



TIFF Industry Online

Daily Screening & Events Schedule

SEPTEMBER 14, 2020



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Press & Industry Daily Schedule

September 14, 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.

10 AM EDT	BECKMAN 90 min. TIFF Digital Cinema Pro Private Screening I P B	NEUBAU 82 min. TIFF Digital Cinema Pro Private Screening P B	PIRATES DOWN THE STREET 90 min. TIFF Digital Cinema Pro Private Screening I B	SWEAT 80 min. TIFF Digital Cinema Pro TIFF Industry Selects I P B
	FAIRY 152 min. TIFF Digital Cinema Pro Private Screening B	THE NORTH WIND 122 min. TIFF Digital Cinema Pro Private Screening B	RIVAL 96 min. TIFF Digital Cinema Pro Private Screening B	TELEFILM CANADA FIRST LOOK 51 min. TIFF Digital Cinema Pro Private Screening I B
	LOVERS 102 min. TIFF Digital Cinema Pro TIFF Industry Selects B	PEARL OF THE DESSERT 86 min. TIFF Digital Cinema Pro Private Screening I P B	SHOULD THE WIND DROP 100 min. TIFF Digital Cinema Pro TIFF Industry Selects I P B	WISDOM TOOTH 104 min. TIFF Digital Cinema Pro Private Screening I B

11 AM EDT	BANDAR BAND 75 min. TIFF Digital Cinema Pro Official Selection I P B	CITY HALL 275 min. TIFF Digital Cinema Pro Official Selection I P B	GOOD JOE BELL 90 min. TIFF Digital Cinema Pro Official Selection I P B	TRICKSTER 86 min. TIFF Digital Cinema Pro Official Selection I P B
	THE BEST IS YET TO COME 115 min. TIFF Digital Cinema Pro Official Selection I P B	CONCRETE COWBOY 111 min. TIFF Digital Cinema Pro Official Selection I P B	SHORT CUTS PROGRAMME 05 98 min. TIFF Digital Cinema Pro Official Selection I P B	WILDFIRE 85 min. TIFF Digital Cinema Pro Official Selection I P B

TALKS

9 AM EDT

[Microsession](#)

RECLAIMING OUR TIME, STORIES AND SCREENS FOR UNDER-REPRESENTED CANADIAN CREATORS

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

10:30 AM EDT

[Master Class](#)

DREAM HAMPTON

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

11 AM EDT

[Special Industry Event](#)

WOMEN ON THE RISE: 2020 TIFF RISING STARS, A PANEL PRESENTED BY OLG

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

12 PM EDT

[Special Industry Event](#)

AARON SORKIN ON THE TRIAL OF THE CHICAGO 7

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

12:30 PM EDT

[Perspectives](#)

FROM MICRO TO MACRO: HOW DATA CAN DRIVE ANTI-RACIST ACTION IN FILM AND TELEVISION

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

2 PM EDT

[Perspectives](#)

"UNPRECEDENTED" TERRITORY: FINANCING IN THE SHADOW OF A PANDEMIC

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

3 PM EDT

[Dialogues](#)

ON DOCUMENTARY: THE PAST IS PRESENT

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

4 PM EDT

[Dialogues](#)

DIRECTORS IN CONVERSATION

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

6 PM EDT

[In Conversation With...](#)

AVA DUVERNAY

50 min. | Bell Digital Talks
In Conversation With...
I P B

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STILL AVAILABLE

SEP 13 10 AM EDT	AN OLD LADY 100 min. TIFF Digital Cinema Pro Private Screening P B	THE KID DETECTIVE 97 min. TIFF Digital Cinema Pro TIFF Industry Selects P B	MODERN PERSUASION 87 min. TIFF Digital Cinema Pro Private Screening B	THE WARRIOR QUEEN OF JHANSI 102 min. TIFF Digital Cinema Pro Private Screening I P B
	ASIA 85 min. TIFF Digital Cinema Pro Private Screening B	LIFE AS IT SHOULD BE 107 min. TIFF Digital Cinema Pro Private Screening I B	MR. JONES 119 min. TIFF Digital Cinema Pro Private Screening P B	THE WHALER BOY 90 min. TIFF Digital Cinema Pro Private Screening I P B
	THE BARCELONA VAMPIRESS 103 min. TIFF Digital Cinema Pro Private Screening I B	THE MARRIAGE ESCAPE 103 min. TIFF Digital Cinema Pro Private Screening I B	THE PREDATORS 105 min. TIFF Digital Cinema Pro Private Screening I B	MONKEY BEACH TBA TIFF Digital Cinema Pro TIFF Industry Selects I P B
SEP 13 11 AM EDT	180° RULE 83 min. TIFF Digital Cinema Pro Official Selection I P B	I CARE A LOT 118 min. TIFF Digital Cinema Pro Official Selection B	NEW ORDER 86 min. TIFF Digital Cinema Pro Official Selection I P B	VIOLATION 107 min. TIFF Digital Cinema Pro Official Selection I P B
	40 YEARS A PRISONER 110 min. TIFF Digital Cinema Pro Special Event I P B	THE INHERITANCE 102 min. TIFF Digital Cinema Pro Official Selection I P B	NOTTURNO 100 min. TIFF Digital Cinema Pro Official Selection I P B	THE WATER WALKER 13 min. TIFF Digital Cinema Pro Official Selection I P B
	76 DAYS 93 min. TIFF Digital Cinema Pro Official Selection I P B	MLK/FBI 104 min. TIFF Digital Cinema Pro Official Selection I P B	SHORT CUTS PROGRAMME 04 98 min. TIFF Digital Cinema Pro Official Selection I P B	

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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

Original Score: Farshad Fozouni

Principal Cast: Reza Koolghani, Pegah Ahangarani,

Amir Hossein Taheri, Mahdieh Mousavi

International Sales Agent: IRIMAGE

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 Tehran, 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.



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.



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-year-old. 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.

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.



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 Douglas, 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

Sound: Edward Tise

Original Score: Antonio Pinto

Principal Cast: Mark Wahlberg, Reid Miller, Connie Britton

International Sales Agent: Endeavor Content

US Sales Agent: Endeavor Content

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

SHORT CUTS: PROGRAMME 4



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 refugee-aid 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

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

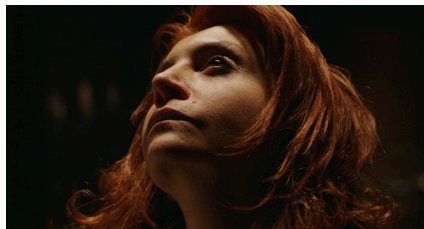
From the wonderfully weird mind of Winnipeg filmmaker Ian Bawa comes an endearing portrait of a South Asian man and his relationship with the father who shares his passion for weightlifting. LH



Every Day's Like This

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

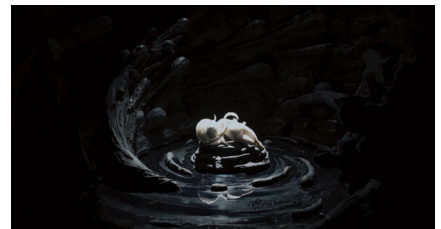
Intimate and poignant, and with an exquisite cast, director Lev Lewis's film delicately captures a family coping with the ongoing health decline of a loved one. LH



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. JA



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



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.

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.



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