Editor:** Luke Earl | **Music:** Mike Newport | **Cast:** Mikey Falesiu, Catherine Yates, Samson Vaotuaa, Brendon Greene, TJ Snow | **17 mins**

Therapy in the form of fantasy located in tomorrow here for you today. Suffering to heal via an "institution" that thrives with failure of the human condition. Stay calm – be prepared – know your enemy. — CF



## Chatterbox

**Director:** Tainui Tukiwaho | **Aotearoa NZ 2023**  
**Producer:** Acacia O'Connor | **Screenplay:** Tuakoi Ohia, Tainui Tukiwaho, Brady Peeti  
**Cinematography, Editor:** Amarbir Singh  
**Music:** Brady Peeti, Tuakoi Ohia | **Cast:** Brady Peeti, Tuakoi Ohia, Richie Grzyb, Rei Samuel | **14 mins**

The new Aotearoa *Rocky Horror* we didn't know we needed explodes on screen. Enjoy the ride, for this story will surely leave you wanting more, more, more! — LK



## Butterfly/Bataplai

**Director, Producer, Screenplay, Editor:** Veialu Aila-Unsworth | **USA 2024 | Cinematography:** Judd Overton | **Music:** Maxwell Stone, Otis Kane | **Cast:** Regina Pande, Graham Pande, Joana Mate, Olivia Korken | In English and Tok Pisin, with English subtitles | **8 mins**

Unique, distinct, bold and proud – owning who you are despite the prejudice you will encounter. Embrace, enhance, expose – be Butterfly/Bataplai. — CF



## Show Home

**Director:** Jane Shearer | **Aotearoa NZ 2023**  
**Producers:** Sarah Cook, Jimena Murray  
**Screenplay:** Jane Shearer, Steve Ayson  
**Cinematography:** Marty Williams | **Editor:** Lucas Baynes | **Cast:** Miriama McDowell, Kip Chapman | **15 mins**

The universe can teach if you are willing to learn. Desperation and lack of any contingency creates delusion and false hope. Sacrifice deserves certainty – words like hope and potential are fairytales. — CF

## Screenings

**Auckland**  
AWT Sat 17 Aug, 3:15pm  
**Wellington**  
RXY Sat 3 Aug, 3:45pm  
**Christchurch**  
LUM Sat 17 Aug, 4:45pm  
LUM Mon 19 Aug, 12:30pm  
**Dunedin**  
REG Sat 24 Aug, 11:00am  
**Hamilton**  
LID Sat 31 Aug, 10:15am  
**Tauranga**  
LUX Sat 17 Aug, 10:30am  
**Napier**  
MTG Sat 31 Aug, 10:00am  
**New Plymouth**  
LLC Sat 24 Aug, 11:15am  
**Masterton**  
MAS Sat 24 Aug, 11:00am  
**Nelson**  
STA Sat 24 Aug, 10:30am

# New Zealand's Best 2024

81 mins approx.

A total of 95 films were submitted for this year's New Zealand's Best short film competition. NZIFF Head of Programming, Michael McDonnell, Production and Events Manager Matt Bloomfield, and Marketing Lead – Auckland Amanda Jane Robinson viewed them all to draw up a shortlist of 12, from which Guest Selector Gerard Johnstone selected the five finalists.

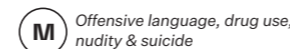
A jury of three will select the winner of the \$7500 **NZIFF Patrons Best Short Film Award**, the \$4000 **Creative New Zealand Emerging Talent Award**, and the \$4000 **Auckland Live Spirit of The Civic Award**. The winner of the audience vote takes away the **Panavision Audience Award**, consisting of a \$5000 credit for Panavision equipment hire and 25 percent of the box office from NZIFF screenings in Auckland, Wellington, Christchurch and Dunedin.

The jury awards will be presented following the Auckland screening. The Panavision Audience Award will be announced at the NZIFF 2024 Auckland Closing Night on Sunday 18 August.



## Guest Selector: Gerard Johnstone

Writer and director Gerard Johnstone started his career in film through the 48Hours film contest and won two years of the competition. He went on to make the award-winning comedy *The Jaquie Brown Diaries*, which aired on TV3 for two seasons. He made his feature directorial debut in 2014 with haunted house horror comedy *Housebound* and in 2016 went on to reboot the 1980s series *Terry and the Gunrunners* as *Terry Teo*. Johnstone's second feature, killer robot horror *M3gan*, was released with Blumhouse in 2022.



NZIFF Patrons Best Film Award



Creative New Zealand Emerging Talent Award



Auckland Live Spirit of The Civic Award



Panavision Audience Award



## I See You

**Director, Screenplay:** Briar March | **Aotearoa NZ 2022 | Producers:** Caroline Hutchison  
**Cinematography:** Adam Luxton  
**Editor:** Adam-Luka Turjak | **Music:** Dana Lund  
**Cast:** Anne March, Susannah Sherriff, Kieran Charnock | **17 mins**

A mother struggles with her toddler's delayed development until a chance encounter with a charismatic young man shifts her feelings.



## Grateful Grapefruit

**Director, Screenplay, Producer, Editor:** Sam Handley | **Aotearoa NZ 2024 | Cinematography:** Caleb Corlett | **Music:** Connan Mockasin | **Cast:** Caroline Lowry, Connan Mockasin, David Berry, Jack Garvey, John Cocking, Gillian Davies | **15 mins**

A frustrated wife at her wits' end finds a message in a bottle which leads her into the mysterious world of The Hypnotist, and before long she's on track to put the glitter back in her grapefruit.



## Lea Tupu'anga/Mother Tongue

**Director:** Vea Mafile'o | **Aotearoa NZ 2023**  
**Producers:** Alex Lovell, Eldon Booth  
**Screenplay:** Luciane Buchanan  
**Cinematography:** María Inés Manchego  
**Editors:** Lisa Greenfield, Anastasia Doniants  
**Music:** Stephen Gallagher | **Cast:** Luciane Buchanan, Albert Rounds, Mikey Falesiu, Michael Kolo, Elizabeth Thomson | In English and Tongan, with English subtitles | **17 mins**

A young speech therapist who has lied about her language skills must find a new way to communicate when she is assigned to an elderly Tongan patient with aphasia who can no longer speak English.



## First Horse

**Director:** Awanui Simich-Pene | **Aotearoa NZ 2024 | Producers:** Puti Simich, Mia Henry-Tierney, Heperi Mita | **Screenplay:** Awanui Simich-Pene, Heperi Mita | **Cinematography:** Fred Renata | **Editor:** Cushla Dillon | **Music:** Troy Kingi | **Cast:** Te Atakōrihi Tūtengaehe, Troy Kingi | In te reo Māori with English subtitles | **11 mins**

In pre-colonial Aotearoa a young Māori girl witnesses the best and worst of a rapidly changing world when she encounters a dying man and his horse.



## Rochelle

**Director, Screenplay, Editor:** Tom Furniss  
**Aotearoa NZ 2024 | Producer:** Luke Sharpe  
**Cinematography:** Ryan Heron | **Music:** Karl Sölve Steven | **Cast:** Ben Sawyer, Roxie Mohebbi, Glen Paul Waru | **21 mins**

A brazen young man takes it upon himself to send his friend's busted up car, Rochelle, out in style by entering it in a local demolition derby, but to get there he needs help from an unexpected source.

## Screenings

**Auckland**  
AWT Sun 18 Aug, 3:15pm plus awards ceremony  
**Wellington**  
EMB Tue 6 Aug, 6:15pm  
**Christchurch**  
LUM Sun 25 Aug, 2:00pm  
LUM Wed 28 Aug, 12:15pm  
**Dunedin**  
REG Sun 18 Aug, 10:30am  
**Hamilton**  
LID Sat 24 Aug, 10:00am  
**Tauranga**  
LUX Sat 24 Aug, 10:45am  
**Napier**  
MTG Sat 24 Aug, 11:00am  
**New Plymouth**  
LLC Sun 1 Sep, 10:30am  
**Masterton**  
MAS Sun 1 Sep, 10:30am  
**Nelson**  
STA Sat 17 Aug, 10:30am

FILMAHOLICS, *cinephiles*, RED CARPET OBSERVERS, old movie buffs, **DIALOGUE JUNKIES**, those who *noticed* the lighting shift in scene two, HOLLYWOOD, BOLLYWOOD & HALLYUWOOD FANS, **SCRIPT SURGEONS**, mise-en-scene analysts, PLOT-HOLE DETECTIVES, *card-carrying cinecult members*, **streaming service power users**, story arc astronomers, **CHARACTER PSYCHOANALYSTS**, *anime addicts*, ARMCHAIR CRITICS...

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# AOTEAROA FILM FOCUS WEEKEND

➤➤➤ **AUGUST 15-18** ⚡⚡⚡

Mānawa maiea te putanga o Matariki ki runga o Rangitoto, e owha ana ki te rā, "Ara mai rā! Ara mai rā!" Mānawa maiea te Arikī o te rangi, e korokī ana, "ko rātou ki a rātou, ko tātou ki a tātou". Mānawa maiea te Mātahi o te Tau, e hora nei he kai anō mō te hirikapo o ngā iwi o Tāmaki Makaurau, pakeke mai, mātātahi mai, taitamariki mai.

NZIFF is dedicated to exhibiting the best and brightest in New Zealand cinema, and we're thrilled to launch the inaugural Aotearoa Film Focus Weekend as part of NZIFF 2024. The "festival within a festival" takes place in Tāmaki Makaurau at ASB Waterfront Theatre across four days, 15 – 18 August, showcasing screenings and events with a specific focus on homegrown cinema.

For decades, NZIFF has championed our homegrown talent and provided a launchpad for Kiwi filmmakers – Jane Campion, Taika Waititi, Peter Jackson, Gaylene Preston and many more premiered their first feature films at the festival.

The Aotearoa Film Focus Weekend shines a light on a stellar selection of Aotearoa New Zealand filmmakers, presenting 13 features and documentaries, three short film collections, two panel discussions, a photography exhibition, a workshop, a masterclass and more than a dozen Q&A sessions.

Providing inspiration through visual storytelling, the Aotearoa Film Focus Weekend is an opportunity to take audiences behind the curtain, a chance to connect and collaborate with the community, engage with filmmakers, and learn from the very best, in this celebration of cinema from across the motu.

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**ASB WATERFRONT THEATRE, TĀMAKI MAKĀURAU AUCKLAND**

# Māhutonga

A selection of key films from Aotearoa New Zealand, both narrative and documentary, as well as three short film collections will play at the Aotearoa Film Focus Weekend. These films will also feature across the motu throughout the festival – see the Māhutonga strand (p12-19) for more details.

**A Mistake** (p15)  
Aotearoa NZ 2024 | 101 mins  
Director: Christine Jeffs

Saturday 17 August 6:00pm

**Alien Weaponry: Kua Tupu Te Ara** (p12)  
Aotearoa NZ 2024 | 97 mins  
Director, Cinematography: Kent Belcher

Friday 16 August 12:45pm

**Grafted** (p13)  
Aotearoa NZ 2024 | 93 mins  
Director: Sasha Rainbow

Friday 16 August 3:30pm

**Head South** (p6)  
Aotearoa NZ 2024 | 98 mins  
Director, Screenplay: Jonathan Ogilvie

Thursday 15 August 1:15pm

**The Haka Party Incident** (p13)  
Aotearoa NZ 2024 | 90 mins  
Director: Katie Wolfe

Friday 16 August 6:15pm

**The House Within** (p14)  
Aotearoa NZ 2024 | 71 mins  
Director: Joshua Prendeville

Sunday 18 August 12:45pm

**Marimari** (p14)  
Aotearoa NZ 2024 | 97 mins  
Director: Paul Wolfram

Saturday 17 August 10:00am

**Never Look Away** (p15)  
Aotearoa NZ 2024 | 85 mins  
Director: Lucy Lawless

Thursday 15 August 7:00pm

**Taki Rua Theatre - Breaking Barriers** (p17)  
Aotearoa NZ 2024 | 90 mins  
Director, Screenplay: Whetū Fala

Sunday 18 August 6:00pm

**We Were Dangerous** (p5)  
Aotearoa NZ 2024 | 82 mins  
Director: Josephine Stewart-Te Whiu

Thursday 15 August 10:30am

**New Zealand's Best 2024** (p19)  
81 mins approx.

The year's best New Zealand short films as chosen by guest selector, Gerard Johnstone. Jury awards will be presented following this screening.

Sunday 18 August 3:15pm

**Ngā Whanaunga Māori Pasifika Shorts 2024** (p18)  
79 mins approx.

A collection of seven Māori and Pasifika short films, curated by Leo Koziol (Ngāti Kahungunu, Ngāti Rakaipaaka) and Craig Fasi (Niue).

Saturday 17 August 3:15pm

**Short Connections 2024** (p17)  
83 mins approx.

Five new Aotearoa shorts examine the ways we connect with each other.

Sunday 18 August 10:00am

# Meet the Filmmakers

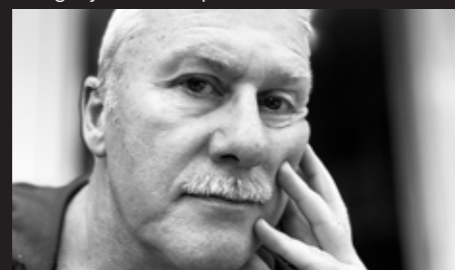
An opportunity for audiences to connect with local filmmakers and to put a face to the name behind the camera. The filmmakers below will present their films exclusively at the Aotearoa Film Focus Weekend. Filmmaker Q&As will follow most screenings during AFFW. See p8 for filmmaker bios.

**Bridget Sutherland**  
Night Piece



Bridget Sutherland is a writer on art, a painter and filmmaker. She produced and directed the documentaries *Far off Town*, and *Infinity on Trial*. She co-wrote and produced the documentary *Don Driver Magician*. She also wrote and directed a number of short experimental films including *Seeing War*, a hand-painted film honouring the horses sent to World War I. Bridget has a Doctorate in Fine Arts and is currently lecturing in Visual Arts at Eastern Institute of Technology, New Zealand.

**Garth Maxwell**  
Naughty Little Peeptoe



Garth Maxwell started his film career as a 20-year-old working in post-production before deciding to write and direct, creating his own projects from the mid-1980s. His ambition was to make films that had both intensity (melodrama, suspense) and heart, integrating his perspective as a gay man with the demands of the artistic and commercial worlds. He cites Christopher Marlowe, Hitchcock and Almodovar as inspirations. His films have screened at Sundance Film Festival, Toronto International Film Festival, and have been acquired by MoMA.

**Tessa Mitchell**  
I Am a Dark River



Tessa Mitchell is an award-winning actor, performer, and storyteller who has worked in theatre, film, and television over the past three decades. *I Am a Dark River* is her first film as a director and utilises material developed with her partner Ben Holmes in a stage show originally performed in 1999. She is the granddaughter of Bob Lowry, the subject of her documentary and a figure who has loomed large in her family history.

# Exclusive Screenings

We proudly present three screenings exclusive to the Aotearoa Film Focus Weekend: two world premieres and a retrospective featurette not screened in Aotearoa since the turn of the century.



PHOTO: By Clifton Firth courtesy of Vanya Lowry.

## I Am a Dark River

Aotearoa NZ 2024 | 70 mins

**Director:** Tessa Mitchell  
**Producer:** Orlando Stewart  
**Cinematography:** Adam Luxton  
**Editor:** Jason Pengelly  
**Music:** Ben Holmes  
**With:** Bob Lowry, Tessa Mitchell, Ben Holmes

**Screening:**  
Saturday 17 August 9:00pm

Dubbed “the kumara god” by James K. Baxter, Bob Lowry was, famously, a lot of things. Printmaker, writer, activist, publisher, raconteur—but to Tessa Mitchell, he is the mysterious grandfather she grew up hearing so much about but never knew. Does the dark river that ran through him also run through her? Mitchell, herself as unconventional and creative as her grandfather, uses the medium of performance documentary to explore this question, revealing the fascinating history of her family; her grandfather’s activism and notoriety, and the subversive, bohemian house parties her grandparents threw during a deeply repressive time in New Zealand’s history. — Louise Adams

## Naughty Little Peeptoe

Aotearoa NZ 2000 | 35 mins

**Directors, Cinematography:** Garth Maxwell, Peter Wells  
**Producer:** Michele Fantl  
**Editor:** Matt House  
**Music:** Lisa Morrison  
**Special appearance** by Taiaroa Royal  
**Doug George interviewed** by Debra Daley and Garth Maxwell  
**Preceded by short film** *Come With Us*, 8 mins

**Screening:**  
Friday 16 August 9:00pm

Best known for his cultish debut feature *Jack Be Nimble*, Garth Maxwell here offers a deeply personal film, co-directed by the late Peter Wells. An ode to friend, fashionista and foot-fetishist Doug George, Maxwell along with collaborator Debra Daley recorded the caustic, chaotic narration from George, retelling the story of how high heels saved his life. Recently picked up by MoMA as part of its permanent film collection, film curator Ron Magliozzi dubbed it a “witty testimony to the durable, liberating spirit of a queer perspective”. *Come with Us*, a short collaboration with Simon Marler, will precede *Naughty Little Peeptoe*, and a response from queer erotic fiction writer Samuel Te Kani will follow. — Matt Bloomfield

## Night Piece

Aotearoa NZ 2024 | 59 mins

**Director:** Bridget Sutherland  
**Producers, Editors:** Bridget Sutherland, Stuart Page  
**Cinematography:** Stuart Page  
**Music:** David Kilgour  
**With:** Peter Roche, Linda Buis, Gregory Burke, Christina Barton, Wytan Curnow

**Screening:**  
Saturday 17 August 1:00pm



*Night Piece* documents the confronting career of Peter Roche, one of Aotearoa’s most electrifying conceptual artists. From early performances spiked with danger, pushing audience and artist to their limits, to immense neon sculptures that would become permanent parts of Auckland’s landscape, the documentary offers intimate insight into the mind and process of a creative who truly lived his art. Affectionately assembled with archive photos and video stretching from the mid-1980s to Peter’s untimely death at 63 in 2020, *Night Piece* is a warm tribute to the man and an accessible overview of the art – provocative work that demands to live on. — Adrian Hatwell

# NZIFF Engage at AFFW

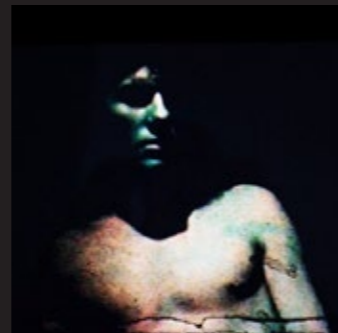
## Late Night Lounge with Garth Maxwell and Samuel Te Kani

Auditorium, Fri 16 Aug 9:00pm–10:15pm

A celebration of the works of iconoclastic New Zealand filmmaker **Garth Maxwell**, following on from screenings of his first-ever film *Come With Us* (co-directed with **Simon Marler**) as well as raucous tribute to foot-fetishist Doug George, *Naughty Little Peeptoe* (co-directed with Peter Wells). Queer erotic fiction writer **Samuel Te Kani** will perform an excerpt in response to *Naughty Little Peeptoe*, before hosting an informal discussion with Maxwell around his body of work, and his approach to art and cinema.



*Naughty Little Peeptoe* (2000)



*Come With Us* (1981)

## Pae Kōrero – Panel Discussions

### The Art of Keeping the Language Alive

Villa Maria Gallery, Sat 17 Aug 1:00pm–2:00pm

A panel focused on celebrating the preservation of indigenous languages through the use of music, theatre and film. Related films: *Alien Weaponry: Kua Tupu Te Ara*, *Kneecap*, *Taki Rua Theatre – Breaking Barriers*, *The Haka Party Incident*.

### Boosted Pathways

Villa Maria Gallery, Sun 18 Aug 9:00pm–10:15pm

Want to get your film made but anxious about the current funding climate? Learn how to run a successful Boosted crowdfunding campaign from those who have been through it, in this engaging and purposeful discussion. Presented in association with Boosted.

## Workshop

Villa Maria Gallery, Thu 15 Aug 1:30pm–2:30pm

Winner of the Special Jury Award for Filmmaking this year at SXSW, **Josephine Stewart-Te Whiu** joins us to chat about her journey from winning the Vista Group Award for Best Film at New Zealand's Best 2021 to opening this year's festival with her debut feature *We Were Dangerous*. After making her mark at the helm of several short films, Stewart-Te Whiu will discuss lessons learnt moving from short filmmaking to shooting your first feature. This informal conversation is an opportunity to hear from one of Aotearoa's most promising filmmakers.

Free entry, registration essential – see [nziff.co.nz/engage](http://nziff.co.nz/engage) for more details.



Presented in association with



## Masterclass with Gints Zilbalodis

Villa Maria Gallery, Fri 16 Aug 10:00am–1:30pm

Latvian animation maestro **Gints Zilbalodis** presents a masterclass at Aotearoa Film Focus Weekend ahead of screenings of his mesmerising sophomore feature, *Flow* (see p60). Drawing comparisons to the world-building prowess of Hayao Miyazaki, Zilbalodis won big with *Flow* at this year's Annecy International Animation Film Festival, nabbing four awards. Take a peek under the hood and get an inside look at the creative process as Zilbalodis leads this animation-focused masterclass.



Presented in association with



Full price \$30  
Student concession or film industry guild member \$25  
See [nziff.co.nz/engage](http://nziff.co.nz/engage) for more details.

## Still Stories: Photography Exhibition

AUT Atrium, Thu 15 Aug – Sun 18 Aug

On display during the Aotearoa Film Focus Weekend is an exhibition of still photographs captured by members of the New Zealand Cinematographers Society (NZCS) and selected by New Zealand cinema icon Roger Donaldson. The project was inspired by the unprecedented success of the American Cinematographer Society's *Stories in a Single Frame* exhibition. Prints will be available for purchase.



Presented in association with



# Te Hōtaka - Schedule

Stay up to date: visit [nziff.co.nz/affw](http://nziff.co.nz/affw)

	THURSDAY 15	FRIDAY 16	SATURDAY 17	SUNDAY 18
10AM		<b>Never Look Away</b> 10:15am Followed by Q&A	<b>Marimari</b> 10:00am Followed by Q&A	<b>Short Connections 2024</b> 10:00am
11AM	<b>We Were Dangerous</b> 10:30am Followed by Q&A			
12PM				
1PM	<b>Head South</b> 1:15pm	<b>Alien Weaponry: Kua Tupu Te Ara</b> 12:45pm Followed by Q&A	<b>Night Piece</b> 1:00pm Followed by Q&A	<b>The House Within</b> 12:45pm Followed by Q&A
2PM				
3PM				
4PM		<b>Grafted</b> 3:30pm Followed by Q&A	<b>Ngā Whanaunga Māori Pasifika Shorts 2024</b> 3:15pm Followed by Q&A	<b>New Zealand's Best 2024</b> 3:15pm Followed by Q&A + Awards
5PM				
6PM		<b>The Haka Party Incident</b> 6:15pm Followed by Q&A	<b>A Mistake</b> 6:00pm Followed by Q&A	<b>Taki Rua Theatre – Breaking Barriers</b> 6:00pm Followed by Q&A
7PM	<b>Never Look Away</b> 7:00pm Followed by Q&A			
8PM				
9PM		<b>Naughty Little Peeptoe</b> 9:00pm Followed by Late Night Lounge	<b>I Am a Dark River</b> 9:00pm Followed by Q&A	
10PM				
	<b>Workshop</b> 1:30pm–2:30pm With Josephine Stewart-Te Whiu	<b>Masterclass</b> 10:00am–1:30pm With Gints Zilbalodis	<b>Panel: The Art of Keeping the Language Alive</b> 1:00pm–2:00pm	<b>Panel: Boosted Pathways</b> 1:00pm–2:00pm Supported by Boosted

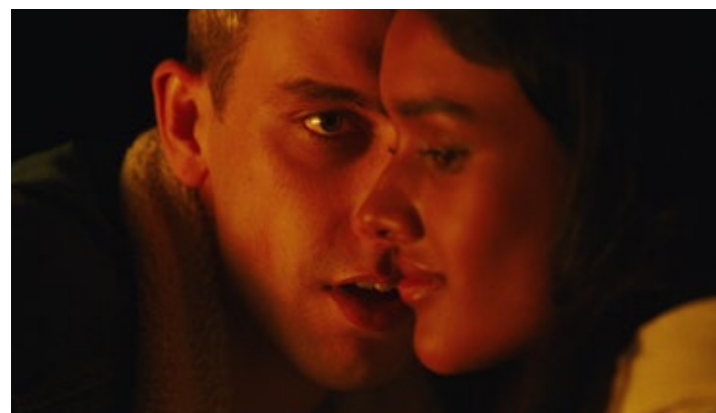
Venue Information and Accessibility: See p73

A newly minted competition comprising 10 must-see features lining up some of the best narrative debuts of the last 12 months. Discover the most exciting and promising new voices in international cinema.

Vote for your favourite at screenings in Auckland and Wellington and be in to win an annual membership to Auckland or Wellington Film Society.

# Fresh Competition

## Birdeater



From the off, something doesn't feel quite right in Australian directors Jack Clark and Jim Weir's *Birdeater*, a film that isn't strictly a horror in a classic sense, and yet moves with the aggressiveness and deep-seated foreboding of one of the great psychological horror-thrillers such as *Don't Look Now* or Australia's own *Wake in Fright*. The tension slowly ratcheting to fever pitch as Louie, a young Australian man, convinces Irene, his British expat fiancée, to join him and his groomsmen for a stag do in an isolated cabin in the Outback. Initially, the idea is presented as a progressive twist on the traditional gender norms intrinsic to wedding

celebrations, but the deadly cocktail of inebriation, sweltering heat, misguided masculine ritual and buried secrets soon reveal the nature of the pair's relationship to be something entirely more sinister than it seems.

Uniting a broad ensemble of young Australian actors, the directors flex a confidence and aptitude with cinematic language that is particularly striking, this being their feature debut. Employing visual, sound and editing techniques associated with horror cinema, seemingly benign moments are given new layers of terror. *Birdeater's* erratic, frenetic style imbues the picture with

### Screenings

**Auckland**  
HWD Sun 11 Aug, 8:45pm  
**Wellington**  
RXY Thu 1 Aug, 8:30pm  
LHC Mon 5 Aug, 8:15pm  
LHC Wed 7 Aug, 4:00pm  
**Christchurch**  
LUM Tue 20 Aug, 7:45pm  
LUM Wed 28 Aug, 4:00pm  
LUM Thu 29 Aug, 8:45pm

### Directors: Jim Weir, Jack Clark

Australia 2023 | 115 mins

**Producers:** Ulysses Oliver, Stephanie Troost

**Screenplay:** Jack Clark

**Cinematography:** Roger Stonehouse

**Editor:** Ben Anderson

**Music:** Andreas Dominguez

**Cast:** Mackenzie Fearnley, Shabana Azeez, Ben Hunter, Jack Bannister, Clementine Anderson, Alfie Gledhill

**Festivals:** Sydney, Melbourne 2023; SXSW 2024

lashings of dark comedy and fearsome setpieces of drunken chaos, but it is the ominous depiction of toxic masculinity that sets the film apart. Though the subject has become a *thème du jour* in modern horror cinema, few films are as unflinching as this one.

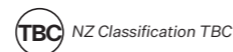
— Tom Augustine

"Considering this is Clark and Weir's first feature-length film, their ability to execute gnarly match cuts and gorgeous montage sequences awash in colour is even more impressive."

— Coleman Spilde, *Daily Beast*

"The undisguised ferocity of *Birdeater* is truly next level."

— Alexandra Heller-Nicholas, *Film International*



## Brief History of a Family

*Jia ting jian shi*



Equally mysterious and revealing, Lin Jianjie's debut feature provides a dispassionate, almost analytical look into the dynamics of an estranged family in contemporary China. Drawing inspiration from Pier Paolo Pasolini's *Theorem* (1968), the surreal tale of a stranger seducing every member of one family, Lin dissects the dissolution of a bourgeois household, as an inconspicuous intruder ingratiates himself among its members and reawakens their suppressed individualities.

The film opens on an incident in the schoolyard, as introvert Shuo is hit by a basketball thrown by exuberant Wei. Feeling guilty,

Wei invites Shuo to play video games at his house. During dinner with Wei's parents, Shuo reveals that his mother is dead and hints at the abuse he receives from his often-drunk father. Shuo spends more and more time at the affluent home, securing trust, while stoking Wei's jealousy.

Lin tracks Shuo's effortless manipulation, retaining an adroit and unfathomable ambiguity. At the same time, he observes his characters as if they were framed through the lens of a microscope. The result is a quietly thrilling investigation into the pretence undermining the pillars of a society.

