



TIFF Industry Online

Daily Screening & Events Schedule

SEPTEMBER 11, 2020



KINGDOM OF SILENCE



BELUSHI



MY PSYCHEDELIC LOVE STORY



THE COMEDY STORE



THE REAGANS

Truth is stronger than Fiction

SHOWTIME DOCUMENTARY
FILMS

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Press & Industry Daily Schedule

September 11, 2020

I Industry user access
P Press user access
B Buyer user access

* 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.

10 AM EDT	AFTER LOVE 89 min. TIFF Digital Cinema Pro TIFF Industry Selects B	HERE WE ARE 94 min. TIFF Digital Cinema Pro TIFF Industry Selects I P B	MONDAY 116 min. TIFF Digital Cinema Pro TIFF Industry Selects I P B	REUNION 95 min. TIFF Digital Cinema Pro Private Screening B
	GOD YOU'RE SUCH A PRICK 94 min. TIFF Digital Cinema Pro Private Screening B	I USED TO GO HERE 80 min. TIFF Digital Cinema Pro Private Screening B	ONCE UPON A TIME IN HUANGHUATANG 100 min. TIFF Digital Cinema Pro Private Screening I P B	SHORTA 95 min. TIFF Digital Cinema Pro TIFF Industry Selects I P B
	A GOOD MAN 108 min. TIFF Digital Cinema Pro TIFF Industry Select P B	MISS 107 min. TIFF Digital Cinema Pro Private Screening B	OTHER ANGLE PICTURES PROMO REEL 32 min. TIFF Digital Cinema Pro Private Screening B	THE YEAR OF FURY 102 min. TIFF Digital Cinema Pro Private Screening I B
11 AM EDT	AKILLA'S ESCAPE 90 min. TIFF Digital Cinema Pro Special Event I P B	INCONVENIENT INDIAN 90 min. TIFF Digital Cinema Pro Official Selection I P B	PENGUIN BLOOM 95 min. TIFF Digital Cinema Pro Official Selection I P B	THE THIRD DAY 117 min. TIFF Digital Cinema Pro Official Selection I P B
	THE BOY FROM MEDELLÍN 95 min. TIFF Digital Cinema Pro Special Event I P B	LIFT LIKE A GIRL 92 min. TIFF Digital Cinema Pro Official Selection I P B	PIECES OF A WOMAN 126 min. TIFF Digital Cinema Pro Official Selection I P B	
	ENEMIES OF THE STATE 104 min. TIFF Digital Cinema Pro Official Selection I P B	LIMBO 103 min. TIFF Digital Cinema Pro Official Selection I P B	PREPARATIONS TO BE TOGETHER FOR AN UNKNOWN PERIOD OF TIME 95 min. TIFF Digital Cinema Pro Official Selection I P B	
	GAZA MON AMOUR 87 min. TIFF Digital Cinema Pro Official Selection I P B	NO ORDINARY MAN 84 min. TIFF Digital Cinema Pro Official Selection I P B	SHORT CUTS PROGRAMME 02 100 min. TIFF Digital Cinema Pro Official Selection I P B	
8 PM EDT	NOMADLAND* 107 min. TIFF Digital Cinema Pro Official Selection I P B			

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TALKS

8:30 AM EDT

Spotlight

RUSSIA: FEATURE FILMS

60 min. | Bell Digital Talks
TIFF Industry Conference
I P B

9:30 AM EDT

Spotlight

RUSSIA: TV SERIES

60 min. | Bell Digital Talks
TIFF Industry Conference
I P B

10 AM EDT

Spotlight

IT WORKS! EUROPEAN-CANADIAN CO-PRODUCTION

60 min. | Bell Digital Talks
TIFF Industry Conference
I P B

11 AM EDT

Master Class

LUCA GUADAGNINO

60 min. | Bell Digital Talks
TIFF Industry Conference
I P B

12 PM EDT

Master Class

TED HOPE

60 min. | Bell Digital Talks
TIFF Industry Conference
I P B

1 PM EDT

Microsession

MONEY TALKS, BULLSH*T WALKS: HOW CHANGE AT THE FINANCE LEVEL CAN TRANSFORM THE FILM INDUSTRY

120 min. | Bell Digital Talks
TIFF Industry Conference
I P B

1:15 PM EDT

Spotlight

CANADIAN TALENT AT TIFF

60 min. | Bell Digital Talks
TIFF Industry Conference
I P B

3:30 PM EDT

Perspectives

SORORITY ROW: WOMEN IN GENRE FILMMAKING

60 min. | Bell Digital Talks
TIFF Industry Conference
I P B

4:30 PM EDT

Press Conference

ONE NIGHT IN MIAMI...

