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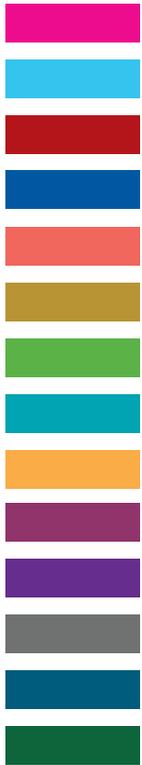
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**THE 44<sup>TH</sup> TORONTO INTERNATIONAL  
FILM FESTIVAL**

**SEPT 5–15, 2019**

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## TORONTO INTERNATIONAL FILM FESTIVAL DIRECTORS' WELCOME

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**Cameron Bailey**  
Artistic Director &  
Co-Head TIFF



**Joana Vicente**  
Executive Director &  
Co-Head TIFF

Welcome to the 44th Toronto International Film Festival.

We're delighted to have you here to experience 11 incredible days of cinema with us.

2019 marks our first year as Co-Heads of TIFF, as the organization embarks on a new era of growth and revitalization. We're especially thrilled to begin this journey with our new generation of film programmers working alongside our veteran curators to continue to bring you the very best content from around the globe. From far and wide, we have worked to make Toronto the ultimate destination for creators and film lovers alike to unite through the power of film.

We acknowledge and celebrate the community that makes cinema so outstanding — the filmmakers who continue to push the envelope, the creators who help us feel seen and represented on screen, and the communities we build through a shared love of storytelling.

This year marks our inaugural TIFF Tribute Gala awards event, celebrating exceptional contributions to film and highlighting TIFF's role as a year-round

champion of local and international cinema, aspiring filmmakers, women in film, and community initiatives. We're building on the incredible success of our Share Her Journey campaign, now entering its third year, which has helped develop the careers of hundreds of women as we lead the charge among film festivals pushing for gender equality by 2020.

We are indebted to our passionate staff, dedicated team of Volunteers, Board of Directors, members, donors, and partners for helping us fulfill our mission to transform the way people see the world through film. Thank you for sharing your devotion to cinema. Without people who intersect with art, we'd have storytellers with no witnesses — no one to carry forward experiences and lessons. Without you, we would be unable to work towards our goals to make this a better industry for women to thrive, to save space for young, emerging directors to find their voice, and to champion under-represented stories and storytellers.

Thank you for joining us, supporting our goals, and having a great time next to us in the cinema.

Wishing you a fantastic Festival,

Outfitting for Mr. Bailey generously provided by Hugo Boss.

Timepieces for Mr. Bailey and Ms. Vicente generously provided by IWC Schaffhausen.

XT  
T



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The Right Honourable  
Justin P.J. Trudeau

## PRIME MINISTER OF CANADA

---

Dear Friends:

I am pleased to extend my warmest greetings to everyone attending the 44th Toronto International Film Festival.

Since it was first held in 1976, this annual event has given filmmakers from around the world an opportunity to showcase their work. I am certain that everyone in attendance will be inspired and entertained by the wide variety of films being presented this year.

I would like to commend the artists for their hard work and dedication to bringing their stories to the screen. I would also like to thank the organizers and Volunteers for their commitment to supporting the arts and fostering collaboration in the global film industry.

Please accept my best wishes for an enjoyable Festival.

Yours sincerely,

Chères amies, chers amis,

Je suis heureux de présenter mes salutations les plus chaleureuses à celles et ceux qui assistent au 41e Festival international du film de Toronto.

Depuis sa création en 1976, cet événement annuel donne l'occasion à des cinéastes du monde entier de présenter leurs œuvres. Je suis convaincu que la grande variété de films qui seront projetés cette année sauront inspirer et divertir les spectateurs.

Je tiens à féliciter les artistes de leur excellent travail et de leur volonté résolue de porter leurs histoires à l'écran. Je souhaite également remercier les organisateurs et les Bénévoles de leur engagement indéfectible envers les arts et des efforts qu'ils déploient pour favoriser la collaboration dans l'industrie cinématographique mondiale.

Je vous souhaite un Festival des plus agréables.

Cordialement,



The Honourable  
Doug Ford

## PREMIER OF ONTARIO

---

I'm pleased to extend warm greetings to everyone taking part in the 44th Toronto International Film Festival (TIFF).

Thank you to the team at TIFF for organizing this great event, as well as all those who helped to make it a success, including the filmmakers and the Festival's sponsors and Volunteers. I'm proud that Ontario is host to this terrific opportunity for movie enthusiasts to enjoy some of the best contemporary films from across Canada and around the world.

To all those who made the journey to Toronto, welcome! I hope you enjoy your stay in our province's capital and have the chance to take in some of the city's exciting attractions.

Have a great time at this year's Festival!

Je suis heureux de saluer les participants et participantes de la 44e édition du Festival international du film de Toronto (TIFF).

Je remercie l'équipe de TIFF d'avoir organisé ce grand événement de même que toutes les personnes, dont les cinéastes, les commanditaires, et les Bénévoles, qui ont contribué à en assurer le succès. Je suis fier que les cinéphiles aient cette formidable occasion, en Ontario, de voir les meilleurs films contemporains de partout au Canada et du monde entier.

Bienvenue à Toronto! J'ose espérer que vous apprécierez votre séjour dans notre capitale provinciale et que vous profiterez de ses formidables attractions.

Joyeux Festival!



His Worship  
**John Tory**



## MAYOR OF TORONTO

---

It gives me great pleasure to extend greetings and a warm welcome to everyone attending the Toronto International Film Festival.

As one of the largest publicly attended film festivals in the world, TIFF attracts hundreds of thousands of local, national, and international film lovers annually to enjoy screenings, lectures, and opportunities to hear from talented filmmakers.

The Festival showcases Canada's cinematic accomplishments and films from around the world. The Festival is one of the world's most successful cinematic events, and one of Toronto's most highly anticipated events.

As an international centre for film production, Toronto promotes the development of quality cinema by the creative and innovative works of filmmakers whose talent and creativity have enhanced and enriched our entertainment industry. As Mayor, I have made the film industry one of my top priorities — our city has the ability to grow this sector and to become a global hub. TIFF has been integral in our growth and has helped shape the path moving forward.

On behalf of Toronto City Council, I wish everyone an enjoyable and memorable event. Please accept my best wishes for continued success.

Yours truly,

C'est avec grand plaisir que j'adresse mes chaleureuses salutations à l'ensemble des personnes qui assisteront au Festival international du film de Toronto.

À titre de l'un des festivals du film les plus fréquentés au monde, chaque année, le TIFF attire des centaines de milliers de cinéphiles locaux, nationaux, et internationaux.

Le Festival met en valeur les réalisations cinématographiques du Canada ainsi que des films provenant du monde entier. Ce festival est l'un des événements cinématographiques les plus fréquentés au monde et l'un des événements les plus attendus à Toronto.

À titre de centre de réalisation de films de calibre international, Toronto fait la promotion du développement d'un cinéma de qualité au moyen du travail créatif et novateur des cinéastes dont le talent et la créativité ont contribué à l'amélioration et à l'enrichissement de l'industrie du divertissement. En tant que maire, j'ai fait de l'industrie cinématographique une de mes grandes priorités, et notre ville est en mesure de contribuer à l'essor de ce secteur et de devenir une plaque tournante mondiale. Le TIFF fait partie intégrante de notre croissance et a aidé à façonner la voie qui nous permet d'aller de l'avant.

Au nom du conseil municipal de Toronto, je souhaite à tous de vivre un événement agréable et mémorable. Je vous souhaite le meilleur des succès pour l'avenir.

Cordialement,



The Honourable  
**Pablo Rodriguez**

## MINISTER OF CANADIAN HERITAGE AND MULTICULTURALISM

---

Arts and culture, including film, have a lasting power to enrich our lives and bring us together. Our government is proud to invest in events that let our culture shine and provide Canadians with opportunities to enjoy the arts within their communities. We increased funding for festivals throughout the country in our last budget in order to be a part of the growth of our cultural scene and the development of our creators.

We are pleased to support the Toronto International Film Festival, a premier cultural event and among the most prestigious and influential film festivals in the world. TIFF gives Canadian filmmakers opportunities to showcase their work alongside some of the year's most outstanding and eagerly awaited international films. It promises to entertain and engage audiences of all backgrounds with films that highlight our diversity, offer us new perspectives, or let us travel to different places.

As Minister of Canadian Heritage and Multiculturalism, I would like to congratulate everyone who made this year's TIFF possible. I wish everyone an exciting and very rewarding Festival. Enjoy the films!

Les arts et la culture, y compris le cinéma, ont le pouvoir d'enrichir nos vies et de nous rassembler. Notre gouvernement est fier d'investir dans des rencontres qui font rayonner notre culture et donnent aux Canadiens la possibilité de profiter des arts au sein de leur communauté. C'est pourquoi, dans notre dernier budget, nous avons augmenté le financement octroyé aux festivals présentés partout au pays afin de contribuer à l'essor de la scène culturelle canadienne et à l'épanouissement des créateurs.

Nous sommes heureux d'appuyer le Festival international du film de Toronto, un rendezvous culturel d'envergure et l'un des festivals du film les plus prestigieux et les plus influents au monde. Le TIFF est l'occasion pour les cinéastes canadiens de présenter le fruit de leur labeur aux côtés des films internationaux parmi les plus exceptionnels et attendus de l'année. Il promet de divertir et de mobiliser un public de tous les horizons grâce à des œuvres qui illustrent notre diversité, proposent de nouvelles perspectives, ou, encore, nous transportent et nous font voyager.

À titre de ministre du Patrimoine canadien et du Multiculturalisme, je félicite tous ceux et celles qui ont rendu possible la tenue du TIFF de 2019. Je vous souhaite à tous un Festival passionnant et fort enrichissant. Bon cinéma!





Executive Director  
**Christa Dickenson**

## TELEFILM CANADA

Festivals play a vital role in ensuring that Canadian films from all corners of our country are discovered and enjoyed, and that Canadian talent is in the spotlight. The Toronto International Film Festival provides a unique opportunity to do just that.

Canadian films are brought to the screen by vibrant teams that care deeply about creating the best possible product and reaching audiences at home and abroad.

As a partner of choice, Telefilm Canada is committed to seeing even bigger, and we are supported in this endeavour by a growing number of public and private partners, both Canadian and foreign. With a pan-Canadian Board, we want to ensure that every corner of our country is represented and heard. We are also counting on your commitment so that our talent and their stories may take their rightful place.

Our focus remains on diversity and inclusion, so that our screens reflect who we are as a nation. We encourage the next generation to dare to make their first feature films. Indigenous filmmakers now receive more support, and our industry has come together to support the shared goal of gender parity. These voices are revitalizing Canada's rich cultural heritage and ensure its bright future.

I would like to thank and congratulate all those who work to bring our diversity to the screen. And thank you, the audience, for supporting the Toronto International Film Festival, which is central to the success of our Canadian films and talent.

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

*Christa Dickenson*

Les festivals de films jouent un rôle essentiel en donnant la chance aux cinéphiles de tous les coins du pays de découvrir et d'apprécier les films canadiens, tout en mettant les talents d'ici sur le devant de la scène. C'est exactement ce que fait le Festival international du film de Toronto.

Les films canadiens sont portés à l'écran par des équipes dynamiques, soucieuses de créer le meilleur produit possible et de rejoindre les auditoires chez nous et à l'étranger.

En tant que partenaire de choix, Téléfilm Canada s'est engagé à voir plus grand encore, et de plus en plus de partenaires publics et privés, canadiens et étrangers, soutiennent cette ambition. Avec un conseil pancanadien, nous souhaitons nous assurer que chaque coin de notre pays est bien représenté et entendu. Nous comptons aussi sur votre engagement, chers cinéphiles, pour que nos talents et leurs histoires prennent toute la place qu'ils méritent.

Nous poursuivons notre travail orienté sur la diversité et l'inclusion, deux grandes richesses canadiennes. Alors que nous encourageons la relève qui peut ainsi oser réaliser ses premiers longs métrages, les cinéastes autochtones bénéficient d'une aide plus importante, et l'industrie tout entière se mobilise pour que nous puissions atteindre notre objectif commun de la parité hommes-femmes. Nous sommes confiants que les voix des différentes communautés sauront dynamiser ce riche héritage culturel et lui dessineront un brillant avenir.

Merci et félicitations à tous ceux et celles qui portent notre diversité à l'écran. Je veux également vous remercier, cher public, de soutenir le Festival international du film de Toronto, qui est essentiel au succès des films et des talents canadiens.

Je vous encourage toutes et tous à voir des films canadiens partout où ils sont disponibles, et inspirez les autres à faire comme vous!

*Christa Dickenson*



The Honourable  
**Lisa MacLeod**

## MINISTER OF TOURISM, CULTURE AND SPORT

---

On behalf of the Ontario Ministry of Tourism, Culture and Sport, I am delighted to welcome everyone to the 2019 Toronto International Film Festival.

Every year, TIFF draws worldwide attention to all that our great province has to offer — both as a hub for film and as an incredible tourist destination. The Ontario government is proud to support the continued growth and success of TIFF, one of the world's top film festivals and a critical element of the Canadian film and television industry.

As always, the lineup of films is diverse, innovative, and of the highest calibre. I wish you all an inspiring and memorable 11 days.

Kindest regards,

Au nom du ministère du Tourisme, de la Culture et du Sport de l'Ontario, je suis enchantée de vous souhaiter à tous la bienvenue à l'édition 2019 du Festival international du film de Toronto.

Chaque année, le TIFF attire l'attention du monde entier sur tout ce que notre magnifique province a à offrir — à la fois à titre de plaque tournante pour le cinéma et d'incroyable destination touristique. Le gouvernement de l'Ontario est fier de soutenir la croissance et la réussite constantes du TIFF, l'un des principaux festivals du cinéma au monde et un élément essentiel de l'industrie canadienne du cinéma et de la télévision.

Comme toujours, les films à l'affiche sont diversifiés, novateurs, et du plus haut calibre. Je vous souhaite à tous de passer 11 jours inspirants et mémorables.

Veillez agréer l'expression de mes sentiments les meilleurs,



President & CEO  
**Karen Thorne-Stone**

## ONTARIO CREATES

Ontario Creates welcomes you to another outstanding year of programming at the Toronto International Film Festival. In its 44th year, TIFF has proven that it is the world's leading public film festival. TIFF provides a vital launch pad for filmmakers from Ontario and around the world.

Ontario Creates proudly supports all those who make our creative industries come to life across this province: our thriving music sector, our stellar publishing industries, and the all-important screen-based industries.

Our support for Ontario's film sector includes investments and initiatives to assist key international partnerships and develop export strategies. Our International Financing Forum at TIFF brings together producers and film executives worldwide in an exciting business-to-business forum; Co-Create offers opportunity for co-productions; and the Ontario Film Commission provides film attraction and facilitation services, including a digital locations database showcasing more than 10,000 film-friendly locations from communities across Ontario.

On behalf of the Ontario Creates Board and staff, we congratulate all the films and filmmakers featured this year. Special thanks to the TIFF team and Volunteers for continuing to transform the world through film!

Sincerely,

Ontario Créatif vous invite à découvrir une nouvelle programmation exceptionnelle à l'occasion du Festival international du film de Toronto. Le TIFF, qui tient cette année sa 44<sup>e</sup> édition, a prouvé qu'il était le plus grand festival public du film au monde. Il offre un tremplin aux cinéastes de l'Ontario et du monde entier.

Ontario Créatif est fier de soutenir toutes les personnes qui animent les industries de la création dans la province : le secteur de la musique, les industries de l'édition, ou celles de la production de contenu pour écrans.

Le soutien que nous accordons au secteur cinématographique de l'Ontario consiste notamment en des investissements et des initiatives visant à favoriser des partenariats internationaux clés et à élaborer des stratégies d'exportation efficaces. Notre Forum sur le financement international, organisé dans le cadre du TIFF, réunit des réalisateurs et des cadres de l'industrie cinématographique du monde entier dans un contexte interentreprises palpitant. CoCréation encourage les coproductions, tandis que le Bureau du cinéma de l'Ontario propose des services d'attraction et de facilitation des productions cinématographiques, y compris sa Photothèque numérique des extérieurs qui présente plus de 10 000 lieux de tournage possibles dans tout l'Ontario.

Au nom du conseil d'administration et de l'équipe d'Ontario Créatif, nous adressons nos félicitations aux films et aux cinéastes présentés cette année. Nous remercions aussi le personnel et les Bénévoles du TIFF qui continuent de transformer le monde grâce au cinéma!

Cordialement,



President & CEO  
**George Cope**

## BELL CANADA & BCE

---

On behalf of the Bell Canada team, it is my honour to welcome you to the 2019 Toronto International Film Festival.

We've supported TIFF's work to bring the best of Canadian and international cinema to you for the past 25 years, and we're especially excited about this year's Festival.

Bell Media is proud to be part of the Opening Night film, *Once Were Brothers: Robbie Robertson and The Band*, a reflection of our dedication to bringing high-quality Canadian content to life.

Bell's broadband networks and exclusive services like Crave and Fibe TV also bring the magic of movies to millions of Canadians every day. I invite you to experience our latest innovations at the Bell Lounge in David Pecaut Square and enjoy a great view of the TIFF Red Carpet from the Bell viewing deck.

As Canada's communications leader, Bell is proud to support TIFF, Canadian film, and this year's outstanding Festival lineup. Please enjoy the show!

Au nom de l'équipe Bell Canada, j'ai l'honneur de vous souhaiter la bienvenue au Festival international du film de Toronto 2019.

Nous soutenons la mission du TIFF depuis 25 ans en vue de vous offrir les meilleurs films canadiens et internationaux, et nous sommes particulièrement emballés par l'édition de cette année.

Bell Média est fière de participer à la présentation du film de la soirée d'ouverture, *Once Were Brothers: Robbie Robertson and The Band*. Cette production reflète bien notre engagement à créer un contenu canadien de grande qualité.

Les réseaux large bande de Bell et les services uniques comme Crave et Télé Fibe apportent également la magie du cinéma à des millions de Canadiens chaque jour. Je vous invite à faire l'essai de nos plus récents produits novateurs au salon Bell, situé au David Pecaut Square, tout en profitant d'une vue imprenable sur le tapis rouge du TIFF à partir de la terrasse panoramique.

En tant que chef de file des communications au Canada, Bell est fière de soutenir le TIFF, la production de films canadiens, ainsi que la programmation exceptionnelle que nous offre le Festival cette année. Je vous souhaite à tous, bon cinéma!

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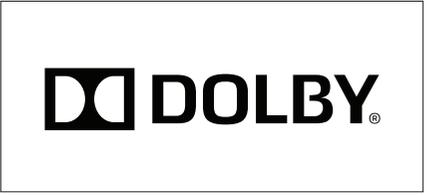
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Ontario Creates is proud to showcase our great films and talent to the world at Toronto International Film Festival® 2019. Learn more about Ontario's thriving creative industries at [ontariocreates.ca](http://ontariocreates.ca)

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Clockwise from upper left: *The Song of Names*, *The Rest of Us*, *Once Were Brothers: Robbie Robertson & The Band*, *Sweetness in the Belly*, *Guest of Honour*, *Clifton Hill*, *Random Acts of Violence*, *Castle in the Ground*, *The Cuban*

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**Production Coordinator, Outdoor Festival Venues:** Beth Zylski  
**Festival Security Coordinator:** Damien Coakeley

**Administrative Coordinator, Festival Logistics:** Matt Rubio  
**Administrative Assistant, Festival Screening Venues:** Sophie Koehn  
**Administrative Assistant, Outdoor Festival Venues:** Mayan Canes

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**Coordinator, Film Office:** Caitlin Garvey  
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Assistant Booth Managers, Projectionists and Revisors are through the cooperation of IATSE local 58

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**Development Officer:** Kira Bruce

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**Assistant:** Joy McKeown

Thank you to all of our Festival Programming, Communications, Ticketing Services, Festival Services, Concessions, Retail, Cinemas, Film Office & Event Production, and Hospitality & Event Sales departments, including: Filmmaker Host Coordinators, Jury Coordinators, Intro and Q&A Support Staff, Venue Liaisons, P&I Coordinators, Private Screenings Support Staff, Publicists, Red-Carpet Teams, Ticketing Services Assistant Managers, Box Office Supervisors, Credentials Coordinators, Credentials Assistants, Scanning Coordinators, Scanning Assistants, Scanning Representatives, Logistics Assistants, Ticket Agents, Internal Agents, Head Venue Representatives, Support Representatives, and Front of House.

List updated as of July 24, 2019.



# MERCI MICHÈLE

## TIFF BIDS ADIEU TO ITS ONE AND ONLY VOLUNTEER-TURNED-EXECUTIVE DIRECTOR

I'll never forget my first impressions of Michèle Maheux when I met her a decade ago: high-energy, passionate about film, committed to TIFF, a mentor to others — all traits that she carries to this day. In June 2019, we saw Michèle officially retire from TIFF after an incredible 30-year journey with the organization.

Michèle's history with TIFF actually dates back further, to her days attending the Toronto International Film Festival (then the Festival of Festivals) as a film student. She joined the Festival in 1989 as a volunteer in the press office, and rose quickly through the ranks to become Director of Communications before being promoted to Managing Director in 1998. She was named Executive Director and Chief Operating Officer in 2008, and two years

later oversaw the official opening of TIFF Bell Lightbox. Michèle's vast accomplishments throughout her tenure with TIFF are practically enshrined in the Lightbox, especially now, as the institution's 10th anniversary approaches. Her leadership, especially in the heavily male-dominated film industry, is truly remarkable, and she has earned great respect as a problem solver and builder of strong relationships.

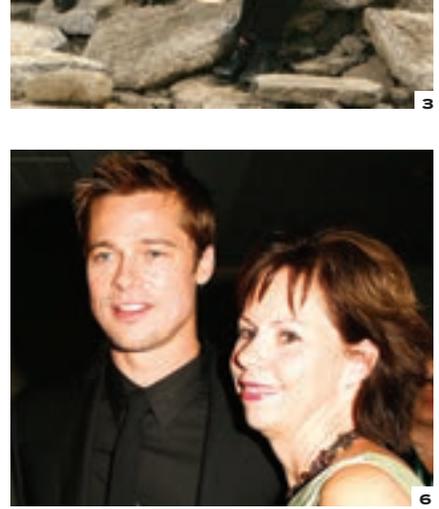
In addition to her role as an administrator, Michèle has also served as a Festival programmer, specializing over the years in films from Ireland and the Netherlands. One of my favourite memories of our work together is meeting up with her on a screening trip in Dublin and seeing how warmly embraced she was by the Irish film community. The filmmakers Michèle worked with

and championed showed genuine appreciation in return — including one director who chose the occasion of being selected for TIFF as a fitting opportunity to marry her long-time partner at Toronto's City Hall, and asked Michèle to be a witness.

We are going to miss Michèle at TIFF for so many reasons. When once asked about a protagonist she most admired, Michèle said: "Ripley in *Alien*. Hands down the most kick-ass female role ever created in film. She is maternal, whip-smart, strong, and gorgeous." I think that clearly sums up Michèle Maheux herself.

Thank you, Michèle!

**JENNIFER TORY**  
CHAIR, TIFF BOARD OF DIRECTORS



1 Michèle Maheux, 2011  
2 with Don McKellar, 1998  
3 TIFF Bell Lightbox groundbreaking, 2007  
4 with Ivan Reitman, 2003  
5 TIFF Bell Lightbox site visit, 2008  
6 with Brad Pitt, 2006  
7 with James Quandt, 1991  
8 with Cameron Bailey and Piers Handling, 2005

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## Past winners:

2018	Green Book	2004	Hotel Rwanda	1990	Cyrano de Bergerac
2017	Three Billboards Outside Ebbing, Missouri	2003	Zatoichi	1989	Roger & Me
2016	La La Land	2002	Whale Rider	1988	Women on the Verge of a Nervous Breakdown
2015	Room	2001	Amélie	1987	The Princess Bride
2014	The Imitation Game	2000	Crouching Tiger, Hidden Dragon	1986	The Decline of the American Empire
2013	12 Years a Slave	1999	American Beauty	1985	The Official Story
2012	Silver Linings Playbook	1998	Life is Beautiful	1984	Places in the Heart
2011	Where Do We Go Now?	1997	The Hanging Garden	1983	The Big Chill
2010	The King's Speech	1996	Shine	1982	Tempest
2009	Precious	1995	Antonia's Line	1981	Chariots of Fire
2008	Slumdog Millionaire	1994	Priest	1980	Bad Timing
2007	Eastern Promises	1993	The Snapper	1979	Best Boy
2006	Bella	1992	Strictly Ballroom	1978	Girlfriends
2005	Tsots	1991	The Fisher King		

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Vote for the Grolsch People's Choice Award at [tiff.net/vote](http://tiff.net/vote)

The winning film rescreens for free on Sunday, September 15 at TIFF Bell Lightbox. Tickets will be available at [tiff.net/pca](http://tiff.net/pca) after 10am on September 15. Limit one ticket per person.



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# TIFF SPEAKER SERIES



**Randall Hansen**

Interim Director,  
Munk School of  
Global Affairs  
& Public Policy



**Ron Levi**

George Ignatieff  
Chair of Peace and  
Conflict Studies and  
Director of Global  
Strategy,  
Munk School of  
Global Affairs  
& Public Policy



**Julie Moreau**

Assistant Professor  
of Political Science  
and Sexual Diversity  
Studies, University  
of Toronto



**Rachel Silvey**

Richard Charles  
Lee Director,  
Asian Institute,  
Munk School of  
Global Affairs  
& Public Policy



**Janice Stein**

Founding Director,  
Munk School of  
Global Affairs  
& Public Policy



**Joseph Wong**

Ralph and Roz  
Halbert Professor  
of Innovation,  
Munk School of  
Global Affairs  
& Public Policy

Through film we encounter important social, political, and economic issues, and the narratives they shape. To consider the significance of these stories in greater detail, the Festival continues its partnership with the University of Toronto's Munk School of Global Affairs & Public Policy for the TIFF Speaker Series, pairing film selections with expert scholars from the Munk School.

Audiences will have the chance to interact with filmmakers and scholars in extended discussions after each film's second public screening, which facilitates a deeper knowledge of cinema aesthetics in relation to the broader concerns facing the world today.

Welcome back to the TIFF Speaker Series: watch, experience, be enriched.

*For speaker/film pairings, please look for the TIFF Speaker Series tags on the film pages in this book, or check the Index. Additional information can also be found at [tiff.net/tiffspeakerseries](http://tiff.net/tiffspeakerseries).*

*The Munk School of Global Affairs & Public Policy at the University of Toronto is a world leader in interdisciplinary research, teaching and public engagement. The Munk School is home to cutting-edge researchers and more than 45 centres, labs and programs, including our Master of Global Affairs and Master of Public Policy.*

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# AWARDS

## The Canada Goose® Award for Best Canadian Feature Film

The Award for Best Canadian Feature Film is presented annually at the Toronto International Film Festival, a showcase for the best in new Canadian cinema. The \$30,000 prize is made possible thanks to Canada Goose. The Canada Goose Trophy will also be presented to the winner. All Canadian feature-length films in the Festival are eligible for this award.

2014	Maxime Giroux	<i>Félix et Meira</i>
2015	Stephen Dunn	<i>Closet Monster</i>
2016	Mathieu Denis, Simon Lavoie	<i>Those Who Make Revolution Halfway Only Dig Their Own Graves</i> ( <i>Ceux qui font les révolutions à moitié n'ont fait que se creuser un tombeau</i> )
2017	Robin Aubert	<i>Les Affamés</i>
2018	Sébastien Pilote	<i>The Fireflies Are Gone</i> ( <i>La disparition des lucioles</i> )

## City of Toronto Award for Best Canadian First Feature Film

The Award for Best Canadian First Feature Film is presented annually to a Canadian filmmaker whose first feature film is considered exemplary. The \$15,000 prize is made possible thanks to the City of Toronto.

2014	Jeffrey St. Jules	<i>Bang Bang Baby</i>
2015	Andrew Cividino	<i>Sleeping Giant</i>
2016	Johnny Ma	<i>Old Stone (Lao shi)</i>
2017	Wayne Wapeemukwa	<i>Luk'Luk'l</i>
2018	Katherine Jerkovic	<i>Roads in February (Les routes en février)</i>

## IWC Short Cuts Award for Best Canadian Short Film

All Canadian films in the Short Cuts programme are eligible for this award, which is presented annually and comes with a \$10,000 cash prize, made possible by IWC Schaffhausen.

2014	Randall Okita	<i>The Weatherman and the Shadowboxer</i>
2015	Patrice Laliberté	<i>Overpass (Viaduc)</i>
2016	Alexandre Dostie	<i>Mutants</i>
2017	Marc-Antoine Lemire	<i>Pre-Drink</i>
2018	Meryam Joobeur	<i>Brotherhood (Ikhwène)</i>

## IWC Short Cuts Award for Best Short Film

All films in the Short Cuts programme are eligible for this award, which is presented annually and comes with a \$10,000 cash prize, made possible by IWC Schaffhausen.

2014	Sotiris Dounoukos	<i>A Single Body (Un seul corps)</i>
2015	Maimouna Doucouré	<i>Maman(s)</i>
2016	Raymund Ribay Gutierrez	<i>Imago</i>
2017	Niki Lindroth von Bahr	<i>The Burden (Min börda)</i>
2018	Sandhya Suri	<i>The Field</i>

## Toronto Platform Prize

Named after Jia Zhang-ke's groundbreaking film, Platform spotlights the next generation of cinema visionaries. All films in the Platform programme are eligible for this award, which is presented annually and comes with a \$20,000 cash prize.

2015	Alan Zweig	<i>Hurt</i>
2016	Pablo Larraín	<i>Jackie</i>
2017	Warwick Thornton	<i>Sweet Country</i>
2018	Ho Wi Ding	<i>Cities of Last Things (Xing Fu Cheng Shi)</i>

# FESTIVAL PROGRAMMERS

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



**CAMERON BAILEY**  
Artistic Director & Co-Head, TIFF

Gala Presentations, Special Presentations;  
Co-Curator, Platform; South Asia



**DIANA SANCHEZ**  
Senior Director, Film, TIFF

Co-Lead Programmer, Special Presentations;  
Senior International Programmer, Spain,  
Portugal, Latin America, Caribbean



**JASON ANDERSON**

Lead Programmer, Short Cuts



**JENNIFER BARKIN**  
Senior Manager,  
Festival Programming, TIFF

Lead Programmer, Special Events,  
Festival Street



**ROBYN CITIZEN**

International Programmer, Short Cuts



**BRAD DEANE**  
Director, TIFF Cinematheque

Lead Programmer, TIFF Cinematheque,  
Masters; Platform Selection Committee



**GIOVANNA FULVI**

Senior International Programmer,  
East and Southeast Asia



**STEVE GRAVESTOCK**  
Senior Programmer, TIFF

Senior International Programmer,  
Canada, Nordic region



**PETER KUPLOWSKY**  
Lead Programmer, Midnight Madness



**DOROTA LECH**  
Lead Programmer, Discovery;  
International Programmer,  
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Co-Lead Programmer, Special Presentations;  
International Programmer, USA



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Platform Selection Committee



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Co-Curator, Platform



**THOM POWERS**  
Lead Programmer, TIFF Docs



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Cinema; International Programmer,  
Africa, the Middle East



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International Programmer, Canada



**CHRISTOPH STRAUB**  
Senior Manager, Adult Learning, TIFF  
Lead Programmer, In Conversation With...



## FESTIVAL 2019

### A STATEMENT FROM THE ARTISTIC DIRECTOR

With the passing of my mother this summer, I've gained a new perspective on the life of this migrant twice over, whose years were defined by the work, the limited opportunities, and the suffering available to her as a woman of her time. As in so many of the films we watched in preparing this festival, Luciene Bailey made the best choices she could from a short, man-made menu.

What continues to inspire me about cinema is its unique capacity to immerse us in other human lives. This year we have selected films from 80 countries that we hope draw you into worlds far removed from your own, and also worlds that give you the uncanny pleasure of seeing your own deepest thoughts and feelings magnified on the big screen. We can do that only if we bring more of the infinite variety of women's perspectives into focus. There's been a defining absence for over a century in how the film industry conceives, funds, distributes, assesses, and values movies. But that can change.

For the first time in our festival's history, 50 percent of our Gala presentations were directed by women. Forty percent of

the films in our Platform competition and 51 percent of our Discovery lineup are films directed by women. These numbers will vary from year to year, and they are inevitably symbolic, but, by definition, symbols have meaning. For me, the key meaning is that women's perspectives in film, whatever they may be, matter.

We won't choose films simply on the basis of gender, and we will never stop seeking transcendent, transformative experiences in film for our audiences, whatever the source. We're not always going to get it right. But we have made a choice to welcome and engage with the change that is happening in our culture rather than run from it. In building this year's Festival alongside our new Co-Head, Joana Vicente, and a refreshed programming team, half of whom are women, I've tried to listen and learn as much as I can. It's what Luciene Bailey would have wanted.

**CAMERON BAILEY**

ARTISTIC DIRECTOR & CO-HEAD, TIFF

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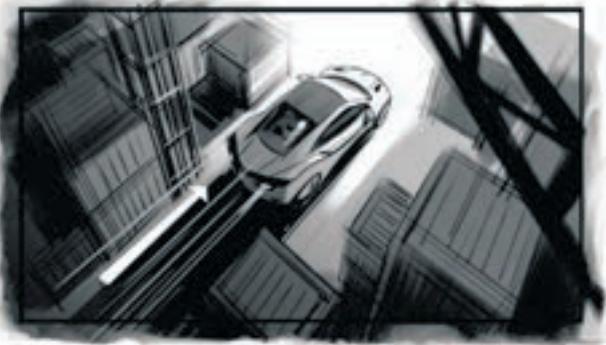
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## Once Were Brothers: Robbie Robertson and The Band

Daniel Roher

CANADA, 2019  
English  
WORLD PREMIERE  
100 minutes | Colour/DCP (D-Cinema)

Production Company: White Pine Pictures/Bell Media Studios/Diamond Docs/Imagine Documentaries/Universal Music Canada/Shed Creative

Executive Producer: Martin Scorsese, Brian Grazer, Ron Howard, Randy Lennox, Peter Raymont, Dave Harris, Jared Levine, Jeffrey Remedios, Justin Wilkes, Sara Bernstein, Michael Levine, Steve Ord, Paul Crowder, Mark Monroe, Meredith Kaulfers

Producer: Andrew Munger, Stephen Paniccia, Sam Sutherland, Lana Belle Mauro

Cinematographer: Kiarash Sadigh

Editor: Eamonn O'Connor, Daniel Roher

Production Designer: Stephen Trivieri, Linden Li

Sound: Dave Drapper, Paul Corscadden, Brian Bentz,

Max Phillips, Alejandro Ramos Ariansen, Liam Able

With: Robbie Robertson, Martin Scorsese,

Bruce Springsteen, Eric Clapton, Taj Mahal,

Jann Wenner, Ronnie Hawkins, Van Morrison,

Dominique Robertson

Production: White Pine Pictures  
822 Richmond Street West, Suite 301  
Toronto, ON M6J1C9 Canada  
alicia@whitepinepictures.com

He made music history several times over. He lived the rock star life at its peak. The depth and soul of his songwriting continues to influence countless artists all over the world. And it all started in a little corner of Southern Ontario. Born in Toronto and inspired to make music on the nearby Six Nations of the Grand River reserve, Robbie Robertson is a homegrown icon with a singular story to tell.

Daniel Roher's film draws you right into Robertson's orbit as he recounts his early formation, the talent, hard work, and happy accidents that led to his fame with The Band, and the conflicts that consumed them. "It was a beautiful thing," he recalls. "It was so beautiful it went up in flames." Rare archival images, Robertson's memory for detail, and contributions from friends such as Eric Clapton, Bruce Springsteen, and Martin Scorsese conjure up a glorious era of creativity and excess that can never quite be repeated.

Through it all, the rhythm of Robertson's art hums — the yearning, the focus, and the ability to dig inside himself for lyrics and music that could speak to stadiums. He wrote his first song for Ronnie Hawkins when he was 15. Not 10 years later, he'd already struck up a productive partnership with Bob Dylan, and The Band were recording *Music from Big*

*Pink* at a secluded country house in Upstate New York. But as The Band reached their creative peak, the seeds of their destruction were growing: egos, jealousies, and various intoxicants began to tear them apart.

Offering unprecedented access to rock history, *Once Were Brothers* tells the story of one remarkable Canadian's contribution to the music we now call Americana.



**Daniel Roher** was born in Toronto. His directorial credits include the short documentaries *Survivors Rowe* (15), *Conversations with a Dead Prime Minister* (15), *Sourtoe: The Story of a Sorry Cannibal* (16), and *Finding Fukue* (18), as well as the feature documentary *Ghosts of Our Forest* (17). *Once Were Brothers: Robbie Robertson and The Band* (19) is his latest film.

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GALA PRESENTATIONS 39



Michael B. Jordan, The Rivington Backpack, Brooklyn Bridge Park, New York



## Just Mercy

Destin Daniel Cretton

USA, 2019

English

WORLD PREMIERE

136 minutes | Colour/DCP (D-Cinema)

Production Company: Gil Netter Productions/  
Outlier Society

Executive Producer: Bryan Stevenson, Mike Drake,  
Nijja Kuykendall, Gabriel Hammond, Daniel Hammond,  
Scott Budnick, Jeff Skoll, Charles D. King

Producer: Gil Netter, Asher Goldstein, Michael B. Jordan

Screenplay: Destin Daniel Cretton, Andrew Lanham

Cinematographer: Brett Pawlak

Editor: Nat Sanders

Production Designer: Sharon Seymour

Sound: Jay Meagher, Onnalee Blake, Katy Wood

Music: Joel P. West

Principal Cast: Michael B. Jordan, Jamie Foxx,  
Brie Larson, Rob Morgan, Tim Blake Nelson, Rafe Spall,  
O'Shea Jackson Jr., Karan Kendrick

Production: Gil Netter Productions

4000 Warner Blvd.

Burbank, CA 91522 USA

cortney.lawson@warnerbros.com

### CONTACT INFORMATION

US Distributor: Warner Bros. Pictures  
(see page 357)

Some films have the depth, grace, and emotional power to feel like classics from the very first viewing. *Just Mercy* is that film. Michael B. Jordan, Jamie Foxx, and Brie Larson lead an impressive cast in Destin Daniel Cretton's deeply moving drama of justice in America.

Bryan Stevenson (Jordan), a Harvard law graduate, turns his back on more comfortable and lucrative work, returning south to help prisoners in Monroe County, Alabama. With the help of Eva Ansley (Larson), a local equally committed to prisoner's rights, he sets up a small office to take on the most challenging of cases — death row inmates. It's 1989, but walking into the W.C. Holman Correctional Facility is like stepping back into the South before Civil Rights.

Walter McMillian (Foxx) was arrested for killing a white woman, pushed through a shoddy trial, then deposited on death row, where he joined other desperate men who may or may not have committed the crimes that landed them there. The local authorities are actively indifferent to the truth of these men's cases, but Stevenson and Ansley are determined to hold the justice system accountable.

Jordan adds new layers to the intensity and commanding presence he brought to the

*Creed* movies and *Black Panther*, while Foxx (*Ray*, *Collateral*) gives one of the best performances of his career. Cretton (*Short Term 12*) crafts each performance, each scene, in *Just Mercy* to add to the cumulative power of a film that is not just a true story, but a story committed to revealing truths.



Destin Daniel Cretton was born in Maui. His short film *Short Term 12* (08) won the Jury Prize at Sundance. He made his feature debut at Sundance with *I Am Not a Hipster* (12) and went on to direct the features *Short Term 12* (13) and *The Glass Castle* (17). *Just Mercy* (19) is his latest film.

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## Blackbird

Roger Michell

UNITED KINGDOM, 2019  
English  
WORLD PREMIERE  
97 minutes | Colour/DCP (D-Cinema)

Production Company: Millennium Media/Busted Shark Productions/SF Studios/Magna Entertainment  
Executive Producer: Avi Lerner, Trevor Short, Andrey Georgiev, Jeffrey Greenstein, Jonathan Yunger, Heidi Jo Markel, Andrew Kotliar, Elizabeth Zavoytskiy, Joshua Sason, Mike Donovan  
Producer: Sherryl Clark, David Bernardi, Rob Van Norden  
Screenplay: Christian Torpe  
Cinematographer: Mike Eley  
Editor: Kristina Hetherington  
Production Designer: JP Kelly  
Sound: Danny Hambrook, Paul Cotterell, Paul Carter  
Music: Peter Gregson  
Principal Cast: Susan Sarandon, Kate Winslet, Mia Wasikowska, Sam Neill, Lindsay Duncan, Rainn Wilson, Bex Taylor-Klaus, Anson Boon

Production: Millennium Media  
6423 Wilshire Blvd.  
Los Angeles, CA 90048 USA  
sam@millennium-media.net

CONTACT INFORMATION  
International Sales Agent: Millennium Media  
US Sales Agent: Millennium Media  
(see page 357)

Featuring richly textured performances from a sublime ensemble cast that includes Susan Sarandon, Kate Winslet, and Sam Neill, *Blackbird* is a thought-provoking family drama about learning to live in the moment when painful loss looms.

Lily (Sarandon, also at the Festival in *A Dry White Season*, screening in the TIFF Cinematheque programme) is terminally ill. Having considered her remaining options, and with the support of her husband Paul (Neill), she has decided to end her life on her own terms. Lily and Paul summon their loved ones to their country house for one final gathering, but the responses vary, especially those of Lily's daughters, Jennifer (Winslet) and Anna (Mia Wasikowska), whose long-standing unresolved conflicts come surging to the surface and threaten to destabilize what was intended to be a peaceful collective farewell.

*Blackbird* is directed by Roger Michell (*Notting Hill*) and written by Christian Torpe, who also penned the screenplay for *Silent Heart*, the Danish film on which it is based.

*Blackbird* grapples with the contrasting needs of the dying and the soon-to-be-bereaved with humour, curiosity, and a tremendous sense of humanity. While inevitably steering towards grief, the film allows its three

generations of characters to hash out previously dormant disputes along the way. This is not a film about holding vigil over the dying, or the politics of euthanasia, but rather the glorious, messy preciousness of life.



Roger Michell was born in Pretoria, South Africa. He has directed plays at the National Theatre, the Royal Court, on Broadway, and at the Royal Shakespeare Company. His many directorial credits include the features *Persuasion* (95), *Notting Hill* (99), *Morning Glory* (10), *My Cousin Rachel* (17), and the Festival selections *Hyde Park on Hudson* (12) and *Le Week-end* (13). *Blackbird* (19) is his latest film.

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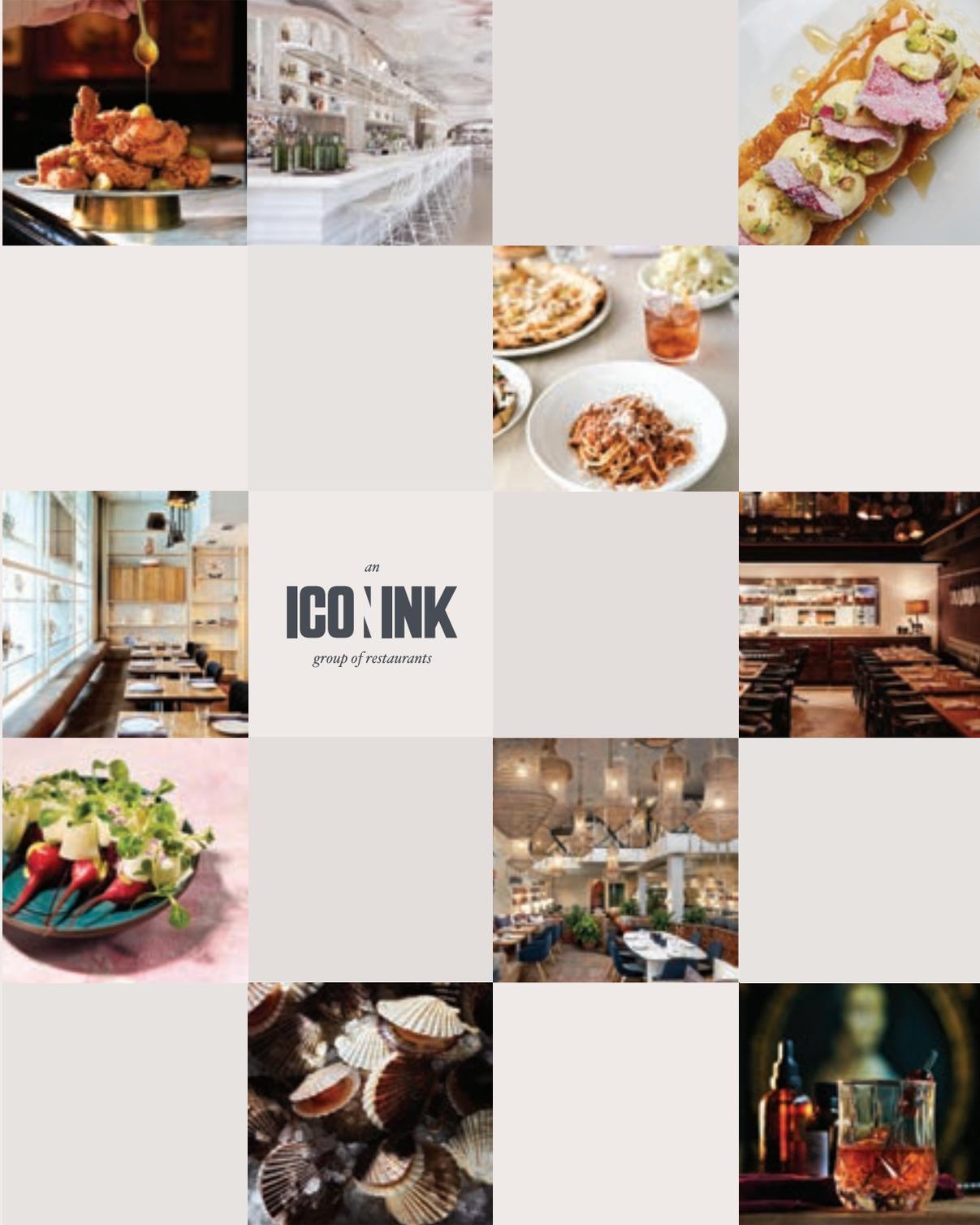
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## Abominable

Jill Culton

USA, 2019  
English  
WORLD PREMIERE  
92 minutes | Colour/DCP (D-Cinema)

Co-director: **Todd Wilderman**  
Production Company: **DreamWorks Animation/  
Pearl Studio**  
Executive Producer: **Tim Johnson, Frank Zhu, Li Ruigang**  
Producer: **Suzanne Buirgy, Peilin Chou**  
Screenplay: **Jill Culton**  
Head of Layout: **Robert Crawford**  
Head of Character Animation: **John Hill**  
Editor: **Pamela Ziegenhagen**  
Production Designer: **Max Boas**  
Sound: **Ethan Van der Ryn, Erik Aadahl, Myron Nettinga**  
Music: **Rupert Gregson-Williams**  
Principal Cast: **Chloe Bennet, Sarah Paulson,  
Tenzing Norgay Trainor, Albert Tsai, Eddie Izzard,  
Tsai Chin, Michelle Wong**

Production: **DreamWorks Animation**  
1000 Flower St.  
Glendale, CA 91201 USA  
jerry.schmitz@dreamworks.com

Pearl Studio  
No. 600, Middle Longhua Rd.  
Shanghai 200032 China  
peilin.chou@pearlstudio.com

**CONTACT INFORMATION**  
Canadian Distributor: **Universal Pictures**  
US Distributor: **Universal Pictures**  
(see page 357)

This spectacular family-friendly feature from Hollywood's DreamWorks Animation and China's Pearl Studio takes us on a wild adventure from bustling modern city to gorgeous countryside to mystical mountaintops, all in an effort to help a charismatic creature evade his captors and find his way home.

Having fled the secret laboratory where he's been detained, a young Yeti frantically scurries through the streets of Shanghai before hiding on an apartment rooftop, where he takes solace in a billboard advertisement for travel to Everest. It's also where he meets Yi (Chloe Bennet), a resourceful girl struggling through adolescence while nursing a profound personal loss. Yi and the Yeti discover a shared fondness for Yi's grandma's dumplings — which the Yeti consumes in crazy quantities — and a love of music. An outspoken advocate for Asian actors and film roles in Hollywood, Bennet voices Yi with an impressive mix of American confidence and Chinese family values.

Yi quickly surmises that her new companion is being hunted by a squad of ruthless militiamen, led by wealthy collector Burnish and the zoologist Dr. Zara. Recruiting two cousins as accomplices, Yi determines to help the Yeti get away. With their pursuers hot on their tails, the quartet hop on a barge

bound for the Himalayas, where the Yeti can be reunited with his family.

Written by Jill Culton (*Monsters, Inc.*) and co-directed by Culton and Todd Wilderman, *Abominable* recalls such beloved family adventure classics as *E.T.* Featuring the voices of Eddie Izzard and Golden Globe winner Sarah Paulson, the film brims with humour, derring-do, and surprising twists, leading us on a journey of friendship, healing, and love.



**Jill Culton** is an American animator. She studied character animation at the California Institute of the Arts and was a storyboard artist for the Pixar films *Toy Story* (95), *A Bug's Life* (98), *Toy Story 2* (99), and *Monsters Inc.* (01). The animated feature *Open Season* (06) was her directorial debut. *Abominable* (19) is her latest film.

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## A Beautiful Day in the Neighborhood

Marielle Heller

USA, 2019

English

WORLD PREMIERE

107 minutes | Colour/DCP (D-Cinema)

Production Company: TriStar Pictures

Executive Producer: Bergen Swanson, Noah Harpster, Micah Fitzerman-Blue, Edward Cheng, Howard Chen

Producer: Youree Henley, Peter Saraf, Marc Turtletaub, Leah Holzer

Screenplay: Micah Fitzerman-Blue, Noah Harpster

Cinematographer: Jody Lee Lipes

Editor: Anne McCabe

Production Designer: Jade Healy

Sound: Jim Emswiler, George Simpson, Matthew Price, Roberto Fernandez, Damian Volpe

Music: Nate Heller

Principal Cast: Tom Hanks, Matthew Rhys,

Susan Kelechi Watson, Chris Cooper

Production: TriStar Pictures

10202 W. Washington Blvd.

Culver City, CA 90232 USA

Shary\_Shirazi@spe.sony.com

### CONTACT INFORMATION

Canadian Distributor: Sony Pictures Releasing Canada

US Distributor: Sony Pictures Releasing

(see page 357)

What is it about Tom Hanks? He's acclaimed for his stunning character transformations, from *Big* to *Cast Away* to *Saving Private Ryan* and beyond. But he's beloved because something about him always stays the same. Hanks' screen persona is an unerring force for good, which prompted a universal sigh of relief at his casting as America's treasured children's TV host, Mr. Rogers. But *A Beautiful Day in the Neighborhood* is no simple paean to childhood comforts. Following up on last year's sharp comic drama, *Can You Ever Forgive Me?*, director Marielle Heller sets Fred Rogers' irresistible charm against the immovable cynicism of a New York magazine writer.

Lloyd Vogel (Matthew Rhys) is assigned to write a profile of Rogers, whom he long ago dismissed as a sappy irrelevance. From their first encounter, he's forced to look closer. He's surprised to see Mr. Rogers on the set of his show, gently showing his young viewers how to deal with real-life challenges, conflict, and pain. "There's no normal life that is free from pain," Rogers says simply. And as Rogers observes Lloyd, he sees the pain inside this hardened, grown man who has shut himself off from a lifetime of unresolved conflicts with his father (Chris Cooper) and wife (Susan Kelechi Watson). As Lloyd

shadows Rogers, the shallow profile he was planning turns out to be a momentous and meaningful encounter for both men.

Drawing on Tom Junod's *Esquire* article about his experience with Rogers, *A Beautiful Day in the Neighborhood* offers both real catharsis and the pleasure of a signature Tom Hanks performance. Technically perfect and imbued with the almost spiritual good that marks all his work, his Fred Rogers finds adult truths in the deep wisdom of childhood.



**Marielle Heller** was born in Marin County, California. She studied theatre at the University of California, Los Angeles, and London's Royal Academy of Dramatic Art. She has directed the features *The Diary of a Teenage Girl* (15) and *Can You Ever Forgive Me?* (18), which played the Festival. *A Beautiful Day in the Neighborhood* (19) is her latest film.

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## Hustlers

Lorene Scafaria

USA, 2019

English

WORLD PREMIERE

110 minutes | Colour/DCP (D-Cinema)

Production Company: **STXfilms/Gloria Sanchez Productions/Nuyorican Productions**

Executive Producer: **Megan Ellison, Pamela Thur,**

**Alex Brown, Robert Simonds, Adam Fogelson**

Producer: **Jennifer Lopez, Jessica Elbaum,**

**Elaine Goldsmith-Thomas, Benny Medina, Will Ferrell,**

**Adam McKay, Lorene Scafaria**

Screenplay: **Lorene Scafaria**

Cinematographer: **Todd Banhazl**

Editor: **Kayla Emter**

Production Designer: **Jane Musky**

Principal Cast: **Constance Wu, Jennifer Lopez,**

**Julia Stiles, Keke Palmer, Lili Reinhart, with**

**Mercedes Ruehl, and Cardi B**

Production: **STXfilms**

**3900 W Alameda Blvd., Floor 32**

**Burbank, CA 91505 USA**

**info@stxentertainment.com**

### CONTACT INFORMATION

Canadian Distributor: **Elevation Pictures**

US Distributor: **STXfilms**

International Sales Agent: **STXfilms**

US Sales Agent: **STXfilms**

(see page 357)

Jennifer Lopez, Constance Wu, Cardi B, Keke Palmer, and Julia Stiles lead a dazzling cast in one of the most groundbreaking pop movies of the year. Starting from Jessica Pressler's magazine article about exotic dancers turning the tables on their thirsty clients, director Lorene Scafaria delivers an intoxicating cocktail of crime, sex, and money. But that's just the sizzle. The meat of *Hustlers* is its exploration of how male power shapes women's work. Until it doesn't.

Destiny (Wu) is still learning on the job — what to wear, how to lap dance, how to sell a fantasy of sexual availability to the men who flow into her club from their own daily hustle on Wall Street. Ramona (Lopez) is the undisputed queen dancer at the club. A former centrefold model, she's entirely level-headed about her expertise in whipping men into a wallet-emptying frenzy. But the money rolling in comes crashing to a halt with the financial crisis of 2008. As the mood in New York gets darker and each dollar earned more desperate, Ramona, Destiny, and their strip-club sisters cook up a new hustle — more dangerous, more lucrative, and most definitely more illegal.

Watched in the context of decades of gangster movies, *Hustlers* is both familiar and refreshingly different. These women

do what screen grifters and goodfellas have been doing forever, but there's a bracing shock in the pleasure they take in making their own money, and keeping it. Wu (*Crazy Rich Asians*) brings real heart to Destiny's quest for independence, and Lopez reminds us in scenes both big and small what a strong, natural actor she is. Inspiring, empowering, and a whole lot of fun, *Hustlers* may just change the game.

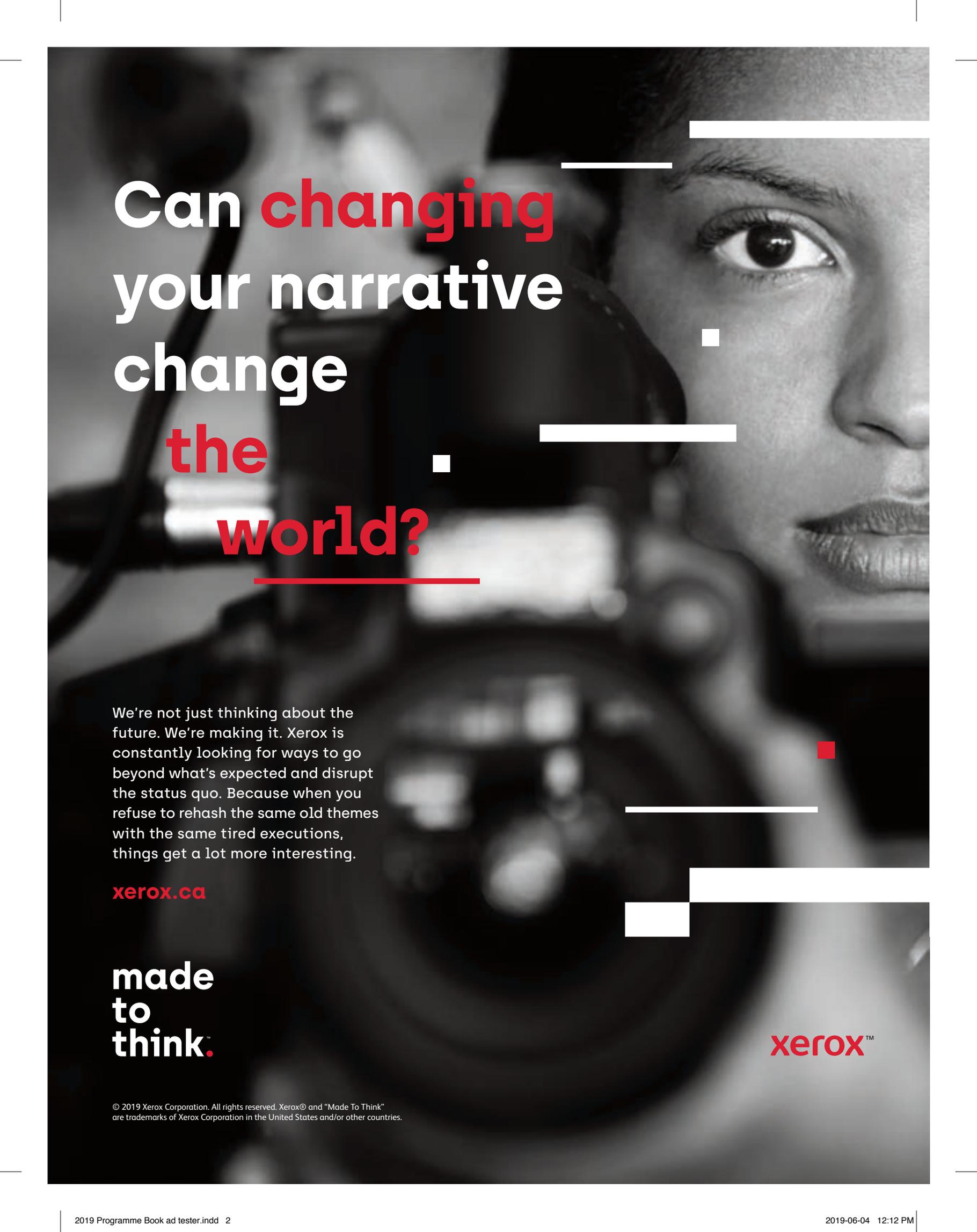


**Lorene Scafaria** was born in New Jersey. She wrote the screenplay for *Nick and Norah's Infinite Playlist* (08), which played the Festival; directed episodes of *New Girl* (11–18); and wrote and directed the features *Seeking a Friend for the End of the World* (12) and the Festival selection *The Meddler* (15). *Hustlers* (19) is her latest film.

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## The Aeronauts

Tom Harper

UNITED KINGDOM, 2019  
English  
CANADIAN PREMIERE  
101 minutes | Colour/DCP 4K (D-Cinema)

Production Company: Amazon Studios  
Executive Producer: Jack Thorne, Richard Hewitt  
Producer: Todd Lieberman, David Hoberman,  
Tom Harper  
Screenplay: Jack Thorne  
Cinematographer: George Steel  
Editor: Mark Eckersley  
Production Designer: Christian Huband, David Hindle  
Sound: Lee Walpole  
Music: Steven Price  
Principal Cast: Eddie Redmayne, Felicity Jones,  
Tom Courtenay, Himesh Patel

Production: Amazon Studios  
1620 26th St.  
Santa Monica, CA 90404 USA  
leanne.mcclaffin@amazonstudios.com

**CONTACT INFORMATION**  
Canadian Distributor: Entertainment One  
US Distributor: Amazon Studios  
(see page 357)

This dazzling adventure starring Eddie Redmayne and Felicity Jones — who earned an Oscar and Oscar nomination, respectively, for their performances in TIFF '14's *The Theory of Everything* — whisks us back to 19th-century England, where a scientist and pilot make history by ascending to unprecedented heights.

London, 1862. Spectators gather excitedly at the balloon launch site while meteorologist James Glaisher (Redmayne) anxiously waits for pilot Amelia Wren (Jones) to make what proves to be a flamboyant entrance. A young man of science desperate to be taken seriously, Glaisher has little patience for Wren's theatrics — which include parachuting her dog — while Wren understands that showmanship attracts funding. Their flight will serve the dual purpose of breaking the French record for altitude and helping Glaisher collect data to forward his controversial theories of weather prediction. As the duo get higher, the air gets thinner and colder, and difficult decisions must be made that could mean the difference between life and death.

Written by Jack Thorne and directed by Tom Harper — last at the Festival with *Wild Rose* in 2018 — *The Aeronauts* is at once a derring do-filled spectacle, placing

its heroes between heaven and Earth, and an intimate drama, allowing us to witness a friendship bloom within the confines of Glaisher and Wren's basket. With beautifully detailed performances from Redmayne and Jones, and superb support from *Yesterday* star Himesh Patel and screen legend Tom Courtenay, this is a story about sharing a bold dream, and trusting another to get you back home.



**Tom Harper** was born in London. His credits include the features *The Scouting Book for Boys* (09), *War Book* (14), *The Woman in Black: Angel of Death* (14), and *Wild Rose* (18), which played the Festival. He has also directed the Emmy-nominated television miniseries *War & Peace* (16). *The Aeronauts* (19) is his latest film.

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## The Goldfinch

John Crowley

USA, 2019

English

WORLD PREMIERE

149 minutes | Colour/DCP (D-Cinema)

Production Company: **Color Force/Amazon Studios**

Executive Producer: **Mari Jo Winkler-Iofreda,**

**Kevin McCormick, Sue Kroll, Courtenay Valenti**

Producer: **Nina Jacobson, Brad Simpson**

Screenplay: **Peter Straughan**

Cinematographer: **Roger Deakins**

Editor: **Kelley Dixon**

Production Designer: **K.K. Barrett**

Sound: **Drew Kunin, Skip Lievsay, Paul Urmson,**

**Blake Leyh, Larry Zipf**

Music: **Trevor Gureckis**

Principal Cast: **Ansel Elgort, Oakes Fegley,**

**Aneurin Barnard, Finn Wolfhard, Sarah Paulson,**

**Luke Wilson, Jeffrey Wright, Nicole Kidman**

Production: **Color Force**

4000 Warner Blvd.

Burbank, CA 91522 USA

cortney.lawson@warnerbros.com

### CONTACT INFORMATION

US Distributor: **Warner Bros. Pictures**

(see page 357)

Oscar winner Nicole Kidman and *Baby Driver* star Ansel Elgort lead a top-flight cast in this gripping adaptation of Donna Tartt's Pulitzer Prize-winning novel. Following his success with *Brooklyn* (TIFF 2015), director John Crowley takes on a larger canvas in this sweeping, coming-of-age tale of criminal plots, personal secrets, and the transformative power of art.

We first meet mysterious Theodore Decker (Elgort) holed up in an Amsterdam hotel, desperate and facing a lethal threat. His story since childhood then unfolds in layers of rash decisions and sudden betrayals. Young Theo (Oakes Fegley) saw his privileged life with his mother shattered one day on a visit to an art museum. In the aftermath of an attack among the masterpieces, one priceless 17th-century oil painting goes missing. What happened to the *The Goldfinch*? And how will its disappearance follow Theo across America throughout his whole youth and on to his Dutch hideout?

Elgort is perfect in the role, showing both the charm and darker shadows that have marked his best work. Kidman is as compelling as ever in every frame. And a stellar cast of actors — Finn Wolfhard, Jeffrey Wright, Sarah Paulson, Luke Wilson — turn up as

characters who further complicate Theo's jagged path.

*The Goldfinch* was shot by the legendary, Oscar-winning cinematographer Roger Deakins, who gives it a polish appropriate to its high-stakes, high-crime story. With its beautiful surfaces, complex undercurrents and a creative team working at the top of their game, Crowley's latest makes for delicious entertainment.



**John Crowley** was born in Cork, Ireland, and began his career as a theatre director. Many of his films have screened at the Festival, including his debut feature, *Intermission* (03), *Boy A* (07), *Is Anybody There?* (08), and *Brooklyn* (15). *The Goldfinch* (19) is his latest film.

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## The Song of Names

François Girard

CANADA, 2019

English

WORLD PREMIERE

113 minutes | Colour/DCP (D-Cinema)

Production Company: Serendipity Point Films/Lyla Films

Executive Producer: Mark Musselman, Randy Lennox,

Peter Touche, Stephen Spence, Tibor Krsko, Anant Singh

Producer: Robert Lantos, Lyse Lafontaine,

Nick Hirschhorn

Screenplay: Jeffrey Caine

Cinematographer: David Franco

Editor: Michel Arcand

Production Designer: François Séguin

Sound: Claude La Haye, Michael B. Bordeleau,

Claude Beaugrand

Music: Howard Shore

Principal Cast: Tim Roth, Clive Owen,

Catherine McCormack, Jona Hauer-King,

Gerran Howell, Luke Doyle, Misha Handley

Production: Serendipity Point Films

9 Price Street

Toronto, ON M4W 1Z1 Canada

wsaffer@serendipitypoint.com

### CONTACT INFORMATION

Canadian Distributor: Elevation Pictures

US Distributor: Sony Pictures Classics

International Sales Agent: HanWay Films

(see page 357)

With *The Song of Names*, acclaimed filmmaker François Girard returns to the classical music milieu of his seminal *The Red Violin*. And like that film, *The Song of Names* sets personal, professional, and family tragedies against sweeping historical events.

Constructed like a detective mystery on a grand scale, the film opens the night of the much-anticipated first public performance by Dovidl Rapoport, a Polish musical prodigy. When he doesn't show up, his best friend Martin is left to tell the packed theatre that the performance will not go on. Decades later, an adult Martin (Tim Roth), serving as a judge in a musical competition, watches a young student prepare to play in Dovidl's unique style. This moment sends Martin, over the objections of his wife Helen, on a transcontinental search. As the mystery of the disappearance unravels, Martin finds himself consumed by memories of the deep bond between the two boys — and also uncovering elements of Dovidl's tormented life that Martin simply couldn't have fathomed at the time.

An emotionally devastating tale of family, obligation, ambition, and friendship, Girard's film is, unsurprisingly, driven by exquisite music. It is also extraordinarily

timely, focusing on the tragic circumstances of the migrant — whose departure is often (if not usually) motivated by forces far beyond their control.

Featuring touching performances by Roth, Clive Owen, Catherine McCormack, Saul Rubinek and an extremely talented young cast as the junior versions of Martin and Dovidl, *The Song of Names* is a powerful call to remember.



**François Girard** was born in Saint-Félicien, Quebec. His feature films include the Festival selections *Thirty Two Short Films About Glenn Gould* (93), *The Red Violin* (98), *Silk* (07), *Boychoir* (14), and *Hochelaga, Land of Souls* (17). *The Song of Names* (19) is his latest film.

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## Ford v Ferrari

James Mangold

USA, 2019  
English  
INTERNATIONAL PREMIERE  
152 minutes | Colour/DCP (D-Cinema)

Production Company: Twentieth Century Fox/  
Chernin Entertainment  
Executive Producer: Kevin Halloran, Dani Bernfeld,  
Michael Mann  
Producer: Peter Chernin, James Mangold, Jenno Topping  
Screenplay: Jez Butterworth, John-Henry Butterworth,  
Jason Keller  
Cinematographer: Phedon Papamichael  
Editor: Michael McCusker, Andrew Buckland  
Production Designer: François Audouy  
Sound: Donald Sylvester  
Music: Marco Beltrami, Buck Sanders  
Principal Cast: Matt Damon, Christian Bale, Jon Bernthal,  
Catriona Balfe, Tracy Letts, Josh Lucas, Noah Jupe,  
Remo Girone, Ray McKinnon, JJ Field, Jack McMullen

Production: Twentieth Century Fox

### CONTACT INFORMATION

Canadian Distributor: The Walt Disney Studios  
US Distributor: The Walt Disney Studios  
(see page 357)

Racing cars for a living may be a noble pursuit or absolute folly but it sure as hell is exciting. In this follow-up to his superb Marvel reinvention, *Logan*, director James Mangold tells the tale of real-life superheroes Carroll Shelby and Ken Miles. Mavericks of the first order, Shelby and Miles commandeered the resources of the mighty Ford Motor Company in the 1960s to go head-to-head with the gods of Italian auto racing. With standout performances from Matt Damon and Christian Bale, this story makes for one of the most electrifying films of the year.

Shelby (Damon) wins France's prestigious 24 Hours of Le Mans race in 1959, a rare feat for an American. But a weak heart valve stops his career cold, pushing him out of the driver's seat. Miles (Bale) is terrible at running an auto shop but he's a brilliant driver. When Lee Iacocca (Jon Bernthal) comes looking to burnish Ford's family brand with some fast-car sizzle, Shelby and Miles stand as the perfect team to build and race a true competitor to Enzo Ferrari (Remo Girone), who seems to win as easily as he downs an espresso. But can two hot-headed startup guys work with a corporate titan to grab road racing's ultimate prize?

Mangold marshalls the combined talents of his cast and craftspeople to deliver a dazzling rush of entertainment. Director of photography Phedon Papamichael finds new ways to shoot the race scenes to convey their speed and lethal danger. The surround sound puts you right in the driver's seat. But as the film rockets to its nail-biting conclusion, it's the pure drama of people trying to be the very best that wins the day.



**James Mangold** was born in New York City. He is an Oscar-nominated writer, director, and producer. His award-winning feature films include *Heavy* (95), *Cop Land* (97), *Girl, Interrupted* (99), *Walk the Line* (05), *3:10 to Yuma* (07), and *Logan* (17). *Ford v Ferrari* (19) is his latest film.

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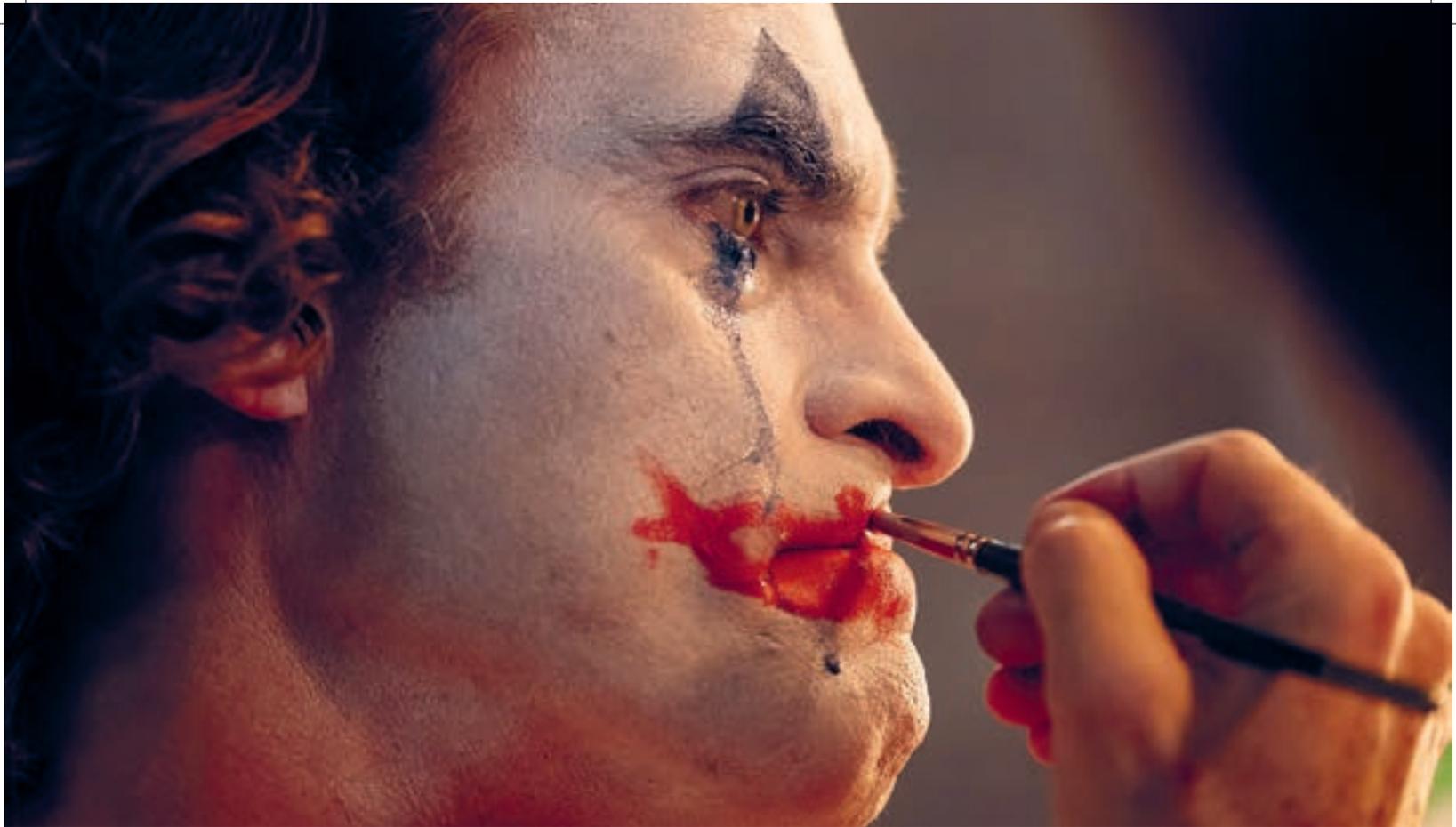
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## Joker

Todd Phillips

USA, 2019

English

NORTH AMERICAN PREMIERE

122 minutes | Colour/DCP (D-Cinema)

Production Company: Joint Effort/Village Roadshow/  
BRON Creative

Executive Producer: Michael E. Uslan, Walter Hamada,  
Aaron L. Gilbert, Joseph Garner, Richard Baratta,  
Bruce Berman

Producer: Todd Phillips, Bradley Cooper,  
Emma Tillinger Koskoff

Screenplay: Todd Phillips, Scott Silver

Cinematographer: Lawrence Sher

Editor: Jeff Groth

Production Designer: Mark Friedberg

Sound: Alan Robert Murray, Tom Ozanich

Music: Hildur Guðnadóttir

Principal Cast: Joaquin Phoenix, Robert De Niro,  
Zazie Beetz, Frances Conroy

Production: Joint Effort

4000 Warner Blvd.

Burbank, CA 91522 USA

suzanne.fritz@warnerbros.com

### CONTACT INFORMATION

Canadian Distributor: Warner Bros. Pictures

US Distributor: Warner Bros. Pictures

(see page 357)

Shocking in its originality and intensity, *Joker* is a game changer for so-called comic book movies. Showcasing a fully immersed performance from Joaquin Phoenix and a new vision of world building, Todd Phillips' latest is an unsettling, exciting portrait of the villain we thought we knew.

Phillips and Scott Silver's original screenplay isn't an adaptation of any previous part of the DC Comics canon, though its reference points will reward fans. The setting is 1981 Gotham City, inspired by New York of the same era, so mythologized on film for its colour, crime, and corruption.

Arthur Fleck (Phoenix) ekes out a living as a clown, performing for tourists and children as he dreams of fame as a stand-up comedian like his hero, talk show host Murray Franklin (Robert De Niro). But people never do what Arthur wants them to do, his inner torment eats at him, and his ailing mother keeps harping on everything she is owed by her former employers, the Wayne family. Life is so ugly that you just have to laugh.

As Arthur descends into the unhinged killer he must become, Phoenix keeps us on edge as he reveals the soul of a man in crisis. A tentative romance with his neighbour Sophie (Zazie Beetz, also at the Festival

in *Lucy in the Sky and Seberg*) grows more dangerous with each encounter.

Part of the pleasure of watching *Joker* stems from its technical brilliance. Its production design and cinematography capture the supersaturated grit of a rotting Gotham. Martin Scorsese's *The King of Comedy* and *Taxi Driver* course quite recognizably through the film's veins. And Hildur Guðnadóttir's score contributes to the feverish effect. This movie is proof that even the most familiar can begin anew.



**Todd Phillips** was born in Brooklyn and studied at New York University's Tisch School of the Arts. He directed, wrote, and produced the features *Road Trip* (00), *Old School* (03), *Starsky & Hutch* (04), *Due Date* (10), the *Hangover* trilogy (09, 11, 13), and *War Dogs* (16). *Joker* (19) is his latest film.

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## Harriet

Kasi Lemmons

USA, 2019

English

WORLD PREMIERE

125 minutes | Colour/DCP (D-Cinema)

Production Company: **Stay Gold Features/ Martin Chase Productions**

Executive Producer: **Josh McLaughlin, Shea Kammer, Nnamdi Asomugha, Bill Benenson, Pen Densham, John Watson, Kristina Kendall, Elizabeth Koch, Charles D. King**

Producer: **Debra Martin Chase, Daniela Taplin Lundberg, Gregory Allen Howard**

Screenplay: **Kasi Lemmons, Gregory Allen Howard**

Cinematographer: **John Toll**

Editor: **Wyatt Smith**

Production Designer: **Warren Alan Young**

Music: **Terence Blanchard**

Principal Cast: **Cynthia Erivo, Janelle Monáe, Leslie Odom Jr., Joe Alwyn**

### CONTACT INFORMATION

Canadian Distributor: **Universal Studios Canada**

US Distributor: **Focus Features**

(see page 357)

Lifting the heroic icon from the pages of history and into an epic, timeless tale, *Harriet* brings to the big screen the surge of faith, principle, and raw courage that drove diminutive Araminta Ross to greatness.

Living under slavery on a Maryland plantation in the 1840s, Ross (Cynthia Erivo) goes by the name Minty. About half the state's Black residents are free and half enslaved. Minty knows the risk, but when opportunity comes, she sets out at night, alone, to walk 100 miles north to Philadelphia.

Director Kasi Lemmons (*Eve's Bayou, Talk To Me*) crafts this sequence as edge-of-your-seat adventure, with Minty evading bounty hunters and the threat of betrayal at every turn. Terence Blanchard's soaring score is especially notable in these scenes. Along the way, Minty gains help from the loose collection of new friends and abolitionists known as the Underground Railroad. Once in Philadelphia, she meets Marie (Janelle Monáe), a sophisticated, free-born woman who helps her to claim her place and power in the new society. In a scene rich with emotion, Minty takes her new name: Harriet Tubman.

Against all advice but guided by her visions of God, Tubman returns south to lead her loved ones to freedom, then returns

again, now as a leader of the Underground Railroad. When Congress passes the Fugitive Slave Act, no place in the US is safe. Now Tubman must lead her charges 500 miles north to a place where slavery was recently outlawed: Canada.

Erivo was a discovery for many in Steve McQueen's *Widows* (TIFF '18). Here she proves herself an exemplary leading woman, riveting in every scene, and giving her portrayal the scale and depth appropriate to such a legendary American leader.



**Kasi Lemmons** was born in St. Louis, Missouri. Her award-winning debut feature, *Eve's Bayou* (97), was recently added to the Library of Congress's National Film Registry. Her other directorial credits include the features *The Caveman's Valentine* (01), *Talk to Me* (07), and *Black Nativity* (13). *Harriet* (19) is her latest film.

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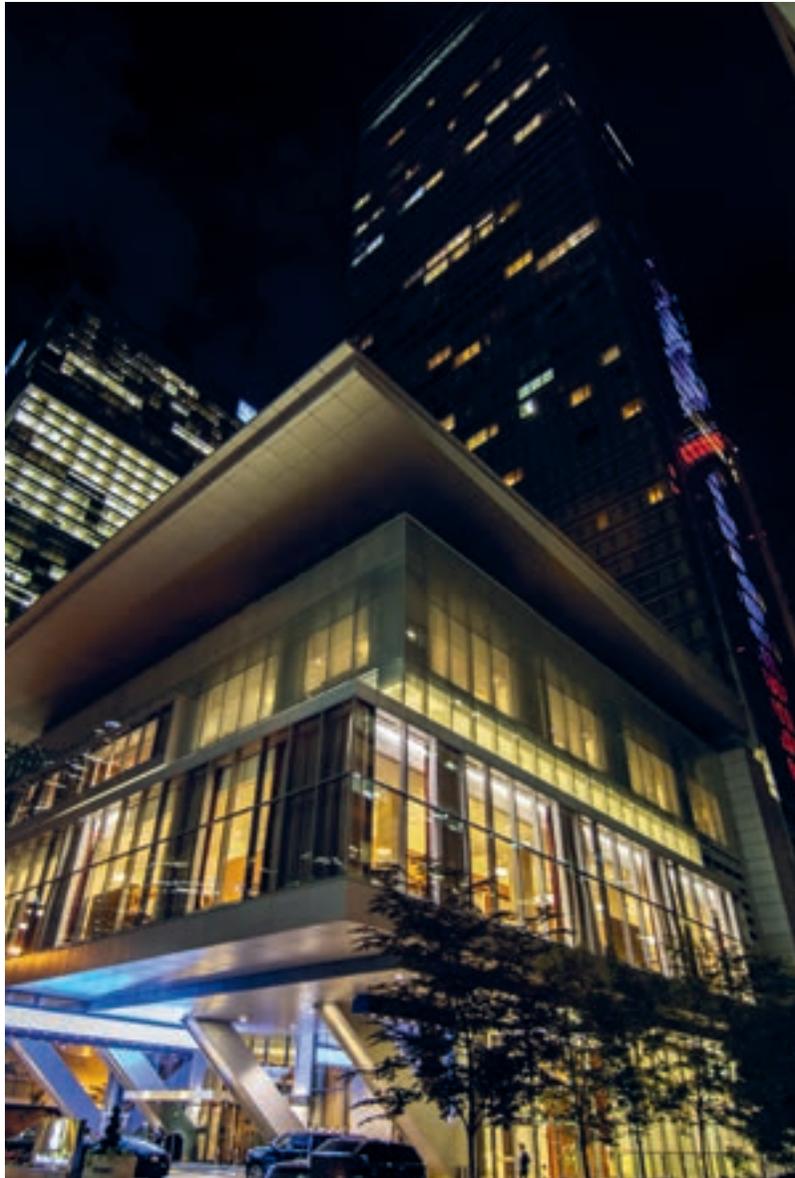
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## Honey Boy

Alma Har'el

USA, 2019

English

INTERNATIONAL PREMIERE

95 minutes | Colour/DCP (D-Cinema)

Production Company: Stay Gold Features/  
Kindred Spirit/Red Crown Productions/Automatik/  
Delirio

Executive Producer: Fred Berger, Rafael Marmor,  
Daniel Crown, Bill Benenson

Producer: Brian Kavanaugh-Jones, Daniela Taplin  
Lundberg, Anita Gou, Christopher Leggett, Alma Har'el

Screenplay: Shia LaBeouf

Cinematographer: Natasha Braier

Editor: Monica Salazar, Dominic LaPerriere

Production Designer: JC Molina

Sound: Brent Kiser, Andrew Twite

Music: Alex Somers

Principal Cast: Shia LaBeouf, Lucas Hedges, Noah Jupe,  
FKA twigs

Production: Stay Gold Features  
630 5th Avenue, Suite 2505  
New York, NY 10111 USA  
info@staygoldfeatures.com

### CONTACT INFORMATION

US Distributor: Amazon Studios  
(see page 357)

A heart-piercing portrait of childhood trauma and adult self-renewal, *Honey Boy* marks the auspicious screenwriting debut of Shia LaBeouf. Sensitively directed by Alma Har'el (*Bombay Beach*), who makes her fiction feature debut, the film, while not explicitly autobiographical, mirrors the life of its author in a myriad of ways, as it follows an actor's struggle to come to terms with his experiences growing up with an abusive father. In a clever casting move, LeBeouf himself — last at TIFF with 2017's *Borg vs. McEnroe* — plays that father, with both menace and empathy.

*Honey Boy* opens with twenty-something Otis (Oscar nominee Lucas Hedges, also at TIFF '19 with *Waves*) suffering a car crash while shooting a blockbuster spectacle. During recovery, a counsellor (Laura San Giacomo) suggests Otis may be experiencing PTSD. Then we flash back to a 12-year-old Otis (*A Quiet Place*'s Noah Jupe), living in a seedy motel with his father, James (LaBeouf), a war veteran, ex-rodeo clown, and recovering alcoholic currently working as a roadside trash collector. Envious of Otis' acting success and resentful that his son has become the family breadwinner, James subjects Otis to insults, cruelty, and violence.

But James can also be tender. His fierce loyalty to his "honey boy" results in a co-dependency that will follow Otis for years.

Working with cinematographer Natasha Braier (TIFF '18's *Gloria Bell*) and editors Dominic LaPerriere and Monica Salazar, Har'el moves between past and present, upheaval and self-realization, while LaBeouf's daring as both actor and writer imbue this story with invention, fearlessness, and grace.



Alma Har'el was born in Tel Aviv. Her debut feature, *Bombay Beach* (11), won Best Documentary Feature at Tribeca; she followed it with the documentaries *Love True* (16) and *11/8/16* (17). *Honey Boy* (19) is her first narrative feature.

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## The Burnt Orange Heresy

Giuseppe Capotondi

USA/UNITED KINGDOM, 2019  
English  
NORTH AMERICAN PREMIERE  
98 minutes | Colour/DCP (D-Cinema)

Production Company: MJZ/Wonderful Films/Rumble Films  
Executive Producer: Sienna Aquilini, Aeysha Walsh, Stephanie Wilcox, Dante Ariola, August Zander, Jon Shiffman, Jonathan Loughran, Alastair Burlingham, Charlie Dombek, Marco Cohen, Benedetto Habib, Fabrizio Donvito, Daniel Campos Pavoncelli, Alessandro Mascheroni, Peter Touche, Vaishali Mistry, Marie-Gabrielle Stewart, Peter Watson, Aris Boletsis  
Producer: David Zander, William Horberg, David Lancaster  
Screenplay: Scott B. Smith  
Cinematographer: David Ungaro  
Editor: Guido Notari  
Production Designer: Totoi Santoro  
Sound: Alessandro Boscolo  
Music: Craig Armstrong  
Principal Cast: Claes Bang, Elizabeth Debicki, Mick Jagger, Donald Sutherland

Production: Rumble Films  
6555 Barton Ave., 2nd Floor  
Hollywood, CA 90038 USA  
theo@rumble-films.com

### CONTACT INFORMATION

International Sales Agent: HanWay Films  
US Sales Agent: United Talent Agency (UTA),  
Creative Artists Agency (CAA)  
(see page 357)

Sexy and twisty like so many of the best thrillers, *The Burnt Orange Heresy* benefits from its unpredictable plot, glossy settings, and outrageous cast — international stars Claes Bang (*The Square*) and Elizabeth Debicki (*Widows*) lead a roster that includes legend Donald Sutherland and the inimitable Mick Jagger, who looks like he's having the time of his already storied life.

Transplanting Charles Willeford's cult novel from Florida to rather more gorgeous locations on Italy's Lake Como, the story begins with James Figueras (Bang) using his impressive knowledge of art history to swindle attendees at his paid lectures. But his sights are soon set higher, on a rare painting by the reclusive genius Jerome Debney (Sutherland, also at the Festival in *A Dry White Season*, screening in the TIFF Cinematheque programme), but also on the distracting Berenice Hollis (Debicki), who has motives of her own. With wheels set in motion by Joseph Cassidy (Jagger), a fabulously wealthy art collector who long ago shed anything so common as morals, it's not long before greed and desire lead to the sudden shock of murder.

Set in a fine art world where beauty sells for millions, *The Burnt Orange Heresy* takes some satisfying satirical swipes at that

milieu. Jagger in particular is a pure pleasure to watch. But as the stakes get higher, the screws of the thriller plot tighten. Flinty banter and libertine sex give way to suspicion, guilt, and mounting desperation. This expert cast is more than up to the task as the gears shift smoothly to polished, contemporary film noir.



**Giuseppe Capotondi** was born in Corinaldo, Italy. He made his feature debut co-directing the documentary *Solomon Island* (06) and followed it with the award-winning fiction feature *The Double Hour* (09). He went on to write and direct for the television series *Endeavour* (12- ), *Suburra: Blood on Rome* (17- ), and *Berlin Station* (16- ). *The Burnt Orange Heresy* (19) is his latest film.

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## True History of the Kelly Gang

Justin Kurzel

AUSTRALIA, 2019  
English  
WORLD PREMIERE  
124 minutes | Colour/DCP (D-Cinema)

Production Company: Porchlight Films/  
Daybreak Pictures  
Executive Producer: David Aukin, Vincent Sheehan,  
Peter Carey, Daniel Battsek, Sue Bruce-Smith,  
Sam Lavender, Emilie Georges, Naima Abed,  
Raphaël Perchet, Brad Feinstein, David Gross,  
Shaun Grant  
Producer: Hal Vogel, Liz Watts, Paul Ranford,  
Justin Kurzel  
Screenplay: Shaun Grant  
Cinematographer: Ari Wegner  
Editor: Nick Fenton  
Production Designer: Karen Murphy  
Sound: Frank Lipson  
Music: Jed Kurzel  
Principal Cast: George MacKay, Essie Davis,  
Nicholas Hoult, Charlie Hunnam, Russell Crowe,  
Orlando Schwerdt, Thomasin Harcourt McKenzie,  
Sean Keenan, Earl Cave, Marlon Williams, Louis Hewison

Production: Porchlight Films  
Level 118-20 Victoria Street  
Erskineville NSW 2043 Australia  
contact@porchlightfilms.com.au

### CONTACT INFORMATION

International Sales Agent: Memento Films International  
US Sales Agent: Creative Artists Agency (CAA),  
United Talent Agency (UTA)  
(see page 357)

Outlaw Ned Kelly lived only 25 years, but it was enough to write his story into Australian legend. The subject of countless books, songs, and other lore, he has become a near-mythical figure in the mould of Jesse James or even Robin Hood. Adapting the Booker Prize-winning novel by Peter Carey, *True History of the Kelly Gang* stars George MacKay, Russell Crowe, Nicholas Hoult, Essie Davis, and Charlie Hunnam in a gloriously fictionalized tale of a true-life renegade.

Kelly (MacKay) grows up in an already rebellious Irish immigrant family, regularly bristling against the outback justice imposed by local police. Over time, he falls under the influence of Harry Power (Crowe), a true bush-ranger with little regard for colonial authority over the wild territory where he operates. Each encounter with the law pushes Kelly further and further into a dedicated life of crime. Soon enough, he's gathered a gang around him to help with the horse thieving and shootouts, and many Australian settlers are applauding his exploits. It all builds to an epic final showdown.

Director Justin Kurzel has developed his own brand of stylized, cathartic violence in *Snowtown*, *Macbeth*, and *Assassin's Creed*. Here, he begins the film in close observation, working with his outstanding cast to

illuminate their characters throughout. It's especially good to see Crowe back on screen in an outlaw role. But as Kurzel deepens his characters, he gathers his pace, accelerating momentum to the grand cataclysm of the final battle.



Justin Kurzel was born in Gawler, Australia. He studied film directing at Victorian College of Arts, where he wrote and directed the short film *Blue Tongue* (05). His debut feature *Snowtown* (11) played the Festival, and he went on to direct the features *Macbeth* (15) and *Assassin's Creed* (16). *True History of the Kelly Gang* (19) is his latest film.

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## American Woman

Semi Chellas

CANADA, 2019

English

CANADIAN PREMIERE

80 minutes | Colour/DCP (D-Cinema)

Production Company: **First Generation Films/ Elevation Pictures**

Executive Producer: **Pamela Koffler, David Hinojosa,**

**Abigail Disney, Adrienne Becker, Angie Wang,**

**Laurie May, Adrian Love, Hong Chau, Sally Catto,**

**Mehernaz Lentin, Susan Kelly, Emily Kulasa**

Producer: **Christina Piovesan, Noah Segal, Semi Chellas**

Screenplay: **Semi Chellas**

Cinematographer: **Greg Middleton, ASC, CSC**

Editor: **Lindsay Allikas**

Production Designer: **Zazu Myers**

Sound: **Rachelle Audet**

Music: **Lesley Barber**

Principal Cast: **Hong Chau, Sarah Gadon, Lola Kirke,**

**John Gallagher Jr., Ellen Burstyn, David Cubitt**

Production: **First Generation Films**

**201 - 98 Avenue Road**

**Toronto, ON M5R 2H3 Canada**

**cp@fg-films.com**

### CONTACT INFORMATION

Canadian Distributor: **Elevation Pictures**

US Sales Agent: **UTA, Cinetic Media**

(see page 357)

Canada's screen talent continues to impress on the world stage. Toronto writer-director Semi Chellas wrote a series of trenchant shorts before heading off to Hollywood, where her voice as a writer and producer helped define *Mad Men*. TIFF '11 Rising Star Sarah Gadon has brought her piercing screen intelligence to films by Denis Villeneuve and David Cronenberg among others. In *American Woman*, Chellas directs Gadon, *Downsizing*'s Hong Chau and Oscar-winning legend Ellen Burstyn (also at the Festival in *Lucy in the Sky*) in a fresh take on the story of Patty Hearst.

Drawing on Susan Choi's novel, Chellas' film takes the perspective of Jenny (Chau), a dedicated activist who has been living underground for years. Recruited by a shady publisher, Jenny is tasked with keeping a group of revolutionaries off the grid while they write a book for him. Among them is Pauline (Gadon), like Hearst a wealthy convert to revolution who might be in over her head. Tensions with her comrades Juan (John Gallagher Jr.) and Yvonne (Lola Kirke) threaten to explode, and Jenny is responsible for keeping this volatile group together and hidden from the Feds.

With outstanding work from cinematographer Greg Middleton and composer Lesley Barber, Chellas gives her film the look and feel of a classic political thriller. There are shades of the best '70s American cinema here. And Chau is a revelation. Pushing well beyond her previous roles, her performance as Jenny carries the agency and intensity of a woman committed to radical political action. Her clashes with Gadon mark the heart of the film, although Burstyn isn't above stealing scenes as a deceptively clever member of the ruling class.



**Semi Chellas** was born in Palo Alto and grew up in Calgary. She is an Emmy-nominated writer and producer, with credits in the television series *Mad Men* (07-15) and *The Romanoffs* (18- ), as well as the feature film *Ophelia* (18). *American Woman* (19) is her feature debut.

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## Western Stars

Thom Zimny,  
Bruce Springsteen

USA, 2019  
English  
WORLD PREMIERE  
83 minutes | Colour/DCP (D-Cinema)

Production Company: **Western Stars Films**  
Executive Producer: **Bruce Springsteen**  
Producer: **Thom Zimny, Jon Landau, George Travis, Barbara Carr**  
Cinematographer: **Joe Desalvo**  
Editor: **Thom Zimny**  
Production Designer: **Kenneth MacLeod, Kris Moran**  
Sound: **John Cooper, John Harris, Ron Aniello, Brad Bergbom, Rob Lebre**  
Music: **Bruce Springsteen**  
With: **Bruce Springsteen, Patti Scialfa**

Production: **Western Stars Films**  
1880 Century Park East, Suite 1600  
Los Angeles, CA 90067 USA  
ben@thrillroad.com

Bruce Springsteen's *Western Stars* album, released this summer, contains some of his "most beguiling work ever," in the words of *Rolling Stone*. He's trying new things musically, recording with a 30-piece orchestra and drawing inspiration from country ballads. The album begs to be heard through cinema speakers for its lush arrangements and storytelling. Even the characters in these songs belong to the movies. ("Once I was shot by John Wayne," boasts the B actor in the title track.)

Springsteen has only performed the album live once — for a private audience at his farmhouse — and this documentary captures that experience. Standing at centre stage, he's flanked by an orchestra and his wife, Patti Scialfa. The archetypal character in these songs is a loner seeking redemption in love. In his memoir, Springsteen describes himself in similar terms, with Scialfa as his redeemer. Between songs, he reflects with a poetic rumination that expands on the themes of his Broadway show, "Springsteen on Broadway," describing the oppositional pulls of American life between the transient and the communal. One tug is to hit the road; the other is to build a family. After 19 studio albums, he says, "I'm still writing about cars."

This is the first full-length film to carry Springsteen's name as director — partnered with his long-time collaborator Thom Zimny. As he turns 70 this fall, Springsteen never stops trying to expand himself artistically. His instincts are unfailing — all the way down to the surprise cover song slipped in at the end.



**Thom Zimny** is an award-winning director, editor, and producer, and a long-time visual collaborator and personal archivist of Bruce Springsteen. His many credits include working as an editor on the first three seasons of *The Wire* and directing the feature documentary *The Promise: The Making of Darkness on the Edge of Town* (10), which played the Festival. *Western Stars* (19) is his latest film.



**Bruce Springsteen** is a singer-songwriter from New Jersey. Over his career, he has earned 20 Grammy Awards, two Golden Globes, an Academy Award, a Tony, the Presidential Medal of Freedom, and a place in both the Songwriters Hall of Fame and the Rock and Roll Hall of Fame. With collaborator Thom Zimny, he co-directed the short film *Hunter of Invisible Game* (14). *Western Stars* (19) is his debut feature.

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## The Sky Is Pink

Shonali Bose

INDIA, 2019

Hindi

WORLD PREMIERE

134 minutes | Colour/DCP (D-Cinema)

Production Company: **RSVP/Roy Kapur Films/Ivanhoe Pictures/Purple Pebble Pictures**  
 Executive Producer: **Nilesh Maniyar, Deepak Gawade**  
 Producer: **Ronnie Screwvala, Siddharth Roy Kapur, John Penotti**

Screenplay: **Shonali Bose, Nilesh Maniyar**  
 Cinematographer: **Kartik Vijay, Nick Cooke, Andrew Litt, Andre Menezes, Ravi Varman**  
 Editor: **Manas Mittal**  
 Production Designer: **Aradhana Seth**  
 Sound: **Anish John**  
 Music: **Pritam**  
 Principal Cast: **Priyanka Chopra Jonas, Farhan Akhtar, Zaira Wasim, Rohit Saraf**

Production: **Roy Kapur Films**  
 1st Floor, Fortune Classic, 15th Road, Khar West,  
 Mumbai, Maharashtra 400052 India  
 malvika@roykapurfilms.com

### CONTACT INFORMATION

Canadian Distributor: **RSVP**  
 US Distributor: **RSVP**  
 International Sales Agent: **RSVP**  
 US Sales Agent: **RSVP**  
 (see page 357)

One of very few truly global screen stars, Priyanka Chopra Jonas has often taken on illuminating, independent stories of women in both her onscreen roles and through her own production company (*Pahuna* premiered at TIFF '17). With *The Sky is Pink*, Chopra Jonas brings together her personal passion and her megawatt stardom to power an inspiring, real-life tale with the emotional wallop of the best Bollywood has to offer.

Aditi (Chopra Jonas) and her husband Niren (Farhan Akhtar) are a successful professional couple blessed with a new baby girl. But Aisha is born with a serious immune deficiency, which sends the family to doctors in London. The little infant suffers through rigorous medical interventions that take their toll on her parents but fail to cure the child. And when they return to India and Aisha (Zaira Wasim) grows into adolescence, her prognosis worsens sharply.

Wasim first drew widespread notice as Aamir Khan's wrestling daughter in *Dangal*. She brings that same irresistible emotion to her performance as Aisha. Akhtar builds on his popular appeal as an actor in hits such as *Rock On!!* and *Zindagi Na Milegi Dobara*. He and Chopra Jonas deliver both sizzle and heart as Aisha's parents.

Director Shonali Bose expertly guides *The Sky is Pink* through romance and wrenching family tragedy, on towards a powerful conclusion. Returning to the Festival after *Margarita, With a Straw* (TIFF '14) and *Amu* (TIFF '05), she brings this true story-based drama to the big screen with affecting empathy and warmth.



**Shonali Bose** was raised in Calcutta, Mumbai, and Delhi. She holds a Master of Fine Arts in film from UCLA. Her first two features, *Amu* (05) and *Margarita, with a Straw* (14), played the Festival. She also co-wrote the feature *Chittagong* (12). *The Sky Is Pink* (19) is her latest film.

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## Clemency

Chinonye Chukwu

USA, 2019

English

INTERNATIONAL PREMIERE

113 minutes | Colour/DCP (D-Cinema)

Production Company: **Bronwyn Cornelius Productions/ ACE Pictures Entertainment/Big Indie Pictures**

Producer: **Peter Wong, Bronwyn Cornelius,**

**Timur Bekbosunov, Julian Cautherley**

Screenplay: **Chinonye Chukwu**

Cinematographer: **Eric Branco**

Editor: **Phyllis Housen**

Production Designer: **Margaux Rust**

Sound: **Joshua Crisci, Mary Jo Devenney**

Music: **Kathryn Bostic**

Principal Cast: **Alfre Woodard, Richard Schiff,**

**Aldis Hodge, Wendell Pierce, Richard Gunn,**

**Danielle Brooks**

Production: **Bronwyn Cornelius Productions**

**314 5th Ave. Venice, CA 90291 USA**

**bc@bronwyncornelius.com**

### CONTACT INFORMATION

US Distributor: **NEON**

International Sales Agent: **Paradigm**

Acclaimed as a “brilliant” and “heartbreaking” performance, Alfre Woodard’s work in *Clemency* was a key part of why the film won a Grand Jury Prize at this year’s Sundance Film Festival. Under the skilled guidance of writer-director Chinonye Chukwu, Woodard provides a layered, nuanced portrait of a beleaguered prison warden that is best seen on the big screen.

Warden Bernadine Williams (Woodard) is a professional. She arrives at work every day to watch over death-row prisoners until they face execution or receive a rare, last-minute clemency. She takes her job seriously, doing her best to offer dignity to the men left isolated in her prison to contemplate what they did — or didn’t do. Even when a lethal injection procedure goes wrong and throws the inmate’s family into grief-stricken chaos, Bernadine never loses her cool. But when she goes home at night, she feels it.

Her husband Jonathan, played by Wendell Pierce (*The Wire*, *Treme*), is a schoolteacher still deeply in love with a wife who is growing harder and more distant. Anthony Woods (Aldis Hodge) is the next prisoner in line, and a complex man to reach. As his lawyer (Richard Schiff) fights to prove Woods’ innocence before time runs out, Bernadine struggles to

maintain the neutral calm that defines her job but threatens to destroy her marriage.

From roles in John Sayles’s *Passion Fish* to Steve McQueen’s *12 Years a Slave* to the occasional turn in Hollywood action fantasies (*Captain America: Civil War*), Woodard has always shown both gravitas and soul. Given the combination of a powerful leading role, Chukwu’s probing camera, and her own remarkable skill, this American treasure delivers one of the finest performances of the year.



