

#TIFF20

TIFE NET

EPTEMBER 10-19

International Film Festival Popcorn for dinner

is to be continued.

Toronto International August 25.
Chedule ates! Festival

Lineup provided as of August 25. Check **tiff.net** for full schedule and programming updates!

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This is the future of the film industry.

RBC supports TIFF's commitment to increase participation, skills, and opportunities for women behind and in front of the camera through TIFF's Share Her Journey program. The RBC Female Creator Initiative helps creators, who are women, grow their careers by fostering artistic skills development, mentorship, and year-round networking opportunities through TIFF Industry programmes.

RBC is proud to support women in film.



Cameron Bailey Artistic Director & Co-Head, TIFF



Joana Vicente Executive Director & Co-Head, TIFF

Toronto International Film Festival Directors' Welcome

Welcome to the 45th edition of the Toronto International Film Festival!

We are delighted to have you be a part of TIFF 2020. TIFF has rebuilt the Festival for this year, drawing on our five decades of commitment to strong curation, support for film-makers, boundary-pushing initiatives for the industry, and engagement with audiences. We have had to rethink everything, opening our minds to new ideas, and we are excited to present a unique experience for audiences. While the screens may vary in size this year, the works presented by filmmakers from all over the world will be no less affecting.

Storytelling has boundless possibilities. But storytellers also need witnesses. This Festival in particular, we invite you to be a part of the conversations around racial equality and gender parity; we invite you to embrace thoughtful, high-impact programming; and we invite you to join us in our love of film. This year has not been without its challenges, and while we navigate this new reality together, TIFF is proud to be able to provide a respite to our community, our industry.

We thank TIFF's staff, dedicated team of volunteers, Board of Directors, members, donors, sponsors, partners, and you, for helping us fulfill our mission to transform the way people see the world through film.

Wishing you a distinct and unforgettable experience at TIFF 2020.



The Right Honourable **Justin Trudeau**

Prime Minister of Canada

It is with great pleasure that I welcome everyone to the 45th Toronto International Film Festival (TIFF).

Since its creation in 1976, TIFF has grown to hold a strong presence in the international film industry. Each year it premieres a wide array of films that inspire and capture the attention of audiences. TIFF's digital platform offers a unique way to engage audiences and promote the features that have made it popular around the world. This year's festival will allow individuals to have a wonderful and memorable experience.

It has been a challenging year for our society. The COVID-19 pandemic has made planning and hosting events like this especially difficult. That is why I would like to thank the dedicated organizers at TIFF for making this event possible.

Please accept my warmest welcome and best wishes for a successful film festival.





The Honourable **Doug Ford**

Premier of Ontario

I want to wish everyone attending the 45th Toronto International Film Festival (TIFF) a very successful and enjoyable time.

One of the many things that make Ontario great is our vibrant cultural scene. Over the years, Ontario has made a reputation as an international film hub because, in part, we have such a rich pool of talent drawn from our many cultural communities. We are proud to make and celebrate Ontario-made contributions to this festival as the industry restarts after the COVID-19 outbreak.

I want to thank the hard-working team behind this re-imagined festival. Your organization has done incredible work to promote Ontario as a great place for cinematic arts. During this challenging time when many of us are doing our part and staying close to home, this event will no doubt bring joy to hundreds of film fans across Ontario and Canada, and around the world.

Best wishes for a successful festival.





His Worship **John Tory**



Mayor of Toronto

It gives me great pleasure to extend greetings and a warm welcome to everyone attending this year's 45th Toronto International Film Festival (TIFF).

The Festival provides a wonderful opportunity to showcase the greatest cinematic accomplishments in film from Canada and around the world. This year, TIFF audiences and industry will be able to take part online and in-person for this modified, forward-thinking version of an event that helps define Toronto culturally each year.

Toronto is a film city through and through. Torontonians are cinephiles and tens of thousands are a part of a vibrant film industry that has become a global center of production excellence. We promote the development of and provide platforms for quality screen projects made by the creative talent that continues to enrich our entertainment industry. TIFF has been integral in our growth and is instrumental in shaping the path forward.

On behalf of Toronto City Council,

I wish everyone an enjoyable and memorable event. Please accept my best wishes for continued success.

Yours truly,





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The Honourable **Steven Guilbeault**

Minister of Canadian Heritage and Multiculturalism

Our government appreciates the incredible challenges faced by the arts and culture sector in these difficult and uncertain times. That is why we are proud to support the Toronto International Film Festival this year as it continues to provide an unparalleled showcase for the film industry, while promising cinema lovers many exceptional discoveries.

Although the format is different this year, TIFF has once again put together a bold and captivating collection of Canadian and international films that are sure to delight audiences. We want our creators to have the largest stage possible on which to shine, and TIFF offers Canadian creators an outstanding opportunity to have their works featured alongside those of top filmmakers at the world's leading public film festival.

As Minister of Canadian Heritage, I would like to thank all the organizers, volunteers and filmmakers who helped bring this reimagined edition of the festival to life.

Enjoy the movies and stay safe!



President and Chief Executive Officer Bell Canada and BCE Inc. **Mirko Bibic**

Bell Canada & BCE

On behalf of the Bell Canada team, it is my honour to welcome you to the 2020 Toronto International Film Festival.

This year's Festival is a tribute to creativity, collaboration and determination as we celebrate the best in Canadian and international cinema with an innovative new format. TIFF's resilience in these challenging times underscores a deep commitment to spotlighting how the power of film can continue to transform and inspire positive change.

A TIFF sponsor for more than a quarter century, Bell is excited to enable a digital experience in 2020 that takes the Festival beyond traditional screening locations to engage fans in their homes, cottages and backyard patios with the *Anywhere International Film Festival*.

Our support for TIFF and content creators nationwide is part of Bell's commitment to advance how Canadians connect with each other and the word. Our team is proud to help ensure your access to this year's outstanding and inspiring lineup of TIFF films, wherever you may be watching.

Au nom de l'équipe de Bell Canada, j'ai l'honneur de vous souhaiter la bienvenue au Festival international du film de Toronto (TIFF) de 2020.

Cette année, le Festival rend hommage à la créativité, à la collaboration et à la détermination, alors que nous célébrons le meilleur du cinéma canadien et international avec une formule novatrice et inédite. La résilience du TIFF en cette période difficile démontre un profond engagement à mettre en lumière la capacité du cinéma de se transformer et d'inspirer des changements positifs.

Commanditaire du TIFF depuis plus d'un quart de siècle, Bell est fière de rendre cette expérience numérique possible en 2020. Ainsi, le Festival se transportera au-delà de la projection traditionnelle et captivera les amateurs dans leur foyer, leur chalet ou leur cour, pour devenir en quelque sorte le Festival international du film de partout.

Soutenir le TIFF et les créateurs de contenu du pays s'inscrit dans notre objectif de transformer la façon dont les Canadiens communiquent entre eux et avec le reste du monde. Notre équipe est fière de vous aider à voir les films incroyables et inspirants du TIFF de cette année, où que vous soyez.





Executive Director Christa Dickenson

Telefilm Canada

Telefilm Canada is proud to continue its support of the Toronto International Film Festival especially now as we navigate these extraordinary circumstances. In these new frontiers of digital participation, we must all work together to continue to discover, watch, and celebrate Canadian content creators and the distinct voices that they bring to our screens.

Telefilm Canada remains committed to creating opportunities for Canadian talent to connect and collaborate with their peers, both at home and abroad. As a partner of choice, Telefilm Canada is increasing its commitment to diversity and inclusion, so that the stories being told on screen reflect who we are as a nation.

On behalf of Telefilm Canada, I want to congratulate the Toronto International Film Festival for its resilience and creativity in finding new and exciting ways to showcase and celebrate Canadian talent. And to all Canadians who continue to demonstrate your appetite and support for our filmmakers and their work, you have our heartfelt thanks.

Continue watching Canadian films wherever they are available and tell others to do the same!





The Honourable Lisa MacLeod

Minister of Heritage, Sport, Tourism and Culture Industries

On behalf of the Government of Ontario, I am delighted to welcome everyone to the 2020 Toronto International Film Festival.

I am encouraged to see the ingenuity that festival presenters are showing as they launch the first digital platform in TIFF's revered history. This initiative is sure to help the festival's participants connect with audiences around the corner — and around the world.

For 45 years this festival has showcased the creativity, passion and hard work of talented filmmakers — and it has put our province on the world stage as a premiere arts and culture destination. Our government is proud to be a long-time supporter of TIFF and Ontario's vibrant film industry.

I want to thank the many talented people on both sides of the camera for inspiring us all during these difficult times — and giving us something to celebrate.

I wish everyone a thought-provoking and memorable festival.

Kindest regards,



President & CEO Karen Thorne-Stone

Ontario Creates

Ontario Creates welcomes you to the 45th annual Toronto International Film Festival (TIFF). 2020 has been a year like no other and we are proud to invest in TIFF, and Ontario's creative industries, as they adapt, innovate, and lead the world with compelling content that's meeting audiences where they are, around the world. We are Ready to Roll!

On behalf of Ontario Creates' board and staff, we applaud TIFF for their unwavering dedication to celebrating cinema and for pivoting to a largely virtual festival and industry program this year. Congratulations to all the films and filmmakers featured in the festival, and add a special tip of the hat to the Ontario films at TIFF 2020!

Sincerely,



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Ontario is Ready to Roll! We're back to work, and proud of these great films screening at #TIFF20!

Clockwise from upper middle: Falling—TIFF Special Presentations, Ottawa Rideau Canal, Umbrella Academy, Schitt's Creek, Hilda, Akilla's Escape—TIFF Special Presentations, Paddle Tales, Toronto and Kingston.

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List updated as of September 2020.

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Army Triind

List updated as of August 18, 2020.

Awards

In keeping with tradition, TIFF 2020 will celebrate exceptional filmmaking with the following awards:

People's Choice Award

A longstanding tradition at TIFF, the People's Choice Award is marking its 43rd year. The first-ever recipient, Claudia Weill's *Girlfriends*, returns for a special reunion presentation at this year's Festival. Audiences can vote online this year. The winner of the People's Choice Award will be announced on Sunday, September 20.

Recent People's Choice Award winners

2019 Jojo Rabbit2018 Green Book

2017 Three Billboards Outside Ebbing, Missouri

2016 La La Land2015 Room

IMDbPro Awards

Films selected for this year's Short Cuts programme are eligible for three jury-selected IMDbPro Short Cuts Awards: Best Film, Best Canadian Film, and, new this year, the Share Her Journey Award for best film by a woman. IMDbPro will provide each of the three winners with a bursary of \$10,000 CAD and a one-year membership to IMDbPro. These awards build on IMDbPro's nearly 20-year history of empowering entertainment professionals to discover new talent and projects, and on its ongoing commitment to supporting and collaboratively working with organizations that create greater diversity, equity, and inclusion in the entertainment industry — including TIFF's Share Her Journey campaign. The IMDbPro Awards will be announced by TIFF on Sunday, September 20.

Recent Short Cuts Canadian winners

2019 Chloé Robichaud Delphine

2018 Meryam Joobeur Brotherhood (Ikwhwène)

2017 Marc-Antoine Lemire Pre-Drink2016 Alexandre Dostie Mutants

2015 Patrice Laliberté Overpass (Viaduc)

Recent Short Cuts International winners

2019 Lasse Linder All Cats Are Grey in the Dark

2018 Sandhya Suri The Field

2017 Niki Lindroth von Bahr The Burden (Min börda)

2016 Raymund Ribay Gutierrez *Imago*2015 Maïmouna Doucouré *Maman(s)*

Amplify Voices Awards Presented by Canada Goose

Formerly presented by Canada Goose to the best Canadian feature film, the newly revised (and named) Amplify Voices Awards will be presented to the three best feature films by under-represented filmmakers. Canada Goose embraces diversity in all its forms and definitions, including technique and passion that transports storytelling to screen. All feature films in Official Selection by BIPOC and Canadian filmmakers are eligible for this award, and the three winners will receive \$10,000 each. The awards will be announced on Sunday, September 20.

Recent Best Canadian Features winners

2019 Sophie Deraspe Antigone

2018 Sébastien Pilote The Fireflies Are Gone

(La disparition des lucioles)

2017 Robin Aubert Les Affamés

2016 Mathieu Denis, Those Who Make Revolution

Simon Lavoie Halfway Only Dig Their Own Graves

2015 Stephen Dunn Closet Monster

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Who selects the films? We do. 16 programmers covering six continents.



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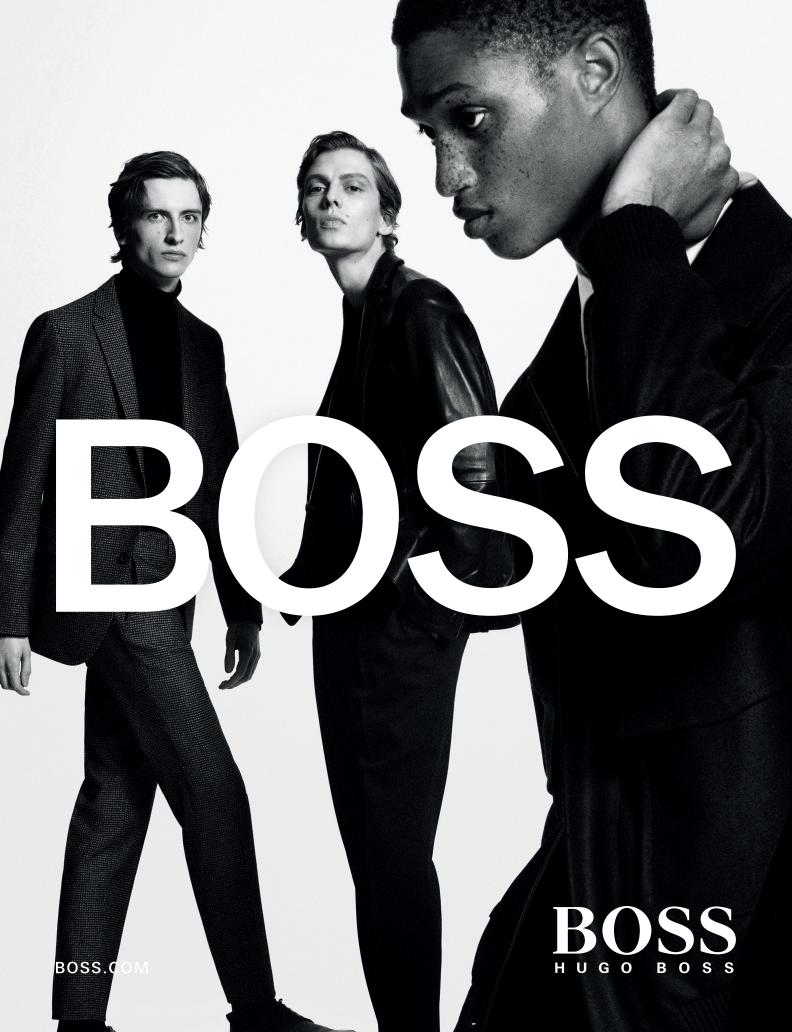
Kiva Reardon International Programmer



Ravi Srinivasan International Programmer



Christoph Straub Senior Manager, Adult Learning, TIFF



Festival Ambassadors

This year, 50 acclaimed filmmakers and actors rally — most of them from afar, many of them participating in digital events — to help TIFF deliver a strong Festival for our audiences.

Our Ambassadors are:



Hiam Abbass
PHOTO: FABRIZIO MALTESE



Riz Ahmed



Haifaa Al-Mansour PHOTO: BRIGITTE LACOMBE



Shamier Anderson



Darren Aronofsky
PHOTO: NIKO TAVERNISE



Olivier Assayas



Rachel Brosnahan
PHOTO: SAM JONES



Tantoo Cardinal



Priyanka Chopra
PHOTO: ANDREW ECCLES



Derek Cianfrance



Mark Cousins



David Cronenberg



Alfonso Cuarón



Julie Delpy



Claire Denis



Ava DuVernay
PHOTO: DANI BRUBAKER



Atom Egoyan
PHOTO: ULYSSE DEL DRAGO



Sarah Gadon



Gael García Bernal



Isabelle Huppert
PHOTO: PETER LINDBERGH



Jia Zhang-ke



Barry Jenkins



Rian Johnson



Anurag Kashyap



Nicole Kidman
PHOTO: RUVEN AFANDOR FOR CORBIS OUTLINE



Barbara Kopple



Hirokazu Kore-eda



Nadine Labaki PHOTO: FARES SOKHN



Brie Larson
PHOTO: SUHAIMI ABDULLAH/GETTY IMAGES



Kasi Lemmons PHOTO: GREG GORMAN



Tatiana Maslany



Viggo Mortensen



Carey Mulligan



Genevieve Nnaji



Alanis Obomsawin



David Oyelowo



Rosamund Pike
PHOTO: REBECCA MILLER



Natalie Portman



Zachary Quinto PHOTO: CHIUN KAI SHIH



Jason Reitman



Isabella Rossellini



Martin Scorsese



Albert Serra



Denis Villeneuve



Taika Waititi



Lulu Wang
PHOTO: ELIAS ROMAN



Wim Wenders
PHOTO: PETER LINDBERGH



Olivia Wilde PHOTO: SAM JONES



Donnie Yen



Zhang Ziyi





David Byrne's American Utopia

Spike Lee

USA, 2020 English 135 minutes | Colour/DCP (D-Cinema)

Production Company: 40 Acres And A Mule Filmworks/ Participant/River Road/Warner Music Entertainment Executive Producer: Jeff Skoll, David Linde, Diane Weyermann, Len Blavatnik, David Bither, Charlie Cohen, Kurt Deutsch, Bill Pohlad, Christa Zofcin Workman, Jon Kamen, Dave Sirulnick, Meredith Bennett, Kristin Caskey, Mike Isaacson, Patrick Catullo

Producer: David Byrne, Spike Lee Cinematographer: Ellen Kuras, ASC Editor: Adam Gough, ACE Sound: Philip Stockton, Paul Hsu, Craig Kyllonen Principal Cast: David Byrne, Jacquelene Acevedo, Gustavo Di Dalva, Daniel Freedman, Chris Giarmo, Tim Keiper, Tendayi Kuumba, Karl Mansfield, Mauro Refosco, Stéphane San Juan, Angie Swan, Bobby Wooten III

Canadian Distributor: Crave
US Distributor: HBO

Deeply thoughtful and wildly exuberant, David Byrne's theatrical concert *American Utopia* lit up Broadway last year with Byrne's trademark mix of rhythm and ideas. Working with a vibrant new band and dancers, the former Talking Heads frontman turned his music into an antidote to America's current divisions. Spike Lee's latest joint brings all this joyous stagecraft to the screen in a vital call to connect with one another, to protest injustice, and, above all, to celebrate life.

The cerebral first song, "Here," from Byrne's 2018 American Utopia album, opens in a mood of cool reflection, but that soon builds as Byrne is joined on stage by vocalist-dancer Tendayi Kuumba and dancer-vocalist Chris Giarmo, with their uncanny mix of artful gesture and dance-floor funk. Then, on come nine more musicians, including percussion masters from the US, Brazil, France — even Toronto's own Jacquelene Acevedo. "Most of us are immigrants," Byrne says at one point, "and we couldn't do it without them." They launch into "Everybody's Coming to My House."

The classics are all here, too, but transformed — the aching beauty of "This Must Be The Place"; "Once in a Lifetime" now a euphoric anthem. In a film of countless highlights, Byrne's cover of Janelle Monáe's

"Hell You Talmbout" is a showstopper, with the band chanting out the names of Black Americans killed by police. Lee's powerful visuals bring it right up to the present.

Calling on all of us to think, connect, engage, and dance, *David Byrne's American Utopia* unites the brain and the backside, which may be exactly what we need right now

CAMERON BAILEY

Spike Lee was born in Atlanta and raised in Brooklyn. His debut feature, She's Gotta Have It (86), won the Prix de la Jeunesse at Cannes. His many films include the features School Daze (88), Do the Right Thing (89), Jungle Fever (91), Malcolm X (92), Clockers (95), Bamboozled (00), 25th Hour (02), Inside Man (06), Miracle at St. Anna (08), Chi-Raq (15), BlacKkKlansman (18), and Da 5 Bloods (20), and the documentaries 4 Little Girls (97) and When the Levees Broke: A Requiem in Four Acts (06). David Byrne's American Utopia (20) is his latest work.

Content advisory: strobe effect



76 Days

Hao Wu, Weixi Chen, Anonymous

USA, 2020 Mandarin 93 minutes | Colour/DCP (D-Cinema)

Production Company: 76 Days LLC Executive Producer: Bryn Mooser, Roberto Grande, Geralyn White Dreyfous, Naja Pham Lockwood Producer: Hao Wu, Jean Tsien Cinematographer: Anonymous, Weixi Chen

Editor: **Hao Wu**

Sound: Anonymous, Weixi Chen

International Sales Agent: **Dogwoof** US Sales Agent: **Creative Artist Agency**

The opening sequences feel like a genre movie — science-fiction, zombie horror, apocalyptic thriller. We watch hospital workers, encased in PPE so that we only see their eyes behind foggy goggles, as they race from one patient to another. At the hospital doors, a desperate crowd is clamouring for entry. The overwhelmed workers can only admit a few people at a time.

For all the fantastical elements, this is the reality of 2020. The filmmakers of 76 Days capture an invaluable record of life inside Wuhan, China, ground zero for the outbreak of COVID-19. On January 23, the city of 11 million people went into a lockdown that lasted 76 days. This film concentrates mainly on medical workers and patients to give a pulse-racing account of what it was like to survive.

76 Days excels beyond mere reportage. The camera work is so strong that you could frame still images. In the face of fear and uncertainty, we also witness perseverance and humour, as medical workers use magic markers to decorate their plastic outfits. One memorable figure is a head nurse who never fails to make a human connection with patients, even under the most dire circumstances.

Director Hao Wu has a strong track record making Chinese documentaries that resonate with international audiences. Here he teams with Wuhan collaborators Weixi Chen and others, along with US producer Jean Tsien (Asian Americans).

76 Days will be a lasting work of art for future generations trying to understand this pandemic.

THOM POWERS

Hao Wu is a Chinese-American writer, director, editor, and documentarian. He received his BSc. in biology from the University of Science and Technology of China, his MSc. in molecular biology from Brandeis University in Massachusetts, and his MBA from the University of Michigan Ross School of Business. His films as director include Beijing or Bust (05); The Road to Fame (13); People's Republic of Desire (18), which won the Grand Jury Award for Best Documentary at South by Southwest; the short All in My Family (19); and 76 Days (20).

Weixi Chen is a video reporter for Esquire China. His documentary shorts have been supported by Tencent News and First Documentary Lab, and have won awards at the Hong Kong International Festival and the Caixin Media Awards. 76 Days (20) is his feature directorial debut.

Anonymous

 $Content\ advisories: illness,\ dead\ bodies$



Khate Farzi 180° Rule

Farnoosh Samadi

IRAN, 2020 Persian 83 minutes | Colour/DCP (D-Cinema)

Production Company: Ali Mosaffa Productions Executive Producer: Mahan Heidary Producer: Ali Mosaffa Screenplay: Farnoosh Samadi Cinematographer: Masoud Salami Editor: Meisam Molaei

Production Designer: Siamak Karinejad Sound: Amirhossein Ghasemi Original Score: Peyman Yazdanian

Principal Cast: Sahar Dolatshahi, Pejman Jamshidi, Azita Hajian, Hassan Pourshirazi, Amirreza Ranjbaran, Sadaf Asgari, Mohammad Heidari, Aylin Jahed

Sara (Sahar Dolatshahi), a beloved school teacher, lives in Tehran with her husband. Hamed (Pejman Jamshidi), and their fiveyear-old daughter, Raha. They are preparing to attend a wedding in northern Iran, but an unheralded work obligation for Hamed throws a wrench into the wheels of the family plan. Sara is determined to join the celebration, but stern and stubborn Hamed will not grant her permission to make the long journey with their child. When reasoning and sweet talk fail, dogged Sara devises a plan to flout her husband's authority. But an unforeseeable event changes the family's fortune and ensures that Sara's trespass surfaces. Stealth and calculated choices are no longer possible, and in the blink of an eye, the pair are barrelling toward a collision.

