



TIFF Industry Online

# Daily Screening & Events Schedule

SEPTEMBER 12, 2020

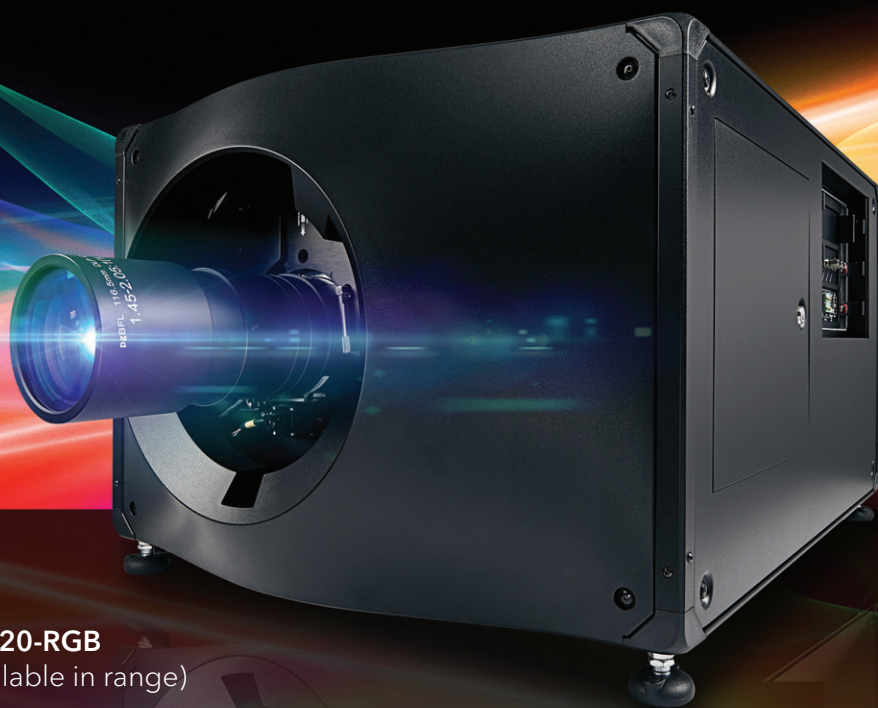
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# Press & Industry Daily Schedule

September 12, 2020

**I** Industry user access  
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\* Availability per country on the schedule at [TIFF.NET/INDUSTRY](https://www.tiff.net/industry)

Access TIFF Digital Cinema Pro at [DIGITALPRO.TIFF.NET](https://digitalpro.tiff.net)

**NEW TODAY** Films are available for 48 hours from start time.

<b>10 AM EDT</b>	<b>THE BIG HIT</b> 106 min.   TIFF Digital Cinema Pro Private Screening <b>I P B</b>	<b>KILL IT AND LEAVE THIS TOWN</b> 88 min.   TIFF Digital Cinema Pro TIFF Industry Selects <b>P B</b>	<b>THE PEOPLE UPSTAIRS</b> 81 min.   TIFF Digital Cinema Pro Private Screening <b>I B</b>	<b>SILVER SKATES: MAKING OF &amp; FOOTAGE</b> 0 min.   TIFF Digital Cinema Pro Private Screening <b>B</b>
	<b>CURVEBALL - A TRUE STORY. UNFORTUNATELY.</b> 108 min.   TIFF Digital Cinema Pro Private Screening <b>B</b>	<b>THE MACALUSO SISTERS</b> 94 min.   TIFF Digital Cinema Pro Private Screening <b>I B</b>	<b>THE REASON</b> 82 min.   TIFF Digital Cinema Pro Private Screening <b>I P B</b>	<b>THE SPACEWALKER</b> 100 min.   TIFF Digital Cinema Pro Private Screening <b>I B</b>
	<b>IN BETWEEN DYING</b> 89 min.   TIFF Digital Cinema Pro TIFF Industry Selects <b>P B</b>	<b>MAGIC MOUNTAINS</b> 82 min.   TIFF Digital Cinema Pro TIFF Industry Selects <b>I B</b>	<b>ROCKFIELD: THE STUDIO ON THE FARM</b> 91 min.   TIFF Digital Cinema Pro Private Screening <b>B</b>	<b>THE UNFAMILIAR</b> 89 min.   TIFF Digital Cinema Pro Private Screening <b>B</b>