— Paolo Bertolin

### Screenings

**Auckland**  
HWD Sun 11 Aug, 6:00pm\*  
HWD Mon 12 Aug, 12:15pm\*  
**Wellington**  
RXY Thu 8 Aug, 6:15pm\*  
LHC Fri 9 Aug, 10:30am\*

### Director, Screenplay: Lin Jianjie

China/France/Denmark/Qatar 2024 | 99 mins

**Producers:** Lou Ying, Zheng Yue, Wang Yiwen

**Cinematography:** Zhang Jiahao

**Editor:** Per K. Kirkegaard

**Music:** Toke Brorson Odin

**Cast:** Zu Feng, Guo Keyu, Sun Xilun, Lin Muran

**Languages:** Mandarin with English subtitles

**Festivals:** Sundance, Berlin, Hong Kong 2024

**Q&A\*:** Lin Jianjie

"Populated with thematically relevant imagery, Lin Jianjie's sleek and stimulating feature debut follows a teenager gaining the trust of his friend's moneyed parents."

— Carlos Aguilar, *Variety*



## Dormitory

*Yurt*



### Screenings

**Auckland**  
HWD Sat 17 Aug, 1:00pm  
**Wellington**  
RXY Sat 10 Aug, 12:15pm

### Director, Screenplay: Nehir Tuna

Turkey/Germany/France 2023 | 118 mins

**Producers:** Tanay Abbasoğlu, Dorothe Beinameier, Thierry Lenouvel

**Cinematography:** Florent Herry

**Editor:** Ayris Alptekin

**Music:** Avi Medina

**Cast:** Doğa Karakaş, Can Bartu Arslan, Ozan Çelik, Tansu Biçer, Didem Ellialtı, Orhan Güner, Işılta Su Alyanak

**Languages:** Turkish with English subtitles

**Festivals:** Venice 2023

Turkey, 1996. Ahmet is a 14-year-old student who, like all his peers, attends the flag-raising ceremony celebrating President Atatürk every morning and learns English at school. At night, however, he is sent to an Islamic dormitory (or *yurt*) against his will by his father, to learn the doctrine of the Qur'an and pray in Arabic. At a time when Turkey is shifting towards secularism, Ahmet conceals his stay at the dormitory from his classmates and suffers the bars of what feels like a prison.

As he navigates his awakening sexuality, floating between a crush for classy Sevinç and his bond with his best pal Hakan, an orphan

working at the yurt, Ahmet plans his own rebellion.

Sharply shot in pristine black-and-white, Nehir Tuna's debut illustrates the rebellious stance of Ahmet with energetic direction underscoring an ebullient rage. It will remind some of Jean Vigo's 1933 classic *Zéro de conduite* or of Marco Bellocchio's provocative *Fists in the Pocket*. But Tuna's inspiration is François Truffaut's *The 400 Blows*, as he plans to follow Ahmet's apprenticeship to life as Truffaut did with his iconic recurring character Antoine Doinel. After this dazzling first chapter, we can't wait to see what is coming next!

— Paolo Bertolin

"In *Dormitory*, I tried to bring my own experience to tell a story that transcends the macro political struggle between religiosity and secularism."

— Nehir Tuna



## Good One



“You two are fools,” smirks 17-year-old Sam. She’s addressing her father and his oldest friend while they tell tales from their glory days as the trio trek through the Catskills. It’s an accurate observation, one of many Sam makes over the course of the weekend.

Both men are divorced, with stunted ambitions and palpable insecurities. At best they’re embarrassing, tactless, pathetic. At worst, they’re selfish, oblivious to the callousness of their behaviour. Amid mounting tension, Sam remains tolerant, attempting to appease the egos of these middle-aged men, but after a moment of transgression, she must confront

the extent of their cowardice.

The role of Sam is a star-making turn for Lily Collias. It’s her first lead role, yet she is naturalistic and completely magnetic. India Donaldson, daughter of New Zealand filmmaking legend Roger Donaldson, has made an assured, incisive feature debut. The film’s intimate scale is deceptive – ostensibly, it’s a movie about three people on a hike. Yet it is emotionally vast, an unshowy but profound story of betrayal. It’s a film about inadequacy and disappointment; about trust lost; about parents who don’t really know you, and worse, don’t make the effort to try.

— Amanda Jane Robinson

### Screenings

**Auckland**  
HWD Fri 9 Aug, 6:15pm  
**Wellington**  
LHC Thu 1 Aug, 2:15pm  
RXY Mon 5 Aug, 6:15pm

**Director, Screenplay: India Donaldson**  
USA 2024 | 90 mins

**Producers:** Diana Irvine, Graham Mason, Wilson Cameron, India Donaldson  
**Cinematography:** Wilson Cameron  
**Editor:** Graham Mason  
**Music:** Celia Hollander  
**Cast:** Lily Collias, James Le Gros, Danny McCarthy, Sumaya Bouhbal, Diana Irvine

**Festivals:** Sundance, New Directors/New Films, Cannes (Directors’ Fortnight) 2024

“A fantastically assured debut that unfolds with the pointillistic detail of a great short story, a coming-of-age story that jettisons all of the genre’s most familiar trappings in favor of a long walk in the woods.”

— David Ehrlich, *Indiewire*

Presented in association with

**VIVA**

**TBC** NZ Classification TBC

## Oceans Are the Real Continents

*Los oceanos son los verdaderos continentes*



*Oceans Are the Real Continents* is a heartfelt ode to the beauty and resilience of the Cuban people. After attending a workshop held by Filipino director Lav Diaz at the film school of San Antonio de los Baños, Italian filmmaker Tommaso Santambrogio decided to turn his camera on real people in the town to chronicle the life of Cubans at a time of calamitous economic downturn.

In his exquisite black and white debut, Santambrogio juxtaposes three stories where non-professional actors play fictionalised versions of their own stories. Edith and Alex are a couple in their twenties: she is a puppeteer who has been offered work in Italy, while

he is a playwright deeply attached to his roots in San Antonio. Elderly Milagros indulges in reading the letters her husband sent her from Angola, where in the 1980s Cubans joined the war against South Africa. Every day, she goes to the train station with the undying hope he will come back. Children Franck and Alain are best friends who dream of becoming baseball champs in the US.

With admirable compassion, Santambrogio captures the predicament of his characters and of the whole Cuban people, torn between resistance and exile, between past, present and future.

— Paolo Bertolin

### Screenings

**Auckland**  
HWD Fri 16 Aug, 3:30pm  
**Wellington**  
LHC Fri 2 Aug, 4:00pm  
RXY Sat 10 Aug, 10:00am

**Director, Screenplay: Tommaso Santambrogio**  
Italy/Cuba 2023 | 119 mins

**Producers:** Marica Stocchi, Gianluca Aroccinto  
**Cinematography:** Lorenzo Casadio Vannucci  
**Editor:** Matteo Faccenda  
**Music:** Ramiro Cordero, Marwco Reccagni  
**Cast:** Alexander Diego, Edith Ybarra Clara, Frank Ernesto Lam, Alain Alain Alfonso González, Milagros Llanes Martínez  
**Language:** Spanish with English subtitles

**Festivals:** Venice 2023

“A poetic, poignant and beautifully constructed work that is both artistically resonant and deeply moving.”

— Matthew Joseph Jenner, International Cinephile Society

**TBC** NZ Classification TBC

## Janet Planet



Being just the two of them for so long has lent a certain codependency to the relationship between taciturn 11-year-old Lacy (Zoe Ziegler) and her acupuncturist single mother Janet (Julianne Nicholson, *Monos*, NZIFF 2019). It’s 1991, the summer holidays between fifth and sixth grade, and Lacy isn’t yet searching for independence. If anything, she’s clinging to her closeness with her mother, still wanting to share a bed, even as Janet resists.

Piano lessons and trips to the local mall punctuate a long, lazy Massachusetts summer with Lacy forced to contend with the presence of those Janet invites

into their lives – migraine-prone boyfriend Wayne (Will Patton, *Meek’s Cutoff*, NZIFF 2011), old friend Regina (Sophie Okonedo), and charming commune leader Avi (Elias Koteas, *The Killer Inside Me*, NZIFF 2010). In lieu of friends her own age, Lacy spends time alone in her imagination, or diligently studying the adults in her life. As director Annie Baker puts it, *Janet Planet* is “a story about falling out of love with your mother.” Lacy is trying to understand what it is that pulls people into her mother’s orbit, and in turn, prepare for her own looming womanhood.

Baker made the jump to debut

### Screenings

**Auckland**  
CIV Fri 9 Aug, 1:30pm  
HWD Wed 14 Aug, 6:15pm  
**Wellington**  
LHC Sun 4 Aug, 10:15am  
LHC Tue 6 Aug, 2:15pm  
RXY Sun 11 Aug, 2:15pm  
**Christchurch**  
LUM Fri 23 Aug, 4:00pm  
LUM Sat 24 Aug, 6:45pm  
LUM Sun 1 Sep, 6:00pm  
**Dunedin**  
REG Tue 20 Aug, 6:15pm

**Director, Screenplay: Annie Baker**  
USA/UK 2023 | 110 mins

**Producers:** Dan Janvey, Andrew Goldman, Derrick Tseng  
**Cinematography:** Maria von Hauswolff  
**Editor:** Lucian Johnston  
**Music:** Joe Rudge  
**Cast:** Julianne Nicholson, Zoe Ziegler, Elias Koteas, Will Patton, Sophie Okonedo

**Festivals:** Telluride, New York 2023; Berlin, San Francisco 2024

“Baker’s tingling delicacy of touch makes it a subtly distinctive experience: it’s a film I already looked forward to revisiting while tiptoeing through it the first time.”

— Tim Robey, *The Telegraph*

filmmaker from an acclaimed career as a playwright, the same trajectory taken in recent years by Celine Song (*Past Lives*, NZIFF 2023) and Tina Satter (*Reality*, NZIFF 2023). In *Janet Planet*, as in her writing for the stage, Baker has a keen ear for what is said and unsaid. Her dialogue is wry and naturalistic, and her direction is emotionally precise – even her sound design is nostalgic. It’s a film observed in intimate detail, shot on lush 16mm film, with glances and gestures that reverberate long after the credits roll.

— Amanda Jane Robinson

**M** Adult themes

## To a Land Unknown



Chatila and Reda are Palestinian cousins stranded in Athens. They left their families in a refugee camp in Lebanon and now lead the clandestine life of illegal immigrants. They will play any trick, from bag-snatching to sex work, to save enough money to get to Germany, the “real Europe”.

The resolute Chatila (played with astonishing conviction by Mahmood Bakri) dreams of opening a café and is determined to make it happen, while Reda (sensitively portrayed by Aram Sabbah) is on the precipice of succumbing to drug addiction. Their escape plans involve ploys that keep raising the stakes.

With his first narrative feature *To a Land Unknown*, Palestinian-Danish filmmaker Mahdi Fleifel delivers a rough and gripping update on *Midnight Cowboy*, centered on a chiaroscuro portrait of survival at the margins of society. His characters’ parable powerfully captures the plight of Palestinians, in constant search of a land to belong to, never at home anywhere. Thanks to its true-to-life approach, its vigorous mise en scène and its terrific performances, *To a Land Unknown* accomplishes a lot without being preachy. One of the year’s must-see debuts.

— Paolo Bertolin

### Screenings

**Auckland**  
HWD Sat 10 Aug, 6:15pm  
**Wellington**  
RXY Fri 2 Aug, 6:15pm  
EMB Tue 6 Aug, 3:45pm

**Director: Mahdi Fleifel**  
Palestine/UK/France/  
Germany/Greece/  
Netherlands/Qatar/Saudi  
Arabia 2024 | 105 mins

**Producers:** Geoff Arbourne, Mahdi Fleifel  
**Screenplay:** Fyza Boulifa, Mahdi Fleifel, Jason McColgan  
**Cinematography:** Thodoros Mihopoulos  
**Editor:** Halim Sabbagh  
**Music:** Nadah El Shazly  
**Cast:** Mahmood Bakri, Aram Sabbagh, Angeliki Papoulia, Mohammad Alsurafa, Mouataz Alshalton  
**Languages:** Arabic, Greek and English, with English subtitles

**Festivals:** Cannes (Directors’ Fortnight) 2024

“A tour-de-force of empathic storytelling, with its genre narrative bursting with an overabundance of humanity.”

— Sophie Monks Kaufman, *Indiewire*

**TBC** NZ Classification TBC



# Viet and Nam

Trong lòng đất



Viet and Nam are two young coal miners enveloped in a languid romantic connection. Working together in the dark and cold abysses of the earth, there they also find shelter to consummate their passion. Their bodies meet and dissolve into each other in the sparkling darkness of the mine, while they tenderly seek acceptance in the outside world.

They playfully walk together along the seashore, as all lovers would do, but they feel theirs is a doomed romance, as Nam plans to illegally emigrate overseas. Nam's loving mother seems to accept their union, and before he leaves the country to seek better luck

abroad, he and Viet embark on the mission to help her look for the earthly remains of his father, who died during the war.

Shot in textured 16mm, *Viet and Nam* is a slow-burning and quietly absorbing drama that effortlessly weaves together a heartbreaking love story with a poetic meditation on the recent history of Vietnam. Director Truong Minh Quy's sensuous and sensual approach will remind many of Thai maestro Apichatpong Weerasethakul, but his emotional melancholy is his own trademark. And certainly, the next time you eat watermelon, you will think of the strikingly poignant finale. — Paolo Bertolin

## Screenings

**Auckland**  
HWD Sat 17 Aug, 3:45pm  
**Wellington**  
RXY Sat 10 Aug, 5:30pm

## Director, Screenplay:

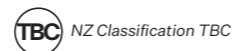
**Truong Minh Quy**  
Vietnam/Philippines/  
Singapore/France/  
Netherlands/Italy/Germany  
2024 | 129 mins

**Producers:** Bianca Balbuena, Bradley Liew  
**Cinematography:** Son Doan  
**Editor:** Félix Rehm  
**Production Designer:** Truong Trung Dao  
**Cast:** Pham Thanh Hai, Đào Duy Bao Đình, Nguyen Thi Nga, Lê Viet Tung  
**Language:** Vietnamese with English subtitles

**Festivals:** Cannes (Un Certain Regard), Sydney 2024

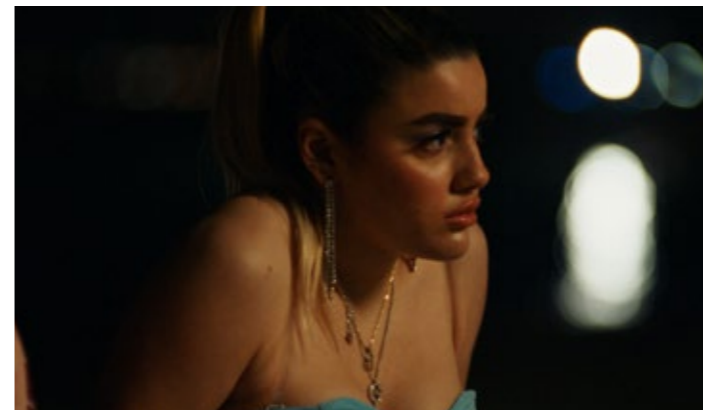
**“A transfixing drama that further showcases the talents of one of Vietnam’s most exciting modern filmmakers.”**

— Josh Slater-Williams, *Indiewire*



# Wild Diamond

Diamant brut



To most people of a certain age or generation, wanting to be on a reality TV show is an odd aspiration. But to 19-year-old Liane, it is everything. Literally. She lives large, despite her small means, and dreams big. She knows exactly what she will be when she grows up – a star. And she wants everyone else to know it, too.

Living in difficult circumstances with her mother and younger sister, Liane rejects the idea of a “normal” job, instead opting to shoplift and sell products on the street so she can afford the copious amounts of beauty products she believes she needs. Glamour comes at quite a price. She also works hard on her

social media presence, actively seeking objectification – and when she is selected to audition for reality TV show *Miracle Island*, it seems everything she's gone through has been worth it.

In Liane, actress Malou Khebizi and director Agathe Riedinger have created a truly unique heroine – making such a seemingly vain and selfish character so sympathetic is quite a feat. Evocatively and beautifully shot, showing a side of France we don't often see, it was surprising to learn that this is Riedinger's feature-length debut. It will be exciting to see what these two brilliant, talented women do next. — Louise Adams

## Screenings

**Auckland**  
HWD Tue 13 Aug, 6:15pm  
**Wellington**  
EMB Fri 2 Aug, 3:45pm  
RXY Tue 6 Aug, 6:15pm

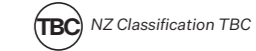
## Director, Screenplay:

**Agathe Riedinger**  
France 2024 | 103 mins

**Producers:** Priscilla Bertin, Judith Nora  
**Editor:** Lila Desiles  
**Music:** Audrey Ismaël  
**Cast:** Malou Khebizi, Idir Azougli, Andréa Bescond, Ashley Romano, Alexis Manenti  
**Language:** French with English subtitles  
**Festivals:** Cannes (In Competition) 2024

**“Riedinger smartly maps a relationship between the desire to be famous, class aspirations and the worship of money.”**

— Lovia Gyarkye, *Hollywood Reporter*



# The Village Next to Paradise



In a country where you could suddenly be killed by an American drone and paramilitaries patrol every street, leading a normal life seems like a utopian delusion. Yet in Somali-Austrian director Mo Harawe's quietly stunning debut *The Village Next to Paradise*, a trio of characters negotiate their own way maybe not to paradise, but something close to it.

Mamargade is a middle-aged man who drives trucks carrying mysterious cargo and tries to keep away from trouble. His young son, Cigaal, shares his dreams with anyone who will listen. Mamargade's sister, Araweelo, aspires to buy a sewing

machine so that she may gain her independence.

Plunging us into everyday life in a Somali village with the ever-present sound of the desert wind, the waves lapping the seashore, the vividly colourful landscapes and fabrics, Harawe's fond and tender labour of love retains a documentary-like quality. His ethically conscious cinematic gaze draws audiences close to his characters, who pursue their simple goals with intent and dignity. Through this heartwarming gem of a film, Harawe bestows upon his characters and his country the priceless gift of hope.

— Paolo Bertolin

## Screenings

**Auckland**  
HWD Mon 12 Aug, 5:30pm\*  
HWD Tue 13 Aug, 10:00am\*  
**Wellington**  
LHC Fri 9 Aug, 1:15pm  
RXY Sat 10 Aug, 2:30pm\*

## Director, Screenplay:

**Mo Harawe**  
Somalia/Austria/France/  
Germany 2024 | 133 mins

**Producers:** Sabine Moser, Oliver Neumann  
**Cinematography:** Mostafa El Kashef  
**Editor:** Joana Scrinzi  
**Cast:** Ahmed Ali Farah, Anab Ahmed Ibrahim, Ahmed Mohamud Saleban  
**Language:** Somali with English subtitles

**Festivals:** Cannes (Un Certain Regard) 2024

**Q&A\*: Mo Harawe**

**“A compelling narrative of one family’s survival in a sleepy Somali town. But it’s the devastating backdrop against which their drama plays out that lingers long after the credits roll.”**

— Lovia Gyarkye, *Hollywood Reporter*



Joe Sheehan, Tilted Perspective Pendant, Pounamu

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# Frames Competition

## Black Box Diaries



### Screenings

**Auckland**  
HWD Sat 10 Aug, 1:00pm  
**Wellington**  
RXY Wed 7 Aug, 6:15pm  
LHC Thu 8 Aug, 4:15pm

**Director: Shiori Ito**  
Japan/USA/UK 2024  
103 mins

**Producers:** Eric Nyari, Hanna Aqvillin, Shiori Ito  
**Cinematography:** Hanna Aqvillin, Yuta Okamura, Shiori Ito, Keke Shiratama, Yuichiro Otsuka  
**Editor:** Ema Ryan Yamazaki  
**Music:** Mark degli Antoni  
**With:** Shiori Ito  
**Languages:** Japanese and English, with English subtitles  
**Festivals:** Sundance, SXSW, CPH:DOX, Hot Docs, Sydney 2024

When 28-year-old aspiring journalist Shiori Ito goes public in May 2017 with her rape allegation against a well-known media figure and biographer of then-Prime Minister Shinzo Abe, she feels she has no other choice but to try to change Japan's antiquated sexual assault laws. In a society where speaking up on such matters is considered shameful, her press conference shocks the public.

Within days, Ito is swept into the centre of Japanese politics – the right views her as a threat to the Abe government and the left hails her a hero for the same reason. Death threats, cyberbullying, and hate mail take Ito into a downward

spiral. When she files a civil case, the accused wages an all-out war against her. Determined not to set a bad example for other victims, Ito pushes on and publishes a book about her experience.

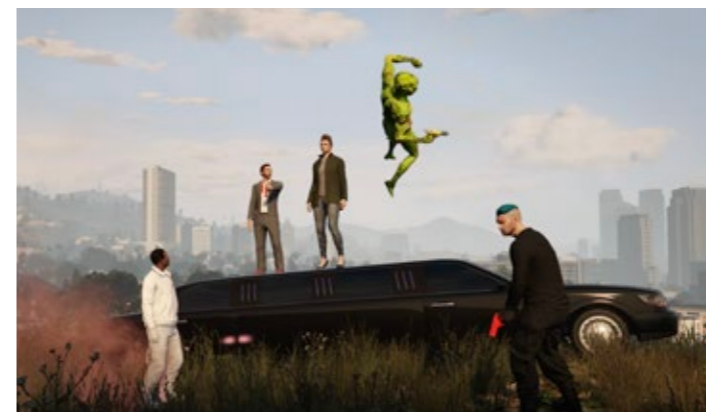
Directed by Ito herself, *Black Box Diaries* captures her tumultuous, heart-wrenching, and ultimately triumphant journey, going behind the headlines to reveal what has been like to walk in her shoes. It reveals the toll that politics, media, and technology takes on the humanity of individuals. Being both a victim and a journalist, the documentary shows that Ito did this to not only create a great social change, but to keep herself alive.

“A pulverising illustration of truth and its consequences... it seems to encapsulate a generation's dreams and disappointments, torments and triumphs.”

— Fionnuala Halligan, *Screen Daily*

**TBC** NZ Classification TBC

## Grand Theft Hamlet



In the depths of the pandemic, amid the umpteenth lockdown, actors Mark and Sam decide to stage the first-ever performance of Shakespeare's *Hamlet* at the Pinewood Bowl in the universe of *Grand Theft Auto Online*. Sam's wife, filmmaker Pinny Grylls, logs on out of curiosity as to where her husband disappears to all hours of the day, and soon begins to document the audacious pursuit, shooting entirely within the game on an in-game phone camera.

What results is a remarkable feat of filmmaking, following the duo's comical attempts to bring the Bard to the Bowl. On top of the usual logistical headaches

of auditions, juggling rehearsal schedules and promoting the performance, Sam and Mark must contend with bullets flying past their avatars every other minute, as trigger-happy users fire off at the would-be thespians.

To Mark, Sam, and the rest of the cast, *GTA Online* becomes a virtual haven, a place for building community in unprecedented times and an escape from a grim reality. Finding sanity in moments of delusion and friendship in times of despair, *Grand Theft Hamlet* transcends the bloody chaos of both of its namesakes to offer a poignant, bittersweet portrait of life during the pandemic. — Matt Bloomfield

### Screenings

**Auckland**  
HWD Mon 12 Aug, 3:15pm  
**Wellington**  
RXY Wed 7 Aug, 8:15pm  
LHC Thu 8 Aug, 2:00pm

**Directors, Screenplay:**  
Pinny Grylls, Sam Crane  
UK 2023 | 91 mins

**Producers:** Julia Ton, Rebecca Wolff  
**Cinematography, Editor:** Pinny Grylls  
**Music:** Jamie Perera  
**With:** Sam Crane, Mark Oosterveen, Pinny Grylls, Jen Cohn, Tilly Steele

**Festivals:** SXSW, CPH:DOX, Hot Docs 2024

**Awards:** Grand Jury Award (Documentary), SXSW Film Festival 2024

“A world with car chases and gun fights is inevitably more exciting than most people's average lives, but who knew it could also be a little more revealing of who we are?”

— Stephen Saito, *Variety*

**M** Violence, offensive language & suicide themes

## Hollywoodgate



### Screenings

**Auckland**  
HWD Sat 10 Aug, 10:45am  
**Wellington**  
RXY Mon 5 Aug, 1:30pm  
LHC Wed 7 Aug, 6:15pm

**Director, Cinematography:**  
Ibrahim Nash'at  
Germany/USA 2023 | 92 mins

**Producers:** Talal Derki, Odessa Rae, Shane Boris  
**Screenplay:** Ibrahim Nash'at, Talal Derki, Shane Boris  
**Editors:** Atanas Georgiev, Marion Tuor  
**Music:** Volker Bertelmann  
**Languages:** Pashto, Dari and English, with English subtitles

**Festivals:** Venice, Telluride, Adelaide 2023; CPH:DOX 2024

With the withdrawal of American troops from Afghanistan in the late 2010s, one of the most catastrophic periods of Western imperialism came to a close, leading to the entirely expected resurgence and recapturing of the country by the Taliban, the brutal Sunni Islamist nationalist cabal that ruled the country prior to the September 11 attacks of 2001.

Just how Egyptian documentarian Ibrahim Nash'at gained access to the inner workings of a movement known for its secrecy and silencing of opponents is left unexplored – instead, we are thrown headfirst into the inner

circle of Malawi Mansour, the head of Afghanistan's air force, on the day following the exit of the last American soldiers on August 30, 2021. What is immediately apparent is the imminent peril Nash'at faces – his subjects routinely assure each other that one toe out of line will lead to the documentarian's immediate execution.

The term “Hollywoodgate” refers to the enormous American facility distantly reminiscent of a Hollywood studio lot, which the Taliban leaders gain access to, only to find a treasure trove of medicine, technology and military

equipment that they can retool for their own purposes. Along the way, we understand that Nash'at's indictment isn't exclusively reserved for the Taliban, but also for the enormous global superpower that set out to eradicate them, only to leave generational scars and widespread destruction that paved the way for their return.

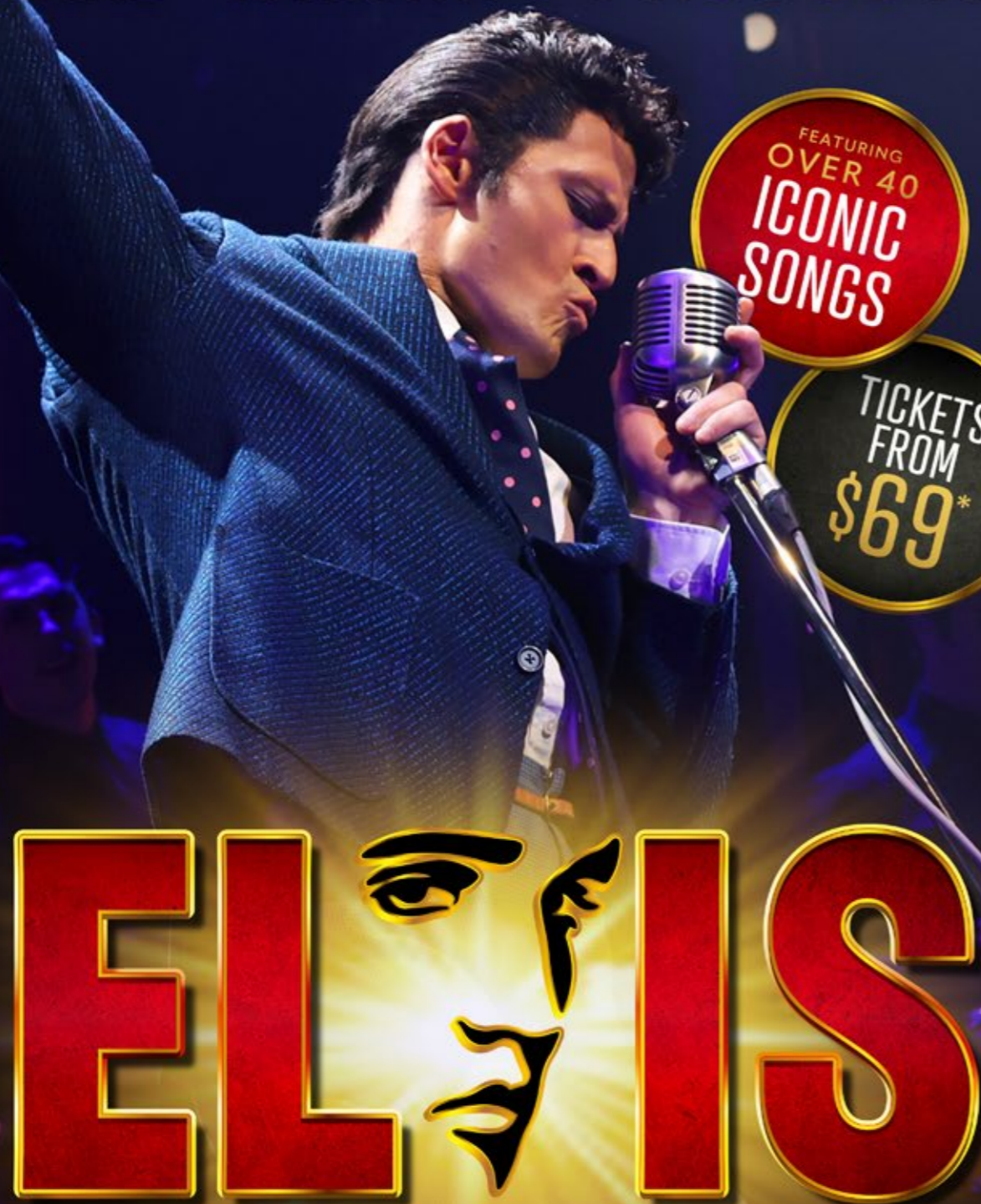
We are reminded in the watching that all this ugliness and insidiousness is what the Taliban allowed us to see. What haunts you is what couldn't be filmed. — Tom Augustine

“A documentary that reveals the Taliban like never before, and pretty much confirms Westerners' fears about them, without Nash'at necessarily having his thumb on the scale.”