Though the lens focuses on Sara's plight, glimpses into the lives of her students further illuminate the trials of being born a woman in a country where what is desired and what is permitted are often at impossible odds. Inspired by true events and marking the beginning of a trilogy about secrets and lies, 180° Rule is the debut feature from writer-director Farnoosh Samadi. Cloaked under the veil of straightforward storytelling, the film lays bare the fallacy and

untenability of rectitude. Samadi's piercing family drama plunges into the pitfalls of tradition, providing a glimpse into the customary Iranian family structure while adapting universal notions of remorse and penance. Where moral dilemmas can usually be perceived in one of two ways, 180° Rule is a zero-sum portrait of atonement.

DOROTA LECH

Farnoosh Samadi was born in Iran. She graduated from the Fine Arts Academy in Rome. She directed the short films *The Silence* (16), *Gaze* (17), and *The Role* (18).180° *Rule* (20) is her first feature.

 $Content\ advisory: traumatic\ scene$



Ammonite

Francis Lee

UNITED KINGDOM, 2020 English 117 minutes | Colour/DCP (D-Cinema)

Production Company: See-Saw Films
Executive Producer: Mary Burke, Rose Garnett,
Simon Gillis, Zygi Kamasa
Producer: Ian Canning, Emile Sherman,
Fodhla Cronin O'Reilly
Screenplay: Francis Lee
Cinematographer: Stéphane Fontaine
Editor: Chris Wyatt
Production Designer: Sarah Finlay
Sound: Johnnie Burn
Original Score: Dustin O'Halloran, Volker Bertelmann
Principal Cast: Kate Winslet, Saoirse Ronan,
Gemma Jones, James McArdle, Alec Secareanu,
Fiona Shaw

Canadian Distributor: Elevation Pictures
US Distributor: NEON

Kate Winslet and Saoirse Ronan have both shown exceptional range, depth, and intensity on screen, but *Ammonite* reveals new colours. In this story of a visionary scientist and the young woman who changes her life, these two stars deliver performances of raw electricity.

Mary Anning (Winslet) devotes her days on Southwest England's Dorset coast to finding and cataloguing fossils of ammonites, extinct and beautiful sea creatures. In the early 19th century this is no work for a woman, and no scientific society will have her. So Mary toils alone, even as male scientists visit to study and take credit for her work. When one visitor brings along his grieving wife, Charlotte (Ronan), then abandons her there to return to London, the two women have no one to turn to but each other.

Francis Lee's follow-up to his award-winning God's Own Country shows the same talent for powerful love stories in harsh environments. The rocky, windswept seaside of Lyme Regis is palpable here. Lee directs with a similar brisk urgency, cutting to the core of Mary's anger and Charlotte's pain, charting the gathering emotional storm that throws them together. As in God's Own Country, Lee films physical passion without a shred of prudishness. He, Winslet, and Ronan forego

period gloss for a portrait of desire that feels so much more true. And in showing the full gamut of Mary's astringent brilliance and unvarnished lust, Winslet delivers one of the very best performances of her career.

CAMERON BAILEY

Francis Lee is from West Yorkshire, England. He trained as an actor and worked in theatre, film, and television before turning to filmmaking. His debut feature, God's Own Country (17), won numerous awards including Sundance's World Cinema Directing prize, the London Film Critics' Circle Award for Breakthrough British/Irish Filmmaker, British Independent Film Awards for both Best British Independent Film and Best Debut Screenwriter, and the Bill Sherwood Award (Best First Feature) at Toronto's Inside Out Film and Video Festival. Ammonite (20) is his latest feature.



Druk

Another Round

Thomas Vinterberg

DENMARK, 2020 Danish 116 minutes | Colour/DCP (D-Cinema)

Production Company: Zentropa Entertainments/ Film i Väst/Zentropa Sweden/Topkapi Films Producer: Sisse Graum Jørgensen, Kasper Dissing Screenplay: Thomas Vinterberg, Tobias Lindholm Cinematographer: Sturla Brandth Grøvlen Editor: Anne Østerud, Janus Billeskov Jansen Production Designer: Sabine Hviid Sound: Jan Schermer, Hans Møller Principal Cast: Mads Mikkelsen, Thomas Bo Larsen, Magnus Millang, Lars Ranthe, Maria Bonnevie

Canadian Distributor: **Mongrel Media** International Sales Agent: **TrustNordisk** In their first collaboration since 2012's Oscar-nominated The Hunt, Thomas Vinterberg reunites with actor Mads Mikkelsen for Another Round, a film that ranks among each man's best, most memorable work. Once the brightest teacher at his high school, Martin (Mikkelsen) has fallen into a seemingly permanent funk. He's barely present in his classes — the students and their parents even attempt an intervention — and his marriage is slowly dissolving. At a birthday celebration, his three closest colleagues (all men), cajole teetotaller Martin into boozing along with them. They get progressively drunker and the shit-disturber of the group, Nikolaj (Magnus Millang), tells them about an obscure philosopher who argued humans aren't born with enough alcohol in their blood. As an "experiment," he proposes they all drink constantly throughout the day to maintain the "proper" blood-alcohol level of 0.05%.

Initially the boozing seems enormously beneficial. A reinvigorated Martin begins to engage with his students and shocks his long-suffering wife, Trine (Maria Bonnevie), with his new-found zest. But as the gang pushes their experiment further, issues that have been simmering for years come to the

fore and the men are faced with a choice: reckon with their behaviour or continue on the same course.

Directed with insight and energy by Vinterberg, and driven by a great ensemble cast (Bonnevie, Millang, Lars Ranthe, and Thomas Bo Larsen) with the incomparable Mikkelsen at its centre, *Another Round* is a boisterous and sobering comedy about how men deal (and don't deal) with aging — though underlying it all is a shared, unnerving suspicion they may never have actually grown up in the first place.

STEVE GRAVESTOCK

Thomas Vinterberg was born in Copenhagen and graduated from the National Film School of Denmark. He co-founded the Dogme 95 movement and directed its inaugural film, The Celebration (98), which screened at the Festival, as did Dear Wendy (05), The Hunt (12), The Commune (16), and Kursk (18). His other features include Submarino (10) and Far From the Madding Crowd (15). Another Round (20) is his latest work.



Bandar Band

Manijeh Hekmat

IRAN/GERMANY, 2020 Farsi 75 minutes | Colour/DCP (D-Cinema)

Production Company: Bamdad Film/KapFilme Executive Producer: Daryosh Hekmat Producer: Manijeh Hekmat, Mahshid Ahangarani Farahani Screenplay: Manijeh Hekmat, Mostafa Zandi Cinematographer: Sajjad Avarand Editor: Navid Tohidi Production Designer: Farhad Fozouni Sound: Arash Ghasemi

Principal Cast: Reza Koolghani, Pegah Ahangarani, Amir Hossein Taheri, Mahdieh Mousavi

International Sales Agent: IRIMAGE

Original Score: Farshad Fozouni

The latest from established filmmaker Manijeh Hekmat is a music-infused twist on a road movie that's laced with poignant and timely political commentary. In southwestern Iran's Khuzestan Province, floods have turned the landscape into lakes, obscuring the roads. Over the course of a day's journey in this watery world, three musicians — Navid, Amir, and the very pregnant Mahla — refuse to be deterred by the soggy and often completely submerged motorways, as they are set on making it to Tehran for a battle of the bands that evening.

Unfolding on the road as the trio journeys in their van, *Bandar Band* is a stunning visual ode to the shifting landscapes of Hekmat's native Iran. Employing her documentary background, Hekmat also digs into these settings, offering snippets of the daily victories and struggles of the people the band encounters along the way. Whether it's the story of a village that's all but turned to mud or one that's saved itself from the encroaching waters, Hekmat gently observes moments of joy and perseverance.

The path to Tehran, however, is not an easy one. The physical obstacles of the flood begin to take a mental toll on the band - a metaphor for a generation that's had to endure their dreams being challenged at every turn.

KIVA REARDON

Manijeh Hekmat was born in Arak, Iran. Her directorial credits include the feature films Women's Prison (02), Three Women (08), and Old Road (18). Bandar Band (20) is her latest film.



Beans

Tracey Deer

CANADA, 2020 English 92 minutes | Colour/DCP (D-Cinema)

Production Company: EMAfilms Inc.
Executive Producer: Justine Whyte, Meredith Vuchnich
Producer: Anne Marie Gelinas
Screenplay: Tracey Deer, Meredith Vuchnich
Cinematographer: Marie Davignon

Editor: **Sophie Farkas-Bolla** Production Designer: **André Chamberland** Sound: **Yann Cleary, Sylvain Bellemare,**

Stéphane Bergeron Original Score: Mario Sévigny

Principal Cast: Kiawentiio, Rainbow Dickerson, Violah Beauvais, Paulina Jewel Alexis, D'Pharaoh Mckay Woon-a-Tai, Joel Montgrand, Jay Cardinal Villeneuve, Taio Gélinas

Canadian Distributor: **Mongrel Media** International Sales Agent: **WaZabi Films**

Presented by RBC.

From July to September 1990, two Mohawk communities in Quebec — Kanehsatà:ke and Kahnawá:ke — were thrust into a resistance against the Sûreté du Québec, the RCMP, and the Canadian Armed Forces. Referred to in the media as the "Oka Crisis," the three-month standoff captured the attention of the entire country as the communities protested the expansion of a golf course into a forest and burial ground.

Writer-director Tracey Deer's astounding and timely debut feature, set in the summer of 1990, tells the story of a 12-year-old Mohawk girl named Beans (Kiawentiio, in a phenomenal breakout performance). Beans is a bright and promising student trying to find her place in her community, but she faces a number of challenges. In addition to the complex situations so characteristic of adolescence, she encounters the intricacies of using her voice for activism, and the devastating impacts of experiencing violent racism first-hand.

Caught between youth and adulthood, between Indigenous identity and white settler culture, Beans skillfully navigates the nuances of this friction to deliver a compelling, important message on self-identity in a broad societal context. Similar to how Alanis Obomsawin blazed a trail for

authentic Indigenous onscreen narratives with Kanehsatake: 270 Years of Resistance, Deer forges her own creative path to explore the harrowing events at Kahnawá:ke that are rooted in her own experience as a teenager.

Beans is a powerful coming-of-age drama from behind the protest lines. With its sensitive portrayal of internal and community conflicts gleaned from lived experience, it is poised to blaze a new trail for the next generation of Indigenous filmmakers.

RAVI SRINIVASAN

Tracey Deer was born and raised in Kahnawá:ke. Her credits include the documentary features One More River: The Deal that Split the Cree (04), Mohawk Girls (05), and Club Native (08), the first two seasons of Working It Out Together (11–), and the TV adaptation of Mohawk Girls (14–17). Beans (20) is her latest film.

 $Content\ advisories: racialized\ violence,\ implied\ sexual\ violence$

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DASATSKISI

Beginning

Dea Kulumbegashvili

GEORGIA/FRANCE, 2020 Georgian 125 minutes | Colour/DCP (D-Cinema)

Production Company: First Picture/Office of film Architecture/ZADIG FILMS

Executive Producer: Gaetan Rousseau, Carlos Reygadas, Steven Darty, Adrien Dassault, Paul Rozenberg Producer: Ilan Amouyal, David Zerat, Rati Oneli Screenplay: Dea Kulumbegashvili, Rati Oneli Cinematographer: Arseni Khachaturan Production Designer: Guram Navrozashvili Sound: Séverin Favriau Original Score: Nicolás Jaar Principal Cast: la Sukhitashvili, Rati Oneli,

International Sales Agent: Wild Bunch International

Kakha Kintsurashvili, Saba Gogichaishvili

Submerged in feelings of restlessness, Yana (Ia Sukhitashvili) sees a stranger's reflection looking back at her from the mirror. Alongside her son, George, and husband, David (Rati Oneli), she is a Jehovah's Witness missionary in a predominantly Christian Orthodox mountainside village in Georgia. The isolated community of Witnesses is aghast when their Kingdom Hall is attacked during a service and the modest place of worship left in ashes. The steadfast couple now stands at the crossroads of continuing to reside in hostile territory and honouring their commitment to a higher power. David manages to obtain CCTV footage of the attack and Yana, who is searching for purpose in life, becomes fixated on justice. Her path to retribution leads her to a confrontation with a local police officer (Kakha Kintsurashvili) that triggers an irreversible series of traumatic events.

Beginning is the harrowing and sensorial debut feature from Dea Kulumbegashvili, whose debut short, Invisible Spaces, was nominated for the Palme d'Or at Cannes in 2014. Impeccably shot on 35mm by Kulumbegashvili's collaborator Arseni Khachaturan; edited by Matthieu Taponier, who is known for editing László Nemes's Son of Saul; and with original music by

experimental electronic composer Nicolás Jaar, who scored Jacques Audiard's *Dheepan* (2015) and Pablo Larraín's *Ema* (2019), *Beginning* is an unsettling plummet down a rabbit hole. Sukhitashvili, barefaced and forthright, is brilliant as Yana. Not for the faint of heart, Kulumbegashvili's latest pierces logic and challenges us to not only see, but also feel the inexplicable horrors that can be endured by the vulnerable when at the mercy of the almighty.

DOROTA LECH

Dea Kulumbegashvili was born and raised in Georgia. She studied film directing at Columbia University School of the Arts in New York. She wrote and directed the short films *Invisible Spaces* (14) and *Léthé* (16). *Beginning* (20) is her first feature film.

Content advisories: sexual violence, explicit violence



Bu Zhi Bu Xiu

The Best Is Yet to Come

Wang Jing

CHINA, 2020 Mandarin 115 minutes | Colour/DCP (D-Cinema)

Production Company: Momo Pictures/

Fabula Entertainment

Executive Producer: Tang Yan, Jia Zhang-ke Producer: Jia Zhang-ke

Screenplay: Huang Wei, Hwong Minmimn,

Chen Chengfeng, Li Jingrui Cinematographer: Yu Lik-Wai

Editor: Matthieu Laclau Production Designer: Liu Weixin

Sound: Zhang Yang

Original Score: Yoshihiro Hanno Principal Cast: White K, Miao Miao, Zhang Songwen,

Song Yang

International Sales Agent: Rediance

Inspired by true events, Wang Jing's assured debut illuminates China's independent film scene with new colours and fresh energy. Set in 2003, in the aftermath of the SARS epidemic, The Best Is Yet to Come addresses issues that echo today's global scenario, where politics and prejudices sometimes conflict with safety and health concerns.

Driven, stubborn, and a gifted writer, Han Dong (White K) is one of many talented youths who have given up the security of a steady job in their hometown to pursue a dream in the big city. When a fire devastates the crowded, rundown apartment he was living in, he's interrogated by the police because he has no residence permit. While being questioned, Han Dong receives a call that will change his life.

One of the top reporters (Zhang Songwen) at Jingcheng Daily has finally read one of Han Dong's essays and, impressed with his sharp style and acute vision, offers him an internship at the newspaper. Han Dong is ready to seize the opportunity, one that will set him on a path to success. Then, one day, the young journalist uncovers the trafficking of forged health certificates for Hepatitis B carriers - often asymptomatic patients who are unjustly discriminated against as

a result of the lingering belief that the virus can be easily transmitted in public spaces.

A touching character study and a thrilling exploration of investigative journalism in China, The Best Is Yet to Come - produced by star auteur Jia Zhang-ke (Platform, Still Life) - informs, moves, and shocks. It is an indelible visual account of lives from a past that is suddenly too close.

GIOVANNA FULVI

Wang Jing was born in Taiyuan City, Shanxi Province, China. He studied at Beijing Film Academy. He was assistant director on several of Jia Zhang-ke's feature films, including the Festival selections A Touch of Sin (13), Mountains May Depart (15), and Ash Is Purest White (18). The Best Is Yet to Come (20) is his first feature film.



Bruised

Halle Berry

USA, 2020 English 129 minutes | Colour/DCP 4K (D-Cinema)

Production Company: Romulus Entertainment/ Entertainment 360/Thunder Road Films/Taurus Films/ Hercules Film Fund/Rhea Films/Head Gear Films/ Arrow Zona Films

Arrow Zona Films
Executive Producer: Joseph F. Ingrassia,
Jonathan Furman, Jean-Luc De Fanti, Brian Pitt,
Christina Weiss Lurie, Phil Hunt, Compton Ross,
Chad Stahelski, Anik Decost, Mary Loe

Producer: Basil Iwanyk, Brad Feinstein, Guymon Casady, Erica Lee, Paris Kassidokostas-Latsis, Terry Dougas, Linda Gottlieb, Gillian Hormel

Screenplay: Michelle Rosenfarb Cinematographer: Joshua Reis Editor: Jacob Craycroft

Production Designer: Elizabeth J. Jones Sound: Benjamin Berger, Max Berger, Michael McMenomy, Gabriel Sanders Original Score: Terence Blanchard Principal Cast: Halle Berry, Adan Canto, Sheila Atim, Stephen McKinley Henderson, Shamier Anderson

International Sales Agent: Sierra / Affinity US Sales Agent: Endeavor Content

Halle Berry makes her directorial debut while starring as a washed-up MMA fighter struggling for redemption as both an athlete and a mother. Jackie "Justice" (Berry) has been working multiple jobs and barely scraping by ever since losing an important match years ago. When her boyfriend, Desi (Adan Canto), manages to trick her into going to an underground fight, her passion for the sport is reignited. As Jackie prepares to go back to "the only thing she is good at," the son she once abandoned is dropped off at her doorstep. Confronted by her past choices and traumas, Jackie will have to fight to reclaim the two most meaningful things she has walked away from: six-year-old Manny and an MMA title.

Bruised unfolds amidst a well-worn New Jersey backdrop and immerses viewers in the world of MMA fighting and title-match preparations. Training sessions and matches are shot with an exhilarating, kinetic intensity that charts Jackie's gruelling journey to get back into peak shape in order to compete with younger opponents.

With this assured debut feature, Academy Award winner Berry crafts a textured portrait of a woman defined by her fight-or-flight reactions to the challenges life has thrown her way. Through her explosive performance, the character Jackie simultaneously radiates tightly coiled rage and heart-rending vulnerability. She is supported by an amazing cast, including Shamier Anderson (Torontonian and 2019 TIFF Rising Star alumnus) as the encouraging MMA league owner and Sheila Atim in a breakout performance as the enigmatic trainer Bobbi "Buddhakan" Berroa. A classic redemption story, *Bruised* regards all of its characters' flaws with great empathy while building to a rousing, fist-pumping finale.

CAMERON BAILEY

This film is screening as a work in progress.

Halle Berry was born in Cleveland and raised in its inner suburb of Oakwood, Ohio. She made her feature-film debut in Spike Lee's Jungle Fever (91) and went on to star in many films, including Losing Isaiah (95), B.A.P.S (97), Bulworth (98), the X-Men series (00, 03, 06, 14), Gothika (03), Catwoman (04), Things We Lost in the Fire (07), Frankie & Alice (10), and He TIFF selections Cloud Atlas (12) and Kings (17). She won the Academy Award for Best Actress for Monster's Ball (01). Bruised (20) is her feature directorial debut.



City Hall

Frederick Wiseman

USA, 2020 English 272 minutes | Colour/DCP (D-Cinema)

Production Company: Puritan Films/Zipporah Films Producer: Frederick Wiseman, Karen Konicek Cinematographer: John Davey Editor: Frederick Wiseman Sound: Frederick Wiseman

US Distributor: **Zipporah Films** International Sales Agent: **The Party Film Sales** US Sales Agent: **Zipporah Films** Frederick Wiseman's lifelong project to document institutions has no equal. His prodigious output of over 40 non-fiction films has captured 17 American states and several countries. Only three of those films take place in his home state of Massachusetts: his debut, *Titicut Follies* (1967), *Near Death* (1989), and now his latest, *City Hall*.

In this wide-ranging tapestry of Boston city services, the main figure is Mayor Marty Walsh, filmed from fall 2018 into winter 2019. The son of Irish immigrants, Walsh rose from construction work to union leadership to Democratic politics. Now 53 years old, he leads a city where the white population has been reduced in his lifetime from 80% to 45%. His speeches are like the opposite of Trump's; the mayor champions environmentalism, immigrant rights, and gender equality. Speaking with a distinct local accent, Walsh connects to audiences by invoking his own adversities, including childhood cancer and addiction recovery.

Wiseman is known for long films, and *City Hall* is no exception. Think of it as binge-watching without episodes — there's a lot to cover in a city budgeted at over \$3 billion. Working again with cinematographer John Davey, Wiseman observes policy-making on topics he's covered in past

films: affordable housing, support for people with disabilities, and law enforcement.

In the summer of 2020, US cities experienced a massive outcry over racial inequity. Watching this city portrait filmed one year earlier, we see those passions rising as citizens repeatedly call for accountability. While street protests never lack for attention, Wiseman has trained his camera on machinations of democracy that we rarely get to see.

THOM POWERS

Frederick Wiseman was born in Boston and studied at the Yale Law School. He has received multiple honours, including the Guggenheim and MacArthur fellowships. Many of his films, including Boxing Gym (10), Crazy Horse (11), At Berkeley (13), National Gallery (14), In Jackson Heights (15), Ex Libris - New York Public Library (17), and Monrovia, Indiana (18), have screened at the Festival. City Hall (20) is his latest documentary.



Concrete Cowboy

Ricky Staub

USA, 2020 English 111 minutes | Colour/DCP (D-Cinema)

Production Company: Lee Daniels Entertainment/ Tucker Tooley Entertainment/Green Door Pictures/ Waxylu Films/Neighborhood Film Co Executive Producer: Greg Renker, Jason Barhydt, Gregoire Gensollen, Lorraine Burgess, Greg Neri, Sam Mercer, Tegan Jones, Staci Hagenbaugh, Alistair Burlingham, Gary Raskin Producer: Tucker Tooley, Lee Daniels, Idris Elba, Dan Walser, Jeff Waxman, Jennifer Madeloff Screenplay: Dan Walser, Ricky Staub Cinematographer: Minka Farthing-Kohl Editor: Luke Ciarrocchi Production Designer: Timothy Stevens Sound: Christopher Battaglia Original Score: Kevin Matley Principal Cast: Idris Elba, Caleb McLaughlin, Jharrel Jerome, Byron Bowers, Lorraine Toussaint, Clifford "Method Man" Smith

International Sales Agent: Sierra / Affinity US Sales Agent: Endeavor Content

Starring Idris Elba as a rough-hewn Philadelphia cowboy and *Stranger Things*' Caleb McLaughlin as his estranged son, *Concrete Cowboy* is a pleasure from start to finish. This story of family reconciliation invites us into one of America's most unique subcultures, a generations-old world of Black horse trainers on the streets of North Philly.

Cole (McLaughlin) is a troubled 15-yearold. After a fight gets him expelled from yet another Detroit school, his fed-up mother drives him 600 miles east and drops him on his father's doorstep. Harp (Elba) is a taciturn loner, offering few explanations for why he's been absent from his son's life. He keeps his affection for horses, spending his days at the Fletcher Street stables down the block.

With no choice but to stay with his father, Cole agrees to grunt work at the stables, joining other local riders trying to keep the city from shutting the club down. He soon reconnects with his childhood best friend, "Smush" (the charismatic Jharrel Jerome, from *Moonlight* and *When They See Us*). But Smush's exciting life is fuelled by drug dealing. Cole can slip back into his friendship, or put in the hard, dirty stable work that will bring him closer to his father.

Featuring standout performances and drawing on the rich but oft-forgotten legacy of Black cowboys, director Ricky Staub's adaptation of Greg Neri's novel is a satisfying portrait of a young man finding purpose in community, the natural world, and family.

CAMERON BAILEY

Ricky Staub is an American actor-turned-filmmaker. He debuted as director and screenwriter with the short film *The Cage* (17). *Concrete Cowboy* (20), co-written with producer Dan Walser, is his feature directorial debut.