<b>11 AM EDT</b>	<b>A SUITABLE BOY (EPISODES 1-6)</b> 349 min.   TIFF Digital Cinema Pro Official Selection <b>I P B</b>	<b>FALLING</b> 112 min.   TIFF Digital Cinema Pro Official Selection <b>P B</b>	<b>SHORT CUTS PROGRAMME 03</b> 96 min.   TIFF Digital Cinema Pro Official Selection <b>I P B</b>	<b>WOLFWALKERS</b> 103 min.   TIFF Digital Cinema Pro Official Selection <b>I P B</b>
	<b>BEANS</b> 92 min.   TIFF Digital Cinema Pro Official Selection <b>I P B</b>	<b>THE NEW CORPORATION: THE UNFORTUNATELY NECESSARY SEQUEL</b> 106 min.   TIFF Digital Cinema Pro Official Selection <b>I P B</b>	<b>SUMMER OF 85</b> 100 min.   TIFF Digital Cinema Pro Official Selection <b>I P B</b>	
	<b>DOWNSTREAM TO KINSHASA</b> 88 min.   TIFF Digital Cinema Pro Special Event <b>I P B</b>	<b>QUO VADIS, AIDA?</b> 104 min.   TIFF Digital Cinema Pro Official Selection <b>I P B</b>	<b>TRUE MOTHERS*</b> 139 min.   TIFF Digital Cinema Pro Official Selection	

## TALKS

<b>9 AM EDT</b> Spotlight <b>UNMASKED! ISRAELI FILMMAKERS REVEAL FRESH FILMS FROM ISRAEL</b> 60 min.   Bell Digital Talks TIFF Industry Conference <b>I P B</b>	<b>12 PM EDT</b> Perspectives <b>THE ABCs OF CO-PRODUCTION: VIGGO MORTENSEN'S FALLING</b> 60 min.   Bell Digital Talks TIFF Industry Conference <b>I P B</b>	<b>2:30 PM EDT</b> Microsession <b>STEPS TO CREATING A BETTER DOCUMENTARY INDUSTRY</b> 60 min.   Bell Digital Talks TIFF Industry Conference <b>I P B</b>
<b>10 AM EDT</b> Spotlight <b>WOMEN IN CINEMA INDIA</b> 60 min.   TIFF Digital Cinema Pro TIFF Industry Conference <b>I P B</b>	<b>1:30 PM EDT</b> Press Conference <b>THE WATER MAN</b> 45 min.   Bell Digital Talks Press Conference <b>I P B</b>	<b>4:30 PM EDT</b> Press Conference <b>PENGUIN BLOOM</b> 45 min.   Bell Digital Talks Press Conference <b>I P B</b>
<b>10 AM EDT</b> Dialogues <b>PRIMETIME</b> 60 min.   Bell Digital Talks TIFF Industry Conference <b>I P B</b>	<b>1:30 PM EDT</b> Spotlight <b>IMPACT</b> 60 min.   Bell Digital Talks TIFF Industry Conference <b>I P B</b>	<b>6:30 PM EDT</b> In Conversation With... <b>D-NICE AND ANTHONY MANDLER</b> 50 min.   Bell Digital Talks In Conversation With... <b>I P B</b>

# Press & Industry Daily Schedule

September 12, 2020

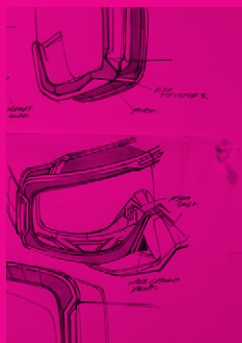
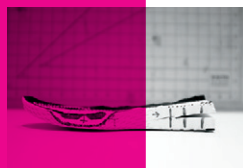
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## STILL AVAILABLE

