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SEPTEMBER 13, 2020

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Press & Industry Daily Schedule

September 13, 2020

I Industry user access
P Press 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.

10 AM EDT	AN OLD LADY 100 min. TIFF Digital Cinema Pro Private Screening P B	THE KID DETECTIVE 97 min. TIFF Digital Cinema Pro TIFF Industry Selects P B	MODERN PERSUASION 87 min. TIFF Digital Cinema Pro Private Screening B	THE WARRIOR QUEEN OF JHANSI 102 min. TIFF Digital Cinema Pro Private Screening I P B
	ASIA 85 min. TIFF Digital Cinema Pro Private Screening B	LIFE AS IT SHOULD BE 107 min. TIFF Digital Cinema Pro Private Screening I B	MR. JONES 119 min. TIFF Digital Cinema Pro Private Screening I P B	THE WHALER BOY 90 min. TIFF Digital Cinema Pro Private Screening I P B
	THE BARCELONA VAMPIRESS 103 min. TIFF Digital Cinema Pro Private Screening I B	THE MARRIAGE ESCAPE 103 min. TIFF Digital Cinema Pro Private Screening I B	THE PREDATORS 105 min. TIFF Digital Cinema Pro Private Screening I B	MONKEY BEACH XX min. TIFF Digital Cinema Pro TIFF Industry Selects I P B
11 AM EDT	180° RULE 83 min. TIFF Digital Cinema Pro Official Selection I P B	I CARE A LOT 118 min. TIFF Digital Cinema Pro Official Selection B	NEW ORDER 86 min. TIFF Digital Cinema Pro Official Selection I P B	VIOLATION 107 min. TIFF Digital Cinema Pro Official Selection I P B
	40 YEARS A PRISONER 110 min. TIFF Digital Cinema Pro Special Event I P B	THE INHERITANCE 102 min. TIFF Digital Cinema Pro Official Selection I P B	NOTTURNO 100 min. TIFF Digital Cinema Pro Official Selection I P B	THE WATER WALKER 13 min. TIFF Digital Cinema Pro Official Selection I P B
	76 DAYS 93 min. TIFF Digital Cinema Pro Official Selection I P B	MLK/FBI 104 min. TIFF Digital Cinema Pro Official Selection I P B	SHORT CUTS PROGRAMME 04 98 min. TIFF Digital Cinema Pro Official Selection I P B	

TALKS

10 AM EDT Spotlight UKRAINIAN PROJECTS READY FOR INTERNATIONAL CO-PRODUCTION 60 min. TIFF Digital Cinema Pro TIFF Industry Conference I P B	12 PM EDT Microsession THE FUTURE OF FESTIVALS 60 min. Bell Digital Talks TIFF Industry Conference I P B	1:15 PM EDT Microsession HARNESSING MEDIA TO MAKE POSITIVE SOCIAL CHANGE 60 min. Bell Digital Talks TIFF Industry Conference I P B	3:15 PM EDT Microsession GLOBAL APPETITE FOR DIVERSE CONTENT CREATES OPPORTUNITY FOR CANADIAN TALENT 60 min. Bell Digital Talks TIFF Industry Conference I P B
10 AM EDT Spotlight CAN'T SKIP FILMING IN PORTUGAL 60 min. Bell Digital Talks TIFF Industry Conference I P B	1 PM EDT In Conversation With... Saoirse Ronan 50 min. Bell Digital Talks In Conversation With... I P B	2:15 PM EDT Microsession FUSION: THE MUSIC, THE MOVIE, AND THE MONEY 60 min. Bell Digital Talks TIFF Industry Conference I P B	4:30 PM EDT Press Conference CONCRETE COWBOY 45 min. Bell Digital Talks Press Conference I P B