— Christian Blauvelt, *Indiewire*

**E** Documentary film exempt from NZ Classification labelling requirements

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## The Mother of All Lies

Kadib abyad



Winner of Best Documentary film at Cannes 2023 and shortlisted for the 2024 Academy Award for Best International Feature, Asmae El Moudir's *The Mother of All Lies* is a truly unique cinematic work, combining unbridled courage and an original artistic vision. In her feature debut, El Moudir explores familial and collective traumas, unearthing silenced truths thanks to the cathartic power of cinema.

The uncompromising director calls her own family into her experiment in art therapy. She enlists her father to recreate a cardboard replica of their family home and the street where she grew up. Within that backdrop, El

Moudir uses tiny dolls to re-enact a past that is both personal and political.

Her family has long lived under the silencing muzzle imposed by authoritative grandmother Zahra, a stern guardian of the status quo, whose intimidating, unforgiving demeanor makes her the villain of the film. Zahra claims that it is out of love and protection that she has imposed her rule. And indeed, something dreadful did happen on that street decades ago. El Moudir challenges her grandmother and breaks the silence around an untold tragedy, thus finding her own voice as a woman and as a filmmaker. — Paolo Bertolin

### Screenings

**Auckland**  
HWD Fri 16 Aug, 1:15pm  
**Wellington**  
RXY Thu 1 Aug, 11:30am  
LHC Mon 5 Aug, 6:15pm

**Director, Producer, Screenplay, Editor: Asmae El Moudir**  
Morocco/Saudi Arabia/  
Qatar/Egypt 2023 | 96 mins

**Cinematography:** Hatem Nechi  
**Music:** Nass El Ghiwane  
**With:** Zahra Jeddou, Mohamed El Moudir, Ouarda Zorkani, Abdallah EZ Zouid, Said Masrou, Asmae El Moudir  
**Language:** Arabic with English subtitles

**Festivals:** Cannes, Sydney, Toronto, DOC NYC 2023; Sundance, CPH:DOX 2024

**Awards:** Best Documentary and Best Director Un Certain Regard, Cannes Film Festival 2023; Best Film, Sydney Film Festival 2023

"A sly, often playful but ultimately moving study of community, generational anguish and atrocities covered up by the state that blends documentary technique with originality and polished storytelling skill."

— Leslie Felperin, *Hollywood Reporter*

**E** Documentary film exempt from NZ Classification labelling requirements

## My First Film



### Screenings

**Auckland**  
HWD Fri 9 Aug, 3:45pm  
**Wellington**  
LHC Thu 8 Aug, 6:15pm  
RXY Fri 9 Aug, 2:00pm

**Director: Zia Anger**  
USA 2024 | 100 mins

**Producers:** Taylor Shung, Riel Roch Decter  
**Screenplay:** Zia Anger, Billy Feldman  
**Cinematography:** Ashley Connor  
**Editor:** Joe Bini, Matthew Hannam  
**Music:** Perfume Genius  
**With:** Odessa Young, Devon Ross, Cole Doman, Eamon Farren, Jack Anthony, Eleonore Hendricks

**Festivals:** CPH:DOX 2024

"Collaboration is god", tweeted Zia Anger in 2024, 15 years after she shot her debut feature, *Always All Ways*, *Anne Marie*, with a cast and crew of family and friends. As it never screened anywhere, IMDb classifies *Always* as "abandoned", but it was Anger's actual "first film".

*My First Film*, on the other hand, is a meta yet accessible personal treatise on the fraught process of making *Always* and the seemingly futile attempt to find satisfaction, catharsis, even happiness, as an artist. A striking piece of autofiction, *My First Film* is bitterly resonant for anyone who has committed to a life of making

art and is worried they may have wasted their energy in doing so.

Starring Odessa Young as Vita, a stand-in for younger Zia, and model Devon Ross as the lead actress of Vita's micro-budget film, Anger recreates and recontextualises scenes from her debut effort. Vita has a crew of friends, a selfish boyfriend, an Adderall addiction and an unwanted pregnancy. She is trying her best to make a good movie, but she is not well equipped. Anger, conversely, has made an excellent movie in *My First Film*, which threads narration, plot, recreation, archival footage, Instagram stories and scenes from Maya Deren's

*Meshes of the Afternoon* to tell its story of ambition, control and compromise.

Monumentally generous in its transparency, *My First Film* is, in some ways, a film about failure. It is also a film about cinema, abortion, truth and storytelling, and about the perils of being a "young" "female" "independent filmmaker". It is about the process of attempting to resurrect your spirit after rejection, and it is about trying to treat people better. More than anything, it is a joyous tribute to the very act of creation, and a must-see for young artists.

— Amanda Jane Robinson

"A wildly imaginative, almost disorientingly complex and unapologetically sincere film, is a testament to the collective energy necessary for all creation, be it biological or artistic."

— Chris Cassingham, *Journey into Cinema*

**TBC** NZ Classification TBC

## Seeking Mavis Beacon



Director Jazmin Renée Jones and collaborator Olivia McKayla Ross knew the model for the popular American educational computer programme Mavis Beacon Teaches Typing was never a real person when they began their "Seeking Mavis Beacon" project. Finding her – whoever she may be – was never the point; *Seeking Mavis Beacon* is instead a pursuit of answers to existential questions surrounding the subject of identity. What does it mean to be young and Black in America? What did Mavis's face signify to those who grew up learning to type with her?

When the search proves more elusive than anticipated, the

filmmakers take it upon themselves to seek answers from the spirit world, turning to tarot readings and even performing séances.

The filmmaking is irreverent and lends itself to a new generation of cinema. Cutscenes include a flurry of images popping up as windows on a computer screen – akin to neurodivergent-friendly clips on TikTok and Instagram where an explainer video is stacked on top of a screen recording of a mobile phone game. *Seeking Mavis Beacon* throws you headfirst into a cacophony of colour, sound, and stimulation. It's near impossible to look away from; if you do, it will pass you by in a millisecond. — Huia Haupapa

### Screenings

**Auckland**  
HWD Wed 14 Aug, 3:45pm  
**Wellington**  
LHC Tue 6 Aug, 6:15pm  
RXY Thu 8 Aug, 12:15pm

**Director, Screenplay:**  
**Jazmin Renée Jones**  
USA 2024 | 102 mins

**Producer:** Guetty Felin  
**Cinematography:** Yeelen Cohen  
**Editors:** Jon Fine, Jazmin Renée Jones, Yeelen Cohen  
**With:** Jazmin Renée Jones, Olivia McKayla Ross

**Festivals:** Sundance, San Francisco, Hot Docs 2024

**Awards:** Bay Area Documentary Award, San Francisco International Film Festival 2024

"Jones and Ross... uncover surprising details along the way about subjects that obsess them. As investigators, they are tenacious and relentless; as filmmakers they are exciting and determined."

— Murtada Elfadl, *Variety*

**E** Documentary film exempt from NZ Classification labelling requirements

## The Speedway Murders



On November 17, 1978, four young employees of Indianapolis fast food chain Burger Chef went missing after closing up for the night. Two days later, their bodies were found in rural Johnson County, around 32 kilometres away. The case remains unsolved to this day.

So far, so true crime. But *The Speedway Murders* is no ordinary true crime documentary. It comes with some twists; although it focuses on murders that occurred in the United States, it is Australian directors Luke Rynderman and Adam Kamien's first feature, and was

mostly filmed at an abandoned Chinese restaurant in Adelaide – not that you'd ever be able to tell, the set dressing is that impressive. Secondly, unlike other true crime documentaries where reenactments seem like an afterthought, *The Speedway Murders* turns them into a virtue. It creatively presents various theories surrounding the crime by having the actors – including young Kiwi Davida McKenzie – discuss them amongst themselves or directly to camera.

Thirdly, in amongst cathartic and moving interviews with the victims' families, law

### Screenings

**Auckland**  
HWD Tue 13 Aug, 8:30pm\*  
**Wellington**  
RXY Sat 10 Aug, 8:00pm\*  
LHC Sun 11 Aug, 10:00am\*  
**Christchurch**  
LUM Mon 19 Aug, 6:30pm  
LUM Fri 23 Aug, 1:15pm  
LUM Mon 26 Aug, 4:30pm  
LUM Wed 28 Aug, 8:45pm

**Directors, Screenplay:**  
**Luke Rynderman, Adam Kamien**  
Australia 2024 | 102 mins

**Producers:** Bonnie McBride, Anna Vincent, Louise Nathanson, Lisa Scott

**Cinematography:** Maxx Corkindale

**Editor:** Sean Lahiff

**Music:** Antony Partos

**Cast:** Essie Randles, Nya Cofie, Davida McKenzie, Jo Cumpston

**Festivals:** Adelaide 2023

**Q&A:** Luke Rynderman and Adam Kamien

enforcement and eyewitnesses, revelatory new evidence emerges.

Gripping and visually stunning, *The Speedway Murders* is remarkable not only for its stylistic choices and investigation of an intriguing case, but also the rare accomplishment of effectively and respectfully honouring victims and their families. Presented with deep care and authenticity, right down to the real 1970s Burger Chef uniforms, this is an incredibly impressive debut.

— Louise Adams

"In getting this film out into the world we're hopeful new evidence will come to light, that the case can be closed, and those affected by the crime will finally have a sense of relief."

— Luke Rynderman and Adam Kamien

**E** Documentary film exempt from NZ Classification labelling requirements

## Soundtrack to a Coup d'Etat



A deplorable episode in geopolitical history is recounted with vivid, exhilarating energy in Johan Grimont's singular, simmeringly angry documentary. African American jazz provides not only the kinetic soundtrack but the engine to this story of postcolonial Congo, a newly independent nation of particular interest to rival superpowers because of the mines at Shinkolobwe, source of the uranium for Oppenheimer's Manhattan Project.

Against the 1960s backdrop of a bitter cold war, Black American musical royalty – Louis Armstrong, Nina Simone, Duke Ellington – are dispatched to Africa as "jazz

ambassadors". Unbeknown to the artists, they've been weaponised: a cultural smokescreen to more sinister enterprises, including the ousting and assassination of the first prime minister of the Republic of Congo, Patrice Lumumba, in a plot knitted together with the collusion of the Belgian royal family, the CIA and corporate interests.

In New York, a group protesting the execution, among them Max Roach and Abbey Lincoln, burst into the UN security council denouncing "murderers". It is all pieced together in a kaleidoscope of archival material: newsreel, testimony from mercenaries and home video footage. — Toby Manhire

### Screenings

**Auckland**  
HWD Thu 15 Aug, 1:00pm  
HWD Sat 17 Aug, 10:00am  
**Wellington**  
LHC Thu 1 Aug, 11:30am  
LHC Fri 2 Aug, 8:15pm  
LHC Sat 10 Aug, 6:00pm  
**Christchurch**  
LUM Sun 18 Aug, 7:30pm  
LUM Tue 27 Aug, 11:30am  
LUM Thu 29 Aug, 3:45pm  
LUM Sun 1 Sep, 10:00am

**Director: Johan Grimont**  
Belgium/France/Netherlands  
2024 | 150 mins

**Producers:** Rémi Grellety, Daan Milius  
**Cinematography:** Jonathan Wannyn  
**Editor:** Rik Chaubet  
**With:** Louis Armstrong, Dizzy Gillespie, Abbey Lincoln, Max Roach, Nina Simone, Miriam Makeba, Duke Ellington  
**Languages:** English, French, Dutch and Russian, with English subtitles

**Festivals:** Sundance, CPH:DOX, Sydney 2024

**Awards:** Special Jury Award for Cinematic Innovation (World Cinema Documentary), Sundance Film Festival 2024

"A remarkable film – exhaustive, informative and rigorously researched, but also crackling with energy, ideas and formal daring ... Political history has never felt so energising and dynamically alive as it does here."

— Wendy Ide, *Screen Daily*

**E** Documentary film exempt from NZ Classification labelling requirements

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# Portraits

## Didi



Rising star Sean Wang returns off the back of the success of his Oscar-nominated documentary short, *Nai Nai & Wai Pó (Grandma & Grandma)* with his feature-length directorial debut *Didi*. Set in 2008, *Didi* embraces the early-2000s milieu of Paramore-inflected bedroom walls, flirting over AOL and early YouTube skate videos.

*Didi* presents the familiar coming-of-age genre with a new twist, through the lens of Taiwanese-American 13-year-old Chris Wang, as he navigates friends, crushes, and his first-generation family in Seattle.

Despite being steeped in early-2000s nostalgia, *Didi* doesn't shy

away from the growing pains of new teenagehood; director Sean Wang sensitively captures Chris's painful social missteps and lies, among the joy of his boyish hijinks. The film sensitively navigates the intersectionality of an Asian American experience, as we watch Chris negotiating his familial identity while jostling to find a place in diaspora.

Winner of the Sundance US Dramatic Audience Award and US Special Jury Award for Best Ensemble Cast, *Didi* will delight and make you groan with embarrassment, much like any bittersweet recollection of early teenagehood. — Nahyeon Lee

### Screenings

**Auckland**  
HWD Fri 9 Aug, 11:00am  
CIV Fri 16 Aug, 6:15pm  
**Wellington**  
EMB Thu 1 Aug, 1:30pm  
EMB Thu 8 Aug, 6:15pm  
**Christchurch**  
LUM Thu 22 Aug, 6:15pm  
LUM Sat 24 Aug, 1:45pm  
**Dunedin**  
REG Fri 16 Aug, 2:00pm  
REG Sat 17 Aug, 4:15pm

### Director, Screenplay: Sean Wang

USA 2024 | 93 mins

**Producers:** Carlos López Estrada, Josh Peters, Valerie Bush, Sean Wang  
**Cinematography:** Sam Davis  
**Editor:** Arielle Zakowski  
**Music:** Giosuè Greco  
**Cast:** Izaac Wang, Joan Chen, Shirley Chen, Chang Li Hua  
**Languages:** English and Mandarin, with English subtitles

**Festivals:** Sundance, SXSW 2024

**Awards:** Special Jury Award and Audience Award (US Dramatic), Sundance Film Festival 2024

"Didi's final touching, soft note of growth – so much internalized and overcome already, so much to go – would be moving in any year."

— Adrian Horton, *The Guardian*

TBC NZ Classification TBC

PHOTO: Courtesy of Park Circus/Universal

## A Different Man



Aspiring actor Edward has been living a life of seclusion when playwright Ingrid moves in next door. Edward falls for Ingrid, who, of course, is way out of his league – it's a classic New York rom-com, right?

Things begin to take a turn when Edward is invited to take part in a drug trial that may reverse the effects of his neurofibromatosis, a rare genetic condition that causes excess body tissue to grow, predominantly on his face. Dreaming of becoming someone he imagines as "normal", he jumps at the opportunity. Nights of anguish ensue as the tumours peel from Edward's face like bubble-

gum. He emerges completely unrecognisable, anonymous; a man transformed. While his new looks give him a brief bout of confidence, the shine soon wears off as old habits prove to die hard.

In a cast boasting festival favourite Renate Reinsve (*The Worst Person in the World*), and Marvel man Sebastian Stan, it's Adam Pearson (himself born with neurofibromatosis) as Oswald who steals the show in a third act cameo that proves to be the tipping point for Edward's spiralling mental state. Oswald might resemble Edward's pre-procedure physical form, but he's otherwise the polar opposite:

### Screenings

**Auckland**  
HWD Fri 9 Aug, 1:15pm  
CIV Tue 13 Aug, 9:00pm  
**Wellington**  
EMB Thu 1 Aug, 9:00pm  
EMB Mon 5 Aug, 1:00pm  
**Christchurch**  
LUM Thu 22 Aug, 8:15pm  
LUM Fri 30 Aug, 8:30pm  
**Dunedin**  
REG Thu 22 Aug, 8:30pm

### Director, Screenplay: Aaron Schimberg

USA 2024 | 112 mins

**Producers:** Christine Vachon, Vanessa McDonnell, Gabriel Mayers  
**Cinematography:** Wyatt Garfield  
**Editor:** Taylor Levy  
**Music:** Umberto Smerilli  
**Cast:** Sebastian Stan, Renate Reinsve, Adam Pearson, Owen Kline

**Festivals:** Sundance, Berlin, New Directors/New Films, Sydney 2024

**Awards:** Best Leading Performance (Sebastian Stan), Berlin International Film Festival 2024

confident, braggadocios, and nauseatingly full of charm.

Deliciously discomforting and full of awkward provocations, director Aaron Schimberg never shies away from holding a mirror to our own internal prejudices in this deeply twisted, nightmarish satire. — Matt Bloomfield

"Aaron Schimberg's *A Different Man* throws away the kid gloves to unpack the complicated ways in which contemporary society responds to disability." — Marshall Shaffer, *Slant Magazine*

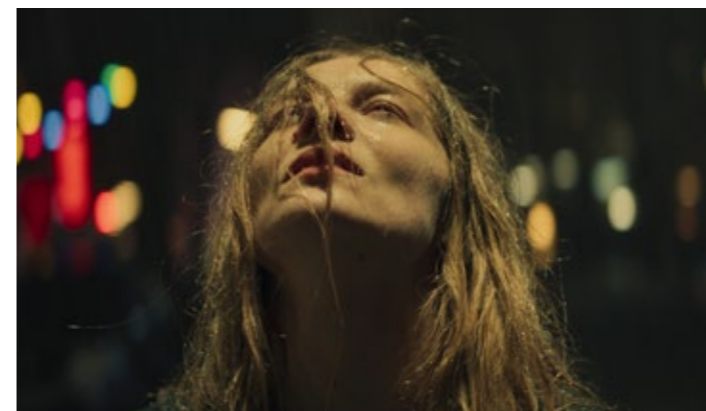
"[A] delirious and extraordinary mindfuck of a movie."

— David Ehrlich, *Indiewire*

TBC NZ Classification TBC

## Dying

Starben



"Unabashedly sporting the most inauspicious of titles, a three-hour running time and a logline that features terminally ill elders and self-destructive descendants, *Dying* looks like a hard sell on paper. And yet writer-director Matthias Glasner's crisscrossing family drama manages to be exceedingly funny, often in some of its darkest moments, as well as expectedly sad. Anchored by a nuanced, detailed performance by Lars Eidinger as Tom, an orchestra conductor juggling all manner of personal and professional commitments, and pitch-perfect turns by Corinna Harfouch, Lilith

Stangenberg and Ronald Zehrfeld as the rest of his combustible nuclear family, this richly rewards the time investment it requires." — Leslie Felperin, *Hollywood Reporter*

"As much about the mess of life as about life's end, *Dying* ... is a surprising, shape-shifting modern melodrama held aloft by a string of fine performances. It is given added emotional ballast by a specially composed orchestral piece, whose troubled rehearsal and performance history becomes the story's existential soul."

— Lee Marshall, *Screen Daily*

### Screenings

**Auckland**  
CIV Thu 8 Aug, 12:15pm  
HWD Sun 18 Aug, 10:00am  
**Wellington**  
EMB Fri 2 Aug, 12:15pm  
LHC Sun 4 Aug, 2:45pm  
LHC Sat 10 Aug, 12:00pm  
**Christchurch**  
LUM Sun 18 Aug, 4:15pm  
LUM Fri 23 Aug, 3:15pm  
LUM Sat 31 Aug, 10:15am  
**Hamilton**  
LID Sat 31 Aug, 12:00pm  
LID Tue 3 Sep, 12:45pm  
**Tauranga**  
LUX Fri 23 Aug, 3:00pm  
LUX Sat 24 Aug, 12:30pm  
**Napier**  
MTG Sat 31 Aug, 1:45pm  
**New Plymouth**  
LLC Sun 25 Aug, 2:15pm  
LLC Fri 30 Aug, 12:45pm  
**Masterton**  
MAS Wed 28 Aug, 2:15pm  
MAS Sat 31 Aug, 11:00am  
**Nelson**  
STA Sat 24 Aug, 12:15pm

### Director, Screenplay: Matthias Glasner

Germany 2024 | 181 mins

**Producers:** Jan Krüger, Ulf Israel, Matthias Glasner  
**Cinematography:** Jakub Bejnarowicz  
**Editor:** Heike Gnida  
**Music:** Lorenz Dangel  
**Cast:** Lars Eidinger, Corinna Harfouch, Lilith Stangenberg, Ronald Zehrfeld  
**Language:** German with English subtitles

**Festivals:** Berlin, Sydney 2024

**Awards:** Best Screenplay, Berlin International Film Festival 2024

"Matthias Glasner's epic is a black comedy of Franzescque family dysfunction; maybe not profound exactly but terrifically watchable and entertaining."

— Peter Bradshaw, *The Guardian*

R16 Sex scenes, nudity & suicide

# Explanation For Everything

Magyarázat mindenre



Ábel is a high schooler preparing for his graduation exam while coping with the butterflies his classmate Janka sends to his stomach. Little does he know that his exam will send shockwaves through the nation, turning into a case that exemplifies and amplifies the fraught divisions in Hungarian society.

Director Gábor Reisz shot *Explanation for Everything* on a shoestring budget over the course of a fortnight in the summer of 2022, feeling the urgency to open a conversation on the state of things in his country. The result is one of the most beautiful, thought-provoking and necessary films

European cinema has produced in years. Conveying complexity through harmonious direction, naturalistic writing and flawless performances, Reisz gives body and soul to the different sides of political debates through a gallery of stunning characters, whom we may not always agree with, but whose reasons we fully understand.

Punctuated by Ábel's cathartic bicycle rides through the majestic urban landscape of Budapest, *Explanation for Everything* is a call to mutual understanding, full of hope in the youth that comes from the heart of Europe and speaks to the whole world. — Paolo Bertolin

## Screenings

**Auckland**  
HWD Sun 11 Aug, 2:45pm  
CIV Wed 14 Aug, 3:00pm  
**Wellington**  
RXY Sat 3 Aug, 12:45pm  
EMB Wed 7 Aug, 3:00pm

**Director: Gábor Reisz**  
Hungary/Slovakia 2023  
152 mins

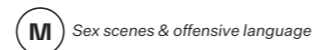
**Producers:** Júlia Berkes, Máttyás Prikler  
**Screenplay:** Gábor Reisz, Éva Schulze  
**Cinematography:** Kristóf Becsey  
**Editors:** Vanda Gorács, Gábor Reisz  
**Music:** András Kálmán, Gábor Reisz  
**Cast:** Gáspár Adonyi-Walsh, István Znamenák, András Rusznák, Rebeka Hatházi  
**Language:** Hungarian with English subtitles

**Festivals:** Venice 2023; Rotterdam, New Directors/New Films, Sydney 2024

**Awards:** Best Film Horizons, Venice Film Festival 2023

**“Accomplished, sophisticated and surprisingly even-handed... As fresh as the generation bubbling up whose classrooms are the setting for this humming drama.”**

— Fionnuala Halligan, *Screen Daily*



# The Outrun



Saoirse Ronan, in perhaps her most powerful role yet, plays Rona, a recovering alcoholic, in this stunning film adaptation of Amy Liptrot's memoir of the same name. Rona returns to her home, the Orkney Islands of Scotland, after hitting rock bottom in London.

*The Outrun* blends folklore into realism to make a recovery narrative that's unique and fresh. The scenery is painted with the magnificent colours of nature and is accented with Rona's vivid hair changes – representing each stage of her journey. Flashbacks to her past and the striking imagery of the Orkney Islands are

juxtaposed in a way that magnifies their differences. In London, humans are the initiators of drama, whereas on the islands it is nature that creates chaos.

Upon her return home, Rona finds it difficult to relate. How can she control chaos if she is not the creator? The story wills us to question whether she will truly make it. Her reluctance to embrace anything pure can be sadly relatable, but her reconnection with her passions provides hope. *The Outrun* takes you through a beautiful yet raw journey treated with honesty and tenderness, never looking down on those who struggle. — Huia Haupapa

## Screenings

**Auckland**  
CIV Sun 11 Aug, 12:15pm  
CIV Tue 13 Aug, 10:45am  
**Wellington**  
LHC Fri 2 Aug, 11:45am  
EMB Mon 5 Aug, 6:15pm  
EMB Thu 8 Aug, 10:00am  
**Christchurch**  
LUM Fri 16 Aug, 10:30am  
LUM Tue 20 Aug, 12:15pm  
LUM Sat 24 Aug, 4:30pm  
LUM Thu 29 Aug, 6:30pm  
**Dunedin**  
REG Thu 22 Aug, 10:30am  
REG Sat 24 Aug, 3:45pm  
**Hamilton**  
LID Thu 29 Aug, 11:30am  
LID Sat 31 Aug, 5:30pm  
**Tauranga**  
LUX Fri 16 Aug, 10:30am  
LUX Sun 18 Aug, 2:45pm  
**Napier**  
MTG Wed 28 Aug, 12:45pm  
MTG Fri 30 Aug, 5:30pm  
**New Plymouth**  
LLC Thu 29 Aug, 11:15am  
LLC Sat 31 Aug, 5:30pm  
**Masterton**  
MAS Fri 30 Aug, 11:00am  
MAS Sat 31 Aug, 5:15pm  
**Nelson**  
STA Fri 23 Aug, 10:45am  
STA Sat 24 Aug, 5:45pm

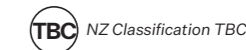
**Director: Nora Fingscheidt**  
UK/Germany 2024 | 118 mins

**Producers:** Sarah Brocklehurst, Jack Lowden, Dominic Norris, Saoirse Ronan  
**Screenplay:** Nora Fingscheidt, Amy Liptrot. Based on the memoir by Amy Liptrot  
**Cinematography:** Yunus Roy Imer  
**Editor:** Stephan Bechinger  
**Music:** John Gürtler, Jan Miserra  
**Cast:** Saoirse Ronan, Paapa Essiedu, Stephen Dillane, Lauren Lyle, Nabil Elouahabi

**Festivals:** Sundance, Berlin, Sydney 2024

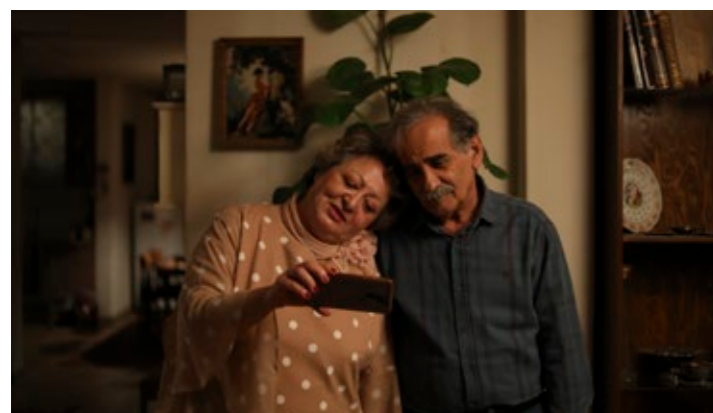
**“Saoirse Ronan astounds as a young woman searching for grace in the face of addiction.”**

— Stephen A. Russell, *Time Out*



# My Favourite Cake

Keyke mahboobe man



This sweet cinematic confectionery was a huge hit with critics and audiences alike at the 2024 Berlin International Film Festival. With modesty and passion, co-directors Maryam Moghadam and Behdash Sanaeeha strike a tasteful balance between adorable, almost sugary affability and an affecting aftertaste.

Mahin, a 70-year-old woman played with irresistible humanity by Lily Farhadpour, has been living alone in Tehran since her husband passed away and her daughter left for Europe. She takes care of her plants, she goes to the market, she takes the side of a girl molested by the morality police for not wearing her hijab properly (a clear reference

to Mahsa Amini) and she hosts afternoon teas for her friends. After one of these chatty and irreverent congregations, Mahin decides to revitalize her love life.

