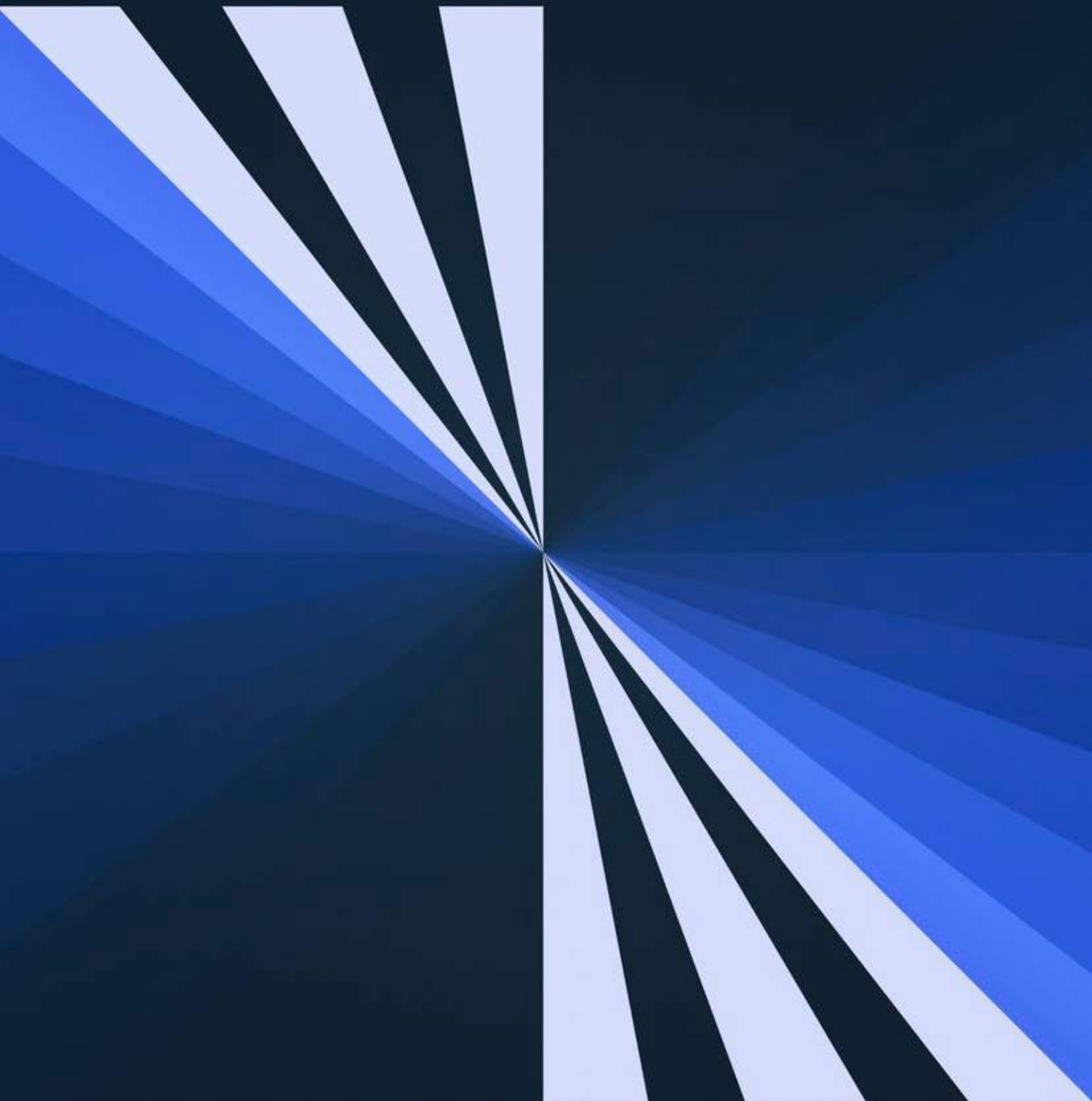
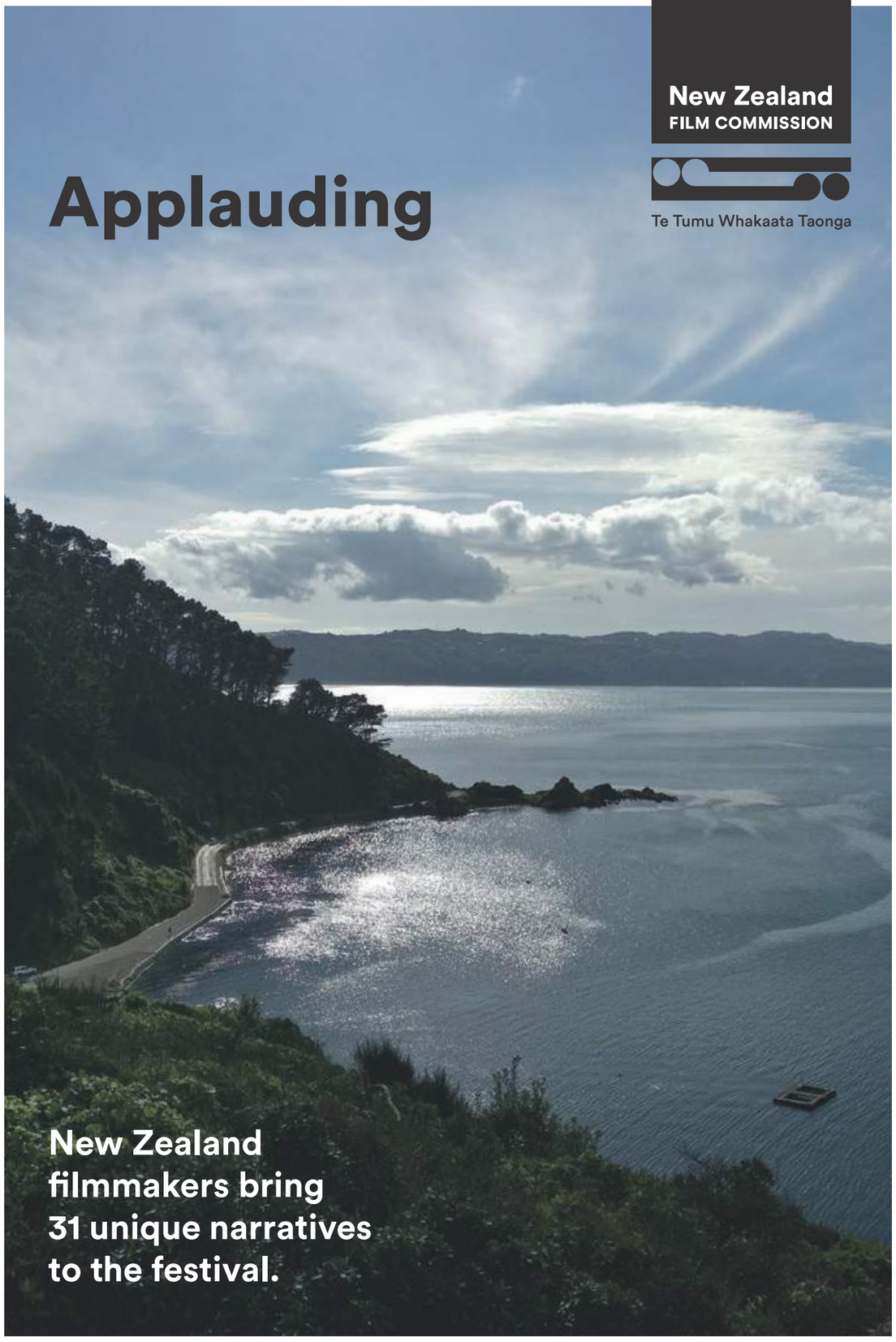
Whānau
Mārama

New Zealand International Film Festival

31 July —
4 September
2024

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Whānau Mārama: New Zealand International Film Festival 2024

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

Tāmaki Makaurau Auckland
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ASB Waterfront Theatre
Hollywood Avondale

Te Whanganui-a-Tara Wellington
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Roxy Cinemas
Light House Cinema Cuba

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Luxe Cinemas

Ahuriri Napier
MTG Century Theatre

Ngāmotu New Plymouth
Len Lye Cinema

Whakaoriori Masterton
Regent 3 Cinemas

Whakatū Nelson
State Cinemas

The New Zealand Film Festival Trust is proud to be associated with The Arts Foundation Te Tumu Toi Laureates and Dame Gaylene Preston Award for Documentary Filmmakers.
We congratulate award recipients Pietra Brettkelly (2019), Florian Habicht (2021) and Annie Goldson (2023). The award is made in partnership with The Arts Foundation, The New Zealand Film Commission and Vista Foundation.

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Key to Screening Information

CIV: The Civic, Auckland
AWT: ASB Waterfront Theatre, Auckland
HWD: Hollywood Avondale, Auckland
EMB: Embassy Theatre, Wellington
RXY: Roxy Cinemas, Wellington
LHC: Light House Cinema Cuba, Wellington
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MTG: MTG Century Theatre, Napier
LLC: Len Lye Cinema, New Plymouth
MAS: Regent 3 Cinemas, Masterton
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

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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 waitī, 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

M *Offensive language*

Head South

Opening Night
Christchurch



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

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 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 Benee. 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

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

Producers: Antje Kulpe, Jonathan Ogilvie
Cinematography: John Chrisstoffels
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



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*

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*

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.



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.



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.



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 Wolffram

Marimari, p14

Dr. Paul Wolffram 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 Wolffram 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.

Introductions take place ahead of screenings and Q&As follow screenings as indicated on film pages. Stay up to date at **nziff.co.nz**

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. 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**

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



Taumata Kōrero – Masterclasses

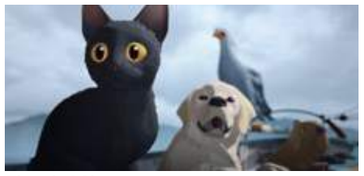
Prodigious Latvian filmmaker **Gints Zilbalodis** presents his sophomore feature ***Flow***, direct from Cannes to NZIFF 2024. Zilbalodis takes us inside his filmmaking process, with a focus on animation, imagination and giving life to a computer-generated world.
For more information and to book visit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

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)**

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

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 Engage is supported by
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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 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**

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**

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** for details

Kirikiriroa Hamilton
Sunday 31 August, 2:00pm–4:00pm
Hamilton Film Society Film Quiz – Foyer, LIDO Cinemas
Registration and information: **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 for details of all After Dark events.



The People's Joker **(p52)**

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*

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
ARMAGEDDON EXPO
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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.

NZIFF PATRONS

Gold Star
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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

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

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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*, p5 and *Head South*, p6).

Māhutonga

Proudly supported by
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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 Pāpātuānuku,
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 Iwi", 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
RADIO HAURAKI

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: Nīkau Balme
Archive Producer: Phoebe Shum
Languages: English and te reo Māori, with English subtitles

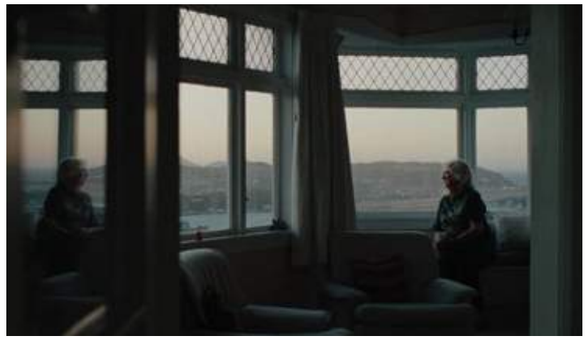
World Premiere

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*

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 Wolffram 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 unflagging 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 Wolffram
Aotearoa New Zealand 2024
97 mins

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

World Premiere

Q&A*: Paul Wolffram 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 Wolffram

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 crumples, 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*

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

Presented in association with
Newstalk ZB

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

E *Documentary film exempt from NZ Classification labelling requirements*

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NEWS WORTH KNOWING

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 Pīhanga, ki a Tauhara, ki a
Taiarahia, ki a Ngongotahā, ki a
Taupiri, ki te maunga tītohea, ko
Koro Taranaki.
Ko Taranaki e karangahia atu,
'ko rātou, ko mātou, ko tātou.'
E ngā maunga whakahī, 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
Kaumatua: 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 Teaupa, 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
Cinematography: Adam Luxton | **Editor:** Simon Price | **Cast:** Louise Jiang, Nomundari Amarbat, 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
Cinematography: Jenna 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*

Ngā Whanaunga Māori Pasifika Shorts 2024

79 mins approx.

Wellington UNESCO Creative City of Film Award

Letterboxd Audience Award

Presented in association with Pollywood Pasifika Film Festival and Wairoa Māori Film Festival

Ka whiti, ka whiti, te whakawhitinga mai o ngā moana,
i te toki aronui, i te taura tuituia, i te kōpū matanga,
i te kaipūrakau nō te moana nui a Kiwa.
He taura here i te iti, i te rahi.
He waka kawea 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.

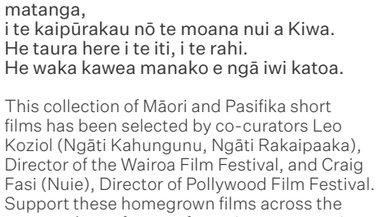
The Wellington UNESCO Creative City of Film Best Film Award will be presented at the Wellington screening. The Letterboxd Audience Award will be announced at the NZIFF 2024 Auckland Closing Night on Sunday 18 August.



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

TBC *NZ Classification TBC*



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 Vaotuua, 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.

