

5th STREAMING FILM FESTIVAL BIOPICS (SFFBiopics)



PETER THOMAS BUSCH INC © 2025
306 – 402 Pender Street West,
Vancouver, British Columbia, Canada V6B 1T6

STREAMING FILM FESTIVAL BIOPICS

1. This program is the official guide to the 5th ANNUAL 2025 OTC50 STREAMING FILM FESTIVAL BIOPICS (SFFBiopics) Award Ceremony.
2. The OTC50 Streaming Film Festival Biopics reviews biographical films and biographical streaming series released during the festival year from January 31, 2024 to February 7, 2025.
3. Biopics are reviewed and posted on the OTC50 ONTHEGO page and the OFFICIAL SFFBiopics website.
4. Iconic actors are featured throughout the year as nominations for the CINERAMA Award.
5. Iconic filmmakers are also featured throughout the year as nominations for the ICONIC MOVIES Award.
6. OTC50 will be giving out 23 AWARDS and PRIZES, including 7 special awards.
7. The 50 SPLIT PRIZE is given to one filmmaker who has shown a mastery of film by using movie magic art to shape time and space as part of a stylized storytelling vision.

8. The DANCING BEAR PRIZE is given to two public figures engaging with the public. The more vigorous conversation with the public, about important issues that benefit humanity, the better chance of success. Nominees are chosen for specific events but then the integrity of the public engagement is measured by a continued presence.
9. The first award of the festival year traditionally goes to the first filmmaker of the festival year to earn a perfect '9' from the 9 Point Review System.
10. The ENCORE 1, 2, 3 award is for OTC50 film festival alumni who have been featured on OTC50 in the past or have had significant influential roles in films reviewed on OTC50. The ENCORE 1, 2, 3 nominated films do not qualify for any other awards because they are not considered biographical. If the film or series is biographical, the film or series would be entered in the main festival biographical categories instead of the ENCORE 1, 2, 3. A film project cannot be entered in both categories.
11. A BLOCKBUSTER PRIZE is given out. The film does not have to be a biographical film, but the chances of success in this category improve considerably if the film is, or is nearly, a biographical or historical film.
12. This festival year the list of nominees has been shortlisted for each category.

13. The acting category has been expanded this year to two separate awards for actors and actresses in film and streaming series.
14. A MUSIC BOX PRIZE will be awarded to a recording artist who has released a new album during the festival year. A new MUSIC BOX nominee is featured in each new launch of the on-line publication. This category has mutated over the years from artist focused to song focused, and now to a new album focus.
15. This year, OTC50 released #14 in THE PROJECT as part of the series honoring humanitarian causes. The late United States President JIMMY CARTER, a Nobel Peace Prize Laureat, received recognition for his peaceful humanitarian initiatives as President and on behalf of his Foundation. Past honorees include QUEEN ELIZABETH II (#13) the ME TOO MOVEMENT (#9), HOLOCAUST REMEMBRANCE (#2), and 9/11 VICTIMS (#1).

THE NEW LOOK

TODD A. KESSLER

9



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DTC50

9 POINT REVIEW SYSTEM

16. Nominated biographical films and streaming series are reviewed based on a 9 point system. The short list of nominees is based on the results of these reviews in comparison to all the other film projects reviewed.
17. The festival gives out one award for each point category. Two acting awards will be given out for the first time this year.
18. Feature films compete against streaming series in each of the 9 categories, although a separate award is given for best film and best series.
19. In the review, each category has a potential maximum score of 1.0, with an alternate score of 0.5 or 0.0.
20. Films are only given a “0” in a single category if there is a glaring mistake such as promoting a film as marketing a biographical film as a comedy when the film is more of a drama with some humor.
21. The best overall score a film project can receive is a “9”.

22. The quality of the films reviewed has increased so much so that a film project that might have been nominated in previous years might not get nominated this year or in future years.

23. Each year the films are compared to other films released during that same festival year. A film that received an 8 this year might push another film down to a 7.5 in comparison, and that 7.5 film from last year as the top score might even then be pushed down to a score of 7, in comparison with the films that obtained a 9 this year. And, a film receiving a 7 this year might be a 7.5 next year in comparison to the other films released next year.

24. The nine categories in review are:

- (1) promotion
- (2) acting
- (3) casting
- (4) directing
- (5) cinematography
- (6) script
- (7) narrative
- (8) score
- (9) overall vision.

