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Press & Industry Daily Schedule

September 15, 2020

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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.

11 AM EDT	FAUNA 70 min. TIFF Digital Cinema Pro Official Selection I P B	I AM GRETA 97 min. TIFF Digital Cinema Pro Special Event I P B	UNDERPLAYED 88 min. TIFF Digital Cinema Pro Special Event I P B
	FIREBALL: VISITORS FROM DARKER WORLDS 97 min. TIFF Digital Cinema Pro Official Selection I P B	THE TRUFFLE HUNTERS 84 min. TIFF Digital Cinema Pro Special Event P	THE WATER MAN 92 min. TIFF Digital Cinema Pro Special Event I P B

TALKS

11:45 AM EDT

[TIFF Tribute Awards](#)

CO-HEADS' WELCOME & PRESS CONFERENCE

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

STILL AVAILABLE

SEP 14 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
SEP 14 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

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PLAYBACK



Fauna

Nicolás Pereda

MEXICO/CANADA, 2020

Spanish

70 minutes | Colour/DCP (D-Cinema)

Production Company: **Producciones En Chinga**

Executive Producer: **Catalina Pereda**

Producer: **Nicolás Pereda**

Screenplay: **Nicolás Pereda**

Cinematographer: **Mariel Baqueiro**

Editor: **Nicolás Pereda**

Sound: **Pablo Cervera**

Principal Cast: **Lázaro Gabino Rodríguez, Luisa Pardo, Francisco Barreiro, Teresita Sánchez**

International Sales Agent: **INTERIOR 13 CINE**

US Sales Agent: **Creative Artists Agency (CAA)**

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

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

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

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

ANDRÉA PICARD

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



Fireball: Visitors From Darker Worlds

Werner Herzog,
Clive Oppenheimer

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

Production Company: **Spring Films/**
Werner Herzog Film GMBH/Sandbox Films
Executive Producer: **Richard Melman, Greg Boustead,**
Jessica Harrop, Anna Godas, Oli Harbottle
Producer: **André Singer, Lucki Stipetic**
Screenplay: **Werner Herzog**
Cinematographer: **Peter Zeitlinger ASC, BVK**
Editor: **Marco Capalbo**
Sound: **Marco Capalbo**
Original Score: **Ernst Reijseger**

US Distributor: **Apple**
International Sales Agent: **Dogwoof**

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

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

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

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

THOM POWERS

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

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



I Am Greta

Nathan Grossman

SWEDEN, 2020
Swedish, English
97 minutes | Colour/H264

Production Company: **BR•F**
Executive Producer: **Pelle Nilsson, Philip Westgren, Peter Modestij, Dana O'Keefe**
Producer: **Cecilia Nessen, Fredrik Heinig**
Cinematographer: **Nathan Grossman**
Editor: **Hanna Lejonqvist, Charlotte Landelius**
Sound: **Johan Johnson**
Original Score: **Jon Ekstrand, Rebekka Karijord**
With: **Greta Thunberg**

Canadian Distributor: **Mongrel Media**
US Distributor: **Hulu**
International Sales Agent: **Dogwoof**

The film opens with a 15-year-old girl sitting alone outside of Sweden's parliament with a protest sign: "School Strike for Climate." The month is August, 2018, when most of the world had never heard of Greta Thunberg. But that's when Swedish filmmaker Nathan Grossman began following her story, capturing the emergence of a generational leader.

We watch Greta move from obscurity to international attention for her blunt speeches on the climate crisis. "Since our leaders are behaving like children, we will have to take the responsibility they should have taken long ago," she tells delegates at a UN conference in Poland. Her message inspires other young activists to take action around the world as part of the movement dubbed #FridaysForFuture.

Today Greta is famous for her viral videos, but this film offers a unique view of her personal journey. Being on the autism spectrum gave Greta the advantage of intense focus, but she was ostracized in school by classmates and staff as a result. As her notoriety rises, she's targeted with vitriol and death threats from climate crisis deniers. Her critics include Russia's Vladimir Putin and Brazil's Jair Bolsonaro, who calls her "a brat."