45 min. | Bell Digital Talks
Press Conference
I P B

6 PM EDT

In Conversation With...

HALLE BERRY

50 min. | Bell Digital Talks
In Conversation With...
I P B
In partnership with
TIFF Share Her Journey

STILL AVAILABLE

SEP 10 10 AM EDT

AND TOMORROW THE ENTIRE WORLD

111 min. | TIFF Digital Cinema Pro
TIFF Industry Selects
I B

BABYSPITTERS

119 min. | TIFF Digital Cinema Pro
Private Screening
B

THE GARDEN

115 min. | TIFF Digital Cinema Pro
TIFF Industry Selects
I P B

LIKE A HOUSE ON FIRE

85 min. | TIFF Digital Cinema Pro
TIFF Industry Selects
I B

THE MONOPOLY OF VIOLENCE

90 min. | TIFF Digital Cinema Pro
TIFF Industry Selects
B

MY HEART GOES BOOM!

90 min. | TIFF Digital Cinema Pro
TIFF Industry Selects
B

MY NAME IS FRANCESCO TOTTI

106 min. | TIFF Digital Cinema Pro
TIFF Industry Selects
B

NEVER GONNA SNOW AGAIN

113 min. | TIFF Digital Cinema Pro
Private Screening
I B

SAINT-NARCISSE

101 min. | TIFF Digital Cinema Pro
TIFF Industry Selects
P B

TELEFILM CANADA FIRST LOOK

51 min. | TIFF Digital Cinema Pro
Private Screening
I B

THE TRANSLATOR

105 min. | TIFF Digital Cinema Pro
TIFF Industry Selects
I B

SEP 10 11 AM EDT

ANOTHER ROUND*

116 min. | TIFF Digital Cinema Pro
Official Selection

BEGINNING*

125 min. | TIFF Digital Cinema Pro
Official Selection

DAVID BYRNE'S AMERICAN UTOPIA

105 min. | TIFF Digital Cinema Pro
Official Selection
P

THE DISCIPLE

127 min. | TIFF Digital Cinema Pro
Official Selection
I P B

GET THE HELL OUT

96 min. | TIFF Digital Cinema Pro
Official Selection
I P B

NIGHT OF THE KINGS

93 min. | TIFF Digital Cinema Pro
Official Selection
I P B

ONE NIGHT IN MIAMI...

114 min. | TIFF Digital Cinema Pro
Official Selection
I P B

SHIVA BABY

77 min. | TIFF Digital Cinema Pro
Official Selection
I P B

SHORT CUTS PROGRAMME 01

97 min. | TIFF Digital Cinema Pro
Official Selection
I P B

SPRING BLOSSOM*

73 min. | TIFF Digital Cinema Pro
Official Selection

UNDER THE OPEN SKY

126 min. | TIFF Digital Cinema Pro
Official Selection
I P B

THE WAY I SEE IT

102 min. | TIFF Digital Cinema Pro
Special Event
I P B

SHOOT IN KOREA

SUPPORTED PROJECTS

- To All the Boys 3 (2019)
- #JESUISLA (2018)
- Black Panther (2017)
- Okja (2016)
- Sense8 (2014-2016)
- Avengers : Age of Ultron (2014)

30% cash rebate



SEOUL FILM COMMISSION

www.koreanfilm.or.kr



JEONJU FILM COMMISSION



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, Thameka Mpumwana,
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.

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.



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:

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.

