

Knives Out, Weird Al, and more: eight great movies from TIFF 2022

Going to an event like the Toronto International Film Festival is an overwhelming experience – even if you’re a veteran festival-goer. There are just so many movies spread out across so many days and theaters that it’s hard to avoid feeling like you’re missing out on *something*. At the same time, it can be incredibly refreshing. As regular movie theaters continue to be dominated by increasingly small lineups of blockbusters and never-ending franchises, the breadth of films showing at TIFF is a good reminder of why movies are so great.

This mix of overwhelmed yet refreshed is exactly how I felt after spending the last week at the 2022 iteration of TIFF. I didn’t get to see everything I hoped. In particular, I couldn’t squeeze Park Chan-wook’s new film *Decision to Leave* into my schedule, and my ticket for the now-controversial *The People’s Joker* was canceled – but I still managed to screen a huge range of different types of movies, from extremely goofy biopics and sweet stories about kidnapping to some beautiful stop-motion animation.

With the caveat that I couldn’t watch everything there, here are my favorite movies I saw at the festival.



a: hover]: text-black [>a]: shadow-underline-gray-63
[>a: hover]: shadow-underline-black text-gray-63">Image: Neon

a: hover]: shadow-highlight-franklin
[>a]: shadow-underline-black
dark: [>a: hover]: shadow-highlight-franklin dark: [>a]: shadow-underline-white md: text-26">A sweet road trip about selling babies

If you've seen past work from director Hirokazu Kore-eda, like his award-winning *Shoplifters*, then his latest film, *Broker*, will feel familiar in a lot of ways. *Broker* once again sees the director exploring people at the margins of society finding morally questionable ways to survive. In this case, two men have a side business selling orphan babies to

rich couples looking to adopt. It's extremely messed up: particularly when one of the moms comes back to check on her kid.

She ends up joining them on a sales road trip across Korea, and from there, *Broker* steadily turns into a surprisingly sweet story about found families and the horrors of navigating bureaucratic systems. For every dark moment – like seeing a couple haggle over the price of a baby or an actual murder – there are tender scenes of people just trying to make the best of what they have. Think of it like a crime drama crossed with *Little Miss Sunshine*. *Broker* also has a great cast, including *Parasite* star Song Kang-Ho as one of the brokers and *Sense8*'s Doona Bae as a police officer trying to catch them in the act.

Broker is coming to theaters on December 26th.



a: hover]: text-black **[&>a]: shadow-**
underline-gray-63 **[&>a: hover]: shadow-**
underline-black **text-gray-63">Image:**
Netflix

a: hover]: shadow-highlight-
franklin **[&>a]: shadow-**
underline-black
dark: [&>a: hover]: shadow-
highlight-franklin

dark:[&>a]:shadow-
underline-white
md:text-26">A whodunit
franchise is born

Netflix spent an eye-watering amount of money for the sequels to *Knives Out* and, if the first one is any indication, the investment might have been worth it. *Glass Onion* sees the return of both director Rian Johnson and star Daniel Craig as the charming detective Benoit Blanc as they tackle a new mystery. This time, it's a

murder on the private island of a tech billionaire, who just so happens to be hosting a retreat for his closest friends, which include everyone from an MRA YouTube star to a state governor.

Craig is clearly having a lot of fun doubling down on his southern caricature persona here, but *Glass Onion* is also notable for how great the rest of the

cast is: Edward Norton as a douchebag tech bro with more money than sense; Janelle Monáe as his spurned former partner; Kathryn Hahn as a politician with questionable morals; Kate Hudson as an impossibly clueless fashion designer; and – perhaps the best of all – Dave Bautista as a man so insecure he swims with his pistol. If *Glass Onion* were just 90 minutes of this group having fun on

an island, I'd be into it, but it's also a very intriguing mystery. For more on *Glass Onion*, make sure to check out my full review.

Glass Onion: A Knives Out Mystery starts streaming on Netflix on December 23rd but will be in select theaters at some point before then.



**a: hover]: text-black
[&>a]: shadow-underline-
gray-63 [&>a: hover]: shadow-
underline-black text-
gray-63">Image: TIFF**

**a: hover]: shadow-
highlight-franklin
[&>a]: shadow-**

**underline-black
dark: [>a: hover]: s
hadow-highlight-
franklin
dark: [>a]: shadow-
underline-white
md: text-26">Come
for the beautiful
Icelandic
landscapes, stay
for the rumination
on life and faith**

***Godland* is based
on true events but**

**in a unique way.
The filmmakers
used a series of
found photographs
from the 1800s as
an inspiration for
this quiet,
contemplative
story about a
Danish priest**

**traveling across
Iceland to set up
a church in a
remote village
before winter.
It's full of
sweeping shots of
the incredible
Icelandic
landscape, from**

**freezing
waterfalls to
rushing lava,
along with
disturbingly true-
to-life scenes of
decomposing and
butchered animals.
And the story
touches on a**

**number of big
subjects, from our
relationship with
the land that
sustains us to the
uncomfortable
divide between
colonizers and
those they've
colonized.**

What's also quite striking about *Godland*, though, is the way it's shot. Director Hlynur Pálmason really leans into the photographic inspiration, with square frames and

