TIFF Industry Online

Daily Screening & Events Schedule

SEPTEMBER 16–18, 2020
Can’t Skip Filming in Portugal*

30% Cash Rebate

Film, TV and VOD
Upfront Payments in Installments
Decision within 20 days
Scouting Programme

#CantSkipFilminginPortugal

mail@portugalfilmcommission.com
Press & Industry Daily Schedule  
September 16, 2020

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

<table>
<thead>
<tr>
<th>11 AM EDT</th>
<th>SHADOW IN THE CLOUD</th>
<th>83 min.</th>
<th>TIFF Digital Cinema Pro</th>
<th>Official Selection</th>
<th>I P B</th>
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**STILL AVAILABLE**

<table>
<thead>
<tr>
<th>SEP 15 11 AM EDT</th>
<th>FAUNA</th>
<th>70 min.</th>
<th>TIFF Digital Cinema Pro</th>
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<tbody>
<tr>
<td>SEP 15 11 AM EDT</td>
<td>FIREBALL: VISITORS FROM DARKER WORLDS</td>
<td>97 min.</td>
<td>TIFF Digital Cinema Pro</td>
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<td>SEP 15 11 AM EDT</td>
<td>I AM GRETA</td>
<td>97 min.</td>
<td>TIFF Digital Cinema Pro</td>
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<td>SEP 15 11 AM EDT</td>
<td>THE TRUFFLE HUNTERS</td>
<td>84 min.</td>
<td>TIFF Digital Cinema Pro</td>
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<tr>
<td>SEP 15 11 AM EDT</td>
<td>UNDERPLAYED</td>
<td>88 min.</td>
<td>TIFF Digital Cinema Pro</td>
<td>Special Event</td>
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<td>SEP 15 11 AM EDT</td>
<td>THE WATER MAN</td>
<td>92 min.</td>
<td>TIFF Digital Cinema Pro</td>
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### Press & Industry Daily Schedule
September 17, 2020

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

<table>
<thead>
<tr>
<th>Time</th>
<th>Film Title</th>
<th>Duration</th>
<th>Platform</th>
<th>Selection</th>
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<tbody>
<tr>
<td>11 AM EDT</td>
<td>ANOTHER ROUND*</td>
<td>116 min.</td>
<td>TIFF Digital Cinema Pro</td>
<td>Official Selection</td>
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<tr>
<td></td>
<td>BEGINNING*</td>
<td>125 min.</td>
<td>TIFF Digital Cinema Pro</td>
<td>Official Selection</td>
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<td></td>
<td>MEMORY HOUSE</td>
<td>93 min.</td>
<td>TIFF Digital Cinema Pro</td>
<td>Official Selection</td>
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<tr>
<td></td>
<td>SPRING BLOSSOM*</td>
<td>73 min.</td>
<td>TIFF Digital Cinema Pro</td>
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**TALKS**

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<thead>
<tr>
<th>Time</th>
<th>Speaker</th>
<th>Duration</th>
<th>Platform</th>
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<tr>
<td>6 PM EDT</td>
<td>In Conversation With...</td>
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<td></td>
<td>BARRY LEVINSON AND</td>
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<td>DENZEL WASHINGTON</td>
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<td></td>
<td>50 min.</td>
<td>Bell Digital Talks</td>
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<tr>
<td>SEP 16</td>
<td>SHADOW IN THE CLOUD</td>
<td>83 min.</td>
<td>TIFF Digital Cinema Pro</td>
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<td>11 AM EDT</td>
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Press & Industry Daily Schedule
September 18, 2020

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

11 AM EDT  TRUE MOTHERS*
139 min. | TIFF Digital Cinema Pro
Official Selection

TALKS

6 PM EDT  In Conversation With...
CLAIRE DENIS AND BARRY JENKINS
50 min. | Bell Digital Talks
In Conversation With...

STILL AVAILABLE

SEP 17
11 AM EDT 
ANOTHER ROUND*
116 min. | TIFF Digital Cinema Pro
Official Selection

BEGINNING*
125 min. | TIFF Digital Cinema Pro
Official Selection

MEMORY HOUSE
93 min. | TIFF Digital Cinema Pro
Official Selection

SPRING BLOSSOM*
73 min. | TIFF Digital Cinema Pro
Official Selection
Ontario is Ready to Roll! We’re back to work, and proud of these great films screening at #TIFF20!