2025 SPECIAL CATEGORY NOMINEES

50 SPLIT

BLITZ, Steve McQueen

THE LAST SHOWGIRL, Gia Coppola

BONHOEFFER, Todd Komarnicki

THE HIJACKING OF FLIGHT 601, David Pombo (SERIES)

SEPTEMBER 5, Tim Fehlbaum

DANCING BEAR

EMMANUEL MACRON, France 24, Speech on Europe, April 25, 2024

JULIAN ASSANGE, Long Path to Freedom, June 25, 2024

ELON MUSK, X, Donald Trump, Republican Candidate, August 12, 2024

ELON MUSK, X, German AfD Party Leader Alice Weidel, January 9, 2025

MARGARET BRENNAN, Face the Nation, Queen Rania, May 5, 2024

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THE NEW LOOK, Helen Shaver, directing (SERIES) (Winner)

ENCORE 1, 2, 3

THE JOKER, Joaquin Phoenix and Lady Gaga

SMALL THINGS LIKE THESE, Cillian Murphy

ERIC, Benedict Cumberbatch

NOSFERATU, Willem Dafoe

APARTMENT 7A, Julia Garner

FRANCHISE BINGE

A QUIET PLACE

ALIEN

STAR WARS

SPIDERMAN

JURASSIC PARK

BLOCKBUSTER

DUNE PART TWO, Denis Villeneuve

HORIZON, Kevin Costner

MEGALOPOLIS, Francis Ford Coppola

GLADIATOR II, Ridley Scott

WIKED, Jon M. Chu

MUSIC BOX

THE CURE, Sounds of a Lost World

KEITH URBAN, High

BILLIE EILISH, Hit Me Hard and Soft

BEYONCE, Cowboy Carter

NELLY FURTADO, 7

eTicket 6453947264748112

DECEMBER 6

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OTC50 WELCOMES TAYLOR SWIFT & THE SWIFTIES

2025 NOMINEES FOR THE 9 POINT CATEGORIES

(1) promotion

APPLE STUDIOS, Blitz

NETFLIX, Maria

STUDIOCANAL, The Outrun

PARAMOUNT PICTURES, September 5

NETFLIX, Griselda (SERIES)

(2) acting (ACTORS)

ELLIOTT HEFFERMAN, Blitz

BEN MENDELSON, The New Look (SERIES)

ANTHONY BOYLE, Manhunt (SERIES)

TIMOTHY CHALAMET, A Complete Unknown

STAN SEBASTIAN, The Apprentice

(2) acting (ACTRESSES)

SAOIRSE RONAN, The Outrun

ANGELINA JOLIE, Maria

PAMELA ANDERSON, The Last Showgirl

JULIETTE BINOCHE, The New Look (SERIES)

SOFIA VERGARA, Griselda (SERIES)

(3) casting

BLITZ, Nina Gold

MANHUNT, Leah Daniels Butler (SERIES)

GRISELDA, Rachel Tenner (SERIES)

THE NEW LOOK, Juliette Menager (SERIES)

THE LAST SHOWGIRL, Julie Goldman

(4) directing

STEVE MCQUEEN, Blitz

HELEN SHAVER, The New Look (SERIES)

PABLO LORRAIN, MARIA

TODD KORMARNICKI, Bonhoeffer

CARL FRANKLIN, Monsters (SERIES)

(5) cinematography

YORICK LE SAUX, Blitz

JOHN MATHIESON, Bonhoeffer

EDWARD LACHMAN, Maria

JAIME REYNOSO and MICHAL SOBOCINSKI, The New Look (SERIES)

PHEDON PAPAMICHAEL, A Complete Unknown

(6) script

ZACH BAYLIN, The Order

JOSHUA ZETUMER and PATRICK KEEFE, Say Nothing (Series)

TODD KOMARNICKI, Bonhoeffer

JAMES MANGOLD, A Complete Unknown

TODD A. KESSLER, The New Look (SERIES)

(7) narrative

BLITZ, Steve McQueen

BONHOEFFER, Tod Komarnicki

GRISELDA, Andres Baiz (SERIES)

MONSTERS, Carl Franklin (SERIES)

THE OUTFUN, Nora Finscheidt

(8) score

HANS ZIMMER, Blitz

BRYCE DESSNER and DANIELLE PONDER, Manhunt (SERIES)

ANTONIO PINTO and GABRIEL FERREIRA, Bonhoeffer

JULIA NEWMAN and THOMAS NEWMAN, Monsters (SERIES)

JAN MISERRE, The Outrun

(9) overall vision

BLITZ, Steve McQueen

MARIA, Pablo Lorrain

BONHOEFFER, Todd Kormarnicki

THE OUTFUN, Nora Finscheidt

LEE, Ellen Kuras

ICONIC MOVIES

SOUL SEARCHING FILM AESTHETICS

Director Denis Villeneuve synchronizes the camera with an original music score to build atmosphere and tone, and ultimately, deeply compelling suspense.