<b>SEP 11 10 AM EDT</b>	<b>AFTER LOVE</b> 89 min.   TIFF Digital Cinema Pro TIFF Industry Selects <b>B</b>	<b>I USED TO GO HERE</b> 80 min.   TIFF Digital Cinema Pro Private Screening <b>B</b>	<b>ONCE UPON A TIME IN HUANGHUATANG</b> 100 min.   TIFF Digital Cinema Pro Private Screening <b>I P B</b>	<b>REUNION</b> 95 min.   TIFF Digital Cinema Pro Private Screening <b>I P B</b>
	<b>GOD YOU'RE SUCH A PRICK</b> 94 min.   TIFF Digital Cinema Pro Private Screening <b>B</b>	<b>MISS</b> 107 min.   TIFF Digital Cinema Pro Private Screening <b>B</b>	<b>OTHER ANGLE PICTURES PROMO REEL</b> TIFF Digital Cinema Pro Private Screening <b>B</b>	<b>SHORTA</b> 95 min.   TIFF Digital Cinema Pro TIFF Industry Selects <b>I P B</b>
	<b>HERE WE ARE</b> 94 min.   TIFF Digital Cinema Pro TIFF Industry Selects <b>I P B</b>	<b>MONDAY</b> 116 min.   TIFF Digital Cinema Pro TIFF Industry Selects <b>I P B</b>	<b>A GOOD MAN</b> 108 min.   TIFF Digital Cinema Pro TIFF Industry Select <b>P B</b>	<b>THE YEAR OF FURY</b> 102 min.   TIFF Digital Cinema Pro Private Screening <b>I B</b>
<b>SEP 11 11 AM EDT</b>	<b>AKILLA'S ESCAPE</b> 90 min.   TIFF Digital Cinema Pro Special Event <b>I P B</b>	<b>INCONVENIENT INDIAN</b> 90 min.   TIFF Digital Cinema Pro Official Selection <b>I P B</b>	<b>PENGUIN BLOOM</b> 95 min.   TIFF Digital Cinema Pro Official Selection <b>I P B</b>	<b>THE THIRD DAY</b> 117 min.   TIFF Digital Cinema Pro Official Selection <b>I P B</b>
	<b>THE BOY FROM MEDELLÍN</b> 95 min.   TIFF Digital Cinema Pro Special Event <b>I P B</b>	<b>LIFT LIKE A GIRL</b> 92 min.   TIFF Digital Cinema Pro Official Selection <b>I P B</b>	<b>PIECES OF A WOMAN</b> 126 min.   TIFF Digital Cinema Pro Official Selection <b>I P B</b>	
	<b>ENEMIES OF THE STATE</b> 104 min.   TIFF Digital Cinema Pro Official Selection <b>I P B</b>	<b>LIMBO</b> 103 min.   TIFF Digital Cinema Pro Official Selection <b>I P B</b>	<b>PREPARATIONS TO BE TOGETHER FOR AN UNKNOWN PERIOD OF TIME</b> 95 min.   TIFF Digital Cinema Pro Official Selection <b>I P B</b>	
	<b>GAZA MON AMOUR</b> 87 min.   TIFF Digital Cinema Pro Official Selection <b>I P B</b>	<b>NO ORDINARY MAN</b> 84 min.   TIFF Digital Cinema Pro Official Selection <b>I P B</b>	<b>SHORT CUTS PROGRAMME 02</b> 100 min.   TIFF Digital Cinema Pro Official Selection <b>I P B</b>	
<b>SEP 11 8 PM EDT</b>	<b>NOMADLAND</b> 107 min.   TIFF Digital Cinema Pro Official Selection <b>I P B</b>			

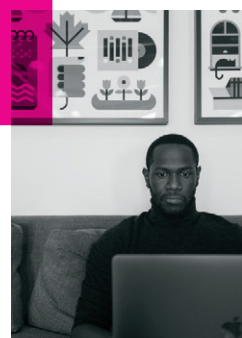


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## A Suitable Boy

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  
Cinematographer: 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: sister-and 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.