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WELOVE FILMS





The Disciple

Chaitanya Tamhane

INDIA, 2020 Marathi, Hindi, English, Bengali 127 minutes | Colour/DCP 4K (D-Cinema)

Production Company: Zoo Entertainment Pvt Ltd
Executive Producer: Alfonso Cuarón, Rakesh Mehra
Producer: Vivek Gomber
Screenplay: Chaitanya Tamhane
Cinematographer: Michał Sobociński
Editor: Chaitanya Tamhane
Production Designer: Pooja Talreja, Ravin D. Karde
Sound: Anita Kushwaha, Naren Chandavarkar
Principal Cast: Aditya Modak, Dr. Arun Dravid,
Sumitra Bhave, Deepika Bhide Bhagwat,
Kiran Yadnyopavit, Abhishek Kale, Neela Khedkar,
Makarand Mukund, Kristy Baneriee, Prasad Vanarse

International Sales Agent: **New Europe Film Sales** US Sales Agent: **Endeavor Content**

From a young age, Sharad (Aditya Modak) was nurtured into the world of Indian classical music through his father's passion and scholarly pursuits. As a vocalist, he is fixated on succeeding where his father failed in the competitive performance niche, studying intonation and precise phrasing under the tutelage of a strict and quietly demanding master, Guruji. His lifetime of surrender and sacrifice is guided by the secretly recorded theoretical teachings of Maai, an almost mythical figure who espouses unbending discipline. Despite Sharad's devotion to his master and his art, the realities of life and the modern world — with its rapidly degrading musical standards that threaten to render classical techniques extinct — force him into an existential crisis.

Moving on from his critically lauded 2014 debut, *Court*, director Chaitanya Tamhane meticulously dedicates every frame to observing and illuminating the relationship between student and master. Retaining his layered style, he brings a depth of insight to Sharad's creative journey. The serene score transports audiences from one expertly composed scene to the next, as if entranced by not only the motivations but also the internal, sublime experience of the artist.

With an incomparable mentor and executive producer in Alfonso Cuarón, and a years-long education in the world of Indian classical music he previously knew little about, Tamhane displays an adept commitment to his own craft with *The Disciple*. The fidelity of this portrait of an artist is sure to resonate with audiences as he continues to establish his transcendent cinematic voice.

CAMERON BAILEY

Chaitanya Tamhane is a writer-director from Mumbai. His films include the short *Six Strands* (11) and his feature directorial debut, *Court* (14), which premiered at Venice and won Best Director at the Mumbai Film Festival. *The Disciple* (20) is his latest feature.



Enemies of the State

Sonia Kennebeck

USA, 2020 English 104 minutes | Colour/DCP (D-Cinema)

Production Company: Codebreaker Films Executive Producer: Errol Morris Producer: Ines Hofmann Kanna Cinematographer: Torsten Lapp Editor: Maxine Goedicke Sound: Maren Poitras Original Score: Insa Rudolph

International Sales Agent: **Submarine Entertainment** US Sales Agent: **Submarine Entertainment**

In 2010, law enforcement raided the Indiana home of 25-year-old Matt DeHart, a former Air National Guard member, and his parents. The search warrant was for child pornography. DeHart's family adamantly denied the charges. They believe the FBI wanted DeHart's computer drives because of his hacktivist involvement with Anonymous and alleged ties to Wikileaks. DeHart spent 21 months in prison — where he claims he was tortured — before being released on bond. He and his parents, Paul and Leann, then took the radical step of seeking political asylum in Canada. That's where this story begins. And it gets more strange from there.

Filmmaker Sonia Kennebeck previously covered government intimidation in her award-winning film *National Bird*, about drone whistleblowers. She brings a journalistic rigour to her reportage and an artistry to visual recreations that befit the reputation of the film's executive producer, Errol Morris.

In the eyes of activists, the cause to #FreeMattDeHart was akin to the cases of Chelsea Manning and Edward Snowden. Investigating for several years, Kennebeck and producer Ines Hofmann Kanna gained close access to the DeHarts, and the family's attorneys and followers in journalism and

academia. They also interview members of law enforcement.

The film unfolds like an espionage mystery. Strange details drop one after another: How were Matt's parents influenced by their former careers as US military personnel and Cold War-era intelligence operators? Why did Matt make mysterious trips to Mexico and to the Russian embassy in Washington, DC? The filmmakers' dogged investigation will keep you second-guessing until the very end.

THOM POWERS

Sonia Kennebeck was born in Malacca, Malaysia, and lives in New York City. She received her Master's in international studies from American University in Washington, DC. She directed eight television documentaries and did over 50 investigative reports for German public television before becoming a filmmaker. Her feature documentary debut, National Bird (16), premiered at Berlin and later received the Ridenhour Documentary Film Prize and an Emmy nomination. Enemies of the State (20) is her latest documentary.



Falling

Viggo Mortensen

CANADA/UNITED KINGDOM/DENMARK, 2020 English, Spanish 112 minutes | Colour/DCP (D-Cinema)

Production Company: Perceval Pictures/Zephyr Films/Scythia Films

Executive Producer: Danielle Virtue, Brian Hayes Currie, Peter Touche, Stephen Dailey, Peter Hampden, Norman Merry

Producer: Viggo Mortensen, Chris Curling, Daniel Bekerman

Screenplay: Viggo Mortensen Cinematographer: Marcel Zyskind DFF Editor: Ronald Sanders, CCE, ACE Production Designer: Carol Spier Original Score: Viggo Mortensen

Principal Cast: Viggo Mortensen, Lance Henriksen, Terry Chen, Sverrir Gudnason, Hannah Gross, Laura Linney, Grady McKenzie

Canadian Distributor: Mongrel Media International Sales Agent: HanWay Films US Sales Agent: United Talent Agency (UTA) Viggo Mortensen remains a marvel. A star who could simply have coasted on his big-screen luminosity, he has chosen instead complex character roles for David Cronenberg, lead performances in Spanish and French, and a vital body of work in poetry and painting. Now we learn he's a hell of a director, too. *Falling*, which he wrote, directed, and co-stars in, is a crackling revelation of the wounds and responsibilities that come with family.

John was born into the storm of his father's rage. His father, Willis, resents everything about his child's presence, and what he sees as the trap of family life. Early on, the film shifts between scenes of John as a boy, forced by Willis into regular tests of masculinity, and John as an adult (Mortensen), living happily as a gay man. But when Willis (Lance Henriksen), now in the grip of dementia, descends back into John's life, his usual vitriol and rancid homophobia flow unchecked. As a son still bound by duty, John must care for the man who hurts him the most.

Falling lays out this family's emotional battleground with careful attention to nuances that complicate the conflict. Mortensen uses sophisticated visual and aural techniques to take us inside the ex-

perience of both son and father. Henriksen delivers a towering performance as a man roiling with rage he can barely understand, and Laura Linney is terrific as John's sister, Sarah. Mortensen, working with longtime Cronenberg collaborators in production designer Carol Spier and editor Ronald Sanders, weaves the whole tale together to devastating effect.

CAMERON BAILEY

Viggo Mortensen was born in Watertown, New York, and grew up in Denmark, Argentina, and Upstate New York. His feature films as an actor include Witness (85), The Reflecting Skin (90), Carlito's Way (93), Crimson Tide (95), the Lord of the Rings trilogy (01–03), A History of Violence (05). The Road (09), and Jauja (14). He received Academy Award Best Actor nominations for Eastern Promises (07), which also won him the British Independent Film Award, Captain Fantastic (17), and Green Book (18); and he won a Canadian Screen Award for A Dangerous Method (11). Falling (20) is his debut as writer-director.

 $Content\ advisories: violence, homophobic\ language$



The Father

Florian Zeller

UNITED KINGDOM/FRANCE, 2020 English 97 minutes | Colour / DCP (D-Cinema)

Production Company: F comme Film/Trademark Films/Ciné-@

Executive Producer: Héloïse Spadone,

Alessandro Mauceri, Lauren Dark, Ollie Madden, Daniel Battsek, Hugo Grumbar, Tim Haslam, Paul Grindey

Producer: David Parfitt p.g.a, Jean-Louis Livi p.g.a, Philippe Carcassonne p.g.a

Screenplay: Christopher Hampton, Florian Zeller Cinematographer: Ben Smithard BSC Editor: Yorgos Lamprinos

Production Designer: Peter Francis Sound: Will Whale, Sandy Notarianni

Original Score: Ludovico Einaudi Principal Cast: Anthony Hopkins, Olivia Colman, Mark Gatiss, Imogen Poots, Rufus Sewell, Olivia Williams

Canadian Distributor: **Elevation Pictures**US Distributor: **Sony Pictures Classics**International Sales Agent: **Embankment Films**

One of the most profound fears of aging is the fear of losing our mental faculties. The thought of not recognizing loved ones or forgetting where we live stirs up existential questions about identity and what makes us ourselves. *The Father*, the gripping debut film from acclaimed writer Florian Zeller adapted from his own 2012 play, deals with this deep-rooted anxiety by melding punchy domestic drama with subdued psychological horror as it captures an almost first-person perspective of a proud and beloved patriarch's tragic decline into dementia.

Sir Anthony Hopkins gives a gutwrenching performance as Anthony, an affluent Londoner unwilling to admit to himself and to his daughter Anne (Olivia Colman) that he is no longer able to care for himself. When Anne brings in a nurse, Laura (Imogen Poots), to provide care for Anthony in advance of Anne's planned move to Paris, he goes from charming and flirty to brash and insulting. Neither his daughter nor his nurse know which version of Anthony will show up each day. When Anthony wakes up bewildered in a home he doesn't recognize — with people we don't recognize — it becomes palpably, painfully clear to us just how far and how quickly reality is slipping from his grasp.

From the skewed versions of Anthony's apartment to the shifting versions of the cast (Olivia Williams appears as Anne at one stage, among other surprises), Zeller disorients not only his main character but also his audience in order to bring to life the onset of dementia. *The Father* is an affecting, resonant exploration of a mental health dilemma that is simultaneously mystifying and all too conceivable.

DIANA SANCHEZ

Florian Zeller was born in Paris. His third novel, Fascination of Evil (04), won France's Prix Interallié. His many plays include The Mother (10): The Father (12): The Truth (17), which won an Olivier Award for best comedy; The Height of the Storm (18): and The Son (19). The Father (20) is his feature directorial debut.



Fauna

Nicolás Pereda

MEXICO/CANADA, 2020 Spanish 70 minutes | Colour/DCP (D-Cinema)

Production Company: Producciones En Chinga Executive Producer: Catalina Pereda Producer: Nicolás Pereda Screenplay: Nicolás Pereda Cinematographer: Mariel Baqueiro Editor: Nicolás Pereda Sound: Pablo Cervera Principal Cast: Lázaro Gabino Rodriguez, Luisa Pardo,

Principal Cast: Lazaro Gabino Rodriguez, Luisa Pardo, Francisco Barreiro, Teresita Sánchez

International Sales Agent: INTERIOR 13 CINE US Sales Agent: Creative Artists Agency (CAA)

Nicolás Pereda's ninth feature, and certainly one of his best, Fauna is a sly, deceptively smart, and comedic take on how violence in Mexico has infiltrated popular imagination.

The bifurcated story - which begins, tellingly, through the windshield of a car - uses a simple premise and Pereda's regular troupe of talented actors to spin an inventive tale about family dysfunction, which echoes some of the country's pathologies. When estranged siblings Luisa (Luisa Pardo) and Gabino (Lázaro Gabino Rodríguez) visit their parents in an eerily deserted mining town in the north of Mexico, the presence of Luisa's affable actor boyfriend, Paco (Francisco Barreiro), gives rise to awkward scenarios. Their father's seeming ambivalence toward his children is suddenly transformed by his fixation on Paco's role in a famous narco-themed television series. Hilarious, bittersweet incidents, replete with simmering tension - underscored by a nuanced and acerbic critique of masculinity and the glorification of violence in mainstream media - become nested in a parallel reality fuelled by Gabino's active imagination and need for escape. This mordant inset reshuffles the players in a sun-soaked, noir-tinged story of organized crime (including a detective and a femme

fatale, of course), an unlikely send-up of the perceived glamour of narco fiction.

Breezy and pitch perfect, Fauna is a film about the power of the subconscious, told with uncanny humour and confidence. The film's ingenious framing devices, elegant widescreen compositions, and dusty hues are perfectly attuned to its suspenseful yet playful stratagems. With his mischievous and nimble dissection of archetypal roles, Pereda proves there's great pleasure in the telling, enlisting our imagination at each step of the way.

ANDRÉA PICARD

Nicolás Pereda was born in Mexico City and holds an MFA in film from York University in Toronto. His films include the features Perpetuum Mobile (09), Summer of Goliath (10), Greatest Hits (12), Killing Strangers (13), The Absent (14), Minotaur (15), and My Skin, Luminous (19), all of which have played the Festival. Fauna (20) is his latest film.

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Fireball: Visitors From Darker Worlds

Werner Herzog, Clive Oppenheimer

UNITED KINGDOM/AUSTRIA/USA, 2020 English 137 minutes | Colour/DCP 4K (D-Cinema)

Production Company: Spring Films/
Werner Herzog Film GMBH/Sandbox Films
Executive Producer: Richard Melman, Greg Boustead,
Jessica Harrop, Anna Godas, Oli Harbottle
Producer: André Singer, Lucki Stipetic
Screenplay: Werner Herzog
Cinematographer: Peter Zeitlinger ASC, BVK

Editor: Marco Capalbo Sound: Marco Capalbo Original Score: Ernst Reijseger

US Distributor: **Apple** International Sales Agent: **Dogwoof** If you don't think that much about meteors, you have a whole universe to discover in Fireball: Visitors from Darker Worlds. Werner Herzog reunites with University of Cambridge professor Clive Oppenheimer, with whom he explored volcanoes for Into the Inferno. They travel the world hunting for meteors, revealing connections between science, history, and mythology. On camera, Oppenheimer interviews specialists with wonder and a dry wit, covering freak accidents, apocalyptic scenarios, and the mysteries of the cosmos. Herzog narrates in his distinct Bavarian accent (recognizable to fans of The Mandalorian). His phrasing remains unparalleled, even in his simple description of a Mexican beach resort "so godforsaken it makes you want to cry."

The film subverts stereotypes of scientists as socially awkward and predominantly male. The specialists talking to Oppenheimer are passionate and poetic. Many are women — from Mexico, India, South Korea, the US — with expertise spanning astronomy, cave archaeology, and NASA's Planetary Defense. The film also dwells on ancient understandings of meteors in the traditions of Indigenous Australians, Mayan astronomers, and Papuan tribal elders.

The film expands our imagination as we track wayward asteroids through high-powered telescopes or study space dust magnified 3,000 times. "It's looking eternity in the eye," says Jon Larsen, a Norwegian jazz musician obsessed with collecting micrometeorites. "This is the ashes of a previous generation of dying stars."

In this year of isolation, it can feel like time and space has narrowed. This film is an antidote for taking a wider view. Herzog and Oppenheimer seek nothing less than to find a connection between the solar system and your soul.

THOM POWERS

Werner Herzog was born in Munich. He has written, produced, and directed more than 60 features, shorts, and documentaries since the 1960s. His films include the TIFF selections Bad Lieutenant: Port of Call New Orleans (09), Cave of Forgotten Dreams (10), Into the Abyss (11), Into the Inferno (16), Salt and Fire (16), Meeting Gorbachev (18), and Fireball: Visitors from Darker Worlds (20).

Clive Oppenheimer is a professor of volcanology at the University of Cambridge. His books include Volcanism and the Earth's Atmosphere (03), Volcanic Degassing (03), Volcanoes (04), and Eruptions That Shook the World (11). He co-directed the film Into the Inferno (16) with Werner Herzog. Fireball: Visitors from Darker Worlds (20) is his latest documentary feature.



Gaza mon amour

Tarzan Nasser, Arab Nasser

PALESTINE/FRANCE/GERMANY/PORTUGAL/ QATAR, 2020 Arabic 87 minutes | Colour/DCP (D-Cinema)

Production Company: Les Films du Tambour/ Riva Filmproduktion/Ukbar Filmes/

Made in Palestine Project/Jordan Pioneers Executive Producer: Julia Balaeskoul Nusseibeh,

Johannes Jancke

Producer: Rani Massalha, Marie Legrand, Michael Eckelt, Pandora da Cunha Telles, Pablo Iraola, Rashid Abdelhamid, Khaled Haddad Screenplay: Tarzan Nasser, Arab Nasser, Fadette Drouard

(in collaboration)

Cinematographer: Christophe Graillot

Editor: Véronique Lange

Production Designer: Tarzan Nasser, Arab Nasser Sound: Tim Stephan, Roland Vajs, Pedro Góis

Original Score: **Andre Matthias** Principal Cast: **Salim Daw, Hiam Abbass,**

Maisa Abd Elhadi, George Iskandar, Hitham Al Omari, Manal Awad

International Sales Agent: Versatile

After winning over TIFF audiences with their raucous debut, *Dégradé*, in 2015, twins Arab and Tarzan Nasser return with their sophomore feature, *Gaza mon amour*. Also set in their native Gaza, here the brother directorial team explores a love story between a 60-year-old fisherman, Issa (Salim Daw of *Fauda* fame), and a local tailor, Siham (*Succession*'s Hiam Abbass).

Issa, stoic and settled into bachelor living, has been ignoring his sister's ceaseless pushes for him to find a fiancé. However, through stolen glances and awkward pauses, it's clear he carries a secret torch for Siham. One night while out fishing - within the limited radius Gazans are restricted to sailing under the Israeli occupation - Issa brings in an unexpected haul. Instead of the usual fish, his net emerges from the Mediterranean with a statue of Apollo. A statue that is very anatomical and in a very, er, excited state. Under the cover of darkness, Issa takes the statue home. But when a certain aforementioned protruding part is broken off, it sparks a series of comic events that force Issa out of his shell while also casting light on the Kafkaesque bureaucracy of life under the Occupation and, above all, on love. At its core, *Gaza mon amour* is a romance story anchored in the quiet chemistry between heavyweight actors Daw and Abbass. It is also layered with evocative satire about repressed desire, and sex, and affirms that life, in spite of everything, continues on amidst the absurdity of living.

KIVA REARDON

Arab Nasser and Tarzan Nasser are twin brothers born in Gaza. They each graduated with a BFA in painting from Gaza's al-Aqsa University before turning to filmmaking with the shorts Colourful Journey (10), Condom Lead (13), Apartment 10/14 (14), and With Premeditation (14). Their debut feature, Dégradé (15), screened at the Festival. Gaza mon amour (20) is their latest film



Tao Chu Li Fa Yuan Get the Hell Out

I-Fan Wang

TAIWAN, 2020 Mandarin 96 minutes | Colour/DCP (D-Cinema)

Production Company: **Greener Grass Culture Co., Ltd.** Executive Producer: **Han-Hsien Tseng**

Producer: Yi-Sen Ko

Screenplay: I-Fan Wang, Shih-Keng Chien, Wan-Ju Yang Cinematographer: Seven Tsai

Editor: Po-Han Shih, I-Fan Wang
Production Designer: Shih-Hui Wang

Sound: James Lin

Original Score: **Jimmy Lin, CK Chang** Principal Cast: **Bruce Ho, Megan Lai**

International Sales Agent: Greener Grass Culture Co., Ltd.

Taiwan's parliament, the Legislative Yuan, has an infamous reputation for sessions that get so spirited its members have been known to get into physical brawls on the legislature floor. Enter the imagination of I-Fan Wang, who, in his uproariously entertaining feature debut, cheekily satirizes this escalation from filibusters to fisticuffs with a premise that sees these passionate politicians mutate into ravenous flesh-eating zombies.

Our vantage point on this political bloodbath is split between two young parliamentary representatives: the brash and badass Hsiung (Megan Lai), and her meek. unrequitedly lovesick confidant, security guard Wang (Bruce Ho). Cruelly kicked out of office after her martial arts prowess makes her a liability to her corrupt and sexist rivals, Hsiung must rely (reluctantly) on Wang to enter the political arena on her behalf and fight (literally) for her policies. As she secretly directs Wang's words and actions via headset, her strategy is compromised when nearly the entire government falls victim to a pathogen that renders them undead - and so ensues the deadliest assembly of Hsiung and Wang's lives.

Director Wang choreographs this chaos with a breathless deployment of gory slapstick, satirical sing-alongs, and hilarious, fourth-wall-shattering graphics, generating a formal silliness and elasticity akin to Stephen Chow's mid-'90s nonsense comedies.

Yet another demonstration of the zombie genre's undying dexterity with social and political critique, *Get the Hell Out* is ambitious and infectious entertainment by a filmmaker who recognizes the mileage to be gained from making shrewd choices. As the film itself warns at its onset: "A wrong movie makes you suffer for only 90 minutes. A wrong government makes you suffer for four years."

PETER KUPLOWSKY

I-Fan Wang is a writer, director, and cinematographer who graduated from the Taipei National University of the Arts. His short films include 02-06 (17), which won Best Short at the Taipei Film Awards and Best Director at Taiwan's Golden Harvest Awards, and Temple of Devilbuster (20). Get the Hell Out (20) is his feature directorial debut.



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Good Joe Bell

Reinaldo Marcus Green

USA, 2020 English 90 minutes | Colour/DCP (D-Cinema)

Production Company: Argent Pictures/Endeavor Content/ Hercules Film Fund/Rhea Films/Stay Gold Features/ Nine Stories Productions/VisionChaos/ Parliament of Owls/Wahlberg/Levinson Executive Producer: Jill Ahrens, Ben Renzo, Derrick Brooks, Paris Kassidokostas-Latsis, Terry Dougas, Jean-Luc De Fanti, Jake Gyllenhaal, Diana Ossana, Larry McMurtry, Peter Pastorelli, Uwe R. Feuersenger Producer: Daniela Taplin Lundberg, Riva Marker, Eva Maria Daniels, Cary Fukunaga, Ryan Ahrens, Mark Wahlberg, Stephen Levinson Screenplay: Diana Ossana, Larry McMurtry Cinematographer: Jacques Jouffret Editor: Mark Sanger Production Designer: Kelly McGehee

International Sales Agent: Endeavor Content US Sales Agent: Endeavor Content

Principal Cast: Mark Wahlberg, Reid Miller, Connie Britton

Sound: Edward Tise Original Score: Antonio Pinto His beard scruffy and brow furrowed, Joe Bell is the picture of heartland manhood. As husband and father, he's not above shouting to get what he wants; in fact, he hardly knows any other way. But Joe's teenage son Jadin has grown into a beautiful, talented young gay man. He's bullied mercilessly at his high school, and Joe's grudging "tolerance" of his son is no help. With a stellar cast that includes Mark Wahlberg, Reid Miller, Connie Britton, and Gary Sinise in heartbreaking performances, Good Joe Bell tells the story of a father learning to tell the whole world the true value of his son, even when it seemed too late.

Joe (Wahlberg) could have been permanently broken by regret, but instead sets out on a mission. He will walk across America, speaking to school groups, communities, anyone who will listen, about the corrosive dangers of bullying. Screenwriters Larry McMurtry and Diana Ossana, who wrote *Brokeback Mountain*, shift between Joe's cross-country odyssey and earlier scenes at home in Oregon. There, Jadin (Miller) suffers brutal homophobia at school and visible embarrassment at home from his father. He sees no other way out but suicide.

Reinaldo Marcus Green ($Monsters\ and\ Men$) directs Wahlberg to one of his finest

performances, finding new layers as Joe's empathy deepens. And Reid Miller is terrific, radiating the exuberant light of youth even as he navigates the shadows around him.

CAMERON BAILEY

Reinaldo Marcus Green was born in New York City. He is a graduate of NYU's Tisch School of the Arts. His directorial credits include the short films Stone Cars (14) and Stop (15). His feature debut, Monsters and Men (18), screened at TIFF and won a Special Jury Prize at Sundance. Good Joe Bell (20) is his latest film.

 $Content\ advisories: homophobic\ language,\ bullying$



I Care A Lot

J Blakeson

UNITED KINGDOM, 2020 English 118 minutes | Colour/DCP (D-Cinema)

Production Company: Black Bear Pictures Executive Producer: Andrea Ajemian, Sacha Guttenstein Producer: Teddy Schwarzman, Ben Stillman, Michael Heimler, J Blakeson

Michael Heimler, J Blakeson Screenplay: J Blakeson Cinematographer: Doug Emmett Editor: Mark Eckersley Production Designer: Michael Grasley

Sound: **Jared Detsikas**Original Score: **Marc Canham**

Principal Cast: Rosamund Pike, Peter Dinklage, Eiza González, Dianne Wiest, Chris Messina, Isiah Whitlock Jr., Macon Blair

Canadian Distributor: **Elevation Pictures** International Sales Agent: **STXinternational** US Sales Agent: **Creative Artists Agency (CAA)** Parens patriae refers to a government's obligation to protect those of its citizens deemed too vulnerable to care for themselves. Although altruistic in intent, it is a principle that has been exploited to forcibly place senior citzens under the care and control of court-appointed guardians. With his sardonic thriller I Care A Lot, writer-director J Blakeson (The Disappearance of Alice Creed) lays out the duplicitous means by which these guardians can overmedicate, gaslight, swindle, and even kidnap their elderly wards, all within the bounds of the law.