Villeneuve cast an ensemble of actors for the remake of the 1984 David Lynch film adaptation of the Frank Herbert science fiction novel, *Dune*.

Timothee Chalamet, Rebecca Ferguson, Zendaya, Josh Brolin, Oscar Isaac, Stellan Skarsgard and Javier Bardem star in the film about a noble family protecting the most valuable commodity in the universe, in *Dune* (2021).

Villeneuve also directed the sequel, *Blade Runner 2049* (2017) starring Ryan Gosling as Bladerunner Officer 'K', and Ana de Armas as Joi, Officer K's love interest.

Jared Leto plays Niander Wallace, the industrialist of the future. Wallace became a global oligarch after taking over the manufacturing of artificial humans.

Mackenzie Davis plays Mariette.

Harrison Ford starred as Officer Rick Deckard in the original *Blade Runner*, directed by Ridley Scott. Deckard joins the cast of the sequel as a retired Blade Runner living off the grid in an apocalyptic Las Vegas urbanscape.

Dave Bautista has a short part as Sapper Morton. Bautista played the villain Hinx, in the James Bond franchise film, *Spectre* (2015). Bautista also has a part in Villeneuve's *Dune*.

Villeneuve received an Oscar nomination for directing *Arrival* (2016). The film depicts the global response to a visit on Earth by aliens during which Amy Adams plays a language scholar enlisted by the United States military to decode the alien language so that humans can communicate with them directly.

Forest Whitaker plays the military colonel in charge of preventing the advanced alien species from annihilating Earth's population. Jeremy Renner costars as the science expert.

The director uses a slow moving script to emphasize the trauma that humans would experience by such a visit from alien beings.

In *Sicario* (2015) Villeneuve develops a suspenseful narrative about a covert operation team meant to deter the Mexican drug cartel from importing drugs into the United States.

Emily Blunt and Daniel Kaluuya play FBI agents duped into helping the CIA run illegal covert operations inside Mexico. Josh Brolin and Benicio Del Toro play the ruthless, and very determined CIA agents.

Villeneuve also casts Brolin in *Dune*.

Villeneuve uses short bursts of shocking violence, interspersed with scenes of normalcy, almost serene pauses in the narrative.

The director also creates an inner tension, based on a moral and ethical quandary among the officers, in parallel with the tension between law enforcement teams and the Mexican drug cartels. Blunt's character takes an evening to decompress after participating in a covert raid, before she realizes that what pleases her in the moment might just be her worst enemy.

The director overlaps slow grinding transition scenes of the police motorcade rolling into a border town with the overhead music score and background sounds to create suspense even though nothing happens. The scenes get faster with second unit aerial shots and close ups of the road underneath, but still nothing happens. In this police drama, as in his other films, Villeneuve is concerned with aesthetics as much as real life truth.

The films are intended to be stimulating on many levels so as to provoke thought as much as stir emotions, but the director also endeavors to maintain integrity as a storyteller by being honest with the audience about the subject matter.

The moral dilemma between right and wrong becomes less important for the characters than resolving the internal anguish that has been transferred to the audience.

Villeneuve also infuses dreamscapes into the film narrative as a way of explaining the psychological disposition of the characters.

In a dramatization of the real life mass shooting of female engineering students, in *Polytechnique* (2009), common elements in several of the director's films seem to begin here, but the techniques are then developed further with various mutations as the director gains experience with bigger film productions.

Villeneuve creates several layers within a film, beginning with the veneer of entertainment, then visually stimulating aesthetics, and then psychological intrigue. The director then tumbles the elements about in a life, death and rebirth whirlwind that humanity continually climbs up out of only to fall back down into again, and again.

Villeneuve likes to use a variety of scene compositions and set designs to compel the narrative forward, including second unit aerial shots. The characters must travel down the narrative to get to the plot reversal. And the director compresses time and distance with overhead transition scenes to help them get there a bit quicker. A score added to many scenes in each film makes slow moving trauma even slower, but the scenes are also compelling, thereby building suspense toward the plot reversal.