**Chinonye Chukwu** was born in Port Harcourt, Nigeria, and holds a Master of Fine Arts in film from Temple University. She has directed the short films *Igbo Kwenu!* (09), *The Dance Lesson* (10), *Bottom* (12), and *A Long Walk* (13), and the feature *alaskaLand* (12). Her latest film, *Clemency* (19), won the Grand Jury Prize at Sundance.

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# find wonder

## **"Sir, is that seat empty?"**

A volunteer called to me across the sea of eclectic film fans settling in for a Midnight Madness premiere. My friend had bailed last minute so I'd found myself sitting alone with no one to share the excitement with.

A woman in a Night of the Living Dead shirt worked her way down the row and smiled as she sat down. "Wow, great seats. Thanks!"

This year, we're celebrating our third anniversary. I'll never know who that volunteer was, but wherever you are, I owe you one.

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## Radioactive

Marjane Satrapi

UNITED KINGDOM, 2019

English

WORLD PREMIERE

103 minutes | Colour/DCP (D-Cinema)

Production Company: **Shoebox Films/Working Title Films**

Executive Producer: **Paul Webster, Joe Wright,**

**Amelia Granger, Ron Halpern, Dider Lupfer**

Producer: **Tim Bevan, Eric Fellner**

Screenplay: **Jack Thorne**

Cinematographer: **Anthony Dod Mantle**

Editor: **Stéphane Roche**

Production Designer: **Michael Carlin**

Music: **Evgueni Galperine, Sacha Galperine**

Principal Cast: **Rosamund Pike, Sam Riley,**

**Anya Taylor-Joy, Aneurin Barnard, Simon Russell Beale**

Production: **Shoebox Films**

**48 Russel Square**

**London WC1B4JP United Kingdom**

**info@shoeboxfilms.co.uk**

### CONTACT INFORMATION

US Distributor: **Amazon Studios**

International Sales Agent: **STUDIOCANAL**

(see page 357)

Marie Curie is the only person ever to win the Nobel Prize in two different fields, physics and chemistry. Though she opened the door to understanding some of the most potent forces in the universe, her century-old story endures in another sense: she was a brilliant woman fighting simply to be heard, to claim her rightful place beside, not behind, her husband. In *Radioactive*, as played by Rosamund Pike (*Gone Girl*, TIFF '18's *A Private War*), Curie is a woman with an unmatched mind, a clarion voice, and her own eternal fire.

When she lands in Paris from Warsaw at age 24, Maria Skłodowska is passionately curious, but impatient with lesser minds. Meeting the more established Pierre Curie (Sam Riley) could be her salvation, but Maria — now Marie — proves disastrous at flirting and small talk. Yet even as the two argue, they recognize a mutual attraction. Soon Pierre and Marie agree to not just work together, but to marry. As they push their scientific investigation forward, the Curies unlock forces far beyond their control.

Based on the remarkable graphic novel by MacArthur “Genius Grant”-winner Lauren Redniss, *Radioactive* begins as a familiar biopic but soon leaps into more exciting territory. Marjane Satrapi, whose animated *Persepolis*

was nominated for an Academy Award, shifts into gorgeous animation for a scene in which Marie and Pierre explain uranium to a dinner-party guest. When their discovery of radium and polonium makes headlines, a dazzling montage shows how radioactivity became a bizarrely naive consumer fad. But it's the narrative leap from the Curie lab in the early 20th century to the decades-later impact of atomic bombs that reveals just what kind of film *Radioactive* is — audacious, compelling, and surprisingly romantic.



**Marjane Satrapi** was born in Rasht, Iran. With Vincent Paronnaud, she co-directed *Persepolis* (07), the Oscar-nominated feature based on her graphic novel of the same title, and *Chicken with Plums* (11); both played the Festival. Her other features include *Gang of the Jotas* (12) and the Festival selection *The Voices* (14). *Radioactive* (19) is her latest film.

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## A Hidden Life

Terrence Malick

USA/GERMANY, 2019  
 English, German  
 NORTH AMERICAN PREMIERE  
 173 minutes | Colour/DCP (D-Cinema)

Production Company: Elizabeth Bay Productions/  
 Aceway/Mister Smith/Studio Babelsberg  
 Executive Producer: Adam Morgan, Bill Pohlad, Yi Wei,  
 Christoph Fisser, Henning Molfenter, Charlie Woebcken  
 Producer: Grant Hill, Dario Bergesio, Josh Jeter,  
 Elisabeth Bentley, Marcus Loges  
 Screenplay: Terrence Malick  
 Cinematographer: Jörg Widmer  
 Editor: Rehman Nizar Ali, Joe Gleason, Sebastian Jones  
 Production Designer: Sebastian T. Krawinkel  
 Sound: Brad Engleking  
 Music: James Newton Howard  
 Principal Cast: August Diehl, Valerie Pachner,  
 Maria Simon, Tobias Moretti, Bruno Ganz,  
 Matthias Schoenaerts, Karin Neuhäuser, Ulrich Matthes

Production: Elizabeth Bay Productions  
 3191 Casitas Avenue Suite 102  
 Los Angeles, CA 90039 USA  
 elizabethbayproductions@gmail.com

### CONTACT INFORMATION

Canadian Distributor: Fox Searchlight Pictures  
 US Distributor: Fox Searchlight Pictures  
 (see page 357)

A searing exploration of the consequences of upholding one's convictions in a time of terrifying upheaval, this latest work from Terrence Malick (*The Tree of Life*) mines the themes of spirituality and engagement with the natural world that have permeated so much of the American auteur's late-period renaissance. Set in Austria during the rise of the Third Reich, *A Hidden Life* relays a little-known true story of quiet heroism.

A hardworking farmer, pious Christian, and devoted husband and father, Franz Jägerstätter (August Diehl) is a respected member of his alpine village, St. Radegund. Franz's Edenic existence begins to wither, however, as war breaks out across Europe, Nazi ideology spreads, and both the church and St. Radegund's mayor start spouting antisemitic dogma. Franz undergoes military training but refuses to swear allegiance to Hitler. When called up for conscription, he becomes a conscientious objector — a decision that will test the limits of his beliefs.

Echoing forebears from Dreyer to Tarkovsky, Malick builds upon his formal particularities — the ever-roaming, low-lying, wide-angle camera; the unnervingly intimate voices — as a means to apprehend a soul-searching tenor rare to cinema of any

age or provenance, while the resonance of his existential queries rests firmly in the hands of his cast. Among the luminaries inhabiting memorable roles in *A Hidden Life* are the late maestros Michael Nyqvist and Bruno Ganz, both giving what would prove to be one of their final performances. But it is Diehl who ushers us through this journey of despair and devotion, convincing us that Franz is guided by a moral vision that no earthly evil can corrupt.

BRAD DEANE



**Terrence Malick** is an award-winning director, writer, and producer whose prolific career has spanned more than four decades. His feature film *Days of Heaven* (78) earned him the Best Director award at Cannes and *The Tree of Life* (11) won the Palme d'Or. His films *To the Wonder* (12) and *Voyage of Time: Life's Journey* (16) screened at the Festival. His other films include *Badlands* (73), *The Thin Red Line* (98), *The New World* (05), and *Knight of Cups* (15). *A Hidden Life* (19) is his latest film.



## Om det oändliga About Endlessness

### Roy Andersson

SWEDEN/GERMANY/NORWAY, 2019  
Swedish  
NORTH AMERICAN PREMIERE  
76 minutes | Colour/DCP 4K (D-Cinema)

Production Company: Roy Andersson Filmproduktion AB/Essential Films/4 1/2 Fiksjon AS  
Executive Producer: Sarah Nagel, Isabell Wiegand  
Producer: Johan Carlsson, Pernilla Sandström, Philippe Bober, Håkon Øverås  
Screenplay: Roy Andersson  
Cinematographer: Gergely Pálos  
Editor: Johan Carlsson, Kalle Boman, Roy Andersson  
Production Designer: Anders Hellström, Frida E. Elmström, Nicklas Nilsson  
Sound: Robert Hefter  
Principal Cast: Martin Serner, Jessica Louthander, Tatiana Delaunay, Anders Hellström, Jan-Eje Ferling, Bengt Bergius, Thore Flygel

Production: Roy Andersson Filmproduktion AB  
Sibyllegatan 24  
Stockholm 11442 Sweden  
studio24@royandersson.com

#### CONTACT INFORMATION

International Sales Agent: Coproduction Office  
(see page 357)

One of cinema's most revered artists, Roy Andersson has created a peerless and influential body of work with films like *Songs from the Second Floor*, *You, the Living*, and *A Pigeon Sat on a Branch Reflecting on Existence*. Utilizing a trompe-l'œil technique and constructing his films as a series of eerie vignettes, Andersson makes films with a singular, haunting atmosphere. His somnambulant characters float ghostlike through the detailed landscapes he and his teams construct — afraid to engage with one another or lost in grief, confusion, and metaphysical angst — with scenes often culminating in absurdist, awkward humour.

These vignettes document our lack of awareness. We reduce the monumental to the quotidian or elevate the quotidian to the monumental: a pastor who has lost his faith shows up to a psychiatrist demanding a session, only to be told the office is closing and the doctor has to catch a train, while a woman's broken shoe takes on near-tragic significance. This effect is underscored in the film by an imperious narrator who habitually states the obvious yet manages to sound as portentous and apocalyptic as the narrator of *The Pilgrim's Progress*.

The sense of helplessness is most evident in the recurring image, a clear reference to Chagall, of a couple floating over a bombed-out city once known for its vibrant culture, suggesting everything from Dresden to Damascus. It's a stunning visual, one that — like many of the images here — will linger long after the film ends.

STEVE GRAVESTOCK



Roy Andersson was born in Gothenburg, Sweden. His feature films include *A Swedish Love Story* (70) and *Giliap* (75). In 2014 he completed his award-winning "Living" trilogy, made up of the features *Songs from the Second Floor* (00); *You, the Living* (07); and the Festival selection *A Pigeon Sat on a Branch Reflecting on Existence* (14). *About Endlessness* (19) is his latest film.



## Ich war zuhause, aber... I Was At Home, But...

Angela Schanelec

GERMANY/SERBIA, 2019  
German  
NORTH AMERICAN PREMIERE  
105 minutes | Colour/DCP (D-Cinema)

Production Company: Nachmittagfilm/  
Dart Film & Video Doo  
Executive Producer: Jana Cisar  
Producer: Angela Schanelec, Vladimir Vidic  
Screenplay: Angela Schanelec  
Cinematographer: Ivan Markovic  
Editor: Angela Schanelec  
Production Designer: Reinhild Blaschke  
Sound: Andreas Mücke-Niesytka  
Principal Cast: Maren Eggert, Franz Rogowski,  
Clara Möller, Jakob Lassalle, Liliith Stangenberg,  
Alan Williams, Jirka Zett, Dane Komljen

Production: Nachmittagfilm  
Grolmanstr. 28  
Berlin 10623 Germany  
nachmittagfilm@gmx.de

**CONTACT INFORMATION**  
US Distributor: Cinema Guild  
International Sales Agent: Deutsche Kinemathek  
US Sales Agent: Cinema Guild  
(see page 357)

Winner of the Best Director prize at this year's Berlinale, the latest feature by Angela Schanelec confirms the German auteur's status as one of today's most singular cinematic voices. Its title a nod to Yasujiro Ozu's 1932 classic *I Was Born, But...*, Schanelec's film sets its puzzle-piece narrative in motion with the return of 13-year-old Phillip (Jakob Lassalle), whose unaccountable week-long disappearance in the wilderness has rattled his mother Astrid (played with quiet intensity by Schanelec regular Maren Eggert).

As with Schanelec's previous films, including the Wavelengths 2016 standout *The Dreamed Path*, *I Was at Home, But...* oscillates between precision and enigma, headiness and sensuality as it chronicles Astrid's newly triggered anxieties through an episodic narrative that includes a school production of *Hamlet* (with Phillip as the lead), a moonlit visit to a graveyard set to a haunting rendition of David Bowie's "Let's Dance," and a borderline absurd subplot related to the purchase of a used bicycle.

Eschewing conventional progression, Schanelec invites us to inhabit her film's cubist construction as the narrative extends out from Astrid's unlikely *mater dolorosa*

to embrace other characters (Astrid's boyfriend, her daughter Flo) and venture into more philosophical terrain. In her radical attempt to capture the liminal time and space that grief induces, Schanelec grants self-contained episodes to supporting characters we've met only briefly, and others we've never even seen — each a moving suggestion of other paths not taken, dreamed or otherwise.

ANDRÉA PICARD



**Angela Schanelec** was born in Aalen, Germany. She studied acting at the Hochschule für Darstellende Kunst in Frankfurt am Main, and received a degree in directing from the prestigious Deutschen Film- und Fernsehakademie Berlin. Her feature films as director include *Places in Cities* (98), *Passing Summer* (01), *Marseille* (04), *Afternoon* (07), *Orly* (10), and *The Dreamed Path* (16) which played the Festival. *I Was at Home, But...* (19) is her latest film.



## Jordan River Anderson, The Messenger

Alanis Obomsawin

CANADA, 2019  
English  
WORLD PREMIERE  
65 minutes | Colour/DCP (D-Cinema)

Production Company: NFB  
Executive Producer: Annette Clarke  
Producer: Alanis Obomsawin  
Editor: Alison Burns

Production: NFB  
3155 Cote-de-Liesse Rd.  
Montreal, QC H4N 2N4 Canada  
festivals@nfb.ca

**CONTACT INFORMATION**  
Canadian Distributor: NFB  
International Sales Agent: NFB  
(see page 357)

When Jordan River Anderson, suffering from a rare muscle disorder known as Carey-Fineman-Ziter syndrome, died in 2005, he had spent all five years of his young life in hospital. Although doctors had permitted Jordan to move into special housing when he was two years old, the Canadian federal and Manitoban provincial governments disputed which one was responsible for his home-care costs. In 2007, facing criticism and in response to recommendations from Indigenous groups, Canada's Parliament passed a motion in support of "Jordan's Principle," a policy meant to ensure that First Nations children have equitable access to government-funded health, social, and educational services. Although practice took an exhausting 10 years to live up to the aspirations of the principle, we've finally reached a time when justice is possible.

Containing personal interviews with Jordan's relatives and with some of the many Indigenous families fighting for basic human rights across the country, legendary filmmaker Alanis Obomsawin's most recent work is an exposé of blatant governmental disregard. Her remarkable 53rd film, *Jordan River Anderson, The Messenger* serves as a continuation of her five decade-long career

not only as a documentarian, but also as an impassioned and necessary voice for Indigenous peoples, telling their stories, highlighting vital issues, and demanding the attention of a nation. With this latest work Obomsawin furthers her legacy as one of Canada's leading filmmaker-activists.

RAVI SRINIVASAN



Alanis Obomsawin was born in New Hampshire and raised in Quebec. A singer, songwriter, printmaker, and engraver, she has also written and directed many documentary features, including *Kanehsatake: 270 Years of Resistance* (93), *Rocks at Whiskey Trench* (00), *Is the Crown at War with Us?* (02), *Hi-Ho Mistahey!* (13), *Trick or Treaty?* (14), *We Can't Make the Same Mistake Twice* (16), and *Our People Will Be Healed* (17), all of which have played the Festival. *Jordan River Anderson, The Messenger* (19) is her latest film.



## Sorry We Missed You

Ken Loach

UNITED KINGDOM/France/BELGIUM, 2019  
English  
NORTH AMERICAN PREMIERE  
102 minutes | Colour/DCP (D-Cinema)

Production Company: **Les films du fleure/Sixteen Films/Why Not Productions**

Producer: **Rebecca O'Brien**

Screenplay: **Paul Laverty**

Cinematographer: **Robbie Ryan**

Editor: **Jonathan Morris**

Production Designer: **Fergus Clegg**

Sound: **Ray Beckett, Kevin Brazier**

Music: **George Fenton**

Principal Cast: **Kris Hitchen, Debbie Honeywood, Rhys Stone, Katie Proctor, Ross Brewster**

Production: **Sixteen Films**  
187 Wardour Street  
London W1F8ZB United Kingdom  
emma@sixteenfilms.co.uk

### CONTACT INFORMATION

Canadian Distributor: **Pacific Northwest Pictures**

US Distributor: **Zeitgeist Films Ltd.**

International Sales Agent: **Wild Bunch**  
(see page 357)

Now in his sixth decade of filmmaking, Ken Loach has become something of a cinematic institution even as his films continue to boldly criticize institutions, often depicting how working-class people can be caught in the gears of systemic exploitation. His latest is a captivating and compassionate portrait of a family who sacrifices nearly all they have for the uncertain promise of independence.

Ricky (Kris Hitchen) is a former construction worker who lost his job and home in the 2008 financial crash. Eager to make a go at being his own boss, he takes a quasi-freelance delivery gig, though it means punishing hours, working under a ruthless manager, and making a substantial investment up front. Ricky convinces his wife, Abbie (Debbie Honeywood), a home-care nurse, to sell her car in order to buy the van he needs for the job. Complications mount as Ricky starts to discover the harsh realities of supposedly autonomous labour, his son Seb (Rhys Stone) courts trouble in his new-found, semi-politicized vocation as a graffiti artist, and the family's hopes of getting ahead seem only to drag them further behind.

Working from a rigorously researched script from his long-time collaborator Paul Laverty, Loach once again dissects larger

social issues by focusing on the plight of a handful of precisely drawn characters. Even as the film's social critique becomes more overt, Loach and Laverty never let us forget that the victims of corporate avarice are not statistics, but individuals fighting for what everyone deserves: dignity and fairness.

DIANA SANCHEZ



**Ken Loach** was born in Warwickshire, England, and studied law at St. Peter's College, Oxford. His early work as a director included the classic BBC series *Up the Junction* (65). He made his feature debut with *Poor Cow* (67) and went on to great acclaim with *Kes* (69); *Hidden Agenda* (90) and *Raining Stones* (93), both of which won Cannes Special Jury Prizes; *Land and Freedom* (95), which won the FIPRESCI and Ecumenical prizes at Cannes; and *The Wind That Shakes the Barley* (06) and *I, Daniel Blake* (16), which both won the Palme d'Or. Many of his films have played the Festival. *Sorry We Missed You* (19) is his latest film.



## El Diablo entre las Piernas

### Devil Between the Legs

Arturo Ripstein

MEXICO/SPAIN, 2019

Spanish

WORLD PREMIERE

147 minutes | Black and White/DCP (D-Cinema)

Production Company: Alebrije Cine Y Video S.A. de C.V./  
Carnaval Films/Oberon

Executive Producer: Mónica Lozano, Miguel Necochea

Producer: Mónica Lozano, Miguel Necochea,  
Antonio Chavarriás, Marco Polo Constandse

Screenplay: Paz Alicia Garcíadiego

Cinematographer: Alejandro Cantú

Editor: Mariana Rodríguez

Production Designer: Alejandro García

Sound: Pablo Lach

Music: David Mansfield

Principal Cast: Sylvia Pasquel, Alejandro Suárez,  
Greta Cervantes

Greta Cervantes

Production: Alebrije Cine Y Video S.A. de C.V.

Manuel M Ponce 276.

Mexico City 01020 Mexico

mlozanoss@icloud.com

#### CONTACT INFORMATION

International Sales Agent: Latido Films

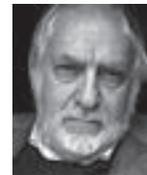
(see page 357)

From legendary Mexican director-screenwriter duo Arturo Ripstein and Paz Alicia Garcíadiego, last at the Festival in 2015 with the hauntingly lurid *Bleak Street*, comes this tale of elderly amour fou. Eerily beautiful, utterly profane, and riddled with insights into human desire at its basest, *Devil Between the Legs* ushers us into the private chambers of warring old lovers to capture scenes few films have dared to envision.

Beatriz (Sylvia Pasquel) and the Old Man (Alejandro Suárez) have been together for decades. A retired homeopathic pharmacist, the Old Man now divides his time between their Mexico City home where he shuffles around in his housecoat, raging against Beatriz, and paying secret visits to his mistress. Beatriz, when not bearing the brunt of the Old Man's tirades, sneaks out to take tango lessons — and to proposition her younger dance partner (Daniel Giménez Cacho, also at the Festival with *Chicuarotes*). With their children having grown up and abandoned them long ago, the only person left to witness the aging couple's ever-escalating routine is Dinorah (Greta Cervantes), the young maid who will eventually take matters into her own hands.

Shot in silvery black and white and featuring Friedrich Hollaender's wistful "Falling in Love Again" as its poignant refrain, *Devil Between the Legs* is arrestingly candid about geriatric sex. Through Ripstein and Garcíadiego's absorbing story, we come to understand the labyrinthine intricacies of how active minds, hearts, and libidos negotiate with the vagaries of ailing bodies. The result is darkly hilarious and strangely touching.

DIANA SANCHEZ



Arturo Ripstein was born in Mexico City. His long and celebrated filmography includes *Woman of the Port* (91), *La reina de la noche* (94), *Deep Crimson* (96), *No One Writes to the Colonel* (99), and *Bleak Street* (15), all of which screened at the Festival. *Devil Between the Legs* (19) is his latest film.



## The Traitor

Marco Bellocchio

ITALY, 2019

Italian

NORTH AMERICAN PREMIERE

145 minutes | Colour/DCP (D-Cinema)

Production Company: IBC MOVIE/ITC 2000/Kavac Film with Rai Cinema/Ad Vitam Production/Match Factory Productions/Gullane Entretenimento

Executive Producer: Simone Gattoni

Producer: Beppe Caschetto

Screenplay: Marco Bellocchio, Ludovica Rampoldi, Valia Santella, Francesco Piccolo

Cinematographer: Vladan Radovic

Editor: Francesca Calvelli

Production Designer: Andrea Castorina

Sound: Gaetano Carito, Adriano Di Lorenzo

Music: Nicola Piovani

Principal Cast: Pierfrancesco Favino,

Maria Fernanda Candido, Fabrizio Ferracane,

Luigi Lo Cascio, Fausto Russo Alesi, Nicola Calì

Production: IBC MOVIE/ITC 2000

Viale XII Giugno, 26

Bologna 40124 Italy

### CONTACT INFORMATION

Canadian Distributor: Mongrel Media

US Distributor: Sony Pictures Classics

International Sales Agent: The Match Factory

(see page 357)

Along with his contemporaries Pier Paolo Pasolini and Bernardo Bertolucci, Marco Bellocchio transformed post-neorealist Italian cinema in the 1960s with such aesthetically adventurous and politically charged films as *Fists in the Pocket* and *China is Near*. As prolific as ever a half-century into his career, Bellocchio returns to the screen with a dynamic drama about real-life Mafia boss turned informer Tommaso Buscetta, played by Pierfrancesco Favino in one of the year's most vivid performances.

The film opens in the early '80s as Buscetta, looking to escape an escalating internal war among Cosa Nostra factions, flees Palermo for Brazil. When he is eventually arrested and repatriated to Italy, Buscetta discovers that his family has been decimated in a power struggle over the local drug trade. After striking up a rapport with Judge Giovanni Falcone (Fausto Russo Alesi), Buscetta agrees to testify against his former associates, feeling that he has not violated the mob's code of silence since his one-time colleagues have abandoned the Cosa Nostra's traditional ideals.

Bellocchio's 20-year chronicle of Buscetta's life is highlighted by a masterful recreation of the infamous Maxi trial, the

most significant prosecution of the Sicilian Mafia in Italian history, whose chaotic proceedings suggest a modern-day version of ancient gladiatorial combat in the Roman Colosseum.

Brilliantly capturing an epochal event in contemporary Italian history, *The Traitor* is also a complex portrait of a man who, while believing that he has abided all along by a strict code of honour, can never escape his own misdeeds.

BRAD DEANE



**Marco Bellocchio** was born in Piacenza, Italy. His debut feature, *Fists in the Pocket* (65), was followed by *China is Near* (67), *In the Name of the Father* (71), and *Henry IV* (84), among others. Many of his films have played the Festival, including *The Eyes, the Mouth* (82), *Devil in the Flesh* (86), *My Mother's Smile* (02), *Good Morning, Night* (03), *Vincere* (09), *Dormant Beauty* (12), *Blood of My Blood* (15), and *Sweet Dreams* (16). *The Traitor* (19) is his latest film.



## The Whistlers

Corneliu Porumboiu

ROMANIA/France/GERMANY, 2019  
 Romanian, English  
 NORTH AMERICAN PREMIERE  
 97 minutes | Colour/DCP (D-Cinema)

Production Company: **mk2 films/42 Km Film**  
 Producer: **Marcela Ursu, Patricia Poienaru, Sylvie Pialat, Benoit Quainon, Janine Jackowski, Jonas Dornbach, Maren Ade**  
 Screenplay: **Corneliu Porumboiu**  
 Cinematographer: **Tudor Mircea**  
 Editor: **Roxana Szel**  
 Principal Cast: **Vlad Ivanov, Catrinel Marlon, Rodica Lazar, Antonio Bui, Agusti Villaronga, Sabin Tambrea, Julieta Szonyi, George Pisterneanu**

Production: **mk2 films**  
 55 rue Traversière  
 Paris 75012 France  
 anne-laure.barbarit@mk2.com

**CONTACT INFORMATION**  
 Canadian Distributor: **Mongrel Media**  
 US Distributor: **Magnolia Pictures**  
 International Sales Agent: **mk2 films**  
 (see page 357)

Along with such directors as Cristi Puiu and Cristian Mungiu, Corneliu Porumboiu was one of the key members of the Romanian New Wave that emerged in the early 2000s, which broke out on the international stage with their incisive portraits of a society transitioning from communism to capitalism. Like those of his compatriots, Porumboiu's films are distinguished by their precisely observed realism, rigorous minimalism, and dark humour — all of which are once again on display in his new film, his second take on the crime-movie genre following his 2009 masterpiece *Police, Adjective*.

Corrupt cop Cristi (Vlad Ivanov) travels to the Canary Island of La Gomera, where he collaborates with mobsters in order to try and free a shady Bucharest businessman named Zsolt (Sabin Tambrea), who is believed to know the whereabouts of a mattress containing millions in cash. Under heavy surveillance on the island, Cristi is taught by the local gangsters and a femme fatale, appropriately named Gilda (Catrinel Marlon), to communicate in an indigenous whistle language called “El Siblo,” which is unintelligible to the police because it sounds like bird calls. Full of double-crossings and unexpected twists and turns, Porumboiu's

neo-noir thriller is an intelligent, entertaining, deadpan-funny caper that explores the limitations of language while at the same time using it as a poetic form of resistance.

BRAD DEANE



**Corneliu Porumboiu** was born in Vaslui, Romania, and studied directing at the National University of Drama and Film in Bucharest. Many of his films have screened at the Festival, including his feature debut *12:08 East of Bucharest* (06), *Police, Adjective* (09), *When Evening Falls on Bucharest or Metabolism* (13), and *The Treasure* (15). *The Whistlers* (19) is his latest film.



## Tabi no Owari Sekai no Hajimari To the Ends of the Earth

Kiyoshi Kurosawa

JAPAN/UZBEKISTAN/QATAR, 2019  
Japanese, Uzbek  
NORTH AMERICAN PREMIERE  
120 minutes | Colour/DCP (D-Cinema)

Production Company: Loaded Films Ltd./  
Tokyo Theatres Inc.

Executive Producer: Toshiaki Sakamoto,  
Eiko Mizuno-Gray, Kazuhiro Ohta, Nobuo Miyazaki,  
Tatsuya Yoshino, Hiroshi Yamamoto, Furkat Zokirov  
Producer: Eiko Mizuno-Gray, Jason Gray,  
Toshikazu Nishigaya

Screenplay: Kiyoshi Kurosawa

Cinematographer: Akiko Ashizawa

Editor: Koichi Takahashi

Production Designer: Norifumi Ataka

Sound: Shinji Watanabe

Music: Yusuke Hayashi

Principal Cast: Atsuko Maeda, Ryo Kase, Shota Sometani,  
Adiz Radjabov, Tokio Emoto

Production: Loaded Films Ltd.

Oote Bldg. 4F, 3-19-7 Toranomon, Minato-ku  
Tokyo 105-0001 Japan  
info@loadedfilms.jp

### CONTACT INFORMATION

International Sales Agent: Free Stone Productions  
(see page 357)

Winding through the fabled landscape of the Silk Road, along the bustling streets of Tashkent and the vaunted marvels of Samarkand, Japanese master of horror and suspense, Kiyoshi Kurosawa, takes a welcome detour on the route to new cinematic adventures.

Yoko (Atsuko Maeda in her third collaboration with Kurosawa) is a cautious, introverted, and determined host of a popular TV travel show. On assignment in Uzbekistan — accompanied by her cynical director (Shota Sometani), a cameraman (Ryo Kase), an AD (Tokio Emoto), and a local Japanese speaking guide (Adiz Radjabov) — she searches for a mythical, fish, samples culinary delicacies, and seeks out other wonders in a land that often appears strange and hostile. But everything goes wrong. She's unable to find the fish, she almost chokes on half-cooked food, and, frustrated by the failed filming, decides to set aside her host duties and take a stroll on her own. Lost in the streets of a foreign city, she finds herself adrift and alone, confronting her fears and hidden aspirations.

A brilliant mix of black comedy, travelogue, drama, and adventure-imbued mockery of showbiz, *To the Ends of the Earth*

is a journey through displacement and the unfamiliar to a place of self-discovery.

Although it's a departure from his earlier work, the film contains the expected detail of the director's finely tuned mise en scène. Balancing cultural clashes and exotic charm, Kurosawa arrives at fascinating, novel results with warm — at times hilarious — storytelling and stunningly composed visuals.

GIOVANNA FULVI



**Kiyoshi Kurosawa** was born in Kobe. His many directorial credits include *Cure* (98), *Séance* (00), *Pulse* (01), *Bright Future* (03), *Tokyo Sonata* (08), *Real* (13), *Journey to the Shore* (15), and *Daguerrotype* (16), all of which played the Festival. *To the Ends of the Earth* (19) is his latest feature.



## Zombi Child

Bertrand Bonello

FRANCE, 2019  
 French, Haitian  
 NORTH AMERICAN PREMIERE  
 103 minutes | Colour/DCP (D-Cinema)

Production Company: **My New Picture**  
 Executive Producer: **Les Films Du Bal**  
 Producer: **Bertrand Bonello, Judith Lou Lévy, Eve Robin**  
 Screenplay: **Bertrand Bonello**  
 Cinematographer: **Yves Cape**  
 Editor: **Anita Roth**  
 Production Designer: **Katia Wyszokop**  
 Sound: **Nicolas Cantin, Nicolas Moreau, Jean-Pierre Laforce**  
 Music: **Bertrand Bonello**  
 Principal Cast: **Louise Labèque, Wislanda Louimat, Katiana Milfort, Mackenson Bijou, Adilé David, Ninon François, Mathilde Riu**

Production: **My New Picture**  
 77, rue du Faubourg Saint-Denis  
 Paris 75010 France

**CONTACT INFORMATION**  
 US Distributor: **Film Movement**  
 International Sales Agent: **Playtime**  
 (see page 357)

Over the past two decades, Bertrand Bonello has produced a singular body of work in world cinema. One of the great contemporary stylists, he is as distinguished for his films' emotional resonance as for their multi-layered approach to tackling complex political subjects. With his daring new film, *Zombi Child*, Bonello crosses the zombie genre with the teen-angst film in a meditation on France's colonial history in Haiti.

The film begins in 1962, and is based on the incredible real-life story of a Haitian man named Clairvius Narcisse (Mackenson Bijou), who suddenly falls dead on the street but is soon turned into a "zombi" when he is dug up from his grave and forced to work on a sugar-cane plantation. (Note that Bonello's spelling of zombi without an "e" is an intentional reference to the Creole, which connects the concept of the undead to slavery.)

Bonello then shifts to present-day France, and an elite boarding school for descendants of those who have been awarded the prestigious Legion of Honour. Here, a rebellious teen named Fanny (Louise Labèque) befriends one of the school's newest students, Melissa (Wislanda Louimat), who moved to France when her parents died in the 2010

Haiti earthquake. After recruiting her into a secret literary sorority, Fanny becomes obsessed with Melissa's past and culture, and soon seeks out her voodoo mambo aunt to help solve her recent heartbreak.

Keenly aware of the perspective from which he films at all times, Bonello transcends his cross-genre narrative experiment with, ultimately, a penetrating study of the way colonialism and cultural appropriation refuse to die in contemporary society.

BRAD DEANE



**Bertrand Bonello** was born in Nice. His features include *The Pornographer* (01), *House of Tolerance* (11), and *Nocturama* (16), all of which played the Festival, as well as *Something Organic* (98), *Tiresia* (03), *On War* (08), and *Saint Laurent* (14). *Zombi Child* (19) is his latest film.



## It Must Be Heaven

Elia Suleiman

FRANCE/QATAR/GERMANY/CANADA/  
PALESTINE/TURKEY, 2018  
Arabic, French, English  
INTERNATIONAL PREMIERE  
97 minutes | Colour/DCP (D-cinema)

Production Companies: Possibles Média, Rectangle Productions, Nazira Films, Pallas Film, Zeyno Film  
Producers: Serge Noel, Laurine Pelassy, Edouard Weil, Thanassis Karathanos, Zeynep Özbatur Atakan  
Production Designer: Caroline Adler  
Screenplay: Elia Suleiman  
Cinematographer: Sofian El Fani  
Editor: Véronique Lange  
Sound: Gwennoé Leborgne  
Principal Cast: Elia Suleiman

Production: Rectangle Production  
21 rue du Faubourg Saint-Antoine  
Paris 75011 France  
contact@rectangleproductions.com

**CONTACT INFORMATION**  
Canadian Distributor: Maison 4:3  
US Sales Agent: Wildbunch  
International Sales Agent: Wildbunch  
(see page 357)

A church in Nazareth with a door that won't open. A deserted Paris. A New York supermarket with as many guns as fresh produce. In his fifth feature, which garnered a Jury Special Mention at this year's Cannes, Elia Suleiman, a famed figure in Palestinian cinema, explores the world with his trademark, wide-eyed wonder — one that, here, belies an incisive critique of nationalism and identity.

Suleiman once again stars in his own film, personally investigating the meanings of being in exile and in search of a home. Opening in his native Palestine before moving to Paris and then New York, *It Must Be Heaven* comprises comedic vignettes, some darker than others. Suleiman embellishes small details in each, his style edging ever closer to the surreal, in an attempt to capture the experience of a perpetual outsider, and to suggest that normality is highly circumstantial, and often absurd. He also points to how biases in the real world are equally present in the film world, as *It Must Be Heaven* loosely follows Suleiman's quest to get his film funded — Gael García Bernal, also at this year's Festival with *Chicuarotes* and starring in *Wasp Network*, makes a cameo — with one French producer telling Suleiman his idea “isn't Palestinian enough.”

With a screen presence that has been compared to Buster Keaton's, Suleiman lends a detached bemusement to his observation of the minute oddities of daily life — which, when reflected on, reveal so much more than most would like to admit.

KIVA REARDON



Elia Suleiman is of Palestinian nationality, born in Nazareth. His many directorial credits include the Festival selections *Divine Intervention* (02), which won a FIPRESCI Prize and a Jury Prize at Cannes, and *The Time That Remains* (09). *It Must Be Heaven* (18) is his latest film.

# PLATFORM

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## Rocks

Sarah Gavron

UNITED KINGDOM, 2019  
English  
WORLD PREMIERE  
93 minutes | Colour/DCP (D-Cinema)

Production Company: **Fable Pictures**  
Executive Producer: **Natascha Wharton, Julia Oh, Daniel Battsek, Sue Bruce-Smith, Emma Duffy, Will Clarke, Andy Mayson, Mike Runagall, Phil Hunt, Compton Ross, Sarah Gavron, Hannah Farrell**  
Producer: **Faye Ward, Ameenah Ayub Allen**  
Screenplay: **Theresa Ikoko, Claire Wilson**  
Cinematographer: **Hélène Louvart**  
Editor: **Maya Maffioli**  
Production Designer: **Alice Normington**  
Sound: **Yves-Marie Omnes, Paul Cotterell**  
Music: **Emilie Levienaise-Farrouch**  
Principal Cast: **Bukky Bakray, Kosar Ali, D'angelou Osei Kissiedu, Shaneigha-Monika Greyson, Ruby Stokes, Tawheda Begum, Anastasia Dymitrow, Afi Okaidja, Sarah Niles**

Production: **Fable Picture,**  
25 Golden Square  
London W1F 9LU United Kingdom  
info@fablepics.com

### CONTACT INFORMATION

International Sales Agent: **Altitude Film Sales**  
US Sales Agent: **Endeavor Content/Pictures**  
(see page 357)

In both *Brick Lane* (TIFF '07) and her star-studded *Suffragette*, Sarah Gavron showed an unerring talent for working bracing feminist ideas into classic movie narratives. With *Rocks*, Gavron has reinvented herself. Stripped down, urgent, and bristling with energy, her latest tells the story of a teenage girl who sees her foundation yanked out from under her, and must find help — and a new family — from her equally precarious friends.

Shola (Bukky Bakray), or *Rocks*, as she's known, lives in a London council flat with her younger brother Emmanuel and their single mother. Mum is busy and stressed, leaving *Rocks* to spend all her free time with school friends. One day, she comes home to find her life radically altered: she is suddenly on her own with a child to take care of.

Gavron could easily have steered *Rocks* into miserabilism, but delivers instead a surprising portrait of resilience. *Rocks* is mercurial, impulsive, and deeply sensitive — not unusual for her age, she sometimes makes desperately poor decisions, for what look to her like good reasons. When her closest friend Sumaya (Kosar Ali) tries to help, *Rocks* doesn't know how to accept it, blinded by Sumaya's two-parent household and relative comfort.

Using agile editing, and welcome doses of humour, Gavron stays close to her protagonist at every moment. With not a shred of false sentiment, she crafts a beautiful, empathetic portrait of a girl at a turning point, and exalts the essential value of friends.



**Sarah Gavron** is a British director and producer. She holds a master's degree in film studies from the Edinburgh College of Art and has directed the documentary *Village at the End of the World* (12) and the feature films *This Little Life* (03) and *Brick Lane* (07), both of which played the Festival, and *Suffragette* (15). *Rocks* (19) is her latest film.

### 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.*



## Proxima

Alice Winocour

FRANCE/GERMANY, 2019  
 French, English, Russian, German  
 WORLD PREMIERE  
 107 minutes | Colour/DCP (D-Cinema)

Production Company: Dharamsala/Darius Films/  
 Pathé Films/Pandora Film  
 Producer: Isabelle Madelaine, Emilie Tisné  
 Screenplay: Alice Winocour  
 Cinematographer: George Lechaptois  
 Editor: Julien Lacheray  
 Production Designer: Florian Sanson  
 Sound: Pierre André, Valérie Deloof, Marc Doisne  
 Music: Ryuichi Sakamoto  
 Principal Cast: Eva Green, Matt Dillon,  
 Zélie Boulant-Lemesle, Aleksey Fateev,  
 Lars Eidinger, Sandra Hüller

Production: Dharamsala Darius Films  
 13 rue Etienne Marcel  
 Paris 75001 France  
 dharamsala@dharamsala.fr

### CONTACT INFORMATION

International Sales Agent: Pathé International  
 (see page 357)

In Alice Winocour's transporting drama *Proxima*, Sarah (Eva Green) is an astronaut and a mother, a far more common combination in real life than it is in the movies. She trains for her first space mission as she navigates the frustrations of shared parenting with her ex-husband (Lars Eidinger). Attentive both to the fascinating, high-stakes detail of how an astronaut prepares and the more mundane demands of motherhood, Winocour reveals a woman responding to escalating and competing stresses.

As the French member — and the only mother — on an international crew, Sarah balances the taxing physical training required for a year-long mission aboard the International Space Station with her daughter Stella's routine of meals and bed-times. Sarah's powerful, protective love for Stella, only seven, sometimes pulls at her commitment to her profession. Her male colleagues include an old-school Russian and a veteran American space cowboy (Matt Dillon), both seemingly untroubled by their own family responsibilities. As the liftoff date approaches, Sarah must travel to the launch site and go into quarantine — away from her daughter, who is struggling with her mother's conflicting priorities. Will

Stella's matter-of-fact counsellor (*Toni Erdmann's* brilliant Sandra Hüller) bridge their emotional divide?

Winocour, who directed *Augustine* (TIFF '12) and *Disorder* (TIFF '15), is building a body of work on a few simple premises — observe closely; create a rich, convincing world for your characters; and give them impossible choices. Working with the magnificent Green, Winocour introduces us to an exceptional woman facing a growing internal conflict that just may lead to a shocking decision.



**Alice Winocour** was born in Paris. She graduated from La Fémis and has directed the short films *Kitchen* (05), *Magic Paris* (07), and *Pina Colada* (09). Her first two feature films, *Augustine* (12) and *Disorder* (15), played the Festival. *Proxima* (19) is her latest film.



## Sound of Metal

### Darius Marder

USA, 2019  
 English  
 WORLD PREMIERE  
 140 minutes | Colour/DCP (D-Cinema)

Production Company: **Caviar**  
 Executive Producer: **Dicky Abedon, Kirt Gunn, Fredric King, Daniel Sbrega, Dimitri Verbeeck**  
 Producer: **Sacha Ben Harroche, Bert Hamelinck**  
 Screenplay: **Darius Marder, Abraham Marder**  
 Cinematographer: **Daniël Bouquet**  
 Editor: **Mikkel E.G Nielsen**  
 Production Designer: **Jeremy Woodward**  
 Sound: **Nicolas Becker**  
 Music: **Nicolas Becker**  
 Principal Cast: **Riz Ahmed, Olivia Cooke, Mathieu Amalric**

Production: **Caviar**  
 6320 W Sunset Blvd.  
 Los Angeles, CA 90028 USA  
 Info.losangeles@caviar.tv

#### CONTACT INFORMATION

International Sales Agent: **Protagonist Pictures**  
 US Sales Agent: **Creative Artists Agency (CAA)**  
 (see page 357)

Cinema is an art of sound and vision, but it's the rare film that explores both with equal vitality. In a remarkably assured feature debut, Darius Marder finds a cinematic language that's perfectly matched to this story of a man fighting to hold on to what defines him.

Riz Ahmed is a noise metal drummer. Shirtless and full of coiled intensity, he hammers out ferocious sets with his girlfriend and bandmate (Olivia Cooke). But with each show, a persistent ringing in his ears worsens until sound drops out altogether. For a deaf musician and his partner who've built their precarious existence doing what they know and love, what happens now? If he can't recover his hearing, who will he become?

Marder, who co-wrote the screenplay for Derek Cianfrance's *The Place Beyond the Pines* (TIFF '12), begins in similar territory here — characters living by their own rules. But this film moves in new directions, and according to its own beat. As this drummer explores medical interventions to restore his hearing and begins to learn about both the experience and the culture of deafness, he confronts the gap between external sounds and that tinny inner noise he can't shake:

the sound of metal. Marder and his team do groundbreaking work to convey that subjective sonic experience, while Ahmed is simply brilliant and fully immersed in his character. As the story takes one surprising turn and then another, it builds to a journey that looks — and sounds — like life.



**Darius Marder** is an American director, screenwriter, and editor. He has directed the feature documentary *Loot* (08), and co-wrote the screenplay for the Festival selection *The Place Beyond the Pines* (12). *Sound of Metal* (19) is his latest film.

This film will be presented with closed-captioning.



## Anne at 13,000 ft

Kazik Radwanski

CANADA/USA, 2019  
 English  
 WORLD PREMIERE  
 75 minutes | Colour/DCP (D-Cinema)

Production Company: Medium Density Fibreboard Films (MDFF)/Maudit Films  
 Executive Producer: Nathan Silver, C. Mason Wells  
 Producer: Dan Montgomery, Kazik Radwanski  
 Screenplay: Kazik Radwanski  
 Cinematographer: Nikolay Michaylov  
 Editor: Ajla Odošić  
 Sound: Alex Hennessey, Ian Reynolds  
 Principal Cast: Deragh Campbell, Matt Johnson, Dorothea Paas, Lawrence Denkers

Production: Medium Density Fibreboard Films (MDFF)  
 1316 Bloor St. W., Unit 4  
 Toronto, ON M6H 1P2 Canada  
 info@mdff.ca

In just two features — TIFF selections *Tower* (2012) and *How Heavy This Hammer* (2015) — Kazik Radwanski has emerged as one of the most distinctive young voices in Canadian cinema, with his refreshingly unadorned yet empathic portraits of alienated individuals struggling to keep it together. His latest and best film to date, *Anne at 13,000 ft* centres on a precarious period in the life of its eponymous Anne, played by an electric Deragh Campbell (a TIFF 2015 Rising Star) in one of the year's most staggering performances.

With her best friend Sarah (musician Dorothea Paas), 27-year-old Anne works at a Toronto daycare, where she needlessly bickers with colleagues and is often more interested in fantasizing with the children than in supervising them. For Sarah's bachelorette party, they go skydiving, and Anne seems completely in her element, floating above it all, a true departure from her strained, awkward professional and social interactions (such as the one with new boyfriend Matt, played by filmmaker Matt Johnson). Radwanski's signature hand-held style matches the way Anne fumbles through life. Tight close-ups offer further evidence of Campbell's remarkable, spiky performance,

with her character's tremulous shifts in mood and sentiment efficiently portrayed by subtle swings in tone and body language.

Rife with cinematic references, not the least of which is Gena Rowlands' all-out performance in Cassavetes' classic *A Woman Under the Influence*, *Anne at 13,000 ft* is raw and unnerving, and a clear evolution in Radwanski's filmmaking. A vivid portrait of volatility, the film provides both clever metaphors and jostling temporal shifts to show the fine line between losing one's ground and wanting, waiting, for one's life to take off.



**Kazik Radwanski** was born in Toronto. His shorts include the Festival selections *Princess Margaret Blvd.* (08), *Out in that Deep Blue Sea* (09), *Green Crayons* (10), and *Scaffold* (17). His feature credits include *Tower* (12) and *How Heavy This Hammer* (15), both of which played the Festival. *Anne at 13,000 ft* (19) is his latest film.



## Así Habló El Cambista The Moneychanger

Federico Veiroj

URUGUAY/ARGENTINA/GERMANY, 2019  
Spanish  
WORLD PREMIERE  
97 minutes | Colour/DCP (D-Cinema)

Production Company: Cimarron/Rizoma/  
Pandora Filmproduktion  
Executive Producer: Natacha Cervi, Santiago López,  
Hernán Musaluppi  
Producer: Diego Robino, Santiago López, Natacha Cervi,  
Hernán Musaluppi, Christoph Friedel, Claudia Steffen  
Screenplay: Arauco Hernández, Martín Mauregui,  
Federico Veiroj  
Cinematographer: Arauco Hernández  
Editor: Fernando Franco, Fernando Epstein  
Production Designer: Pablo Maestre Galli  
Sound: Catriel Vildosola  
Music: Hernán Segret  
Principal Cast: Daniel Hendler, Dolores Fonzi,  
Luís Machín, Germán De Silva, Benjamín Vicuña

Production: Cimarron  
Francisco Bilbao 3811  
Montevideo 11300 Uruguay  
luciana@cimarroncine.com

**CONTACT INFORMATION**  
International Sales Agent: Film Factory  
(see page 357)

A stylish, pitch-perfect comedy-cum-thriller from leading Uruguayan auteur Federico Veiroj (*A Useful Life*, *The Apostate*, *Belmonte*), *The Moneychanger* mines a dark period in history that has strong contemporary resonance.

In the mid-1970s, the South American economy drew many crooks and scoundrels to Uruguay. Institutions were bankrupted. The government was run by the military junta. Subversives were shipped to prison. And as the Brazilian and Argentinian economies bore great risk and eventually bottomed out with currency devaluations, Uruguay seemed like an ideal place to make money disappear.

Here, in Montevideo in 1975, we encounter Veiroj's strangely sympathetic, oddball protagonist, Humberto Brause (a terrific Daniel Hendler), who furiously throws himself into the buying and selling of currency, a rapacious endeavour supported by his father-in-law, a veteran in the business of capital flight. It's not long before Humberto is consumed by his outsized ambition and compulsive drive, trampling over everything and everyone in his path — except his unflappable, tough-as-nails wife, Gudrun (a phenomenal Dolores Fonzi). When he finally

assumes the direction of the family business, Humberto accepts a suspicious assignment: laundering the largest sum of money he has ever seen.

Based on the novel of the same name by Juan Enrique Gruber, *The Moneychanger* is vastly enjoyable. The humour is swift and deadpan, the period décor exceptional, and the cinematography stunning. Veiroj steers the caper-like story in various directions while never yielding control. One feels the confident energy not only of his direction and his remarkable actors, but also of the careering misadventure they embark on, filled with unexpected delights.



**Federico Veiroj** was born in Montevideo and studied at the Universidad Católica del Uruguay. He made his Festival debut with the short film *As Follows* (04). His features include *Acné* (08), *A Useful Life* (10), *The Apostate* (15), and *Belmonte* (18), all of which screened at the Festival. *The Moneychanger* (19) is his latest film.



## My Zoe

Julie Delpy

GERMANY/FRANCE, 2019

English

WORLD PREMIERE

102 minutes | Colour DCP (D-Cinema)

Production Company: Amusement Park Film/  
Magnolia Mae Films/Metalworks/Electrick Films/  
Tempête Sous Un Crâne Productions  
Producer: Malte Grunert, Gabrielle Tana, Andrew Levitas,  
Hubert Caillard, Dominique Boutonnat  
Screenplay: Julie Delpy  
Cinematographer: Stéphane Fontaine  
Editor: Isabelle Devinck  
Production Designer: Sebastian Soukup  
Sound: Manfred Banach  
Principal Cast: Julie Delpy, Daniel Brühl,  
Gemma Arterton, Richard Armitage, Sophia Ally

Production: Amusement Park Film  
Gaußstr. 190c  
Hamburg 22765 Germany  
info@amusementpark-films.com

### CONTACT INFORMATION

International Sales Agent: Protagonist Pictures  
US Sales Agent: Creative Artists Agency (CAA)  
(see page 357)

The seventh feature by writer-director-actor Julie Delpy, *My Zoe* is unlike anything she has done before. Far from the garrulous relationship comedies for which she is known, this mother-daughter suspense drama is an impressive feat of storytelling, with genuinely surprising yet convincing thriller twists.

The film begins rather benignly, though not without bitterness, sadness, and some discombobulation, as Isabelle (Delpy), recently divorced, struggles to co-parent her daughter Zoe (Sophia Ally) with her ex, James (Richard Armitage), while still reeling from the aftershocks of their toxic marriage. Judging by their accents, she's French and he's British, though they live — and juggle Zoe — in Berlin, because of James' career. Isabelle is an accomplished scientist on the verge of landing a major job when tragedy strikes and she takes matters into her own hands in a near-unfathomable way.

As *My Zoe* embarks on an unexpected conceptual turn, its seamless construction makes audiences uncannily complicit with Isabelle on her impossible mission. A mother's love knows no bounds, which drives Isabelle to a notorious Moscow doctor (Daniel Brühl), in whose wife (Gemma

Arterton) she also finds support. As Isabelle's measures grow increasingly extreme, it is clear that Delpy is delivering one of her finest performances to date — the flipside to her charming, awkward obsessives.

Chilling in both its forthrightness and in its grander ethical implications, *My Zoe* is a psychological drama with hints of science fiction, in which the future already, plausibly exists.



Julie Delpy is a Paris-born actor who has appeared in more than 30 films, including the Festival selection *Waking Life* (01). She has written, directed, and starred in the features *2 Days in Paris* (07), *The Countess* (09), *Le Skylab* (11), *2 Days in New York* (12), and the Festival selection *Lolo* (15). *My Zoe* (19) is her latest film.



## Los Sonámbulos The Sleepwalkers

Paula Hernández

ARGENTINA/URUGUAY, 2019  
Spanish  
WORLD PREMIERE  
107 minutes | Colour/DCP (D-Cinema)

Production Company: Tarea Fina/Oriental Films  
Executive Producer: Juan Pablo Miller  
Producer: Juan Pablo Miller, Paula Hernández  
Screenplay: Paula Hernández  
Cinematographer: Ivan Gierasinchuk  
Editor: Rosario Suárez  
Production Designer: Aili Chen  
Sound: Martín Grignaschi  
Music: Pedro Onetto  
Principal Cast: Érica Rivas, Ornella D'elia, Marilu Marini,  
Daniel Hendler, Luis Ziemkowski, Valeria Lois,  
Rafael Federman

Production: Tarea Fina  
Conesa 4653 DTO 3  
CABA 1429 Argentina  
jpmiller@tareafina.com

**CONTACT INFORMATION**  
International Sales Agent: Meikincine Entertainment  
(see page 357)

Tracking the tandem voyages of a mother and daughter into charged emotional terrain, the latest from Argentine director Paula Hernández (*Rain*) examines the ways desire and expectation clash when familial pressures push women to their limits.

Luisa (Érica Rivas) has conceded to yet another summer holiday at her husband's family cottage, but she worries about their daughter, Ana (Ornella D'elia), whom she's discovered sleepwalking naked in their home. Smart, beautiful, and increasingly moody, Ana is in the throes of puberty but looks older — enough to draw the attention of her flirtatious cousin Alejo (Rafael Federman). While Ana negotiates the space between herself and Alejo, Luisa struggles to find sufficient breathing room in her marriage. She projects an air of contentment, but inside she's yearning for change.

With three generations of extended family surrounding them, both Luisa and Ana search for private spaces where they can reorient themselves. Neither wants to make a scene, but they also don't want to feel as though they're passing through life unconsciously. As secrets are exposed and the demands on them fail to relent, Luisa and Ana will each be forced to fully vent their frustrations.

Making exacting use of well-chosen locations and drawing impeccably contained performances from her superb cast, Hernández monitors her characters' inner lives as though they were weather patterns, placing a tightly framed focus on the minutiae of behaviour and sundry breakdowns in communication. *The Sleepwalkers* builds to a violent climax, but in its aftermath we're given the relief of knowing that, when chaos reigns, the parent-child connection at this story's centre holds.



Paula Hernández was born in Buenos Aires. Her many directorial credits include the short films *22 Kilometer* (97), *Eva* (03), and *Mala sangre* (10), and the feature films *Inheritance* (01), *Rain* (08), and *Un amor* (11). *The Sleepwalkers* (19) is her latest film.



## Wet Season

Anthony Chen

SINGAPORE/TAIWAN, 2019  
 Malay, English, Mandarin  
 WORLD PREMIERE  
 103 minutes | Colour/DCP (D-Cinema)

Production Company: Giraffe Pictures  
 Executive Producer: Des Tan, Xie Meng, Zhang Jianbin,  
 Leong Sze Hian, Gina Lau  
 Producer: Anthony Chen, Tan Si En, Huang Wenhong  
 Screenplay: Anthony Chen  
 Cinematographer: Sam Care  
 Editor: Hoping Chen, Joanne Cheong  
 Production Designer: Soon Yung Chow  
 Sound: Zhe Wu, Kuo Li Chi  
 Principal Cast: Yeo Yann Yann, Koh Jia Ler,  
 Christopher Lee, Yang Shi Bin

Production: Giraffe Pictures  
 462 Crawford Lane #02-33  
 Singapore 190462 Singapore  
 sien@giraffepictures.asia

### CONTACT INFORMATION

International Sales Agent: Memento Films International  
 US Sales Agent: United Talent Agency (UTA)  
 (see page 357)

With his highly anticipated follow-up to his Camera d'Or-winning feature debut, TIFF '13 favourite *Ilo Ilo*, Singaporean writer-director Anthony Chen has crafted a double character study of uncommon delicacy.

Malaysia-born Ling (Yeo Yann Yann) teaches Mandarin at a Singapore high school where her subject is regarded as low priority. Ling's home life offers scant consolation: for eight years, she and her husband have been trying to conceive a child, and the process has eroded much of the tenderness they once shared. What's more, with her husband increasingly out of the house at all hours, Ling is left on her own to care for her ailing father-in-law.

An unexpected source of alleviation arrives in Ling's friendship with Wei Lun (Koh Jia Ler), the only student in her class to show real interest. Like Ling, Wei Lun feels neglected at home and, though he participates in competitive Wushu, he seems alienated by kids his own age. Wei Lun's youthful enthusiasm — accompanied by what appears to be an endearing crush — helps Ling weather a seemingly endless torrent of frustrations and disappointments, but the time will come when even this alliance will reach its inevitable limit.

With his elegant, unobtrusive camera-work and fluid storytelling, Chen leaves ample room for his actors to explore their characters' wide-ranging emotions. Yeo and Koh, both of whom starred in *Ilo Ilo*, give brave performances that shadow each step in this story of two souls coming together, however briefly, on their respective journeys toward hard-won self-actualization.



Anthony Chen was born in Singapore and holds a master's degree in directing from the National Film and Television School in England. He has directed multiple award-winning short films, including *Grandma* (07). His debut feature, *Ilo Ilo* (13), made its North American premiere at TIFF after winning the Caméra d'Or at Cannes. *Wet Season* (19) is his latest film.



## Mano De Obra Workforce

David Zonana

MEXICO, 2019  
Spanish  
WORLD PREMIERE  
82 minutes | Colour/DCP (D-Cinema)

Production Company: **Teorema**  
Producer: **Michel Franco, David Zonana, Erendira Nuñez Larios**  
Screenplay: **David Zonana**  
Cinematographer: **Carolina Costa**  
Editor: **Oscar Figueroa Jara**  
Production Designer: **Ivonne Fuentes**  
Sound: **Alejandro de Icaza, Enrique Fernandez Tanco**  
Music: **Murcof**  
Principal Cast: **Luis Alberti, Hugo Mendoza, Jonathan Sanchez, Horacio Celestino**

Production: **Teorema**  
Avenida Ejercito Nacional 826-306, Colonia Polanco  
Mexico City 11540 Mexico  
enunezlarrios@gmail.com

**CONTACT INFORMATION**  
International Sales Agent: **Wild Bunch**  
(see page 357)

On one level, *Workforce* is simply a story about building a house. But a deeper look reveals a whole economic system in microcosm. This sharply observed drama is quiet, precise, and crushingly effective.

In contemporary Mexico City, construction workers toil to complete an expensive home. Suddenly, one of the men, Claudio, falls from the upper floor to his death. Claudio's brother Francisco, who worked alongside him, and his wife, Lupe, are devastated. Their grief shifts to fury when medical tests allegedly indicate there was alcohol in Claudio's system. Claudio never drank. However, by claiming he was intoxicated on the job, the house's owner evades responsibility and the need to pay Claudio's widow. Disgusted by how life goes on in the wake of injustice, Francisco begins to look at his daily labour in a new light. The boss brings a plastic bag full of polo shirts to give out to the workers, like charity. They'd rather have their back pay. Francisco watches and waits for an opportune moment.

To say more would be to give away some of *Workforce's* unique and satisfying pleasures. This feature debut from writer-director David Zonana progresses like a quietly humming thriller, with each scene contributing

to the film's gathering power. As Francisco's determination to win justice for his dead brother leads him to take surprising action, the meanings of worker and boss, workplace and home, shift decisively.



**David Zonana** was born in Mexico City. He has directed the short films *Princess* (14), *Dim Blood* (16), and *Brother* (17). *Workforce* (19) is his debut feature.



## Martin Eden

Pietro Marcello

ITALY/FRANCE, 2019

Italian, French

INTERNATIONAL PREMIERE

127 minutes | Colour and Black and White/DCP  
(D-Cinema)

Production Company: AVVENTUROSA/Rai Cinema/IBC/  
Shellac Sud/Match Factory Productions

Executive Producer: Dario Zonta

Producer: Pietro Marcello

Screenplay: Maurizio Braucci, Pietro Marcello

Cinematographer: Francesco Di Giacomo,

Alessandro Abate

Editor: Aline Herve, Fabrizio Federico

Sound: Stefano Grosso

Music: Marco Messina, Sacha Ricci, Paolo Marzocchi

Principal Cast: Luca Marinelli, Carlo Cecchi,

Jessica Cressy, Vincenzo Nemolato, Marco Leonardi,

Denise Sardisco, Carmen Pommella

Production: AVVENTUROSA

Viale Carlo Felice 89

Rome 00185 Italy

amministrazione@avventurosa.net

### CONTACT INFORMATION

International Sales Agent: The Match Factory  
(see page 357)

A passionate and enthralling narrative fresco in the tradition of the Italian classics, *Martin Eden* is sure to be a landmark film in Pietro Marcello's already bright career. A captivating and unconventional adaptation of the 1909 novel by American writer Jack London, Marcello's film transposes the story of a striving autodidact to an unidentified Italian port city, removing precise temporal cues to create an elegance rare in cinema today.

"Under that muscled body of his was a mass of quivering sensibilities," writes London of his titular character, here embodied by a coruscating Luca Marinelli. Initially a sailor, Martin Eden is inspired to educate, elevate, and remake himself as a writer following a chance encounter and romantic infatuation with the sophisticated, higher-class Elena (a luminous Jessica Cressy). As Martin develops and intensely pursues his new-found obsessions, both literary and social, he betrays those around him, denies his class consciousness, and rejects his humble origins, which gnaw at him from within.

An epic story of amour fou played out against an (a)historical backdrop of shifting values, *Martin Eden* is a cinephile's

dream. Shot on Super 16mm with echoes of Rossellini's search for truth and Visconti's nihilistic decadence (*Ludwig* in particular), the film's formal brilliance includes intermittent use of archival footage as a living, breathing, haunting pulse beneath the film's celluloid surface. In the hands of Marcello, a largely independent and political filmmaker, this quintessential tale of an individual torn between ideals and ambitions becomes a clarion call in the face of today's dogmatic posturing.



Pietro Marcello was born in Caserta, Italy, and attended the Academy of Fine Arts in Napoli. His documentary features include *Crossing the Line* (07), *The Mouth of the Wolf* (09), and *The Silence of the Pelesjan* (11). He made his fiction feature debut at the Festival with *Lost and Beautiful* (15). *Martin Eden* (19) is his latest film.

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# SPECIAL PRESENTATIONS

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## I Am Woman

Unjoo Moon

AUSTRALIA, 2019  
English  
WORLD PREMIERE  
116 minutes | Colour/DCP (D-Cinema)

Production Company: Goalpost Pictures Australia  
Executive Producer: Ben Grant, Kylie du Fresne, Cass O'Connor, Tracey Mair, Marcus Bolton, Sharon Harel-Cohen, Maya Amsellem  
Producer: Rosemary Blight, Unjoo Moon  
Screenplay: Emma Jensen  
Cinematographer: Dion Beebe  
Editor: Dany Cooper  
Production Designer: Michael Turner  
Sound: Robert McKenzie, Tara Webb, Pete Smith, Ben Osmo  
Music: Rafael May  
Principal Cast: Tilda Cobham-Hervey, Danielle Macdonald, Evan Peters

Production: Goalpost Pictures Australia  
PO Box 754 Strawberry Hills  
Sydney NSW 2012 Australia  
info@goalpostpictures.com

**CONTACT INFORMATION**  
International Sales Agent: WestEnd Films  
US Sales Agent: WestEnd Films  
(see page 357)

Helen Reddy's 1971 hit single "I Am Woman" became an anthem for second-wave feminism that continues to reverberate in today's #MeToo moment. But the story behind that song is itself an inspiration. Directed by Unjoo Moon (*The Zen of Bennett*) and starring Tilda Cobham-Hervey (TIFF '18's *Hotel Mumbai*), *I Am Woman* chronicles Reddy's remarkable rise to fame and independence.

It's 1966, and 24-year-old Helen (Cobham-Hervey) travels from her native Melbourne to New York City in search of stardom. But she discovers that the uniformly male gatekeepers to the record industry don't take her seriously, look down on her single motherhood, and seem to believe that female-driven acts have scant chance in the Beatles-mad pop market. Fortunately, Helen finds an encouraging friend in fellow Australian Lillian Roxon (Danielle Macdonald), a journalist who's made some headway into her own male-dominated field.

Everything changes when the fiercely ambitious Jeff Wald (Evan Peters) sweeps Helen off her feet and rapidly becomes both her husband and her manager. Jeff's dogged insistence ensures that Helen's golden voice gets heard. The family relocates to California, that coveted recording contract finally arrives, and Helen soon has a string of

hit records. But fame and fortune come with new pitfalls. And how long is Jeff willing to play the role of Helen Reddy's husband?

With a screenplay by Emma Jensen (writer of TIFF '17's *Mary Shelley*), *I Am Woman* chronicles the joys, pains, and complexities of Reddy's amazing career. Demanding artistic autonomy while striving to cultivate a productive private life, Reddy pioneered a path that many have followed — and must continue to fight for.

DIANA SANCHEZ



**Unjoo Moon** was born in Seoul and raised in Australia. She studied at the Australian Film, Television and Radio School and the American Film Institute. She made her feature debut with the documentary *The Zen of Bennett* (12). *I Am Woman* (19) is her latest film.



## Jojo Rabbit

Taika Waititi

USA, 2019

English

WORLD PREMIERE

108 minutes | Colour/DCP (D-Cinema)

Production Company: Fox Searchlight Pictures/  
TSG Entertainment/Piki Films/Defender Films

Executive Producer: Kevan Van Thompson

Producer: Carthew Neal, Taika Waititi,

Chelsea Winstanley

Screenplay: Taika Waititi

Cinematographer: Mihai Malaimare Jr.

Editor: Tom Eagles

Production Designer: Ra Vincent

Sound: Ai-Ling Lee, Tobias Poppe

Music: Michael Giacchino

Principal Cast: Roman Griffin Davis, Thomasin McKenzie,

Taika Waititi, Rebel Wilson, Stephen Merchant,

Alfie Allen, Sam Rockwell, Scarlett Johansson

Production: Piki Films

PO Box 78 421

Auckland 1245 New Zealand

info@pikifilms.com

### CONTACT INFORMATION

Canadian Distributor: Fox Searchlight Pictures

US Distributor: Fox Searchlight Pictures

(see page 357)

In a series of deft, groundbreaking comedies, Taika Waititi took sharp left turns into coming-of-age stories (*Boy*), vampire movies (*What We Do in the Shadows*), and even our sacred superheroes (*Thor: Ragnarok*). Now he brings his half-Maori, half-Jewish, fully skewed sensibilities to his most daring film yet. A dazzling takedown of fascist thinking and the violence it fuels, *Jojo Rabbit* begins in biting satire but delivers surprising emotional impact.

Jojo Betzler (Roman Griffin Davis) is a precocious kid in World War II Germany with an egregious blind spot. Socially awkward, but a proud member of the Hitler Youth, Jojo passes much of his time with his imaginary friend Adolf (Waititi), a cuddly, energetic, pep-talking version of the Führer. Having completely bought into Nazi hate, Jojo is incensed when he discovers that his mother (Scarlett Johansson, also at the Festival in *Marriage Story*) has been working for the resistance, helping to keep safe the Jewish people he's been taught to hate. With Germany on the brink of collapse, he is faced with the choice of clinging to his hateful beliefs or embracing his humanity.

*Jojo Rabbit* walks a precarious high wire, savaging the antisemitism of the Nazi era while identifying pointed parallels to

today's fascist groupthink. Waititi, who has long had a gift for infusing even his wildest comedies with real heart, guides this film from taboo-breaking scenes reminiscent of Monty Python or Mel Brooks into far more emotional territory, as Jojo confronts the damage he's done. A singular and essential response to both history and our current moment, *Jojo Rabbit* simply must be seen.

CAMERON BAILEY



Taika Waititi is a writer, director, and actor from New Zealand. His credits as writer-director include the feature films *Eagle vs Shark* (07), *Boy* (10), *What We Do in the Shadows* (14), and *Hunt for the Wilderpeople* (16), and, as director, *Thor: Ragnarok* (17). *Jojo Rabbit* (19) is his latest film.



## Knives Out

Rian Johnson

USA, 2019

English

WORLD PREMIERE

130 minutes | Colour/DCP (D-Cinema)

Production Company: MRC/Lionsgate/T-STREET

Executive Producer: Tom Karnowski

Producer: Rian Johnson, Ram Bergman

Screenplay: Rian Johnson

Cinematographer: Steve Yedlin

Editor: Bob Ducsay

Production Designer: David Crank

Sound: David Parker, Ren Klyce, Al Nelson, Drew Kunin

Music: Nathan Johnson

Principal Cast: Daniel Craig, Chris Evans, Ana de Armas,

Jamie Lee Curtis, Michael Shannon, Don Johnson,

Toni Collette, LaKeith Stanfield, Katherine Langford,

Jaeden Martell, Christopher Plummer, Frank Oz,

Riki Lindhome, Edi Patterson, K Callan, Noah Segan

Production: MRC

100 North Crescent Drive, 2nd Floor

Beverly Hills, CA 90210 USA

ELowrey@Lionsgate.com

### CONTACT INFORMATION

Canadian Distributor: Mongrel Media

US Distributor: Lionsgate

International Sales Agent: Lionsgate

(see page 357)

On the morning after his 85th birthday party, wealthy crime novelist Harlan Thrombrey is found dead on his estate. Famed Southern detective Benoit Blanc (Daniel Craig) is enlisted on the case and suspects foul play. Everyone is a suspect and, as the reading of the will draws closer and the investigation heats up, Harlan's money-grubbing family begins to be revealed as far more conniving and competitive than they first appear. When Marta (Ana de Armas), Thrombrey's South American caregiver, finds herself entangled in the mystery, it becomes clear that no secrets are safe within the household — not even her own.

A two-time TIFF alum, director Rian Johnson (*The Brothers Bloom*, *Looper*) returns with a propulsive mystery, mixing elements of Alfred Hitchcock and Agatha Christie. Exercising his sharp-witted ear for dialogue, Johnson is in top form as a writer here, serving up hilarious and eloquent material for an impeccable cast that includes Chris Evans, Jamie Lee Curtis, Michael Shannon, Toni Collette, LaKeith Stanfield (also at the Festival in *Uncut Gems*), and Christopher Plummer — just to name a few. A master in blending genres, and with a keen eye for detail, Johnson employs unexpected cinematic tropes to keep the

audience on their toes as the story weasels its way through twists and turns to a shocking conclusion. Irreverent, intelligent, and, most importantly, pure fun from beginning to end, *Knives Out* is a modern popcorn whodunit of the highest order.

MICHAEL LERMAN



Rian Johnson was born in Maryland and raised in San Clemente, California. He attended the University of Southern California's School of Cinematic Arts. His feature films include *Brick* (05), the Festival selections *The Brothers Bloom* (08) and *Looper* (12), and *Star Wars: The Last Jedi* (17). *Knives Out* (19) is his latest work.



## Hope Gap

William Nicholson

UNITED KINGDOM, 2019  
English  
WORLD PREMIERE  
100 minutes | Colour/DCP (D-Cinema)

Production Company: **Origin Pictures**  
Executive Producer: **Hugo Heppell, Nicolas D. Sampson, Arno Hazebroek, Christos Michaels, Gavin Poolman, Alex Tate, Peter Gould, Norman Merry, Peter Hampden**  
Producer: **David M. Thompson, Sarada McDermott**  
Screenplay: **William Nicholson**  
Cinematographer: **Anna Valdez Hanks**  
Editor: **Pia Di Ciaula**  
Production Designer: **Simon Rogers**  
Sound: **Martin Beresford, James Hayday**  
Music: **Alex Heffes**  
Principal Cast: **Annette Bening, Bill Nighy, Josh O'Connor**

Production: **Origin Pictures**  
**48 Charlotte St.**  
London W1T 2NS United Kingdom  
alexgordon@originpictures.co.uk

### CONTACT INFORMATION

Canadian Distributor: **levelFILM**  
US Distributor: **Roadside Attractions**  
International Sales Agent: **Protagonist Pictures**  
(see page 357)

Featuring brilliant performances from Bill Nighy and four-time Oscar nominee Annette Bening, this exquisite drama from writer-director William Nicholson will resonate with anyone who has ever navigated the choppy waters of long-term love.

Grace (Bening, also at the Festival in *The Report*) and Edward (Nighy) have been together for 33 years. To celebrate the occasion, they've invited their London-based son Jamie (Josh O'Connor) to visit them at their home on the Sussex coast, where the picturesque cliffs of Hope Gap look out onto the open sea. Communication between the couple is at a nadir, however, with Grace nagging Edward about his lack of enthusiasm and Edward, who has long felt inadequate in his marriage, responding by turning inward — and harbouring secrets. Edward is leaving Grace for another woman, a decision that will result in ongoing turmoil for everyone involved.

A veteran of literature, film, and television, Nicholson received Oscar screenwriting nominations for *Shadowlands* and *Gladiator*, but nothing in his august body of work quite prepares you for the wit and wisdom woven into each scene of *Hope Gap*: no one is entirely innocent and nothing, after three decades of coupledness, is simple.

The film's poignancy, of course, is dependent on its actors, and you couldn't ask for a more perfect pairing than Bening and Nighy, the former exhibiting an astonishing range of emotion and tactics, the latter tempering his trademark deadpan charisma in favour of a gravitas he's too rarely had the chance to exude.

DIANA SANCHEZ



**William Nicholson** was born in Lewes, Sussex, England. He studied English literature at Christ's College, Cambridge. He is a novelist and prolific screenwriter whose credits include *Shadowlands* (93) and *Gladiator* (00), both of which earned him Oscar nominations. His directorial credits include *Firelight* (97) and *Hope Gap* (19).



## Greed

### Michael Winterbottom

UNITED KINGDOM, 2019  
 English  
 WORLD PREMIERE  
 100 minutes | Colour/DCP (D-Cinema)

Production Company: Revolution Films/DJ Films  
 Executive Producer: Daniel Battsek, Ollie Madden  
 Producer: Damian Jones, Melissa Parmenter  
 Screenplay: Michael Winterbottom, Sean Gray  
 Cinematographer: Giles Nuttgens  
 Editor: Liam Hendrix Heath, Marc Richardson,  
 Mags Arnold  
 Production Designer: Denis Schnegg  
 Sound: Joakim Sundström  
 Principal Cast: Steve Coogan, David Mitchell, Isla Fisher,  
 Shirley Henderson, Asa Butterfield, Dinita Gohil,  
 Shanina Shaik, Sarah Solemani

Production: Revolution Films  
 9A Dallington Street  
 London EC1V 0BQ United Kingdom  
 ben@revolution-films.com

If ever we want reminding of the dilemmas our consumer goods create, we needn't look further than the clothes on our backs. This needle-sharp satire from Michael Winterbottom rips open the contract that offers cheap clothes to buyers, vast wealth to owners, and punishing conditions to workers at the coal face of fast fashion. Reuniting with his *The Trip* collaborator Steve Coogan and co-writing with Sean Gray (*Veep*), Winterbottom delivers a scathingly funny farce.

London-based high-street billionaire Richard McCreadie (Coogan) is preparing for a lavish celebration of his 60th birthday on the Greek island of Mykonos. The occasion is overseen by a reality-TV camera crew, and a writer (David Mitchell) hired to craft McCreadie's hagiographic biography with assistance from McCreadie's ex-wife (Isla Fisher) and dutiful subordinate (Sarah Solemani). Meanwhile, refugees from Syria have set up camp on a nearby beach, much to the consternation of hotel staff and local authorities. As preparations barrel ahead and obstacles mount in tandem, horrendous truths regarding McCreadie's past are revealed — and long-standing animosities threaten to derail the entire enterprise.

Winterbottom, whose filmography shuttles between wild comedy and intense drama, sets his story on a breakneck trajectory from scene one, and Coogan eats up the opportunity to savage a character defined by raw greed. Forming a perfectly timely double-bill with Rubaiyat Hossain's *Made in Bangladesh*, also screening at the Festival, *Greed* is the wild, hilarious spark to think more deeply about your jeans and T-shirts.

CAMERON BAILEY



Michael Winterbottom was born in Blackburn, Lancashire. He studied English at Balliol College in Oxford and film at Bristol University. Many of his films have played the Festival, including *Jude* (96), *Wonderland* (99), *In This World* (02), *Tristram Shandy: A Cock and Bull Story* (05), *A Summer in Genoa* (08), *The Trip* (10), *The Wedding Guest* (18), and *Greed* (19).



## Coming Home Again

Wayne Wang

USA/SOUTH KOREA, 2019  
English, Korean  
WORLD PREMIERE  
86 minutes | Colour/DCP (D-Cinema)

Production Company: **Center for Asian American Media**  
Executive Producer: **Stephen Gong, Eunee Lee, Heidi Levitt, Jean Noh**  
Producer: **Donald Young**  
Screenplay: **Wayne Wang, Chang-rae Lee**  
Cinematographer: **Richard Wong**  
Editor: **Deirdre Slevin, Ashley Pagan**  
Production Designer: **Minseo Kang, Elyse Wang**  
Sound: **Chris Quilty**  
Principal Cast: **Justin Chon, Jackie Chung, Christina July Kim, John Lie**

Production: **Center for Asian American Media**  
145 Ninth Street  
San Francisco, CA 94103 USA  
don@caamedia.org

**CONTACT INFORMATION**  
International Sales Agent: **Asian Shadows**  
US Sales Agent: **ICM Partners**  
(see page 357)

Based on the personal essay by award-winning Korean-American author Chang-rae Lee (*Native Speaker*), the latest from veteran director Wayne Wang — last at the Festival in 2007 with *A Thousand Years of Good Prayers* and *The Princess of Nebraska* — is a profoundly moving exploration of family, identity, and inheritance.

Upon learning that his mother's cancer is advancing, Chang-rae (Justin Chon) takes a leave of absence from his job in New York and travels to San Francisco to be with his parents. Struggling to contain a deluge of unruly emotions, Chang-rae busies himself with as many nursing tasks as possible, even though his mother (Jackie Chung) insists on maintaining her independence.

With New Year's Eve approaching, Chang-rae plans a familial feast for which he will prepare all the Korean dishes his mother excelled at. Organizing the dinner brings with it memories of the times he spent in the kitchen taking in his mother's culinary wisdom, along with memories of their arguments over questions of cultural assimilation and the difficult life choices both of them have made — and will make. The moment will soon come when Chang-rae's mother will

need to decide whether or not to continue receiving treatment.

Having already brought works by Amy Tan (*The Joy Luck Club*) and Javier Mariás (*While the Women are Sleeping*) to the big screen, Wang is no stranger to literary adaptation. With *Coming Home Again*, he brings depth and sensitivity to translating Lee's prose into a chamber drama that alternates seamlessly between past and present, chronicling a young man's journey through guilt and uncertainty to arrive at a place of pure love.

CAMERON BAILEY



**Wayne Wang** was born in Hong Kong. His many feature films include *Chan Is Missing* (82), *Smoke* (95), and *Maid in Manhattan* (02), as well as the Festival selections *The Joy Luck Club* (93), *Blue in the Face* (95), *Chinese Box* (97), *Anywhere but Here* (99), *The Princess of Nebraska* (07), and *A Thousand Years of Good Prayers* (07). *Coming Home Again* (19) is his latest film.

# tiff



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## Sibyl

Justine Triet

FRANCE/BELGIUM, 2019

French

NORTH AMERICAN PREMIERE

100 minutes | Colour/DCP (D-Cinema)

Production Company: Les Films Pelléas

Producer: David Thion, Philippe Martin

Screenplay: Justine Triet

Cinematographer: Simon Beaufiles

Editor: Laurent Sénéchal

Production Designer: Toma Baquent

Sound: Simon Apostolou, Ingrid Simon

Principal Cast: Virginie Efira, Adèle Exarchopoulos, Gaspard Ulliel, Sandra Hüller, Laure Calamy, Niels Schneider

Production: Les Films Pelléas

25 rue Michel Le Comte

Paris 75003 France

lesfilmspelleas@pelleas.fr

### CONTACT INFORMATION

International Sales Agent: mk2 films

US Sales Agent: mk2 films

(see page 357)

French director Justine Triet reteams with *In Bed With Victoria* star Virginie Efira for this scintillating psychodrama. Bolstered by a sterling cast of European stars, among them Adèle Exarchopoulos (*Blue is the Warmest Color*), Gaspard Ulliel (*A Very Long Engagement*), Niels Schneider (*Heartbeats*) and Sandra Hüller (*Toni Erdmann*, also at the Festival in *Proxima*), *Sibyl* leads us into a world of intrigue, where the barriers meant to divide private from public are unnervingly porous.

Currently working as a psychologist but desperate to revive her dream of writing a novel, Sibyl (Efira) begins dropping clients to free up her schedule. Even with more time on her hands, however, inspiration eludes Sibyl — until Margot (Exarchopoulos) comes along. A young actress preparing for a film shoot, Margot is in crisis. Sensing that her new client's confessions will yield irresistible fodder for her fiction, Sibyl begins secretly recording their sessions. The ruse initially seems harmless enough — Sibyl simply needs to make enough alterations to disguise her source material — but as the exchange continues, both movie and book begin to blur with the women's past and present realities in dangerous ways.

Sultry and stylish, this offering from Triet brings a welcome female perspective to the sort of women-in-peril material that has traditionally been the domain of male directors. With its psychological acumen, clever twists, and finely graded performances, *Sibyl* is the sort of adult thriller they don't make anymore, one that seems to offer intelligent escapism — until we notice that the desires and fears driving the story are all too resonant.

DIANA SANCHEZ



Justine Triet was born in Fécamp, France, and studied at l'École nationale supérieure des Beaux-Arts in Paris. Her first two feature films, *Age of Panic* (13) and *In Bed with Victoria* (16) screened at Cannes. *Sibyl* (19) is her latest film.



## Endings, Beginnings

### Drake Doremus

USA, 2019

English

WORLD PREMIERE

110 minutes | Colour/DCP (D-Cinema)

Production Company: **CJ Entertainment**

Executive Producer: **Miky Lee, Jerry Kyoungbom Ko**

Producer: **Francis Chung, Robert George, Drake Doremus**

Screenplay: **Jardine Libaire, Drake Doremus**

Cinematographer: **Marianne Bakke**

Editor: **Garret Price**

Production Designer: **Almitra Corey**

Sound: **Zsolt Magyar**

Music: **Philip Ekstrom**

Principal Cast: **Shailene Woodley, Sebastian Stan, Jamie Dornan**

Production: **CJ Entertainment**

26th Fl. Parnas Tower, 521 Teheranro, Gangnam-gu

Seoul 06164 South Korea

kate.kim1@cj.net

#### CONTACT INFORMATION

International Sales Agent: **CJ Entertainment,**

**Protagonist Pictures**

US Sales Agent: **United Talent Agency (UTA)**

(see page 357)

Reeling from a bad recent break-up, Daphne (Shailene Woodley) finds herself adrift in life. Living in her sister's guesthouse, she regularly witnesses her sibling and her brother-in-law fighting, which only exacerbates the once-idealistic Daphne's growing despair regarding long-term love.

Then, at one of her sister's parties, Daphne meets Frank (Sebastian Stan) and Jack (Jamie Dornan, also at the Festival in *SYNCHRONIC*). Both are enormously attractive to her, albeit in very different ways: one is the free-spirited bad boy, unpredictable, and always ready for adventure; the other is sober, intelligent, sensitive, and invested in his career as an academic. Unable to choose between these almost polar opposites, Daphne finds herself bouncing between them instead, enjoying the distinct ways each man sees her — it's as though she's auditioning different versions of herself and the life that might be waiting for her. But fate has a way of making decisions for us, and the time soon comes when Daphne is forced to accept that having it all might just be a disguise for having nothing.

Co-scripted with novelist Jardine Libaire, this latest film from writer-director Drake Doremus (TIFF '11 selection *Like Crazy*, TIFF '15 selection *Equals*) is a smart, very

contemporary character study of a woman exploring who she is, what she could be, and how her choices impact those around her. Semi-improvised, and featuring inventive stylistic flourishes, *Endings, Beginnings* manages to feel simultaneously loose and clear-eyed, vivacious and profound.

MICHAEL LERMAN



**Drake Doremus** was born in Orange County, California, and attended the American Film Institute in Los Angeles. He has directed the features *Spooner* (09), *Douchebag* (10), and *Breathe In* (13). His films *Like Crazy* (11) and *Equals* (15) played the Festival. *Endings, Beginnings* (19) is his latest film.



## Frankie

Ira Sachs

FRANCE/PORTUGAL, 2019  
English, French, Portuguese  
NORTH AMERICAN PREMIERE  
100 minutes | Colour/DCP (D-Cinema)

Production Company: **SBS Productions**  
Executive Producer: **Kevin Chneiweiss, Lucas Joaquin**  
Producer: **Saïd Ben Saïd, Michel Merkt**  
Screenplay: **Maurício Zacharias, Ira Sachs**  
Cinematographer: **Rui Poças**  
Editor: **Sophie Reine**  
Production Designer: **Silvia Grabowski**  
Sound: **Vasco Pimentel, Fred Demolder, Cyril Holtz**  
Music: **Dickon Hinchliffe**  
Principal Cast: **Isabelle Huppert, Brendan Gleeson, Marisa Tomei, Jérémie Renier, Pascal Greggory, Vinette Robinson, Ariyon Bakare, Greg Kinnear, Sennia Nanua, Carloto Cotta**

Production: **SBS Productions**  
29 rue Danielle Casanova  
Paris 75001 France  
contact@sbs-productions.com

**CONTACT INFORMATION**  
Canadian Distributor: **Mongrel Media**  
US Distributor: **Sony Pictures Classics**  
International Sales Agent: **SBS International**  
(see page 357)

With its idyllic setting and glorious ensemble of international stars — among them Oscar nominees Isabelle Huppert and Greg Kinnear, Oscar winner Marisa Tomei (also at the Festival in *Human Capital*), and three-time Golden Globe nominee Brendan Gleeson — the latest from director Ira Sachs (*Little Men*) beguiles from the onset. But just below its veneer of charming characters navigating romantic entanglements and quaint village pathways is a sombre musing about family, mortality, and the myriad ways we come to know ourselves by reaching out to others.

Frankie (Huppert), a famous film and television actress, has summoned a league of loved ones to join her for a holiday in Sintra, Portugal, renowned for its sprawling gardens, handsome villas, and healing waters. The attendees include her current and former husbands (Gleeson and Pascal Greggory, respectively), her chronically single son Paul (Jérémie Renier), her unhappily married daughter Sylvia (Vinette Robinson), and Sylvia's adolescent daughter Maya (Sennia Nanua), who wants as little to do with the occasion as possible. The family is joined by Frankie's old friend Irene (Tomei), a film-set hair stylist who Frankie hopes to set up with Paul — though Irene's

current beau, Hollywood cinematographer Gary (Kinnear), might have something to say about that.

The overall tenor of *Frankie* is breezy and mischievous, yet more serious subjects surface as Frankie attempts to connect with her kids and explain the real reason she's brought them here. Peerless in her capacity for conveying hidden depths through the sparest of gestures, Huppert is the perfect anchor for this elegant fusion of light comedy and wise drama.

DIANA SANCHEZ



**Ira Sachs** was born in Memphis, Tennessee. His films *The Delta* (96) and *Married Life* (07) screened at the Festival. His other films include *Keep the Lights On* (12), *Love is Strange* (14) and *Little Men* (16). *Frankie* (19) is his latest film.



## A Herdade The Domain

Tiago Guedes

PORTUGAL, 2019  
Portuguese  
NORTH AMERICAN PREMIERE  
166 minutes | Colour/DCP (D-Cinema)

Production Company: **Leopardo Filmes/Alfama Films**  
Producer: **Paulo Branco**  
Screenplay: **Rui Cardoso Martins, Tiago Guedes, Gilles Taurand**  
Cinematographer: **João Lança Morais**  
Editor: **Roberto Perpignani**  
Production Designer: **Isabel Branco**  
Sound: **Francisco Veloso, Elsa Ferreira, Pedro Góis**  
Principal Cast: **Albano Jerónimo, Sandra Faleiro, Miguel Borges, João Pedro Mamede, João Vicente**

Production: **Leopardo Filmes**  
nº 1 - 5º andar  
Lisbonnes 1100-404 Portugal  
jason.alfamafilms@orange.fr

**CONTACT INFORMATION**  
International Sales Agent: **Alfama Films**  
(see page 357)

From director Tiago Guedes (*Blood Curse*) and legendary producer Paulo Branco (*Mysteries of Lisbon*), this epic tale of blood, soil, and politics chronicles three generations of a family of landowners and several tumultuous decades of Portuguese history.

With the passing of their father, the brothers João (Albano Jerónimo) and Joaquim Fernandes (Miguel Borges) inherited one of Europe's largest agricultural estates and a way of life. But power is only as valuable as the autonomy required to exercise it, and by the 1970s the heretofore stridently apolitical João is being coerced into relinquishing that autonomy, first by Portugal's authoritarian Estado Novo regime that demands his support for its failing campaign in Angola, and then by the socialist insurgents who ignite the Carnation Revolution and seek to nationalize the country's resources.

By the 1990s, the Fernandes empire is in slow decline and the children of João and Joaquim are disillusioned with the family enterprise. After weathering so many political tempests, the brothers — and their beleaguered spouses — must now confront the fallout of a more intimate legacy, one characterized by infidelities, alcoholism, and toxic masculinity.

With its sweeping sense of time's passage and handsome widescreen photography, *The Domain* — elegantly scripted by Guedes, Rui Cardoso Martins, and Gilles Taurand — fuses modern cinematic grandiosity with the inevitability of Greek tragedy. The film entrances us with the specificity of its history and culture, while piercing us with the universality of its story.

DIANA SANCHEZ



**Tiago Guedes** was born in Porto, Portugal. With Frederico Serra, he has co-directed the award-winning feature films *Blood Curse* (06) and *Noise* (08), and wrote and directed *Sadness and Joy in the Life of Giraffes* (19). *The Domain* (19) is his latest film.



## Wasp Network

### Olivier Assayas

FRANCE, BRAZIL, SPAIN, BELGIUM, 2019  
 Spanish, English, Russian  
 NORTH AMERICAN PREMIERE  
 130 minutes | Colour/DCP (D-Cinema)

Production Company: RT Features/Orange Studio/  
 CG Cinema/Nostramo Pictures/Scope Pictures  
 Executive Producer: Genevieve Lemal, Adrian Guerra,  
 Miguel Angel Faura, Lilianne Rodriguez, Lourdes Garcia,  
 Sylvie Barthet, Sophie Mas  
 Producer: Rodrigo Teixeira, Charles Gillibert,  
 Lourenco Sant'Anna  
 Screenplay: Olivier Assayas  
 Cinematographer: Denis Lenoir, Yorick Le Saux  
 Editor: Simon Jacquet  
 Production Designer: Francois-Renaud Labarthe  
 Sound: Nicolas Cantin  
 Music: Eduardo Cruz  
 Principal Cast: Penélope Cruz, Edgar Ramírez,  
 Gael García Bernal, Wagner Moura, Ana de Armas,  
 Leonardo Sbaraglia

Production: RT Features  
 Rua Joaquim Antunes 177  
 Sao Paulo, Sao Paulo 05415-010 Brazil  
 rodrigo@rtfeatures.com.br

#### CONTACT INFORMATION

International Sales Agent: Orange Studio  
 US Sales Agent: Creative Artists Agency (CAA)  
 (see page 357)

The latest from prolific French auteur and Festival favourite Olivier Assayas (*Personal Shopper*) is a sweeping political thriller that delves into some woefully misunderstood recent history.

Tracking the paths of several Cuban dissidents from the '90s on, *Wasp Network* sheds light on events of enormous consequence to the way we think about terror, the drug trade, and international relations. It also features a stunning ensemble of international stars, including Edgar Ramírez (reuniting with Assayas after *Carlos*), Oscar winner Penélope Cruz (also at the Festival with *Pain and Glory*), and Gael García Bernal (also at the Festival in *Emilia* and with his own film *Chicuarotes*, and in a TIFF Cinematheque retrospective screening of *No*).

December 1990. Airline pilot René González (Ramírez) steals a plane and flees Cuba, which is about to topple into an economic crisis precipitated by the collapse of the Soviet Union. Having abandoned his wife (Cruz) and daughter, René, now based in Miami, is regarded as a coward and a traitor, though in letters home he explains that he is fighting for a more just and prosperous Cuba as a member of the activist organization Brothers to the Rescue. Along with fellow exile and pilot Juan Pablo Roque (Wagner Moura), René

gradually becomes more aware of the moral compromises the Brothers make to do their work — and the degree to which the CIA is involved in supporting anti-Castro activities.

Riddled with twists, infused with insights, and brimming with beautifully drawn characters, *Wasp Network* continues Assayas' ongoing exploration of the knotty ways in which the personal and the political intertwine, sometimes leading to self-betterment and social change, sometimes ruining the lives of true believers and innocent bystanders alike.

DIANA SANCHEZ



Olivier Assayas was born in Paris. His features *L'Enfant de l'hiver* (89), *Une Nouvelle vie* (93), *L'Eau froide* (94), *Irma Vep* (96), *Cinéma de notre temps: Hou Hsiao-hsien* (97), *Fin août, début septembre* (98), *Les Destinées sentimentales* (00), *Clean* (04), *L'Heure d'été* (08), *Après mai* (12), *Clouds of Sils Maria* (14), *Personal Shopper* (16), and *Non-Fiction* (18) all screened at the Festival. *Wasp Network* (19) is his latest film.



## Pain and Glory

Pedro Almodóvar

SPAIN, 2019

Spanish

CANADIAN PREMIERE

113 minutes | Colour/DCP (D-Cinema)

Production Company: **El Deseo**

Executive Producer: **Esther García**

Producer: **Agustín Almodóvar**

Screenplay: **Pedro Almodóvar**

Cinematographer: **José Luis Alcaine**

Editor: **Teresa Font**

Production Designer: **Antxon Gómez**

Sound: **Sergio Burman**

Music: **Alberto Iglesias**

Principal Cast: **Antonio Banderas, Penélope Cruz, Asier Etxeandia, Leonardo Sbaraglia, Nora Navas, Julieta Serrano**

Production: **El Deseo**

**Calle Francisco Navacerrada 24**

**Madrid 28028 Spain**

**eldeseo@eldeseo.es**

### CONTACT INFORMATION

Canadian Distributor: **Mongrel Media**

US Distributor: **Sony Pictures Classics**

International Sales Agent: **FilmNation Entertainment**  
(see page 357)

A deeply personal work from one of the world's foremost filmmakers, *Pain and Glory* is pure Almodóvar: inventive and irreverent, poignant and exhilarating. Chronicling the existential odyssey of a filmmaker confronting the autumn of his life, the Spanish auteur's 21st feature immerses us in the thrill of memory (and the fleeting bliss of narcotics) while celebrating art as a balm for the burdens of mortality.

Afflicted with creative stagnancy and a cluster of physical ailments, Salvador (Antonio Banderas, who won the Best Actor prize at Cannes and who is also at the Festival in *The Laundromat*) finds himself drifting into uncharted waters when a revival screening of his controversial classic *Sabor* reunites him with that film's star, Alberto (Asier Etxeandia).

A longtime junkie, Alberto lures Salvador into seeking solace in opiates, and also reminds him of a script that Salvador wrote and abandoned long ago. Along with this forgotten text comes a flood of old acquaintances and vivid memories, some involving Salvador's beloved mother (Penélope Cruz, also at the Festival with *Wasp Network*), others to do with an old flame ravaged by addiction.

Infused with dazzling colour and emotional dynamism, *Pain and Glory* marks another inspired collaboration between Almodóvar and his core creative team of cinematographer José Luis Alcaine, production designer Antxón Gómez, and composer Alberto Iglesias. It's the cast, however, who render this memoir-fiction hybrid so achingly resonant. Cruz, who was nominated for an Oscar for her work in Almodóvar's *Volver*, imbues her role with her trademark vivacity, while Banderas has never been more charismatic and moving in a role at once grounded in authentic experience and elevated by flights of wild imagination.

DIANA SANCHEZ



**Pedro Almodóvar** was born in Calzada de Calatrava, Spain. The Festival has screened many of his films, including *Women on the Verge of a Nervous Breakdown* (88), *Talk to Her* (02), for which he received the Oscar for Best Original Screenplay, *Bad Education* (04), *Volver* (06), *Broken Embraces* (09), and *Julieta* (16). *Pain and Glory* (19) is his latest film.



## Bad Education

Cory Finley

USA, 2019

English

WORLD PREMIERE

104 minutes | Colour/DCP (D-Cinema)

Production Company: **Automatik/Sight Unseen**  
 Executive Producer: **Leonid Lebedev, Caroline Jaczko**  
 Producer: **Fred Berger, Eddie Vaisman, Julia Lebedev, Brian Kavanaugh-Jones, Oren Moverman, Mike Makowsky**

Screenplay: **Mike Makowsky**

Cinematographer: **Lyle Vincent**

Editor: **Louise Ford**

Production Designer: **Meredith Lippincott**

Sound: **Gene Park**

Music: **Michael Abels**

Principal Cast: **Hugh Jackman, Allison Janney,**

**Ray Romano, Geraldine Viswanathan**

Production: **Automatik**  
 7122 Beverly Blvd, Suite F  
 Los Angeles, CA 90036 USA  
 kirsten@automatikent.com

### CONTACT INFORMATION

International Sales Agent: **Endeavor Content**

US Sales Agent: **Endeavor Content, Creative Artists**

Agency (CAA)

(see page 357)

Long Island school superintendent Frank Tassone (Hugh Jackman) and his assistant superintendent for business, Pam Gluckin (Academy Award winner Allison Janney), are credited with bringing Roslyn School District unprecedented prestige. Frank, always immaculately groomed and tailored, is a master of positive messaging, whether before an audience of community leaders or in an office with a concerned student or parent. In short, it seems Frank can do no wrong. That is, until a plucky student reporter (Geraldine Viswanathan, also at the Festival in *Hala*) decides to dig deep into some expense reports and begins to uncover an embezzlement scheme of epic proportions, prompting Frank to devise an elaborate cover-up — by any means necessary.

Based on a true story, *Bad Education* is a smartly assembled, darkly hilarious, at times squirm-inducing chronicle of the most astonishing financial crime in the history of the US school system. Directed by Cory Finley (*Thoroughbreds*) from a script by Mike Makowsky, who was a student at Roslyn High when the scandal became public in the mid-'00s, the film is a master class in duplicity, with the charismatic Frank taking extreme measures to not only shield himself and his colleagues from the law, but

also to keep his carefully constructed façade from crumbling to pieces.

The breadth of Tassone's deceptions and double life were startling, and *Bad Education* is similarly complex in its scope. Every new twist requires nuance to convey, and Jackman and Janney are the perfect pair to carry off their characters' journey of camaraderie, conspiracy, and betrayal.

MICHAEL LERMAN



**Cory Finley** is a St. Louis-born, New York-based filmmaker and playwright. His debut feature, *Thoroughbreds* (17), premiered at Sundance. *Bad Education* (19) is his latest film.



## How to Build a Girl

Coky Giedroyc

UNITED KINGDOM, 2019

English

WORLD PREMIERE

102 minutes | Colour/DCP (D-Cinema)

Production Company: **Monumental Pictures**

Executive Producer: **Daniel Battsek, Ollie Madden,**

**Sue Bruce-Smith, Tim Headington, Lia Buman,**

**Zygi Kamasa, Emma Berkofsky**

Producer: **Alison Owen, Debra Hayward**

Screenplay: **Caitlin Moran**

Cinematographer: **Hubert Taczanowski**

Editor: **Gary Dollner, Gareth C. Scales**

Production Designer: **Amanda McArthur**

Music: **Oli Julian**

Principal Cast: **Beanie Feldstein, Alfie Allen,**

**Paddy Considine, Chris O'Dowd, Emma Thompson**

Production: **Monumental Pictures**

**9 St Peters Street**

**London N18JD United Kingdom**

**bonnie@monumentalpictures.co.uk**

### CONTACT INFORMATION

International Sales Agent: **Protagonist Pictures**

US Sales Agent: **Endeavor Content**

(see page 357)

Set in England in the 1990s, this giddy fusion of coming-of-age comedy and rock 'n' roll debauchery charts a sweet, geeky teenage girl's meteoric rise to music critic infamy. Based on Caitlin Moran's semi-autobiographical novel and directed by Coky Giedroyc — last at the Festival with the world premiere of *Women Talking Dirty* — *How to Build a Girl* is about discovering your best self by unleashing your nastiest one.

With her bedroom wall decorated with images of beloved heroes such as Julie Andrews and the Brontë sisters, Johanna Morrigan (*Booksmart's* Beanie Feldstein) has no shortage of enthusiasms — if only just one of them could help her seem cool. Johanna's Wolverhampton home is crowded with four brothers, one depressed mum, one failed drummer turned unlicensed dog breeder dad (Paddy Considine), and countless border collies, and there's precious little income to go around.

Thankfully, Johanna hits the jackpot: she responds to a London music magazine's call for new writers, and while she knows virtually nothing about contemporary music, her plucky insistence lands her gigs reviewing concerts and records. Sensing that cutting sarcasm curries more favour with her editors than fan-girl plaudits, Johanna

reinvents herself as Dolly Wilde, a flamboyantly mean, sexually voracious scenester with a penchant for pithy takedowns. Her new persona makes her a star. But it may cost her her soul.

Brimming with great music, wild escapades, and memorable cameos from Chris O'Dowd, Alfie Allen, and Emma Thompson, *How to Build a Girl* is a cautionary tale about growing up fast, and slowing down just enough to get to know who you really are.

DIANA SANCHEZ



**Coky Giedroyc** was born in Hong Kong and lives in London. She has directed many short films, documentaries, and television episodes, and made her feature debut with *Stella Does Tricks* (96). Her second feature, *Women Talking Dirty* (99), played the Festival. *How to Build a Girl* (19) is her latest film.

### 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.*



## Human Capital

### Marc Meyers

USA, 2019  
 English  
**WORLD PREMIERE**  
 95 minutes | Colour/DCP (D-Cinema)

Production Company: **Maven Pictures**  
 Producer: **Trudie Styler, Celine Rattray, Oren Moverman, Bert Marcus, Liev Schreiber, Matthew Stillman**  
 Screenplay: **Oren Moverman**  
 Cinematographer: **Kat Westergaard**  
 Editor: **Tariq Anwar, Alex Hall**  
 Production Designer: **Mary Lena Colston**  
 Sound: **Coll Anderson**  
 Music: **Marcelo Zarvos**  
 Principal Cast: **Liev Schreiber, Marisa Tomei, Peter Sarsgaard, Maya Hawke, Alex Wolff**

Production: **Maven Pictures**  
 148 Spring St, 4th Floor  
 New York City, NY 10012 USA  
 josephine@mavenpic.com

**CONTACT INFORMATION**  
 US Sales Agent: **United Talent Agency (UTA)**  
 (see page 357)

In Marc Meyers' English-language remake of Paolo Virzì's 2013 film — both based on the 2004 Stephen Amidon novel — the fates of two families are intertwined following a tragic car accident in which a cyclist is hospitalized by a hit-and-run.