The ice-cool Marla Grayson (Rosamund Pike) is one such unscrupulous profiteer. Having made a mint selling off the assets of the dozens of retirees trapped in her permanent care, she and her partner Fran (Eiza González) stumble upon a veritable golden goose in the form of Jennifer Peterson (Dianne Wiest), a mark with no apparent family or debt, only a tidy fortune to be mined. But, while applying their scam, Marla and Fran soon discover that Ms. Peterson is not who they thought she was, and that their actions have disturbed the designs of a crime lord (Peter Dinklage) who will stop at nothing to protect his mother.

Part cautionary exposé of all-too-real elder abuse rackets, part welcome excuse to pit the wickedly entertaining Pike and Dinklage against each other in a game of uproarious reprisals, *I Care A Lot* barrels along a twisty trajectory rife with terribly dark, but darkly funny, behaviour — as well as adamant reminders to please respect your elders.

CAMERON BAILEY

J Blakeson was born in Harrogate, North Yorkshire, England, and studied film and literature at the University of Warwick. His credits as director include *The Disappearance of Alice Creed* (09), which premiered at the Festival, *The 5th Wave* (16), the BBC miniseries *Gunpowder* (17), and *I Care A Lot* (20).

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Inconvenient Indian

Michelle Latimer

CANADA, 2020 English, Inuktitut, Cree, Anishinaabemowin 90 minutes | Colour/DCP (D-Cinema)

Production Company: 90th Parallel Productions/ National Film Board of Canada

Executive Producer: Gordon Henderson, Anita Lee Producer: Stuart Henderson (90th Parallel Productions),

Justine Pimlott, Jesse Wente Screenplay: Michelle Latimer Cinematographer: Chris Romeike Editor: Katie Chipperfield Sound: Brennan Mercer

Original Score: Brennan Mercer Narrator: Thomas King

Canadian Distributor: **National Film Board of Canada** International Sales Agent: **National Film Board of Canada** Based on Thomas King's award-winning 2012 study, The Inconvenient Indian: A Curious Account of Native People in North America, Michelle Latimer's equally essential documentary examines the ongoing colonization of Indigenous peoples in North America. If early colonization depended on force, in more recent decades it has focused on Indigenous history, culture, and traditions. History has been wiped out or twisted to serve the absurd self-justifying fantasies of the colonizers; traditions, language, and religion have been systemically suppressed via state institutions, meaning current generations' pursuit of their history is fraught with obstacles.

Latimer brings these issues to the fore through a profoundly compelling array of techniques, including a voiceover by King, movie and archival footage, interviews, dance, visual arts, and traditional customs like tattooing and hunting. Well-known figures like visual artist Kent Monkman and filmmaker Alethea Arnaquq-Baril are among her subjects, along with hunters, community workers, and emerging film artists such as Nyla Innuksuk and her collaborators, who adapt genre devices to tell their own stories.

While these pursuits of cultural memory and awareness are invigorating and

touching, the film also takes direct aim at North America's pernicious notion of history and truth. As King points out, the claim that previous generations were ignorant of the repercussions of their actions is disgracefully self-serving — and only allows those in power to return to the scene of the crime to continue stealing land and resources. King concludes his narration with a powerful exhortation that we can do what we want with his analysis, but we can no longer claim we were innocent or ignorant, making *Inconvenient Indian* one of the most essential films at this year's Festival.

STEVE GRAVESTOCK

Michelle Latimer is a filmmaker, producer, and actor. She holds a BFA in theatre performance and film studies from Concordia University. Her short films *The Underground* (14) and *Nuuca* (17) both screened at TIFF. Her other directorial credits include the television series *Rise* (17) and *Trickster* (20), and the documentaries *ALIAS* (13) and *Inconvenient Indian* (20). She is of Algonquin, Métis, and French heritage, from Kitigan Zibi Anishinabeg (Maniwaki), Quebec, and grew up in Thunder Bay, Ontario.

Content advisories: traditional customs and methods of hunting are employed in some scenes; instances of police brutality



The Inheritance

Ephraim Asili

USA, 2020 English 100 minutes | Colour/35mm

Production Company: Asili Vision
Executive Producer: Ephraim Asili
Producer: Ephraim Asili, Victoria Brooks
Screenplay: Ephraim Asili
Cinematographer: Ephraim Asili, Ryan Jenkin
Editor: Ephraim Asili
Production Designer: Ephraim Asili
Sound: Stephen McLaughlin
Principal Cast: Nozipho McClean, Eric Lockley,
Chris Jarell, Julian Rozzell Jr.

International Sales Agent: Asili Vision

The much-anticipated feature debut by Ephraim Asili inventively weaves together the history of the MOVE liberation group, the Black Arts Movement, and the filmmaker's own formative experiences in a Black Marxist collective. Following Asili's celebrated cycle of films about the African diaspora — which collapse time and space in both literal and metaphorical ways — The Inheritance urgently summons the past in today's continued fight for racial and social justice through a mix of fact and fiction, portraits and performances.

The film's narrative core, described by Asili as a "speculative re-enactment" of his time in a West Philadelphia organization, centres on a young man who inherits his grandmother's house and, with the encouragement of his girlfriend, turns it into a Black socialist collective where community forms the basis of family. Invoking Godard's La Chinoise in palette, structure, and playful didacticism, Asili introduces an alternative revolutionary canon with an iconography of Black artists and freedom fighters via vintage photos, books, and records. As the group's dynamics evolve and the actors break character in moving addresses to the camera, the film also dynamically crosscuts archival footage of MOVE before and after

the devastating bombing by police in 1985— a shocking event that continues to resonate loudly today in light of ongoing racialized police brutality in the United States and beyond.

Produced, shot (on vibrant Super 16mm), written, and directed by Asili, *The Inheritance* is a timely and personal work that harnesses the cultural power of transformation. The film pays homage to a lineage of resistance and features inspiring appearances by MOVE members Debbie Africa, Mike Africa Sr., and Mike Africa Jr., as well as the remarkable poet-activists Sonia Sanchez and Ursula Rucker.

ANDRÉA PICARD

Ephraim Asili is a New York City-based filmmaker, DJ, and radio presenter. He studied film and video arts, earning his BA from Temple University and MA from Bard College, where he is now full-time artist-in-residence and assistant professor of film and electronic arts. His works as director include the shorts Forged Way (10), About Being Living (10), Kinda/One Family (16), and Fluid Frontiers (17). The Inheritance (20) is his debut feature film.



Ash Ya Captain

Lift Like a Girl

Mayye Zayed

EGYPT/GERMANY/DENMARK, 2020 Arabic 95 minutes | Colour/DCP (D-Cinema)

Production Company: Cleo Media/JYOTI Film/ Rufy's Films Producer: Mayye Zayed

Screenplay: Mayye Zayed Cinematographer: Mohamed El-Hadidi Editor: Sarah Abdallah

Sound: Samir Nabil, Brian Dyrby Original Score: Marian Mentrup

Presented by RBC.

For over 20 years, Captain Ramadan coached world-class weightlifters in Alexandria, Egypt. A larger-than-life character in his own right, Ramadan led his daughter, one of Egypt's most famous athletes, Nahla Ramadan, to become a world champion, and trained Abeer Abdel Rahman, the first Arab woman to become a two-time Olympic medalist. Mayye Zayed's observational documentary dives into the training of Ramadan's new protégé: the determined Zebiba (which means "raisin"), who dreams of lifting on the level of Captain's past stars.

Shot over four years, starting when Zebiba is 14 years old, Lift Like a Girl is an intimate journey into the inner life of an aspiring athlete. Filmed largely at Ramadan's outdoor gym and at weightlifting competitions, it captures feats of astonishing athleticism. But it's not just about muscle mass à la Pumping Iron, as Zayed explores the complex bond between Zebiba and her Captain — a bond that is frequently unpredictable, sometimes volatile, but always rooted in what can only be described as an unshakable faith.

Zayed's seamless cinematography takes on the perspective of the other lifters and of the crowd, and she doesn't shy away from the losses and tears. The result captures Zebiba's physical and mental struggles, as Ramadan pushes her further and harder — often more than any of his other athletes. But as time marches on, bringing Zebiba more success, it also brings new challenges for the gym, her team, and ultimately for Zebiba herself.

KIVA REARDON

Mayye Zayed is a director, cinematographer, editor, and producer from Alexandria, Egypt. She studied telecommunications and electronics engineering at Alexandria University before becoming a Fulbright scholar, studying cinema and media at Wellesley College in Massachusetts and documentary film at MIT. She co-directed and co-wrote The Mice Room (13), and directed the short A Stroll Down Sunflower Lane (16). Lift Like a Girl (20) is her feature documentary debut.

TIFF NEXT WAVE

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Limbo

Ben Sharrock

UNITED KINGDOM, 2020 English, Arabic 103 minutes | Colour/DCP (D-Cinema)

Production Company: Caravan Cinema Ltd Producer: Irune Gurtubai, Angus Lamont Screenplay: Ben Sharrock Cinematographer: Nick Cooke Editor: Karel Dolak, Lucia Zucchetti Production Designer: Andy Drummond Sound: Ben Baird

Original Score: Hutch Demouilpied Principal Cast: Amir El-Masry, Sidse Babett Knudsen, Vikash Bhai, Ola Orebiyi, Kwabena Ansah

International Sales Agent: Protagonist Pictures

In a remote corner of Scotland's Outer Hebrides, surrounded by gale-force winds and stormy seas, gifted young musician Omar and his fellow Syrian asylum seekers endure a puzzling cultural-awareness lesson from an oddball pair of locals. With little else to do while awaiting letters about their refugee status claims, Omar (Amir El-Masry) and his flatmates otherwise pass the time queuing up to hear the voices of loved ones on the island's only payphone, or heatedly debating the nuanced relationship of Ross and Rachel while binge-watching a donated Friends box set. Unable to play due to a broken arm. Omar carries his grandfather's oud with him while wandering the lonely landscape, as if weighed down by both the burden and the comfort of memories of home and the life he knew. His brother, who stayed behind to fight in Syria, is a source of worry and an object of hero-worship as Omar questions his own decision to have ever left.

Director Ben Sharrock's thoughtfully composed frames, the gazes along paved roads that stretch into the pale horizon of Omar's seaside purgatory, convey the journey of self-conscious reckoning that continues long after an exodus. Sharrock's script bridges dry British humour and a

comedic absurdism reminiscent of one of his prime influences, Palestinian actor-director Elia Suleiman, carefully deploying deadpan dialogue that is artfully delivered by El-Masry and Vikash Bhai (as Omar's mustachioed, Freddie Mercury-obsessed friend Farhad).

Inspired by personal stories from his network of friends in Damascus, where he studied shortly before the outbreak of the civil war, Sharrock affectionately imbues his film's characters with an unwavering dignity. Ideal for these socially distanced times, Limbo has a kind of magic that connects us through the commonalities of cultures and shared experiences.

DIANA SANCHEZ

Ben Sharrock is a writer-director from Edinburgh. He studied film at Screen Academy Scotland and Arabic in Damascus, later living in San Sebastian, Spain. His short films include Patata Tortilla (15), which won two BAFTA New Talent awards. His debut feature, Pikadero (15), won numerous awards including best feature at the Edinburgh International Film Festival and best European feature at Brussels. Limbo (20) is his second feature film.

 $Content\ advisory: traumatic\ scene$



Casa de Antiguidades Memory House

João Paulo Miranda Maria

BRAZIL/FRANCE, 2020 Portuguese, German 93 minutes | Colour/DCP (D-Cinema)

Production Company: BeBossa Entertainment/Maneki Films

Producer: Denise Gomes, Paula Cosenza, Didar Domehri Screenplay: João Paulo Miranda Maria

Cinematographer: Benjamín Echazarreta

Editor: Benjamin Mirguet

Production Designer: Isabelle Bittencourt

Sound: Léo Bortolin

Original Score: Nicolas Becker

Principal Cast: Antonio Pitanga, Ana Flavia Cavalcanti,

Sam Louwyck

International Sales Agent: Celluloid Dreams

Living in modern times but trapped in a colonial nightmare, Cristovam (Antônio Pitanga, a noted actor in Brazil's Cinema Novo movement of the 1960s) is an Indigenous-Black man from the rural north of Brazil who migrated for work during the economic boom to an affluent Austrian enclave in the south. Over three decades later, he is now lost in a decadent community. Informed that he must take a wage cut at the milk factory where he has worked for many years, he finds refuge in an abandoned home where he discovers artifacts reminiscent of his past. As Cristovam rediscovers his roots, he comes to the realization that nothing has changed. The attacks he endures in the community, both mental and physical, awaken in him a legacy of abuse carried down for centuries.

João Paulo Miranda Maria's debut feature combines haunting folklore, lush imagery, and rich, timely social commentary to explore generational trauma and the complex social and racial tensions of present-day Brazil. The film's hero embodies the experience of the unwanted Other, the racialized body that can be mocked, tormented, and forgotten. Cristovam encounters seemingly endless obstacles and intrusions thwarting the life he is entitled to live.

Boasting some of the most mesmerizing cinematography at the Festival this year, *Memory House* is a slow-burning tale that reflects the notoriously complex and turbulent history of Brazil's inland culture while focussing on one man's threshold for generational pain. Boiling over in an unforgettable conclusion, *Memory House* probes the subtext of the colonial experience — and what happens when cultural colonization and a system still rooted in white supremacy forces those deemed "others" into isolation and slowly chips away at their humanity.

DIANA SANCHEZ

João Paulo Miranda Maria was born in the inland of São Paolo state. He studied cinema at Estacio de Sá College, Rio de Janeiro, and earned his Master's in multimedia at the University of Campinas. His short film Command Action (15) screened at Cannes' Semaine de la Critique. Memory House (20) is his feature directorial debut.



MLK/FBI

Sam Pollard

USA, 2020 English 104 minutes | Colour/DCP 4K (D-Cinema)

Production Company: Tradecraft Films Executive Producer: David Friend, Charlotte Cook, Jeffrey Lurie, Marie Therese Guirgis, Kate Hurwitz, Dana O'Keefe, Steven Farneth Producer: Benjamin Hedin

Screenplay: **Benjamin Hedin, Laura Tomaselli** Cinematographer: **Robert Chappell** Animator: **mindbomb films**

Animator: **mindbomb films** Editor: **Laura Tomaselli**

Production Designer: **Dedalus Wainwright**Original Score: **Gerald Clayton**

US Sales Agent: Cinetic Media

MLK/FBI performs the vital task of examining J. Edgar Hoover's relentless campaign of surveillance and harassment against Martin Luther King, Jr. Today, when King is celebrated across political spectrums as a moral hero, it's jolting to confront the years when US agents targeted him as a villain.

Inspired by the work of historian David Garrow, the film uses recently declassified files to study the FBI's motives and methods. In the 1950s and '60s, when Black people started mobilizing to fight racial discrimination, Hoover saw the movement as a communist plot. Rather than support equality, the FBI sought to undermine King through wiretapping and blackmail, in what former FBI director James Comey calls "the darkest part of the bureau's history."

Filmmaker Sam Pollard has been immersed in US racial politics for decades, from his collaborations with Henry Hampton and Spike Lee to his own documentaries. He applies his mastery of archival footage to draw upon eclectic sources, from newsreels to Hollywood secret-agent movies. With visuals rooted in the '50s and '60s, he overlays contemporary audio interviews from multiple perspectives, including King's colleagues Andrew Young and Clarence B. Jones.

Pollard doesn't back away from the murky areas of the story — including the FBI wiretaps alleging King's non-monogamous relationships with over 40 women, which the FBI attempted to use to humiliate King and break his spirit. The film grapples with how historians should treat such nefarious recordings.

King's life was cut short at age 39. Hoover's FBI reign lasted 48 years. Today, we see their legacies continue in a new wave of protests and pushback. This film is a crucial way to connect the past to the present.

THOM POWERS

Sam Pollard was born in Harlem. His work as an editor and producer spans over 40 years. He is known for editing the Spike Lee films Mo'Better Blues (90), Clockers (95), 4 Little Girls (97), and Bamboozled (00). Pollard's credits as director include episodes of the series Eyes on the Prize (90); Slavery by Another Name (12); Two Trains Runnin' (16); and the TIFF selection Sammy Davis, Jr.: I've Gotta Be Me (17). MLK/FBI (20) is his latest film.

Content advisories: racialized violence, police violence



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The New Corporation: The Unfortunately Necessary Sequel

Joel Bakan, Jennifer Abbott

CANADA, 2020 English 106 minutes | Colour/DCP (D-Cinema)

Production Company: **Grant Street Productions/ Screen Siren Pictures**

Executive Producer: Joel Bakan Producer: Trish Dolman, Betsy Carson Screenplay: Joel Bakan

Cinematographer: Ian Kerr CSC
Animator: Global Mechanic
Editor: Peter Roeck

Sound: Brent Calkin, Velcrow Ripper Original Score: Matt Robertson Narrator: Charles Officer

Canadian Distributor: Grant Street Productions

The operative word in Joel Bakan and Jennifer Abbott's *The New Corporation:* The Unfortunately Necessary Sequel is, of course, "necessary." This sequel updates the themes explored in the award-winning The Corporation (TIFF '03). The original film reacted to legal decisions that defined corporations as persons, and gave them the same legal rights as people. The new film examines how, since the 2008 economic collapse, corporations claim to have changed, passing themselves off as socially responsible.

A fine balance of righteous indignation and rapier insight, the film boasts numerous indelible moments. On the comical — and appalling — side, one of the co-founders of Bill Gates' favourite private education firm, Bridge International, struggles to explain why it's socially beneficial for them to profit off responsibilities traditionally borne by the government. Meanwhile, the World Economic Conference at Davos, that grotesque, neoliberal celebration of greed, is presented as a smug horror, a slightly better-dressed, less libidinous version of Passolini's Salo.

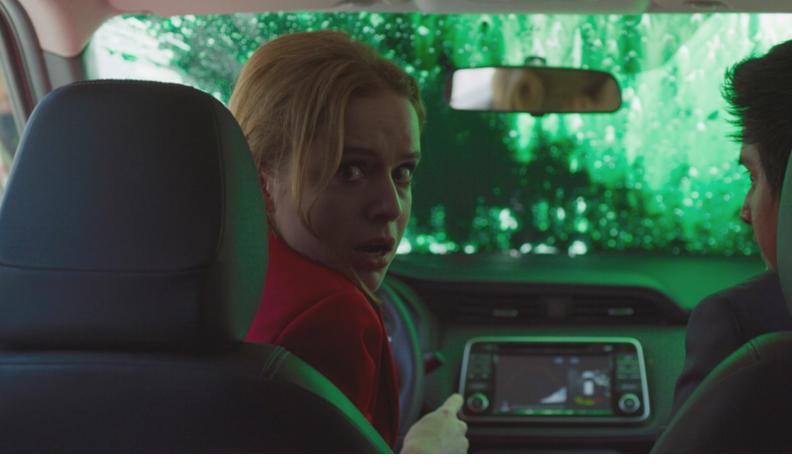
Encyclopaedic and precise, with sharp visual flourishes, *The New Corporation* boasts a who's who of thinkers and ac-

tivists, including Anand Giridharadas, Robert Reich, Alexandria Ocasio-Cortez, and first-term US congresswoman Katie Porter. A cheerful buzzsaw of common sense, Porter expertly decimates JPMorgan Chase CEO Jamie Dimon during a congressional hearing. It's an excellent reminder of the virtues of representative democracy—when you elect representatives who protect people and communities instead of corporations and capital.

STEVE GRAVESTOCK

Joel Bakan was born in Lansing, Michigan, and relocated as a youth with his family to Vancouver, where he is now a professor of law at the University of British Columbia. He co-wrote *The Corporation* (03), which was based on his book of the same name. *The New Corporation: The Unfortunately Necessary Sequel* (20), co-directed with Jennifer Abbott, is his directorial debut.

Jennifer Abbott is a Montreal-born director and editor. Her feature documentaries include A Cow at My Table (98); The Corporation (03), co-directed with Mark Achbar and co-written by Joel Bakan, which premiered at the Festival and went on to win numerous awards including an Audience Award at Sundance and the Genie for Best Documentary; Us and Them (15); The New Corporation: The Unfortunately Necessary Sequel (20); and the forthcoming The Magnitude of All Things.



Nuevo orden

New Order

Michel Franco

MEXICO, 2020 Spanish 88 minutes | Colour/DCP (D-Cinema)

Production Company: Teorema/LES FILMS D'ICI Executive Producer: Lorenzo Vigas, Diego Boneta, Cecilia Franco, Charles Barthe

Producer: Michel Franco, Eréndira Núñez Larios, Cristina Velasco L.

Screenplay: Michel Franco Cinematographer: Yves Cape

Editor: Oscar Figueroa Jara, Michel Franco Production Designer: Claudio Ramírez Castelli

Sound: Raúl Locatelli

Principal Cast: Naian González Norvind, Diego Boneta, Mónica del Carmen, Fernando Cuautle, Eligio Meléndez, Darío Yazbek

International Sales Agent: **The Match Factory** US Sales Agent: **ICM Partners**

Mexican filmmaker Michel Franco is unafraid to take on difficult, often incendiary subject matter, and his latest feature is his most ambitious and prescient to date. A cautionary tale set during a violent protest in Mexico City, *New Order* challenges us to contemplate the depths of the fallout that can occur when the tenuous social fabric we all depend on completely falls apart.

The streets are in chaos during a wedding in a posh neighbourhood in Mexico City. Bride Marianne (Naian Gonzaléz Norvind), frustrated by her family's refusal to help out a former employee's ill wife, decides to take the woman to a clinic herself, hoping to get back before the judge arrives to officiate her marriage. She is deterred by the uprising that has spread through the city and given the military an excuse to take over. Capitalizing on this opportunity to further stratify the class system, the authorities round up any member of the upper classes found outside their neighbourhoods, send them to holding cells, and then ransom them back to their families, who are tricked into believing the protesters carried out the kidnappings.

In this new order, both rich and poor are captives of military rule, with the wealthy unwittingly financing their own takeover.

Intense, fast-paced, and unapologetic, Franco's film paints a picture of the devastating failure that societies can experience when the gap between classes is left unchecked. While *New Order* speaks to the Latin American experience, the film resonates well beyond it, capturing the current global crisis.

DIANA SANCHEZ

Michel Franco was born in Mexico City. He earned a degree in film direction from the New York Film Academy and began making films with his production company, Lucía Films. His directorial credits include Daniel and Ana (09), After Lucía (12), A los ojos (14), Chronic (15), and the Festival selection April's Daughter (17). New Order (20) is his latest film.

 $Content\ advisories: sexual\ violence,\ explicit\ violence,\ horror$



La Nuit des Rois Night of the Kings

Philippe Lacôte

CÔTE D'IVOIRE/FRANCE/CANADA/ SENEGAL, 2020 French, Dioula, Nouchi (Ivorian slang) 93 minutes | Colour / DCP (D-Cinema)

Production Company: Banshee Films/
Wassakara Productions/Peripheria/
Yennenga Production
Producer: Delphine Jaquet, Yanick Létourneau,
Ernest Konan, Yoro Mbaye
Screenplay: Philippe Lacôte
Cinematographer: Tobie Marier Robitaille CSC
Editor: Aube Foglia
Production Designer: Samuel Teisseire
Sound: Pierre-Jules Audet, Emmanuel Croset
Original Score: Olivier Alary
Principal Cast: Koné Bakary, Steve Tientcheu,
Rasmané Ouédraogo, Issaka Sawadogo,
Digbeu Jean Cyrille, Abdoul Karim Konaté,
Anzian Marcel, Laetitia Ky, Denis Lavant

Canadian Distributor: **Axia Films** International Sales Agent: **Memento Films International** When a young man is incarcerated in Côte d'Ivoire's largest prison, La MACA, he finds himself entering a world as dangerous and complex as the one he was navigating on the outside. While ostensibly overseen by a team of rundown guards, the prison is really ruled by Blackbeard (Steve Tientcheu, seen at TIFF last year in *Les Misérables*). On his last legs, and seeing his power waning, Blackbeard makes one final play to keep his power over the prison: on the night of the red moon, he designates MACA's newcomer "Roman."