Villeneuve used composer Johann Johannsson in *Arrival*, *Sicario* and *Prisoners*. The existence of good and bad in the world, and the difficulty in choosing correctly for a better outcome is another recurring theme.

These themes of choice are accented with chiaroscuro lighting symbolic of the duality of human nature, while the score reflects the inner turmoil the characters endure. The audience feels this anguish while watching the characters endeavoring to survive the ordeal.

The films of Villeneuve are compelling art that provoke thought on several levels, from the aesthetics of a mass murder scene to the underwater brawl between the replicant employed in civic duties and the replicant employed in a corporate capacity. Each entity wants to survive victoriously in a ruthless battle for supremacy somewhat detached from justice and fairness.

The aesthetics of each film stimulate the audience as well, but Villeneuve is also creating film art, and thereby commenting critically, often with a moral purpose, on the subject matter as he found the subject matter in society and within the culture of that society.

BEST SERIES

GRISELDA, Andres Baiz

FRANKLIN, Timothy Van Patten

THE NEW LOOK, Helen Shaver

MONSTERS, Carl Franklin

SAY NOTHING, Michael Lennox

SO LONG, MARIANNE, Bronwen Hughes

MARY & GEORGE, Oliver Hermanus

THE BIG CIGAR, Don Cheadle

THE HIJACKING OF FLIGHT 601, David Pombo

MANHUNT, Eva Sorhaug

BEST FILM

BLITZ, Steve McQueen

MARIA, Pablo Llorrain

BONHOEFFER, Todd Kormarnicki

THE OUTFUN, Nora Finscheidt

LEE, Ellen Kuras

SEPTEMBER 5, Tim Fehlbaum

THE APPRENTICE, Ali Abbasi

THE ORDER, Justin Kurzel

A COMPLETE UNKNOWN, James Mangold

BOB MARLEY: ONE LOVE, Reinaldo Marcus Green

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WASHINGTON CATHEDRAL

JIMMY CARTER

NOBEL PEACE PRIZE LAUREATE

2002

39th UNITED STATES PRESIDENT

1977 - 1981

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PETER THOMAS BUSCH INC

CINERAMA

KEANU REEVES, The Matrix

BENICO DEL TORO, Che

KATE WINSLET, Lee

JANE FONDA, Coming Home

WILLEM DAFOE, Mississippi Burning

VIOLA DAVIS, Fences

KEVIN COSTNER, JFK

FAYE DUNAWAY, Barfly

ANGELINA JOLIE, Changeling

KENNETH BRANAGH, Henry V

JANE FONDA

CITIZEN JANE

HOLLYWOOD
NORTH
STAR



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CINERAMA CITIZEN JANE

PARIS AIN'T HOLLYWOOD BEL AIR

Henry Fonda personified the good American after working all four corners of the stage and screen.

Fonda played American like no actor before and no actor after him from the young President Abraham Lincoln in the *Young Mr. Lincoln* (1939) to the aging retiree of America's Greatest Generation in *On Golden Pond* (1981).

After a long career, Fonda received the Honorary Oscar Award from the Academy of Motion Picture Arts and Sciences in 1981, and then his first Best Actor Award in 1982 before disappearing from the world stage, on August 12, 1982, except on DVD and streaming replays.

When Henry's daughter, Jane, began to appear on the stage there was not much space her father had not already occupied.

The challenge for the young actress to overcome her father's iconic stature in global cinema was substantial.

Jane Fonda did find an unoccupied space in Paris, France, and after a few films Jane settled in with the French cinematic world for an active decade of performances and celebrity appearances.

Still though, besides the desperate need to escape from the long shadow cast by her talented father, if Jane's career wasn't compared to the acting career of her father, Henry, in America, she was referred to Brigitte Bardot in France.

Jane was from the era of sexual liberation, and ever more gender emancipation, but she shied away from being compared to the international sex symbol from the French film industry.

Jane was moving on by the end of her first decade in cinema, emerging from the cultural revolution as an icon for a generation that had broken free of their parents' conservative cookie cutter nuclear family social structure and conservative minded expectations.

In *The Chase* (1966) Jane is cast in a supporting role as part of a back story that gradually merges with the main narrative that is compelled forward by the leading character, played by Marlon Brando.