NZIFF Patrons Best Film Award

Creative New Zealand Emerging Talent Award

Auckland Live Spirit of The Civic Award

Panavision Audience Award

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.

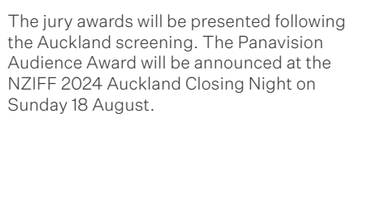
The jury awards will be presented following the Auckland screening. The Panavision Audience Award will be announced at the NZIFF 2024 Auckland Closing Night on Sunday 18 August.



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 Koloi, 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.



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.

M *Offensive language, drug use, nudity & suicide*



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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Turn your passion into a career with a *Master of Arts* in *Media and Screen Studies*, *Screen Production*, or at least 35 other specialist subjects.

ARTS

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 Ariki 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.

Proudly supported by

UNIVERSITY OF AUCKLAND Waipapa Taumata Rau NEW ZEALAND | ARTS



ASB WATERFRONT THEATRE, TĀMAKI MAKAURAU 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 Wolffram

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

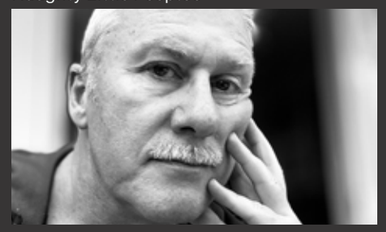
An opportunity for audiences to connect with local filmmakers and to put a face to the name behind the camera. The filmmakers below will present their films exclusively at the Aotearoa Film Focus Weekend. Filmmaker Q&As will follow most screenings during AFFW.
See p8 for filmmaker bios.

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 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, Wystan Curnow

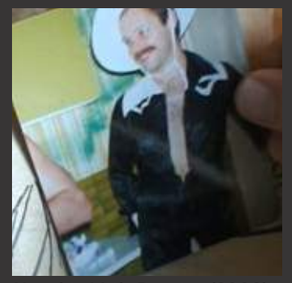
Screening:
Saturday 17 August 1:00pm

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** for more details.



Presented in association with

WIFT NZ
WOMEN IN FILM & TELEVISION
NGĀ WĀHINE O TE ARO WHITIĀHUA

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.

Full price $30
Student concession or film industry guild member $25
See **nziff.co.nz/engage** for more details.



Presented in association with

creative nz
ARTS COUNCIL OF NEW ZEALAND TOI AOTEAROA

deganz

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

NZCS
NEW ZEALAND CINEMATOGRAPHERS SOCIETY

Te Hōtaka - Schedule

Stay up to date: visit **nziff.co.nz/affw**

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



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

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 fiance, 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 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*

TBC *NZ Classification TBC*

Brief History of a Family

Jia ting jian shi



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

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

"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*

M *Adult themes*

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 Beinemeier, 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, Işıltı 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

TBC *NZ Classification TBC*

Good One



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*

"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

Janet Planet



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 Hausswolff
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*

M *Adult themes*

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 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

Oceans Are the Real Continents

Los oceanos son los verdaderos continentes



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 Arocpinto
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 Jospeh Jenner, International Cinephile Society

TBC *NZ Classification TBC*

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

To a Land Unknown



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: Fyzal 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*

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 and its terrific performances, *To a Land Unknown* accomplishes a lot without being preachy. One of the year's must-see debuts.

—Paolo Bertolin

Viet and Nam

Trong lòng đat



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 Quý'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 Quý

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 Đao
Cast: Pham Thanh Hai, Đào Duy Bao Đinh, 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*

TBC *NZ Classification TBC*

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

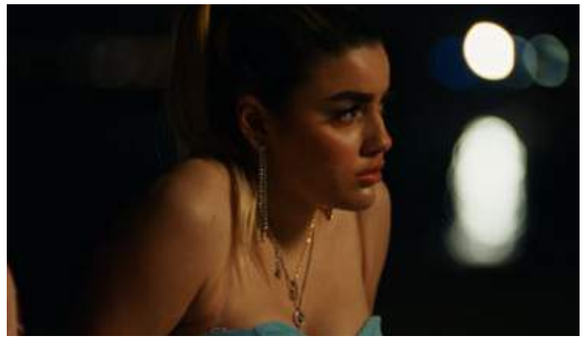
"A compelling narrative of one family's survival in a sleepy Somali town. But it's the devastating backdrop against which their drama plays out that lingers long after the credits roll."

— Lovia Gyarkye, *Hollywood Reporter*

TBC *NZ Classification TBC*

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 Riediger'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
Cinematography: Noé Bach
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*

TBC *NZ Classification TBC*



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 Aqvilin, 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



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

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

"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.

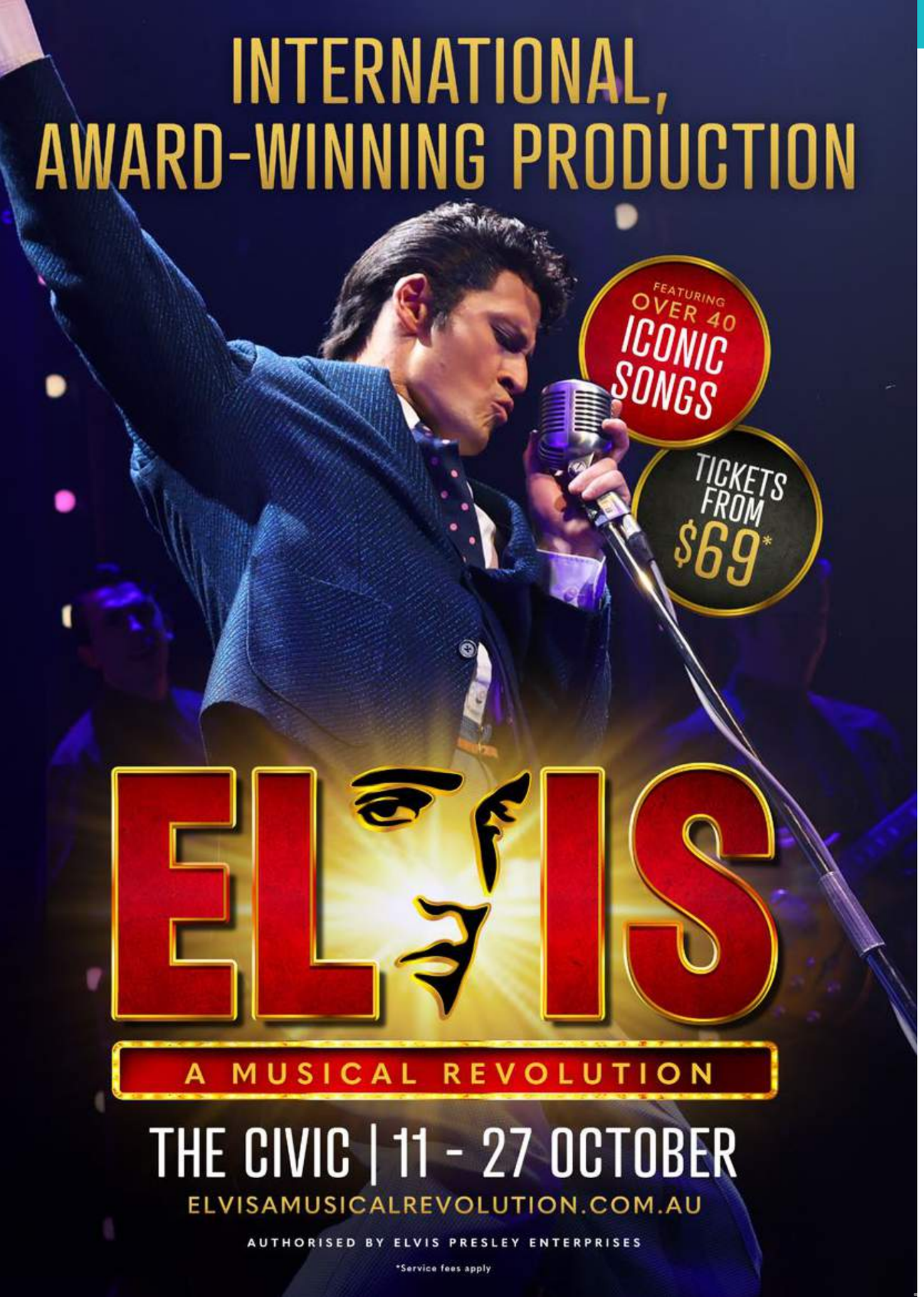
Just how Egyptian documentarian Ibrahim Nash'at gained access to the inner workings of a movement known for its secrecy and silencing of opponents is left unexplored – instead, we are thrown headfirst into the inner circle of Malawi Mansour, the head of Afghanistan's air force, on the day following the 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*



The Mother of All Lies

Kadib abyad



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 Jeddaoui, Mohamed El Moudir, Ouarda Zorkani, Abdallah EZ Zouid, Said Masrour, 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

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

> "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



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

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

"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*

Soundtrack to a Coup d'Etat



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 Grimonprez
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 deplorable episode in geopolitical history is recounted with vivid, exhilarating energy in Johan Grimonprez'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

"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*

The Speedway Murders



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

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 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*



A gallery of character-driven narrative and documentary films that draw us into the lives of ordinary and extraordinary people. Hilarious and moving, these films will reconcile you with the beauty and complexity of being human.

Portraits

Dìdi



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

Dìdi 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, *Dìdi* 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, *Dìdi* 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

"Dìdi'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

Dying

Sterben



"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 Franzenesque family dysfunction; maybe not profound exactly but terrifically watchable and entertaining."
— Peter Bradshaw, *The Guardian*

R16 *Sex scenes, nudity & suicide*

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: 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*

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

"[A] delirious and extraordinary mindfuck of a movie."
— David Ehrlich, *Indiewire*

TBC *NZ Classification TBC*

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, Mátyás Prikler
Screenplay: Gábor Reisz, Éva Schulze
Cinematography: Kristóf Becsey
Editors: Vanda Gorácz, 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*

M *Sex scenes & offensive language*

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 Behtash 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 revitalise 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 Moghaddam, Behtash Sanaeeha
Iran/France/Sweden/Germany 2024 | 97 mins

Producers: Gholamreza Mousavi, Behtash Sanaeeha, Etienne de Ricaud, Peter Krupenin, Christopher Zitterbart
Cinematography: Mohammad Haddadi
Editors: Ata Mehrad, Behtash 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*

M

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 Miserre
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*

TBC *NZ Classification TBC*



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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*

TBC *NZ Classification TBC*

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
Tauranga
LUX Mon 26 Aug, 8:00pm
LUX Wed 28 Aug, 3:30pm
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*

M *Sex scenes, offensive language & nudity*

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
LUM Sat 24 Aug, 11:30am
LUM Sat 31 Aug, 8:00pm
Dunedin
REG Sat 24 Aug, 12:45pm
Hamilton
LID Fri 30 Aug, 1:00pm
LID Sun 1 Sep, 7:45pm
Tauranga
LUX Sun 25 Aug, 7:30pm
LUX Wed 28 Aug, 12:30pm
Napier
MTG Sat 31 Aug, 8:00pm
New Plymouth
LLC Sun 25 Aug, 7:30pm
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*

M *Violence, offensive language & cruelty*

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*

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.

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

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

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 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*

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 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

Screenings

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

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*

M *Offensive language*

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 İlker 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 Stachoviak, 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*

Presented in association with
GOETHE INSTITUT

M *Offensive language*

When the Light Breaks

Ljósbrot



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 Njálsdóttir, 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*

TBC *NZ Classification TBC*





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



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

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

"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



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
Dunedin
REG Fri 23 Aug, 8:30pm
Hamilton
LID Fri 30 Aug, 8:30pm
LID Tue 3 Sep, 4:15pm
Tauranga
LUX Wed 21 Aug, 3:45pm
LUX Fri 23 Aug, 8:15pm
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

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

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
PHANTOM BILLSTICKERS

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
Hamilton
LID Fri 23 Aug, 8:30pm
LID Tue 27 Aug, 8:15pm
Tauranga
LUX Sat 17 Aug, 8:15pm
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

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

"*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*

The People's Joker

Midnight Screening



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

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

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

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
NEON ARMAGEDDON EXPO

"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*

TBC *NZ Classification TBC*

Sasquatch Sunset



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

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

"A unicorn of a movie... it must be seen to be believed."
– Peter Debruge, *Variety*

M *Sex scenes, nudity & content that may disturb*

Sleep

Jam



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

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*

"The most unique horror film and the smartest debut film I've seen in 10 years."
— Bong Joon-ho

TBC *NZ Classification TBC*

The Sweet East



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

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

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. In adapting critic-turned-writer Nick Pinkerton's acidic, entirely unsubtle scripting, 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

"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*

TBC *NZ Classification TBC*

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



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

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

"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!