Clockwise from upper middle: Falling—TIFF Special Presentations, Ottawa Rideau Canal, Umbrella Academy, Schitt’s Creek, Hilda, Akilla’s Escape—TIFF Special Presentations, Paddle Tales, Toronto and Kingston.

ontariocreates.ca
In their first collaboration since 2012’s Oscar-nominated *The Hunt*, Thomas Vinterberg reunites with actor Mads Mikkelsen for *Another Round*, a film that ranks among each man’s best, most memorable work. Once the brightest teacher at his high school, Martin (Mikkelsen) has fallen into a seemingly permanent funk. He’s barely present in his classes — the students and their parents even attempt an intervention — and his marriage is slowly dissolving. At a birthday celebration, his three closest colleagues (all men), cajole teetotaller Martin into boozing along with them. They get progressively drunker and the shit-disturber of the group, Nikolaj (Magnus Millang), tells them about an obscure philosopher who argued humans aren’t born with enough alcohol in their blood. As an “experiment,” he proposes they all drink constantly throughout the day to maintain the “proper” blood-alcohol level of 0.05%.

Initially the boozing seems enormously beneficial. A reinvigorated Martin begins to engage with his students and shocks his long-suffering wife, Trine (Maria Bonnevie), with his new-found zest. But as the gang pushes their experiment further, issues that have been simmering for years come to the fore and the men are faced with a choice: reckon with their behaviour or continue on the same course.

Directed with insight and energy by Vinterberg, and driven by a great ensemble cast (Bonnevie, Millang, Lars Ranthe, and Thomas Bo Larsen) with the incomparable Mikkelsen at its centre, *Another Round* is a boisterous and sobering comedy about how men deal (and don’t deal) with aging — though underlying it all is a shared, unnerving suspicion they may never have actually grown up in the first place.

STEVE GRAVESTOCK

Thomas Vinterberg was born in Copenhagen and graduated from the National Film School of Denmark. He co-founded the Dogme 95 movement and directed its inaugural film, *The Celebration* (98), which screened at the Festival, as did *Dear Wendy* (05), *The Hunt* (12), *The Commune* (16), and *Kursk* (18). His other features include *Submarino* (10) and *Far From the Madding Crowd* (15). *Another Round* (20) is his latest work.
Submerged in feelings of restlessness, Yana (Ia Sukhitashvili) sees a stranger’s reflection looking back at her from the mirror. Alongside her son, George, and husband, David (Rati Oneli), she is a Jehovah’s Witness missionary in a predominantly Christian Orthodox mountainside village in Georgia. The isolated community of Witnesses is aghast when their Kingdom Hall is attacked during a service and the modest place of worship left in ashes. The steadfast couple now stands at the crossroads of continuing to reside in hostile territory and honouring their commitment to a higher power.

David manages to obtain CCTV footage of the attack and Yana, who is searching for purpose in life, becomes fixated on justice. Her path to retribution leads her to a confrontation with a local police officer (Kakha Kintsurashvili) that triggers an irreversible series of traumatic events.

