



TIFF Industry Online

Daily Screening & Events Schedule

SEPTEMBER 10, 2020

JUST PAINTED

NEW SPANISH FILMS

@Toronto 2.0 / Market Screenings



My Heart Goes Boom!
Thu. Sept. 10 | 10:00 AM - EST



The Year of Fury
Fri. Sept. 11 | 10:00 AM - EST



The People Upstairs
Sat. Sept. 12 | 10:00 AM - EST



The Barcelona Vampiress
Sun. Sept. 13 | 10:00 AM - EST

icaa.es
FB @cine.icaa
TW @cineICAA
IG @cineicaa



GOBIERNO
DE ESPAÑA

MINISTERIO
DE CULTURA
Y DEPORTE



Press & Industry Daily Schedule

September 10, 2020

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

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

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

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

10 AM EDT	AND TOMORROW THE ENTIRE WORLD 111 min. TIFF Digital Cinema Pro TIFF Industry Selects I B	LIKE A HOUSE ON FIRE 85 min. TIFF Digital Cinema Pro TIFF Industry Selects I B	MY NAME IS FRANCESCO TOTTI 106 min. TIFF Digital Cinema Pro TIFF Industry Selects B	TELEFILM CANADA FIRST LOOK 51 min. TIFF Digital Cinema Pro Private Screening I B
	BABYSPLITTERS 119 min. TIFF Digital Cinema Pro Private Screening B	THE MONOPOLY OF VIOLENCE 90 min. TIFF Digital Cinema Pro TIFF Industry Selects B	NEVER GONNA SNOW AGAIN 113 min. TIFF Digital Cinema Pro Private Screening I B	THE TRANSLATOR 105 min. TIFF Digital Cinema Pro TIFF Industry Selects I B
	THE GARDEN 115 min. TIFF Digital Cinema Pro TIFF Industry Selects I P B	MY HEART GOES BOOM! 90 min. TIFF Digital Cinema Pro TIFF Industry Selects B	SAINT-NARCISSE 101 min. TIFF Digital Cinema Pro TIFF Industry Selects P B	

11 AM EDT	ANOTHER ROUND* 116 min. TIFF Digital Cinema Pro Official Selection	THE DISCIPLE 127 min. TIFF Digital Cinema Pro Official Selection I P B	ONE NIGHT IN MIAMI... 114 min. TIFF Digital Cinema Pro Official Selection I P B	SPRING BLOSSOM* 73 min. TIFF Digital Cinema Pro Official Selection
	BEGINNING* 125 min. TIFF Digital Cinema Pro Official Selection	GET THE HELL OUT 96 min. TIFF Digital Cinema Pro Official Selection I P B	SHIVA BABY 77 min. TIFF Digital Cinema Pro Official Selection I P B	UNDER THE OPEN SKY 126 min. TIFF Digital Cinema Pro Official Selection I P B
	DAVID BYRNE'S AMERICAN UTOPIA 105 min. TIFF Digital Cinema Pro Official Selection P	NIGHT OF THE KINGS 93 min. TIFF Digital Cinema Pro Official Selection I P B	SHORT CUTS PROGRAMME 01 97 min. TIFF Digital Cinema Pro Official Selection I P B	THE WAY I SEE IT 102 min. TIFF Digital Cinema Pro Special Event I P B

TALKS

9:30 AM EDT

[Master Class](#)

VIOLA DAVIS & JULIUS TENNON

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

12 PM EDT

[Microsession](#)

WINDOWS TO THE WORLD: FROM ART HOUSE TO YOUR HOUSE

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

1:45 PM EDT

[Dialogues](#)

THE WRITERS' ROOM

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

2:45 PM EDT

[Perspectives](#)

KILLER INSTINCTS: POWERHOUSE PRODUCERS PROPELLING COMMERCIAL SUCCESS

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

4 PM EDT

[Perspectives](#)

NARRATIVE SOVEREIGNTY

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

5:30 PM EDT

[Spotlight](#)