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: Galatéa Bellugi, Carlotta Gamba, Sara Mafodda, Paolo Rossi, Veronica Lucchesi, Maria Vittoria Dallasta
Language: Italian with English subtitles

Festivals: Berlin 2024

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 (Galatéa 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

"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



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

Presented in association with
Coast

Director: Alex Gibney
USA 2023 | 209 mins

Producers: Alex Gibney, Erin Edeiken, 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

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

"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*

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
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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
RADIO HAURAKI

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 Hannaidh, 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 Aguliar, *Variety*

R16 *Violence, offensive language, drug use & sex scenes*

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
RADIO HAURAKI

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*

E *Documentary film exempt from NZ Classification labelling requirements*

Ryuichi Sakamoto | Opus



Filmed 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

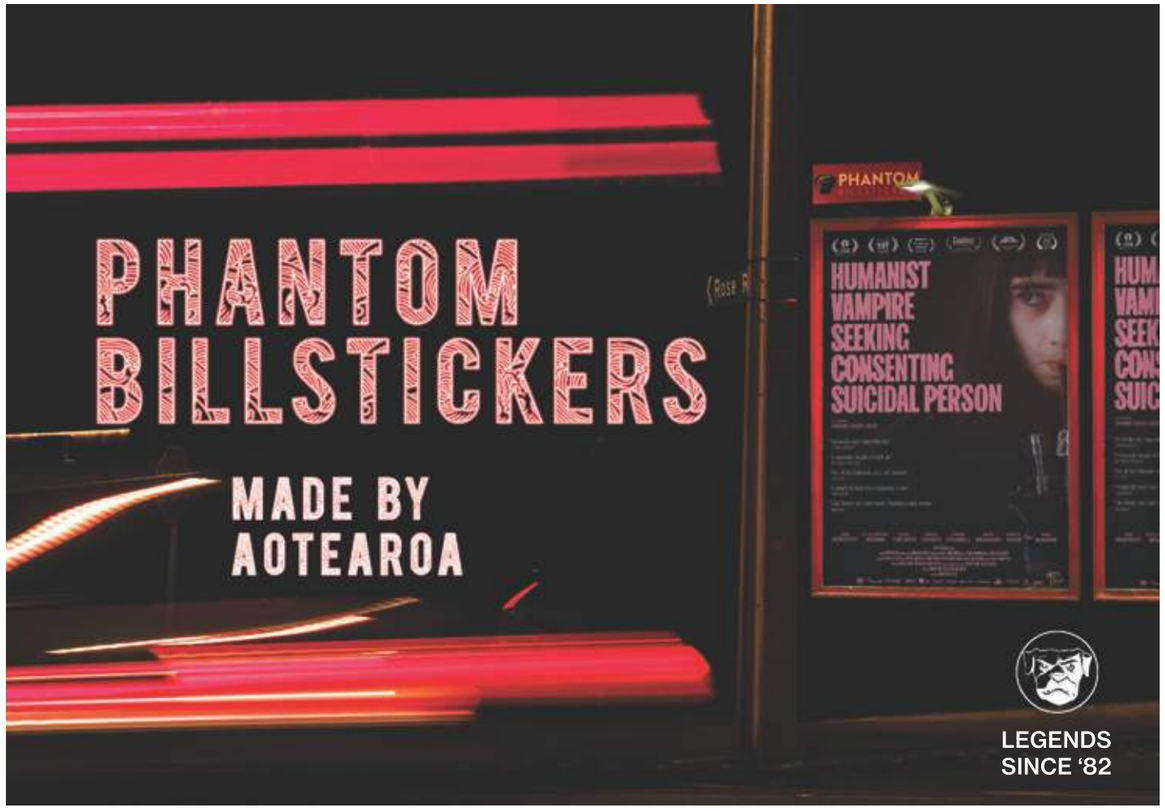
Producers: Norika Sora, Albert Tholen, Aiko Masubuchi, Eric Nyari
Cinematography: Bill Kirstein
Editor: Takuya Kawakami
Music: Ryuichi Sakamoto
With: Ryuichi Sakamoto
Language: Japanese with English subtitles

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*

E *Documentary film exempt from NZ Classification labelling requirements*



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 27 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 Kaing, *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: Josée 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, Joséa 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 Ryûsuke 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: Ryûsuke Hamaguchi
Japan 2023 | 106 mins

Cast: Hitoshi Omika, Ryo Nishikawa, Ryuji Kosaka, Ayaka Shibutani
Producer: Satoshi Takata
Cinematography: Yoshio Kitagawa
Editors: Ryûsuke Hamaguchi, Azusa Yamazaki
Music: Eiko Ishibashi
Language: Japanese with English subtitles

Festivals: Venice, Toronto, San Sebastián, New York, Vancouver, Busan, London 2023; Rotterdam 2024

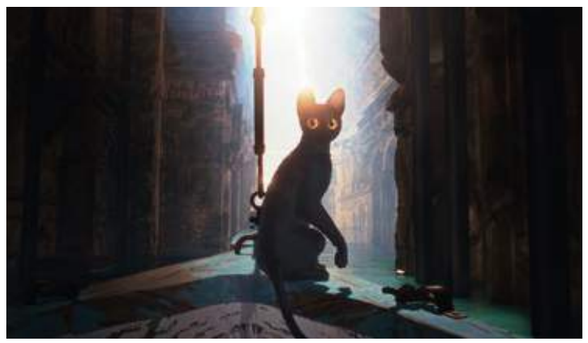
Awards: Grand Jury Prize, Venice Film Festival 2023; Best Film, London Film Festival 2023

"This haunting stealth thriller about violations of nature is a work of undeniable power."
– David Rooney, *Hollywood Reporter*

Presented in association with
AUCKLAND FILM SOCIETY

PG *Violence*

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 is 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.

Presented with the generous support of Gold Star patrons John and Jo Gow.

Director, Editor: Gints Zilbalodis
Latvia/France/Belgium 2024
85 mins

Producers: Matīss Kaža, Gregory Zalcman, 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*

TBC *NZ Classification TBC*

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 Alfaiate), 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 Alfaiate, 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*

TBC *NZ Classification TBC*

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, blanche, 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

Presented in association with
canvas

Director, Editor: Frederick Wiseman
France 2023 | 240 mins

Producers: Frederick Wiseman, Karen Konicek, 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*

E *Documentary film exempt from NZ Classification labelling requirements*

The Mike Hosking Breakfast.
6AM – 9AM WEEKDAYS
NewstalkZB
LISTEN ON iHeartRADIO

Pepe



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

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

"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



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

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

"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 23 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



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*

Screenings

Auckland
HWD Sat 17 Aug, 9:00pm
Wellington
RXY Fri 9 Aug, 8:15pm

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*

TBC *NZ Classification TBC*

The Remarkable Life of Ibelin



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

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

Director: Benjamin Ree

Norway 2024 | 104 mins

Producer: Ingvil Giske
Cinematography: Rasmus Tukia, Tore Vollan
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*

E *Documentary film exempt from NZ Classification labelling requirements*

Sex



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

Screenings

Auckland
HWD Sat 10 Aug, 8:45pm
Wellington
RXY Sun 4 Aug, 5:45pm

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*

TBC *NZ Classification TBC*



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*** *for details.*

Treasures

American Stories: Food, Family and Philosophy

Histoires d'Amérique: Food, Family and Philosophy



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

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

"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*

PG

PHOTO: Collections CINEMATEK - © Fondation Chantal Akerman

Anguish

Angustia

Midnight Screening



Screenings

Auckland
HWD Fri 16 Aug, 11:00pm

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

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 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

"A strikingly original, intricately constructed, and extremely gruesome horror film about a mother-fixated opthalmologist's assistant with an unhealthy interest in eyeballs."
— Nigel Floyd, *Time Out*

R16 *Violence*

Days of Heaven



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

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

Presented in association with Wellington Film Society

"*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*

PG *Violence*

PHOTO: © 1978 by Paramount Pictures. All rights reserved.

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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

Presented in association with
DUNEDIN FILM SOCIETY
taking you further into film

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*

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 Hitchock'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 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

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

Presented in association with
CANTERBURY FILM SOCIETY

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

"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*

For answers to frequently asked questions, visit nziff.co.nz

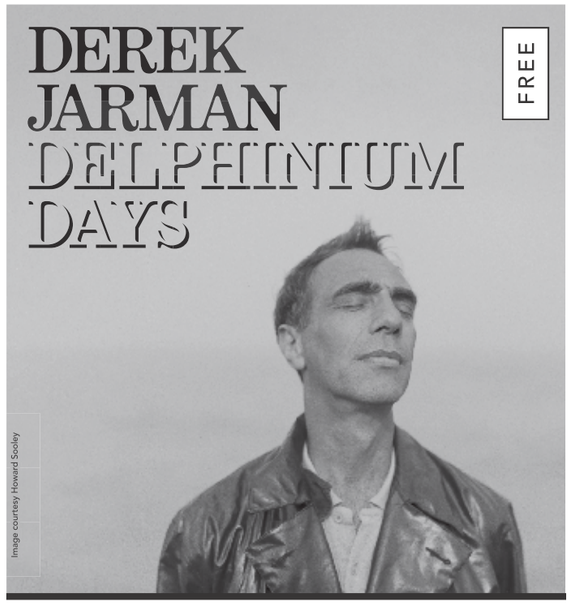
Programme Changes
Information in the programme catalogue is correct at the time of printing. We reluctantly reserve the right to change the schedule by amending dates or replacing films. Any changes will be updated and communicated on NZIFF's website nziff.co.nz and in our daily newsletters.

Buying Tickets
Ticket prices and information on buying tickets for each venue can be found in the following pages together with specific information on booking fees. Fees vary from venue to venue. Ticketing links can also be found on the NZIFF website once tickets for each venue go on sale. Book early to ensure you don't miss out.

Concessions
Special price tickets are available for A-coded films for students, seniors (65+), children, film industry guild members, and Film Society members in relevant centres. Other centre-specific discounts may apply. Student/Membership/CSC ID may be required at the time of purchase, when collecting tickets or when entering the venues. Film Society "Three Film Sampler" holders are not entitled to the concession discount. Child concession price tickets are not available for R13 films – student price applies.

Multi-trip passes
Ten-trip passes are available in Auckland and Wellington, and five-trip passes are available in Auckland, Wellington, Christchurch and Dunedin. Five-trip student passes are available in Auckland, Wellington, Christchurch and Dunedin. Information on pass prices and redeeming passes can be found on the following pages.

Refunds
Please note that **NO REFUNDS will be given for tickets** (either unused, uncollected or collected late) except as required by law. **Bookings once made cannot be altered.** Please see below re: Covid-19 related refunds.



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

Mobile phones
Please ensure mobile phones and other electronic devices are switched off before entering the auditorium. Any video recording is strictly prohibited.

Classification
TBC – NZ classification pending
E – Documentary film exempt from NZ classification labelling requirements
G – Suitable for general audiences
PG – Parental guidance recommended for younger viewers
M – Unrestricted. Recommended as more suitable for mature audiences 16 years and over
RP13 – Restricted to persons 13 years and over, unless they are accompanied by a parent or guardian
RP16 – Restricted to persons 16 years and over, unless they are accompanied by a parent or guardian
R13 – Restricted to persons 13 years and over
R16 – Restricted to persons 16 years and over
R18 – Restricted to persons 18 years and over

Classifications are published on the NZIFF website and displayed at venue box offices. Children's tickets are available only for films classified G, PG & M. At the time of printing some films had not been rated. Until they receive a classification rating, they are considered R18 (unless clearly aimed at children) and can only be purchased by and for people aged 18 and over. For more information please visit the ticketing and venue information page on our website.
Please note: ID may be requested for restricted films.

Our website has it all: nziff.co.nz
Find out more about the feature films and short film programmes we've selected for this year's NZIFF, access exclusive trailers and content, and curate your own shortlist and schedule of screenings.
» **Films:** Explore films by theme, genre, country, language and more.
» **Register:** Sign up to receive monthly news and daily session updates during NZIFF, and to create wishlists that you can share.
» **Curate a wishlist:** Add any film to your own wishlist and share it with friends (great for organising a crew), save sessions to your calendar, and create a handy shopping list to purchase from. You can even create a wishlist for every town and city where NZIFF screens.
» **Schedule reminders:** Select the reminder on a film session to be alerted if tickets start selling fast, so you can book ASAP.
» **News:** Read the latest film announcements, meet the filmmakers and peruse our guest profiles on the news section of the website.
» **Galleries:** Browse NZIFF photos of special events, including world premieres, awards evenings and Q+As with leading filmmakers.

Covid-19 Guidelines
By entering a cinema or venue for a NZIFF screening, you agree to comply with the Covid-19 requirements at the time and any specific requirements of individual venues. These requirements may vary from venue to venue and will be communicated on the NZIFF website and displayed at the venue.

NZIFF asks that you do not attend a NZIFF film screening if the following applies to you or any members of your group:
• You have Covid-19 or are awaiting the results of a Covid-19 test
• You are currently isolating
• You are feeling unwell with symptoms associated with Covid-19.

For refunds due to Covid-19 related reasons, please email **tickets@nziff.co.nz**.

Tāmaki Makaurau Auckland

Ngā Tīketi – Tickets

A-coded sessions
Weekdays after 5:00pm and weekends.

Full Price	$26.00
Student/Community Services Card/ Film Society/Film Guilds/Senior (65+)*	$22.00
Child (15 and under)	$19.00

B-coded sessions
Sessions starting before 5.00pm weekdays.

All tickets A	$19.00

Opening Night VIP tickets
Wednesday 7 August, The Civic
Includes film ticket + Gala event in the Wintergarden with food, beverages and entertainment. Limited to 100 tickets only.

VIP tickets	$50.00

Eno
Thursday 15 August, The Civic

All tickets	$28.00

All prices are GST inclusive and in NZD.

*Discount available on presentation of current relevant ID/membership

Service and booking fees of $3.00 included in ticket price. Credit card fees apply.

Online Discount
Purchase 10 or more Full Price tickets in one online transaction and automatically receive a discount of $2.00 per ticket.