When she opens herself up to romance, an unpredictable, unforgettable evening unfolds. Through the endearing portrait of a woman who tries for a second chance at love, Sanaeeha and Moghadam superbly convey a critique of a society that gives women no real freedom. It is no surprise that they were denied authorisation to present their film in Berlin. Despite that, it is now charming and touching audiences all over the world. — Paolo Bertolin

## Screenings

**Auckland**  
HWD Mon 12 Aug, 10:00am  
CIV Sun 18 Aug, 10:00am  
**Wellington**  
EMB Fri 2 Aug, 10:00am  
LHC Sat 3 Aug, 12:45pm  
EMB Sun 11 Aug, 10:30am  
**Christchurch**  
LUM Sun 18 Aug, 10:45am  
LUM Tue 20 Aug, 12:00pm  
LUM Wed 21 Aug, 6:30pm  
LUM Thu 22 Aug, 2:30pm  
**Dunedin**  
REG Thu 15 Aug, 6:15pm  
REG Fri 16 Aug, 11:45am  
**Hamilton**  
LID Thu 22 Aug, 10:45am  
LID Mon 2 Sep, 6:15pm  
**Tauranga**  
LUX Sun 18 Aug, 10:30am  
LUX Thu 22 Aug, 6:00pm  
**Napier**  
MTG Sat 24 Aug, 1:00pm  
MTG Tue 27 Aug, 12:45pm  
**New Plymouth**  
LLC Fri 23 Aug, 12:00pm  
LLC Mon 26 Aug, 6:15pm  
**Masterton**  
MAS Tue 27 Aug, 10:45am  
MAS Thu 29 Aug, 5:45pm  
**Nelson**  
STA Mon 19 Aug, 12:15pm  
STA Sun 25 Aug, 3:30pm

**Directors, Screenplay: Maryam Moghadam, Behdash Sanaeeha**  
Iran/France/Sweden/  
Germany 2024 | 97 mins

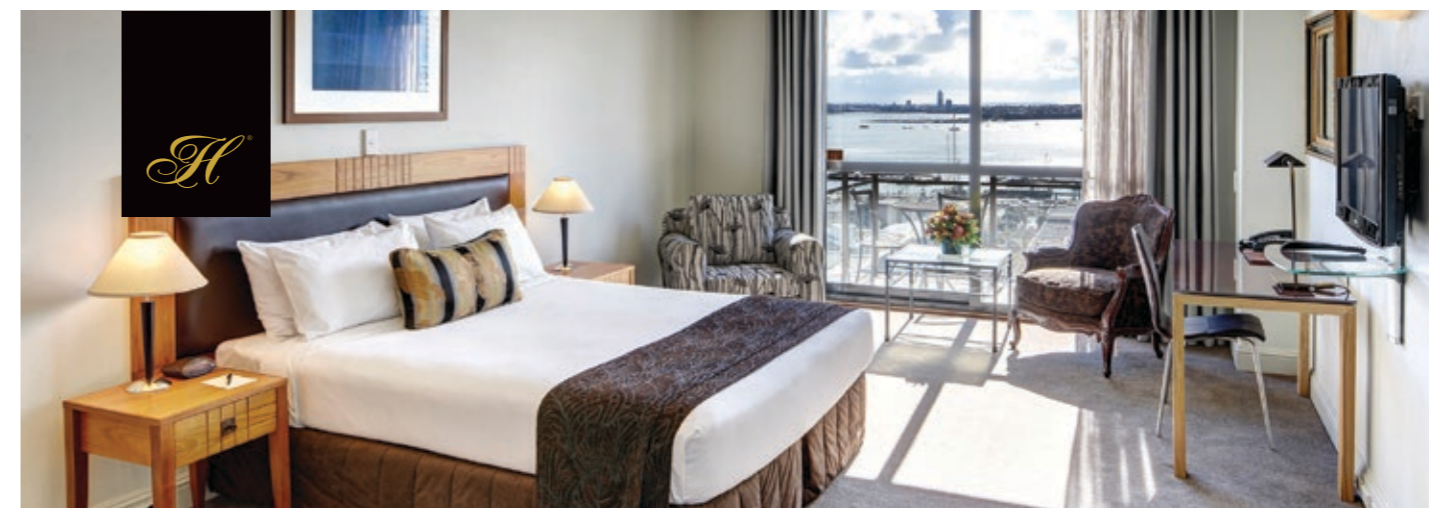
**Producers:** Gholamreza Mousavi, Behdash Sanaeeha, Etienne de Ricaud, Peter Krupenin, Christopher Zitterbart  
**Cinematography:** Mohammad Haddadi  
**Editors:** Ata Mehrad, Behdash Sanaeeha, Ricardo Saraiva  
**Music:** Henrik Nagy  
**Cast:** Lily Farhadpour, Esmail Mehrabi  
**Language:** Farsi with English subtitles

**Festivals:** Berlin 2024

**Awards:** FIPRESCI Prize, Berlin International Film Festival 2024

**“Deeply endearing on every level, from its anti-authoritarian politics to its body positivity to general joie de vivre, this is a crowdpleaser through and through.”**

— Leslie Felperin, *Hollywood Reporter*



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[russellmcveagh.com](http://russellmcveagh.com)

## Auckland

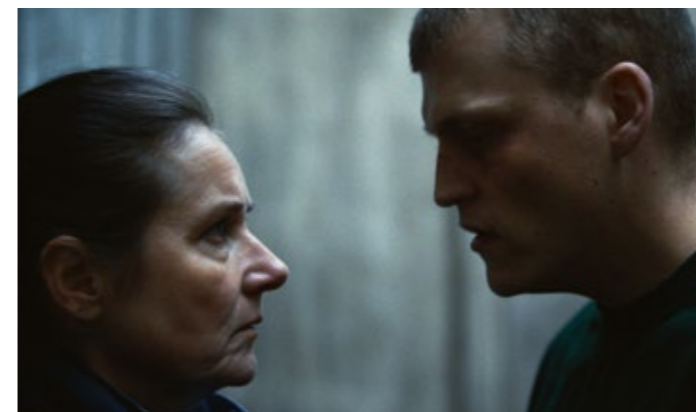
Level 30, Vero Centre, 48 Shortland Street

## Wellington

Level 19, NTT Tower, 157 Lambton Quay

## Sons

Vogter



Prison guard Eva (*Borgen's* Sidse Babett Knudsen) is at ease working the minimum-security block. Leading group yoga and giving algebra lessons, she wears her maternal instincts on her sleeve, separating bickering inmates as if they were toddlers having a tantrum. But when newcomer Mikkel arrives, Eva transfers to maximum-security to supervise this supposed stranger.

It's not long before we learn who Mikkel really is, and the smiles and good humour are replaced with malice, as Eva pushes the limits of prison regulations to reinforce her position of power. Fans of Gustav Möller's debut *The*

*Guilty* (NZIFF 2018) will recognise the claustrophobic confines of a film dominated by one location, trading an emergency call centre for the sterile walls of a prison complex.

Imprisoned by guilt and grief, Eva is at a crossroad – to choose forgiveness, or revenge, to rehabilitate, or to retaliate, her mental turmoil bleeding onto the screen as moments of surrealism punctuate the otherwise stark naturalism. Wrestling with rage and fuelled by regret, Eva must come to terms with her own demons if she, or her charges, have any hope of redemption in this tense psychological thriller.

— Matt Bloomfield

### Screenings

**Auckland**  
CIV Mon 12 Aug, 9:00pm  
**Wellington**  
RXY Fri 2 Aug, 4:15pm  
LHC Sat 3 Aug, 8:15pm  
EMB Mon 5 Aug, 8:45pm  
**Christchurch**  
LUM Mon 19 Aug, 2:00pm  
LUM Wed 21 Aug, 8:30pm  
LUM Fri 30 Aug, 12:45pm  
LUM Sat 31 Aug, 1:30pm  
**Dunedin**  
REG Tue 20 Aug, 8:30pm  
**Hamilton**  
LID Sun 25 Aug, 8:15pm  
LID Mon 2 Sep, 8:30pm  
**Tauranga**  
LUX Tue 20 Aug, 3:45pm  
LUX Tue 27 Aug, 8:00pm  
**Napier**  
MTG Thu 22 Aug, 7:45pm  
**New Plymouth**  
LLC Thu 22 Aug, 8:30pm  
LLC Mon 26 Aug, 4:15pm  
**Masterton**  
MAS Thu 22 Aug, 6:00pm  
MAS Mon 2 Sep, 8:00pm  
**Nelson**  
STA Tue 20 Aug, 8:15pm

**Director:** Gustav Möller  
Denmark/Sweden 2024  
100 mins

**Producers:** Lina Flint, Eva Åkergren, Thomas Heinesen  
**Screenplay:** Gustav Möller, Emil Nygaard Albertsen  
**Cinematography:** Jasper J Spanning  
**Editor:** Rasmus Stensgaard Madsen  
**Music:** Jon Ekstrand  
**Cast:** Sidse Babett Knudsen, Sebastian Bull, Dar Salim, Marina Bouras, Olaf Johannessen  
**Language:** Danish with English subtitles  
**Festivals:** Berlin 2024

“*Sons* maintains its icy grip because of the creeping realization that Eva – for all of her personal baggage – is still a microcosm of the institution that employs her.”

— David Ehrlich, *Indiewire*

**M** Violence, offensive language & suicide

## Super/Man: The Christopher Reeve Story



With the release of *Superman* in 1978, the world came to believe a man could fly and Christopher Reeve catapulted from unknown theatre actor to cinema icon overnight. So completely did he embody the character that it seemed an especially cruel fate when a horse-riding accident left the actor paralysed and needing a respirator to breathe.

The broad strokes of Reeve's story will be familiar to many, but directors Ian Bonhôte and Peter Ettedgui (*McQueen*, NZIFF 2018) bring viewers deep into the family domain to witness the heart-wrenching realities of dealing with unimagined tragedy.

The film gives equal time to the pre-accident timeline, exploring a challenging childhood with a disapproving father, early days at Juilliard with peers who would become major stars, and the destabilising impact of sudden fame.

Following the accident, resilience and community are revealed to be Reeve's true superpowers. The love of his family, particularly staunch wife Dana, and support from the likes of Susan Sarandon, Glenn Close, and best friend Robin Williams (of whom there are some tear-jerking stories), enables Reeve to turn his tragedy into an inspiring tale of advocacy for the disability community.

— Adrian Hatwell

### Screenings

**Auckland**  
CIV Sun 18 Aug, 12:15pm  
**Wellington**  
EMB Sun 11 Aug, 12:45pm

**Directors:** Ian Bonhôte, Peter Ettedgui  
UK/USA 2024 | 105 mins

**Producers:** Lizzie Gillett, Robert Ford, Ian Bonhôte  
**Screenplay:** Peter Ettedgui  
**Cinematography:** Brett Wiley  
**Editor:** Otto Burnham  
**Music:** Ilan Eshkeri  
**With:** Christopher Reeve, Alexandra Reeve, Matthew Reeve, Will Reeve, Glenn Close, Jeff Daniels, Susan Sarandon  
**Festivals:** Sundance, CPH:DOX, Sydney 2024

“What the film does exceptionally well, above all else, is to portray the Man of Steel as a fallible family guy – an immensely gifted and passionate actor, activist, father and husband, who wanted to do the right thing, and ultimately did.”

— Edd Gibbs, *Time Out*

**E** Documentary film exempt from NZ Classification labelling requirements

A diverse and engaging panorama of narrative and documentary films that provide snapshots of reality from different corners of the globe; these are films that will spark vibrant conversations about the world we live in.

# Widescreen

## Black Dog

Gou zhen



Featuring a canine cast of hundreds as well as a literal zoo-full of other creatures, the animal wranglers were surely working overtime on this one-of-a-kind Chinese feature. Eddie Peng stars as Lang, an ex-convict who returns to his dilapidated hometown on the fringe of the Gobi Desert which has been overrun with stray dogs. Soon he finds gainful employment in helping to round them up as part of a nationwide cleanup campaign.

But perhaps the real star of the film is a lively black whippet who is suspected to be rabid, and whose elusiveness has made its capture something of an obsession for the hapless dogcatchers it runs

rings around. Even though their first encounter sees the black dog viciously bite him in the ass, Lang seems to see something of himself in the rangy mutt.

As fellow outsiders, the two form an unlikely friendship as Lang faces up to his past and the violent grudge held against him by a scary snake venom dealer named Butcher Hu while the black dog graduates from misjudged cur to noble companion. The buddy chemistry between the nameless black dog and Peng's character proved to be so strong that Peng adopted the good boy after filming wrapped.

— Michael McDonnell

### Screenings

**Auckland**  
CIV Tue 13 Aug, 3:45pm  
CIV Sat 17 Aug, 8:30pm  
**Wellington**  
LHC Thu 1 Aug, 4:00pm  
LHC Sun 4 Aug, 12:30pm  
EMB Tue 6 Aug, 8:45pm  
**Christchurch**  
LUM Tue 20 Aug, 4:00pm  
LUM Thu 29 Aug, 6:15pm  
LUM Sun 1 Sep, 3:45pm  
**Hamilton**  
LID Wed 28 Aug, 8:15pm  
LID Thu 29 Aug, 4:00pm  
**Tauranga**  
LUX Thu 22 Aug, 8:00pm  
**Napier**  
MTG Mon 26 Aug, 7:45pm  
**New Plymouth**  
LLC Sun 1 Sep, 7:45pm  
LLC Wed 4 Sep, 4:00pm  
**Masterton**  
MAS Mon 2 Sep, 5:45pm  
MAS Wed 4 Sep, 2:00pm  
**Nelson**  
STA Wed 21 Aug, 8:15pm

### Director: Guan Hu

China 2024 | 110 mins

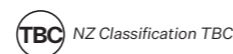
**Producer:** Zhu Wenjiu  
**Screenplay:** Guan Hu, Ge Rui, Wu Bing  
**Cinematography:** Gao Weizhe  
**Editors:** Matthieu Laclau, He Yongyi  
**Music:** Breton Vivian  
**Cast:** Eddie Peng, Tong Liya, Jia Zhangke, Zhang Yi, Zhou You, Xin  
**Language:** Mandarin with English subtitles

**Festivals:** Cannes (Un Certain Regard), Sydney 2024

**Awards:** Un Certain Regard Prize, Cannes Film Festival 2024

“Has the grandly cinematic vision to lend an intimate tale a gloriously epic, allegorical edge... enhanced by both Peng’s impassive yet physically expressive performance, and that of his wonderful canine co-star.”

— Jessica Kiang, *Variety*



## Crossing



Retired history teacher Lia made a deathbed promise to her sister: to track down her niece who, years earlier, was chased from her home thanks to smalltown transphobia. Stoic and determined, Lia follows a lead down the Georgian shoreline and meets impish teen Achi, who claims to have knowledge of her niece's whereabouts and offers to help with the search as a means to escape his own parochial prison.

Together the mismatched pair stumble through language barriers and culture clashes as they explore the back alleys of Istanbul. The story unwinds in an unhurried, dreamy fashion, eventually bringing the unlikely

sleuths into the orbit of Everim, a streetwise trans woman in the final stages of securing both her new ID documents and licence to practice law.

With knockout performances from all three leads, viewers will fall for each character's prickly charms as they drift through the seductive city, its crowded historical majesty shot with languorous finesse. *Crossing* is a sweetly sad elegy of connection across geographic and social borders, shaped by a filmmaker eager to explore specificities of time and place, teasing out the crucial threads of dignity that bind us together.

— Adrian Hatwell

### Screenings

**Auckland**  
CIV Thu 8 Aug, 3:45pm  
HWD Mon 12 Aug, 8:30pm  
**Wellington**  
RXY Thu 1 Aug, 6:15pm  
LHC Sun 4 Aug, 8:15pm  
EMB Fri 9 Aug, 1:00pm  
**Christchurch**  
LUM Wed 28 Aug, 8:30pm  
LUM Thu 29 Aug, 11:45am  
LUM Sat 31 Aug, 1:15pm  
**Hamilton**  
LID Tue 3 Sep, 8:30pm  
LID Wed 4 Sep, 1:45pm  
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**Napier**  
MTG Thu 29 Aug, 5:30pm  
**New Plymouth**  
LLC Mon 26 Aug, 8:15pm  
LLC Wed 28 Aug, 2:00pm  
**Masterton**  
MAS Tue 27 Aug, 5:45pm  
MAS Mon 2 Sep, 12:30pm  
**Nelson**  
STA Sun 18 Aug, 8:15pm

### Director, Screenplay:

**Levan Akin**  
Sweden/Denmark/France/  
Turkey/Georgia 2024  
106 mins

**Producer:** Mathilde Dedye  
**Cinematography:** Lisabi Fridell  
**Editors:** Levan Akin, Emma Lagrelius  
**Cast:** Mzia Arabuli, Lucas Kankava, Deniz Dumanli  
**Languages:** Georgian, Turkish and English, with English subtitles

**Festivals:** Berlin, Sydney, Tribeca 2024

**Awards:** Panorama Audience Award, Berlin International Film Festival 2024

“Akin’s approach feels so tied to novel-writing – with shifts in perspectives and at least one plot-twisting formal deceit that whiplashes you only to leave you breathless and a bit swoony – and yet the axis around which his universe orbits is entirely cinematic, and universal.”

— Ryan Lattanzio, *Indiewire*



## Green Border

Zielona granica



Polish auteur Agnieszka Holland has rarely been as strident or unflinching as with *Green Border*, a sprawling and terrifying depiction of the humanitarian crisis unfolding on the borders of Poland and Belarus. The titular border is in fact a stretch of dense forest in which refugees become political pawns of the hidden conflict between the European Union and Alexander Lukashenko, the authoritarian ruler of Belarus. Lured by propaganda promising a safe passage, refugees are then bullied, assaulted and tossed into the freezing and treacherous border territory, only to be rounded up by Polish guards and tossed back into Belarus,

in an endless cycle of pain and misery subjected upon some of the world's most vulnerable citizens.

Captured in stark black and white, Holland weaves together stories of refugees, aid workers and Polish border guards, which has touched a nerve within a country wrestling with its own responsibilities and history. *Green Border* can be a tough watch, but the persistent thrum of Holland's outrage is what hits the hardest. In a conflict dedicated to often overwhelming dehumanisation, that stirring of empathy within us, the audience, is what is most important to preserve.

— Tom Augustine

### Screenings

**Auckland**  
HWD Wed 14 Aug, 10:00am  
CIV Thu 15 Aug, 8:45pm  
**Wellington**  
LHC Sat 3 Aug, 2:45pm  
EMB Tue 6 Aug, 12:30pm  
LHC Fri 9 Aug, 8:15pm  
**Christchurch**  
LUM Fri 16 Aug, 3:00pm  
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LUM Sat 31 Aug, 8:00pm  
**Dunedin**  
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LLC Tue 27 Aug, 3:15pm  
**Masterton**  
MAS Sun 25 Aug, 7:30pm  
MAS Mon 26 Aug, 3:00pm  
**Nelson**  
STA Sat 17 Aug, 8:15pm  
STA Fri 23 Aug, 3:15pm

### Director: Agnieszka Holland

Poland/France/Czech  
Republic/Germany 2023  
152 mins

**Producers:** Marcin Wierzchosławski, Fred Bernstein, Agnieszka Holland  
**Screenplay:** Maciej Pisuk, Gabriela Łazarkiewicz-Sieczko, Agnieszka Holland  
**Cinematography:** Tomek Naumiuk  
**Editor:** Pavel Hrdlička

**Music:** Frédéric Vercheval  
**Cast:** Jalal Altawil, Maja Ostaszewska, Behi Djanati Atai, Mohamad Al Rashi, Dalia Naous, Tomasz Włosok  
**Languages:** Polish, Arabic, French and English, with English subtitles

**Festivals:** Venice, Toronto 2023; Rotterdam, Sydney 2024

**Awards:** Special Jury Prize, Venice Film Festival 2023; Audience Award, International Film Festival Rotterdam 2024

“A heart-in-mouth thriller set on the Polish-Belarusian border that wraps its social critique in the razor wire of punchy, intelligent cinematic craft.”

— Jessica Kiang, *Variety*





## No Other Land



Produced by a Palestinian-Israeli collective, *No Other Land* documents a Palestinian village struggling against displacement. The West Bank's Masafer Yatta residents face mass evictions at hands of Israeli authorities; but this is much a story of its own co-directors' asymmetrical relationship as it is an account of Masafer Yatta. The result is a masterful exploration of 21st century apartheid and colonisation.

At the centre is Masafer Yatta activist and one of the film's co-directors, Basel Adra. Beside him is Israeli journalist and another co-director, Yuval Abraham. He has arrived on the scene to report

on what his own government is doing. Despite becoming invested in the struggles of the village, he enjoys many freedoms not afforded to Adra, who names these inequalities openly. In refusing to manufacture a harmonious scene of Palestinian and Israeli friendship, the film demonstrates respect for its subjects, and ultimately, its audience too.

Given the lengths that Adra and Abraham go to during years of filming in order to share the truth, this is a film that asks: if people only knew, would things change? *No Other Land* is both an invitation and a wero, a film that demands to be seen. — Nadia Abu-Shanab

### Screenings

**Auckland**  
CIV Thu 8 Aug, 10:00am  
CIV Sat 17 Aug, 1:15pm  
**Wellington**  
LHC Thu 1 Aug, 8:15pm  
RXY Thu 8 Aug, 2:15pm  
EMB Sat 10 Aug, 1:15pm  
**Christchurch**  
LUM Sun 18 Aug, 10:00am  
LUM Fri 30 Aug, 4:15pm  
LUM Sat 31 Aug, 3:30pm  
**Dunedin**  
REG Sun 25 Aug, 10:45am  
**Hamilton**  
LID Mon 26 Aug, 6:15pm  
LID Sun 1 Sep, 1:00pm  
**Tauranga**  
LUX Mon 19 Aug, 6:00pm  
LUX Thu 22 Aug, 2:15pm  
**Napier**  
MTG Tue 27 Aug, 7:45pm  
**New Plymouth**  
LLC Mon 2 Sep, 4:15pm  
LLC Wed 4 Sep, 6:15pm  
**Masterton**  
MAS Fri 23 Aug, 2:00pm  
MAS Mon 26 Aug, 6:00pm  
**Nelson**  
STA Thu 15 Aug, 2:00pm  
STA Thu 22 Aug, 6:15pm

*This film has been selected by renowned filmmaker and New Zealand Arts Foundation Laureate Annie Goldson, recipient of the 2023 Dame Gaylene Preston Award for Documentary Filmmakers Arts Laureate.*

**Directors, Screenplay, Editors: Basel Adra, Hamdan Ballal, Yuval Abraham, Rachel Szor**  
Palestine/Norway 2024  
95 mins

**Producers:** Fabien Greenberg, Bård Kjøge Rønning, Basel Adra, Hamdan Ballal, Yuval Abraham, Rachel Szor  
**Cinematography:** Rachel Szor  
**Music:** Julius Pollux Rothlaender  
**Languages:** Arabic, Hebrew and English, with English subtitles

**Festivals:** Berlin, CPH:DOX, Sydney 2024

**Awards:** Panorama Audience Award and Documentary Award, Berlin International Film Festival 2024; Audience Award, CPH: DOX 2024

**“Witnessing is the most effective defense... The footage is out there, and it’s rarely been assembled into a more concise, powerful, and damning array than it is here. Now it only has to be seen.”**

— David Ehrlich, *Indiewire*

**E** Documentary film exempt from NZ Classification labelling requirements

## The Seed of the Sacred Fig



*The Seed of the Sacred Fig* received the longest and most emotional standing ovation at Cannes this year. Director Mohammad Rasoulof daringly escaped Iran to attend, after being sentenced to flagellation and eight years in jail. Many believe that his exceptionally brave film, possibly the most explicitly political cinematic work to come out of contemporary Iran, should have won the Palme d'Or.

Rasoulof takes an oblique look at the protests that erupted after the death of Mahsa Amini at the hands of Iran's so-called morality police, and zooms in on the shockwaves that the protests

send straight into the household of an inspector of the Revolutionary Court. This is a man with the power to prosecute political opponents directly. His wife and two daughters are deeply affected, and the family cannot cope with the growing paranoia and distrust that the events outside are causing within their relationships.

Starting as an oppressive, almost claustrophobic family drama featuring real footage from the protests, *The Seed of the Sacred Fig* unexpectedly morphs into a breathtaking thriller with allegorical undertones and an unforgettable, cathartic finale.

— Paolo Bertolin

### Screenings

**Auckland**  
CIV Sun 11 Aug, 3:00pm  
CIV Thu 15 Aug, 10:00am  
**Wellington**  
EMB Sun 4 Aug, 2:45pm  
RXY Tue 6 Aug, 11:00am  
EMB Thu 8 Aug, 12:30pm  
**Christchurch**  
LUM Sat 24 Aug, 10:30am  
LUM Tue 27 Aug, 11:15am  
LUM Sat 31 Aug, 5:30pm  
**Dunedin**  
REG Sun 18 Aug, 2:30pm  
REG Wed 21 Aug, 12:30pm  
**Hamilton**  
LID Sun 25 Aug, 4:45pm  
LID Wed 28 Aug, 2:45pm  
**Tauranga**  
LUX Sun 25 Aug, 2:15pm  
LUX Mon 26 Aug, 3:00pm  
**Napier**  
MTG Fri 30 Aug, 11:30am  
MTG Sun 1 Sep, 2:00pm  
**New Plymouth**  
LLC Sat 24 Aug, 1:00pm  
LLC Mon 2 Sep, 1:00pm  
**Masterton**  
MAS Sun 1 Sep, 2:30pm  
MAS Tue 3 Sep, 2:45pm  
**Nelson**  
STA Sun 18 Aug, 2:45pm  
STA Wed 21 Aug, 12:45pm

**Director, Screenplay: Mohammad Rasoulof**  
Iran/France/Germany 2024  
172 mins

**Producers:** Mohammad Rasoulof, Amin Sadraei, Jean-Christophe Simon, Mani Tilgner, Rozita Hendijanian  
**Cinematography:** Pooyan Aghababaei  
**Editor:** Andrew Bird  
**Music:** Karzan Mahmood  
**Cast:** Misagh Zare, Soheila Golestani, Mahsa Rostami, Setareh Maleki, Niousha Akhshi, Reza Akhlaghi  
**Language:** Farsi with English subtitles

**Festivals:** Cannes (In Competition), Sydney 2024

**Awards:** Special Award, Cannes Film Festival 2024

**“Rasoulof crafts an extraordinarily gripping allegory about the corrupting costs of power and the suppression of women under a religious patriarchy that crushes the very people it claims to protect.”**

— Ryan Lattanzio, *Indiewire*

**TBC** NZ Classification TBC

## Problemista



Set in a colourful, surreal, and only ever-so-slightly alternate reality that could only have been created by actor, writer and director Julio Torres, *Problemista* follows Alejandro, a young man from El Salvador whose dream in life is to work for Hasbro, designing toys that challenge children rather than being “too focused on fun”. But Alejandro must overcome his own challenges first.

As he struggles to navigate America's baffling immigration process, he finds an unlikely ally in Elizabeth (played to absolutely unhinged perfection by Tilda Swinton), who can only

be described as a hyper-Hydra. She hires Alejandro, and the two develop an intriguing dynamic; he quickly realises the only way to tame the beast is to buy into her bizarre reality and make her feel understood. The odd couple work on their challenges in tandem – Alejandro, desperate to fund his visa application, enters the deranged world of Craigslist (hilariously embodied by Larry Owens), and Elizabeth scrambles to find the money to keep her beloved husband “alive” in a cryogenic freezing facility, while also mourning the “death” of the only person who understood her.

### Screenings

**Auckland**  
CIV Sat 10 Aug, 6:45pm  
CIV Fri 16 Aug, 3:45pm  
**Wellington**  
EMB Thu 1 Aug, 3:45pm  
EMB Sun 4 Aug, 6:15pm  
**Christchurch**  
LUM Sun 18 Aug, 5:30pm  
LUM Sat 24 Aug, 6:30pm  
**Dunedin**  
REG Fri 23 Aug, 4:00pm  
REG Sat 24 Aug, 6:15pm

Anyone familiar with Torres's writing (*Los Espookys*, *Fantasmas*) will recognise his unique aptitude with colour theory, which he uses to create worlds of whimsy, surrealism, and absurdity. *Problemista* is no exception, and effectively makes the point that nothing could beat the very real absurdity of America's convoluted immigration system. This is a marvellous and astounding directorial debut, and we're eagerly awaiting more beautiful cinematic worlds from the mind of Torres.

— Louise Adams

**Director, Screenplay: Julio Torres**  
USA 2023 | 105 mins

**Producers:** Dave McCary, Ali Herting, Emma Stone, Julio Torres  
**Cinematography:** Fredrik Wenzel  
**Editors:** Sara Shaw, Jacob Secher Schulsinger  
**Music:** Robert Ouyang Rusli  
**Cast:** Julio Torres, Tilda Swinton, RZA, Isabella Rossellini

**Festivals:** SXSW, Sydney 2024

**“Problemista is playful, its comic sensibility curious and askew...a delight throughout.”**

— Adrian Horton, *The Guardian*

Presented in association with

**VIVA**

**M** Sex scenes & offensive language

PHOTO: Courtesy of Park Circus/Universal

## The Story of Souleymane

*L'histoire de Souleymane*



Much like the woodland-bound asylum seekers of this year's *Green Border* (p45), the asylum seekers of Boris Lojkine's *The Story of Souleymane* exist in a purgatorial space – this one an urban cityscape, where all the trappings of the easy life lie before them, tantalisingly out of reach. Among these stateless citizens is Souleymane (Abou Sangare), a young Guinean man fleeing tragedy and pain in his home country in search of a better life. He works as a food delivery man, pounding his bicycle through the streets of Paris on a rented account, as he is not legally allowed to work.

