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This Announcement Has Chapters?!

Why is this film announcement a 2500-word essay? If you don't have ten minutes to read this, you definitely don't have the time for what it entails.

The Film

A love letter to unconventional festivals, this, um, let's call it a "film," features 180 live performances recorded over 17 years. Discussing community, innovation, utopia and the meaning that comes when a music event is more than just a capitalist enterprise, *Tasteful Amount of Chaos* also includes over 100 interviews, recorded all over the world since 2009.

From sweaty punks in jam-packed cabins and swimming pools to tranquil moments surrounded by native forest and lagoons. Parties in vans, in carparks, and on tennis courts. Performances on roofs, around campfires, and up trees. Surprises, stage invasions, supergroups, and circlejerks. A space where anyone who wishes can perform. Any genre, anywhere. Hanging off rafters, circling the band, or following in a parade, just don't be a dick.

There are performances that will overwhelm you, ones that will make you desperate for reunions, sets you wish you witnessed in person, and moments you'll get to brag you did. You'll watch the greatest sets of bands' careers, goosebumps stacked upon goosebumps.

At 12 hours long, this is not a normal film and shouldn't be watched like one. Treat it exactly as you would if you were at one of the events. During delicate performances, shut up. But when it's loud: cheer, tap your foot, sing along, nod your head, chat about the performance to your friends, or just take the opportunity to open that loud packet of chips and adjust your seat position.

If you feel like taking a break, go outside, take a walk and sit under a tree. Go for a drive to the beach and have a swim, or go grab some fish and chips, hang outside and talk shit with whoever else is taking a moment. Come back when you're ready.

Why would a film about an event that broke the mold of a festival be anything like a normal film? I set about making this movie exactly the same way I went about creating Camp. There has been zero thought given to practical commercial application, standard conventions, or mainstream acceptance. Like Camp, I made this film for myself. I made something I would want to watch over and over again. I have, and I do.

These are my favourite bands, playing my favourite songs, surrounded by my favourite people. Not once in the years and countless editing hours of working on this film have I considered it a chore.

Set the day aside. Gather provisions. Pull that sleeping bag out of the closet. Invite friends over to watch together, BYO and BBQ, or just stretch yourself out on the couch, summon your pets, and read a book or work on your laptop... tuning in whenever it seems interesting.

Just as common sense dictates you should probably announce the bands playing at your event, I'll inevitably hear grumbles from those who think I'm ridiculous and I should have made a movie short and accessible, or broken it into chunks, making it easy to "consume" on their schedule. But the purpose of making this film wasn't to screen something in dark, impersonal spaces. It's not for people to have a typical movie-going experience they'll forget like any other trip to the cinema.

I have no problem with the typical music doc format. I love them and will no doubt make some. I just didn't envision this to be one. This project means more to me than just a piece of content to be viewed; it was made seeking connection and family.

A film about Camp had been attempted multiple times, by multiple directors, and had been abandoned altogether in 2017. Then COVID happened, when, well... no shit, everything changed.

Why Is It So Long?

Prior to the first pandemic lockdown I had booked and rolled out promotion on one of the most ambitious touring projects of my career. On behalf of [Synthstrom Audible](#), I'd booked 30 events through 10 countries with over 200 artists appearing. These weren't just shows I'd booked for a single artist on a tour. I was running every event, running production and promotion, booking every performance. Venue deposits were paid, crew were booked, tickets to all events were on sale, and promotion had been rolled out internationally. I'd pressed a double vinyl collection in celebration and I had a complex network of logistics all locked in. Then March 2020 happened and I had to cancel all but the NZ and Australian shows.

Back home and depressed but needing community more than ever, I ran several [online streaming festivals](#) for *Synthstrom*, bringing together users from around the world to share their live performances. The connection of watching, and real-time chatting, as a community, displaced all over the world, was incredibly emotional. Moments that have stuck with me to this day.

When [Reuben Winter](#) passed in September of 2020 I found myself, for the first time, looking through the video footage recorded at *Camp A Low Hum 2014*. Still traumatized from the experience of three days and nights of a one-in-a-hundred-year storm, I hadn't been able to bring myself to watch sad-looking, wet people and bummed-out bands, and had just buried the footage on some hard drives.

Digging through these archives what I saw instead was a community brought together through love and perseverance. Smiling and dancing, laughing and cheering, huddled and hugging, I was viewing some of the most powerful performances and most joyful moments in the entire history of *Camp*. I'd gotten it so fucking wrong, the rain hadn't ruined the event, it had unified and strengthened the community. In this moment of grieving Reuben's passing I was reminded just how much community and music

meant to the people who attended. The parallels between what we were experiencing with COVID and the camaraderie and spirit at *Camp* 2014 hit me hard and I instantly regretted that my insecurities had led to this footage being buried, along with the film being abandoned.