NEW UK TALENT ACROSS FALL 2020 FESTIVALS

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

Press & Industry Daily Schedule

September 10, 2020

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

* 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)

STILL AVAILABLE

**SEP 9
10 AM
EDT**

APPLES

90 min. | TIFF Digital Cinema Pro
TIFF Industry Selects

I P B

BABY DONE

91 min. | TIFF Digital Cinema Pro
TIFF Industry Selects

B

FALLING FOR FIGARO

104 min. | TIFF Digital Cinema Pro
TIFF Industry Selects

B

HOLLER

90 min. | TIFF Digital Cinema Pro
TIFF Industry Selects

I P B

KARNAVAL

95 min. | TIFF Digital Cinema Pro
TIFF Industry Selects

P B

LA VERONICA

100 min. | TIFF Digital Cinema Pro
TIFF Industry Selects

B

MY BEST PART

110 min. | TIFF Digital Cinema Pro
TIFF Industry Selects

P B

PASSION SIMPLE

99 min. | TIFF Digital Cinema Pro
TIFF Industry Selects

P B

THE TIES

105 min. | TIFF Digital Cinema Pro
TIFF Industry Selects

I P B

TOVE

100 min. | TIFF Digital Cinema Pro
TIFF Industry Selects

P B

ITALIAN CINEMA

@tiff 2020

OFFICIAL SELECTION

NOTTURNO

by **Gianfranco Rosi**
Italy/France/Germany
world sales:
THE MATCH FACTORY

Press & Industry Screening

Sept. 13th • 11.00 am
TIFF Digital Cinema Pro

Public Screenings

Sept. 15th • 9.00 pm
Tiff Bell Lightbox Cinema 1
Sept. 17th • 6.00 pm
Bell Digital Cinema
Sept. 18th • 9.00 pm
Tiff Bell Lightbox Cinema 2
Sept. 18th • 9.15 pm
Tiff Bell Lightbox Cinema 4
Paul & Leah Atkinson
Family Cinema

INDUSTRY SELECTS

THE TIES

by **Daniele Luchetti**
Italy/France
world sales: MK2 FILMS
Sept. 9th • 10.00 am

MY NAME IS FRANCESCO TOTTI

by **Alex Infascelli**
world sales:
VISION DISTRIBUTION
Sept. 10th • 10.00 am

MARKET SCREENINGS

THE MACALUSO SISTERS

by **Emma Dante**
world sales: CHARADES
Sept. 12th • 10.00 am

THE PREDATORS

by **Pietro Castellitto**
world sales:
FANDANGO SALES
Sept. 13th • 10.00 am

The times listed are in Eastern Standard Time (EST)



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



David Byrne's American Utopia

Spike Lee

USA, 2020

English

135 minutes | Colour/DCP (D-Cinema)

Production Company: 40 Acres And A Mule Filmworks/
Participant/River Road/Warner Music Entertainment

Executive Producer: Jeff Skoll, David Linde,
Diane Weyermann, Len Blavatnik, David Bither,
Charlie Cohen, Kurt Deutsch, Bill Pohlad,
Christa Zofcin Workman, Jon Kamen, Dave Sirulnick,
Meredith Bennett, Kristin Caskey, Mike Isaacson,
Patrick Catullo

Producer: David Byrne, Spike Lee

Cinematographer: Ellen Kuras, ASC

Editor: Adam Gough, ACE

Sound: Philip Stockton, Paul Hsu, Craig Kyllonen

Principal Cast: David Byrne, Jacqueline Acevedo,
Gustavo Di Salva, Daniel Freedman, Chris Giarmino,
Tim Keiper, Tendayi Kuumba, Karl Mansfield,
Mauro Refosco, Stéphane San Juan, Angie Swan,
Bobby Wooten III

Canadian Distributor: Crave

US Distributor: HBO

Deeply thoughtful and wildly exuberant, David Byrne's theatrical concert *American Utopia* lit up Broadway last year with Byrne's trademark mix of rhythm and ideas. Working with a vibrant new band and dancers, the former Talking Heads frontman turned his music into an antidote to America's current divisions. Spike Lee's latest joint brings all this joyous stagecraft to the screen in a vital call to connect with one another, to protest injustice, and, above all, to celebrate life.