In a griot role that recalls Scheherazade in *One Thousand and One Nights*, Roman (Koné Bakary) must recount a story until the sun rises if he wants to keep his life and the prison from falling into chaos. Roman spins a story about Zama King, a notorious gang leader whose life spanned from ancient times to the fall of Ivorian president Laurent Gbagbo, and was filled with intrigue and magic.

With his sophomore feature — his first, Run (2014), debuted at Cannes in Un Certain Regard — writer-director Philippe Lacôte refuses all genre expectations, flowing between a prison drama and visually stunning sequences that depict Roman's elaborate tale. Further incorporating song

and dance (and a cameo by icon Denis Lavant), *Night of the Kings* is a mesmerizing meditation on the art of storytelling and its role in survival.

KIVA REARDON

Philippe Lacôte grew up in Abidjan, Côte d'Ivoire. He has directed short films, documentaries, and series, including Somnambule (96), Cairo Hours (03), Chronicles of War in the Ivory Coast (08), the TIFF selection To Repel Ghosts (13), and Run (14), Night of the Kings (20) is his latest film.



Nomadland

Chloé Zhao

USA, 2020 English 107 minutes | Colour / DCP (D-Cinema)

Production Company: Highwayman Films/Hear/ Say Productions/Cor Cordium Productions Producer: Chloé Zhao, Frances McDormand, Peter Spears, Mollye Asher, Dan Janvey Screenplay: Chloé Zhao Cinematographer: Joshua James Richards

Editor: Chloé Zhao

Production Designer: Joshua James Richard

Production Designer: **Joshua James Richards** Sound: **Sergio Diaz**

Principal Cast: Frances McDormand, David Strathairn, Linda May, Charlene Swankie

Canadian Distributor: **Searchlight Pictures** US Distributor: **Searchlight Pictures**

The first few images of Frances McDormand as Fern establish the will of this woman straight away. She's on her own, working itinerant jobs, hitting the road when it's time to move on. "I'm not homeless," she says to an inquiring friend's daughter. "I'm just... houseless. Not the same thing."

Fern drives her old RV up and down the highways of America's West, following the seasons and seasonal jobs. When she discovers a community of like-minded nomads, her heart opens, but she's cautious about forging bonds. One man she keeps running into (David Strathairn) looks like a perfect match, but what does Fern need with a boyfriend — or anyone, really.

Adapting Jessica Bruder's non-fiction book, Chloé Zhao writes, directs, and edits with impressively crisp focus. The film gets into and out of every scene with rare economy, cutting to the heart of each moment in our growing understanding of Fern.

Nomadland arrives between Zhao's award-winning prairie drama *The Rider* and her upcoming Marvel superhero movie, *The Eternals*. It's yet more evidence of what makes her a singular filmmaker and one of the most important new voices in American cinema. Zhao seeks out characters living in the margins of society and on the periphery

of movie heroism, and shows us why these seeming outcasts define America, and movies, more than the big-screen protagonists we're used to. As we watch Fern eke out a living in precarious jobs, try and fail and try again to form relationships, and all against stunning expanses of desert and sky, it's clear that we're watching a portrait of America now.

CAMERON BAILEY

Chloé Zhao was born in Beijing. She received her BA in political science from Mount Holyoke College in Massachusetts, and her MFA in film production from NYU. Her films include the shorts *The Atlas Mountains* (08), *Daughters* (09), and *Benachin* (10), and the features *Songs My Brothers Taught Me* (15), which screened at TIFF Next Wave, and *The Rider* (17), which played the Festival. *Nomadland* (20) is her latest feature.



No Ordinary Man

Aisling Chin-Yee, Chase Joynt

CANADA, 2020 English 80 minutes | Colour/DCP (D-Cinema)

Production Company: Parabola Films
Producer: Sarah Spring
Screenplay: Aisling Chin-Yee, Amos Mac
Cinematographer: Léna Mill-Reuillard
Editor: Aisling Chin-Yee
Sound: Lynne Trépanier, Marie-Pierre Grenier

Canadian Distributor: Les Films du 3 Mars

Revered jazz musician Billy Tipton — born Dorothy Lucille Tipton — gained fame throughout the United States in the 1940s and '50s. His trans identity was not known throughout the echelons of the jazz and pop worlds, and it wasn't revealed publicly until after his death in 1989. For decades, Tipton was portrayed as an ambitious woman "passing" as a man in pursuit of a music career at a time when the industry was dominated by men and trans representation was virtually non-existent. Since then, he has become a foundational icon of transmasculinity.

Aisling Chin-Yee and Chase Joynt's brilliantly crafted No Ordinary Man maps out Tipton's undeniable legacy, while examining the disgraceful media scrutiny and questions of legitimacy his family endured after his death. This thoughtful, timely documentary embraces the challenge of bringing Tipton's words to life, reimagining his narrative through a diverse group of contemporary trans performers as they collectively paint a portrait of an unlikely hero. Revealing their own stories of transitioning and laying bare their personal journeys, each individual reckons with their own singular path towards self-recognition, creating a unique tapestry of trans expression as we've never seen it before.

On a formal level, this film shares the vitality of its subjects, deftly connecting Tipton's identity to modern trans representation through clever editing and impassioned perspectives. *No Ordinary Man* is groundbreaking in how it links Tipton's story with the struggles and triumphs of the people who followed in his footsteps, presented in their own words.

RAVI SRINIVASAN

Aisling Chin-Yee is a Montreal-based filmmaker. Her producer credits include the feature films Rhymes for Young Ghouls (13), Last Woman Standing (13), and The Saver (15). Her feature directorial debut was the Festival selection The Rest of Us (19). No Ordinary Man (20) is her latest work.

Chase Joynt is a transgender moving-image artist and writer whose films have won jury and audience awards internationally. He has a PhD in Cinema & Media Studies from York University in Toronto. His directorial credits include the documentary shorts STEALTH (14), Genderize (16), Between You and Me (16), and Framing Agnes (19). No Ordinary Man (20) is his latest film.



Notturno

Gianfranco Rosi

ITALY/FRANCE/GERMANY, 2020 Arabic, Kurdish 100 minutes | Colour/DCP (D-Cinema)

Production Company: Stemal Entertainment/ 21UNO FILM/RAI CINEMA/LES FILMS D'ICI/ NO NATION FILMS GmbH/ MIZZI STOCK ENTERTAINMENT Executive Producer: Donatella Palermo

Producer: Donatella Palermo, Gianfranco Rosi Screenplay: Gianfranco Rosi Cinematographer: Gianfranco Rosi Editor: Jacopo Quadri, Fabrizio Federico Sound: Gianfranco Rosi

International Sales Agent: **The Match Factory** US Sales Agent: **Submarine Entertainment**

Known for his deep immersion into the communities and environments in which he films, Gianfranco Rosi often takes years to craft each of his works. While he has been creating powerful portraits of people and places for over 25 years, it was his award-winning 2016 film *Fire at Sea* — a harrowing and humane account of migrants off the Sicilian coast on Lampedusa — that brought him wide international acclaim. Rosi returns to the Festival this year with *Notturno*, a delicate new film that brings light to the darkness of war in the Middle East.

Shot over two years on the borders between Syria, Iraq, Kurdistan, and Lebanon, Notturno depicts the routines of people trying to survive in the war-torn region. Eschewing the typical depictions of battles and violence, Rosi probes the collateral psychological trauma that the people endure by focusing on the fragility of their day-to-day lives: A group of women pray at the location of previous atrocities. A man navigates thick marshes in order to fish at night. A young boy wakes up early each morning and waits by the side of a road hoping to find work for the day.

An assembly of carefully composed images and sounds, the film possesses an apparent serenity that seems under constant threat amid battered buildings and distant sounds of violent destruction — a reminder that everything could collapse back into wartime terror at any moment. Rosi's careful and patient study reveals the acute sense of humanity and resilience of people living in an unfathomable environment and reality.

BRAD DEANE

Gianfranco Rosi was born to Italian parents in Asmara, Eritrea, and grew up in Eritrea, Rome, and Istanbul before moving to New York City, where he studied film at NYU. His documentaries include Boatman (93), which screened at the Festival, Below Sea Level (08), El Sicario, Room 164 (10), Sacro GRA (13), and the TIFF selection Fire at Sea (16), which won the Berlin Golden Bear for Best Documentary Feature and was nominated for an Academy Award. Notturno (20) is his latest documentary feature.





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And special thanks to the Koolum Foundation for their generous support in matching many of the funds raised in this campaign.

For the Love of Film Leadership gifts as of August 17, 2020



One Night in Miami

Regina King

USA, 2020 English 110 minutes | Colour/DCP 4K (D-Cinema)

Production Company: ABKCO Films/Snoot Entertainment

Executive Producer: Regina King, Kemp Powers, Paul O. Davis, Chris Harding

Producer: Jody Klein, Jess Wu Calder, Keith Calder

Screenplay: Kemp Powers

Cinematographer: Tami Reiker

Editor: Tariq Anwar

Production Designer: Barry Robison Sound: Paul Ledford, Andy Hay

Original Score: Terence Blanchard

Principal Cast: Kingsley Ben-Adir, Eli Goree, Aldis Hodge, Leslie Odom Jr.

Canadian Distributor: Amazon US Distributor: Amazon

International Sales Agent: ICM Partners US Sales Agent: ICM Partners

Fresh on the heels of her Academy Award for If Beale Street Could Talk and her acclaimed lead performance in the Watchmen television series, Regina King makes her feature directing debut with a drama that draws entertainment and activism, fame and principle, together on one fabled evening.

One Night in Miami imagines a night in February 1964, when real-life friends Cassius Clay, Jim Brown, Sam Cooke, and Malcolm X gather to celebrate Clay's win over Sonny Liston, which made him the heavyweight champion of the world. Triumphant and playful, Clay (Eli Goree) who'd soon take the name Muhammad Ali - is looking to party, but both he and football star Brown know that's only a temporary escape from the civil rights abuses that limit the lives of even celebrated Black Americans. In one potent early scene, Brown, played by Aldis Hodge (Clemency), visits the home of a white benefactor (Beau Bridges) and gets a harsh reminder of just where he stands.

When Clay and Brown are joined at a swank Miami motel by the sober-minded Malcolm X (Kingsley Ben-Adir) and the flashy pop star Cooke (Leslie Odom Jr.), the four men begin with banter but soon root down to the hard questions facing them.

Should successful Black entertainers speak out against racism? How best can Black celebrities serve the Black community? Are money and fame reward enough for humiliation? Working with screenwriter Kemp Powers to bring his original stage play to the screen, King and her actors attack these conversations with the urgency, depth, and humour the subject still demands today.

CAMERON BAILEY

Regina King was born in Los Angeles. She began her professional acting career at age 15. Her many acting credits include the features Boyz n the Hood (91), Poetic Justice (93), Friday (95), Jerry Maguire (96), How Stella Got Her Groove Back (98), Enemy of the State (98), Down to Earth (01), Ray (04), Year of the Dog (07), and If Beale Street Could Talk (18), for which she won both the Oscar and the Golden Globe for Best Supporting Actress; and the television series Southland (09-13), American Crime (15-17), for which she won two best actress Emmys, Seven Seconds (18), which also earned her a best actress Emmy, and Watchmen (19). One Night in Miami (20) is her feature directorial debut.

Content advisory: racist language



Penguin Bloom

Glendyn Ivin

AUSTRALIA, 2020 English 95 minutes | Colour/DCP 4K (D-Cinema)

Production Company: Made Up Stories/Broadtalk/ JamTart Films

Executive Producer: Sonia Amoroso, George Kekeli, Meryl Metni, Ricci Swart, Sam Bloom, Cameron Bloom, Bradley Trevor Greive, Joel Pearlman, Edwina Waddy, Jill Bilcock

Producer: Emma Cooper, Bruna Papandrea, Steve Hutensky, Jodi Matterson, Naomi Watts Screenplay: Shaun Grant, Harry Cripps Cinematographer: Sam Chiplin Editor: Maria Papoutsis

Production Designer: Annie Beauchamp Sound: Chris Goodes Original Score: Marcelo Zarvos

Principal Cast: Naomi Watts, Andrew Lincoln,
Jacki Weaver

International Sales Agent: Endeavor Content US Sales Agent: Endeavor Content Naomi Watts delivers an inspiring performance in Glendyn Ivin's *Penguin Bloom*, dramatizing the surprising, true-life story of a woman who suffers a traumatic accident and then finds a unique ally to pull her out of despair. This portrait of a family finding its way through crisis is both moving and heartwarming.

Australian Sam Bloom (Watts) is enjoying a blissful vacation in Thailand when a horrifying accident sends her falling storeys down to the pavement. Life changes in an instant for her, but also for her husband, Cameron (Andrew Lincoln), and their three children. Back home, Sam's painful adjustment to her new disability leaves her unable to appreciate her idyllic home and a family trying to connect. "It's not enough," she says plainly.

When the family takes in a stray magpie, naming it Penguin for its black-and-white plumage, Sam is practically scornful. But the little bird cries when it needs help, forcing Sam to focus on more than her own hurt. Against her better judgment, Sam begins to tend to Penguin.

What could come off as insanely corny benefits from its grounding in truth, its strong script, and terrific performances all around. Jacki Weaver makes a delicious turn as Sam's mum, and the amazing Rachel House, frequently seen in Taika Waititi's films, takes a memorable role as Sam's kayaking teacher. Reminding us why she's one of cinema's best at conveying conflicted inner life, Watts illuminates a woman who believes she's lost everything that defines her, until she finds herself again.

CAMERON BAILEY

Glendyn Ivin was born in Tamworth, New South Wales, Australia. He directed the short film Cracker Bag (03), which won the Palme d'Or at Cannes, and Last Ride (09), which premiered at the Festival. His credits in television include Puberty Blues (12–14), A Beautiful Lie (15), Safe Harbour (18), and The Cry (18). Penguin Bloom (20) is his latest film.

 $Content\ advisories: accident\ trauma, mature\ themes$



Pieces of a Woman

Kornél Mundruczó

USA/CANADA, 2020 English 126 minutes | Colour/DCP (D-Cinema)

Production Company: BRON/Little Lamb Executive Producer: Martin Scorsese, Sam Levinson, Stuart Manashil, Viktória Petrányi, Jason Cloth, Richard McConnell, Suraj Maraboyina, Aaron L. Gilbert, Steven Thibault

Producer: Kevin Turen, Ashley Levinson, Aaron Ryder Screenplay: Kata Wéber

Cinematographer: Benjamin Loeb

Editor: Dávid Jancsó

Production Designer: Sylvain Lemaitre Sound: Christopher Scarabosio Original Score: Howard Shore

Principal Cast: Vanessa Kirby, Shia LaBeouf, Ellen Burstyn, Benny Safdie, Sarah Snook, Molly Parker, Jimmie Fails, Iliza Schlesinger

International Sales Agent: **BRON Releasing** US Sales Agent: **BRON Releasing**

Hungarian director Kornél Mundruczó (White God) is known for his unblinking portraits of characters under pressure. Working from a screenplay by Kata Wéber, and in North America for the first time, he directs Vanessa Kirby, Shia LaBeouf, Molly Parker, and Ellen Burstyn in this moving story of a couple navigating the deepest loss.

Martha (Kirby) is a tightly wound executive and Shawn (LaBeouf) a construction worker with a volatile past. They have found love across a class divide and are eagerly expecting their first baby. But complications with a midwife (Parker) interrupt their planned home birth, sending the couple spiralling into tragedy in one shattering, bravura sequence.

What to do with their grief? At first Martha responds quietly, her body still telling her she is pregnant. Shawn looks for someone to blame for their loss, his fury ramping up alongside his helplessness. Martha's mother (Burstyn) introduces her own unhelpful expectations. As Martha's attempts to cope clash with the attitudes of her community, she realizes her only means of survival is to forge her own path.

Shot in Montreal and set in Massachusetts, $Pieces\ of\ a\ Woman$ has a sharp, wintry air, with the gradual release from winter into

spring framing its scenes of a woman forced to form a new relationship with her body. Mundruczó draws not just on the power of his own Hungarian cinema, but also the classic human dramas of 1970s American film. All of the actors here are strong, but casting Ellen Burstyn was a masterstroke.

CAMERON BAILEY

Kornél Mundruczó was born in Gödöllö, Hungary. He trained as an actor at the Academy of Drama and Film in Budapest, later returning to study directing. His feature films as director include *This I Wish and Nothing More* (00); *Pleasant Days* (02), which won the Silver Leopard at Locarno; *Johanna* (05); *Delta* (08), which won the FIPRESCI prize at Cannes; *Tender Son: The Frankenstein Project* (10); *White God* (14), which won the Un Certain Regard prize at Cannes; *Jupiter's Moon* (17); and *Pieces of a Woman* (20).

Content advisories: traumatic birth scene, child death



Felkészülés meghatározatlan ideig tartó együttlétre

Preparations to Be Together For an Unknown Period of Time

Lili Horvát

HUNGARY, 2020 Hungarian 95 minutes | Colour/DCP (D-Cinema)

Production Company: Poste Restante Producer: Péter Miskolczi, Lili Horvát, Dóra Csernátony Screenplay: Lili Horvát

Cinematographer: Róbert Maly Editor: Károly Szalai

Production Designer: Sandra Sztevanovity

Sound: Rudolf Várhegyi Original Score: Gábor Keresztes

Principal Cast: Natasa Stork, Viktor Bodó,

Benett Vilmányi

International Sales Agent: National Film Institute World Sales

Márta Vizy (Natasa Stork) is a 39-year-old Hungarian neurosurgeon. After 20 years in the United States, she returns to Budapest for a romantic rendezvous at the Liberty Bridge with János (Viktor Bodó), a fellow doctor she met at a conference in New Jersey. Márta waits in vain, while the love of her life is nowhere to be seen. When she finally tracks him down, the bewildered man claims the two have never met.

It's unclear whether Márta's wits are clouded by love or if other neurological reactions are at play. Determined to solve the enigma, Márta takes a position at a hospital where, due to both her unfamiliarity with the local culture and her exceptional talent, she is an outsider. With graceful determination, she endures real and perceived slights while navigating the no man's land separating love from madness. Like Madeleine in Hitchcock's Vertigo, Adèle H. in Truffaut's The Story of Adèle H., or Julie, Dominique, and Valentine, the women of Krzysztof Kieślowski's Three Colours trilogy, Márta is a strong yet vulnerable force who anchors herself in her feelings when faced with uncertainty.

In her second feature, following *The Wednesday Child* (15), writer-director Lili Horvát evokes Sylvia Plath's haunting villa-

nelle "Mad Girl's Love Song." Preparations to Be Together For an Unknown Period of Time spins a delicate web of contrasts and silent explosions that shift the viewer's understanding. Shot with impeccable symmetry on entrancing 35mm, it is an Orphic tale reminding us that, while the heart is an abstruse trickster, the human brain — ruling us with over 80 billion interconnected neurons — is our most complex organ.

DOROTA LECH

Lili Horvát grew up in Budapest. She studied audiovisual arts at the Sorbonne Nouvelle in Paris and film directing at the University of Theatre and Film Arts in Budapest. Her credits include the shorts Summer Holiday (06) and Sunstroke (09), and the feature The Wednesday Child (15). Preparations to Be Together For an Unknown Period of Time (20) is her latest film.



Quo Vadis, Aïda?

Jasmila Žbanić

BOSNIA AND HERZEGOVINA/NORWAY/THE NETHERLANDS/AUSTRIA/ROMANIA/FRANCE/GERMANY/POLAND/TURKEY, 2020 Bosnian, English, Dutch 102 minutes | Colour/DCP (D-Cinema)

Production Company: Deblokada/coop99
Filmproduktion/Digital Cube/N279 Entertainment/
Razor Film/Extreme Emotions/Indie Prod/Tordenfilm
Executive Producer: Nedzad Cerkez Beredza,

Mike Goodridge

Producer: Damir Ibrahimovic, Jasmila Žbanić Screenplay: Jasmila Žbanić Cinematographer: Christine A. Maier Editor: Jaroslaw Kaminski Production Designer: Hannes Salat Sound: Igor Camo

Original Score: Antoni Komasa-Lazarkiewicz Principal Cast: Jasna Đuričić, Izudin Bajrovic, Boris Ler, Dino Bajrovic, Boris Isaković

International Sales Agent: Indie Sales

Just because we deem certain things unimaginable doesn't mean they cannot—and have not—already occurred. Twenty-five years after 8,372 Bosniak men and boys were slaughtered in Srebrenica during the Bosnian genocide, Jasmila Žbanić (TIFF '08 selection *Grbavica: The Land of My Dreams*; TIFF '13's For Those Who Can Tell No Tales) brings forth her monumental fifth feature, Quo Vadis, Aida?

Based on these true events, the film tells the story of Aïda (Jasna Đuričić), a middleaged English teacher and translator taking shelter in a United Nations military base operated by Dutch peacekeepers, alongside her husband, two sons, and 30,000 other refugees. As the Serbian army encroaches on the town and fatal round-ups begin, a UN ultimatum is ignored by the invading forces relentlessly shelling the besieged civilians. The protection of the UN peacekeepers crumbles as the situation escalates with the arrival of Republika Srpska army commander Ratko Mladić (Boris Isaković), who would later be convicted as a war criminal for his actions during the Yugoslav Wars. With the UN's uselessness laid bare, and the refugees left as lambs to the slaughter. Aïda frantically scrambles to save her family within the so-called safe zone.

Đuričić is outstanding under Žbanić's elucidative and sharp direction. Zbanić, who always marches to the beat of her own drum, is in a league of her own in this exploration of courage, resilience, and man's monstrous capabilities. As its eponymous heroine's bargaining to save her family gives way to sacrifice, Quo Vadis, Aïda? plays like a waking nightmare in the darkest corridors of the soul. It's too late to ask where humanity went during this horrific ordeal. Now, we only have the accounts of those who survived. That these memories of atrocity are so masterfully assembled in this heart-wrenching artifact by Žbanić -who herself survived the war - is a testament to the indomitable human spirit.

DOROTA LECH

Jasmila Žbanić was born in Sarajevo, where she later attended the Academy of the Performing Arts. Her debut feature film, *Grbavica* (06), won the Golden Bear at Berlin and screened at TIFF. Her other features are *On the Path* (10); *For Those Who Can Tell No Tales* (13), which also played the Festival; *Love Island* (14); and *Quo Vadis*, *Aida*? (20).

 $Content\ advisories:\ ethnic\ violence,\ war\ violence,\ traumatic\ scenes$



Shadow In The Cloud

Roseanne Liang

USA/NEW ZEALAND, 2020 English 83 minutes | Colour/DCP 4K (D-Cinema)

Production Company: Endeavor Content/Automatik/ Four Knights Film/Rhea Films/Hercules Film Fund Executive Producer: Sandra Yee Ling, Terry Dougas, Paris Kassidokostas-Latsis, Jean-Luc De Fanti, Annie Marter

Producer: Tom Hern, Brian Kavanaugh-Jones, Kelly McCormick, Fred Berger

Screenplay: Roseanne Liang, Max Landis

Cinematographer: Kit Fraser Editor: Tom Eagles

Production Designer: **Gary Mackay**Sound: **Nick Buckton, Fred Enholmer**Original Score: **Mahuia Bridgman-Cooper**

Principal Cast: Chloë Grace Moretz, Nick Robinson, Beulah Koale, Taylor John Smith, Callan Mulvey, Benedict Wall, Joe Witkowski, Byron Coll

International Sales Agent: **Endeavor Content** US Sales Agent: **Endeavor Content**

During World War II, pilots of the Allies' various air force women's auxiliaries were called upon to ferry planes from factories to airfields - sometimes through enemy territory, often without proper navigational tools or ammunition. Writer-director Roseanne Liang pays pulpy tribute to these veterans with Shadow In The Cloud, a rip-roaring action/horror hybrid that finds one such airwoman, WAAF officer Maude Garrett (Chloë Grace Moretz), assigned under mysterious circumstances to a rickety B-17 Flying Fortress, where she is custodian of a strictly classified piece of cargo. Forcibly sequestered by the all-male crew to a ball turret hanging from the belly of the bomber, Garrett's dizzying new-found perspective brings to light yet another unexpected passenger — one whose stealthily sinister presence may jeopardize the lives of all aboard.