Fonda becomes incrementally more prominent in the film as does Robert Redford, while Brando's character literally takes a beating.

In *They Shoot Horses, Don't They* (1969) Jane plays opposite her brother, Peter, and earns an Oscar nomination for her performance as one of many Americans so struggling financially that her character tries to get ahead by winning the cash prize of a dance marathon.

Jane still could not find her own footing, separate and apart from her family. So, as the decade came to a close with America's identity faltering around the world, the actor, who had been looking inside herself to find her characters, decided to look outside herself in the real world to find personal inner definition.

The restless tomboy, who had grown up with a world famous actor who often worked away from home on film shoots, stepped away from dramatizations and into a special real world zone of political activism.

That her father, Henry, took a role as a sinister gunslinger in the Sergio Leone's film, *Once Upon a Time in the West* (1969), kind of fit, as Jane had gained a greater perspective of the image of a nation that was becoming less flattering on the international stage and even less so at home.

The Fondas and America would again move together on the world stage, but this time, with the next generation, in binary opposite to the nation's current trajectory. After a few years of political activism, Jane personifies support for the GI Movement in *Coming Home* (1978), as a volunteer at a Veterans Affairs Hospital rehabilitating severely disabled veterans who had returned from the Vietnam War, all broken up inside and out.

Jane Fonda won a second Oscar for her performance that brought attention to the poor conditions of the hospitals and the neglect of the veterans. The film was a direct challenge to the image of America at home and on the global stage by focusing attention on the brutality of the war and the horrible treatment of returning soldiers by the American people.

The character incrementally attaches to a veteran in the hospital, just as the character takes up political activism, once he was well enough to leave the hospital. The acting art of Henry Fonda helped define Americana as the America everyone else wanted around the world, a powerful entity with the greatest possible integrity in a relentless pursuit of truth and justice.

In a way, Jane's activism defends this image of the Fondas being integral to the American way of life by challenging unjustified deviations from what America had become respected for around the world.

Not content to live inside her father's shadow, Jane Fonda moved forward into the gritty gorilla war transpiring inside the homeland to re-revolutionize politics.

Henry Fonda had become a cinematic institution who had created a screen character with unwavering integrity, especially after growing up in the nation's heartland, Omaha, Nebraska, where the myth of rural purity drove the day as much as the Ford Motor Company.

For a time, especially as a child, Jane had become a tourist of American history that her father had helped define, often finding the most joyous moments when her father, the personification of Americana, would come home from a film shoot, after a long absence, and take her swimming at a public swimming pool.

As Henry's acting legacy grew, so did America.

Jane came to realize that the real America existed underneath more than a few surface layers.

In all respects, Jane is Jane Fonda, known in her own right, and not simply as her father's daughter.

Jane had to work hard for this self definition and independence, but she has become more clearly defined as a result of this on-screen and off-screen struggle for individualism.

For Jane, this generational struggle required immense personal courage and, as a result, simultaneously defined her, and set her free.

Jane Fonda: My Life So Far, by Jane Fonda, New York, Random House, 2005.

The Man Who Saw a Ghost, by Devin McKinney, New York, St. Martin Press, 2012.

ICONIC MOVIES

KENNETH BRANAGH, Belfast

ANGELINA JOLIE, In the Land of Blood and Honey

GUILLERMO DEL TORO, The Shape of Water

KEVIN COSTNER, Dances with Wolves

DENIS VILLENEUVE, Blade Runner 2049

PLEASE ENJOY THE CEREMONY AND CHECK OFF THE WINNERS WITH YOUR HOST, PETER THOMAS BUSCH.

THIS YEAR'S PROGRAM IS INTERACTIVE. TRY USING A DIGITAL VERSION FOR CHECKING THE BOXES AND WRITING COMMENTS.

IF YOU WOULD LIKE, USE THIS FORM TO SEND IN YOUR PICKS AND COMMENTS FOR EACH AWARD. YOU NEVER KNOW, YOU MIGHT RECEIVE A PRIZE.

A BLACK AND WHITE VERSION HAS BEEN PROVIDED FOR LESS COSTLY PRINTING OPTIONS AND ALSO FOR USE AS A COLORING BOOK FOR KIDS.

THE FESTIVAL WOULD NOT BE POSSIBLE WITHOUT THE SUPPORT OF INDIVIDUALS WITHIN OUR UNIQUE COMMUNITY.

THANK YOU ALL FOR YOUR INTEREST.