Broken into three distinct chapters (each depicting one character's version of the events that unfold), the film follows Drew, a real-estate agent who hastily invests with Quint, a powerful elite operator of an "invisible" high-risk/high-reward hedge fund; Carrie, Quint's wife, who wants to use her family's money to save a heritage theatre from development (and, perhaps, herself from ennui); and Shannon, Drew's daughter, who begins dating Ian, a bad boy with a troubled past. But someone is culpable for the accident, and as fingers begin to point towards the easy targets, one thing becomes crystal clear: some losses come with a tangible number — others are harder to calculate.

Liev Schreiber, Peter Sarsgaard, Marisa Tomei (also at the Festival in *Frankie*), Maya Hawke, and Alex Wolff (also at the Festival in *Bad Education* and *Castle in the Ground*) give rich performances and Meyers wisely chooses to let his characters grapple with their worst

instincts at a measured but electric pace. Oren Moverman's nuanced screenplay adaptation invites the audience to ask themselves what, in the end, is worth more: vast sums of money, or a person's liberty? Without playing favourites or painting with too broad a brush, *Human Capital* mines smart class commentary from ruin — which, as we see, isn't always financial.

MICHAEL LERMAN



**Marc Meyers** is an American director and screenwriter. He has written and directed the features *Harvest* (10), *How He Fell In Love* (15), and *My Friend Dahmer* (17). *Human Capital* (19) is his latest film.



## The Friend

Gabriela Cowperthwaite

USA, 2019

English

WORLD PREMIERE

124 minutes | Colour/DCP (D-Cinema)

Production Company: **Black Bear Pictures/Scott Free Productions**

Executive Producer: **Ridley Scott, Ben Stillman, Michael Heimler, Ted Deiker, Brad Ingelsby, Matthew Teague**

Producer: **Kevin Walsh, Michael Pruss, Ryan Stowell, Teddy Schwarzman**

Screenplay: **Brad Ingelsby**

Cinematographer: **Joe Anderson**

Editor: **Colin Patton**

Production Designer: **Cara Brower**

Sound: **Kevin S. Parker**

Music: **Rob Simonsen**

Principal Cast: **Jason Segel, Dakota Johnson, Casey Affleck**

Production: **Black Bear Pictures**

1739 Berkeley Street

Santa Monica, CA 90404 USA

info@blackbearpictures.com

### CONTACT INFORMATION

Canadian Distributor: **Elevation Pictures**

International Sales Agent: **STXinternational**

US Sales Agent: **Endeavor Content**

(see page 357)

When Dane (Jason Segel) moves in to assist his best friends from college, Nicole (Dakota Johnson) and Matthew (Casey Affleck) Teague, all three expect a short stay. Nicole has been diagnosed with cancer and Matthew is struggling to keep up with her needs while trying to help raise their two daughters. But as a temporary gesture extends into an indefinite living arrangement, he all but leaves his own life behind. A sweet and stalwart source of support, Dane's commitment extends beyond the call of duty and comes at the cost of his own job and relationships. As Nicole's condition worsens, the lines between friendship and family begin to blur.

Best known for the documentary *Blackfish*, director Gabriela Cowperthwaite takes the twists and turns of ordinary lives and makes them into something extraordinary. Deploying a long running time — though the film never feels drawn out — she breathes life into these characters in a series of telling, non-linear vignettes that give us a chance to really get know and care for them. Based on an *Esquire* article of the same name, written by the real Matthew Teague, *The Friend* is a story that asks us what friendship means. With brilliant performances from the whole cast, Cowperthwaite's

second narrative feature is a uniquely epic and heart-wrenchingly bittersweet saga of three friends and their intertwining lives.

MICHAEL LERMAN



**Gabriela Cowperthwaite** was born in Denver, Colorado. Her directorial credits include *City Lax: An Urban Lacrosse Story* (10), the award-winning documentary *Blackfish* (13), and the feature film *Megan Leavey* (17). *The Friend* (19) is her latest film.



## Uncut Gems

Josh Safdie,  
Benny Safdie

USA, 2019

English

INTERNATIONAL PREMIERE

130 minutes | Colour/DCP 4K (D-Cinema)

Production Company: **A24/Elara Pictures**

Executive Producer: **Martin Scorsese,**

**Emma Tillinger Koskoff, Anthony Katagas, David Koplan**

Producer: **Scott Rudin, Eli Bush, Sebastian Bear-McClard**

Screenplay: **Ronald Bronstein, Josh Safdie, Benny Safdie**

Cinematographer: **Darius Khondji**

Editor: **Ronald Bronstein, Benny Safdie**

Production Designer: **Sam Lisenco**

Sound: **Skip Lievsay, Tom Fleischman**

Music: **Daniel Lopatin**

Principal Cast: **Adam Sandler, Lakeith Stanfield, Julia Fox, Kevin Garnett, Idina Menzel, Eric Bogosian, Judd Hirsch**

Production: **A24**

31 W. 27th Street, 11th Floor

New York, NY 10001 USA

info@a24films.com

### CONTACT INFORMATION

US Distributor: **A24**

(see page 357)

Returning to the screen with a pulse-pounding crime comedy, directing duo brothers Josh and Benny Safdie (*Good Time*, *Heaven Knows What*) tell the story of Howard Ratner (Adam Sandler), a charismatic and slippery jeweller. Howard is determined to prove himself a champion in his day-to-day life, and he idolizes his client list of famous athletes procured for him by his middleman, Demany (Lakeith Stanfield, also at the Festival in *Knives Out*). Ever scheming, Howard intends to sell a mined chunk of rock full of embedded gems at auction — after it's shipped to him from Ethiopia inside a fish carcass. If he can navigate his way through marital problems, girlfriend problems, imaginatively vicious debt collectors, and his unquenchable desire to be close to success, he might just have a clear shot at winning.

Sandler commands the screen with such a nuanced performance that it's like Howard has been sewn into his skin. He juggles the film's uneasy comedy with a sense of imbued optimism, one that keeps him in trouble but also keeps everyone around Howard — including the audience — rooting for him.

The Safdie brothers give their signature gritty, naturalistic feel to the story, cementing their place in the canon of down-and-

dirty New York cinema alongside greats like John Cassavetes and Abel Ferrara.

With surprising turns from former NBA star Kevin Garnett and The Weeknd playing themselves, the Safdies present a vibrant and chaotic picture of the city that is very much of the moment. Wrapped in frenetic, stop-at-nothing energy and full of laughs, *Uncut Gems* is a meaty, edgy diamond in the rough.

MICHAEL LERMAN



**Josh Safdie** was born in New York City. With his brother Benny Safdie, he has directed several award-winning short films and features, including *Daddy Longlegs* (09), *Heaven Knows What* (14), which played the Festival, and *Good Time* (17). *Uncut Gems* (19) is his latest film.



**Benny Safdie** was born in New York City. With his brother Josh Safdie, he has directed several award-winning short films and features, including *Daddy Longlegs* (09), *Heaven Knows What* (14), which played the Festival, and *Good Time* (17). *Uncut Gems* (19) is his latest film.

PUBLIC  
OPINION  
HAS A  
WAY OF  
CHANG-  
ING - ANTHONY  
BURGESS

BELFAST LOVE  
PUBLIC HOUSE

DEATH & TAXES  
FREEHOUSE

WALRUS PUB  
& BEER HALL

PONG  
BAR

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## Military Wives

Peter Cattaneo

UNITED KINGDOM, 2019  
English  
WORLD PREMIERE  
112 minutes | Colour/DCP (D-Cinema)

Production Company: **42/Ingenious Media/Tempo Productions**  
Executive Producer: **Peter Touche, Orlando Wood, Hana Canter, Emma Willis, René Besson, Zygi Kamasa, Stephen Spence, Emma Berkofsky, Tim Haslam, Hugo Grumbar, Liz Gallacher, Josh Varney, Josh Horsfield, Jo Bamford**  
Producer: **Ben Pugh, Rory Aitken, Piers Tempest**  
Screenplay: **Rosanne Flynn, Rachel Tunnard**  
Cinematographer: **Hubert Taczanowski**  
Editor: **Anne Soppel**  
Production Designer: **John Beard**  
Sound: **Dylan Bennet, Paul Paragon**  
Music: **Lorne Balfe**  
Principal Cast: **Kristin Scott Thomas, Sharon Horgan, Jason Flemyng**

Production: **42**  
**8 Flitcroft Street**  
London WC2H 8DL United Kingdom  
benpugh@42mp.com

### CONTACT INFORMATION

Canadian Distributor: **levelFILM**  
International Sales Agent: **Embankment Films**  
US Sales Agent: **Creative Artists Agency (CAA)**  
(see page 357)

Life on a military base can be uneventful, especially for the wives who are left behind when their partners are called to duty. Kate (Kristin Scott Thomas) is one of these women, bearing the stress and monotony with grace and forbearance. As the long-standing chair of the Social Committee, Kate has a hard time stepping away when newcomer Lisa (Sharon Horgan) is appointed in her place. The two women have very different definitions of social activities: Kate wants the group to continue with her busy calendar of book clubs and community work, while Lisa prefers to find any excuse for a glass of wine. When the idea of starting a choir is first broached, the women theoretically find common ground — even if they don't see eye to eye on the approach. Nonetheless, as the group begins to practice, they soon discover that the joy of singing is infectious and the first military wives choir is born.

Discovering that they can rely on each other for more than beautiful harmonies, the members come together to confront the challenges of having a partner at war, to face the uncertainty of their fates, and to acknowledge how much of their identity is wrapped up in their husbands.

Inspired by the international phenomenon of military wives choirs, Peter Cattaneo (*The Full Monty*) crafts an emotive and poignant story about a group of women who realize that their partners in Afghanistan aren't the only ones whose circumstances can lead to unbreakable bonds of camaraderie, belonging, and deep friendship.

DIANA SANCHEZ



**Peter Cattaneo** was born in London, and graduated from the Royal College of Art. He made his feature debut with *The Full Monty* (97), which won over 30 awards, including an Oscar and four BAFTAs. He went on to direct the features *Lucky Break* (01), *Opal Dream* (06), and *The Rocker* (08). *Military Wives* (19) is his latest film.



## The Lighthouse

Robert Eggers

USA, 2019

English

NORTH AMERICAN PREMIERE

109 minutes | Colour/DCP (D-Cinema)

Production Company: A24/New Regency/RT Features/  
Parts & Labor

Executive Producer: Arnon Milchan, Yariv Milchan,  
Michael Schaefer, Josh Peters, Isaac Ericson, Sophie  
Mas, Caito Ortiz, Rodrigo Gutierrez, Chris Columbus,  
Eleanor Columbus

Producer: Rodrigo Teixeira, Jay Van Hoy, Robert Eggers,  
Lourenço Sant' Anna, Youree Henley

Screenplay: Robert Eggers, Max Eggers

Cinematographer: Jarin Blaschke

Editor: Louise Ford

Production Designer: Craig Lathrop

Sound: Damian Volpe

Music: Mark Korven

Principal Cast: Willem Dafoe, Robert Pattinson

Production: A24

31 W. 27th Street, 11th Floor

New York, NY 10001 USA

info@a24films.com

### CONTACT INFORMATION

Canadian Distributor: VVS Films

US Distributor: A24

International Sales Agent: A24

(see page 357)

After having spooked audiences into a delicious frenzy with his much-lauded feature debut *The Witch* (TIFF '15), director Robert Eggers returns to the Festival with this chillingly intimate tale of two men sequestered on a tiny — and perhaps enchanted — Atlantic isle.

Charged with tending to a lighthouse for a four-week term, the taciturn Ephraim Winslow (Robert Pattinson) spends his days toiling away with backbreaking upkeep, while during the nights it is only his elder cohort Thomas Wake (Willem Dafoe, also at the Festival in *Motherless Brooklyn*) who is allowed to keep the beacon in operation. Growing weary of menial tasks, Ephraim's curiosity regarding Thomas' hours alone with the big light burgeons. But is it just fatigue and envy that cause Ephraim to become increasingly paranoid about the loitering seagulls, to the point where he's visited by strange apparitions?

Set in the 19th century and photographed by Jarin Blaschke in starkly beautiful black and white, *The Lighthouse* harkens back to the literature of Melville while accruing a hallucinatory ambiance that feels entirely fresh. The film's crude humour, hypnotic sounds, and spectral imagery lure us in, but it's Pattinson and Dafoe holding our

attention, even as the men begin to slide off the deep end with truly unhinged performances that feature Pattinson, spellbinding with his bushy beard, piercing eyes, and salty accent, and Dafoe, captivating as he goads his young mate to reveal his shadowy past. As *The Lighthouse* — winner of a FIPRESCI award at Cannes — veers into ever-darker waters, this brilliant pair enters a dangerous dance that will leave you staggering out of the cinema on sea legs.

MICHAEL LERMAN



Robert Eggers was born in Lee, New Hampshire. He is a writer, director, production designer, and costume designer. He has directed the short films *The Tell-Tale Heart* (08) and *Brothers* (14). His debut feature, *The Witch* (15), played the Festival and won a directing award at Sundance. *The Lighthouse* (19) is his latest film.



## The Personal History of David Copperfield

Armando Iannucci

UNITED KINGDOM, 2019  
English  
WORLD PREMIERE  
120 minutes | Colour/DCP (D-Cinema)

Production Company: FilmNation Entertainment/Film4/  
Wishmore Entertainment  
Executive Producer: Daniel Battsek, Ollie Madden,  
Simon Blackwell, Ben Browning, Glen Basner,  
Christos V. Konstantakopoulos  
Producer: Kevin Loader, Armando Iannucci  
Screenplay: Armando Iannucci, Simon Blackwell  
Cinematographer: Zac Nicholson  
Editor: Mick Audsley, Peter Lambert  
Production Designer: Cristina Casali  
Music: Christopher Willis  
Principal Cast: Dev Patel, Tilda Swinton, Hugh Laurie,  
Peter Capaldi, Ben Whishaw, Paul Whitehouse,  
Aneurin Barnard, Daisy May Cooper, Morfydd Clark,  
Benedict Wong, Gwendoline Christie, Anthony Welsh,  
Rosalind Eleazar

Production: FilmNation Entertainment  
150 West 22nd St, 9th Floor  
New York, NY 10011 USA  
nyoffice@filmnation.com

### CONTACT INFORMATION

International Sales Agent: FilmNation Entertainment  
US Sales Agent: United Talent Agency (UTA),  
FilmNation Entertainment  
(see page 357)

From the imaginations of Oscar nominees Armando Iannucci, director of TIFF 2017's *The Death of Stalin*, and Simon Blackwell, who co-wrote Iannucci's breakthrough feature *In the Loop*, comes this gloriously frenetic adaptation of one of Charles Dickens' most beloved novels. Starring Oscar nominee Dev Patel and featuring an august supporting cast that includes Oscar winner Tilda Swinton and Golden Globe winners Hugh Laurie and Ben Whishaw, *The Personal History of David Copperfield* is gloriously entertaining, careening through 19th-century England as it tracks its hero's zigzag destiny.

Born six months after the death of his father, David (Patel) is lucky to be raised by a loving mother. But when Mum weds the dour Edward Murdstone, David is shipped off to the cottage — actually a capsized boat — of his housekeeper's family. These peculiar accommodations prove to be only the first of David's numerous temporary abodes, which include an oppressive boarding school and the home of his eccentric aunt Betsey Trotwood (Swinton). Wherever David goes, whether living in poverty or comfort, he writes pithy impressions of all those he encounters — impressions that will one day constitute his autobiography.

With its refreshing casting and ceaseless visual surprises — walls literally fall away to make room for flashbacks — Iannucci and Blackwell's *David Copperfield* transposes its source material into a decidedly 21st-century cinematic context. Yet the film never loses sight of its central ideas: that great art is born of great experience, and one's true fortune can be measured in friends.

CAMERON BAILEY



**Armando Iannucci** was born in Glasgow. He has produced, directed, and written a number of shows for television, including *The Thick of It* (05–12) and *Veep* (12–19). He has directed the features *In the Loop* (09) and *The Death of Stalin* (17), which played the Festival. *The Personal History of David Copperfield* (19) is his latest film.



## Motherless Brooklyn

Edward Norton

USA, 2019

English

INTERNATIONAL PREMIERE

144 minutes | Colour/DCP (D-Cinema)

Production Company: **Class 5 Films / MWM Studios**  
 Executive Producer: **Adrian Alperovich, Sue Kroll, Daniel Nadler, Robert F. Smith, Brian Niranjan Sheth**  
 Producer: **Bill Migliore, Edward Norton, Gigi Pritzker, Rachel Shane, Michael Bederman**  
 Screenplay: **Edward Norton**  
 Cinematographer: **Dick Pope**  
 Editor: **Joe Klotz**  
 Production Designer: **Beth Mickle**  
 Music: **Daniel Pemberton**  
 Principal Cast: **Edward Norton, Bruce Willis, Gugu Mbatha-Raw, Bobby Cannavale, Cherry Jones, Leslie Mann, Alec Baldwin, Willem Dafoe**

Production: **Class 5 Films / MWM Studios**  
 4000 Warner Blvd.  
 Burbank, CA 91522 USA  
 dennis.higgins@warnerbros.com

### CONTACT INFORMATION

US Distributor: **Warner Bros. Pictures**  
 (see page 357)

Widely acclaimed as one of his generation's finest actors, Edward Norton proves his skill behind the camera in this inventive crime saga. Marked by a deep sense of place and compelling performances from a cast that includes Alec Baldwin, Gugu Mbatha-Raw and Willem Dafoe (also at the Festival in *The Lighthouse*), *Motherless Brooklyn* is an offbeat detective story in which the hero seeks both to solve a murder and illuminate his own origins.

As young orphans, Lionel Essrog (Norton) and his three closest friends were taken under the wing of Frank Minna (Bruce Willis). Minna would send the boys on enigmatic errands, imbuing them with street smarts, attitude, and a sense of purpose. Those four boys became the Minna Men, an ersatz detective agency and limo service. When Minna is knifed and left for dead, Lionel determines to solve this crime, plunging him into a Brooklyn underworld riddled with colourful characters, some possibly enemies passing as old friends. As his quest for truth leads him further up New York's ladder of power, Lionel's investigation is complicated by his Tourette syndrome, which leaves him prone to compulsive behavioural tics and inappropriate verbal outbursts.

Norton brings compassion and humour to Lionel, whose condition inevitably leads to some knotty scenarios yet is never played for cheap laughs. Working with acclaimed cinematographer Dick Pope, Norton recreates 1950s Brooklyn with an alluring specificity. The result is a story that feels both rooted and universal.

CAMERON BAILEY



**Edward Norton** was born in Boston. He is an Academy Award-nominated actor who has appeared in such films as *Primal Fear* (96), *American History X* (98), *Fight Club* (99), *The Incredible Hulk* (08), *Moonrise Kingdom* (12), and *Birdman* (14). He made his directorial debut with *Keeping the Faith* (00). *Motherless Brooklyn* (19) is his latest film.



## Judy

Rupert Goold

UNITED KINGDOM, 2019  
English  
CANADIAN PREMIERE  
118 minutes | Colour/DCP (D-Cinema)

Production Company: Calamity Films/Pathé Productions/BBC Films/Ingenious  
Executive Producer: Cameron McCracken, Rose Garnett, Andrea Scarso  
Producer: David Livingstone  
Screenplay: Tom Edge  
Cinematographer: Ole Bratt Birkeland  
Editor: Melanie Ann Oliver  
Production Designer: Kave Quinn  
Sound: Adrian Bell, Lee Herrick, Rob Ireland  
Music: Gabriel Yared  
Principal Cast: Renée Zellweger, Jessie Buckley, Finn Wittrock, Rufus Sewell, Michael Gambon

Production: Calamity Films  
16 Carlisle Street  
London W1D 3BT United Kingdom  
info@calamityfilms.com

### CONTACT INFORMATION

Canadian Distributor: Entertainment One  
US Distributor: Roadside Attractions  
International Sales Agent: Pathé International  
(see page 357)

Anchored by a note-perfect performance from Oscar winner Renée Zellweger, this heart-rending adaptation of Peter Quilter's stage play *End of the Rainbow* presents an intimate portrait of the great Judy Garland in the final year of her life.

Judy was raised on film sets and nearly every aspect of her life — from what she could eat to who she could date to what drugs she should take — was dictated by MGM studio head Louis B. Mayer. She became a wondrously gifted movie star who never learned to take care of herself.

As *Judy* begins, the child star of *The Wizard of Oz* and ingenue of *A Star is Born* is now middle-aged, homeless, broke, embroiled in a custody battle, and all but blacklisted in Hollywood. In a bid to regain some control of her career, she accepts a residency at a London theatre. She refuses to rehearse and, crippled by anxiety, insomnia, and alcoholism, can barely make it to the stage opening night. But once there, in the spotlight, before an eager audience, microphone in hand and a crackerjack band at the ready, she's suddenly at home. And it's magic.

Directed by Rupert Goold (*True Story*), *Judy* tracks those rollercoaster months in England, the onstage triumphs and catastrophes, the whirlwind marriage to

the opportunistic Mickey Deans (Finn Wittrock), and the touching friendship with a gay couple who adore her.

Despite her bad behaviour, Judy, haunted by fears that her talent will abandon her any moment, is regarded with tremendous sympathy, and Zellweger, who knows from razzmatazz, captures Judy's pain and impossible charisma with equal aplomb.

DIANA SANCHEZ



Rupert Goold was born in London. He studied English literature at Cambridge and, on a Fulbright scholarship, studied performance at New York University. He has directed more than 40 stage productions in the UK, several TV series, and the feature film *True Story* (15). *Judy* (19) is his latest film.



## La Odisea de los Giles Heroic Losers

Sebastian Borensztein

ARGENTINA/SPAIN, 2019  
Spanish  
INTERNATIONAL PREMIERE  
117 minutes | Colour/DCP (D-Cinema)

Production Company: K&S Films/Kenya Films/Mod  
Executive Producer: Micky Buyé, Javier Braier  
Producer: Hugo Sigman, Ricardo Darín, Matias Mosteirín,  
Chino Darín, Federico Posternak, Leticia Cristi,  
Fernando Bovaira, Simón de Santiago  
Screenplay: Sebastian Borensztein, Eduardo Sacheri  
Cinematographer: Rodrigo Pulpeiro  
Editor: Alejandro Carrillo Penovi  
Production Designer: Daniel Gimelberg  
Sound: Martín Porta  
Music: Federico Jusid  
Principal Cast: Ricardo Darín, Luis Brandoni,  
Chino Darín, Verónica Llinás, Daniel Aráoz,  
Carlos Belloso, Rita Cortese, Andrés Parra

Production: K&S Films  
Paraguay 1535  
Buenos Aires 1061 Argentina  
Leticia Cristi  
lcristi@ks-films.com

**CONTACT INFORMATION**  
International Sales Agent: Film Factory  
(see page 357)

Featuring the great Ricardo Darín, star of his films *Chinese Take-Out* and *Kóblíc*, the latest from director Sebastian Borensztein is a rousing tale of working-class solidarity and collective revenge.

The year is 2001, and Argentina is hitting the lowest point in its great depression. His glory days far behind him, retired soccer star Fermín (Darín) now runs a service station in a sleepy provincial town. Hoping to pull his family and their community out of decline, Fermín seeks to convert some abandoned grain silos into a viable storage facility. He convinces friends to invest in the cooperative, but is railroaded by a conniving bank manager into placing their cash into a savings account just as the banks are about to be frozen by the government, rendering their money useless and their plans quashed.

For a time things seem only to get worse, until rumours spread of a secret depository containing the cooperative's pilfered cash and much, much more. With Fermín as their Robin Hood-esque leader, the group conspires to infiltrate the cache, but it's going to take some serious resolve, a little inspiration, and a lot of luck to pull off this honest-person heist.

Based on the novel by Eduardo Sacheri, *Heroic Losers* is by turns sombre, hilarious,

and suspenseful. Teeming with a memorable crew of characters you can't help but root for, the film serves as a reminder that when our institutions fail us, we have no choice but to look to our neighbours — and hold onto our dreams.

DIANA SANCHEZ



**Sebastian Borensztein** was born in Buenos Aires. Before directing the feature films *The Die is Cast* (05), *No Memories* (11), *Chinese Take-Out* (11), and *Kóblíc* (16), he was a prolific and award-winning TV producer, director, and writer. *Heroic Losers* (19) is his latest film.



## Ema

Pablo Larraín

CHILE, 2019

Spanish

NORTH AMERICAN PREMIERE

102 minutes | Colour/DCP (D-Cinema)

Production Company: **Fabula**

Executive Producer: **Rocío Jadue, Mariane Hartard**

Producer: **Juan de Dios Larraín**

Screenplay: **Pablo Larraín, Guillermo Calderón,**

**Alejandro Moreno**

Cinematographer: **Sergio Armstrong**

Editor: **Sebastián Sepúlveda**

Production Designer: **Estefanía Larraín**

Sound: **Roberto Espinoza**

Music: **Nicolás Jaar**

Principal Cast: **Gael García Bernal, Mariana di Girolamo**

Production: **Fabula**

**Holanda 3017**

**Santiago 7770057 Chile**

**andreaundurraga@fabula.cl**

Set in the scenic seaport city of Valparaíso, the latest from Pablo Larraín — whose Oscar-nominated *Jackie* won the Festival's Platform Prize in 2016 — reunites the visionary Chilean auteur with Mexican superstar Gael García Bernal (*No*, screening in the Cinematheque programme at this year's Festival) for an incendiary drama about art, desire, and family.

Ema (Mariana di Girolamo) is a talented young dancer whose roots lie in the carnal reggaetón grooves she and her friends perform to in the city streets, but she's forged a career as part of a more cerebral modern-dance ensemble helmed by her husband, choreographer Gastón (García Bernal, also at the Festival as director of *Chicuarotes*).

As the film opens, the couple is reeling from a terrible crisis: their adopted 12-year-old son Polo has set fire to their home, severely burning the face of Ema's sister in the process. With her child taken from her and her marriage crumbling, Ema sets out on a strange, secretive, and risky quest to reset her life.

With a stirring score by Nicolás Jaar (who previously scored Jacques Audiard's Palme d'Or winner *Dheepan*) and erotically charged choreography from José Vidal, *Ema* infuses

absurdist humour, unbridled physicality, and formal adventurousness into the malleable framework of the familial melodrama, playing out in both intimate interiors and on Valparaíso's steep streets, where roiling emotions are expressed through dance. Written by Larraín, Alejandro Moreno, and the director's *Neruda* scribe Guillermo Calderón, *Ema* strikes a mesmerizing balance between dazzling, enigmatic imagery and unnervingly familiar scenes of domestic tumult.

DIANA SANCHEZ



**Pablo Larraín** was born in Santiago, Chile, where he studied audiovisual communication at Santiago's University for the Arts, Sciences and Communication. The Festival has screened his films *Tony Manero* (08), *No* (12), which screens in the Cinematheque programme at this year's Festival, *The Club* (15), *Neruda* (16), and *Jackie* (16), which was nominated for three Oscars and won TIFF's Platform Prize. *Ema* (19) is his latest film.



## Guest of Honour

### Atom Egoyan

**CANADA, 2019**  
**English, Armenian**  
**NORTH AMERICAN PREMIERE**  
**105 minutes | Colour/DCP (D-Cinema)**

Production Company: **Ego Film Arts/The Film Farm**  
 Executive Producer: **Sébastien Beffa, Nicolas Brigaud-Robert, Valéry Guibal, Francois Yon, Laurie May, Noah Segal, Adrian Love**  
 Producer: **Atom Egoyan, Simone Urdl, Jennifer Weiss**  
 Screenplay: **Atom Egoyan**  
 Cinematographer: **Paul Sarossy**  
 Editor: **Susan Shipton**  
 Production Designer: **Phillip Barker**  
 Sound: **Steven Munro, Daniel Pellerin, Rob Fletcher**  
 Music: **Mychael Danna**  
 Principal Cast: **David Thewlis, Laysla De Oliveira, Luke Wilson, Rossif Sutherland, Arsinée Khanjian, Alexandre Bourgeois**

Production: **Ego Film Arts**  
**80 Niagara Street**  
**Toronto, ON M5V 1C5 Canada**  
**info@egofilmarts.co**

**CONTACT INFORMATION**  
 Canadian Distributor: **Elevation Pictures**  
 International Sales Agent: **Playtime**  
 US Sales Agent: **Playtime**  
 (see page 357)

For many years, Atom Egoyan has been read (or misread) as a primarily cerebral filmmaker, when the fact is that all of his films are propelled by deeply felt emotional traumas, and his characters' corresponding inability to work through them. His new film, *Guest of Honour* — which is driven by a memorable and moving turn by David Thewlis — shares many significant tropes with his breakthrough early films, most notably a protagonist who, while professionally charged with protecting society, is undergoing personal turmoil that prevents him from fulfilling his duty.

Thewlis plays Jim, a health inspector whose daughter, Veronica (Laysla De Oliveira), has recently been convicted of a crime. Although Jim is certain that she isn't guilty, his efforts to reduce her sentence are hampered by her intransigent refusal to cooperate with him. Despairing, Jim lashes out through his work, pursuing neglectful restaurateurs with a vigour we first assume to be dedication, but soon realize is far more than professional zeal.

As often is the case with Egoyan's films, the pain is all too real, but the characters' attempts to deal with their suffering are forlorn, desperate, and sometimes comic — as is especially evident in a bravura scene

towards the end of the film, in which Jim's frailties and neediness come to the fore at a private function. It's a signature Egoyan scene, one that is tied to one of his central themes: that when we ignore our own grief and deny our own transgressions, we only play ourselves for fools.

STEVE GRAVESTOCK



**Atom Egoyan** was born in Cairo and raised in Victoria, BC. Many of his features have played at the Festival, including *Family Viewing* (87), *The Adjuster* (91), *Exotica* (94), *The Sweet Hereafter* (97), *Felicia's Journey* (99), *Ararat* (02), *Where the Truth Lies* (05), *Adoration* (08), *Chloe* (09), *Devil's Knot* (13), and *Remember* (15). *Guest of Honour* (19) is his latest film.



## Dolemite Is My Name

Craig Brewer

USA, 2019

English

WORLD PREMIERE

118 minutes | Colour/DCP 4K (D-Cinema)

Production Company: **Davis Entertainment**

Executive Producer: **Charisse Hewitt-Webster,**

**Michael Beugg**

Producer: **John Davis, John Fox, Eddie Murphy**

Screenplay: **Larry Karaszewski, Scott Alexander**

Cinematographer: **Eric Steelberg**

Editor: **Billy Fox**

Production Designer: **Clay Griffith**

Sound: **Dane A. Davis**

Music: **Scott Bomar**

Principal Cast: **Eddie Murphy, Keegan-Michael Key,**

**Mike Epps, Craig Robinson, Tituss Burgess,**

**Da'Vine Joy Randolph, Kodi Smit-McPhee, Snoop Dogg,**

**Ron Cephas Jones, Barry Shabaka Henley,**

**Tip 'TI' Harris, Luenell, Tasha Smith, Wesley Snipes**

Production: **Davis Entertainment**

### CONTACT INFORMATION

Canadian Distributor: **Netflix, Inc.**

US Distributor: **Netflix, Inc.**

(see page 357)

Eddie Murphy has nothing left to prove. A prodigious talent since he was a teenager, Murphy redefined comedy in the movies, the clubs, and on television. Like all great groundbreakers, he knows his history. And so it's uniquely gratifying to see Murphy take on the role of one of his wildest inspirations, Rudy Ray Moore.

*Dolemite Is My Name* tells the story of Moore, a struggling singer and comedian working in a record store in early-1970s Hollywood. Every type of hustler populates the neighbourhood, most with a wicked repertoire of obscene insults. Moore begins picking up their patter, drawn from the rich African-American tradition of "the dozens." He creates a stage character, Dolemite the pimp, records some especially profane routines, and soon rockets from shop clerk to ghetto superstar. It's not long before he starts making movies.

From this movie's first needle drop to the arrival of a gleaming red limousine, the music, production design, and Ruth E. Carter's eye-popping costumes immerse you in glorious '70s excess. But the success of the film hinges on Murphy's performance. He could have made Moore simply his latest outlandish screen character, yet he also invests him with the ambition and focus of

a true, American trash auteur. As his Rudy Ray Moore embraces the gratuitous violence and female nudity of blaxploitation cinema, he insists on his own kind of perfection from his Dolemite director, D'Urville Martin, played deliciously by Wesley Snipes. With a cast that also includes Craig Robinson, Keegan-Michael Key, Da'Vine Joy Randolph — in a role that works to counteract the gender politics that typified the era — Tituss Burgess, and some standout surprise cameos, *Dolemite Is My Name* is a celebration of Black creativity from one of comedy's greatest entertainers.

CAMERON BAILEY



**Craig Brewer** was raised in Memphis and studied playwriting at the American Conservatory Theater in San Francisco. He has directed the features *The Poor & Hungry* (00), *Hustle & Flow* (05), which won the audience award at Sundance, *Black Snake Moan* (06), and *Footloose* (11). *Dolemite Is My Name* (19) is his latest feature.



## The Laundromat

Steven Soderbergh

USA, 2019

English

NORTH AMERICAN PREMIERE

96 minutes | Colour/DCP 4K (D-Cinema)

Production Company: **Grey Matter Productions/ Sugar23/Anonymous Content/Topic Studios**  
 Executive Producer: **Michael Polaire, Douglas Urbanski, Ben Everard, Michael Bloom, Adam Pincus, Jake Bernstein**

Producer: **Lawrence Grey, Gregory Jacobs, Michael Sugar, Scott Z. Burns**

Screenplay: **Scott Z. Burns**

Cinematographer: **Peter Andrews**

Editor: **Mary Ann Bernard**

Production Designer: **Howard Cummings**

Sound: **Larry Blake**

Music: **David Holmes**

Principal Cast: **Meryl Streep, Gary Oldman, Antonio Banderas, Jeffrey Wright, Melissa Rauch, Jeff Michalski, Jane Morris, Robert Patrick, David Schwimmer, Cristela Alonzo, Larry Clarke, Will Forte, Chris Parnell, Nonso Anozie, Larry Wilmore, Jessica Allain, Nikki Amuka-Bird, Matthias Schoenaerts, Rosalind Chao, Kunjue Li, Ming Lo, James Cromwell, Sharon Stone**

Production: **Grey Matter Productions**

### CONTACT INFORMATION

Canadian Distributor: **Netflix, Inc.**

US Distributor: **Netflix, Inc.**

(see page 357)

Steven Soderbergh's kinetic dramatization of the Panama Papers exposé is part network narrative, part faux-entrepreneurial infomercial, part true-crime epic. Adapted from Pulitzer Prize-winning investigative journalist Jake Bernstein's *Secrecy World* by frequent Soderbergh collaborator Scott Z. Burns — also at the Festival with his own directorial effort, *The Report — The Laundromat* stars Meryl Streep, Gary Oldman, Jeffrey Wright, and Antonio Banderas as key players in an intricate worldwide web of greed and injustice, corruption and comeuppance.

Having been denied compensation after losing her husband in a ferry accident, middle-class retiree Ellen Martin (Streep) embarks on a personal investigation into the chain of insurance companies inexplicably dodging her claim. As a virtual paper trail leads Ellen to various far-flung locales, we are introduced to a rogue's gallery of supporting players — money launderers, organ traffickers, baffled bureaucrats, imploding families, and deadly *narcotraficantes* — each navigating micro-dramas of their own.

Among *The Laundromat's* inspired ingredients is its framing device, in which billionaire bon vivants Jürgen Mossack (Oldman) and Ramón Fonseca (Banderas,

also at the Festival in *Pain and Glory*) offer a step-by-step guide on how to become fabulously wealthy by exercising endless loopholes in global finance, scuttling money off the grid, and walking the fine line between tax avoidance and tax evasion. Illuminating knotty economics with an exhilarating combination of great characters and playful storytelling, *The Laundromat* makes galvanizing entertainment out of outrage.

CAMERON BAILEY



**Steven Soderbergh** was born in Atlanta and is based in New York City. His feature directorial debut, *sex, lies, and videotape* (89), won the Palme d'Or at Cannes. His many films include *Out of Sight* (98), *Erin Brockovich* (00), *Traffic* (00), the *Ocean's* trilogy (01, 04, 07), *Magic Mike* (12), *Side Effects* (13), *Logan Lucky* (17), and the Festival selections *Gray's Anatomy* (96), *Schizopolis* (96), *The Limey* (99), *The Informant!* (09), and *The Laundromat* (19).



## La Belle Époque

Nicolas Bedos

FRANCE, 2019

French

NORTH AMERICAN PREMIERE

115 minutes | Colour/DCP (D-Cinema)

Production Company: **Les Films du Kiosque**

Producer: **François Kraus, Denis Pineau-Valencienne**

Screenplay: **Nicolas Bedos**

Cinematographer: **Nicolas Bolduc**

Editor: **Anny Danché, Florent Vassault**

Production Designer: **Stéphane Rozenbaum**

Sound: **Rémi Daru, Séverin Favriau, Jean-Paul Hurier**

Music: **Nicolas Bedos, Anne-Sophie Versnaeyen**

Principal Cast: **Daniel Auteuil, Guillaume Canet,**

**Doria Tillier, Fanny Ardant**

Production: **Les Films du Kiosque**

**95 rue réaumur**

**Paris 75002 France**

**contact@filmsdukiosque.fr**

### CONTACT INFORMATION

Canadian Distributor: **mk2 Mile End**

International Sales Agent: **Pathé International,**

**Orange Studio**

(see page 357)

This high-concept comedy from Nicolas Bedos (*Mr. & Mrs. Adelman*) shrewdly taps into our current technological anxieties and our most basic desire to revisit our glory days. Starring Daniel Auteuil, Fanny Ardant, and Guillaume Canet, *La Belle Époque* blurs historical eras while tracking a charismatic curmudgeon's existential reckoning.

Victor (Auteuil) is a sexagenarian cartoonist whose long-time publisher has eliminated their print edition and, with it, his gig. No fan of AI or VR, Victor likes turning pages, touching flesh, and seeing what's actually before him. Alas, what's before him is a resentful wife, Marianne (Ardant), who can no longer stand him. "I think you've been alive too long," Marianne confesses during one of her rages.

Longing to escape the present, Victor opts to return to the past — or a simulacrum of it. Enter Time Travellers, a service that immerses clients in a painstaking re-enactment of whatever historical moment its actors, designers, and builders can conjure. Victor hires Time Travellers to return him to May 16, 1974, the day he first met Marianne in a Lyon café. He finds himself beguiled by every detail, from the vintage editions of *Libération* to the punchy plastic egg holders to Margo (Doria Tillier),

the actress he accepts as the Marianne he fell for 45 years ago. It feels like a beautiful dream. But what happens when it's time to wake up?

Recalling the films of Charlie Kaufman — not to mention TIFF '18's *Non-Fiction*, which also starred Canet — *La Belle Époque* invites us to peer into the past, consider how it made us who we are, and to muse on who we might still aspire to be.

DIANA SANCHEZ



**Nicolas Bedos** was born in Neuilly-sur-Seine, a suburb of Paris. He wrote, directed, and starred in his debut feature, *Mr. & Mrs. Adelman* (17). *La Belle Époque* (19) is his latest film.

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## Ji Yuan Tai Qi Hao No.7 Cherry Lane

Yonfan

**HONG KONG, 2019**  
Mandarin, Cantonese  
**NORTH AMERICAN PREMIERE**  
125 minutes | Colour/DCP (D-Cinema)

Production Company: **Far Sun Film Co Ltd**  
Executive Producer: **Wade Yao, Joyce Yang**  
Producer: **Monica Chao**  
Screenplay: **Yonfan**  
Animator: **Zhang Gang, Hsien Wen-Ming**  
Editor: **Wang Haixia**  
Production Designer: **Yonfan, Zhang Gang, Hsien Wen-Ming**  
Sound: **Terry Shek**  
Music: **Yonfan, Yu Yat-Yiu, Chapavich Temnitikul, Phasura Chanvitikul**  
Principal Cast: **Sylvia Chang, Zhao Wei, Alex Lam, Kelly Yao, Daniel Wu**

Production: **Far Sun Film Co Ltd**  
9/F, Tin On Sing Commercial Building,  
41-43 Graham Street  
Central Hong Kong  
farsunfilm@gmail.com

### CONTACT INFORMATION

International Sales Agent: **Far Sun Film Co Ltd**  
(see page 357)

This latest feature from the iconic Yonfan — his animation debut — finds the renowned filmmaker, photographer, art connoisseur, and collector returning to the Hong Kong of his youth, a setting simmering with political turmoil and unfettered desire.

It is 1967, the year of the leftist riots, with violent clashes between anti-colonial demonstrators and police erupting in Hong Kong's streets. For Ziming (Alex Lam), however, a more personal revolution is about to begin. A student at the University of Hong Kong, Ziming accepts a gig tutoring Meiling (Zhao Wei), the daughter of Mrs. Yu (Sylvia Chang), a single mother and exporter of luxury goods to Taiwan. Amidst stimulating discussions of Brontë, Proust and Cao Xueqin, Ziming will find himself drawn into intimate entanglements with both Meiling and Mrs. Yu, leading him toward an education no academic institution could possibly provide.

Steeped in art and history, *No.7 Cherry Lane* is a unique feature animation that bridges fantasy and memory, politics and eroticism. Utilizing a new process that turns original 3-D illustrations into 2-D images on rice paper, Yonfan has created a groundbreaking aesthetic that's bathed in an utterly modern artistic perspective yet seeped in nostalgia.

Regarding the film as a sort of love letter to Hong Kong, Yonfan revels in the city's unique character and beautifully conjures the atmosphere of this special period of excitement and unrest.

GIOVANNA FULVI



**Yonfan** was born in Wuhan, China and grew up in Taiwan. His directorial credits include *Last Romance* (88) and *Peony Pavilion* (01). His films *Bishonen* (98) and *Prince of Tears* (09) screened at the Festival. *No.7 Cherry Lane* (19) is his latest film.



## Marriage Story

Noah Baumbach

USA, 2019

English

CANADIAN PREMIERE

136 minutes | Colour/DCP 4K (D-Cinema)

Production Company: **HeyDay Films**

Executive Producer: **Craig Shilowich**

Producer: **Noah Baumbach, David Heyman**

Screenplay: **Noah Baumbach**

Cinematographer: **Robbie Ryan**

Editor: **Jennifer Lame**

Production Designer: **Jade Healy**

Sound: **Lisa Piñero, Chris Gebert,**

**Christopher Scarabosio**

Music: **Randy Newman**

Principal Cast: **Scarlett Johansson, Adam Driver,**

**Laura Dern, Alan Alda, Ray Liotta, Julie Hagerty,**

**Merritt Wever, Azhy Robertson**

Production: **HeyDay Films**

### CONTACT INFORMATION

Canadian Distributor: **Netflix, Inc.**

US Distributor: **Netflix, Inc.**

(see page 357)

Revisiting some of the themes that made his Oscar-nominated TIFF 2005 selection *The Squid and the Whale* so resonant, writer-director Noah Baumbach digs deep into divorce with *Marriage Story*. Adam Driver and Scarlett Johansson — the former also at TIFF this year with *The Report*, the latter with *JoJo Rabbit* — deliver some of their richest work as a couple whose once-enviable union crumbles under the weight of mounting resentments and divergent needs.

Charlie (Driver) is a playwright who wants to stay in New York. Nicole (Johansson) is an actor who's landed a coveted television role that requires her to relocate to Los Angeles. Their geographical dispute tests an already strained relationship.

As *Marriage Story* begins, the couple's divorce is already underway, with each enlisting legal squads deploying various tactics. Yet Baumbach's elegant narrative goes back and forth through time, showing how Charlie and Nicole fell in love and built a life together alongside a detailed, blow-by-blow chronicle of their marital dismantling.

Baumbach's wise script goes from Bergmanesque drama, to dark comedy, to surges of suspense, and is complemented by the intimate 35mm camerawork of Robbie Ryan (who also shot Baumbach's

*The Meyerowitz Stories (New and Selected)*), and by the precise, lived-in performances not only of Driver and Johansson, but also of Laura Dern, Alan Alda, and Ray Liotta.

*Marriage Story* may have an ironic title, but its divorce proceedings double as a moving post-mortem. Sometimes our most profound life choices begin to cohere only in retrospect.

CAMERON BAILEY



**Noah Baumbach** was born and raised in Brooklyn. His many directorial credits include the Festival selections *Mr. Jealousy* (97), *The Squid and the Whale* (05), *Margot at the Wedding* (07), *Frances Ha* (12), and *While We're Young* (14). *Marriage Story* (19) is his latest film.



## The Two Popes

Fernando Meirelles

USA/UNITED KINGDOM/ITALY/  
ARGENTINA, 2019  
English, Spanish, Italian, French,  
Portuguese, German, Latin  
CANADIAN PREMIERE  
125 minutes | Colour/DCP 4K (D-Cinema)

Production Company: Rideback, Inc.  
Executive Producer: Mark Bauch  
Producer: Dan Lin, Jonathan Eirich, Tracey Seaward  
Screenplay: Anthony McCarten  
Cinematographer: César Charlone  
Editor: Fernando Stutz  
Production Designer: Mark Tildesley  
Sound: Stuart Wilson, Ian Wilson, Becki Ponting  
Music: Bryce Dessner  
Principal Cast: Anthony Hopkins, Jonathan Pryce,  
Juan Minujín

Production: Rideback, Inc.

### CONTACT INFORMATION

Canadian Distributor: Netflix, Inc.  
US Distributor: Netflix, Inc.  
(see page 357)

The Catholic Church's papacy is a singular institution, with unique demands placed on the men who would see themselves elevated to it. This decade saw one of the Church's most important moments of transition but news reports can fail in the face of such enormous, complex change. *The Two Popes* takes us beyond TV images of smoke rising from the Vatican chimney into the hearts, minds, and actions of those charged with leading over a billion faithful. Directed by Brazil's Oscar-nominated Fernando Meirelles (*City of God*) and starring two acting legends in Sir Anthony Hopkins and Jonathan Pryce, this insightful story ushers us behind gilded doors to watch the once and future Popes grapple with faith and religious leadership in a rapidly changing world.

The year is 2013. Argentine Cardinal Jorge Mario Bergoglio (Pryce) could not be a less conventional candidate for the papacy. Dodging pomp at every turn, he prefers walking or biking to limousines. He likes to tango and watch soccer with ordinary people. In an amusing early scene, we hear him whistling "Dancing Queen" in the Vatican men's room. Most importantly, he believes it is the Church's obligation to respond to the shifting needs of its followers — which makes him the opposite of Pope

Benedict (Hopkins), who regards any change as a perilous compromise to the Church's integrity.

Nevertheless, Benedict realizes that momentum is building for Bergoglio to succeed him, so the two men meet, break bread, and engage in a debate that reveals much about their respective pasts and divergent visions for the future.

With its brilliantly detailed performances from Pryce and Hopkins, its cinematic flair, and surprising flourishes of humour, *The Two Popes* makes for a deeply rewarding experience.

DIANA SANCHEZ



Fernando Meirelles was born in São Paulo, Brazil, and studied architecture at the University of São Paulo. His many films include the Festival selections *City of God* (02), which won a TIFF Visions Award and was nominated for an Oscar, *Blindness* (08), and *360* (11). *The Two Popes* (19) is his latest feature.



## The Painted Bird

Václav Marhoul

CZECH REPUBLIC/UKRAINE/SLOVAKIA, 2019  
Czech, German, Russian, Slavic Esperanto  
NORTH AMERICAN PREMIERE  
169 minutes | Black and White/DCP (D-Cinema)

Production Company: Silver screen  
Producer: Václav Marhoul  
Screenplay: Václav Marhoul  
Cinematographer: Vladimír Smutný  
Editor: Ludek Hudec  
Production Designer: Jan Vlasák  
Sound: Pavel Rejholec  
Principal Cast: Petr Kotlár, Stellan Skarsgård,  
Harvey Keitel, Barry Pepper, Julian Sands, Udo Kier,  
Lech Dyblik, Jitka Cvancarová, Aleksey Kravchenko

Production: Silver screen  
Palace Lucerna, Vodickova 36  
Prague 1, 11000 Czech Republic  
info@silverscreen.cz

### CONTACT INFORMATION

International Sales Agent: Celluloid Dreams  
US Sales Agent: Creative Artists Agency (CAA),  
Celluloid Dreams  
(see page 357)

Based on Jerzy Kosiński's infamous novel of the same name, *The Painted Bird* is a plunge into the darkest corners of the human soul. Not for the faint-hearted, the film — featuring an ensemble cast that includes Harvey Keitel, Stellan Skarsgård, Barry Pepper, Julian Sands, and Udo Kier (who also appears at the Festival in *The Barefoot Emperor*) — tells the story of a Jewish child (Petr Kotlár), who, after being separated from his persecuted parents, wanders Nazi-occupied Eastern Europe during World War II, meeting senseless violence and inhumane torture along the way. In a defining moment, a peasant shows the boy the flight of a captive bird, painted and released back into its flock. The bird, now different from its fellows, is ripped apart. That critical lesson embodies the boy's own experiences: difference is fatal.

Director Václav Marhoul's film is a series of tableaux that take our helpless protagonist on a brutal journey into a period of incongruous and untempered hatred and fear of the other. This harsh world is captured in uncomfortable detail in Vladimír Smutný's stunning 35mm black-and-white cinematography and Pavel Rejholec's powerful Atmos Dolby sound environment.

While there are occasional glimpses of compassion, Marhoul does not stray from Kosiński's graphic accounts of sexual assault, child abuse, and violence. Although a powerful account of antisemitism, *The Painted Bird* is also a bleak impression of the lived experiences of many during the war. It's not important — or possible — that we understand the culpable or mourn their fates. What is important is that we bear witness.

DOROTA LECH



Václav Marhoul was born in Prague. He graduated from the Film and TV School of the Academy of Performing Arts (FAMU) in Prague, and has worked as a screenwriter, actor, producer, and event organizer in addition to directing the feature films *Smart Philip* (03) and *Tobruk* (08). *The Painted Bird* (19) is his latest feature.



## Gisaengchung Parasite

Bong Joon-ho

**SOUTH KOREA, 2019**  
**Korean**  
**CANADIAN PREMIERE**  
**131 minutes | Colour/DCP 4K (D-Cinema)**

Production Company: **Barunson E&A**  
 Executive Producer: **Miky Lee**  
 Producer: **Kwak Sin-ae, Moon Yang-kwon**  
 Screenplay: **Bong Joon-ho, Han Jin-won**  
 Cinematographer: **Hong Kyung-pyo**  
 Editor: **Yang Jinmo**  
 Production Designer: **Lee Ha-jun**  
 Sound: **Choi Tae-young**  
 Music: **Jung Jae-il**  
 Principal Cast: **Song Kang-ho, Lee Sun-kyun, Cho Yeo-jeong, Choi Woo-shik, Park So-dam, Lee Jung-eun, Chang Hyae-jin**

Production: **Barunson E&A**  
**8F, 130 Hannam-daero, Yongsan-gu**  
**Seoul 04417 South Korea**  
**seohy@barunsonena.com**

**CONTACT INFORMATION**  
 Canadian Distributor: **mk2 Mile End**  
 US Distributor: **NEON**  
 International Sales Agent: **CJ Entertainment**  
 (see page 357)

A glorious success and smashing box office hit for Korean auteur Bong Joon-ho — who returns home after his foreign adventures in *Snowpiercer* and *Okja* — the Palme d’Or-winning *Parasite* is a politically charged cinematic wonder.

Described by Bong himself as “a comedy without clowns and a tragedy without villains,” the film moves quickly from one tone to another, mixing pathos and satire with thrills and drama, in a perfectly controlled blend of many different genres.

A vertical story of class struggle — punctuated by staircase scenes going from mouldy basements to top floors, from darkness to breezy spaces designed by star architects — *Parasite* observes and dissects with surgical precision the life of two families of different social backgrounds.

Ki-taek (Song Kang-ho) is a good-for-nothing, unemployed family man, patriarch of a family of derelicts — his wife Chung-sook (Chang Hyae-jin), his clever twenty-something daughter Ki-jung (Park So-dam), and his son Ki-woo (Choi Woo-shik)— who live in an overcrowded, sordid basement. The Parks, on the other hand, live in a fabulous house with their teenage daughter Da-hye and terribly

spoiled son Da-song, who has suffered a childhood trauma that occasionally causes him seizures and strange behaviour. When, due to an unexpected stroke of luck, Ki-woo is hired by the Parks to be the private English tutor of Da-hye, the destinies of the two families cross. Their explosive meeting exposes the merciless evils of class inequalities, culminating in a powerful and utterly original outcome.

GIOVANNA FULVI



**Bong Joon-ho** is a South Korean director, writer, and producer. His feature film credits include *Memories of Murder* (03), *The Host* (06), and *Mother* (09), which all played the Festival, as well as *Snowpiercer* (13) and *Okja* (17). *Parasite* (19) is his latest film.



## Mientras Dure La Guerra While at War

Alejandro Amenábar

SPAIN/ARGENTINA, 2019  
Spanish  
WORLD PREMIERE  
107 minutes | Colour/DCP (D-Cinema)

Production Company: Movistar +/MOD Producciones/  
Himenóptero/K&S Films/Mientras Dure La Guerra A.I.E.  
Executive Producer: Fernando Bovaira,  
Guillem Vidal-Folch, Simón de Santiago,  
Gabriel Arias-Salgado  
Producer: Fernando Bovaira, Domingo Corral,  
Hugo Sigman, Alejandro Amenábar  
Screenplay: Alejandro Amenábar, Alejandro Hernández  
Cinematographer: Alex Catalán  
Editor: Carolina Martínez Urbina  
Production Designer: Juan Pedro De Gaspar  
Sound: Aitor Berenguer, Gabriel Gutiérrez  
Music: Alejandro Amenábar  
Principal Cast: Karra Elejalde, Eduard Fernández,  
Santi Prego, Patricia Lopez Arnaiz

Production: MOD Producciones  
Paseo de la Habana 12, 2º derecho  
Madrid 28036 Spain  
info@modmedia.es

**CONTACT INFORMATION**  
International Sales Agent: Film Factory  
(see page 357)

Though set in the first months of the Spanish Civil War, this riveting chamber epic from acclaimed writer-director Alejandro Amenábar (*The Others*) speaks all too saliently to our divided present.

July, 1936. Nationalists take to the streets of Salamanca to declare their resistance against the Second Spanish Republic. Miguel de Unamuno (Karra Elejalde), revered author, professor, and rector at the University of Salamanca, pays the uprising little mind until, one by one, his colleagues are rounded up on charges of affiliation. Initially considered a friend to the Nationalists, Unamuno believes he can use his influence to liberate the innocent; for all his wisdom and experience, this great man of letters realizes too late that his country is slipping into a fascist mire from which it will not emerge for decades.

*While at War* scrutinizes complex historical events that are typically glossed over: among the film's most fascinating aspects is its depiction of General Francisco Franco (Santi Prego) as a man whose leadership was far from predestined.

Bolstered by Elejalde's bold, career-defining performance — as well as that of Eduard Fernández, so memorable as Unamuno's adversary, the flamboyant

General José Millán Astray — Amenábar alternates between scenes of intimate confrontation and public displays of ideological fervour. Co-scripted by Alejandro Hernández (co-writer of TIFF 2013 world premiere *Cannibal*), *While at War* reveals a country cleaved into those compelled by a new egalitarian vision and those driven by reactionary delusions of how to make Spain great again. In Unamuno's story, we're reminded of the complexity of that fateful dispute — and of the perils of neutrality.

DIANA SANCHEZ



**Alejandro Amenábar** was born in Santiago, Chile and raised in Madrid, where he studied cinema at Complutense University. His films include *Thesis* (96), *Open Your Eyes* (97), and *The Others* (01). His features *The Sea Inside* (04), which won the Academy Award for Foreign Language Film, and *Agora* (09) both screened at the Festival. *While at War* (19) is his latest film.



## Tenki no Ko Weathering With You

Makoto Shinkai

JAPAN, 2019

Japanese

NORTH AMERICAN PREMIERE

111 minutes | Colour/DCP (D-Cinema)

Production Company: Toho Co., Ltd./STORY Inc./  
CoMix Wave Films

Executive Producer: Minami Ichikawa, Noritaka  
Kawaguchi

Producer: Genki Kawamura, Yoshihiro Furusawa

Screenplay: Makoto Shinkai

Cinematographer: Ryosuke Tsuda

Animator: Atsushi Tamura

Editor: Makoto Shinkai

Production Designer: Hiroshi Takiguchi,  
Masayoshi Tanaka

Sound: Haru Yamada, Eiko Morikawa

Music: RADWIMPS

Principal Cast: Kotaro Daigo, Nana Mori

Production: Toho Co., Ltd.  
1-2-1, Yuraku-cho Chiyoda-ku  
Tokyo 100-8415 Japan  
tohointl@toho.co.jp

### CONTACT INFORMATION

Canadian Distributor: GKIDS

US Distributor: GKIDS

International Sales Agent: Toho Co., Ltd.  
(see page 357)

Hailed as the new Miyazaki, talented writer-director Makoto Shinkai (*Your Name*) returns to the screen with a daring, visually stunning story of two teenagers taking on an ultra-modern world on their own terms.

An old tale taken from Japan's ancient Shinto myths and projected onto a bleak near-future of floods, pollution, and global warming, *Weathering With You* follows the difficult lives of a runaway and a lonely girl who has recently lost her mother.

Sixteen-year-old Hodaka arrives penniless in rainy Tokyo and finds shelter and employment with Suga, a detective who runs a sketchy occult magazine. Working on the urban legends column, Hodaka is asked to track down a rumoured *hare onna*, or "clear-weather woman," someone with the magical powers to part the clouds and let bright rays of sunlight shine through. His investigation leads him to Hina, the kind-hearted, gentle girl who works at a burger shop and offered him food when he was starving. Hina has the power to control the sky — a gift that could bring unexpected wealth in a perpetually wet and overcast city like Tokyo.

Makoto's universe of signs offers an exquisite, visually stunning rendering of Tokyo cityscapes. Striking contrasts between

elements of Japanese traditional culture and modern life fill in a work dense with thought-provoking moments. *Weathering With You* doesn't follow the beaten path, and promises no easy answers for attempts to restore harmony in a universe tainted by climate change.

GIOVANNA FULVI



**Makoto Shinkai** was born in Nagano, Japan, and studied Japanese literature at Chuo University. His previous feature films include *The Place Promised in Our Early Days* (04), *5 Centimeters per Second* (07), *The Garden of Words* (13), and *Your Name* (16). *Weathering With You* (19) is his latest film.



## Pelikanblut Pelican Blood

Katrin Gebbe

GERMANY/BULGARIA, 2019  
German  
NORTH AMERICAN PREMIERE  
121 minutes | Colour/DCP (D-Cinema)

Production Company: Junafilm/Miramar film  
Producer: Verena Gräfe-Höft  
Screenplay: Katrin Gebbe  
Cinematographer: Moritz Schultheiß  
Editor: Heike Gnida  
Production Designer: Silke Fischer, Anna Boyanova  
Sound: Thekla Demelius  
Music: Johanne Lehniger  
Principal Cast: Nina Hoss, Katerina Lipovska,  
Adelia-Constance Giovanni Occeppo, Murathan Muslu

Production: Junafilm  
Behringstraße 16b  
Hamburg 22765 Germany  
info@junafilm.de

**CONTACT INFORMATION**  
International Sales Agent: Films Boutique  
(see page 357)

Wiebke (the ever-dynamic Nina Hoss, also at TIFF in Ina Weisse's *The Audition*) is a horse trainer and adoptive mother to Nicolina (Adelia-Constance Giovanni Occeppo). The two share a strong bond and live an idyllic life in the countryside. Together they plan on expanding their family to include Raya (Katerina Lipovska) and travel to the young girl's native Bulgaria to bring her home.

Shortly after that trip, Wiebke learns that her new daughter suffers from an attachment disorder and cannot build emotional connections to those around her — further, she begins exhibiting shocking behaviour and grows increasingly violent, claiming her actions are motivated by the provocation of a dark spirit. After a specialist explains that Raya will have lifelong issues and does not feel empathy, Wiebke must decide whether she is willing to keep her new child and simultaneously risk Nicolina's safety. Driven to extremes, she begins a questionable treatment and becomes more and more obsessed with finding a solution for the horrific dilemma.

The symbolism of a mother pelican feeding her babies is rooted in ancient myth. According to one legend, in a time of famine, the mother pierced her breast to feed her

young with her own blood. The pelican was taken up by Christianity, representing Jesus sacrificing himself for humanity, and becoming a metaphor for unconditional love and faith. In her second fiction film, director Katrin Gebbe explores the nightmare version of parenthood. The result is a daring, jarring psychological drama about a mother pushed to logical and rational limits, with unexpected results.

DIANA SANCHEZ



**Katrin Gebbe** was born in Ibbenbüren, Germany, and holds a master's degree in directing from the Hamburg Media School. Her award-winning debut feature, *Nothing Bad Can Happen* (13), premiered in Un Certain Regard at Cannes. *Pelican Blood* (19) is her latest film.



## Portrait de la jeune fille en feu

### Portrait of a Lady on Fire

Céline Sciamma

FRANCE, 2019  
 French  
 CANADIAN PREMIERE  
 119 minutes | Colour/DCP (D-Cinema)

Production Company: **Lilies Films**  
 Producer: **Bénédicte Couvreur**  
 Screenplay: **Céline Sciamma**  
 Cinematographer: **Claire Mathon**  
 Editor: **Julien Lacheray**  
 Production Designer: **Thomas Grézaud**  
 Music: **Arthur Simonini, Jean-Baptiste de Laubier**  
 Principal Cast: **Noémie Merlant, Adèle Haenel, Luàna Bajrami, Valeria Golino**

Production: **Lilies Films**  
 22 rue Rambuteau  
 Paris 75003 France  
 contact@liliesfilms.com

**CONTACT INFORMATION**  
 Canadian Distributor: **mk2 Mile End**  
 US Distributor: **NEON**  
 International Sales Agent: **mk2 films**  
 (see page 357)

Winner of both the Queer Palm and Best Screenplay awards at this year's Cannes Film Festival, the fourth feature from French writer-director Céline Sciamma (TIFF '14's *Girlhood*) is an exquisite portrait of hidden love, art, eros... and the gaze.

Set in 18th century Brittany, *Portrait of a Lady on Fire* follows Marianne (Noémie Merlant), an artist commissioned by an Italian noblewoman (Valeria Golino) to paint a portrait of her reclusive daughter Héloïse (Adèle Haenel, also at the Festival in *Deerskin*), who is soon to be married.

The peculiar conditions of this assignment, however, require that Marianne never announce to Héloïse the objective of her visit. Instead, Marianne is to escort Héloïse on walks, posing as a hired companion while closely observing her subject so as to render her likeness on canvas in secret.

Dissatisfied with her initial portrait, Marianne petitions her patroness for a second chance. Marianne then confesses the ruse to Héloïse, procuring her cooperation and allowing the women to forge a much closer bond — one that will lead to a passionate intimacy.

Gorgeously captured by cinematographer Claire Mathon (TIFF '13's *Stranger by the Lake*), *Portrait of a Lady on Fire* is a slow

burn in which every word, glance, and touch holds the promise of undiscovered territory. The film engages the emotions and the intellect in tandem, as our heroines discuss the purposes of art and life while their love builds from a spark to a blaze. Sciamma uses this stirring love story to apprehend what it means to truly see — and to truly be seen.

DIANA SANCHEZ



**Céline Sciamma** was born in Pontoise, France. She studied film at Paris' Le Féminis. Her films *Water Lilies* (07) and *Girlhood* (14) screened at the Festival. *Portrait of a Lady on Fire* (19) is her latest film.



## Clifton Hill

Albert Shin

CANADA, 2019  
English  
WORLD PREMIERE  
100 minutes | Colour/DCP (D-Cinema)

Production Company: Rhombus Media Inc.  
Executive Producer: Niv Fichman, Adrian Love,  
Omar Chalabi  
Producer: Kevin Krikst, Fraser Ash  
Screenplay: Albert Shin, James Schultz  
Cinematographer: Catherine Lutes  
Editor: Cam McLaughlin  
Production Designer: Chris Crane  
Sound: Rachelle Audet, Matthew Chan, Graham Rogers,  
Paul Germann, Claire Dobson  
Music: Alex Sowinski, Leland Whitty  
Principal Cast: Tuppence Middleton, Hannah Gross,  
David Cronenberg, Eric Johnson, Marie-Josée Croze,  
Andy McQueen, Noah Reid

Production: Rhombus Media Inc.  
303 - 662 King Street West  
Toronto, ON M5V 1M7 Canada  
info@rhombusmedia.com

**CONTACT INFORMATION**  
Canadian Distributor: Elevation Pictures  
(see page 357)

When Abby (Tuppence Middleton) returns to her hometown of Niagara Falls after her mother dies, she becomes obsessed with a fragmented memory from her childhood — a kidnapping she believes she was witness to. She is reunited with her estranged younger sister, Laure (Hannah Gross), and they attempt to settle their mother's estate involving the sale of the family motel, but Abby's compulsive desire to reconcile her past grows increasingly out of control.

*Clifton Hill* is the highly anticipated third feature from Albert Shin, whose *In Her Place* was named to TIFF's 2014 Canada's Top Ten. Shin's latest is an intense and taut psychological thriller that exposes the seedy underbelly of structural systems through the point of view of its dynamic female protagonists. Middleton delivers a stellar and complex performance as a woman obsessed with her troubled past while trying to uncover a crime to which she's convinced she was an accomplice. Shin and co-writer James Schultz craft a sharp, suspenseful drama, equipped with twists and turns, culminating with a climax that will leave you thinking for days.

Aided by an all-star cast — including an unforgettable appearance from David Cronenberg — Shin looks behind an idyllic

tourist town and finds a questionable community with a history as sordid as the characters who inhabit it.

RAVI SRINIVASAN



Albert Shin was born in Ottawa and studied film and video production at York University. He has directed the short films *Pin Doctor* (06) and *Kai's Place* (08), and the feature *Point Traverse* (10). His second feature, *In Her Place* (14), played the Festival. *Clifton Hill* (19) is his latest film.



## The Other Lamb

Malgorzata Szumowska

IRELAND/BELGIUM/USA, 2019

English

WORLD PREMIERE

92 minutes | Colour/DCP (D-Cinema)

Production Company: Rumble Films/  
Subotica Productions Limited

Executive Producer: Jon Shiffman, Andrew Schwartzberg,  
Julia Godzinskaya, Will Norton, Beata Saboova,  
Anders Kjærhaug

Producer: Stephanie Wilcox, David Lancaster,  
Aoife O'Sullivan, Tristan Orpen Lynch,  
Marie Gade Denessen

Screenplay: Catherine S. McMullen  
Cinematographer: Michal Englert

Editor: Jaroslaw Kaminski

Production Designer: Ferdia Murphy

Sound: Ben Baird, Patrick Downey, Simon Murphy

Music: Pawel Mykietyn, Rafael Leloup

Principal Cast: Raffey Cassidy, Michiel Huisman,  
Denise Gough

Production: Rumble Films  
6555 Barton Ave., Floor 2  
Los Angeles CA 90038 USA  
theo@rumble-films.com  
stephanie@rumble-films.com

### CONTACT INFORMATION

International Sales Agent: TrustNordisk  
US Sales Agent: United Talent Agency (UTA)  
(see page 357)

Malgorzata Szumowska's films (*Elles*, *Body*, *Mug*) are wilfully unsettling, sometimes polarizing, and frequently brilliant. She often drives right to the heart of gender conflict, scraping at what divides and defines women and men in society. In *The Other Lamb* — her first film in English, and her most controversial yet — a group of women and girls live in thrall to a single, male spiritual leader, by choice.

Life with Shepherd (Michiel Huisman) is the only life Selah (Raffey Cassidy) has ever known. Their self-sufficient community possesses no modern technology, and is hidden away in the woods, far from modern civilization. Shepherd is the group's guardian, teacher, and lover. Each of the many female members of the group is either his wife or daughter. Selah is pure in faith, but also dangerously headstrong. She was raised as a daughter of Shepherd, but it is only a matter of time before she also stands to become a wife.

As an encounter with the authorities forces the women and Shepherd to build a new Eden further inland, Selah increasingly doubts her faith, and has strange, bloody visions. The onset of puberty brings with it harsh new rituals, and her first shocking glimpse of what happens to Shepherd's women as they age.

Written by fantasy author Catherine S. McMullen, *The Other Lamb* nods to the lurid beauty of giallo style as it peels back the skin of patriarchal rule, revealing its toxic logic.

Szumowska is unblinking in creating her world, a landscape of vivid colours that define roles, and submission to a brutally coercive social order. As Selah and her sisters and mothers awaken, both the form of the film and the women's bold actions become increasingly satisfying.

CAMERON BAILEY



Malgorzata Szumowska was born in Kraków and graduated from the Łódź Film School. Her many directorial credits include the Festival selections *33 Scenes from Life* (08), *Elles* (11), and *Body* (15), which won the Silver Bear for Best Director at Berlin. *The Other Lamb* (19) is her latest film.



# tiff

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## Ordinary Love

Lisa Barros D'Sa,  
Glenn Leyburn

UNITED KINGDOM, 2019  
English  
WORLD PREMIERE  
91 minutes | Colour/DCP (D-Cinema)

Production Company: **Out of Orbit/Canderblinks Films**  
Executive Producer: **Phil Hunt, Compton Ross, Natascha Wharton, Stephen Kelliher, Jo Bamford, René Besson, Mark Huffam, Lisa Barros D'Sa, Glenn Leyburn**  
Producer: **Brian J. Falconer, David Holmes, Piers Tempest**  
Screenplay: **Owen McCafferty**  
Cinematographer: **Piers McGrail**  
Editor: **Nick Emerson**  
Production Designer: **Nigel David Pollock**  
Sound: **Paul Davies**  
Music: **David Holmes, Brian Irvine**  
Principal Cast: **Lesley Manville, Liam Neeson**

Production: **Out of Orbit**  
51 Malone Road  
Belfast BT9 6RY United Kingdom  
brian@outoforbit.tv

CONTACT INFORMATION  
US Distributor: **Bleecker Street**  
International Sales Agent: **Bankside Films**  
(see page 357)

Although his electrifying action roles made him a global icon, Liam Neeson never stopped making the potent dramas that first brought him to notice. And though Lesley Manville won a whole new audience with her scissor-sharp performance in *Phantom Thread*, her work with Mike Leigh long ago proved the depth of her abilities on screen. *Ordinary Love* brings these two master actors together for the first time as their characters navigate one of the most high-stakes gambits imaginable: marriage.

Joan (Manville) and Tom (Neeson) are a long-married couple, with their set habits, cozy bickering, and assumption of a long walk together into the sunset. But when Joan discovers a lump in her breast, it soon becomes clear that cancer will radically change each of them and their relationship. As she enters the cold, uncertain process of medical treatment, their habits are ruptured, and that cozy bickering explodes to reveal the long-buried truths of their marriage.

Working from Owen McCafferty's wise, observant screenplay, directors Lisa Barros D'Sa and Glenn Leyburn (*Good Vibrations*) show the heartbreak that comes with what Joan and Tom must go through, and they do so with clarity and tenderness. Manville's Joan is a mature woman who has made her

accommodations with life, but is unprepared to face this potentially terminal illness. Neeson plays Tom as a man more comfortable showing rather than speaking his love. Their big date during her treatment, and one simple scene where Tom cuts Joan's hair, illuminate the depth of love that unites this couple, even as they face the ultimate test.

CAMERON BAILEY



**Lisa Barros D'Sa** was born in Belfast. She has co-directed, with Glenn Leyburn, the feature films *Cherrybomb* (09) and *Good Vibrations* (12). *Ordinary Love* (19) is her third feature.



**Glenn Leyburn** is from Northern Ireland. He has co-directed, with Lisa Barros D'Sa, the feature films *Cherrybomb* (09) and *Good Vibrations* (12). *Ordinary Love* (19) is his third feature.



## The Report

Scott Z. Burns

USA, 2019

English

INTERNATIONAL PREMIERE

120 minutes | Colour/DCP (D-Cinema)

Production Company: VICE Media/  
UNBRANDED PICTURES/GLG/MARGIN OF ERROR/  
Topic Studios

Executive Producer: Nancy Dubac, Shane Smith,  
Natalie Farrey, Lila Yacoub, Michael Di Verdi,  
Vincent Landay, TJ Rinomato

Producer: Steven Soderbergh, Jennifer Fox,  
Scott Z. Burns, Kerry Orent, Michael Sugar,  
Eddy Moretti, Danny Gabai

Screenplay: Scott Z. Burns

Cinematographer: Eigil Bryld

Editor: Greg O'Bryant

Production Designer: Ethan Tobman

Music: David Wingo

Principal Cast: Adam Driver, Annette Bening, Jon Hamm,  
Ted Levine, Michael C. Hall, Tim Blake Nelson,  
Corey Stoll, Maura Tierney

Production: VICE Media  
97 N 10th St., Ste. 204  
Brooklyn, NY 11211 USA  
vice@vice.com

### CONTACT INFORMATION

Canadian Distributor: Amazon Studios

US Distributor: Amazon Studios

(see page 357)

This searing film from veteran writer-director Scott Z. Burns is an old-school political thriller exploring matters of vital import to our present time. Starring Adam Driver (also at the Festival in *Marriage Story*) and Annette Bening (also at the Festival in *Hope Gap*), *The Report* takes a deep dive into recent revelations that have lost none of their capacity to shock and appall.

Daniel J. Jones (Driver), a staff member of the US Select Committee on Intelligence, is tasked with helming a Senate investigative report into the CIA's use of torture after 9/11. Some \$80 million was spent; 119 detainees were interrogated. Hundreds of hours of recordings of those interrogations were destroyed. What happened? Who is accountable? Faced with one seemingly insurmountable obstacle after another, Jones spent half a decade finding out.

Taking a nod from long-time collaborator Steven Soderbergh (whose Burns-penned films include *Side Effects*, *Contagion*, and this year's *The Laundromat*, also screening at the Festival), Burns has executed a feat of storytelling. He chronicles Jones' arduous investigation, presenting flurries of

information in a manner that's simultaneously digestible and propulsive, and takes us to the black sites and veritable dungeons where detainees are short-shackled, assaulted, or waterboarded.

What is perhaps most stunning about this story is the sheer ineffectiveness of the CIA's "enhanced interrogation techniques": no useful intelligence was gained via torture. Brimming with authenticity, *The Report* offers us an opportunity to reckon with questions about law and order that don't simply evaporate with the turning of the news cycle.

CAMERON BAILEY



**Scott Z. Burns** was born in Golden Valley, Minnesota. He studied English at the University of Minnesota. His screenwriting credits include *The Bourne Ultimatum* (07), *The Informant!* (09), *Contagion* (11) and *Side Effects* (13). His directorial debut *Pu-239* (06) premiered at the Festival. *The Report* (19) is his latest film.



## La vérité The Truth

Hirokazu Kore-eda

FRANCE/JAPAN, 2019  
French, English  
NORTH AMERICAN PREMIERE  
106 minutes | Colour/DCP (D-Cinema)

Production Company: **3B productions**  
Producer: **Muriel Merlin**  
Screenplay: **Hirokazu Kore-eda**  
Cinematographer: **Eric Gautier**  
Editor: **Hirokazu Kore-eda**  
Production Designer: **Riton Dupire-Clément**  
Sound: **Jean-Pierre Duret, Emmanuel Croset, Olivier Walczak, Sébastien Noïré**  
Music: **Alexei Aïgui**  
Principal Cast: **Catherine Deneuve, Juliette Binoche, Ethan Hawke, Ludivine Sagnier**

Production: **3B productions**  
**10 passage des Taillandiers**  
Paris 75011 France  
mmerlin@3b-productions.com

**CONTACT INFORMATION**  
Canadian Distributor: **IFC Films**  
US Distributor: **IFC Films**  
International Sales Agent: **Wild Bunch**  
(see page 357)

Hirokazu Kore-eda's follow-up to his Palme d'Or-winning *Shoplifters* transports the Japanese auteur's ongoing engagement with the machinations of family to Paris, where a tempestuous mother-daughter reunion becomes an opportunity to explore questions of love, art, and responsibility. Kore-eda's first film made outside his native Japan also provides an opportunity to bring together two acclaimed French actors, Catherine Deneuve and Juliette Binoche, who, along with Ethan Hawke, lead an exquisite ensemble through a story that feels at once absolutely French and absolutely Kore-eda.

Septuagenarian screen legend Fabienne (Deneuve) is charismatic and fiercely talented. She has always prioritized her work above all else. The publication of Fabienne's memoir precipitates a visit from her long-estranged daughter Lumir (Binoche), a screenwriter, along with Lumir's actor husband, Hank (Hawke), and their daughter. When Fabienne's assistant suddenly resigns, Lumir agrees to take over his position just as Fabienne begins work on a science-fiction film. As the women struggle through confrontations on and off set, the contents of Fabienne's memoir, along with

peculiar parallels between the new film and Fabienne's life, trigger the re-emergence of long-buried resentments.

*The Truth* brims with well-wrought scenes of tiny, sometimes amusing cruelties, including one in which Fabienne's dig at the non-French speaking Hank's acting abilities is not lost in translation. But things move gradually towards a place of new understanding between Fabienne, whose tendency is to save her feelings for the camera, and Lumir, who tries to control her world by writing it into being. The fortitude of their bond is undeniable, even if the truth about their shared past remains elusive.

GIOVANNA FULVI



**Hirokazu Kore-eda** was born in Tokyo and studied literature at Waseda University. His films include *Maborosi* (95), *After Life* (98), *Nobody Knows* (04), *Still Walking* (08), *I Wish* (11), *Like Father, Like Son* (13), *Our Little Sister* (15), *The Third Murder* (17), and *Shoplifters* (18), all of which played the Festival. *The Truth* (19) is his latest feature.



## Le Daim Deerskin

Quentin Dupieux

FRANCE, 2019  
French  
INTERNATIONAL PREMIERE  
77 minutes | Colour/DCP (D-Cinema)

Production Company: **Atelier De Production**  
Producer: **Mathieu Verhaeghe, Thomas Verhaeghe**  
Screenplay: **Quentin Dupieux**  
Cinematographer: **Quentin Dupieux**  
Editor: **Quentin Dupieux**  
Production Designer: **Joan le Boru**  
Sound: **Guillaume Le Braz, Alexis Place, Gadou Naudin, Cyril Holtz**  
Principal Cast: **Jean Dujardin, Adèle Haenel**

Production: **Atelier De Production**  
41 rue Saint Augustin  
Paris 75002 France  
sophia@atelierdeproduction.com

**CONTACT INFORMATION**  
Canadian Distributor: **A-Z Films**  
International Sales Agent: **WTFilms**  
US Sales Agent: **Creative Artists Agency (CAA)**  
(see page 357)

From the delightfully demented mind of French filmmaker and musician Quentin Dupieux (a.k.a. Mr. Oizo), best known for 2010's murderous-tire movie *Rubber*, comes this hilariously addled exploration of obsession, identity, and apparel. Starring Jean Dujardin (*The Artist*), *Deerskin* is a comic character study in which clothes make the man... mad.

Georges (Dujardin) has just separated from his wife and appears to be undergoing a mid-life crisis. After failing to flush his cor-duroy jacket down a roadside restroom toilet, he drives to the rural manor of an aging hippie who, for an exorbitant fee, sells him a vintage deerskin jacket and a camcorder. No one could mistake this old jacket for a flattering garment but for Georges, it's love at first sight.

His heart broken and finances frozen, Georges embarks on an odyssey — with the jacket as his Sancho Panza. Georges converses with the jacket which, through Georges, answers back. When a bartender named Denise (Adèle Haenel, also at the Festival with *Portrait of a Lady on Fire*) asks Georges what he does, he replies that he's a filmmaker — after all, he does own a camcorder. Denise, it turns out, is an aspiring film editor, practicing

her craft by re-editing popular films. Georges convinces Denise to fund a nonexistent project. Meanwhile, our unhinged hero continues to accumulate deerskin items...

Madly entertaining — or entertainingly mad? — *Deerskin* is a showcase for both Dupieux's high-wire storytelling and Dujardin's chops as a leading actor. For long stretches, the film is a one-man operation, yet we're continually riveted by this portrait of masculine insecurity gone unnervingly, amusingly, awry.

DIANA SANCHEZ



**Quentin Dupieux** is a Paris-born electronic musician, DJ, and film director. Along with several music videos and short films, he has written and directed the features *Nonfilm* (01), *Steak* (07), *Rubber* (10), *Wrong* (12), *Wrong Cops* (13), *Reality* (14), and *Keep an Eye Out* (18). *Deerskin* (19) is his latest film.



## Jungleland

### Max Winkler

USA, 2019

English

WORLD PREMIERE

90 minutes | Colour/DCP (D-Cinema)

Production Company: **Romulus Entertainment/Scott Free Productions/Big Red Films**  
 Executive Producer: **Joseph F. Ingrassia, Ridley Scott, David Gendron, Ali Jazayeri, Theodore Bressman, David Branson Smith, Max Winkler, Ted Deiker**  
 Producer: **Brad Feinstein, Jules Daly, Kevin Walsh, Ryan Stowell**

Screenplay: **Theodore B. Bressman, David Branson Smith, Max Winkler**  
 Cinematographer: **Damián García**

Editor: **Tomas Vengris**  
 Production Designer: **Jeremy Reed**

Sound: **Jared Detsikas**

Music: **Lorne Balfe**

Principal Cast: **Charlie Hunnam, Jack O'Connell, Jessica Barden**

Production: **Romulus Entertainment**  
 810 7th Avenue, 27th Floor  
 New York, NY 10018 USA  
 brad@romulusentertainment.com

#### CONTACT INFORMATION

International Sales Agent: **Mister Smith**  
 US Sales Agent: **Creative Artists Agency (CAA)**  
 (see page 357)

Ever-loyal Stanley (Charlie Hunnam) takes great pride in managing Lion (Jack O'Connell, also at the Festival in *Seberg*), his bare knuckle-boxer brother, but when a devastating loss in the ring leaves the pair deep in debt with Pepper (Jonathan Majors), he gives them an opportunity to recoup by taking on one last fight. The catch is that the bout is across the country in San Francisco and they are required to take an unwanted companion along — a young woman named Sky (Jessica Barden). At first, Sky is nothing more than cargo to the brothers until she sparks a connection with Lion, causing his growing reluctance to box to become harder to hide. After she makes an escape attempt, they discover that her intended destination will put her in the hands of an abusive criminal who sees her as his possession. Stanley and Lion have to decide whether to risk their lives to help her, or to keep their eyes on the prize — and this starts to break down the bond between them.

Putting a fresh spin on the road movie, filmmaker Max Winkler subverts the notion of the American dream in this tale of underclass siblings whose only wish is to get by without losing it all. *Jungleland* is not your typical boxing story, depicting the sport merely as a means to an end for its characters — resilient

outsiders whose grit, heart, and fighting spirit are embodied perfectly by Hunnam and O'Connell. In a society that has you pinned to the floor, your only freedom is in the choice to stay down for the count, or get back up and take the punches.

MICHAEL LERMAN



**Max Winkler** was born in Los Angeles and graduated from the University of Southern California's School of Cinematic Arts. His feature debut, *Ceremony* (10), premiered at the Festival. He went on to direct episodes of *New Girl* (11–18), *Brooklyn Nine-Nine* (13– ), and *Crazy Ex-Girlfriend* (15–19), as well as the feature *Flower* (17). *Jungleland* (19) is his latest film.



## Guns Akimbo

Jason Lei Howden

GERMANY/NEW ZEALAND, 2019

English

WORLD PREMIERE

95 minutes | Colour/DCP 4K (D-Cinema)

Production Company: **Occupant Entertainment LLC/ Four Knights Film Ltd/maze pictures GmbH**  
Executive Producer: **Joe Simpson, Jay Taylor, Andy Mayson, Mike Runagall, Adrian Politowski, Bastien Sirodot, John Jencks, Will Clarke, Stefan Kapelari, Moritz Peters, Jörg Schulze, Philipp Kreuzer, Michael Mailis, Christoph Meiser**

Producer: **Joe Neurauter, Felipe Marino, Tom Hern**  
Screenplay: **Jason Lei Howden**  
Cinematographer: **Stefan Ciupek**  
Editor: **Zaz Montana, Luke Haigh, Gareth van Niekerk, Julia Wong**

Production Designer: **Nick Bassett**  
Sound: **Tony Johnson, Michael Vetter, Greg Junovich**  
Music: **Enis Rotthoff**  
Principal Cast: **Daniel Radcliffe, Samara Weaving, Natasha Liu Bordizzo, Ned Dennehy, Rhys Darby**

Production: **Occupant Entertainment LLC**  
65850 Mariposa Lane  
Bend, OR 97703 USA  
joe@occupantent.com

### CONTACT INFORMATION

International Sales Agent: **Altitude Film Sales**  
US Sales Agent: **Endeavor Content, Altitude Film Sales**  
(see page 357)

At a time when millions of people around the world are streaming e-sports content every day, it's not hard to imagine a possible future with the blood-sport insanity of Jason Lei Howden's *Guns Akimbo*. Videogame developer Miles (Daniel Radcliffe) is a little too fond of stirring things up on the internet with his caustic, prodding, and antagonizing comments. One night, he makes the mistake of drunkenly dropping an inflammatory barb on a broadcast of Skizm, an illegal death-match fight club streamed live to the public. In response, Riktor (Ned Dennehy), the maniacal mastermind behind the channel, decides to force Miles' hand (or hands, as it were) and have him join the "fun." Miles wakes to find heavy pistols bolted into his bones, and learns Nix (Samara Weaving), the trigger-happy star of Skizm, is his first opponent. She's at his front door.

Gleefully echoing elements of Edgar Wright's *Scott Pilgrim vs. the World*, the *Purge* franchise, and videogames like *Smash TV* and *Mortal Kombat*, *Guns Akimbo* is hilariously dark, viciously violent, and potentially — chillingly — prescient. Howden foretells of a future that may soon await us: drone-captured live feeds, UFC-like competitions pushed to an extreme, and online

streaming platforms used for gladiatorial entertainment all around the world. As Miles navigates the underworld of Skizm, the stakes — and the ratings — have never been higher.

MICHAEL LERMAN



**Jason Lei Howden** is a visual effects artist, writer, and director from New Zealand. He has contributed visual effects to films such as *The Avengers* (12), the *Hobbit* trilogy (12, 13, 14), and *War for the Planet of the Apes* (17). He made his feature film debut with *Deathgasm* (15). *Guns Akimbo* (19) is his latest film.



## Waves

### Trey Edward Shults

USA, 2018  
English  
INTERNATIONAL PREMIERE  
135 minutes | Colour/DCP (D-Cinema)

Production Company: A24/Guy Grand Productions/  
JW Films

Producer: Jim Wilson, Kevin Turen

Screenplay: Trey Edward Shults

Cinematographer: Drew Daniels

Editor: Trey Edward Shults, Isaac Hagy

Production Designer: Elliott Hostetter

Music: Trent Reznor, Atticus Ross

Principal Cast: Kelvin Harrison Jr., Lucas Hedges,  
Taylor Russell, Alexa Demie, Neal Huff, Clifton Collins Jr.,  
Renée Elise Goldsberry, Sterling K. Brown

Production: A24  
31 W. 27th Street 11th Floor  
New York, NY 10001 USA  
info@a24films.com

#### CONTACT INFORMATION

US Distributor: A24  
(see page 357)

The future is bright for Tyler (Kelvin Harrison Jr.), who seems to have everything he needs: a wealthy family to support him, a spot on the high-school wrestling team, and a girlfriend (Alexa Demie) he's head over heels in love with. Committed to greatness and under intense scrutiny from his father (Sterling K. Brown), Tyler spends his mornings and nights training. But when pushed to the limit, cracks in the perfect façade of Tyler's existence start to show, and the stage is set for a true American tragedy.

While from a macro view, the story might seem simple, *Waves* is anything but. Structurally ambitious and thoughtfully bold, director Trey Edward Shults' (*Krishna*, *It Comes at Night*) third feature is so carefully populated with relatable details that you get immersed in the world, hanging on for the ride as it takes you to unexpected storytelling places. Featuring an ensemble of searingly spot-on performances and full of evocative imagery, the film grabs you tight and never lets go. Conceived in collaboration with his lead actor, this deeply personal film is tough on the outside, tender when it needs to be, and never anything less than completely audacious. Ever the experiential filmmaker, Shults bathes the film in lush

visuals and a moody, pulsating soundtrack from Trent Reznor and Atticus Ross, placing the audience inside the characters' perspectives in a lurid manner that echoes Darren Aranofsky's *Requiem for a Dream*, while employing that sense of palpable filmmaking in a very different milieu. Vibrant and conductive, *Waves* is unlike anything you've ever seen.

MICHAEL LERMAN



Trey Edward Shults was born in Houston. He has written and directed the short films *Mother and Son* (10), *Two to One* (11), and *Krishna* (14), which was the basis for his award-winning debut feature of the same title (15). He has also directed the feature *It Comes at Night* (17). *Waves* (18) is his latest film.

#### TIFF Next Wave

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## Seberg

Benedict Andrews

USA/UNITED KINGDOM, 2019  
English  
NORTH AMERICAN PREMIERE  
96 minutes | Colour/DCP (D-Cinema)

Production Company: **Automatik/IndiKate/Bradley Pilz/Encrypted**  
Executive Producer: **Anna Waterhouse, Joe Shrapnel, Marsha L. Swinton, Dan Spilo, Philip W. Shaltz, Emilie Georges, Naima Abed, Peter Touche, Stephen Spence**  
Producer: **Fred Berger, Kate Garwood, Brian Kavanaugh-Jones, Stephen Hopkins, Marina Acton, Alan Ritchson, Bradley Pilz**  
Screenplay: **Joe Shrapnel, Anna Waterhouse**  
Cinematographer: **Rachel Morrison**  
Editor: **Pamela Martin**  
Production Designer: **Jahmin Assa**  
Sound: **Sheraton Toyota, Noel Espinosa, Michael Miller, Bartek Swiatek**  
Music: **Jed Kurzel**  
Principal Cast: **Kristen Stewart, Anthony Mackie, Jack O'Connell, Vince Vaughn, Margaret Qualley, Zazie Beetz, Yvan Attal, Stephen Root, Colm Meaney**

Production: **Automatik**  
7122 Beverly Blvd.  
Los Angeles, CA 90036 USA  
fred@automatikent.com

**CONTACT INFORMATION**  
US Distributor: **Amazon Studios**  
International Sales Agent: **Memento Films International**  
(see page 357)

She made her screen debut at 18, playing Joan of Arc. By 21, she would be immortalized in Jean-Luc Godard's *Breathless*, the film that launched the French New Wave. But Jean Seberg never quite took to stardom. She was restless. As the 1960s became more radicalized, so did she — to the extent that she became a person of interest for the FBI. This searing biopic stars Kristen Stewart in her finest work to date, embodying Seberg at what would prove to be her life's turning point.

The film opens in May 1968. After years of living in Paris with her second husband, Romain Gary, Jean returns to Hollywood for solitude and work, but finds herself more engaged with the Black Panthers than *Paint Your Wagon*. Her support for the Black Power movement earns the notice of the Feds, who begin monitoring her every move, paying special attention to her affair with married activist Hakim Jamal (Anthony Mackie, also at the Festival in *SYNCHRONIC*). Agent Jack Solomon (Jack O'Connell, also at the Festival in *Jungleland*) is assigned to Jean's file, but the more he immerses himself in her life, the more he empathizes with this woman whose privacy is slowly being destroyed.

Written by Anna Waterhouse and Joe Shrapnel and directed by Benedict Andrews (*Una*, TIFFF '16), *Seberg* depicts a turbulent clash of glamour and politics. Cinematographer Rachel Morrison (*Mudbound*, TIFFF '17) invokes an ambience of paranoia, with haunting images of a woman who has nowhere left to hide. At the core of *Seberg* is Stewart, who seems to have fused herself with her character completely. This is an indelible portrait of an artist destined for fame — and crushed by notoriety.

DIANA SANCHEZ



**Benedict Andrews** was born in Adelaide, Australia. He is an award-winning opera and theatre director, and his work for the stage includes *A Streetcar Named Desire* and *War of the Roses*. His feature debut, *Una* (16), screened at the Festival. *Seberg* (19) is his latest film.



## Mosul

Matthew Michael Carnahan

USA, 2019

Arabic

NORTH AMERICAN PREMIERE

101 minutes | Colour/DCP (D-Cinema)

Production Company: **AGBO/Conde Nast Entertainment**  
 Executive Producer: **Todd Makurath, Christopher Markus, Stephen McFeely, Patrick Newall, Mohamed Al-Daradji, Wang Zhongjun, Wang Zhonglei, Hu Junyi**  
 Producer: **Jeremy Steckler, Joe Russo, Anthony Russo, Mike Larocca, Dawn Ostroff**  
 Screenplay: **Matthew Michael Carnahan**  
 Cinematographer: **Mauro Fiore, ASC**  
 Editor: **Alexandro Rodriguez**  
 Production Designer: **Philip Ivey**  
 Sound: **Mark Binder, Elliot Hartley, Shannon Mills**  
 Music: **Henry Jackman**  
 Principal Cast: **Suhail Dabbach, Adam Bessa, Is'haq Elias**

Production: **AGBO**  
 1124 San Julian Street  
 Los Angeles CA 90015 USA  
 info@agbo.com

### CONTACT INFORMATION

International Sales Agent: **Endeavor Content**  
 US Sales Agent: **Endeavor Content**  
 (see page 357)

While they were completing Marvel's historic *Avengers: Endgame*, directors Joe and Anthony Russo were also shepherding a secret project as producers. *Mosul*, the directorial debut by screenwriter Matthew Michael Carnahan (*Deepwater Horizon*, TIFF '16), is a sharp turn from Hollywood for the Russo brothers and their collaborators, but keeps the state-of-the-art dramatic action for which they're known.

Between 2014 and 2017, ISIS occupied the Iraqi city of Mosul. During those years, the only group to fight the occupiers continuously was Nineveh province's SWAT unit, made up of local men who had either been injured or had a family member killed by ISIS. Carnahan's *Mosul* is a gripping tribute to these fighters for whom the incentives were intensely personal.

Kawa (Adam Bessa), a 21-year-old police officer, barely survives a firefight. When the smoke clears he meets the men who saved his life, the Nineveh SWAT, led by Jasem (Suhail Dabbach). Kawa's own uncle was recently killed by ISIS. He joins the group, though they've been reduced to just a dozen men with three Humvees and a surplus of

cigarettes. Before his first day with Nineveh SWAT is over, Kawa will witness the rescue of a child and the death of several colleagues, take revenge on a man who betrayed him, and participate in the ambush of an ISIS stronghold.

Carnahan drops us right in the centre of urban warfare, but also allows for telling moments that reveal the men beyond their combat roles. A rare American film designed to bring Iraqi perspectives forward, *Mosul* is both muscular and humane.

CAMERON BAILEY



**Matthew Michael Carnahan** was born in Detroit. His writing and co-writing credits include the feature films *The Kingdom* (07), *Lions for Lambs* (07), *State of Play* (09), *World War Z* (13), and the Festival selection *Deepwater Horizon* (16). *Mosul* (19) is his directorial debut.



## American Son

Kenny Leon

USA, 2019

English

WORLD PREMIERE

90 minutes | Colour/DCP 4K (D-Cinema)

Production Company: Netflix, Inc.

Executive Producer: Kerry Washington, Pilar Savone, Jeffrey Richards, Rebecca Gold

Producer: Kenny Leon, Christopher Demos-Brown, Kristen Bernstein

Screenplay: Christopher Demos-Brown

Cinematographer: Kramer Morgenthau

Editor: Melissa Kent

Production Designer: Derek McLane

Principal Cast: Kerry Washington, Steven Pasquale, Jeremy Jordan, Eugene Lee

Production: Netflix, Inc.

### CONTACT INFORMATION

Canadian Distributor: Netflix, Inc.

US Distributor: Netflix, Inc.

(see page 357)

Based on the acclaimed play by Christopher Demos-Brown, this bristling chamber drama tracks the rising anxieties of an interracial couple whose son disappears in the middle of the night. Starring Kerry Washington in the role she originated on Broadway, *American Son* is a story for the age of Black Lives Matter.

Frantic with worry, Kendra Ellis-Connor (Washington) paces the waiting area of a Miami police station. Her 18-year-old son Jamal, a top student about to enter West Point, went out with friends early in the evening and, uncharacteristically, has neither returned nor contacted her. As she waits for her estranged husband Scott (Steven Pasquale), Kendra is interviewed by Officer Paul Larkin (Jeremy Jordan), who assures her that his questions about whether Jamal has priors, a street name, or gold teeth are strictly protocol and not racist.

Larkin suddenly discloses new details regarding Jamal's whereabouts when Scott arrives, not initially realizing that this white FBI agent is Jamal's father. As the three hash it out in the otherwise deserted waiting area, urgent questions arise concerning the degree to which race, gender, and class play into police procedure.

Helmed by Tony Award-winning director Kenny Leon, *American Son* builds tension from its opening moments. Washington shines, conveying Kendra's turbulent journey with both dignity and vulnerability. The film's complex characters are each bound by the fraught social codes imposed upon them. As the clock ticks and Jamal's fate grows more ominous, Kendra and Scott are forced to consider if their son's privileged upbringing can save him from the same dangers faced by every young Black man who crosses paths with anyone carrying a badge and a gun.

CAMERON BAILEY



Kenny Leon is a Tony Award-winning director from Tallahassee, Florida. He has directed many acclaimed regional and Broadway productions and several films for television, including *A Raisin in the Sun* (08), *Steel Magnolias* (12), *The Wiz Live!* (15), and *Hairspray Live!* (16). He directed *American Son* on Broadway prior to making the feature film adaptation (19).



## Moothon The Elder One

Geetu Mohandas

INDIA, 2019  
Malayalam, Hindi  
WORLD PREMIERE  
110 minutes | Colour/DCP (D-Cinema)

Production Company: JAR Pictures/Mini Studio  
Executive Producer:  
Producer: Anurag Kashyap, Alan McAlex, Vinod Kumar,  
Ajay G. Rai  
Screenplay: Geetu Mohandas  
Cinematographer: Rajeev Ravi  
Editor: Ajithkumar B., Kiran Das  
Production Designer: Abid T. P.  
Sound: Kunal Sharma  
Music: Sagar Desai  
Principal Cast: Nivin Pauly, Sanjana Dipu,  
Shashank Arora, Sobhita Dhulipala, Roshan Mathew,  
Dileesh Pothan, Harish Khanna, Sujith Shankar,  
Melissa Raju Thomas

Production: JAR Pictures  
41, Part 2, Yari Road, Aram Nagar, Versova, Andheri West  
Mumbai, Maharashtra 400061 India  
alan@jarpictures.com

As with Indian writer-director Geetu Mohandas' impressive debut feature *Liar's Dice*, her follow-up *The Elder One* concerns itself with an arduous quest to find a missing relative. But this tale of two siblings, who each leave home for their own reasons, expands the scope of Mohandas' already-generous sense of the diversity of the Indian experience.

Stealing a small and hardly seaworthy fishing boat, 14-year-old Mulla flees the sleepy, idyllic island of Lakshadweep for the crowded bustle of Mumbai. Akbar, Mulla's elder brother, left for the city some years before, and Mulla — with only a phone number to rely on — is convinced the two can reunite there. But upon arrival, Mulla immediately falls in with a gang of criminal orphans, receiving a crash course in urban survival skills that would terrify *Oliver Twist*.

In the midst of Mulla's story, Mohandas takes us back to the days leading up to Akbar's departure from Lakshadweep, when he met a charismatic mute sent to the island for an unwanted arranged marriage. Their friendship will alter the course of both of their lives.

Alternating between scenes of bracing violence and heartbreaking tenderness, *The*

*Elder One* is an epic story of familial bonds and underworld misadventure, infused with urgent questions regarding gender, sexuality, and tolerance. Mohandas presents us with an unsparing vision of Mumbai as a place of decadence and ruthlessness, while ensuring that, with enough love, tenacity, and courage, any place can be home.

CAMERON BAILEY



Geetu Mohandas is an Indian film actor, screenwriter, and director. She has written and directed the short film *Are You Listening?* (09) and the feature *Liar's Dice* (13), which was nominated for a Grand Jury Prize at Sundance. *The Elder One* (19) is her second film.

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## Lyrebird

Dan Friedkin

USA, 2019

English

INTERNATIONAL PREMIERE

117 minutes | Colour/DCP 4K (D-Cinema)

Production Company: **Imperative**

**Entertainment/30WEST**

Executive Producer: **Gino Falsetto, Peter Heslop,**

**Ridley Scott**

Producer: **Ryan Friedkin, Danny Friedkin,**

**Bradley Thomas**

Screenplay: **Mark Fergus, James McGee, Hawk Ostby**

Cinematographer: **Remi Adefarasin**

Editor: **Victoria Boydell**

Production Designer: **Arthur Max**

Sound: **Antoin Cox**

Music: **Johan Soderqvist**

Principal Cast: **Vicky Krieps, Guy Pearce,**

**Roland Moller, Claes Bang**

Production: **Imperative Entertainment**

**1663 18th Street**

**Santa Monica, CA 90404 USA**

**gino@imperativeentertainment.com**

### CONTACT INFORMATION

International Sales Agent: **30WEST**

US Sales Agent: **30WEST**

(see page 357)

While Joseph Piller was fighting in the Dutch Resistance during the Second World War, Han van Meegeren was selling paintings to the Nazis. By the end of the war, Piller was identifying and redistributing stolen art, and van Meegeren had been accused of collaboration — a crime punishable by death.

Dan Friedkin's engrossing directorial debut, based on this true story, follows van Meegeren (Guy Pearce), an affluent dandy famous for hosting hedonistic soirées, who is said to have profited from the sale of a Vermeer to Hermann Göring. That a sale was made to one of the highest-ranking Nazis, van Meegeren doesn't deny. Whether it was a genuine Vermeer, however, is another matter. Van Meegeren claims the painting was a brilliant forgery of his own, which he put through an elaborate heating process to mimic the effect of three centuries of wear. While damning evidence accumulates, Piller (Claes Bang, also at the Festival in *The Burnt Orange Conspiracy*), with the aid of his brilliant assistant (Vicky Krieps), finds himself increasingly convinced of van Meegeren's innocence. But can he prove it in time to save van Meegeren from the firing squad?

Written by Mark Fergus and Hawk Ostby (*Children of Men*) and James McGee, Friedkin's film is an absorbing, suspenseful

drama that reckons with the moral morass of postwar Europe and questions how we place value on art.

Van Meegeren is considered one of history's greatest forgers, yet his own original paintings are scoffed at. As a larger-than-life character, he is tailor-made for Pearce, whose talent for fusing flamboyance with inner substance remains unparalleled among his generation of actors.