Multi-Trip Passes

10-Trip Pass	$180.00
5-Trip Pass	$97.50
5-Trip Student Pass	$85.00

Multi-trip passes can be purchased in advance at **nziff.co.nz**, in person from the NZIFF Box Office or from NZIFF venues during the NZIFF 2024 dates. They can be redeemed for tickets in advance or on the day at NZIFF box offices for any session that is not sold out. No online redemption available.

Multi-trip passes are valid for all sessions subject to seat availability, except *Eno*. Passes are flexible and can be used in any configuration up to the number of tickets (e.g you may wish to use your pass for 10 tickets to one film or two tickets for five films). Passes cannot be refunded, either in part or in full. Tickets booked via a pass cannot be refunded if a particular film is cancelled but may be transferred to a different film (subject to availability).

Concession Prices
Special price tickets are available for A-coded films for students, seniors (65+), Community Service Cardholders, film industry guild members and Film Society members. Film Society Three Film Sampler holders are not entitled to the concession discount.

Buying your tickets
Tickets for all film screenings at NZIFF 2024 are only available through **nziff.co.nz** and can be purchased in advance online or from the NZIFF Box Office at The Civic from Friday 19 July. During NZIFF 2024, tickets are also available to purchase from NZIFF venues.

We recommend you book early to secure the best seats. Please note that all advance bookings for The Civic and ASB Waterfront Theatre screenings will be allocated in the Stalls first.

Online bookings: Tickets can be purchased online at **nziff.co.nz** up until the time the session commences. To select seats, use the CHANGE SEAT button before completing your purchase. Tickets purchased online will be emailed to you, allowing you to print them at home or present them on a mobile device.

Phone bookings: (09) 302 0043

In-person bookings: The Civic from 19 July:
Friday 19 July 10.00am – 6.00pm
Tuesdays to Fridays 1.00pm – 6.00pm
Saturdays 11.00am – 4.00pm

During NZIFF 2024
Tickets for all NZIFF screenings available. Each office will open 30 minutes before the first NZIFF session commences and closes 15 minutes after the start of the final NZIFF session for the day.

Group Bookings: Special ticket prices apply for school groups and other groups of 20 or more. Email **amanda@nziff.co.nz** for details.

Whare Kiriata – Venues

ASB Waterfront Theatre (AWT)
138 Halsey St, Wynyard Quarter
NZIFF box office located on ground floor between 15-18 August.
Note: Venue will be closed on Thursday 15 August between 3.00pm-6.00pm.

Accessibility
Ground floor lift accesses all levels of the theatre. Hearing loops available. Assistance dogs are welcome.

Parents
Please leave strollers and pushchairs on the ground floor during screenings. Please speak to venue staff for storage. Booster cushions are available from our ushers.

Meet Up Eat Up
Theatre bar is fully licenced and offers a range of hot and cold beverages, snacks, sweet treats and pizzas.

Parking
Several car parks available at Wynyard Quarter including mobility parks. Visit asbwaterfronttheatre.co.nz for details. Mobility parking is available on Madden St and Jellicoe St.

Drop-off zone
Outside theatre on Halsey St.

On foot
Please note that the Wynard Quarter Te Wero Bridge is currently closed for repairs. Please take the alternative route around Viaduct Harbour.

The Civic (CIV)
Corner Queen & Wellesley Sts, Auckland CBD
aucklandlive.co.nz
Box office located at the Wellesley St entrance. During NZIFF dates tickets can also be purchased at the Candy Bar.

Accessibility
Six wheelchair spaces available. Venue fully accessible via ramps and lifts for those with difficulty using stairs. For assistance, please ask at the Information Desk. The Wintergarden (where events and Q&As are held) is fully accessible by lifts and ramps. Guide dogs are welcome. Hearing loop available.

Parents
Please leave prams with staff.

Meet Up Eat Up
Theatre Bars at The Civic or Stark's Café and Bar for a variety of hot and cold drinks and cabinet food during the day.

Parking
The Civic Carpark is located underground with entry from Greys Avenue or Mayoral Dr with 20 mobility parks available. Alternative parking buildings are situated nearby on Greys Ave, Albert St and Victoria St.

Drop-off zones
Please note: Auckland Transport is upgrading the bus stop facilities outside The Civic on Wellesley St. Wellesley St is closed to vehicles between Elliott and Queen Sts and will be bus-only from 7am to 7pm. Authorised vehicles (goods and emergency vehicles) will be able to use this part of the street at all other times. The drop off location on Elliot St behind Smith and Caughey's is available throughout the duration of the construction project. Pedestrian access to The Civic is maintained.

Public Transport
For information on bus, train and ferry timetables, visit at.govt.nz.

Hollywood Avondale (HWD)
20 St Georges Rd, Avondale

NZIFF box office located in the foyer.

Accessibility
Three wheelchair spaces available. Wheelchair access at side entrance and accessible bathroom available from courtyard.

Parents
Prams can be stored with staff.

Meet Up Eat Up
Vegan candy bar featuring a range of alcoholic and non-alcoholic beverages (hot and cold) along with snacks including candy, ice-cream, popcorn, pies, sausage rolls and soup.

Parking
Street parking only. No parking in 5-minute zone in front of dairy.

On foot
Five-minute walk from Avondale train station and bus stops.

Auckland Film Society
• aucklandfilmsociety.org.nz
• aucklandfilmsociety@gmail.com

Auckland schedule

Wednesday 7 August

A	7:00pm	We Were Dangerous	CIV	5

Thursday 8 August

B	10:00am	No Other Land	CIV	46
B	11:30am	All We Imagine As...	HWD	58
B	12:15pm	Dying	CIV	39
B	2:00pm	Dahomey	HWD	59
B	3:45pm	Crossing	CIV	45
B	3:45pm	I Saw the TV Glow	HWD	51
A	6:15pm	Evil Does Not Exist	CIV	60
A	6:15pm	When the Light...	HWD	49
A	8:15pm	Shambhala	HWD	65
A	8:45pm	Grafted	CIV	13

Friday 9 August

B	10:00am	Shambhala	CIV	65
B	11:00am	Dìdi	HWD	38
B	1:15pm	A Different Man	HWD	39
B	1:30pm	Janet Planet	CIV	28
B	3:45pm	My First Film	HWD	35
B	4:00pm	Humanist Vampire...	CIV	51
A	6:15pm	The Teachers'...	CIV	48
A	6:15pm	Good One	HWD	28
A	8:30pm	The Remarkable...	HWD	66
A	8:45pm	The Beast	CIV	59
A	11:00pm	The People's Joker	HWD	52

Saturday 10 August

A	10:00am	Dahomey	CIV	59
A	10:45am	Hollywoodgate	HWD	33
A	12:00pm	In Restless Dreams...	CIV	55
A	1:00pm	Black Box Diaries	HWD	32
A	3:30pm	Pepe	HWD	63
A	4:15pm	The Monk and the...	CIV	65
A	6:15pm	To a Land Unknown	HWD	29
A	6:45pm	Problemista	CIV	46
A	8:45pm	Sex	HWD	67
A	9:15pm	Cuckoo	CIV	50

Sunday 11 August

A	10:00am	Days of Heaven	CIV	69
A	10:00am	Menus-Plaisirs...	HWD	61
A	12:15pm	The Outrun	CIV	41
A	2:45pm	Explanation for...	HWD	40
A	3:00pm	The Seed of the...	CIV	47
A	6:00pm	Brief History of a...	HWD	27
A	6:30pm	Head South	CIV	6
A	8:45pm	Birdeater	HWD	26
A	9:00pm	Sleep	CIV	53

Monday 12 August

B	10:00am	My Favourite Cake	HWD	40
B	11:00am	Gloria!	CIV	55
B	12:15pm	Brief History of a ...	HWD	27
B	1:15pm	Peeping Tom	CIV	71
B	3:15pm	Grand Theft Hamlet	HWD	33
B	3:45pm	Tatami	CIV	48
A	5:30pm	The Village Next to...	HWD	30
A	6:15pm	Heavenly Creatures	CIV	68
A	8:30pm	Crossing	HWD	45
A	9:00pm	Sons	CIV	43

Tuesday 13 August

B	10:00am	The Village Next...	HWD	30
B	10:45am	The Outrun	CIV	41
B	1:15pm	Days of Heaven	CIV	69
B	1:30pm	Midnight Oil...	HWD	56
B	3:45pm	Black Dog	CIV	44
B	3:45pm	Cuckoo	HWD	50
A	6:15pm	Ryuichi Sakamoto...	CIV	57
A	6:15pm	Wild Diamond	HWD	31
A	8:30pm	The Speedway...	HWD	37
A	9:00pm	A Different Man	CIV	39

Wednesday 14 August

B	10:00am	The Teachers'...	CIV	48
B	10:00am	Green Border	HWD	45
B	12:15pm	Ryuichi Sakamoto...	CIV	57
B	1:15pm	The Monk and the...	HWD	65
B	3:00pm	Explanation for...	CIV	40
B	3:45pm	Seeking Mavis...	HWD	36
A	6:15pm	Flow	CIV	60
A	6:15pm	Janet Planet	HWD	28
A	8:45pm	Alien Weaponry...	CIV	12
A	8:45pm	The Sweet East	HWD	53

Thursday 15 August

B	10:00am	The Seed of the...	CIV	47
B	10:00am	The Beast	HWD	59
B	10:30am	We Were Dangerous	AWT	5
B	1:00pm	Soundtrack to a...	HWD	36
B	1:15pm	Head South	AWT	6
B	1:30pm	Flow	CIV	60
B	3:45pm	The Remarkable...	CIV	66
B	4:00pm	Kneecap	HWD	56
✪	6:15pm	Eno	CIV	54
A	6:30pm	Grand Tour	HWD	61
A	7:00pm	Never Look Away	AWT	15
A	8:45pm	Green Border	CIV	45
A	9:15pm	Sasquatch Sunset	HWD	52

Friday 16 August

B	10:15am	Paris, Texas	HWD	71
B	10:15am	Never Look Away	AWT	15
B	10:30am	Evil Does Not Exist	CIV	60
B	12:45pm	Alien Weaponry...	AWT	12
B	1:00pm	Grand Tour	CIV	61
B	1:15pm	The Mother of All...	HWD	35
B	3:30pm	Oceans Are the...	HWD	29
B	3:30pm	Grafted	AWT	13
B	3:45pm	Problemista	CIV	46
A	6:15pm	Didi	CIV	38
A	6:15pm	The Haka Party...	AWT	13
A	6:15pm	The Story of...	HWD	47
A	8:30pm	Kneecap	CIV	56
A	8:30pm	Humanist...	HWD	51
A	9:00pm	Naughty Little...	AWT	23
A	11:00pm	Anguish	HWD	69

Saturday 17 August

A	10:00am	Paris, Texas	CIV	71
A	10:00am	Marimari	AWT	14
A	10:00am	Soundtrack to a...	HWD	36
A	1:00pm	Night Piece	AWT	23
A	1:00pm	Dormitory	HWD	27
A	1:15pm	No Other Land	CIV	46
A	3:15pm	Ngā Whanaunga...	AWT	18
A	3:30pm	Gloria!	CIV	55
A	3:45pm	Viet and Nam	HWD	30
A	6:00pm	I Saw the TV...	CIV	51
A	6:00pm	A Mistake	AWT	15
A	6:30pm	Tatami	HWD	48
A	8:30pm	Black Dog	CIV	44
A	9:00pm	I Am a Dark River	AWT	23
A	9:00pm	Armand	HWD	66

Sunday 18 August

A	10:00am	My Favourite Cake	CIV	40
A	10:00am	Short Connections	AWT	17
A	10:00am	Dying	HWD	39
A	12:15pm	Super/Man...	CIV	43
A	12:45pm	The House Within	AWT	14
A	1:45pm	Agent of Happiness	HWD	64
A	2:45pm	All We Imagine As...	CIV	58
A	3:15pm	New Zealand's Best	AWT	19
A	4:00pm	American Stories...	HWD	68
A	5:45pm	Midnight Oil...	CIV	56
A	6:00pm	Taki Rua Theatre...	AWT	17
A	6:15pm	The Universal...	HWD	63
A	8:15pm	The Substance	CIV	7
A	8:45pm	Peeping Tom	HWD	71

Te Whanganui-a-Tara Wellington

Ngā Tīketi – Tickets

A-coded sessions

Weekdays after 5:00pm and weekends.

Full price	$23.00
Student/Community Services Card/ Film Society/Film Guilds/Senior (65+)*	$19.00
Child (15 and under)	$17.00

B-coded sessions

Sessions starting before 5:00pm weekdays.

Full/Student/Community Services Card/ Film Society/Film Guilds/Senior (65+)*	$19.00
Child (15 and under)	$17.00

Eno

Friday 9 August, 6:15pm at The Embassy

All tickets	$25.00

All prices are GST inclusive and in NZD
*Discount available on presentation of current relevant ID/membership
Service and booking fees of $2.00 included in ticket price. Credit card fees apply.

Online Discount
Purchase 10 or more Full Price tickets in one online transaction and automatically receive a discount of $2.00 per ticket.

Multi-Trip Passes

10-Trip Pass	$170.00
5-Trip Pass	$90.00
5-Trip Student Pass	$80.00

Multi-trip passes can be purchased in advance online at **nziff.co.nz**, in person from the NZIFF Box Office or from NZIFF venues during the NZIFF 2024 dates. They can be redeemed for tickets in advance or on the day at NZIFF box offices for any session that is not sold out.

Multi-trip passes are valid for all sessions subject to seat availability, except *Eno*. Passes are flexible and can be used in any configuration up to the number of tickets (e.g you may wish to use your pass for 10 tickets to one film or two tickets for five films). Passes cannot be refunded, either in part or in full. Tickets booked via a pass cannot be refunded if a particular film is cancelled but may be transferred to a different film (subject to availability).