Moretz is dynamite as the young aviator, a Greatest Generation "Ellen Ripley" whose warnings to her deaf-eared chauvinist comrades are validated when bizarre mechanical failures manifest throughout the vessel, and enemy forces suddenly mount a surprise aerial ambush. As the put-upon Garrett's personal motivations come into sharper focus with each perilous

predicament, the action expands from the claustrophobic confines of the turret into a death- (and gravity-) defying spectacle that encompasses the plane's rapidly disintegrating fuselage. Yet Liang never loses sight of her remarkable lead actor. The audience remains with Moretz through every white-knuckled minute, with the rat-tat-tat radio chatter of obstinate and panicky men playing partial soundtrack to wicked suspense and freaky mayhem.

With resolute verve similar to that of Shadow In The Cloud's protagonist, Liang has radically remixed wartime superstitions and a beloved pulp-fiction premise (you'll know it when you see it) into an exhilarating vehicle of personal empowerment — one not to be marred by any surplus of unchecked and toxic testosterone.

PETER KUPLOWSKY

Roseanne Liang is from New Zealand, and attended Auckland University. Her Master's thesis film, Henchman (03), was selected for the BFI London Film Festival and the Sydney Film Festival. Her films as writer-director include the documentary Banana in a Nutshell (05) and the shorts Take 3 (08), Sugar Hit (15), and Do No Harm (17). She directed episodes of the TV series Flat3 (13–14) and Friday Night Bites (16). She made her feature directorial debut with My Wedding and Other Stories (11). Shadow In The Cloud (20) is her latest film.



Shiva Baby

Emma Seligman

USA/CANADA, 2020 English 77 minutes | Colour/DCP (D-Cinema)

Production Company: Thick Media/Neon Heart
Productions/It Doesn't Suck Productions/Dimbo
Pictures/Irving Harvey

Executive Producer: Rhianon Jones, Rachel Sennott, Victoria Ku, Martin Altmann, Fiona Altmann, Sue Collins Producer: Katie Schiller, Lizzie Shapiro, Emma Seligman, Kieran Altmann

Screenplay: Emma Seligman Cinematographer: Maria Rusche

Editor: Hanna Park

Production Designer: Cheyenne Ford
Sound: Hunter Berk, Matthew Bunker

Original Score: Ariel Marx

Principal Cast: Rachel Sennott, Molly Gordon, Polly Draper, Danny Deferrari, Fred Melamed, Dianna Agron

Diamila Agron

US Sales Agent: Paradigm

Presented by RBC.

Emma Seligman's Shiva Baby focuses on twentysomething Danielle (Rachel Sennott), a perennial student who's been lying to her supportive but overbearing parents about her faltering academic career. Then again, she has a lot of secrets she's keeping, including her relationship with an older man, Max (Danny Deferrari), who also gives her money. Hauled off to a shiva by her parents, she's mortified to encounter her embittered ex Maya (Molly Gordon from Booksmart), followed by other people who make things increasingly more awkward for Danielle. Much to her chagrin, she finds out that many of them have secrets of their own. (Like many people who aren't especially truthful, she's deeply offended when she discovers someone's been lying to her.)

Shiva Baby is a caustically affectionate comedy about tightly knit families and communities, and the comfort and anguish they're often responsible for. Seligman expertly structures the film, as Danielle lurches from one potentially catastrophic encounter to another — each one threatening to expose her multiple fabrications — while navigating spilled drinks, wailing babies, and an endless string of friends and relations anxious to give Danielle advice. Seligman's stellar ensemble cast, led by

Sennott and including Polly Draper and Fred Melamed, is spot-on.

Sharp-witted and hilarious, *Shiva Baby* is an assured, vibrant debut from Seligman. It's also a homecoming: Seligman was a jury member at TIFF's Sprockets festival for kids when she was nine, she was part of TIFF's Next Wave Committee, and her short film *Shiva Baby* — the basis for this feature — screened at the TIFF Next Wave Film Festival in 2019.

CAMERON BAILEY

Emma Seligman is a Canadian filmmaker based in New York. She is a graduate of NYU's Undergraduate Film & Television program. She directed the short films *Shiva Baby* (18) and *Void* (18). *Shiva Baby* (20) is her first feature film.

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Spring Blossom

Suzanne Lindon

FRANCE, 2020 French 73 minutes | Colour/DCP (D-Cinema)

Production Company: Avenue B Productions
Producer: Caroline Bonmarchand
Screenplay: Suzanne Lindon
Cinematographer: Jérémie Attard
Editor: Pascal Chavance
Production Designer: Caroline Long Nguyen
Sound: Guilhem Domercq, Rémi Durel, Julie Tribout
Original Score: Vincent Delerm
Principal Cast: Suzanne Lindon, Arnaud Valois,
Florence Viala, Frédéric Pierrot, Rebecca Marder

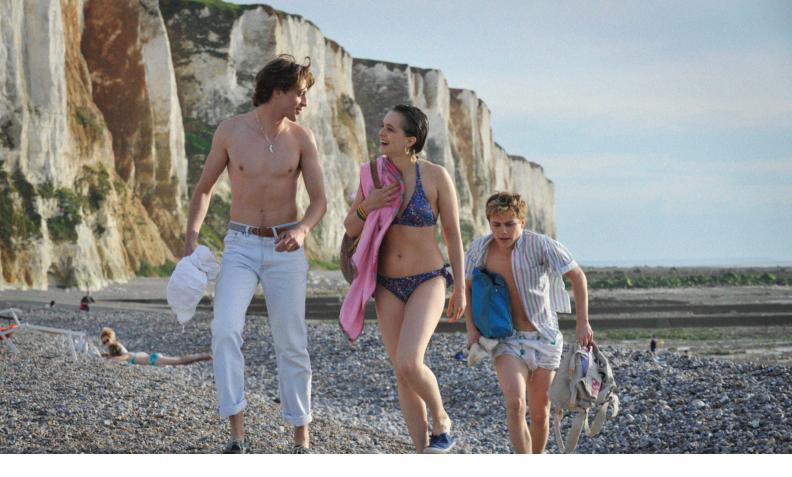
Canadian Distributor: **Axia Films** International Sales Agent: **Luxbox** Suzanne (writer, director, and star Suzanne Lindon) is a 16-year-old Parisian girl bored with life. From the outside, everything appears lovely in her charmed world, but the everyday monotony of school and her relationships with friends and family feels completely uninspired. Suzanne is on the verge of womanhood, and her inner world brews with fantasy — but the ennui grows like a weed, and kissing her own reflection won't nourish her blooming sexuality.

Passing a theatre in Paris's 18th arrondissement on her way to class, she notices a 35-year-old actor named Raphaël (Arnaud Valois). While stewing in his own feelings of listlessness, he is preparing to play the character of Erastes - the word in ancient Greece for an adult man in a relationship with a pubescent boy. Despite their differences in age, Suzanne and Raphaël discover in each other an answer to their lackadaisical routines, and Suzanne finds herself balancing on a fine line between innocence and agency. But like a Gauloises inelegantly paired with a grenadine-lemonade, the relationship, though tempting, is ill-matched. Immersed in the world of grown-ups and adult choices, Suzanne begins questioning the pitfalls of blossoming too quickly.

A subtle dance budding with innuendo, *Spring Blossom* is a remarkable and risqué debut heralding a burgeoning talent. Now 20 years old, Lindon penned the script when she was 15. Directed with poise and performed with an elegance beyond her years, Lindon authentically exudes the passion of a young woman who gets swept away without ever losing herself. Bursting with detail and a *je ne sais quoi* charm that seems uniquely French, Lindon's story is simultaneously fresh and wholly universal.

DOROTA LECH

Suzanne Lindon is a French director, writer, and actor. *Spring Blossom* (20) is her first film.



Eté 85

Summer of 85

François Ozon

FRANCE, 2020 French 100 minutes | Colour / DCP (D-Cinema)

Production Company: Mandarin Production/FOZ/ France 2 Cinéma/Scope Pictures Producer: Eric Altmayer, Nicolas Altmayer Screenplay: François Ozon Cinematographer: Hichame Alaouie Editor: Laure Gardette Production Designer: Benoit Barouh Sound: Brigitte Taillandier Original Score: Jean-Benoit Dunckel Principal Cast: Benjamin Voisin, Félix Lefebvre, Valeria Bruni-Tedeschi, Philippine Velge, Isabelle Nanty, Laurent Fernandez

International Sales Agent: Playtime

With his sumptuous Summer of 85, François Ozon mixes camp, queerness, and thriller elements into a sun-drenched romance-turned-tragedy set on the coast of Normandy. Told in flashbacks and metafiction, the film perfectly captures the era in which it takes place, using subdued 16mm film and precise 1980s fashion.

Alexis (Félix Lefebvre, in a star-making performance) is a working-class teenager deciding whether to join the workforce or continue his studies in literature. While out sailing, he capsizes during a storm and is saved by 18-year-old stranger David (the sublime Benjamin Voisin). David takes Alexis to his home, where they meet David's forceful, charismatic mother (the hilarious Valeria Bruni-Tedeschi). David takes the helm of this new friendship and budding romance, and is soon showering Alexis with attention and gifts. He even gives Alexis a summer job at his mother's nautical store, which he took over after his father's recent death.

The chemistry between the two actors burns as their summer fling gives way to a dangerous obsession. David's fixation on Alexis turns to cruelty as he reveals a sinister side to his personality. (You know a romance is doomed when your lover makes you promise to dance on their grave after their death.)

Unlike many queer coming-of-age love stories, *Summer of 85* doesn't dwell on its young characters' coming out. They are not plagued by sexual repression, which frees the film up to fully portray their desire and youthful sexuality. It also brings to light other, more esoteric elements of infatuation and devotion, questioning whether it is, ultimately, we ourselves who project onto others the personas that we fall in love with.

CAMERON BAILEY

François Ozon was born in Paris and studied at La Fémis. His features Les amants criminels (99), Sous le sable (01), 8 Femmes (02), 5 x 2 (04), Le temps qui reste (05), Angel (07), Le Refuge (09), Potiche (10), the FIPRESCI prize—winning Dans la maison (12), Jeune et Jolie (13), Une nouvelle amie (14), and Frantz (16) all screened at the Festival. His other films include Regarde la mer (97), Sitcom (98), Gouttes d'eau sur pierres brûlantes (00), Swimming Pool (03), Ricky (09), L'Amant double (17), and Grâce à Dieu (19). Summer of 85 (20) is his latest feature.

 $Content\ advisory: accident\ trauma$



The Third Day

Felix Barrett, Dennis Kelly

UNITED KINGDOM, 2020 English 117 minutes | Colour/H264

Directors: Marc Munden, Philippa Lowthorpe Production Company: HBO/Plan B/Punchdrunk/ Sky Studios

Executive Producer: Marc Munden, Philippa Lowthorpe, Dennis Kelly, Felix Barrett, Jeremy Kleiner, Dede Gardner, Brad Pitt

Producer: Adrian Sturges

Screenplay: **Dennis Kelly, Kit de Waal, Dean O'Loughlin** Cinematographer: **Benjamin Kracun, David Chizallet**

Editor: Nicolas Chaudeurge, Luke Dunkley Production Designer: Beck Rainford Sound: Nigel Albermaniche, Niv Adiri

Original Score: Cristobal Tapia de Veer, Dickon Hinchliffe

Principal Cast: Jude Law, Naomie Harris,

Katherine Waterston, Paddy Considine, Emily Watson, Nico Parker, Charlotte Gairdner-Mihell

Canadian Distributor: **Crave**US Distributor: **HBO**International Sales Agent: **HBO**

Have you ever been drawn to a specific place? Felt its magnetic pull? For British mainlanders Sam (Jude Law) and Helen (Naomie Harris), that place is the quaint island setting of The Third Day. Only accessible by causeway, the small, secluded town is home to islanders who proudly maintain their ancestral traditions and way of life. When Sam arrives, through strange happenstance the townsfolk are preparing for their annual summer festival — to which they have decided to invite outsiders for the first time. Sam never intended to stay long, but when the tide closes the causeway, he finds shelter at a local inn and starts to learn why other mainlanders keep telling him, "There's something special about this place."

Created by Felix Barrett (founder and artistic director of the British theatre company Punchdrunk) and Dennis Kelly (playwright, and creator of *Utopia*), *The Third Day* comprises three distinct parts: "Summer," following Sam; "Winter," following Helen; and, in between, an immersive, experiential event that challenges episodic form

Just as Barrett famously disrupted traditional approaches to storytelling with Punchdrunk's groundbreaking *Sleep No More*, he and Kelly create an almost visceral experience for the screen. Feel the magnetic pull of this mysterious island and find out what happens on *The Third Day*.

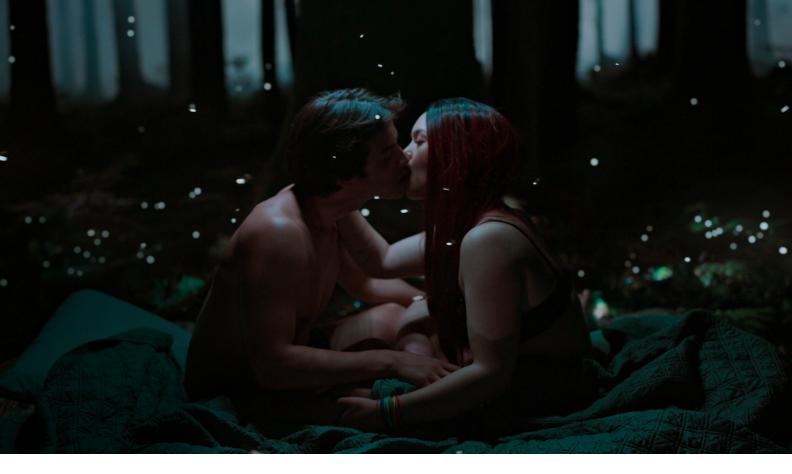
GEOFF MACNAUGHTON

Felix Barrett is a graduate and Honorary Fellow in Drama of the University of Exeter. As founder and artistic director of the theatre company Punchdrunk, his projects include *Sleep No More* (London, Boston, New York, and Shanghai), TV, and gaming. *The Third Day* is created by Felix and writer Dennis Kelly.

Dennis Kelly grew up in Barnet, London. He has written for theatre, TV, film, and radio. His credits include the stage production *Matilda the Musical* (10), the series *Pulling* (06–09) and *Utopia* (13–14), and the film *Black Sea* (14). He created *The Third Day* (20) with Felix Barrett.

Marc Munden was born in London, England. His credits include the series *The Mark of Cain* (07), *Utopia* (13), *National Treasure* (16), *The Secret Garden* (20), and *The Third Day* (20).

Philippa Lowthorpe was born in Doncaster, South Yorkshire, England. Her credits include the films *The Other Boleyn Girl* (03), *Cider with Rosie* (15), and Swallows and Amazons (16), and the series *Call the Midwife* (12–), *The Crown* (16–), *Three Girls* (17), and *The Third Day* (20).



Trickster

Michelle Latimer

CANADA, 2020 English 86 minutes | Colour/DCP (D-Cinema)

Production Company: Sienna Films Trickster XIX Inc./ Streel Films

Executive Producer: Jennifer Kawaja, Julia Sereny,

Michelle Latimer, Tony Elliott Producer: Sienna Films Inc.

Screenplay: Michelle Latimer, Tony Elliott

Cinematographer: Steve Cosens

Editor: Kye Meechan, Katie Chipperfield

Production Designer: John Dondertman

Sound: Barry Gilmore, Martin Lee, David McCallum,

Brennan Mercer, Joe Morrow, Jane Tattersall

Original Score: Todor Kobakov

Principal Cast: Joel Oulette, Crystle Lightning,

Kalani Queypo

Canadian Distributor: Sphere Media International Inc. US Distributor: Sphere Media International Inc. International Sales Agent: Abacus Media Rights US Sales Agent: Abacus Media Rights

In myth and folklore, the character of the trickster is by turns cunning, foolish, and a devilish rule breaker. The shape of the archetype varies from one culture or community to another. For the Norse, the trickster is Loki. In Polynesian mythology, it's Māui. For the Haisla, it's Wee'git. Storytellers use the trickster to instill moral codes in younger generations; that includes award-winning Haisla and Heiltsuk novelist Eden Robinson (Monkey Beach), who celebrated and contemporized the figure in her 2017 novel Son of a Trickster.

Director and co-creator Michelle Latimer (ALIAS, Rise) and co-creator Tony Elliott (ARQ, which premiered at TIFF 2016) have now followed Robinson's lead by bringing Wee'git to the screen in the CBC series Trickster, the highly anticipated adaptation of Robinson's novel.

The series follows Jared (Joel Oulette), an Indigenous teen whose extracurricular activities include a part-time job selling drugs at a fast-food drive-through, protecting his wild-child mother (Crystle Lightning), and financially supporting his father (Craig Lauzon), who is struggling with addiction. Although Jared's routine seems unstable, it is very familiar to him. What is unfamiliar are the talking ravens,

doppelgängers, and shapeshifters who start appearing at local bus stops, house parties, and Jared's makeshift ecstasy lab. Are these drug-induced hallucinations, or signs that a mythical figure has invaded Jared's reality?

Latimer's young characters are multifaceted, her interplay between score and imagery sets an energetic pace, and, most importantly, her respect for the trickster in Indigenous storytelling is evident. If the archetype can truly impact younger generations, that respect is paramount - and Latimer's version exemplifies why it matters who gets to tell the story.

GEOFF MACNAUGHTON

Michelle Latimer is a filmmaker, producer, and actor. She holds a BFA in theatre performance and film studies from Concordia University. Her short films The Underground (14) and Nuuca (17) both screened at TIFF. Her other directorial credits include the television series Rise (17) and Trickster (20), and the documentaries ALIAS (13) and Inconvenient Indian (20). She is of Algonquin, Métis, and French heritage, from Kitigan Zibi Anishinabeg (Maniwaki), Quebec, and grew up in Thunder Bay, Ontario.

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Asa Ga Kuru True Mothers

Naomi Kawase

JAPAN, 2020 Japanese 139 minutes | Colour/DCP (D-Cinema)

Production Company: Kinoshita Group Co., Ltd.

Executive Producer: Naoya Kinoshita
Producer: Yumiko Takebe
Screenplay: Naomi Kawase, Izumi Takahashi
Cinematographer: Yuta Tsukinaga, Naoki Sakakibara
Editor: Tina Baz, Yoichi Shibuya
Production Designer: Setsuko Shiokawa
Sound: Eiji Mori, Roman Dymny
Principal Cast: Hiromi Nagasaku, Arata lura, Aju Makita,
Miyoko Asada

 $\label{eq:local_problem} International \ Sales \ Agent: \textbf{Playtime, Kinoshita Group Co., Ltd.}$

Naomi Kawase's latest film, *True Mothers*, is a powerful visual adaptation of a 2015 novel by Mizuki Tsujimura, crafted with the rich texture of the director's unique style, which combines sensuous filmmaking with tactile, vibrant storytelling.

A Tokyo couple undergoing treatment for aspermia and their consequent infertility live a settled, ordinary life. One day, they come across a TV program advertising Baby Baton, a not-for-profit association intended to match couples who cannot procreate with mothers who do not want to raise, or cannot raise, their natural children. As they watch, the couple realizes adoption could be a perfect alternative to their painful and frustrating treatment.

And so Asato, an innocent child born of pure adolescent love — the kind of love made of sheer, intense beauty — is delivered into the wealthy, orderly life of his adoptive parents. Six years later, his young mother comes looking for him, having grown out of the petty, narrow-minded world she lived in when she gave birth as a teenager.

True Mothers revolves around two strong central characters: Satoko (Hiromi Nagasaku), the middle-class adoptive mother, and Hikari (Aju Makita), the desperate young woman who doesn't want to be erased from her child's life. Kawase's film offers a new perspective on the notion of adoption, weaving different timelines, narrative threads, and genres — from moral drama to teenage romance, social exposé, and even thriller — into a touching, sometimes unsettling, emotionally intense cinematic experience.

GIOVANNA FULVI

Naomi Kawase was born in Nara, Japan, and studied film at the Osaka School of Photography. Her films Suzaku (97), Shara (03), The Mourning Forest (07), Still the Water (14), Sweet Bean (original title: An) (15), Radiance (17), and Vision (18) have all screened at the Festival. True Mothers (20) is her latest film.



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Subarashiki Sekai Under the Open Sky

Miwa Nishikawa

JAPAN, 2020 Japanese 126 minutes | Colour/DCP (D-Cinema)

Production Company: "Under the Open Sky" Production Committee

Producer: Asako Nishikawa, Taichi Ito, Eiji Kitahara Screenplay: Miwa Nishikawa Cinematographer: Norimichi Kasamatsu Editor: Ryuji Miyajima, Tomomi Kikuchi

Production Designer: **Keiko Mitsumatsu** Sound: **Mitsugu Shiratori**

Original Score: **Masaki Hayashi** Principal Cast: **Koji Yakusho, Taiga Nakano**

International Sales Agent: Gaga Corporation

In her complex and brilliantly textured redemption drama *Under the Open Sky*, Miwa Nishikawa explores the tensions, insecurities, small joys, and frustrations of Mikami (Koji Yakusho), a middle-aged ex-yakuza who must adjust to his "new normal" when he is released from prison after serving a 13-year sentence for murder.

Mikami's code of conduct, deeply rooted in the rules of the yakuza society he belonged to, does not fit into Japan's orderly social welfare system. The world into which he is suddenly catapulted is one he doesn't understand. Being pitied or looked down on is not part of his cultural baggage; he does not comprehend the social grammar of government aid aimed at finding him poorly paid odd jobs.

Even the predatory media, which initially offered to give Mikami money and help him find his long-lost mother, soon reveal their malevolent intention: to exploit his past and present life experiences for their successful, sensational TV program. If it weren't for Tsunoda (Taiga Nakano), a young and well-meaning TV director who genuinely wants to help Mikami, life outside prison or the yakuza wouldn't really be worth caring for.

A nuanced fresco of Japanese society, as well as a character study revolving around the larger-than-life Mikami — masterfully interpreted by Yakusho in one of his best performances to date — *Under the Open Sky* brings the pains and hopes of life to the silver screen, reminding us of how precious the experience of sharing emotions with others really is.

GIOVANNA FULVI

Miwa Nishikawa was born in Hiroshima. She received a degree in literature from Waseda University, and apprenticed under Hirokazu Kore-eda before embarking on a directorial career. Her films include Wild Berries (03), Sway (06), Dear Doctor (09), and the Festival selections Dreams for Sale (12) and The Long Excuse (16). Under the Open Sky (20) is her latest film.



Violation

Madeleine Sims-Fewer, Dusty Mancinelli

CANADA, 2020 English 107 minutes | Colour/DCP 4K (D-Cinema)

Production Company: One Plus One Executive Producer: Deepa Mehta, David Hamilton, François Dagenais, David James Producer: Madeleine Sims-Fewer, Dusty Mancinelli Screenplay: Madeleine Sims-Fewer, Dusty Mancinelli Cinematographer: Adam Crosby

Editor: Gabriella Wallace Production Designer: Joshua Turpin Sound: James Lazarenko, Matt Chan Original Score: Andrea Boccadoro

Principal Cast: Madeleine Sims-Fewer, Anna Maguire, Jesse LaVercombe, Obi Abili

Since 2017, writer-director duo Madeleine Sims-Fewer and Dusty Mancinelli have provocatively probed many a moral boundary in their award-winning short films, which often scrutinize the emotional stresses of characters who are confronted by acts of transgression. In their remarkable debut feature, this étude of disturbed psychology is ratched into a hypnotic horror register — one that recalls the uncomfortable simmering extremities of a Catherine Breillat or Lars von Trier psychodrama.