MICHAEL LERMAN



**Dan Friedkin** was born in San Diego and holds a master's degree in finance from Rice University. He has produced and executive produced many award-winning films, including *Hot Summer Nights* (17), *The Square* (17), *All The Money In The World* (17), *The Mule* (18), and the Festival selection *Destroyer* (18). *Lyrebird* (19) is his directorial debut.



## SYNCHRONIC

Aaron Moorhead,  
Justin Benson

USA, 2019  
English  
WORLD PREMIERE  
96 minutes | Colour/DCP (D-Cinema)

Production Company: **Patriot Pictures/Rustic Films**  
Executive Producer: **Natalie Perrotta**  
Producer: **David Lawson Jr., Michael Mendelsohn, Aaron Moorhead, Justin Benson**  
Screenplay: **Justin Benson**  
Cinematographer: **Aaron Moorhead**  
Editor: **Aaron Moorhead, Justin Benson, Michael Felker**  
Production Designer: **Ariel Vida**  
Sound: **Yahel Dooley**  
Music: **Jimmy LaValle**  
Principal Cast: **Anthony Mackie, Jamie Dornan**

Production: **Patriot Pictures**  
1901 Ave of the Stars  
Los Angeles CA 90067 USA  
contact@patriotpictures.com

### CONTACT INFORMATION

International Sales Agent: **XYZ Films**  
US Sales Agent: **XYZ Films, United Talent Agency (UTA)**  
(see page 357)

When New Orleans paramedics and close friends Steve (Anthony Mackie, also at the Festival with *Seberg*) and Dennis (Jamie Dornan, also at the Festival with *Endings, Beginnings*) arrive on the scene for what seems like a typical overdose, they end up stumbling upon a bizarre plot that will take them down a most unexpected path.

The common denominator in a series of grizzly, drug-related deaths is a synthetic narcotic known as synchronic, which has some extreme side effects that don't just alter consciousness. When Dennis' teenage daughter (Ally Ioannides) tries synchronic and goes missing, Steve, who was recently diagnosed with terminal cancer, aims to discover the truth behind the killer drug and inadvertently sets off on a journey to find her — one that leaves him reckoning with his own identity. In what is either a bad trip or a breakthrough, Steve dives deeper and deeper, coming face to face with his place in history as well as the present.

Directors Justin Benson and Aaron Moorhead (*Spring, The Endless*) mix mind-bending set pieces with a dark, neo-noir tone to create this stylish, original, impeccably crafted thriller. Balancing a serious treatment of character with a playful approach to popular genres, *SYNCHRONIC* is both

suspenseful and subversive. Here is a complex and humanistic story about how easily we can lose our grip on reality — and about one man's intense battle to come back from the brink.

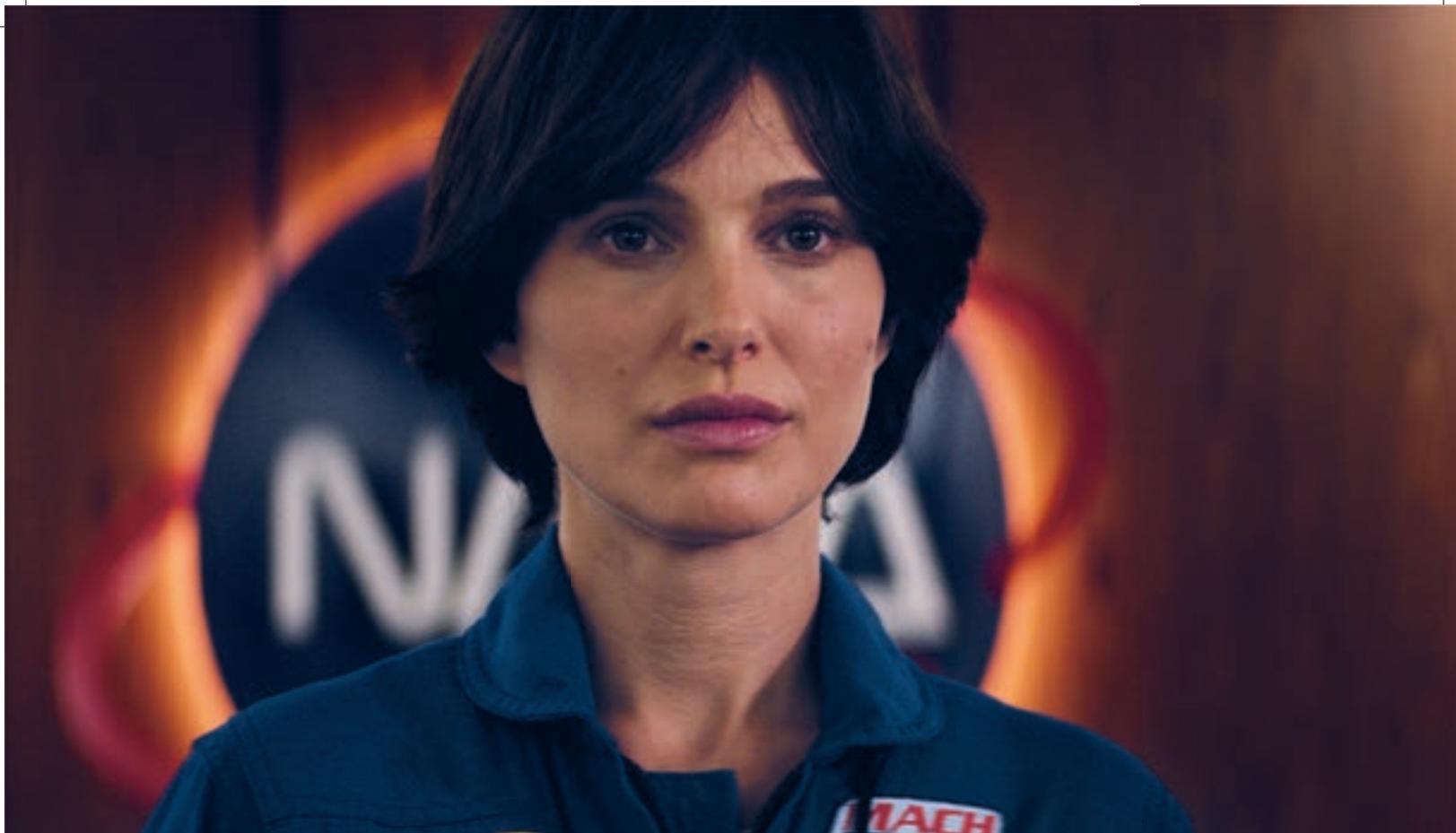
MICHAEL LERMAN



**Aaron Moorhead** grew up in Tarpon Springs, Florida, and graduated from Florida State University Film School. He has directed and co-directed several features, including *A Glaring Emission* (10), *Resolution* (12), *V/H/S: Viral* (14), and *The Endless* (17). He was last at the Festival with *Spring* (14), co-directed with Justin Benson. *SYNCHRONIC* (19) is his latest film.



**Justin Benson** was born in San Diego. He has directed the short *A.M.* (10), and co-directed the short *Wrecked* (13) and the features *Resolution* (12), *V/H/S: Viral* (14), and *The Endless* (17). He was last at the Festival with *Spring* (14), co-directed with Aaron Moorhead. *SYNCHRONIC* (19) is his latest film.



## Lucy in the Sky

Noah Hawley

USA, 2019

English

WORLD PREMIERE

124 minutes | Colour/DCP (D-Cinema)

Production Company: Pacific Standard/  
Fox Searchlight Pictures/TSG Entertainment/26 Keys

Executive Producer: Molly Allen, Leigh Kittay,

Brian C Brown, Elliott DiGuseppi

Producer: Reese Witherspoon, Bruna Papandrea,

Noah Hawley, John Cameron

Screenplay: Brian C Brown, Elliott DiGuseppi,

Noah Hawley

Cinematographer: Polly Morgan

Editor: Regis Kimble

Production Designer: Stefania Cella

Sound: Ai-Ling Lee, Tobias Poppe

Music: Jeff Russo

Principal Cast: Natalie Portman, Jon Hamm, Zazie Beetz,

Dan Stevens, Colman Domingo, Ellen Burstyn,

Nick Offerman, Tig Notaro, Pearl Amanda Dickson,

Jeffrey Donovan

Production: Pacific Standard c/o Fox Searchlight  
10201 W. Pico Blvd.

Los Angeles, CA 90064 USA

Searchlight.Awards@fox.com

### CONTACT INFORMATION

Canadian Distributor: Fox Searchlight Pictures

US Distributor: Fox Searchlight Pictures

(see page 357)

As astronaut Lucy Cola (Natalie Portman) gazes at Earth from afar while on a mission, her view of the pale blue dot profoundly shifts her entire perspective. When she returns, all Lucy wants is to go back to space — no matter what. Her modest family life loses its allure and the comforting support of her gentle husband Drew (Dan Stevens) is suddenly less appealing than the masculine charisma of a fellow astronaut, Mark (Jon Hamm), a divorcee disconcertingly eager to encourage an affair. As she determinedly trains for her next mission, her growing dissociation threatens to dismantle both her personal and professional lives.

Portman brings a fiery energy to a remarkably complex protagonist, whose existential crisis feels as likely to be headed towards a potential meltdown as self-liberation. Stevens and Hamm are perfect as a pair of contrastively passive and assertive men — one whose feet are firmly on the ground and the other with his head in the clouds. Ellen Burstyn (also at the Festival in *American Woman*), Zazie Beetz (at the Festival in *Joker* and *Seberg*), Nick Offerman, and Tig Notaro round out an incredible supporting cast.

Already proving his worth in television (for the series *Legion* and *Fargo*), Noah Hawley directs a markedly ambitious debut feature, an audacious psychodrama shaded with humour and permeated by mesmerizing and memorable imagery. With a playful approach to style — note how the contracting and expanding aspect ratio throughout mirrors Lucy's unstable state of mind — this is a resonant story about how hard it is to come back to Earth when you've reached the stars.

MICHAEL LERMAN



Noah Hawley is an American novelist, screenwriter, showrunner, and director. He is an executive producer, writer, director, and showrunner on the award-winning series *Fargo* (14– ), which has won three Golden Globes. He also has writing, directing, and producing credits on the television series *Legion* (17–19) and *Bones* (05–17). *Lucy in the Sky* (19) is his feature debut.



## Lan Xin Da Ju Yuan Saturday Fiction

Lou Ye

CHINA, 2019  
Mandarin, English, Japanese, French  
NORTH AMERICAN PREMIERE  
126 minutes | Black and White/DCP (D-Cinema)

Production Company: Yingfilms/Qianyi Times/  
Bai An Times/Tianyi Film & TV  
Executive Producer: Chang Jihong, Lou Ye,  
Dong Peiwen, Wu Yi  
Producer: Ma Yingli  
Screenplay: Ma Yingli  
Cinematographer: Zeng Jian  
Editor: Lou Ye, Feng Shan Yu Lin  
Production Designer: Zhong Cheng  
Sound: Fu Kang  
Principal Cast: Gong Li, Mark Chao, Joe Odagiri,  
Pascal Greggory, Thomas Wlaschiha, Huang Xiangli,  
Ayumu Nakajima, Wang Chuanjun, Zhang Songwen

Production: Yingfilms  
A2-3, Qikeshu Creativity Park, Jiu Xian Qiao  
Chaoyang District  
Beijing 100016 China  
xule@yingfilms.com

### CONTACT INFORMATION

International Sales Agent: Wild Bunch  
US Sales Agent: Creative Artists Agency (CAA)  
(see page 357)

The latest film from master Sixth Generation director Lou Ye — last at the Festival with 2011's *Love and Bruises* — takes us back to wartime Shanghai for a sweeping tale of intrigue. Featuring an alluringly mysterious central performance from the great Gong Li (*Raise the Red Lantern*), *Saturday Fiction* is a study in role play in which the stakes are vertiginously high.

It is December 1941, and Shanghai has been under Japanese occupation for four years. Since the outbreak of war in Europe two years earlier, it has become a hotbed of intelligence gathering for both the Axis and Allied powers. The celebrated actor Jean Yu (Gong) has just arrived from Hong Kong. Jean is supposedly in Shanghai to appear in a theatrical production entitled *Saturday Fiction*. But there are rumours of other motives for her return, such as rekindling a romance with the play's director (Mark Chao), working with her adoptive father, or freeing her ex-husband. Jean can trust no one: her room at the Cathay Hotel is bugged, and people who claim to be friends, colleagues, and admirers approach her with secret agendas.

Written by Ma Yingli, who also penned Lou's TIFF '06 selection *Summer Palace*, *Saturday Fiction* sweeps us up in its

intricate plot, fascinating period detail, and simmering romance. Zeng Jian's beguiling black-and-white camerawork floats across rooms and through corridors as though pursuing its characters with the hope of catching some accidental revelation. The attack on Pearl Harbor looming, we watch *Saturday Fiction* with the knowledge that everything is on the cusp of change, yet, through Lou's captivating, suspenseful storytelling, each moment seems pierced with possibility.

GIOVANNA FULVI



Lou Ye was born in Shanghai and attended the Beijing Film Academy. His many directorial credits include *Suzhou River* (00) and the Festival selections *Purple Butterfly* (03), *Summer Palace* (06), *Spring Fever* (09), and *Love and Bruises* (11). *Saturday Fiction* (19) is his latest film.



## Dirt Music

Gregor Jordan

UNITED KINGDOM/AUSTRALIA, 2019  
English  
WORLD PREMIERE  
104 minutes | Colour/DCP (D-Cinema)

Production Company: **Wildgaze Films/Aquarius Films**  
Executive Producer: **Daniel Battsek, Sue Bruce-Smith, Lauren Dark, Peter Touche, Stephen Dailey**  
Producer: **Finola Dwyer, Amanda Posey, Angie Fielder, Polly Staniford**  
Screenplay: **Jack Thorne**  
Cinematographer: **Sam Chiplin**  
Editor: **Pia Di Ciaula**  
Production Designer: **Michael Carlin**  
Sound: **Trevor Hope, Robert Ireland**  
Music: **Craig Armstrong**  
Principal Cast: **Kelly Macdonald, Garrett Hedlund, David Wenham, Julia Stone, Aaron Pedersen**

Production: **Wildgaze Films**  
53 Greek Street  
London, W1D 3DR United Kingdom  
info@wildgaze.co.uk

### CONTACT INFORMATION

International Sales Agent: **Cornerstone Films**  
US Sales Agent: **30WEST, Cornerstone Films**  
(see page 357)

In Gregor Jordan's adaptation of the acclaimed novel by Tim Winton, the stunning landscape of Western Australia is the backdrop for an impassioned tale of love and grief.

Stuck in a loveless relationship with legendary local fisherman Jim Buckridge (David Wenham), the despondent Georgie (Kelly Macdonald) becomes enamoured with Lu (Garrett Hedlund), a young poacher who is encroaching on her tyrannical partner's territory.

A reticent loner with a tragic past who gave up his life as a musician, Lu is wary of letting Georgie in. But their fervent attraction gets the better of them, and secrets are uncovered that will change their lives. When Jim finds out about the affair, Lu flees into the punishing terrain with no intention of returning, and Georgie sets off on a chase to bring her lover back.

Three tempestuous characters, worn down by traumas, find themselves bound together and forced to face one another's inner conflicts in this blistering outback melodrama. Fuelled by the palpable chemistry between Hedlund and Macdonald, both superb here, Jordan creates a rousing romance set against unrelenting natural forces. Each character, including the

overbearing Buckridge, is drawn with complex interior motivations. *Dirt Music* is about laying bare our vulnerabilities, and love's capacity to heal our deepest wounds.

MICHAEL LERMAN



**Gregor Jordan** was born in Sale, Australia. His debut short film, *Swinger* (95), won a Jury Prize at Cannes. His many directorial credits include the features *Two Hands* (99), *Ned Kelly* (03), and *Unthinkable* (10). He was last at the Festival with *Buffalo Soldiers* (01). *Dirt Music* (19) is his latest film.

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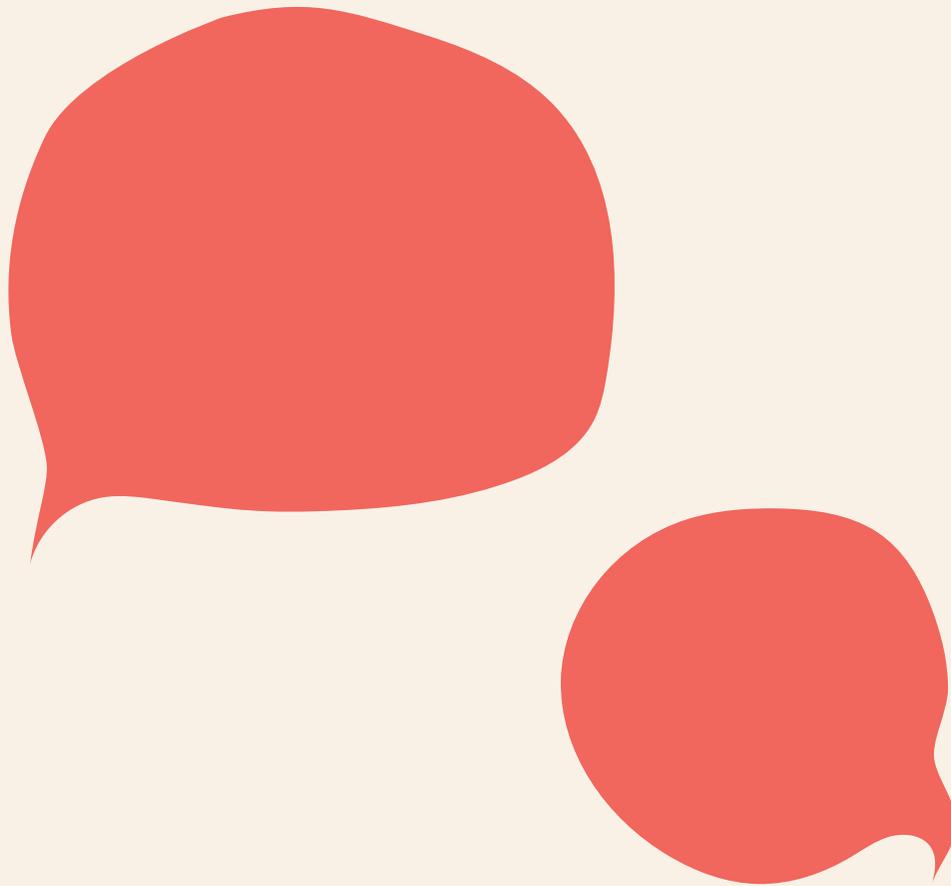




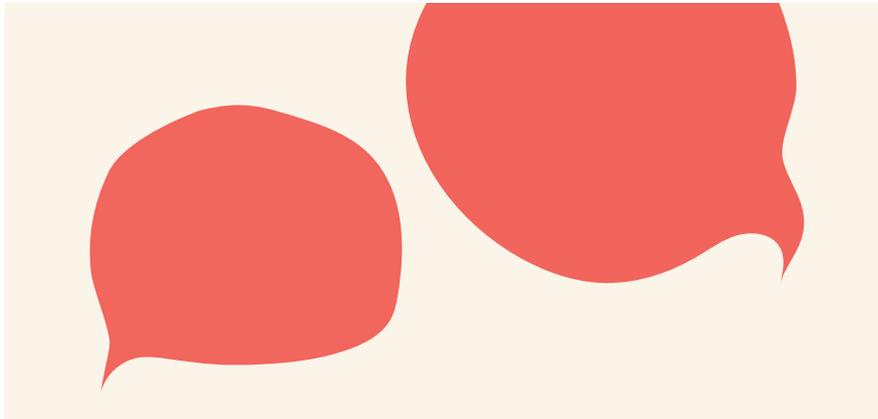
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Photo by Tony Barson/FilmMagic via Getty Images

In Conversation With...  
**MICHAEL B. JORDAN  
& JAMIE FOXX**

Hollywood megastars Michael B. Jordan and Jamie Foxx are both at the top of their game. They first gained fame for roles on television: Foxx with *In Living Color* in 1991 and later *The Jamie Foxx Show*, and Jordan with his heartbreaking turn as Wallace in HBO's *The Wire*. In 2013, Jordan made his major feature-film breakthrough in Ryan Coogler's acclaimed *Fruitvale Station*. He has collaborated with Coogler on two more game changers: *Creed*, their acclaimed expansion of the *Rocky* saga; and the mega-hit *Black Panther*. In 2016, Jordan founded his production company Outlier Society in order to focus on more eclectic and diverse stories and voices. Outlier Society recently co-produced HBO Films' Emmy-nominated adaptation of *Fahrenheit 451*, which netted Jordan a Producers Guild Award. Foxx is renowned for powerful lead performances in *Ray*, for which he won an Academy Award, Michael Mann's neo-noir *Collateral*, and Quentin Tarantino's *Django Unchained*. TIFF proudly presents this conversation with two iconic artists and producers about their creative process, their desire to tell inclusive stories, and *Just Mercy*, their highly anticipated new film premiering at the Festival.

CHRISTOPH STRAUB



In Conversation With...  
**ALLISON JANNEY**

Academy Award and septuple(!) Emmy Award winner Allison Janney is a joy to watch. A trained theatre actor, she appeared in a series of network-television shows in the early and mid-1990s before landing scene-stealing supporting roles in the black comedies *Drop Dead Gorgeous* and *Nurse Betty*, and 2000's Best Picture Academy Award winner *American Beauty*. She continued her rise to fame with the career-defining role of C.J. Cregg in the hit show *The West Wing*, earning four Emmys within the span of five years. Janney deftly navigates dramatic and comedic roles alike, as demonstrated by her versatile performances in such films as Jason Reitman's *Juno*, Sam Mendes' *Away We Go*, and the cult television series *Masters of Sex*. In 2018, she won the Academy Award for her brash portrayal of Tonya Harding's mother, LaVona Golden, in the Festival hit *I, Tonya*. TIFF proudly presents this in-depth conversation with one of the hardest-working and unanimously adored actors in Hollywood — about her career, the success of her television series *Mom*, and her new film *Bad Education*, which premieres at the Festival.

CS



In Conversation With...

## KERRY WASHINGTON

Award-winning actor, producer, director, and activist Kerry Washington is always charting new territory. Following a number of guest-starring roles in network television and a break-out role in *Save the Last Dance*, Washington starred opposite Jamie Foxx in *Ray* (2004), and quickly added a string of notable roles in such acclaimed features as *The Last King of Scotland*, *Miracle of St. Anna*, and 2012's *Django Unchained*. That same year, she landed the lead role of Olivia Pope in Shonda Rhimes' series *Scandal*, on which Washington also went on to work as a producer and director. When *Scandal* premiered, Washington became the first Black woman in nearly four decades to headline a network television drama. A fearless and outspoken advocate for civil rights and liberties, she served on President Obama's Committee on the Arts and the Humanities and is leading by example, producing diverse and inclusive content for various platforms through her production company Simpson Street. In this in-depth conversation, Washington will speak about her remarkable career, the Festival premiere of *American Son* — in which she reprises her lauded role from the Broadway production — and her highly anticipated adaptation of Celeste Ng's *Little Fires Everywhere*.

CS



In Conversation With...

## ANTONIO BANDERAS

Antonio Banderas is a superstar of international and Hollywood cinema. An alumnus of the famed Cervantes Theatre in Málaga, Spain, Banderas burst onto the film scene with performances in Pedro Almodóvar's *Labyrinth of Passion* and *Women on the Verge of a Nervous Breakdown*, paving his way to a series of acclaimed roles in Hollywood films directed by the likes of Jonathan Demme (*Philadelphia*), Neil Jordan (*Interview with a Vampire*), and Robert Rodriguez (*Desperado*). Deftly moving between blockbuster (*The Mask of Zorro*; the *Shrek* franchise) and independent films (Julie Taymor's *Frida*), and with his recent portrayal of Picasso in the National Geographic miniseries *Genius*, Banderas has cemented his iconic status as one of the most versatile performers in film and television. TIFF is proud to welcome this award-winning actor, producer, director, and humanitarian for an inspiring conversation about his career in front of and behind the camera, his numerous philanthropic efforts, as well as his highly anticipated films at this year's Festival: Almodóvar's *Pain & Glory*, for which he won Best Actor at Cannes, and Steven Soderbergh's *The Laundromat*.

CS



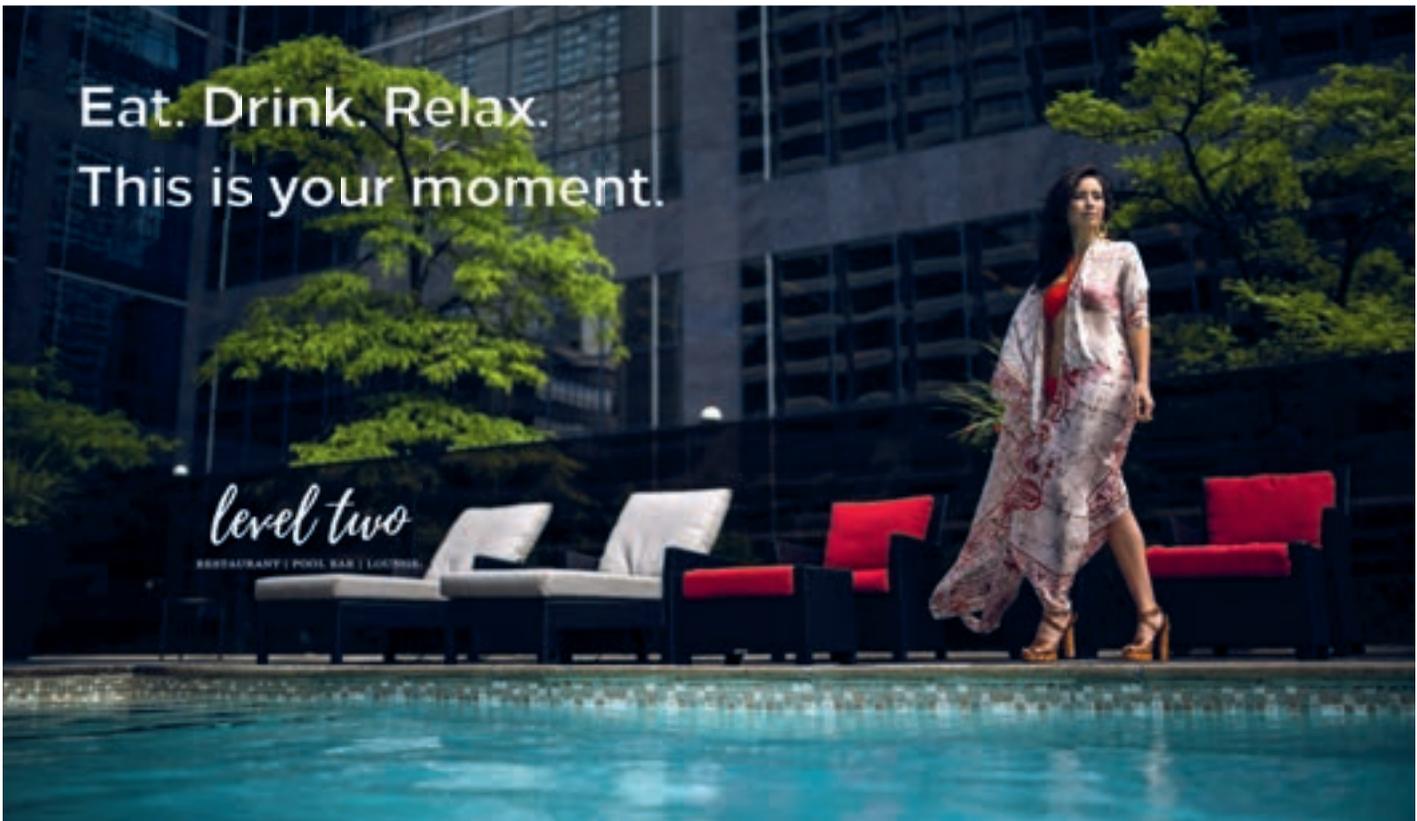
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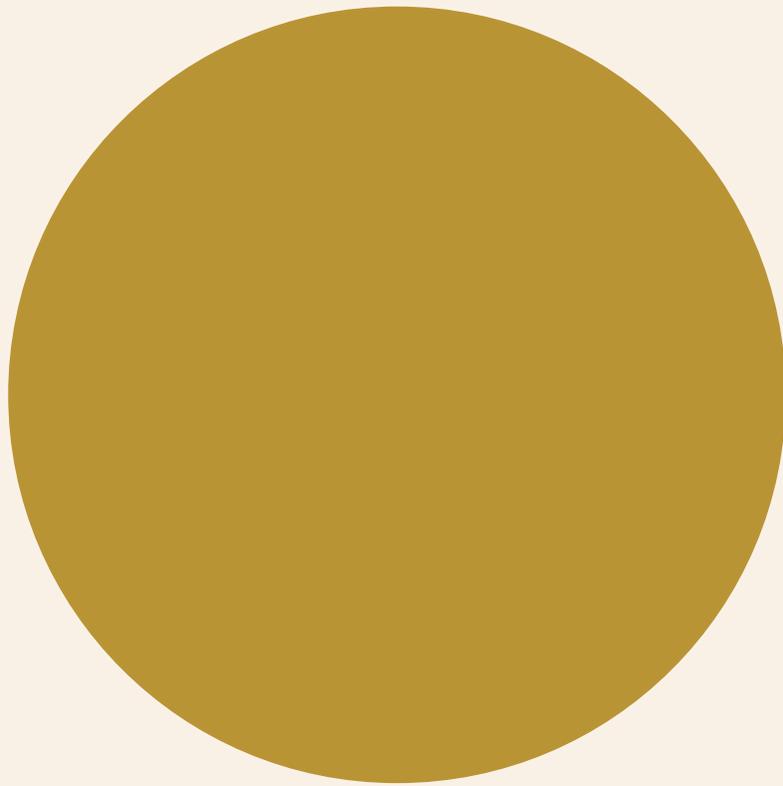
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# DISCOVERY

DIRECTORS TO WATCH. THE FUTURE OF WORLD CINEMA.





## Simple Women

Chiara Malta

ITALY/ROMANIA, 2019  
 Italian, English, Romanian  
 WORLD PREMIERE  
 85 minutes | Colour/DCP (D-Cinema)

Production Company: **Vivo film/Rai Cinema/microFILM**  
 Producer: **Marta Donzelli, Gregorio Paonessa, Ada Solomon**  
 Screenplay: **Chiara Malta, Sébastien Laudenbach, Marco Pettenello**  
 Cinematographer: **Tudor Vladimir Panduru**  
 Editor: **Ioachim Stroe, Giogio Franchini**  
 Production Designer: **Massimiliano Nocente**  
 Sound: **Gianluca Scarlata**  
 Music: **Olivier Mellano**  
 Principal Cast: **Jasmine Trinca, Elina Löwensohn**

Production: **Vivo film**  
 Via **Gualtiero Castellini 33**  
 Rome 00197 Italy  
 info@vivofilm.it

**CONTACT INFORMATION**  
 International Sales Agent: **The Match Factory**  
 (see page 357)

Federica (Jasmine Trinca), a clumsy and graceless Italian director, had her first epileptic seizure on Christmas Day 1989, while watching the execution of dictator Nicolae Ceausescu and his wife Elena on television. Since childhood, her only passion was cinema, and one film in particular played an important role: Hal Hartley's *Simple Men*, in which Romanian actor Elina Löwensohn has an onscreen seizure. For Federica, it was a critical moment of reflection and connection.

Years later, Federica has the opportunity to make a film in Bucharest about the life of her long-time icon. But the real Elina is much different from the one in Federica's imagination and, very quickly, the true characters of both the actor and the director are revealed. Seeing through a new lens, Federica's mind becomes clouded and her ideas for the film less clear. Mid-production, she has a fit of epilepsy, and, with her vision blurred, the faint lines between life and art fade entirely.

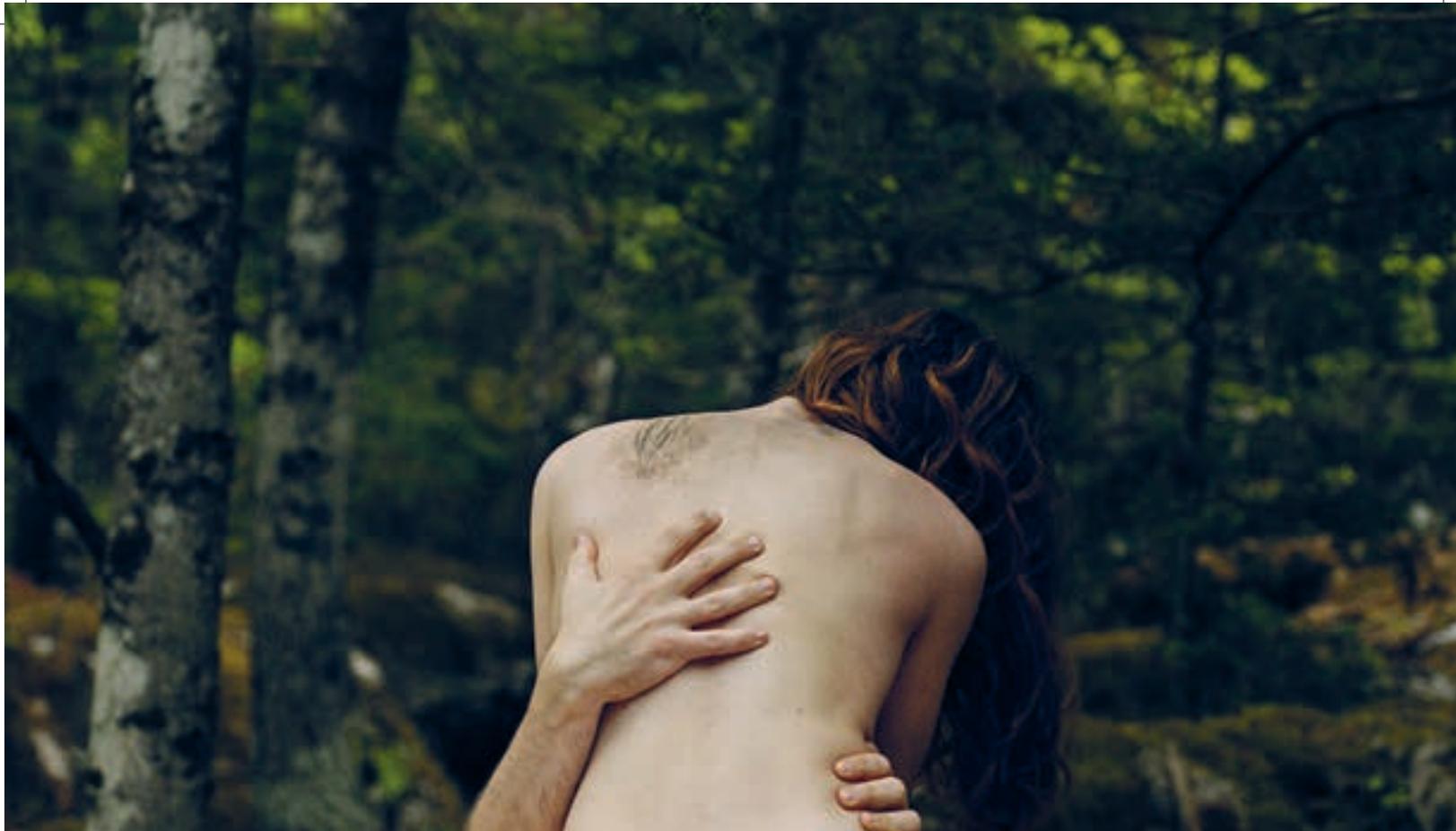
Director Chiara Malta was inspired by a meeting with the real Elina Löwensohn, an experience that started her questioning what it is that exists behind a simulacrum. In her tender, playful, and multi-layered fiction debut, she crafts a film that cleverly toys

with perceptions and projections. Guiding us through the unconscious, Malta marches her characters from realism to the realm of magic realism, all the while weaving a captivating fable about idol worship and identity. The hypnotizing and innovative *Simple Women* proceeds like a colourful matryoshka: with the removal of each layer preconceived images take on new and spectacular forms.

DOROTA LECH



**Chiara Malta** was born in Rome. Her past directorial credits include the short films *L'Isle* (06), *Waiting for a Woman* (10), *L'amour à trois* (10), *The Eyes of a Fox* (12), *The Existence According to Gabriel* (15), and *Stefano's Story* (17). *Simple Women* (19) is her debut feature.



## Entwined

Minos Nikolakakis

GREECE, 2019  
Greek, English  
WORLD PREMIERE  
89 minutes | Colour/DCP (D-Cinema)

Production Company: **Minos Nikolakakis/  
Inkas Film Productions/Multivision/Melancholy Star/  
Authorwave**

Executive Producer: **Lilette Botassi**

Producer: **Minos Nikolakakis**

Screenplay: **John de Holland, Minos Nikolakakis**

Cinematographer: **Thodoros Mihopoulos**

Editor: **Giorgos Georgopoulos**

Production Designer: **Chrysa Daponte**

Sound: **Yannis Antipas**

Music: **Sotiris Debonos**

Principal Cast: **Prometheus Aleiferopoulos,  
Anastasia-Rafaela Konidi**

Production: **Minos Nikolakakis**

92 Irinis St., Agia Paraskevi

Athens, Greece 15341 Greece

info@minosnikolakakis.com

### CONTACT INFORMATION

International Sales Agent: **Stray Dogs**

(see page 357)

Once upon a time, Panos (Prometheus Aleiferopoulos), a doctor from the city, relocates to a remote village, offering his services to its aging community. It's love at first sight when he sets eyes on the fair Danae (Anastasia-Rafaela Konidi), who has a rare condition that causes her skin to resemble tree bark. Feared by the superstitious villagers, Danae lives in isolation deep in the forest, trapped in a proverbial castle, and our enamoured hero is determined to rescue her. As Panos searches for a cure for Danae, time stands still in the dreamlike paradise he now inhabits. Unbeknownst to him, however, Danae is not a helpless princess waiting for her prince — and it's not long until she presents him with an ultimatum that will drain him of more than he ever thought possible. Though only days have passed, Panos is aware that, for both lovers, time is running out.

Director Minos Nikolakakis creates an enchanting, mystical debut inspired by Balkan legends and rural customs. The film's vanguard approach is so total that we may not notice its lingering curiosities—making for suspenseful and intriguing reveals throughout.

Filmed in the Peloponnese peninsula, the origin of several ancient Greek myths, *Entwined* is a modern fairy tale on the precipice of realism. With its imagination cleverly concealed behind the logical and the lucid, the film reminds us of the human tendency to ignore what is felt and happening before our very eyes.

DOROTA LECH



**Minos Nikolakakis** was born in Athens and holds a master's degree in civil engineering from the University of Patras. His directorial credits include the short films *Ticket to Ride* (03), *The Present* (05), *Marionette* (07), *The Happy Life* (09), and *The Attic* (12). *Entwined* (19) is his first feature-length film.



## A Bump Along The Way

Shelly Love

UNITED KINGDOM, 2019  
English  
INTERNATIONAL PREMIERE  
95 minutes | Colour/DCP (D-Cinema)

Production Company: **Gallagher Films Ltd**  
Executive Producer: **Roma Downey, Andrew Reid, Ursula Devine, Yellowmoon Post Production**  
Producer: **Louise Gallagher**  
Screenplay: **Tess McGowan**  
Cinematographer: **Mark McCauley**  
Editor: **Helen Sheridan**  
Production Designer: **Patrick Creighton**  
Sound: **Clive Copland**  
Music: **Die Hexen**  
Principal Cast: **Bronagh Gallagher, Lola Petticrew, Mary Moulds**

Production: **Gallagher Films Ltd**  
c/o **Allen Consulting, Scottish Provident Building, 7 Donegall Square West, Belfast**  
Belfast, Co. Antrim BT1 6JH United Kingdom  
l@gallagherfilms.co.uk

The feature debut of director Shelly Love and screenwriter Tess McGowan is a smart, heartwarming double coming-of-age story. Set in Derry, Northern Ireland, *A Bump Along the Way* follows a mother and daughter on turbulent journeys in search of the best versions of themselves.

With her charismatic smile and formidable wit, Pamela (Bronagh Gallagher) knows how to have a good time — and she's not about to let a little thing like middle age stop her. The night of her 44th birthday, Pamela has it off in a van with a stranger 20 years her junior. Her teenage daughter Allegra (Lola Petticrew) is appalled to find her mum hungover at breakfast the next morning, her outrage indicative of the differences between them. While Pamela's content to pass her days working at a bakery and her nights painting the town red with her pal Sinead (Mary Moulds), Allegra focuses on her schoolwork, her veganism, and keeping up appearances. While Pamela attracts men with ease, Allegra can hardly speak to the cute rugby player she has a crush on.

This status quo is turned upside down when Pamela discovers she's pregnant. Once the shock wears off, the imminent arrival of the family's third member prompts a curious reversal: while Pamela becomes a

health-conscious homebody, Allegra makes new friends, jazzes up her wardrobe, and takes a shot at being a party girl. Mother and daughter swing to opposite extremes; if they can meet in the middle, they might just discover reserves of love and resourcefulness neither knew they had.

MICHÈLE MAHEUX



**Shelly Love** is a Scottish artist, choreographer, and director. Her directorial credits include the shorts *Little White Bird* (02), *Pod* (04), *Scratch* (03), *Delia and George* (05), and *The Forgotten Circus* (08). *A Bump Along the Way* (19) is her feature debut.



## AFRICA

Oren Gerner

ISRAEL, 2019  
Hebrew  
WORLD PREMIERE  
82 minutes | Colour/DCP (D-Cinema)

Production Company: **Film Harbor**  
Producer: **Itay Akirav**  
Screenplay: **Oren Gerner**  
Cinematographer: **Adi Mozes**  
Editor: **Gil Vesely**  
Production Designer: **Roi Alter**  
Sound: **Michael Stoliar**

Production: **Film Harbor**  
**Osha 5**  
Jerusalem 9454360 Israel  
Itayakirav@gmail.com

**CONTACT INFORMATION**  
International Sales Agent: **Heretic Outreach**  
(see page 357)

In the village of Nirit, located close to the border of the West Bank, 68-year-old former engineer and retiree Meir (Meir Gerner) discovers he has not been asked to plan the traditional village ceremony as he has for the past 30 years. After failed attempts to regain the job, which was handed off to the local youth, Meir turns his efforts toward building a new wooden bed for his grandson in an attempt to restore his sense of vitality and purpose.

Through this new fixation, Meir's inner struggle slowly unfolds: the betrayal of his body, his attempts to communicate with his distant children, his injured masculine pride, and the lingering search for life's meaning. The energy and obsession underlying his actions are a rebellion — rebellion against the body that's betraying him, rebellion against the absence of meaning in his life, rebellion against the terminal nature of a human's time on the planet. Yet through this struggle, a new meaning — one with the possibility of redemption — is born. Meir's reflections are punctuated with revelatory conversations with loved ones and through precious vignettes of a past vacation to Namibia with his wife Maya (Maya Gerner), which distantly echo his inner life.

*AFRICA* is a cinematic MRI of an aging parent from the hands of a loving son. Blurring the lines between fact and fiction, Oren Gerner focuses his lens on his own family in a time of transition. A rich and big-hearted debut, *AFRICA* is a touching showcase of his steadfast vision and ability to transform feeling into tender cinematic language.

DOROTA LECH



**Oren Gerner** was born in Petah Tikva, Israel, and studied film and television at Minshar for Arts Academy in Tel Aviv. He has directed the short films *Greenland* (14), *Shark Tooth* (15), and *Gabriel* (18), which was nominated for a Palme d'Or at Cannes. *AFRICA* (19) is his debut feature.



## Murmur

Heather Young

CANADA, 2019  
English  
WORLD PREMIERE  
84 minutes | Colour/DCP (D-Cinema)

Production Company: Houseplant Films  
Producer: Martha Cooley, Heather Young  
Screenplay: Heather Young  
Cinematographer: Jeff Wheaton  
Editor: Heather Young  
Production Designer: Ryan Vessey  
Sound: Josh Owen  
Music: Sarah deCourcy  
Principal Cast: Shan MacDonald

Production: Houseplant Films  
8 Flaxcombe Court  
Dartmouth, NS B2Y 4C5 Canada  
houseplantfilms@gmail.com

In one of the most auspicious debut features at the Festival, Heather Young, whose shorts *Fish* (2016) and *Milk* (2017) were both official selections for Canada's Top Ten Film Festival, further establishes herself as one of her country's most promising filmmakers. Brilliantly fusing documentary and fiction techniques, Young crafts a bold, distinct visual aesthetic. Utilizing a hybrid approach to casting and performance through her use of non-professional actors, Young blurs the lines of conventional narrative storytelling to explore alienation, addiction, and the powerful desire within all of us for connection.

Donna, a woman in her sixties, feels isolated. She lives alone, estranged from her daughter. Sentenced to community service at a local animal shelter after an impaired-driving conviction, she ends up taking home an elderly dog who is scheduled to be euthanized. The new-found companionship eases her loneliness, and to fill the void in her life further, Donna keeps adopting pets. It isn't long before she realizes she has taken on more than she can handle.

Young's attention to detail, deliberate sense of framing, and unique approach to narrative suggest the emergence of a bold new voice. As Donna, newcomer Shan

MacDonald delivers a powerful and astonishingly raw performance as a woman struggling to cope with the paralyzing fear of existing in a world with no one to care for, and with no one to care for you.

RAVI SRINIVASAN



Heather Young was born in Saint John, New Brunswick. After graduating from the University of New Brunswick and the Nova Scotia College of Art and Design, she made the short films *Green* (13), *Howard and Jean* (14), *Fish* (16), and *Milk* (17). The latter two were selected for the Canada's Top Ten Film Festival. *Murmur* (19) is her feature debut.



## The Obituary of Tunde Johnson

Ali LeRoi

USA, 2019  
 English  
**WORLD PREMIERE**  
 104 minutes | Colour and Black and White/DCP  
 (D-Cinema)

Production Company: **zgreen entertainment/**  
**Jason Shuman Productions/The LAUNCH Productions/**  
**Marginal Media**

Executive Producer: **Eduardo Cisneros,**  
**Dr. Madeleine Sherak, Roya Rastegar, Sanjay Sharma**  
 Producer: **Zachary Green, Jason Shuman, Marni Bond,**  
**Chuck Bond**

Screenplay: **Stanley Kalu**  
 Cinematographer: **Steven Holleran**  
 Editor: **Shannon Baker Davis**  
 Production Designer: **Adriana Serrano**  
 Sound: **Troy Ambroff**  
 Music: **Darryl Jones**  
 Principal Cast: **Steven Silver, Spencer Neville,**  
**Nicola Peltz**

Production: **zgreen entertainment**  
**801 North Fairfax Ave., Suite 223**  
**Los Angeles, CA 90046 USA**  
**zachary@zgreen.com**

**CONTACT INFORMATION**  
 US Sales Agent: **Paradigm**  
 (see page 357)

*Tunde Johnson departed this life 9:38pm, May 28th, 2020 at the hands of police officers in Los Angeles, California.*

Perhaps the only fate worse than death is having to relive it more than once. In this major, timely theatrical debut by Ali LeRoi (co-creator of TV's *Everybody Hates Chris*), teenager Tunde Johnson (Steven Silver) becomes trapped in a bizarre time loop that has him experiencing his school day and horrific fate over and over again.

On the day of Tunde's death — which we begin to witness differently as he chooses different paths — a number of events occurred: Tunde attended his film seminar, he visited his secret boyfriend Soren (Spencer Neville), and he found the strength to come out to his supportive parents. But high school is never easy: Soren isn't ready to come out, and he's "dating" Tunde's best friend Marley (Nicola Peltz), making Tunde's life as a gay Black man in America even harder — and more confusing — than it already is.

Nigerian-born Stanley Kalu wrote this screenplay as a 19-year-old student at USC and he smartly uses the *Groundhog Day*-esque structure to deconstruct the everyday threats of racism, homophobia, and police brutality all too prevalent in

American society. Through all this, the film gently reminds us (as Tunde is repeatedly told) that he has so much ahead of him to live for. LeRoi expertly blends style and cool contemplation, instilling this story with a welcome optimism while empowering the film's relevant, incisive commentary on growing up Black and gay in America in the 21st century.

MICHAEL LERMAN

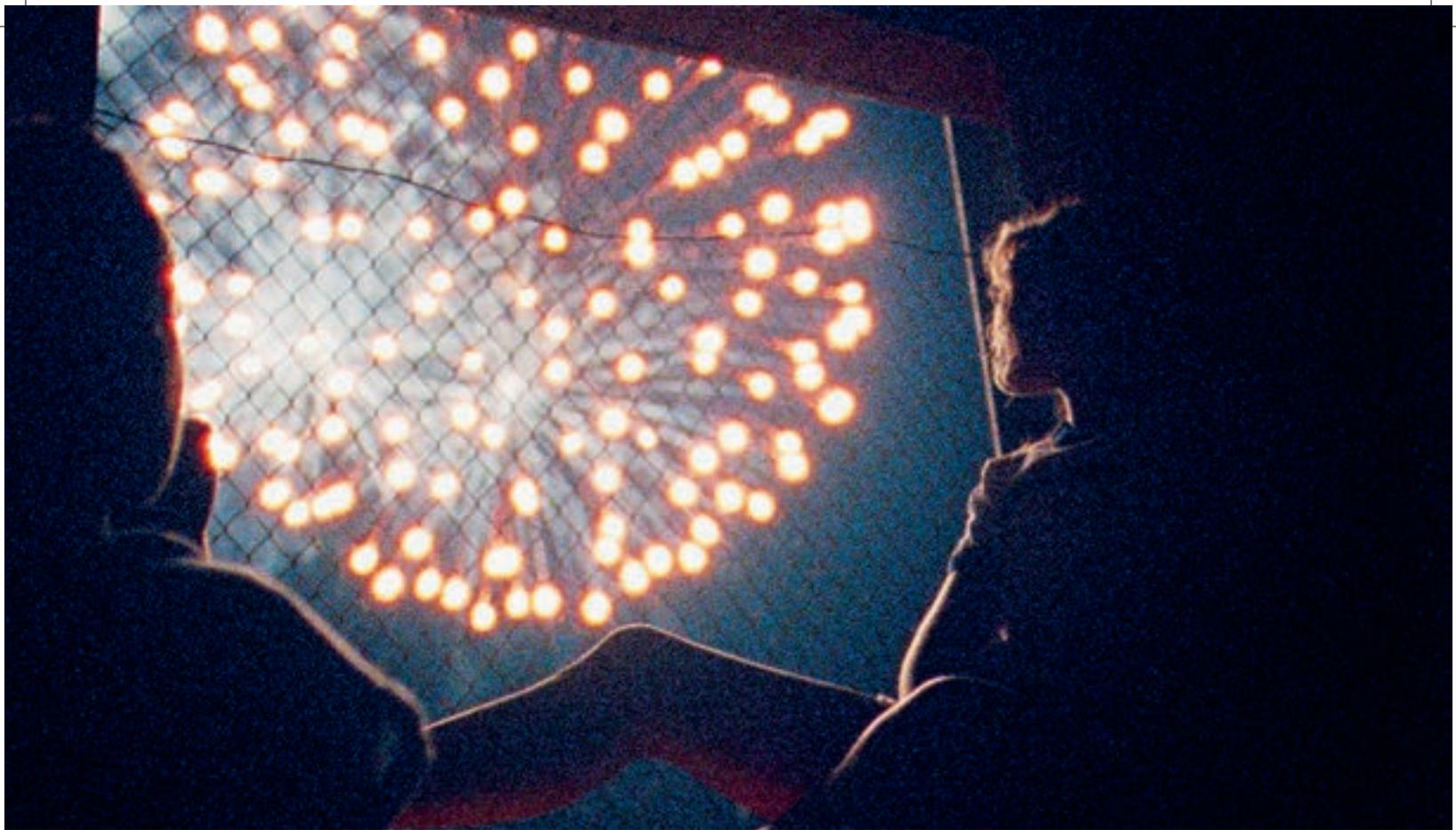


**Ali LeRoi** was born in Chicago and studied film at Columbia College. He is a writer, director, and producer, with credits on HBO's Emmy-winning *The Chris Rock Show* (97–00), *Everybody Hates Chris* (05–09), *Are We There Yet?* (10–13), and *Survivor's Remorse* (14–17). *The Obituary of Tunde Johnson* (19) is his feature film 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.*



## The Giant

David Raboy

USA, 2019

English

WORLD PREMIERE

99 minutes | Colour/DCP (D-Cinema)

Production Company: **Camera Ready Pictures/  
Bogie Films/Vixens/Extra A Productions**

Producer: **Dennis Masel, Daniel Dewes, Rachael Fung,  
Gary Farkas, Clément Lepoutre, Olivier Muller**

Screenplay: **David Raboy**

Cinematographer: **Eric Yue**

Editor: **David Raboy**

Production Designer: **Amber Unkle**

Music: **Ari Balouzian**

Principal Cast: **Odessa Young, Ben Schnetzer,**

**Jack Kilmer, Madelyn Cline, Danny Ramirez, PJ Marshall**

Production: **Bogie Films**

36 S 4th Street, Suite D5

Brooklyn, NY 11249 USA

info@bogiefilms.com

### CONTACT INFORMATION

International Sales Agent: **IMR**

US Sales Agent: **United Talent Agency (UTA)**

(see page 357)

Charlotte's (Odessa Young) life is changed forever when the teenager's small Georgia town is shaken by the beginning of a series of murders on the same night that her missing boyfriend coincidentally reappears. As an unknown killer on the loose preys on young women over the course of a summer, Charlotte has to navigate this new danger while also struggling to recover from the trauma of her mother's recent suicide.

Forced to recognize the world's indifference and lack of easy explanations, Charlotte must reconcile with her adolescent past as she faces an increasingly uncertain future, in this coming-of-age drama tinged with elements of horror and the supernatural.

Director David Raboy crafts a unique impressionistic language with dark, hallucinatory visuals — shot gorgeously on film — and an eerily atmospheric soundtrack that creeps under your skin and into your bones. In a breakthrough performance, Young is devastating as a teenager suddenly surrounded by menace, fear, heartbreak, and the seemingly random cruelties of existence. A character unto itself, the town's palpable malaise imbues every frame.

Taking place on the periphery of tragedy and the precipice of adulthood, this is an unforgettable look at the vulnerability and

pain of lost innocence. Riveting, challenging, and suspenseful, Raboy's singular Gothic nightmare is an astonishing feature debut with an underpinning aura of mystery that builds and builds to a conclusion you won't soon forget.

MICHAEL LERMAN



**David Raboy** was born in Washington, DC, and studied film at New York University's Tisch School of the Arts. He has directed the short films *The Giant* (12) and *Beach Week* (14). *The Giant* (19) is his feature debut.



## Na-reul cha-ja-jwo Bring Me Home

Kim Seung-woo

**SOUTH KOREA, 2019**  
Korean  
**WORLD PREMIERE**  
108 minutes | Colour/DCP (D-Cinema)

Production Company: **26 Company**  
Producer: **Park Se-joon**  
Screenplay: **Kim Seung-woo**  
Cinematographer: **Lee Mo-gae**  
Editor: **Kim Chang-ju**  
Production Designer: **Cho Hwa-sung**  
Sound: **Lee Sung-june**  
Music: **Lee Ji-soo**  
Principal Cast: **Lee Young-ae, Yoo Jae-myung**

Production: **26 Company**  
2F, Cheongpa Bldg, 42, Dongho-ro 20-gil, Jung-gu  
Seoul 04609 South Korea  
crow0318@gmail.com

**CONTACT INFORMATION**  
International Sales Agent: **Finecut**  
(see page 357)

The latest film featuring Lee Young-ae — best known for Park Chan-wook's 2005 film *Lady Vengeance* — is an ardent, raw, and bold mystery thriller about a mother in search of her lost child. Newcomer Kim Seung-woo has developed a complex, convincing addition to South Korea's vaunted thriller tradition, firmly placing him on the map as a director to follow.

Six years after her son went missing, dedicated mother Jung-yeon still hasn't lost hope — even after her husband's shocking accident while rushing to follow up on a potential sighting. Although she's in mourning, drowned in despair for her losses, she doesn't give up. Just when everything feels like it's in vain, she hears about a young boy living in a fishing community outside the city who seems to resemble her lost son. Facing strange surroundings and corrupt cops covering up child abuse, Jung-yeon may not be able to handle all the obstacles in her way, let alone fend for herself.

Lee plays the desperate and heartbroken mother, tortured by guilt, and she's backed by impressive performances from her supporting cast — including Yoo Jae-myung, in the role of a compromised police officer.

Ultimately an exploration of the depths of a mother's love, Kim's film is touching without being sentimental. With a tightly knitted script, full of unpredictable twists, *Bring Me Home* will keep audiences on the edge of their seats.

GIOVANNA FULVI



**Kim Seung-woo** was born in Chuncheon, Korea, and studied theatre at Chung-Ang University in Seoul. He has worked on the production teams of the feature films *Traces of Love* (06) and *Secret Sunshine* (07). *Bring Me Home* (19) is his feature debut.



## Calm With Horses

Nick Rowland

UNITED KINGDOM/IRELAND, 2019

English

WORLD PREMIERE

101 minutes | Colour/DCP (D-Cinema)

Production Company: DMC Film/Element Pictures

Executive Producer: Michael Fassbender,

Conor McCaughan, Andrew Lowe, Ed Guiney,

Sam Lavender, Daniel Battsek, Sue Bruce-Smith,

Will Clarke, Mike Runagall, Celine Haddad, Sarah Dillon

Producer: Daniel Emmerson

Screenplay: Joe Murtagh

Cinematographer: Piers McGrail

Editor: Nicolas Chaudeurge, Matthew Tabern

Production Designer: Damien Creagh

Sound: Matis Rei

Music: Blanck Mass

Principal Cast: Cosmo Jarvis, Barry Keoghan,

Niamh Algar, Ned Dennehy, David Wilmot

Production: DMC Film

120 London Road

London SE1 6LF United Kingdom

info@dmcfilm.co.uk

### CONTACT INFORMATION

International Sales Agent: Altitude Film Sales

US Sales Agent: Altitude Film Sales, Creative Artists

Agency (CAA)

(see page 357)

We all need a sense of purpose — but where does a young man find that purpose when, ostensibly, his sole asset is a capacity for violence? A brooding crime film with a big, bruised heart, *Calm With Horses* follows its flawed protagonist on a perilous journey toward something like redemption.

With his hulking physique and close-cropped cranium, retired pugilist Douglas “Arm” Armstrong (Cosmo Jarvis) is an intimidating figure. His boxing days behind him and with few prospects to be sought in his depressed Irish seaside community, Arm is happy to be recruited into the Devers family drug business. Working as the right-hand man to Dympna (Barry Keoghan), eldest of the Devers offspring, Arm makes a menacing — and thus highly valued — enforcer.

Underneath Arm’s thuggish exterior, however, lies a disarming tenderness, especially when he’s allowed to visit his five-year-old son Jack, who is on the autism spectrum. As tensions between Arm and Jack’s mother begin to thaw, Arm sees a chance to prove himself as a parent. When the Devers give him a task that will test the limits of his loyalty, Arm is forced to reckon with what kind of man he really wants to be.

Adapted from Colin Barrett’s acclaimed story collection, Nick Rowland’s feature directorial debut is by turns brutal and poignant. With memorable performances from Jarvis and Keoghan (who made such an indelible impression in *Killing of a Sacred Deer*), *Calm With Horses* draws us into a world where every home can feel like a trap — and escape requires a brand of courage that can’t be expressed with one’s fists.

MICHÈLE MAHEUX



Nick Rowland studied directing at the National Film and Television School in Beaconsfield, England, and has directed the short films *Dancing in the Ashes* (12), *Slap* (14), *Out of Sight* (14), and *Group B* (15). *Calm With Horses* (19) is his debut feature film.



## Hearts and Bones

### Ben Lawrence

AUSTRALIA, 2019  
 English  
 INTERNATIONAL PREMIERE  
 111 minutes | Colour/DCP (D-Cinema)

Production Company: **Night Kitchen Productions**  
 Producer: **Matt Reeder**  
 Screenplay: **Ben Lawrence, Beatrix Christian**  
 Cinematographer: **Hugh Miller**  
 Editor: **Philip Horn**  
 Production Designer: **Carlo Crescini**  
 Sound: **Rob MacKay**  
 Music: **Rafael May**  
 Principal Cast: **Hugo Weaving, Andrew Luri, Hayley McElhinney, Bolude Watson**

Production: **Night Kitchen Productions**  
 7 Whiting Street  
 Leichhardt, NSW 2040 Australia  
 mreeder@nightkitchenprod.com

**CONTACT INFORMATION**  
 International Sales Agent: **Visit Films**  
 US Sales Agent: **Visit Films**  
 (see page 357)

The fiction feature debut of Australian director Ben Lawrence, *Hearts and Bones* explores the life-long traces of trauma with uncommon compassion and intelligence. Written by Beatrix Christian, last at the Festival with *Jindabyne* (directed by Ben's father, Ray Lawrence), this story of two strangers with a shared past asks thorny questions about surviving catastrophe and bearing witness.

Sydney-based photojournalist Dan Fisher (Hugo Weaving) has spent decades documenting war zones — and ignoring the effect his work has had on his psyche. Returning home from his latest assignment to prepare for an exhibition, Dan is blindsided by two surprises. The first is the news that, years after the couple lost their child, Dan's wife Josie (Hayley McElhinney) is pregnant. The second is the arrival of Sebastian (Andrew Luri), a South Sudanese refugee who's heard about Dan's work. Like Dan, Sebastian doesn't speak to his wife (Bolude Watson) about the horrors he's experienced. He wants to bury the past — and the evidence. Sebastian petitions Dan to withdraw his photos of South Sudan from the exhibition. Dan is compelled to comply, but closer examination of these images raises questions about what it is exactly that Sebastian is trying to forget.

The aptly named *Hearts and Bones* is so wise about the way grief lingers in our bodies long after we have expelled it from our minds. Weaving and Luri bring tremendous sensitivity, courage, and complexity to their roles, ensuring that — devastating as Dan and Sebastian's repressed memories may be — they come together in a spirit of friendship and healing.

CAMERON BAILEY



**Ben Lawrence** was born in London and lives in Sydney. In addition to directing the short film *Paul's Dream* (07) and the feature documentary *Ghosthunter* (18), he is a photographer and an award-winning director of TV commercials. *Hearts and Bones* (19) is his fiction feature debut.



## Pompéi Pompeii

Anna Falguères, John Shank

BELGIUM/CANADA/France, 2019  
French  
WORLD PREMIERE  
95 minutes | Colour/DCP (D-Cinema)

Production Company: Tarantula/Good Fortune Films/  
micro\_scope  
Executive Producer: Karim Cham, Florence Cohen  
Producer: Joseph Rouschop, Valérie Bournonville,  
Clément Duboin, Kim McCraw, Jasmyrh Lemoine,  
Luc Déry  
Screenplay: Anna Falguères, John Shank  
Cinematographer: Florian Berutti  
Editor: Julie Brenta  
Production Designer: Alina Santos  
Sound: Emmanuel De Boissieu, Olivier Calvert,  
Bernard Gariépy Strobl  
Music: Dear Criminals  
Principal Cast: Garance Marillier, Aliocha Schneider,  
Vincent Rottiers

Production: Tarantula  
Rue Auguste Donny 99  
Liège 4000 Belgium  
valerie@tarantula.be

CONTACT INFORMATION  
Canadian Distributor: Mongrel Media  
International Sales Agent: Jour2Fête  
(see page 357)

Aliocha Schneider, one of TIFF '15's Rising Stars, plays Victor, who is left devastated by his father's desertion. He cares for his little brother Jimmy while scraping by through the theft of artifacts from nearby archeological sites. Here, he is under the watchful eye of Toxou (Vincent Rottiers), a self-appointed leader, and flanked by other vagrant children in an environment devoid of care, intimacy, and providence — and with strange, strictly imposed rules. The arrival of Billie (Garance Marillier) awakens Victor, but her unbridled romanticism threatens his community of lost misfits. As tensions rise, Victor must choose between loyalty and love. Meanwhile, Jimmy eagerly awaits his 13th birthday, which is to be marked by a barbaric coming-of-age ritual all the youth must undertake. Moments pass; an hourglass is turned over; time is running out.

It is said that the past is an antechamber of the present, the key to understanding who we are. But can a future be written for those dissociated from the past, without a sense of community or belonging? *Pompeii* is the debut feature from co-director Anna Falguères and the second feature from co-director John Shank. Together, they masterfully create an atmospheric, unbridled, allegorical sense of place, evoking the ruins

of a civilization on the brink of collapse. In *Pompeii*, adulthood is long-extinct. The film is an excavation of tradition — its meaning, and its place in history. Visually stunning and unfolding like a fragmented memory, *Pompeii* speaks to the eternal need to connect, and to our shared humanity, at its deepest level.

DOROTA LECH



Anna Falguères is a French production designer, author, and photographer. Her recent credits in production design include the Festival selections *Things to Come* (16), *Number One* (17), and *Mothers' Instinct* (18). *Pompeii* (19) is her feature debut.



John Shank was born in Bloomington, Indiana, and studied at the Institut des arts de diffusion in Brussels. He has directed a trilogy of short films: *Un veau pleurait, la nuit* (01), *Les mains froides* (03), and *Abandon* (07). His debut feature, *Last Winter* (11), played the Festival. *Pompeii* (19) is his latest film.



## Disco

### Jorunn Myklebust Syversen

**NORWAY, 2019**  
**Norwegian**  
**WORLD PREMIERE**  
**94 minutes | Colour/DCP (D-Cinema)**

Production Company: **MER FILM AS**  
 Executive Producer: **Axel Helgeland**  
 Producer: **Maria Ekerhovd**  
 Screenplay: **Jorunn Myklebust Syversen**  
 Cinematographer: **Marius Matzow Gulbrandsen**  
 Editor: **Mina Nybakke, Frida Eggum Michaelsen**  
 Production Designer: **Ellen Oseng**  
 Sound: **Svein-Kjetil Bjøntegård, Johan Pram, Tormod Ringnes**  
 Music: **Thom Hell, Jan Erik Mikaelson**  
 Principal Cast: **Espen Klouman Høiner, Fredericke Rustad Hellerud, Josefine Frida Pettersen, Kjærsti Odden Skjeldal, Nicolai Cleve Broch, Andrea Bræin Hovig**

Production: **MER FILM AS**  
**Parkgata 27/29**  
**Tromsø 9008 Norway**  
**maria@merfilm.no**

**CONTACT INFORMATION**  
 International Sales Agent: **New Europe Film Sales**  
 (see page 357)

Jorunn Myklebust Syversen's disturbing second feature *Disco* looks at contemporary Christian cults through the eyes of teenaged Mirja (Josefine Frida Pettersen, from the international hit series *Skam*). The film opens during a dance competition, where Mirjam is favoured to win. But the atmosphere isn't about the pleasure of dance or movement or the music. It's about frenzied sexuality and the various competitors' desperate need for approval. (The effect of the scene is a lot like sticking your head in a pinball machine.) Mirjam's need is stoked by her mother — whose brother is a very prominent pastor — and by her stepfather, who runs the church she essentially competes for.

When the stress finally gets to Mirjam and she begins to lose competitions, her elders don't seek to reassure her. They blame it on her lack of faith, a devastating accusation considering virtually every second of her day is dominated by religion, from the television shows she watches to the podcasts and music she listens to. (When she dares to look up bloggers who talk about other issues, she's told they're just a worldly barrier between her and her God.) As Mirjam's control and confidence slip away, she searches for more radical solutions.

A perfect companion piece to Zaida Bergroth's *Maria's Paradise* — which focuses on a cult held together by its leader's charisma and is also screening at the Festival — *Disco* concentrates on the structure of contemporary Christian cults with their all-consuming, impenetrable environments. This exploration would be more than enough to recommend the film, but Syversen's profoundly sensitive direction and Pettersen's heartbreaking performance make it essential viewing.

STEVE GRAVESTOCK



**Jorunn Myklebust Syversen** was born in Gol, Norway. She has directed the short films *Violent Sorrow Makes a Modern Ecstasy No. 2* (09), *Cyrk* (14), and *Crying Man* (16), as well as her debut feature, *Hoggeren* (17). *Disco* (19) is her latest film.



## Easy Land

Sanja Zivkovic

**CANADA, 2019**  
English, Serbian  
**WORLD PREMIERE**  
88 minutes | Colour/DCP (D-Cinema)

Production Company: **Endgame Films**  
Executive Producer: **Matt Code, Kristy Neville**  
Producer: **Julie Striffler**  
Screenplay: **Sanja Zivkovic**  
Cinematographer: **Maya Bankovic**  
Editor: **Chris Mutton**  
Production Designer: **David Dennis Jr.**  
Sound: **Gorjan Veletic**  
Music: **Casey MQ**  
Principal Cast: **Nina Kiri, Mirjana Jokovic**

Production: **Endgame Films**  
235 Carlaw Ave, Suite 2017  
Toronto, ON M4M 2S1 Canada  
julie@wildlingpictures.com

**CONTACT INFORMATION**  
Canadian Distributor: **Mongrel Media**  
(see page 357)

A poignant examination of the obstacles and heartbreaks facing recent refugees, Sanja Zivkovic's debut feature *Easy Land* follows Nina (Nina Kiri) and her mother Jasna (Mirjana Jokovic) as they struggle to build a life for themselves in a new country. Jasna has been traumatized by what she witnessed in Serbia, and the after-effects are exacerbated by the menial jobs she must take to pay the rent despite being a trained architect.

Meanwhile, Nina must deal with the regular tensions of high-school life, which are complicated by poverty and her mother's volatile psychological state. Worse, one of Nina's teachers insists she intern at a local theatre company to make up for past transgressions. Plagued by the past, the two women are unable to find common ground and both veer towards the breaking point.

One of those films that grows more emotionally resonant as it proceeds — and a psychologically acute portrait of the refugee experience — *Easy Land* makes us feel every indignity and pressure visited upon Jasna and Nina. The film reminds us that, as much as we pride ourselves on being welcoming to refugees, the lives of new arrivals to Canada — though likely safer — are often full of humiliations and pitfalls not easily surmounted.

Zivkovic's talented cast includes Richard Clarkin, Sarah Deakins, Daniel Kash, and Sammy Azero and is led by Jokovic and Kiri, who deliver truly memorable and affecting performances.

STEVE GRAVESTOCK



**Sanja Zivkovic** is a Serbian-Canadian director who divides her time among Belgrade, Vancouver, and Toronto. Her short films include *Our Little Secret* (11), *Maria's Episode* (14), and the Festival selection *Cleo* (16). *Easy Land* (19) is her debut feature.



## 1982

### Oualid Mouaness

USA/LEBANON/NORWAY/QATAR, 2019  
 Arabic, English  
 WORLD PREMIERE  
 100 minutes | Colour/DCP (D-Cinema)

Production Company: **Tricycle Logic/**  
**Abbout Productions/Mad Dog Films**  
 Producer: **Oualid Mouaness, Georges Schoucair,**  
**Myriam Sassine, Alix Madigan-Yorkin,**  
**Christopher Tricarico**  
 Screenplay: **Oualid Mouaness**  
 Cinematographer: **Brian Rigney Hubbard**  
 Editor: **Jad Dani Ali Hassan**  
 Production Designer: **César Hayek**  
 Music: **Nadim Mishlawi**  
 Principal Cast: **Nadine Labaki, Mohammad Dali,**  
**Ghassan Maalouf, Aliya Khalidi, Rodrigue Sleiman,**  
**Gia Madi, Lilia Harkous, Saeed Serhan, Zeina Demelero**

Production: **Tricycle Logic**  
 1928½ Rodney Drive,  
 Los Angeles, CA 90027 USA  
 festivals@wazabifilms.com

#### CONTACT INFORMATION

International Sales Agent: **WaZabi Films**  
 US Sales Agent: **WaZabi Films, TRICARICO CHAVEZ LLP**  
 (see page 357)

In June of 1982, Israel invaded Lebanon, which was already reeling from its ongoing civil war. In his feature debut, director Oualid Mouaness revisits this cataclysmic moment in Lebanese history through a different lens. At a posh Christian school on the outskirts of Beirut, as the geopolitical conflict inches closer and closer, 11-year-old Wissam (Mohammad Dali) is more intent on finding the courage to tell his classmate he loves her.

For a dreamer like Wissam, who is more likely to be drawing than playing football, it's hard to comprehend the gravity of the impending violence. But for his teachers, Yesmine (superstar actor and director Nadine Labaki, at TIFF in 2018 with her Oscar-nominated *Capernaum*) and Joseph (Rodrigue Sleiman), the jets in the sky signal something greater.

As they try to mask their growing fears for the sake of the students, they also attempt to hide the fractures in their relationship, as they fall on different sides of the political divide. Mouaness, who also wrote the script, splits the film between these two perspectives — that of the adults and that of the children — to explore the complexities of love and war.

Mouaness has produced documentaries, including 2008's TIFF-selected *Paris, Not France* (about Paris Hilton), as well as music videos for Rihanna, Justin Timberlake, and Lana Del Rey. With his step into the feature world, he brings with him a vérité touch that captures the period, which he infuses with poetic, surreal flourishes.

KIVA REARDON



**Oualid Mouaness** is a Liberian-born producer, writer, and director who grew up in Lebanon. He holds an MFA in writing and directing from Florida State University and has produced music videos for Rihanna, Katy Perry, Drake, and others. His directorial credits include the short films *Saint in the Sun* (02) and *The Rifle, The Jackal, The Wolf, and the Boy* (16). *1982* (19) is his latest film.



## Black Conflux

Nicole Dorsey

CANADA, 2019  
English  
WORLD PREMIERE  
100 minutes | Colour/DCP (D-Cinema)

Production Company: **Band With Pictures/ Panoramic Pictures**  
Executive Producer: **Martin Paul-Hus, Nicole Dorsey**  
Producer: **Michael Solomon, Mark O'Neill**  
Screenplay: **Nicole Dorsey**  
Cinematographer: **Marie Davignon**  
Editor: **Sophie Leblond**  
Production Designer: **Melanie Garros**  
Sound: **Scott Yates, Harvey Hyslop, Evan Jerred, Paul Col, Hans Laitres**  
Principal Cast: **Ella Ballentine, Ryan McDonald, Olivia Scriven, Luke Bilyk, Sofia Banzhaf, Amelia Manuel, Rhiannon Morgan**

Production: **Band With Pictures**  
2215 rue Duvernay  
Montreal, QC H3J 2X5 Canada  
michael@bandwithpictures.com

**CONTACT INFORMATION**  
US Sales Agent: **ICM Partners**  
(see page 357)

Set in suburban Newfoundland in 1987, Nicole Dorsey's debut feature *Black Conflux* is a dreamy account of two converging lives. Fifteen-year-old Jackie (Ella Ballentine) is navigating from vulnerable adolescence to impending adulthood. Dennis (Ryan McDonald) is a socially inept loner with a volatile dark streak and delusional fantasies of adoring women at his beck and call.

The film opens with Jackie auditioning for her school choir with a gorgeous rendition of "Hey, Who Really Cares?" by little-known 1970s psychedelic folk singer Linda Perhacs. It's a symbolic overture for a promising young woman from a broken home. Raised by her aunt and living under the cloud of all the failures endured by the women in her family, Jackie finds herself giving in to internal and external pressures — partying, skipping school, and hitchhiking — in search of her own identity. Her choices leave her speeding inevitably towards Dennis, whose car doubles as a venue for his violent desires.

*Black Conflux* is a vibrant and stunning debut, one that shies away from conventions common to small-town coming-of-age stories. Dorsey exhibits an inspiring cinematic

style — both assured and mature — as she reflects on the past and her own experience. Exploring womanhood, isolation, and toxic masculinity, *Black Conflux* is a bracingly relevant narrative for today.

RAVI SRINIVASAN



Nicole Dorsey was born in Toronto and holds a BFA in film production from Ryerson University. She has directed the shorts *Ivabelle* (09), *Pop the Grapes* (13), *Dennis* (15), *Star Princess* (15), and *Arlo Alone* (18). *Black Conflux* (19) is her debut feature film.



## Bi Elm El Wossul Certified Mail

Hisham Saqr

**EGYPT, 2019**  
Arabic  
**WORLD PREMIERE**  
98 minutes | Colour/DCP (D-Cinema)

Production Company: **Film Clinic/White Feather Film Production/Daydream Art Production**  
Producer: **Hisham Saqr, Mohamed Hefzy**  
Screenplay: **Hisham Saqr**  
Cinematographer: **Mostafa Sheshtawy**  
Editor: **Hisham Saqr**  
Production Designer: **Hanan Crolos**  
Sound: **Ibrahim Dessoky**  
Music: **Ahmed Saleh**  
Principal Cast: **Basma, Mohamed Sarhan, Passant Shawky, Rafal Khalil**

Production: **Film Clinic**  
141 Corniche el Nile, Maadi  
Cairo, Egypt  
mohefzy@hotmail.com

### CONTACT INFORMATION

International Sales Agent: **Media Luna New Films UG**  
(see page 357)

In the bustling Egyptian capital of Cairo, Hala is barely coping. Life is constantly hurtling forward just outside of her front door, but she's trapped inside her own mind. She's battling with the pressures of being a new mother, still mourning the passing of her father, and grappling with dark thoughts. Hisham Saqr's debut feature begins here, immersed in Hala's isolated world as she tries to connect with her child, with her husband, and, ultimately, with herself.

Hala's life is thrown into further chaos when her caring husband is caught up in a bureaucratic nightmare. Without her rock, she's forced to navigate the world alone while trying to get him out of jail. Pressures continue to mount, as she must carry a burden she's not sure she can bear; even her closest friendship is beginning to show signs of strain. But one day, she finds a mysterious letter, that, when opened, offers her a new perspective on her spinning thoughts.

Egyptian star Basma (seen at TIFF in 2017's *Sheikh Jackson* and 2018's *EXT. Night*) steps into the part of Hala with utter conviction, portraying a young woman dealing with mental health issues in a society that doesn't recognize her struggles. With a

delicate, observational tone, Saqr explores the growth of this complicated character with compassion.

KIVA REARDON



**Hisham Saqr** was born in Cairo. His film editing credits include *Microphone* (10), which played the Festival, *18 Days* (11), and *Winter of Discontent* (12). He has directed the short film *Hymen* (10). *Certified Mail* (19) is his debut feature.



## Las Buenas Intenciones The Good Intentions

Ana García Blaya

ARGENTINA, 2019  
Spanish  
WORLD PREMIERE  
86 minutes | Colour/DCP (D-Cinema)

Production Company: NOS/Tarea Fina/Bla Bla Cine  
Executive Producer: Joaquín Marqués Borchex,  
Juana García Blaya, Agustín Iñiguez  
Producer: Joaquín Marqués Borchex, Juana García Blaya,  
Juan Pablo Miller  
Screenplay: Ana García Blaya  
Cinematographer: Soledad Rodríguez  
Editor: Rosario Suarez (SAE)  
Production Designer: Marlene Lievendag  
Principal Cast: Javier Drolas, Amanda Minujin,  
Ezequiel Fontenla, Carmela Minujin, Sebastian Arzeno,  
Jazmin Stuart, Juan Minujin

Production: NOS  
Av. Congreso 3545  
Buenos Aires 1430 Argentina  
joaco@nos.com.ar

**CONTACT INFORMATION**  
International Sales Agent: Film Factory  
(see page 357)

Set in Argentina during the economic slump of the 1990s, writer-director Ana García Blaya's feature debut is a poignant, semi-autobiographical portrait of a family fractured by fraught circumstances and unruly personalities, but united by an invincible love.

Aging slacker Gustavo (Javier Drolas) lives for three things: *fútbol*, rock 'n' roll, and his children. Having separated some years ago, Gustavo and the kids' mother Cecilia (Jazmin Stuart) share custody and remain more or less amicable, despite Gustavo's inability to adhere to timetables or generate enough income to cover his share of the expenses. Gustavo runs a record store with his old buddy Néstor (Sebastián Arzeno), but business is poor, with bargain-priced pirate cassettes comprising the bulk of their sales.

This tentative status quo is upset when Cecilia announces that she and her current partner want to start a new life in Paraguay — and take the kids with them. Gustavo is in no position to argue, but Amanda (Amanda Minujin) — the eldest sibling, and at nine years old already accustomed to taking on adult responsibilities — is determined to stay with her father in Buenos Aires.

García Blaya has created something far more subtle, charming, and resonant than

your boilerplate family drama. Grounded in beautiful, lived-in performances (especially from Drolas and Minujin), *The Good Intentions* depicts the series of incremental negotiations — both within the family and within the hearts of each of its members — that must transpire in order to move forward without leaving behind what's most precious.

DIANA SANCHEZ



Ana García Blaya was born in Buenos Aires, where she studied communication sciences at the University of Buenos Aires. *The Good Intentions* (19) is her feature debut.



## The Lost Okoroshi

Abba Makama

**NIGERIA, 2019**  
Igbo, Pidgin English, English  
**WORLD PREMIERE**  
94 minutes | Colour/DCP (D-Cinema)

Production Company: **Osiris Film and Entertainment**  
Executive Producer: **Rimini Makama**  
Producer: **Abba Makama**  
Screenplay: **Abba Makama, Africa Ukoh**  
Cinematographer: **Mike Omonua**  
Animator: **Folarin Pearse, Isa Musa, Debola Abimbolu**  
Editor: **Abba Makama**  
Production Designer: **Tadurikini Dodorowski**  
Sound: **Tayo Adesoji**  
Music: **Shay Who**  
Principal Cast: **Judith Audu, Seun Ajayi, Tope Tedela, Ifu Ennada, Chiwetalu Agu**

Production: **Osiris Film and Entertainment**  
No 68 Fatai Arobieke Lekki 1  
Lagos, Lagos 2341 Nigeria  
info@ofe.ng

### CONTACT INFORMATION

International Sales Agent: **Osiris Film and Entertainment**  
(see page 357)

After winning over TIFF audiences with his genre-bending (and Netflix-selling) debut *Green White Green* in 2016, Abba Makama returns with his sophomore feature, *The Lost Okoroshi*. *Green White Green* playfully explored what Nigerian identity — and cinema — means in this modern age. Here Makama develops these questions further, extending them to modernity and masculinity, all with his distinct vision.

*The Lost Okoroshi* follows Raymond (Seun Ajayi), a security guard (and something of a layabout) whose main preoccupations are checking out women and figuring out how to escape the bustle of Lagos in favour of the more relaxed countryside. Despite, or maybe because of, his seeming averageness, he's beset by surreal dreams (which Makama plunges us into with fervour) where he's haunted by a traditional Okoroshi masquerade (ancestral spirit).

One morning, our protagonist wakes up to discover he's been transformed into a purple spirit. Having lost his voice, he must navigate Lagos in this new form. His journey takes him across social milieus, to the club, and even into the world of a secret society bent on claiming the masquerade as their own.

Makama once again plays with different influences, from Nollywood to North

American music videos, and the result is a campy, visually eclectic film unlike any being produced by his contemporaries. But style never trumps substance, as beneath the formal play, Makama is probing pressing questions that, when the laughter subsides, aren't easily answered.

KIVA REARDON



**Abba Makama** was born in Jos, Nigeria. He studied business management at the State University of New York and film at New York University. He has directed the short films *Dirac-toh* (11) and *Party of Ministers* (12), and his debut feature *Green White Green* (16) played the Festival. *The Lost Okoroshi* (19) is his latest film.



## The Rest of Us

Aisling Chin-Yee

CANADA, 2019

English

WORLD PREMIERE

80 minutes | Colour/DCP 4K (D-Cinema)

Production Company: **Babe Nation Films**

Executive Producer: **Damon D'Oliveira, Patrice Theroux**

Producer: **Katie Bird Nolan, Lindsay Tapscott,**

**Will Woods, Emma Fleury**

Screenplay: **Alanna Francis**

Cinematographer: **Daniel Grant**

Editor: **Véronique Barbe, Aisling Chin-Yee**

Production Designer: **Thea Hollatz**

Music: **David Hayman, Kaya Pino**

Principal Cast: **Heather Graham, Sophie Nélisse,**

**Jodi Balfour, Abigail Pniowsky**

Production: **Babe Nation Films**

**2-613 Ossington Avenue**

**Toronto, ON M6G 3T6 Canada**

**katie@babestationfilms.com**

Director Aisling Chin-Yee and screenwriter Alanna Francis make their mutual feature debut with this generous, slyly funny, and at times heartbreaking paean to a most unlikely female friendship. Cami (Heather Graham) is a children's book author and illustrator who has been raising her surly and combative teenage daughter, Aster (2016 TIFF Rising Star Sophie Nélisse), on her own ever since her ex, Craig, abandoned them to start a new life with Rachel (Jodi Balfour). When an unforeseeable tragedy leaves Rachel and Tallulah (Abigail Pniowsky), the daughter she had with Craig, evicted and with no place to go, Cami steps in and offers to put them up in her rundown camper.

Perhaps unsurprisingly, Cami and Rachel's path to friendship is a rough one, what with years of simmering resentment constantly threatening to spill over. Those old tensions are exacerbated when both mothers hit it off with the other's daughter, each offering quantities of understanding that the birth parent can't. This already tenuous situation is even further complicated by the secrets that all concerned are hiding, even the outwardly saintly Cami.

As unpredictable and recognizable as real life, *The Rest of Us* is propelled by a

compassion for all of its characters (even when they behave badly), following them as they learn how to embrace life, how to be loyal, and how to forgive one another and themselves.

STEVE GRAVESTOCK



**Aisling Chin-Yee** is a producer, writer, and director based in Montreal and Los Angeles. She has produced such films as *Rhymes for Young Ghouls* (13), which screened at the Festival, and the feature documentary *Last Woman Standing* (13), and has directed the shorts *Sound Asleep* (14) and *Synesthesia* (17). *The Rest of Us* (19) is her feature debut.



## En komikers uppväxt My Life as a Comedian

Rojda Sekersöz

SWEDEN/BELGIUM, 2019  
Swedish  
WORLD PREMIERE  
92 minutes | Colour/DCP (D-Cinema)

Production Company: Anagram Sweden/Sveriges Television (SVT)/Film i Väst/SF Studios/Belga Films  
Executive Producer: Miira Paasilinna, Peter Possne, Jenny Stjernströmer-Björk, Anna Croneman, Suzanne Glansborg, Mats Alders  
Producer: Martin Persson  
Screenplay: Jonas Gardell  
Cinematographer: Erik Molberg Hansen  
Editor: Fredrik Morheden  
Production Designer: Teresa Beale  
Sound: Christian Holm  
Music: Jean Paul Wall  
Principal Cast: Johan Rheborg, Loke Hellberg, Ulla Skoog, Klara Zimmergren, Fredrik Hallgren, Maria Sid, Jakob Eklund

Production: Anagram Sweden  
Stortorget 6  
Lund 22223 Sweden  
miira@anagram.se

**CONTACT INFORMATION**  
International Sales Agent: The Yellow Affair  
(see page 357)

Few films examine the heartbreak of early adolescence with the nuance of Rojda Sekersöz's powerful *My Life as a Comedian*, adapted by writer Jonas Gardell from his own bestseller, a kind of Swedish *Catcher in the Rye*. The film is told in flashback by comedian Juha Lindstrom, widely trumpeted as a defender of the downtrodden, reflecting on his youth. The subject of his latest sold-out show is growing up in 1970s Sweden, when it was lauded as an ideal state, and ABBA and Borg were on top. But for class clown Juha — resented for his attention grabbing and his Finnish ancestry — life sure doesn't feel perfect. He only escapes bullying because others are considered weirder: Thomas, the geeky German kid whose father is absent and who is being raised by his awkward, desperate-to-fit-in mother; and Jenny Li, who was adopted by the family across the street.

They are also his best friends — just not at school, where Juha barely acknowledges them. The class bullies aren't very bright but they're geniuses at cruelty, and they devise inventive ways of twisting the knife. They soon realize they can turn Juha and Thomas against one another, with disastrous results. The pain of this period torments the adult Lindstrom and his reputation as a

courageous protector of the oppressed only exacerbates things.

*My Life as a Comedian* is painfully savvy about how brutal kids can be — and how stubbornly clueless adults can be about this. It may be very much about the seventies, but its portrait of human nature is as relevant as ever.

STEVE GRAVESTOCK



Rojda Sekersöz was born in Stockholm. She has directed the short films *The Voyage* (10), *Selvi ska sova* (11), *Fittbacka — ett jäkla ungdomshem* (12), and *Fast* (15). Her debut feature was *Beyond Dreams* (17). *My Life as a Comedian* (19) is her latest film.



## ZANA

### Antoneta Kastrati

ALBANIA/KOSOVO, 2019  
Albanian  
WORLD PREMIERE  
92 minutes | Colour/DCP (D-Cinema)

Production Company: **Crossing Bridges Films/ On Film Production/alief**  
Producer: **Casey Cooper Johnson, Sevdije Kastrati, Dritan Huqi, Brett Walker, Miguel Govea**  
Screenplay: **Casey Cooper Johnson, Antoneta Kastrati**  
Cinematographer: **Sevdije Kastrati**  
Editor: **Antoneta Kastrati**  
Production Designer: **Burim Arifi, Shawn Bronson**  
Sound: **Igor Popovski, Owen Granich-Young**  
Music: **Dritero Nikqi**  
Principal Cast: **Adriana Matoshi, Astrit Kabashi, Fatmire Sahiti**

Production: **Crossing Bridges Films**  
720 E. Garfield Ave. #B  
Glendale, CA 91205 USA  
Info@crossingbridgesfilms.com

**CONTACT INFORMATION**  
International Sales Agent: **alief**  
(see page 357)

In Kosovo, it is said that every mountain has its own *zana* bathing in freshwater streams. These mystical creatures can heal, bestow bountiful gifts, and act as guardians to children who dare enter the woods. In a Kosovar village amid this shadowy world, Lume (Adriana Matoshi), an Albanian woman, lives with her husband Ilir (Astrit Kabashi) and mother-in-law Remzije (Fatmire Sahiti).

Having lost her only child a decade earlier in the war, Lume is haunted by night terrors and unable to conceive. Desperate to fill a void, her family pressures her to seek magical healers to treat her infertility. When Lume resists, Remzije brings an eager, younger prospective wife to the home. Under threat of being replaced, Lume abandons modern medicine and agrees to explore traditional practices. But old traumas slowly rise to torment Lume. When Remzije catches her sleepwalking to a feared witch doctor, extreme measures are taken to protect the pending fetus from evil.

Exploring the deep and everlasting wounds of war, director Antoneta Kastrati portrays a community where the treatment for loss can at times seem archaic and nonsensical. Coming from the region,

Kastrati drew from her own experiences of the Kosovo War in her psychologically jarring, surreal, and revelatory debut. As such, the film feels like an exorcism of her own heartbreak, brought to the screen with tenderness and impressive immersion. *ZANA* is a cinematic homage to the endurance of women and a powerful release of unspeakable suffering.

DOROTA LECH



**Antoneta Kastrati** was born in Zahaq, Kosovo. She holds a master's degree in journalism from the Kosovo Institute of Journalism and Communication, and attended the American Film Institute Directing Workshop for Women. She has directed the short documentaries *Seeking Magic* (08) and *She Comes in Spring* (13). *ZANA* (19) is her feature debut.



## Das Vorspiel The Audition

Ina Weisse

GERMANY/FRANCE, 2019  
German, French  
WORLD PREMIERE  
99 minutes | Colour/DCP (D-Cinema)

Production Company: LUPA FILM/IDEALE AUDIENCE/  
Port Au Prince Film & Kulturproduktion GmbH  
Producer: Felix Von Boehm  
Screenplay: Ina Weisse, Daphné Charizani  
Cinematographer: Judith Kaufmann  
Editor: Hansjörg Weissbrich  
Production Designer: Susanne Hopf  
Sound: Guillaume Sciana  
Principal Cast: Nina Hoss, Simon Abkarian, Ilja Monti,  
Serafin Mishiev, Jens Albinus

Production: LUPA FILM  
Keithstraße 5  
Berlin 10787 Germany  
info@lupa-film.com

### CONTACT INFORMATION

International Sales Agent: Les Films du Losange  
(see page 357)

Anna (Nina Hoss, also at the Festival in *Pelican Blood*) is a stern, particular violin teacher at a high school for musicians in Berlin. Her relationship with Philippe (Simon Abkarian), her charming, violin-making French husband, with whom she has a 10-year-old son Jonas (Serafin Mishiev), is in slow decline. At the school's annual entrance exam, and despite the opposition of the other teachers, Anna promotes the admission of Alexander (Ilja Monti), a boy in whom she detects a remarkable talent.

Anna is convinced that greatness comes from struggle and nothing is ever good enough—something she herself was taught at a young age. Working with great dedication, she is determined to cultivate excellence in her pupil for an upcoming audition, and begins devoting more time to her job — as well as to extramarital interests. This shift away from her family does not go unnoticed by Philippe and Jonas, and a rivalry for Anna's affection emerges, with a shocking resolution.

This is the second script from director Ina Weisse in collaboration with Daphné Charizani, following *The Architect* (2008), and the second fiction feature for Weisse. Here, Weisse draws on Hoss' raw talent,

resulting in a subtle, forceful, and meticulously arranged visual concerto — combining psychology and circumstance, and finding its rhythms as it modulates among crescendos, cacophonies, and silences. *The Audition* is a study of the relationships we inhabit, and our inability to accept each other for who we are, as opposed to who we could be.

DOROTA LECH



Ina Weisse is an actor, screenwriter, and director from Berlin. She has directed the short films *Lünow* (99), *On Sundays* (00), *Klara* (01), and *Alles Anders* (02). Her debut feature film was *The Architect* (08). *The Audition* (19) is her latest film.



## Raf

Harry Cepka

CANADA/USA, 2019  
English  
WORLD PREMIERE  
91 minutes | Colour/DCP (D-Cinema)

Production Company: **Harry Cepka**  
Producer: **Sara Blake, Charlotte Wells**  
Screenplay: **Harry Cepka**  
Cinematographer: **Gregory Oke**  
Editor: **Blair McClendon, Harry Cepka**  
Production Designer: **Marian Mathias**  
Sound: **Eli Cohn**  
Music: **Casey MQ**  
Principal Cast: **Grace Glowicki, Jesse Stanley**

Production: **Ceroma Films**  
2090 West 1st Ave., Unit #402  
Vancouver, BC V6S 1G8 Canada  
rafthefilm@ceromafilms.com

Raf (Grace Glowicki) is facing eviction from her shabby basement apartment in Vancouver's unlivable housing market. A landscaper by day and high school janitor by night, Raf is contently sleepwalking through life — consumed with boring relationships, friends who don't respect her, and bosses who take advantage of her unwillingness to assert herself. That is, until she meets Tal (Jesse Stanley), a rich, loud, and empowered young woman who quickly befriends Raf and makes enough of an impression to change everything. As Tal's interest grows, she begins to influence Raf's decisions, while also giving Raf the confidence to make some herself.

Writer-director Harry Cepka's debut feature is eccentric and pleasantly unique. It's infused with the pulsating excitement that comes when you connect with someone new, and with the cynicism and absurdity of realizing things have gone awry. It's also an emotionally intelligent exploration of how class factors into the development of contemporary relationships.

*Raf* is a true two-hander. Newcomer Stanley is terrific in a breakout role, and Glowicki is electric as Raf, recalling the bizarre comic energy of Gilda Radner and the wild expressionism and delicate

absurdity of Jim Carrey. *Raf* is a bold film with a fresh style from an intriguing new voice.

RAVI SRINIVASAN



**Harry Cepka** was born in Vancouver and holds a Master of Fine Arts in directing from New York University. He has directed the short film *Golden Teachers* (15) and the short documentary *Ovis Aries* (17). *Raf* (19) is his feature debut.

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## Kuessipan

Myriam Verreault

**CANADA, 2019**  
**French, Innu**  
**WORLD PREMIERE**  
**117 minutes | Colour/DCP (D-Cinema)**

Production Company: **Max Films Media Inc.**  
 Producer: **Félice Frappier, Sylvie Lacoste, Réginald Vollant**  
 Screenplay: **Myriam Verreault, Naomi Fontaine**  
 Cinematographer: **Nicolas Canniccioni**  
 Editor: **Amélie Labrèche, Myriam Verreault, Sophie Leblond**  
 Production Designer: **Joëlle Péloquin**  
 Sound: **Frédéric Cloutier, Stephen De Oliveira, Samuel Gagnon-Thibodeau, Sylvain Bellemare, Bernard Gariépy-Strobl**  
 Music: **Louis-Jean Cormier**  
 Principal Cast: **Sharon Fontaine-Ishpatao, Yamie Grégoire, Étienne Galloy, Cédrick Ambroise, Caroline Vachon, Mike Innu Papu McKenzie, Douglas Grégoire, Brigitte Poupart**

Production: **Max Films Media Inc.**  
**4605 Parthenais**  
**Montreal, QC H2H 2G8 Canada**  
**info@maxfilmsmedia.ca**

**CONTACT INFORMATION**  
 Canadian Distributor: **Filmopton International**  
 (see page 357)

Adapted from Naomi Fontaine’s critically acclaimed novel of the same name, *Kuessipan* follows two girls growing up as best friends in a Quebec Innu community. While Mikuan (Sharon Fontaine-Ishpatao) has a loving family and is destined for a promising life outside of her hometown, Shaniss (Yamie Grégoire) is picking up the pieces of her shattered childhood. As children, they promised each other they’d stick together no matter what. But as they grow older, issues of race and class boil to the surface and Shaniss begins to feel abandoned when Mikuan falls for a white boy and starts to dream of a life beyond the one they know.

With compelling depth and sensitivity, filmmaker Myriam Verreault’s first narrative feature is an integral Indigenous story. But it is also a universal narrative about family hardships, community, belonging, and the strength of female friendship.

Drawing on her previous success as a documentary filmmaker (*West of Pluto*, 2008), and utilizing various non-actors in her cast, Verreault crafts a film that is a natural and seamless transition from her earlier work. She brings Fontaine’s words to life with a delicate level of understanding and compassion. As an exploration of the inevitability of change, *Kuessipan* is a

heartfelt story that acknowledges the heartaches — and celebrates the triumphs — of lifelong friendships.

RAVI SRINIVASAN



**Myriam Verreault** was born in Jonquière, Quebec, and studied history and film at Laval University. Her directorial credits include the documentaries *West of Pluto* (08) and *My Tribe is My Life* (11). *Kuessipan* (19) is her latest film.



## Sole

Carlo Sironi

ITALY/POLAND, 2019  
 Italian, Polish  
 INTERNATIONAL PREMIERE  
 100 minutes | Colour/DCP (D-Cinema)

Production Company: Kino Produzioni/Lava Films  
 Producer: Giovanni Pompili, Agnieszka Wasiak  
 Screenplay: Giulia Moriggi, Carlo Sironi, Antonio Maca  
 Cinematographer: Gergely Poharnok  
 Editor: Andea Maguolo  
 Production Designer: Ilaria Sadun  
 Sound: Stefano Sabatini  
 Music: Teoniki Rozynek  
 Principal Cast: Sandra Drzymalska, Claudio Segaluscio,  
 Bruno Buzzi, Barbara Ronchi

Production: Kino Produzioni  
 Via Giovanni Antonelli 49  
 Roma 00197 Italy  
 giovanni@kinoproduzioni.it

### CONTACT INFORMATION

International Sales Agent: Luxbox  
 (see page 357)

Teenagers Ermanno (Claudio Segaluscio) and Lena (Sandra Drzymalska) are all but strangers. He is an Italian boy who prefers the company of gambling machines to people in his seaside town. She is a precocious Polish girl who dreams of a better life abroad. Products of their surroundings, they lack the opportunity to fully express themselves.

Ermanno is paid by his uncle Fabio (Bruno Buzzi) to guard Lena, with whom he is thrust into intimate living quarters as she prepares to birth a child destined to be sold to Fabio and his wife Bianca (Barbara Ronchi) as part of an elaborate adoption scheme. However, as surrogate motherhood is forbidden by Italian law, Ermanno must first pretend to be the expectant father, buzzing between appointments with anticipation.

When a baby girl named Sole is born prematurely, Lena and Ermanno assume parental duties. Unexpectedly, they experience family life together and each begins to see the other in a different light.

In *Sole*, his first feature, director Carlo Sironi illustrates this powerful bond with impeccable visual economy, boldness, and lucidity. Inspired by ordinary people facing extraordinary situations, Sironi explores the power of unspoken desires and the force of

human capability in a time where issues of borders and migration are especially volatile.

Evocative and transcendental, yet rooted in its own unique brand of stylized realism, *Sole* eclipses the boundaries of duty and circumstance.

DOROTA LECH



Carlo Sironi was born in Rome. He began his career directing music videos and has worked as a writer, actor, cinematographer, and AD. His directorial credits include the short films *Sofia* (08), *Cargo* (12), and *Valparaiso* (16). *Sole* (19) is his debut feature film.



## Pesar-Madar Son-Mother

Mahnaz Mohammadi

IRAN/CZECH REPUBLIC, 2019  
Farsi  
WORLD PREMIERE  
102 minutes | Colour/DCP (D-Cinema)

Production Company: Europe Media Nest s.r.o./  
Filminiran

Producer: Farzad Pak, Kaveh Farnam,  
Mohammad Rasoulof

Screenplay: Mohammad Rasoulof

Cinematographer: Ashkan Ashkani

Editor: Mohammad Reza Muini

Production Designer: Siamak Karinezhad

Sound: Ensieh Maleki, Hasan Shabankareh

Music: Amir Moloookpour

Principal Cast: Raha Khodayari, Mahan Nasiri,  
Reza Behboodi, Shiva Ordooei, Maryam Boubani

Production: Europe Media Nest s.r.o.

Štítného 7

Prague CR 13000 Czech Republic

gabriela.daniels@medianest.net

As economic sanctions tighten on Iran, it is the voiceless who suffer most. Leila (Raha Khodayari), a widow who works tirelessly at a failing factory, is trying to provide for her infant and her 12-year-old son, Amir (Mahan Nasiri). A solution to her financial hardships comes in the form of a marriage proposal from the factory bus driver, Kazem, who is eager to provide. Weighing heavily on Leila's conscience is one unwavering caveat: as Kazem has a young daughter of Amir's age, tradition and propriety dictate that Amir cannot share the family home. Under the judgmental eyes of her community and her hostile co-workers, Leila is forced to consider a utilitarian decision for her family that could also fracture it.

In her fiction-feature debut, Mahnaz Mohammadi draws on the compassion and patience she honed as a documentarian to craft an authentic story of a relationship between a mother and a son, threatened by their culture, in all its tense complexity. Dividing the film into narratives that show the experiences of each protagonist, Mohammadi masterfully uses focused, revelatory dialogue to draw out sensitive performances from her leads. The screenplay is penned by renowned Iranian director Mohammad Rasoulof, whose films

*Manuscripts Don't Burn* (2013) and *Goodbye* (2011) were fêted at Cannes, with his most recent work, *A Man of Integrity* (2017), winning that festival's Un Certain Regard award.