Concession Prices
Special price tickets are available for A-coded films for students, seniors (65+), Community Service Cardholders, film industry guild members and Film Society members. Film Society Three Film Sampler holders are not entitled to the concession discount.

Buying your tickets

Tickets for all film screenings at NZIFF 2024 are only available through **nziff.co.nz** and can be purchased in advance online or from the NZIFF pop-up Box Office from Friday 12 July. During NZIFF 2024, tickets are also available to purchase from NZIFF venues. Please note: Light House Cinema Cuba only sells tickets to screenings at that venue. We recommend you book early to secure the best seats.

Online bookings
Tickets can be purchased online at **nziff.co.nz** up until the time the session commences. To select your own seats, use the CHANGE SEAT button before completing your purchase. Tickets purchased online will be emailed to you, allowing you to print them at home or present them on a mobile device.

In-person bookings
Tickets available from the pop-up box office at Capital Creative Arts Trust, 17 Allen St, Te Aro, 12-31 July.
Friday 12 July 10.00am – 6.00pm
Tuesdays to Fridays 1.00pm – 6.00pm
Saturdays 11.00am – 4.00pm
Box office will close at 4.00pm on Wednesday 31 July.

During NZIFF 2024

Embassy and Roxy Cinemas
Tickets for all NZIFF screenings available. Each box office opens 30 minutes before the first NZIFF session of the day commences and closes 15 minutes after the start of the final NZIFF session for the day.

Light House Cinema Cuba
Only tickets for screenings at this cinema available. Box office opens 30 minutes before each NZIFF session commences and closes 15 minutes after each session starts. Box offices may be closed between sessions.

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

Phone bookings: Limited phone booking service available and we strongly recommend booking online or in-person.
Phone (04) 802 4001.

Until Wednesday 31 July:
Monday to Friday: 1.00pm – 6.00pm
Saturday: 11.00am – 4.00pm
1 August – 11 August:
11.00am – 5.00pm daily

Group Bookings: Special ticket prices apply for school groups and other groups of 20 or more . Please email **amanda@nziff.co.nz** for details.

Whare Kiriata – Venues

Embassy Theatre (EMB)
10 Kent Tce, Mt Victoria
Phone: (04) 802 4001

The Embassy cinema (EMB) is located on Level 1.

Box Office
A dedicated NZIFF 2024 box office will be located on the ground floor from Thursday 1 August to Sunday 11 August. Tickets for all NZIFF 2024 sessions in Wellington are available to purchase from this box office.

Information Desk
Located in The Embassy and staffed by Wellington Film Society committee members.

Accessibility
Six wheelchair spaces available in the main cinema. Venue fully accessible via lift to Level 1 for the main cinema. Lift is located to the left of the main foyer. Headsets are available for films that have the technology enabled. Please enquire at the box office to ensure this is available for your film of choice.

Parents
Please leave prams with staff.

Meet Up Eat Up
Candy Bar on Level 1 will be open for the duration of the festival for drinks (hot and cold) and snacks. The Black Sparrow (ground level through tunnel) will be open in the evenings.

Roxy Cinema (RXY)
5 Park Rd, Miramar
Phone: (04) 388 5555
Screenings will be in Cinemas 1 & 2.

Accessibility
One wheelchair space available in each cinema. Venue fully accessible via lift (access through the right side of the restaurant and down the back corridor). Infra-red headphones available from the box office. Cinema 1 is located on the upstairs floor and Cinema 2 is located on the ground floor down a corridor to the left of the restaurant. The accessibility toilet is located on the ground floor only.

Parents
Changing tables in accessible toilet.

Meet Up Eat Up
Roxy Café serves a wide range of hot and cold beverages, snacks and cabinet food daily. Coco restaurant is open Thursday to Sunday evenings and bookings are recommended.

Light House Cinema Cuba (LHC)
29 Wigan St, Te Aro
Phone: (04) 385 3337
All screenings will be in Cinema 1.

Accessibility
One wheelchair space. Venue fully accessible. Infra-red headphones available from the box office.

Parents
Changing tables in accessible toilet

Meet Up Eat Up
A selection of hot and cold beverages, snacks and light meals available.

On foot
Drop off outside cinema.

Public Transport
Buses: 2, 18, 30x pr 31x from Courtenay Place to Miramar shops.

Wellington Film Society
- filmsocietywellington.net.nz
- filmsociety@gmail.com

Wellington schedule

Wednesday 31 July

A	7:00pm	We Were Dangerous	EMB	5

Thursday 1 August

B	11:00am	Evil Does Not Exist	EMB	60
B	11:30am	The Mother of All...	RXY	35
B	11:30am	Soundtrack to a...	LHC	36
B	1:30pm	Didi	EMB	38
B	1:30pm	Paris, Texas	RXY	71
B	2:15pm	Good One	LHC	28
B	3:45pm	Problemista	EMB	46
B	4:00pm	Black Dog	LHC	44
B	4:15pm	Humanist Vampire...	RXY	51
A	6:15pm	Never Look Away	EMB	15
A	6:15pm	Crossing	RXY	45
A	6:15pm	Gloria!	LHC	55
A	8:15pm	No Other Land	LHC	46
A	8:30pm	Birdeater	RXY	26
A	9:00pm	A Different Man	EMB	39

Friday 2 August

B	10:00am	My Favourite Cake	EMB	40
B	11:45am	The Outrun	LHC	41
B	11:45am	The Teachers'...	RXY	48
B	12:15pm	Dying	EMB	39
B	1:45pm	Never Look Away	RXY	15
B	2:00pm	Tatami	LHC	48
B	3:45pm	Wild Diamond	EMB	31
B	4:00pm	Oceans Are the...	LHC	29
B	4:15pm	Sons	RXY	43
A	6:15pm	Taki Rua Theatre...	EMB	17
A	6:15pm	To a Land Unknown	RXY	29
A	6:15pm	Agent of Happiness	LHC	64
A	8:15pm	Peeping Tom	RXY	71
A	8:15pm	Soundtrack to a...	LHC	36
A	9:00pm	Cuckoo	EMB	50

Saturday 3 August

A	10:00am	Dahomey	EMB	59
A	10:45am	The Remarkable...	LHC	66
A	11:00am	When the Light...	RXY	49
A	11:45am	In Restless Dreams...	EMB	55
A	12:45pm	My Favourite Cake	LHC	40
A	12:45pm	Explanation for...	RXY	40
A	2:45pm	Green Border	LHC	45
A	3:45pm	Ngā Whanaunga...	RXY	18
A	4:00pm	Evil Does Not Exist	EMB	60
A	5:45pm	Grand Tour	LHC	61
A	6:00pm	The House Within	RXY	14
A	6:30pm	I Saw the TV Glow	EMB	51
A	8:00pm	The Beast	RXY	59
A	8:15pm	Sons	LHC	43
A	8:45pm	Kneecap	EMB	56

Sunday 4 August

A	10:00am	Days of Heaven	EMB	69
A	10:15am	Janet Planet	LHC	28
A	11:00am	Menus-Plaisirs...	RXY	61
A	12:15pm	Ryuichi Sakamoto...	EMB	57
A	12:30pm	Black Dog	LHC	44
A	2:45pm	The Seed of the...	EMB	47
A	2:45pm	Dying	LHC	39
A	3:15pm	Marimari	RXY	14
A	5:45pm	Sex	RXY	67
A	6:00pm	The Monk and the...	LHC	65
A	6:15pm	Problemista	EMB	46
A	8:15pm	Crossing	LHC	45
A	8:15pm	The Sweet East	RXY	53
A	8:45pm	Sleep	EMB	53

Monday 5 August

B	10:45am	Ryuichi Sakamoto...	EMB	57
B	11:15am	Taki Rua Theatre...	RXY	17
B	12:00pm	The House Within	LHC	14
B	1:00pm	A Different Man	EMB	39
B	1:30pm	Hollywoodgate	RXY	33
B	2:00pm	Menus-Plaisirs...	LHC	61

B	3:30pm	**Grand Tour**	EMB	61
B	3:30pm	**The Beast**	RXY	59
A	6:15pm	**The Outrun**	EMB	41
A	6:15pm	**Good One**	RXY	28
A	6:15pm	**The Mother of All...**	LHC	35
A	8:00pm	**Shambhala**	RXY	65
A	8:15pm	**Birdeater**	LHC	26
A	8:45pm	**Sons**	EMB	43

Tuesday 6 August

B	10:15am	**Gloria!**	EMB	55
B	11:00am	**Shambhala**	LHC	65
B	11:00am	**The Seed of the...**	RXY	47
B	12:30pm	**Green Border**	EMB	45
B	2:15pm	**Days of Heaven**	RXY	69
B	2:15pm	**Janet Planet**	LHC	28
B	3:45pm	**To a Land Unknown**	EMB	29
B	4:15pm	**Cuckoo**	RXY	50
B	4:30pm	**When the Light...**	LHC	49
A	6:15pm	**New Zealand's Best...**	EMB	19
A	6:15pm	**Seeking Mavis...**	LHC	36
A	6:15pm	**Wild Diamond**	RXY	31
A	8:15pm	**The Beast**	LHC	59
A	8:15pm	**Tatami**	RXY	48
A	8:45pm	**Black Dog**	EMB	44

Wednesday 7 August

B	10:15am	**The Teachers'...**	EMB	48
B	10:15am	**Evil Does Not Exist**	RXY	60
B	10:30am	**Dahomey**	LHC	59
B	12:00pm	**Peeping Tom**	LHC	71
B	12:30pm	**The Monk and the...**	EMB	65
B	12:30pm	**In Restless Dreams...**	RXY	55
B	2:00pm	**The Sweet East**	LHC	53
B	3:00pm	**Explanation for...**	EMB	40
B	4:00pm	**Birdeater**	LHC	26
B	4:15pm	**Agent of Happiness**	RXY	64
A	6:15pm	**A Mistake**	EMB	15
A	6:15pm	**Hollywoodgate**	LHC	33
A	6:15pm	**Black Box Diaries**	RXY	32
A	8:15pm	**Grand Theft Hamlet**	RXY	33
A	8:15pm	**Pepe**	LHC	63
A	9:00pm	**Humanist Vampire...**	EMB	51

Thursday 8 August

B	10:00am	**The Outrun**	EMB	41
B	11:30am	**Marimari**	LHC	14
B	12:15pm	**Seeking Mavis...**	RXY	36
B	12:30pm	**The Seed of the...**	EMB	47
B	2:00pm	**Grand Theft Hamlet**	LHC	33
B	2:15pm	**No Other Land**	RXY	46
B	4:00pm	**I Saw the TV Glow**	EMB	51
B	4:15pm	**Black Box Diaries**	LHC	32
B	4:15pm	**Midnight Oil...**	RXY	56
A	6:15pm	**Didi**	EMB	38
A	6:15pm	**Brief History of a...**	RXY	27
A	6:15pm	**My First Film**	LHC	35
A	8:15pm	**The Monk and the...**	LHC	65
A	8:30pm	**Head South**	EMB	6
A	8:45pm	**Sasquatch Sunset**	RXY	52

Friday 9 August

B	10:00am	**Head South**	EMB	6
B	10:30am	**Brief History of a...**	LHC	27
B	11:45am	**All We Imagine As**	RXY	58
B	1:00pm	**Crossing**	EMB	45
B	1:15pm	**The Village Next to...**	LHC	30
B	2:00pm	**My First Film**	RXY	35
B	3:30pm	**Flow**	EMB	60
B	4:00pm	**Kneecap**	RXY	56
B	4:30pm	**Sasquatch Sunset**	LHC	52
✪	6:15pm	**Eno**	EMB	54
A	6:15pm	**The Remarkable...**	LHC	66
A	6:15pm	**The Story of...**	RXY	47
A	8:15pm	**Green Border**	LHC	45
A	8:15pm	**Armand**	RXY	66
A	8:30pm	**Grafted**	EMB	13
A	11:00pm	**The People's Joker**	EMB	52

Saturday 10 August

A	10:00am	**Paris, Texas**	EMB	71
A	10:00am	**Tatami**	LHC	48
A	10:00am	**Oceans Are the...**	RXY	29
A	12:00pm	**Dying**	LHC	39
A	12:15pm	**Dormitory**	RXY	27
A	1:15pm	**No Other Land**	EMB	46
A	2:30pm	**The Village Next to...**	RXY	30
A	3:30pm	**Flow**	EMB	60
A	3:30pm	**Pepe**	LHC	63
A	5:30pm	**Viet and Nam**	RXY	30
A	6:00pm	**Soundtrack to a...**	LHC	36
A	6:15pm	**The Teachers'...**	EMB	48
A	8:00pm	**The Speedway...**	RXY	37
A	8:45pm	**The Sweet East**	LHC	53
A	8:45pm	**Alien Weaponry...**	EMB	12

Sunday 11 August

A	10:00am	**The Speedway...**	LHC	37
A	10:00am	**Short Connections**	RXY	17
A	10:30am	**My Favourite Cake**	EMB	40
A	12:15pm	**American Stories...**	RXY	68
A	12:30pm	**Agent of Happiness**	LHC	64
A	12:45pm	**Super/Man...**	EMB	43
A	2:15pm	**Janet Planet**	RXY	28
A	2:30pm	**Gloria!**	LHC	55
A	3:15pm	**All We Imagine As...**	EMB	58
A	4:30pm	**Dahomey**	LHC	59
A	4:30pm	**The Haka Party...**	RXY	13
A	6:00pm	**Midnight Oil...**	EMB	56
A	6:00pm	**Grand Tour**	LHC	61
A	6:45pm	**The Universal...**	RXY	63
A	8:30pm	**The Substance**	EMB	7
A	8:30pm	**When the Light...**	LHC	49

Monday 12 August

A	6:15pm	**Heavenly Creatures**	EMB	68

Ōtautahi Christchurch

Ngā Tīketi – Tickets

Opening Night: *Head South*

Thursday 15 August

Lumière Cinemas (includes wine, beer or soft drink on arrival)	$25.00
Hoyts EntX	$22.00

All Other Sessions

Full price	$22.00
Student/Community Services Card/ Film Society/Film Industry Guilds/ Senior (65+)*	$18.00
Child (15 and under)	$16.50

All prices are GST inclusive and in NZD.
*Discount available on presentation of current relevant ID/membership

Booking fees: Lumière Cinemas: A booking fee of $1.50 per ticket applies for all sessions. **Hoyts EntX:** A booking fee of $1.65 per ticket applies. Credit card fees apply.

