



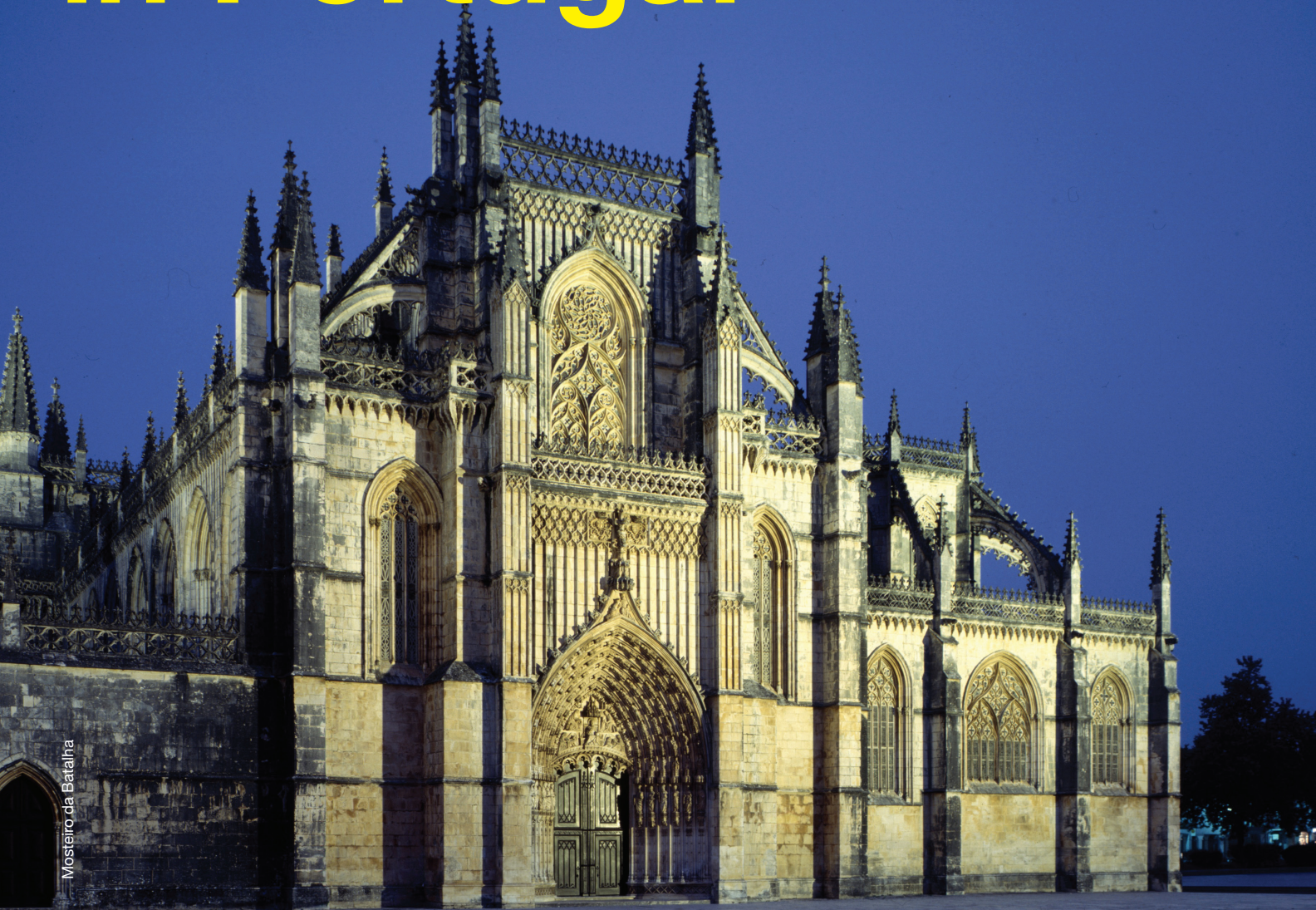
TIFF Industry Online

Daily Screening & Events Schedule

SEPTEMBER 16-18, 2020

Can't Skip Filming in Portugal*

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FILM
COMMISSION



Mosteiro da Batalha

30% Cash Rebate

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Film, Tv and VOD
Upfront Payments in Installments
Decision within 20 days
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Press & Industry Daily Schedule