Paid a meagre percentage of his hours, Souleymane sleeps in a giant facility for the homeless, waking before dawn to make sure he has a bed booked in for the following evening. All the while, Souleymane is rehearsing his story, one given to him by shady advisors who assure him if he is not note-perfect in his fiction, he will never be granted asylum.

Following Souleymane's breathless existence in the days before his interview, Lojkine rarely leaves Sangare's side, evoking the intensely naturalistic films of the Dardenne brothers as well as Vittorio De Sica's *The Bicycle Thieves* in

### Screenings

**Auckland**  
HWD Fri 16 Aug, 6:15pm  
**Wellington**  
RXY Fri 9 Aug, 6:15pm

his unsentimental and often gruelling rendering of the everyday indignities of society's most vulnerable. Anchoring the film is first-time actor Sangare, whose performance here is nothing short of astonishing.

The film culminates in a heart-stopping interview sequence, as we witness the walls Souleymane has built to protect himself from his own trauma fall away one by one. *The Story of Souleymane* arrives at a crossroads, one with glimmers of hope, the soul of this young man laid bare in unforgettable fashion.

— Tom Augustine

**Director: Boris Lojkine**  
France 2024 | 92 mins

**Producer:** Bruno Nahon  
**Screenplay:** Boris Lojkine, Delphine Agut  
**Cinematography:** Tristan Galand  
**Editor:** Xavier Sirven  
**Cast:** Abou Sangare, Nina Meurisse, Alpha Oumar Sow, Emmanuel Yovanie, Younoussa Diallo, Ghislain Mahan  
**Languages:** French with English subtitles

**Festivals:** Cannes (Un Certain Regard) 2024

**Awards:** Jury Prize and Performance Prize Un Certain Regard, Cannes Film Festival 2024

**“First-time actor Abou Sangare is a revelation... Boris Lojkine's intelligent and empathetic film places us right alongside him, with each cog of circumstance and each gear of good fortune grinding against him at every turn.”**

— Jessica Kiang, *Variety*

**TBC** NZ Classification TBC

# Tatami



A surprising collaboration between Iranian actress-turned-director Zar Amir Ebrahimi (*Holy Spider*, NZIFF 2023) and US-based Israeli filmmaker Guy Nattiv, *Tatami* delivers a daring takedown of state oppression via the world of judo. The film follows rising judoka Leila Hosseini (a fierce performance from Iranian-American actor and martial artist Arienne Mandi) and her coach Maryam Ghanbari (given depth and complexity by the excellent Amir Ebrahimi). Using tight Academy ratio framing and striking black and white cinematography, the filmmakers underscore the constrained circumstances

of its female leads: as athletes, as women in what some see as a masculine sphere, and as people pursuing their dreams. Giving a nod to *Raging Bull* in its spirited *mêlée* sequences, *Tatami* deftly conveys the intensity and focus of its embattled protagonist, with Mandi's real-world experience helping the action to land. And yet, the highest-stake battle is the one happening in between Leila's judo matches. In production during the tragic death of 22-year-old Mahsa Amini, the resulting protests and tragic regime clampdown that followed, *Tatami* strikes a poignant chord on the ability of Iranian women to decide their own destiny. — Jacob Powell

## Screenings

**Auckland**  
CIV Mon 12 Aug, 3:45pm  
HWD Sat 17 Aug, 6:30pm  
**Wellington**  
LHC Fri 2 Aug, 2:00pm  
RXY Tue 6 Aug, 8:15pm  
LHC Sat 10 Aug, 10:00am  
**Christchurch**  
LUM Fri 16 Aug, 4:15pm  
LUM Mon 19 Aug, 8:00pm  
LUM Mon 26 Aug, 1:30pm  
LUM Sat 31 Aug, 3:30pm  
**Hamilton**  
LID Fri 23 Aug, 11:30am  
LID Thu 29 Aug, 8:30pm  
**Tauranga**  
LUX Wed 21 Aug, 8:00pm  
**Napier**  
MTG Wed 28 Aug, 7:45pm  
**New Plymouth**  
LLC Thu 29 Aug, 1:45pm  
LLC Tue 3 Sep, 6:15pm  
**Masterton**  
MAS Fri 30 Aug, 1:30pm  
MAS Sun 1 Sep, 8:00pm  
**Nelson**  
STA Mon 19 Aug, 8:00pm

**Directors:** Guy Nattiv, Zar Amir Ebrahimi  
Georgia/USA 2023  
105 mins

**Producers:** Guy Nattiv, Mandy Tagger Brockey, Jaime Ray Newman  
**Screenplay:** Guy Nattiv, Elham Erfani  
**Cinematography:** Todd Martin  
**Editor:** Yuval Orr  
**Music:** Dascha Dauenhauer  
**Cast:** Arienne Mandi, Zar Amir Ebrahimi, Jaime Ray Newman, Nadine Marshall  
**Languages:** Hebrew and Farsi, with English subtitles  
**Festivals:** Venice, Tokyo 2023

“The film is a win both behind and in front of the camera.”  
— Jordan Mintzer, *Hollywood Reporter*



# The Teachers' Lounge

*Das Lehrerzimmer*



School can be awkward at the best of times, and confronting illegal or unacceptable behaviour is sure to be a fraught affair. How do you balance institutional and individual needs, personal safety, and any inherent power dynamics at play? With deft handling of complex relational issues, *The Teachers' Lounge* utilises a string of thefts at a German school as the catalyst to explore broader social issues – racial prejudice, socio-economic status, institutional conformity – and Germany's troubled history, a spectre always lurking at the film's edge.

Rising Turkish-German filmmaker Ilker Çatak maintains a taut tone, aided by smart framing, a cool palette, and a disquieting score. Leonie Benesch is incisive and expressive as idealist immigrant teacher Carla Nowak. Benesch conveys great empathy, contrasted by an officious workplace and jaded colleagues, plus a mounting sense of unease as Carla struggles to navigate difficult circumstances. Çatak's screenplay makes provocative use of the film's relatable context, resulting in a gripping human drama. — Jacob Powell

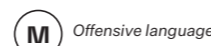
## Screenings

**Auckland**  
CIV Fri 9 Aug, 6:15pm  
CIV Wed 14 Aug, 10:00am  
**Wellington**  
RXY Fri 2 Aug, 11:45am  
EMB Wed 7 Aug, 10:15am  
EMB Sat 10 Aug, 6:15pm  
**Christchurch**  
LUM Fri 16 Aug, 2:15pm  
LUM Tue 20 Aug, 6:30pm  
LUM Wed 21 Aug, 11:45am  
LUM Fri 30 Aug, 6:15pm  
**Dunedin**  
REG Sat 17 Aug, 6:15pm  
REG Wed 21 Aug, 10:15am  
**Hamilton**  
LID Fri 23 Aug, 1:45pm  
LID Sat 24 Aug, 6:00pm  
**Tauranga**  
LUX Sat 17 Aug, 6:15pm  
LUX Mon 19 Aug, 12:00pm  
**Napier**  
MTG Thu 22 Aug, 1:00pm  
MTG Sun 25 Aug, 2:45pm  
**New Plymouth**  
LLC Thu 22 Aug, 2:15pm  
LLC Sat 24 Aug, 4:15pm  
**Masterton**  
MAS Thu 22 Aug, 1:45pm  
MAS Fri 23 Aug, 6:00pm  
**Nelson**  
STA Fri 16 Aug, 12:30pm  
STA Sat 17 Aug, 6:15pm

**Director:** İlker Çatak  
Germany 2023 | 98 mins

**Producer:** Ingo Fliess  
**Screenplay:** İlker Çatak, Johannes Duncker  
**Cinematography:** Judith Kaufmann  
**Editor:** Gesa Jäger  
**Music:** Marvin Miller  
**Cast:** Leonie Benesch, Michael Klammer, Rafael Stachowiak, Ann-Kathrin Gummich, Eva Löbau  
**Language:** German with English subtitles  
**Festivals:** Berlin, Toronto 2023

“It's not easy to make an intense thriller about things that happen every day. But when one appears, it's glorious.”  
— Matt Zoller Seitz, *RogerEbert.com*



# When the Light Breaks

*Ljósbröt*



If you've known grief, you'll know how long the pain lingers, but also how quickly it can come storming into the present. Rúnar Rúnarsson's moving film perfectly captures the ripple effect of grief and the way it presents itself in different people; separately and together. The film's English title is left open to interpretation. Does it herald the breaking of a new dawn? Or is darkness ahead? *When the Light Breaks* takes place over 24 hours, opening with a romantically quiet moment; a couple watch the sunset over Iceland's still waters. They affectionately jest, and exchange

plans for the future – solo and shared. The next day, a devastating and sudden accident tears these plans apart. As news spreads to a group of young, university-aged adults, it becomes increasingly clear why Una (Elín Hall) is unable to contact Diddi (Baldur Einarsson), with whom she has just spent an intimate night. Una is our focus, but we watch the tragedy bringing people together. The friends naturally rush to one another for comfort and hold their own kind of wake. Although the group's connection is strong, things are stifled for Una when Diddi's girlfriend arrives to mourn with them. — Huia Haupapa

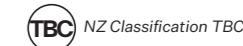
## Screenings

**Auckland**  
HWD Thu 8 Aug, 6:15pm  
**Wellington**  
RXY Sat 3 Aug, 11:00am  
LHC Tue 6 Aug, 4:30pm  
LHC Sun 11 Aug, 8:30pm  
**Christchurch**  
LUM Sat 17 Aug, 10:30am  
LUM Mon 19 Aug, 6:15pm  
LUM Tue 20 Aug, 2:30pm  
LUM Tue 27 Aug, 2:30pm  
**Hamilton**  
LID Mon 26 Aug, 8:15pm  
LID Wed 4 Sep, 6:15pm  
**Tauranga**  
LUX Mon 26 Aug, 6:15pm  
LUX Tue 27 Aug, 2:00pm  
**Napier**  
MTG Sat 31 Aug, 11:45am  
**New Plymouth**  
LLC Sun 25 Aug, 5:45pm  
LLC Wed 4 Sep, 2:15pm  
**Masterton**  
MAS Thu 29 Aug, 12:00pm  
MAS Wed 4 Sep, 6:15pm  
**Nelson**  
STA Fri 16 Aug, 2:30pm  
STA Mon 19 Aug, 6:15pm

**Director:** Rúnar Rúnarsson  
Iceland/Netherlands/Croatia/  
France 2024 | 82 mins

**Producers:** Heather Millard, Rúnar Rúnarsson  
**Cinematography:** Sophia Olsson  
**Editor:** Andri Steinn Guðjónsson  
**Music:** Jóhann Jóhannsson  
**Cast:** Elín Hall, Mikael Kaaber, Katla Njálisdóttir, Baldur Einarsson, Gunnar Hrafn Kristjánsson, Ágúst Wigum  
**Languages:** Icelandic with English subtitles  
**Festivals:** Cannes (Un Certain Regard) 2024

“Rúnarsson's film eschews easy melodrama for a more tacit, sensory exploration of the sudden connections that death forges among the living.”  
— Guy Lodge, *Variety*



**COMING SOON AT WELLINGTON'S CIRCA THEATRE**

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Director Penny Ashton  
Producer Gavin Rutherford

**LIZZIE**  
10 Aug - 7 Sept  
Director Ben Emerson,  
Co-director Greta Casey-Solly  
(Te Atiawa)

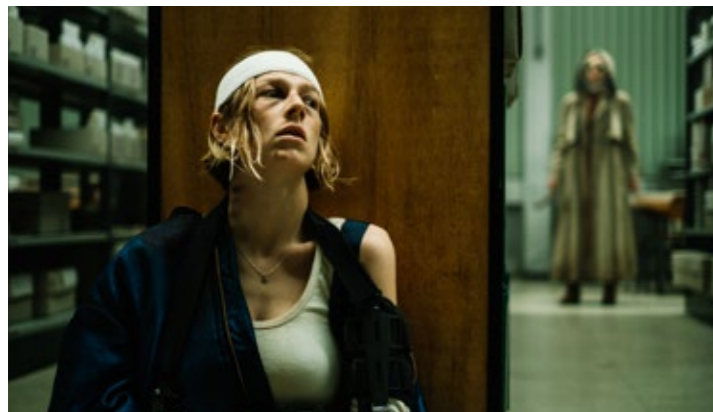
**AND THE LOCHBURNS**  
5 Oct - 2 Nov  
By William Duignan  
Director Andrew Paterson

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A strand devoted to the kind of cinema flourishing out of dreams – and nightmares. Irreverent genre and out-of-the-box films bound to take you on exhilarating journeys of amusement, fear and awe.

# Nocturnal

## Cuckoo



After her mother's death, 17-year-old Gretchen has no choice but to go with her father, stepmother and half-sister to alpine Germany, where her architect father plans to work on a new resort. The dynamics are what you'd expect – sullen teen hates her "new" family and the circumstances that led her here. It doesn't help that her father and his wife treat her like a cuckoo in their nest. As Gretchen looks for answers as to why they moved to this strange place, director Tilman Singer masterfully builds suspense as deeper truths are revealed.

Gretchen is particularly suspicious of Herr König, her father's friend and the director of

the resort she's given a job at. And with good reason – played to *Silence of the Lambs'* Hannibal Lecter-esque perfection with just touch of camp by Dan Stevens (*I'm Your Man*, NZIFF 2021), König makes little effort to hide his oddities. While not an outright horror-comedy, moments of comic relief save the film from going too dark, and excellent sound design creates an incredibly eerie atmosphere, best experienced in the cinema.

With a striking performance from Hunter Schafer in her first feature-film lead role, *Cuckoo* has everything you could ask for in a horror – a puzzling premise, campy humour, *Shining*-esque scenery, just the right amount of gore, and weird bird-people. — Louise Adams

### Screenings

**Auckland**  
CIV Sat 10 Aug, 9:15pm  
HWD Tue 13 Aug, 3:45pm  
**Wellington**  
EMB Fri 2 Aug, 9:00pm  
RXY Tue 6 Aug, 4:15pm  
**Christchurch**  
LUM Sat 17 Aug, 8:15pm  
LUM Thu 22 Aug, 8:30pm  
**Dunedin**  
REG Fri 16 Aug, 8:30pm  
REG Tue 20 Aug, 4:00pm

**Director, Screenplay:**  
**Tilman Singer**  
Germany/USA 2024  
102 mins

**Producers:** Markus Halberschmidt, Josh Rosenbaum, Maria Tsigka, Ken Kao, Thor Bradwell

**Cinematography:** Paul Faltz  
**Editors:** Terel Gibson, Philipp Thomas

**Music:** Simon Waskow  
**Cast:** Hunter Schafer, Dan Stevens, Jessica Henwick, Marton Csókás, Jan Bluthardt

**Languages:** English, German and French, with English subtitles

**Festivals:** Berlin, SXSW, Sydney 2024

**"Tilman Singer jettisons logic to make room for more horror tropes than you can shiv with a butterfly knife in his deliriously entertaining, very bonkers second feature."**

— Jessica Kiang, *Variety*

**(R16)** Violence, offensive language & horror

PHOTO: Courtesy of Park Circus/Universal

## Humanist Vampire Seeking Consenting Suicidal Person

*Vampire humaniste cherche suicidaire consentant*



*Amélie* for goth girls, Ariane Louis-Seize's debut feature is an endearing tale of life, death, love and blood.

The film follows sensitive teenage vampire Sasha as she struggles with the moral weight of killing humans for their blood. When her parents enact tough love and cut off her supply, she is forced to hunt, but finds her fangs don't necessarily cooperate – she just can't bring herself to commit murder. She is sent to live with her ruthless cousin who is more than eager to show her the ropes – and meat-hooks. Only when Sasha meets Paul, a depressed teenager

planning his suicide, does she find a moral loophole – killing someone who wants to die. The two make a pact: she can kill him if she spends the night helping him complete a few final tasks before he dies.

Quirky and charming, *Humanist Vampire Seeking Consenting Suicidal Person* playfully attends to the rules and regulations of vampire mythology. Sure, Sasha sucks on blood baggies and avoids the sun, but when she's dancing in her room to Brenda Lee or restlessly wandering the streets at night, you could mistake her for any surly teen just looking to fit in.

— Amanda Jane Robinson

### Screenings

**Auckland**  
CIV Fri 9 Aug, 4:00pm  
HWD Fri 16 Aug, 8:30pm  
**Wellington**  
RXY Thu 1 Aug, 4:15pm  
EMB Wed 7 Aug, 9:00pm  
**Christchurch**  
LUM Mon 19 Aug, 8:30pm  
LUM Thu 22 Aug, 2:00pm  
LUM Sat 31 Aug, 8:45pm  
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**Napier**  
MTG Thu 29 Aug, 7:45pm  
**New Plymouth**  
LLC Thu 22 Aug, 4:15pm  
LLC Thu 29 Aug, 8:30pm  
**Masterton**  
MAS Fri 23 Aug, 4:00pm  
MAS Fri 30 Aug, 8:00pm  
**Nelson**  
STA Thu 15 Aug, 8:30pm

**Director: Ariane Louis-Seize**

Canada 2023 | 92 mins

**Producers:** Jeanne-Marie Poulain, Line Sander Egede

**Screenplay:** Ariane Louis-Seize, Christine Doyon

**Cinematography:** Shaun Pavlin

**Editor:** Stéphane Lafleur

**Music:** Pierre-Philippe Côté

**Cast:** Sara Montpetit, Félix-Antoine Bénard, Steve Laplante, Sophie Cadieux, Noémie O'Farrell

**Language:** French with English subtitles

**Festivals:** Venice, Toronto, Vancouver 2023

### NZIFF After Dark

Dress up, enjoy themed cocktails and win spot prizes!

**Auckland:** Goth Girl and Gorecore Costume Party Fri 16 Aug 10pm, Hollywood Avondale (post-screening)

**Wellington:** Goth Girl Vamp Costume Party Wed 7 Aug 8pm, The Black Sparrow, Embassy Theatre (pre-screening)

Presented in association with



**(M)** Offensive language & suicide references

## I Saw the TV Glow



### Screenings

**Auckland**  
HWD Thu 8 Aug, 3:45pm  
CIV Sat 17 Aug, 6:00pm  
**Wellington**  
EMB Sat 3 Aug, 6:30pm  
EMB Thu 8 Aug, 4:00pm  
**Christchurch**  
LUM Wed 21 Aug, 4:30pm  
LUM Fri 23 Aug, 6:15pm  
LUM Sun 25 Aug, 8:15pm  
LUM Tue 27 Aug, 4:15pm  
**Dunedin**  
REG Sat 17 Aug, 8:30pm  
REG Mon 19 Aug, 4:00pm  
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LID Fri 23 Aug, 8:30pm  
LID Tue 27 Aug, 8:15pm  
**Tauranga**  
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LUX Tue 20 Aug, 8:00pm  
**Napier**  
MTG Fri 23 Aug, 3:15pm  
MTG Sat 24 Aug, 7:45pm  
**New Plymouth**  
LLC Sat 24 Aug, 8:15pm  
LLC Wed 28 Aug, 8:15pm  
**Masterton**  
MAS Sat 24 Aug, 8:00pm  
MAS Wed 28 Aug, 8:00pm  
**Nelson**  
STA Fri 16 Aug, 4:15pm  
STA Fri 23 Aug, 8:15pm

**Director, Screenplay:**  
**Jane Schoenbrun**  
USA 2024 | 100 mins

**Producers:** Emma Stone, Dave McCary, Ali Herting, Sam Intili, Sarah Winshall

**Cinematography:** Eric Yue

**Editor:** Sofi Marshall

**Music:** Alex G

**Cast:** Justice Smith, Brigette Lundy-Paine, Ian Foreman, Helena Howard, Fred Durst, Danielle Deadwyler

**Festivals:** Sundance, Berlin, SXSW, Sydney 2024

**"I Saw the TV Glow is an earnest personal statement wrapped in a surreal art-horror movie, a labor of love whose originality and astonishing beauty establish writer-director Jane Schoenbrun as a major cinematic talent."**

— Katie Rife, *IGN*

**(M)** Horror scenes

It's 1998 and Owen and Maddy are awkward, lonely teenagers, stuck somewhere in smalltown America. In a time before the internet, their escape is the alluring weirdness of late-night TV. One show in particular draws them in – *The Pink Opaque*. Think *Buffy* meets *Power Rangers*. But after Maddy mysteriously disappears, the line between TV and reality blurs, leaving Owen alone to navigate a grotesque nightmare world of memory, monsters, and regret.

Writer/director Jane Schoenbrun's first feature, *We're All Going to the World's Fair*, was an intimate, slow-burning horror about loneliness and isolation

online. With a bigger budget and a more confident hand, *I Saw the TV Glow* is a revelatory expansion on that debut, using alienation and media obsession as the springboard to tell a heartbreaking parable about self-denial, and – in carefully surfaced subtext – about transness and the suffocating horror of the closet.

With a soundtrack by indie darling Alex G (and contributions from Phoebe Bridgers and Caroline Polachek), stunning use of colour and light, and some truly astonishing 1990s-style prosthetic make-up, *I Saw the TV Glow* is the rare surreal freak-out with real heart and real pain. — Amelia Berry

## The People's Joker

Midnight Screening



If you're a fan of the DC Universe, you might think you'll hate this film... but if you watch it, you'll probably love it. In *The People's Joker*, director Vera Drew narrates her own story of growing up and moving out of home as a psych-trip dive into a hero versus villain tale that is not only whimsical and moving, but also strangely hilarious.

Born into a God-fearing family with a straight-edge mother and absent father, \*deadname\* found it difficult to find themselves. After a childhood of emotional abuse and gender liberty deprivation, they move to Gotham City, where comedy is highly regulated.

After pursuing comedy illegally, \*deadname\* chooses to instead go by Harlequin the Joker – opening her world to the empowering and exciting, but also dark and grimy.

Pop culture references and hilarious bits, plus a clever use of CGI and animation, give the film a DIY feel that enriches the wackiness of its setting. *The People's Joker* scrutinises why we view some as “heroes” and others as “villains” (is Batman actually a closeted gay man with a history of abuse and far too much money?). It urges us to consider if life really is as black and white as heroes and villains, or man and woman.

— Huia Haupapa

### Screenings

**Auckland**  
HWD Fri 9 Aug, 11:00pm  
**Wellington**  
EMB Fri 9 Aug, 11:00pm  
**Christchurch**  
LUM Sat 24 Aug, 9:00pm  
**Dunedin**  
REG Sat 24 Aug, 8:30pm

### NZIFF After Dark

Join us from 10pm before Auckland and Wellington screenings of *The People's Joker* for the Jokers and Harlequins Midnight Screening Costume Party at Hollywood Avondale, Auckland, and The Black Sparrow, Embassy Theatre, Wellington. Dress up, enjoy themed cocktails and win spot prizes!

Presented in association with



### Director, Editor: Vera Drew

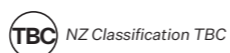
USA 2022 | 92 mins

**Producer:** Joey Lyons  
**Screenplay:** Vera Drew, Bri LeRose  
**Cinematography:** Nate Cornett  
**Music:** Justin Krol, Quinn Scharber, Ember Knight, Danni Rowan, Elias and the Error  
**Cast:** Vera Drew, Lynn Downey, Kane Distler, Griffin Kramer, Tim Heidecker, Bob Odenkirk

**Festivals:** Toronto, Fantastic Fest 2022; SXSW Sydney 2023

“Hollywood’s superhero blockbuster business has grown creatively stale, but Vera Drew’s irreverent renegade opus *The People's Joker* is just the antidote the genre desperately needs.”

— Jen Yamato, *Washington Post*



## Sleep

Jam



Newlyweds Soo-jin (Jung Yu-mi) and Hyeon-soo (*Parasite*'s Lee Sun-kyun in one of his final roles) have a seemingly idyllic life – a new apartment, the cutest doggo, and a baby on the way. But when night falls, strange things start to happen. At first, Hyeon-soo is sleep-talking: he ominously declares “Someone’s inside”, but is it just a line from the TV series he’s in? When he starts sleepwalking and becomes a danger to himself and those around him, Soo-jin gets more concerned. Doctors diagnose a sleep disorder, but could there be something more sinister going on?

Having worked with such maestros of Korean cinema as Lee

Chang-dong and Bong Joon-ho, first-time director Jason Yu delivers tightly paced suspense and deft humour from the get-go. What is basically a two-hander on a single set is cleverly divided into three increasingly wild chapters and as the stakes continue to rise, there’s no danger of dozing off. This diabolical debut will keep you on the edge of your seat.

— Michael McDonnell

“Easily one of the best (and most fun) thrillers of the year... Jason Yu crafts a twisty delight that leaves you doubting what you’re seeing and wondering what to believe right till the last moment.”

— Alissa Wilkinson, *Vox*

### Screenings

**Auckland**  
CIV Sun 11 Aug, 9:00pm  
**Wellington**  
EMB Sun 4 Aug, 8:45pm

### Director, Screenplay:

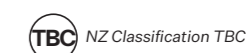
**Jason Yu**  
South Korea 2023 | 95 mins

**Producer:** Lewis Tae-wan Kim  
**Cinematography:** Kim Tae-soo  
**Editor:** Han Mee-yeon  
**Music:** Chang Hyuk-jin, Chang Yong-jin  
**Cast:** Jung Yu-mi, Lee Sun-kyun  
**Language:** Korean with English subtitles

**Festivals:** Cannes (Critics' Week), Toronto 2023

“The most unique horror film and the smartest debut film I've seen in 10 years.”

— Bong Joon-ho



## Sasquatch Sunset



Four hirsute figures stagger out of Bigfoot mythology for a journey of survival through North America's beautiful wildlands, in this unique story of curious cryptids. With threadbare folklore as a foundation and a backdrop of gorgeous landscapes, the film tracks a pack of Sasquatches as they struggle to subsist through the seasons.

The fuzzy family communicates entirely in grunts and yelps, and an absence of subtitles challenges the audience to acclimatise to a different mode of storytelling. Like observing the behaviours of any wild species, the dynamics are revealed through interaction, problem-solving, and primal urges

– not to mention a good dose of scatological humour.

Riley Keough plays the sole female in the group, Jesse Eisenberg and co-director Nathan Zellner are two mature males, with Christophe Zajac-Denek as the pack's youngest. All four are called to give expansive performances, scoring laughs via Chaplin-like physicality while acting through masses of prosthetics to sell emotive scenes.

A soulful tale equally interested in matters of the heart as fluids of the body, *Sasquatch Sunset* is totally dedicated to its high-concept strangeness and rewards an audience that can match the commitment. — Adrian Hatwell

### Screenings

**Auckland**  
HWD Thu 15 Aug, 9:15pm  
**Wellington**  
RXY Thu 8 Aug, 8:45pm  
LHC Fri 9 Aug, 4:30pm  
**Christchurch**  
LUM Fri 23 Aug, 8:30pm  
LUM Tue 27 Aug, 8:15pm  
LUM Fri 30 Aug, 4:30pm

### Directors: David Zellner, Nathan Zellner

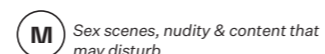
USA 2024 | 90 mins

**Producers:** George Rush, Lars Knudsen, Tyler Campellone, David Zellner, Nathan Zellner  
**Screenplay:** David Zellner  
**Cinematography:** Michael Gioulakis  
**Editor:** Daniel Tarr  
**Music:** The Octopus Project  
**Cast:** Riley Keough, Jesse Eisenberg, Christophe Zajac-Denek, Nathan Zellner  
**Language:** No dialogue

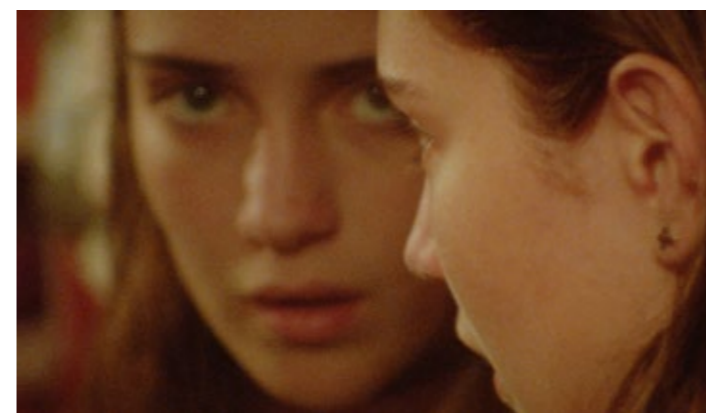
**Festivals:** Sundance, Berlin, SXSW 2024

“A unicorn of a movie... it must be seen to be believed.”