The cerebral first song, "Here," from Byrne's 2018 *American Utopia* album, opens in a mood of cool reflection, but that soon builds as Byrne is joined on stage by vocalist-dancer Tendayi Kuumba and dancer-vocalist Chris Giarmino, with their uncanny mix of artful gesture and dance-floor funk. Then, on come nine more musicians, including percussion masters from the US, Brazil, France — even Toronto's own Jacqueline Acevedo. "Most of us are immigrants," Byrne says at one point, "and we couldn't do it without them." They launch into "Everybody's Coming to My House."

The classics are all here, too, but transformed — the aching beauty of "This Must Be The Place"; "Once in a Lifetime" now a euphoric anthem. In a film of countless highlights, Byrne's cover of Janelle Monáe's

"Hell You Talmbout" is a showstopper, with the band chanting out the names of Black Americans killed by police. Lee's powerful visuals bring it right up to the present.

Calling on all of us to think, connect, engage, and dance, *David Byrne's American Utopia* unites the brain and the backside, which may be exactly what we need right now.

CAMERON BAILEY

Spike Lee was born in Atlanta and raised in Brooklyn. His debut feature, *She's Gotta Have It* (86), won the Prix de la Jeunesse at Cannes. His many films include the features *School Daze* (88), *Do the Right Thing* (89), *Jungle Fever* (91), *Malcolm X* (92), *Clockers* (95), *Bamboozled* (00), *25th Hour* (02), *Inside Man* (06), *Miracle at St. Anna* (08), *Chi-Raq* (15), *BlacKkKlansman* (18), and *Da 5 Bloods* (20), and the documentaries *4 Little Girls* (97) and *When the Levees Broke: A Requiem in Four Acts* (06). David Byrne's *American Utopia* (20) is his latest work.

Content advisory: strobe effect



The Disciple

Chaitanya Tamhane

INDIA, 2020

Marathi, Hindi, English, Bengali

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

Production Company: Zoo Entertainment Pvt Ltd

Executive Producer: Alfonso Cuarón, Rakesh Mehra

Producer: Vivek Gomber

Screenplay: Chaitanya Tamhane

Cinematographer: Michał Sobociński

Editor: Chaitanya Tamhane

Production Designer: Pooja Talreja, Ravin D. Karde

Sound: Anita Kushwaha, Naren Chandavarkar

Principal Cast: Aditya Modak, Dr. Arun Dravid,

Sumitra Bhawe, Deepika Bhide Bhagwat,

Kiran Yadnyopavit, Abhishek Kale, Neela Khedkar,

Makarand Mukund, Kristy Banerjee, Prasad Vanarse

International Sales Agent: New Europe Film Sales

US Sales Agent: Endeavor Content

From a young age, Sharad (Aditya Modak) was nurtured into the world of Indian classical music through his father's passion and scholarly pursuits. As a vocalist, he is fixated on succeeding where his father failed in the competitive performance niche, studying intonation and precise phrasing under the tutelage of a strict and quietly demanding master, Guruji. His lifetime of surrender and sacrifice is guided by the secretly recorded theoretical teachings of Maai, an almost mythical figure who espouses unbending discipline. Despite Sharad's devotion to his master and his art, the realities of life and the modern world — with its rapidly degrading musical standards that threaten to render classical techniques extinct — force him into an existential crisis.

Moving on from his critically lauded 2014 debut, *Court*, director Chaitanya Tamhane meticulously dedicates every frame to observing and illuminating the relationship between student and master. Retaining his layered style, he brings a depth of insight to Sharad's creative journey. The serene score transports audiences from one expertly composed scene to the next, as if entranced by not only the motivations but also the internal, sublime experience of the artist.

With an incomparable mentor and executive producer in Alfonso Cuarón, and a years-long education in the world of Indian classical music he previously knew little about, Tamhane displays an adept commitment to his own craft with *The Disciple*. The fidelity of this portrait of an artist is sure to resonate with audiences as he continues to establish his transcendent cinematic voice.