Beginning is the harrowing and sensorial debut feature from Dea Kulumbegashvili, whose debut short, Invisible Spaces, was nominated for the Palme d’Or at Cannes in 2014. Impeccably shot on 35mm by Kulumbegashvili’s collaborator Arseni Khachaturan; edited by Matthieu Taponier, who is known for editing László Nemes’s Son of Saul; and with original music by experimental electronic composer Nicolás Jaar, who scored Jacques Audiard’s Dheepan (2015) and Pablo Larraín’s Ema (2019), Beginning is an unsettling plummet down a rabbit hole. Sukhitashvili, barefaced and forthright, is brilliant as Yana. Not for the faint of heart, Kulumbegashvili’s latest pierces logic and challenges us to not only see, but also feel the inexplicable horrors that can be endured by the vulnerable when at the mercy of the almighty.

DOROTA LECH

Dea Kulumbegashvili was born and raised in Georgia. She studied film directing at Columbia University School of the Arts in New York. She wrote and directed the short films Invisible Spaces (14) and Léthé (16). Beginning (20) is her first feature film.

Content advisories: sexual violence, explicit violence
Living in modern times but trapped in a colonial nightmare, Cristovam (Antônio Pitanga, a noted actor in Brazil’s Cinema Novo movement of the 1960s) is an Indigenous–Black man from the rural north of Brazil who migrated for work during the economic boom to an affluent Austrian enclave in the south. Over three decades later, he is now lost in a decadent community. Informed that he must take a wage cut at the milk factory where he has worked for many years, he finds refuge in an abandoned home where he discovers artifacts reminiscent of his past. As Cristovam rediscovers his roots, he comes to the realization that nothing has changed. The attacks he endures in the community, both mental and physical, awaken in him a legacy of abuse carried down for centuries.

João Paulo Miranda Maria’s debut feature combines haunting folklore, lush imagery, and rich, timely social commentary to explore generational trauma and the complex social and racial tensions of present-day Brazil. The film’s hero embodies the experience of the unwanted Other, the racialized body that can be mocked, tormented, and forgotten. Cristovam encounters seemingly endless obstacles and intrusions thwarting the life he is entitled to live.

Boasting some of the most mesmerizing cinematography at the Festival this year, Memory House is a slow-burning tale that reflects the notoriously complex and turbulent history of Brazil’s inland culture while focussing on one man’s threshold for generational pain. Boiling over in an unforgettable conclusion, Memory House probes the subtext of the colonial experience — and what happens when cultural colonization and a system still rooted in white supremacy forces those deemed “others” into isolation and slowly chips away at their humanity.

DIANA SANCHEZ

João Paulo Miranda Maria was born in the inland of São Paulo state. He studied cinema at Estacio de Sá College, Rio de Janeiro, and earned his Master’s in multimedia at the University of Campinas. His short film Command Action (15) screened at Cannes’ Semaine de la Critique. Memory House (20) is his feature directorial debut.
During World War II, pilots of the Allies’ various air force women’s auxiliaries were called upon to ferry planes from factories to airfields — sometimes through enemy territory, often without proper navigational tools or ammunition. Writer-director Roseanne Liang pays pulpy tribute to these veterans with *Shadow In The Cloud*, a rip-roaring action/horror hybrid that finds one such airwoman, WAAF officer Maude Garrett (Chloë Grace Moretz), assigned under mysterious circumstances to a rickety B-17 Flying Fortress, where she is custodian of a strictly classified piece of cargo. Forcibly sequestered by the all-male crew to a ball turret hanging from the belly of the bomber, Garrett’s dizzying new-found perspective brings to light yet another unexpected passenger — one whose stealthily sinister presence may jeopardize the lives of all aboard.

Moretz is dynamite as the young aviator, a Greatest Generation “Ellen Ripley” whose warnings to her deaf-eared chauvinist comrades are validated when bizarre mechanical failures manifest throughout the vessel, and enemy forces suddenly mount a surprise aerial ambush. As the put-upon Garrett’s personal motivations come into sharper focus with each perilous predicament, the action expands from the claustrophobic confines of the turret into a death- (and gravity-) defying spectacle that encompasses the plane’s rapidly dis-integrating fuselage. Yet Liang never loses sight of her remarkable lead actor. The audience remains with Moretz through every white-knuckled minute, with the rat-tat-tat radio chatter of obstinate and panicky men playing partial soundtrack to wicked suspense and freaky mayhem.