— Peter Debruge, *Variety*



## The Sweet East



At once wildly scrappy and laden with potent musings on modern-day societal fracture, Sean Price Williams makes the leap from cinematographer to director with this story of winsome and headstrong high schooler Lillian (Talia Ryder, of *Never Rarely Sometimes Always* and *Joika*) who runs away from a school trip and into a warped modern Wonderland. Said Wonderland is otherwise known as the United States of America, at once familiar and bizarre, as Lillian encounters and interacts with various cults, sects and idiosyncratic individuals all representing the country they live in and yet seemingly entirely

divorced from each other's existences. These include a group of white supremacists led by a hilariously fragile academic (*Red Rocket*'s Simon Rex), religious fundamentalists who express their rage through thumping EDM, a tabloid-famous movie star (*Priscilla* heartthrob Jacob Elordi) and a pair of pretentious filmmakers (Jeremy O. Harris and Ayo Edebiri, of *The Bear*) who immediately latch onto Lillian as their muse.

Williams' film bears an anarchic, improvisatory independent spirit, his rich, grainy images conjuring a tetchy, vivid sense of Americana that positively coats the film.

### Screenings

**Auckland**  
HWD Wed 14 Aug, 8:45pm  
**Wellington**  
RXY Sun 4 Aug, 8:15pm  
LHC Wed 7 Aug, 2:00pm  
LHC Sat 10 Aug, 8:45pm  
**Christchurch**  
LUM Fri 16 Aug, 8:15pm  
LUM Tue 20 Aug, 4:15pm  
LUM Mon 26 Aug, 8:30pm

In adapting critic-turned-writer Nick Pinkerton's acidic, entirely unscripted, the two find a fascinating oil-and-water partnership that results in a film not quite like any other in modern American cinema. It's a film in conversation with Nabokov and Godard, Red Scare and cable news, at once a heady love letter to the lost souls and particular madness of the American way of life and a caustic diagnosis of its many flaws and evils. *The Sweet East* strikes a balance between the funny, the psychedelic and the socio-politically ripe.

— Tom Augustine

### Director, Cinematography:

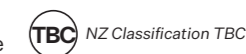
**Sean Price Williams**  
USA 2023 | 104 mins

**Producers:** Craig Butta, Alex Coco, Alex Ross Perry  
**Screenplay:** Nick Pinkerton  
**Editor:** Stephen Gurewitz  
**Music:** Paul Grimstad  
**Cast:** Talia Ryder, Simon Rex, Earl Cave, Jacob Elordi, Jeremy O. Harris, Ayo Edebiri, Rish Shah

**Festivals:** Cannes (Directors' Fortnight), Melbourne, London, New York 2023

“The film is intriguingly anthropological in its take on America as a subject, viewed less through the prism of what American might signify as a nation, than how America might feel as an experience.”

— Catherine Bray, *Variety*



Six narrative and documentary films focused on music and its many forms and styles. This selection highlights the power of music, be it rap or classical, as a tool of enlightenment and liberation.

# Rhythms

## Eno



Visionary artist and musical pioneer Brian Eno is perhaps best known for being a founding member of Roxy Music and for the series of landmark solo albums that popularised ambient music to the masses. As a producer, he has collaborated with artists including David Bowie, Talking Heads, U2 and Coldplay. He has exhibited his art worldwide and written extensively on music, art and culture. He even had a cameo in the 1990s sitcom *Father Ted* as "Father Brian Eno" and scored the Netflix series *Top Boy*.

A conventional documentary couldn't hope to cover a career this diverse, but director Gary Hustwit, taking inspiration from Eno's own

experiments in generative music that evolves over time, has instead created a world-first generative documentary. Much like a musical performance that changes every night, every screening of *Eno* is completely different to the last. Utilising a bespoke software system developed by Hustwit and digital artist Brendan Dawes, the film has millions of possible variations drawing from interviews and Eno's archive of unreleased footage and music. Subverting the traditional grand narrative typical of biopics, Hustwit and Eno's collaboration is a one-of-a-kind event designed to be experienced on the big screen.

— Michael McDonnell

### Screenings

**Auckland**  
 CIV Thu 15 Aug, 6:15pm  
**Wellington**  
 EMB Fri 9 Aug, 6:15pm

Special pricing applies

**Director: Gary Hustwit**  
 USA/UK 2024 | 90 mins

**Producers:** Jessica Edwards, Gary Hustwit  
**Cinematography:** Mary Farbrother  
**Editors:** Maya Tippett, Marley McDonald  
**Software Programming:** Brendan Dawes. Generative software by Anamorph  
**Music:** Brian Eno  
**With:** Brian Eno

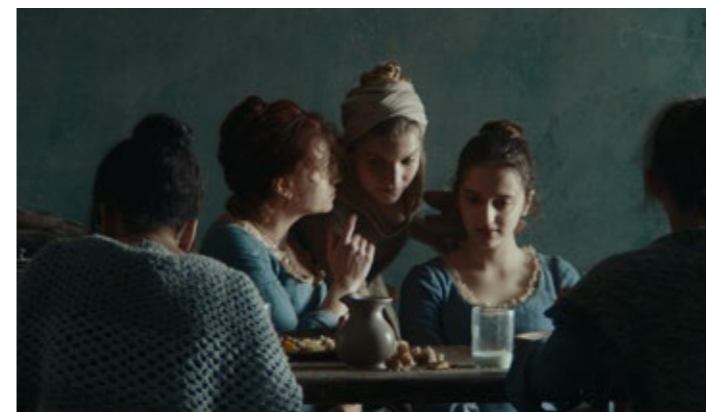
**Festivals:** Sundance, CPH:DOX, Hot Docs 2024

"A documentary with a (paradoxically) programmed spontaneity, free of the usual dutiful march through biography, or the sense of a director burnishing an artist's inevitable rise to greatness."

— Sam Davies, *Sight & Sound*

**E** Documentary film exempt from NZ Classification labelling requirements

## Gloria!



Venice, 1800. A women's orphanage and a prideful priest. *Gloria!* has the foundations of a slow-burn period piece. However, the setting proves irrelevant to this energetic and refreshing film about women, power, and freedom.

Appropriate to the period, *Gloria!* is full of dramatic and flourishing Baroque-style music. These pieces are associated with Perlina (Paolo Rossi), the priest who oversees the main setting: a religious institution for orphan women raised as musicians. Perlina despises many things, including progression. Under his eye is Teresa (Galathea Bellugi), a mute servant who yearns to

express herself through music as she watches the orphanage orchestra, yet is punished for any form of transgression.

Much like its rhythmic editing, honest female characterisation, and – of course – music, *Gloria!* tells the story of a group of women breaking the glass ceiling made up of traditions that hindered their creativity, freedom, and their voices. The discovery of the pianoforte punctuates a shift in power, and the origination of a silent coup against the powers that be.

*Gloria!* speaks to any creative who has felt restrained or silenced.  
 — Huia Haupapa

### Screenings

**Auckland**  
 CIV Mon 12 Aug, 11:00am  
 CIV Sat 17 Aug, 3:30pm  
**Wellington**  
 LHC Thu 1 Aug, 6:15pm  
 EMB Tue 6 Aug, 10:15am  
 LHC Sun 11 Aug, 2:30pm  
**Christchurch**  
 LUM Sat 17 Aug, 10:00am  
 LUM Fri 23 Aug, 11:30am  
 LUM Sun 25 Aug, 3:30pm  
 LUM Mon 26 Aug, 12:45pm  
**Dunedin**  
 REG Tue 20 Aug, 11:30am  
 REG Wed 21 Aug, 6:15pm  
**Hamilton**  
 LID Fri 30 Aug, 10:45am  
 LID Tue 3 Sep, 6:15pm  
**Tauranga**  
 LUX Tue 20 Aug, 5:45pm  
 LUX Fri 23 Aug, 10:30am  
**Napier**  
 MTG Thu 22 Aug, 5:30pm  
 MTG Mon 26 Aug, 1:15pm  
**New Plymouth**  
 LLC Fri 30 Aug, 10:30am  
 LLC Sat 31 Aug, 3:15pm  
**Masterton**  
 MAS Sun 1 Sep, 12:15pm  
 MAS Wed 4 Sep, 11:45am  
**Nelson**  
 STA Thu 15 Aug, 12:00pm  
 STA Sat 17 Aug, 4:15pm

### Director:

**Margherita Vicario**  
 Italy/Switzerland 2024  
 106 mins

**Producers:** Valeria Jamonte, Manuela Melissano, Carlo Cresto-Dina  
**Screenplay:** Anita Rivaroli, Margherita Vicario

**Cinematography:** Gianluca Palma  
**Editor:** Christian Marsiglia

**Music:** Margherita Vicario, Dade  
**Cast:** Galathea Bellugi, Carlotta Gamba, Sara Mafodda, Paolo Rossi, Veronica Lucchesi, Maria Vittoria Dallasta

**Language:** Italian with English subtitles

**Festivals:** Berlin 2024

"One would need a tough skin not to be won over by the mischievous musical anachronism at the heart of *Gloria!* and the chemistry of the young female cast that delivers it."

— Lee Marshall, *Screen Daily*

**M** Deals with suicide

## In Restless Dreams: The Music of Paul Simon



Of all the pop stars to emerge in the 1960s, none constructed their music more meticulously than Paul Simon. What's more, Simon has remained one of the few stars of that era who has continued to make interesting new music rather than resting on a catalogue of hits.

Director Alex Gibney illuminates Simon's perfectionism as well as his perpetual pursuit of the unproven. We see his processes in action, as Gibney follows him through the making of his most recent, and possibly final album, *Seven Psalms*. We catch him in conversation with his friend, jazz trumpeter Wynton Marsalis, one of the most eloquent voices in the

film, and see Simon coming to terms with the debilitating effects of sudden hearing loss.

The film shifts between this contemporary portrait of a mature artist at work and the story of how he got there. We learn about the origins of Simon's music and how it has developed, through his colossally popular but ultimately fraught partnership with Art Garfunkel, to the controversial triumph of *Graceland*. We get glimpses of the personal life, and we hear a lot of his music, including rare live performances, which serve as a reminder of the remarkable body of work he has created.  
 — Nick Bollinger

### Screenings

**Auckland**  
 CIV Sat 10 Aug, 12:00pm  
**Wellington**  
 EMB Sat 3 Aug, 11:45am  
 RXY Wed 7 Aug, 12:30pm  
**Christchurch**  
 LUM Sat 17 Aug, 12:15pm  
 LUM Sun 25 Aug, 10:00am  
 LUM Wed 28 Aug, 2:45pm  
**Dunedin**  
 REG Sat 17 Aug, 12:15pm  
 REG Mon 19 Aug, 10:00am  
**Hamilton**  
 LID Sat 24 Aug, 11:45am  
 LID Mon 26 Aug, 2:15pm  
**Tauranga**  
 LUX Sat 17 Aug, 12:15pm  
 LUX Mon 19 Aug, 2:00pm  
**Napier**  
 MTG Sun 25 Aug, 10:45am  
**New Plymouth**  
 LLC Fri 23 Aug, 2:00pm  
 LLC Sat 31 Aug, 11:15am  
**Masterton**  
 MAS Sun 25 Aug, 11:15am  
 MAS Thu 29 Aug, 1:45pm  
**Nelson**  
 STA Sat 17 Aug, 12:15pm  
 STA Mon 19 Aug, 2:15pm

**Director: Alex Gibney**  
 USA 2023 | 209 mins

**Producers:** Alex Gibney, Erin Eideken, Svetlana Zill, David Rahtz  
**Cinematography:** Benjamin Bloodwell  
**Editor:** Andy Grieve

**Music:** Paul Simon  
**With:** Paul Simon, Art Garfunkel, Wynton Marsalis, Lorne Michaels, Edie Brickell

**Festivals:** Toronto, London 2023; CPH: DOX 2024

"What's interesting about this doc's sideways look at Simon's career... is the way it makes a case for failure being something that inspires opportunities for renewal even more than success."

— David Fear, *Rolling Stone*

Presented in association with

**Coast**

**E** Documentary film exempt from NZ Classification labelling requirements

## Kneecap



Never has a film had so much fun with Irish indigeneity. Rich Peppiatt's sophomore feature forgoes the bleak Belfast of car bombings and sectarian conflict in its following of the rise of Irish-language hip-hop group Kneecap.

Members Naoise and Liam (playing themselves) capitalise on the intergenerational trauma of The Troubles as an easy ticket to score drugs. That isn't to say those days have been forgotten; rather that these lads from West Belfast won't let that history define them.

After they meet teacher JJ (also playing himself) the trio form Kneecap and become a hit on both sides of the border. Despite their

affinity for courting controversy with songs ranging from the rebellious ("C.E.A.R.T.A", the Irish word for rights) to the ridiculous ("Your Sniffer Dogs Are Shite"), the band fast become a political symbol for the Irish Language Act.

How much truth there is in what occurs onscreen is up for debate, but when you're having this much fun, who cares? With barn-storming breakbeats and enough horse tranquiliser to put Pegasus on the No-Fly List, *Kneecap* is a rip-roaring two-finger salute to the establishment and a resounding statement that the Irish language is here to stay. — Matt Bloomfield

## Screenings

**Auckland**  
HWD Thu 15 Aug, 4:00pm  
CIV Fri 16 Aug, 8:30pm

**Wellington**  
EMB Sat 3 Aug, 8:45pm  
RXY Fri 9 Aug, 4:00pm

**Christchurch**  
LUM Fri 16 Aug, 8:30pm  
LUM Wed 21 Aug, 4:00pm  
LUM Sat 24 Aug, 8:30pm

**Dunedin**  
REG Thu 15 Aug, 8:30pm  
REG Fri 16 Aug, 4:00pm

**Hamilton**  
LID Thu 22 Aug, 8:30pm  
LID Fri 23 Aug, 4:00pm

**Tauranga**  
LUX Fri 16 Aug, 3:45pm  
LUX Sat 24 Aug, 8:00pm

**Napier**  
MTG Fri 23 Aug, 7:45pm  
MTG Wed 28 Aug, 3:15pm

**New Plymouth**  
LLC Fri 23 Aug, 8:30pm  
LLC Tue 3 Sep, 8:30pm

**Masterton**  
MAS Fri 23 Aug, 8:00pm  
MAS Tue 27 Aug, 8:00pm

**Nelson**  
STA Fri 16 Aug, 8:30pm  
STA Thu 22 Aug, 4:00pm

Presented in association with



## Director: Rich Peppiatt

Ireland/UK 2024 | 105 mins

**Producers:** Trevor Birney, Jack Tarling, Patrick O'Neill

**Cinematography:** Ryan Kernaghan

**Editors:** Chris Gill, Julian Ulrichs

**Music:** Michael "Mikey" J Asante

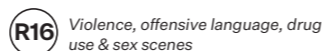
**Cast:** Liam Óg Ó Hannahidh, Naoise Ó Cairealláin, JJ Ó Dochartaigh, Michael Fassbender, Simone Kirby, Josie Walker

**Languages:** English and Irish, with English subtitles

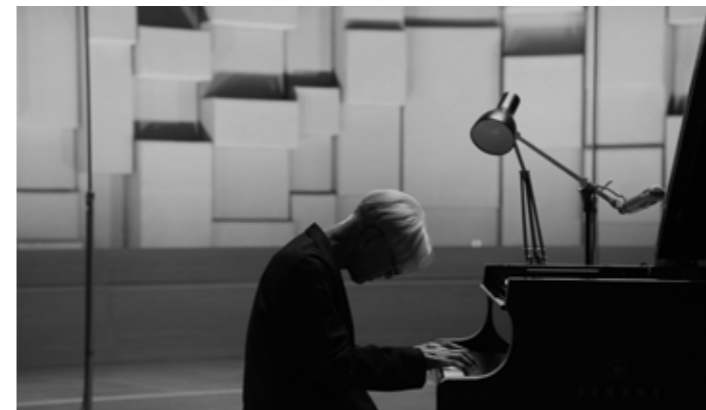
**Festivals:** Sundance, SXSW, Tribeca 2024

"Bursting with unruly energy that practically escapes the confines of the screen, *Kneecap* is a riotous, drug-laced triumph in the name of freedom that bridges political substance and crowd-pleasing entertainment."

— Carlos Aguilari, *Variety*



## Ryuichi Sakamoto | Opus



Filed just months before Ryuichi Sakamoto's death at 72, *Opus* is both a moving performance by a dying man and a chance for the composer to delve into the finely nuanced notes of a lifetime's work; a gift to fans that conveys the depth of emotion in a body of work that prizes Satie-esque gestures of minimalism and perfectly rendered, heartbreaking melodies over the electronic pop he played with the Yellow Magic Orchestra.

Helmed by Sakamoto's son, Neo Sora, and filmed in black and white, there's an unexpected drama to the performance as

Sakamoto occasionally gets it wrong or, exhausted, announces a brief pause. Featuring pieces that cover the gamut of his 50-year career including fresh readings of YMO classics "Tong Poo" and "Happy Ending" and several of his unforgettable soundtracks – including themes from Nagisa Ōshima's *Merry Christmas, Mr. Lawrence* (1983) and Bertolucci's *The Last Emperor* (1987) and *The Sheltering Sky* (1990) – this stark but intensely intimate film is a tender, brave and honest intermingling of art as life and, inevitably, a rumination on mortality. — Gary Steel

## Screenings

**Auckland**  
CIV Tue 13 Aug, 6:15pm\*  
CIV Wed 14 Aug, 12:15pm\*

**Wellington**  
EMB Sun 4 Aug, 12:15pm  
EMB Mon 5 Aug, 10:45am

**Christchurch**  
LUM Sun 18 Aug, 12:45pm\*  
LUM Mon 19 Aug, 11:15am  
LUM Wed 21 Aug, 12:30pm

**Dunedin**  
REG Thu 15 Aug, 1:45pm  
REG Sun 25 Aug, 12:45pm

**Hamilton**  
LID Sun 25 Aug, 10:00am  
LID Thu 29 Aug, 6:15pm

**Tauranga**  
LUX Sun 18 Aug, 12:30pm  
LUX Wed 21 Aug, 5:45pm

**Napier**  
MTG Fri 23 Aug, 1:00pm  
MTG Tue 27 Aug, 5:30pm

**New Plymouth**  
LLC Sun 25 Aug, 12:00pm  
LLC Tue 27 Aug, 1:00pm

**Masterton**  
MAS Wed 28 Aug, 5:45pm  
MAS Tue 3 Sep, 12:30pm

**Nelson**  
STA Wed 21 Aug, 10:30am  
STA Sat 24 Aug, 3:45pm

## Director: Neo Sora

Japan 2023 | 103 mins

**Producers:** Norika Sora, Albert Tholen, Aiko Masubuchi, Eric Nyari

**Cinematography:** Bill Kirstein

**Editor:** Takuya Kawakami

**Music:** Ryuichi Sakamoto

**With:** Ryuichi Sakamoto

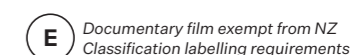
**Language:** Japanese with English subtitles

**Festivals:** Venice, New York, Tokyo 2023; CPH: DOX 2024

**Q&A\*:** Neo Sora

"Neo Sora gives Sakamoto his final wish, but it's a gift to the world – both commemorating an incredible life and career and chronicling a performance rich and sophisticated enough to inspire dozens more."

— Todd Gilchrist, *Variety*



## Midnight Oil: The Hardest Line



Midnight Oil is not your typical band, so it makes sense that this is not your typical rockumentary. Sex and drugs play little if any part in this tale. Neither will you find the kind of rivalries and tensions that one comes to expect of a band with a career as long as this one.

Formed at high school by drummer Rob Hirst and guitarist Jim Moginie and soon joined by singer and frontman Peter Garrett, after almost five decades together they regard each other with a respect and camaraderie that looks a lot like love.

From their beginnings, playing high-octane rock to Sydney surf crowds, the developing

social conscience of Garrett saw the group's music become increasingly political, leading to Garrett eventually taking leave to become a member of Parliament. Yet in a climactic moment, we see how a rock band can use its platform in ways that are denied even to a politician.

If there is a single *This Is Spinal Tap* element, it is in the revolving cast of bass players, though the group's response to the death of their longest-serving bass player, New Zealander Bones Hillman, is just one of the documentary's many genuinely moving moments. — Nick Bollinger

## Screenings

**Auckland**  
HWD Tue 13 Aug, 1:30pm  
CIV Sun 18 Aug, 5:45pm

**Wellington**  
RXY Thu 8 Aug, 4:15pm  
EMB Sun 11 Aug, 6:00pm

**Christchurch**  
LUM Mon 19 Aug, 4:00pm  
LUM Fri 23 Aug, 6:30pm  
LUM Sun 1 Sep, 6:30pm

**Dunedin**  
REG Thu 22 Aug, 4:00pm  
REG Sun 25 Aug, 5:45pm

**Hamilton**  
LID Fri 30 Aug, 6:15pm  
LID Wed 4 Sep, 4:00pm

**Tauranga**  
LUX Sun 18 Aug, 5:15pm  
LUX Wed 28 Aug, 5:45pm

**Napier**  
MTG Fri 30 Aug, 3:00pm  
MTG Sun 1 Sep, 5:30pm

**New Plymouth**  
LLC Thu 29 Aug, 6:15pm  
LLC Mon 2 Sep, 8:15pm

**Masterton**  
MAS Sun 1 Sep, 5:45pm  
MAS Tue 3 Sep, 8:00pm

**Nelson**  
STA Thu 15 Aug, 4:00pm  
STA Sun 18 Aug, 6:00pm

Presented in association with



## Director, Screenplay: Paul Clarke

Australia 2024 | 105 mins

**Producer:** Carolina Sorensen

**Cinematography:** Kevin Scott

**Editor:** Gretchen Peterson

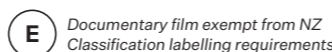
**Music:** Midnight Oil

**With:** Peter Garrett, Martin Rotsey, Rob Hirst, Jim Moginie

**Festivals:** Sydney 2024

"Over 45 years Midnight Oil helped shape modern Australia. This is their trailblazing story for the first time on film."

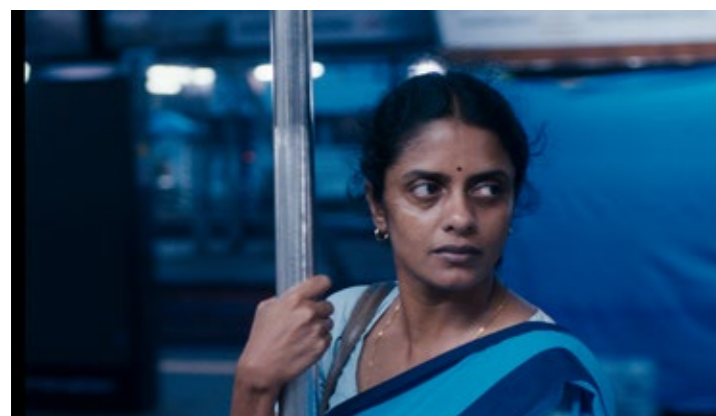
— Connor Lochire, *Variety*



Critically acclaimed films and contemporary masterpieces are gathered here for the joy of cinephiles. These works showcase the distinct cinematic style of revered masters and emerging talents, including a hugely engrossing animated feature.

# Visions

## All We Imagine As Light



The conversation on the female gaze in cinema finds apt material for a case study in Payal Kapadia's richly textured and magnificently subdued *All We Imagine As Light*. After winning Best Documentary at the 2021 Cannes Festival with *A Night of Knowing Nothing* (NZIFF 2021), Kapadia was the first Indian filmmaker invited to the Cannes Competition in 30 years, and ultimately won the Grand Prix.

Kapadia's narrative debut is a delicate ode to female bonding set against the backdrop of Mumbai, which plays as a pulsating, vivid part in the story. The protagonists are two nurses sharing an apartment: Prabha, whose absent

husband is working in Germany, and Anu, who has a secret relationship with a Muslim man. Finding a place in the sprawling metropolis is a key aspect of Kapadia's narrative: Anu struggles for privacy to hide her affair, while Prabha's friend Parvati is evicted. When Parvati moves back to her village, Prabha and Anu pay her a visit, finding a communal shelter from their daily worries.

Filmed with exquisite elegance and precision, the film has an unconventional, even subversive approach to visual storytelling and confirms Kapadia as a singular and compelling voice of contemporary cinema. — Paolo Bertolin

### Screenings

**Auckland**  
HWD Thu 8 Aug, 11:30am  
CIV Sun 18 Aug, 2:45pm  
**Wellington**  
RXY Fri 9 Aug, 11:45am  
EMB Sun 11 Aug, 3:15pm  
**Christchurch**  
LUM Thu 22 Aug, 12:00pm  
LUM Mon 26 Aug, 8:00pm  
LUM Fri 30 Aug, 11:15am  
LUM Sun 1 Sep, 4:00pm  
**Dunedin**  
REG Fri 23 Aug, 1:30pm  
REG Sun 25 Aug, 3:00pm  
**Hamilton**  
LID Tue 27 Aug, 1:30pm  
LID Sun 1 Sep, 3:00pm  
**Tauranga**  
LUX Thu 22 Aug, 12:00pm  
LUX Sat 24 Aug, 4:00pm  
**Napier**  
MTG Sun 25 Aug, 5:00pm  
MTG Tue 26 Aug, 3:00pm  
**New Plymouth**  
LLC Mon 26 Aug, 2:00pm  
LLC Sun 1 Sep, 3:15pm  
**Masterton**  
MAS Thu 22 Aug, 3:45pm  
MAS Sat 24 Aug, 3:45pm  
**Nelson**  
STA Sun 18 Aug, 12:30pm  
STA Tue 20 Aug, 2:00pm

### Director, Screenplay: Payal Kapadia

India 2024 | 114 mins

**Producers:** Thomas Hakim, Julien Graff  
**Cinematography:** Ranabir Das  
**Editors:** Clément Pinteaux  
**Music:** Dhritiman Das  
**Cast:** Kani Kusruti, Divya Prabha, Chhaya Kadam, Hridhu Haroon  
**Languages:** Malayalam and Hindi, with English subtitles

**Festivals:** Cannes (In Competition), Sydney 2024

**Awards:** Grand Prix, Cannes Film Festival 2024

"Few films have ever so beautifully captured the lonesome romance of Mumbai after dark."

— Jessica Kiang, *Variety*

Presented in association with



**M** Sex scenes, offensive language & nudity

## The Beast

La bête



Love in the time of AI. Léa Seydoux and George MacKay are star-crossed lovers chasing and escaping each other in different times and on different sides of the fence of attraction in Bertrand Bonello's mesmerising adaptation and expansion of Henry James' novella *The Beast in the Jungle*.

*The Beast* frames Gabrielle and Louis meeting at three moments in time – in 1910, in 2014 and in 2044. The future setting, a deserted Paris eerily devoid of human presence, provides the conceptual catch: in times to come, to better perform in life and work, humans will be able to purify their DNA from burdensome sediments of memories and

previous lives. Call it the high-tech version of a lobotomy. As Gabrielle is about to undergo the procedure, she incidentally meets the weirdly familiar Louis. Because indeed, the two had met previously: during the Great Flood of Paris, as aristocrats who fail to admit the reciprocal enamourment, and in present days LA, as an actress house-sitting a villa and a vicious incel.

Venturing into thematic and narrative territories close to Cronenberg and Lynch, Bonello forges a seductive triptych that is both elegant and edgy, cerebral and romantic. An instant classic of auteur cinema hurling out an unforgettable cry for love. — Paolo Bertolin

### Screenings

**Auckland**  
CIV Fri 9 Aug, 8:45pm  
HWD Thu 15 Aug, 10:00am  
**Wellington**  
RXY Mon 5 Aug, 3:30pm  
LHC Tue 6 Aug, 8:15pm  
RXY Sat 3 Aug, 8:00pm  
**Christchurch**  
LUM Sat 17 Aug, 8:30pm  
LUM Sun 25 Aug, 7:30pm  
LUM Thu 29 Aug, 2:00pm  
**Dunedin**  
REG Sun 18 Aug, 8:00pm  
**Hamilton**  
LID Thu 22 Aug, 3:15pm  
LID Sat 31 Aug, 8:00pm  
**Tauranga**  
LUX Fri 16 Aug, 1:00pm  
LUX Sun 18 Aug, 7:30pm  
**Napier**  
MTG Sun 25 Aug, 7:30pm  
**New Plymouth**  
LLC Sat 31 Aug, 8:00pm  
LLC Tue 3 Sep, 3:15pm  
**Masterton**  
MAS Sat 31 Aug, 7:45pm  
MAS Mon 2 Sep, 2:45pm  
**Nelson**  
STA Thu 22 Aug, 1:15pm  
STA Sat 24 Aug, 8:15pm

### Director, Screenplay: Bertrand Bonello

France, Canada 2023  
146 mins

**Producers:** Justin Taurand, Bertrand Bonello

**Cinematography:** José Deshaies

**Editor:** Anita Roth

**Music:** Bertrand Bonello, Anna Bonello  
**Cast:** Léa Seydoux, George MacKay, Guslagie Malanga, Dasha Nekrasova, Martin Scali, Elina Löwensohn

**Languages:** French and English, with English subtitles

**Festivals:** Venice, Toronto, New York, London 2023; Rotterdam 2024

"A vast unsettling dream of the future and the past... It's rich, strange, with a chilly indifference to your viewing comfort and a tremor of imminent disaster."