Five-Trip Pass
Available online at **nziff.co.nz** or from Lumière Cinemas. Valid for all sessions at Lumière Cinemas only.

Five-Trip Pass	$80.00
Five-Trip Student Pass	$75.00

The Five-Trip Pass can be purchased in advance and can be redeemed for tickets in advance or on the day at the box offices for any session that is not sold out. Not valid for sessions at HoytsEntX. Passes are flexible and can be shared. They cannot be used for online or phone bookings. Passes cannot be refunded, either in part or in full. Tickets booked via a pass cannot be refunded if a particular film is cancelled but may be transferred to a different film (subject to availability).

Concessions
Special price tickets are available for students, seniors (65+), children, Community Service Cardholders, film industry guild members, and Film Society members.
Film Society Three Film Sampler holders are not entitled to the concession discount.

Buying your tickets

Online bookings: lumierecinemas.co.nz

Hoyts EntX: hoyts.co.nz (select EntX Christchurch under Cinemas)

In-person bookings: Advance tickets are available for all sessions and can be purchased from the venue where the film is screening. These box offices are operated by the venues themselves and are not equipped to sell tickets for the other NZIFF venue. The Lumière box office will be open from 30 minutes before the first session of the day until 30 minutes after the last session commences. Hoyts EntX: 1:00pm – 10.00pm daily.

Whare Kiriata – Venues

Hoyts EntX (HOY)
617-649 Colombo St, Christchurch
(03) 742 7143

Only on Thursday 15 August for *Head South* and Friday 16 August for *We Were Dangerous*.

Accessibility
Fully accessible via lifts. Accessible bathrooms. Three wheelchair spaces.

Meet Up Eat Up
A selection of hot and cold beverages, licensed bar and traditional movie snacks available.

Parking
Best options at Lichfield or The Crossing car parks.

Lumière Cinemas (LUM)
Arts Centre, 26 Rolleston Ave, Christchurch
Phone: (03) 365 0066

NZIFF films screen in Lumière Cinemas' two boutique theatres, the Bernhardt and the Bardot.

Accessibility
Fully accessible via lifts. Accessible bathrooms. Wheelchair spaces and hearing loop available.

Meet Up Eat Up
A selection of hot and cold beverages and traditional movie snacks are available at the ticket counter while the Bijoux Lounge offers a selection of local craft beers and wines. Cheeseboards from Canterbury cheesemongers are a specialty and designed to take into the cinema on swivel tablets on each seat.

Parking
Limited on-street parking in the vicinity. Four mobility parks outside venue on Rolleston Ave.

Christchurch schedule

Thursday 15 August

6:20pm	**Head South**	HOY	6
7:30pm	**Head South**	LUM	6
7:45pm	**Head South**	LUM	6

Friday 16 August

10:30am	**The Outrun**	LUM	41
12:15pm	**Days of Heaven**	LUM	69
12:45pm	**The Monk and the...**	LUM	65
2:15pm	**The Teachers'...**	LUM	48
3:00pm	**Green Border**	LUM	45
4:15pm	**Tatami**	LUM	48
6:15pm	**We Were Dangerous**	LUM	5
6:30pm	**We Were Dangerous**	LUM	5
7:15pm	**We Were Dangerous**	HOY	5
8:15pm	**The Sweet East**	LUM	53
8:30pm	**Kneecap**	LUM	56

Saturday 17 August

10:00am	**Gloria!**	LUM	55
10:30am	**When the Light...**	LUM	49
12:00pm	**The Monk and the...**	LUM	65
12:15pm	**In Restless Dreams...**	LUM	55
2:15pm	**Grand Tour**	LUM	61
4:00pm	**The Remarkable...**	LUM	66
4:45pm	**Ngā Whanaunga ...**	LUM	18
6:00pm	**Evil Does Not Exist**	LUM	60
6:30pm	**Head South**	LUM	6
8:15pm	**Cuckoo**	LUM	50
8:30pm	**The Beast**	LUM	59

Sunday 18 August

10:00am	**No Other Land**	LUM	46
10:45am	**My Favourite Cake**	LUM	40
12:00pm	**Menus-Plaisirs...**	LUM	61
12:45pm	**Ryuichi Sakamoto...**	LUM	57
3:30pm	**Days of Heaven**	LUM	69
4:15pm	**Dying**	LUM	39
5:30pm	**Problemista**	LUM	46
7:30pm	**Soundtrack to a...**	LUM	36
7:45pm	**Shambhala**	LUM	65

Monday 19 August

11:15am	**Ryuichi Sakamoto...**	LUM	57
12:30pm	**Ngā Whanaunga...**	LUM	18
2:00pm	**Sons**	LUM	43
2:15pm	**Menus-Plaisirs...**	LUM	61
4:00pm	**Midnight Oil...**	LUM	56
6:15pm	**When the Light...**	LUM	49
6:30pm	**The Speedway...**	LUM	37
8:00pm	**Tatami**	LUM	48
8:30pm	**Humanist Vampire...**	LUM	51

Tuesday 20 August

12:00pm	**My Favourite Cake**	LUM	40
12:15pm	**The Outrun**	LUM	41
2:00pm	**Head South**	LUM	6
2:30pm	**When the Light...**	LUM	49
4:00pm	**Black Dog**	LUM	44
4:15pm	**The Sweet East**	LUM	53
6:15pm	**Dahomey**	LUM	59
6:30pm	**The Teachers'...**	LUM	48
7:45pm	**Birdeater**	LUM	26
8:30pm	**Grafted**	LUM	13

Wednesday 21 August

11:45am	**The Teachers'...**	LUM	48
12:30pm	**Ryuichi Sakamoto...**	LUM	57
1:45pm	**Peeping Tom**	LUM	71
2:30pm	**Agent of Happiness**	LUM	64
4:00pm	**Kneecap**	LUM	56
4:30pm	**I Saw the TV Glow**	LUM	51
6:15pm	**Never Look Away**	LUM	15
6:30pm	**My Favourite Cake**	LUM	40
8:30pm	**Sons**	LUM	43
8:30pm	**Marimari**	LUM	14

Thursday 22 August

11:45am	**Evil Does Not Exist**	LUM	60
12:00pm	**All We Imagine As...**	LUM	58
2:00pm	**Humanist Vampire...**	LUM	51
2:30pm	**My Favourite Cake**	LUM	40
4:00pm	**Alien Weaponry...**	LUM	12
4:30pm	**Grafted**	LUM	13
6:15pm	**Didi**	LUM	38
6:30pm	**The Remarkable...**	LUM	66
8:15pm	**A Different Man**	LUM	39
8:30pm	**Cuckoo**	LUM	50

Friday 23 August

11:30am	**Gloria!**	LUM	55
11:45am	**Dahomey**	LUM	59
1:15pm	**The Speedway...**	LUM	37
1:30pm	**Never Look Away**	LUM	15
3:15pm	**Dying**	LUM	39
4:00pm	**Janet Planet**	LUM	28
6:15pm	**I Saw the TV Glow**	LUM	51
6:30pm	**Midnight Oil...**	LUM	56
8:15pm	**Alien Weaponry...**	LUM	12
8:30pm	**Sasquatch Sunset**	LUM	52

Saturday 24 August

10:30am	**The Seed of the...**	LUM	47
11:30am	**Green Border**	LUM	45
1:45pm	**Didi**	LUM	38
2:30pm	**Marimari**	LUM	14
3:45pm	**Paris, Texas**	LUM	71
4:30pm	**The Outrun**	LUM	41
6:30pm	**Problemista**	LUM	46
6:45pm	**Janet Planet**	LUM	28
8:30pm	**Kneecap**	LUM	56
9:00pm	**The People's Joker**	LUM	52

Sunday 25 August

10:00am	**In Restless Dreams...**	LUM	55
11:15am	**Menus-Plaisirs...**	LUM	61
2:00pm	**New Zealand's Best**	LUM	19
3:30pm	**Gloria!**	LUM	55
3:45pm	**Peeping Tom**	LUM	71
5:30pm	**A Mistake**	LUM	15
5:45pm	**Grand Tour**	LUM	61
7:30pm	**The Beast**	LUM	59
8:15pm	**I Saw the TV Glow**	LUM	51

Monday 26 August

11:30am	**A Mistake**	LUM	15
12:45pm	**Gloria!**	LUM	55
1:30pm	**Tatami**	LUM	48
2:45pm	**Never Look Away**	LUM	15
3:30pm	**Paris, Texas**	LUM	71
4:30pm	**The Speedway...**	LUM	37
6:15pm	**The Monk and the...**	LUM	65
6:30pm	**The House Within**	LUM	14
8:00pm	**All We Imagine As...**	LUM	58
8:30pm	**The Sweet East**	LUM	53

Tuesday 27 August

11:15am	**The Seed of the...**	LUM	47
11:30am	**Soundtrack to a...**	LUM	36
2:15pm	**The House Within**	LUM	14
2:30pm	**When the Light...**	LUM	49
4:00pm	**Evil Does Not Exist**	LUM	60
4:15pm	**I Saw the TV Glow**	LUM	51
6:15pm	**The Haka Party...**	LUM	13
6:30pm	**Days of Heaven**	LUM	69
8:15pm	**Sasquatch Sunset**	LUM	52
8:30pm	**A Mistake**	LUM	15

Wednesday 28 August

12:00pm	**Shambhala**	LUM	65
12:15pm	**New Zealand's Best**	LUM	19
2:00pm	**Marimari**	LUM	14
2:45pm	**In Restless Dreams...**	LUM	55
4:00pm	**Birdeater**	LUM	26
6:15pm	**Evil Does Not Exist**	LUM	60
6:45pm	**Agent of Happiness**	LUM	64
8:30pm	**Crossing**	LUM	45
8:45pm	**The Speedway Murders**	LUM	37

Thursday 29 August

11:30am	**Head South**	LUM	6
11:45am	**Crossing**	LUM	45
1:45pm	**The Haka Party Incident**	LUM	13
2:00pm	**The Beast**	LUM	59
3:45pm	**Soundtrack to a Coup...**	LUM	36
4:45pm	**Dahomey**	LUM	59
6:15pm	**Black Dog**	LUM	44
6:30pm	**The Outrun**	LUM	41
8:30pm	**Peeping Tom**	LUM	71
8:45pm	**Birdeater**	LUM	26

Friday 30 August

11:15am	**All We Imagine As Light**	LUM	58
12:45pm	**Sons**	LUM	43
1:30pm	**Grand Tour**	LUM	61
2:45pm	**Taki Rua Theatre...**	LUM	17
4:15pm	**No Other Land**	LUM	46
4:30pm	**Sasquatch Sunset**	LUM	52
6:15pm	**The Teachers' Lounge**	LUM	48
6:30pm	**Agent of Happiness**	LUM	64
8:15pm	**Grafted**	LUM	13
8:30pm	**A Different Man**	LUM	39

Saturday 31 August

10:15am	**Dying**	LUM	39
11:30am	**The House Within**	LUM	14
1:15pm	**Crossing**	LUM	45
1:30pm	**Sons**	LUM	43
3:30pm	**Tatami**	LUM	48
3:30pm	**No Other Land**	LUM	46
5:30pm	**The Seed of the...**	LUM	47
5:45pm	**Taki Rua Theatre...**	LUM	17
8:00pm	**Green Border**	LUM	45
8:45pm	**Humanist Vampire...**	LUM	51

Sunday 1 September

10:00am	**Soundtrack to a Coup...**	LUM	36
11:45am	**Paris, Texas**	LUM	71
12:45pm	**Shambhala**	LUM	65
2:30pm	**Dahomey**	LUM	59
3:45pm	**Black Dog**	LUM	44
4:00pm	**All We Imagine As Light**	LUM	58
6:00pm	**Janet Planet**	LUM	28
6:30pm	**Midnight Oil...**	LUM	56
8:15pm	**The Substance**	LUM	7
8:30pm	**The Substance**	LUM	7

Ōtepoti Dunedin

Ngā Tīketi – Tickets

A-coded sessions
Weekdays after 5.00pm and weekends.

Full price	$20.00
Student/Community Services Card/ Film Society/Regent Theatre Friends/ Film Industry Guilds/Senior (65+)*	$17.00
Child (14 and under)	$15.00

B-coded sessions
Sessions starting before 5.00pm weekdays.