Sims-Fewer herself achingly portrays the film's principal psyche, Miriam, a woman treading water in an unhappy marriage who hopes to find solace in a weekend reunion with her estranged younger sister, Greta (Anna Maguire), at a secluded cottage estate. Along with their respective husbands, Miriam's brooding partner Caleb (Obi Abili) and Greta's affable Dylan (Jesse LaVercombe), they find themselves navigating a minefield of one another's sensitivies and histories, culminating in a traumatic series of betrayals — the root of which is a deeply upsetting act of sexual violence.

Scrambling the temporality of what would normally proceed as an archetypal, linear revenge thriller, Mancinelli and Sims-Fewer judiciously eschew the genre's conventions of catharsis, and instead recognize that some horrors cannot be so easily exorcised or reconciled. Photographed with a nervous and haptic intimacy that methodically gives way to interludes of startling surrealism and riveting suspense, *Violation* brings a unique tempo to Midnight Madness and a thousand-yard stare into human cruelty.

PETER KUPLOWSKY

Madeleine Sims-Fewer was born in Little Britain, Ontario, and raised in England. She studied film production at York University and completed an MFA in acting at Drama Centre London. In 2015 she participated in TIFF Talent Lab. Her short-film credits include The Substitute (15), Rape Card (17), Slap Happy (17), Woman in Stall (18), and Chubby (19). Violation (20) is her first feature.

Dusty Mancinelli is a Toronto-based writer, director, and producer. He studied film production at York University. In 2015 he participated in TIFF Talent Lab. His short films include the TIFF selections Soap (09), Pathways (11), and Broken Heart Syndrome (12), Winter Hymns (15), Slap Happy (17), Woman in Stall (18), and Chubby (19). Violation (20) is his first feature.

Content advisories: sexual violence, explicit violence



Wildfire

Cathy Brady

IRELAND/UNITED KINGDOM, 2020 English 85 minutes | Colour/DCP (D-Cinema)

Production Company: Tempesta Film UK/Cowboy Films/Samson Films

Producer: Carlo Cresto-Dina, Charles Steel, David Collins

Screenplay: Cathy Brady

Cinematographer: Crystel Fournier

Editor: Matteo Bini

Production Designer: John Leslie Original Score: Gareth Averill, Matthew James Kelly

Principal Cast: Nika McGuigan, Nora-Jane Noone,

Martin McCann, Kate Dickie

Having disappeared from her quiet border town in Northern Ireland a year prior, Kelly (Nika McGuigan) suddenly shows up on the doorstep of her sister, Lauren (Nora-Jane Noone). Born within a year of each other, these "Irish twins" share a deep bond despite their differences: Kelly, the wild one, makes Lauren's married life and factory job look like pillars of conventionality. Kelly's return, however, quickly stirs up long-repressed traumas between the sisters, and in their community, that threaten this veneer of stability. And Lauren soon must choose between the life she knows and her connection to her sister.

Director Cathy Brady frames this present-day family drama within the history of The Troubles and the current debates around the return of a hard border between the UK province in the North and the independent Republic in the south. In foregrounding how the past impacts the present, Brady boldly opens up conversations around mental health and the generation in Northern Ireland that grew up in a "post-conflict" society. Where *Wildfire*'s quiet explosivity

truly lies, though, is in the unshakable performances of its leads, Noone (*The Descent*) and McGuigan (RTÉ2's *Can't Cope*, *Won't Cope*), who, sadly, passed away from cancer last year.

Brady's debut is an emotionally stirring exploration of two sisters — and a country — struggling to emerge from a traumatic past.

KIVA REARDON

Cathy Brady was born in Newry, County Down, Northern Ireland. She won an Irish Film and Television Academy Film & Drama Award for her debut short film, Small Change (10), and again for Morning (12). Her other works include Rough Skin (11), created for the Channel 4 anthology series Coming Up (03–11), the short Wasted (13), and an episode of the British TV series Glue (14). She directed the first season of the RTÉ2 television series Can't Cope, Won't Cope (16,18). Wildfire (20) is her debut feature film.

 $Content\ advisories: accident\ trauma,\ explicit\ violence$



A Suitable Boy

Mira Nair

UNITED KINGDOM/INDIA, 2020 English, Urdu, Hindi 349 minutes | Colour/H264

Production Company: Lookout Point

Executive Producer: Mira Nair, Andrew Davies,
Vikram Seth, Faith Penhale, Laura Lankester,
Will Johnston, Lydia Dean Pilcher, Aradhana Seth
Producer: Lydia Dean Pilcher, Aradhana Seth
Screenplay: Andrew Davies
Ginematographer: Declan Quinn
Editor: Nick Fenton, Tanupriya Sharma, Hazel Baillie
Production Designer: Stephanie Carroll
Sound: Steve Single, Gunjan Augustine Sah, Lee Herrick
Original Score: Alex Heffes, Anoushka Shankar
Principal Cast: Tabu, Ishaan Khatter, Tanya Maniktala,
Mahira Kakkar

Canadian Distributor: BBC Studios US Distributor: BBC Studios International Sales Agent: BBC Studios US Sales Agent: BBC Studios Vikram Seth's sweeping 1993 novel A Suitable Boy was inspired by a conversation he overheard on a city bus, between a mother and daughter who were debating arranged marriages. It seems appropriate, then, that acclaimed director Mira Nair (Monsoon Wedding, Queen of Katwe) and prolific screenwriter Andrew Davies (BBC miniseries Pride and Prejudice and War & Peace) begin their episodic adaptation of his novel with a vibrant wedding.

Nair and Davies focus the series on two of the novel's central characters: sisterand brother-in-law Lata Mehra (Tanya Maniktala) and Maan Kapoor (Ishaan Khatter). Lata's mother (Mahira Kakkar) tries to dictate her love life, while Maan's father (Ram Kapoor) attempts to make him more politically engaged. Both young people feel the weight of their parents' expectations while trying to find their independence. India, in 1951, is no different. It's the post-partition era, and the country is approaching its first general election. Lata and Maan's rebellious energies mirror the political landscape of a country in transition.

Anyone familiar with Nair's work knows that this is not her first cinematic treatment of nuptials. Her modern masterpiece *Monsoon Wedding* was inspired in part by her favourite novel, A Suitable Boy. It is also among seven of the director's works to be selected by TIFF to date — though its Festival screening on September 11, 2001 was cancelled due to the seismic tragedy that unfolded that day. Two decades later, in yet another very difficult if very different year, we are proud to be closing Festival 2020 with her latest. Storytelling with a global reach has never been more important, and Mira Nair is an absolute master of it.

GEOFF MACNAUGHTON

Mira Nair was born in Rourkela, India, and now lives in New York. She studied at Delhi University and Harvard University. Her feature films include the Academy Award-nominated Salaam Bombay! (88), Kama Sutra: A Tale of Love (96), the Venice Golden Lion winner Monsoon Wedding (01), The Namesake (06), The Reluctant Fundamentalist (12), and Queen of Katwe (16), all TIFF selections. A Suitable Boy (20) is her latest work for television.



40 Years A Prisoner

Tommy Oliver

USA, 2020 English 110 minutes | Colour/DCP (D-Cinema)

Production Company: Confluential Films/
Freedom Road Productions/Get Lifted Film Co.
Executive Producer: Keith Gionet, Shelby Stone,
Mike Jackson, John Legend, Derek Dudley,
Common, Kelly Ryan, Adam Platzner,
Tariq "Black Thought" Trotter,
Ahmir "Questlove" Thompson
Producer: Tommy Oliver
Screenplay: Tommy Oliver
Cinematographer: Tommy Oliver
Editor: Tommy Oliver, Joe Kehoe
Sound: David Kitchens, David Barber
Original Score: John Jennings Boyd
Principal Cast: Mike Africa Jr.

US Distributor: **HBO**International Sales Agent: **Propagate Content. LLC**

In 1978, a raid on the revolutionary group MOVE's commune in Philadelphia ended with the death of a police officer. Under highly questionable circumstances, nine MOVE activists — all of them Black — received maximum sentences of between 30 and 100 years in prison. Young married couple Debbie Africa and Mike Africa, expecting a child at the time, were among those convicted. Debbie gave birth to Mike Africa Jr. inside prison walls, and he would spend the next 40 years fighting for the release of his parents and the other MOVE members

Filmmaker Tommy Oliver documents Mike Africa Jr.'s decades-long investigation and research into what really happened the day of the siege, diving into the conflicting testimonies of those behind it and the effect of MOVE's activism and way of life on the rest of the community. With wide-ranging access to archival footage and extensive interviews with MOVE members, neighbours, journalists, former police officers, and politicians, Oliver crafts a comprehensive and searing examination of race, police brutality, and criminal justice bias that will seem all too familiar to viewers today.

MOVE's story remains largely untold in mainstream media even today, despite their

traumatic encounters with authorities in a major US city — culminating in a 1985 bombing by police that killed 11 people, including five children. In its discussions with diverse community members, 40 Years A Prisoner raises compelling questions about why MOVE's unique form of radical action was perceived as a threat. Oliver has achieved recent acclaim for his photography of the Black Lives Matter movement in cities across the US, and the same vibrant, passionate observation of Black advocacy and collective resistance resonates throughout this film.

CAMERON BAILEY

Tommy Oliver was born in Philadelphia and studied economics and digital media at Carnegie Mellon University. He has produced numerous short films and features. He directed the short films *Second Chances* (09) and *Adjournment* (11), and the feature *1982* (13), which played the Festival. *40 Years a Prisoner* (20) is his latest film.

Content advisories: racialized violence, racist language

PLANET AFRICA 25

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Akilla's Escape

Charles Officer

CANADA, 2020 English 90 minutes | Colour/DCP (D-Cinema)

Production Company: Canesugar Filmworks Executive Producer: Martin Katz, Michael A. Levine, Karen Wookey, Reservoir

Producer: Jake Yanowski, Charles Officer Screenplay: Charles Officer, Wendy "Motion" Brathwaite Cinematographer: Maya Bankovic Editor: Andres Landau

Production Designer: Diana Abbatangelo

Sound: Brad Dawe

Original Score: Saul Williams, Robert "3D" Del Naja Principal Cast: Saul Williams, Thamela Mpumlwana, Donisha Prendergast, Ronnie Rowe Jr., Olunike Adeliyi, Shomari Downer, Colm Feore, Bruce Ramsay, Vic Mensa

US Sales Agent: XYZ Films

During what is supposed to be a simple, routine handoff, 38-year-old drug trader Akilla Brown is suddenly caught in the middle of a violent robbery. Narrowly making it out alive, he captures one of the thieves, a teenaged Jamaican boy named Sheppard. Under the pressure of the criminals who hired him, Akilla must set things right and retrieve the stolen goods over the course of one arduous night.

When Akilla discovers that Sheppard's gang has ties to the Garrison Army, the same crime organization he fell into as a child, he has to confront his own traumatic origins and becomes compelled to help the boy survive — and possibly even make the escape that he never could. Set in parallel timelines in present-day Toronto and 1990s Brooklyn, *Akilla's Escape* illustrates how the oppressive cycle of violence manifests in different generations and just how difficult it is to break.

Poet-musician-actor Saul Williams — who also collaborated with Massive Attack's 3D on the soundtrack — brings a subtle gravity to the role of the film's quietly tortured protagonist. Returning to the landscape of the urban drama that helped make his name with Nurse. Fighter. Boy (2008), award-winning writer-director Charles Officer circumvents

the sensationalism of the crime genre in this intelligent, distinctive, and sensitively rendered neo-noir-meets-coming-of-age story. With Jamaican gang culture and the reach of its rampant international drug trade as a biting political backdrop, *Akilla's Escape* is a wide-eyed look at social violence and the toll it takes on Black lives.

CAMERON BAILEY

Charles Officer was born in Toronto. He studied visual art at Cambridge University and communication design at OCAD University. His credits include Nurse. Fighter. Boy (08), which played the Festival, Mighty Jerome (12), Unarmed Verses (17), and Invisible Essence: The Little Prince (18). Akilla's Escape (20) is his latest film.

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The Boy from Medellín

Matthew Heineman

USA, 2020 Spanish, English 95 minutes | Colour/DCP 4K (D-Cinema)

Production Company: Our Time Projects/SB Films
Executive Producer: Fabio Acosta, Scooter Braun,
Jennifer McDaniels, Jenna Millman, J Balvin,
Allison Kaye, Scott Manson, Juan Diego Villegas
Producer: Juan Camilo Cruz, Myles Estey,
Matthew Heineman, Joedan Okun
Cinematographer: Drew Daniels, Clair Popkin, Max Preiss
Editor: Sebastián Hernández, Fernando Villegas,
Pax Wasserman, David Zieff
Production Designer:
Sound: Carlos Andrés Arcila. Boris Buckley.

Miller Jesús Castro, Boris Alejandro Herrera, John Mathie

Original Score: **H. Scott Salinas, Sky Rompiendo** With: **J Balvin**

International Sales Agent: Endeavor Content US Sales Agent: Endeavor Content

J Balvin, the "Prince of Reggaeton," is a Grammy-nominated global star. Even if you don't know his name, you can't escape the ubiquitous beat of hits like "Mi Gente." He's been on Saturday Night Live and name-dropped by Barack Obama. So when Balvin planned the biggest concert of his life in his birthplace of Medellín, it was natural for a documentary crew to tag along — but no one could have predicted what they would capture.

At the end of November 2019, Balvin's return to Colombia coincides with a massive national strike against right-wing president Iván Duque. Balvin wants to unite people in spreading good vibes, not divide them over politics. "I'm not on the left or the right. I'm always walking forward," he likes to say. But in the lead-up to the concert, we watch his neutrality get challenged by street protests and calls from his fans to take a stand.

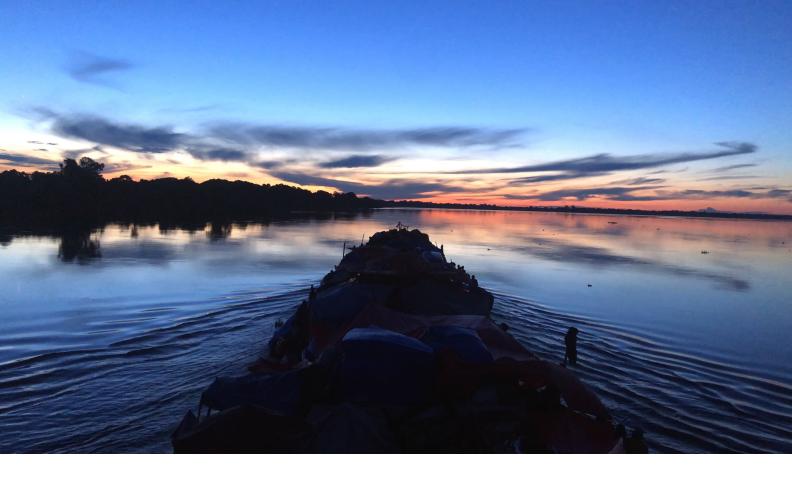
Oscar-nominated filmmaker Matthew Heineman follows Balvin with incredible intimacy over a transformative week. The singer has to bridge the difference between his celebrity persona as J Balvin the jet-setting playboy versus the private José, who eschews alcohol and drugs in favour of meditation.

Usually, the lives of pop stars are carefully filtered through media handlers. But Balvin lets the cameras roll throughout a period of turmoil and uncertainty. We see him take conflicting advice from advisors and wrestle with his conscience while struggling with anxiety and depression, which he speaks about candidly.

Everyone has a hard time setting aside their own ego to listen and learn. For Balvin, it's even harder when his 43 million followers on Instagram are ready to pounce if he says too much or too little. There's never been a music film with so much suspense.

DIANA SANCHEZ

Matthew Heineman is based in New York City. He graduated from Dartmouth College. He has directed the documentaries Our Time (09), Escape Fire: The Fight to Rescue American Healthcare (12), Cartel Land (15), The Third Man (16), and City of Ghosts (17). His narrative feature debut, A Private War (18), played the Festival. The Boy from Medellín (20) is his latest film.



En route pour le milliard

Downstream to Kinshasa

Dieudo Hamadi

THE DEMOCRATIC REPUBLIC OF THE CONGO/ FRANCE/BELGIUM, 2020 Lingala, Swahili 88 minutes | Colour/H264

Production Company: Kiripifilms/Les Films de l'Oeil Sauvage/Néon Rouge
Executive Producer: Dieudo Hamadi, Frédéric Féraud,
Quentin Laurent, Aurélien Bodinaux
Cinematographer: Dieudo Hamadi
Editor: Hélène Ballis, Catherine Catella
Sound: Sylvain Aketi, Dieudo Hamadi

International Sales Agent: **Andana Films**

Since making his feature documentary debut in 2013. Dieudo Hamadi has produced an unparalleled body of work that captures glimpses of contemporary Congolese life. In examining elections (Atalaku, 2013), schools (National Diploma, which played TIFF in 2014), violence against women and children (Mama Colonel, 2017), and political mobilization (Kinshasa Makambo, 2018), Hamadi has told individual stories that speak to collective experiences and histories. With Downstream to Kinshasa, Hamadi perfects this approach as he follows a group of victims of his country's Six-Day War in 2000, who are seeking reparations from the government.

In June 2000, Kisangani became a battleground. In this northeastern city on the Congo River, Rwandan and Ugandan forces clashed in a conflict that was part of the bloody Second Congo War. Though a devastating conflict — so much so that it's sometimes called the African World War — 20 years later survivors are still fighting for compensation and recognition of the atrocities they endured in this siege.

Here, Hamadi's focus isn't on past geopolitics but rather on the present and very personal: a group of Kisanganians who were maimed by the heavy shelling and gunfire. Through musical theatre, the victims have reclaimed their voices. But having never had official acknowledgement or financial compensation for their pain, they decide to journey down the Congo River to the capital in a bid to finally make their stories heard.

CAMERON BAILEY

Dieudo Hamadi was born in Kisangani, Democratic Republic of Congo. He studied medicine for three years before moving into filmmaking. He has since directed the documentary short Ladies in Waiting (10), the documentary feature Atalaku (13), and the Festival selection National Diploma (14). Downstream to Kinshasa (20) is his latest film.

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The Truffle Hunters

Michael Dweck, Gregory Kershaw

ITALY/USA/GREECE, 2020 Italian, Piedmontese 84 minutes | Colour/H264

Production Company: A Beautiful Stories Production/ Go Gigi Go Productions LLC/Bow and Arrow Entertainment/Park Pictures/Faliro House/ Artemis Rising/Frenesy Film

Executive Producer: Luca Guadagnino,

Matthew Perniciaro, Michael Sherman, Lance Acord, Sam Bisbee, Wendy Neu, Christos V. Konstantakopoulos, Regina K. Scully, Patty Quillin, Geralyn White Dreyfous, Molly Lewis, Adam Lewis, Leslie Berriman, Nion McEvoy, Cameron O'Reilly, Jim Swartz, Susan Swartz, Linda Weinman, Bruce Heavin, Jamie Wolf Producer: Michael Dweck. Gregory Kershaw

Cinematographer: Michael Dweck, Gregory Kershaw Editor: Charlotte Munch Bengtsen

Sound: Stephen Urata
Original Score: Ed Côrtes

With: Carlo Gonella, Sergio Cauda,

Aurelio Conterno, Angelo Gagliardi, Maria Cicciù, Gianfranco Curti, Paulo Stacchin, Piero Botto, Egidio Gagliardi

Canadian Distributor: **Mongrel Media** US Distributor: **Sony Pictures Classics**

The truffle is a culinary obsession. The edible fungi that grow near tree roots can range in size from that of a strawberry to an apple. They are treasured by epicures for their aromas and flavours, which elicit descriptions similar to those used by wine connoisseurs. The most coveted truffles can fetch astronomical prices at auction. Tracking them down in the forest is both an art and a science practiced in partnerships between humans and dogs.

Filmmakers Michael Dweck and Gregory Kershaw take us into the timeless world of specialists in Northern Italy's Piedmont region famed for its white truffles — particularly the elusive Alba truffle. In these landscapes of natural beauty, the rhythms of life operate at a different pace than in the city. We meet an assortment of hunters who work independently from each other in an endeavour marked by eccentricity, pride, and competition. The film concentrates on an elderly generation of men including Birba, Carlo, and Sergio, who each have special relationships with their canine companions.

Even if you've never tasted a truffle, the passion of these experts is irresistible. We also gain insight to the elaborate marketplace that supplies truffles to elite

restaurants. The film has a gentle humour, yet it takes time to reflect on the serious concerns of the climate crisis and deforestation that threaten the future of truffle hunting. By the film's end, your appetite will be awakened not only for what you eat but also to appreciate where it comes from.

THOM POWERS

Michael Dweck was born in Brooklyn and raised on Long Island. He studied art and design at the Pratt Institute and The New School before founding his own agency specializing in unorthodox advertising. He later found success as a visual artist and photographer. His first documentary feature, *The Last Race* (18), premiered at Sundance. *The Truffle Hunters* (20), co-directed with Gregory Kershaw, is his latest film.

Gregory Kershaw received his MFA in film from Columbia University. He is a cinematographer, director, and producer specializing in environmental documentaries. His credits as director of photography include the shorts *The Price of Flowers* (10), *Drone Nation* (15), and 98% (17), which he also directed. *The Truffle Hunters* (20), co-directed with Michael Dweck, is his feature debut as director.



Underplayed

Stacey Lee

CANADA, 2020 English 88 minutes | Colour and Black and White/DCP 4K (D-Cinema)

Production Company: Popp Rok/Anomaly Executive Producer: Bud Light, Taj Critcholow - Fela, Julien Christian Lutz - Fela

Producer: William Crouse Screenplay: Stacey Lee, Georgia Dodson, Neil Blewett

Cinematographer: **Zoë Simone Yi** Animator: **Krystal Sojourner**

Editor: Georgia Dodson, Joe Peeler, Anthony Mathile

Sound: Daenen Bramberger Original Score: Kate Simko

With: Tygapaw - Dion McKenzie, Tokimonsta - Jennifer Lee, NERVO - Mim & Liv Nervo, Alison Wonderland -Alexandra Sholler, Louisahhh - Louisa Pillot, Sherelle, REZZ - Isabelle Rezazadeh, Nightwave - Maya Medvesek,

Suzanne Ciani

US Sales Agent: Cinetic Media

Electronic music, or EDM, has defined an entire generation of music lovers coming of age in the new millennium. Born from the unique musical stylings of under-represented communities in Chicago and Detroit, EDM has risen to exceptional heights, headlining some of the biggest international music festivals across the globe. However, the women who are operating in this artistic space and producing chart-topping tracks fail to receive the recognition that the men in their field are showered with.

Filmed over the summer festival season and criss-crossing around the world, the feature debut from award-winning documentary filmmaker Stacey Lee provides a platform for a diverse group of established DJs like Alison Wonderland, Sherelle, and Canada's own REZZ. At the same time, the film amplifies the women operating in the underground scene and honours the trail-blazers who went unheralded in their time.

Beautifully shot with intimate access, *Underplayed* is as revealing as it is poignant. Lee takes us on the personal, inner journeys of so many talented and vibrant women making their mark and rising to the top of their industry, while inspiring a more diverse range of artists for future

generations. Perhaps what's most affecting is how the narratives of each subject — both past and present — eloquently question the social structure of an entire industry. These women are calling for greater gender, racial, and ethnic equality, demanding that the industry becomes more inclusive.

Through the artists paving the way, we experience a tangible shift in the balance of power that will hopefully transcend the electronic music scene, transcend music altogether, and bleed into everyday life.

RAVI SRINIVASAN

Stacey Lee was born in New Zealand. She directed the documentary short *Live Fast, Draw Yung* (15). *Underplayed* (20) is her first feature film.

 $Content\ advisory: references\ to\ sexual\ abuse$



The Water Man

David Oyelowo

USA, 2020 English 92 minutes | Colour/DCP (D-Cinema)

Production Company: ShivHans Pictures/Yoruba Saxon, Inc./Harpo Films

Executive Producer: Oprah Winfrey, Darren M. Demetre, Connor Flanagan, Emma Needell

Producer: David Oyelowo, Carla Gardini, Shivani Rawat, Monica Levinson

Screenplay: Emma Needell Cinematographer: Matthew J. Lloyd Editor: Blu Murray

Production Designer: Laurence Bennett Sound: John Marquis, Tyler B. Stephens

Original Score: Peter Baert

Principal Cast: David Oyelowo, Rosario Dawson, Lonnie Chavis, Amiah Miller, Alfred Molina, Maria Bello

US Sales Agent: **Endeavor Content, CAA Media Finance Group**

Already a 2010s screen idol for his work in Ava DuVernay's *Selma*, Mira Nair's *Queen of Katwe*, and Amma Asante's *A United Kingdom*, actor David Oyelowo makes his feature directorial debut with this imaginative, family-friendly adventure executive produced by Oprah Winfrey. *The Water Man* follows a sensitive young boy as he embarks on a mission to help his gravely ill mother by locating the mythic Water Man, who may carry the secret to everlasting life.