September 16, 2020

I Industry user access
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* Availability per country on the schedule at [TIFF.NET/INDUSTRY](https://www.tiff.net/industry)

Access TIFF Digital Cinema Pro at [DIGITALPRO.TIFF.NET](https://digitalpro.tiff.net)

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

11 AM EDT **SHADOW IN THE CLOUD**
83 min. | TIFF Digital Cinema Pro
Official Selection
I P B

STILL AVAILABLE

SEP 15 11 AM EDT **FAUNA**
70 min. | TIFF Digital Cinema Pro
Official Selection
I P B

FIREBALL: VISITORS FROM DARKER WORLDS
97 min. | TIFF Digital Cinema Pro
Official Selection
I P B

I AM GRETA
97 min. | TIFF Digital Cinema Pro
Special Event
I P B

THE TRUFFLE HUNTERS
84 min. | TIFF Digital Cinema Pro
Special Event
P

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

THE WATER MAN
92 min. | TIFF Digital Cinema Pro
Special Event
I P B

Press & Industry Daily Schedule

September 17, 2020

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Access TIFF Digital Cinema Pro at [DIGITALPRO.TIFF.NET](https://digitalpro.tiff.net)

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

11 AM EDT	ANOTHER ROUND* 116 min. TIFF Digital Cinema Pro Official Selection	MEMORY HOUSE 93 min. TIFF Digital Cinema Pro Official Selection P
	BEGINNING* 125 min. TIFF Digital Cinema Pro Official Selection	SPRING BLOSSOM* 73 min. TIFF Digital Cinema Pro Official Selection

TALKS

6 PM EDT

[In Conversation With...](#)

**BARRY LEVINSON AND
DENZEL WASHINGTON**

50 min. | Bell Digital Talks
[In Conversation With...](#)

I P B

STILL AVAILABLE

SEP 16 11 AM EDT	SHADOW IN THE CLOUD 83 min. TIFF Digital Cinema Pro Official Selection I P B
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Press & Industry Daily Schedule

September 18, 2020

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

* Availability information on the schedule at [TIFF.NET/INDUSTRY](https://www.tiff.net/industry)

Access TIFF Digital Cinema Pro at [DIGITALPRO.TIFF.NET](https://digitalpro.tiff.net)

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

11 AM EDT **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...](#)
I P B

STILL AVAILABLE

SEP 17	ANOTHER ROUND* 116 min. TIFF Digital Cinema Pro Official Selection	MEMORY HOUSE 93 min. TIFF Digital Cinema Pro Official Selection P
11 AM EDT	BEGINNING* 125 min. TIFF Digital Cinema Pro Official Selection	SPRING BLOSSOM* 73 min. TIFF Digital Cinema Pro Official Selection



PROUD TO PLAY A SUPPORTING ROLE

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



ONTARIO
CREATES

READY TO ROLL



Druk Another Round

Thomas Vinterberg

DENMARK, 2020

Danish

116 minutes | Colour/DCP (D-Cinema)

Production Company: Zentropa Entertainments/

Film i Väst/Zentropa Sweden/Topkapi Films

Producer: Sisse Graum Jørgensen, Kasper Dissing

Screenplay: Thomas Vinterberg, Tobias Lindholm

Cinematographer: Sturla Brandth Grøvlen

Editor: Anne Østerud, Janus Billeskov Jansen

Production Designer: Sabine Hviid

Sound: Jan Schermer, Hans Møller

Principal Cast: Mads Mikkelsen, Thomas Bo Larsen,

Magnus Millang, Lars Ranthe, Maria Bonnevie

Canadian Distributor: Mongrel Media

International Sales Agent: TrustNordisk

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 teetotaler 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.