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

STILL AVAILABLE

SEP 12 10 AM EDT	THE BIG HIT 106 min. TIFF Digital Cinema Pro Private Screening I P B	KILL IT AND LEAVE THIS TOWN 88 min. TIFF Digital Cinema Pro TIFF Industry Selects P B	THE PEOPLE UPSTAIRS 81 min. TIFF Digital Cinema Pro Private Screening I B	SILVER SKATES: MAKING OF & FOOTAGE 136 min. TIFF Digital Cinema Pro Private Screening B
	CURVEBALL - A TRUE STORY. UNFORTUNATELY. 108 min. TIFF Digital Cinema Pro Private Screening B	THE MACALUSO SISTERS 94 min. TIFF Digital Cinema Pro Private Screening I B	THE REASON 82 min. TIFF Digital Cinema Pro Private Screening I P B	THE SPACEWALKER 100 min. TIFF Digital Cinema Pro Private Screening I B
	IN BETWEEN DYING 89 min. TIFF Digital Cinema Pro TIFF Industry Selects P B	MAGIC MOUNTAINS 82 min. TIFF Digital Cinema Pro TIFF Industry Selects I B	ROCKFIELD: THE STUDIO ON THE FARM 91 min. TIFF Digital Cinema Pro Private Screening B	THE UNFAMILIAR 89 min. TIFF Digital Cinema Pro Private Screening B
SEP 12 11 AM EDT	A SUITABLE BOY (EPISODES 1-6) 349 min. TIFF Digital Cinema Pro Official Selection I P B	FALLING 112 min. TIFF Digital Cinema Pro Official Selection P B	SHORT CUTS PROGRAMME 03 96 min. TIFF Digital Cinema Pro Official Selection I P B	WOLFWALKERS 103 min. TIFF Digital Cinema Pro Official Selection I P B
	BEANS 92 min. TIFF Digital Cinema Pro Official Selection I P B	THE NEW CORPORATION: THE UNFORTUNATELY NECESSARY SEQUEL 106 min. TIFF Digital Cinema Pro Official Selection I P B	SUMMER OF 85 100 min. TIFF Digital Cinema Pro Official Selection I P B	
	DOWNSTREAM TO KINSHASA 88 min. TIFF Digital Cinema Pro Special Event I P B	QUO VADIS, AÏDA? 104 min. TIFF Digital Cinema Pro Official Selection I P B	TRUE MOTHERS* 139 min. TIFF Digital Cinema Pro Official Selection	

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A man and a woman are sitting on a patterned couch in a bright room with large windows. The man is holding a smartphone, and both are smiling and looking at the screen. The woman is leaning her head on the man's shoulder. A lamp is visible in the background.

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40 Years A Prisoner

Tommy Oliver

USA, 2020

English

110 minutes | Colour/DCP (D-Cinema)

Production Company: **Confluent Films/**
Freedom Road Productions/Get Lifted Film Co.

Executive Producer: **Keith Gionet, Shelby Stone,**

Mike Jackson, John Legend, Derek Dudley,

Common, Kelly Ryan, Adam Platzner,

Tariq "Black Thought" Trotter,

Ahmir "Questlove" Thompson

Producer: **Tommy Oliver**

Screenplay: **Tommy Oliver**

Cinematographer: **Tommy Oliver**

Editor: **Tommy Oliver, Joe Kehoe**

Sound: **David Kitchens, David Barber**

Original Score: **John Jennings Boyd**

Principal Cast: **Mike Africa Jr.**

US Distributor: **HBO**

International Sales Agent: **Propagate Content, LLC**

In 1978, a raid on the revolutionary group MOVE's commune in Philadelphia ended with the death of a police officer. Under highly questionable circumstances, nine MOVE activists — all of them Black — received maximum sentences of between 30 and 100 years in prison. Young married couple Debbie Africa and Mike Africa, expecting a child at the time, were among those convicted. Debbie gave birth to Mike Africa Jr. inside prison walls, and he would spend the next 40 years fighting for the release of his parents and the other MOVE members.

Filmmaker Tommy Oliver documents Mike Africa Jr.'s decades-long investigation and research into what really happened the day of the siege, diving into the conflicting testimonies of those behind it and the effect of MOVE's activism and way of life on the rest of the community. With wide-ranging access to archival footage and extensive interviews with MOVE members, neighbours, journalists, former police officers, and politicians, Oliver crafts a comprehensive and searing examination of race, police brutality, and criminal justice bias that will seem all too familiar to viewers today.