Despite the authorities' ongoing efforts to silence the stories of independent Iranian cinema, *Son-Mother* assembles resonating voices, and introduces a new one in Mohammadi. It's a true discovery, birthed from struggle and passion.

DOROTA LECH



**Mahnaz Mohammadi** was born in Tehran. She is a filmmaker, actor, and women's rights activist. She has directed the short documentary *Women Without Shadows* (03) and the feature documentary *Travelogue* (10). *Son-Mother* (19) is her fiction feature debut.



## Zgodbe iz kostanjevih gozdov Stories From The Chestnut Woods

Gregor Božič

SLOVENIA/ITALY, 2019  
Slovenian, Italian  
WORLD PREMIERE  
81 minutes | Colour/DCP (D-Cinema)

Production Company: NOSOROGI/  
Transmedia Production  
Executive Producer: Marina Gumzi  
Producer: Marina Gumzi  
Screenplay: Marina Gumzi, Gregor Božič  
Cinematographer: Ferran Paredes Rubio  
Editor: Gregor Božič, Benjamin Mirguet,  
Giuseppe Leonetti  
Production Designer: Giovanna Cirianni  
Sound: Jan Vysocky, Julij Zornik  
Music: Hekla Magnúsdóttir  
Principal Cast: Massimo De Francovich, Ivana Roščić

Production: NOSOROGI  
Trg prekomorskih brigad 1  
Ljubljana 1000 Slovenia  
marina@nosorogi.com

**CONTACT INFORMATION**  
International Sales Agent: Cercamon  
(see page 357)

Daily survival had a continued meaning for the people on the border of the newly re-formed Yugoslavia and Italy in the wake of World War II. Local inhabitants found themselves stuck on the Iron Curtain dividing the East from the West. For countless reasons, mass migrations between the lands inevitably followed. It is in one such location, Slavia-Veneta, along the Italian-Slovenian border, that the spellbinding *Stories From The Chestnut Woods* takes place.

Within the forest lives the Stingy Carpenter, Mario (Massimo De Francovich). Stubborn in his old age, Mario is known for his unflappable competitive nature and for his preoccupations with income. He fails to notice his wife's descent into illness, one among several missed opportunities to care for his loved ones. Mario tries to impart his hard-gained wisdom to Marta (Ivana Roščić), the Last Chestnut Seller, who has been left to tend the chestnut groves after her husband's departure. In their decaying surroundings, these lonely souls share fond memories — transformed into imaginative tales — and melancholic contemplations of their futures. Should they remain, haunted by a life that was, or does another path call: joining countless others on the rickety cart to world unknown?

A passion for pomology led director Gregor Božič to harvest stories of the farmers who lived along the border where the chestnuts once grew. Cultivating vibrant beauty in each 35mm frame, accompanied by an ethereal theremin score, Božič captures the poetic impermanence of their joy, sorrow, and loss in this stunning debut, a touching homage to a forgotten land and its displaced people.

DOROTA LECH



Gregor Božič was born in Šempeter, Slovenia, and studied at the Academy of Theatre, Radio, Film and Television in Ljubljana. He has directed the short films *Hey Ho*, *Comrades* (07) and *Shoes from Trieste* (14). *Stories From The Chestnut Woods* (19) is his feature debut.



## Sweetness in the Belly

Zeresenay Berhane Mehari

IRELAND/CANADA, 2019

English, Arabic, Amharic

WORLD PREMIERE

110 minutes | Colour/DCP (D-Cinema)

Production Company: **Sienna Films/Parallel Films**  
 Executive Producer: **Mehret Mandefro, Adrian Sturges, Laura Bickford, Fiona Druckenmuller, Patrick Roy, Christina Kubacki**  
 Producer: **Jennifer Kawaja, Julia Sereny, Alan Moloney, Susan Mullen**  
 Screenplay: **Laura Phillips**  
 Cinematographer: **Tim Fleming, ISC**  
 Editor: **Susan Maggi**  
 Production Designer: **Paki Smith**  
 Sound: **Stephen Barden, MPSE**  
 Music: **Todor Kobakov**  
 Principal Cast: **Dakota Fanning, Wunmi Mosaku, Kunal Nayyar, Yahya Abdul-Mateen II**

Production: **Sienna Films**  
 489 College Street, Suite 305  
 Toronto M6G 1A5 Canada  
 siennainfo@siennafilms.com

### CONTACT INFORMATION

Canadian Distributor: **Entertainment One**  
 International Sales Agent: **HanWay Films**  
 US Sales Agent: **HanWay Films**  
 (see page 357)

Adapted from Canadian author Camilla Gibb's award-winning novel, this tale of religion, politics, and love moves between Ethiopia during the final years of Haile Selassie's reign and England on the cusp of Thatcherism.

After an unstable childhood spent traveling with her hippie parents, Lilly (Dakota Fanning) is abandoned in a Moroccan village, where the spiritual teachings of a Sufi master provide her with the discipline to find acceptance in the Ethiopian city where she later settles. Lilly's orderly life is turned upside down, however, when outrage over the country's gross disparities spills over into revolution. Lilly is forced to flee to London, where her status as a white Muslim woman makes her far more of a pariah than it ever did in Ethiopia, while at the same time granting her benefits withheld from Black refugees.

Lilly is given a job and a small apartment, which she offers to share with fellow refugee Amina (Wunmi Mosaku), a young mother expecting her second child. Lilly also volunteers with a community association that helps refugees reconnect with family members. The work suits Lilly's innate altruism, though she has a more personal reason to

access its services: she hopes to track down the idealistic doctor (Yahya Abdul-Mateen II) with whom she fell in love.

Director Zeresenay Berhane Mehari and screenwriter Laura Phillips gracefully translate Gibb's sweeping narrative into a well-organized, emotionally rich cinematic experience. Though set in the past, *Sweetness in the Belly* speaks pointedly to our present refugee crisis. But for all its big-picture resonance, this is also an intimate portrait of a woman determined to assert her own unique identity, one forged in circumstance and fortified by faith.

DIANA SANCHEZ



Zeresenay Berhane Mehari was born and raised in Ethiopia and studied film at the University of Southern California's School of Cinematic Arts in Los Angeles. His directorial credits include the short film *Coda* (06) and the feature *Difret* (14), which won an Audience Award at Sundance. *Sweetness in the Belly* (19) is his latest film.



## Bina The Antenna

Orçun Behram

**TURKEY, 2019**  
**Turkish**  
**WORLD PREMIERE**  
**115 minutes | Colour/DCP (D-Cinema)**

Production Company: **Lucidlab Films/Solis Film**  
 Producer: **Orçun Behram, Müge Özen**  
 Screenplay: **Orçun Behram**  
 Cinematographer: **Engin Özkaya**  
 Editor: **Burç Alatas**  
 Production Designer: **Ufuk Bildibay**  
 Sound: **Ismail Hakki Hafiz**  
 Music: **Can Demirci**  
 Principal Cast: **Ihsan Önal, Gül Arıcı, Levent Ünsal, Isil Zeynep, Murat Sağlam, Elif Çakman, Mert Toprak Yadigar, Eda Özel, Enis Yıldız**

Production: **Lucidlab Films**  
 Caferaga Mah. Dr.Sakirpasa cd no:4 d:5 Kadıköy  
 İstanbul D:5 Turkey  
 behram.orcun@gmail.com

**CONTACT INFORMATION**  
 International Sales Agent: **Stray Dogs**  
 (see page 357)

In a steely, desolate dystopian Turkey, a new satellite system promises radical change via the consolidation of communications through antennas mounted overhead on each building. On installation day, Mehmet (Ihsan Önal), a superintendent who revels in the silence and solace of his occupation, is greeted with the accidental death of the government installer on his doorstep.

Following the morning's unexpected excitement — scarcely noticed by the other tenants — Mehmet is tasked with finding the source of a toxic black sludge that has begun oozing from the building, infiltrating and infecting the units. A search for the source is underway, but as the first midnight broadcast hits, the inhabitants are siloed in their apartments where nightmare-scapes of early-Cronenbergian proportions await. The loss of contact with the outside world inspires distrust and claustrophobia as the building rapidly shifts toward the unknown. There are no screams coming from the trapped citizens, but the silence that surrounds them is deafening.

In the vein of many masters before him, Orçun Behram harnesses the horror genre, with its shocking and visceral imagery, to lay bare the political anxieties that affect a country, its people, and its future. Crafting a

style of suspense all his own, accompanied by a cacophony of dissonant noises, Behram's directorial voice resonates loudly in his latest film. In a time of systemically silenced and slaughtered journalists, *The Antenna* calls attention to the globally witnessed corruption disseminating from on high.

DOROTA LECH



**Orçun Behram** is an Istanbul-born director, cinematographer, and photojournalist. He holds a bachelor's degree in cinema from Columbia College Chicago. He has directed the short films *Column* (05), *Photoroman* (08), and *Mongolia* (15). *The Antenna* (19) is his feature debut.



## Sea Fever

Neasa Hardiman

IRELAND/SWEDEN/BELGIUM/  
UNITED KINGDOM, 2019  
English

WORLD PREMIERE  
89 minutes | Colour/DCP (D-Cinema)

Production Company: **Fantastic Films/Bright Pictures/  
Frakas Productions/Makar Productions**

Executive Producer: **Patrick Fisher, Jonathan Feuer,  
Patrick Ewald, Shaked Berenson, Lesley McKimm,  
Peter Possne**

Producer: **Brendan McCarthy, John McDonnell,  
Börje Hansson, Jean-Yves Roubin, Cassandre Warnauts,  
Eddie Dick**

Screenplay: **Neasa Hardiman**

Cinematographer: **Ruairí O'Brien**

Editor: **Barry Moen, Julian Ulrichs, Chris Gill,  
John Walters**

Production Designer: **Ray Ball**

Sound: **Frédéric Meert, David Vranken**

Music: **Christoffer Franzén**

Principal Cast: **Hermoine Corfield, Connie Nielsen,  
Dougray Scott, Ardalan Esmaili, Olwen Fouéré,  
James Hickey, Elie Bouakaze**

Production: **Fantastic Films**  
28 Vernon Avenue  
Clontarf, Dublin D03 RC82 Ireland  
deirdre@fantasticfilms.ie

### CONTACT INFORMATION

International Sales Agent: **Epic Pictures Group**

US Sales Agent: **Epic Pictures Group**  
(see page 357)

For all our dazzling strides in understanding this vast world we inhabit, the sea remains a source of great mystery, a place where awe and fear are eternally confluent. A spine-tingling marriage of science and folklore, this deftly crafted thinking-person's chiller draws upon our fascination with deep waters and the strange forms they conceal.

Siobhán (Hermione Corfield) is a brilliant young marine biology student, more at home amidst laboratory equipment than people. As a component of her studies, she boards a trawler overseen by a couple (Dougray Scott and Connie Nielsen) whose amiable demeanour shields both financial worries and profound grief. Siobhán is not exactly welcomed aboard: her cool, scientific perspective is at odds with that of the salty, superstitious crew of "fishmen," and her red hair is considered bad luck. Not long after setting sail, the old ship's hull is glommed onto by a bizarre, bioluminescent creature of unknown genus.

Written and directed by veteran Irish filmmaker Neasa Hardiman, *Sea Fever* draws us in with richly constructed characters before rattling our senses with all manner of eerie sights and sounds, recalling such genre hybrid classics as *Alien* and *The Thing*. Hardiman and her collaborators exude a

keen understanding of how repulsion and allure intertwine, how our bodies cannot be regarded as separate from the forces of nature, and how perilous it can be to disrespect what we do not understand.

MICHÈLE MAHEUX



**Neasa Hardiman** was born in Ireland. Her multiple degrees include a master's in visual communications from Berlin's Universität der Künste and a PhD in Film Studies from Dublin's Trinity College. Her directorial credits include episodes of *Happy Valley* (14–16) and *Jessica Jones* (15–19). *Sea Fever* (19) is her feature directorial debut.



## Lina de Lima

### Lina from Lima

María Paz González

CHILE/ARGENTINA/PERU, 2019  
Spanish, Quechua, Haitian Creole  
WORLD PREMIERE  
83 minutes | Colour/DCP (D-Cinema)

Production Company: Quijote Films/Gema Films/  
Carapulkra  
Producer: Giancarlo Nasi, Maite Alberdi  
Screenplay: María Paz González  
Cinematographer: Benjamín Echazarreta  
Editor: Anita Remón  
Production Designer: Susana Torres  
Sound: Andrés Polonsky, Sofía Straface  
Music: María Paz González, Magaly Solier,  
José Manuel Gatica  
Principal Cast: Magaly Solier, Emilia Ossandón

Production: Quijote Films  
General Boonen Rivera 2427  
Ñuñoa, Región Metropolitana 7770049 Chile  
nasi.giancarlo@gmail.com

At once a delightful renovation of the musical comedy and a timely examination of the realities of migrant labour, the inventive debut fiction feature from Chilean director María Paz González tackles weighty themes with a light touch and a saucy sense of humour.

It's been 10 years since Lina left her home country of Peru to work in Chile as a housekeeper to a wealthy family. The job has provided Lina with sufficient earnings to live frugally and have enough left over to send money back home to her son Junior who has grown from a small child to an adolescent in her absence. Now, with Christmas just around the corner, Lina is finally preparing to return to Lima for a belated visit. The thing is, Junior seems more concerned about getting an authentic soccer jersey than reuniting with his mother. What's more, Lina's bank account is in danger of getting drained when her employer's newly installed pool is unexpectedly damaged under her watch.

As her resourceful heroine navigates a scenario full of pitfalls and disappointments, González's largely observational approach to storytelling gives us glimpses into the daily life of this hard-working single woman

abroad: her endearing camaraderie with her employer's young daughter, her online hook-ups with various men.

Most remarkable are the moments when Lina's humble surroundings transform into soundstages upon which she bursts into songs that fuse Peruvian folk music with music-video tropes and, in one of the film's most dazzling sequences, a miniature version of a Busby Berkeley extravaganza. *Lina From Lima* is a rare film that can bring razzle-dazzle to serious issues with grace, humour, and absolute compassion.

DIANA SANCHEZ



María Paz González was born in Temuco, Chile. She studied journalism at the University of Chile, documentary writing at the Catholic University of Chile, and filmmaking at Escuela Internacional de Cine y Televisión in Cuba. She has directed the documentaries *Antes que todo* (05) and *Hija* (11). *Lina From Lima* (19) is her latest film.



## Agosto August

### Armando Capó

CUBA/COSTA RICA/FRANCE, 2019  
SPANISH  
WORLD PREMIERE  
85 minutes | Colour/DCP (D-Cinema)

Production Company: La Feria Producciones S.A./  
Dsafia Producciones/Paraiso Production  
Executive Producer: Marcela Esquivel Jiménez,  
Claudia Olivera, Nathalie Trafford, Rene Cruz,  
Rena Dillon Cruz  
Producer: Marcela Esquivel Jiménez, Claudia Olivera,  
Nathalie Trafford  
Screenplay: Armando Capó, Abel Arcos Soto  
Cinematographer: Javier Labrador Delafeu  
Editor: Juan Soto, Ariel Escalante  
Production Designer: Celia Ledón  
Sound: Sheyla Pool  
Music: Alex Catona  
Principal Cast: Damián González Guerrero,  
Alejandro Guerrero Machado,  
Glenda Delgado Dominguez, Luis Ernesto Barcenas,  
Rafael Lahera Suárez, Lola Amores Rodríguez,  
Verónica Lynn López, Tatiana Monge Herrera

Production: La Feria Producciones S.A.  
Guadalupe, de CNFL 275 metros este  
San José 10801 Costa Rica  
marcela@laferiaproduct.com

CONTACT INFORMATION  
International Sales Agent: m-appeal world sales UG  
(see page 357)

At the end of the Cold War, Cuba experienced one of its worst socio-economic periods. Euphemistically called “Special Period in Time of Peace,” this era was marked by economic scarcity and a massive migration wave to the United States known as the *balseros* (rafters) crisis. The nadir occurred in August 1994, the few weeks depicted in Armando Capó’s debut film, *August*.

This sensitive coming-of-age movie follows Carlos, a teenager living with his parents and senile grandmother in the rural coastal town of Gibara. Under the blazing summer sun, he spends time with friends and explores his sexual curiosity all while enduring precarious living conditions with the support of his loved ones. As he witnesses illegal immigrants heading north in frail boats, he never imagines that, one day, his family will be affected by this diaspora. His life takes an unexpected turn defined by the rapidly shifting landscape of international politics.

A local tale that reflects global issues with a naturalistic gaze, *August* is, above all, an honest film. Its first-person perspective, based on the director’s own bittersweet memories and experiences, is as sober as it is profoundly sensitive.

The story is shot without artifice, in Capó’s hometown, with professional and

non-professional actors, bringing moments of reflexive silence and insightful dialogue, visual quietness and narrative turmoil. The movie is an excuse to revisit a recent past to better understand our present. What happens beyond the island, on the other shore? What will the future bring when August ends? *August*’s critical — and unspoken — questions offer an opportunity to consider the impact of late-socialism politics and American imperial power on Cuban youth.

DIANA SANCHEZ



**Armando Capó** was born in Gibara, Cuba. He studied documentary film at the International Film School of San Antonio de los Baños and directing at the University of Arts of Cuba. He has directed several short films and documentaries, including *Inertia* (08), *We Stayed* (09), *Absence* (11), and *Certainty* (12). *August* (19) is his narrative film 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.



## Deux Two of Us

Filippo Meneghetti

FRANCE/LUXEMBOURG/BELGIUM, 2019  
French  
WORLD PREMIERE  
95 minutes | Colour/DCP (D-Cinema)

Production Company: **Paprika Films/Tarantula/Artémis Productions**  
Executive Producer: **Pierre-Emmanuel Fleurantin, Laurent Baujard**  
Producer: **Elise André, Donato Rotunno, Patrick Quinet, Stéphane Quinet**  
Screenplay: **Filippo Meneghetti, Malysone Boverasmy**  
Cinematographer: **Aurélien Marra**  
Editor: **Ronan Tronchet**  
Production Designer: **Vincent Canart**  
Sound: **Céline Bodson**  
Music: **Michele Menini**  
Principal Cast: **Barbara Sukowa, Martine Chevallier, Léa Drucker, Muriel Benazeraf, Jérôme Varanfrain**

Production: **Paprika Films**  
10 rue des Goncourt  
Paris 75011 France  
aproduction@paprifikafilms.fr

CONTACT INFORMATION  
International Sales Agent: **Doc & Film International**  
(see page 357)

Pensioners Nina (Barbara Sukowa) and Madeleine (Martine Chevallier) have hidden their deep and passionate love for many decades. From the point of view of those surrounding them, including Madeleine's meddling daughter (Léa Drucker), they are simply two neighbours sharing a hallway during their sunset years. In reality, this landing is a bridge between two worlds: one belonging to a widowed, doting grandmother, the other to a free-spirited, fiercely independent woman who longs to spend her life with the person she loves. Clandestinely, Nina and Madeleine share a tender life, moving freely between their apartments until, one day, an unexpected event closes the portal. In this new reality, their secret cannot remain hidden if they are to stay together — and their unconditional love is put to the test.

France-based Italian director Filippo Meneghetti, along with writer Malysone Boverasmy (in collaboration with Florence Vignon and Marion Vernoux), uses the utmost care and benevolence in crafting his bold, lustrous directorial debut. This is a film of longing and revelatory beauty. The performances of Sukowa, Chevallier, and Drucker are endlessly compelling — depicting characters both sincere and flawed, with each subtle

movement adding to the seamless ballet of raw human emotion. *Two of Us* is a reminder of life's key lessons: you can't choose who you love — and you only live once.

DOROTA LECH



**Filippo Meneghetti** was born near Padova, Italy, and studied film directing and anthropology at La Sapienza University in Rome. He has directed the feature documentary *Maistrac: Lavorare in Cantiere* (09) and the short films *Undici* (12), *L'Intruso* (12), and *La Bête* (18). *Two of Us* (19) is his debut narrative feature.



## Noura's Dream

Hinde Boujemaa

TUNISIA/BELGIUM/FRANCE, 2019

Arabic

WORLD PREMIERE

92 minutes | Colour/DCP (D-Cinema)

Production Company: Propaganda Productions/

Eklektik Productions/Les Films de l'Après-Midi

Producer: Imed Marzouk, Tatjana Kozar,

François d'Artemare

Screenplay: Hinde Boujemaa

Cinematographer: Martin Rit

Editor: Nicolas Rimpl

Production Designer: Raouf Helioui, Salah Barka

Sound: Marie Paulus

Principal Cast: Hind Sabri, Lofti Abdelli,

Hakim Boumassoudi, Belhassen Harbaoui,

Ikbal Harbaoui, Jamel Sassi

Production: Propaganda Productions

41 avenue Habib Bourguiba

La Marsa 2078 Tunisia

imedmarz@gmail.com

### CONTACT INFORMATION

International Sales Agent: Wild Bunch

(see page 357)

A new life for Noura (iconic Tunisian star Hind Sabri) is almost within reach. Since her abusive husband landed in jail, she's been working gruelling hours at a laundry to support her kids. But the light in all this has been Lassad, her new-found love. She and Lassad want nothing more than to start building their life together in the open but they're forced to hide their relationship until Noura's divorce is approved. With only four days before the divorce is finally processed, it seems this dream will come true. But when Noura's husband is released early, she finds herself in a complex new crisis caused by social stigma and toxic masculinity.

These are not new themes for director Hinde Boujemaa, who explored the struggles of a single mother on the margins of society following the Tunisian Arab Spring in her 2012 documentary *It Was Better Tomorrow*. Boujemaa's 2014 short *And Romeo Married Juliet* also asks what happens to love over time and through tribulation. With her debut feature, which she also wrote, Boujemaa adapts these topics into an intimate and gripping personal procedural about navigating the patriarchy.

At the heart of this journey is Sabri's performance, in which she shifts between a hopeful lover and a woman downtrodden

by the weight of the injustices she's forced to bear. Underlying throughout, however, is the quiet yet unmistakable force that Sabri brings to the character, showing that Noura's ability to dream stems from her unshakable will.

KIVA REARDON



**Hinde Boujemaa** was born in Carthage, Tunisia. Her directorial credits include the documentary *It Was Better Tomorrow* (12) and the short film *And Romeo Married Juliet* (14). *Noura's Dream* (19) is her feature debut.



## Love Me Tender

Klaudia Reynicke

SWITZERLAND, 2019  
Italian  
INTERNATIONAL PREMIERE  
83 minutes | Colour/DCP (D-Cinema)

Production Company: **Amka Films Productions SA/RSI Radiotelevisione svizzera**  
Executive Producer:  
Producer: **Tiziana Soudani, Gabriella De Gara Bucciarelli, Michela Pini**  
Screenplay: **Klaudia Reynicke**  
Cinematographer: **Diego Romero**  
Editor: **Paola Freddi**  
Production Designer: **Sara B. Weingart**  
Sound: **Christophe Giovannoni**  
Music: **Klaudia Reynicke, Zeno Gabaglio**  
Principal Cast: **Antonio Bannò, Gilles Privat, Maurizio Tabani, Barbara Giordano, Federica Vermiglio**

Production: **Amka Films Productions SA**  
Via Sole 2  
Savosa 6942 Switzerland  
amka@amka.ch

### CONTACT INFORMATION

International Sales Agent: **Summerside Media S.r.l.**  
(see page 357)

Seconda (Barbara Giordano) is certainly not lacking in inspiration or energy, though she is bound to her family apartment and her cloistered routines. She is a 32-year old woman with acute agoraphobia. One day, her mother dies and her father deserts her, leaving Seconda to battle her demons and fend for herself. She has sporadic connections with the outside world: a little girl who verbally attacks her from the courtyard and abusive phone messages from Henry (Gilles Privat), a debt collector who threatens action. Preoccupied yet burdened with her own survival, Seconda gets a chance for release when a homely bottle collector named Santo (Antonio Bannò) visits, but she must play her cards right. A maelstrom of circumstances changes everything and, after a lot of determination and gusto, anything is suddenly possible.

For her second feature, inspired by the concept of nonconformist superheroes, Swiss-Peruvian writer-director Klaudia Reynicke crafts a unique, untethered coming-of-age story. Both director and lead actor are sensitive in their handling of mental health, and in trying to make visible the invisible yet colossal conditions that can bind us. Together, they create an unforgettable character with unique needs

and boundless limits, placed in a universe where survival is the only currency.

Supported with dynamic cinematography by Diego Romero, Reynicke tells her story economically, yet is capable of escalating action quickly, making for a gripping, revelatory experience. *Love Me Tender* is a celebration of self-reliance.

DOROTA LECH



**Klaudia Reynicke** is a Swiss-Peruvian filmmaker. She attended New York University Tisch School of the Arts and holds a Master of Arts in filmmaking from the École cantonale d'art de Lausanne. She has directed the feature documentary *Is This How Men Are?* (13) and the fiction feature *The Nest* (16). *Love Me Tender* (19) is her latest film.



## Håp Hope

Maria Sødahl

NORWAY/SWEDEN, 2019  
Norwegian, Swedish  
WORLD PREMIERE  
130 minutes | Colour/DCP (D-Cinema)

Production Company: **Motlys/Zentropa Sweden/  
Film i Vast/Oslo Pictures**  
Executive Producer: **Yngve Sæther, Espen Osmundsen**  
Producer: **Thomas Robsahm**  
Screenplay: **Maria Sødahl**  
Cinematographer: **Manuel Claro**  
Editor: **Christian Siebenherz**  
Production Designer: **Jørgen Stangebye Larsen**  
Sound: **Gisle Tveito**  
Principal Cast: **Andrea Bræin Hovig, Stellan Skarsgård**

Production: **Motlys  
Sagveien 18  
Oslo 0459 Norway  
motlys@motlys.com**

**CONTACT INFORMATION**  
International Sales Agent: **TrustNordisk**  
(see page 357)

Anja (Andrea Bræin Hovig) and Tomas (Stellan Skarsgård), the principals in Maria Sødahl's moving *Hope*, adore their careers in dance and theatre. Their blended family structure is complicated, with two young sons and an adolescent daughter from their own union and two adult children from Tomas' marriage. Returning home after the triumphant international debut of a ballet she directed, Anja finds Tomas is working late, a galling abnegation of responsibility in her eyes. Then her physician gives her a dire diagnosis: she has an inoperable tumour that may be connected to the lung cancer for which she was successfully treated the previous year.

A long-time superwoman who's been compensating for an often absent, workaholic husband, Anja soldiers on, refusing to tell anyone but Tomas what's happening — and becoming increasingly exasperated by her children's blissful ignorance, while only intermittently buoyed by Tomas' support. The next few days will test the strength of their relationship more than any other challenge they've faced.

A clear-eyed, adult love story about the sacrifices we're sometimes called upon to make for those closest to us, and a probing exploration of the frenzied, often obsessive,

and atomized nature of contemporary life, *Hope* courageously asks us what we really consider important — and whether we can pursue our ambitions while living up to our ideals and obligations. Subtly directed by Sødahl, the film is propelled by Skarsgård's and Hovig's deeply affecting turns.

STEVE GRAVESTOCK

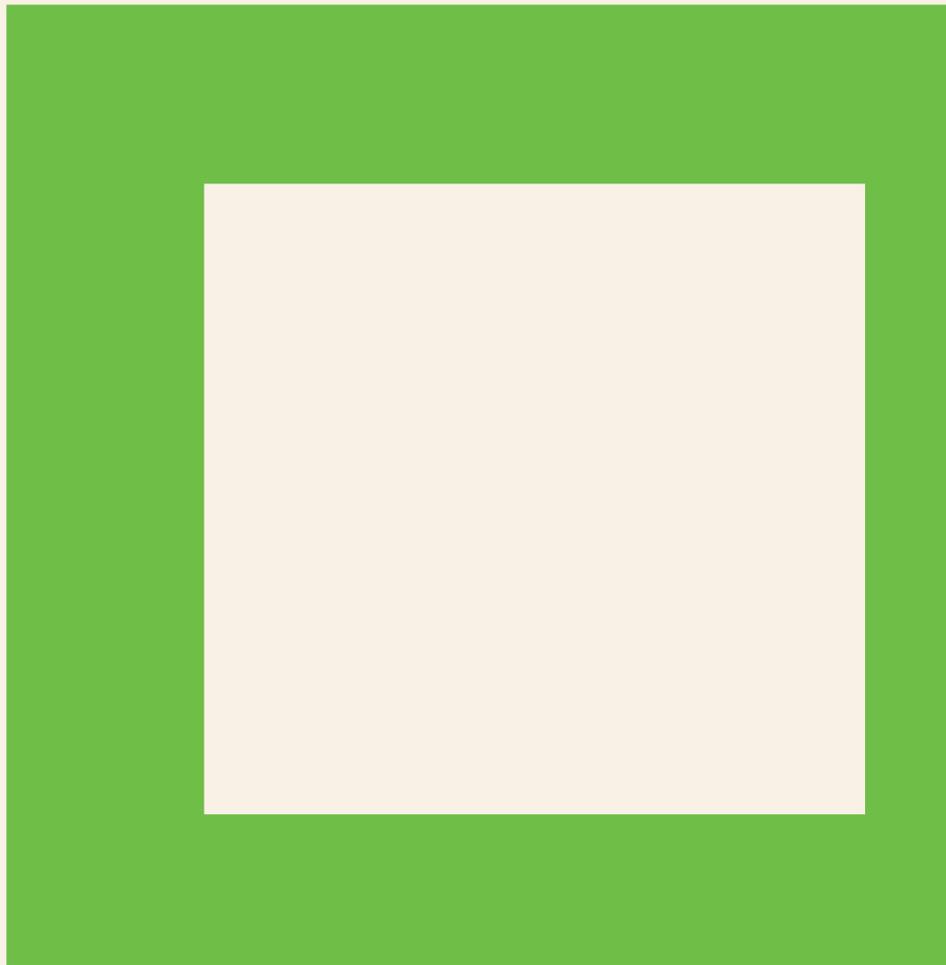


**Maria Sødahl** is a Norwegian director and screenwriter. She graduated from the National Film School of Denmark. She has written and directed the short films *Life Is Hard* and *Then You Die* (89), *Bulldozer* (93), and *Wrath* (00), and the feature film *Limbo* (10). *Hope* (19) is her latest film.



# PRIMETIME

SERIAL STORYTELLING: TELEVISION IN ITS ARTISTIC RENAISSANCE.





## Black Bitch

Darren Dale,  
Miranda Dear,  
Rachel Griffiths

AUSTRALIA, 2019  
English  
WORLD PREMIERE  
97 minutes | Colour/DCP (D-Cinema)

Director: **Rachel Perkins**  
Production Company: **Blackfella Films**  
Executive Producer: **Rachel Griffiths, Sally Riley, Kelrick Martin**  
Producer: **Darren Dale, Miranda Dear**  
Screenplay: **Stuart Page, Pip Karmel, Angela Betzien, Kim Wilson, Rachel Perkins**  
Cinematographer: **Garry Phillips**  
Editor: **Deborah Peart**  
Production Designer: **Pete Baxter**  
Sound: **Nick Emond, Dane Cody, Luke Mynott, Wes Chew**  
Music: **Antony Partos, Matteo Zingales**  
Principal Cast: **Deborah Mailman, Rachel Griffiths, Harry Richardson**

Production: **Blackfella Films**  
335-337 South Dowling Street  
Darlinghurst, Sydney  
NSW 2010 Australia  
darren@blackfellafilms.com.au

CONTACT INFORMATION  
International Sales Agent: **Keshet International**  
US Sales Agent: **Endeavor Content**  
(see page 357)

After video of a violent attack in Queensland goes viral, local Indigenous politician Alex Irving (Deborah Mailman, *The Sapphires*, TIFF '12) is unexpectedly thrust into the national spotlight. It's not long before Australian Prime Minister Rachel Anderson (Rachel Griffiths, *Six Feet Under*) — embattled within her own party and searching for votes ahead of the next election — takes notice and offers Alex a senate seat. Skeptical of the political PR machine, and wary of being considered the party's "pet Aborigine," as her left-leaning brother puts it, Alex nonetheless sees the Prime Minister's proposal as a rare opportunity to bring about meaningful, lasting change for her community.

Mailman gives a simmering, raw performance as someone who is all too familiar with being underestimated and dismissed, and who nurses a healthy undercurrent of world-weary anger just below the surface. Director Rachel Perkins (*Bran Nue Dae*, TIFF '09) and screenwriter Pip Karmel (*Me Myself I*) expertly handle the cast of characters who orbit around the new senator and Prime Minister, each with their own political agenda and perspective. Alex and Rachel are strong-willed, resolute women working in a system that continually

undermines their agency and questions their competence. Rachel's seasoned cynicism collides with Alex's refusal to accept the politically indifferent status quo, and the two find themselves in an uneasy alliance that could implode at any minute, bringing the house down with them.

GEOFF MACNAUGHTON

**Rachel Perkins** is an Arrernte filmmaker born in Canberra, Australia. She has directed several feature films, including *Radiance* (98), *One Night the Moon* (01), *Bran Nue Dae* (09), which played the Festival, and *Jasper Jones* (17), as well as the television series *Mystery Road* (18–) and *Black Bitch* (19–).

**Darren Dale** is an award-winning Australian film producer, with credits in the series *First Australians* (08), *Redfern Now* (12–15), *Ready for This* (15), and *Deep Water* (16). He is the co-creator of *Black Bitch* (19–).

**Miranda Dear** was born in London. Her recent producer credits include the docudrama *Mabo* (12) and the television series *Redfern Now* (12–15), *Ready for This* (15), and *Deep Water* (16). She is the co-creator of *Black Bitch* (19–).

**Rachel Griffiths** was born in Melbourne. She is a director, producer, and Oscar-nominated actor, with roles in *Muriel's Wedding* (94), *Hilary and Jackie* (98), *Six Feet Under* (01–05), *Brothers & Sisters* (06–11), and more. She is the co-creator of *Black Bitch* (19–).



## Briarpatch

Ana Lily Amirpour,  
Steven Piet

USA, 2019  
English  
WORLD PREMIERE  
92 minutes | Colour/DCP (D-Cinema)

Production Company: UCP, Paramount Television  
Executive Producer: Sam Esmail, Andy Greenwald, Chad Hamilton  
Producer: Rosario Dawson  
Screenplay: Andy Greenwald  
Cinematographer: Tod Campbell, Zack Galler  
Editor: Gina Hirsch  
Production Designer: Brandon Tonner-Connolly, Richard Bloom  
Sound: Bayard Carey, Bill Fresh, Kevin Buchholz, Christopher Powell, John W. Cook II  
Music: Giancarlo Vulcano  
Principal Cast: Rosario Dawson, Jay Ferguson, Edi Gathegi, Kim Dickens, Brian Geraghty

Production: UCP  
100 Universal City Plaza, Bldg. 1440  
Universal City, CA 91608 USA

Sparked by the mysterious death of her sister Felicity, Washington political fixer Allegra “Pickle” Dill (Rosario Dawson) returns home to the small Texas town where she grew up. Tenacious, direct, and in defiance of local police captain Gene Colder (Brian Geraghty), Dill begins to interrogate old childhood acquaintances, like estate attorney A.D. Singe (Edi Gathegi) and the self-made mogul Jake Spivey (Jay Ferguson), with hopes of finding answers. As in all good mysteries, with every discovery she makes, more questions arise — like why are exotic zoo animals running wild all over town?

Written for television by author and film critic Andy Greenwald, and executive produced by Sam Esmail (*Mr. Robot*, TIFF ’18’s *Homecoming*), *Briarpatch* is a pulpy anthology series and contemporary adaptation of Ross Thomas’ 1984 novel of the same name. Ana Lily Amirpour (TIFF ’16’s *The Bad Batch*) directs the first episode and helps establish the series’ style and sensibility, along with Steven Piet who directs episode two. Its dialogue is quick, its characters are quirky, and its world feels inspired by the likes of David Lynch and the Coen Brothers.

In her portrayal of Dill, Dawson finds the perfect balance between confidence

and vulnerability, giving a powerhouse performance as she navigates repugnant newspapermen, corrupt cops, and the occasional tiger in present-day Texas.

— GEOFF MACNAUGHTON

**Andy Greenwald** is an American author, podcaster, screenwriter, and television producer. He has co-hosted and co-executive produced the live television show *After the Thrones* (16) and co-produced the television series *Legion* (17– ). He is the creator of *Briarpatch* (19).

**Ana Lily Amirpour** was born in Kent, England, and is a graduate of the UCLA School of Theater, Film, and Television. She directed numerous short films before making her feature debut with *A Girl Walks Home Alone at Night* (14). Her second feature, *The Bad Batch* (16), played the Festival. She is a director of *Briarpatch* (19).

**Steven Piet** was born in Chicago. He has directed the feature *Uncle John* (15), which was nominated for a Grand Jury Award at SXSW, and episodes of the television series *Channel Zero* (16–18) and *The Act* (19– ). He is a director of the series *Briarpatch* (19).



## Mrs. Fletcher

Nicole Holofcener,  
Liesl Tommy,  
Carrie Brownstein,  
Gillian Robespierre

USA, 2019  
English  
WORLD PREMIERE  
93 minutes | Colour/DCP (D-Cinema)

Production Company: HBO  
Executive Producer: Tom Perrotta, Helen Estabrook,  
Christine Zander, Eric Ledgin, Igor Scrubshchik  
Producer: Kathryn Hahn, Jeremy Beiler,  
Naomi Ekperigin, Kate Thulin  
Screenplay: Tom Perrotta  
Cinematographer: Chris Teague, Jeff Waldron  
Editor: Jennifer Lilly, Mark Sadler, Deb Simone  
Production Designer: Anne Stuhler, Sara K. White  
Sound: Michael Barosky  
Music: Randall Poster, Bruce Gilbert  
Principal Cast: Kathryn Hahn, Jackson White,  
Owen Teague, Katie Kershaw, Domenick Lombardozzi,  
Cameron Boyce, Jen Richards, Casey Wilson

Production: HBO  
HBO, 30 Hudson Yards  
New York, NY 10001 USA  
mikyla.baker@hbo.com

CONTACT INFORMATION  
Canadian Distributor: Bell Media  
US Distributor: HBO  
International Sales Agent: HBO  
(see page 357)

Eve Fletcher (Kathryn Hahn) is a single mother and executive director at a seniors' centre who is going through a whirlwind of new emotions. Her son Brendan (newcomer Jackson White) is heading off to college, leaving her with an empty nest. As Eve helps Brendan pack, she discovers something that makes her doubt whether or not she has raised a "good man." At the same time, she starts to explore her new independence, and begins to realize that she never got a chance to be a "bad girl." Eve and Brendan are heading for very different types of awakenings: he'll soon be a small fish in a big pond and she's about to rediscover her sexuality.

This is the smart, hilarious setup of *Mrs. Fletcher*, the new series from novelist, screenwriter, and Academy Award nominee Tom Perrotta (*Election*, *Little Children*, and *The Leftovers*), adapted from his *New York Times* bestselling novel of the same name. Through the story of a mother and son, Perrotta and director Nicole Holofcener (*Enough Said*, TIFF '13 and *The Land of Steady Habits*, TIFF '18) explore sexuality, identity, and human development as they relate to cultural conversations.

Hahn is the perfect lead and plays a multi-dimensional woman who is anxious,

quick-witted — and starting to become addicted to porn. Joining her on this journey is a supporting cast that includes Casey Wilson, Owen Teague, Jen Richards, Jasmine Cephas Jones, and the late Cameron Boyce.

GEOFF MACNAUGHTON



**Tom Perrotta** is a novelist and screenwriter from New Jersey. He is the author of nine books. With Todd Field, he adapted his 2004 novel *Little Children* into an Academy Award-nominated feature film of the same name (06). He is the creator of the television series *Mrs. Fletcher* (19), which is based on his latest novel.



## Les Sauvages Savages

Rebecca Zlotowski

FRANCE, 2019  
French  
WORLD PREMIERE  
58 minutes | Colour/DCP (D-Cinema)

Production Company: CPB Films/SCARLETT PRODUCTION/CANAL+  
Executive Producer: Marco Cherqui, Joëy Faré  
Producer: Marco Cherqui, Joëy Faré  
Screenplay: Sabri Louatah, Rebecca Zlotowski, Benjamin Charbit, David Elkaim  
Cinematographer: George Lechaptois  
Editor: Géraldine Mangenot, Mike Fromentin  
Production Designer: Thierry François  
Sound: Jérôme Aghion  
Music: ROB  
Principal Cast: Marina Foïs, Roschdy Zem, Amira Casar, Souheila Yacoub, Dali Benssalah, Sofiane Zermani, Carima Amarouche, Farida Rahouadj, Lyna Khoudri, Shaïn Boumedine, Ilies Kadri, Emmanuel Salinger, Gérard Watkins

Production: CPB Films  
108, Avenue Ledru Rollin  
Paris 75011 France  
marco.cherqui@cpbfilms.com

**CONTACT INFORMATION**  
International Sales Agent: STUDIOCANAL  
(see page 357)

Socialist candidate Idder Chaouch (Roschdy Zem) is on the verge of becoming the first Arab President of France. But he is not the only member of the family getting attention from the press. His daughter and campaign manager, Jasmine (Souheila Yacoub), is in a well-publicized romance with Fouad (Dali Benssalah), a young French Algerian television star. On the eve of the vote, Fouad and Jasmine attend a family wedding, where his brother Nazir (Sofiane Zermani), a fundamentalist on leave from prison for hate speech, makes an unexpected appearance. Tense family politics surface, threatening to not only ruin the wedding, but to have a shocking impact on the election.

Directed and co-written by Rebecca Zlotowski (TIFF '16's *Planetarium*), *Savages* is an adaptation of co-writer and author Sabri Louatah's four-volume series of the same name. Together, Zlotowski and Louatah find a delicate balance between political thriller, emotional family saga, and complex reflection on contemporary France.

In Zlotowski's first foray into episodic storytelling, her respect for what audiences value in a political series is obvious. She tactfully utilizes dialogue and pacing to develop complex characters, inhabiting a world

where, as Chaouch explains, "Evil is here, hidden in every one of us. We are capable of the best and we are capable of the worst. No angel nor beast. We are both alternatively. The most civilized men. The most perfect savages."

GEOFF MACNAUGHTON



Rebecca Zlotowski was born in Paris. She is a graduate of La Fémis. Her directorial credits include the feature films *Belle épine* (10); *Grand Central* (13); *Planetarium* (16), which played the Festival; and *An Easy Girl* (19). She has adapted and directed the series *Savages* (19).



Sabri Louatah was born in Saint-Étienne, France. He is the author of the bestselling four-volume novel *Savages*, which he adapted with Rebecca Zlotowski into his debut television series of the same title (19).



## Bez vědomí The Sleepers

Ivan Zachariáš

CZECH REPUBLIC, 2019  
Czech, English, Russian  
INTERNATIONAL PREMIERE  
120 minutes | Colour/DCP (D-Cinema)

Production Company: **HBO Europe**  
Executive Producer: **Tereza Polachová, Steve Matthews, Antony Root**  
Producer: **Jan Bílek**  
Screenplay: **Ondřej Gabriel**  
Cinematographer: **Jan Velický**  
Editor: **Filip Malásek**  
Production Designer: **Jan Vlasák**  
Sound: **Jakub Čech, Pavel Rejholec**  
Music: **Petr Malásek**  
Principal Cast: **Táňa Pauhofová, Martin Myšička, Jan Vlasák, Martin Hofmann, Lenka Vlasáková, Petr Lněnička, Hattie Morahan, David Nykl, Kristýna Podzimková, Jevgenij Libezňuk**

Production: **HBO Europe**  
**Jankovcova 1037/49**  
**Prague 17000 Czech Republic**  
**pavla.brozkova@hbo.com**  
**tereza.polachova@hbo.com**

**CONTACT INFORMATION**  
Canadian Distributor: **HBO Europe**  
US Distributor: **HBO Europe**  
International Sales Agent: **HBO Europe**  
US Sales Agent: **HBO Europe**  
(see page 357)

Marie (Táňa Pauhofová) and her husband Viktor (Martin Myšička) have grown tired of the surveillance state that is 1977 Czechoslovakia. The communist government has labelled Viktor a dissident, forcing the couple to flee the country. Cut to 1989: the Velvet Revolution is on the horizon, and the couple decides to return home. State Security quickly takes notice when the couple is involved in a suspicious car accident, leaving Marie in a coma. When she wakes, Viktor is gone. Is he alive? Is he involved? Have his political allegiances left Marie in danger? This is where director Ivan Zachariáš (*Wasteland*, TIFF Primetime '16) and series screenwriter Ondřej Gabriel leave us after the first episode of *The Sleepers*.

With cinematographer Jan Velický, Zachariáš paints an authentic, bleak, and striking portrait of Czechoslovakia from a period in history not often captured on screen. Zachariáš develops multiple perspectives with politically opposed characters in a condensed timeframe, adding to the intrigue. The narrative cuts back and forth between two decades, each with its own mystery and visual palette. However, no matter which decade, Pauhofová's Marie is the centrepiece of the narrative, her emotions

mirroring the viewer's own: vulnerability, frustration, and paranoia. *The Sleepers* is a beautifully unorthodox spy thriller.

GEOFF MACNAUGHTON



**Ivan Zachariáš** was born in Prague and studied film at FAMU. He is an advertising director with over a hundred industry awards to his name, including seven Cannes Lions. He has directed the television miniseries *Wasteland* (16) and is the creator and director of the series *The Sleepers* (19).



## Limetown

Rebecca Thomas

USA, 2019

English

WORLD PREMIERE

60 minutes | Colour/DCP 4K (D-Cinema)

Production Company: Endeavor Content/  
Midnight Radio/Two-Up Productions/Iron Ocean

Executive Producer: Zack Akers, Skip Bronkie,

Josh Appelbaum, Scott Rosenberg, Jeff Pinkner,

André Nemeč, Jessica Biel, Michelle Purple

Producer: Jim O'Grady

Screenplay: Zack Akers, Skip Bronkie, Angel Varak-Iglar

Cinematographer: Julie Kirkwood

Editor: Omar Hassan - Reep, Kathryn Himoff

Production Designer: Ken Rempel

Sound: Perry Robertson, Kevin Zimmerman

Music: Ronit Kirchner

Principal Cast: Jessica Biel, Stanley Tucci

Production: Endeavor Content

9601 Wilshire Blvd.

Beverly Hills, CA 90210 USA

tcruz@endeavorcontent.com

### CONTACT INFORMATION

US Distributor: Facebook Watch, Facebook

(see page 357)

In 2004, a distress call to police was made from a research facility in Limetown, Tennessee. When the first responders arrived at the facility, a private security force denied them entry. After a long standoff, security stepped down, letting law enforcement in to investigate. When they finally entered, they realized that they were in a "graveyard without bodies." The residents of Limetown, consisting of over 300 neuroscientists and their families, were nowhere to be found. This is the mysterious case that Lia Haddock (Jessica Biel), investigative reporter, journalist, and American Public Radio host, is unpacking through her latest podcast. Her commitment to solving the mystery is more than a job: her uncle, Emile Haddock (Stanley Tucci), was one of the scientists who vanished.

Adapted from the popular fictional podcast by Zack Akers and Skip Bronkie, and directed by Rebecca Thomas (*Stranger Things*), *Limetown* is a creative response to *This American Life's* true-crime podcast *Serial*. Both position the podcast host as a present-day detective.

Film and television have seen various iterations of the detective on screen over the years, from private eyes to journalists, but the podcast host as investigator relies on a different set

of tools. Biel's Haddock uses audio to investigate, much like Jack Terry in Brian de Palma's *Blow Out* (1981). She analyzes interviews and old recordings to get closer to the truth. For Lia, audio is an obsession, and Biel plays her as strong, fixated, and flawed. The mystery of *Limetown* recalls classic *X-Files*, updated and made relevant for a new age.

GEOFF MACNAUGHTON

**Zack Akers** was born in Tennessee and studied film and television at New York University Tisch School of the Arts. He is a documentary television producer whose work has appeared on HBO, ESPN, CBS, and NBC. With Skip Bronkie, he co-created the podcast *Limetown* and the television series of the same title (19).

**Skip Bronkie** was born in New York and studied film and television at New York University Tisch School of the Arts. He has worked as a creative director at Facebook and Pinterest. With Zack Akers, he co-created the podcast *Limetown* and the television series of the same title (19).

**Rebecca Thomas** was born in Walnut Creek, California, and holds a Master of Arts in film from Columbia University. Her debut feature *Electrick Children* (12) won a FIPRESCI Award. She went on to direct episodes of the television series *Stranger Things* (16- ), *Everything's Gonna Be Okay* (18- ), and *Limetown* (19).



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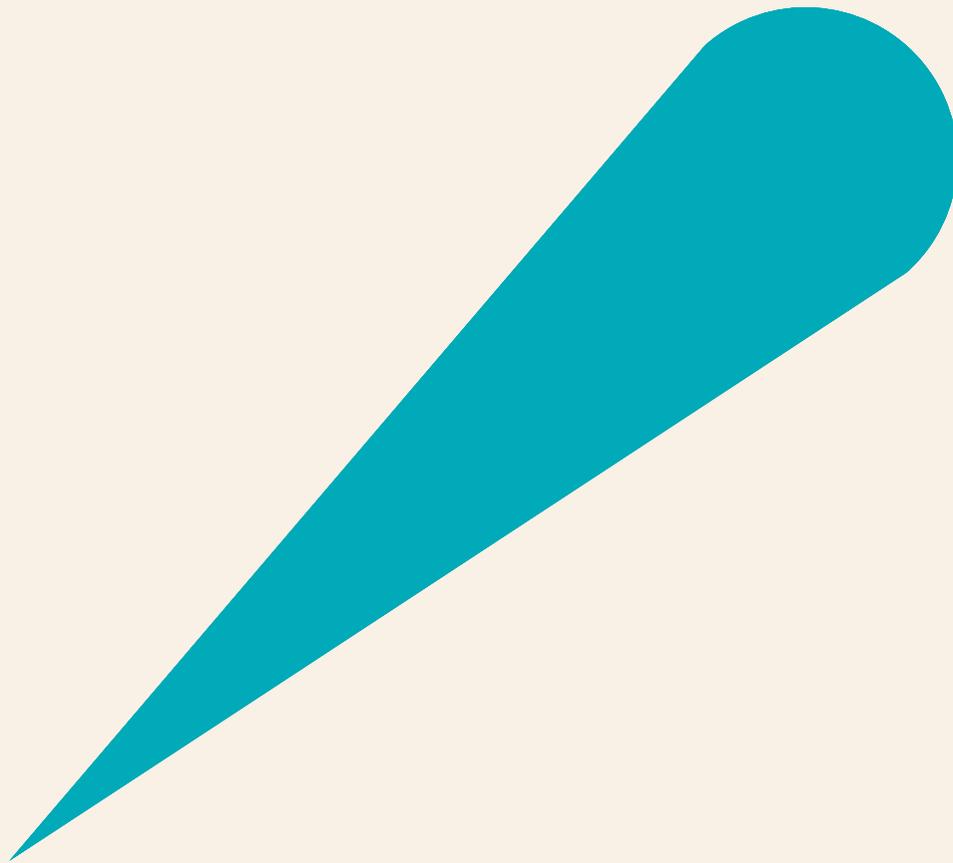
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# CONTEMPORARY WORLD CINEMA

COMPELLING STORIES, GLOBAL PERSPECTIVES.



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## Notre-Dame du Nil Our Lady of the Nile

Atiq Rahimi

FRANCE/BELGIUM/RWANDA, 2019  
French, Kinyarwanda  
WORLD PREMIERE  
93 minutes | Colour/DCP (D-Cinema)

Production Company: Chapter 2/Les Films du Tambour  
Producer: Dimitri Rassam, Rani Massalha  
Screenplay: Atiq Rahimi, Ramata Sy  
Cinematographer: Thierry Arbogast  
Editor: Hervé de Luze  
Production Designer: Françoise Joset  
Sound: Dana Farzaneh Pour, Ingrid Ralet, Mathieu Cox  
Principal Cast: Amanda Mugabekazi, Albina Kirenga, Malaika Uwamahoro, Clariella Bizimana, Belinda Rubango, Pascal Gregory

Production: Chapter 2  
14 rue de la comète  
Paris 75007 France  
dimitri.rassam@chapter2.fr

**CONTACT INFORMATION**  
International Sales Agent: Indie Sales  
(see page 357)

For the opening-night film of Contemporary World Cinema, award-winning director Atiq Rahimi returns to TIFF with the world premiere of his third feature, the highly anticipated adaptation of Scholastique Mukasonga's acclaimed, bestselling 2012 novel, *Notre-Dame du Nil*. Set in 1973, this coming-of-age portrait follows a group of young Rwandan girls at a Belgian-run Catholic boarding school, taking inspiration from true events that would come to foreshadow the 1994 genocide during the Rwandan Civil War. Many of the girls belong to elite families, while others hold less privilege; further division is sown by ballooning anti-Tutsi rhetoric under existing Hutu rule. The terrain is tense, but in the foreground lies a bewitching yet unassuming story of colonial refusal, flanked by adolescent mischief and curiosity that is surely typical but has, in this case, much higher stakes.

Rahimi's second feature, *The Patience Stone*, premiered at TIFF in 2012, following the success of his debut, *Earth and Ashes*, which won the Prix du regard vers l'avenir at Cannes in 2004.

Though *Our Lady of the Nile* is the first time he's adapted a novel he hasn't written, the film still bears the immersion, contemplation, and hypnotic cinematography for

which he has become known. A surprise hit comes from the young Rwandan actors, whose first-appearance performances have seasoned depth, capturing a moment in history through the eyes of those so rarely consulted.

KIVA REARDON



Atiq Rahimi was born in Kabul. He fled Afghanistan in 1984 and found political asylum in France, where he studied film at the Sorbonne. His debut feature *Earth and Ashes* (04) was adapted from his bestselling novel of the same name, and his second feature, *The Patience Stone* (12), played the Festival. *Our Lady of the Nile* (19) is his latest film.

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## Synonymes Synonyms

Nadav Lapid

FRANCE/ISRAEL/GERMANY, 2019  
French, Hebrew  
NORTH AMERICAN PREMIERE  
123 minutes | Colour/DCP (D-Cinema)

Production Company: **SBS International**  
Executive Producer: **Kevin Chneiweiss**  
Producer: **Saïd Ben Saïd, Michel Merkt**  
Screenplay: **Nadav Lapid, Haïm Lapid**  
Cinematographer: **Shaï Goldman**  
Editor: **Era Lapid, François Gédigier, Neta Braun**  
Production Designer: **Marianne Germain**  
Sound: **Christophe Vingtrinier, Marina Kertész, Sandy Notarianni**  
Music: **Elise Luguern**  
Principal Cast: **Tom Mercier, Quentin Dolmaire, Louise Chevillotte**

Production: **SBS International**  
29 rue Danielle Casanova Paris 75001 France  
contact@sbs-distribution.fr

**CONTACT INFORMATION**  
Canadian Distributor: **Kino Lorber**  
US Distributor: **Kino Lorber**  
International Sales Agent: **SBS International**  
(see page 357)

With three feature films and a handful of short- and medium-length works to his name, Nadav Lapid has already established himself as one of the most exciting young filmmakers in international cinema. Recently featured in a 2018 retrospective at TIFF Cinematheque, Lapid returns to Toronto with his latest film, *Synonyms*, which was awarded the prestigious Golden Bear at the 2019 Berlin Film Festival.

Loosely based on Lapid's own experiences, the film follows young Israeli ex-soldier Yoav (played by newcomer Tom Mercier, in an incredible performance), who moves to Paris hoping to escape his national identity. After his first night, Yoav wakes up naked in an empty apartment with all of his belongings gone, and is soon taken in by a neighbouring, young, wealthy couple. Armed with a pocket-sized French dictionary, Yoav refuses to speak his native Hebrew as he desperately tries to immerse himself in French society. Living on only a few francs a day, he bounces from job to job on a wildly erratic journey, attempting to assimilate into a seemingly impenetrable culture.

Unpredictable yet kinetically assured, Lapid's lucid assault against nationhood asks if individuals can ever be fully extricated from the society into which they were

born. While *Synonyms* is loaded with ideas about identity, both personal and national, it's the intense emotional impact of Yoav's experiences that resonate so strongly.

BRAD DEANE



**Nadav Lapid** is a director and writer from Tel Aviv. His debut feature, *Policeman* (11), won more than 10 awards in international film festivals. His second feature, *The Kindergarten Teacher* (14), premiered at Cannes and was the basis for the 2018 film of the same name by Sara Colangelo, which played the Festival. *Synonyms* (19) is his latest film.

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## Mami Red Fields

Keren Yedaya

ISRAEL/LUXEMBOURG/GERMANY, 2019  
Hebrew, Arabic  
INTERNATIONAL PREMIERE  
93 minutes | Colour/DCP (D-Cinema)

Production Company: United King Films/  
Transfax Film Productions/Amour Fou Luxembourg/  
Riva Filmproduktion

Producer: Moshe Edery, Leon Edery, Marek Rozenbaum,  
Michael Rozenbaum, Jonathan Rozenbaum

Screenplay: Keren Yedaya  
Cinematographer: Laurent Brunet

Editor: Sari Ezouz Berger

Production Designer: Victor Peretz

Sound: Tully Chen, Shai Charles Sivan

Music: Dudu Tassa, Nir Maimon, Ehud Banai,  
Yossi Mar-Haim

Principal Cast: Neta Elkayam, Dudu Tassa, Ami Abu,  
Eran Zur, Yuval Banai, Riki Gal, Riyad Sliman

Production: Transfax Film Productions  
3 Yagia Kapayim Street  
Tel Aviv 6777887 Israel  
sara@transfax.co.il

### CONTACT INFORMATION

International Sales Agent: Playtime  
US Sales Agent: Playtime  
(see page 357)

From award-winning dramatic filmmaker Keren Yedaya (*Or*, *Jaffa*) comes a complete surprise: her first musical. Adapting Hillel Mittelpunkt's rock opera *Mami*, Yedaya fast-forwards this story of a gas station cashier from its original 1980s setting to the present day. Gorgeous traditional music shares the soundtrack with pulsing electronic beats, while inventive dance numbers lift this wild fantasia into *La La Land* territory.

*Mami* (Neta Elkayam) works the snack bar at a small-town gas station. She and her neighbour Nissim (Ami Abu) are desperately in love. Although poor, they find a way to marry, but Nissim soon must leave for his mandatory military service. He returns home seriously injured, forcing Mami to confront a very different future. She sets out for the big city, determined to win both justice and happiness, even if it means running for president.

If *Red Fields*' wild plot swings sound positively operatic, that's a part of its pleasure. Yedaya embraces the big emotions of the story and injects colourful fantasy into the tough reality of Mami's life. Not even gravity can contain her.

The range of music is every bit as exuberant. A narrator and chorus ground the film in the music of the region as they comment on Mami's progress. Her songs serve as counterpoint, offering her subjective point of view, and expanding the sonic palette. The effect is sometimes trippy, sometimes deeply moving, always joyously maximalist. Although it references everything from *La La Land* to *Tommy* to *The Umbrellas of Cherbourg*, *Red Fields* is entirely its own creation.

CAMERON BAILEY



Keren Yedaya is an Israeli filmmaker who trained at the Camera Obscura School of Art in Tel Aviv. She has directed the short films *Elinor* (94), *Lulu* (98), and *Underwear* (00), and the features *Or* (04), *Jaffa* (09), which played the Festival, and *That Lovely Girl* (14). *Red Fields* (19) is her latest film.

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## Beneath the Blue Suburban Skies

Edward Burns

USA, 2019  
English  
WORLD PREMIERE  
95 minutes | Black and White/DCP (D-Cinema)

Production Company: Marlboro Road Gang Productions  
Producer: Aaron Lubin, Edward Burns, William Rexer  
Screenplay: Edward Burns  
Cinematographer: William Rexer  
Editor: Edward Burns, Kyle Falcon  
Principal Cast: Jennifer Ehle, Edward Burns, Brian Wiles, Hannah Dunne, Wass Stevens, Donnamarie Recco, Brian D'Arcy James

Production: Marlboro Road Gang Productions  
20 N. Moore, #9  
New York, NY 10013 USA  
aaronlubin@mac.com

With his latest film, writer, director, and actor Edward Burns — last at the Festival in 2012 with *The Fitzgerald Family Christmas* — turns his attention to the suburban family in limbo. The children have become grown-ups, if not quite adults, while the parents have drifted into middle age without reaping the promised benefits.

Jim (Burns) and Tina (Jennifer Ehle, also at the Festival in *Saint Maud*) have a post-work ritual: he chugs a beer, she sips a martini, someone sorts out supper, and the conversation, all too often, concerns the kids. Frankie and Debbie are both in their twenties, both still living at home. Frankie has a job in sales he's destined to screw up; Debbie is unemployed and enjoying the extra time it leaves for staying out late, sleeping in, and hanging out with a boyfriend her father can't stand. As the atmosphere tilts between high tension and deep affection, with everyone seemingly surrendered to the status quo, some urge inside Tina is growing — and is about ready to explode.

Frank, observant, and very funny, *Beneath the Blue Suburban Skies* finds Burns crafting his most mature work while losing none of his edge: he loves these characters, but he won't let them off the hook. With its black-and-white imagery, minimal cuts,

and a mere handful of locations, the film provides ample space for the characters to reveal themselves in subtle, intriguing ways — especially Ehle, who allows glimmers of Tina's desperation to break through her crust of maternal love, sardonic wit, and drink.

CAMERON BAILEY



Edward Burns was born in Queens, New York. His many directorial credits include *The Brothers McMullen* (95), *She's the One* (96), *Sidewalks of New York* (01), *Ash Wednesday* (02), *Newlyweds* (11), and *Summertime* (18). He was last at the Festival with *The Fitzgerald Family Christmas* (12). *Beneath the Blue Suburban Skies* (19) is his latest film.

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CONTEMPORARY WORLD CINEMA 221



## The Climb

Michael Angelo Covino

USA, 2019

English, French

CANADIAN PREMIERE

97 minutes | Colour/DCP 4K (D-Cinema)

Production Company: Topic Studios/Watch This Ready

Executive Producer: Michael Bloom, Ryan Heller,

Adam Pincus, Gilda Moratti

Producer: Noah Lang, Michael Angelo Covino,

Kyle Marvin

Screenplay: Michael Angelo Covino, Kyle Marvin

Cinematographer: Zach Kuperstein

Editor: Sara Shaw

Sound: Ryan Billia

Music: Jon Natchez, Martin Mabz

Principal Cast: Kyle Marvin, Michael Angelo Covino,

Gayle Rankin, Talia Balsam, George Wendt,

Judith Godréche

Production: Topic Studios

114 5th Avenue, 18th Floor

New York, NY 10001 USA

press@firstlook.media

### CONTACT INFORMATION

Canadian Distributor: Mongrel Media

US Distributor: Sony Pictures Classics

International Sales Agent: Memento Films International

(see page 357)

The set-up is simple: lifelong friends Mike and Kyle are out for a bike ride through the mountains in the South of France when Mike confesses that he slept with Kyle's fiancé. In the hands of director Michael Angelo Covino (who also co-wrote and co-stars in the film), this confessional episode expands into an epic multi-year journey that navigates the ins and outs of a co-dependent friendship. Traversing through family holidays, birthdays, ski trips, and, of course, bike rides, *The Climb* takes what could be a knucklehead display of toxic masculinity and — through an intelligent, surprising, and self-aware use of slapstick and whip-smart dialogue — steers it through the lives of two people who can't seem to tear themselves apart from each other — and the destructive behaviour they resort to in the process.

Eschewing many standard techniques of cinematic comedy, Covino relies on a series of beautifully choreographed single takes, one for each scene, allowing many of the most hilarious moments to come from the least expected places in the frame. This aesthetic, coupled with a clever structure (to reveal any more plot would ruin the layers of surprise), provide a breezy runway upon which Covino and his co-star Kyle Marvin foster a palpable, relatable honesty

through their remarkable chemistry. With each comedic escalation, *The Climb* not only makes us cackle at the absurdity of its scenarios, but also ponder complex questions about the nature of male friendships.

MICHAEL LERMAN



Michael Angelo Covino is an American actor, producer, writer, and director. He has directed the short films *One Night Stand* (07), *The Liberation of Teddy Wendin* (08), *Surprise Surprise* (10), and *The Climb* (18). *The Climb* (19) is his feature debut.

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## Jallikattu

Lijo Jose Pellissery

INDIA, 2019  
Malayalam  
WORLD PREMIERE  
91 minutes | Colour/DCP (D-Cinema)

Production Company: **Opus Penta**  
Producer: **Thomas Panicker**  
Screenplay: **S. Hareesh, R Jayakumar**  
Cinematographer: **Gireesh Gangadharan**  
Editor: **Deepu Joseph**  
Production Designer: **Gokul Das**  
Sound: **Renganath Ravee**  
Music: **Prashant Pillai**  
Principal Cast: **Anthony Varghese, Chemban Vinod Jose, Sabumon Abdusamad, Santhy Balachandran**

Production: **Opus Penta**  
Kakkanad Kochi, Kerala 682021 India  
tpanicker5@gmail.com

A bold new voice in Malayalam cinema, Lijo Jose Pellissery (*Ee. Ma. Yau*) deploys the medium's every element to create original, fiercely sensational films. Combining wild propulsiveness with breathtaking formal precision, Pellissery's latest is a bracing parable about humanity's capacity for savagery.

*Jallikattu* unfolds in a remote village in the hills of Pellissery's home state of Kerala, India, where a butcher's buffalo breaks free and runs amok, destroying shops and crops before vanishing into the surrounding woods. Various men from in and around the village assemble to hunt the animal down, forming teams based on old allegiances and grudges. But the buffalo proves more elusive than anyone expected, goading its pursuers into frenzies of communal bluster, which build towards a fiery climax in which violence breeds its own kind of ecstasy.

Based on a story by S. Hareesh — its title a reference to a traditional spectacle in which individuals attempt to wrangle a bull — *Jallikattu* examines our latent capacity for lawlessness and chaos. The film often works at a fevered pitch. Cinematographer Gireesh Gangadharan's cameras weave at high speeds through frantic crowds and careen along narrow forest trails, while composer Prashant Pillai's choral score is

accompanied by a percussive orchestra of hatchets and machetes, insects and breath.

Pellissery and his collaborators have composed an apocalyptic cinematic symphony in which our moral and social fabrics are revealed as threadbare. There are dark desires underneath, and we are vulnerable to the ungovernable vagaries of nature.

CAMERON BAILEY



**Lijo Jose Pellissery** was born in Chalakudy, Kerala, India. He has directed the fiction features *Nakayan* (10), *City of God* (11), *Amen* (13), *Double Barrel* (15), *Angamaly Diaries* (17), and *Ee. Ma. Yau* (18). *Jallikattu* (19) is his latest film.

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## Hala

Minhal Baig

USA, 2018  
English, Urdu  
CANADIAN PREMIERE  
94 minutes | Colour/DCP (D-Cinema)

Production Company: **Overbrook Entertainment**  
Executive Producer: **Jana Babatunde-Bey, Jada Pinkett Smith, Aaron Carr, Ari Lubet, Caleb Pinkett, Marsha L. Swinton**  
Producer: **Clarence Hammond, Minhal Baig, Jamal M. Watson, James Lassiter**  
Screenplay: **Minhal Baig**  
Cinematographer: **Carolina Costa**  
Editor: **Saela Davis**  
Production Designer: **Sue Tebbutt**  
Sound: **Mike Horton, Jacob Houchen, Tim McKeown, Peter Munters, Derek Vanderhorst**  
Music: **Mandy Hoffman**  
Principal Cast: **Geraldine Viswanathan, Jack Kilmer, Gabriel Luna, Purbi Joshi, Azad Khan**

Production: **Overbrook Entertainment**  
9229 Sunset Blvd., Suite 825  
West Hollywood, CA 90069 USA  
giselle@overbrookent.com

**CONTACT INFORMATION**  
US Distributor: **Apple**  
US Sales Agent: **Endeavor Content**  
(see page 357)

This breathtakingly assured feature from US writer-director Minhal Baig is about a teenager desperately searching for herself while straddling two very different worlds.

The only child of Pakistani immigrants to the US, Hala (TIFF '19 Rising Star Geraldine Viswanathan) finds herself poised on the precipice of womanhood with no safety net in sight. Hala's mother seems stiflingly traditional and overprotective, while her father seems more comfortable with a progressive world, encouraging Hala's education and conversing with her in English instead of Urdu. The one matter on which both parents agree, however, is boys: Hala should have nothing to do with them until the time comes for her to enter into an arranged marriage.

Yet Hala is hopelessly drawn to Jesse (Jack Kilmer), a classmate who shares her passion for skateboarding and literature. The two begin secretly meeting and Hala rapidly runs out of convincing alibis. The more Hala's domestic life and social life clash, the more she begins to see her parents' roles reverse — to the point where Hala discovers that she and her mother may just be able to empower each other.

Baig's maturity as a director is most evident in subtlety: her spare and elegant frames and the ease with which her characters move

through them; the muted colour palette that fosters a sense of intimacy in scenes both tender and bracing. The performance Baig draws from Viswanathan is a thing of quiet beauty, awash in vulnerability and wonder. "Hala" means "halo" in Arabic, and while Baig's heroine is no angel, she approaches her dilemma with something that can best be described as grace.

CAMERON BAILEY



**Minhal Baig** was born in Chicago. She holds a degree in fine arts from Yale University. Her directorial credits include *1 Night* (16) and the shorts *After Sophie* (17) and *Pretext* (17). *Hala* (18) is her latest film.

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## Verdict

### Raymund Ribay Gutierrez

PHILIPPINES/FRANCE, 2019  
Filipino, English  
CANADIAN PREMIERE  
126 minutes | Colour/DCP (D-Cinema)

Production Company: **Centerstage Productions/  
Films Boutique**

Producer: **Brillante Ma Mendoza**  
Screenplay: **Raymund Ribay Gutierrez**  
Cinematographer: **Joshua A. Reyles**  
Editor: **Diego Marx Dobles**  
Production Designer: **Ryan Faustino**  
Sound: **Brian Dumaguina**  
Principal Cast: **Max Eigenmann, Kristoffer King,  
Lourdes Javelosa-Indunan, Vincent Aureus,  
Jorden Suan, Rene Durian**

Production: **Centerstage Productions**  
947 Busilak St. Barangka Drive  
Mandaluyong, 1550 Philippines  
centerstage2005@gmail.com

**CONTACT INFORMATION**  
International Sales Agent: **Films Boutique**  
(see page 357)

Filipino writer-director Raymund Ribay Gutierrez's auspicious feature debut is a captivating legal procedural that follows a Manila domestic violence case from inception to completion. Delivered with urgency and guided by compassion, *Verdict* takes a hard look at the myriad ways bureaucracy and patriarchal tradition combine to endanger a woman's safety.

Arriving home one night in an alcohol-fuelled rage, Dante (the late Kristoffer King) viciously attacks his wife, Joy (Max Eigenmann). To protect herself and their six-year-old daughter Angel (Jorden Suan), Joy stabs Dante in the arm before fleeing to the nearest police station to file a complaint. Dante is found, arrested, and taken to the station — where he spends much of the night in the same room as Joy, who he continues to threaten. From here, *Verdict* takes us through each stage of Joy's search for justice and Dante's struggle to evade it, leading to a trial that initially seems clear-cut, but gradually becomes mired in loopholes.

Working with crack cinematographer Joshua A. Reyles, Gutierrez crafts a gripping, documentary-like ambiance with camerawork that, rather than anticipating the action, seems to be seizing upon it at just the right moments. The characters carry

an air of complicated histories, while King and Eigenmann infuse every scene with behavioural detail, unpredictability, and a sustained sense of anxious suspense. *Verdict* is a film that takes nothing for granted — not its characters' actions, nor the legal system that's meant to represent their best interests.

CAMERON BAILEY



**Raymund Ribay Gutierrez** was born in Makati City, Manila, Philippines. He has directed the Festival shorts *Imago* (16) and *Judgement* (18), both of which were nominated for a Palme d'Or at Cannes; *Imago* also won the TIFF Short Cuts Award for Best Short Film. *Verdict* (19) is his feature debut.

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## Araña Spider

Andrés Wood

CHILE, 2019  
Spanish  
INTERNATIONAL PREMIERE  
108 minutes | Colour/DCP (D-Cinema)

Production Company: Wood Producciones/  
Bossanova Films/Magma Cine  
Executive Producer: Patricio Pereira, Judith Cárdenas,  
Josefina Labán  
Producer: Alejandra García, Paula Cosenza,  
Juan Pablo Gugliotta, Nathalia Videla Peña,  
Denisse Gomez  
Screenplay: Andrés Wood, Guillermo Calderón  
Cinematographer: Miguel Joan Littin  
Editor: Andrea Chignoli  
Production Designer: Rodrigo Bazaes  
Sound: Miriam Biderman  
Music: Antonio Pinto  
Principal Cast: Mercedes Morán, María Valverde,  
Marcelo Alonso, Felipe Armas, Gabriel Urzúa,  
Pedro Fontaine, Caio Blat, Maria Gracia Omegna,  
Mario Horton

Production: Wood Producciones  
Galvarino Gallardo 1604  
Santiago, Metropolitana 7500000 Chile  
alejandra@awood.cl

**CONTACT INFORMATION**  
International Sales Agent: Film Factory  
(see page 357)

Shadows of the political past loom ominously over the present in this eerily resonant thriller from veteran Chilean director Andrés Wood (*Machuca*). Written by Wood and Guillermo Calderón — whose credits include Wood's *Violeta Went to Heaven*, and Pablo Larraín's *The Club* and *Emma*, the latter of which is also screening at the Festival — *Spider* is both a tension-filled entertainment and a potent cautionary tale.

In the early 1970s, Inés (María Valverde), her husband Justo (Gabriel Urzúa), and their best friend Gerardo (Pedro Fontaine) are part of a militant right-wing nationalist group determined to overthrow Salvador Allende's Marxist government. In the intervening decades, Pinochet's oppressive regime comes and goes, democracy in Chile is restored, and Allende becomes a martyr. Now, 40 years later, Inés (*La ciénaga's* Mercedes Morán) and Justo (Felipe Armas) have become affluent, respected businesspeople, happy to keep their youthful radicalism buried in a historical moment almost no one wants to excavate. But Gerardo (Marcelo Alonso) has held onto his life-or-death convictions. When he is arrested for murder and police discover

an arsenal in his house, his case inevitably implicates his one-time allies, but Inés and Justo will do anything to keep Gerardo from exposing their shared past.

Wood is one of his country's great interrogators. The activities his characters seek to hide represent a broader societal desire to deny the past. *Spider* drags historical trauma into the light, reckoning with it — and reminds us that it is precisely those things we most desperately repress that always come roaring back with a vengeance.

DIANA SANCHEZ



**Andrés Wood** was born in Santiago, Chile, and studied film at New York University. He has directed the features *Revenge* (99) and *Loco Fever* (01), both of which played the Festival; *Machuca* (04); *The Good Life* (08); and *Violeta Went to Heaven* (11), which won a Grand Jury Prize at Sundance. *Spider* (19) is his latest film.

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## Três Verões Three Summers

Sandra Kogut

**BRAZIL/FRANCE, 2019**  
Portuguese  
**WORLD PREMIERE**  
94 minutes | Colour/DCP (D-Cinema)

Production Company: **Republica Pura Filmes/ Gloria Films Productions**

Executive Producer: **Marcello Ludwig Maia**

Producer: **Marcello Ludwig Maia, Laurent Lavolé**

Screenplay: **Sandra Kogut, Iana Cossoy Paro**

Cinematographer: **Ivo Lopes Araújo**

Editor: **Sergio Mekler, Luisa Marques**

Production Designer: **Marcos Pedroso, Thales Junqueira**

Sound: **Bruno Armelin, Tomás Alem, Vincent Guillon,**

**Stéphane Thiébaud**

Music: **Berna Ceppas**

Principal Cast: **Regina Casé, Rogério Fróes, Otavio Müller,**

**Gisele Fróes, Carla Ribas, Daniel Rangel, Jessica Ellen**

Production: **Republica Pura Filmes Rua dos Oitis 43, Apt. 302, Gavea Rio de Janeiro 22451-050 Brazil republicapurezafilmes@gmail.com**

### CONTACT INFORMATION

International Sales Agent: **Urban Distribution**

**International**

(see page 357)

Showcasing the rare talents of Brazilian acting legend Regina Casé — star of *The Second Mother* and TIFF '00 selection *Me You Them* — the latest feature from director Sandra Kogut (*Campo Grande*, TIFF '15) is a brilliant comedy about gross class disparity and the infinite resourcefulness of those who can never take anything for granted.

Casé plays Madá, the fifty-something caretaker for a cluster of luxury beachside condos owned by a wealthy Rio de Janeiro family. Unfolding over the course of three consecutive summers — 2015 to 2017—the film follows Madá as she invests in a roadside snack kiosk while tending to the every need of her condescending employers, becomes a bystander in a major money-laundering scandal, and eventually launches a whole new career. With every dizzying new turn of events, Madá manages to retain her high spirits, her sense of loyalty to those who deserve it — and her eagle eye for opportunity.

Written by Kogut and Iana Cossoy Paro, *Three Summers* is a sort of modern picaresque, its tripartite structure allowing us to track its heroine's roll-with-the-punches pluck while bearing witness to an epoch-defining scandal based on the real-life criminal investigation Operation Car Wash.

Buoyed by masterful comic timing and striking an irresistible balance of naïveté and ceaseless cleverness, Madá is one of the charismatic Casé's most endearing characters, a beacon of tenacious optimism and vivacity in a time when affluent malfeasance seems ubiquitous.

DIANA SANCHEZ



**Sandra Kogut** was born in Rio de Janeiro. Her artwork has been shown at MoMA and the Guggenheim. Her shorts include *Lá e cá* (95) and the documentary *Adieu monde ou l'histoire de Pierre et Claire* (97). Her first two features, *Mutum* (07) and *Campo Grande* (15), played the Festival. *Three Summers* (19) is her most recent film.

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CONTEMPORARY WORLD CINEMA 227



## Qi Qiu Balloon

Pema Tseden

CHINA, 2019  
Tibetan  
NORTH AMERICAN PREMIERE  
102 minutes | Colour/DCP (D-Cinema)

Production Company: Tang Dynasty Cultural Communication (Beijing) Co., Ltd./Factory Gate Films/Mani Stone Pictures/Beijing China Central Plains Digital Cinema Line

Executive Producer: Zhao Xiaowen, Huang Xufeng, Pema Tseden

Producer: Huang Xufeng, Jacky Pang

Screenplay: Pema Tseden

Cinematographer: Lu Songye

Editor: Liao Ching-Sung, Jin Di

Production Designer: Daktse Dondrup

Sound: Wang Shuo

Music: Peyman Yazdani

Principal Cast: Sonam Wangmo, Jinpa, Yangshik Tso

Production:

Tang Dynasty Cultural Communication (Beijing) Co., Ltd.  
2807 North Building, No.1 Guanghua Road Kerry Center,  
Chaoyang District  
Beijing 100020 China  
xiaowenzhao@163.com

### CONTACT INFORMATION

International Sales Agent: Rediance  
(see page 357)

Tibetan director Pema Tseden's *Jinpa* was one of the gems of last year's Festival, offering a vision of an under-seen corner of our world and a stirring meditation on destiny. Tseden returns with a film that, like its predecessor, unfolds on the Tibetan planes, where a family struggles against the conflicting dictates of nature, spirituality, politics, and free will.

At once playful and allusive, *Balloon's* first moments are viewed through the misty curvature of an inflated condom. Shepherd Dargye's two boys have found their parents' stash, delighting in what for them are simply oblong balloons. The Chinese government has instituted quotas on family size, and Dargye's wife Drolkar, now a mother to three and content to end her childbearing days, has embraced the policy, requesting condoms from a nearby clinic.

Meanwhile, Drolkar's sister, Shangchu Drolma, has renounced motherhood altogether by becoming a Buddhist nun. One day, she runs into an old boyfriend, Dakbum Gyal, whose neglect pushed her towards her vocation — and who has recently published an acclaimed novel that fictionalizes their relationship. The sisters, each in their own way, are making steps towards autonomy. But when a member of the family

passes away, urgent new questions arise regarding a woman's duty in this traditional, highly religious community.

With its cool colour palette, attentive hand-held camerawork, and painterly passages that seem to transpire somewhere between this world and the next, *Balloon* approaches weighty themes with beguiling brio. Its closing sequence, in which each character gazes upward to glimpse some fleeting spectacle, will leave you with a sense of wonder you won't soon shake off.

GIOVANNA FULVI



**Pema Tseden** is a Tibetan screenwriter, literary writer, and director. He wrote and directed the features *The Silent Holy Stones* (05), *The Search* (09), *Old Dog* (11), *Tharlo* (15), and the Festival selection *Jinpa* (18). *Balloon* (19) is his latest film.

PROGRAMME SPONSORED BY





## Bacurau

Kleber Mendonça Filho,  
Juliano Dornelles

**BRAZIL, 2019**  
Portuguese, English  
NORTH AMERICAN PREMIERE  
132 minutes | Colour/DCP (D-Cinema)

Production Company: Cinemascópio Produções/  
SBS Productions  
Producer: Emilie Lesclaux, Saïd Ben Saïd, Michel Merkt  
Screenplay: Kleber Mendonça Filho, Juliano Dornelles  
Cinematographer: Pedro Sotero  
Editor: Eduardo Serrano  
Production Designer: Thales Junqueira  
Sound: Nicolas Hallet, Ricardo Cutz, Cyril Holtz  
Music: Mateus Alves, Tomaz Alves Souza  
Principal Cast: Sonia Braga, Udo Kier, Bárbara Colen,  
Thomas Aquino

Production: Cinemascópio Produções  
Rua José Moreira Leal, 207 Apto 102. Boa Viagem  
Recife 51030-380 Brazil  
cinemascopiofilmes@gmail.com

**CONTACT INFORMATION**  
US Distributor: Kino Lorber  
International Sales Agent: SBS International  
(see page 357)

Co-written and co-directed by Kleber Mendonça Filho, whose first fiction feature, *Neighbouring Sounds*, was one of the decade's great debuts, and Juliano Dornelles, who served as production designer on *Neighbouring Sounds* and Mendonça Filho's follow-up, *Aquarius* (TIFF '16), *Bacurau* is a wild, weird, and politically charged revisionist western.

Set in the near future, the film follows Teresa (Bárbara Colen), who comes home to Bacurau, a village in Brazil's semi-arid *sertão*, to attend her mother's funeral. Upon her arrival, Teresa immediately observes signs that Bacurau is in dire straits. Basic amenities are in short supply, mobile-phone coverage is fading, and the truck that brings potable water arrives riddled with bullet holes.

It soon becomes apparent that the government has forsaken the village completely: not only has Bacurau been literally erased from the map, but its citizens have also been sold as prey for a safari of bloodthirsty foreign hunters (with their leader played by cult-cinema legend Udo Kier, also at the Festival in *The Painted Bird* and *The Barefoot Emperor*). As the killers close in, the villagers prepare a formidable organized resistance, with a locally sourced psychotropic drug as their secret weapon.

*Bacurau* brims with memorable performances from Colen and Sonia Braga — who played the same character at different ages in *Aquarius* — and of course from the inimitable Kier. With the expert lensing of cinematographer Pedro Sotero (*Rajo*, TIFF '18), Mendonça Filho and Dornelles deploy a battery of sudden zooms and horizontal wipes that recall spaghetti westerns, science-fiction, and siege hybrid and a gonzo parable about the long, dark, lingering shadows of colonialism.

DIANA SANCHEZ



**Kleber Mendonça Filho** was born in Recife, Brazil. He holds a degree in journalism from Recife's Federal University of Pernambuco and began his career as a film critic. His filmography includes the feature documentary *Critico* (08) and the fiction features *Neighbouring Sounds* (13) and *Aquarius* (16), which played the Festival. *Bacurau* (19) is his latest film.



**Juliano Dornelles** was born in Recife, Brazil. He has written and directed the short *Mens Sana in Corpore Sano* (11) and the feature *O Ateliê da Rua do Brum* (16). He was a production designer on Kleber Mendonça Filho's first two features, *Neighbouring Sounds* (13) and *Aquarius* (16). *Bacurau* (19) is his latest film.

PROGRAMME SPONSORED BY





## Nobadi

Karl Markovics

AUSTRIA, 2019

German

WORLD PREMIERE

89 minutes | Colour/DCP (D-Cinema)

Production Company: **Epo-film produktionsges.m.b.H.**

Producer: **Dieter Pochlatko, Jakob Pochlatko**

Screenplay: **Karl Markovics**

Cinematographer: **Serafin Spitzer**

Editor: **Alarich Lenz**

Production Designer: **Andreas Sobotka**

Sound: **William Edouard Franck**

Music: **Matthias Loibner**

Principal Cast: **Heinz Trixner,**

**Borhanulddin Hassan Zadeh, Konstanze Dutzi**

Production: **Epo-film produktionsges.m.b.H.**

**Edelsinnstraße 58**

**Vienna 1120 Austria**

**office@epofilm.com**

### CONTACT INFORMATION

International Sales Agent: **Beta Cinema**

(see page 357)

Robert (Heinz Trixner), a 91-year-old, set-in-his-ways pensioner, lives on a small allotment in Vienna. When his beloved dog dies during the night, he is determined, despite his failing body, to dig a hole on his property to put his dear friend to rest. He soon realizes he is incapable of the strenuous task, and begrudgingly enlists the services of Adib (Borhanulddin Hassan Zadeh), a migrant from Afghanistan. As the two dredge through prejudices to find common ground, Adib finds ways to pacify Robert, whose humanity briefly surfaces when he becomes concerned about a gaping, unattended wound on Adib's foot. When the situation suddenly becomes life-or-death, their day takes an unexpected turn — with tremendous, irreversible consequences.

Karl Markovics is the director of *Superworld* and *Breathing*, which premiered at Cannes' Director's Fortnight to critical acclaim; he's also an actor (*The Counterfeiters*, *The Grand Budapest Hotel*). *Nobadi*, his third feature, builds suspense with meticulous care and great empathy. Though Markovics' politics are compassionate, his occasionally grotesque mise en scène pulls no punches. And in a time when Europe is fiercely upholding imaginary borders and restricting freedom of movement

— and when the silence of so many is deafening — Markovics asks questions of deep moral consequence, mixing cutting dialogue with unexpected actions, both kind and barbarous.

DOROTA LECH



**Karl Markovics** was born in Vienna.

His many acting credits include roles in *The Counterfeiters* (07) and *The Grand Budapest Hotel* (14). He has written and directed the feature films *Breathing* (11) and *Superworld* (15). *Nobadi* (19) is his latest film.

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## Bombay Rose

Gitanjali Rao

INDIA/UNITED KINGDOM, QATAR 2019  
Hindi  
NORTH AMERICAN PREMIERE  
93 minutes | Colour/DCP (D-Cinema)

Production Company: **Cinestaan Film Company/ Les Films d'Ici**  
Executive Producer: **Deborah Sathe, Tessa Inkelaar, Charlotte Uzu, Serge Lalou**  
Producer: **Rohit Khattar, Anand Mahindra**  
Screenplay: **Gitanjali Rao**  
Animator: **Gitanjali Rao**  
Editor: **Gitanjali Rao**  
Production Designer: **Rupali Gatti**  
Sound: **P.M. Satheesh**  
Music: **Cayli Vivek Khare**  
Principal Cast: **Cayli Vivek Khare, Amit Deondi, Gargi Shitole, Makrand Deshpande**

Production: **Cinestaan Film Company**  
Mappin House, Winsley St., Fitzrovia  
London W1J 7QR United Kingdom  
camille.cheneval@cintsales.com

### CONTACT INFORMATION

International Sales Agent: **C International Sales**  
(see page 357)

Written, designed, and directed by Gitanjali Rao, this animated jewel overflows with a seductive mélange of sound, colour, and sensuality. Part network narrative, part city symphony, part meditation on longing, *Bombay Rose* will entrance you.

Inspired by true events, Rao's debut feature weaves together the experiences of several denizens of India's largest city: A sweetly singing flower seller constructs garlands while dreaming of a fairy tale romance. A little girl befriends an orphaned deaf boy who has lost his job. Police conduct raids on businesses they suspect of hiring children. An English teacher prepares food and sets a place at the table for her long-dead husband. A troupe of dance-bar workers consider unionizing. A young Muslim man from Kashmir explores the metropolis he believes holds the key to his destiny — and finds himself falling for a Hindu woman, believing that true love trumps the confines of faith. These and other stories are connected by a single red rose.

*Bombay Rose's* gorgeously hand-painted images, drawing upon folk art and Bollywood melodrama, allow urban landscapes to suddenly bloom before our eyes. Though it delves thoughtfully into weighty themes of poverty, corruption, and migration, the film's

look and soundscapes beguile us with their unique rhythms and an enchanting capacity to blur time and place, reality and fantasy, human and animal.

CAMERON BAILEY



**Gitanjali Rao** was born in Mumbai, India. Her animated short film *Printed Rainbow* (06) won the Kodak Short Film, Small Golden Rail, and Young Critics awards at Cannes; she followed it with the shorts *Chai* (13) and *TrueLoveStory* (14). *Bombay Rose* (19) is her debut feature.

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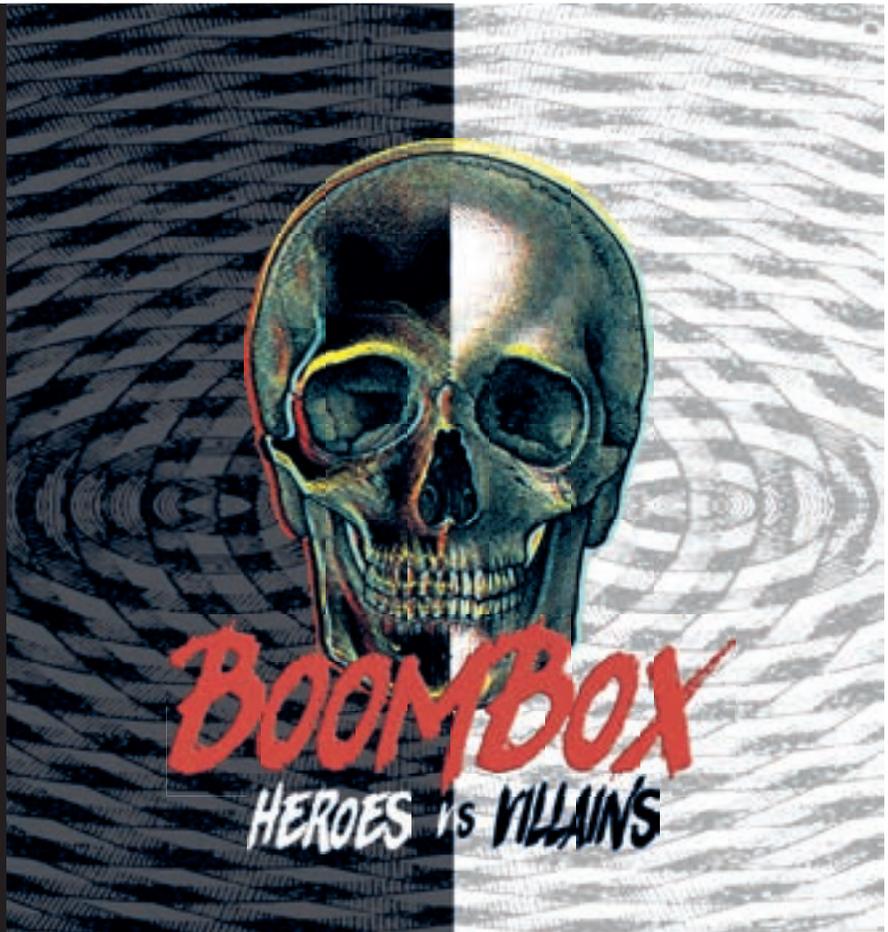


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## Mariam

Sharipa Urazbayeva

KAZAKHSTAN, 2019  
Kazakh  
NORTH AMERICAN PREMIERE  
75 minutes | Colour/DCP (D-Cinema)

Production Company: Star\_kz/Tandem Production  
Producer: Anna Katchko, Sharipa Urazbayeva  
Screenplay: Sharipa Urazbayeva  
Cinematographer: Samat Sharipov  
Editor: Farhat Mametkurbanov  
Production Designer: Nurbolat Zhapakov  
Sound: Dmitry Pushkaruk  
Principal Cast: Meruert Sabbusinova, Hamza Koksebek,  
Almas Bektibayev, Edige Ahmet

Production: Star\_kz  
9 Inkarbekov  
Almaty 050000 Kazakhstan  
akatchko@gmail.com

In Zhanash, a far-away village nestled on the Kazakh Steppe, 400 kilometres away from Almaty — and another three kilometres by foot on a dirt path off the main road — Mariam (Meruert Sabbusinova) lives with her husband and four young children in a home without light and water. One winter day, her husband disappears without a trace. Because there is no body, he cannot be officially declared dead. As a result, Mariam cannot receive state financial support. A very reserved person who buries her emotions deep inside, Mariam, alone, must take survival into her own hands. The experience changes her. Then, just as everything has begun to fall into place, her husband suddenly returns as if nothing has happened and expects life to continue as before.

*Mariam*, Sharipa Urazbayeva's stunning debut, is inspired by actual events in the life of Sabbusinova, a woman Urazbayeva visited as part of a news segment while working for a local TV channel. Determined to tell Sabbusinova's story after meeting her, Urazbayeva wrote the script and started pre-production within the week. When casting an actor for the lead role, Urazbayeva couldn't envision anyone for Mariam but Sabbusinova herself, who, having lived that life, was the only one who could understand

the character's nature and context. Not long after, in the dead of winter, a small crew, including talented cinematographer Samat Sharipov, moved into Sabbusinova's home. The outcome is a real-life experience depicted hermeneutically, allegorically — a visually rich film that obscures the line between documentary and fiction. Jarring, brilliant, and singular, *Mariam* offers a window into a world most cannot imagine.

DOROTA LECH



Sharipa Urazbayeva was born in Uzbekistan and studied film and television production and directing at the Kazakh National Academy of Arts. She has directed the short films *Source* (12), *Boomerang* (13), *Mimi* (13), *Ego* (14), and *The Potato Eaters* (16). *Mariam* (19) is her feature debut.

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## Un Divan à Tunis

### Arab Blues

Manele Labidi

FRANCE, 2019  
 Arabic, French  
 NORTH AMERICAN PREMIERE  
 88 minutes | Colour/DCP (D-Cinema)

Production Company: Kazak Productions  
 Producer: Jean-Christophe Reymond  
 Screenplay: Manele Labidi  
 Cinematographer: Lauren Brunet  
 Editor: Yorgos Lamprinos  
 Production Designer: Mila Preli, Raouf Helioui  
 Sound: Olivier Dandré, Jérôme Gonther, Rym Debbarh-Mounir, Samuel Aïchoun  
 Music: Flemming Nordkrog  
 Principal Cast: Golshifteh Farahani, Majd Mastoura, Aïcha Ben Miled, Feriel Chamari, Hichem Yacoubi, Najoua Zouhair, Jamel Sassi, Ramla Ayari

Production: Kazak Productions  
 21 Boulevard Voltaire  
 Paris 75011 France  
 info@kazakproductions.fr

CONTACT INFORMATION  
 Canadian Distributor: MK2 MILE END  
 International Sales Agent: mk2 films  
 US Sales Agent: mk2 films  
 (see page 357)

After 10 years of living in Paris, Selma (Golshifteh Farahani) has returned to Tunis. Back home, her younger cousin can't figure out why she'd leave the French capital, her aunt is overbearing, and her uncle is only giving her a matter of weeks to crash in the apartment above their house. Selma, nonetheless, is steadfast in her resolve: she wants to open up a psychotherapy practice. So begins the first feature directed and written by Manele Labidi, an incisive comedy about coming home, breaking taboos, and building community.

As Selma tries to settle in, she's faced with increasing complications that she — or her guiding *patron* Sigmund Freud — couldn't have predicted. There isn't just the matter of finding interested psychotherapy patients in a locale that's not keen on the talking cure, but she also needs to navigate a confusing bureaucratic circus in order to get the right papers to run her practice. On top of all that, a strapping — albeit unbending — cop, Naim (Majd Mastoura), is keeping a close eye on her every move.

Farahani (seen at the Festival in 2016 in Jim Jarmusch's *Paterson* and who's worked with greats like Asghar Farhadi) gives a powerful and compelling performance. She hits all the comic beats and deftly inhabits a character, who, above all, wants to do what's

right. *Arab Blues* develops with an irresistible charm while not sidestepping bigger questions about both a country and a woman at a crossroads.

KIVA REARDON



Manele Labidi is a French-Tunisian screenwriter and director. She has written and directed the short film *Une chambre à moi* (18). *Arab Blues* (19) is her debut feature.

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## Flatland

Jenna Bass

**SOUTH AFRICA/LUXEMBOURG/GERMANY, 2019**  
**Afrikaans, English**  
**NORTH AMERICAN PREMIERE**  
**117 minutes | Colour/DCP (D-Cinema)**

Production Company: **Proper Film/Deal Productions/IGC Films/unafilm GmbH**

Producer: **David Horler, Désirée Nosbusch, Alexandra Hoesdorff, Roshanak Behesht Nedjad**

Screenplay: **Jenna Bass**

Cinematographer: **Sarah Cunningham**

Editor: **Jacques de Villiers**

Production Designer: **Sara Hartinger**

Sound: **Jade Hill**

Music: **Bao-Tran Tran "Mobilegirl"**

Principal Cast: **Faith Baloyi, Nicole Fortuin, Izel Bezuidenhout, De Klerk Oelofse, Eric Nobbs, Brendon Daniels, Clayton Evertson, Albert Pretorius, Kim Goncalves**

Production: **Proper Film**

**Unit 209 Masons Press, 7 Ravenscraig Road  
 Woodstock, Cape Town 7925 South Africa  
 info@properfilm.com**

### CONTACT INFORMATION

International Sales Agent: **The Match Factory**  
 (see page 357)

Jenna Bass lives up to her reputation as one of the most exciting voices in South African cinema with this neo-noir western-meets-feminist road movie, centred on two women on the run. *Flatland*, which was the opening night film of Berlinale's Panorama section, tackles pressing questions of race, gender, and class in contemporary South Africa with an unforgettable vision.

Bass begins her third feature with a one-two punch: a wedding and a murder. The young mixed-race Natalie (Nicole Fortuin) is set to marry white policeman Bakkies (De Klerk Oelofse). Shot with intense close-ups, the trepidation — bordering on fear — visible on Natalie's face is impossible to ignore. When she soon ends up with blood on her hands, Natalie and her heavily pregnant Afrikaner best friend Poppie (Izel Bezuidenhout) flee on horseback for Johannesburg. Aided — but ultimately derailed — by a series of men, the pair must also evade the seasoned detective Beauty Cuba (Faith Baloyi), a Black woman battling demons from her own past.

Bass is no stranger to creating complex, lovely worlds of women, having co-written Wanuri Kahiu's immensely successful queer love story, *Rafiki* (TIFF '18). And her 2017 Festival hit, the body-swap feature *High*

*Fantasy*, unflinchingly faced how South Africa's apartheid past continues to unspool in the present. In *Flatland*, Bass builds on this past work to reach new heights: a journey into the dreams of those forced to the margins of society — a *Thelma & Louise* in the Great Karoo.

KIVA REARDON



**Jenna Bass** grew up in South Africa. She has directed the features *Love the One You Love* (14) and the Festival selection *High Fantasy* (17). *Flatland* is her most recent film.

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## Castle in the Ground

Joey Klein

CANADA, 2019  
English  
WORLD PREMIERE  
105 minutes | Colour/DCP (D-Cinema)

Production Company: Woods Entertainment/  
Band With Pictures/Tip-Top Productions  
Executive Producer: Andra Gordon, Rob McGillivray,  
Tom Spriggs, Ben Stranahan, George Stranahan,  
John Hansen, Mark Gingras, John Laing, Joey Klein  
Producer: William Woods, Michael Solomon  
Screenplay: Joey Klein  
Cinematographer: Bobby Shore  
Editor: Jorge Weisz  
Production Designer: Zosia Mackenzie  
Music: Chris Hyson  
Principal Cast: Alex Wolff, Neve Campbell, Imogen Poots,  
Tom Cullen, Keir Gilchrist, Kiowa Gordon

Production: Woods Entertainment  
65 East Liberty St., Suite 2308  
Toronto, ON M6K 3R2 Canada  
will@woodsentertainment.com

### CONTACT INFORMATION

US Sales Agent: Creative Artists Agency (CAA)  
Canadian Distributor: Game Theory Films  
(see page 357)

Across North America tens of thousands of people die every year as a result of opioid-related overdoses. *Castle in the Ground*, the latest from writer-director Joey Klein, places us in Sudbury, Ontario just as the crisis is taking hold.

Henry, effortlessly played by Alex Wolff (*Hereditary*) is the caretaker for his terminally ill mother (Neve Campbell). Henry's daily routine is to prepare his mother's medication by crushing up an OxyContin pill with a spoon, mixing it with jelly to dilute the heinous taste, and serving it to dull the intense and agonizing pain she's suffering through. Following his mother's death, Henry befriends his loud and troubled — yet charming — next-door neighbour, Ana (Imogen Poots). She's the only person in his life who isn't indulging his grief; she's simply there, across the hall, and trying to kick her habit just as Henry is developing his own. Together, they become tangled in the sordid web of indulgence that encompasses drug dependence.

Klein reveals himself as a filmmaker who's versed in his material while being fully aware of his characters and the story they're telling. Frequent shifts between extreme long shots and close-ups highlight internal conflicts and the distances between

characters as they drift further away from reality under the grip of addiction.

*Castle in the Ground* is beautifully acted, emotionally intelligent, and couldn't be timelier. Klein masterfully captures the dark contrast of gentle compassion and the hard truth that sometimes we're not as close to those around us as we seem to be.

RAVI SRINIVASAN



Joey Klein is a Montreal-born filmmaker with acting credits in such films as *American Gangster* (07), *On the Road* (12), and *The Vow* (12). He has directed two short films, *Waiting for You* (12) and *Waterloo* (13), and the feature *The Other Half* (16). *Castle in the Ground* (19) is his latest film.