CAMERON BAILEY

Chaitanya Tamhane is a writer-director from Mumbai. His films include the short *Six Strands* (11) and his feature directorial debut, *Court* (14), which premiered at Venice and won Best Director at the Mumbai Film Festival. *The Disciple* (20) is his latest feature.



Tao Chu Li Fa Yuan Get the Hell Out

I-Fan Wang

TAIWAN, 2020
Mandarin
96 minutes | Colour/DCP (D-Cinema)

Production Company: Greener Grass Culture Co., Ltd.
Executive Producer: Han-Hsien Tseng
Producer: Yi-Sen Ko
Screenplay: I-Fan Wang, Shih-Keng Chien, Wan-Ju Yang
Cinematographer: Seven Tsai
Editor: Po-Han Shih, I-Fan Wang
Production Designer: Shih-Hui Wang
Sound: James Lin
Original Score: Jimmy Lin, CK Chang
Principal Cast: Bruce Ho, Megan Lai

International Sales Agent: Greener Grass Culture Co., Ltd.

Taiwan's parliament, the Legislative Yuan, has an infamous reputation for sessions that get so spirited its members have been known to get into physical brawls on the legislature floor. Enter the imagination of I-Fan Wang, who, in his uproariously entertaining feature debut, cheekily satirizes this escalation from filibusters to fisticuffs with a premise that sees these passionate politicians mutate into ravenous flesh-eating zombies.

Our vantage point on this political bloodbath is split between two young parliamentary representatives: the brash and badass Hsiung (Megan Lai), and her meek, unrequitedly lovesick confidant, security guard Wang (Bruce Ho). Cruelly kicked out of office after her martial arts prowess makes her a liability to her corrupt and sexist rivals, Hsiung must rely (reluctantly) on Wang to enter the political arena on her behalf and fight (literally) for her policies. As she secretly directs Wang's words and actions via headset, her strategy is compromised when nearly the entire government falls victim to a pathogen that renders them undead — and so ensues the deadliest assembly of Hsiung and Wang's lives.

Director Wang choreographs this chaos with a breathless deployment of gory slapstick, satirical sing-alongs, and hilarious, fourth-wall-shattering graphics, generating a formal silliness and elasticity akin to Stephen Chow's mid-'90s nonsense comedies.

Yet another demonstration of the zombie genre's undying dexterity with social and political critique, *Get the Hell Out* is ambitious and infectious entertainment by a filmmaker who recognizes the mileage to be gained from making shrewd choices. As the film itself warns at its onset: "A wrong movie makes you suffer for only 90 minutes. A wrong government makes you suffer for four years."

PETER KUPLOWSKY

I-Fan Wang is a writer, director, and cinematographer who graduated from the Taipei National University of the Arts. His short films include *02-06* (17), which won Best Short at the Taipei Film Awards and Best Director at Taiwan's Golden Harvest Awards, and *Temple of Devilbuster* (20). *Get the Hell Out* (20) is his feature directorial debut.



La Nuit des Rois Night of the Kings

Philippe Lacôte

CÔTE D'IVOIRE/FRANCE/CANADA/
SENEGAL, 2020
French, Dioula, Nouchi (Ivorian slang)
93 minutes | Colour / DCP (D-Cinema)

Production Company: Banshee Films/
Wassakara Productions/Peripheria/
Yennenga Production
Producer: Delphine Jaquet, Yanick Létourneau,
Ernest Konan, Yoro Mbaye
Screenplay: Philippe Lacôte
Cinematographer: Tobie Marier Robitaille CSC
Editor: Aube Foglia
Production Designer: Samuel Teisseire
Sound: Pierre-Jules Audet, Emmanuel Croset
Original Score: Olivier Alary
Principal Cast: Koné Bakary, Steve Tientcheu,
Rasmané Ouédraogo, Issaka Sawadogo,
Digbeu Jean Cyrille, Abdoul Karim Konaté,
Anzian Marcel, Laetitia Ky, Denis Lavant