MOVE's story remains largely untold in mainstream media even today, despite their

traumatic encounters with authorities in a major US city — culminating in a 1985 bombing by police that killed 11 people, including five children. In its discussions with diverse community members, *40 Years A Prisoner* raises compelling questions about why MOVE's unique form of radical action was perceived as a threat. Oliver has achieved recent acclaim for his photography of the Black Lives Matter movement in cities across the US, and the same vibrant, passionate observation of Black advocacy and collective resistance resonates throughout this film.

CAMERON BAILEY

Tommy Oliver was born in Philadelphia and studied economics and digital media at Carnegie Mellon University. He has produced numerous short films and features. He directed the short films *Second Chances* (09) and *Adjournment* (11), and the feature *1982* (13), which played the Festival. *40 Years a Prisoner* (20) is his latest film.

Content advisories: racialized violence, racist language

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.



76 Days

Hao Wu, Weixi Chen,
Anonymous

USA, 2020
Mandarin
93 minutes | Colour/DCP (D-Cinema)

Production Company: **76 Days LLC**
Executive Producer: **Bryn Mooser, Roberto Grande, GERALYN WHITE DREYFOUS, Naja Pham Lockwood**
Producer: **Hao Wu, Jean Tsien**
Cinematographer: **Anonymous, Weixi Chen**
Editor: **Hao Wu**
Sound: **Anonymous, Weixi Chen**

International Sales Agent: **Dogwoof**
US Sales Agent: **Creative Artist Agency**

The opening sequences feel like a genre movie — science-fiction, zombie horror, apocalyptic thriller. We watch hospital workers, encased in PPE so that we only see their eyes behind foggy goggles, as they race from one patient to another. At the hospital doors, a desperate crowd is clamouring for entry. The overwhelmed workers can only admit a few people at a time.

For all the fantastical elements, this is the reality of 2020. The filmmakers of *76 Days* capture an invaluable record of life inside Wuhan, China, ground zero for the outbreak of COVID-19. On January 23, the city of 11 million people went into a lockdown that lasted 76 days. This film concentrates mainly on medical workers and patients to give a pulse-racing account of what it was like to survive.

76 Days excels beyond mere reportage. The camera work is so strong that you could frame still images. In the face of fear and uncertainty, we also witness perseverance and humour, as medical workers use magic markers to decorate their plastic outfits. One memorable figure is a head nurse who never fails to make a human connection with patients, even under the most dire circumstances.

Director Hao Wu has a strong track record making Chinese documentaries that resonate with international audiences. Here he teams with Wuhan collaborators Weixi Chen and others, along with US producer Jean Tsien (*Asian Americans*).

76 Days will be a lasting work of art for future generations trying to understand this pandemic.

THOM POWERS

Hao Wu is a Chinese-American writer, director, editor, and documentarian. He received his BSc. in biology from the University of Science and Technology of China, his MSc. in molecular biology from Brandeis University in Massachusetts, and his MBA from the University of Michigan Ross School of Business. His films as director include *Beijing or Bust* (05); *The Road to Fame* (13); *People's Republic of Desire* (18), which won the Grand Jury Award for Best Documentary at South by Southwest; the short *All in My Family* (19); and *76 Days* (20).

Weixi Chen is a video reporter for *Esquire China*. His documentary shorts have been supported by Tencent News and First Documentary Lab, and have won awards at the Hong Kong International Festival and the Caixin Media Awards. *76 Days* (20) is his feature directorial debut.

Anonymous

Content advisories: illness, dead bodies



Khate Farzi 180° Rule

Farnoosh Samadi

IRAN, 2020

Persian

83 minutes | Colour/DCP (D-Cinema)

Production Company: **Ali Mosaffa Productions**

Executive Producer: **Mahan Heidary**

Producer: **Ali Mosaffa**

Screenplay: **Farnoosh Samadi**

Cinematographer: **Masoud Salami**

Editor: **Meisam Molaei**

Production Designer: **Siamak Karinejad**

Sound: **Amirhossein Ghasemi**

Original Score: **Peyman Yazdani**

Principal Cast: **Sahar Dolatshahi, Pejman Jamshidi, Azita Hajian, Hassan Pourshirazi, Amirreza Ranjbaran, Sadaf Asgari, Mohammad Heidari, Aylin Jahed**