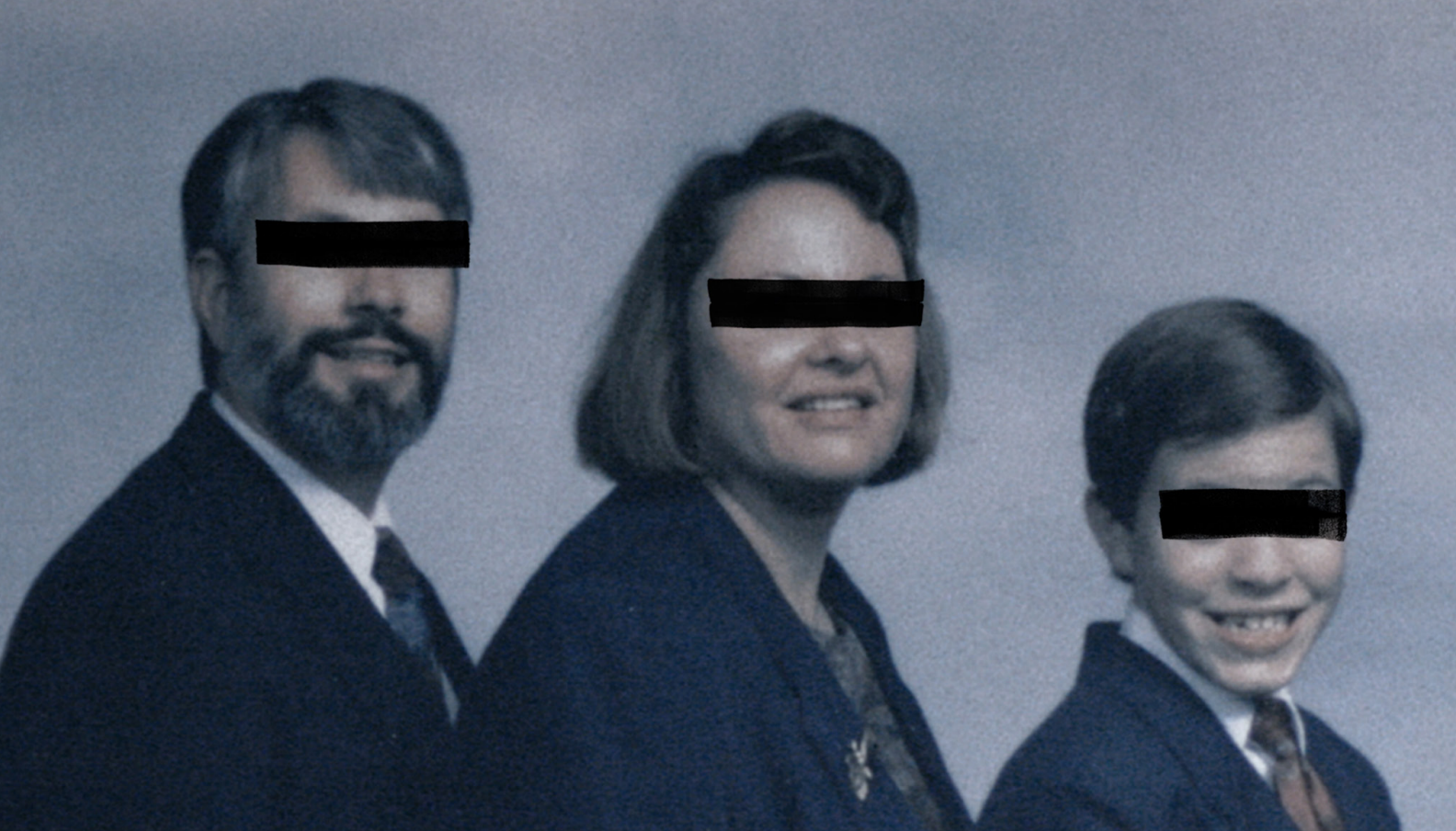
Oscar-nominated filmmaker Matthew Heineman follows Balvin with incredible intimacy over a transformative week. The singer has to bridge the difference between his celebrity persona as J Balvin the jet-setting playboy versus the private José, who eschews alcohol and drugs in favour of meditation.

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.



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.



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 Gailliot

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.



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



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

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.



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



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.



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 Richards

Sound: Sergio Díaz

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.



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: David 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 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 Gödöllő, 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 Csernátó**

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.

SHORT CUTS: PROGRAMME 2



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

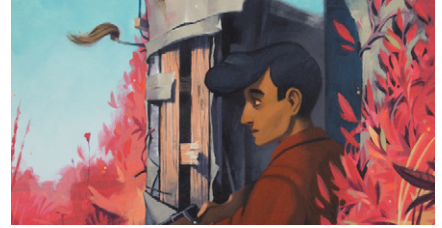


Shiluus

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

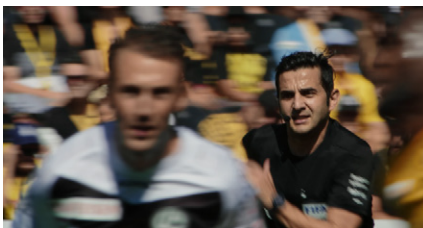
Working again with her regular collaborator Deragh Campbell (who also appears in this year's Short Cuts selection *Succor*), Toronto's Sofia Bohdanowicz explores themes of loss, remembrance, and perception in a film that is remarkable for its intelligence and elegance. JA



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. JA



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 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 Chauderge, 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).