DASATSKISI

Beginning

Dea Kulumbegashvili

GEORGIA/France, 2020

Georgian

125 minutes | Colour/DCP (D-Cinema)

Production Company: First Picture/Office of film

Architecture/ZADIG FILMS

Executive Producer: Gaetan Rousseau, Carlos Reygadas,

Steven Darty, Adrien Dassault, Paul Rozenberg

Producer: Ilan Amouyal, David Zerat, Rati Oneli

Screenplay: Dea Kulumbegashvili, Rati Oneli

Cinematographer: Arseni Khachaturan

Production Designer: Guram Navrozashvili

Sound: Séverin Favriau

Original Score: Nicolás Jaar

Principal Cast: Ia Sukhitashvili, Rati Oneli,

Kakha Kintsurashvili, Saba Gogichaishvili

International Sales Agent: Wild Bunch International

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



Casa de Antiguidades Memory House

João Paulo Miranda Maria

BRAZIL/FRANCE, 2020
Portuguese, German
93 minutes | Colour/DCP (D-Cinema)

Production Company: BeBossa Entertainment/Maneki
Films

Producer: Denise Gomes, Paula Cosenza, Didar Domehri

Screenplay: João Paulo Miranda Maria

Cinematographer: Benjamin Echazarreta

Editor: Benjamin Mirguet

Production Designer: Isabelle Bittencourt

Sound: Léo Bortolin

Original Score: Nicolas Becker

Principal Cast: Antonio Pitanga, Ana Flavia Cavalcanti,
Sam Louwyck

International Sales Agent: Celluloid Dreams

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 Estácio 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.



Shadow In The Cloud

Roseanne Liang

USA/NEW ZEALAND, 2020

English

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

Production Company: Endeavor Content/Automatik/

Four Knights Film/Rhea Films/Hercules Film Fund

Executive Producer: Sandra Yee Ling, Terry Douglas,

Paris Kassidokostas-Latsis, Jean-Luc De Fanti,

Annie Marter

Producer: Tom Hern, Brian Kavanaugh-Jones,

Kelly McCormick, Fred Berger

Screenplay: Roseanne Liang, Max Landis

Cinematographer: Kit Fraser

Editor: Tom Eagles

Production Designer: Gary Mackay

Sound: Nick Buckton, Fred Enholmer

Original Score: Mahuia Bridgman-Cooper

Principal Cast: Chloë Grace Moretz, Nick Robinson,

Beulah Koale, Taylor John Smith, Callan Mulvey,

Benedict Wall, Joe Witkowski, Byron Coll

International Sales Agent: Endeavor Content

US Sales Agent: Endeavor Content

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 disintegrating 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.

PETER KUPLOWSKY

Roseanne Liang is from New Zealand, and attended Auckland University. Her Master's thesis film, *Henchman* (03), was selected for the BFI London Film Festival and the Sydney Film Festival. Her films as writer-director include the documentary *Banana in a Nutshell* (05) and the shorts *Take 3* (08), *Sugar Hit* (15), and *Do No Harm* (17). She directed episodes of the TV series *Flat3* (13–14) and *Friday Night Bites* (16). She made her feature directorial debut with *My Wedding and Other Stories* (11). *Shadow In The Cloud* (20) is her latest film.



Spring Blossom

Suzanne Lindon

FRANCE, 2020

French

73 minutes | Colour/DCP (D-Cinema)

Production Company: Avenue B Productions

Producer: Caroline Bonmarchand

Screenplay: Suzanne Lindon

Cinematographer: Jérémie Attard

Editor: Pascal Chavance

Production Designer: Caroline Long Nguyen

Sound: Guilhem Domerq, Rémi Durel, Julie Tribout

Original Score: Vincent Delerm

Principal Cast: Suzanne Lindon, Arnaud Valois,
Florence Viala, Frédéric Pierrot, Rebecca Marder

Canadian Distributor: Axia Films

International Sales Agent: Luxbox

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 Gauloise 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.



Asa Ga Kuru True Mothers

Naomi Kawase

JAPAN, 2020

Japanese

139 minutes | Colour/DCP (D-Cinema)

Production Company: Kinoshita Group Co., Ltd.

Executive Producer: Naoya Kinoshita

Producer: Yumiko Takebe

Screenplay: Naomi Kawase, Izumi Takahashi

Cinematographer: Yuta Tsukinaga, Naoki Sakakibara

Editor: Tina Baz, Yoichi Shibuya

Production Designer: Setsuko Shiokawa

Sound: Eiji Mori, Roman Dymny

Principal Cast: Hiromi Nagasaku, Arata Iura, Aju Makita, Miyoko Asada

International Sales Agent: Playtime, Kinoshita Group Co., Ltd.

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.

GIOVANNA FULVI

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.