Sara (Sahar Dolatshahi), a beloved school teacher, lives in Tehran with her husband, Hamed (Pejman Jamshidi), and their five-year-old daughter, Raha. They are preparing to attend a wedding in northern Iran, but an unheralded work obligation for Hamed throws a wrench into the wheels of the family plan. Sara is determined to join the celebration, but stern and stubborn Hamed will not grant her permission to make the long journey with their child. When reasoning and sweet talk fail, dogged Sara devises a plan to flout her husband's authority. But an unforeseeable event changes the family's fortune and ensures that Sara's trespass surfaces. Stealth and calculated choices are no longer possible, and in the blink of an eye, the pair are barreling toward a collision.

Though the lens focuses on Sara's plight, glimpses into the lives of her students further illuminate the trials of being born a woman in a country where what is desired and what is permitted are often at impossible odds. Inspired by true events and marking the beginning of a trilogy about secrets and lies, *180° Rule* is the debut feature from writer-director Farnoosh Samadi. Cloaked under the veil of straightforward storytelling, the film lays bare the fallacy and

untenability of rectitude. Samadi's piercing family drama plunges into the pitfalls of tradition, providing a glimpse into the customary Iranian family structure while adapting universal notions of remorse and penance. Where moral dilemmas can usually be perceived in one of two ways, *180° Rule* is a zero-sum portrait of atonement.

DOROTA LECH

Farnoosh Samadi was born in Iran. She graduated from the Fine Arts Academy in Rome. She directed the short films *The Silence* (16), *Gaze* (17), and *The Role* (18). *180° Rule* (20) is her first feature.

Content advisory: traumatic scene



I Care A Lot

J Blakeson

UNITED KINGDOM, 2020

English

118 minutes | Colour/DCP (D-Cinema)

Production Company: **Black Bear Pictures**

Executive Producer: **Andrea Ajemian, Sacha Guttentstein**

Producer: **Teddy Schwarzman, Ben Stillman,**

Michael Heimler, J Blakeson

Screenplay: **J Blakeson**

Cinematographer: **Doug Emmett**

Editor: **Mark Eckersley**

Production Designer: **Michael Grasley**

Sound: **Jared Detsikas**

Original Score: **Marc Canham**

Principal Cast: **Rosamund Pike, Peter Dinklage,**

Eiza González, Dianne Wiest, Chris Messina,

Isiah Whitlock Jr., Macon Blair

Canadian Distributor: **Elevation Pictures**

International Sales Agent: **STXinternational**

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

Parens patriae refers to a government's obligation to protect those of its citizens deemed too vulnerable to care for themselves. Although altruistic in intent, it is a principle that has been exploited to forcibly place senior citizens under the care and control of court-appointed guardians. With his sardonic thriller *I Care A Lot*, writer-director J Blakeson (*The Disappearance of Alice Creed*) lays out the duplicitous means by which these guardians can overmedicate, gaslight, swindle, and even kidnap their elderly wards, all within the bounds of the law.

The ice-cool Marla Grayson (Rosamund Pike) is one such unscrupulous profiteer. Having made a mint selling off the assets of the dozens of retirees trapped in her permanent care, she and her partner Fran (Eiza González) stumble upon a veritable golden goose in the form of Jennifer Peterson (Dianne Wiest), a mark with no apparent family or debt, only a tidy fortune to be mined. But, while applying their scam, Marla and Fran soon discover that Ms. Peterson is not who they thought she was, and that their actions have disturbed the designs of a crime lord (Peter Dinklage) who will stop at nothing to protect his mother.

Part cautionary exposé of all-too-real elder abuse rackets, part welcome excuse to pit the wickedly entertaining Pike and Dinklage against each other in a game of uproarious reprisals, *I Care A Lot* barrels along a twisty trajectory rife with terribly dark, but darkly funny, behaviour — as well as adamant reminders to please respect your elders.