Canadian Distributor: Axia Films
International Sales Agent: Memento Films International

When a young man is incarcerated in Côte d'Ivoire's largest prison, La MACA, he finds himself entering a world as dangerous and complex as the one he was navigating on the outside. While ostensibly overseen by a team of rundown guards, the prison is really ruled by Blackbeard (Steve Tientcheu, seen at TIFF last year in *Les Misérables*). On his last legs, and seeing his power waning, Blackbeard makes one final play to keep his power over the prison: on the night of the red moon, he designates MACA's new-comer "Roman."

In a griot role that recalls Scheherazade in *One Thousand and One Nights*, Roman (Koné Bakary) must recount a story until the sun rises if he wants to keep his life and the prison from falling into chaos. Roman spins a story about Zama King, a notorious gang leader whose life spanned from ancient times to the fall of Ivorian president Laurent Gbagbo, and was filled with intrigue and magic.

With his sophomore feature — his first, *Run* (2014), debuted at Cannes in Un Certain Regard — writer-director Philippe Lacôte refuses all genre expectations, flowing between a prison drama and visually stunning sequences that depict Roman's elaborate tale. Further incorporating song

and dance (and a cameo by icon Denis Lavant), *Night of the Kings* is a mesmerizing meditation on the art of storytelling and its role in survival.

KIVA REARDON

Philippe Lacôte grew up in Abidjan, Côte d'Ivoire. He has directed short films, documentaries, and series, including *Somnambule* (96), *Cairo Hours* (03), *Chronicles of War in the Ivory Coast* (08), the TIFF selection *To Repel Ghosts* (13), and *Run* (14). *Night of the Kings* (20) is his latest film.



One Night in Miami

Regina King

USA, 2020

English

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

Production Company: ABKCO Films/Snoot

Entertainment

Executive Producer: Regina King, Kemp Powers,

Paul O. Davis, Chris Harding

Producer: Jody Klein, Jess Wu Calder, Keith Calder

Screenplay: Kemp Powers

Cinematographer: Tami Reiker

Editor: Tariq Anwar

Production Designer: Barry Robison

Sound: Paul Ledford, Andy Hay

Original Score: Terence Blanchard

Principal Cast: Kingsley Ben-Adir, Eli Goree, Aldis Hodge, Leslie Odom Jr.

Canadian Distributor: Amazon

US Distributor: Amazon

International Sales Agent: ICM Partners

US Sales Agent: ICM Partners

Fresh on the heels of her Academy Award for *If Beale Street Could Talk* and her acclaimed lead performance in the *Watchmen* television series, Regina King makes her feature directing debut with a drama that draws entertainment and activism, fame and principle, together on one fabled evening.

One Night in Miami imagines a night in February 1964, when real-life friends Cassius Clay, Jim Brown, Sam Cooke, and Malcolm X gather to celebrate Clay's win over Sonny Liston, which made him the heavyweight champion of the world. Triumphant and playful, Clay (Eli Goree) — who'd soon take the name Muhammad Ali — is looking to party, but both he and football star Brown know that's only a temporary escape from the civil rights abuses that limit the lives of even celebrated Black Americans. In one potent early scene, Brown, played by Aldis Hodge (*Clemency*), visits the home of a white benefactor (Beau Bridges) and gets a harsh reminder of just where he stands.

When Clay and Brown are joined at a swank Miami motel by the sober-minded Malcolm X (Kingsley Ben-Adir) and the flashy pop star Cooke (Leslie Odom Jr.), the four men begin with banter but soon root down to the hard questions facing them.

Should successful Black entertainers speak out against racism? How best can Black celebrities serve the Black community? Are money and fame reward enough for humiliation? Working with screenwriter Kemp Powers to bring his original stage play to the screen, King and her actors attack these conversations with the urgency, depth, and humour the subject still demands today.