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## La Llorona

Jayro Bustamante

**GUATEMALA/FRANCE, 2019**  
Spanish, Mayan-Caqchikel, Mayan-Ixil  
**NORTH AMERICAN PREMIERE**  
96 minutes | Colour/DCP (D-Cinema)

Production Company: **La Casa de Producción/ Les Films du Volcan**

Executive Producer: **Gustavo Matheu**

Producer: **Jayro Bustamante, Gustavo Matheu, Georges Renand, Marina Peralta**

Screenplay: **Jayro Bustamante, Lisandro Sánchez**

Cinematographer: **Nicolás Wong**

Editor: **Jayro Bustamante, Gustavo Matheu**

Production Designer: **Sebastián Muñoz**

Sound: **Eduardo Cáceres**

Music: **Pascual Reyes**

Principal Cast: **María Mercedes Coroy,**

**Sabrina De La Hoz, Julio Diaz, Margarita Kénéfic,**

**Juan Pablo Olysiager, Ayla-Elea Hurtado, María Telón**

Production: **La Casa de Producción**

**8va. Calle 1-71**

**Guatemala City ZONA 10 Guatemala**

**info@lacasadeproduccion.com.gt**

### CONTACT INFORMATION

International Sales Agent: **Film Factory**  
(see page 357)

The story of *La Llorona*, or *The Weeping Woman*, concerns a Medea-like figure who drowns her children after being abandoned by her husband and is thereafter condemned to wander the Earth, bringing misfortune to all who cross her path. A perennial myth in Latin American culture, *La Llorona* has appeared in countless works of music, literature, and cinema — but she's never been reimagined with the level of trenchancy found in this latest work from writer-director Jayro Bustamante. Transplanting the ancient tale to a contemporary Guatemala still struggling to find justice for the victims of its civil war, *La Llorona* is a horror story whose deepest chills are generated by real-life atrocities.

Once a fearsome commanding officer, General Enrique Monteverde is now an elderly man in the early stages of Alzheimer's. Decades after the civil war, Monteverde is belatedly brought to trial and found guilty of genocide, but his conviction is swiftly overturned on judicial technicalities. Accompanied by his wife and daughter — as well as their faithful housekeeper and her mysterious new subordinate — Monteverde is brought home. While demonstrators clamour daily for retribution outside the walls of his property, Monteverde begins

to hear and see strange things transpiring within his home during the wee hours.

Last at the Festival with his internationally lauded debut *Ixcánul*, Bustamante makes an arresting return with this politically charged fusion of history and legend, brimming with note-perfect performances and exquisitely eerie visions. The image of photos of the disappeared floating on the surface of a swimming pool is especially haunting.

DIANA SANCHEZ



**Jayro Bustamante** was born in Guatemala City. He studied directing at Paris' Conservatoire libre du cinéma français and screenwriting at Rome's Centro sperimentale di cinematografia. He has directed the features *Ixcánul* (15), which screened at the Festival, and *Temblores* (19). *La Llorona* (19) is his latest film.

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CONTEMPORARY WORLD CINEMA 237



## Antigone

Sophie Deraspe

CANADA, 2019

French

WORLD PREMIERE

109 minutes | Colour/DCP (D-Cinema)

Production Company: Corporation ACPAV inc.

Producer: Marc Daigle

Screenplay: Sophie Deraspe

Cinematographer: Sophie Deraspe

Editor: Geoffrey Boulangé, Sophie Deraspe

Production Designer: Yola van Leeuwenkamp

Sound: Frédéric Cloutier, Stéphane Bergeron

Music: Jean Massicotte, Jad Chami

Principal Cast: Nahéma Ricci, Nour Belkhiria,

Rawad El-Zein, Rachida Oussaada, Antoine Desrochers,

Paul Doucet, Nathalie Tanous, Hakim Brahimi,

Benoit Gouin, Kathleen Fortin

Production: Corporation ACPAV inc.

1030 Rue Cherrier bureau 404

Montréal, QC H2L 1H9 Canada

info@acpav.ca

### CONTACT INFORMATION

Canadian Distributor: Maison 4:3

International Sales Agent: WaZabi Films

(see page 357)

Gripping, powerful, and of-the-moment, *Antigone* loosely adapts Sophocles' Greek tragedy and situates it in contemporary Montreal. The latest from critically acclaimed Québécois writer-director Sophie Deraspe (*The Wolves*, *The Amina Profile*) is a compassionate family drama that doesn't hold back on its indictment of the current refugee and immigrant experience in North America.

Following the murder of their parents, Antigone, her sister Ismène, her brothers Étéocle and Polynice, and their grandmother Ménécée find refuge in Montreal. They live a quiet modest life in a tiny apartment in a working-class neighbourhood. A straight-A student seemingly destined for greatness, Antigone (masterfully played by Nahéma Ricci in her first leading role) is the glue that holds the family together. Tragedy strikes when Étéocle is wrongfully gunned down by police during the arrest of Polynice, a small-time drug dealer. Motivated by her sense of duty towards her family and fuelled by the memory she cherishes of her dead parents, Antigone decides to jeopardize her own future to preserve that of her family.

*Antigone* acutely explores familial sacrifice, the burden of responsibility, and the nature of justice with exceptional depth and

nuance. Although inspired by a story 2,500 years old, Deraspe's film is a timely meditation, one that prompts serious reflection on immigrant life in ostensibly welcoming contemporary Canada.

RAVI SRINIVASAN



**Sophie Deraspe** was born in Rivière-du-Loup, Quebec. She has directed the feature films *Missing Victor Pellerin* (06), *Vital Signs* (09), and *The Wolves* (15), and the documentary *The Amina Profile* (15). *Antigone* (19) is her latest film.

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## Atlantis

Valentyn Vasyanovych

UKRAINE, 2019  
 Ukrainian  
 NORTH AMERICAN PREMIERE  
 108 minutes | Colour/DCP (D-Cinema)

Production Company: Garmata Film Studio  
 Producer: Valentyn Vasyanovych, Vladimir Yatsenko,  
 Iya Myslytska  
 Screenplay: Valentyn Vasyanovych  
 Cinematographer: Valentyn Vasyanovych  
 Editor: Valentyn Vasyanovych  
 Production Designer: Vladlen Odudenko  
 Sound: Serhiy Stepanskyi  
 Principal Cast: Andrii Rymaruk, Liudmyla Bileka

Production: Garmata Film Studio  
 Chekhovsky provulok 11, office 19  
 Kyiv 01054 Ukraine  
 vasyanovych@ukr.net

### CONTACT INFORMATION

International Sales Agent: Best Friend Forever  
 (see page 357)

The existence of Atlantis has been debated ever since it appeared in Plato's writings, where it stood as an allegory on the hubris of nations. Valentyn Vasyanovych's latest film lends the name to an anti-utopia in Ukraine in the near future. Following the 2014 Russian invasion that displaced well over 1,600,000 inhabitants from occupied Crimea and Donbas, a large area of eastern Ukraine descended into a desert unfit for human habitation. Pit waste polluted the land, infrastructure was destroyed, and acres of flooded mines poisoned wells and rivers. In a few more years the land will be a lifeless exclusion zone like Chernobyl.

Engulfed by PTSD, Serhiy (Andrii Rymaruk) returns from the war and finds a job in a smelter. In search of grounding, he joins the Black Tulip volunteer force working to exhume war corpses. There, he meets Katya (Liudmyla Bileka), who, through her desire to restore peaceful energy and create positive order, balances the chaos and his despondency. The collision of these positive and negative charges results in a fallout with effects invisible to the human eye, but felt on a human scale.

With his formally beautiful work, characteristic of his cinematography on Myroslav Slaboshpytskiy's *The Tribe* (TIFF '14), on

which he was also a producer and editor, Vasyanovych exudes great empathy as director on his fourth and boldest fiction feature. A tragic symphony of precise visual choreography fused with a percussion of absolution, *Atlantis* is an amalgam of sorrow, hope, and ionizing pragmatism.

DOROTA LECH



Valentyn Vasyanovych was born in Zhytomyr, Ukraine, and studied at the Andrzej Wajda Master School of Film Directing in Warsaw. He has directed the features *Zvychayna sprava* (12), *Kredens* (13), *Crepuscule* (13), and *Black Level* (17). *Atlantis* (19) is his latest feature.

PROGRAMME SPONSORED BY





## Hvítur, Hvítur Dagur A White, White Day

Hlynur Pálmason

ICELAND/DENMARK/SWEDEN, 2019  
Icelandic  
NORTH AMERICAN PREMIERE  
109 minutes | Colour/DCP (D-Cinema)

Production Company: **Join Motion Pictures/Film i Vast/Snowglobe/Hob ab**  
Executive Producer: **Guðmundur Arnar Guðmundsson, Hlynur Pálmason, Ingvar Sigurðsson**  
Producer: **Anton Máni Svansson**  
Screenplay: **Hlynur Pálmason**  
Cinematographer: **María von Hausswolff**  
Editor: **Julius Krebs Damsbo**  
Production Designer: **Hulda Helgadóttir**  
Sound: **Lars Halvorsen**  
Music: **Edmund Finnis**  
Principal Cast: **Ingvar Sigurðsson, Ída Mekkin Hlynisdóttir, Hilmir Snær Guðnason, Björn Ingi Hilmarsson, Elma Stefania Ágústsdóttir, Sara Dögg Ásgeirsdóttir**

Production: **Join Motion Pictures**  
**Ingólfstræti 5**  
**Reykjavík 101 Iceland**  
**anton@joinmotionpictures.com**

### CONTACT INFORMATION

International Sales Agent: **New Europe Film Sales**  
(see page 357)

The powerful new film by Hlynur Pálmason (*Winter Brothers*) opens with an old Icelandic saying: “When the earth and sky unite and everything is white, there is no difference between the dead and the living.” On one level, this aphorism poetically describes the thick mists that can suddenly, almost magically descend upon the country’s rural areas; on another, it describes the mental state of the film’s hero, Ingimundur (Ingvar Sigurðsson), a police officer on bereavement leave after the sudden loss of his wife (Sara Dögg Ásgeirsdóttir) in an accident. As his world literally falls apart around him (he keeps tearing down and rebuilding the house he was working on when the accident occurred), Ingimundur searches for someone to blame. He zeroes in on a neighbour whom he suspects may have had an affair with his wife, but his pursuit of vengeance winds up endangering those nearest to him, most notably his young granddaughter (Ída Mekkin Hlynisdóttir).

Pálmason renders this study of madness and loss with the same rigorous formal sense he brought to his stunning first feature, and he’s aided by a fine cast — chiefly his lead, Sigurðsson, long hailed as one of Iceland’s greatest actors, who here delivers what may be his finest performance to date. (He was

given a special award for his performance at Cannes’ Semaine de la Critique, where the film debuted.) Helpless, courageous, monstrous, and terrified all at the same time, his Ingimundur is a powerful portrait of a man consumed by guilt and sorrow.

STEVE GRAVESTOCK



Hlynur Pálmason was born in Höfn, Iceland, and studied at the Danish National Film School. His debut feature, *Winter Brothers* (17), screened in the Discovery section of the 2017 Festival. *A White, White Day* (19) is his latest film.

PROGRAMME SPONSORED BY





## Adam

### Maryam Touzani

MOROCCO/France/BELGIUM, 2019  
 Arabic  
 NORTH AMERICAN PREMIERE  
 98 minutes | Colour/DCP (D-Cinema)

Production Company: Ali N' Productions/  
 Les Films du Nouveau Monde/Artémis Productions  
 Producer: Nabil Ayouch  
 Screenplay: Maryam Touzani  
 Cinematographer: Virginie Surdej  
 Editor: Julie Naas  
 Production Designer: Pilar Peredo  
 Sound: Nassim Mounabbih  
 Principal Cast: Loubna Azabal, Nessrine Erradi,  
 Daoua Belkhaouda

Production: Ali N' Productions  
 Rue 36 Villa 80-82  
 Casablanca 20100 Morocco  
 zaoua@alinprod.com

#### CONTACT INFORMATION

International Sales Agent: Films Boutique  
 (see page 357)

Celebrated actor Maryam Touzani (seen at the Festival in 2017 in *Razzia*) steps behind the camera for her first feature with the story of a life-altering connection between two women in Casablanca.

Premiering in Cannes in Un Certain Regard and co-written by Touzani and director Nabil Ayouch — whose *Razzia* was a selection in TIFF 2017's Platform program — *Adam* opens on Samia (Moroccan star Nessrine Erradi), who is pregnant and living on the street. While going door-to-door begging for work, she encounters Abla (Loubna Azabal, a familiar face at the Festival from *Incendies* and *Tel Aviv on Fire*). Despite the best efforts of her young daughter, Warda (vivacious first-timer Daoua Belkhaouda), Abla's world has shrunk and darkened since the death of her husband.

When Abla opens her door to Samia — whose “condition” has made her a social pariah in a country where illegitimate children struggle for rights — it seems as though she is the benevolent one. As Touzani's film quietly unfolds, however, it becomes clear the relationship is profoundly reciprocal. Samia isn't only carrying a new life but is showing Abla how to live one. Yet the calm that comes from the women finding a shared rhythm is temporary. As Samia's pregnancy

progresses, she's forced to decide if she will keep the baby or put it up for adoption.

Directed with remarkable intimacy, *Adam* recalls greats like Chantal Akerman and Moufida Tlatli in the way it renders the domestic as epic. But its lasting power rests in the way the film patiently crescendos without clichés to create a portrait of familial love and support between women.

KIVA REARDON



Maryam Touzani is a Tangier-born director, screenwriter, and actor. She has directed the short films *When They Slept* (12) and *Aya Goes to the Beach* (15). *Adam* (19) is her feature debut.

#### TIFF Speaker Series

Watch, experience, be enriched. Guest speaker: Janice Stein. See page 30 for more details.

Special thanks to our programming partner, the University of Toronto's Munk School of Global Affairs & Public Policy.

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## The Barefoot Emperor

Jessica Woodworth  
Peter Brosens,

**BELGIUM/NETHERLANDS/CROATIA/  
BULGARIA, 2019**  
English, French, Dutch, German  
**WORLD PREMIERE**  
99 minutes | Colour/DCP (D-Cinema)

Production Company: **Bo Films/Topkapi Films/Propeler  
Film/Wajnbrose Productions/Art Fest**  
Producer: **Jessica Woodworth, Peter Brosens**  
Screenplay: **Jessica Woodworth, Peter Brosens**  
Cinematographer: **Ton Peters NSC**  
Editor: **David Verdurme**  
Production Designer: **Sabina Christova**  
Sound: **Pepijn Aben**  
Principal Cast: **Peter Van den Begin, Lucie Debay,  
Udo Kier, Geraldine Chaplin, Bruno Georis,  
Titus De Voogdt**

Production: **Bo Films**  
**Oilamstraat 8**  
**Ghent 9000 Belgium**  
**peter@bofilms.be**

### CONTACT INFORMATION

International Sales Agent: **Be for Films**  
(see page 357)

Award-winning directorial team Peter Brosens and Jessica Woodworth return to TIFF with their fifth feature, an especially timely (in the age of Brexit) and magnetic dramedy about total European dissolution and an unremarkable king upon whom the fate of the union rests.

Rushing home on news of his kingdom's collapse, Belgian King Nicolas III (Peter Van den Begin) is mistakenly shot in Sarajevo, caught in a theatrical reenactment of Austrian Archduke Franz Ferdinand's 1914 assassination. He wakes three days later on a Croatian island in Josip Broz Tito's former summer home, now a discreet other-worldly off-grid sanatorium for the rich and famous run by the ominous Dr. Otto Kröll (Udo Kier, also appearing at the Festival in *The Painted Bird*).

Here, Nicolas learns that his shooting sparked the end of the European Union and the beginning of a new nationalist movement to be fronted by an emperor whose naming is imminent. With the announcement set to take place at the sanatorium, the authoritarian Dr. Kröll immediately puts residents to work but King Nicolas, his astute and unlikely accomplice Lady Liz (Geraldine Chaplin), and their entourage have other plans: get off the island by any means necessary.

In this follow-up to their 2016 mockumentary hit, *King of the Belgians*, Brosens and Woodworth succeed in combining a timely sense of perspective with impeccably clever wit. *The Barefoot Emperor* offers a comical yet critical look at a once unlikely occurrence that appears all too possible as our national borders tighten, and the line between reality and political satire continues to blur.

KIVA REARDON



**Jessica Woodworth** was born in Washington, D.C., and grew up in Europe. She has collaborated with Peter Brosens on the fiction features *Khadak* (06) and *The Fifth Season* (12), both of which screened at the Festival, and the features *Altiplano* (09) and *King of the Belgians* (16). *The Barefoot Emperor* (19) is her latest film.



**Peter Brosens** was born in Leuven, Belgium. He has collaborated with Jessica Woodworth on the fiction features *Khadak* (06) and *The Fifth Season* (12), both of which screened at the Festival, and the features *Altiplano* (09) and *King of the Belgians* (16). *The Barefoot Emperor* (19) is his latest film.

PROGRAMME SPONSORED BY





## The Body Remembers When the World Broke Open

Elle-Máijá Tailfeathers  
Kathleen Hepburn

CANADA/NORWAY, 2019  
English  
NORTH AMERICAN PREMIERE  
105 minutes | Colour/DCP (D-Cinema)

Production Company: Experimental Forest Films/  
Oslo Pictures/Violator Films/Tannhauser Gate  
Executive Producer: Tyler Hagan, Lori Lozinski,  
Yvonne Huff, Matthew Soraci, Elle-Máijá Tailfeathers,  
Kathleen Hepburn, Alan R. Milligan, Jason Delane Lee  
Producer: Tyler Hagan, Lori Lozinski,  
Dyveke Bjørkly Graver, Alan R. Milligan  
Screenplay: Elle-Máijá Tailfeathers, Kathleen Hepburn  
Cinematographer: Norm Li  
Editor: Christian Siebenherz  
Production Designer: Liz Cairns, Sophie Jarvis  
Sound: Håkon Lammetun  
Music: Øystein Braut  
Principal Cast: Elle-Máijá Tailfeathers,  
Violet Nelson, Charlie Hannah, Barbara Eve Harris,  
Jay Cardinal Villeneuve

Production: Experimental Forest Films  
Vancouver BC Canada  
tyler@experimentalforest.ca

**CONTACT INFORMATION**  
Canadian Distributor: levelFILM  
US Distributor: ARRAY Releasing  
International Sales Agent: ARRAY Releasing  
(see page 357)

In an audacious act of heroism and kindness, Áila (Elle-Máijá Tailfeathers, also at the Festival in *Blood Quantum*) chooses to console a young woman she finds barefoot and sobbing in the streets. She soon discovers that Rosie (Violet Nelson) has just escaped a assault by her boyfriend. Compelled to take action, Áila chooses to bring Rosie into her home and, over the course of the evening, the two women explore the after-effect of this traumatic event.

*The Body Remembers When the World Broke Open* is a brilliant, poignant collaboration between two of Canada's brightest — and boldest — filmmakers. Tailfeathers, a member of the Kainai First Nation as well as Sámi from Norway, triples as lead, co-writer, and co-director. She shares writing and directing with Kathleen Hepburn, whose 2017 film *Never Steady, Never Still* premiered at the Festival and was named to TIFF's Canada's Top Ten. Using 16mm and presenting their narrative in "real time," the filmmakers craft a delicate intimacy, which lends emotion to this remarkable story of two women's resilience, strength, and mutual support.

Taking its title from an essay by Indigenous poet Billy-Ray Belcourt, and based on a watershed moment in Tailfeathers' life, this story

of a chance encounter between two women — living in the same Vancouver neighbourhood, but coming from distinct worlds of class and lived experience — reveals the necessity for Indigenous people to look out for each other in a society that's too often indifferent to their existence.

RAVI SRINIVASAN



*Elle-Máijá Tailfeathers* is Blackfoot from the Kainai First Nation and Sámi from northern Norway. She has directed the short films *Bloodland* (11), *A Red Girl's Reasoning* (12), and *Rebel* (14), and the documentary *The City Before the City* (17). *The Body Remembers When the World Broke Open* (19) is her debut narrative feature.



*Kathleen Hepburn* was born in Vancouver. She holds an MFA in creative writing from the University of Guelph and graduated from the Writer's Lab at the Canadian Film Centre. Her short film *Never Steady, Never Still* (15) played the Festival, as did her debut feature of the same title (17), which was named to TIFF's Canada's Top Ten. *The Body Remembers When the World Broke Open* (19) is her latest film.

PROGRAMME SPONSORED BY





## Nan Fang Che Zhan De Ju Hui The Wild Goose Lake

Diao Yinan

CHINA/FRANCE, 2019  
Mandarin  
NORTH AMERICAN PREMIERE  
113 minutes | Colour/DCP (D-Cinema)

Production Company: Green Ray Films/  
Memento Films Production  
Producer: Shen Yang  
Screenplay: Diao Yinan  
Cinematographer: Dong Jinsong  
Editor: Kong Jinlei, Matthieu Laclau  
Production Designer: Liu Qiang  
Sound: Zhang Yang  
Music: B6  
Principal Cast: Hu Ge, Gwei Lun Mei, Liao Fan,  
Wan Qian, Qi Dao

Production: Green Ray Films  
Room 512, B Tower, Greenland Center No. 600 Middle  
Longhua Road  
Shanghai 200032 China  
dearyoung@yeah.net

### CONTACT INFORMATION

Canadian Distributor: Film Movement  
US Distributor: Film Movement  
International Sales Agent: Memento Films International  
(see page 357)

Pouring rain, neon lights, a man, a woman, and the deafening roar of trains passing through a station somewhere on the outskirts of Wuhan in central China. Five years after *Black Coal, Thin Ice* — winner of the Golden Bear at the 2014 Berlinale — Diao Yinan, the Chinese “poet of the night,” takes to the screen with another superb work, a highly violent crime movie traversed by a sophisticated existentialism.

Zhou Zenong (Hu Ge) is a gangster, wounded, and on the run. He was supposed to meet his wife, but all the phone lines are monitored. Liu Aiai (Gwei Lun Mei) is a sex worker, one of China’s so-called “bathing beauties,” who practices her profession on the shores of Wild Goose Lake. She was sent by his clansmen to keep him company because it’s easier for a couple to blend in — or so she says. Their broken conversation spins into flashbacks, pieces of a puzzle of recent events: an underworld meeting where clans’ disputes degenerate into a brawl, a flight on a motorcycle, the accidental killing of a policeman, and now a 300,000-yuan reward on Zhou’s head.

Noir for Diao appears to be not just a stylistic choice of genre, but the only possible medium to examine the upsetting social changes of contemporary China.

Chaotic and nocturnal, *The Wild Goose Lake* is punctuated by long pursuits and stunningly choreographed gang fights, in a spectacular filmic geometry of arresting beauty and originality.

GIOVANNA FULVI



Diao Yinan was born in Xi’an, China, and studied dramatic literature at the Central Academy of Drama in Beijing. He has directed the features *Uniform* (03), *Night Train* (07), and *Black Coal, Thin Ice* (14). *The Wild Goose Lake* (19) is his latest film.



## Marian paratiisi Maria's Paradise

Zaida Bergroth

FINLAND/ESTONIA, 2019  
Finnish  
WORLD PREMIERE  
110 minutes | Colour DCP 4K (D-Cinema)

Production Company: Elokuvayhtiö Komeetta/  
Stellar Film  
Executive Producer: Liisa Penttilä-Asikainen  
Producer: Daniel Kuitunen, Evelin Penttilä, Kaisla Viitala  
Screenplay: Anna Viitala, Jan Forsström  
Cinematographer: Hena Blomberg  
Editor: Samu Heikkilä  
Production Designer: Jaagup Roomet  
Sound: Micke Nyström  
Music: Timo Kaukolampi, Tuomo Puranen  
Principal Cast: Pihla Viitala, Satu Tuuli Karhu, Saga Sarkola

Production: Elokuvayhtiö Komeetta  
Pursimiehenkatu 4  
Helsinki 00150 Finland  
daniel@komettafilmi.fi

**CONTACT INFORMATION**  
International Sales Agent: LevelK  
(see page 357)

Two years after her critically acclaimed *Miami*, director Zaida Bergroth returns to the Festival with *Maria's Paradise*, an intense, intelligent, and often chilling study of cults based on a scandal that took place in Finland in the 1920s.

Orphaned at a young age, Salome (Satu Tuuli Karhu) was “rescued” by Maria Åkerblom (Pihla Viitala), a charismatic seer who claims that God visits her in her dreams, and who has gathered a coterie of devoted followers around her in a well-appointed rural farmhouse. Her sect has become so notorious that it has been targeted by both religious and political leaders, but Maria’s hold on her acolytes is so powerful she can convince them to do anything — even attack those prominent figures who threaten them.

Life in the cult is all Salome has ever known, but when she accompanies Maria on a trip to town, she’s introduced to a far less repressed existence. When she meets the wisecracking Malin (Saga Sarkola), who quickly sees through Maria’s ruses, Salome is inspired to question her leader’s teachings for the very first time.

Bergroth offers up powerful and sophisticated analysis of how opportunistic leaders employ superstition, fear, and personal charisma to keep followers in line and

even convince them to commit acts they know are wrong. (See also: *Disco* at this year’s Festival.) *Maria's Paradise* holds up a not-so-distant mirror to our own time, reminding us that demagoguery — whether religious, political, or often a twisted combination of the two — is still very much with us.

STEVE GRAVESTOCK



Zaida Bergroth was born in Finland and studied directing at Helsinki’s School of Motion Picture, Television and Production Design. She has directed the features *Last Cowboy Standing* (09), *The Good Son* (11), and *Miami* (17), the latter two of which screened at the Festival. *Maria's Paradise* (19) is her most recent film.

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## Dylda Beanpole

Kantemir Balagov

RUSSIA, 2019

Russian

NORTH AMERICAN PREMIERE

139 minutes | Colour/DCP (D-Cinema)

Production Company: **Non-Stop Production/AR Content**

Executive Producer: **Natalia Gorina**

Producer: **Alexander Rodnyansky, Sergey Melkumov**

Screenplay: **Kantemir Balagov, Alexander Terekhov**

Cinematographer: **Ksenia Sereda**

Editor: **Igor Litoninsky**

Production Designer: **Sergey Ivanov, Olga Smirnova**

Sound: **Rostislav Alimov**

Music: **Evgueni Galperine**

Principal Cast: **Viktoria Miroshnichenko,**

**Vasilisa Perelygina, Andrey Bykov, Igor Shirokov,**

**Olga Dragunova, Konstantin Balakirev, Ksenia Kutepova**

Production: **Non-Stop Production**

**Klimentovskiy pereulok 1, building 2**

**Moscow 115184 Russia**

**a.vasileva@nonstopkino.ru**

### CONTACT INFORMATION

International Sales Agent: **Wild Bunch**

(see page 357)

It's 1945, and Leningrad lies in ruins, wartorn and paralyzed. Iya (Viktoria Miroshnichenko), a nurse, and Masha (Vasilisa Perelygina), a soldier, are traumatized from the siege and its aftermath, and struggling to rebuild their lives. The Russian title of Kantemir Balagov's *Beanpole*, "Dylda," suggests an awkwardness and lack of grace that is mirrored in the setting's bombed-out streets, smashed tenements, and hospitals full of limbless veterans — and in its hapless yet tenacious protagonists.

Drawing loosely from Nobel Prize-winning author and historian Svetlana Alexievich's 1985 book *The Unwomanly Face of War*, Balagov creates a world where women's suffering and resilience becomes elliptic — with proactivity and punishment at either side of an ever-swinging pendulum. Their hardships in the face of unspeakable tragedy are palpable through their sunken eyes and shallow gazes, but we are simultaneously pulled along in their perseverance. Survival of the fittest takes on a new meaning, as gains seem tiny and incremental yet everything is at stake. Spiritually bleak, yet rich in colour and remarkably precise in its style, the cinematic language of Balagov speaks to a new generation of

Russian filmmakers telling stories of a homeland that has yet to reconcile with its historical cataclysms.

A former student of Alexander Sokurov, Balagov broke onto the scene in 2017 with his debut feature *Closeness*, which competed in Cannes' Un Certain Regard, where it won the FIPRESCI prize. *Beanpole* — produced by Alexander Rodnyansky, who was also behind Andrey Zvyangintsev's *Elena*, *Leviathan*, and *Loveless* — won both Best Director and FIPRESCI in this year's Un Certain Regard.

DOROTA LECH



**Kantemir Balagov** was born in Nalchik, in the Russian republic of Kabardino-Balkaria (then part of the USSR), and studied at the Kabardino-Balkaria University film director's workshop under the tutelage of Alexander Sokurov. He made his feature directorial debut with *Closeness* (17), which won the FIPRESCI prize in Cannes' Un Certain Regard section. *Beanpole* (19), is his latest film.

PROGRAMME SPONSORED BY





## White Lie

Calvin Thomas, Yonah Lewis

CANADA, 2019

English

WORLD PREMIERE

96 minutes | Colour/DCP (D-Cinema)

Production Company: **Film Forge Productions Inc./ Lisa Pictures/Babe Nation Films**

Executive Producer: **Jonathan Pottins, Christina Piovesan, Mark Gingras, Dan Peel, Andrew Cividino, John Laing, Greg Stewart, Sumit Ajwani**

Producer: **Karen Harnisch, Calvin Thomas, Katie Nolan, Yonah Lewis, Lindsay Tapscott**

Screenplay: **Calvin Thomas, Yonah Lewis**

Cinematographer: **Christopher Lew**

Editor: **Lev Lewis**

Production Designer: **Melanie Garros**

Sound: **Ian Reynolds**

Music: **Lev Lewis**

Principal Cast: **Kacey Rohl, Amber Anderson, Martin Donovan, Connor Jessup, Thomas Olajide**

Production: **Film Forge Productions Inc.**

**369 Shaw Street**

**Toronto, ON M6J 2X4 Canada**

**karen.e.harnisch@gmail.com**

### CONTACT INFORMATION

International Sales Agent: **Playtime**  
(see page 357)

Directed with an assurance that suffuses every frame, the latest feature from Calvin Thomas and Yonah Lewis (*Amy George*, *The Oxbow Cure*, *Spice It Up*) centres on Katie (Kacey Rohl), a young woman who has become a literal poster child on her university campus: recently diagnosed with cancer, she's the focal point of an online funding campaign for both herself and other cancer-related causes. The only problem is, it's all built on a lie: Katie isn't sick, and never has been. And as her story slowly begins to unravel, she disastrously decides to double down, unable to give up the real-life fantasy world she's constructed for herself.

Rohl dominates the film with her stunning and superbly textured performance as Katie — who variously comes across as an average young woman, a scared, abandoned little girl, and a Machiavellian schemer — and she's supported by an amazing cast that includes Martin Donovan, Connor Jessup, Amber Anderson, Sharon Lewis, Christine Horne, and Dan Beirne.

While the film has much to say about social media's impact on contemporary culture — where compassion and hatred can both burst forth in tsunami-like waves, and where manipulation and falsehood have become the norm — its chief virtue

is its insistence that we look at, and empathize with, a protagonist who does the unthinkable. It's a feat that one rarely sees attempted, let alone succeeded at — but that's only one of the reasons *White Lie* is one of the most fearless and emotionally affecting films you'll see this year.

STEVE GRAVESTOCK



**Calvin Thomas** is a co-founder of the Toronto-based production company Lisa Pictures. Together with Yonah Lewis, he has co-directed *Amy George* (11), *The Oxbow Cure* (13), and, with Lev Lewis, *Spice It Up* (18). *White Lie* (19) is his latest film.



**Yonah Lewis** is a co-founder of the Toronto-based production company Lisa Pictures. Together with Calvin Thomas, he has co-directed *Amy George* (11), *The Oxbow Cure* (13), and, with Lev Lewis, *Spice It Up* (18). *White Lie* (19) is his latest film.

### 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.*

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## Di Jiu Tian Chang So Long, My Son

Wang Xiaoshuai

CHINA, 2019  
Mandarin  
NORTH AMERICAN PREMIERE  
180 minutes | Colour/DCP (D-Cinema)

Production Company: Dongchun Films/  
Hehe Pictures Corporation Limited/Zhejiang Bona Film  
& Television Production Company Limited/  
FunShow Culture Communication (Beijing) Co., Ltd./  
ChunFan Pictures/ZhengFu Pictures Limited/  
Eternity Pictures Corporation Limited/  
Eternity Nice Culture Media

Executive Producer: Wang Xiaoshuai, Yang Wei, Yu Dong,  
Wang Hai, Wang Jingchun, Han Jianv, He Junyi  
Producer: Liu Xuan

Screenplay: A Mei, Wang Xiaoshuai

Cinematographer: Kim Hyun-seok

Editor: Lee Chatametikool

Production Designer: Lv Dong

Sound: Fu Kang

Music: Dong Yingda

Principal Cast: Wang Jingchun, Yong Mei, Qi Xi,  
Wang Yuan, Du Jiang, Ai Liya, Xu Cheng, Li Jingjing,  
Zhao Yanguozhang

Production: Dongchun Films  
27D, A#, Xingcheng Guoji Building, Jiuxianqiao Rd,  
Chaoyang District, Beijing, China  
business@dcfilms.cn

### CONTACT INFORMATION

International Sales Agent: The Match Factory  
(see page 357)

An ambitious project four years in the making and spanning three decades of Chinese history, the latest work by Sixth Generation filmmaker Wang Xiaoshuai is a magnificent family saga with the breadth of a sweeping popular novel.

Defying the fast-forward thinking that has informed China's economic reform since 1978 — its rapid race towards a more prosperous future resulting, often, in a disregard of the past — Wang crafts protagonists who dwell on their tragic histories and feel the need to rewind painful memories again and again. The film's complex, temporally disjointed narrative structure enables a fluid and poetic depiction of the changing epochs, organized around emotionally charged, fragmented reminiscences.

*So Long, My Son's* central trauma is the death of Liu Xing, 12-year-old son of Liu Yaojun and Wang Liyun. Moving from the aftermath of the Cultural Revolution through the new "socialist market economy," with its sudden riches and social inequalities, and in the shadow of China's one-child policy, Wang paints a grand historical fresco about family and parenthood, the private and the political, and the process of mourning.

Powerful performances by Wang Jingchun and Yong Mei, winners, respectively, of the

Best Actor and Best Actress Silver Bears at this year's Berlinale, render, with formidable authenticity, the tragic intimacy of a grieving couple growing old against personal and social upheaval. Wang's mesmerizing narration lasts 180 minutes, barely enough time to spend with these complicated, conflicted characters.

GIOVANNA FULVI



Wang Xiaoshuai was born in Shanghai and studied film at the Beijing Film Academy. His many directorial credits include the Festival films *Beijing Bicycle* (01), *11 Flowers* (11), and *Red Amnesia* (14). *So Long, My Son* (19) is his latest feature.

PROGRAMME SPONSORED BY





## 37 Seconds

### Hikari

JAPAN/USA, 2019  
 Japanese  
 CANADIAN PREMIERE  
 115 minutes | Colour/DCP 4K (D-Cinema)

Production Company: **knockonwood, inc/Hikari Films**  
 Executive Producer: **Katsuhiro Tsuchiya, Daisuke Sumitomo, Ryuji Yamagata**  
 Producer: **Shin Yamaguchi, Hikari**  
 Screenplay: **Hikari**  
 Cinematographer: **Stephen Blahut, Tomoo Ezaki**  
 Editor: **Thomas A. Krueger**  
 Production Designer: **Takashi Uyama**  
 Sound: **Hiroshi Ishigai**  
 Music: **Aska Matsumiya**  
 Principal Cast: **Mei Kayama, Misuzu Kanno, Shunsuke Daito, Makiko Watanabe, Yoshihiko Kumashino, Yuka Itaya**

Production: **knockonwood, inc**

#### CONTACT INFORMATION

Canadian Distributor: **Netflix, Inc.**  
 US Distributor: **Netflix, Inc.**  
 (see page 357)

Thirty-seven seconds without breathing at the time of her birth was all it took for Yuma (Mei Kayama) to develop cerebral palsy. For the physically restricted 23-year-old, those brief moments have shaped the course of her life. They take on additional significance near the end of Hikari's original and accomplished debut feature, when another burning revelation carries the unsettling disclosure of a family secret.

Imaginative and sincere, the film follows the joys and pains of Yuma's slow process of empowerment. Surprising narrative turns chart her emancipation from the protection and exploitation she experiences at the hands of the most important people in her life, an overprotective mother (Misuzu Kanno) and Sayaka (Minori Hagiwara), a blogger and influencer who passes Yuma's work off as her own. A brilliant *mangaka*, Yuma has a vivid visual imagination. Although she can't walk, she can draw, creating amazing stories as the driving force behind Sayaka's success — the social stigma around Yuma's physical disability preventing the acknowledgment of her talent. When an unprejudiced publisher of manga porn asks her to gain some sexual experience in order to produce a more "realistic" story, Yuma embarks on an unlikely journey within

Tokyo's underbelly, where she'll find adventure, generosity, and humanity.

In crafting this unique Bildungsroman, Hikari finds a special style of filmmaking. Blending Japanese pop with humour and bold tenderness, she draws an honest portrayal of disability, brilliantly brought to life by the amazing performance of first-time actress Mei Kayama.

GIOVANNA FULVI



**Hikari** was born in Osaka, Japan. She holds a master's degree in film and television production from the University of Southern California. She has directed the short films *Naya Din* (07), *Tsuyako* (11), *A Better Tomorrow* (13), *Can & Sulochan* (14), and *Where We Begin* (15). *37 Seconds* (19) is her feature 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.*

PROGRAMME SPONSORED BY





## Terminal Sud South Terminal

Rabah Ameur-Zaïmeche

FRANCE, 2019  
French, Arabic  
NORTH AMERICAN PREMIERE  
96 minutes | Colour/DCP (D-Cinema)

Production Company: Sarrazink Productions/  
Arte France Cinéma  
Executive Producer: Sarah Sobol  
Producer: Rabah Ameur-Zaïmeche  
Screenplay: Rabah Ameur-Zaïmeche  
Cinematographer: Irina Lubtchansky, Camille Clément  
Editor: Grégoire Pontecaille  
Sound: Bruno Auzet, François Meynot, Nikolas Javelle  
Principal Cast: Ramzy Bedia, Amel Brahim-Djelloul,  
Slimane Dazi

Production: Sarrazink Productions  
40 rue Damrémont  
Paris 75018 France  
sarrazinkproductions@yahoo.fr

### CONTACT INFORMATION

International Sales Agent: Sarrazink Productions  
(see page 357)

Internationally fêted filmmaker Rabah Ameur-Zaïmeche returns to his birthplace of Algeria for his sixth feature, *Terminal Sud*. Ameur-Zaïmeche's absorbing drama, which premiered in competition at Locarno, explores a bloody war in an unnamed country through the eyes of a doctor who is increasingly drawn into the darkness of a conflict inspired by *la décennie noire*, Algeria's civil war.

French comedian Ramzy Bedia transforms in the principal role of the nameless doctor. While not on the front lines of the violent struggle between a government and an armed uprising, he sees its effects daily: disappeared journalists, traumatized mothers, and horrifying wounds from assassination attempts. The mental toll is pulling him closer to the bottle than to his girlfriend who, like countless others, desperately wants to escape abroad. When the doctor is kidnapped to take care of a rebel leader, he becomes a target for the army. Held in a vice grip between both factions, he must decide if he can continue to do his duty — protect life — in his wartorn country.

Last seen at TIFF in 2015 with his Biblical-era drama *Story of Judas*, Ameur-Zaïmeche is no stranger to period pieces. His forte is in conjuring time as well as place, here

through an atmospheric cinematography that evokes the pain and paranoia of one of Algeria's darkest moments and, more broadly, colonial cruelty.

KIVA REARDON



Rabah Ameur-Zaïmeche was born in Algeria and grew up in Montfermeil, France. He has written, directed, and acted in the features *Wesh wesh, qu'est-ce qui se passe?* (02), *Bled Number One* (06), and *Smugglers' Songs* (11). His feature films *Dernier maquis* (08) and *Story of Judas* (15) both played the Festival. *Terminal Sud* (19) is his latest film.

PROGRAMME SPONSORED BY





## The Last Porno Show

Kire Paputts

CANADA, 2019  
English  
WORLD PREMIERE  
90 minutes | Colour/DCP (D-Cinema)

Production Company: **Made By Other People**  
Executive Producer: **Borga Dorter, Jordan Barker**  
Producer: **Kire Paputts, Ayah Hart**  
Screenplay: **Kire Paputts**  
Cinematographer: **James Klopko**  
Editor: **Michael Pierro**  
Production Designer: **Mong Tho Mach**  
Sound: **Carlos Valdez**  
Music: **Devon Goldberg**  
Principal Cast: **Nathanael Chadwick, Mickey Skin, Victoria Dunsmore, Amaan Morrell, Weston Warkentin, Frank D'Angelo, David Bronstein, Christian Aldo**

Production: **Made By Other People**  
1000 Broadview Ave., Apt # 1601  
Toronto, ON M4K 2R7 Canada  
kpaputts@gmail.com

Kire Paputts' *The Last Porno Show* — a welcome follow-up to his debut, the 2015 TIFF hit *The Rainbow Kid* — introduces us to Wayne (Nathaniel Chadwick), a struggling actor who was traumatized as a child while living with his father Al (Christian Aldo), whom he hasn't seen in years. Now a bit of an emotional mess, Wayne is seriously uninterested when a lawyer tells him Al has died and left him his proudest possession: the decaying porn cinema they used to live above. Initially Wayne wants to sell it but he's also pursuing a part in a movie, and realizes his memories of Al and their life together may help with the role. But, as someone tells Wayne, "That's the thing about memories; they get weird" — and soon Wayne's part and his painful past threaten to consume him.

Outrageous and funny, raunchy and raw, *The Last Porno Show* is also a tortured, heart-felt exploration of loss. The trauma isn't just Wayne's, but the city's as well. Like much gentrification, the loss of the cinema (and the apartments above it) threatens to wreak havoc on its small, rundown neighbourhood.

Packed with very specific Toronto references (local filmmaker Frank D'Angelo turns up to teach Wayne method acting "his fuckin' way," and the porn theatre seems

patterned after *The Eve on Bloor*), *The Last Porno Show* conjures the city, pre-condo craze. At times, it's like a rewardingly weird merger of *I Love a Man in a Uniform* and *Drying Up the Streets*. It's also a reminder that love and compassion can happen in the unlikeliest and seediest places.

STEVE GRAVESTOCK



**Kire Paputts** was born in Toronto and studied film at Ryerson University. His directorial credits include the short film *Animal Control* (10) and the fiction feature *The Rainbow Kid* (15), both of which played the Festival. *The Last Porno Show* (19) is his latest film.

PROGRAMME SPONSORED BY





## You Will Die at Twenty

Amjad Abu Alala

SUDAN/FRANCE/EGYPT/GERMANY/NORWAY/  
QATAR, 2019

Arabic

NORTH AMERICAN PREMIERE

103 minutes | Colour/DCP (D-Cinema)

Production Company: Andolfi/Transit Films/DUOFilm  
AS/Die Gesellschaft DGS/Station Films Cinema  
Production co.Ltd

Producer: Arnaud Dommerc, Hossam Elouan,  
Ingrid Lill Høgtun, Michael Henrichs, Amjad Abu Alala,  
Mohammed Alomda, Linda Bolstad Strønen,  
Marie Fuglestein Læg Reid

Screenplay: Youssef Ibrahim, Amjad Abu Alala

Cinematographer: Sébastien Goepfert

Editor: Heba Othman

Production Designer: Rasha Fares

Sound: Rawad Hobeika, Rana Eid, Florent Lavallée

Music: Amine Bouhafa

Principal Cast: Mustafa Shehata, Islam Mubark,  
Mahmoud Elsaraj, Bunna Khalid, Talal Afifi,  
Amal Mustafa, Moatasem Rashid, Asjad Mohamed

Production: Andolfi

9-11, rue des Cascades

Paris 75020 France

production@andolfi.fr

### CONTACT INFORMATION

International Sales Agent: Pyramide International  
(see page 357)

When searching for a blessing on the day of her firstborn child's naming ceremony, Sakina (Islam Mubark) is instead given a curse.

A travelling sheik prophecies that her son, Muzamil (played first by Moatasem Rashid then as a teen by Mustafa Shehata), would die at the age of 20. In what is now a coming-of-death tale, a devastated Sakina is sentenced to mourn her son while he lives — an endeavour her husband could not stand to bear.

Growing up under the constant loom of death, Muzamil becomes increasingly curious about what it means to live beyond his mother's confines.

Encouraged by local elders, the over-protective Sakina relents and allows her son to study the Quran with the other children his age. And in this newly found freedom, Muzamil finds friends, enemies, love, and tempters, though what he truly seeks is a sense of the present and a chance at the future.

*You Will Die at Twenty* is a daring first feature from Sudanese director Amjad Abu Alala, offering a new look at the passage of time, thick with anticipatory loss and wayward longing. When Muzamil's life and dreams begin to blur — haunted by both fate

and faith — he is forced to choose for himself what it means to be alive... even as death rounds the corner.

KIVA REARDON



Amjad Abu Alala was born in Sudan and studied media at UAE University. He has directed the short films *Coffee and Oranges* (04), *Feathers of the Birds* (05), *Tina* (09), and *Studio* (12). *You Will Die At Twenty* (19) is his feature debut.

PROGRAMME SPONSORED BY





## Bor Mi Vanh Chark The Long Walk

Mattie Do

LAOS/SPAIN/SINGAPORE, 2019

Lao

NORTH AMERICAN PREMIERE

116 minutes | Colour/DCP (D-Cinema)

Production Company: Lao Art Media/Screen Division/  
Aurora Media Holdings

Executive Producer: Anousone Sirisackda

Producer: Annick Mahnert, Justin Deimen, Mattie Do,  
Douangmany Soliphanh, Christopher Larsen,  
Abhi Rastogi

Screenplay: Christopher Larsen

Cinematographer: Matthew Whitcomb Macar

Editor: Zohar Michel

Production Designer: Thana Maykaoumput,

Chatchai Chaiyon

Sound: Alex Boyesen

Music: Anthony Weeden

Principal Cast: Yannawoutthi Chanthalunsky,

Por Silatsa, Vilouna Phetmany, Noutnapha Soydara,  
Chansamone Inoudom

Production: Lao Art Media

159 Nongsnokham, Sikhottabong District

Vientiane, Laos

media.laoart@gmail.com

### CONTACT INFORMATION

International Sales Agent: 108 Media

(see page 357)

Part genre film, part meditative exploration of family dynamics and hardship in rural Laos, Mattie Do's absorbing drama is a rare treat. Zigzagging between past, present, and future, criss-crossing reality and the world of the deceased, *The Long Walk* is an intriguing, strangely fascinating tale of a lost soul trapped within his regrets and a mysterious coexistence with his younger self.

A dusty, empty road winds along the outskirts of the jungles in central Laos, a stretch of yellowish dirt that connects the isolated house where a young boy lives with his parents to a nearby village. When a car accident results in the death of a young woman — witnessed by the same boy — that road becomes haunted by her spirit, destined to roam the fatally cursed route until the end of time.

Fifty years later, the boy has grown older, but the village hasn't changed much. He still lives in his childhood home, although his parents are long gone. A loner, the man is unpopular among the villagers, and his only friend seems to be the silent spirit who continues to walk with him along the road.

An atypical ghost story, *The Long Walk* takes unexpected turns as it traverses the distorted mind of someone who has suffered a deep childhood trauma. Do's camera and bold narrative gracefully combine to craft a film

that defies categorization, confirming the director as a brave new artist in Southeast Asian cinema — a strong, singular voice in the male-dominated landscape of the region.

GIOVANNA FULVI



Mattie Do was born in Los Angeles and is based in Laos. Her films include *Chanthaly* (12) and *Dearest Sister* (16). *The Long Walk* (19) is her latest feature.

PROGRAMME SPONSORED BY





## Koirat eivät käytä housuja

### Dogs Don't Wear Pants

J-P Valkeapää

FINLAND/LATVIA, 2019  
Finnish  
NORTH AMERICAN PREMIERE  
105 minutes | Colour/DCP 4K (D-Cinema)

Production Company: Helsinki-filmi/Tasse Film  
Executive Producer: Annika Sucksdorff, Dome Karukoski, Tia Ståhlberg, Andrea Reuter  
Producer: Helen Vinogradov, Aleksii Barty, Alise Gelze, Aija Berzina  
Screenplay: J-P Valkeapää, Juhana Lumme  
Cinematographer: Pietari Peltola  
Editor: Mervi Junkkonen  
Production Designer: Kaisa Mäkinen  
Sound: Micke Nyström  
Music: Michal Nejtěk  
Principal Cast: Pekka Strang, Krista Kosonen, Ester Geislerová, Ilona Huhta, Jani Volanen, Oona Airola

Production: Helsinki-filmi  
Korkeavuorenkatu 25A1  
Helsinki 00130 Finland  
helsinkifilmi@helsinkifilmi.fi

CONTACT INFORMATION  
International Sales Agent: The Yellow Affair  
US Sales Agent: The Yellow Affair  
(see page 357)

One of Finland's most daring filmmakers, J-P Valkeapää is unpredictable in the best sense. The shocks he delivers aren't just for effect: they wreak havoc on your preconceptions. His previous work, *They Have Escaped* (TIFF '14), fused the young lovers on the run subgenre with the rural horror movie. His most recent film, a hit at Cannes, is fearless even by his standards, bringing together crippling remorse and absurdist comedy.

The film begins during a bucolic cottage sojourn for surgeon Juha (Pekka Strang), his wife, and their young daughter Elli. Tragedy strikes almost immediately, as Juha's wife drowns in a fishing net he had carelessly left out. Years later, Juha, still struggling to deal with his sadness and regret, is teetering on the brink of a complete breakdown. When the now-tween Elli (Iloni Huhta) orders him out of the piercing salon where she's getting a tongue stud, he stumbles into a dominatrix's studio next door, where he finds a salve for his guilt in the person of Mona (Krista Kosonen), a demanding mistress who is as eager to punish Juha as he is to be punished. Things spiral out of control as Juha grows increasingly reckless, even suicidal, and it becomes alarmingly clear that neither he nor Mona know how far they are willing to go.

In its inseparable fusion of horror, grief, and comedy, *Dogs Don't Wear Pants* plays like a late Buñuel film — or a satiric version of *Last Tango in Paris*, with a lot of latex and an awareness of the inherent absurdity of desire and obsession.

STEVE GRAVESTOCK



Jukka-Pekka (J-P) Valkeapää was born in Porvoo, Finland, and studied film direction at the Department of Film and Television of the University of Art and Design, Helsinki. His films include *The Visitor* (08) and *They Have Escaped* (14), which played the Festival. *Dogs Don't Wear Pants* (19) is his latest film.

PROGRAMME SPONSORED BY





## Bashtata The Father

Petar Valchanov,  
Kristina Grozeva

**BULGARIA/GREECE/ITALY, 2019**  
Bulgarian  
**NORTH AMERICAN PREMIERE**  
90 minutes | Colour/DCP (D-Cinema)

Production Company: **Abraxas Film/Graal S.A**  
Executive Producer: **Kristina Grozeva, Poli Angelova, Elena Mosholova**  
Producer: **Petar Valchanov, Kristina Grozeva, Kostantina Stavrianou, Irini Vougioukalou**  
Screenplay: **Petar Valchanov, Kristina Grozeva, Decho Taralezhkov**  
Cinematographer: **Krum Rodriguez**  
Editor: **Petar Valchanov**  
Production Designer: **Vanina Geleva**  
Sound: **Ivan Andreev**  
Music: **Hristo Namliiev**  
Principal Cast: **Ivan Barnev, Ivan Savov**

Production: **Abraxas Film**  
**Zaharna Fabrika 21B, app. 11, fl. 3**  
**Sofia 1345 Bulgaria**  
**abraxasfilm@abv.bg**

**CONTACT INFORMATION**  
International Sales Agent: **WIDE**  
(see page 357)

Straight off a Crystal Globe win at the Karlovy Vary International Film Festival, *The Father* is the third feature from the directorial team who kick-started Bulgarian cinema's international resurgence. Co-directors Kristina Grozeva and Petar Valchanov (who world-premiered *The Lesson* at TIFF in 2014 and had their follow-up, *Glory*, compete in Locarno two years later) follow a day in the life of a dysfunctional father Vasil (Ivan Savov) and his son Pavel (Ivan Barnev).

Pavel is a far cry from a prodigal son. He rushes back to his small town to attend his mother's funeral, but his estrangement from his father is immediately clear, with simmering tensions soon boiling over as Vasil unleashes his (seemingly often-irrational) irritations on his son. Fed up with his father, Pavel also struggles with an urgent work deadline while evading questions and calls from his wife. A grief-stricken Vasil — who, it becomes gently obvious, is challenged by increasing senility — is convinced his wife is speaking to him from beyond the grave, and visits a local mystic with Pavel in tow. This is the first step in a series of mishaps that, against the odds, bring father and son closer together.

*The Father* is tightly directed and unmistakably tender: a family drama that refuses the saccharine in favour of love's ebbs and flows, and the hard work the relationships require.

KIVA REARDON



**Petar Valchanov** holds a degree in film and television from the National Academy of Theatre and Film Arts in Sofia, Bulgaria. He co-directed, with Kristina Grozeva, the documentary *Parable of Life* (10), the short *Jump* (12), and the feature *The Lesson* (14), which played the Festival. *The Father* (19) is his latest film.



**Kristina Grozeva** was born in Sofia and holds a degree in journalism from the University of Sofia. She co-directed, with Petar Valchanov, the documentary *Parable of Life* (10), the short film *Jump* (12), and the narrative feature *The Lesson* (14), which played the Festival. *The Father* (19) is her latest film.

PROGRAMME SPONSORED BY





## Knuckle City

Jahmil X.T. Qubeka

SOUTH AFRICA, 2019

Xhosa

INTERNATIONAL PREMIERE

120 minutes | Colour/DCP (D-Cinema)

Production Company: Yellowbone Entertainment  
 Executive Producer: Jan du Plessis, Kaye-Ann Williams,  
 Tebogo Matlawa, Philisiwe Mthethwa,  
 Hlengiwe Makhathini, Zama Khanyile, Ndzondelelo  
 Dlulane, Thabo Shexane, Rowan Govender  
 Producer: Layla Swart  
 Screenplay: Jahmil X.T. Qubeka  
 Cinematographer: Willie Nel  
 Editor: Layla Swart  
 Sound: Guy Steer  
 Principal Cast: Bongile Mantsai, Thembekile Komani,  
 Faniswa Yisa, Patrick Ndlovu, Siv Ngesi, Awethu Hleli,  
 Owen Sejake, Angela Sithole, Zolisa Xaluva

Production: Yellowbone Entertainment  
 247 Fox, City & Suburban  
 Johannesburg, Gauteng 2041 South Africa  
 info@yellowboneentertainment.com

### CONTACT INFORMATION

International Sales Agent: AAA Entertainment  
 (see page 357)

On his way to becoming one of South Africa's most exciting and prolific new directors, Jahmil X.T. Qubeka returns to TIFF after *Of Good Report* (2013) and *Sew the Winter to My Skin* (2018) with a film unlike anything he's made before: a boxing drama.

Opening in 1994, *Knuckle City* shifts between the childhood and adult lives of the sons (played as children by Inga Mtshizana and Elethu Mfombi) of legendary boxing champion turned gangster Art Nyakama (Zolisa Xaluva). Cut to 2019 and the boys have grown up to follow closely in the footsteps of their father.

Dudu (Bongile Mantsai) has become a womanizing professional boxer and Duke (Thembekile Komani) is now a career criminal, chasing money and thrills at every turn. But Dudu is about to age out before he's had his chance at fame, and the fight promoters have a lot more faith in the young talent coming up behind him than they do in his comeback chances. With Duke set to be released after a three-year stint in prison, Dudu enlists the help of his brother's criminal connections to try to get himself one last shot – but both end up with a much bigger fight than they bargained for.

Qubeka takes audiences to a real-life birthplace of boxing world champions,

which also happens to be his home township of Mdantsane in South Africa's Eastern Cape province. Shooting with slick, gripping style, Qubeka also draws attention to the extreme poverty that is the legacy of apartheid, and the toxic-masculine ends to which it pushed those in Indigenous communities. Deliberate and decisive, *Knuckle City* is a fast-paced confrontation with actual circumstances that pulls no punches.

KIVA REARDON



Jahmil X.T. Qubeka was born in South Africa's Karoo region. He won a Peabody Award for his documentary *Talk to Me* (05). His other films include *A Small Town Called Descent* (10) and the Festival selections *Of Good Report* (13) and *Sew the Winter to my Skin* (18). *Knuckle City* (19) is his latest film.

PROGRAMME SPONSORED BY





## Héraðið The County

Grímur Hákonarson

ICELAND/DENMARK/GERMANY/France, 2019  
Icelandic  
INTERNATIONAL PREMIERE  
92 minutes | Colour/DCP (D-Cinema)

Production Company: **Netop Films/Profile Pictures/Haut en Court/One Two Films**  
Producer: **Grímar Jónsson**  
Screenplay: **Grímur Hákonarson**  
Cinematographer: **Mart Taniel**  
Editor: **Kristján Loðmfjörð**  
Production Designer: **Bjarni "Massi" Sigurbjörnsson**  
Sound: **Björn Viktorsson, Sylvester Holm, Frank M. Knudsen**  
Music: **Valgeir Sigurðsson**  
Principal Cast: **Arndís Hrönn Egilsdóttir, Sveinn Ólafur Gunnarsson, Sigurður Sigurjónsson**

Production: **Netop Films**  
**Holtsgata 9**  
**Reykjavík 101 Iceland**  
**grimar@netopfilms.com**

### CONTACT INFORMATION

International Sales Agent: **New Europe Film Sales**  
US Sales Agent: **ICM Partners**  
(see page 357)

The co-op system in Iceland arose in the early 20th century as a response to Denmark's centuries-old monopoly on trade; however, in many instances, these supposed mutual-aid societies grew to be as exploitative as the system that preceded them. In *The County*, Grímur Hákonarson — whose 2015 film *Rams* won the top prize in Cannes' Un Certain Regard section — tells a powerful David-and-Goliath tale about an independent farmer whose defiance of her local co-op brings her face to face with its sinister underside.

Inga (Arndís Hrönn Egilsdóttir) has always questioned the slavish devotion of her husband, Reynir (Hinrik Ólafsson), to the co-op, even as the co-op's debt has spiralled out of control and their prices remain much higher than those of their competition. When disaster strikes, Inga decides to openly take action against the co-op via social media. As her campaign progresses, she soon finds out just how low her adversary is willing to go.

As in *Rams*, Hákonarson illustrates how the harsh conditions that rural Icelanders face have bred an innate conservatism and a fealty to the status quo, which some hold true to even as it threatens their own well-being. Driven by Egilsdóttir's gritty and

moving performance (and featuring a fine turn from *Rams* star Sigurður Sigurjónsson as the co-op's sleazy, self-assured director), and subtly directed by Hákonarson — one of the region's finest filmmakers — *The County* brilliantly explores how Iceland's cherished myth that all its citizens are equal can blind some of its hardest and most independent people to their own exploitation.

STEVE GRAVESTOCK



**Grímur Hákonarson** was born in Iceland and graduated from the Film and Television School of the Academy of Performing Arts in Prague. He made his feature debut with *Summerland* (10), and followed it with the documentary *A Pure Heart* (12) and *Rams* (15), which played TIFF after winning the Prix Un Certain Regard at Cannes. *The County* (19) is his latest film.

PROGRAMME SPONSORED BY





## Henry Glassie: Field Work

Pat Collins

IRELAND, 2019  
English, Brazilian Portuguese  
WORLD PREMIERE  
100 minutes | Colour/DCP (D-Cinema)

Production Company: South Wind Blows Ltd/  
Harvest Films  
Producer: Tina O'Reilly  
Cinematographer: Colm Hogan  
Editor: Keith Walsh  
Sound: John Brennan  
Music: Linda Buckley  
With: Henry Glassie, Pravina Shukla

Production: South Wind Blows Ltd  
First Floor Lakelands, Ardmore Studios, Herbert Road  
Bray, Wicklow A98 C3C6 Ireland  
info@southwindblows.ie

Henry Glassie has made a life out of studying folk artists and the marvels they create. Over the past 50 years, the renowned US scholar has travelled to five continents, conducting fieldwork with an obsessive thoroughness. Each project Glassie undertakes requires at least a decade. Brimming with insights into the artistic impulse — and how every culture manifests its own standard of beauty and meaning — this poetic portrait of Glassie doubles as a travelogue, taking us places Glassie has embedded himself.

In Bahia, Brazil, we meet Evidal Rosas, charged with reconstructing sacred statues for which there remain no record, and Rosalvo Santana, who meticulously sculpts from clay a magisterial saint flanked by cherubs. Captured with mesmerizing intimacy by director Pat Collins (*Song of Granite*) and cinematographer Colm Hogan, the process of these artists is awe-inspiring.

*Henry Glassie: Field Work* also allows us to witness the walling up of a massive kiln in Piedmont, North Carolina, and features archival recordings of Glassie's encounters with carpet weavers and ceramicists in western Turkey, and storytellers in Collins and Hogan's home country of Ireland, where Glassie's subjects reflect on their troubled present by talking about the past.

At home in Bloomington, Indiana in between journeys, Glassie speaks of the particularities of his approach. His credo is to meet people in terms of their excellence, rather than their failings. If more of us could apply Glassie's philosophy to our lives, the world would be a better place.

MICHÈLE MAHEUX



Pat Collins was born in Drimoleague, Ireland. He has directed many documentaries, including the features *John McGahern: A Private World* (05), *Gabriel Byrne: Stories from Home* (08), and *Tim Robinson: Connemara* (11). He has also directed two fiction features, *Silence* (12) and *Song of Granite* (17). *Henry Glassie: Field Work* (19) is his latest documentary.

PROGRAMME SPONSORED BY





## Incitement

Yaron Zilberman

ISRAEL, 2019

Hebrew

WORLD PREMIERE

123 minutes | Colour/DCP (D-Cinema)

Production Company: Metro Communications/  
Opening Night Productions/WestEnd Films/  
Sunshine Films

Executive Producer: Netta Segal, Gideon Liron,  
Dita Liron, Uzi Zucker, Rivka Saker, Chaim Katzman,  
Shelly Katzman, Hezi Bezalel

Producer: David Silber, Sharon Harel-Cohen, Tamar Sela,  
Yaron Zilberman, Ruth Cats, Moshe Edery, Ron Leshem

Screenplay: Ron Leshem, Yaron Zilberman

Cinematographer: Amit Yasour

Editor: Shira Arad, Yonatan Weinstein

Production Designer: Danny Avshalom

Sound: Alex Claude, Tully Chen

Music: Raz Mesinai

Principal Cast: Yehuda Nahari Halevi,

Amitay Yaish Ben Ousilio, Anat Ravnitzky, Yoav Levi,

Dolev Ohana, Raanan Paz, Sivan Mast, Daniella Kertesz

Production: Metro Communications

34 Allenby St., 2nd Fl.

Tel Aviv 6332508 Israel

metro@metrocom.co.il

### CONTACT INFORMATION

International Sales Agent: WestEnd Films

US Sales Agent: WestEnd Films

(see page 357)

In 1995, Yitzhak Rabin, the Prime Minister of Israel, was assassinated by an ultranationalist, right-wing Zionist who opposed the leader's signing of the Oslo Accords. Rabin's murder is held to be a definitive — and infamous — moment in the struggling peace process with Palestinians and also in Israel's charged history. So much so that it has never been depicted in a feature film, until now.

Israeli-American filmmaker Yaron Zilberman (whose *A Late Quartet* played TIFF in 2012) sets out, with a rigorous, exacting gaze, to expose — through the eyes of Rabin's assassin, Yigal Amir — the motivations that led to Rabin's death. Set in the year preceding the incident, Zilberman's meticulously crafted period piece is embedded in the world of Amir (portrayed with unsettling sticism by Yehuda Nahari Halevi), moving from his family home to his failed relationships to his radicalization on illegal settlements.

At its core a psychological thriller, Zilberman's film also neatly weaves in archival footage, foregrounding the high political stakes of the era, and boldly showing the ways in which Israeli society incited one man to such deadly lengths. In this way, and with unflinching clarity, the film draws connective lines from the past to the present.

Co-written by Zilberman and Ron Leshem (who penned the novel and script for the Oscar-nominated *Beaufort*), and made without state money, *Incitement* is a gripping work of cinema that concretely writes into history a moment that many would rather not reflect on.

KIVA REARDON



Yaron Zilberman was born in Haifa, Israel. He studied physics at MIT before turning to filmmaking. He wrote, produced, and directed the documentary feature *Watermarks* (04). His debut narrative feature, *A Late Quartet* (12), screened at the Festival. *Incitement* (19) is his latest film.

### TIFF Speaker Series

Watch, experience, be enriched. Guest speaker: Ron Levi.  
See page 30 for more details.

Special thanks to our programming partner, the University of Toronto's Munk School of Global Affairs & Public Policy.

PROGRAMME SPONSORED BY





## Instinct

Halina Reijn

NETHERLANDS, 2019  
Dutch  
NORTH AMERICAN PREMIERE  
98 minutes | Colour/DCP (D-Cinema)

Production Company: **Topkapi Films/Man Up Film/BNN-VARA**  
Executive Producer: **Carice van Houten, Halina Reijn**  
Producer: **Frans van Gestel, Laurette Schillings, Arnold Hesenfeld**  
Screenplay: **Esther Gerritsen, Halina Reijn**  
Cinematographer: **Jasper Wolf NSC**  
Editor: **Job ter Burg NCE**  
Production Designer: **Lieke Scholman**  
Sound: **Oliver Pattinama**  
Music: **Ella van der Woude**  
Principal Cast: **Carice van Houten, Marwan Kenzari**

Production: **Topkapi Films**  
Kloveniersburgwal 131-III  
Amsterdam 1011 Netherlands  
info@topkapifilms.nl

**CONTACT INFORMATION**  
International Sales Agent: **Films Boutique**  
(see page 357)

This audacious directorial debut from Dutch actor Halina Reijn refuses simplification at all costs, applying a complex scenario to the very contemporary conversation about sexual violence. (It is deserving of a content warning for survivors.) Reijn's film asks, above all else: Is there always a consistent distinction between victim and abuser? And if so, when, where, and between whom does that distinction lie?

Veteran psychologist Nicoline (Carice van Houten) takes on a position in a secure men's rehab facility — albeit temporarily, by her request — where the charismatic and calculating Idris (Marwan Kenzari) is assigned to her caseload. After spending five years institutionalized for a series of extremely violent sexual assaults, Idris has been approved for unsupervised leave, but Nicoline is vehemently opposed, concluding after only a few short meetings that he still poses a great danger to society. Unable to sway her colleagues, she concedes, but also begins to notice her own inability to resist the rush of Idris' manipulation. As her intrigue quickly escalates to infatuation, Nicoline recognizes in Idris something unsettled in herself. And where intent is both unimportant and unclear, the two then find themselves face to face in

a grippingly quiet yet stomach-churning battle for power and control, in which there can be no true winner.

First-rate performances from van Houten (*Game of Thrones*) and Kenzari (*Aladdin*) leave no room for escape, complicating and magnifying the perils of victimhood. A film sure to be emotionally taxing for its audience, *Instinct* presents a scenario with no beginning or end — only critically necessary entanglement.

KIVA REARDON



**Halina Reijn** was born in Amsterdam. She studied acting at Maastricht Academy of Dramatic Arts. She went on to appear in numerous stage, television, and film roles, including *Black Book* (06) and *Valkyrie* (08). *Instinct* (19) is her directorial debut.

PROGRAMME SPONSORED BY





## Les Misérables

Ladj Ly

FRANCE, 2019  
 French  
 NORTH AMERICAN PREMIERE  
 103 minutes | Colour/DCP (D-Cinema)

Production Company: **SRAB Films**  
 Producer: **Toufik Ayadi, Christophe Barral**  
 Screenplay: **Ladj Ly, Giordano Gederlini, Alexis Manenti**  
 Cinematographer: **Julien Poupard**  
 Editor: **Flora Volpelière**  
 Production Designer: **Karim Lagati**  
 Sound: **Arnaud Lavaleix, Matthieu Autin, Jérôme Gonthier, Marco Casanova**  
 Music: **Pink Noise**  
 Principal Cast: **Damien Bonnard, Alexis Manenti, Djebri Zonga, Issa Perica, Al-Hassan Ly, Steve Tientcheu**

Production: **SRAB Films**  
 76 rue Myrha  
 Paris 75018 France  
 cbarral@srabfilms.com

**CONTACT INFORMATION**  
 Canadian Distributor: **levelFILM**  
 US Distributor: **Amazon Studios**  
 International Sales Agent: **Wild Bunch**  
 (see page 357)

France has won the World Cup. Summer has arrived. It should be a good day. Ladj Ly's explosive Cannes Jury Prize-winning debut feature begins here in Montfermeil, the same *banlieue* of Paris where part of Victor Hugo's chef-d'œuvre on the downtrodden of France also took place. A century and a half later, Ly picks up the thematic threads of the great writer in a modern take on revolution against a broken system.

With an intense pace that doesn't let up, *Les Misérables* shifts among several groups that call this *quartier* home, including the local youth led by Issa (newcomer Issa Perica) and three policemen on the anti-crime brigade. The newest to these streets is the cop Stéphane (Damien Bonnard). While his plainclothes partners Chris (Alexis Manenti) and Gwada (Djebri Zonga) are more into playing at being cowboys, he approaches his job with an earnestness they have long lost. But quickly, and violently, their paths cross with Issa's and Stéphane learns that the regular rules don't apply. He must adapt — at any cost.

Shot on location and using many first-time actors, *Les Misérables* is an example of the work of an exciting new crop of French filmmakers the critic and author Claire Diao has dubbed the "double vague": directors

who are audacious and diverse, and want to challenge traditional narratives of what it means to be French. During a time of rising nationalism and right-wing politics in France, Ly's film further reverberates with an urgency, as this isn't merely a portrait of a community: it is a study of a nation on the brink.

KIVA REARDON



**Ladj Ly** was born in Mali and grew up in Paris. His directorial credits include the documentaries *365 Days in Clichy-Montfermeil* (07), *365 Days in Mali* (14), and *Speak Up* (16). His César-winning short documentary *Les Misérables* (17) was the basis for his Cannes Jury Prize-winning debut feature of the same name (19).

PROGRAMME SPONSORED BY





## Blow the Man Down

Danielle Krudy,  
Bridget Savage Cole

USA, 2019  
English  
INTERNATIONAL PREMIERE  
91 minutes | Colour/DCP (D-Cinema)

Production Company: **Secret Engine/**  
**Tango Entertainment**  
Executive Producer: **Albert Berger, Ron Yerxa,**  
**Lucas Joaquin**  
Producer: **Drew Houpt, Alex Scharfman,**  
**Tim Headington, Lia Buman**  
Screenplay: **Danielle Krudy, Bridget Savage Cole**  
Cinematographer: **Todd Banhazi**  
Editor: **Marc Vives**  
Production Designer: **Jasmine Ballou Jones**  
Sound: **Chris Foster**  
Music: **Brian McOmber, Jordan Dykstra**  
Principal Cast: **Morgan Saylor, Sophie Lowe,**  
**Margo Martindale, June Squibb, Will Brittain,**  
**Gayle Rankin, Annette O'Toole**

Production: **Secret Engine**  
New York, NY 10014 USA  
dh@secretengine.film, as@secretengine.film

**CONTACT INFORMATION**  
International Sales Agent: **Secret Engine**  
(see page 357)

In the small fishing village of Easter Cove, Maine, sisters Mary Beth and Priscilla have just lost their mother and come into nothing but new debts. When a fateful encounter in a local bar forces Mary Beth to kill a mysterious, dangerous stranger in self-defence, she turns to the more responsible Priscilla for help. The pair scheme to get rid of the body and work to keep their secret from the town's prying eyes. But Easter Cove is anything but sleepy and it's not long before the discovery of some clues has them on edge and under suspicion from a bonded trio of their mother's best friends, as well as a shady, sly brothel owner (played by Margo Martindale).

Already adept in establishing mood and tone, first-time filmmakers Danielle Krudy and Bridget Savage Cole construct a dingy and ominous atmosphere, complete with sea shanty interludes from fisherman. With an impeccable eye for detail, the directors build a realistic seaside community that seems picturesque on the outside and feels well-worn on the inside. Each development in this noir element-laden story is unlocked like a piece of uncovered, buried treasure. Filled with layered performances from actors Sophie Lowe, Morgan Saylor, June Squibb, and, of course, the incomparable

Martindale, Krudy and Savage Cole's first feature is a witty mystery that keeps you guessing until the very end.

MICHAEL LERMAN



**Danielle Krudy** was born in Ohio. She studied film at Wesleyan University and cinematography at Filmakademie Baden-Württemberg in Germany. With Bridget Savage Cole, she co-wrote the short film *OowieWanna* (13) and co-founded the women's film collective R.I.P. Dora. *Blow the Man Down* (19) is her feature debut.



**Bridget Savage Cole** was born in Massachusetts. She participated in the American Film Institute's Directing Workshop for Women and has directed music videos and commercials. She directed the short film *OowieWanna* (13), co-written with Danielle Krudy, and co-founded the women's film collective R.I.P. Dora. *Blow the Man Down* (19) is her feature debut.

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## Yang Guang Pu Zhao A Sun

Chung Mong-Hong

TAIWAN, 2019  
Mandarin  
WORLD PREMIERE  
155 minutes | Colour/DCP 4K (D-Cinema)

Production Company: 3 NG Film  
Producer: Yeh Jufeng, Tseng Shao-Chien  
Screenplay: Chung Mong-Hong, Chang Yaosheng  
Cinematographer: Nagao Nakashima  
Editor: Lai Hsiu-Hsiung  
Production Designer: Chao Shih-Hao  
Sound: Patrick Tu  
Music: Lin Sheng-Xiang  
Principal Cast: Chen Yi-Wen, Samantha Ko, Wu Chien-Ho, Liu Kuan-Ting

Production: 3 NG Film  
1F, No.23, Alley 2, Lane 69,  
Min-Sheng East Road Section 5  
Taipei 105 Taiwan  
song@creamfilm.com.tw

### CONTACT INFORMATION

International Sales Agent: MandarinVision Co., Ltd.  
(see page 357)

An extraordinary story of a seemingly ordinary family, the latest from Taiwanese maverick Chung Mong-Hong is rich, unpredictable and unfolds at a captivating pace. As the director of *Soul* (TIFF '13) and *Godspeed* (TIFF '16), and a producer on *The Great Buddha+* (TIFF '17), Chung has established himself as an innovative filmmaker, and this marks another creative chapter in his career.

Melancholic and lyrical, yet interspersed with sudden outbursts of genre immersions, *A Sun* follows a troubled family of four. A-Ho, the younger son, has always been a problematic child, and his father, A-Wen has invested all his hopes and expectations in his introverted eldest son, A-Hao. While A-Hao is trying to get into medical school, A-Ho faces juvenile detention for a crime committed with his best friend — although not entirely of his own will. A-Wen abandons A-Ho, refusing to help and even requesting the judge to sentence his son as harshly as possible. Not long after A-Ho is sent to prison, to make matters worse, his girlfriend shows up on his mother Qin's doorstep. The teenage girl is pregnant and determined to have A-Ho's child, even though he is locked up and has no idea she is expecting.

A disarming tale of fractured relationships and the harshness of fate, Chung's

latest is indicative of his distinctive storytelling style. Featuring his signature cinematography, the film is an interesting, reflective addition to his body of work. Although different in tone from his previous films, *A Sun* nevertheless belongs to that recent wave of Taiwanese cinema of which Chung is an integral, pivotal component.

GIOVANNA FULVI



**Chung Mong-Hong** was born in Ping-Tong, Taiwan, and studied filmmaking at the School of the Art Institute of Chicago. His films include the documentary *Doctor* (06) and the fiction features *Parking* (08), *The Fourth Portrait* (10), *Soul* (13), and *Godspeed* (16), the latter three of which screened at the Festival. *A Sun* (19) is his latest film.

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## Harpiks

Resin

Daniel Joseph Borgman

DENMARK, 2019  
Danish  
WORLD PREMIERE  
92 minutes | Colour/DCP (D-Cinema)

Production Company: Zentropa Productions2/  
Adomeit Film  
Executive Producer: Louise Vesth  
Producer: Katja Adomeit, Peter Aalbæk Jensen  
Screenplay: Bo hr. Hansen  
Cinematographer: Louise McLaughlin  
Editor: Sofie Marie Kristensen  
Production Designer: Josephine Farsø  
Sound: Anne Gry Friis Kristensen, Sigrid DPA Jensen  
Music: Anne Gry Friis Kristensen, Andreas Pallisgaard  
Principal Cast: Peter Plaugborg, Vivelill Søgaard Holm,  
Sofie Gråbøl, Ghita Nørby, Amanda Collin

Production: Zentropa Productions2  
Filmbyen 22 Hvidovre 2650 Denmark  
louise.vesth@filmbyen.dk

**CONTACT INFORMATION**  
International Sales Agent: TrustNordisk  
(see page 357)

A startling, nightmarish revisionist variation on themes from fairy and folk tales, Daniel Joseph Borgman's *Resin* focuses on a family of hermits who reside on a remote island. The family — father Jens (Peter Plaugborg), mother Maria (an unrecognizable Sofie Gråbøl), and daughter Liv (Vivelill Søgaard Holm) — lives off the land, with little or no contact with anyone, save periodic visits from the mailman, whom Jens always chases off. It soon becomes clear that the parents' desperate determination to separate themselves from others has as much to do with paranoia and mental illness as their desire to remain close to nature. All of Jens's lessons for Liv adamantly insist on the spiritual and moral failings of anyone from the wider society. But Liv is naturally curious and it's clear that she will not accept being isolated for long. Her nightly "hunting trips" are really raids on nearby homes; attempts to experience and engage with the outside world.

*Resin* presents nature as both idyllic and stifling, limitless and claustrophobic — mirroring the relationships among the family members. Jens shuttles from fascinating lessons in biology, entomology, botany, and history, to descents into paranoia, delusion, and violence.

Reminiscent of the fractured fairy tales of Dutch director Alex van Warmerdam (*Grimm*, TIFF '03; *Borgman*, TIFF '13), and recent Nordic titles like Ali Abbasi's *The Border* (TIFF '18), *Resin*, both brutal and bucolic, is a chilling and memorable piece of work.

STEVE GRAVESTOCK



Daniel Joseph Borgman was born in Dunedin, New Zealand, and studied film science at the University of Otago. He has directed several short films, including *Berik* (10), which won the Canal+ Award at Cannes, and the feature films *The Weight of Elephants* (13) and *Loving Pia* (17). *Resin* (19) is his latest film.

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## A Vida Invisível de Eurídice Gusmão

### The Invisible Life of Eurídice Gusmão

Karim Aïnouz

**BRAZIL/GERMANY, 2019**  
**Portuguese**  
**NORTH AMERICAN PREMIERE**  
**139 minutes | Colour/DCP (D-Cinema)**

Production Company: **RT Features/Pola Pandora/Sony Pictures/Canal Brasil/Naymar**  
 Executive Producer: **Camilo Cavalcanti, Mariana Coelho, Viviane Mendonça, Cécile TOLLU-Polonowski, André Novis**  
 Producer: **Rodrigo Teixeira, Michael Weber, Viola Fügen**  
 Screenplay: **Murilo Hauser, Inés Bortagaray, Karim Aïnouz**  
 Cinematographer: **Hélène Louvart**  
 Editor: **Heike Parplies**  
 Production Designer: **Rodrigo Martirena**  
 Sound: **Waldir Xavier, Laura Zimmerman**  
 Music: **Benedikt Schiefer**  
 Principal Cast: **Carol Duarte, Julia Stockler, Fernanda Montenegro, Gregorio Duvivier, Bárbara Santos, Flávia Gusmão, Maria Manoella, António Fonseca, Cristina Pereira, Gillray Coutinho**

Production: **RT Features**  
 Rua Joaquim Antunes 177  
 São Paulo 05415-010 Brazil  
 rtfeatures@rtfeatures.com.br

**CONTACT INFORMATION**  
 International Sales Agent: **The Match Factory**  
 (see page 357)

Winner of the Un Certain Regard award at this year's Cannes Film Festival, the latest feature from prolific Brazilian auteur Karim Aïnouz (*Madame Satã*), set in mid-century Rio de Janeiro, is a sprawling melodrama about feminine resilience. Based on Martha Batalha's beloved novel, *The Invisible Life of Eurídice Gusmão* is Aïnouz's most accessible work even as it retains the unfettered sensuality and sumptuous splendour that render all his films so uniquely transporting.

The year is 1950. Classical piano prodigy Eurídice (Carol Duarte) dreams of studying at the Vienna Conservatory. Her sister, Guida (Julia Stockler), however, is the first of the siblings to make it to Europe, albeit fleetingly: after having eloped with a Greek sailor, Guida soon returns to Rio de Janeiro pregnant and alone, unbeknownst to Eurídice. Kept apart by a terrible lie, years pass as the two sisters forge their respective paths through their city's teeming bustle, each believing the other to be half a world away.

Complementing the seductively saturated hues of the cinematography by Hélène Louvart (*Happy as Lazzaro*), the film's soundtrack features a soulful score from Benedikt Schiefer coupled with a poignant voiceover duet consisting of the sisters' misaddressed missives. Culminating in an affecting cameo

from Oscar nominee Fernanda Montenegro (*Central Station*), Aïnouz's stirring epic of winding paths that fail to intersect balances cruel ironies — the black sheep finds herself truly seen, while the ostensibly good daughter becomes invisible — with carnal abandon and tenacious love.

DIANA SANCHEZ



**Karim Aïnouz** was born in Fortaleza, Brazil. He studied architecture in Brasília and cinema at New York University. His films *Madame Satã* (02), *Love for Sale* (06), and *The Silver Cliff* (11) screened at the Festival. His other films include *I Travel Because I Have to*, *I Come Back Because I Love You* (09), co-directed with Marcelo Gomes, and *Future Beach* (14). *The Invisible Life of Eurídice Gusmão* (19) is his latest film.

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## The Perfect Candidate

Haifaa Al-Mansour

SAUDI ARABIA/GERMANY, 2019

Arabic

NORTH AMERICAN PREMIERE

101 minutes | Colour/DCP (D-Cinema)

Production Company: Haifaa Al Mansour's Establishment

for Audiovisual Media/Razor Film Produktion GmbH

Producer: Roman Paul, Haifaa Al-Mansour,

Brad Niemann, Gerhard Meixner

Screenplay: Haifaa Al-Mansour, Brad Niemann

Cinematographer: Patrick Orth

Editor: Andreas Wodraschke

Production Designer: Olivier Meidinger

Sound: Uve Haußig

Music: Volker Bertelmann

Principal Cast: Mila Alzahrani, Dhay, Nourah Al Awad,

Khalid Abdulrhim

Production: Haifaa Al Mansour's Establishment

for Audiovisual Media

9336 Civic Center Drive

Beverly Hills, CA 90210 USA

rrassistant@unitedtalent.com

### CONTACT INFORMATION

International Sales Agent: The Match Factory

US Sales Agent: United Talent Agency (UTA)

(see page 357)

After her debut feature *Wadjda* (2012) broke new ground as the first-ever film shot entirely in Saudi Arabia — and the first made by a Saudi woman — director Haifaa Al-Mansour shifted to Hollywood with the TIFF-selected biopic *Mary Shelley* (2017) and Netflix's *Nappily Ever After* (2018). Now, she returns to the kingdom with *The Perfect Candidate*, a tale of one woman's quest to challenge not only the system but also herself.

Maryam (Mila Alzahrani, making her debut) works passionately as a doctor in a small-town clinic — though some men refuse her care because of her gender. Maryam has a musical father who, after the passing of her mother, kept the matriarch's spirit alive in his support of his three girls. But when he goes off on tour, Maryam is unable to renew her travel permit — until very recently, Saudi women were not allowed to travel without the permission of a male guardian — and misses a medical conference. Frustrated by this as well as the attitudes she comes up against at the clinic, Maryam is convinced it's time to take matters into her own hands: she's going to run for local council.

What follows is a touching family drama, as Maryam, with her sisters' help, tries to win over the hearts, but mainly the minds,

of the men who think she has no place in the public sphere.

As with *Wadjda*, Al-Mansour explores the pressing issue of women's rights through the microcosm of one character, showing that change may be slow to come, yet it can start with the smallest act of bravery.

KIVA REARDON



Haifaa Al-Mansour is from Al-Hasa, Saudi Arabia, and studied film direction at the University of Sydney. Her features include *Wadjda* (12) and *Mary Shelley* (17), which played the Festival. *The Perfect Candidate* (19) is her latest film.

PROGRAMME SPONSORED BY





## Chicuarotes

Gael García Bernal

MEXICO, 2019

Spanish

NORTH AMERICAN PREMIERE

95 minutes | Colour/DCP (D-Cinema)

Production Company: La Corriente del Golfo/  
Cinematográfica Amaranto

Producer: Marta Núñez Puerto, Gael García Bernal,  
Thomas Benski

Screenplay: Augusto Mendoza

Cinematographer: Juan Pablo Ramírez

Editor: Sebastián Sepúlveda

Production Designer: Luisa Guala

Sound: Alejandro De Icaza, Enrique Fernández Tanco

Music: Jacobo Lieberman, Leonardo Heiblum

Principal Cast: Benny Emmanuel, Gabriel Carbajal,

Leidí Gutiérrez, Daniel Giménez Cacho,

Dolores Heredia, Enoc Leaña

Production: La Corriente del Golfo

Monasterio 30

Mexico City 01000 Mexico

chicuarotes@lacorrientedelgolfo.net

### CONTACT INFORMATION

International Sales Agent: Cinépolis Distribución

(see page 357)

Gael García Bernal's second feature as director — since making his debut with TIFFF '07 selection *Déficit* — is a rollicking story of working-class desperation. Turning to crime as a means of fleeing their Mexico City shantytown, the antiheroes of *Chicuarotes* bring a wildly entertaining mix of exuberance, invention, and audacity to their lawless pursuits.

*Chicuarotes* is a colloquial term for denizens of San Gregorio Atlapulco, a low-income neighbourhood still struggling to recover from the 2017 earthquake — and a place teenage friends Cagalera (Benny Emmanuel) and Moloteco (Gabriel Carbajal) will do *anything* to leave. The film opens to find the boys performing a clown act on a bus. When the pancake makeup and *lazzi* fail to yield rewards, they resort to demanding passengers' valuables by force, using a gun belonging to Cagalera's mother's abusive boyfriend.

Cagalera and Moloteco thereafter determine to seek bigger, riskier paydays, first by robbing a lingerie store — which results in a remarkable incident of police abusing their authority — and later by kidnapping the son of a butcher, a scheme that leads to their being sought by Chillamil (Daniel Giménez

Cacho, also at the Festival with *Devil Between the Legs*), a ruthless enforcer-for-hire newly released from prison.

*Chicuarotes* offers García Bernal — also at the Festival in *Ema* and *Wasp Network* — an opportunity to examine characters akin to the one he so memorably embodied in his international breakout as an actor, Alejandro González Iñárritu's TIFFF '00 title *Amores Perros*. Applying the same adventurousness and attention to detail to his directing, García Bernal boldly steers us through flights of ribald comedy and searing violence, while never losing sight of the socioeconomic undercurrents of Augusto Mendoza's smart, compassionate script.

DIANA SANCHEZ



Gael García Bernal was born in Guadalajara, Mexico. He has appeared in the cast of many Festival selections, most recently *The Kindergarten Teacher* (18), *Museo* (18), *The Accused* (18), and this year's *Ema* (19) and *Wasp Network* (19) as well as *No* (12), screening as part of the Cinematheque programme. His directorial debut, *Déficit* (07), played the Festival. *Chicuarotes* (19) is his latest film.

PROGRAMME SPONSORED BY



CONTEMPORARY WORLD CINEMA 267



## Boze Cialo Corpus Christi

Jan Komasa

POLAND/France, 2019  
Polish  
NORTH AMERICAN PREMIERE  
116 minutes | Colour/DCP (D-Cinema)

Production Company: **Aurum Film/CANAL + POLSKA/WFS Walter Film Studio/Podkarpackie Film Commission/Les Contes Modernes**  
Producer: **Leszek Bodzak, Aneta Hickinbotham**  
Screenplay: **Mateusz Pacewicz**  
Cinematographer: **Piotr Sobocinski Jr**  
Editor: **Przemyslaw Chrusciewski**  
Production Designer: **Marek Zawierucha**  
Sound: **Kacper Habisiak, Marcin Kasinski, Tomasz Wieczorek**  
Music: **Evgueni Galperine, Sacha Galperine**  
Principal Cast: **Bartosz Bielenia, Eliza Rycembel, Aleksandra Konieczna, Tomasz Zietek, Leszek Lichota, Lukasz Simlat**

Production: **Aurum Film**  
ul. Resorowa 20  
Warsaw 02 – 956 Poland  
bodzak@aurumfilm.pl

### CONTACT INFORMATION

International Sales Agent: **New Europe Film Sales**  
(see page 357)

When the whole world is at odds and all seems lost, what is left? *Corpus Christi* is the story of 20-year-old Daniel (Bartosz Bielenia, a major talent on the rise), who, after serving a sentence in a youth detention centre for a violent crime, must face his inner demons while searching for redemption. Running from the troubles that haunt him and hiding from his past by posing as a priest in a small Polish town, Daniel is, clandestinely, given the chance for spiritual transformation. Meanwhile, the arrival of this charismatic young preacher provides an opportunity for his divided flock to begin healing after a polarizing tragedy. But not everyone is capable of forgiveness or deliverance, and following the road to salvation can also lead one astray.

As his past sins catch up to his already heavy and burdened conscience, Daniel's intentions are murky and the haven of religion may prove to be more than just a spiritual escape. Set in a country with increasingly blurred lines between church and state, *Corpus Christi* calls dogma and prostrating into question as Daniel's real test of faith ultimately presents itself at a moment when he's not at the altar.

*Corpus Christi* is the third feature by director Jan Komasa, whose disciplined and

steadfast gaze makes for a gripping moral tale with effects that ripple beyond the screen, prompting reflection and soul searching. Can all be forgiven? Does everyone deserve a new beginning? And beyond that, does forgiveness come from above, or must it be sought within?

DOROTA LECH



**Jan Komasa** was born in Pozna, Poland, and studied at the Łódź Film School. His short film *Nice to See You* (04) won third prize in Cannes' Cinéfondation competition. His features are *Suicide Room* (11), *Warsaw '44* (14), and *Corpus Christi* (19).

PROGRAMME SPONSORED BY





## Il pleuvait des oiseaux And the Birds Rained Down

Louise Archambault

CANADA, 2019  
French  
WORLD PREMIERE  
127 minutes | Colour/DCP (D-Cinema)

Production Company: **Outsiders Films**  
Executive Producer: **Nathalie Bissonnette**  
Producer: **Ginette Petit**  
Screenplay: **Louise Archambault**  
Cinematographer: **Mathieu Laverdière**  
Editor: **Richard Comeau**  
Production Designer: **Marie-Claude Gosselin, Jean Lebourdais**  
Sound: **Jean Camden, Sylvain Bellemare, Stéphane Larivière, Bernard Gariépy Strobl**  
Principal Cast: **Andrée Lachapelle, Gilbert Sicotte, Rémy Girard, Eve Landry, Éric Robidoux, Kenneth Welsh, Louise Portal**

Production: **Outsiders Films**  
33 rue des Mésanges  
Verdun, QC H3E 1W2 Canada  
ginette@outsidersfilms.com

**CONTACT INFORMATION**  
Canadian Distributor: **MK2 MILE END**  
International Sales Agent: **Indie Sales**  
(see page 357)

As acclaimed director Louise Archambault's elegiac and charming *And the Birds Rained Down* opens, we meet three hermits living in cabins in the Quebec countryside, miles from civilization. Tom (Rémy Girard), Charlie (Gilbert Sicotte), and Ted (Kenneth Welsh) fled society years ago, and have eked out a back-to-the-land existence, selling pot to the closest locals with help from local hotelier Stephen (Éric Robidoux).

But their lifestyle is increasingly endangered by nature, infirmity, and age. Ted collapses from a heart attack. Photographer/researcher Ange-Aimee (Eve Landry) threatens to disrupt their lives when she starts looking for survivors of a catastrophic blaze that happened decades ago, most notably Ted, whose actions during the fire have assumed heroic stature.

A poignant meditation on the possibilities of living outside modernity, *And the Birds Rained Down* is a tribute to the need to live independently and on one's own terms — and to those courageous enough to pursue this. (It's also a cry for respect for people and their choices, regardless of age.) Driven by an astonishing cast boasting some of Quebec's most esteemed performers — including Andrée Lachapelle, whose career stretches back to 1954 — the film features one of the

most beautiful musical moments of the year, when Girard's ailing musician Tom, coaxed into performing at a nearby club, delivers a soulful and heartbreaking rendition of one of Tom Waits' best tunes.

STEVE GRAVESTOCK



**Louise Archambault** was born in Montreal and holds a Master of Fine Arts in film from Concordia University. She has directed the Festival selections *Familia* (05), which won Best Canadian First Feature Film, and *Gabrielle* (13). *And the Birds Rained Down* (19) is her latest film.

PROGRAMME SPONSORED BY





## Yokogao A Girl Missing

Koji Fukada

JAPAN/France, 2019  
Japanese  
NORTH AMERICAN PREMIERE  
111 minutes | Colour/DCP (D-Cinema)

Production Company: Kadokawa Corporation/  
Tokyo Garage/Comme des Cinemas  
Executive Producer: Shinichiro Inoue  
Producer: Daisuke Futagi, Kazumasa Yonemitsu,  
Masa Sawada  
Screenplay: Koji Fukada  
Cinematographer: Kenichi Negishi  
Editor: Koji Fukada, Julia Gregory  
Sound: Koji Kihara, Olivier Goinard  
Music: Hiroyuki Onogawa  
Principal Cast: Mariko Tsutsui, Mikako Ichikawa,  
Sosuke Ikematsu, Mitsuru Fukikoshi, Hisako Okata

Production: Kadokawa Corporation  
2-13-3 Fujimi, Chiyoda-Ku  
Tokyo 102-8177 Japan  
futagi-d@kadokawa.jp

**CONTACT INFORMATION**  
International Sales Agent: mk2 films  
(see page 357)

One of the finest Japanese directors to emerge in the last decade, Koji Fukada has proven himself a virtuoso at crafting suspenseful dramas in which startling revelations accrue with spellbinding force. Last at the Festival with 2016's *Harmonium*, Fukada's latest is a cautionary tale in which a single piece of withheld information wreaks devastating havoc on an innocent woman's life.

Ichiko (*Harmonium*'s Mariko Tsutsui) has worked as a home-care nurse to the Oishos' elderly matriarch for long enough to feel like part of the family. She's especially close to young Motoko (Mikako Ichikawa), who is studying to one day follow in Ichiko's footsteps.

Ichiko and the Oishos' happy routine is disrupted when Motoko's adolescent sister Saki (Miyu Ogawa) is abducted. The girl is eventually returned, but it's discovered that her abductor was Ichiko's nephew — a fact that Motoko insists she and Ichiko keep to themselves, lest the truth result in Ichiko's job's termination. This shared secret forges an even closer bond between the women, yielding further divulgements — some of which can be turned into weapons.

Shifting seamlessly back and forth in the story's chronology, *A Girl Missing* is a master class in the dispersal of exposition, building a sense of burgeoning dread as we gradually

comprehend the characters' true intentions and what each has at stake.

Through the steady succession of mostly quiet scenes, Fukada, aided by Tsutsui's perfectly graded performance, draws us ever closer to his heroine, illuminating the complexity of her plight.

GIOVANNA FULVI



**Koji Fukada** was born in Tokyo and graduated from the Film School of Tokyo. His feature films include *Human Comedy in Tokyo* (08), *Hospitalité* (10), *Au revoir l'été* (13), *Sayônara* (15), the Festival selection and Cannes winner *Harmonium* (16), and *The Man from the Sea* (18). *A Girl Missing* (19) is his latest film.

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## Atlantics

Mati Diop

FRANCE/SENEGAL/BELGIUM, 2019  
**Wolof**  
**NORTH AMERICAN PREMIERE**  
**105 minutes | Colour/DCP 4K (D-Cinema)**

Production Company: **Les Films du Bal/Cinekap/Frakas Productions**  
 Producer: **Judith Lou Lévy, Eve Robin**  
 Screenplay: **Mati Diop, Olivier Demangel**  
 Cinematographer: **Claire Mathon**  
 Editor: **Aël Dallier Vega**  
 Production Designer: **Toma Baqueni, Oumar Sall**  
 Sound: **Benoît De Clerck**  
 Music: **Fatima Al Qadiri**  
 Principal Cast: **Mama Sané, Amadou Mbou, Ibrahima Traoré, Nicole Sougou, Amina Kane, Mariama Gassama, Coumba Dieng, Ibrahima Mbaye, Diankou Sembene**

Production: **Les Films du Bal**

**CONTACT INFORMATION**  
 Canadian Distributor: **Netflix, Inc.**  
 US Distributor: **Netflix, Inc.**  
 International Sales Agent: **mk2 films**  
 (see page 357)

Known for her work in front of the camera (starting with Claire Denis' *35 Rhums*) and her body of short films, Mati Diop has made her highly anticipated leap to feature filmmaking. The jump was an assured one, as *Atlantics* landed in Cannes Competition and picked up the Jury Grand Prize, making Diop the first Black woman to win an award in the French festival's 72-year history.

Based on her 2009 short *Atlantiques*, *Atlantics* is a migration-meets-ghost story set in Senegal. In the bustling capital, Dakar, two young lovers sneak private moments with the urgency of youthful desire. Their gravitational pull towards each other is also based on knowing their time is limited, as Ada (newcomer Mama Sané) is soon to be wed to a wealthy but frivolous man. Meanwhile, Souleiman (first-time actor Ibrahima Traoré) hasn't been paid for weeks and is forced to leave land for the sea in hopes of finding a better life. When he sets off, Ada is haunted by his memory and, then, perhaps more.

Like the Festival favourites she has worked with, such as Denis and Matías Piñeiro, Diop's film rejects a simple narrative framework, instead focusing on the poetic and thoughtful, with politics that simmer beneath the surface. And like her uncle,

the iconic filmmaker Djibril Diop Mambéty — whose work also explored migration — she refuses a reductive portrait of those dreaming of a better life. Leaving comparisons aside, Diop stands very much on her own two feet with an evocative and stunning study of how love and loss haunts us all.

KIVA REARDON



**Mati Diop** is a Paris-born actor and director. She has directed the short films *Atlantiques* (09); *Snow Canon* (11); *Big in Vietnam* (12) and *A Thousand Suns* (13), both of which played the Festival; and *Liberian Boy* (15). *Atlantics* (19) is her feature debut.

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## Tammy's Always Dying

Amy Jo Johnson

CANADA, 2019  
English  
WORLD PREMIERE  
85 minutes | Colour/DCP (D-Cinema)

Production Company: **JA Productions**  
Executive Producer: **Martin Katz, Karen Wookey, Jeff Sackman, Berry Meyerowitz, Felicity Huffman, Amy Jo Johnson, Drew Ryce, James Shavick, Andrew Bell, Joannie Burstein, Haryy Cherniak**  
Producer: **Jessica Adams**  
Screenplay: **Joanne Sarazen**  
Cinematographer: **Daniel Grant**  
Editor: **Bryan Atkinson**  
Production Designer: **Marian Wihak**  
Sound: **Bruce Fleming**  
Music: **Casey MQ**  
Principal Cast: **Felicity Huffman, Anastasia Phillips, Clark Johnson, Lauren Holly, Kristian Bruun, Jessica Greco, Aaron Ashmore**

Production: **JA Productions**  
87 Wade Ave., Unit 301  
Toronto, ON L6J 7R6 Canada  
jessicaadamsproductions@gmail.com

### CONTACT INFORMATION

International Sales Agent: **Tajj Film Distribution**  
(see page 357)

For what seems like forever, Kathy MacDonald (Anastasia Phillips) has been taking care of her train wreck of a mother, Tammy (Felicity Huffman), an alcoholic who's the life of the party when she's in her cups, but a sharp-tongued, vicious monster when sober. The strain is finally getting to Kathy. Her only real relief is heading to a posh hotel bar in the city with her boss and Tammy's oldest friend, Doug (Clark Johnson), where they pretend to be other people. When Tammy is diagnosed with cancer, Kathy must move back into her house to help care for her — and suffer her abuse. But escape may be on the horizon. Kathy has been selected as a guest on a sordid *Jerry Springer*-ish talk show, where she's coached by the imperious and cynical Alana Wiseman (Lauren Holly), and may be set for a big payday.

A touching tale about the torments faced by children who must care for unstable, addicted parents, and the horrific way contemporary culture feeds on working-class pain, *Tammy's Always Dying* is also a tough-minded look at the lives of the poor, whose lack of opportunities surely contribute to Tammy's bleak, caustic world view. (Seldom has Hamilton, where the film was shot, looked so exquisitely drab and low-rent.)

In this, her second feature, actor-turned-director Amy Jo Johnson draws out its themes expertly, while eliciting stellar performances. Aaron Ashmore, Kristian Bruun, and Jessica Greco have substantial impact in small roles — while Phillips more than holds her own alongside stalwarts Johnson and Huffman, who both clearly relish their roles.

STEVE GRAVESTOCK



**Amy Jo Johnson** was born in Cape Cod, Massachusetts and is based in Canada. Her many acting credits include roles in *Felicity* (98-02) and *Flashpoint* (08-12). She has directed several short films and the feature *The Space Between* (17). *Tammy's Always Dying* (19) is her latest film.

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## Made in Bangladesh

Rubaiyat Hossain

FRANCE/BANGLADESH/DENMARK/  
PORTUGAL, 2019  
English, Bengali  
WORLD PREMIERE  
91 minutes | Colour/DCP (D-Cinema)

Production Company: Les Films de l'Après-midi/Khona  
Talkies/Beofilm/Midas Filmes/Cinema Cocoon  
Producer: François D'Artemare, Ashique Mostafa,  
Aadnan Imtiaz Ahmed, Peter Hyldahl, Pedro Borges  
Screenplay: Rubaiyat Hossain, Philippe Barriere  
Cinematographer: Sabine Lancelin  
Editor: Raphaëlle Martin-Holger, Sujan Mahmud  
Production Designer: Jonaki Bhattacharya  
Sound: Elisha Albert, Jacques Pedersen  
Music: Tin Soheili  
Principal Cast: Rikita Nandini Shimu,  
Novera Rahman, Deepanwita Martin,  
Parvin Paru, Mayabe, Mostafa Monwar

Production: Les Films de l'Après-midi  
150 rue Legendre  
Paris 75017 France  
contact@films-am.com

### CONTACT INFORMATION

International Sales Agent: Pyramide International  
(see page 357)

Chances are at least one item in your clothes closet started its life in Bangladesh. This is a story of the women who make our jeans and T-shirts, told as a moving, suspenseful tale not simply of exploitation, but also of empowerment. Director Rubaiyat Hossain has achieved something remarkable, turning what could have been simply dry or guilt-inducing into a colourful, constantly engaging drama.

Shimu (Rikita Nandini Shimu) fled her village as a child when her stepmother threatened to marry her off to a middle-aged man. Now 23 and living in the capital, she works gruelling hours for paltry sums at a textile factory while her husband searches for work.