CAMERON BAILEY

J Blakeson was born in Harrogate, North Yorkshire, England, and studied film and literature at the University of Warwick. His credits as director include *The Disappearance of Alice Creed* (09), which premiered at the Festival, *The 5th Wave* (16), the BBC miniseries *Gunpowder* (17), and *I Care A Lot* (20).



MLK/FBI

Sam Pollard

USA, 2020

English

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

Production Company: Tradecraft Films

Executive Producer: David Friend, Charlotte Cook, Jeffrey Lurie, Marie Therese Guirgis, Kate Hurwitz, Dana O'Keefe, Steven Farneth

Producer: Benjamin Hedin

Screenplay: Benjamin Hedin, Laura Tomaselli

Cinematographer: Robert Chappell

Animator: mindbomb films

Editor: Laura Tomaselli

Production Designer: Dedalus Wainwright

Original Score: Gerald Clayton

US Sales Agent: Cinetic Media

MLK/FBI performs the vital task of examining J. Edgar Hoover's relentless campaign of surveillance and harassment against Martin Luther King, Jr. Today, when King is celebrated across political spectrums as a moral hero, it's jolting to confront the years when US agents targeted him as a villain.

Inspired by the work of historian David Garrow, the film uses recently declassified files to study the FBI's motives and methods. In the 1950s and '60s, when Black people started mobilizing to fight racial discrimination, Hoover saw the movement as a communist plot. Rather than support equality, the FBI sought to undermine King through wiretapping and blackmail, in what former FBI director James Comey calls "the darkest part of the bureau's history."

Filmmaker Sam Pollard has been immersed in US racial politics for decades, from his collaborations with Henry Hampton and Spike Lee to his own documentaries. He applies his mastery of archival footage to draw upon eclectic sources, from newsreels to Hollywood secret-agent movies. With visuals rooted in the '50s and '60s, he overlays contemporary audio interviews from multiple perspectives, including King's colleagues Andrew Young and Clarence B. Jones.

Pollard doesn't back away from the murky areas of the story — including the FBI wiretaps alleging King's non-monogamous relationships with over 40 women, which the FBI attempted to use to humiliate King and break his spirit. The film grapples with how historians should treat such nefarious recordings.

King's life was cut short at age 39. Hoover's FBI reign lasted 48 years. Today, we see their legacies continue in a new wave of protests and pushback. This film is a crucial way to connect the past to the present.

THOM POWERS

Sam Pollard was born in Harlem. His work as an editor and producer spans over 40 years. He is known for editing the Spike Lee films *Mo' Better Blues* (90), *Clockers* (95), *4 Little Girls* (97), and *Bamboozled* (00). Pollard's credits as director include episodes of the series *Eyes on the Prize* (90); *Slavery by Another Name* (12); *Two Trains Runnin'* (16); and the TIFF selection *Sammy Davis, Jr.: I've Gotta Be Me* (17). *MLK/FBI* (20) is his latest film.

Content advisories: racialized violence, police violence



Nuevo orden New Order

Michel Franco

MEXICO, 2020

Spanish

88 minutes | Colour/DCP (D-Cinema)

Production Company: **Teorema/LES FILMS D'ICI**

Executive Producer: **Lorenzo Vigas, Diego Boneta,**

Cecilia Franco, Charles Barthe

Producer: **Michel Franco, Eréndira Núñez Larios,**

Cristina Velasco L.

Screenplay: **Michel Franco**

Cinematographer: **Yves Cape**

Editor: **Oscar Figueroa Jara, Michel Franco**

Production Designer: **Claudio Ramírez Castelli**

Sound: **Raúl Locatelli**

Principal Cast: **Naian González Norvind, Diego Boneta,**
Mónica del Carmen, Fernando Cuautle, Eligio Meléndez,
Darío Yazbek

International Sales Agent: **The Match Factory**

US Sales Agent: **ICM Partners**

Mexican filmmaker Michel Franco is unafraid to take on difficult, often incendiary subject matter, and his latest feature is his most ambitious and prescient to date. A cautionary tale set during a violent protest in Mexico City, *New Order* challenges us to contemplate the depths of the fallout that can occur when the tenuous social fabric we all depend on completely falls apart.