**close-up shots of
the cast that
often look like
portraits. At
times, it really
feels like you're
looking through
the lens of the
priest's camera.
It's unlike**

**anything I've seen
before.**

**It's not clear yet
when *Godland* will
receive a wider
release.**



**a: hover]: text -
black**

**[&>a]: shadow -
underline - gray - 63
[&>a: hover]: shadow
- underline - black
text -**

gray - 63">Image:

Amazon

a: hover]: shadow -

**highlight -
franklin**

**[&>a]: shadow
- underline -**

black

dark: [>a: ho

ver]: shadow-

highlight-

franklin

dark: [>a]: s

hadow-

underline-

white

md: text-26">
A space
documentary
with a touch
of *Star Wars*

Amazon's

Good Night
Oppy is a

**documentary
following
the
unexpectedly
long
lifespans of
the Mars**

**rovers
Spirit and
Opportunity.
For the most
part, it has
exactly what
you'd expect**

**from this
kind of
film. There
are lots of
great
interviews
with former**

**engineers
and
scientists
who worked
on the
project,
coupled with**

**archival
footage to
show what
things were
like in the
moment.**

**What makes
it unique,
though, is
the visual
effects.**

Star Wars
visual

effects

house

ILM

worked

on

the movie,

creating

incredibly

detailed and

**realistic CG
scenes that
bring these
rovers and
the Martian
landscape to
life. There**

are planet-
wide
sandstorms
that look
like
something
out of *Mad*

Max and lots
of close-ups
of the
robots that
make them
look and
move like

Star Wars

droids. It

adds a new

dimension to

a familiar

story.

Good Night
Oppy starts
streaming on
Prime Video
on November
23rd.



a : hover] : text
t - black
[&>a] : shadow
- underline -

gray - 63

[&>a: hover] :

shadow -

underline -

black text -

gray - 63">Ima

ge: TIFF

a: hover]
: shadow-
highlight
t-
franklin

**[>a] : sh
adow -
underlin
e - bblack
dark : [>**

a: hover]
: shadow-
highlight
t-
franklin

**dark: [&>
a]: shado
w-
underlin
e-white**

**md: text -
26">An
unrelent
ing spy
thriller**

from the
star of
*Squid
Game*

Hunt

marks

the

director

ial

debut of

Lee

Jung -

jae, a

Longtime

Korean

star who

came to

**global
prominence
through**

Netflix's *Squid Game*.

It's a

spy

thriller

set in

the

1980s

following

g a

failed

attempt

at

assassin

ating

**the
South
Korean
presiden**

t. In

the

aftermat

h, two

KCIA

chiefs –

one of

whom is

played

by Lee

himself

— are

racine

to find

the

suspect

**amid
rising
tensions
with**

**N o r t h
K o r e a .**

**S p y
t h r i l l e r**

s are
always
full of
deceptio

n .

That's

kind of

the

point.

But *Hunt*

takes

things

to an
extreme
degree,
with a

**dizzying
array of
twists
and**

turns

that

makes it

nearly

impossib

le to

know who

is on

which

side and

who you

can

trust.

(Hint:

you

probably

**can't
trust
anyone.)**

It's

**unrelent
ing,
rarely
giving**

you a

second

to

breathe

before

it

throws

yet

another

new

wrench

into the

**proceedi
ngs .**

Things

end on a

**somewhat
strange
note,
but the**

**ride is
a lot of
fun.**

Hunt

**doesn't
yet have
a
theatric**

al

release

date.



a : hover]

: text -

black

[> a] : sh

adow -

underlin

e -

gray - 63

**[&>a: hover]
: shadow -**

underline

e-black

text-

gray-63"

>Image:

A24

a : hove

r] : tex

t -

black

[&>a]:

shadow

-

underl

ine -

gray - 1

3

[> a : h

**over]:
shadow**

-

underl

ine-

black

text -

gray - 1

3" > *Dan*

iel

RadcLi

ffe

and
Quinta
Brunso

n *in*

Weird:

The AI

Yankov

ic

Story.

a : hove

r] : sha

dow-

high ***l*** ***i***

ght-

frank ***l***

in

[&>a]:

shadow

-

underl

ine-

black

dark: [

&>a: ho

ver] : s
hadow-
high li

ght-

frankl

in

dark: [
&>a]:s
hadow-

***underl
ine-
white***

md:tex

t-30">

Weird:

***The Al
Yankov
ić***

Story

**a: hover
er]: t
ext -**

black

[> a]

: shad

ow -

under

line -

gray -

13

[& > a :

hover
1: sha
dow -

**under
line-
black**

text -

gray -

13" > *K*

at
(*voic*
ed by

Lyric
Ross)
in

Wende

11

& amp ;

Wild.

a : hov

er] : s
hadow

-

***high
light -
frank***

Lin

[&>a]

:shad

OW-

under

line-

black

dark:

[&>a:]

hover
] : sha
dow-

***high
light -
frank***

Lin

dark:

[&>a]

: shad

ow-

under

***line-
white
md: te***

xt-30

">Wen

de 11

&

Wild