## 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*

### TIFF NEXT WAVE

Celebrating the highs and lows (and everything in between) of young voices in today’s fast-moving world. This film has been selected for the next generation of film lovers by the TIFF Next Wave Committee.



## 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.

### PLANET AFRICA 25

Launched in 1995 for a decade-long run at the Festival, Planet Africa brought together films from across the African continent and diaspora to showcase Black creativity. Now, in the age of Black Lives Matter, we continue to celebrate the voices that this programme first amplified 25 years ago.



## 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*



## 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: Nedžad Cerkez Beredza,  
Mike Goodridge  
Producer: Damir Ibrahimovic, Jasmila Žbanić  
Screenplay: Jasmila Žbanić  
Cinematographer: Christine A. Maier  
Editor: Jarosław Kamiński  
Production Designer: Hannes Salat  
Sound: Igor Camo  
Original Score: Antoni Komasa-Lazarkiewicz  
Principal Cast: Jasna Đuričić, Izudin Bajrović, Boris Ler,  
Dino Bajrović, 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, Aïda?*

Based on these true events, the film tells the story of Aïda (Jasna Đuričić), a middle-aged 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. Žbanić, 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, Aïda?* (20).

*Content advisories: ethnic violence, war violence, traumatic scenes*

## SHORT CUTS: PROGRAMME 3



### The Archivists

Igor Drjaja  
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

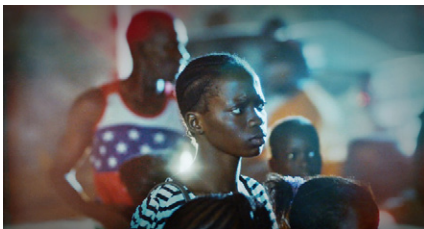
An intense, compelling, and expertly controlled portrait, *Benjamin, Benny, Ben* centres on an anxious young man travelling to a job interview who begins to unravel when faced with an unexpected occurrence. LH



### Navozande, le musicien

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

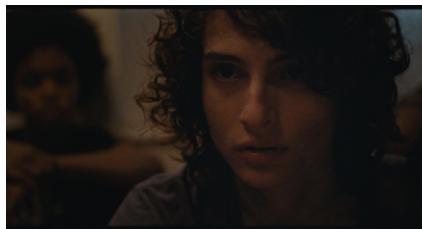
Beautifully crafted by Reza Riahi, a painter and filmmaker who was the co-art director on Nora Twomey's feature *The Breadwinner* (TIFF 2017), this gorgeous paper-cut animation tells a heart-wrenching story of love, war, and hardship in 13th-century Persia. JASON ANDERSON



### Sër Bi

Les Tissus Blancs  
Moly 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

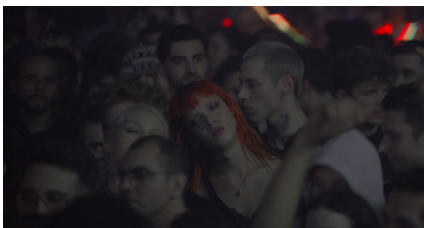
As a group of misfit teens ransack a mansion, one of them recounts how his past desperation changed him. Finn Wolfhard (*Stranger Things*) and Kelcey Mawema (*To All The Boys I've Loved Before*) star in this wickedly cool and mesmerizing thriller, marking a formidable short-film debut by director Jeremy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



## Été 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-Benoît 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 meta-fiction, 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 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 *Salò*.

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*.



## 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 Iura, Aju Makita, Miyoko Asada

International Sales Agent: 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.



## Wolfwalkers

Tomm Moore, Ross Stewart

IRELAND/LUXEMBOURG/FRANCE, 2020  
English  
103 minutes | 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: Sébastien Marquilly, Fabien Devilliers  
Original Score: Bruno Coulais, Kila  
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 installment 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.