The streets are in chaos during a wedding in a posh neighbourhood in Mexico City. Bride Marianne (Naian González Norvind), frustrated by her family's refusal to help out a former employee's ill wife, decides to take the woman to a clinic herself, hoping to get back before the judge arrives to officiate her marriage. She is deterred by the uprising that has spread through the city and given the military an excuse to take over. Capitalizing on this opportunity to further stratify the class system, the authorities round up any member of the upper classes found outside their neighbourhoods, send them to holding cells, and then ransom them back to their families, who are tricked into believing the protesters carried out the kidnappings.

In this new order, both rich and poor are captives of military rule, with the wealthy unwittingly financing their own takeover.

Intense, fast-paced, and unapologetic, Franco's film paints a picture of the devastating failure that societies can experience when the gap between classes is left unchecked. While *New Order* speaks to the Latin American experience, the film resonates well beyond it, capturing the current global crisis.

DIANA SANCHEZ

Michel Franco was born in Mexico City. He earned a degree in film direction from the New York Film Academy and began making films with his production company, Lucía Films. His directorial credits include *Daniel and Ana* (09), *After Lucia* (12), *A los ojos* (14), *Chronic* (15), and the Festival selection *April's Daughter* (17). *New Order* (20) is his latest film.

Content advisories: sexual violence, explicit violence, horror



Notturmo

Gianfranco Rosi

ITALY/FRANCE/GERMANY, 2020
Arabic, Kurdish
100 minutes | Colour/DCP (D-Cinema)

Production Company: Stemal Entertainment/
21UNO FILM/RAI CINEMA/LES FILMS D'ICI/
NO NATION FILMS GmbH/
MIZZI STOCK ENTERTAINMENT

Executive Producer: Donatella Palermo
Producer: Donatella Palermo, Gianfranco Rosi
Screenplay: Gianfranco Rosi
Cinematographer: Gianfranco Rosi
Editor: Jacopo Quadri, Fabrizio Federico
Sound: Gianfranco Rosi

International Sales Agent: The Match Factory
US Sales Agent: Submarine Entertainment

Known for his deep immersion into the communities and environments in which he films, Gianfranco Rosi often takes years to craft each of his works. While he has been creating powerful portraits of people and places for over 25 years, it was his award-winning 2016 film *Fire at Sea* — a harrowing and humane account of migrants off the Sicilian coast on Lampedusa — that brought him wide international acclaim. Rosi returns to the Festival this year with *Notturmo*, a delicate new film that brings light to the darkness of war in the Middle East.

Shot over two years on the borders between Syria, Iraq, Kurdistan, and Lebanon, *Notturmo* depicts the routines of people trying to survive in the war-torn region. Eschewing the typical depictions of battles and violence, Rosi probes the collateral psychological trauma that the people endure by focusing on the fragility of their day-to-day lives: A group of women pray at the location of previous atrocities. A man navigates thick marshes in order to fish at night. A young boy wakes up early each morning and waits by the side of a road hoping to find work for the day.

An assembly of carefully composed images and sounds, the film possesses an apparent serenity that seems under constant threat amid battered buildings and distant sounds of violent destruction — a reminder that everything could collapse back into wartime terror at any moment. Rosi's careful and patient study reveals the acute sense of humanity and resilience of people living in an unfathomable environment and reality.

BRAD DEANE

Gianfranco Rosi was born to Italian parents in Asmara, Eritrea, and grew up in Eritrea, Rome, and Istanbul before moving to New York City, where he studied film at NYU. His documentaries include *Boatman* (93), which screened at the Festival, *Below Sea Level* (08), *El Sicario*, *Room 164* (10), *Sacro GRA* (13), and the TIFF selection *Fire at Sea* (16), which won the Berlin Golden Bear for Best Documentary Feature and was nominated for an Academy Award. *Notturmo* (20) is his latest documentary feature.