Full price/Student/Community Services Card/ Film Society/Regent Theatre Friends/ Film Industry Guilds/Senior (65+)*	$17.00
Child (14 and under) at A-coded prices	$15.00

All prices are GST inclusive and in NZD.
Booking fee of $2.00 per ticket applies.
Additional fees apply for collection of hard copy tickets booked online.
*Discount available on presentation of current relevant ID/membership.

Five-Trip Pass
Valid for all sessions.

Five-Trip Pass	$75.00
Five-Trip Student Pass	$70.00

The Five-Trip Pass can be purchased in advance and can be redeemed for tickets in advance or on the day at the box offices for any session that is not sold out. Passes are flexible and can be shared. They cannot be used for online or phone bookings. Passes cannot be refunded, either in part or in full. Tickets booked via a pass cannot be refunded if a particular film is cancelled but may be transferred to a different film (subject to availability).

Concessions
Special-price tickets are available for A-coded films for students, seniors (65+), children, Community Service Cardholders, film industry guild members, and Film Society members. Community Services Cardholder concession only available for tickets purchased in person at the box office with current relevant ID. Film Society members, Film Industry Guild members and Regent Theatre Friends are entitled to purchase one ticket per session at the discounted rate. Membership ID is required – please bring it with you to the venue to present to staff on request otherwise full price will be charged. Film Society Three Film Sampler holders are not entitled to the concession discount.

Buying your tickets

Online bookings: regenttheatre.co.nz

In person: Advance tickets are available for all sessions from Monday 22 July.

Phone bookings: Ph: (03) 477 8597
Booking fee of $5.00 per ticket applies.
Credit card fees apply.

Group bookings: Special ticket prices apply for school groups and other groups of 20 or more. Please email **amanda@nziff.co.nz** for details.

Whare Kiriata – Venue

Regent Theatre (REG)
17 The Octagon, Dunedin
Ph: (03) 477 8597

9.00am – 5.00pm Monday to Friday
Additional hours during NZIFF: The box office will also be open on Saturdays and Sundays one hour prior to the first screening of the day.

Accessibility
Drop-off zone in front of theatre. Flat access with lift to theatre stalls. Note: Circle is only accessible by stairs. Contact the box office if you have concerns about accessible seating. Accessible bathrooms. A number of wheelchair spaces or alternative seating options available. Book by phoning the box office.

Parents
Prams can be stored in theatre foyer.

Meet Up Eat Up
A selection of cold beverages, licensed bar and snacks available. No hot food onsite. The Regent Theatre is located in the heart of the city centre with a range of food and drink options adjacent.

Dunedin Film Society
- dunedinfilmsociety.org.nz
- dunedinfilmsociety@gmail.com

NZIFF 2024 in Dunedin is supported by

ODT Otago Daily Times

Dunedin schedule

Wednesday 14 August
A	7:00pm	**We Were Dangerous**	5

Thursday 15 August
B	11:45am	**Days of Heaven**	69
B	1:45pm	**Ryuichi Sakamoto**	57
B	4:00pm	**The Remarkable Life...**	66
A	6:15pm	**My Favourite Cake**	40
A	8:30pm	**Kneecap**	56

Friday 16 August
B	11:45am	**My Favourite Cake**	40
B	2:00pm	**Dìdi**	38
B	4:00pm	**Kneecap**	56
A	6:15pm	**Evil Does Not...**	60
A	8:30pm	**Cuckoo**	50

Saturday 17 August
A	10:30am	**Dahomey**	59
A	12:15pm	**In Restless Dreams**	55
A	4:15pm	**Dìdi**	38
A	6:15pm	**The Teachers' Lounge**	48
A	8:30pm	**I Saw the TV Glow**	51

Sunday 18 August
A	10:30am	**New Zealand's Best**	19
A	12:15pm	**The Remarkable Life...**	66
A	2:30pm	**The Seed of the...**	47
A	6:00pm	**Never Look Away**	15
A	8:00pm	**The Beast**	59

Monday 19 August
B	10:00am	**In Restless Dreams...**	55
B	2:00pm	**Never Look Away**	15
B	4:00pm	**I Saw the TV Glow**	51
A	6:15pm	**The Monk and the Gun**	65
A	8:30pm	**Marimari**	14

Tuesday 20 August
B	11:30am	**Gloria!**	55
B	1:45pm	**Evil Does Not Exist**	60
B	4:00pm	**Cuckoo**	50
A	6:15pm	**Janet Planet**	28
A	8:30pm	**Sons**	43

Wednesday 21 August
B	10:15am	**The Teachers' Lounge**	48
B	12:30pm	**The Seed of...**	47
B	4:00pm	**Head South**	6
A	6:15pm	**Gloria!**	55
A	8:30pm	**Alien Weaponry...**	12

Thursday 22 August
B	10:30am	**The Outrun**	41
B	1:00pm	**Paris, Texas**	71
B	4:00pm	**Midnight Oil...**	56
A	6:15pm	**A Mistake**	15
A	8:30pm	**A Different Man**	39

Friday 23 August
B	11:15am	**A Mistake**	15
B	1:30pm	**All We Imagine as Light**	58
B	4:00pm	**Problemista**	46
A	6:15pm	**Head South**	6
A	8:30pm	**Humanist Vampire**	51

Saturday 24 August
A	11:00am	**Ngā Whanaunga...**	18
A	12:45pm	**Green Border**	45
A	3:45pm	**The Outrun**	41
A	6:15pm	**Problemista**	46
A	8:30pm	**The People's Joker**	52

Sunday 25 August
A	10:45am	**No Other Land**	46
A	12:45pm	**Ryuichi Sakamoto**	57
A	3:00pm	**All We Imagine as Light**	58
A	5:45pm	**Midnight Oil...**	56
A	8:00pm	**The Substance**	7

Kirikiriroa Hamilton

Ngā Tiketi – Tickets

Opening Night: *We Were Dangerous*
Wednesday 14 August

All tickets (includes pre-screening gala with drinks and food)	$30.00

All Other Sessions

Full price	$22.00
Student/Community Services Card/Film Industry Guilds Senior (65+)*	$18.00
Film Society**/Child (15 and under)	$16.00

All prices are GST inclusive and in NZD
Booking fee of $1.50 per ticket is included in the price. Credit card fees apply.
*Discount available on presentation of current relevant ID
**Hamilton Film Society tickets only available in person

Buying tickets

Online bookings: lidohamilton.com

In-person bookings: LIDO Cinemas during normal opening hours.

Group bookings: Special ticket prices apply for school groups and other groups of 20 or more. Please email **amanda@nziff.co.nz** for details.

Whare Kiriata – Venue

LIDO Cinemas (LID)
The Balcony, Centre Place, 501 Victoria Street, Hamilton, ph (07) 838 9010

Accessibility
Fully accessible. Accessible bathrooms, two wheelchair spaces, assistive listening available.

Meet Up Eat Up
A selection of hot and cold beverages, licensed bar and traditional movie snacks available.

Parking
Centre Place Shopping Mall.

Hamilton Film Society
- hamiltonfilmsociety.org.nz
- hamiltonfilmsociety@gmail.com

NZIFF 2024 in Hamilton is presented with the support of LIDO Cinemas Hamilton, Hamilton Film Society and The Waikato Friends of the New Zealand Film Festival Trust.

Hamilton schedule

Wednesday 21 August
7:00pm	**We Were Dangerous**	5

Thursday 22 August
10:45am	**My Favourite Cake**	40
1:00pm	**Evil Does Not Exist**	60
3:15pm	**The Beast**	59
6:15pm	**The Monk and the Gun**	65
8:30pm	**Kneecap**	56

Friday 23 August
11:30am	**Tatami**	48
1:45pm	**The Teachers' Lounge**	48
4:00pm	**Kneecap**	56
6:15pm	**Head South**	6
8:30pm	**I Saw the TV Glow**	51

Saturday 24 August
10:00am	**New Zealand's Best 2024**	19
11:45am	**In Restless Dreams...**	55
3:45pm	**Evil Does Not Exist**	60
6:00pm	**The Teachers' Lounge**	48
8:15pm	**Alien Weaponry...**	12

Sunday 25 August
10:00am	**Ryuichi Sakamoto | Opus**	57
12:15pm	**Menus-Plaisirs...**	61
4:45pm	**The Seed of the Sacred...**	47
8:15pm	**Sons**	43

Monday 26 August
12:15pm	**Agent of Happiness**	64
2:15pm	**In Restless Dreams...**	55
6:15pm	**No Other Land**	46
8:15pm	**When the Light Breaks**	49

Tuesday 27 August
1:30pm	**All We Imagine As Light**	58
4:00pm	**Head South**	6
6:15pm	**Agent of Happiness**	64
8:15pm	**I Saw the TV Glow**	51

Wednesday 28 August
11:45am	**Paris, Texas**	71
2:45pm	**The Seed of the Sacred...**	47
6:15pm	**Never Look Away**	15
8:15pm	**Black Dog**	44

Thursday 29 August
11:30am	**The Outrun**	41
2:00pm	**Never Look Away**	15
4:00pm	**Black Dog**	44
6:15pm	**Ryuichi Sakamoto | Opus**	57
8:30pm	**Tatami**	48

Friday 30 August
10:45am	**Gloria!**	55
1:00pm	**Green Border**	45
4:00pm	**The Monk and the Gun**	65
6:15pm	**Midnight Oil...**	56
8:30pm	**Humanist Vampire...**	51

Saturday 31 August
10:15am	**Ngā Whanaunga...**	18
12:00pm	**Dying**	39
3:30pm	**Taki Rua Theatre...***	17
5:30pm	**The Outrun**	41
8:00pm	**The Beast**	59

Sunday 1 September
10:00am	**Paris, Texas**	71
1:00pm	**No Other Land**	46
3:00pm	**All We Imagine As Light**	58
5:30pm	**A Mistake**	15
7:45pm	**Green Border**	45

Monday 2 September
11:30am	**A Mistake**	15
1:45pm	**Menus-Plaisirs - Les...**	61
6:15pm	**My Favourite Cake**	40
8:30pm	**Sons**	43

Tuesday 3 September
12:45pm	**Dying**	39
4:15pm	**Humanist Vampire Seeking...**	51
6:15pm	**Gloria!**	55
8:30pm	**Crossing**	45

Wednesday 4 September
1:45pm	**Crossing**	45
4:00pm	**Midnight Oil: The Hardest...**	56
6:15pm	**When the Light Breaks**	49
8:15pm	**The Substance**	7

Tauranga-Moana Tauranga

Ngā Tīketi – Tickets

All sessions

Full price	$22.00
Student/Senior (65+)/Film Society/ Film Guilds*	$19.00
Child (15 and under)	$17.00

Prices are GST inclusive and in NZD.
Booking fee of $1.50 per ticket applies for online bookings

Buying tickets

Online bookings: luxecinemas.nz/tauranga

In-person bookings: At Luxe Cinemas Tauranga, during normal opening hours.

Phone bookings: Luxe Cinemas Tauranga: (07) 577 0445. Tickets must be collected 30 minutes prior to screening time.

Group Bookings
Special ticket prices apply for school groups and other groups of 20 or more. Please email **amanda@nziff.co.nz** for details.

Whare Kiriata – Venue

Luxe Cinemas Tauranga
21 Devonport Road, Tauranga
Phone: (07) 577 0445

Accessibility
Fully accessible with accessible bathrooms. Wheelchair spaces available – book online. Hearing loop available. Drop-off zone outside entrance. Please discuss any specific requirements when booking.

Meet Up Eat Up
A selection of hot and cold beverages, licensed bar and traditional movie snacks are available.

Tauranga Film Society
- nzfilmsociety.org.nz/Tauranga
- michael@obriengeotech.co.nz

NZIFF 2024 in Tauranga is presented with the support of Luxe Cinemas and

Western Bay of Plenty District Council | Te Kaunihera a rohe mai i Ngā Kuri-a-Whārei ki Otamarakau ki te Uru



Tauranga schedule

Thursday 15 August

7:00pm **We Were Dangerous** 5

Friday 16 August

10:30am **The Outrun** 41
1:00pm **The Beast** 59
3:45pm **Kneecap** 56
6:00pm **Evil Does Not Exist** 60
8:15pm **Alien Weaponry...** 12

Saturday 17 August

10:30am **Ngā Whanaunga Māori...** 18
12:15pm **In Restless Dreams...** 55
4:15pm **Agent of Happiness** 64
6:15pm **The Teachers' Lounge** 48
8:15pm **I Saw the TV Glow** 51

Sunday 18 August

10:30am **My Favourite Cake** 40
12:30pm **Ryuichi Sakamoto | Opus** 57
2:45pm **The Outrun** 41
5:15pm **Midnight Oil...** 56
7:30pm **The Beast** 59

Monday 19 August

12:00pm **The Teachers' Lounge** 48
2:00pm **In Restless Dreams...** 55
6:00pm **No Other Land** 46
8:00pm **Alien Weaponry...** 12

Tuesday 20 August

1:30pm **Evil Does Not Exist** 60
3:45pm **Sons** 43
5:45pm **Gloria!** 55
8:00pm **I Saw the TV Glow** 51

Wednesday 21 August

1:45pm **Agent of Happiness** 64
3:45pm **Humanist Vampire...** 51
5:45pm **Ryuichi Sakamoto | Opus** 57
8:00pm **Tatami** 48

Thursday 22 August

12:00pm **All We Imagine As Light** 58
2:15pm **No Other Land** 46
4:15pm **Never Look Away** 15
6:00pm **My Favourite Cake** 40
8:00pm **Black Dog** 44

Friday 23 August

10:30am **Gloria!** 55
12:45pm **The Monk and the Gun** 65
3:00pm **Dying** 39
6:15pm **Head South** 6
8:15pm **Humanist Vampire...** 51

Saturday 24 August

10:45am **New Zealand's Best 2024** 19
12:30pm **Dying** 39
4:00pm **All We Imagine As Light** 58
6:15pm **Never Look Away** 15
8:00pm **Kneecap** 56

Sunday 25 August

11:30am **Paris, Texas** 71
2:15pm **The Seed of the Sacred Fig** 47
5:30pm **A Mistake** 15
7:30pm **Green Border** 45

Monday 26 August

1:00pm **A Mistake** 15
3:00pm **The Seed of the Sacred Fig** 47
6:15pm **When the Light Breaks** 49
8:00pm **Crossing** 45

Tuesday 27 August

2:00pm **When the Light Breaks** 49
3:45pm **Head South** 6
5:45pm **The Monk and the Gun** 65
8:00pm **Sons** 43

Wednesday 28 August

12:30pm **Green Border** 45
3:30pm **Crossing** 45
5:45pm **Midnight Oil: The Hardest...** 56
8:00pm **The Substance** 7

Ahuriri Napier

Ngā Tīketi – Tickets

All sessions

Full price	$20.00
Student/Community Services Card/ Friends of MTG/Senior (65+)*	$17.00
Child (15 and under)	$13.00

Prices are GST inclusive and in NZD.
*Discount available on presentation of current relevant ID

Buying your tickets

Online bookings
store.mtghawkesbay.com

In-person bookings
MTG reception during normal opening hours

Group bookings: Special ticket prices apply for school groups and other groups of 20 or more. Please email **amanda@nziff.co.nz** for details.