— Peter Bradshaw, *The Guardian*

**M** Offensive language & sexual references

## Dahomey



Casting a fascinating cinematic spell, Mati Diop, winner of the Cannes Grand Prix in 2019 with *Atlantics*, gives voice to an ancient statue of King Gezo, ruler of the Kingdom of Dahomey, in *Dahomey*, winner of the Golden Bear at the 2024 Berlin Film Festival.

French soldiers purloined the artefact, along with another 25 sculptures, in 1892. In 2021, the French government returned them to what today is the Republic of Benin. With her deceptively straightforward documentary, Diop chronicles the journey home from the trauma of colonialism.

As the royal treasures emerge from the vaults of a French museum,

as if from a crypt, they are cleansed and placed in craters, while the charismatic voice of King Gezo muses on their fate as if he were a *griot*, a traditional West African storyteller. When the sculptures reach Benin, Diop switches from the voice of King Gezo, emblem of a stolen past, steeped in myth and intangible wonder, to the polyphony of a thought-provoking debate among university students, who passionately reflect on the meaning of this repatriation. Far from staid academic discourse, Mati Diop's *Dahomey* provides a lucid and nuanced contribution to the debate on post-colonialism, in Africa and everywhere. — Paolo Bertolin

### Screenings

**Auckland**  
HWD Thu 8 Aug, 2:00pm  
CIV Sat 10 Aug, 10:00am  
**Wellington**  
EMB Sat 3 Aug, 10:00am  
LHC Wed 7 Aug, 10:30am  
LHC Sun 11 Aug, 4:30pm  
**Christchurch**  
LUM Tue 20 Aug, 6:15pm  
LUM Fri 23 Aug, 11:45am  
LUM Thu 29 Aug, 4:45pm  
LUM Sun 1 Sep, 2:30pm  
**Dunedin**  
REG Sat 17 Aug, 10:30am

### Director: Mati Diop

France 2024 | 68 mins

**Producers:** Eve Robin, Judith Lou Lévy, Mati Diop

**Cinematography:** Josephine Drouin-Viallard

**Editor:** Gabriel Gonzalez

**Music:** Wally Badarou, Dean Blunt

**With:** Gildas Adannou, Habib Ahandessi, José Guedje

**Languages:** French, Fon and English, with English subtitles

**Festivals:** Berlin, Sydney 2024

**Awards:** Best Film, Berlin International Film Festival 2024

"*Dahomey* [is] a slim lever that cracks open the sealed crate of colonial history, sending a hundred of its associated erasures and injustices tumbling into the light."

— Jessica Kiang, *Variety*

**E** Documentary film exempt from NZ Classification labelling requirements

## Evil Does Not Exist

*Aku wa sonzai shinai*



Set in a small rural village near Tokyo, *Evil Does Not Exist* follows taciturn woodsman Takumi (a splendid debut by Hitoshi Omika) as he is inadvertently embroiled in plans to bring a high-end glamping retreat to the isolated idyll. Not only is the single father's placid daily life set to be upended, but the entire village's delicate subsistence is threatened.

The film began life as a visual accompaniment to musical works by composer Eiko Ishibashi, who also worked with Ryūsuke Hamaguchi on *Drive My Car*. The director became so engaged with the themes in the musician's

work that the project evolved into a full-blown feature. The DNA of a music-centred visual poem remains, brought to preternatural life by cinematographer Yoshio Kitagawa's entrancing compositions.

Hamaguchi imbues each character with such generous empathy that passing judgement becomes as difficult as untangling the interactions between culture and the natural world. Beautifully lensed and deliberately paced, *Evil Does Not Exist* starts as a stroll through a world of flawed heroes, complicit victims, and vacillating villains, before pitching towards a startling crescendo. — Adrian Hatwell

### Screenings

**Auckland**  
CIV Thu 8 Aug, 6:15pm  
CIV Fri 16 Aug, 10:30am  
**Wellington**  
EMB Thu 1 Aug, 11:00am  
EMB Sat 3 Aug, 4:00pm  
RXY Wed 7 Aug, 10:15am  
**Christchurch**  
LUM Sat 17 Aug, 6:00pm  
LUM Thu 22 Aug, 11:45am  
LUM Tue 27 Aug, 4:00pm  
LUM Wed 28 Aug, 6:15pm  
**Dunedin**  
REG Fri 16 Aug, 6:15pm  
REG Tue 20 Aug, 1:45pm  
**Hamilton**  
LID Thu 22 Aug, 1:00pm  
LID Sat 24 Aug, 3:45pm  
**Tauranga**  
LUX Fri 16 Aug, 6:00pm  
LUX Tue 20 Aug, 1:30pm  
**Napier**  
MTG Sat 24 Aug, 3:15pm  
MTG Thu 29 Aug, 1:00pm  
**New Plymouth**  
LLC Wed 28 Aug, 11:45am  
LLC Fri 30 Aug, 6:15pm  
**Masterton**  
MAS Fri 23 Aug, 11:45am  
MAS Fri 30 Aug, 5:45pm  
**Nelson**  
STA Fri 16 Aug, 6:15pm  
STA Tue 20 Aug, 11:45am

### Director, Screenplay: Ryūsuke Hamaguchi

Japan 2023 | 106 mins

**Cast:** Hitoshi Omika, Ryo Nishikawa, Ryuji Kosaka, Ayaka Shibutani  
**Producer:** Satoshi Takata  
**Cinematography:** Yoshio Kitagawa  
**Editors:** Ryūsuke Hamaguchi, Azusa Yamazaki  
**Music:** Eiko Ishibashi  
**Language:** Japanese with English subtitles

**Festivals:** Venice, Toronto, San Sebastián, New York, Vancouver, Busan, London 2023; Rotterdam 2024

**Awards:** Grand Jury Prize, Venice Film Festival 2023; Best Film, London Film Festival 2023

**“This haunting stealth thriller about violations of nature is a work of undeniable power.”**

— David Rooney, *Hollywood Reporter*

Presented in association with



## Grand Tour



Merging the old-school cinematic elegance of his charming festival favourite *Tabu* with the semi-documentary stylings of *Our Beloved Month of August* or his epic *Arabian Nights*, the latest from eccentric Portuguese director Miguel Gomes takes us on an exotic journey zigzagging not just throughout Eastern Asia but also through space and time. *Grand Tour* earned Gomes the prize for Best Director at Cannes as well as widespread critical acclaim.

In Rangoon, Burma, 1917, British civil servant Edward (Gonçalo Waddington) waits on the docks to meet his fiancée Molly (Crista Alfiate), but faced with sudden

cold feet, he jumps on the nearest steamer instead. When he discovers Molly isn't far behind, he begins a “grand tour”, fleeing through Thailand, the Philippines, Vietnam, Japan and China to avoid her.

Gomes bridges scenes with the actors shot on sound stages with contemporary documentary footage of the locales Edward and Molly travel through, accompanied by sardonic narration in a variety of Asian languages. The marriage of melodramatic artificiality with found footage plays with both time and geography in a truly unique fashion. Unlike the film's hapless betrothed, this marriage is a beguiling success. — Michael McDonnell

### Screenings

**Auckland**  
CIV Fri 16 Aug, 1:00pm  
HWD Thu 15 Aug, 6:30pm  
**Wellington**  
EMB Mon 5 Aug, 3:30pm  
LHC Sat 3 Aug, 5:45pm  
LHC Sun 11 Aug, 6:00pm  
**Christchurch**  
LUM Fri 30 Aug, 1:30pm  
LUM Sat 17 Aug, 2:15pm  
LUM Sun 25 Aug, 5:45pm

### Director: Miguel Gomes

Portugal/Italy/France 2024  
128 mins

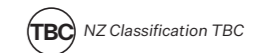
**Producer:** Filipa Reis  
**Screenplay:** Mariana Ricardo, Telmo Churro, Maureen Fazendeiro, Miguel Gomes  
**Cinematography:** Rui Poças, Sayombhu Mukdeeprom, Guo Liang  
**Editors:** Telmo Churro, Pedro Filipe Marques  
**Cast:** Crista Alfiate, Gonçalo Waddington, Claudio da Silva, Lang Khê Tran  
**Languages:** Portuguese, Mandarin, Thai, French, Burmese, Vietnamese, Tagalog, and Japanese, with English subtitles

**Festivals:** Cannes (In Competition), Sydney 2024

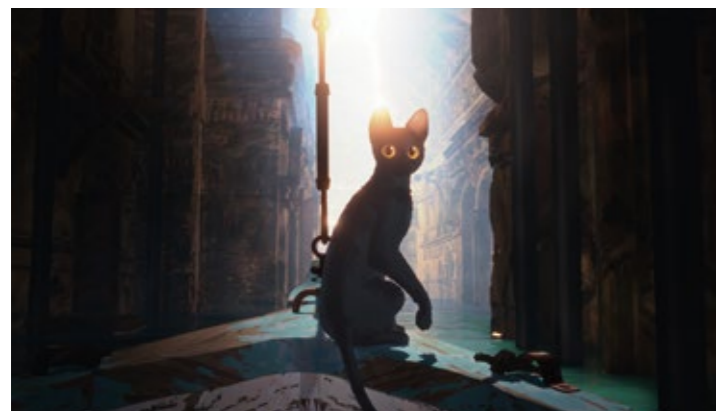
**Awards:** Best Director, Cannes Film Festival 2024

**“Bristling with life and song and revelatory collisions between cultures and timeframes, the Portuguese master's Cannes Competition title is a healing balm for trying times.”**

— Jessica Kiang, *Variety*



## Flow



In a world free of humans, a staunchly independent cat narrowly survives a severe flood by teaming up with a sleepy capybara, a cheeky lemur, an overly friendly Labrador, and an enormous, crane-like bird. The unlikely menagerie has no choice but to stay together on a rickety boat as they navigate the new and rapidly changing environment they find themselves in.

Combining beautiful animation with a captivating and stirring score, the world director Gints Zilbalodis has created lush, intriguing and mesmerising. Adults and children alike will love both the drama and humour derived from accurate observations of

behaviour exhibited by each species. Without dialogue, the animals must read and communicate with each other via body language alone as they are forced to navigate the stark differences between their species. In particular, our feline protagonist is often rubbed the wrong way by their shipmates' quirks, but as they learn to trust, friendship and emotional investment grows.

Engaging and suspenseful, *Flow* is a love letter to the natural world that not only holds a mirror up to our reality — particularly the human tendency to focus on individualism — but also beautifully examines the complex inner lives of animals. We're really not so different, after all. — Louise Adams

### Screenings

**Auckland**  
CIV Wed 14 Aug, 6:15pm\*  
CIV Thu 15 Aug, 1:30pm\*  
**Wellington**  
EMB Fri 9 Aug, 3:30pm\*  
EMB Sat 10 Aug, 3:30pm\*

### NZIFF Engage

See page 10 for details on Masterclasses with Gints Zilbalodis.

### Director, Editor: Gints Zilbalodis

Latvia/France/Belgium 2024  
85 mins

**Producers:** Matīss Kaža, Gregory Zalcmāns, Ron Dyens  
**Screenplay:** Matīss Kaža, Gints Zilbalodis  
**Music:** Rihards Zalupe, Gints Zilbalodis  
**Language:** No dialogue

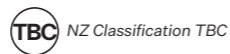
**Festivals:** Cannes (Un Certain Regard), Annecy 2024

**Awards:** Jury Award and Audience Award, Annecy International Animated Film Festival 2024

**Q&A\*:** Gints Zilbalodis

**“A vividly experiential white-knuckle survival adventure... The work of a unique talent who deserves to be ranked among the world's great animation artists.”**

— David Rooney, *Hollywood Reporter*



## Menus-Plaisirs – Les Troisgros



In *Menus-Plaisirs – Les Troisgros*, director Frederick Wiseman is attuned to small pleasures (menus-plaisirs). Spending countless hours at Le Bois san Feuilles, a three-star Michelin restaurant which has been in the Troisgros family for decades, Wiseman is less interested in the product and more enamoured by the process — a holistic approach that methodically connects family, staff and suppliers.

Eschewing typical documentary crutches such as piece-to-camera interviews or scene-setting narration, the film invites you to relax into its rhythm, figuring out the restaurant's complex hierarchies, dynamics and familial tensions

by observing the day-to-day. The camera is obviously in reverence of culinary artistry and the very specific balance of creativity and order that is needed in the pursuit of gastronomic greatness. It stays static, lingering, as its practitioners chop, blanch, pipe, and plate to an exacting precision. Sojourns into the kitchens are interspersed with meetings with the accountant, tours to cheese farms, and conversations between chef (namely Michel, the Troisgros patriarch) and diners. Gradually, viewers piece together the puzzle, building an innate understanding of what it takes to get a plate of thoughtfully tweezered food on the table. — Jean Teng

### Screenings

**Auckland**  
HWD Sun 11 Aug, 10:00am  
**Wellington**  
RXY Sun 4 Aug, 11:00am  
LHC Mon 5 Aug, 2:00pm  
**Christchurch**  
LUM Sun 18 Aug, 12:00pm  
LUM Mon 19 Aug, 2:15pm  
LUM Sun 25 Aug, 11:15am  
**Hamilton**  
LID Sun 25 Aug, 12:15pm  
LID Mon 2 Sep, 1:45pm

### Director, Editor: Frederick Wiseman

France 2023 | 240 mins

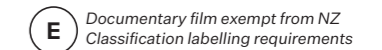
**Producers:** Frederick Wiseman, Karen Koneček, Olivier Giel  
**Cinematography:** James Bishop  
**Sound:** Jean-Paul Mugel  
**With:** Michel Troisgros, Cesar Troisgros, Léo Troisgros  
**Language:** French and English, with English subtitles

**Festivals:** Venice, Toronto, New York, London, Tokyo 2023; CPH:DOX, Sydney 2024

**Awards:** Best Documentary/Non-Fiction Film, LA Film Critics Association Awards 2023; Best Nonfiction Film, National Society of Film Critics 2024

**“Menus-Plaisirs – Les Troisgros is every food lover and documentary lover's dream.”**

— Belen Edwards, *Mashable*





# The Mike Hosking Breakfast.

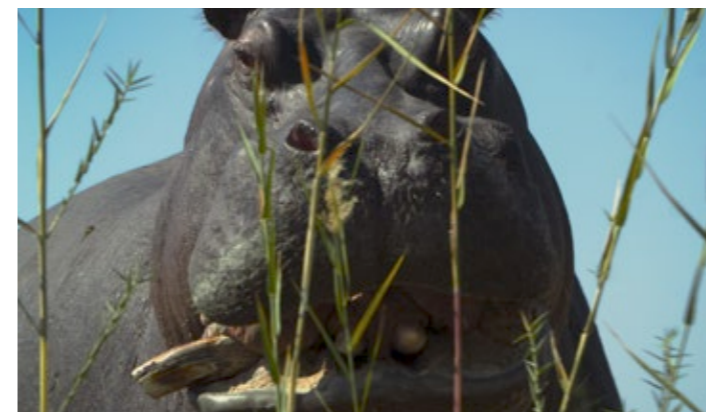
6AM – 9AM WEEKDAYS



# Newstalk ZB

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## Pepe



Pepe was the first hippopotamus shot in the Americas. He was freely roaming the waters of Rio Magdalena, Colombia, leaving fishermen in awe and terror. Pepe was a “cocaine hippo”, part of drug lord Pablo Escobar’s personal menagerie. “Imported” from Namibia, Escobar’s hippos thrived in their new habitat. But Pepe was an unwanted guest.

Dominican director Nelson de los Santos Arias summons the spirit of that legendary hippo in *Pepe*, giving him voice and turning him into a polyglottal narrator in what is possibly the most unclassifiable cinematic oddity of 2024. Guided by an adamant post-colonial stand

and influenced by the tropical cinema of Brazilian master Glauber Rocha, de los Santos Arias cleverly experiments with narration and formats, blurring fiction and documentary, factual narration and magic realism, and adopting a structure that favors digressions and diversions rather than linearity.

Bridging Africa and Latin America, *Pepe* provides an alternative, politically charged retelling of the colonial connection between the two shores of the Atlantic. Hailed as the Apichatpong Weerasethakul of Latin America, he is a talent that New Zealand audiences should also discover. — Paolo Bertolin

### Screenings

**Auckland**  
HWD Sat 10 Aug, 3:30pm  
**Wellington**  
LHC Wed 7 Aug, 8:15pm  
LHC Sat 10 Aug, 3:30pm

**Director, Screenplay, Editor, Music: Nelson Carlos de los Santos Arias**  
Dominican Republic/  
Namibia/Germany/France  
2024 | 122 mins

**Producers:** Pablo Lozano, Tanya Valette, Nelson Carlos de los Santos Arias  
**Cinematography:** Camilo Soratti, Roman Lechapelier, Nelson Carlos de los Santos Arias  
**Cast:** Jhon Narváez, Sor Maria Rios, Fareed Matjila, Harmony Ahalwa  
**Languages:** Spanish, Afrikaans, Mbukushu and German, with English subtitles

**Festivals:** Berlin, Sydney 2024

**Awards:** Best Director, Berlin International Film Festival 2024

“What is striking about *Pepe*... is its challenging, utterly distinctive style... defined by a radically inventive filmic language.”

— Jonathan Romney, *Sight & Sound*

**M** Offensive language, drug use & flashing images that may cause seizures

## The Universal Theory

*Die Theorie von Allem*



A pure cinephile delight presented in sumptuous black and white, Timm Kröger’s *The Universal Theory* is a superb auteur version of multiverse storytelling.

The film opens in colour in 1974 as a German TV host welcomes Johannes Leinert, bestselling writer of *Die Theorie von Allem* (*The Theory of Everything*). The conversation leads to a disagreement on the existence of parallel universes and, as Johannes storms out of the studio, he addresses the camera to send a message to a woman named Karin.

Flashback to 1962: in the Swiss Alps, a boy and a girl play in the snow and accidentally uncover

a dangerous secret. A younger Johannes, then a physics PhD candidate, travels to that same location to attend a summit. There, he meets a host of bizarre characters and becomes entangled in a conspiracy. And he falls in love with Karin, a jazz pianist who knows too much about his past.

Richly referencing classic cinema, from Hitchcock to Fassbinder, Welles to Lynch, film noir to giallo, Kröger creates a puzzle that is suspenseful and visually mesmerising. Yet, at its core, *The Universal Theory* isn’t just a cinematic pastiche, but a sublime and heart-wrenching love story. — Paolo Bertolin

### Screenings

**Auckland**  
HWD Sun 18 Aug, 6:15pm  
**Wellington**  
RXY Sun 11 Aug, 6:45pm

**Director: Timm Kröger**  
Germany/Austria/  
Switzerland 2023 | 118 mins

**Producers:** Heino Deckert, Tina Börner, Viktoria Stolpe, Timm Kröger, Lixi Frank, David Bohun, Sarah Born, Rajko Jazbec, Dario Schoch

**Screenplay:** Roderick Warich, Timm Kröger

**Cinematography:** Roland Stuprich

**Editor:** Jann Anderegg

**Music:** Diego Ramos Rodríguez

**Cast:** Jan Bülow, Olivia Ross, Hanns Zischler, Gottfried Breitfuss, David Bennent

**Language:** German with English subtitles

**Festivals:** Venice 2023

“Timm Kröger’s superbly crafted *The Universal Theory*... delivers pastiche so meticulous it becomes its own source of supremely cinematic pleasure.”

— Jessica Kiang, *Variety*

**TBC** NZ Classification TBC

A special focus on countries and regions whose films emerged as groundbreaking and topical. This year, we zero in on endearing works showing the reality of life in the Himalayas and the thought-provoking and irreverent films out of Norway.

# Journeys

## Agent of Happiness



Amber is a government official traversing the mountains of Bhutan, seeking to determine the gross national happiness of the small Buddhist kingdom. Filling out paperwork in rural farmhouses and mountainous shantytowns, the task is supposed to inform policy and parliamentary decision-making, to help the country prosper.

Regarded by their own government as the happiest country in the world, after a few minutes with Amber and his coworker Guna, you come to realise that not everything is fun and games for the so-called "agent of happiness". He longs for marriage, declaring his intentions to prospective companion Sarita early

in the piece. But as anyone who's ever downloaded a dating app will know, it's never that simple.

For some, the number of livestock they own is directly proportional to their degree of contentment on the Gross National Happiness Index. Yet for others, such as Dechan, a transwoman whose mother struggles to accept her, a more worrisome picture is painted by her survey answers.

Encapsulating a vast range of the human experience, Bhattarai and Zurbó play with juxtaposition, drawn-out close-ups of wistful citizens interspersed with breath-taking vistas of the Bhutanese countryside. — Matt Bloomfield

### Screenings

**Auckland**  
HWD Sun 18 Aug, 1:45pm  
**Wellington**  
LHC Fri 2 Aug, 6:15pm  
RXY Wed 7 Aug, 4:15pm  
LHC Sun 11 Aug, 12:30pm  
**Christchurch**  
LUM Wed 21 Aug, 2:30pm  
LUM Wed 28 Aug, 6:45pm  
LUM Fri 30 Aug, 6:30pm  
**Hamilton**  
LID Mon 26 Aug, 12:15pm  
LID Tue 27 Aug, 6:15pm  
**Tauranga**  
LUX Sat 17 Aug, 4:15pm  
LUX Wed 21 Aug, 1:45pm  
**Napier**  
MTG Mon 26 Aug, 5:45pm  
**New Plymouth**  
LLC Wed 28 Aug, 4:15pm  
LLC Mon 2 Sep, 6:15pm  
**Masterton**  
MAS Sun 25 Aug, 5:30pm  
MAS Tue 27 Aug, 3:45pm  
**Nelson**  
STA Tue 20 Aug, 6:15pm

**Directors: Arun Bhattarai, Dorottya Zurbó**  
Bhutan 2024 | 94 mins

**Producers:** Noémi Veronika Szakonyi, Máté Artur Vincze, Arun Bhattarai  
**Cinematography:** Arun Bhattarai  
**Editor:** Péter Sass  
**Music:** Ádám Balázs  
**With:** Amber Kumar Gurung, Sarita Chettri, Guna Raj Kuikel  
**Languages:** Dzongkha and Nepali, with English subtitles

**Festivals:** Sundance, CPH:DOX, Hot Docs, San Francisco, Sydney 2024

**Awards:** Best Documentary and Audience Award, San Francisco International Film Festival 2024

*"Agent of Happiness shows that the manner in which Bhutan measures contentment is unique, but life's always better with a smile on one's face. It's a universal truth."*

— Pat Mullen, *POV Magazine*

**E** Documentary film exempt from NZ Classification labelling requirements

## The Monk and the Gun



When young monk Tashi's lama (Buddhist master) asks him to procure two guns ahead of their country's first mock election – to "set it right", whatever that means – he doesn't ask questions, he simply strolls into the unspoiled countryside towards neighbouring Ura village. One problem: Tashi has never seen a gun before!

Sporting a premise that could lead to tragedy, tomfoolery, or transcendence, Pawo Choyning Dorji's *The Monk and the Gun* keeps you guessing, with a half-smile at the corner of its cinematic mouth. Balancing views on tradition and modernisation,

city and village life, the film weaves a colourful tapestry of Bhutan's democratic transition, gilded with a subtle comedic edge. Forget understanding the electoral process, bemused villagers struggle to even fathom the need for the proposed changes, while a confused American arms dealer may get more (and less) than he bargains for. Dorji's satire may be gentle rather than sharp, yet the film effectively skewers "democracy" and "modernity" as Western cultural constructs; exploring what an indigenous approach might look like, carrying culture and values into the future. — Jacob Powell

### Screenings

**Auckland**  
CIV Sat 10 Aug, 4:15pm  
HWD Wed 14 Aug, 1:15pm  
**Wellington**  
LHC Sun 4 Aug, 6:00pm  
EMB Wed 7 Aug, 12:30pm  
LHC Thu 8 Aug, 8:15pm  
**Christchurch**  
LUM Fri 16 Aug, 12:45pm  
LUM Sat 17 Aug, 12:00pm  
LUM Mon 26 Aug, 6:15pm  
**Dunedin**  
REG Mon 19 Aug, 6:15pm  
**Hamilton**  
LID Thu 22 Aug, 6:15pm  
LID Fri 30 Aug, 4:00pm  
**Tauranga**  
LUX Fri 16 Aug, 12:45pm  
LUX Tue 27 Aug, 5:45pm  
**Napier**  
MTG Thu 22 Aug, 3:15pm  
MTG Fri 23 Aug, 5:30pm  
**New Plymouth**  
LLC Thu 22 Aug, 6:15pm  
LLC Thu 29 Aug, 4:00pm  
**Masterton**  
MAS Thu 22 Aug, 8:00pm  
**Special pricing applies**  
MAS Mon 26 Aug, 12:45pm  
**Nelson**  
STA Thu 15 Aug, 6:15pm  
STA Wed 21 Aug, 4:00pm

**Director, Screenplay:**  
**Pawo Choyning Dorji**  
Bhutan/France/USA/  
Taiwan 2023 | 107 mins

**Producers:** Jean-Christophe Simon, Hsu Feng, Stephanie Lai, Pawo Choyning Dorji  
**Cinematography:** Jigmè T Tenzing  
**Editor:** Hsiao-Yun Ku

**Music:** Frederic Alvarez

**Cast:** Tandin Wangchuk, Deki Lhamo, Pema Zangmo Sherpa, Tandin Sonam, Harry Einhorn

**Languages:** Dzongkha and English, with English subtitles

**Festivals:** Telluride, Toronto, Vancouver, Rome 2023; Sydney 2024

**Awards:** Audience Award (Showcase), Vancouver International Film Festival 2023

*"An unexpectedly suspenseful shaggy dog story, as well as a pretty funny one."*

— Michael O'Sullivan, *Washington Post*

**M** Sex scenes, offensive language & nudity

## Shambhala



Pema resides in a polyandrous village in the Himalayas with three fraternal husbands: Tashi, her chosen beloved; Karma, a kind Buddhist; and Dawa, the youngest of the brothers, still in school. The four live in content harmony until Karma returns to the monastery and Tashi embarks on a months-long journey for resources.

Before Tashi departs, he and Pema share an intimate night, causing Pema to fall pregnant. Her joy is overshadowed when a rumour rips through the tiny village that Pema was unfaithful while Tashi was away. Word spreads to Tashi, and he doesn't return. Determined to quash these accusations, Pema

takes it upon herself to find Tashi and prove her devotion to him. She sets out alone, taking only the necessities and her trusty horse.

According to Tibetan Buddhist legend, Shambhala is a kingdom of peace and prosperity that exists somewhere between the Himalayas and the Gobi Desert. It is a place for those who have achieved complete enlightenment. While we follow Pema through the stunning landscape and experience each of the spiritual rituals she encounters, we also watch as she moves further away from the surface-level civility she grew up with to embrace the raw emotion she truly feels.

— Huia Haupapa

### Screenings

**Auckland**  
HWD Thu 8 Aug, 8:15pm\*  
CIV Fri 9 Aug, 10:00am\*  
**Wellington**  
RXY Mon 5 Aug, 8:00pm\*  
LHC Tue 6 Aug, 11:00am\*  
**Christchurch**  
LUM Sun 18 Aug, 7:45pm  
LUM Wed 28 Aug, 12:00pm  
LUM Sun 1 Sep, 12:45pm

**Director, Producer:**  
**Min Bahadur Bham**  
Nepal/France/Norway/  
Turkey/Hong Kong/Taiwan/  
USA/Qatar 2024 | 150 mins

**Screenplay:** Min Bahadur Bham, Abinash Bikram Shah

**Cinematography:** Aziz Jan Baki

**Editors:** Liao Ching-Sung, Kiran Shrestha

**Music:** Nhyoo Bajracharya

**Cast:** Thinley Lhamo, Sonam Topden, Tenzin Dalha, Karma Wangyal Gurung, Karma Shakya, Loten Namling

**Languages:** Tibetan and Nepali, with English subtitles

**Festivals:** Berlin 2024

**Q&A\*: Min Bahadur Bham**

*"At once a spiritual odyssey and a more concrete journey of female self-determination, this is a visually magnificent slow-burner filmed high in the Himalayas."*

— Jonathan Romney, *Screen Daily*

**PG** Violence, coarse language, some scenes may disturb

## Armand



### Screenings

**Auckland**  
HWD Sat 17 Aug, 9:00pm  
**Wellington**  
RXY Fri 9 Aug, 8:15pm

Actress Elizabeth (rising star Renate Reinsve, also at this year's Festival in *A Different Man*, p39) is summoned to a meeting at her son Armand's school with his best friend's parents, who make a severe accusation against Armand. What really happened among the children? And what does this tell us about the parents raising them? Is Elizabeth responsible for Armand's misbehavior?