SHORT CUTS: PROGRAMME 4



Zchuhit Bayam

Our Hearts Beat Like War

Elinor Nechemya
ISRAEL, 2020 Hebrew, Tigrinya
15 minutes | Colour/H264

In this affecting and unique drama by Israel's Elinor Nechemya, a boy's delightful fantasy world collides with the harsh, grown-up realities he discovers at the refugee-aid centre where his mother works. JASON ANDERSON



Comme la neige au printemps

As Spring Comes

Marie-Ève Juste
CANADA, 2020 No dialogue
14 minutes | Colour/H264

A woman inhabits her lover's secluded ice fishing cabin in the dead of winter to begin a unique transformation, in Marie-Ève Juste's masterfully composed and cryptic piece full of spellbinding visuals. LISA HALLER



Strong Son

Ian Bawa
CANADA, 2020 English
4 minutes | Colour/H264

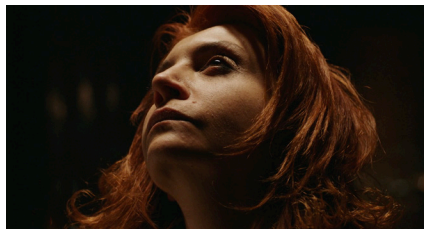
From the wonderfully weird mind of Winnipeg filmmaker Ian Bawa comes an endearing portrait of a South Asian man and his relationship with the father who shares his passion for weightlifting. LH



Every Day's Like This

Lev Lewis
CANADA, 2020 English
11 minutes | Colour/H264

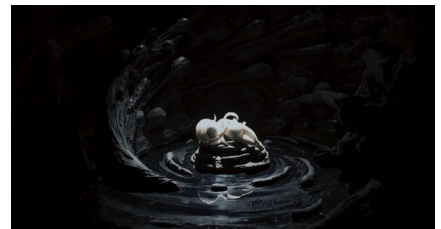
Intimate and poignant, and with an exquisite cast, director Lev Lewis's film delicately captures a family coping with the ongoing health decline of a loved one. LH



Drought

Remi Itani
LEBANON, 2020 Arabic
15 minutes | Colour/H264

In this erotically charged drama by Lebanese filmmaker Remi Itani, a real estate agent begins to close the gap between her private experiences in a series of empty apartments and the very different life she leads in public. JA



O Black Hole!

Renee Zhan
UNITED KINGDOM, 2020 English
16 minutes | Colour/H264

In another very original and wild creation by Festival alumna Renee Zhan, the animator deploys an array of animation techniques for a surreal and startling tale that mixes the cosmic with the acutely personal — and with songs to boot. JA



Comme une comète

Shooting Star

Ariane Louis-Seize
CANADA, 2020 French
23 minutes | Colour/H264

Propelled by magnetic performances and complex dynamics, director Ariane Louis-Seize's most accomplished short film to date showcases a wrenching mother-daughter drama. LH



The Inheritance

Ephraim Asili

USA, 2020

English

100 minutes | Colour/35mm

Production Company: **Asili Vision**

Executive Producer: **Ephraim Asili**

Producer: **Ephraim Asili, Victoria Brooks**

Screenplay: **Ephraim Asili**

Cinematographer: **Ephraim Asili, Ryan Jenkin**

Editor: **Ephraim Asili**

Production Designer: **Ephraim Asili**

Sound: **Stephen McLaughlin**

Principal Cast: **Nozipho McClean, Eric Lockley, Chris Jarell, Julian Rozzell Jr.**

International Sales Agent: **Asili Vision**

The much-anticipated feature debut by Ephraim Asili inventively weaves together the history of the MOVE liberation group, the Black Arts Movement, and the filmmaker's own formative experiences in a Black Marxist collective. Following Asili's celebrated cycle of films about the African diaspora — which collapse time and space in both literal and metaphorical ways — *The Inheritance* urgently summons the past in today's continued fight for racial and social justice through a mix of fact and fiction, portraits and performances.

The film's narrative core, described by Asili as a "speculative re-enactment" of his time in a West Philadelphia organization, centres on a young man who inherits his grandmother's house and, with the encouragement of his girlfriend, turns it into a Black socialist collective where community forms the basis of family. Invoking Godard's *La Chinoise* in palette, structure, and playful didacticism, Asili introduces an alternative revolutionary canon with an iconography of Black artists and freedom fighters via vintage photos, books, and records. As the group's dynamics evolve and the actors break character in moving addresses to the camera, the film also dynamically crosscuts archival footage of MOVE before and after

the devastating bombing by police in 1985 — a shocking event that continues to resonate loudly today in light of ongoing racialized police brutality in the United States and beyond.