CAMERON BAILEY

Regina King was born in Los Angeles. She began her professional acting career at age 15. Her many acting credits include the features *Boyz n the Hood* (91), *Poetic Justice* (93), *Friday* (95), *Jerry Maguire* (96), *How Stella Got Her Groove Back* (98), *Enemy of the State* (98), *Down to Earth* (01), *Ray* (04), *Year of the Dog* (07), and *If Beale Street Could Talk* (18), for which she won both the Oscar and the Golden Globe for Best Supporting Actress; and the television series *Southland* (09–13), *American Crime* (15–17), for which she won two best actress Emmys, *Seven Seconds* (18), which also earned her a best actress Emmy, and *Watchmen* (19). *One Night in Miami* (20) is her feature directorial debut.

Content advisory: racist language



Shiva Baby

Emma Seligman

USA/CANADA, 2020

English

77 minutes | Colour/DCP (D-Cinema)

Production Company: **Thick Media/Neon Heart Productions/It Doesn't Suck Productions/Dimbo Pictures/Irving Harvey**
Executive Producer: **Rhianon Jones, Rachel Sennott, Victoria Ku, Martin Altmann, Fiona Altmann, Sue Collins**
Producer: **Katie Schiller, Lizzie Shapiro, Emma Seligman, Kieran Altmann**
Screenplay: **Emma Seligman**
Cinematographer: **Maria Rusche**
Editor: **Hanna Park**
Production Designer: **Cheyenne Ford**
Sound: **Hunter Berk, Matthew Bunker**
Original Score: **Ariel Marx**
Principal Cast: **Rachel Sennott, Molly Gordon, Polly Draper, Danny Deferrari, Fred Melamed, Dianna Agron**

US Sales Agent: **Paradigm**

Presented by **RBC**.

Emma Seligman's *Shiva Baby* focuses on twentysomething Danielle (Rachel Sennott), a perennial student who's been lying to her supportive but overbearing parents about her faltering academic career. Then again, she has a lot of secrets she's keeping, including her relationship with an older man, Max (Danny Deferrari), who also gives her money. Hauled off to a shiva by her parents, she's mortified to encounter her embittered ex Maya (Molly Gordon from *Booksmart*), followed by other people who make things increasingly more awkward for Danielle. Much to her chagrin, she finds out that many of them have secrets of their own. (Like many people who aren't especially truthful, she's deeply offended when she discovers someone's been lying to her.)

Shiva Baby is a caustically affectionate comedy about tightly knit families and communities, and the comfort and anguish they're often responsible for. Seligman expertly structures the film, as Danielle lurches from one potentially catastrophic encounter to another — each one threatening to expose her multiple fabrications — while navigating spilled drinks, wailing babies, and an endless string of friends and relations anxious to give Danielle advice. Seligman's stellar ensemble cast, led by

Sennott and including Polly Draper and Fred Melamed, is spot-on.

Sharp-witted and hilarious, *Shiva Baby* is an assured, vibrant debut from Seligman. It's also a homecoming: Seligman was a jury member at TIFF's Sprockets festival for kids when she was nine, she was part of TIFF's Next Wave Committee, and her short film *Shiva Baby* — the basis for this feature — screened at the TIFF Next Wave Film Festival in 2019.

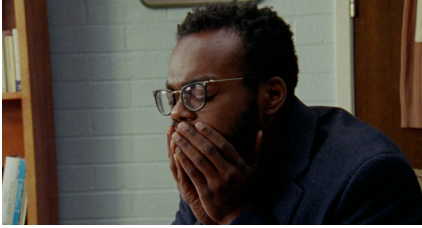
CAMERON BAILEY

Emma Seligman is a Canadian filmmaker based in New York. She is a graduate of NYU's Undergraduate Film & Television program. She directed the short films *Shiva Baby* (18) and *Void* (18). *Shiva Baby* (20) is her first feature 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.