The film culminates in a harrowing sailboat ride that Greta and her father Svante take over the Atlantic Ocean to attend two UN climate summits in September 2019. Over this transformational year, we witness the forces that seek to lift her up and tear her down. Through it all, Greta stays resolute in her mission for real change. "They're here for you," says a journalist at a massive rally. "No," Greta answers, "they're here for themselves and for everyone."

THOM POWERS

Nathan Grossman attended the Stockholm Academy of Dramatic Arts. His credits include the short film *The Toaster Challenge* (15) and the documentary series *Köttets lustar* (17). *I Am Greta* (20) is his first documentary feature.



The Truffle Hunters

Michael Dweck,
Gregory Kershaw

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

Production Company: A Beautiful Stories Production/
Go Gigi Go Productions LLC/Bow and Arrow
Entertainment/Park Pictures/Falio House/
Artemis Rising/Frenesy Film
Executive Producer: Luca Guadagnino,
Matthew Perniciaro, Michael Sherman, Lance Acord,
Sam Bisbee, Wendy Neu, Christos V. Konstantakopoulos,
Regina K. Scully, Patty Quillin, GERALYN WHITE Dreyfous,
Molly Lewis, Adam Lewis, Leslie Berriman, Nion McEvoy,
Cameron O'Reilly, Jim Swartz, Susan Swartz,
Linda Weinman, Bruce Heavin, Jamie Wolf
Producer: Michael Dweck, Gregory Kershaw
Cinematographer: Michael Dweck, Gregory Kershaw
Editor: Charlotte Munch Bengtson
Sound: Stephen Urata
Original Score: Ed Còrtes
With: Carlo Gonella, Sergio Cauda,
Aurelio Conterno, Angelo Gagliardi, Maria Cicciù,
Gianfranco Curti, Paulo Stacchin, Piero Botto,
Egidio Gagliardi

Canadian Distributor: Mongrel Media
US Distributor: Sony Pictures Classics

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

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

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

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

THOM POWERS

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

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



Underplayed

Stacey Lee

CANADA, 2020

English

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

Production Company: Popp Rok/Anomaly

Executive Producer: Bud Light, Taj Critchlow - Fela,
Julien Christian Lutz - Fela

Producer: William Crouse

Screenplay: Stacey Lee, Georgia Dodson, Neil Blewett

Cinematographer: Zoë Simone Yi

Animator: Krystal Sojourner

Editor: Georgia Dodson, Joe Peeler, Anthony Mathile

Sound: Daenen Bramberger

Original Score: Kate Simko

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

US Sales Agent: Cinetic Media

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

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

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

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

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

RAVI SRINIVASAN

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

Content advisory: references to sexual abuse



The Water Man

David Oyelowo

USA, 2020

English

92 minutes | Colour/DCP (D-Cinema)

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

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

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

Screenplay: Emma Needell

Cinematographer: Matthew J. Lloyd

Editor: Blu Murray

Production Designer: Laurence Bennett

Sound: John Marquis, Tyler B. Stephens

Original Score: Peter Baert

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

US Sales Agent: Endeavor Content, CAA Media Finance Group

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

Gunner (Lonnie Chavis) and his mother (Rosario Dawson) share a special bond. She supports his daydreaming and artistic pursuits, while his frequently-on-the-road father, Amos (Oyelowo), with whom Gunner shares a strained relationship, has other ideas about where his son's interests should lie. Gunner and his dad attempt to smooth over their differences for the sake of the family, but when his mom's sickness worsens, Gunner disappears into stacks of books on both science and the supernatural in search of possible cures. When Gunner and his rebellious friend Jo (Amiah Miller) go missing during their quest into the Water Man's mysterious forest, Amos must immerse himself in his son's world to find them and put his family back together.

Based on a script by Emma Needell that was featured on the 2015 Black List, *The Water Man* harkens back to the beloved childhood adventure films of the 1980s, combining family drama, mystical elements, and a courageous journey. As a filmmaker, Oyelowo masterfully inhabits a child's view of the world as something full of both fantastic possibilities and impossible dangers. With the help of an incredible supporting cast that includes Alfred Molina and Maria Bello, the tale's heart is in perfect harmony with its thrills and surprises.

CAMERON BAILEY

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

Content advisories: frightening scenes, may frighten young children