Gunner (Lonnie Chavis) and his mother (Rosario Dawson) share a special bond. She supports his daydreaming and artistic pursuits, while his frequently-on-the-road father, Amos (Oyelowo), with whom Gunner shares a strained relationship, has other ideas about where his son's interests should lie. Gunner and his dad attempt to smooth over their differences for the sake of the family, but when his mom's sickness worsens, Gunner disappears into stacks of books on both science and the supernatural in search of possible cures. When Gunner and his rebellious friend Jo (Amiah Miller) go missing during their quest into the Water Man's mysterious forest, Amos must immerse himself in his son's world to find them and put his family back together. Based on a script by Emma Needell that was featured on the 2015 Black List, *The Water Man* harkens back to the beloved childhood adventure films of the 1980s, combining family drama, mystical elements, and a courageous journey. As a filmmaker, Oyelowo masterfully inhabits a child's view of the world as something full of both fantastic possibilities and impossible dangers. With the help of an incredible supporting cast that includes Alfred Molina and Maria Bello, the tale's heart is in perfect harmony with its thrills and surprises.

CAMERON BAILEY

David Oyelowo was born in Oxford, England, and grew up in both London and Lagos. He graduated from LAMDA and got his start with the Royal Shakespeare Company. In addition to his many stage roles, he starred in the first three seasons of the BBC series Spooks (02–11). His filmography as an actor includes The Last King of Scotland (06), Middle of Nowhere (12), Lincoln (12), Jack Reacher (12), Nightingale (14), Selma (14), A Most Violent Year (14), Queen of Katwe (16), A United Kingdom (16), Gringo (18), and Come Away (20). The Water Man (20) is his feature directorial debut.

 $Content\ advisories: frightening\ scenes, may\ frighten\ young\ children$



The Way I See It

Dawn Porter

USA, 2020 English 102 minutes | Colour/H264

Production Company: Ace Content/Jaywalker Pictures/Platform One Media

Executive Producer: **Justin Barocas**Producer: **Evan Hayes, Laura Dern, Jayme Lemons,**

Dawn Porter Cinematographer: Clair Popkin, Keith Walker Editor: Jessica Congdon

Original Score: Buck Sanders, Brandon Roberts,

Marco Beltrami With: Pete Souza

Canadian Distributor: **Universal Studios Canada** US Distributor: **Focus Features, MSNBC Films**

Images matter. That's what Pete Souza learned in his job as a White House photographer under two transformative presidencies, those of Barack Obama and Ronald Reagan. When he went to work for Obama as Chief Official White House Photographer, he set a goal "to create the best photographic archive of a president that had ever been done." He achieved that with images that became famous — collected in his book *Obama: An Intimate Portrait* — such as the one taken in the Oval Office of a five-year-old Black boy touching President Obama's hair.

During the decades Souza spent in photojournalism and in the White House, he kept his opinions to himself. But when Donald Trump became president, Souza couldn't hold back. He surprised himself, becoming an Instagram superstar by posting photos that placed Obama in stark contrast to Trump on countless issues — race, health care, gun control, climate change, LBGTQ+equality, and more. Souza compiled them in the book *Shade: A Tale of Two Presidents*.

Filmmaker Dawn Porter also knows the power of images from her documentaries such as *John Lewis: Good Trouble* and *Bobby Kennedy for President*. In telling Souza's personal story, she simultaneously tells the story of Obama's presidency and what it

stood for, hearing perspectives from other Obama insiders such as former Deputy National Security Advisor Ben Rhodes and former US Ambassador to the UN Samantha Power. The film captures the hope and anxiety of this current, pivotal election year in which US democracy will decide which images represent its future.

Beyond politics, *The Way I See It* is a testimony to the power of photography. Decades from now, the debates that raged in the Oval Office will be a distant memory. But the images will last.

CAMERON BAILEY

Dawn Porter grew up in New York City. She attended Georgetown University Law School, later becoming a producer and founding Trilogy Films. She made her directorial debut with the award-wining documentary *Gideon's Army* (13). Her other works as director include *Spies of Mississippi* (14), *Trapped* (16), the documentary series *Bobby Kennedy for President* (18), and *John Lewis: Good Trouble* (20). The *Way I See It* (20) is her latest film.

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Wolfwalkers

Tomm Moore, Ross Stewart

IRELAND/LUXEMBOURG/FRANCE, 2020 English 103 minutes I Color

Production Company: Cartoon Saloon,

Mélusine Productions

Executive Producer: Gerry Shirren, Fabien Renelli, Zhang Shuo, Yang Ying, Didier Brunner, Damien Brunner, Eric Beckman, David Jesteadt

Producer: Paul Young, Nora Twomey, Tomm Moore,

Stéphan Roelants Screenplay: Will Collins

Editor: Richie Cody, Darren Holmes A.C.E.,

Darragh Byrne

Production Designer: Maria Pareja Sound: Sebastien Marquilly, Fabien Devilliers

Original Score: Bruno Coulais, Kíla

Principal Cast: Honor Kneafsey, Eva Whittaker, Sean Bean, Simon McBurney, Tommy Tiernan, Maria Doyle Kennedy, Jon Kenny, John Morton, Oliver McGrath

Canadian Distributor: Apple, GKIDS US Distributor: Apple, GKIDS

International Sales Agent: Cartoon Saloon

The Oscar-nominated animation studio behind the TIFF selections *The Secret of Kells, Song of the Sea,* and *The Breadwinner* returns with the tale of an unlikely — and magical — friendship between two girls in 17th-century Ireland.

Wolfwalkers opens during Oliver Cromwell's brutal colonization of Ireland, in the county of Kilkenny, which has fallen to English settlers after a bloody siege. On Cromwell's orders, a young apprentice hunter, Robyn Goodfellowe (voiced by Honor Kneafsey), and her father, Bill (Game of Thrones' Sean Bean), are sent from England to track and kill the last of the wolves that live in woods outside the city walls. Adventurous and rebellious, Robyn sneaks into the woods and discovers a world unlike any she's ever known. There she meets Mebh (Eva Whittaker), a wild girl who was raised by wolves, and through her unique new friend begins to realize it's not the forest that should be feared, but the "townies." But, as she grows closer to the forest world, her relationship with her father is put to the test, as Robyn herself becomes one of the very things he is ordered to obliterate.

The final instalment in directors Tomm Moore and Ross Stewart's "Irish folklore trilogy" is a stunning testament to their singular animation style and storytelling skills. With visual references to pre-Celtic imagery and Studio Ghibli alike — and some catchy songs — Wolfwalkers is an instant classic for all ages.

KIVA REARDON

Tomm Moore was born in County Down, Northern Ireland, and raised in Kilkenny, Ireland. He studied classical animation at Ballyfermot College in Dublin, and co-founded the animation studio Cartoon Saloon. His films include *The Secret of Kells* (09), co-directed with Nora Twomey, *Song of the Sea* (14), and the omnibus feature *Kahlil Gibran's The Prophet* (14), all of which screened at the Festival. *Wolfwalkers* (20), co-directed with Ross Stewart, is his latest feature.

Ross Stewart is an Irish painter, illustrator, and animator. His collaborations with Tomm Moore and Cartoon Saloon include work as art director on *The Secret of Kells* (09), concept artist on *Song of the Sea* (14), and co-director on a segment of *Kahlil Gibran's The Prophet* (14). He was also a concept artist for *ParaNorman* (12). *Wolfwalkers* (20), co-written and -directed with Moore, is his feature directorial debut.



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David

Zach Woods USA, 2020 English 12 minutes | Colour/H264

Will Ferrell, William Jackson Harper, and Fred Hechinger are all in top form in this hilarious comedy about a therapy session that goes off the rails. *David* marks the directorial debut of actor Zach Woods (*Silicon Valley, The Office*). JASON ANDERSON



История Цивилизации

History of Civilization

Zhannat Alshanova KAZAKHSTAN, 2020 Russian 15 minutes | Colour and Black and White/H264

As she prepares to leave her home in Kazakhstan for a new life in London, a young university tutor feels conflicting emotions about her decision, in this remarkably astute and compelling drama by Zhannat Alshanova. JA



4 North A

Jordan Canning, Howie Shia CANADA, 2020 No dialogue 11 minutes | Colour/H264

A woman facing an inevitable loss escapes her loneliness — and the constant din of the hospital — through vivid childhood memories. This animated NFB collaboration between Festival alumni Jordan Canning and Howie Shia is a tender, bittersweet exploration of both grief and the connections that can be found in unlikely places.



In Sudden Darkness

Tayler Montague USA, 2020 English 13 minutes | Colour/H264

Film critic and programmer Tayler Montague moves behind the camera to create this beautifully observed and deeply felt portrait of a Black family in the Bronx who find what they need in each other when the power goes out in the summer of 2003. $\rm JA$



Still Processing

Sophy Romvari CANADA, 2020 English 17 minutes | Colour/H264

Memories are awakened and immediately captured on camera after a collection of photos and videos that had been stored unseen for decades is unearthed. Director Sophy Romvari's profoundly elegant and deeply personal documentary pieces together a family's past of unspoken grief. LH



Found Me

David Findlay CANADA, 2020 French 9 minutes | Colour/H264

Winter drags on, but when a young man stumbles upon the dynamic world of underground wrestling his life takes a turn, in this remarkably impressive exploration of self that pushes boundaries and blurs genre expectations. LH



Marlon Brando

Vincent Tilanus NETHERLANDS, 2020 Dutch 20 minutes | Colour/H264

In this warm, wise, and irrestibly energetic film by Dutch director Vincent Tilanus, the tight friendship between two queer teens, Cas and Naomi, is imperilled by the many complications that go along with growing up and becoming who you need to be. $\rm J\!A$



Black Bodies

Kelly Fyffe-Marshall CANADA, 2020 English 5 minutes | Colour/H264

A beautifully poetic and extremely timely account of what it means to be Black in 2020, Kelly Fyffe-Marshall's powerful $Black\,Bodies$ is essential viewing. LISA HALLER

Content advisory: descriptions of racialized violence



Shiluus

Mountain Cat

Lkhagvadulam Purev-Ochir MONGOLIA/UNITED KINGDOM, 2020 Mongolian 14 minutes | Colour/H264

Set in contemporary Mongolia, *Mountain Cat* is a uniquely layered and bold debut coming-of-age drama about an ill teenager who unleashes a fiercely spirited side while on a healing journey. LH



Pilar

Yngwie Boley, Diana van Houten, J.J. Epping NETHERLANDS/BELGIUM, 2020 No dialogue 10 minutes | Colour/H264

Two young people's daily fight for survival in a ravaged post-apocalyptic city takes an unexpected direction in this chilling and riveting animation by the team of Yngwie Boley, Diana van Houten, and J.J. Epping. JASON ANDERSON



Aniksha

Vincent Toi CANADA, 2020 French, Creole 20 min | Colour/H264

In the wake of her arranged marriage, a young woman in Mauritius begins a job at a call centre. Her first steps toward independence have repercussions no one could have expected, in this visually gorgeous and remarkably sophisticated drama by Montreal-based director Vincent Toi. JA



Point and Line to Plane

Sofia Bohdanowicz CANADA/USA/ICELAND/RUSSIA, 2020 English 18 minutes | Colour/H264

Working again with her regular collaborator Deragh Campbell (who also appears in this year's Short Cuts selection *Succor*), Toronto's Sofia Bohdanowicz explores themes of loss, remembrance, and perception in a film that is remarkable for its intelligence and elegance. JA



Loose Fish

Francisco Canton, Pato Martinez MOROCCO/USA/ARGENTINA, 2020 Spanish 16 minutes | Colour/H264

In this richly detailed and humane hybrid of documentary and drama by the Argentinian directing collective Pantera, a boy growing up in a port town in Morocco dreams of escaping into a different life than the one in store for him.



Das Spiel

The Game

Roman Hodel SWITZERLAND, 2020 German, Italian, Swiss German, Turkish 17 minutes | Colour/H264

A welcome tonic for these sports-deprived times, Roman Hodel's incredibly dynamic and wryly humorous documentary presents a high-tension soccer match from the perspective of an ever-vigilant referee. JA



The Archivists

lgor Drljača CANADA, 2020 English 14 minutes | Colour/H264

After uncovering a degraded vinyl album in an abandoned home, three musicians attempt to reimagine one of its songs. Shot on stunning 16mm, Noah Reid, Bahia Watson, and Maxwell McCabe-Lokos star in this wistful dystopian sci-fi that is both hauntingly eerie and will get your foot tapping. LISA HALLER



Benjamin, Benny, Ben

Paul Shkordoff CANADA, 2020 English 8 minutes | Colour/H264

An intense, compelling, and expertly controlled portrait, Benjamin, Benny, Ben centres on an anxious young man travelling to a job interview who begins to unravel when faced with an unexpected occurrence. LH



Navozande, le musicien

Navozande, the musician

Reza Riahi FRANCE, 2020 No dialogue 15 minutes | Colour/H264

Beautifully crafted by Reza Riahi, a painter and filmmaker who was the co-art director on Nora Twomey's feature The Breadwinner (TIFF 2017), this gorgeous paper-cut animation tells a heart-wrenching story of love, war, and hardship in 13th-century Persia. JASON ANDERSON



Sër Bi

Les Tissus Blancs

Molv Kane FRANCE/SENEGAL, 2020 Wolof 21 minutes | Colour/H264

In this tense and nuanced drama by Senegalese director Moly Kane, a young woman preparing for her marriage desperately and courageously journeys to erase her past. LH



Rules for Werewolves

Jeremy Schaulin-Rioux CANADA/USA, 2020 English 11 minutes | Colour/H264

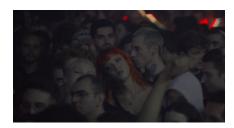
As a group of misfit teens ransack a mansion, one of them recounts how his past desperation changed him. Finn Wolfhard (Stranger Things) and Kelcey Mawema (To All The Boys I've Loved Before) star in this wickedly cool and mesmerizing thriller, marking a formidable short-film debut by director Jeremy Schaulin-Rioux, LH



RKLSS

Tank Standing Buffalo CANADA, 2020 English 6 minutes | Colour/H264

In an intense, wild, and raw horror-fantasy, self-taught animator Tank Standing Buffalo bravely dives into his personal experiences in prolonged segregation as a young offender, using the art-form that helped him heal. LH



Dustin

Naïla Guiguet FRANCE, 2020 French 20 minutes | Colour/H264

Set over the course of one wild night at a warehouse party and the more melancholy morning that follows, this drama by France's Naïla Guiguet is as vivid and vulnerable as its protagonist, played in an extraordinary performance by



Zchuhit Bayam

Our Hearts Beat Like War

Elinor Nechemya ISRAEL, 2020 Hebrew, Tigrinya 15 minutes | Colour/H264

In this affecting and unique drama by Israel's Elinor Nechemya, a boy's delightful fantasy world collides with the harsh, grown-up realities he discovers at the refugeeaid centre where his mother works. JASON ANDERSON



Comme la neige au printemps

As Spring Comes

Marie-Ève Juste CANADA, 2020 No dialogue 14 minutes | Colour/H264

A woman inhabits her lover's secluded ice fishing cabin in the dead of winter to begin a unique transformation, in Marie-Ève Juste's masterfully composed and cryptic piece full of spellbinding visuals. LISA HALLER



Strong Son

lan Bawa CANADA, 2020 English 4 minutes | Colour/H264

From the wonderfully weird mind of Winnipeg filmmaker Ian Bawa comes an endearing portrait of a South Asian man and his relationship with the father who shares his passion for weightlifting. $\ensuremath{\mathsf{LH}}$



Every Day's Like This

Lev Lewis CANADA, 2020 English 11 minutes | Colour/H264

Intimate and poignant, and with an exquisite cast, director Lev Lewis's film delicately captures a family coping with the ongoing health decline of a loved one. LH



Drought

Remi Itani LEBANON, 2020 Arabic 15 minutes | Colour/H264

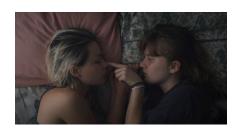
In this erotically charged drama by Lebanese filmmaker Remi Itani, a real estate agent begins to close the gap between her private experiences in a series of empty apartments and the very different life she leads in public.



O Black Hole!

Renee Zhan UNITED KINGDOM, 2020 English 16 minutes | Colour/H264

In another very original and wild creation by Festival alumna Renee Zhan, the animator deploys an array of animation techniques for a surreal and startling tale that mixes the cosmic with the acutely personal - and with songs to boot. JA

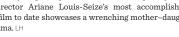


Comme une comète

Shooting Star

Ariane Louis-Seize CANADA, 2020 French 23 minutes | Colour/H264

Propelled by magnetic performances and complex dynamics, director Ariane Louis-Seize's most accomplished short film to date showcases a wrenching mother-daughter drama. LH





Succor

Hannah Cheesman CANADA, 2020 English 13 minutes | Colour/H264

Michaela Kurimsky (Firecrackers) and Deragh Campbell (Anne at 13,000 ft) shine in this endearing friendship $drama\ about\ comforting\ heartache\ and\ the\ perils\ of\ online$ dating. Brimming with humour and authenticity, Succor marks director Hannah Cheesman at her best. LISA HALLER



The Price of Cheap Rent

Amina Sutton, Maya Tanaka USA, 2020 English, Dutch 7 minutes | Colour/H264

The search for affordable housing and pressures created by gentrification lead to a unique predicament for a young artist, in this sharp satirical comedy by Amina Sutton and Mava Tanaka, JASON ANDERSON



Elo

Tip

Alexandra Ramires PORTUGAL/FRANCE, 2020 No dialogue 11 minutes | Colour/H264

Two unusual figures on a bleak and ominous landscape gradually realize what they may have to offer each other in this surreal and entrancing animation by Portuguese animator Alexandra Ramires. JA



Stephanie

Leonardo van Dijl BELGIUM, 2020 Dutch 15 minutes | Colour/H264

After winning her first international title, an 11-yearold gymnast experiences both new pressures and a new degree of self-awareness, in this impeccably crafted and quietly intense drama by Leonardo van Dijl. JA



La Naufrage

Sinking Ship

Sasha Leigh Henry CANADA, 2020 French 13 minutes | Colour/H264

With its boldly simple design, this smart and incisively scripted two-hander by director Sasha Leigh Henry dissects - over a double scotch on the rocks - the romantic power dynamics between a mature couple. LISA HALLER



Scars

Alex Anna CANADA/FRANCE, 2020 French 10 minutes | Colour/H264

Her body is a canvas and her scars stand as testament to a part of her life. Blending documentary and animation, Alex Anna's courageous, distinctive, and poetic reflection of her mental health struggle brings to light a new story of self-harm that is both impactful and intensely intimate. LH



Sing Me a Lullaby

Tiffany Hsiung CANADA, 2020 English, Mandarin

Hsiung embarks on a journey to Taipei to uncover the missing pieces of her mother's fragmented past. This documentary weaves a tender, personal story about unexpected familial healing and connection. $\ensuremath{\mathsf{LH}}$



TIFF Tribute Awards

Honouring the art of film is to be continued.

SEPTEMBER 15, 2020

Watch TIFF's annual awards fundraiser celebrating the film industry's best at 8pm ET/PT on CTV.

International audiences can watch the show online through Variety.



In Conversation With... Halle Berry

 $This\ event\ will\ run\ approximately\ 50\ minutes$

For more than three decades, Academy Award winner Halle Berry has built a unique career in Hollywood. She continues to break down barriers acting in a multitude of acclaimed, diverse roles loved by critics and audiences alike, and most recently added the title of director to her already impressive filmography. After her early breakout role in Spike Lee's *Jungle Fever* (1991), she took the world by storm as part of the popular *X-Men* franchise launch in 2000. The next year, she broke down barriers with her Oscar-winning performance in *Monster's Ball* (2001). Since then she has produced several television series and feature films, and has also starred in numerous blockbusters such as the *X-Men* sequels, a James Bond franchise hit, and the action epic *John Wick: Chapter 3 – Parabellum* (2019). This fall, Berry returns to TIFF for her exciting directorial debut film, *Bruised*, in which she also stars. The highly anticipated drama is set in the world of MMA fighting. Next up, Berry will begin production on the Roland Emmerich–helmed sci-fi epic *Moonfall*, for Lionsgate. She joins us for a conversation about her career, the challenges she faced even after her historic Academy Award win, and her directorial debut.

This live event is free and part of TIFF's Share Her Journey initiative in support of women behind and in front of the camera, which prioritizes gender parity with a focus on mentorship, skills development, and other opportunities for emerging creators who are women.



In Conversation With... Claire Denis and Barry Jenkins

 $This\ event\ will\ run\ approximately\ 50\ minutes$

Claire Denis, whom Barry Jenkins called "the world's greatest working filmmaker," is widely admired by audiences and fellow filmmakers alike for the audacious yet intimate approach to the stories she tells. Beginning with her lauded debut feature, *Chocolat*, in 1988, Denis drew on her personal experiences growing up in several African countries to apply a postcolonial lens to her work and inform her collaborations with some of the most renowned filmmakers and actors in world cinema. Her influence as a storyteller and mentor for a new generation of filmmakers is evident in Jenkins' award-winning films such as *Medicine for Melancholy* (2008) and *Moonlight* (2016), and his admiration for her oeuvre is unmatched. We look forward to bringing these two cinematic masters together for their first conversation in front of a live global audience. Given that it spans two unique filmographies across three continents and four decades, the conversation will be one for the ages and is not to be missed!



In Conversation With... Ava DuVernay

 $This\ event\ will\ run\ approximately\ 50\ minutes$

Academy Award-nominated producer, writer, director, and distributor Ava DuVernay is a master of all trades. Following her 2010 directorial debut, *I Will Follow*, and 2012's award-winning *Middle of Nowhere*, she has charted an unprecedented path in Hollywood, elevating women and BIPOC storytellers via her film collective and distribution company ARRAY Now. As the Black Lives Matter movement continues to grow around the world and citizens demand that governments and police — as well as social and arts institutions — confront and eliminate systemic racism, DuVernay's work and activism stand out as examples of the transformative power of the moving image. From her powerful tribute to the leaders of the Civil Rights movement in *Selma* (2014), to her in-depth analysis of the US justice and prison system in *13th* (2016), and her portrayal of the injustices committed against Kevin Richardson, Raymond Santana, Antron McCray, Yusef Salaam, and Korey Wise in *When They See Us* (2019), DuVernay is an expert storyteller with an agenda. Join us for a conversation about art, activism, and Black Lives Matter with one of the most outspoken and forward-thinking filmmakers of our time.

CHRISTOPH STRAUB



In Conversation With... Saoirse Ronan

 $This\ event\ will\ run\ approximately\ 50\ minutes$

Four-time Academy Award nominee Saoirse Ronan is one of *the* actors of her generation. At home both in cinema and on the stage, she has portrayed a breathtaking range of iconic characters in a short period of time. Following her breakout role in the 2007 World War II epic *Atonement*, Ronan reunited with director Joe Wright for the bone-crunching and thrill-inducing hit *Hanna* (2011). A dedicated performer with a radiant screen presence, she went on to steal the show in Wes Anderson's *Grand Budapest Hotel* (2014) before landing her second Academy Award nomination for her nuanced portrayal of Eilis in the Colm Tóibín adaptation and Festival favourite *Brooklyn* (2015). Since then, she has joined forces with writer-director Greta Gerwig and left audiences exhilarated with her award-winning performances in *Lady Bird* (2017) and as Jo March in *Little Women* (2019). Ronan joins us for a wide-ranging conversation about her work on stage and screen, her advocacy for social justice and women's rights, and her highly anticipated new film, *Ammonite* (2020), which premieres at this year's Festival.

CHRISTOPH STRAUB

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