SHORT CUTS: PROGRAMME 1



David

Zach Woods
USA, 2020 English
12 minutes | Colour/H264

Will Ferrell, William Jackson Harper, and Fred Hechinger are all in top form in this hilarious comedy about a therapy session that goes off the rails. *David* marks the directorial debut of actor Zach Woods (*Silicon Valley*, *The Office*).
JASON ANDERSON



История Цивилизации

History of Civilization
Zhannat Alshanova
KAZAKHSTAN, 2020 Russian
15 minutes | Colour and Black and White/H264

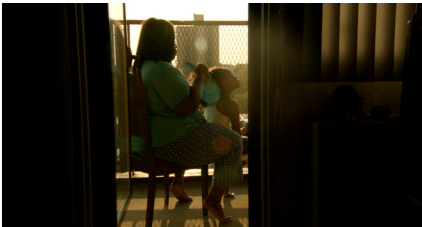
As she prepares to leave her home in Kazakhstan for a new life in London, a young university tutor feels conflicting emotions about her decision, in this remarkably astute and compelling drama by Zhannat Alshanova. JA



4 North A

Jordan Canning, Howie Shia
CANADA, 2020 No dialogue
11 minutes | Colour/H264

A woman facing an inevitable loss escapes her loneliness – and the constant din of the hospital – through vivid childhood memories. This animated NFB collaboration between Festival alumni Jordan Canning and Howie Shia is a tender, bittersweet exploration of both grief and the connections that can be found in unlikely places.
LISA HALLER



In Sudden Darkness

Taylor Montague
USA, 2020 English
13 minutes | Colour/H264

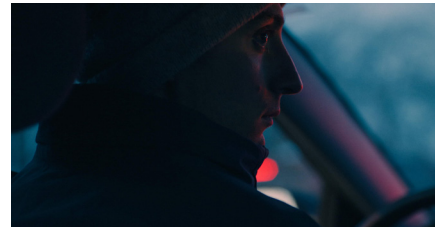
Film critic and programmer Taylor Montague moves behind the camera to create this beautifully observed and deeply felt portrait of a Black family in the Bronx who find what they need in each other when the power goes out in the summer of 2003. JA



Still Processing

Sophy Romvari
CANADA, 2020 English
17 minutes | Colour/H264

Memories are awakened and immediately captured on camera after a collection of photos and videos that had been stored unseen for decades is unearthed. Director Sophy Romvari's profoundly elegant and deeply personal documentary pieces together a family's past of unspoken grief. LH



Found Me

David Findlay
CANADA, 2020 French
9 minutes | Colour/H264

Winter drags on, but when a young man stumbles upon the dynamic world of underground wrestling his life takes a turn, in this remarkably impressive exploration of self that pushes boundaries and blurs genre expectations. LH



Marlon Brando

Vincent Tilanus
NETHERLANDS, 2020 Dutch
20 minutes | Colour/H264

In this warm, wise, and irresistibly energetic film by Dutch director Vincent Tilanus, the tight friendship between two queer teens, Cas and Naomi, is imperilled by the many complications that go along with growing up and becoming who you need to be. JA



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.



The Way I See It

Dawn Porter

USA, 2020

English

102 minutes | Colour/H264

Production Company: **Ace Content/Jaywalker Pictures/Platform One Media**

Executive Producer: **Justin Barocas**

Producer: **Evan Hayes, Laura Dern, Jayme Lemons,**

Dawn Porter

Cinematographer: **Clair Popkin, Keith Walker**

Editor: **Jessica Congdon**

Original Score: **Buck Sanders, Brandon Roberts,**

Marco Beltrami

With: **Pete Souza**

Canadian Distributor: **Universal Studios Canada**

US Distributor: **Focus Features, MSNBC Films**

Images matter. That's what Pete Souza learned in his job as a White House photographer under two transformative presidencies, those of Barack Obama and Ronald Reagan. When he went to work for Obama as Chief Official White House Photographer, he set a goal "to create the best photographic archive of a president that had ever been done." He achieved that with images that became famous — collected in his book *Obama: An Intimate Portrait* — such as the one taken in the Oval Office of a five-year-old Black boy touching President Obama's hair.