*Armand* invites audiences to be judges at an unofficial trial, where the thin divide between truth and lies is blurred. But the actress could be playing games, ready to lead the seductive dance of manipulation. Once again, Reinsve proves the

subtle finesse of her thespian skills, leaving the audience to ponder how much her character's maternal instinct is served by her well-oiled histrionics. Pulling the strings of this outstanding Bergmanian drama with evocative and elegant camerawork is Halfdan Ullmann Tøndel, grandson of Liv Ullman and Ingmar Bergman himself.

— Paolo Bertolin

"As much as Reinsve proved herself the ideal vessel to portray millennial angst and ennui in *The Worst Person in the World*, here she establishes herself as an ultimate portrayer of women on the edge." — Ryan Lattanzio, *Indiewire*

**Director, Screenplay:**  
**Halfdan Ullmann Tøndel**  
Norway/The Netherlands/  
Sweden/Germany 2024  
117 mins

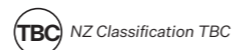
**Producer:** Andrea Berentsen Ottmar  
**Cinematography:** Pål Ulvik Rokseth  
**Editor:** Robert Krantz  
**Music:** Ella Van Der Woude  
**Cast:** Renate Reinsve, Ellen Dorrit Petersen, Øystein Røger, Endre Hellestveit, Thea Lambrechts Vaulen  
**Language:** Norwegian with English subtitles

**Festivals:** Cannes (Un Certain Regard), Sydney 2024

**Awards:** Camera d'Or, Cannes Film Festival 2024

"Reinsve completely commands the screen in the most unexpected and captivating manner."

— Gregory Ellwood, *The Playlist*



## Sex



### Screenings

**Auckland**  
HWD Sat 10 Aug, 8:45pm  
**Wellington**  
RXY Sun 4 Aug, 5:45pm

There has hardly been an investigation on male identity and sexuality as candid, insightful and hilarious as Norwegian auteur Dag Johan Haugerud's *Sex*. After winning all major laurels in Nordic cinema with *Beware of Children*, the acclaimed director and author is now embarking on a trilogy, *Sex Dreams Love*.

The first instalment opens on one of the most tantalising preludes in recent cinema. Two chimney sweeps frankly open up to each other on a coffee break: the first reveals that he dreamt of being checked out by none other than David Bowie; the other confesses that he accepted

the sexual advances of a male customer who invited him to have sex with him. But both men are "straight" and married to women. Here, the deft tone of the film is immediately set.

A fervent admirer of Eric Rohmer's thickly scripted love skirmishes, Haugerud infuses irony, depth and compassion in his elegantly composed tableaux depicting how these men cope with the turmoil these experiences bring into their relationships with their partners and themselves. Featuring some of the brightest and funniest dialogue of 2024, *Sex* is a real eye-opener.

— Paolo Bertolin

**Director: Dag Johan Haugerud**

Norway 2024 | 118 mins

**Producers:** Yngve Sæther, Hege Hauff Hvattum

**Cinematography:** Cecilie Semec

**Editor:** Jens Christian Fodstad

**Music:** Peder Capjon Kjellsby

**Cast:** Jan Gunnar Røise, Thorbjørn Harr, Siri Forberg, Birgitte Larsen

**Language:** Norwegian with English subtitles

**Festivals:** Berlin, Sydney 2024

"Sex is a compelling exploration of ordinary men trying to figure out who they are permitted to be, how they are evolving and what their lives are all about."

— Alan Hunter, *Screen Daily*



## The Remarkable Life of Ibelin



### Screenings

**Auckland**  
HWD Fri 9 Aug, 8:30pm  
CIV Thu 15 Aug, 3:45pm  
**Wellington**  
LHC Sat 3 Aug, 10:45am  
LHC Fri 9 Aug, 6:15pm  
**Christchurch**  
LUM Sat 17 Aug, 4:00pm  
LUM Thu 22 Aug, 6:30pm  
**Dunedin**  
REG Thu 15 Aug, 4:00pm  
REG Sun 18 Aug, 12:15pm

A parent's greatest desire for their children is for them to live a fulfilling life with friendships and love. Born with a degenerative muscular disease, Mats Steen's life narrows until as a young adult he spends much of his day in his bedroom on his modified computer, seemingly disconnected with the real world. His family views his life as lonely and isolated.

When he dies aged 25, his parents post a final message to Mats' blog, not knowing whether anyone would even read it... until their inbox is flooded with hundreds of emails from online friends around the world who had

connected with Mats through the online role-playing game *World of Warcraft* and his dashing virtual avatar Ibelin.

Director Benjamin Ree vividly re-imagines Ibelin's life within *World of Warcraft* where Ibelin poignantly enjoys so many of the things Mats couldn't – he's buff and goes for daily jogs, meets friends for a beer, chats up girls and falls in love.

Interspersed with interviews with family and the friends Mats made online, Ree's heart-rending film portrays the power of human connection and a life well lived; a truly remarkable life.

— Sally Woodfield

**Director: Benjamin Ree**  
Norway 2024 | 104 mins

**Producer:** Ingvil Giske  
**Cinematography:** Rasmus Tukia, Tore Volla  
**Editor:** Robert Stengård  
**With:** Robert Steen, Trude Steen, Mia Steen, Kai Simon, Fredriksen Lisette Roovers, Mikkel Riknagel Nielsen, Xenia-Anni Nielsen

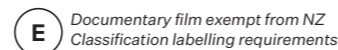
**Languages:** English and Norwegian, with English subtitles

**Festivals:** Sundance, CPH:DOX, Sydney 2024

**Awards:** Directing and Audience Awards (World Cinema Documentary), Sundance Film Festival 2024

"Through films as touching and powerful as these, there is hope we can continue on our own journeys following a truly selfless example."

— Lex Briscuso, *The Wrap*



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A selection of hand-picked classics and recently restored films. A valuable opportunity to watch landmarks from the history of cinema on the big screen, and unearth some unsung gems.

*Special Screenings: As we went to print we confirmed two special 30th anniversary screenings of Peter Jackson's Heavenly Creatures. The film will screen in Auckland and Wellington on Monday 12 August. See [nziff.co.nz](http://nziff.co.nz) for details.*

# Treasures

## American Stories: Food, Family and Philosophy

*Histoires d'Amérique: Food, Family and Philosophy*



Like most of Chantal Akerman's films, *American Stories*, now beautifully restored in 4K, is a deeply personal one. Having yearned to fill the blanks of a past that her mother – an Auschwitz survivor – left largely unspoken, she sought to bring the “invented memories” of her people to life.

After a dazzling New York skyline emerges from the sea fog (a mirror of the closing shots from Akerman's 1977 film *News from Home*), the breathless confessions of its Jewish immigrants are given against the graffitied streets and eerie vacant lots of Williamsburg. A man laments his loss of religion and the strangeness of an acculturated

generation; a woman is torn between a Jewish and a non-Jewish lover. In these glimpses of grief, longing, and alienation, all the mess of exile and migration is unsilenced with mesmerising intimacy.

Between these touching moments come rapid-fire Vaudeville skits: Beckettian riddles meet Yiddish songs; Woody Allen-esque back-and-forths meet religious fables. Storytelling, as Akerman noted, “has permitted people to survive history by laughing – laughing although the source is distress.” It's this attention to both sides of the coin that makes *American Stories* a true portrait of a culture. — Manon Revuelta

### Screenings

**Auckland**  
HWD Sun 18 Aug, 4:00pm  
**Wellington**  
RXY Sun 11 Aug, 12:15pm

### Director, Screenplay: Chantal Akerman

Belgium/France 1989  
96 mins

**Producer:** Bertrand Van Effenterre  
**Editor:** Patrick Mimouni  
**Cinematography:** Luc Benhamou  
**Music:** Sonia Wieder-Atherton  
**Cast:** Maurice Brenner, Carl Don, David Buntzman, Judith Malina, Eszter Balint, Dean Jackson, Roy Nathanson  
**Languages:** French with English subtitles

**Festivals:** Cannes (Directors' Fortnight) 2024

4K restoration

“The stories and the comedy meld into a cohesive whole that sustains an entire community. Food, family, and philosophy are just the tip of the iceberg.”

— Vikram Murthi,  
[RogerEbert.com](http://RogerEbert.com)



PHOTO: Collections CINEMATEK - © Fondation Chantal Akerman

## Anguish

*Angustia*



The midnight screening – once a staple of cinema-going; a mecca for late-night naughtiness and witching hour antics – is now practically unheard of in New Zealand. This year, we're bringing this sacred cinematic ritual roaring back into Aotearoa in lurid and gory style with this screening of the cult classic horror film from Spanish iconoclast Bigas Luna.

With a 35mm print sourced from Hollywood Avondale's vault, *Anguish* will be like no other cinema experience you'll have this year. Coen brothers regular and beloved character actor Michael Lerner stars as a

tortured ophthalmologist with a sadistic obsession for gathering eyeballs for his mother (*Poltergeist* series' Zelda Rubinstein), who collects and displays them. Things take a turn for the demented when reality starts to blur between the fabric of the film, and the fabric of the audience's reality. What is the truth, and who is watching whom after all?

Gruesome, frightening and totally bananas, *Anguish* deftly mixes comedy, eroticism and primal terror, drawing on giallo-style gore and splashes of colour, and going gleefully meta in its interrogation of voyeurism and the act of watching. Luna, a

## Midnight Screening

### Screenings

**Auckland**  
HWD Fri 16 Aug, 11:00pm

flamboyant stylist perhaps best known for his sweltering, erotic *Jamón Jamón*, is at his most outlandish and disturbing here, crafting a horror that evokes that other great auteur of style and suspense, Brian De Palma.

Renowned for a mid-film narrative gearshift of tectonic proportions, whatever you may think *Anguish* is going to be as the movie flickers to life, prepare for something else entirely. And be warned: serial killers don't just exist in the movies. In fact, they could be sitting right next to you.

— Tom Augustine

### Director, Screenplay: Bigas Luna

Spain 1987 | 89 mins

**Producer:** Pepón Coromina  
**Cinematography:** Joseph M. Civit  
**Editor:** Tom Sabin  
**Music:** José Manuel Pagán  
**Cast:** Zelda Rubinstein, Michael Lerner, Talia Paul, Angel Jove, Clara Pastor, Isabel García Lorca

35mm screening

“A strikingly original, intricately constructed, and extremely gruesome horror film about a mother-fixated ophthalmologist's assistant with an unhealthy interest in eyeballs.”

— Nigel Floyd, *Time Out*



## Days of Heaven



The filmmaker's impulse to make “every frame a painting” has perhaps never been more fully realised, or transcended, than in the rapturous imagery of Terrence Malick's *Days of Heaven*, a visual astonishment of the highest order. After the runaway critical success of *Badlands*, Malick's intentions turned toward the more outwardly poetic, rendered here in the wispy tale of a doomed love triangle on the farmlands of the Texas prairie before World War I.

Bill has gotten into a fight in Chicago which ended with the killing of a steel mill foreman. On the run with his lover Abby and his

watchful younger sister Linda, the three take up seasonal work for a farmer (Sam Shepard) who falls for Abby, kicking off a tragic chain of events that will permanently alter the course of their lives.

Arriving deep within the “New Hollywood” period of the 1970s, when visionaries such as Martin Scorsese, David Lynch and Francis Ford Coppola were cutting their teeth, *Days of Heaven* is a reflection of the subversive ideas of the time – a grand melodrama sans-soapiness, opting instead for visual lyricism and elegiac, haunting majesty.

— Tom Augustine

### Screenings

**Auckland**  
CIV Sun 11 Aug, 10:00am  
CIV Tue 13 Aug, 1:15pm  
**Wellington**  
EMB Sun 4 Aug, 10:00am  
RXY Tue 6 Aug, 2:15pm  
**Christchurch**  
LUM Fri 16 Aug, 12:15pm  
LUM Sun 18 Aug, 3:30pm  
LUM Tue 27 Aug, 6:30pm  
**Dunedin**  
REG Thu 15 Aug, 11:45am

### Director, Screenplay: Terrence Malick

USA 1978 | 94 mins

**Producers:** Bert Schneider, Harold Schneider  
**Cinematography:** Néstor Almendros  
**Editor:** Bill Weber  
**Music:** Ennio Morricone  
**Cast:** Richard Gere, Brooke Adams, Sam Shepard, Linda Manz, Robert J. Wilke, Jackie Shultis, Stuart Margolin, Timothy Scott

**Festivals:** Venice 2023

4K restoration

“*Days of Heaven* reintroduces to movie audiences Malick's passionate sense of landscape, his unhurried tempo and mastery of calm, although this is in fact an eventful and dramatic film.”

— Peter Bradshaw, *The Guardian*



Presented in association with  
**Wellington Film Society**

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## Paris, Texas



Director Wim Wenders (*Wings of Desire*, *Perfect Days*) fuses his expertise with the road movie – this was his fifth – and fascination for Americana in this intimate epic of the modern West.

A man emerges from the desert, mute and dishevelled. After reconnecting with his brother and son, he embarks on a quest to find his missing wife. Harry Dean Stanton, the venerable character actor cherished by David Lynch, gets a rare opportunity to stretch out in a lead role, and he's subtly magnetic as a man slowly recovering from a mysterious existential crisis. His climactic

encounter with Nastassja Kinski is a mesmerising tour de force.

After the debacle of Wenders' first American project, *Hammett*, this was the film where everything went right, from cinematographer Robby Muller's magnificent shots of Monument Valley to Ry Cooder's dusty, iconic score. The film won the Palme d'Or at Cannes in 1984 and secured the Best Director BAFTA the following year. It has become a modern classic, inspiring generations of filmmakers and musicians (including Kurt Cobain, who named it his favourite film). We are delighted to present *Paris, Texas* in a new 4K restoration. — Andrew Langridge

### Screenings

**Auckland**  
HWD Fri 16 Aug, 10:15am  
CIV Sat 17 Aug, 10:00am  
**Wellington**  
RXY Thu 1 Aug, 1:30pm  
EMB Sat 10 Aug, 10:00am  
**Christchurch**  
LUM Sat 24 Aug, 3:45pm  
LUM Mon 26 Aug, 3:30pm  
LUM Sun 1 Sep, 11:45am  
**Dunedin**  
REG Thu 22 Aug, 1:00pm  
**Hamilton**  
LID Wed 28 Aug, 11:45am  
LID Sun 1 Sep, 10:00am  
**Tauranga**  
LUX Sun 25 Aug, 11:30am  
**Napier**  
MTG Sun 1 Sep, 11:00am  
**New Plymouth**  
LLC Sun 1 Sep, 12:15pm  
**Masterton**  
MAS Sat 24 Aug, 12:45pm  
MAS Tue 27 Aug, 12:45pm  
**Nelson**  
STA Sun 25 Aug, 12:30pm

**Director: Wim Wenders**  
West Germany/France 1984  
148 mins

**Producer:** Don Guest  
**Screenplay:** Sam Shepard, L.M. Kit Carson  
**Cinematography:** Robby Müller  
**Editor:** Peter Przygodda  
**Music:** Ry Cooder  
**Cast:** Harry Dean Stanton, Dean Stockwell, Nastassja Kinski, Aurore Clément, Hunter Carson

**Festivals:** Cannes (Cannes Classics) 2024

4K restoration

“Wim Wenders’ iconic vision of American alienation, starring [Harry Dean] Stanton as a weatherbeaten drifter, has held its mystery for 40 years.”

— Peter Bradshaw, *The Guardian*

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RP13 Extra material may offend or disturb

## Peeping Tom



When the pair amicably split in the late 1950s, master filmmaking duo Michael Powell and Emeric Pressburger (*The Red Shoes*, *Black Narcissus*) both saw a significant downturn in their careers – that is, except for *Peeping Tom*, a fascinating outlier in Powell's career and a remarkably incisive psychological thriller.

Carl Boehm is Mark Lewis, a tortured loner who longs to become a great director. Working onset as a focus puller by day and a lewd photographer by night, Mark is working on a film “about fear”, which involves

him capturing the final moments of women he murders with a custom-designed tripod that doubles as a knife.

With *Peeping Tom*, Powell offered up his own addition to the provocative, psychologically complex pictures being made by the likes of Alfred Hitchcock and Henri Georges-Clouzot. Released the same year as Hitchcock's *Psycho*, Powell's film shares its taboo-breaking menace, even pushing past Hitchcock in his disturbing equation of the camera eye with perverse acts of murder, linking the audience's voyeuristic

### Screenings

**Auckland**  
CIV Mon 12 Aug, 1:15pm  
HWD Sun 18 Aug, 8:45pm  
**Wellington**  
RXY Fri 2 Aug, 8:15pm  
LHC Wed 7 Aug, 12:00pm  
**Christchurch**  
LUM Wed 21 Aug, 1:45pm  
LUM Sun 25 Aug, 3:45pm  
LUM Thu 29 Aug, 8:30pm

**Director: Michael Powell**  
UK 1960 | 102 mins

**Producers:** Michael Powell, Albert Fennell  
**Screenplay:** Leo Marks  
**Cinematography:** Otto Heller  
**Editor:** Noreen Ackland  
**Music:** Brian Easdale  
**Cast:** Karlheinz Böhm, Moira Shearer, Anna Massey

**Festivals:** Sydney, London 2024

4K restoration

Presented in association with  
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pleasure to that of the killer himself. Mark's weapon is profoundly suggestive – a watchful eye coupled with a pointed penetrative device. Titillation and terrible violence intermingle, playing to our worst instincts even as it frightens us. Throughout, Powell indicts himself as well – it is no mistake that *Peeping Tom's* empathetic monster is a wannabe film director, and that he forfeits so much of his soul in the name of the pursuit of his terrible creation.

— Tom Augustine

“If anything deserves the ‘dark masterpiece’ tag, this does: a brilliant satirical insight into the neurotic, pornographic element in the act of filming, more relevant than ever in the age of reality television and CCTV.”

— Peter Bradshaw, *The Guardian*

M Violence













**Concessions**

Students, Community Service Cardholders, and film industry guild members are entitled to purchase one ticket per session at the discounted rate. Membership ID is required – please remember to bring it with you to the venue to present to staff on request otherwise full price will be charged. 10-Trip discount passes available. Enquire at the venue.

**Buying your tickets**

**Online bookings:** regent3.co.nz

**In-person:** At Regent 3 Cinemas during normal opening hours.

**Phone bookings:** (06) 377 5479

Tickets booked by phone must be collected at least 15 minutes before the session's start time.

**Group bookings:** Special ticket prices apply for school groups and other groups of 20 or more. Please email [amanda@nziff.co.nz](mailto:amanda@nziff.co.nz) for details.

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**Accessibility**

Fully accessible. Wheelchair spaces available. Please discuss your needs when purchasing your tickets.

**Meet Up Eat Up**

A selection of traditional movie snacks available. Adjacent café sells meals, hot and cold beverages and is a licensed bar.

**Parking**

Metered street parking available in surrounding streets.

**Masterton schedule**

**Wednesday 21 August**

A 7:00pm **We Were Dangerous** 5

**Thursday 22 August**

B 1:45pm **The Teachers' Lounge** 48  
B 3:45pm **All We Imagine As Light** 58  
A 6:00pm **Sons** 43  
A 8:00pm **The Monk and the Gun** 65

**Friday 23 August**

B 11:45am **Evil Does Not Exist** 60  
B 2:00pm **No Other Land** 46  
B 4:00pm **Humanist Vampire...** 51  
A 6:00pm **The Teachers' Lounge** 48  
A 8:00pm **Kneecap** 56

**Saturday 24 August**

A 11:00am **Ngā Whanaunga Māori...** 18  
A 12:45pm **Paris, Texas** 71  
A 3:45pm **All We Imagine As Light** 58  
A 6:00pm **Head South** 6  
A 8:00pm **I Saw the TV Glow** 51

**Sunday 25 August**

A 11:15am **In Restless Dreams...** 55  
A 3:15pm **A Mistake** 15  
A 5:30pm **Agent of Happiness** 64  
A 7:30pm **Green Border** 45

**Monday 26 August**

B 12:45pm **The Monk and the Gun** 65  
B 3:00pm **Green Border** 45  
A 6:00pm **No Other Land** 46  
A 8:00pm **Alien Weaponry...** 12

**Tuesday 27 August**

B 10:45am **My Favourite Cake** 40  
B 12:45pm **Paris, Texas** 71  
B 3:45pm **Agent of Happiness** 64  
A 5:45pm **Crossing** 45  
A 8:00pm **Kneecap** 56

**Wednesday 28 August**

B 12:00pm **A Mistake** 15  
B 2:15pm **Dying** 39  
A 5:45pm **Ryuichi Sakamoto | Opus** 57  
A 8:00pm **I Saw the TV Glow** 51

**Thursday 29 August**

B 12:00pm **When the Light Breaks** 49  
B 1:45pm **In Restless Dreams...** 55  
A 5:45pm **My Favourite Cake** 40  
A 8:00pm **Alien Weaponry** 12

**Friday 30 August**

B 11:00am **The Outrun** 41  
B 1:30pm **Tatami** 48  
B 3:45pm **Head South** 6  
A 5:45pm **Evil Does Not Exist** 60  
A 8:00pm **Humanist Vampire...** 51

**Saturday 31 August**

A 11:00am **Dying** 39  
A 2:30pm **Marimari** 14  
A 5:15pm **The Outrun** 41  
A 7:45pm **The Beast** 59

**Sunday 1 September**

A 10:30am **New Zealand's Best 2024** 19  
A 12:15pm **Gloria!** 55  
A 2:30pm **The Seed of the Sacred...** 47  
A 5:45pm **Midnight Oil...** 56  
A 8:00pm **Tatami** 48

**Monday 2 September**

B 12:30pm **Crossing** 45  
B 2:45pm **The Beast** 59

A 5:45pm **Black Dog** 44  
A 8:00pm **Sons** 43

**Tuesday 3 September**

B 12:30pm **Ryuichi Sakamoto | Opus** 57  
B 2:45pm **The Seed of the Sacred...** 47  
A 6:00pm **Never Look Away** 15  
A 8:00pm **Midnight Oil...** 56

**Wednesday 4 September**

B 11:45am **Gloria!** 55  
B 2:00pm **Black Dog** 44  
B 4:15pm **Never Look Away** 15  
A 6:15pm **When the Light Breaks** 49  
A 8:00pm **The Substance** 7

**Whakatū Nelson**

**Ngā Tiketi – Tickets**

**Opening Night: We Were Dangerous**

Wednesday 14 August  
All tickets (includes pre-screening gala with drinks and food) \$30.00

**A-coded sessions**

Weekdays after 5.00pm and weekends.  
Full price \$21.00  
Student/Film Industry Guilds\* \$19.00  
Senior (65+)/Child (16 and under) \$15.00

**B-coded sessions**

Sessions starting before 5.00pm weekdays.  
Full price/Student/Film Industry Guilds\* \$19.00  
Senior (65+)/Child (16 and under) \$15.00

**All prices are GST inclusive and in NZD.**

Booking fee of \$1.00 per ticket applies. Credit card fees apply. Booking fee of \$1.00 per ticket applies to online bookings. \*Discount available on presentation of current relevant ID.

**Buying your tickets**

**Online bookings:** statecinemas.co.nz

**In-person bookings:** Advance tickets are available for all sessions during normal opening hours or on the day at the State Cinema box office.

**Phone bookings:** (03) 548 3885

**Ticket collection:** All tickets booked in advance must be collected from the box office counter at State Cinemas. Bookings may be collected at any time in advance of the session start time – early collection is strongly recommended.

**Group Bookings:** Special ticket prices apply for school groups and other groups of 20 or more. Please email [amanda@nziff.co.nz](mailto:amanda@nziff.co.nz) for details.

**Whare Kiriata – Venue**

**State Cinemas (STA)**  
91 Trafalgar Street, Nelson  
(03) 548 3885

**Accessibility**

Fully accessible. Accessible bathrooms, two wheelchair spaces, assistive listening available.

**Meet Up Eat Up**

A selection of cold beverages, licensed bar and traditional movie snacks available.

**Nelson Film Society**

• [nzfilmsociety.org.nz/nelson](http://nzfilmsociety.org.nz/nelson)  
• [nelsonfilmsociety@gmail.com](mailto:nelsonfilmsociety@gmail.com)

NZIFF 2024 in Nelson is supported by State Cinemas and Nelson Film Society.

**Nelson schedule**

**Wednesday 14 August**

A 7:00pm **We Were Dangerous** 5

**Thursday 15 August**

B 12:00pm **Gloria!** 55  
B 2:00pm **No Other Land** 46  
B 4:00pm **Midnight Oil...** 56  
A 6:15pm **The Monk...** 65  
A 8:30pm **Humanist...** 51

**Friday 16 August**

B 12:30pm **The Teachers' Lounge** 48  
B 2:30pm **When the Light Breaks** 49  
B 4:15pm **I Saw the TV Glow** 51  
A 6:15pm **Evil Does Not Exist** 60  
A 8:30pm **Kneecap** 56

**Saturday 17 August**

A 10:30am **New Zealand's Best** 19  
A 12:15pm **In Restless Dreams...** 55  
A 4:15pm **Gloria!** 55  
A 6:15pm **The Teachers' Lounge** 48  
A 8:15pm **Green Border** 45

**Sunday 18 August**

A 12:30pm **All We Imagine As Light** 58  
A 2:45pm **The Seed of the Sacred..** 47  
A 6:00pm **Midnight Oil...** 56  
A 8:15pm **Crossing** 45

**Monday 19 August**

B 12:15pm **My Favourite Cake** 40  
B 2:15pm **In Restless Dreams...** 55  
A 6:15pm **When the Light Breaks** 49  
A 8:00pm **Tatami** 48

**Tuesday 20 August**

B 11:45am **Evil Does Not Exist** 60  
B 2:00pm **All We Imagine As Light** 58

B 4:15pm **Head South** 6  
A 6:15pm **Agent of Happiness** 64  
A 8:15pm **Sons** 43

**Wednesday 21 August**

B 10:30am **Ryuichi Sakamoto** 57  
B 12:45pm **The Seed of the Sacred** 47  
B 4:00pm **The Monk and the Gun** 65  
A 6:15pm **Never Look Away** 15  
A 8:15pm **Black Dog** 44

**Thursday 22 August**

B 11:15am **A Mistake** 15  
B 1:15pm **The Beast** 59  
B 4:00pm **Kneecap** 56  
A 6:15pm **No Other Land** 46  
A 8:15pm **Alien Weaponry** 12

**Friday 23 August**

B 10:45am **The Outrun** 41  
B 1:15pm **Never Look Away** 15  
B 3:15pm **Green Border** 45  
A 6:15pm **Head South** 6  
A 8:15pm **I Saw the TV Glow** 51

**Saturday 24 August**

A 10:30am **Ngā Whanaunga** 18  
A 12:15pm **Dying** 39  
A 3:45pm **Ryuichi Sakamoto...** 57  
A 5:45pm **The Outrun** 41  
A 8:15pm **The Beast** 59

**Sunday 25 August**

A 12:30pm **Paris, Texas** 71  
A 3:30pm **My Favourite Cake** 40  
A 5:30pm **A Mistake** 15  
A 7:45pm **The Substance** 7

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Taking you further into film.



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

Paris, Texas (p71)  
West Germany/France  
1984

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[www.creativenz.govt.nz](http://www.creativenz.govt.nz)

Notes in this brochure are written and compiled by members of the NZIFF 2024 team including Executive Director Sally Woodfield, Artistic Director Paolo Bertolin, Head of Programming Michael McDonnell, Production and Events Manager Matt Bloomfield, Publications Editor Louise Adams, Junior Programmers Amanda Jane Robinson and Huia Haupapa, and Programmers Leo Koziol and Craig Fasi. Nadia Abu-Shanab, Tom Augustine, Amelia Berry, Nick Bollinger, Adrian Hatwell, Tearepa Kahi, Andrew Langridge, Nahyeon Lee, Toby Manhire, Jacob Powell, Manon Revuelta, Gary Steel, Jean Teng and Moerangi Vercoe also contributed notes. With thanks to proofreaders Robin Laing and Cate Shave.

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

**Tāmaki Makaurau**  
Auckland  
7 – 18 August

**Te Whanganui-a-Tara**  
Wellington  
31 July – 11 August

**Ōtautahi**  
Christchurch  
15 August –  
1 September

**Ōtepoti**  
Dunedin  
14 – 25 August

**Kirikiroa**  
Hamilton  
21 August –  
4 September

**Tauranga-Moana**  
Tauranga  
15 – 28 August

**Ahuriri**  
Napier  
21 August –  
1 September

**Ngāmotu**  
New Plymouth  
21 August –  
4 September

**Whakaoriori**  
Masterton  
21 August –  
4 September

**Whakatū**  
Nelson  
14 – 25 August