After a fire in the factory results in the death of a co-worker, Shimu is approached by a union advocate who provides her with a crash course in women workers' rights — and the tools to enforce them. But Shimu's attempt to unionize her workplace is met with resistance at every turn, not only from her patriarchal employers, who openly threaten her, but also her colleagues, who are desperate to keep their jobs in a world where options for survival are few.

*Made in Bangladesh* is informed by the deep knowledge that comes from Hossain's

other career as a women's rights activist. But make no mistake: this story, co-written with Philippe Barriere, insists on dramatic authenticity in every moment.

Whether it's the industrial clangour of Dhaka's streets or scenes of domestic intimacy, Hossain captures the rich textures of her setting and characters, always keeping Shimu at the centre of the film. In her struggle to make her world a fairer place, Shimu discovers within herself reserves of courage and tenacity, along with a galvanizing sense of purpose. She is the Norma Rae we need now.

CAMERON BAILEY



Rubaiyat Hossain was born in Dakha, Bangladesh, and holds a master's degree in cinema studies from New York University's Tisch School of the Arts. She has written and directed the features *Meherjaan* (11) and *Under Construction* (15). *Made in Bangladesh* (19) is her latest film.

### TIFF Speaker Series

Watch, experience, be enriched. Guest speaker: Rachel Silvey. See page 30 for more details.

Special thanks to our programming partner, the University of Toronto's Munk School of Global Affairs & Public Policy.

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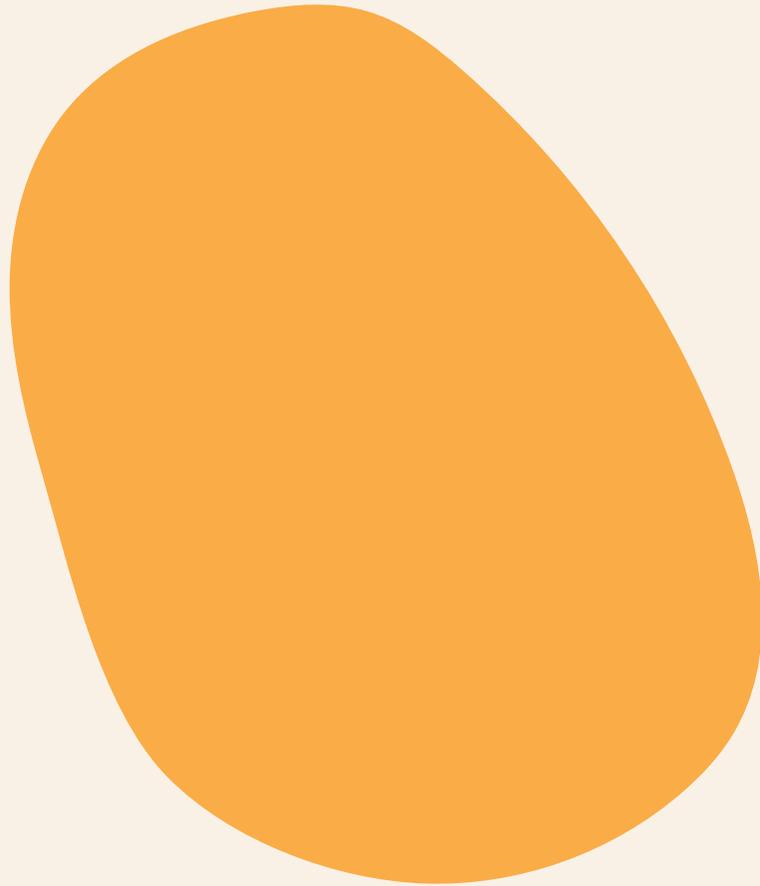
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## The Cave

Feras Fayyad

SYRIA/DENMARK/GERMANY/USA/QATAR,  
2019  
Arabic, English  
WORLD PREMIERE  
95 minutes | Colour/DCP (D-Cinema)

Production Company: Danish Documentary Production  
Executive Producer: Carolyn Bernstein, Ryan Harrington,  
Matt Renner, Eva Mulvad, Pernille Rose Grønkjær,  
Mikala Krogh, Sigrid Dyekjær  
Producer: Kirstine Barfod, Sigrid Jonsson Dyekjær  
Cinematographer: Mohammad Kheir, Ammar Suleiman,  
Mohammad Eyad  
Editor: Per K. Kirkegaard, Denniz Göl Bertelsen  
Sound: Peter Albrechtsen  
Music: Matthew Herbert

Production: Danish Documentary Production  
Kvæsthusgade 5c, 1. sal København K 1251 Denmark  
info@danishdocumentary.com

### CONTACT INFORMATION

US Distributor: National Geographic Documentary Films  
International Sales Agent: Dogwoof  
US Sales Agent: Cinetic Media  
(see page 357)

Shot from 2016 to 2018, *The Cave* belongs to the top rank of war films. Syrian director Feras Fayyad (Oscar nominated for *Last Men in Aleppo*) takes us to a subterranean landscape that feels akin to the post-apocalyptic world of *Mad Max*. With life too dangerous above ground, survivors create a network of secret tunnels under the city of Ghouta, near Damascus, for an underground hospital maintained by women doctors.

In contrast to the many Syrian documentaries made from cellphone footage or shaky cameras, Fayyad takes great care to visualize the landscape and its memorable occupants with artful cinematography. For anyone who feels jaded by Syria coverage, this work stands apart.

The heart of the film is Dr. Amani, a young Syrian woman operating in unimaginable conditions with great humour and fortitude. When not tending to patients — many of whom are small children — she's forced to justify her work to chauvinistic men who insist that a woman should be at home fulfilling domestic duties, not running a hospital. The claustrophobia of Amani's workplace is mitigated by the high spirits of her crew, while occasional forays above ground temper relief from close quarters with harrowing scenes of a city reduced to rubble.

Fayyad's intimate portraits of the brave, tenacious hospital staff emphasize the camaraderie that buoys morale when circumstances are at their worst. There are many scenes in *The Cave* that can break your heart, yet the film leaves us, above all, with a powerful sense of the profound resilience, dedication, and love that endures in the midst of staggering hardship.

THOM POWERS



**Feras Fayyad** was born in Syria. He holds a bachelor's degree in audio-visual arts and filmmaking from Paris' International Film and Television School. His film *Last Men in Aleppo* (17), co-directed with Steen Johannessen, received numerous accolades, including an Oscar nomination for Best Documentary Feature. *The Cave* (19) is his latest film.

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## Letter to the Editor

Alan Berliner

USA, 2019  
English  
WORLD PREMIERE  
88 minutes | Colour/DCP 4K (D-Cinema)

Production Company: Experiments in Time,  
Light & Motion  
Producer: Alan Berliner  
Screenplay: Alan Berliner  
Editor: Alan Berliner

Production: Experiments in Time, Light & Motion  
13 Vestry Street, 4th Floor  
New York, NY 10013 USA  
alanberliner.news@gmail.com

### CONTACT INFORMATION

Canadian Distributor: HBO  
US Distributor: HBO  
(see page 357)

For 40 years, filmmaker Alan Berliner has clipped out from the pages of *The New York Times* photos that caught his eye, keeping them meticulously filed and cross-indexed as a self-appointed archivist and librarian. Driven by his obsession, Berliner has completed the work of nearly a lifetime, transforming and reinterpreting his collection of images into a statement about the nature of humankind.

*Letter to the Editor* is a filmic essay with multiple themes and a stunning array of thousands of photographs from Berliner's collection. Throughout his distinguished career, Berliner has approached documentary like an artist and memoirist, through films about his family such as *Nobody's Business* to his meditation on insomnia *Wide Awake* (where he gave a glimpse of his archiving compulsion).

This film delivers poignant reflections on the power of photography, the importance of print publications, and what it means when technology brings a dramatic change to century-old traditions.

Berliner narrates his exploration with humour and insight. The flow of images pays homage to the ability of photo journalism to capture the scope of human experience from war to whimsy. The span of his archive,

starting in the late-'70s, chronicles the small and large changes that the world has undergone. Every picture tells a story and Berliner weaves them into a profound tapestry. At a time when it seems inevitable for the daily print newspaper to go extinct, this documentary "letter" is a clarion call to recognize what's at stake.

THOM POWERS



**Alan Berliner** was born in Brooklyn, New York. His many directorial credits include the award-winning experimental documentaries *The Family Album* (86), *Intimate Stranger* (91), *Nobody's Business* (96), *The Sweetest Sound* (01), *Wide Awake* (06), and *First Cousin Once Removed* (12). *Letter to the Editor* (19) is his latest documentary.

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TIFF DOCS 277



## The Capote Tapes

Ebs Burnough

UNITED KINGDOM, 2019  
English  
WORLD PREMIERE  
91 minutes | Colour/DCP 4K (D-Cinema)

Production Company: Hatch House Media Ltd/  
Mville Studios  
Executive Producer: Nick Fraser, Pierre Lagrange,  
Lex Lutzus  
Producer: Zara Akester, Holly Whiston, Ebs Burnough,  
Lawrence Elman  
Screenplay: Holly Whiston, Ebs Burnough  
Cinematographer: Antonio Rossi  
Editor: Allen Charlton, David Charap  
Sound: Michael Jones, David Hocs  
Music: Mike Patto

Production: Hatch House Media Ltd  
95 The Promenade  
Cheltenham, GL50 1HH United Kingdom  
burnough@gmail.com

**CONTACT INFORMATION**  
US Sales Agent: Endeavor Content  
(see page 357)

Truman Capote was a singular figure in the 20th century. He presented himself unapologetically on television at a time when most gay men took pains to avoid scrutiny. His high-pitched voice imparted wit and indiscretion. His fiction was both popular and critically revered; then he reinvented nonfiction and crime writing with *In Cold Blood*. His work has a deep cinematic legacy from the sanitized adaptation of *Breakfast at Tiffany's* to Philip Seymour Hoffman's portrayal in *Capote*.

Now *The Capote Tapes* delivers a fresh portrait that reinvigorates our understanding of this vital writer, much like *I Am Not Your Negro* renewed our sense of James Baldwin. Among the film's revelations are newly discovered tapes of interviews that *The Paris Review* co-founder George Plimpton conducted with Capote's friends for a never-completed biography.

The film dwells strongly on Capote's final uncompleted novel *Answered Prayers* that set out to expose Manhattan's social aristocracy after he befriended them. He published three excerpts as magazine pieces that caused high scandals and recriminations, but no further manuscript was ever found. Plimpton's tapes shed new light on what happened. They are interwoven with

Capote's notorious television appearances and insightful interviews with the likes of Dick Cavett and Jay McInerney. One unexpected interview is with Capote's assistant Kate Harrington whose father was his lover.

Filmmaker Ebs Burnough brings an understanding of elite cultural circles from his own distinguished career that includes a stint in Obama's White House. He navigates the complexities of Capote's life with great skill. The film doesn't shy away from Capote's darker side, but it gloriously celebrates his towering achievements.

THOM POWERS



**Ebs Burnough** is the former White House deputy social secretary and senior advisor to Michelle Obama in brand strategy and strategic communications. He is now founder and president of EBSI, a marketing and communications firm. *The Capote Tapes* (19) is his directorial debut.

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## And We Go Green

Fisher Stevens,  
Malcolm Venville

USA, 2019

English

WORLD PREMIERE

99 minutes | Colour/DCP (D-Cinema)

Production Company: **Applan Way Productions/ Bloomfish Productions/RadicalMedia/Diamond Docs**  
 Executive Producer: **Alejandro Agag, Rick Yorn, Jon Kamen, Justin Wilkes, Dave Sirulnick**  
 Producer: **Leonardo DiCaprio, Fisher Stevens, Christopher St. John, Zara Duffy, Jennifer Davisson**  
 Cinematographer: **Damien Drake**  
 Editor: **Gabriel Rhodes**  
 Music: **Dan Deacon**

Production: **RadicalMedia**  
 435 Hudson St. 6th Floor  
 New York, NY 1014 USA  
 duffy@radicalmedia.com

### CONTACT INFORMATION

International Sales Agent: **Cinetic Media**  
 US Sales Agent: **Cinetic Media**  
 (see page 357)

Formula E is the fastest growing motorsport in the world, combining the excitement of Formula One racing with the environmentalism of electric cars. “And we go green” is the slogan shouted with the green light at the start of each race. The racers compete across 12 major cities — from Hong Kong to Paris to New York — vying to become champion of the season. You don’t need to be a racing fan to get swept into the action. Oscar-winning filmmaker Fisher Stevens (*The Cove*) teams with Malcolm Venville, best known for his fiction films, to build a real-life drama at the race track, like a Steve McQueen movie only with renewable energy.

Many Formula E drivers came from Formula One and include past winners of Le Mans. The film’s cast includes Frenchman Jean-Éric Vergne, known as JEV, who’s haunted by the fatal crash of his friend; Englishman Sam Bird who was JEV’s teammate and is now an archrival; and Brazilian Nelson Piquet Jr., living in the shadow of his father who was a racing contemporary of the famous Ayrton Senna.

Racing has always been a leader in automobile technology. Now classic brands such as Audi and Jaguar compete against newcomers like India’s Mahindra and China’s NIO to further the excellence of electric car

technology. In one scene, we watch green advocate Leonardo DiCaprio, a producer on the film, learn about the creation of Aquafuel — a combo of sea algae and runoff cooking oil — that charges the batteries. But the main action is on the track as the racers rise and fall in the ranks to be number one, culminating in a suspenseful finish.

THOM POWERS



**Fisher Stevens** is a Chicago-born actor, producer, and director. He has appeared in nearly 100 film and TV roles and produced the Oscar-winning *The Cove* (09). His many directorial credits include the documentary *Before the Flood* (16), which played the Festival. *And We Go Green* (19) is his latest documentary.



**Malcolm Venville** is a British photographer and director. He has directed television commercials, music videos, short films, and the feature films *44 Inch Chest* (09) and *Henry’s Crime* (10), the latter of which played the Festival. *And We Go Green* (19) is his first feature-length documentary.

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TIFF DOCS 279



## Dads

### Bryce Dallas Howard

USA, 2019  
 English, Japanese, Portuguese  
 WORLD PREMIERE  
 87 minutes | Colour/DCP 4K (D-Cinema)

Production Company: **Imagine Documentaries**  
 Executive Producer: **Kelly Mullen, Giles Morrison, Sara Bernstein, Marc Gilbar, Meredith Kaulfers**  
 Producer: **Ron Howard, Brian Grazer, Michael Rosenberg, Justin Wilkes, Walter Matteson, Bryce Dallas Howard**  
 Cinematographer: **André Lascaris**  
 Editor: **Andrew Morreale**  
 Music: **Sami Jano**

Production: **Imagine Documentaries**  
 150 S. El Camino Drive  
 Beverly Hills, CA 90212 USA  
 info@imagine-entertainment.com

*Dads* is a joyful exploration of contemporary fatherhood. The film draws on the testimonies of famous funny men such as Judd Apatow, Will Smith, Jimmy Fallon, Neil Patrick Harris, Kenan Thompson, Jimmy Kimmel, and Ken Jeong. Their reflections are combined with portraits of non-celebrity dads from different parts of the world — Brazil, Japan, the United States — who are creating new models of patriarchy. It's funny, heartwarming, and also revealing. (Apparently even professional comedians resort to dad jokes.)

Among these voices, filmmaker Bryce Dallas Howard interweaves that of her own father, Ron Howard, who started his acting career as Opie, son of classic television father Andy Griffith. Interviewed by his daughter, Ron speaks movingly of his goal to meet the standard set by his real-life father, Rance.

If the old-fashioned father was stern and stoic, the contemporary one is more vulnerable and self-deprecating. Conan O'Brien sums up parenthood as "this incredible realization that you're not the most important person in the world." Patton Oswalt, who became a single parent after his wife's death, reflects on how quickly kids grow up: "You get the tiniest window and then it's gone

just like that." Hasan Minhaj pays tribute to his immigrant father, whose short-term sacrifice was for his family's long-term gain.

Fathers can be close, distant, absent, or anything in between. Whatever your experience, this film warmly encourages conversations about how to be a better parent.

THOM POWERS



**Bryce Dallas Howard** is an actor and director from Los Angeles. She has performed in the Festival selections *50/50* (11) and the "San Junipero" and "Nosedive" episodes of *Black Mirror* (11-), and has directed several short films, including *Orchids* (06), *When You Find Me* (11), and *Solemates* (15). *Dads* (19) is her feature debut.

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## Bikram: Yogi, Guru, Predator

Eva Orner

USA, 2019

English

WORLD PREMIERE

86 minutes | Colour/DCP 4K (D-Cinema)

Production Company: Pulse Films

Executive Producer: Emma Cooper, Marisa Clifford, Thomas Benski

Producer: Eva Orner, Sarah Anthony

Cinematographer: Jenna Rosher

Editor: Kimberley Hassett, Forrest Borie

Music: Cornel Wilczek, Pascal Babare

Production: Pulse Films

### CONTACT INFORMATION

Canadian Distributor: Netflix, Inc.

US Distributor: Netflix, Inc.

(see page 357)

Bikram Choudhury was at the forefront of popularizing yoga in North America and around the world. An Indian immigrant with a Beverly Hills base, Choudhury was a born entertainer, known for dressing in nothing more than a black speedo and a Rolex. His teaching style was tough love sprinkled with salty language and punctuated by spontaneous bursts of singing. His followers hailed him for helping them to gain confidence, lose weight, and overcome physical ailments through his specialty of hot yoga. He built a franchise empire with hundreds of Bikram studios around the world.

Filmmaker Eva Orner traces Choudhury from his rise in the 1970s to his disgrace in accusations of rape and sexual harassment in more recent years. She taps a vast trove of archival footage that demonstrates Choudhury's charm and offers clues to his dark side. She conducts extensive interviews with his one-time acolytes who now feel betrayed, including yoga devotee Sarah Baughn who brought serious charges against him years before the reckoning of the #MeToo movement, and Choudhury's long-time lawyer Micki Jafa-Bodden.

Over the years, Choudhury's story has received steady press coverage, but there is a fresh power in this telling, with key

figures going on camera to describe their complicated journey. The film raises larger questions about the nature of leaders and followers and the corruption of messianic figures. To this day, Choudhury has evaded prosecution and continues to attract yoga students from all over the world, bringing added tension to this rigorous investigation.

THOM POWERS



Eva Orner was born in Melbourne. Her many producer credits include the Oscar- and Emmy-winning documentary *Taxi to the Dark Side* (07). She has directed the documentaries *The Network* (13), *Out of Iraq* (16), and *Chasing Asylum* (16). *Bikram: Yogi, Guru, Predator* (19) is her latest film.

PROGRAMME SPONSORED BY



TIFF DOCS 281



## Citizen K

Alex Gibney

USA/UNITED KINGDOM, 2019  
 Russian  
 NORTH AMERICAN PREMIERE  
 128 minutes | Colour/DCP 4K (D-Cinema)

Production Company: **Jigsaw Productions/ Passion Pictures/Storyteller Productions**  
 Executive Producer: **Michael Lesslie, Richard Perello, Andrew Ruhemann, Stacey Offman, John-Paul Bernbach**  
 Producer: **Alex Gibney, John Battsek, P.J. van Sandwijk, George Chignell, Erin Edeiken, Ted Hope**  
 Screenplay: **Alex Gibney**  
 Cinematographer: **Mark Garrett, Denis Sinyakov**  
 Editor: **Michael J. Palmer**  
 Music: **Robert Logan, Ivor Guest**  
 With: **Mikhail Khodorkovsky, Vladimir Putin, Leonid Nevzlin, Boris Berezovsky, Igor Malashenko, Anton Drel, Boris Yeltsin, Alexey Navalny, Tatyana Lysova**

Production: **Jigsaw Productions**  
 26 Broadway, Suite 1301  
 New York, NY 10004 USA  
 asst.gibney@jigsawprods.com

### CONTACT INFORMATION

International Sales Agent: **Kew Media Group**  
 US Sales Agent: **United Talent Agency/Kew Media**  
 (see page 357)

Oscar-winning documentarian Alex Gibney (*Taxi to the Dark Side*) delivers one of his strongest explorations of global politics in considering the strange case of Mikhail Khodorkovsky. Once believed to be the wealthiest man in Russia, Khodorkovsky rocketed to prosperity and prominence in the 1990s, served a decade in prison, and became an unlikely leader of the anti-Putin movement. In tracking Khodorkovsky's story, Gibney creates a compelling portrait of post-Soviet Russia, a nation caught between radically divergent political models — and where fortunes can transform overnight.

The collapse of the USSR ushered in an era of chaos and opportunity. With laws lagging behind socioeconomic change, Russia fomented a kind of gangster capitalism. Khodorkovsky took advantage of the privatization of state assets, created Russia's first commercial bank, and built Yukos, Russia's biggest oil company. His success in business was accompanied by a level of political influence that would prove precarious. In 2003, just months after publicly criticizing corruption within Putin's government, Khodorkovsky was arrested for fraud, and Yukos' shares were frozen and conveyed to the Russian state. He was found guilty, and sentenced to nine years' incarceration.

Then, in 2010, Khodorkovsky was hit with new charges of embezzlement and money laundering: he was essentially accused by the state of stealing his own oil, in what many recognized as a show trial.

Narrated by Gibney and brimming with insightful interviews with various Russian journalists, businesspeople, and legal experts, *Citizen K* plays like a political thriller, revealing parallels between the ways Khodorkovsky and Putin navigated modern Russia's Wild West atmosphere for personal gain. Khodorkovsky was eventually pardoned and now lives in exile in England, where, in a stunning reversal, this former oligarch has become an advocate for democracy and human rights in Russia.

THOM POWERS



**Alex Gibney** was born in New York and studied at Yale University and UCLA Film School. His over 40 directorial credits in documentary film include the Oscar-winning *Taxi to the Dark Side* (07) and the Festival selections *The Last Gladiators* (11), *Mea Maxima Culpa: Silence in the House of God* (12), and *The Armstrong Lie* (13). *Citizen K* (19) is his latest film.

PROGRAMME SPONSORED BY





## Red Penguins

Gabe Polsky

USA/RUSSIA, 2019  
 English, Russian  
 WORLD PREMIERE  
 80 minutes | Colour/DCP (D-Cinema)

Production Company: Gabriel Polsky Productions/  
 Norddeutscher Rundfunk/Studio Hamburg Enterprises  
 Executive Producer: Scott Kaplan, Thore Vollert,  
 Eric Friedler  
 Producer: Gabe Polsky  
 Screenplay: Gabe Polsky  
 Cinematographer: Aleksey Elagin  
 Editor: Christina Stiles  
 Music: Leo Birenberg

Production: Gabriel Polsky Productions  
 1211 Sierra Alta Way  
 West Hollywood, CA 90069 USA  
 horton.madison@gmail.com

**CONTACT INFORMATION**  
 US Sales Agent: Cinetic Media  
 (see page 357)

After the breakup of the Soviet Union, anything was possible in Russia. But nothing prepared the country for what that meant. *Red Penguins* tells a story of capitalism and opportunism run amok — complete with gangsters, strippers, and live bears serving beer on a hockey rink.

As the American son of Ukrainian immigrants, filmmaker Gabe Polsky is well-appointed for such a tale. His film *Red Army* chronicled how the USSR's Olympic stars migrated to the National Hockey League. Now, he portrays a reverse trend: American hustlers trying to bring NHL showmanship to Russia.

In the 1990s, American go-getter and consummate salesman Steve Warshaw was a “weird little bastard” in the eyes of his Russian contacts. A consortium of investors (including Michael J. Fox) deployed Warshaw to be their man in Moscow, and he transformed live hockey from a sleepy event to the hottest ticket in town. The swirl of profits enticed global brands such as Baskin Robbins, Coca Cola, and Disney. But not everyone was happy about it.

*Red Penguins* captures a lawless era when oligarchs made their fortunes and multiple murders went unsolved. Polsky gets candid interviews from across the cultural divide.

On the American side, Warshaw and former Pittsburgh Penguins owner Howard Baldwin describe situations spinning out of control. In Russia, Polsky interviews prominent journalists, a former KGB prosecutor, and a member of INTERPOL's Most Wanted list.

This case study of larger-than-life personalities highlights a pivotal historic moment. When Warshaw arrived in Russia, consumer brands hardly meant anything to the country. By the time he left, that had changed completely.

THOM POWERS



**Gabe Polsky** is a Chicago-born producer, writer, and director. He has co-directed the feature *The Motel Life* (12) with his brother, Alan Polsky. His feature documentary debut as director, *Red Army* (14), played the Festival, and he followed it with *In Search of Greatness* (18). *Red Penguins* (19) is his latest documentary.

PROGRAMME SPONSORED BY



TIFF DOCS 283



## Sing Me A Song

Thomas Balmès

FRANCE/GERMANY/SWITZERLAND, 2019  
 Dzongkha, Layap  
 WORLD PREMIERE  
 99 minutes | Colour/DCP (D-Cinema)

Production Company: TBC Productions/Participant Media/zero one film/Close Up Films/ARTE France Cinéma/RTS - Radio Télévision Suisse  
 Executive Producer: Jeff Skoll, Diane Weyermann  
 Producer: Thomas Balmès  
 Cinematographer: Thomas Balmès  
 Editor: Alex Cardon, Ronan Sinquin  
 Music: Nicolas Rabaeus

Production: TBC Productions  
 22 Rue Davy  
 Paris 75017 France  
 www.thomasbalmes.com

### CONTACT INFORMATION

International Sales Agent: Participant Media  
 US Sales Agent: Submarine Entertainment, Participant Media  
 (see page 357)

Ten years ago, director Thomas Balmès was filming in the small country of Bhutan, nestled between India and China, before the mass onset of the internet. He focused on an seven-year-old Buddhist named Peyangki who lived in a monastery set against a stunning mountainous backdrop. Peyangki confides to the camera his hopes and fears about the arrival of electricity.

That is the opening of *Sing Me A Song* which then skips to the present. Peyangki is an 17-year-old monk, still at the monastery, but now awaking to the alarm of the smartphone that is his constant tool for every minute of the day, even during prayers.

The film follows Peyangki in his rural monastery as he forms, via WeChat, a virtual relationship with a barroom singer named Ugyen who lives in the capital, Thimphu. She sings him love songs while he saves money from collecting medicinal mushrooms to go visit her. We watch their long-distance relationship evolve from both sides. As with all internet dating, there are obfuscations and false projections about the future.

Balmès is a master of observation as he demonstrated in his longitudinal study *Babies*, which chronicled the development of infants in different parts of the world. With beautiful cinematography, he marshalls

nuance, humour, and humanity. To witness the effects of technology in a country that kept it at bay for so long gives us a fresh lens to reflect on what it means to our own lives.

THOM POWERS



Thomas Balmès was born in Paris. His many directorial credits include the documentaries *Bosnia Hotel* (96), *A Decent Factory* (05), *Babies* (10), and the award-winning *Happiness* (13). *Sing Me A Song* (19) is his latest film.

PROGRAMME SPONSORED BY





## Love Child

Eva Mulvad

DENMARK, 2019  
Farsi, Azerbaijani, Turkish, English  
WORLD PREMIERE  
112 minutes | Colour/DCP (D-Cinema)

Co-director: **Lea Glob, Morten Ranmar**  
Production Company: **Danish Documentary Production ApS/Grunnet Film/Made**  
Executive Producer: **Sigrid Jonsson Dyekjær, Eva Mulvad, Henrik Grunnet, Mikala Krogh, Pernille Rose Grønkjær**  
Producer: **Sigrid Jonsson Dyekjær, Illona Tolumen**  
Screenplay: **Eva Mulvad**  
Cinematographer: **Eva Mulvad, Lea Glob, Morten Ranmar, Meryem Yavuz, Esben Grage**  
Editor: **Adam Nielsen**  
Sound: **Heikki Kossi**  
Music: **Jacob Bro, Thomas Knark, Anders Remmer, Jesper Skaaning**  
With: **Leila Jedi Sari Biglar, Mani Chamani Cheraghtapeh, Sahand Morsali**

Production: **Danish Documentary Production ApS**  
Kvæsthusgade 5c, 1. sal  
København K, 1251 Denmark  
info@danishdocumentary.com

Tensions run high from the opening minutes of this film. A desperate man in Tehran speaks to the camera: “I’m not sure if, tomorrow, I’ll be dead or alive.” This is Sahand, who has been in a long-term adulterous relationship with Leila, despite Iran’s threat of the death penalty for infidelity. Now, the couple is fleeing the country with Mani, their four-year-old love child.

Danish documentarian Eva Mulvad follows the family as they go into exile in Turkey and then enter United Nations bureaucratic limbo. They have the bad luck to start their journey in 2012, just as the Syrian Civil War is creating a mass wave of refugees; their case is pushed further down the list.

Sahand and Leila are sympathetic and compelling figures on screen, keeping control of their negative emotions, as many parents do with children around. But they are quick to display joy, as revealed by the film’s small moments: a birthday party, buying a bicycle, getting a job. As the years go by, their fate rests on whether they have the right paperwork: paternity test results, divorce certificates, and evidence of persecution. We gradually peel back the layers of their complicated past.

Love is what holds the family together. It brings them back from the brink of despair,

as Sahand and Leila take turns being strong for each other and their son. For those handling their case, the family represents a problem of classification; for Mulvad, and for us, they are simply decent people looking for safe harbour.

THOM POWERS



**Eva Mulvad** was born in Copenhagen and studied at the Danish Film School. Her many directorial credits include the documentaries *Enemies of Happiness* (06), *The Good Life* (10), *A Modern Man* (16), and *A Cherry Tale* (18). *Love Child* (19) is her latest film.

### TIFF Speaker Series

Watch, experience, be enriched. Guest speaker: **Randall Hansen**. See page 30 for more details.

Special thanks to our programming partner, the University of Toronto’s Munk School of Global Affairs & Public Policy.

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TIFF DOCS 285



## I Am Not Alone

Garin Hovannisian

ARMENIA/USA, 2019  
English, Armenian  
WORLD PREMIERE  
90 minutes | Colour/DCP (D-Cinema)

Production Company: **Avalanche Entertainment/ Serjical Strike Entertainment**  
Executive Producer: **Serj Tankian, Raffi Hovannisian, Joe Berlinger, Dan Braun, Alen Petrosyan, Suren Ambarchyan**  
Producer: **Garin Hovannisian, Alec Mouhibian, Eric Esraïlian, Tatevik Manoukyan**  
Screenplay: **Garin Hovannisian**  
Cinematographer: **Vahe Terteryan**  
Editor: **Barry Poltermann**  
Sound: **Jeremy Grody**  
Music: **Serj Tankian**  
With: **Nikol Pashinyan, Serzh Sargsyan, Valeriy Osipyanyan, Anna Hakobyan, Serj Tankian, Raffi Hovannisian, Chalo The Dog**

Production: **Avalanche Entertainment**  
2355 Westwood Blvd., 333  
Los Angeles, CA 90064 USA  
alecmou@gmail.com

### CONTACT INFORMATION

International Sales Agent: **Submarine Entertainment**  
US Sales Agent: **Submarine Entertainment**  
(see page 357)

This galvanizing chronicle of the 2018 Armenian revolution combines gripping front-line reportage with new interviews that describe incidents the cameras could not capture. Hugely informative, briskly paced, and offering a laudible balance of perspectives, *I Am Not Alone* is a feat of nonfiction storytelling and a must-see for anyone eager to make sense of recent history.

In March of last year, after changing the constitution to bestow new powers upon the Prime Minister, the Republican Party declared that it would allow Serzh Sargsyan to continue his dominion over the Republic of Armenia as PM, despite having already served his maximum two terms as President. Nikol Pashinyan, Member of Parliament and head of the Civil Contract Party — and also a former journalist who had already served a year in prison for inciting public disorder in rallying people against Sargsyan's rule — wasted no time in responding to the news. He led a two-week march from Gyumri to Yerevan's Liberty Square. It would prove to be but the first in a series of daring demonstrations of resistance, including the storming of the national broadcaster and numerous clashes between demonstrators and police.

Helmed by Garin Hovannisian (co-director of *1915*, which re-examines the Armenian genocide), *I Am Not Alone* extracts fascinating commentaries from an array of individuals on both sides, including Pashinyan and, most surprisingly, Sargsyan. Defying one interview subject's characterization of Armenians as a people "who had forgotten how to dream," the film ably demonstrates that fundamental change brought about by the people can be made manifest.

THOM POWERS



**Garin Hovannisian** is an Armenian-American writer and filmmaker. He graduated from Columbia University's Graduate School of Journalism, and co-wrote and co-directed the feature film *1915* (15). *I Am Not Alone* (19) is his latest film.

PROGRAMME SPONSORED BY

**A&E INDIE FILMS**



## Colectiv Collective

Alexander Nanau

ROMANIA/LUXEMBOURG, 2019  
Romanian, English  
NORTH AMERICAN PREMIERE  
109 minutes | Colour/DCP (D-Cinema)

Production Company: Alexander Nanau Production/  
Samsa Film/HBO Europe  
Executive Producer: Bianca Oana  
Producer: Alexander Nanau, Bianca Oana  
Screenplay: Alexander Nanau, Antoaneta Opreș  
Cinematographer: Alexander Nanau  
Editor: Alexander Nanau, George Cragg, Dana Bunescu  
Sound: Michel Schillings, Mihai Grecea,  
Angelo Dos Santos  
Music: Kyan Bayani  
With: Cătălin Tolontan, Mirela Neag, Răzvan Luțac,  
Tedy Ursuleanu, Vlad Voiculescu, Camelia Roiu,  
Mihaela Hogeia, Narcis Hogeia, Nicoleta Ciobanu,  
Laura Nițu

Production: Alexander Nanau Production  
Str. Precupeții Vechi, nr.49, Sector 2  
Bucharest 020683 Romania  
bianca@nanauproduction.ro

**CONTACT INFORMATION**  
International Sales Agent: Cinephil  
(see page 357)

Journalism's role at exposing corruption has rarely been as dramatically portrayed as in *Collective*, in which filmmaker Alexander Nanau follows an unfolding investigation in real time. Romania's *Sports Gazette* newspaper isn't internationally known, but its reporters are as dogged as any Pulitzer winner. One revelation leads to another as they uncover a vast health-care fraud that enriched moguls and politicians, and caused the deaths of innocent citizens.

The story starts in 2015 with a fire at the Bucharest nightclub Colectiv. The tragedy killed 27 people on site and injured over 100 more. Romania's Health Minister promised the burn victims would get the highest-quality treatment, but, in subsequent months, dozens more perished. What was going wrong inside the hospitals? *Sports Gazette's* investigative team, led by Cătălin Tolontan, digs into this with old-fashioned gusto, conducting stakeouts, analyzing data, and working sources like the whistle-blowing Dr. Camelia Roiu. Their revelations shake Romania all the way to the upper echelons of business and government. One target of investigation winds up dead. Was it suicide or murder?

The uproar over the investigation leads to the appointment of new Health Minister Vlad Voiculescu, who comes from an activist background. He gives the film team access to his efforts at reform and reveals the obstacles he's faced. Another key figure in the film is Colectiv burn victim Mariana Oprea, who uses art to heal her trauma. While its story is local to Bucharest, *Collective's* pursuit of truth will be felt by audiences around the world.

THOM POWERS



**Alexander Nanau** was born in Bucharest and studied directing at the German Film and Television Academy Berlin. He has directed the feature documentaries *The World According to Ion B* (10) and *Toto and His Sisters* (14). *Collective* (19) is his latest documentary.

### TIFF Speaker Series

Watch, experience, be enriched. Guest speaker: Joseph Wong  
See page 30 for more details.

Special thanks to our programming partner, the University of Toronto's Munk School of Global Affairs & Public Policy.

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TIFF DOCS 287



## Desert One

Barbara Kopple

USA, 2019  
 English, Farsi  
 WORLD PREMIERE  
 107 minutes | Colour/DCP (D-Cinema)

Production Company: Cabin Creek Films  
 Executive Producer: Zachary G. Behr, Eli Lehrer  
 Producer: Barbara Kopple, David Cassidy, Eric Forman  
 Cinematographer: Asad Faruqi, Gary Griffin,  
 Gelareh Kiazand, Thomas Kaufman  
 Animator: Zartosht Soltani  
 Editor: Francisco Bello, Fabian Caballero  
 Sound: Michael Jones, Mark Maloof, Eddie O'Connor,  
 Daniel Brooks  
 Music: Wendy Blackstone

Production: Cabin Creek Films  
 270 Lafayette St., Suite 710  
 New York, NY 10012 USA  
 cabincreekfilms@aol.com

**CONTACT INFORMATION**  
 Canadian Distributor: A&E  
 US Distributor: A&E  
 (see page 357)

In 1979, tensions between Iran and the United States boiled over when opposition to Mohammad Reza Shah's corrupt, brutal, and American-supported leadership allowed the Islamic fundamentalist Ayatollah Khomeini to seize power. Khomeini's followers captured the US embassy in Tehran and took dozens of employees and State Department officials as hostages. President Jimmy Carter, who had staked his leadership on human rights and using military force as a last resort, now faced a situation with no good options.

What emerged was a secret rescue mission. *Desert One* chronicles that operation with details and archives that have never before been revealed.

Filmmaker Barbara Kopple has always been tenacious in getting the story, whether it's in her Oscar-winning films on labour struggles (*Harlan County USA*, *American Dream*) or her candid portraits of performers (*Shut Up and Sing!*, *Miss Sharon Jones*). For this film, she captures insightful interviews with key participants: rescuers, hostages, hostage takers, and President Carter himself. They offer a new understanding of what took place.

The memories range from absurd to surreal to tragic, and the film makes skilful use of animation to illustrate the telling. The passage of time allows participants to speak with greater candour and to reconcile with the past. Among the American hostages were Farsi-speaking civil servants who felt a deep affinity for Iran. One former hostage, who married an Iranian, expresses the wish that they might someday return with their grandchildren — under better circumstances.

THOM POWERS



Barbara Kopple was born in New York City. Her films include *Harlan County USA* (76), *American Dream* (90), *Shut Up & Sing!* (06), and *Miss Sharon Jones* (15), all of which played the Festival. *Desert One* (19) is her most recent film.

PROGRAMME SPONSORED BY

**A&E INDIE FILMS**



## The Kingmaker

Lauren Greenfield

USA/DENMARK, 2019  
 English  
 CANADIAN PREMIERE  
 100 minutes | Colour/DCP (D-Cinema)

Production Company: Evergreen Pictures  
 Executive Producer: Julie Parker Benello, Bill Haney, Dan Cogan, R.J. Cutler, GERALYN Dreyfous, Lilly Hartley, Patricia Lambrecht, Nion McEvoy, Regina K. Scully, Jamie Wolf, Vinnie Malhotra  
 Producer: Frank Evers, Lauren Greenfield  
 Screenplay: Lauren Greenfield  
 Cinematographer: Shana Hagan, Lars Skree  
 Editor: Per K. Kirkegaard  
 Sound: Rasmus Winther Jensen  
 Music: Jocelyn Pook

Production: Evergreen Pictures  
 4136 Del Rey Avenue, #613  
 Marina Del Rey, CA 90292 USA  
[frank@evergreenpictures.tv](mailto:frank@evergreenpictures.tv)

**CONTACT INFORMATION**  
 US Distributor: SHOWTIME  
 International Sales Agent: SHOWTIME  
 (see page 357)

Imelda Marcos became First Lady of the Philippines in 1965 and still lives as if she possesses the role. During her husband Ferdinand Marcos' two decades as president, she was frequently the country's chief diplomat, sent abroad to meet everyone from Chairman Mao to President Reagan. Eventually, the Marcoses were ousted in 1986 under a cloud of scandal, accused of amassing billions of dollars while much of their country was impoverished as a result. Filipino protestors who swarmed triumphantly into the abandoned presidential palace discovered luxury goods in endless quantities, most famously Imelda's thousands of designer shoes.

Documentarian Lauren Greenfield has a long career chronicling the extremes of wealth in photographs and films including *The Queen of Versailles* and *Generation Wealth*. Imelda Marcos is a natural subject for her, only with a darker and political side.

*The Kingmaker* begins in 2014 when Imelda is in her eighties, looking to restore her family back to power through her son Ferdinand "Bongbong" Marcos, running for the vice presidency. The film weaves together past and present. Imelda is unshaken believing in her own righteousness. She defiantly poses for Greenfield's camera in a cavernous

room stacked with documents from lawsuits. Her view of the world is contrasted with her opponents who testify to the Marcos regime's corruption and violence.

Over the course of filming, the Philippines elects President Rodrigo Duterte, who's been widely criticized for human rights abuses. But he and Imelda appear to have aligned interests. Whatever has been thrown against her, she has withstood. The modern history of the Philippines is inextricably bound with the legacy of this kingmaker.

THOM POWERS



Lauren Greenfield is a Boston-born photojournalist and documentary filmmaker. She holds a bachelor's degree in visual and environmental studies from Harvard. Her directorial credits include the Sundance Award-winning *The Queen of Versailles* (12) and *Generation Wealth* (18). *The Kingmaker* is her latest documentary.

PROGRAMME SPONSORED BY



TIFF DOCS 289



## Ready for War

Andrew Renzi

USA, 2019

English

WORLD PREMIERE

90 minutes | Colour/DCP (D-Cinema)

Production Company: Cedar Park Entertainment/  
North of Now/Prettybird/Dreamcrew/  
Entertainment One

Executive Producer: David Ayer, Chris Long, Tara Long,  
Aubrey 'Drake' Graham, Adel 'Future' Nur,  
Vinnie Malhotra

Producer: Nick Boak, Kerstin Emhoff, Andrew Renzi,  
Jason Shrier, Anthony Gonzalez

Cinematographer: Jeffrey Peterman

Editor: Ben Wolin, Luis Carballar

Sound: Brent Kiser

Music: John Carey

With: Hector Barajas, Miguel Perez, Nathan Fletcher,  
Tammy Duckworth, Esperanza Perez

Production: Entertainment One  
134 Peter Street, Suite 700  
Toronto, ON M5V 2H2 Canada  
eonefilmnews@entonegroup.com

### CONTACT INFORMATION

Canadian Distributor: SHOWTIME

US Distributor: SHOWTIME

(see page 357)

Thousands of immigrants in the United States enlist in the military, expecting an expedited path to citizenship. But the reality is more complicated. After fulfilling their service, thousands are estimated to have been deported. (The enforcement agency known as ICE won't divulge the exact number.) Something even more sinister awaits on the other side of the border, where drug cartels convert the US-trained soldiers into mercenaries.

*Ready for War* profiles three veterans living different stages of this lethal cycle. Miguel Perez grew up in Chicago and did two tours of duty in Afghanistan, where he suffered a traumatic brain injury. Back in the US, he was arrested for a non-violent drug charge and deported away from his parents and children in Chicago to Mexico, where he has no support. Hector Barajas suffered a similar fate. The former US Army 82nd Airborne Specialist was deported in 2004 and dedicates himself to running the Deported Veterans Support House in Tijuana. Lastly, there is the masked "El Vet," a soldier ejected by the US whose strongest job prospect was to become a killer for the cartels.

Director Andrew Renzi and producer Nick Boak embed themselves into the lives of

these veterans and their families. We also meet the community of lawyers, activists, and politicians struggling to find justice. At a time when US deportations have become ubiquitous and desensitizing, *Ready for War* has the power to bring a fresh perspective.

THOM POWERS



Andrew Renzi was born in Washington, DC, and studied literary arts at Brown University. He has directed the short films *The Fort* (12) and *Karaoke!* (13), the documentaries *Fishtail* (14) and *They Fight* (18), and the fiction feature *The Benefactor* (15). *Ready for War* (19) is his latest documentary.



## Ibrahim: A Fate to Define

Lina Al Abed

LEBANON/PALESTINE/DENMARK/  
QATAR/SLOVENIA, 2019  
Arabic  
NORTH AMERICAN PREMIERE  
75 minutes | Colour/DCP (D-Cinema)

Production Company: Sak A Do/Idioms Film  
Executive Producer: Mohanad Yaqubi, Kirstine Barfod  
Producer: Rami El Nihawi  
Screenplay: Lina Al Abed, Rami El Nihawi  
Cinematographer: Rami El Nihawi  
Editor: Rami El Nihawi, Nabil Mehchi  
Sound: Roar Skau Olsen  
Music: Khaled Yassin

Production: Sak A Do  
Adlieyh #66  
Beirut 20661111 Lebanon  
sakadoldt@gmail.com

**CONTACT INFORMATION**  
International Sales Agent: Idioms Film  
(see page 357)

On the face of it, Ibrahim Al Abed was an ordinary Palestinian family man with an ordinary job, living in Damascus. But Ibrahim was also Rashid, a secret member of the Abu Nidal Group, a.k.a. the Revolutionary Council, a militant Palestinian splinter faction. In 1987, he disappeared, leaving behind a wife and five children, one of whom was Lina Al Abed, author of this remarkable documentary.

*Ibrahim: A Fate to Define* is at once a deeply intimate detective story and an open letter to a father who disappeared when the director was just six years old. Travelling to cities such as Alexandria, Amman, and Berlin, Al Abed retraces her father's footsteps and visits relatives in an effort to unearth long-buried family secrets. Often conversing over tea, knitting, or other domestic signifiers, Al Abed coaxes out a thread of facts and speculation about her father and what may or may not have happened to him.

As *Ibrahim* progresses, the ghostly figure at its centre gradually takes shape as a complex man with fierce convictions — a person the director is told she resembles in many respects. Beyond this search for a lost parent, Al Abed also considers a broader, more fraught question: what is it about Palestine

that prompts so many to risk their lives? Over the course of her journey, which ends at a tiny village cemetery, she finds her answer.

THOM POWERS



Lina Al Abed was born in Damascus. She holds a degree in journalism from Damascus University and has directed the short documentaries *Noor al-Huda* (10) and *A Dream of Powerful Monsters* (13), as well as the feature documentary *Damascus, My First Kiss* (12). *Ibrahim: A Fate to Define* (19) is her latest film.

PROGRAMME SPONSORED BY



TIFF DOCS 291



## Paris Stalingrad

Hind Meddeb

FRANCE, 2019  
French, Arabic, English  
INTERNATIONAL PREMIERE  
86 minutes | Colour/DCP (D-Cinema)

Co-director: **Thim Naccache**  
Production Company: **Echo Films/Films du Sillage**  
Executive Producer: **Hind Meddeb**  
Producer: **Hind Meddeb, Abel Nahmias, Mike Lerner, Sylvie Brenet**  
Screenplay: **Hind Meddeb**  
Cinematographer: **Hind Meddeb, Thim Naccache**  
Editor: **Sophie Pouleau**  
Sound: **Damien Tronchot**  
Music: **Bachar Mar Khalifé**  
With: **Souleymane Mohammad, Valérie Osouf, Agathe Nadimi**

Production: **Echo Films**  
80 bd de Rochechouart  
Paris 75018 France  
hindmeddeb@yahoo.fr, mike@roastbeef.tv.com

Paris is among the world's top tourist destinations, known as the City of Light. But it's also a destination for refugees fleeing poverty and persecution. During the summer of 2016, filmmaker Hind Meddeb and her co-director Thim Naccache trained their cameras on an area unseen by most tourists, the community of refugees sleeping on the streets in the district named Stalingrad.

Documentaries covering migration are plentiful, but *Paris Stalingrad* feels distinct. The iconic backdrop pierces our consciousness in a different way than films set in remote camps. We witness a government system that's overwhelmed, lacking adequate facilities, staff, or strategy. The filmmakers capture a growing tension, as the police are called in to clear the streets and erect barriers. We get to hear from several migrants, many of them young men from embattled and impoverished African countries and from Afghanistan. We see first hand their determination, fear, hope, and resilience. Most prominent is a refugee from Darfur named Souleymane who recites poetry to keep up his spirits.

Some filmmakers take a strict observational approach, but Meddeb doesn't conceal her presence. Her own background reflects the migrant experience, as she was born in France to parents from North Africa. Her

fluency in French, Arabic, and English makes her a skilled navigator. She follows other Parisians trying their best to give one-on-one assistance to an endless supply of need. The film's power deepens our empathy for refugees and how they ought to be treated anywhere in the world.

THOM POWERS



**Hind Meddeb** was born in Châtenay-Malabry, France. She holds a master's degree in philosophy from Paris Nanterre University and works as a journalist and documentary filmmaker. She has directed the documentaries *De Casa au paradis* (08), *Electro Chaabi* (13), and *Tunisia Clash* (16). *Paris Stalingrad* (19) is her latest documentary.

PROGRAMME SPONSORED BY





## My English Cousin

Karim Sayad

SWITZERLAND/QATAR, 2019  
Arabic, English  
WORLD PREMIERE  
82 minutes | Colour/DCP 4K (D-Cinema)

Production Company: Close Up Films  
Executive Producer: Bertossa Joelle, Flavia Zanon  
Producer: Bertossa Joelle, Flavia Zanon  
Screenplay: Karim Sayad  
Cinematographer: Karim Sayad, Patrick Tresch  
Editor: Naïma Bachiri  
Sound: Miguel Antunes Dias

Production: Close Up Films  
4, rue des Marbriers  
Geneva 1204 Switzerland  
info@closeupfilms.ch

In 2001, Fahed left Algeria for England, settling in, of all places, Grimsby. Nearly two decades later, after marrying, working two jobs to pay the bills, and picking up a distinct Northern English accent, Fahed decides he wants to go back to his place of birth. But while his address in Algeria has remained fixed, the concept of home, he soon finds, is far more fluid. Trapped between two countries, Fahed is also between two cultures: one he's worked to assimilate into and one he nostalgically longs for but can't, in reality, face.

Shot with a keen eye that observes the smallest of details, director Karim Sayad's documentary unfolds in textures. From Fahed's Ramadan preparations for his flatmates (in whose hands cans of beer are basically a constant fixture), to family members in Algeria questioning Fahed about his marriage plans, Sayad captures the loneliness that trails his real-life cousin no matter where he goes.

Back at TIFF after the premiere of his 2017 debut *Of Sheep and Men*, Sayad once again examines masculinity in contemporary life. In this, his sophomore feature, he also takes on Brexit and the recent protests in Algeria calling for the resignation of long-sitting President Abdelaziz Bouteflika. The result is a profile not just of immigration, so-called

integration, and then ultimately exile, but also of two countries that, like Fahed, are in a moment of crucial flux.

KIVA REARDON



Karim Sayad was born in Lausanne, Switzerland, and holds a master's degree in international relations from Geneva's Graduate Institute of International and Development Studies. He has directed the short film *Babor Casanova* (16). His debut feature documentary *Of Sheep and Men* (17) played the Festival. *My English Cousin* (19) is his latest documentary.

PROGRAMME SPONSORED BY



TIFF DOCS 293



## Cunningham

Alla Kovgan

GERMANY/FRANCE/USA, 2019

English

WORLD PREMIERE

93 minutes | Colour and Black and White/DCP  
3D (D-Cinema)

Production Company: **Chance Operations LLC**  
Executive Producer: **Stephanie Dillon, Anna Godas, Oli Harbottle, Lyda Kuth, Andreas Roald**  
Producer: **Alla Kovgan, Helge Albers, Ilann Girard, Elizabeth Delude-Dix, Kelly Gilpatrick, Derrick Tseng**  
Screenplay: **Alla Kovgan**  
Cinematographer: **Mko Malkhasyan**  
Editor: **Alla Kovgan**  
Music: **Volker Bertelmann**

Production: **Chance Operations LLC**  
103 West 119th Street #1  
New York, NY 10026 USA  
akovgan1@gmail.com

### CONTACT INFORMATION

Canadian Distributor: **Mongrel Media**  
US Distributor: **Magnolia Pictures**  
International Sales Agent: **Dogwoof**  
(see page 357)

Even for those who know little about dance, Merce Cunningham is a recognizable name — an iconic figure in his field. His mid-20th century collaborations with composer John Cage (his lifelong partner) and visual artist Robert Rauschenberg were central to an era of transformation. Cunningham resisted “avant-garde” or any other label. “I don’t describe it. I do it,” he once said.

Now, with *Cunningham*, we have a chance to experience what he did. Filmmaker Alla Kovgan assembles the last generation of Cunningham dancers (led by Merce Cunningham assistant director of choreography Jennifer Goggans) to present landmark works from the Cunningham repertoire.

The film concentrates on the three decades from 1942 to 1972 when Cunningham was making his reputation. Gorgeously shot in 3D, *Cunningham* brings us closer to these works than any audience has ever been before. Taking an inventive approach with locations, the film places dancers in evocative backdrops such as a tunnel, a high-rise rooftop, and a forest.

These current-day performances are interlaced with archival footage of Cunningham speaking and moving. We also hear illuminating interviews with Cage, Rauschenberg, and members of the original Merce Cunningham

Dance Company, who endured years of rejection and outrage before they slowly won over audiences.

“I never believed that idea that dancing was the greatest of the arts,” said Cunningham. “But when it clicks, there’s the rub. It becomes memorable. And one can be seduced all over again.” Whether you come to Cunningham as a neophyte or an aficionado, you’ll leave with a rich experience of his art.

THOM POWERS



**Alla Kovgan** was born in Moscow. She co-directed the feature documentary *Traces of the Trade: A Story from the Deep North* (08), which was nominated for a Grand Jury Prize at Sundance. She has also directed several short films, including *Surface* (00), *Touch* (03), *Arcus* (03), and *Nora* (08). *Cunningham* (19) is her latest film.

PROGRAMME SPONSORED BY





## The Australian Dream

Daniel Gordon

AUSTRALIA/UNITED KINGDOM, 2019  
English  
INTERNATIONAL PREMIERE  
106 minutes | Colour/DCP (D-Cinema)

Production Company: **Passion Pictures/ UNINTERRUPTED/GoodThing Productions**  
Executive Producer: **Ben Simmons, Paul Wiegard, Andrew Ruhemann, Julian Bird, Joel Kennedy, Tommy Gordon**  
Producer: **John Battsek, Sarah Thomson, Nick Batzias, Virginia Whitwell**  
Screenplay: **Stan Grant**  
Cinematographer: **Dylan River, Michael Timney**  
Editor: **Matt Wyllie**  
Sound: **David Tranter, Andy Boag, Simon Rosenberg**  
Music: **Cornel Wilczek, Pascal Babare, Thomas E Rouch**  
With: **Adam Goodes, Stan Grant, Michael O'Loughlin, Gilbert McAdam, Tracey Holmes, Nathan Buckley, Eddie McGuire**

Production: **Passion Pictures 33-34 Rathbone Place London W1 1JN United Kingdom**  
[info@passion-pictures.com](mailto:info@passion-pictures.com)

**CONTACT INFORMATION**  
International Sales Agent: **Lorton Entertainment**  
(see page 357)

Australian footballer Adam Goodes is a hero both on and off the field. As a player with the Sydney Swans, Goodes represented Australia at the International Rules Series, became a four-time All-Australian, a two-time Brownlow Medal-winner, a two-time premierships player, as well as a member of the Indigenous Team of the Century. But Goodes has a second legacy extending far beyond the world of sports. He is a proud Indigenous-rights activist, and has used his fame and experience to fight against racism in his home country and abroad.

Written by award-winning Australian journalist Stan Grant and directed by British documentarian Daniel Gordon (*Crossing the Line*), *The Australian Dream* is an insightful portrait of Goodes, chronicling his peripatetic childhood, his rise to prominence in the Australian Football League, and his eventual advocacy work. In 2013, Goodes was called an “ape” by a 13-year-old spectator. He demanded the girl’s expulsion, and later spoke publicly about the need for compassion- and diversity-based education. Yet the more Goodes spoke out, the more he fuelled the outrage of a reactionary contingent of fans. At one point, he was booed out of the stadium, prompting his premature retirement in 2015.

Though the documentary gathers commentary from his coaches, colleagues, and loved ones, Goodes ultimately steers the narrative through a series of candid and impassioned interviews that place equal weight on his impressive achievements in sports and his relationship with his Indigenous identity. For most of Australia’s history, the dream of the film’s title has been racialized and exclusionary, but change is underway — and Goodes is leading it.

CAMERON BAILEY



**Daniel Gordon** was born in Sheffield, England, and studied at Sheffield University. He has directed many documentary features, including *Crossing the Line* (06), the Festival selection 9.79\* (12), and, more recently, *Match 64* (15), *Don’t Look Down* (16), *The Fall* (16), and *George Best: All by Himself* (16). *The Australian Dream* (19) is his latest documentary.

PROGRAMME SPONSORED BY



TIFF DOCS 295



## La Cordillera de los Sueños

### The Cordillera of Dreams

Patricio Guzmán

FRANCE/CHILE, 2019  
 Spanish  
 NORTH AMERICAN PREMIERE  
 85 minutes | Colour/DCP (D-Cinema)

Production Company: Atacama Productions/  
 Arte France Cinéma/Sampek Productions/Market Chile  
 Producer: Renate Sachse, Olivier Père, Eric Lagesse,  
 Alexandra Galvis  
 Screenplay: Patricio Guzmán  
 Cinematographer: Samuel Lahu  
 Editor: Emmanuelle Joly  
 Sound: Aymeric Dupas  
 Music: Miranda & Tobar

Production: Atacama Productions  
 8-10 rue Titon  
 Paris 75011 France  
 rena.te.sachse@wanadoo.fr

CONTACT INFORMATION  
 US Distributor: Icarus Films  
 International Sales Agent: Pyramide International  
 (see page 357)

Patricio Guzmán has completed a trilogy about Chile, his home country. He began with *Nostalgia for the Light*, focused on the north, and continued with *The Pearl Button*, on the south. Now he turns to the majestic cordillera of the Andes that runs the length of Chile's eastern border. Guzmán has lived in exile since the 1973 overthrow of Salvador Allende, an event he captured in his epic, multipartite *The Battle of Chile* and has revisited in other films. Currently in his late seventies, Guzmán makes return trips home that are marked by passage over the cordillera. His new film's narration finds him in the kind of ruminative mood that comes from being in transit.

In this eclectic film essay, the cordillera is a crossing point for discussion. Guzmán meets with artists who take many things from the mountains: materials for sculptors, imagery for painters, inspiration for writers. "One of the biggest revelations when you enter the cordillera," says author Jorge Baradit, "whether on foot, on horseback, or in a car, is that it forms a whole country that lives alongside ours."

One of the film's most memorable figures is Pablo Salas, a fellow documentarian who stayed in Chile throughout Pinochet's repressive regime. Salas started filming in the early

1980s and amassed a priceless archive of resistance. Near the film's end, Guzmán speaks of younger Chilean filmmakers who "write the memory of the future." It feels like the passing of a baton to a new generation, who have taken so much inspiration from this master of the form.

THOM POWERS



Patricio Guzmán was born in Santiago, Chile. He has directed numerous award-winning documentaries and many of his films have screened at the Festival, including *In the Name of God* (87), *The Pinochet Case* (01), *Salvador Allende* (04), *Nostalgia for the Light* (10), and *The Pearl Button* (15). *The Cordillera of Dreams* (19) is his latest film.

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## This Is Not a Movie

### Yung Chang

CANADA/GERMANY, 2019  
English, Arabic  
WORLD PREMIERE  
106 minutes | Colour/DCP (D-Cinema)

Production Company: National Film Board of Canada/  
TINAM Inc./Sutor Kolonko  
Producer: Anita Lee, Allyson Luchak, Nelofer Pazira,  
Ingmar Trost  
Screenplay: Yung Chang, Nelofer Pazira  
Cinematographer: Duraid Munajim  
Editor: Mike Munn  
Music: Justin Small, Ohad Benchetrit  
With: Robert Fisk

Production: National Film Board of Canada  
145 Wellington Street West, Suite 1000  
Toronto, ON M5J 1H8 Canada  
c.kastner@nfb.ca

#### CONTACT INFORMATION

Canadian Distributor: Blue Ice Docs  
International Sales Agent: National Film Board of Canada  
US Sales Agent: National Film Board of Canada  
(see page 357)

A timely and essential film for the era of Fake News, the latest from Yung Chang (*Up the Yangtze*) follows legendary foreign correspondent Robert Fisk, who has spent a lifetime exposing the truth in war zones where, as the saying goes, truth is the first casualty. Fisk began his career covering The Troubles in Northern Ireland for *The Times*, where he raised hackles by reporting that British soldiers were facing off with kids tossing rocks, killing innocent people.

Fisk switched to the Middle East beat, where he reported on key events such as the 1982 Sabra and Shatila massacre in Lebanon. He left *The Times* after Rupert Murdoch bought the publication and began censoring his stories, notably the U.S. Navy's shooting down of passenger jet Iran Air Flight 655 in 1988. Moving to *The Independent*, Fisk continued to report facts while exposing and questioning false and lazy reporting, like the unsubstantiated claims about the recent gas attacks in Syria. Toughened by his experiences, Fisk insists on maintaining an emotional distance from what he witnesses, arguing that you can't report on an event if you're completely overcome by it.

Inspired as child by Alfred Hitchcock's *Foreign Correspondent* — he reveals in a touching moment his officer father's refusal

to execute a fellow soldier — Fisk emerges as an old school hero-adventurer though for a cause larger than himself. As Susan Sontag said of anthropologist Claude Lévi-Strauss, "he acts out a heroic, diligent and complex pessimism," exposing falsehood and calumny, and that, paradoxically, is a reason for optimism.

STEVE GRAVESTOCK



**Yung Chang** was born in Oshawa, Canada. His directorial credits include the award-winning feature documentaries *Up the Yangtze* (07), *China Heavyweight* (12), and *The Fruit Hunters* (12). *This Is Not a Movie* (19) is his latest documentary.

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TIFF DOCS 297



## Coppers

Alan Zweig

CANADA, 2019  
English  
WORLD PREMIERE  
86 minutes | Colour

Production Company: **Primitive Entertainment Inc.**  
Executive Producer: **Michael McMahon**  
Producer: **Michael McMahon, Kristina McLaughlin, Kevin McMahon**  
Screenplay: **Alan Zweig**  
Cinematographer: **John Price**  
Editor: **Robert Swartz**  
Sound: **Ryan Cox, Adam White**  
Music: **Michael Zweig**

Production: **Primitive Entertainment Inc.**  
1195 Bloor St. W., 2nd Floor  
Toronto, ON M6H 1N4 Canada  
maeve@primitive.net

A sort of companion piece to *A Hard Name*, his 2009 documentary about former inmates, Alan Zweig's *Coppers* interviews a dozen or so retired police officers. Although their beats ranged from large and mid-level cities to very small towns, their experiences, perhaps surprisingly, are quite similar. As one ex-cop remarks, "No one calls the police when they're having a great day." Most have witnessed scenes anyone would have a hard time living with. One officer describes a murder suicide where the killer dispatched his victim with a statue of a German shepherd and a cassette recorder. Another, assigned to a particularly harsh detail, breaks down in tears, overwhelmed by the amount of horrifying evidence he had to comb through.

Like the best documentary filmmakers, Zweig does not go in with foregone conclusions. A disarming interviewer, Zweig lets his subjects talk about what troubled them most: high stress, horrific crimes, racism, sexism, and guilt (one cop is still haunted by the day he nearly killed a young girl who wandered into a confrontation scene). But Zweig doesn't avoid probing questions, particularly about the officers' and their colleagues' transgressions, personal and otherwise. Even if he gets evasive answers, the responses remain incredibly telling.

Harrowing and humane, empathetic and hard hitting, Zweig's latest film is a powerful addition to his compelling body of work, which already includes both a Best Canadian Feature (*When Jews Were Funny*, TIFF '13) and a Platform prize (*Hurt*, TIFF '15).

STEVE GRAVESTOCK



**Alan Zweig** was born and raised in Toronto, and has worked in the film industry as a writer, producer, director, driver, and actor. His many directorial credits include the Festival selections *When Jews Were Funny* (13); *Hurt* (15), which won TIFF's inaugural Platform Prize; and *There is a House Here* (17). *Coppers* (19) is his latest documentary.

PROGRAMME SPONSORED BY





## Cheng Shi Meng City Dream

Weijun Chen

CHINA, 2019  
Mandarin  
WORLD PREMIERE  
100 minutes | Colour/DCP (D-Cinema)

Production Company: Sage Culture Media Co.,Ltd.  
Executive Producer: Chen Liang  
Producer: Dai Nianwen  
Cinematographer: Zhao Hua, Cheng Chunlin  
Editor: Yu Xiaochuan, Xiao Ruguan  
Sound: Zhao Hua, Cheng Chunlin  
Music: Hutian Jingsha

Production: Sage Culture Media Co.,Ltd.  
Room 601, Building A  
ZhongGuoDiYiShangCheng 6 Xiao Zhang Dong Li,  
ChaoYang District, Beijing  
Beijing 100026 China  
juliachengzhu@hotmail.com

CONTACT INFORMATION  
International Sales Agent: Sage Culture Media Co.,Ltd.  
(see page 357)

Documentary comedies are a rarity, even more so from China. But Weijun Chen has proven himself a master with such mirthful films as *Please Vote for Me* and *The Biggest Chinese Restaurant in the World*. The Chinese economy may have lifted over 850 million people out of poverty since the early 1980s, but it's necessary to look beyond such statistics and into individual lives for a true understanding of what this means. That's the accomplishment of *City Dream*, which documents an effort to introduce a new retail district by clearing out street vendors.

Chen embeds himself with the Urban Management Bureau of Wuhan, the biggest city in Central China. The bureau officers are firm in their duty to clean up the streets, but still show sympathy towards vendors being displaced. They meet their match in Wang Tiancheng, an elderly and cantankerous seller of fruits and clothing, who receives help from his grown son who lost a hand in a factory accident. The old man is brazenly defiant, like a swordless warrior against an army. He rips up the officers' paper citations, screams insults to their faces, and even throws punches. They take his abuse with surprising patience and humour. But their bosses are adamant to see the job get done. Suspense builds over a year in this

standoff between government force and individual willpower.

In the tradition of his previous films, Chen brings out the humanity of everyone on screen, even when they're pushed to their limits.

THOM POWERS



Weijun Chen studied journalism at Sichuan University and has directed many documentaries, including the Peabody Award-winning *To Live Is Better than to Die* (03), *Education Education* (12), and the Festival selections *Please Vote for Me* (07) and *The Biggest Chinese Restaurant in the World* (08). *City Dream* (19) is his latest film.

PROGRAMME SPONSORED BY



TIFF DOCS 299



## There's Something in the Water

Ellen Page, Ian Daniel

CANADA, 2019  
English  
WORLD PREMIERE  
73 minutes | Colour/DCP (D-Cinema)

Production Company: **2 Weeks Notice**  
Executive Producer: **Ellen Page, Ian Daniel**  
Producer: **Ellen Page, Ian Daniel, Ingrid Waldron, Julia Sanderson**  
Cinematographer: **Ian Daniel, Ellen Page**  
Editor: **Xavier Coleman, Hugo Perez**

Production: **2 Weeks Notice**  
21700 Oxnard Street Suite 230  
Woodland Hills, CA 91367 USA  
juliabsanderson@gmail.com

Ellen Page and *Gaycation* collaborator Ian Daniel shift gears with the documentary *There's Something in the Water*, a disturbing and, frankly, terrifying portrait of ecological and social disasters in Page's native Nova Scotia. Based on Ingrid Waldron's incendiary study, the film follows Page as she travels to rural areas of the province that are plagued by toxic fallout from industrial development. As did Waldron, the filmmakers discover that these catastrophes have been precisely placed, *all* in remote, low income — and very often Indigenous or Black — communities. As the filmmakers observe, your postal code determines your health.

We're introduced to many courageous women. Louise, from Shelburne, gives us a tour of a neighbourhood in her hometown where every house has been affected by cancer. Michele fights to protect A'se'k, or Boat Harbour, once a sanctuary for Indigenous people, now plagued by toxins spewed by a pulp and paper mill. The government only began addressing this when other whiter, wealthier communities were affected. (In one stomach-churning moment, it's explained that the company went to great effort to divert the offal towards A'se'k.) And a group of Mi'gmaq activists known as The Grandmothers fight to protect a river threatened by a gas company.

All of it is deeply sobering and scary, but like Page and Daniel we may find solace in the bravery of their subjects, who are the kind of resourceful and compassionate people you should place your bets on. If, as Louise poignantly asks, you don't care about other people, "What do you get up for every day?"

STEVE GRAVESTOCK



**Ellen Page** was born in Halifax, Nova Scotia. She is an Oscar-nominated actor with starring roles in *Juno* (07), *Inception* (10), *Umbrella Academy* (19– ), and many Festival selections, including *The Cured* (16) and *My Days of Mercy* (17). She is also the executive producer and co-host, with Ian Daniels, of the Emmy-nominated docuseries *Gaycation* (16–17). *There's Something in the Water* (19) is her directorial debut.



**Ian Daniel** is an American producer, filmmaker, writer, and curator. He is the executive producer and co-host, with Ellen Page, of the Emmy-nominated docuseries *Gaycation* (16–17). *There's Something in the Water* (19) is his directorial debut.

PROGRAMME SPONSORED BY

**A&E INDIE FILMS**



## Women Make Film: A New Road Movie Through Cinema

### Mark Cousins

UNITED KINGDOM, 2019

Albanian, Arabic, Bulgarian, Cantonese, Chechen, Czech, Danish, Dutch, English, Farsi, Finnish, French, German, Greek, Hindi, Hungarian, Indonesian, Italian, Japanese, Korean, Mandarin, Mohawk, Norwegian, Polish, Portuguese, Romanian, Russian, Spanish, Thai, Turkish, Ukrainian, Urdu

WORLD PREMIERE

840 minutes | Colour and Black and White/DCP (D-Cinema)

Production Company: **Hopscotch Films**

Executive Producer: **Tilda Swinton, Clara Glynn**

Producer: **John Archer**

Screenplay: **Mark Cousins**

Editor: **Timo Langer**

Sound: **Diane Jardine**

With: **Tilda Swinton, Sharmila Tagore, Jane Fonda,**

**Adjoa Andoh, Thandie Newton, Kerry Fox, Debra Winger**

Production: **Hopscotch Films**

**Hopscotch Films, Film City Glasgow, 401 Govan Road  
Glasgow G51 2QJ United Kingdom**

**john@hopscotchfilms.co.uk**

#### CONTACT INFORMATION

International Sales Agent: **Dogwoof**

(see page 357)

Mark Cousins delivers a staggering alternate history of cinema, taking inspiration from groundbreaking film scholars such as Cari Beauchamp, Claire Johntson, and Lynda Miles. His long-time collaborator Tilda Swinton serves as executive producer. Cousins has conducted extraordinary research in film archives around the world to expose us to over 700 film clips from 183 female directors. He organizes the material like a class, teaching us the themes and techniques of cinema, but using only women filmmakers as examples. For the Festival, Cousins has divided this 14-hour work into five programmes:

Programme 1: How directors achieve tone, believability, introduce characters, capture conversations, and handle framing and tracking shots.

Programme 2: How directors stage scenes, capture journeys, discoveries, depict the adult child, exercise economy, editing, point of view, and close-ups.

Programme 3: How directors portray bodies, sexuality, home, religion, work, politics, changing gears, and comedy.

Programme 4: How directors handle melodrama, sci-fi, depictions of hell, tension, stasis, what is left out, story reveals, memory, and time.

Program 5: How directors depict interiors, the existential, love, death, endings, and song and dance.

*Women Make Film* overturns our understanding of cinematic history. While movements from #TimesUp to the Festival's own #ShareHerJourney have forced deeper reckoning for the professional barriers against women, what's less understood is the global breadth of female filmmakers who overcame those obstacles. Guiding us through these revelations are the narration voices of Swinton, Sharmila Tagore, Jane Fonda, Adjoa Andoh, Thandie Newton, Kerry Fox, and Debra Winger.

Each part stands alone. You can sample just one or view them in any order. Whatever you choose to explore, a world of discovery awaits you.

THOM POWERS



**Mark Cousins** was born in Belfast. His feature documentaries include the Festival selections *The Story of Film: An Odyssey* (11) and *A Story of Children and Film* (13), as well as *The New Ten Commandments* (08), *The First Movie* (09), and *What Is This Film Called Love?* (12). *Women Make Film* (19) is the continuation of an episodic film project that screened at the Festival in 2018.

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TIFF DOCS 301

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Slow Volumes

## Wavelengths 1: WLS19

### Austrian Pavilion

Philipp Fleischmann | AUSTRIA, 2019  
Silent | 4 minutes | Colour/35mm

### SaF05

Charlotte Prodger | UNITED KINGDOM, 2019  
English | 40 minutes | Colour/DCP (D-Cinema)

### Slow Volumes

Mike Gibisser | USA, 2019  
English | 5 minutes | Colour/35mm

### A Mordida The Bite

Pedro Neves Marques | PORTUGAL/BRAZIL, 2019  
Portuguese | 26 minutes | Colour/DCP (D-Cinema)

Total running time: 75 minutes

Structures of display and containment, both physical and figurative, form the core of this programme, whose works — by turns fluid, cryptic, coded, and diaristic — refute many binaries: interior/exterior, personal/public, lion/lioness.

Philipp Fleischmann continues his structural examination of exhibition sites with *Austrian Pavilion*, using specially constructed cameras to capture the interior and exterior of his country's Josef Hoffmann-built national arts pavilion in Venice's Giardini.

A highlight of this year's Venice Biennale, Turner Prize-winning artist-filmmaker Charlotte Prodger's *SaF05*, part of her celebrated trilogy that includes *Stonemollan Trail* (2015) and *BRIDGIT* (2016), deftly blends the scientific with the diaristic. Using footage from the Scottish Highlands, the Great Basin Desert, the Okavango Delta, and the Ionian Islands, as well as a dynamic mix of media — including iPhone, drone, and security-camera footage — Prodger depicts the hunt for a rare, maned lioness that lends the film its title. The work also includes narrated episodes from Prodger's personal life, in a wholly original reflection on queer desire and self-determination.

Shot using a custom-built camera for 35mm, Mike Gibisser's *Slow Volumes* pushes familiar spaces into abstraction, as the artist's living room blends with a verdant park in a Michael Snow-esque experiment bending cinematic space and time.

Incorporating themes of nature, biological warfare, gender, and queerness, Pedro Neves Marques' loaded, lush, and speculative *A Mordida (The Bite)* depicts a polyamorous, non-binary relationship that struggles to survive an encroaching mosquito epidemic in the Brazilian rainforest, as scientists work on a lab-engineered panacea.

ANDRÉA PICARD



Black Sun

## Wavelengths 2: Sun Rave

### 2008

Blake Williams | CANADA, 2019  
No dialogue | 12 minutes | Colour/DCP 3D (D-Cinema)

### Amusement Ride

Tomonari Nishikawa | JAPAN, 2019  
No dialogue | 6 minutes | Colour/16mm

### Sol Negro

#### Black Sun

Maureen Fazendeiro | PORTUGAL/FRANCE, 2019  
Portuguese, French | 7 minutes | Colour and Black and White/DCP (D-Cinema)

### A Topography of Memory

Burak Çevik | TURKEY/CANADA, 2019  
Turkish | 30 minutes | Colour/DCP (D-Cinema)

### Lafhat Shams

#### Sun Rave

Roy Samaha | LEBANON, 2019  
Arabic, English | 11 minutes | Colour and Black and White/DCP (D-Cinema)

### (tourism studies)

Joshua Gen Solondz | USA, 2019  
English | 8 minutes | Colour and Black and White/DCP (D-Cinema)

Total running time: 74 minutes

From mind-altering cathode rays and energy flares, to solar and political eclipses, this international (and interstellar) programme refracts the world as regenerative, despite encroaching chaos.

Blake Williams' visually intense and cumulatively moving *2008* continues his 3D explorations. Diaristic travel footage is rephotographed off one of RCA's final cathode-ray tube television models, in a meditation on distance, memory, and the comforts of companionship.

*Amusement Ride* is the latest 16mm film by formalist Tomonari Nishikawa. Shot on Yokohama's famous Cosmo Clock 21 Ferris wheel using a telephoto lens, the film is disorienting, trippy, and constantly regenerating, with the spider web-like supports of the Ferris wheel recalling the filmic apparatus.

Underscored by French film legend Delphine Seyrig's evocative recitation of a Henri Michaux poem, Maureen Fazendeiro's *Black Sun* is a mysterious, multi-textured, and philosophical portrait of eclipse spectators in Portugal.

In Burak Çevik's quietly unnerving and precisely paced *A Topography of Memory*, audio of a family voting in the June 2015 Turkish General Elections is layered over

CCTV footage of a placid Istanbul dawn, the morning after.

Roy Samaha's *Sun Rave* combines personal histories with major geopolitical events to speculate on the impact of the 1989 geomagnetic storm, moving from his family's Beirut home to Bucharest, Berlin, and further afield.

In Joshua Gen Solondz's (*tourism studies*), footage shot around the world over the past decade is assembled and manipulated into a blurred compendium that privileges darkness and abstraction over the picturesque, release over identity. Warning: intense strobing in effect!

ANDRÉA PICARD



## Wavelengths 3: Look Around

### 2minutes40seconds

Han Ok-hee | SOUTH KOREA, 1975  
No dialogue | 10 minutes | Black and White/DCP

### Hrvoji, Look at You From the Tower

Ryan Ferko | CANADA/SERBIA/CROATIA/SLOVENIA,  
2019 | English | 17 minutes | Colour/DCP

### Circumplexor

Gastón Solnicki | ARGENTINA, 2019  
No dialogue | 3 minutes | Colour/DCP (D-Cinema)

### Cézanne

Luke Fowler | UNITED KINGDOM/France, 2019  
No dialogue | 6 minutes | Colour/16mm

### Second Generation

Miryam Charles | CANADA, 2019 | No dialogue  
5 minutes | Colour and Black and White/DCP (D-Cinema)

### Lín Mó Transcript

Erica Sheu | USA/TAIWAN, 2019 | Silent | 3 minutes |  
Colour/35mm

### Who's Afraid of Ideology? Part 2

Marwa Arsanios | LEBANON/KURDISTAN/SYRIA,  
2019 Arabic, Turkish, Kurdish, English | 30 minutes |  
Colour/DCP (D-Cinema)

Total running time: 74 minutes

Bookended by an obscure feminist film collective and a women's-only village in Syria, this programme proposes various documentary approaches — in pursuit of personal, artistic, and/or historical truths — as modes of empowerment and affirmation.

*2minutes40seconds* by Han Ok-hee — member of the little-known and underappreciated South Korean feminist film collective Kaidu Club — is a dynamic, idiosyncratic mosaic of Korean life and culture as seen through people who dream of a unified country.

An unconventional travelogue that stitches together nations of the former Yugoslavia through chance encounters, 1970s rock music, architecture, and inventive editing, Ryan Ferko's *Hrvoji, Look at You From the Tower* locates traces of the past in an increasingly fractured present.

Gastón Solnicki's soul-soothing *Circumplexor* combines footage of Notre-Dame de Paris' statues, presciently removed two days before the cathedral's near-decimation, with Buxtehude, a still life, and an unnamed protagonist.

Shot on 16mm in southern France, near the home of the Post-Impressionist French painter, Luke Fowler's *Cézanne* pays tribute to its eponymous subject's handling of light and nature (notably Mont Sainte-Victoire), with a soundtrack by field recordist Toshiya Tsunoda.

Two of the programme's most intimate gems are epistolary. Told through letters and enigmatic image flashes, Miryam Charles' *Durasian Second Generation* depicts a woman's travels to Haiti to meet the lover of her partner. Erica Sheu's *Transcript* takes inspiration from a film by Shūji Terayama, transposing an exacting arrangement of baby's breath, love letters, cyanotype paper, and lights into a fleeting 35mm memory.

Commissioned by the Sharjah Biennial, *Who's Afraid of Ideology? Part 2* continues Lebanese artist Marwa Arsanios' interest in the ties between ecology, feminism, and collective organization, in a portrait of lived radical politics in a Lebanese farming cooperative, and of the citizens of Jinwar, a women-only village in northern Syria.

ANDRÉA PICARD

2minutes40seconds  
courtesy of the Asia Culture Center



Billy

## Wavelengths 4: Lives of Performers

### Billy

Zachary Epcar | USA, 2019  
English | 8 minutes | Colour/DCP (D-Cinema)

### Remembrance: A Portrait Study

Edward Owens | USA, 1967  
English | 6 minutes | Colour/DCP (D-Cinema)

### Vever (for Barbara)

Deborah Stratman | GUATEMALA/USA, 2019  
English | 12 minutes | Colour/DCP (D-Cinema)

### Book of Hours

Annie MacDonell | CANADA, 2019  
English | 10 minutes | Colour/DCP (D-Cinema)

### We Still Have to Close Our Eyes

John Torres | PHILIPPINES, 2019  
English | 13 minutes | Black and White/DCP (D-Cinema)

### Cest Action Gist

### This Action Lies

James N. Kienitz Wilkins | USA/SWITZERLAND, 2019  
English | 32 minutes | Black and White/DCP (D-Cinema)

Total running time: 81 minutes

Domestic melodrama, meta-cinema, and the mischievous commingling of art and life conspire in a programme that consistently reframes quotidian, in-between moments as a series of strange encounters.

In Zachary Epcar's fragmentary, soap opera-tinged *Billy*, lounge music, lamps, coffee pods, and other accoutrements of contemporary life restage a story of domestic dreams and nightmares: interior design as theatre of anxiety.

*Remembrance: A Portrait Study* (1967) reintroduces the long-overlooked work of Edward Owens (1949–2009), a queer, Black filmmaker who was a student of Gregory Markopoulos. Recently restored, the film incorporates baroque superimpositions and catchy, hit soul songs in a tender portrait of Owens' glamorous mother and her two friends as they relax and enjoy the evening.

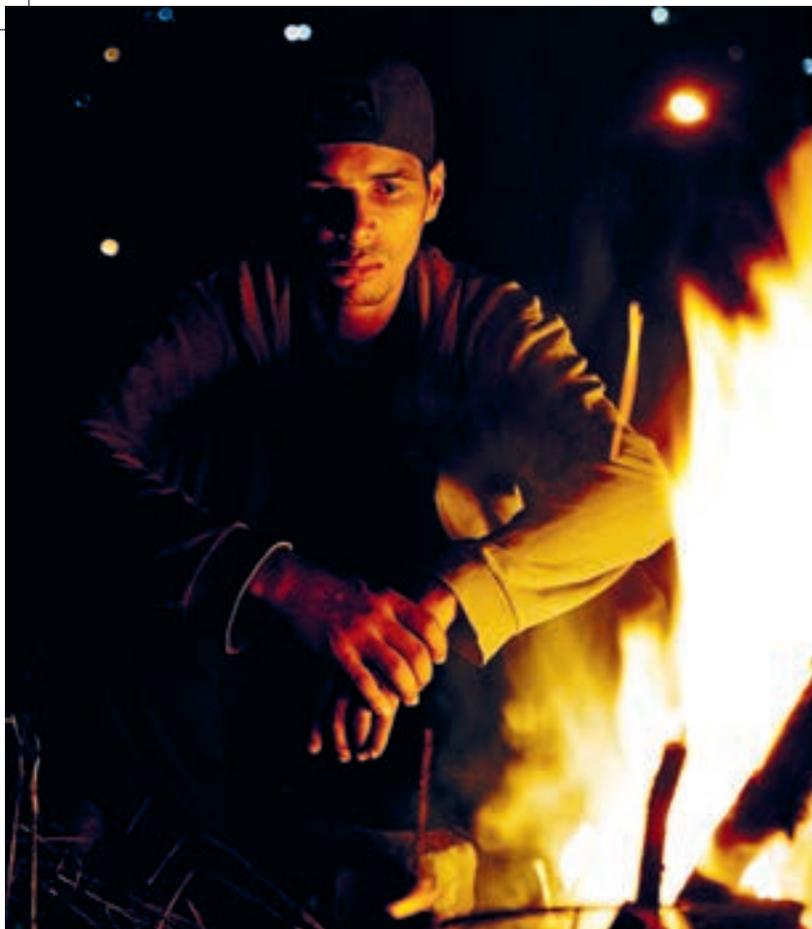
Combining footage shot by the late Barbara Hammer in Guatemala in the mid-1970s, a personal voicemail from Hammer, and field recordings by Maya Deren, Deborah Stratman's *Vever (for Barbara)* is an intergenerational tribute to feminist icons of experimental film, and to the complexities, quandaries, and doubt involved in art making.

Incorporating re-photographed images and clips from Yvonne Rainer's *Lives of Performers*, Annie MacDonell's *Book of Hours* weaves together an elegant play of gestures and patterns, drawn primarily from quiet moments of domestic life in which the family home becomes a site of formal experimentation and intellectual activation.

In John Torres' *We Still Have to Close Our Eyes*, the filmmaker repurposes documentary footage captured from the sets of various Filipino productions (including those of Lav Diaz and Erik Matti) into an eerie, elliptical sci-fi narrative about human avatars controlled by apps.

A pseudo-sequel to his sly *Indefinite Pitch* (Wavelengths 2016), *This Action Lies* is the latest film by the multi-talented James N. Kienitz Wilkins, and continues his ongoing examination of the relationship between language and cinema, offering three perspectives on an object in the year's most entertaining and high-concept coffee break.

ANDRÉA PICARD



## Sete Anos em Maio Seven Years in May

Affonso Uchôa

BRAZIL/ARGENTINA, 2019  
Portuguese  
NORTH AMERICAN PREMIERE  
42 minutes | Colour/DCP (D-Cinema)

## Mi Piel, Luminosa My Skin, Luminous

Gabino Rodríguez,  
Nicolás Pereda

MEXICO/CANADA, 2019  
Spanish  
NORTH AMERICAN PREMIERE  
40 minutes | Colour/DCP (D-Cinema)

*Seven Years in May* and *My Skin, Luminous* form both a contrasting and complementary pairing, as documentary mingles uneasily with dreams, memories, and the speculative.

Urgent and arresting, *Seven Years in May* by Brazil's Affonso Uchôa is the follow-up to his acclaimed narrative feature *Araby* (co-directed with João Dumans, 2017), and centres on the story of Rafael dos Santos Rocha, here credited as co-writer. A pre-Bolsonaro portent, the film is grounded in Rocha's abduction and assault by police officers, with the violence and impunity of the perpetrators still marking him. *Seven Years in May's* utterly engrossing 42 minutes are enacted entirely at night, partially and intimately told around a fire. The film uses fictional devices, recreations, recitations, games, and more, as if the variety of forms might permit better access to an atrocious incident that remains unresolved, and unatoned for.

*My Skin, Luminous* is written and directed by Gabino Rodríguez, in collaboration with TIFF alumna Nicolás Pereda. Various incorporating themes of education, environmental sovereignty, and spiritual rites, the provocative, absurdist film is composed of material ostensibly shot for the Ministry

of Education in a rural school in Mexico's Michoacán state. Inspired by ideas from cult writer Mario Bellatin (who appears in the film), *My Skin, Luminous* beguilingly drifts into the realm of the oneiric as it narrates the story of a young boy's troubled adoption. Enigmatic and deceptively playful in tone, the film boldly transforms the mundane into fantasy, acting as a meditation on the double-edged nature of rituals and childhood (cleansing, humiliation, rebirth); on race; and on water as both symbol and metaphor.

ANDRÉA PICARD

**Affonso Uchôa** was born in Contagem, Brazil. His directorial credits include the documentary *The Hidden Tiger* (14) and the feature films *Afternoon Woman* (10) and *Araby* (17). *Seven Years in May* (19) is his latest film.

**Gabino Rodríguez** was born in Mexico City. He has acted in more than 30 feature films, including in the Festival selections *La última película* (13), *Minotaur* (15), and *Fausto* (18). *My Skin, Luminous* (19) is his latest film.

**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), and *Minotaur* (15), which played the Festival. *My Skin, Luminous* (19) is his latest film.



## Those That, at a Distance, Resemble Another

Jessica Sarah Rinland

UNITED KINGDOM/ARGENTINA/SPAIN, 2019  
Spanish, Portuguese, English  
NORTH AMERICAN PREMIERE  
67 minutes | Colour / DCP (D-Cinema)

Production Company: Jessica Sarah Rinland/  
Filmika Galaika  
Producer: Jessica Sarah Rinland, Beli Martínez  
Cinematographer: Jessica Sarah Rinland, Luís Arnias  
Editor: Jessica Sarah Rinland  
Sound: Philippe Ciompi  
Principal Cast: Jessica Sarah Rinland, Luís Arnias,  
Joel Seidner

Production: Jessica Sarah Rinland  
Somerset House Studios, New Wing, Strand  
London WC2R 1LA United Kingdom  
jrinland2@aol.com

Preceded by:

### Heavy Metal Detox

Josef Dabernig  
AUSTRIA, 2019  
No dialogue  
WORLD PREMIERE  
12 minutes | Black and White/DCP (D-Cinema)

*Those That, at a Distance, Resemble Another* is the debut feature by Argentinian-British artist-filmmaker Jessica Sarah Rinland, the culmination of a series of equally elegant short- and mid-length works produced over the past several years. Extending from Rinland's ongoing research into natural habitats and various forms of preservation, the film traces, with sinuosity and exactitude — via chapters and accompanying detours — the production of a lab-engineered replica of an elephant tusk. The film gradually opens up to reflections on ecological and museological conservation, fabrication materials, and authenticity.

Shooting on warm Super 16mm, Rinland balances the sterility of her work's lab-environment setting with a sumptuous colour palate and the magnification of textures. More warmth comes from repeated shots of hands, almost exclusively shown uncoupled from bodies — in close-up and in action. Throughout, we watch these hands undertake a series of tasks with care and precision, a hypnotic progression of gestures blurring the line between science and art making.

Rinland's feature is preceded by *Heavy Metal Detox*, the latest film by Austrian artist Josef Dabernig, a detailed (and scripted!) black-and-white portrait of Dabernig's trip to the dentist to have fillings removed, as its title slyly implies. Partly humorous, partly unnerving — with the uncanny, antiseptic mood heightened by Michael Palm's polished and perforating sound design — the film echoes Rinland's play of hands, instruments and enamel. Two films that, at a distance, resemble one another.

ANDRÉA PICARD



**Jessica Sarah Rinland** was born in London, and holds a Master of Science in arts, culture, and technology from MIT. She has directed many short films, including *Nulepsy* (10), *Adeline For Leaves* (14), and *Y Berá - Bright Waters* (16). *Those That, at a Distance, Resemble Another* (19) is her first feature-length film.



**Josef Dabernig** is a multidisciplinary artist who has twice exhibited in the Venice Biennale. His over 15 short films include the Festival selection *Hotel Roccalba* (09). *Heavy Metal Detox* (19) is his latest short film.



## Krabi, 2562

Anocha Suwichakornpong,  
Ben Rivers

THAILAND/UNITED KINGDOM, 2019  
Thai, English  
NORTH AMERICAN PREMIERE  
94 minutes | Colour/DCP (D-Cinema)

Production Company: **Electric Eel Films/ Ben Rivers Limited**  
Executive Producer: **Xie Meng**  
Producer: **Maenum Chagasik**  
Cinematographer: **Ben Rivers, Leung Ming Kai**  
Editor: **Aacharee Ungsriwong**  
Production Designer: **Parinda Moong**  
Sound: **Chalermrat Kawewattana**  
Principal Cast: **Siraphun Wattanajinda, Arak Amornsupasiri, Primrin Puarat, Nuttawat Attasawat, Atchara Suwan, Lieng Leelatiwanon**

Production: **Electric Eel Films**  
161/92 Baan Klang Muang, Soi Onnut 17  
Sukhumvit 77 Suan Luang  
Bangkok 10250 Thailand  
electricfilms@gmail.com

### CONTACT INFORMATION

International Sales Agent: **Rediance**  
(see page 357)

Creative documentary and cinematic realism are at the core of *Krabi, 2562*, a luminous, elegantly playful work on the power images have to represent and manipulate a personal universe of collective memories and to inspire social awareness.

Co-conceived and directed by festival favourites Anocha Suwichakornpong and Ben Rivers, two distinctive voices from different cultures and traditions who nevertheless share a similarly generous vision of the world, *Krabi, 2562* is an elaboration of themes and ideas investigated in the duo's 2018 installation for the first Thai Biennale. In the film's narrative and visual space the Holocene, the recent past, and present day (2562 being the current year in the Thai Buddhist calendar) coexist in southern Thailand's Krabi region and its quietly beautiful landscapes — paradises soon to be lost forever in the contamination of rampant consumerism and invasive tourism.

As a woman — who has a propulsive, changing identity — guides viewers through Krabi's history, folklore, and iconic sites, the film's hybrid structure merges fiction, interviews, and oral tradition into a fluid experience, as placid as it is trippy. In one instance, a prehistoric couple exists

alongside Krabi's many international tourists and commercial film crews, going about their mundane daily life oblivious to the millennia that have passed.

Shot on Super 16 by Rivers and cinematographer Leung Ming Kai, the film lingers on the quiet pace of omnipresent nature, ever-changing light, and the inhabitants who strangely, though also naturally, are suspended within a vast time continuum — including that of memory.

GIOVANNA FULVI



**Anocha Suwichakornpong** is a film director from Thailand whose films include the features *Mundane History* (09), *Breakfast Lunch Dinner* (10), and the Festival selection *By the Time it Gets Dark* (16). *Krabi, 2562* (19) is her latest film.



**Ben Rivers** was born in Somerset, England. His directorial credits include the documentary *Two Years at Sea* (11) and the Festival selections *A Spell to Ward Off the Darkness* (13) and *TREES DOWN HERE* (18). *Krabi, 2562* (19) is his latest film.



## O que arde

### Fire Will Come

Oliver Laxe

SPAIN/FRANCE/LUXEMBOURG, 2019  
Galician  
NORTH AMERICAN PREMIERE  
85 minutes | Colour/DCP (D-Cinema)

Production Company: 4 A 4 Productions / Miramemira/Kowalski Films/Tarantula  
Producer: Andrea Queralt, Andrea Vázquez, Xavi Font, Mani Mortazavi  
Screenplay: Oliver Laxe, Santiago Fillol  
Cinematographer: Mauro Herce  
Editor: Cristóbal Fernández  
Sound: Amanda Villavieja, David Machado, Sergio Da Silva, Xavi Souto  
Principal Cast: Amador Arias, Benedicta Sánchez

Production: 4 A 4 Productions  
10 bis rue Bisson  
Paris 75020 France  
andrea.queralt@4a4productions.fr

#### CONTACT INFORMATION

International Sales Agent: Pyramide International  
(see page 357)

Some conflagrations are literal and colossal, devastating forests and homes. Others are figurative, quiet — combusting and consuming from the inside out. Both inform *Fire Will Come*, the third feature by Oliver Laxe, his follow-up to the TIFF favourite *Mimosas*, part of Wavelengths 2016. The first film in the Galician language selected at Cannes, where it also deservedly won an award earlier this year, this lush, devastating *finis terrae* is at once a touching portrait of a mother and son, of the deep isolation of remote village life, and of nature as both haven and threat.

The film begins as Amador Coro (Amador Arias), weathered and weary, returns to his family home in the mountains of rural Galicia. Having served prison time for charges of arson, he is completely ostracized from his community beyond his aged (yet surprisingly spry and sneaker befitting) mother Benedicta (Benedicta Sánchez) and their three cows.

With a face as melancholic as it is stoic, Amador is seemingly lost in limbo as he and Benedicta resume a quiet life of agricultural labour, simple routines, and heavy silences. Throughout, their lives are marked by the subtle and aggressive hostility of locals, their

newly conferred social stigma even permeating their time alone.

*Fire Will Come* is magnificently shot on 16mm film, in a muted palette befitting its woodsy and misty locale, by master cinematographer Mauro Herce (whose stellar work can also be experienced at TIFF 2019 in Eloy Enciso's *Endless Night*, another important film from the burgeoning Galician New Wave). Profoundly empathetic, and simmering until it roars, *Fire Will Come* culminates in one of the year's truly grand finales.

ANDRÉA PICARD



**Oliver Laxe** was born in Paris. His first feature, *You All Are Captains* (10), won the FIPRESCI Prize in the Directors' Fortnight at Cannes. His second feature, *Mimosas* (16), played the Festival and won the Critics' Week Grand Prize at Cannes. *Fire Will Come* (19) is his latest film.



## Liberté

Albert Serra

FRANCE/SPAIN/PORTUGAL/GERMANY, 2019  
 French, German, Italian  
 NORTH AMERICAN PREMIERE  
 132 minutes | Colour/DCP (D-Cinema)

Production Company: **Idéale Audience/Rosa Filmes/**  
**Andergraun Films**  
 Producer: **Pierre-Olivier Bardet**  
 Screenplay: **Albert Serra**  
 Cinematographer: **Artur Tort**  
 Editor: **Albert Serra, Artur Tort, Ariadna Ribas**  
 Sound: **Mélissa Petitjean**  
 Music: **Marc Verdaguer, Ferran Font**  
 Principal Cast: **Helmut Berger, Marc Susini,**  
**Baptiste Pinteaux**

Production: **Idéale Audience**  
**6, rue de l'Agent Bailly**  
**Paris 75009 France**  
**ideale@ideale-audience.fr**

### CONTACT INFORMATION

International Sales Agent: **Films Boutique**  
 (see page 357)

Following his instant cult classic *La Mort de Louis XIV* (Wavelengths 2016), visionary Catalan filmmaker and artist Albert Serra returns to the Festival with an even greater period-piece provocation, the feature-film component of a tripartite project that began as a theatre play at the Volksbühne in Berlin, then a two-screen installation at the Reina Sofia in Madrid. Trading the Sun King's palatial bedchamber for a nondescript forest clearing somewhere between Potsdam and Berlin, *Liberté* follows an ensemble of libidinous aristocrats, exiles from the court of Louis XVI, who embark on an extended night of woodland cruising to live out their sexual fantasies and explore their philosophy of libertinage.

Mixing non-professional performers, theatre actors, and even members of his crew (as well as the great Helmut Berger, terrifically bewigged as the legendary German seducer and non-conformist the Duc de Walchen), Serra adopts a Warholian approach to the Sadean activities, allowing his players to extemporize some of their BDSM. While some of the sex is graphic, the film's focus is on the interplay between exhibitionism and voyeurism, the seen and the unseen, lust and tedium, as cinematographer Artur Tort

masterfully captures the carnal proceedings in images that recall the great neoclassical and rococo tableaux of Watteau, Fragonard, and Boucher. Strangely despectacularized, languid, and somewhat sombre in tone, *Liberté* sees Serra at the height of his powers, boldly enacting his artistic freedom and continuing to make radical and subversive work in an increasingly conservative cultural milieu.

ANDRÉA PICARD



**Albert Serra** was born in Banyoles, Spain, and graduated from the University of Barcelona. He made his feature debut with *Honor de Cavalleria* (06), and followed it with *Birdsong* (08), *Story of My Death* (13), and *La Mort de Louis XIV* (16), all of which screened at the Festival. *Liberté* (19) is his latest film.



## Vitalina Varela

### Pedro Costa

PORTUGAL, 2019  
Cape Verdean Creole, Portuguese  
NORTH AMERICAN PREMIERE  
124 minutes | Colour/DCP (D-Cinema)

Production Company: **OPTEC**  
Producer: **Abel Ribeiro Chaves**  
Screenplay: **Pedro Costa, Vitalina Varela**  
Cinematographer: **Leonardo Simões**  
Editor: **João Dias, Vítor Carvalho**  
Sound: **João Gazua, Hugo Leitão**  
Principal Cast: **Vitalina Varela, Ventura**

Production: **OPTEC**  
Rua 1º Dezembro, nº101, 2ºC  
Lisbon 1200-358 Portugal  
mail@optec.pt

**CONTACT INFORMATION**  
US Distributor: **Grasshopper**  
(see page 357)

Portuguese auteur Pedro Costa returns to the Festival with another haunting portrait of the souls that populate the tenebrous tenements, alleys, and forests of Fontainhas, the now-vanished Lisbon neighbourhood that he first began chronicling over two decades ago with the masterful trilogy of *Ossos*, *In Vanda's Room*, and *Colossal Youth*.

*Vitalina Varela* takes its title from the name of its lead actress, a Cape Verdean woman who, as per usual with Costa's non-professional actors, plays a fictionalized version of herself. Vitalina first appeared in an episode in the director's previous film, *Horse Money* (Wavelengths 2015), wherein she recounted how her husband had left their homeland nearly 25 years ago to work in Lisbon — a separation that became permanent when she finally arrived on the continent, three days after his funeral. In *Vitalina Varela*, Costa refracts and expands that episode to place us firmly within his heroine's stoic point of view, capturing her extraordinary strength and resilience as she navigates the scanty physical traces her husband left behind, discovers his secret, illicit life, and encounters the other lives that darken the shadows of the Fontainhas that once was.

Shot almost entirely at night, *Vitalina Varela* plays out as a series of burnished, painterly still lifes, its namesake monumentalized in stunningly static compositions that are at once expressionistically heightened and starkly beautiful in their austerity.

Tracing Vitalina's disorienting journey through loss, grief, and disillusionment, Costa renders the nightmarish reality of the African diaspora and the harrowing legacy of racial and colonial violence as a dreamlike portrait of the living dead.

ANDRÉA PICARD



**Pedro Costa** was born in Lisbon and studied at the Lisbon Theatre and Film School. He has directed the films *Casa de Lava* (94), *Ossos* (97), and *In Vanda's Room* (00). His films *Blood* (89), *Colossal Youth* (06), and *Horse Money* (14) all played the Festival. *Vitalina Varela* (19) is his latest feature.



## Longa noite Endless Night

Eloy Enciso

SPAIN, 2019  
Galician, Spanish  
NORTH AMERICAN PREMIERE  
92 minutes | Colour/DCP (D-Cinema)

Production Company: Filmika Galaika  
Executive Producer: Beli Martínez  
Producer: Beli Martínez  
Screenplay: Eloy Enciso  
Cinematographer: Mauro Herce  
Editor: Patricia Saramago  
Sound: Joaquín Pachón  
Principal Cast: Misha Bies Golas, Nuria Lestegás,  
Manuel "Pozas" Vázquez, Verónica Quintela,  
Manuel Pumares, Suso Meilán, Celsa Araujo

Production: Filmika Galaika  
Rei Abdullah, 16 2º  
A Coruña, A Coruña 15004 Spain  
info@filmikagalaika.com

Taking its title from the expression *longa noite de pedra* ("long night of stone"), which was coined by the poet Celso E. Ferreiro to describe the lengthy period of dictatorship after the Spanish Civil War, the third feature by Galician filmmaker Eloy Enciso explores the *postguerra* mood and the texture of life in Franco-era Spain by way of unconventional portraiture, the power of words, and stunning atmospheric immersion. Working with non-actors and a script sourced from excerpts of plays, memoirs, and letters from political prisoners, Enciso portrays a variety of characters — both victors and vanquished — as they negotiate a newly reordered society.

At the film's shifting centre is Anxo (Misha Bies Golas), who returns home to his unnamed village in the years following the war, his interactions with individuals wielding varying levels of power serving to cast the cruelty of the modern world into stark relief. As he moves through the town, and eventually into the surrounding arboreal landscape, the already muted mood turns towards the mournful as the film approaches its quietly grand finale.