I gathered all the video I had and immediately started work on assembling it all. I didn't know at that stage what it would look like, but I had to do something.

My heart, still fizzing from those online festival experiences, and at this stage years from even considering doing another *Camp A Low Hum*, longed for more than just fleeting popcorn moments in movie theatres preceded by quick catchups in the foyer. My experience with the *Synthstrom* streaming events showed a way forward. I wanted to make a film that brought together people for an extended period. People divided by distance, given a chance to reconnect and hang out, either in person or remotely. A film that didn't ask for undivided attention and silent audiences.

By the time NZ came out of our second nationwide lockdown in 2021 I had a rough eight-hour-long edit, one I'd watched over and over. Though there were already dozens of interviews from the several previous attempts at making a regular film, and whatever the film was becoming, it certainly didn't need any more, but I looked for any excuse to reach out to the musicians and continue filming. I missed all the friends I'd made over the years, and watching performances from them over and over during lockdown while I edited, I simply wanted to reconnect.

I realised as the editing progressed that the film I was making was becoming a reflection of my fragile state during lockdown. Seeing people and performances I loved day in and day out, I hadn't wanted the editing and interviewing experience to end, and neither did it seem I wanted the film to end. As I noticed more and more campers in the footage holding cameras I would reach out to them and try to collect the footage. Little clips would dribble in and before I knew it the film was soon ten hours long. Restarting work on this once-abandoned film allowed me the opportunity to catch up with so many people I hadn't seen in years; it made me fall in love with *Camp* and our community all over again.

This isn't a documentary, nor does it resemble one. Don't look at your watch or wait for the story, just settle in and get comfortable. Don't wait for the "ordeal" or "overcoming adversity" or "hero moment." There is no structure, narrative, or convention. No start, middle, or end. It's just sick performances and short interviews with wonderful people. I made this film for the nerds and completists and people who love shared experiences. For people passionate about music and community. The people for whom a day spent listening to and watching amazing music is a day well fucking spent.

It's not an easy listen; lots of the audio is straight from the cameras, compressed and nasty. I've got a soft spot for the patina of audio that is decrepit and distressed, causing tiny video camera microphones to shit themselves. It only adds to the intensity of the moment for me. I understand not everybody listens so fondly to audio that lacks clarity, so I have made a point of spreading out the nastiest culprits throughout the film.

What will make the streaming screening like no other film-watching experience is the live chat happening alongside. Attendees, crew, friends, performers, curious folks, music fans, and voyeurs from around the world in an unparalleled shared experience, chatting in real-time. Don't turn your phone off or put it in flight mode. For once you will

be encouraged to have your phone in hand while watching a movie. If you can't chat to the person next to you, chat to hundreds online. Need a break? Take a nap for a few hours, then join in again later. We'll be waiting. Wherever you are in the world, let's do this together.

An anti-movie about an anti-festival, this is a film about community so we're going to watch it as one.

The Director's Cut

The primary screening of *A Tasteful Amount of Chaos* will be a 12-hour live streaming event on **Sat May 16th from 11am to 11pm (NZT)**.

Streaming tickets are \$20 Waged, \$10 Unwaged.

[Buy streaming tickets here](#)

100% of profits go to charity ([The PCRF](#)/[The Winter Fund](#)). Details of donation will be on this alowhum.com/chaos, June 2026.

If you end up going to an in-person event before the streaming, you'll be refunded the streaming ticket cost, but will still be able to access the stream when the time comes.

I understand the timing makes it difficult for northern hemisphere pals to watch the whole thing, but maybe you can arrange a sleepover party or move the TV to the bedroom and stay logged in as long as you can.

Approx. times it will be screened around the world:

Whanganui 11am–11pm, Sat 16th
Melbourne 9am–9pm, Sat 16th
Adelaide 8:30am–8:30pm, Sat 16th
Tokyo 8am–8pm, Sat 16
Chengdu 7am–7pm, Sat 16th
Perth 7am–7pm, Sat 16th
New Delhi 4:30am–4:30pm, Sat 16th
Berlin 1am–1pm, Sat 16th
London 12am–12pm, Sat 16th
Halifax 8pm–8am, Fri 15th
Baltimore 7pm–7am, Fri 15th
Nebraska 6pm–6am, Fri 15th
Victorville Film Time 4:01pm–4:01am, Fri 15th
Los Angeles 4pm–4am, Fri 15th

World Premiere and In-person Screenings

World premiere: Camp Wainui, Waitangi Weekend, February 2026

As well as the gloriously pretentious 12-hour streaming director's cut, I will also be doing in-person screenings of a slightly trimmed 8-hour version. This version will change each screening as I experiment with this evolving film.