Whare Kiriata – Venue

MTG Century Theatre (MTG)

9 Herschell St, Napier, ph (06) 835 7781

Accessibility
Wheelchair access via Herschell St foot ramp. Accessible bathrooms and wheelchair spaces available. Drop-off zone outside venue plus three accessible parks outside theatre. Please discuss any specific requirements when booking.

Meet Up Eat Up
A selection of cold beverages, licensed bar and traditional movie snacks are available. Located in the central city close to cafes, bars and restaurants.

Parking
Metered parking surrounding the Museum and Century Theatre and all-day Napier City Council car parking one block away.

NZIFF 2024 in Napier is presented with the support of MTG Century Theatre, Napier.

Napier schedule

Wednesday 21 August

7:00pm **We Were Dangerous** 5

Thursday 22 August

1:00pm **The Teachers' Lounge** 48
3:15pm **The Monk and the Gun** 65
5:30pm **Gloria!** 55
7:45pm **Sons** 43

Friday 23 August

1:00pm **Ryuichi Sakamoto | Opus** 57
3:15pm **I Saw the TV Glow** 51
5:30pm **The Monk and the Gun** 65
7:45pm **Kneecap** 56

Saturday 24 August

11:00am **New Zealand's Best 2024** 19
1:00pm **My Favourite Cake** 40
3:15pm **Evil Does Not Exist** 60
5:30pm **Head South** 6
7:45pm **I Saw the TV Glow** 51

Sunday 25 August

10:45am **In Restless Dreams...** 55
2:45pm **The Teachers' Lounge** 48
5:00pm **All We Imagine As Light** 58
7:30pm **The Beast** 59

Monday 26 August

1:15pm **Gloria!** 55
3:30pm **Head South** 6
5:45pm **Agent of Happiness** 64
7:45pm **Black Dog** 44

Tuesday 27 August

12:45pm **My Favourite Cake** 40
3:00pm **All We Imagine As Light** 58
5:30pm **Ryuichi Sakamoto | Opus** 57
7:45pm **No Other Land** 46

Wednesday 28 August

12:45pm **The Outrun** 41
3:15pm **Kneecap** 56
5:30pm **A Mistake** 15
7:45pm **Tatami** 48

Thursday 29 August

1:00pm **Evil Does Not Exist** 60
3:15pm **A Mistake** 15
5:30pm **Crossing** 45
7:45pm **Humanist Vampire...** 51

Friday 30 August

11:30am **The Seed of the Sacred Fig** 47
3:00pm **Midnight Oil...** 56
5:30pm **The Outrun** 41
8:00pm **Alien Weaponry...** 12

Saturday 31 August

10:00am **Ngā Whanaunga Māori...** 18
11:45am **When the Light Breaks** 49
1:45pm **Dying** 39
5:15pm **Never Look Away** 15
8:00pm **Green Border** 45

Sunday 1 September

11:00am **Paris, Texas** 71
2:00pm **The Seed of the Sacred Fig** 47
5:30pm **Midnight Oil...** 56
7:45pm **The Substance** 7

Ngāmotu New Plymouth

Ngā Tīketi – Tickets

Opening Night: *We Were Dangerous*
Wednesday 21 August

All tickets (includes pre-screening gala with drinks and food)	$20.00

A-coded sessions
Weekdays after 5:00pm and weekends.

Full price	$18.00
Student/Community Services Card/ Film Industry Guilds/ Senior (65+)*	$15.00
Film Society Members	$14.00
Child (15 and under)	$12.00

B-coded sessions
Sessions starting before 5:00pm weekdays.

Full price/Student/Community Services Card/ Film Industry Guilds/Senior (65+)*	$15.00
Film Society Members	$14.00
Child (15 and under)	$12.00

All prices are GST inclusive and in NZD.
Credit card fees apply.
*Discount available on presentation of current relevant ID

Concessions
Students, Community Service Cardholders, film industry guild members, and Film Society 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. Film Society Three Film Sampler holders are not entitled to the concession discount.

Buying your tickets

Online bookings: govettbrewster.com

In-person: Advance tickets are available for all sessions and can be purchased from Len Lye Cinema, open 10.00am – 5.00pm daily. Open late for festival screenings.

Group bookings: Special ticket prices apply for school groups and other groups of 20 or more. Please email **amanda@nziff.co.nz** for details.

Whare Kiriata – Venue

Len Lye Cinema (LLC)

42 Queen St, New Plymouth
(06) 759 6060
govettbrewster.com

Accessibility
Fully accessible. Wheelchair spaces available by booking in-person only. Free entry for companion to assist an audience member has a disability or impairment (valid ID required). Assistive listening available.

Meet Up Eat Up
Patrons are welcome to bring food and beverages from Public Kitchen (across the road) with them to screenings.

Parking
Metered street parking available in surrounding streets Centre City carpark building 10 minutes' walk from venue (opening hours vary).

New Plymouth Film Society
• nzfilmsociety.org.nz/new-plymouth
• npfilmsociety@gmail.com

NZIFF 2024 is supported by Len Lye Cinema Toi Foundation and New Plymouth Film Society.

New Plymouth schedule

Wednesday 21 August

A 7:00pm **We Were Dangerous** 5

Thursday 22 August

B 2:15pm **The Teachers' Lounge** 48
B 4:15pm **Humanist Vampire...** 51
A 6:15pm **The Monk and the Gun** 65
A 8:30pm **Sons** 43

Friday 23 August

B 12:00pm **My Favourite Cake** 40
B 2:00pm **In Restless Dreams...** 55
A 6:00pm **The Haka Party Incident** 13
A 8:30pm **Kneecap** 56

Saturday 24 August

A 11:15am **Ngā Whanaunga Māori...** 18
A 1:00pm **The Seed of the Sacred...** 47
A 4:15pm **The Teachers' Lounge** 48
A 6:15pm **Head South** 6
A 8:15pm **I Saw the TV Glow** 51

Sunday 25 August

A 12:00pm **Ryuichi Sakamoto | Opus** 57
A 2:15pm **Dying** 39
A 5:45pm **When the Light Breaks** 49
A 7:30pm **Green Border** 45

Monday 26 August

B 2:00pm **All We Imagine As Light** 58
B 4:15pm **Sons** 43
A 6:15pm **My Favourite Cake** 40
A 8:15pm **Crossing** 45

Tuesday 27 August

B 1:00pm **Ryuichi Sakamoto | Opus** 57
B 3:15pm **Green Border** 45
A 6:15pm **Taki Rua Theatre...** 17
A 8:30pm **Head South** 6

Wednesday 28 August

B 11:45am **Evil Does Not Exist** 60
B 2:00pm **Crossing** 45
B 4:15pm **Agent of Happiness** 64
A 6:15pm **Never Look Away** 15
A 8:15pm **I Saw the TV Glow** 51

Thursday 29 August

B 11:15am **The Outrun** 41
B 1:45pm **Tatami** 48
B 4:00pm **The Monk and the Gun** 65
A 6:15pm **Midnight Oil...** 56
A 8:30pm **Humanist Vampire...** 51

Friday 30 August

B 10:30am **Gloria!** 55
B 12:45pm **Dying** 39
B 4:15pm **Never Look Away** 15
A 6:15pm **Evil Does Not Exist** 60
A 8:30pm **Alien Weaponry...** 12

Saturday 31 August

A 11:15am **In Restless Dreams...** 55
A 3:15pm **Gloria!** 55
A 5:30pm **The Outrun** 41
A 8:00pm **The Beast** 59

Sunday 1 September

A 10:30am **New Zealand's Best 2024** 19
A 12:15pm **Paris, Texas** 71
A 3:15pm **All We Imagine As Light** 58
A 5:30pm **A Mistake** 15
A 7:45pm **Black Dog** 44

Monday 2 September

B 1:00pm **The Seed of the Sacred...** 47
B 4:15pm **No Other Land** 46
A 6:15pm **Agent of Happiness** 64
A 8:15pm **Midnight Oil...** 56

Tuesday 3 September

B 1:00pm **A Mistake** 15
B 3:15pm **The Beast** 59
A 6:15pm **Tatami** 48
A 8:30pm **Kneecap** 56

Wednesday 4 September

B 2:15pm **When the Light Breaks** 49
B 4:00pm **Black Dog** 44
A 6:15pm **No Other Land** 46
A 8:15pm **The Substance** 7

Whakaoriori Masterton

Ngā Tīketi – Tickets

A-coded sessions
Weekdays after 5:00pm and weekends.

Full price	$15.00
Student/Senior (65+)/Community Services Card/Film Industry Guilds*	$13.00
Child (12 and under)	$10.00

B-coded sessions
Sessions starting before 5:00pm weekdays.

Full price/Student/Community Services Card/Film Industry Guilds*	$13.00
Child (12 and under)	$10.00

All prices are GST inclusive and in NZD.
Credit card fees apply.
*Discount available on presentation of current relevant ID

Special Events

The Monk and the Gun
The screening of *The Monk and the Gun* on Thursday 22 August is a fundraiser for the Wairarapa branch of the NZ Institute of International Affairs (NZIIA). Enjoy nibbles and drinks from 7.15pm. The film will screen at 8.00pm.

Tickets	$22.00

Available from the venue or phone 027 811 0006.

The NZIIA meets monthly to facilitate expert discussion and understanding of international issues as they relate to New Zealand.

Meet The Filmmaker
Marimari (p14) will screen on Sat 31 Aug at 2.30pm, followed by a talk by director Paul Wolffram hosted by Film Talks.

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** for details.

Whare Kiriata – Venue

Regent 3 Cinemas (MAS)
230 Queen St, Masterton
Phone: (06) 377 5479
All sessions will be held in the downstairs cinemas.

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
✪ 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
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B 12:00pm **A Mistake** 15
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B 12:00pm **When the Light Breaks** 49
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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 Tīketi – 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** 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
• 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

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B 12:15pm **My Favourite Cake** 40
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A 8:00pm **Tatami** 48

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B 11:45am **Evil Does Not Exist** 60
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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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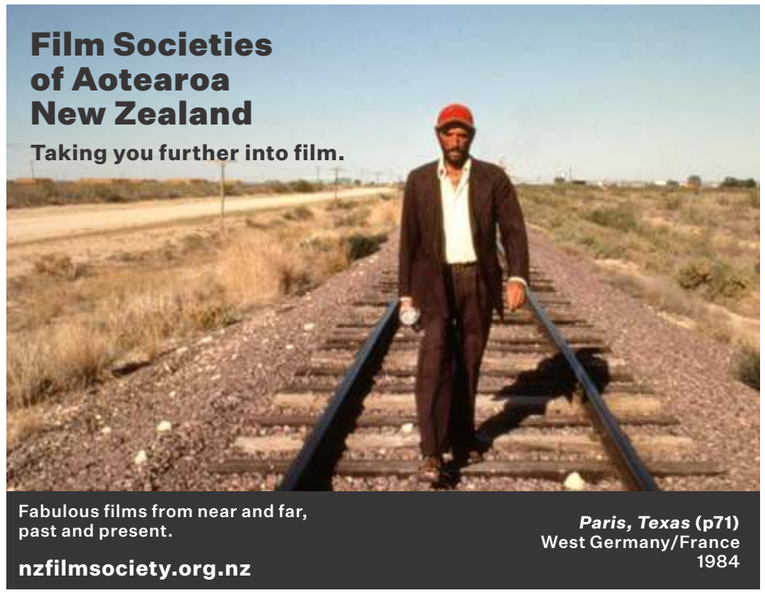
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Notes in this brochure are written and compiled by members of the NZIFF 2024 team including Executive Director Sally Woodfield, Artistic Director Paolo Bertolin, Head of Programming Michael McDonnell, Production and Events Manager Matt Bloomfield, 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.

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Hamilton
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4 September

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Tauranga
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Ahuriri
Napier
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1 September

Ngāmotu
New Plymouth
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4 September

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Masterton
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