Produced, shot (on vibrant Super 16mm), written, and directed by Asili, *The Inheritance* is a timely and personal work that harnesses the cultural power of transformation. The film pays homage to a lineage of resistance and features inspiring appearances by MOVE members Debbie Africa, Mike Africa Sr., and Mike Africa Jr., as well as the remarkable poet-activists Sonia Sanchez and Ursula Rucker.

ANDRÉA PICARD

Ephraim Asili is a New York City-based filmmaker, DJ, and radio presenter. He studied film and video arts, earning his BA from Temple University and MA from Bard College, where he is now full-time artist-in-residence and assistant professor of film and electronic arts. His works as director include the shorts *Forged Way* (10), *About Being Living* (10), *Kinda/One Family* (16), and *Fluid Frontiers* (17). *The Inheritance* (20) is his debut feature film.



Violation

Madeleine Sims-Fewer,
Dusty Mancinelli

CANADA, 2020

English

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

Production Company: **One Plus One**

Executive Producer: **Deepa Mehta, David Hamilton, François Dagenais, David James**

Producer: **Madeleine Sims-Fewer, Dusty Mancinelli**

Screenplay: **Madeleine Sims-Fewer, Dusty Mancinelli**

Cinematographer: **Adam Crosby**

Editor: **Gabriella Wallace**

Production Designer: **Joshua Turpin**

Sound: **James Lazarenko, Matt Chan**

Original Score: **Andrea Boccadoro**

Principal Cast: **Madeleine Sims-Fewer, Anna Maguire, Jesse LaVercombe, Obi Abili**

Since 2017, writer-director duo Madeleine Sims-Fewer and Dusty Mancinelli have provocatively probed many a moral boundary in their award-winning short films, which often scrutinize the emotional stresses of characters who are confronted by acts of transgression. In their remarkable debut feature, this étude of disturbed psychology is ratched into a hypnotic horror register — one that recalls the uncomfortable simmering extremities of a Catherine Breillat or Lars von Trier psychodrama.

Sims-Fewer herself achingly portrays the film's principal psyche, Miriam, a woman treading water in an unhappy marriage who hopes to find solace in a weekend reunion with her estranged younger sister, Greta (Anna Maguire), at a secluded cottage estate. Along with their respective husbands, Miriam's brooding partner Caleb (Obi Abili) and Greta's affable Dylan (Jesse LaVercombe), they find themselves navigating a minefield of one another's sensitivities and histories, culminating in a traumatic series of betrayals — the root of which is a deeply upsetting act of sexual violence.

Scrambling the temporality of what would normally proceed as an archetypal, linear revenge thriller, Mancinelli and Sims-Fewer judiciously eschew the genre's conventions

of catharsis, and instead recognize that some horrors cannot be so easily exorcised or reconciled. Photographed with a nervous and haptic intimacy that methodically gives way to interludes of startling surrealism and riveting suspense, *Violation* brings a unique tempo to *Midnight Madness* and a thousand-yard stare into human cruelty.

PETER KUPLOWSKY

Madeleine Sims-Fewer was born in Little Britain, Ontario, and raised in England. She studied film production at York University and completed an MFA in acting at Drama Centre London. In 2015 she participated in TIFF Talent Lab. Her short-film credits include *The Substitute* (15), *Rape Card* (17), *Slap Happy* (17), *Woman in Stall* (18), and *Chubby* (19). *Violation* (20) is her first feature.

Dusty Mancinelli is a Toronto-based writer, director, and producer. He studied film production at York University. In 2015 he participated in TIFF Talent Lab. His short films include the TIFF selections *Soap* (09), *Pathways* (11), and *Broken Heart Syndrome* (12), *Winter Hymns* (15), *Slap Happy* (17), *Woman in Stall* (18), and *Chubby* (19). *Violation* (20) is his first feature.

Content advisories: sexual violence, explicit violence