Following in the materialist tradition of Straub-Huillet and Pedro Costa, Enciso

continues to explore themes that preoccupied him in his earlier work: the human presence in the landscape (specifically, the forest as a container of popular history), the cultural and geographic specificity of Galicia, the search for musicality in language, and the intertwining of history, fact, and fiction.

Proceeding dreamily through its elliptical, day-to-night structure, *Longa noite* is a nocturne of ferocity and resistance, a strange and stirring indictment of fascism that employs beautifully cryptic methods to combat oblivion.

ANDRÉA PICARD



Eloy Enciso was born in Gandia, Spain, and graduated in environmental science before studying documentary filmmaking at Cuba's San Antonio de los Baños International School of Cinema. After directing several shorts, he made his feature debut with the documentary *Pic-nic* (07), and followed it with *Arraianos* (12). *Longa noite* (19) is his latest feature.



## Un Film Dramatique

Éric Baudelaire

FRANCE, 2019  
 French  
 NORTH AMERICAN PREMIERE  
 114 minutes | Colour/DCP (D-Cinema)

Production Company: Poulet-Malassis/Les Films d'Ici  
 Producer: Éric Baudelaire  
 Cinematographer: Claire Mathon  
 Editor: Claire Atherton  
 Sound: Erwan Kerzanet, Eric Lesachet  
 Principal Cast: Anida Ait Abdesselam, Fatimata Sarr, Manelle Zigh, Ambrine Belarbi, Assia Chaihab, Melinda Damis, Alyssa David, Daffa Dialo, Sabou Fofana, Gaetan Gichtenaere, Bintou Kamate, Guy-Yanis Kodjo, Ibrahima Konate, Basile Leignel, David Pop, Aissé Sacko, Rabyatou Saho

Production:  
 Poulet-Malassis  
 157 rue de Crimée, Atelier A304  
 Paris 75019 France  
 info@pouletmalassis.com

Acclaimed French artist and filmmaker Éric Baudelaire's body of work is wide-ranging and tentacular. Valuing long-term research and collaboration across different projects, Baudelaire develops close bonds with his subjects over time, producing work that inevitably and purposefully problematizes the question of authorship. His latest project, *Un Film Dramatique*, comes on the heels of his much deserved nomination for France's prestigious Marcel Duchamp art prize.

First initiated in autumn 2015 as a documentary about the newly constructed Dora Maar junior high school in the Paris suburb of Saint-Denis, the final film has transformed, over regular shooting sessions with students from the school's film group, into an amorphous and ebullient collective project. At once a portrait of a diverse group of students during critical years of growth, captured at a time of political upheaval locally and globally, *Un Film Dramatique* is also a film about friendship, emancipation, trust, performance, and, in particular, the act of filmmaking for a generation raised by selfies and YouTube.

Charming, and deceptively simple, the work's political might emerges in small, magical gestures. As the kids grow and

mature, the passage of time is felt rather than announced, most notably in their increasingly sophisticated footage: bold, courageous steps towards making work that matters to them, that responds to their questions, that confronts their place in the world. Neither documentary nor fiction, the film poses a conundrum of what it is the students are creating, individually and collectively. As time alters their bodies and shared conversations, they emerge as not only subjects of their film, but also of their own lives.

ANDRÉA PICARD



Éric Baudelaire was born in Salt Lake City. His previous works include *The Anabasis of May and Fusako Shigenobu*, *Masao Adachi and 27 Years Without Images* (11), *The Ugly One* (13), *Also Known as Jihadi* (17), and the Festival selection *Letters to Max* (14). *Un Film Dramatique* (19) is his latest feature.



## 143 rue du désert 143 Sahara Street

Hassen Ferhani

ALGERIA, 2019  
French, Arabic  
NORTH AMERICAN PREMIERE  
100 minutes | Colour/DCP (D-Cinema)

Production Company: Centrale Electrique/  
Allers Retours Films  
Producer: Narimane Mari, Olivier Boisshot  
Screenplay: Hassen Ferhani  
Cinematographer: Hassen Ferhani  
Editor: Hassen Ferhani, Nina Khada, Stéphanie Sicard,  
Nadia Ben Rachid  
Sound: Mohamed Ilyas Guetal, Antoine Morin  
Principal Cast: Malika, Chawki Amari, Samir Elhakim

Production: Centrale Electrique  
8 rue chateaufort  
Marseille 13001 France  
centralelectrique@gmail.com

**CONTACT INFORMATION**  
International Sales Agent: Pascale Ramonda  
(see page 357)

The Sahara covers over four-fifths of Algeria. Somewhere in this vast expanse of desert, Malika lives alone, running her café with one table and a menu that offers an omelette and tea. Dwarfed by the sands that stretch out to the horizon and beset by harsh winds, Malika's outpost seems oddly placed, and decidedly lonely. Yet, as Hassen Ferhani's quiet, vérité documentary unfolds, it becomes clear that this locale is hardly thirsting for life.

Malika's off-the-grid spot is a welcome rest stop for a variety of travellers, who come not just for the food but to share their stories. (Another fixture of the café is Mimi, Malika's beloved cat.) Religion, the economy, politics, family — Malika listens, interjects, and absorbs. And when her guests inevitably leave, there's a sense that the café has expanded to hold their memories. But Malika's kingdom — she is the ruler of what might be reductively dubbed a “no-man's land” — isn't immune to the march of so-called progress: a petrol station is to be built next door.

Ferhani films the space of the café with patient pacing that adapts to Malika's world, and with such intimacy as to evoke a sense of sitting next to the matriarch herself. The

effect is that through Malika's exchanges, a portrait emerges of a woman, a landscape, and even a country.

KIVA REARDON



**Hassen Ferhani** was born in Algiers. He co-directed the documentary *Afric-Hotel* (11) and made his feature-length directorial debut with *Roundabout in my Head* (15). *143 Sahara Street* (19) is his latest documentary.



## Heimat ist ein Raum aus Zeit

### Heimat is a Space in Time

Thomas Heise

GERMANY/AUSTRIA, 2019  
German

NORTH AMERICAN PREMIERE  
218 minutes | Colour and Black and White/DCP  
(D-Cinema)

Production Company: Ma.ja.de. Filmproduktion/  
Navigator Film

Producer: Heino Deckert

Screenplay: Thomas Heise

Cinematographer: Stefan Neuberger

Editor: Chris Wright

Sound: Johannes Schmelzer-Ziringer

Production: Ma.ja.de. Filmproduktion

Gottschedstr. 18

Leipzig 04109 Germany

leipzig@majade.de

#### CONTACT INFORMATION

International Sales Agent: Deckert Distribution  
(see page 357)

Director Thomas Heise was born in East Berlin, and his first films were blocked from release until the fall of the GDR in 1990. Over the past three decades, Heise has worked as a director of both theatre and documentary films, exploring the profound cultural and political changes through this tumultuous period of German reunification. Heise's latest, *Heimat is a Space in Time*, is a monumental work that traces four generations of his family's archives, from the 19th century to the present — their intimate stories revealing the larger cultural and political events that have shaped the past hundred years of German history.

The collage of documents in Heise's brilliant essay film include letters and diaries that he reads, in voiceover, to luminous black-and-white images of various German landscapes and spaces. In this immersive work, silences reveal as much as what is said, with fragments drawing attention to what is missing. Heise's family was torn apart only to have subsequent generations coalesce and try to make sense of their remnants. *Heimat is a Space in Time* spans both world wars, economic collapse, a horrific genocide, and the rise and fall of political ideologies, and it is Heise's focus on the small details of

personal experience, the subtlest shifts of light across a landscape, that make for his film's most visceral experiences.

BRAD DEANE



Thomas Heise was born in East Berlin. His over 20 documentary features and shorts include his award-winning Halle-Neustadt trilogy; *Jammed: Let's Get Moving* (92), *New Town: The State of Things* (00), and *Children. As Time Flies* (07). *Heimat is a Space in Time* (19) is his latest film.



## State Funeral

Sergei Loznitsa

NETHERLANDS/LITHUANIA, 2019  
Russian  
NORTH AMERICAN PREMIERE  
135 minutes | Colour/DCP (D-Cinema)

Production Company: ATOMS & VOID/Studo Uljana Kim  
Producer: Sergei Loznitsa, Maria Choustova  
Screenplay: Sergei Loznitsa  
Editor: Danielius Kokanauskis  
Sound: Vladimir Golovnitcki

Production: ATOMS & VOID  
Brugsestraat 20  
The Hague, South Holland 2587 XS Netherlands  
contact@atomsvoid.com

On March 5, 1953, a shadow of death fell upon the 22.4 million square kilometres of the Soviet Union. After a serious illness, General Secretary of the Central Committee, leader of the world proletariat, Generalissimus of the USSR, Joseph Vissarionovich Stalin, passed away unexpectedly in Moscow. The entire country stopped. All walks of society mobilized to take part in The Great Farewell, a four-day funeral-turned-stampede, in which many perished. Those who couldn't attend gathered for meetings of remembrance in their cities, towns, and villages, at their plants and factories, schools and universities, to support each other in a time of despair and uncertainty. While it is estimated that over 8.9 million people died under Stalin, hundreds gather to mourn on the anniversary of his death to this day. His cult of personality prevails.

In *State Funeral*, unique, unseen, and long-forgotten archival footage — mostly in colour, with a dominance of garish Kremlin red — presents Comrade Stalin's nationwide valediction as the culmination of Soviet ritual and terror-induced delusion.

Part of Sergei Loznitsa's informal trilogy of historical correctives, after *The Event* (2015) and *The Trial* (2018), *State Funeral*

is his most visually stunning film to date, a bone-chilling deconstruction of the ceremony that ended one of history's bloodiest regimes. Here is unprecedented access to the grotesque, tyrannical, and absurd experience of life and death under the so-called Red Tsar, the originator of Fake News, whose legacy haunts the contemporary world.

DOROTA LECH



Sergei Loznitsa was born in Belarus and raised in Ukraine. Many of his films have played the Festival, including the features *My Joy* (10), *In the Fog* (12), and *Donbass* (18), and the documentaries *Maidan* (14), *The Event* (15), *Austerlitz* (16), and *The Trial* (18). *State Funeral* (19) is his latest film.



## A Febre The Fever

Maya Da-Rin

**BRAZIL/France/GERMANY, 2019**  
Portuguese, Tukano  
**NORTH AMERICAN PREMIERE**  
98 minutes | Colour/DCP (D-Cinema)

Production Company: **Tamanduá Vermelho/Enquadramento Produções/Still Moving/Komplizen Film**  
Executive Producer: **Leonardo Mecchi**  
Producer: **Maya Da-Rin, Leonardo Mecchi, Juliette Lepoutre, Pierre Menahem, Janine Jackowski, Jonas Dornbach**  
Screenplay: **Maya Da-Rin, Miguel Seabra Lopes, Pedro Cesarino**  
Cinematographer: **Barbara Alvarez**  
Editor: **Karen Akerman**  
Production Designer: **Ana Paula Cardoso**  
Sound: **Felippe Mussel, Breno Furtado, Romain Ozanne, Emmanuel Croset**  
Principal Cast: **Regis Myrupu, Rosa Peixoto**

Production: **Tamanduá Vermelho**  
Rua Paulo Cesar de Andrade 296/103  
Rio de Janeiro, Rio de Janeiro 22221-090 Brazil  
contato@tamanduavermelho.com

**CONTACT INFORMATION**  
International Sales Agent: **Still Moving**  
(see page 357)

Flush with sounds and images that bridge the angular sprawl of modern industrial spaces with the irrepressible fertility of the natural world, this gorgeously crafted film from Brazilian writer-director Maya Da-Rin (*Terras*) conveys an intimate story of work, family, and inevitable change.

Forty-five-year-old Desana Justino (Regis Myrupu) moved from his home in the Brazilian wilderness to Manaus, a port city surrounded by the Amazon rainforest, some 20 years ago. Recently widowed, he works as a watchman at a cargo port and lives in a modest home on the outskirts of the city. His daughter Vanessa (Rosa Peixoto) has been given a scholarship to study medicine in Brasilia, but she worries about leaving her father in this urban environment to which he has never completely adapted. Vanessa's unease is compounded when Justino begins to show symptoms of a strange fever, while rumours of a dangerous, perhaps supernatural animal circulate.

*The Fever* alternates alluringly between image-driven and verbal (both in Portuguese and Tukano) storytelling. Masterfully composed shots of dense, dark jungles and colossal cranes hoisting shipping containers elicit both awe and tension, while scenes such as

the one in which Justino tells his grandson of a hunter nursed and sheltered by monkeys carry a sense of wisdom being shared across generations.

Da-Rin blends an unobtrusive, observational approach with a uniquely luxuriant beauty and rhythm. The close bond between Justino and Vanessa, meanwhile, recalls Ozu's *Late Spring*, leading to a deeply moving final chapter in which, for all the underlying concerns regarding the erosion of traditions, some rites of passage remain eternal.

DIANA SANCHEZ



**Maya Da-Rin** was born in Rio de Janeiro. She graduated with honours from Le Fresnoy Studio national des arts contemporains in France. Her past directorial credits include the short films *E Agora, José?* (02) and *Version Française* (11), and the documentary features *Margem* (07) and *Terras* (09). *The Fever* (19) is her latest film.

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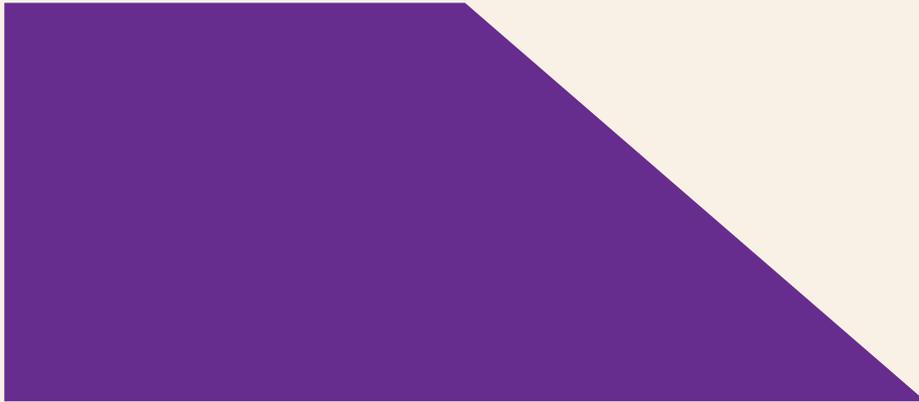
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### Nimic

Yorgos Lanthimos  
GERMANY/USA/UNITED KINGDOM, 2019, English  
North American Premiere | 12 minutes | Colour/DCP  
(D-Cinema)

Shifting back to shorts after his triumph with *The Favourite*, Lanthimos demonstrates his forte for inimitably weird stories with a drama starring Matt Dillon as a classical musician whose life takes a strange direction after an encounter with a stranger on the subway. JASON ANDERSON

**Yorgos Lanthimos** was born in Athens. His films *Kinetta* (05), *Dogtooth* (09), *Alps* (11), *The Lobster* (15), and *The Killing of a Sacred Deer* (17) all played the Festival.



### Jarvik

Emilie Mannerling  
CANADA, 2019, French  
World Premiere | 19 minutes | Colour/DCP (D-Cinema)

A teenager who longs to just be a teenager, Léa must instead spend the last days of summer helping her family cope with a recent loss and with her younger brother's health crisis in Emilie Mannerling's moving drama. JA

**Emilie Mannerling** was born in Montreal. She was selected for the 2017 TIFF Talent Lab and has directed the short films *Star* (15) and *Mahalia Melts in the Rain* (17). *Jarvik* (19) is her latest film.



### Reminiscences of the Green Revolution

Dean Colin Marcial  
PHILIPPINES/USA, 2019, Tagalog, English  
World Premiere | 16 minutes | Colour/DCP (D-Cinema)

In this vibrant drama about Filipino activists planning a series of protests in 2001, Dean Colin Marcial crafts an intricately layered portrait of idealism, fraying dynamics, and jealousy — all filtered through the point of view of a surprising narrator. ROBYN CITIZEN

**Dean Colin Marcial** was born in Quezon City, Philippines. His films include *Manila Death Squad* (17) and *The Midnight Service* (17).



### Hello Ahma

gui

Siyou Tan  
SINGAPORE/USA, 2019, Chinese, English, Taiwanese  
World Premiere | 16 minutes | Colour/DCP (D-Cinema)

For a curious eight-year-old adjusting to a new life with her parents in America, the passing of her beloved grandmother in Singapore yields first encounters with painful truths about life, death, and cultural dislocation. JA

**Siyou Tan** was born in Singapore. She is a graduate of the AFI Directing Workshop for Women and has directed the short film *2200 Volts* (17). *Hello Ahma* (19) is her latest film.



### Measure

Karen Chapman  
CANADA, 2019, English  
World Premiere | 9 minutes | Colour/DCP (D-Cinema)

Nine-year-old Shane gets suspended from school and embarks on a journey through the streets of Toronto, before returning home to face his mother. As the seemingly aimless walk reaches its destination, his purpose becomes clearer, in Karen Chapman's exploration of childhood, loss, and responsibility. RC

**Karen Chapman** was born in Toronto. Her recent directorial credits include the short films *They Should Be Flowers* (19) and *Lessons Injustice* (18). *Measure* (19) is her latest film.



### The Raft

Sylvain Cruiziat  
GERMANY, 2019, English, German  
World Premiere | 20 minutes | Colour/DCP (D-Cinema)

In this stylish and ruthless satire, a famous performance artist faces an unexpected crisis when real-world political matters complicate her latest impeccably provocative and eminently bankable piece. JA

**Sylvain Cruiziat** was born in London and lives in Munich. He has directed the short documentaries *Aftermath* (15) and *Find Fix Finish* (17). *The Raft* (19) is his latest film.



### Please Speak Continuously And Describe Your Experiences As They Come To You

Brandon Cronenberg  
CANADA, 2019, English  
North American Premiere | 10 minutes | Colour/DCP  
(D-Cinema)

In this psychedelically retro thriller, a psychiatric patient with an implant that allows her to relive her dreams finds her reality encroached upon in surreal ways. RC

**Brandon Cronenberg** was born in Toronto. His film *Antiviral* (12) won Best Canadian First Feature at the Festival.



### Human Nature

Sverre Fredriksen  
NETHERLANDS, 2019, No dialogue  
World Premiere | 2 minutes | Colour/DCP (D-Cinema)

A stop-motion spoof that targets the foibles of creatures of all kinds, this animation reverses the usual hierarchy of the animal kingdom with very memorable and hilarious results. JA

**Sverre Fredriksen** was born in Drammen, Norway. His directorial credits include the short films *Power Up* (06) and *Cloacinae* (17). *Human Nature* (19) is his latest film.



### This Ink Runs Deep

Asia Youngman  
CANADA, 2019, English  
World Premiere | 16 minutes | Colour/DCP (D-Cinema)

In this vivid and moving documentary by Asia Youngman, Indigenous artists throughout Canada strive to reclaim their cultures and identities through a reawakening of tattoo practices both traditional and contemporary. JA

Asia Youngman was born in Victoria. Her films include *Lelum'* (17), which won Best Documentary Short at the imagineNATIVE Film Festival, *Te Kaitiaki* (18), and *In the Valley of the Wild Horses* (18).



### Något att minnas Something to Remember

Niki Lindroth von Bahr  
SWEDEN, 2019, Swedish  
World Premiere | 5 minutes | Colour/DCP (D-Cinema)

In the animator's first film since her 2017 IWC Short Cuts Award winner *The Burden*, Niki Lindroth von Bahr presents another bittersweet look at life's many challenges, albeit as experienced by furry, feathered, and slimy creatures who sound and feel all too human. JA

Niki Lindroth von Bahr was born in Stockholm. She has directed the short films *Tord and Tord* (10), *Bath House* (14), and *The Burden* (17). *Something to Remember* (19) is her latest film.



### Daddio

Casey Wilson  
USA, 2019, English  
World Premiere | 18 minutes | Colour/DCP (D-Cinema)

Writer-director Casey Wilson and Michael McKean's comedic yet poignant performances propel this tale of a daughter and her eccentric father, separately struggling to cope with a tragedy. When Dad comes to visit, they will have to work together to reconcile their unorthodox approaches to grief. RC

Casey Wilson is an American comedian, screenwriter, and actor, with roles in such films as *Gone Girl* (14) and *Julie and Julia* (09). *Daddio* (19) is her directorial debut.



### A Fool God

Hiwot Admasu Getaneh  
FRANCE, 2019, Amharic  
World Premiere | 18 minutes | Colour/DCP (D-Cinema)

When young Mesi steps in for her squeamish brother to perform a traditional — male-only — ritual, she faces blame for the negative outcome. Instead, she defiantly questions the wisdom of her elders' beliefs, in Hiwot Admasu Getaneh's magical realist and gently irreverent drama. RC

Hiwot Admasu Getaneh was born in Addis Ababa, Ethiopia. Her directorial debut, the short film *New Eyes* (15), played the Festival. *A Fool God* (19) is her latest film.



### Life Support

Renuka Jayapalan  
CANADA, 2019, English  
World Premiere | 8 minutes | Black and White/DCP (D-Cinema)

The great Jayne Eastwood gets straight to the heart of the matter in Renuka Jayapalan's funny and poignant true-life tale of a very different kind of dog-park encounter. JA

Renuka Jayapalan was born in Toronto. Her debut short, *Big Girl* (05), won the Short Cuts Award for Best Canadian Short Film at the Festival. *Life Support* (19) is her latest film.



### Carne Flesh

Camila Kater  
BRAZIL/SPAIN, 2019, Portuguese  
North American Premiere | 12 minutes | Colour/DCP (D-Cinema)

Five women, each in a different stage of their life, share experiences about their relationships to their bodies and how others perceive them in this powerfully intimate mixed-media animated documentary from Camila Kater. RC

Camila Kater was born in São Paulo, Brazil, and has worked as an animator for several films. *Flesh* (19) is her directorial debut.

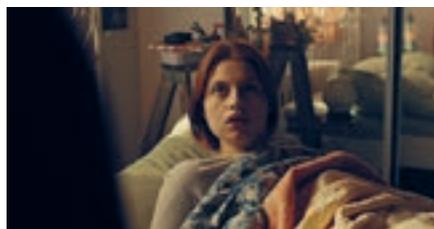


### Les Profondeurs

The Depths  
Ariane Louis-Seize  
CANADA, 2019, French  
World Premiere | 22 minutes | Colour/DCP (D-Cinema)

Looking for solace while staying in her late mother's cottage, a young woman instead finds her old scuba gear. This fateful discovery leads to some watery revelations in this spellbinding and visually ravishing drama. JA

Ariane Louis-Seize was born in Gatineau, Quebec. Her first two short films, *Wild Skin* (16) and *Little Waves* (18), both played the Festival. *The Depths* (19) is her latest film.



### I Am in the World as Free and Slender as a Deer on a Plain

Sofia Banzhaf  
CANADA, 2019, English  
World Premiere | 12 minutes | Colour/DCP (D-Cinema)

A young woman explores her sexual autonomy through a series of discomfiting encounters in Sofia Banzhaf's uncommonly deft and perceptive look at millennial romance. JA

**Sofia Banzhaf** is a German-Canadian actor, writer, and director. *I Am in the World as Free and Slender as a Deer on the Plain* (19) is her latest short film.



### Recrue Rebel

Pier-Philippe Chevigny  
CANADA, 2019, French  
World Premiere | 15 minutes | Colour/DCP (D-Cinema)

In 2022 Quebec, young Alex discovers a family in the woods while playing and begins to question the purpose of his father's militia. Pier-Philippe Chevigny crafts a provocative, nuanced portrayal of a child's unsettling encounter with the real-life implications of his family's ideology. RC

**Pier-Philippe Chevigny** was born in Montreal. He has directed the short films *Tala* (13) and *Vétérane* (17). *Rebel* (19) is his latest film.



### Ani

Josephine Stewart-Te Whiu  
NEW ZEALAND, 2019, Māori, English  
North American Premiere | 12 minutes | Colour/DCP (D-Cinema)

In this authentic and tender drama anchored by intricately textured lead performances, a young girl finds comfort in play and slowly reconnects with her distant father after her mother walks out on the family. RC

**Josephine Stewart-Te Whiu** was born in Auckland. She was one of eight screenwriters to contribute to the anthology film *Waru* (17), which played the Festival. *Ani* (19) is her latest film.



### Nachts sind alle Katzen grau All Cats Are Grey in the Dark

Lasse Linder  
SWITZERLAND, 2019, German  
International Premiere | 18 minutes | Colour/DCP (D-Cinema)

No mere viral cat video can compare with the feline-centric poignancy of Lasse Linder's astonishingly intimate study of one man's ardent longing to expand his multi-species household. JA

**Lasse Linder** was born in St. Gallen, Switzerland. He has directed the short films *Psilocybin* (15) and *Bashkimi United* (18). *All Cats Are Grey in the Dark* (19) is his latest film.



### La Siesta The Nap

Federico Luis Tachella  
ARGENTINA, 2019, Spanish  
North American Premiere | 15 minutes | Colour/DCP (D-Cinema)

Surreal and sensuous, Federico Luis Tachella's daring film transforms the story of an elderly woman's afternoon assignation into a bold celebration of sexuality as it exists in many forms and many kinds of bodies. JA

**Federico Luis Tachella** was born in Buenos Aires. He has directed the short film *Mirko* (18). His latest film, *The Nap* (19), premiered in competition at Cannes.



### Physique de la tristesse The Physics of Sorrow

Theodore Ushev  
CANADA, 2019, French, English  
World Premiere | 27 minutes | Colour/DCP (D-Cinema)

Academy Award-nominated animator Theodore Ushev reaches a new level of artistry with a saga of childhood reveries and adult regrets that is also the first-ever fully animated film using encaustic painting. JA

**Theodore Ushev** was born in Kyustendil, Bulgaria. He has directed many short films, including the Festival selections *Apart* (12), *Gloria Victoria* (13), *The Sleepwalker* (15), and *Blind Vaysha* (16). *The Physics of Sorrow* (19) is his latest film.



### Anna

Dekel Berenson  
UKRAINE/ISRAEL/UNITED KINGDOM, 2019  
Ukrainian, English  
North American Premiere | 15 minutes | Colour/DCP  
(D-Cinema)

Dekel Berenson's masterfully wry drama follows a single mother as she tries to build a better life for herself and her daughter by attending a mixer for foreign men looking for love. There, her value as an aging woman comes into sharp focus. RC

**Dekel Berenson** is an Israeli-born filmmaker, writer, and activist. *Anna* (19) is his latest film.



### Nan Fang Shao Nv She Runs

Qiu Yang  
CHINA/FRANCE, 2019, Chinese  
North American Premiere | 19 minutes | Colour/DCP 4K  
(D-Cinema)

A teenager resorts to desperate measures in her efforts to quit her school's aerobic dance team and assert her independence in this gripping and deeply humane drama, a top prize winner in the Semaine de la Critique at Cannes this year. JA

**Qiu Yang** was born in Changzhou, China. His short film *A Gentle Night* (17) played the Festival and won a Palme d'Or.



### Ingen Lyssnar Who Talks

Elin Övergaard  
SWEDEN, 2019, Swedish  
North American Premiere | 14 minutes | Colour/DCP  
(D-Cinema)

Caught on opposing sides of a debate about a proposed centre for refugee children, two parents try to navigate the turbulent tides of public opinion in Elin Övergaard's brilliantly incisive film. JA

**Elin Övergaard** was born in Uppsala, Sweden. She has directed the shorts *Stockholm Daybreak* (13), *Control* (14), and *Picture World* (17). *Who Talks* (19) is her latest film.



### Highway to Heaven

Sandra Ignagni  
CANADA, 2019, English  
World Premiere | 16 minutes | Colour/DCP (D-Cinema)

This beautifully composed and evocative doc observes the 25 houses of worship that line a single road in Richmond, BC. Through careful juxtaposition of sounds and images, Sandra Ignagni's timely study captures the tensions around multiculturalism and diversity in Canada. RC

**Sandra Ignagni** has directed the short documentaries *Sniff! The Art of Air Tasting* (15), *One Step at a Time* (15), and *Ranger* (16). *Highway to Heaven* (19) is her latest film.

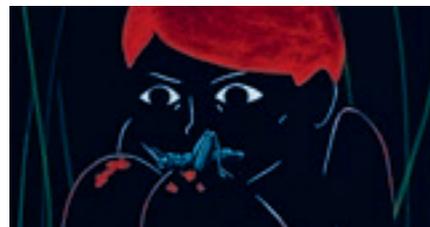


### Suc de síndria Watermelon Juice

Irene Moray  
SPAIN, 2019, Catalan  
North American Premiere | 22 minutes | Colour/DCP  
(D-Cinema)

In this lushly sensual drama, young couple Barbara and Pol go on holiday to heal old wounds and reconnect with good friends. Irene Moray creates a uniquely mature and generous portrait of a woman finding refuge from trauma through intimacy. RC

**Irene Moray** was born in Barcelona. She has directed the short film *Bad Lesbian* (18) and *Watermelon Juice* (19).



### L'Heure de l'Ours And then the Bear

Agnès Patron  
FRANCE, 2019, No dialogue  
North American Premiere | 13 minutes | Colour/DCP  
(D-Cinema)

When a boy's close bond with his mother is imperiled one night by the arrival of a mysterious stranger, matters of nature and nurture collide in this visually stunning and avidly musical animation by Agnès Patron. JA

**Agnès Patron** was born in Paris. She has directed the animated shorts *La valse du pendu* (08), *La veuve caillou* (11), and *Chulyen, histoire de corbeau* (14).



### Route-3

Thanasis Neofotistos  
BOSNIA AND HERZEGOVINA/GREECE, 2019, Bosnian  
World Premiere | 13 minutes | Colour/DCP (D-Cinema)

In a sweaty, overcrowded tram in Sarajevo, a shy teenager is beset by every imaginable impediment as he tries to capture the attention of his object of desire. Yet the overheated hero of this wild farce will not be easily defeated. JA

**Thanasis Neofotistos** was born in Athens. He has directed many short films and documentaries, most recently *Patison Avenue* (18) and *Sparkling Candles* (19). *Route-3* (19) is his latest film.



### Volcano

Karen Moore  
CANADA, 2019, English  
World Premiere | 10 minutes | Colour/DCP (D-Cinema)

Karen Moore's razor-sharp two-hander stars Hannah Cheesman and 2018 TIFF Rising Star Jess Salgueiro as friends whose respective efforts to reveal what's going on in their lives over cocktails may have some telling omissions. JA

**Karen Moore** is a Toronto-based screenwriter and producer. Her TV writing credits include episodes of *Workin' Moms* (17- ) and *Mary Kills People* (17-19). *Volcano* (19) is her directorial debut.



### Fakh The Trap

Nada Riyadh  
EGYPT/GERMANY, 2019, Arabic  
North American Premiere | 21 minutes | Colour/DCP  
(D-Cinema)

An unmarried couple's would-be romantic getaway at a seaside resort becomes an exercise in rising tension when the young woman expresses doubts about their future, in Nada Riyadh's gripping exploration of power dynamics in relationships. RC

**Nada Riyadh** was born in Alexandria, Egypt. *The Trap* (19) is her latest film.



### Parparim Butterflies

Yona Rozenkier  
ISRAEL/FRANCE, 2019, Hebrew  
North American Premiere | 8 minutes | Colour/DCP  
(D-Cinema)

A family from an Israeli kibbutz takes their ailing patriarch for a ride on a lazy Sunday in this warm and moving snapshot of their encounter with the ephemerality of the natural world. RC

**Yona Rozenkier** was born in Yehiam, Israel. His debut feature *The Dive* (18) played the Festival. *Butterflies* (19) is his latest film.



### Dcera Daughter

Daria Kashcheeva  
CZECH REPUBLIC, 2019, No dialogue  
North American Premiere | 15 minutes | Colour/DCP 4K  
(D-Cinema)

In this innovative and heart-wrenching puppet animation by Daria Kashcheeva, the bond between a father and a daughter is imperiled by matters that go unspoken and hurts that are slow to heal. JA

**Daria Kashcheeva** was born in Dushanbe, Tajikistan. Her directorial credits include *To Accept* (17) and *Prague, A Foreigners' Perspective* (17). *Daughter* (19) is her latest film.



### Yandere

William Laboury  
FRANCE, 2019, French  
World Premiere | 21 minutes | Colour/DCP (D-Cinema)

A miniature AI hologram, Maiko, is programmed to be utterly devoted to her teenage owner. But when he gets a real girlfriend, her passions may prove to be too large for her container in William Laboury's cunning work of speculative fiction. JA

**William Laboury** studied art history and film editing at La Fémis in Paris. His recent directorial credits include the shorts *Hotaru* (16) and *Chose Mentale* (17). *Yandere* (19) is his latest film.



### Thirsty

Nicole Delaney  
USA, 2019, English  
World Premiere | 12 minutes | Colour/DCP (D-Cinema)

A mosquito — hilariously voiced by Maya Rudolph — drinks the blood of a newly single and broken-hearted man and promptly falls in love with him in Nicole Delaney's fantastical comedy about being unconditionally accepted by those who we desire, no matter the species. RC

**Nicole Delaney** was born in Los Angeles. She has directed the short *YOYO* (17) and written for the show *Big Mouth* (17- ). *Thirsty* (19) is her latest film.



### It's Nothing

Anna Maguire  
CANADA/UNITED KINGDOM, 2019, English  
World Premiere | 16 minutes | Colour/DCP (D-Cinema)

In Anna Maguire's unnerving drama, a recent graduate is urged by an impossibly perfect woman to start digging a hole in a nearby park. This puts a chain of events in motion that threatens her emotional balance and carefully maintained routines. RC

**Anna Maguire** is a Canadian-British writer, director, and actor. She has directed many short films, including the Festival selection *Your Mother and I* (16). *It's Nothing* (19) is her latest film.



### Toomas teispool metsikute huntide orgu

Toomas Beneath the Valley of the Wild Wolves

Chintis Lundgren  
CROATIA/ESTONIA/France, 2019, English, French  
North American Premiere | 18 minutes | Colour/DCP (D-Cinema)

In this decidedly cheeky and deliriously fun animation, a decent, hard-working wolf must rely on his physical gifts in order to make ends meet for the sake of his family. JA

**Chintis Lundgren** is an Estonian filmmaker whose credits include *Life with Herman H. Rott* (15) and *Manivald* (17).



### Lucia En El Limbo

Valentina Maurel  
BELGIUM/France/COSTA RICA, 2019, Spanish  
North American Premiere | 20 minutes | Colour/DCP (D-Cinema)

Displaying the intensity of focus only a 16-year-old can muster, the teen at the centre of Valentina Maurel's caustic take on coming-of-age tropes does all she possibly can to rid herself of both her head lice and her virginity. JA

**Valentina Maurel** was born in San José, Costa Rica. Her short film *Paul Is Here* (17) won first prize at the Cinéfondation selection at Cannes. *Lucia En El Limbo* (19) is her latest film.



### Emtehan

Exam

Sonia K. Hadad  
IRAN, 2019, Persian  
World Premiere | 15 minutes | Colour/DCP (D-Cinema)

A teenage girl reluctantly agrees to deliver a pack of cocaine on the day of an important test. A series of unforeseen events threatens to derail more than her GPA, in this intense drama anchored by a stunning lead performance. RC

**Sonia K. Hadad** was born in Tehran. She has directed the short films *The Box* (16), *Personal* (16), and *Exam* (19).



### God's Nightmares

Daniel Cockburn  
CANADA/UNITED KINGDOM, 2019, English  
World Premiere | 5 minutes | Colour and Black and White/DCP (D-Cinema)

In the latest of the director's idiosyncratic blends of found-film hallucination and metaphysical comedy routine, Daniel Cockburn imagines the thoughts that rattle through the Almighty's head late at night, presuming that He has a head at all. JA

**Daniel Cockburn** was born in Belleville, Ontario. His debut feature *You Are Here* (10) played the Festival, as did his recent short *The Argument (with annotations)* (17).



### All Inclusive

Teemu Nikki  
FINLAND, 2019, Finnish  
North American Premiere | 15 minutes | Colour/DCP (D-Cinema)

Bullied by his co-workers and disrespected by nearly everyone else, a sad sack gets the chance to change his life. But, as soon becomes clear in Teemu Nikki's ingenious comedy, this opportunity may have unexpected ramifications. JA

**Teemu Nikki** was born in Sysmä, Finland. He has directed many short films and three features, including the Festival selection *Euthanizer* (17). *All Inclusive* (19) is his latest film.



### Oracle

Aaron Poole  
CANADA, 2019, English  
World Premiere | 9 minutes | Colour/DCP (D-Cinema)

While their parents undertake prolonged home renovations, a child is left to roam the house, absorbing the chaos of construction and adult anxieties. In this unsettling directorial debut by actor-turned-filmmaker Aaron Poole, childhood imaginings soon take shape in dreadful ways. RC

**Aaron Poole** is an actor from Craighurst, Ontario. He has appeared at the Festival in the casts of *This Beautiful City* (08), *The Animal Project* (13), and *Forsaken* (14). *Oracle* (19) is his directorial debut.



### Flood

Joseph Amenta  
CANADA, 2019 English, Spanish  
World Premiere | 12 minutes | Colour/DCP (D-Cinema)

A queer teenage boy takes his little sister on an adventure through the city for her birthday, but their celebration comes at a cost, in Joseph Amenta's vital and unflinching drama. RC

**Joseph Amenta** was born in Toronto. They have directed the short films *Cherry Cola* (17) and *Haus* (18). *Flood* (19) is their latest film.



### Now is the Time

Christopher Auchter  
CANADA, 2019, English, Haida  
World Premiere | 16 minutes | Colour/DCP (D-Cinema)

A 1969 documentary on the carving and raising of the first Haida totem pole in over a century becomes the springboard for a film that restores fullness and richness to the larger story of a nation's resurgent identity. JA

**Christopher Auchter** is a Haida filmmaker and animator. He has written, directed, and animated the short *The Mountain of Sgaana* (17). *Now Is the Time* (19) is his latest film.



### Bare Trees In The Mist

Rajan Kathet  
NEPAL, 2019, Nepali  
World Premiere | 15 minutes | Colour/DCP (D-Cinema)

A young woman struggles to provide for her son while waiting to receive money from her husband. When she hears that a neighbour's husband has returned from abroad with gifts, she undertakes the long, humbling journey to visit them, in this lyrical, emotional, and richly textured drama. RC

**Rajan Kathet** was born in Khotang, Nepal. He has directed the guerilla docu-fiction *Serdhak The Golden Hill* (15) and the short documentary *Split Ends* (16).



### Delphine

Chloé Robichaud  
CANADA, 2019, French  
North American Premiere | 15 minutes | Colour/DCP (D-Cinema)

Two precisely rendered episodes in the adolescence of a Lebanese-Canadian girl highlight complicated matters of gender, identity, and power dynamics in the latest by celebrated filmmaker Chloé Robichaud. JA

**Chloé Robichaud** was born in Quebec City. Her first two feature films, *Sarah préfère la course* (13) and *Boundaries* (16), both played the Festival. *Delphine* (19) is her latest film.



### Warum Schnecken keine Beine haben

Why Slugs Have No Legs  
Aline Höchli  
SWITZERLAND, 2019, No dialogue  
World Premiere | 11 minutes | Colour/DCP (D-Cinema)

Slugs have a hard time keeping up with the pace of life in the city of insects. When a financial crisis hits, the industrious bees only see one solution. Droll imagery and a jaunty soundtrack converge in this clever modern parable. RC

**Aline Höchli** was born in Muri, Switzerland. She has directed the animated shorts *Käferkino* (14), *He sö kherö* (16), and *Cuckoo* (17). *Why Slugs Have No Legs* (19) is her latest film.



### Fiebre Austral

Austral Fever  
Thomas Woodroffe  
CHILE, 2019, Spanish  
North American Premiere | 21 minutes | Colour/DCP (D-Cinema)

Middle-aged Amanda and her teenaged son invite his friend to their remote cottage for the holidays. When the friend is wounded, it introduces an unexpected emotional dynamic into the group, in this visceral and wildly original fever dream about the body and intimacy. RC

**Thomas Woodroffe** is a Chilean filmmaker. His short films include *Moving Out* (16) and *Holding Desire* (17).



### Locals Only

Brent Harris  
SOUTH AFRICA, 2019, English  
World Premiere | 13 minutes | Colour / DCP 4K (D-Cinema)

A white teenager invites two Black teenagers to join him in an afternoon of skateboarding, but this gesture of friendship takes an unexpected turn in Apartheid-era South Africa. Infusing affective drama with dreamy youthful energy, Brent Harris crafts an uncommonly sharp exploration of innocence and complicity. RC

**Brent Harris** is a South African writer and commercial director. *Locals Only* (19) is his fiction debut.



### Hot Flash

Thea Hollatz  
CANADA, 2019, English  
World Premiere | 9 minutes | Colour/DCP (D-Cinema)

A newscaster is due to go live on local television in the middle of a hot flash, in Thea Hollatz's animated comedy about a woman trying to keep her cool when one type of flash leads to another. A smart take on aging gracefully in the public eye. RC

**Thea Hollatz** is a Toronto-based production designer with credits in many Festival selections, including this year's *The Rest of Us* (19). *Hot Flash* (19) is her directorial debut.



### No Crying At The Dinner Table

Carol Nguyen  
CANADA, 2019, Vietnamese, English  
World Premiere | 16 minutes | Colour/DCP (D-Cinema)

In this cathartic documentary about things left unsaid, Carol Nguyen interviews her family to craft an emotionally complex and meticulously composed portrait of intergenerational trauma, grief, and secrets. RC

**Carol Nguyen** was born in Toronto. She has directed many short films, including *Every Grain of Rice* (17) and *Tundra* (18). *No Crying at the Dinner Table* (19) is her latest film.



### Darling

Saim Sadiq  
PAKISTAN/USA, 2019, Urdu, Punjabi  
North American Premiere | 16 minutes | Colour/DCP (D-Cinema)

Naive Shani helps his transgender friend and crush audition for the lead in an erotic dance show. In this whimsical drama, Saim Sadiq depicts the guileless ambition and inevitable compromises of two young adults daring to imagine bolder roles for themselves than society has envisioned. RC

**Saim Sadiq** is from Pakistan. His films include the shorts *Nowhere* (18), *Nice Talking to You* (18), and *Darling* (19).



### Sadla

Zamo Mkhwanazi  
SOUTH AFRICA, 2019, Zulu  
World Premiere | 6 minutes | Color/DCP (D-Cinema)

A teen boy runs errands while being followed by various figures of authority. As he shares his experience with friends, this tense and controlled drama deftly explores the cyclical effects of victimization on the wider community. RC

**Zamo Mkhwanazi** was born in Durban, South Africa. She has directed the short films *Philia* (11), *The Call* (15), and *Gallo Rojo* (16). *Sadla* (19) is her latest film.



### BARAKAT

Manon Nammour  
LEBANON, 2019, Lebanese  
World Premiere | 14 minutes | Colour/DCP (D-Cinema)

For the elderly man preparing for his grandson's wedding in Manon Nammour's affecting and elegant drama, the accelerating rate of change in Beirut threatens to create a city he no longer knows by heart. JA

**Manon Nammour** was born in Beirut. She has directed the shorts *Et je vole* (13) and *On the Ropes* (16). *BARAKAT* (19) is her latest film.



### Onko sulla nälkä?

Are You Hungry?  
Teemu Niukkanen  
FINLAND, 2019, Finnish  
World Premiere | 12 minutes | Colour/DCP (D-Cinema)

An overprotective mother's assumptions about her son's needs and desires lead to a cascading series of calamities in this hilarious, raunchy, yet wholly endearing comedy by Teemu Niukkanen. JA

**Teemu Niukkanen** is a Finnish director. His debut short, *Fucking Bunnies* (17), premiered in competition at Sundance. *Are You Hungry?* (19) is his latest film.



### Je finirai en prison

I'll End Up in Jail  
Alexandre Dostie  
CANADA, 2019, French  
North American Premiere | 23 minutes | Colour/DCP (D-Cinema)

A bored stay-at-home mom gets into a serious car crash after speeding away from her small-town life and has to spend some time with the local junkie in this wildly unpredictable, madcap multi-genre effort from Alexandre Dostie (*Mutants*, Best Canadian Short Film at TIFF '16). RC

**Alexandre Dostie** is a poet and performer from Quebec. His debut short film *Mutants* (16) played the Festival.

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April 2020



## The Last Waltz

Martin Scorsese

USA, 1978

English

116 minutes | Colour

Executive Producer: **Jonathan Taplin**

Producer: **Robbie Robertson**

Screenplay: **Mardik Martin**

Cinematographer: **Michael Chapman**

Editor: **Jan Roblee, Yeu-Bun Yee**

Sound: **Rob Fraboni**

Music: **The Band and special guests**

With: **Bob Dylan, Neil Young, Joni Mitchell,**

**Van Morrison, Eric Clapton, The Band**

A natural companion piece to this year's Opening Night film, *Once Were Brothers: Robbie Robertson and The Band*, Martin Scorsese's documentary about the 1976 farewell concert for the roots-rock legends at San Francisco's Winterland Ballroom is commonly regarded as one of the greatest concert films ever made. The show's bill had quickly swelled into an all-star affair in the lead-up to the Thanksgiving Day performance, and the film followed suit. Abandoning the original plans for a simple 16mm document, Scorsese brought in seven 35mm cameras (under the care of legendary cinematographers Laszlo Kovacs and Vilmos Zsigmond), painstakingly storyboarded every single number, and subsequently shot additional performance footage on an MGM soundstage.

While the ensuing years have brought many stories of the intra-band tensions, logistical hurdles, and reputedly astronomical backstage drug use that surrounded this momentous musical event, the performances on stage (and on screen) are joyous, propulsive, and glorious. Taking the stage with their original five-man lineup for the last time, The Band (Robertson, Rick Danko, Richard Manuel, Garth Hudson,

and Levon Helm) tears through many of their classics — including “Up on Cripple Creek,” “The Night They Drove Old Dixie Down,” and “The Weight” — and they are joined by a slew of special guests, including their old mentor Ronnie Hawkins, Dr. John, Eric Clapton, Ringo Starr, Muddy Waters, Emmylou Harris, Neil Young and Diamond, Joni Mitchell, The Staple Singers, Van Morrison (memorably ending a rendition of “Caravan” with a chemically fuelled high kick), and Bob Dylan.

BRAD DEANE



**Martin Scorsese** was born in New York City. He has directed over 30 narrative and documentary features, including *Mean Streets* (73), *Taxi Driver* (76), *The Last Waltz* (78), *Raging Bull* (80), *Goodfellas* (90), *The Age of Innocence* (93), *Gangs of New York* (02), *The Departed* (06), *The Wolf of Wall Street* (13), *Silence* (16), and, most recently, *Rolling Thunder Revue: A Bob Dylan Story by Martin Scorsese* (19).

This film will be introduced by Martin Scorsese and Robbie Robertson.

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TIFF CINEMATHEQUE 333



## A Dry White Season

Euzhan Palcy

USA, 1989

English

106 minutes | Colour/35mm

Production Company: Metro-Goldwyn-Mayer, an MGM/UA Communications Company

Producer: Paula Weinstein

Screenplay: Colin Welland, Euzhan Palcy

Cinematographer: Kelvin Pike, Pierre-William Glenn

Editor: Sam O'Steen, Glenn Cunningham

Sound: Roy Charman

Composer: Dave Grusin

Music: Hugh Masekela, Ladysmith Black Mambazo, Sarafina Group

Principal Cast: Donald Sutherland, Janet Suzman, Jurgen Prochnow, Zakes Mokae, Susan Sarandon, Marlon Brando, Winston Ntshona, Thoko Ntshinga, John Kani

### CONTACT INFORMATION

Canadian Distributor: Park Circus Group

(see page 357)

Following her acclaimed debut *Sugar Cane Alley*, and with Hollywood funders chasing after her, Martinique-born Euzhan Palcy went from the West Indies to South Africa with her next project — and became the first Black woman to direct a Hollywood studio film. *A Dry White Season* is Palcy's adaptation of Afrikaner novelist André Brink's tale of moral and political awakening in Apartheid-era Johannesburg. White, well-intentioned Ben du Toit (a heady Donald Sutherland) is a South African-born schoolteacher forced to confront his privileged inertia after the brutal assault of his Black gardener's son at the hands of white, government-backed authorities. Sutherland anchors a multifarious cast that includes Susan Sarandon, celebrated South African stage actor Zakes Mokae — the star among a talented ensemble of Black South Africans whom Palcy insisted on casting over Black American actors — and a towering Marlon Brando in his return to the screen after a nine-year hiatus.

Palcy ensured her own standards for *A Dry White Season*, balancing commercial interests with uncompromising artistry. Among the film's production lore: Palcy's attempt to subvert and dismantle

studio-imposed white-saviour narratives; her passing over of matinee idol Paul Newman in favour of the grittier Sutherland; and her impassioned standoff with Brando when she decided to scrap a middling scene (he was later nominated for an Oscar for the role, proving her right).

*A Dry White Season* is a high-risk, high-reward marvel. Palcy quietly conducted research for her politically critical film in South Africa 10 years after the Soweto riots, at the height of turning-point tensions and during a government-declared state of emergency. As her sophomore effort returns to the site of its debut — *A Dry White Season* had its world premiere at TIFF '89 — it remains a cogent, incendiary work that marks its director's auteurist ascendancy.

LYDIA OGWANG



**Euzhan Palcy** was born in Martinique. Her debut feature *Sugar Cane Alley* (83) won more than 17 international awards, including a César for best first film, the first ever awarded to a Black director. Her second feature, *A Dry White Season* (89), premiered at the Festival and was nominated for an Oscar.

This film will be introduced by Euzhan Palcy.

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## No

Pablo Larraín

USA/CHILE, 2012  
Spanish  
118 minutes | Colour/35mm

Executive Producer: **Jonathan King, Jeff Skoll**  
Producer: **Juan de Dios Larraín, Daniel Marc Dreifuss**  
Screenplay: **Pedro Peirano**  
Cinematographer: **Sergio Armstrong**  
Editor: **Andrea Chignoli**  
Production Designer: **Estefania Larrain**  
Sound: **Miguel Hormazábal**  
Music: **Carlos Cabezas**  
Principal Cast: **Gael García Bernal, Alfredo Castro, Antônia Zegers, Luis Gnecco, Marcial Tagle**

**CONTACT INFORMATION**  
Canadian Distributor: **Mongrel Media**  
(see page 357)

This brilliantly incisive (and mostly true) satire from Pablo Larraín — also at the Festival with *Ema* — chronicles how a slick advertising campaign helped depose Chilean dictator Augusto Pinochet in a 1988 plebiscite, in which voters were asked to decide either “Yes” or “No” to another eight years of Pinochet’s reign. Gael García Bernal (also starring in the Festival selections *Ema* and *Wasp Network*, and here with his second directorial feature, *Chicuarotes*) plays callow but cunning marketing guru René Saavedra, for whom promoting a cola called Free, or a “No” vote against the barbaric Pinochet regime, is all the same. Larraín’s viciously acute eye for his characters’ (self-)deceptions is equalled only by his forensic attention to period tack — wood grain everything (panelling, furniture, televisions), Hawaiian-themed restaurants with their pupu platters and carved deities, polo shirts made from synthetics whose names have long been forgotten — and the era’s cumbersome technology: chunky, tube-illuminated TVs, massive video players, and bunker-sized microwave ovens.

To seamlessly interweave the film’s considerable archival footage (including the actual advertising campaigns for both the

“Yes” and “No” sides) with his own footage so that the difference is indiscernible, and to lend the film an authentic ’80s vibe, Larraín employed a 1983 U-Matic video camera, which results in blown-out, swimmy images that steal contours from objects, swallow figures in blinding light, and give flesh the consistency of tallow. As in his earlier films, *Tony Manero* and *Post Mortem*, politics become inseparable from performance, and the smeared imagery in *No* also serves to signal the director’s distaste for Saavedra’s neoliberal ideology and shallow manipulations. As Pinochet’s progeny emerge around the globe, *No*’s lessons prove urgent and alarming for our calamitous times.

JAMES QUANDT



**Pablo Larraín** was born in Santiago, Chile and studied audiovisual communication at Santiago’s Universidad de Artes, Ciencias y Comunicación. His features include *Tony Manero* (08), *No* (12), *The Club* (15), *Neruda* (16), and *Jackie* (16), all of which screened at the Festival.

This film will be introduced by director Pablo Larraín.

35mm print courtesy of TIFF’s Film Reference Library

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## Pickpocket

Robert Bresson

FRANCE, 1959

French

76 minutes | Black and White/35mm

Producer: Agnès Delahaie

Screenplay: Robert Bresson

Cinematographer: Léonce-Henri Burel

Editor: Raymond Lamy

Sound: Antoine Archimbaud

Music: Jean-Baptiste Lully

Principal Cast: Martin LaSalle, Marika Green, Pierre Leymarie

### CONTACT INFORMATION

Canadian Distributor: Janus Films  
(see page 357)

Voted the greatest postwar French film by *Cahiers du Cinéma*, Robert Bresson's *Pickpocket* has exerted an immense and enduring influence on directors as disparate as Rainer Werner Fassbinder, Aki Kaurismäki, Louis Malle, Paul Schrader, and the subjects of two TIFF Cinematheque retrospectives this fall: Chantal Akerman, who wrote that "seeing *Pickpocket* is an experience that marks you for the rest of your life," and frequently cited Bresson's film as a formative influence on her own work; and Martin Scorsese, who singled out the film's racetrack sequence as "[one] of the most breathtaking set pieces in cinema."

Loosely based on Dostoevsky's *Crime and Punishment*, Bresson's terse, intense portrait of Michel (Martin LaSalle), a compulsive thief who believes himself above the moral constraints of common humanity, turns the act of theft into a ritual at once erotic and aesthetic. (The sequences where Michel learns and plies his trade — the "ballets of thievery," as Jean Cocteau called them — are choreographed with dazzling rhythmic precision.) Curiously, the most singular and controversial element of Bresson's aesthetic system, amply evident in *Pickpocket*, has also been one of the most imitated by later

directors: his use of what he called "models," non-professional actors trained in neutral line readings ("Talk as if you're talking to yourself," the director instructed), automatic gestures engendered by dozens of habit-breaking takes, and emotional inexpressiveness. "A film of dazzling originality. On its first viewing, it risks burning your eyes. So, do like me. Go back to see it every day" (Malle).

JAMES QUANDT



**Robert Bresson** was a French film director. Over the course of his groundbreaking, highly influential career in cinema, he directed 13 features, including *A Man Escaped* (56), *Au hasard Balthazar* (66), *Mouchette* (67), and *L'Argent* (83).

This film will be introduced by director Angela Schanelec (*I Was at Home, But*).

35mm print courtesy of TIFF's Film Reference Library

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## The Last of Sheila

Herbert Ross

USA, 1973  
English  
120 minutes | Colour/35mm

Producer: **Herbert Ross**  
Screenplay: **Stephen Sondheim, Anthony Perkins**  
Cinematographer: **Grerry Turpin**  
Editor: **Edward Warschilka**  
Sound: **Billy Goldenberg**  
Principal Cast: **James Coburn, Ian McShane, James Mason, Joan Hackett, Raquel Welch, Richard Benjamin, Dyan Cannon**

### CONTACT INFORMATION

Canadian Distributor: **Warner Bros. Pictures Canada**  
(see page 357)

A twisty, sophisticated whodunit, *The Last of Sheila* plays like the cleverest game of Clue ever contrived. One year after the death of Sheila Greene, gossip columnist and victim of a Hollywood hit-and-run (the real kind), her rich husband, Clinton (James Coburn), gathers the guests from that fateful night for a reunion on his yacht, which is named after his departed spouse. (The boat sank early on in the shoot — talk about the last of *Sheila* — causing considerable delays.) Among the desperate talent agents, screenwriters, and other hangers-on lurks erstwhile film director Philip Dexter (James Mason), now reduced to marshalling kiddies in television commercials. The ship sets sail from southern France, its guests heedless pawns in their host's vengeful parlour game designed to expose Sheila's killer. As clues are revealed, murders attempted, and secrets betrayed — who is the alcoholic, the child molester, the shoplifter? — the game escalates into a deadly duel of wills.

Directed by Herbert Ross and written by Stephen Sondheim and Anthony Perkins (who took inspiration from their own series of celebrity scavenger hunts), the nastily entertaining *Sheila* flaunts an echt '70s cast, all glinting teeth and major hair: the guest

list is filled out by Richard Benjamin, Raquel Welch, Joan Hackett, a glowering young Ian McShane, and Dyan Cannon, who, as a talent agent based on Sue Mengers, savours her bitchy bon mots like deep-buttered brioche. Bette Midler provides a final touch of kitsch irony when she sings at film's end: "I had some friends but they're gone / somethin' came and took them away."

JAMES QUANDT



**Herbert Ross** was born in Brooklyn. A Broadway choreographer and director before he turned to filmmaking, his features include *The Owl and the Pussycat* (70), *Play It Again, Sam* (72), *The Last of Sheila* (73), *The Sunshine Boys* (75), *Funny Lady* (75), *The Seven-Per-Cent Solution* (76), *The Goodbye Girl* (77), *Pennies from Heaven* (81), *Footloose* (84), *The Secret of My Success* (87), and *Steel Magnolias* (89).

This film will be introduced by director Rian Johnson (*Knives Out*).

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# MIDNIGHT MADNESS

THE WILD SIDE: MIDNIGHT SCREENINGS OF THE BEST IN  
ACTION, HORROR, SHOCK, AND FANTASY CINEMA.





## Blood Quantum

Jeff Barnaby

CANADA, 2019  
English, Mi'gmaq  
WORLD PREMIERE  
96 minutes | Colour/DCP (D-Cinema)

Production Company: **Prospector Films**  
Executive Producer: **Adrian Love, Noah Segal, Tim Ringuette, John Christou, Gabe Scarpelli, Ryan Shoup, Nate Bolotin, Todd Brown**  
Producer: **John Christou**  
Screenplay: **Jeff Barnaby**  
Cinematographer: **Michel St-Martin**  
Editor: **Jeff Barnaby**  
Production Designer: **Louisa Schabas, Sylvain Lemaitre**  
Sound: **Lynne Trepanier**  
Music: **Joe Barrucco, Jeff Barnaby**  
Principal Cast: **Elle-Máijá Tailfeathers, Kawenna'Here Devery Jacobs, Michael Greyeyes, Brandon Oakes, William Belleau, Gary Farmer, Forrest Goodluck, Kiowa Gordon, Olivia Scriven, Stonehorse Lone Goeman**

Production: **Prospector Films**  
427 Rue Bourgeois  
Montreal, QC H3K 2M2 Canada  
john@prospectorfilms.ca

### CONTACT INFORMATION

Canadian Distributor: **Elevation Pictures**  
US Distributor: **Shudder**  
International Sales Agent: **XYZ Films**  
(see page 357)

The term “blood quantum” refers to a colonial blood measurement system that is used to determine an individual’s Indigenous status, and is criticized as a tool of control and erasure of Indigenous peoples.

The words take on even more provocative implications as the title of Jeff Barnaby’s sophomore feature, which grimly depicts an apocalyptic scenario where in an isolated Mi’gmaq community discover they are the only humans immune to a zombie plague. As the citizens of surrounding cities flee to the Mi’gmaq reserve in search of refuge from the outbreak, the community must reckon with whether to let the outsiders in — and thus risk not just the extinction of their tribe but of humanity, period.

The severe and scathing portrait of post-colonial Indigenous life and culture that Barnaby previously captured in the acclaimed *Rhymes for Young Ghouls* here deftly collides with the iconography and violent hyperbole typical of the zombie genre. The undead are spectacularly and gruesomely dispatched via samurai swords, chainsaws, shotguns, and makeshift axes, while the living — a terrific ensemble cast led by Michael Greyeyes (*Woman Walks Ahead* and *Fear the Walking Dead*) — endure the paranoid pressures that such dire straits

foment. In this iteration, however, Barnaby takes full advantage of the canvas zombie films regularly afford for cultural critique, exploring racism, colonialism, and the very real threat of extinction that Indigenous communities have experienced for generations.

Further accentuated by arresting animated chapter breaks that instill a cool comic-book aesthetic to its horrific proceedings, *Blood Quantum* is as powerful an entry into the annals of zombie cinema as the devastating conclusion to George Romero’s 1968 original *Night of the Living Dead*, and a meaningful demonstration of how marginalized voices — when given the opportunity — can resurrect a tired genre with incendiary new life.

PETER KUPLOWSKY



**Jeff Barnaby** was born on a Mi’gmaq reserve in Listuguj, Quebec. He has directed the shorts *From Cherry English* (04), *The Colony* (07), *File Under Miscellaneous* (10), and *Bleed Down* (15). His award-winning debut feature, *Rhymes for Young Ghouls* (13), premiered at the Festival. *Blood Quantum* (19) is his latest film.



## El Hoyo The Platform

Galder Gaztelu-Urrutia

SPAIN, 2019  
Spanish  
WORLD PREMIERE  
90 minutes | Colour/DCP (D-Cinema)

Production Company: Basque Films/Mr. Miyagi Films/  
Plataforma La Película A.I.E.  
Executive Producer: Raquel Perea, Carlos Juárez  
Producer: David Matamoros, Ángeles Hernández,  
Carlos Juárez  
Screenplay: David Desola, Pedro Rivero  
Cinematographer: Jon D. Domínguez  
Editor: Haritz Zubillaga, Elena Ruiz  
Production Designer: Azegíñe Urigoitia  
Sound: Joshua Durán, Iñaki Alonso  
Music: Aranzazu Calleja  
Principal Cast: Iván Massagué, Antonia San Juan,  
Zorion Eguileor, Emilio Buale, Alexandra Masangkay

Production: Basque Films  
Avenida Zumalakarregui 48  
Bilbao 48006 Spain  
carlos@basquefilms.com

**CONTACT INFORMATION**  
International Sales Agent: Latido Films  
(see page 357)

A citizen of a not-too-distant dystopia voluntarily incarcerates himself with the promise of increased social mobility upon release, but becomes so radicalized by his captivity that he will risk everything to ride a devilish dumbwaiter on a one-way ticket to protect a pannacotta.

To appreciate this trajectory, one needs to understand his prison: The Pit — a provocative permutation of a panopticon whereby hundreds of cells are vertically stacked, and hollowed out through the middle. Each day, a platform adorned with a decadent feast descends through the tower from its summit. It stops on each level for a few minutes, keeping those near the top well-fed, and those at the lower levels fighting for leftovers... if any remain. As further nightmarish nuances to the nature of this imprisonment emerge, *The Platform* steadily reveals itself as one of the most striking contributions to cinema's pantheon of science-fiction penitentiaries and a profound parable, demonstrative of the socio-political potency of genre cinema.

Modestly realized with brilliant production design that recalls the comic-book brutality of Stuart Gordon's *Fortress* and the ingenious minimalism of Vincenzo Natali's *Cube*, the parameters of screenwriters David Desola and Pedro Rivero's

unique conceit are skilfully introduced with an arresting methodical momentum and satirical verve. Each inmate is vivid in personality and politics, but director Galder Gaztelu-Urrutia's precise style and exquisite wit circumvent an overly didactic tenor. Impressively suturing the audience's perspective to Iván Massagué's soulful, understated performance, Gaztelu-Urrutia and company season this allegory with the wickedest synthesis of horror, action, and speculative fiction since Bong Joon-ho's *Snowpiercer*. Bon appétit.

PETER KUPLOWSKY



Galder Gaztelu-Urrutia was born in Bilbao, Spain. His previous directorial credits include the short films *913* (04) and *The House on the Lake* (11). *The Platform* (19) is his feature debut.



## Color Out of Space

Richard Stanley

USA, 2019

English

WORLD PREMIERE

111 minutes | Colour/DCP 4K (D-Cinema)

Production Company: SpectreVision/ACE Pictures

Executive Producer: Annie Chang, Johnny Chang,

Calvin Choong, Peter Wong, Timur Bekbosunov,

Emma Lee, Stacy Jorgensen, Elisa Lleras,

Michael M. McGuire

Producer: Daniel Noah, Josh Waller, Lisa Whalen,

Elijah Wood

Screenplay: Richard Stanley, Scarlett Amaris

Cinematographer: Steve Annis

Editor: Brett W. Bachman

Production Designer: Katie Byron

Sound: Olivier Blanc

Music: Colin Stetson

Principal Cast: Nicolas Cage, Joely Richardson,

Madeleine Arthur, Brendan Meyer, Julian Hilliard,

Elliot Knight, Q'orianka Kilcher, Tommy Chong

Production: SpectreVision

8581 Santa Monica Blvd. #279

West Hollywood, CA 90069 USA

info@cx-sv.com

### CONTACT INFORMATION

International Sales Agent: XYZ Films

(see page 357)

When an iridescent meteorite plummets from outer space and into the property and foundations of a remote New England estate, a malignant force begins to insidiously permeate the lives of an unassuming family. The effects are gradual — time begins to dilate, nature assumes an otherworldly hue — and all things bright and beautiful eventually mutate and corrupt under its influence. So proceeds this eerie adaptation of the short story by H.P. Lovecraft, one of horror's most haunting, here presented by the enigmatic South African filmmaker Richard Stanley.

Returning to *Midnight Madness* 29 years after his hypnotic killer-robot fandango *Hardware* first premiered in the section, Stanley summons his uniquely hallucinogenic sensibilities to envelope his endearing characters in surreal, incremental dread. At first, their domestic bliss is quietly fraught with an undercurrent of unnerving tension, before eventually boiling over into delirious, acid-fuelled terror.

The patriarch of this doomed brood is none other than Nicolas Cage, continuing his recent renaissance as a midnight-movie staple with an increasingly unhinged performance that reliably ricochets among every technique in the Stanislavski playbook. The rest of the ensemble, which includes

Joely Richardson and Tommy Chong, play effective foils to Cage's delirium, but the real star of the show is the alien entity itself. This all-consuming, dispassionate menace manifests itself in a series of grotesque, body-horror, and psychedelic spectacles, worthy of its ineffable literary origins.

PETER KUPLOWSKY



Richard Stanley was born in Cape Town, South Africa. His debut feature film, *Hardware* (90), played the Festival. Since then he has directed two fiction features, *Dust Devil* (92) and *Brave* (94), as well as three feature documentaries, *The Secret Glory* (01), *The White Darkness* (02), and *The Otherworld* (13). *Color Out of Space* (19) is his latest film.



## Saint Maud

### Rose Glass

UNITED KINGDOM, 2019  
English  
WORLD PREMIERE  
83 minutes | Colour/DCP (D-Cinema)

Director: **Rose Glass**  
Production Company: **Escape Plan**  
Executive Producer: **Mary Burke, Sam Lavender, Daniel Battsek**  
Producer: **Andrea Cornwell, Oliver Kassman**  
Screenplay: **Rose Glass**  
Cinematographer: **Ben Fordesman**  
Editor: **Mark Towns**  
Production Designer: **Paulina Rzeszowska**  
Sound: **Paul Davis**  
Music: **Adam Janota Bzowski**  
Principal Cast: **Morfydd Clark, Jennifer Ehle**

Production: **Escape Plan**  
27 Mortimer Street  
London W1T 3BL United Kingdom  
OliverKassman@escapeplan.co.uk

#### CONTACT INFORMATION

International Sales Agent: **Protagonist Pictures**  
(see page 357)

There, but for the grace of God, goes Maud, a reclusive young nurse whose impressionable demeanour causes her to pursue a pious path of Christian devotion after an obscure trauma. Now charged with the hospice care of Amanda, a retired dancer ravaged by cancer, Maud's fervent faith quickly inspires an obsessive conviction that she must save her ward's soul from eternal damnation — whatever the cost.

Making her feature film debut, writer-director Rose Glass cannily lures the audience into this disturbed psyche, steadily setting up her veritable diary of a country nurse for an unnerving and ultimately shocking trajectory.

Morfydd Clark (also at the Festival in *The Personal History of David Copperfield*) portrays the sanctimonious Maud with an intense stoicism that belies a disquieting vulnerability, as Maud desperately vies for absolution and solidarity from her embittered patient (an entralling Jennifer Ehle, also at the Festival in *Beneath the Blue Suburban Skies*). Glass tenderly captures this relationship with an empathetic gaze that first assumes an ethereal, dreamlike atmosphere... but it isn't long before Maud's dogmatic candour incites an

irreconcilable friction that spirals her mind into a suffocating confluence of creeping doubt and paranoia.

As Glass tightens the screws on her misguided martyr, well-placed nods are made to religious horror forerunners like William Friedkin's *The Exorcist*, further contributing to the film's increasingly dread-filled malaise. And when this insidious fever climatically breaks, the consequences are devastating and terrifying in equal measure.

PETER KUPLOWSKY



**Rose Glass** was born in the UK and graduated from the National Film and Television School in Beaconsfield. She has directed the short films *Moths* (10), *Storm House* (11), *The Silken Strand* (13), *Room 55* (14), and *Bath Time* (15). *Saint Maud* (19) is her feature debut.



## The Vigil

Keith Thomas

USA, 2019  
English, Yiddish  
WORLD PREMIERE  
88 minutes | Colour/DCP (D-Cinema)

Production Company: BoulderLight Pictures/  
Angry Adam Productions  
Producer: Raphael Margules, J.D. Lifshitz,  
Adam Margules  
Screenplay: Keith Thomas  
Cinematographer: Zach Kuperstein  
Editor: Brett W. Bachman  
Production Designer: Liz Toonkel  
Sound: Juan Campos  
Music: Michael Yezerksi  
Principal Cast: Dave Davis, Menashe Lustig,  
Malky Goldman, Lynn Cohen, Fred Melamed

Production: BoulderLight Pictures 1010 S Robertson Blvd  
Ste 2 Los Angeles, CA 90035 USA  
tracy@boulderlightpictures.com

### CONTACT INFORMATION

US Sales Agent: Creative Artists Agency (CAA)  
(see page 357)

In the Hasidic community of Boro Park, Brooklyn, a despondent young man, short on both faith and funds, reluctantly agrees to assume the responsibility of an overnight *shomer* and fulfill the Jewish practice of watching over the body of a deceased member of the Orthodox community. With only the company of the recently departed and an ailing widow who expresses cryptic reservations as to the man's ability to carry out the task, he soon finds himself exposed to a terrifying haunting within the claustrophobic confines of a home that has become host to a malevolent entity.

In what is essentially a one-man show, Dave Davis is profoundly affecting in his portrayal of the hesitant sentinel, exuding an empathetic combination of frayed nerves and timid weariness. Throughout this uncanny night, his vigil gradually transforms into a harrowing spiritual investigation of both his cursed surroundings and his pitiable past — a journey in which the very recesses of his community's collective trauma is confronted.

By the surreal and unnerving climax, under the assured auspices of writer-director Keith Thomas — making his feature film debut — the plentiful, hair-raising scares give way

to poignant catharsis with a spectre of dread that is sure to stick with audiences and occupy their subsequent nightmares.

Operating within the parameters of a horror subgenre that more commonly trades in Christian mysticism, *The Vigil* uniquely unveils a supernatural domain less trodden. It's thrillingly rife with demons, curses, and all the under-your-skin scary stuff that *Midnights* are made for.

PETER KUPLOWSKY



Keith Thomas worked in medical research in Denver before pursuing a career as a novelist and screenwriter. He has published the novels *The Clarity* and *Dahlia Black*, and has developed many book, film, and TV projects with creators like James Patterson. *The Vigil* (19) is his directorial debut.



## The Twentieth Century

Matthew Rankin

CANADA, 2019

English

WORLD PREMIERE

90 minutes | Colour/DCP (D-Cinema)

Production Company: **Voyelles Films**

Producer: **Gabrielle Tougas-Fréchette, Ménaïc Raoul**

Screenplay: **Matthew Rankin**

Cinematographer: **Vincent Biron**

Editor: **Matthew Rankin**

Production Designer: **Dany Boivin**

Sound: **Lyne Trépanier, Sacha A. Ratcliffe,**

**Bernard Gariepy-Strobl**

Music: **Peter Venne, Gary Cobra**

Principal Cast: **Daniel Beirne, Sarianne Cormier,**

**Mikhail Ahojja, Catherine St-Laurent, Sean Cullen**

Production: **Voyelles Films**

5333 Casgrain, Suite 906

Montreal, QC H2T 1X3 Canada

info@voyellesfilms.com

### CONTACT INFORMATION

Canadian Distributor: **Maison 4:3**

(see page 357)

Renowned for his mesmerizing, gonzo biographical shorts *Mynarski Death Plummet* and *The Tesla World Light*, Matthew Rankin doubles down on his signature blend of historical and aesthetic abstraction with his debut feature, a bizarre biopic that reimagines the formative years of former Canadian Prime Minister William Lyon Mackenzie King as a series of abject humiliations.

Stylistically indebted to early cinema via its alchemic adoption of antiquated analogue techniques that recall the work of Guy Maddin, *The Twentieth Century* plays fantastically fast and loose with history as it riotously roasts both its subject and the political legacies of the Great White North.

Exuding both manic ambition and cherubic naiveté, Daniel Beirne is magnificently funny as a young Mackenzie King, who is determined to fulfill the political destiny that was prophesied by his dogmatic mother (played by Maddin regular Louis Negin). But when destiny appears to be deferred by a romantic rebuke and an unexpected rival, the zealous mama's boy has his spirit shattered. Profoundly depressed and driven to unconventional forms of sexual gratification with ladies' footwear, Mackenzie King finds both himself and his country at a crossroads — you know, the kind that culminates in the navigation of a perilous ice maze.

Referring to that series of once-ubiquitous, government-sponsored television shorts that dramatized milestones in Canadian history, Rankin and company (which also includes a moustache-twirling Sean Cullen as a tyrannical Governor General) have brilliantly conjured a Heritage Minute from hell: a perverse, phantasmagoric parody of Canadian national identity, and the figures that inspired it. All that and an ejaculating cactus too.

PETER KUPLOWSKY



**Matthew Rankin** was born in Winnipeg. His short films include *Negativepeg* (10), *Tabula Rasa* (11), *Mynarski Death Plummet* (14), and *The Tesla World Light* (17), which all screened at TIFF. *The Twentieth Century* (19) is his first feature film.



## Gundala

Joko Anwar

INDONESIA, 2019  
Indonesian  
INTERNATIONAL PREMIERE  
119 minutes | Colour/DCP (D-Cinema)

Production Company: **Screenplay Bumilangit**  
Producer: **Bismarka Kurniawan, Sukhdev Singh, Wicky V. Olindo**  
Screenplay: **Joko Anwar**  
Cinematographer: **Ical Tanjung, ICS**  
Editor: **Dinda Amanda**  
Production Designer: **Wenceslaus De Rozari**  
Sound: **Khikmawan Santosa, Anhar Moha**  
Music: **Aghi Narottama, Bemby Gusti, Tony Merle**  
Principal Cast: **Abimana Aryasatya, Bront Palarae, Muzakki Ramdhan, Tara Basro**

Production: **Screenplay Bumilangit**  
SCTV Tower 11th Floor Jl. Asia Afrika Lot 19  
Jakarta 10270 Indonesia  
anne.screenplayfilms@gmail.com

The film that explores the origins of Gundala, Indonesia's preeminent superhero, epically unfolds on screen in writer-director Joko Anwar's latest film. A giant-size cinematic universe of comic-book characters whose astonishing exploits and uncanny abilities have for the past 50 years rivalled even those of "Earth's mightiest heroes," is ushered in with magnificent scope and exhilarating action. Preserving the core premise of Harya "Hasmi" Suraminta's popular series *Gundala Putra Petir*, Anwar shrewdly reconceives the source material to more relevantly reflect the country's current socio-political milieu and uniquely soaks the ascension of this storm-fuelled warrior in a dread-filled atmosphere that recalls the director's frequent forays into horror.

Originally a riff on the brilliant scientist-turned-avenger archetype, Gundala's alter-ego Sancaka (Abimana Aryasatya) is now recast as the orphaned son of defiant labour unionists. Hardened by street brawls and disillusioned by years of civic unrest, he lives a life of guarded seclusion until a few fortuitous lightning strikes literally instill in him the supernatural power to finally make a difference.

Per comic-book tradition, a hero is only as good as his villain, so enter the nefarious Pengkor: a Luthorian (as in Lex) intellect whose tragic past has left him disfigured, vindictive, and in secret command of thousands of orphan assassins(!). Now that he's architect to a rogues' gallery of eccentric fiends — a crackerjack ensemble that includes the film's fight choreographer Cecep Arif Rahman (*The Raid 2*, *John Wick 3*) — it isn't long before Pengkor's dastardly designs lure Sancaka into his orbit and a cavalcade of electrifying fisticuffs erupt.

PETER KUPLOWSKY



**Joko Anwar** was born in Medan, North Sumatera, Indonesia, and studied aerospace engineering at the Institut-Teknologi Bandung. He made his feature directorial debut with *Joni's Promise* (05), followed by *The Forbidden Door* (09), *Ritual* (12), the Festival selection *A Copy of My Mind* (15), and *Satan's Slaves* (17). *Gundala* (19) is his latest film.



## The Vast of Night

### Andrew Patterson

USA, 2019

English

CANADIAN PREMIERE

90 minutes | Colour/DCP (D-Cinema)

Production Company: **GED Media**

Executive Producer: **Caleb Henry, Marcus Ross, Eric Williams**

Producer: **Adam Dietrich, Melissa Kirkendall, James Montague**

Screenplay: **James Montague, Craig W. Sanger**

Cinematographer: **Miguel I. Llittin Menz**

Editor: **Junius Tully**

Production Designer: **Adam Dietrich**

Sound: **Johnny Marshall, David Rosenblad**

Music: **Jared Bulmer, Erick Alexander**

Principal Cast: **Sierra McCormick, Jake Horowitz, Gail Cronauer, Bruce Davis**

Production: **GED**

3452 S. Blvd.

Edmond, Oklahoma 73013 USA

[inquiries@gedmedia.com](mailto:inquiries@gedmedia.com)

#### CONTACT INFORMATION

Canadian Distributor: **Amazon Studios**

US Distributor: **Amazon Studios**

A mysterious frequency descends on a small New Mexico town in the twilight of the 1950s, forever changing the lives of two youths as they investigate and encounter its origin. Spanning a single night, director Andrew Patterson's transfixing debut barrels its characters through a tribute to the starry-eyed speculations of Rod Serling, as Patterson and his compatriots meticulously render a bygone era. It's one that eschews empty nostalgia through judicious shading of history's insidious margins, and which infectiously captures the wonder of technology, as well as the unsettling risks that come with peering into the unknown.

Intermittently framed within the hazy black-and-white scan lines of a television broadcast, Patterson's scope frequently widens to a vivid roaming gaze that fluidly connects its plucky protagonists through a series of increasingly gobsmacking long takes. In other scenes, the camera settles with intense concentration on a single subject, achieving taut suspense through subtle penetrative zooms and the beguiling rat-tat-tat chatter of Sierra McCormick and Jake Horowitz's breakout performances. At his most audacious, Patterson eerily fades to black for minutes at a time, inviting the audience to lean into the darkness and hang

onto every word of the disturbing conspiracy that James Montague and Craig W. Sanger's evocative screenplay weaves.

Deserved recipient of enthusiastic accolades since its award-winning bow at the Slamdance Film Festival earlier this year, *The Vast of Night* is a sublime slice of sci-fi that heralds both a brave new world and a bold new voice with a bright future.

PETER KUPLOWSKY

**Andrew Patterson** is an American filmmaker who lives in Oklahoma. *The Vast of Night* (19) is his feature film debut.



## Hatsukoi First Love

Takashi Miike

JAPAN/UNITED KINGDOM, 2019  
Japanese, Mandarin  
NORTH AMERICAN PREMIERE  
108 minutes | Colour/DCP (D-Cinema)

Production Company: **Toei Company/Recorded Picture Company/OLM**  
Executive Producer: **Shigeji Maeda, Hidehiro Itoh, Takara Kosugi**  
Producer: **Muneyuki Kii, Jeremy Thomas, Misako Saka**  
Screenplay: **Masaru Nakamura**  
Cinematographer: **Nobuyashu Kita**  
Editor: **Akira Kamiya**  
Production Designer: **Takeshi Shimizu**  
Sound: **Jun Nakamura**  
Music: **Koji Endo**  
Principal Cast: **Masataka Kubota, Nao Omori, Shota Sometani, Sakurako Konishi, Becky**

Production: **Toei Company**  
2-17, 3-Chome, Ginza, Chuo-ku  
Tokyo 104-8108 Japan  
international@toei.co.jp

### CONTACT INFORMATION

Canadian Distributor: **Well Go USA Entertainment**  
US Distributor: **Well Go USA Entertainment**  
International Sales Agent: **HanWay Films**  
(see page 357)

Never mind a New York minute: it's in a Shinjuku second that one risks losing one's head in *First Love*, and when Midnight Madness institution Takashi Miike is winding the clock, you can trust we mean that literally. The latest from the prolific provocateur gets rolling with all that's north of a yakuza's neck tumbling into the neon-drenched streets of Tokyo — an indelible image that assures us that, despite the film's starry-eyed title, this is romance in the key of Miike.

When the schemes of duplicitous punk Kase (Shota Sometani) go comically awry, doomed boxer Leo (Masataka Kubota) and haunted drug addict Monica (Sakurako Konishi) find themselves inadvertently caught in the crosshairs of two warring gangs. Over the course of an increasingly ridiculous night, a soulful meet-cute between the two innocents transpires — one injected with that signature brand of poetic pandemonium that *Midnighters* have grown to revere over the course of Miike's now 104 directing credits.

That this infectious pastiche coheres as well as it does is a testament to the grounded foundation laid by frequent Miike collaborator Masaru Nakamura (*Dead Or Alive 2: Birds*, *Sukiyaki Western Django*), whose

script wittily weaves its hyperbolic characters towards a thoughtful expression of the concept of *hatsukoi* (first love). Capturing the yearning that blooms with one's first brush with romantic feeling, Miike and Nakamura cut to the heart of it and distill it down to that instant when a person resolves to live for another besides themselves — be it with fists raised, or swords drawn.

PETER KUPLOWSKY



**Takashi Miike** was born in Osaka and is a graduate of the Yokohama Vocational School of Broadcast and Film. He has directed dozens of theatrical and video features, including *Fudoh: The New Generation* (96), *Ichii the Killer* (01), *Big Bang Love, Juvenile A* (06), *Sukiyaki Western Django* (07), *13 Assassins* (10), and *Yakuza Apocalypse* (15), all of which have played the Festival. *First Love* (19) is his latest film.



## Ani Mulalu Crazy World

IGG Nabwana

UGANDA, 2019  
Luganda, English  
WORLD PREMIERE  
63 minutes | Colour/DCP (D-Cinema)

Production Company: Wakaliwood/  
Ramon Film Productions  
Producer: IGG Nabwana, Alan Ssali Hofmanis  
Screenplay: IGG Nabwana  
Cinematographer: IGG Nabwana  
Editor: IGG Nabwana, Alan Ssali Hofmanis  
Production Designer: Dauda Bisaso  
Sound: IGG Nabwana  
Principal Cast: Dauda Bisaso, Kirabo Beatrice,  
Alex Ssemwogerere, Charles Bukonya, Isaac Newton  
Production: Wakaliwood/Ramon Film Productions  
Wakaliga, Uganda  
wakaliwood@gmail.com

For the past decade, Isaac Godfrey Geoffrey Nabwana and his crack team of fearless filmmakers and martial artists in the slums of Kampala, Uganda, have steadily produced dozens of exhilarating gonzo action films as part of an inspiring creative movement known as Wakaliwood. With their meagre resources buoyed by an exuberant ingenuity, these self-consciously scrappy epics chronicle domestic scandals and adversities ripped straight from the local headlines with brash exploitation-filmmaking gusto.

Conceived by Nabwana as a pre-emptive measure to discourage the kidnapping of his own children (seriously), *Crazy World* opens with the notorious Tiger Mafia (a frequent Wakaliwood antagonist) embarking on a child-abduction spree. Intending to sacrifice children in a misguided belief that their blood contains magical properties, the criminals make a crucial mistake when they snatch the WAKA STARS, Uganda's pint-sized kung-fu masters. Before long, these badass brats start applying their martial-arts prowess and cunning wits to escape their captors, while their desperate parents commence a rescue/vengeance mission of their own.

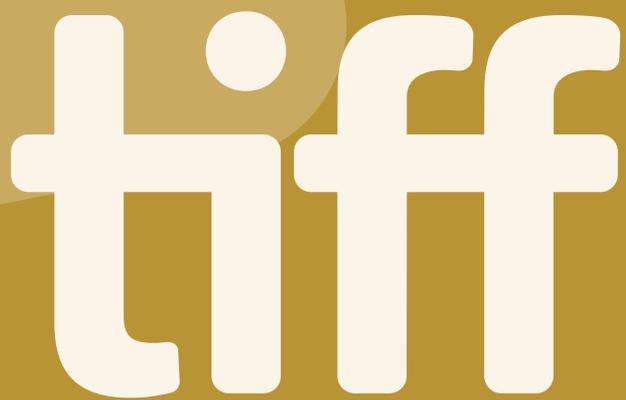
Originally produced in 2014, *Crazy World* is the third Wakaliwood feature to be translated for an international release

following *Who Killed Captain Alex?* and *Bad Black*, both of which earned accolades and awards at international film festivals around the globe. Per a Ugandan oral tradition, every outrageous moment is both contextualized and accentuated by the acerbic wit of an offscreen narrator or "video joker," who at one point exclaims: "BEST KIDZ MOVIE EVAH!" He is not wrong. Welcome to Wakaliwood.

PETER KUPLOWSKY



Isaac Godfrey Geoffrey Nabwana was born in Kampala, Uganda. Since 2005, he has directed nearly 50 feature films, including *Who Killed Captain Alex?* (10), *Rescue Team* (11), *Bukunja Tekunja Mitti: The Cannibals* (12), *The Revenge* (15), and *Bad Black* (16). *Crazy World* (19) is the first of his films to screen at the Festival.

The logo for the Toronto International Film Festival (TIFF) is displayed in a bold, lowercase, sans-serif font. The letters are white and stand out against the dark olive green background. The 'i' has a distinct dot, and the 'f's are thick and blocky.

**TRIBUTE GALA**

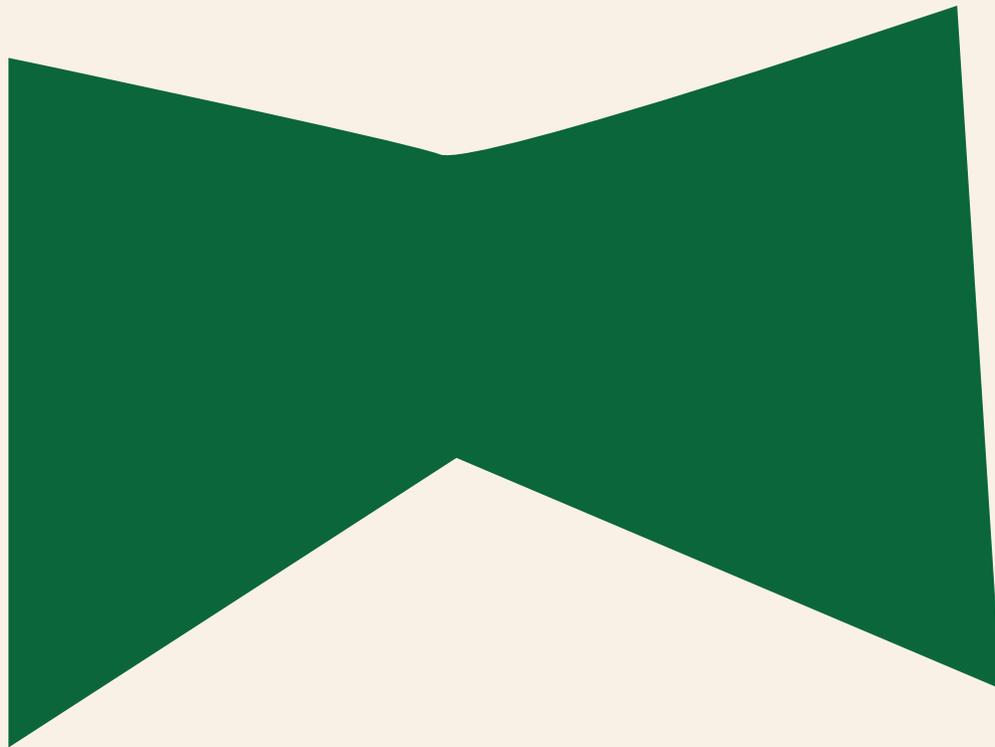
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## One Day in the Life of Noah Piugattuk

### Zacharias Kunuk

CANADA, 2019  
Inuktitut, English  
NORTH AMERICAN PREMIERE  
111 minutes | Colour/DCP 4K (D-Cinema)

Production Company: Kingulliit Productions/  
Isuma Productions Inc  
Executive Producer: Zacharias Kunuk, Norman Cohn  
Producer: Zacharias Kunuk, Jonathan Frantz  
Screenplay: Zacharias Kunuk, Norman Cohn  
Cinematographer: Norman Cohn, Jonathan Frantz  
Editor: Norman Cohn, Jonathan Frantz  
Production Designer: Susan Avingaq  
Music: Noah Piugattuk  
Principal Cast: Apayata Kotierk, Kim Bodnia,  
Benjamin Kunuk, Mark Taqqaugaq, Neeve Uttaq,  
Tessa Kunuk

Production: Kingulliit Productions  
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CONTACT INFORMATION  
Canadian Distributor: Isuma Distribution  
International Ltd.  
(see page 357)

For decades, Zacharias Kunuk has been one of the most exciting, dynamic, and innovative filmmakers in Canada, and indeed the world. With *Atanarjuat: The Fast Runner* — a prize winner at Cannes and voted the best Canadian film of all time in a recent TIFF poll — Kunuk introduced a film language that combined myth, history, and folklore, an approach evident in subsequent films like *The Journals of Knud Rasmussen* and *Maliglutit (Searchers)*. His latest, *One Day in the Life of Noah Piugattuk*, hinges on a pivotal 1961 encounter on spring sea ice between the title character (Apayata Kotierk) and other community leaders and a government emissary (Kim Bodnia), who has come to ask them to relocate their families to permanent settlements and send their children to school. Kunuk employs approaches he used in the previous films, but there are also elements of cultural comedy in the contrast between pragmatic Inuit and the odd, incomprehensible expectations of the government agent.

Those demands will ultimately carry an enormous gravitas. Behind what seems to the hunters to be the government agent's incoherent requests is a policy that will mean a fundamental rupture in the lives

of Inuit. The real Noah Piugattuk was born in 1900 and lived to be 96 years old. In that time he saw the decline of traditional practices that had persisted for thousands of years and the creation of a new relationship with the Canadian colonial state. In this one day — and this fateful meeting — Kunuk condenses much about Inuit-settler relations. The emotional and historical layers in the film make it one of his finest works.



**Zacharias Kunuk** was born in the Igloolik region (now part of Nunavut). His film *Atanarjuat: The Fast Runner* (01) won Best Canadian Feature at the Festival and the Caméra d'Or at Cannes. He has also directed the Festival selections *The Journals of Knud Rasmussen* (06), *Maliglutit (Searchers)* (16), and *One Day in the Life of Noah Piugattuk* (19).



## David Foster: Off the Record

Barry Avrich

CANADA, 2019  
English  
WORLD PREMIERE  
91 minutes | Colour/DCP (D-Cinema)

Production Company: Melbar Entertainment Group/  
Bell Media Studios  
Executive Producer: Randy Lennox, Barry Avrich,  
Jeffrey Latimer, Marc Johnston, Gary Slaight  
Producer: Randy Lennox, Barry Avrich, Caitlin Cheddie  
Screenplay: Barry Avrich  
Cinematographer: Ken Ng  
Editor: Eugene Weis  
Production Designer: Josh Sinclair  
Sound: Richard Spence-Thomas  
Music: David Foster, Michael A. Perlmutter  
With: David Foster, Celine Dion, Lionel Richie, Babra  
Streisand, Michael Bublé, Quincy Jones,  
Josh Groban, Katharine McPhee

Production: Melbar Entertainment Group

### CONTACT INFORMATION

Canadian Distributor: Bell Media  
International Sales Agent: Endeavor Content  
US Sales Agent: Endeavor Content  
(see page 357)

One of the most successful record producers and songwriters of the past half century, David Foster has worked on countless chart-topping albums by performers like Andrea Bocelli, Barbra Streisand, Jennifer Lopez, Chicago, Whitney Houston, and, of course, Céline Dion. And this is only a small fraction of the artists he has recorded with. (He also discovered Michael Bublé, by the way.)

Born in Victoria — he refers to his childhood as “almost perfect” — Foster made his way to the pinnacle of the music industry, but not without paying his dues, as Barry Avrich’s *David Foster: Off the Record* demonstrates.

A workaholic who pursued his goals sometimes at significant personal cost (all of his children describe him as an affectionate but absent father), Foster emerges as a driven man for whom control is everything. As he tells Avrich at the beginning, “You *think* this is your film, but you’re going to have to deal with me.” That said, Foster’s need for control comes from his clear view of what he wants on his productions, and this sometimes requires tough decisions. (He basically stripped Chicago of the horns that defined them while trying to get them back on top.) Buoyed by incredible

access to the subject and his collaborators, *Off the Record* presents an ample case for Foster as one of the most influential creators in pop-music history — as proven by the string of major artists who show up to pay tribute (including Dion, who can’t stop singing his praises).



Barry Avrich was born in Montreal and studied film at Ryerson and the University of Toronto. His documentaries include *Show Stopper: The Theatrical Life of Garth Drabinsky* (12), *Filthy Gorgeous: The Bob Guccione Story* (13), and *Prosecuting Evil: The Extraordinary World of Ben Ferencz* (18), all of which played the Festival. He also directed the Festival shorts *Red Alert* (14) and *The Man Who Shot Hollywood* (15). *David Foster: Off the Record* (19) is his latest film.



### III

## Kevin Phillips

USA, 2019  
 English  
**WORLD PREMIERE**  
 44 minutes | Colour/DCP (D-Cinema)

Production Company: **Neighborhood Watch**  
 Executive Producer: **Wesley Schultz, Jeremiah Fraites, Bernie Cahill**  
 Producer: **Traci Carlson, Richard Peete**  
 Screenplay: **Wesley Schultz, Jeremiah Fraites**  
 Cinematographer: **Wyatt Garfield**  
 Editor: **Ed Yoniatis**  
 Production Designer: **David Storm**  
 Music: **Wesley Schultz, Jeremiah Fraites**  
 Principal Cast: **Anna Cordell, Nick Stahl, Charlie Tahan**

Production: **Neighborhood Watch**  
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#### CONTACT INFORMATION

US Sales Agent: **Paradigm, Activist Artists Management**  
 (see page 357)

Directed by Kevin Phillips, *III* is a visual manifestation of the The Lumineers' third full-length album of the same name. Divided into three chapters, the film follows three members of the Sparks family, Gloria Sparks, her son Jimmy, and her grandson Junior.

Without competing, Wesley Schultz and Jeremiah Fraites' lyrics narrate the raw and visually stunning vignettes — each depicting the agony of love, loss, and the enduring impact of substance abuse from one generation to the next. From the first image of a family portrait, it's clear that truth and pain lurk just beneath the surface for the family's matriarch, Gloria. It's her story that ignites a path of destructive behaviour, as each family member tries desperately to bury their anguish and outrun their past. What becomes of the Sparks family is all too familiar — in the end, no amount of love can erase the pain.

Schultz and Fraites did not set out to create this deeply personal album, but the work came into focus from a series of seemingly unrelated events. For Schultz, inspiration came from his journal writings about trying to save a close relative from alcoholism. That gave the story its nucleus, and it was brought to life by a piano piece

that Fraites wrote years earlier, when he barely knew how to play the instrument. The result: a haunting collection that lyrically marries sight and sound in three emotional sections, woven together by melodic, deeply affecting songs.



**Kevin Phillips** was born in New Jersey and graduated from Savannah College of Art and Design with degrees in film and photography. He has directed the short film *Too Cool for School* (15) and the feature *Super Dark Times* (17). *III* (19) is his latest film.



## Sanctuary

Álvaro Longoria

SPAIN, 2019  
English, Spanish, German  
WORLD PREMIERE  
75 minutes | Colour/DCP (D-Cinema)

Production Company: **Morena Films/Pinguin Films**  
Executive Producer: **Pilar Benito**  
Producer: **Álvaro Longoria, Carlos Bardem, Javier Bardem**  
Screenplay: **Carlos Bardem, Álvaro Longoria**  
Editor: **Alex Márquez, Victoria Lammers**  
Sound: **José Luis Alcaine Bartolomé, Álvaro de Íscar**  
Music: **Fernando Velázquez, Alfred Tapscott**

Production: **Morena Films**  
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bmoreno@morenafilms.com

**CONTACT INFORMATION**  
International Sales Agent: **Endeavor Content**  
(see page 357)

The Antarctic is, for now, one of the world's most pristine regions. If we continue to indiscriminately exploit its resources, however, it will not stay that way for long. Produced by and featuring Spanish actors and brothers Carlos Bardem and Oscar winner Javier Bardem, this urgent, enlightening, and stunningly beautiful documentary takes us to the Antarctic for a deeper understanding of what's at stake.

Directed by Álvaro Longoria (*Sons of the Clouds*, TIFF '12), *Sanctuary* tells the story of a campaign by Greenpeace, for whom the Bardems currently act as Antarctic ambassadors, to preserve the Southern Ocean. Knowing that there's no replacement for first-hand experience, Javier and Carlos travel to the continent with a team of scientists to learn about its astonishing diversity of ecosystems, and the role of oceans in reducing carbon dioxide. The brothers take a submarine dive into the coldest sea on Earth and behold its otherworldly wonders, and they meet Javier's favourite animal, the penguin. The Bardems also help us gain an understanding of the current threats to the Antarctic, such as tourism, plastics, and industrial fishing boats that vacuum unfathomable masses of krill — a key part of the penguin diet.

"To launch a successful campaign," Javier tells us, "you have to tell a story that travels well." Thus *Sanctuary* also tracks how the Bardems use their celebrity on television and social media to spread awareness and meet with politicians to aid Greenpeace in their crusade to create the world's largest ocean sanctuary.



**Álvaro Longoria** was born in Santander, Spain. His debut feature documentary, *Sons of the Clouds: The Last Colony* (12), played the Festival and won a Goya Award. He has also directed the feature documentaries *The Propaganda Game* (15), *Two Catalonias* (18), and *Not Distinct, Not Different: Champions* (18). *Sanctuary* (19) is his latest film.



## Varda par Agnès Varda by Agnès

### Agnès Varda

FRANCE, 2019  
French, English  
CANADIAN PREMIERE  
115 minutes | Colour and Black and White/DCP  
(D-Cinema)

Co-director: **Didier Rouget**  
Production Company: **Ciné Tamaris/ARTE France**  
Producer: **Rosalie Varda**  
Screenplay: **Agnès Varda**  
Cinematographer: **Claire Duguet, François Décréau**  
Editor: **Agnès Varda, Nicolas Longinotti**  
Sound: **David Chaulier, Alan Savary, Boris Chapelle**

Production: **Ciné Tamaris**  
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**Paris 75014 France**  
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Canadian Distributor: **Films We Like**  
US Distributor: **Janus Films**  
International Sales Agent: **mk2 films**  
(see page 357)

“There are three words that are important to me: inspiration, creation, and sharing.” So begins the late Agnès Varda in what would be the final film in her oeuvre of over 50 documentaries, fictions, and shorts, made over the course of 64 years. *Varda by Agnès* — a title that riffs on her 1988 cine-portrait of Jane Birkin, *Jane B. par Agnès V.* — forms its core out of lectures the iconic French New Wave director gave in her later years. But, in pure Varda fashion, the film is punctuated by humour as she dives into unexpected realms, tracing her career and life, and the ways they intertwined.

Though 90 at the time of filming, Varda still emanates her characteristic vibrant energy. She offers a wide-ranging journey through her world: her filming process, her feminism, her fine-art photography, her long-time relationship with director Jacques Demy. There are signature flourishes of animation, and formal detours into the dreams that form the integral basis of her reality.

Varda died only a month after *Varda by Agnès* premiered at Berlin this year, and with this in mind, it's hard not to see it as a eulogy. Yet, like all of Varda's work, it brims with life. And its takeaway is not a past-tense legacy,

but a sense of how Varda lived through her films, of what she brought to the art form, and — the greatest gift — of finding the extraordinary in the ordinary. “Nothing is banal if you film people with empathy and love,” Varda once said. This is the inspiration she has left us with.



**Agnès Varda** was born in Brussels. She studied art history and photography at the École des Beaux-Arts in Paris. Her many films include *Cléo from 5 to 7* (62), *Le Bonheur* (65), *One Sings, the Other Doesn't* (77), and *Vagabond* (85), as well as the Festival selections *Documenteur* (80), *Jacquot de Nantes* (91), *The Gleaners & I* (00), *The Beaches of Agnès* (08), and *Faces Places* (17). *Varda by Agnès* (19) is her final film.

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### m-appeal

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### Marvin&Wayne

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### Media Luna New Films UG

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### Meikincine Entertainment

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### Memento Films International

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### Millennium Media

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### Mister Smith

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### Momo Films

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### Mongrel Media

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### National Film Board of Canada

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festivals@nfb.ca

### National Geographic Documentary Films

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United States of America  
T. 2124565730

### NEON

580 Broadway New York 10012  
United States of America  
T. 5512068745

### Netflix, Inc.

5808 W. Sunset Blvd Los Angeles CA 90028  
United States of America  
T. 3239806855

### New Europe Film Sales

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### Participant Media

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### Playtime

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info@playtime.group

### Portugal Film - Portuguese Film Agency

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### Premium Films

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### Protagonist Pictures

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### Sage Culture Media Co.,Ltd.

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### SBS International

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### Secret Engine

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### Showtime

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Angeles CA 90024  
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### Shudder

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### sixpackfilm

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### SND Films

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T. 31654955266  
info@sndfilms.com

### Some Shorts

T. 31622076717  
info@someshorts.com

### Sony Pictures Classics

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sony\_classics@spe.sony.com

### Sony Pictures Releasing

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### Sony Pictures Releasing Canada

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### Still Moving

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### Stray Dogs

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### STXfilms

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### Tajj Film Distribution

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### The Match Factory

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### Universal Studios Canada

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### Urban Distribution International

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### Visit Films

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### Vtape

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### VVS Films

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### Warner Bros. Pictures

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### WaZabi Films

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### Well Go USA Entertainment

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### WIDE

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### Wild Bunch

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### WTFilms

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### XYZ Films

3103-B S. La Cienega Blvd. Los Angeles CA  
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