With resolute verve similar to that of *Shadow In The Cloud*’s protagonist, Liang has radically remixed wartime superstitions and a beloved pulp-fiction premise (you’ll know it when you see it) into an exhilarating vehicle of personal empowerment — one not to be marred by any surplus of unchecked and toxic testosterone.

*Shadow In The Cloud* is her latest film.
Suzanne (writer, director, and star Suzanne Lindon) is a 16-year-old Parisian girl bored with life. From the outside, everything appears lovely in her charmed world, but the everyday monotony of school and her relationships with friends and family feels completely uninspired. Suzanne is on the verge of womanhood, and her inner world brews with fantasy — but the ennui grows like a weed, and kissing her own reflection won’t nourish her blooming sexuality.

Passing a theatre in Paris’s 18th arrondissement on her way to class, she notices a 35-year-old actor named Raphaël (Arnaud Valois). While stewing in his own feelings of listlessness, he is preparing to play the character of Erastes — the word in ancient Greece for an adult man in a relationship with a pubescent boy. Despite their differences in age, Suzanne and Raphaël discover in each other an answer to their lackadaisical routines, and Suzanne finds herself balancing on a fine line between innocence and agency. But like a Gauloises inelegantly paired with a grenadine-lemonade, the relationship, though tempting, is ill-matched. Immersed in the world of grown-ups and adult choices, Suzanne begins questioning the pitfalls of blossoming too quickly.

A subtle dance budding with innuendo, *Spring Blossom* is a remarkable and risqué debut heralding a burgeoning talent. Now 20 years old, Lindon penned the script when she was 15. Directed with poise and performed with an elegance beyond her years, Lindon authentically exudes the passion of a young woman who gets swept away without ever losing herself. Bursting with detail and a *je ne sais quoi* charm that seems uniquely French, Lindon’s story is simultaneously fresh and wholly universal.

DOROTA LECH

**Suzanne Lindon** is a French director, writer, and actor. *Spring Blossom* (20) is her first film.
Naomi Kawase’s latest film, *True Mothers*, is a powerful visual adaptation of a 2015 novel by Mizuki Tsujimura, crafted with the rich texture of the director’s unique style, which combines sensuous filmmaking with tactile, vibrant storytelling.

A Tokyo couple undergoing treatment for aspermia and their consequent infertility live a settled, ordinary life. One day, they come across a TV program advertising Baby Baton, a not-for-profit association intended to match couples who cannot procreate with mothers who do not want to raise, or cannot raise, their natural children. As they watch, the couple realizes adoption could be a perfect alternative to their painful and frustrating treatment.

And so Asato, an innocent child born of pure adolescent love — the kind of love made of sheer, intense beauty — is delivered into the wealthy, orderly life of his adoptive parents. Six years later, his young mother comes looking for him, having grown out of the petty, narrow-minded world she lived in when she gave birth as a teenager.

*True Mothers* revolves around two strong central characters: Satoko (Hiromi Nagasaku), the middle-class adoptive mother, and Hikari (Aju Makita), the desperate young woman who doesn’t want to be erased from her child’s life. Kawase’s film offers a new perspective on the notion of adoption, weaving different timelines, narrative threads, and genres — from moral drama to teenage romance, social exposé, and even thriller — into a touching, sometimes unsettling, emotionally intense cinematic experience.

Naomi Kawase was born in Nara, Japan, and studied film at the Osaka School of Photography. Her films *Suzaku* (97), *Shara* (03), *The Mourning Forest* (07), *Still the Water* (14), *Sweet Bean* (original title: An) (15), *Radiance* (17), and *Vision* (18) have all screened at the Festival. *True Mothers* (20) is her latest film.