Tickets on sale 7pm (NZT), Nov 3rd, 2025. [Pre-register here](#)

The world premiere will rightfully be at *Camp Wainui* in Wainuiomata, where 6 of the

12 events featured in the film took place. These screenings will be sleepovers during Waitangi Weekend 2026. Due to me wanting the spaces to be comfortable, these will be indoors and the capacity incredibly limited. I'll be doing several screenings over the long weekend, depending on demand. The ticket includes a bunk bed, but you're also welcome to just fall asleep in the room the movie is playing in, set up a tent, or head home after.

Each day, gates open at 2pm, the movie will start at 4pm and run till 12:30am with a 30-min late dinner & poop break at 8pm (this is for the completists like me who don't want to miss a minute).

I encourage people to bring picnic baskets, food and drinks, cushions, blankets, rugs, mattresses, chairs — whatever you like. Those bringing chairs will need to be near the back of the room.

After the screening, people can either head home, go to their bunk rooms or tents and crash out, or head up the hill to The Winter Room and make your own party (no entertainment provided by me).

If you're in a bunkroom you'll need to have cleared out by 11am the following day, but you can hang around the site as long as you want the rest of the weekend, as long as you don't disturb those watching the film, as can those who bought tents or slept in the halls.

Can You Host a Screening?

I'm looking for people who want to help host an in-person screening in NZ or AU. Maybe you have a hook-up at a hall, know a cinema that won't charge an arm and a leg to provide a space for 8 hours, maybe you can fit 10 people in your lounge? 10 is all we need for a vibe :) A DIY space we can make comfy? I will have to be at the screening, but I will be tying this in with some scouting for Camp, so if there is enough interest, maybe I can come to your town? [Let me know](#)

Would You Come to a Screening in Your Town?

If you would come to an in-person 8-hour event at a DIY space in your town, [say so here](#)

If I see enough interest in certain towns, I'll go to efforts to see if I can work something out.

Any ticket purchased to a private screening will also receive a code to partake in the streaming session, as that is the real goal of this. I'm excited about the in-person screenings of course, but this shared online global community experience is the real purpose.

Where to Find Out More, Organise Meetups

I've created an A Low Hum Discord channel. Please join to get involved with the film, several Camp '27 projects and some other A Low Hum hijinks. This is also where the live chat during the movie will happen, and as I also recently announced, information about how to get involved with [CALHTV](#) at Camp 2027.

Join here: <http://www.alowhum.com/discord>

Contribute Footage?

It's not too late (it never will be) to get me your footage. Have you any old video or photos from my events? [Upload it at this link here](#)

If you contributed any video of Camp to me at any point since 2007, reach out (alow-hum@gmail.com) and I'll confirm if any is used, and if so, suss a streaming ticket for you.

A Living Film?

The plan for this film is for it to be a living piece of art and it will continue to evolve. As better tools are developed that can rescue poor-quality audio and video, as further old footage is uncovered, I will continue working on this film as doing so is my favourite thing. Performances will be removed, others will be added. If bringing together the community like this is as special as I believe it will be, we can do this again in future.

Future screenings may include running orders of the bands and I might consider alternative platforms and formats to present it, but initially I'm staying true to its intention: the film is a vehicle for hangs, and no tracklisting/order will be published in advance.

What Were the Anti-Festivals of A Low Hum?

This isn't just a movie about Camp A Low Hum but includes the other anti-festivals I hosted that were **both** overnight events and with unannounced lineups. As such, it also includes footage from 2015's *A Low Hum House & Camp A Movement* and 2017's *15 Years of A Low Hum*, as well as the 9 *Camp A Low Hums* from 2007 to 2024. I currently don't have any footage from the two *Fields of Dreams* NYE camping events I ran in 2009 and 2012, if you have any, I'd love to see it.

Is My Band In The Film?

I haven't quite got a final edit yet. My current edit is roughly 14+ hours long. Over the sixteen years on and off working on this film, I've spent tens of thousands of dollars and countless hours editing and filming. Being I have chosen to release this in an uncommercial fashion, giving it no chance to recoup on its investment, I have written off the time and money I have personally spent on it and decided to donate 100% of profits to charity.

I am anticipating that donating their song to this film may not be possible for a number of bands so have extra length in the film currently to allow for removing a bunch. I am hoping to have contacted all bands I hope to include by the end of November 2025. If your band does end up featured and you purchased a streaming ticket, I'll reimburse it.