During the decades Souza spent in photojournalism and in the White House, he kept his opinions to himself. But when Donald Trump became president, Souza couldn't hold back. He surprised himself, becoming an Instagram superstar by posting photos that placed Obama in stark contrast to Trump on countless issues — race, health care, gun control, climate change, LBGTQ+ equality, and more. Souza compiled them in the book *Shade: A Tale of Two Presidents*.

Filmmaker Dawn Porter also knows the power of images from her documentaries such as *John Lewis: Good Trouble* and *Bobby Kennedy for President*. In telling Souza's personal story, she simultaneously tells the story of Obama's presidency and what it

stood for, hearing perspectives from other Obama insiders such as former Deputy National Security Advisor Ben Rhodes and former US Ambassador to the UN Samantha Power. The film captures the hope and anxiety of this current, pivotal election year in which US democracy will decide which images represent its future.

Beyond politics, *The Way I See It* is a testimony to the power of photography. Decades from now, the debates that raged in the Oval Office will be a distant memory. But the images will last.

CAMERON BAILEY

Dawn Porter grew up in New York City. She attended Georgetown University Law School, later becoming a producer and founding Trilogy Films. She made her directorial debut with the award-winning documentary *Gideon's Army* (13). Her other works as director include *Spies of Mississippi* (14), *Trapped* (16), the documentary series *Bobby Kennedy for President* (18), and *John Lewis: Good Trouble* (20). *The Way I See It* (20) is her latest film.

PLANET AFRICA 25

Launched in 1995 for a decade-long run at the Festival, Planet Africa brought together films from across the African continent and diaspora to showcase Black creativity. Now, in the age of Black Lives Matter, we continue to celebrate the voices that this programme first amplified 25 years ago.



Subarashiki Sekai Under the Open Sky

Miwa Nishikawa

JAPAN, 2020
Japanese
126 minutes | Colour/DCP (D-Cinema)

Production Company: "Under the Open Sky" Production Committee

Producer: Asako Nishikawa, Taichi Ito, Eiji Kitahara

Screenplay: Miwa Nishikawa

Cinematographer: Norimichi Kasamatsu

Editor: Ryuji Miyajima, Tomomi Kikuchi

Production Designer: Keiko Mitsumatsu

Sound: Mitsugu Shiratori

Original Score: Masaki Hayashi

Principal Cast: Koji Yakusho, Taiga Nakano

International Sales Agent: Gaga Corporation

In her complex and brilliantly textured redemption drama *Under the Open Sky*, Miwa Nishikawa explores the tensions, insecurities, small joys, and frustrations of Mikami (Koji Yakusho), a middle-aged ex-yakuza who must adjust to his "new normal" when he is released from prison after serving a 13-year sentence for murder.

Mikami's code of conduct, deeply rooted in the rules of the yakuza society he belonged to, does not fit into Japan's orderly social welfare system. The world into which he is suddenly catapulted is one he doesn't understand. Being pitied or looked down on is not part of his cultural baggage; he does not comprehend the social grammar of government aid aimed at finding him poorly paid odd jobs.

Even the predatory media, which initially offered to give Mikami money and help him find his long-lost mother, soon reveal their malevolent intention: to exploit his past and present life experiences for their successful, sensational TV program. If it weren't for Tsunoda (Taiga Nakano), a young and well-meaning TV director who genuinely wants to help Mikami, life outside prison or the yakuza wouldn't really be worth caring for.

A nuanced fresco of Japanese society, as well as a character study revolving around the larger-than-life Mikami — masterfully interpreted by Yakusho in one of his best performances to date — *Under the Open Sky* brings the pains and hopes of life to the silver screen, reminding us of how precious the experience of sharing emotions with others really is.

GIOVANNA FULVI

Miwa Nishikawa was born in Hiroshima. She received a degree in literature from Waseda University, and apprenticed under Hirokazu Kore-eda before embarking on a directorial career. Her films include *Wild Berries* (03), *Sway* (06), *Dear Doctor* (09), and the Festival selections *Dreams for Sale* (12) and *The Long Excuse* (16). *Under the Open Sky* (20) is her latest film.