

# THE FILMS OF PATRICIA



**Mouthpiece**  
**When Night Is Falling**  
**I've Heard the Mermaids Singing**  
**White Room**



## Mouthpiece

2018, Canada, 91 minutes, English  
**With:** Amy Nostbakken, Norah Sadava, Maev Beaty  
**Director:** Patricia Rozema  
**Writers:** Patricia Rozema, Amy Nostbakken, Norah Sadava  
**Producers:** Christina Piovesan, Patricia Rozema, Jennifer Shin  
**World premiere:** Special Presentations, Opening Night Film, Toronto International Film Festival 2018

*"A truly revolutionary piece of filmmaking."*  
—Katie Walsh, *The LA Times*

*"A brilliantly experimental, engaging and empathetic film."*  
— Mark Kermode, *BBC*

A festival favourite voted a **Canada Top Ten of 2018**, *Mouthpiece* is a tender, innovative examination of the shattering experience of grief shot through with a darkly surreal streak of humour.

*Mouthpiece* is a powerful, highly original look into a young woman's conflicted psyche in the 48 hours following her mother's sudden death. Cassandra is played simultaneously by two women, Amy Nostbakken and Norah Sadava. As an aspiring writer standing in brazen opposition to her mother's embodiment of feminine yielding and conformity, Cassandra's family, who know her to be a loose cannon, don't want her to deliver the eulogy. She insists. While choosing a coffin, nylons and dropping in for some quick comfort sex with an ex-boyfriend, Cassandra's two selves battle viciously over whether to say she was the roadkill of our patriarchal culture or the tender, attentive mother all children might wish for. This careening journey through grief, internalized misogyny, anger, sex, and self-sabotage deftly employs raucous jokes, musical numbers, and heart-breaking memories to create a moving, political portrait of a mother and a daughter both struggling to achieve the elusive goal of self-compassion.



## When Night Is Falling

1995, Canada, 94 minutes, English  
**With:** Pascale Bussières, Rachael Crawford, Henry Czerny  
**Director:** Patricia Rozema  
**Writer:** Patricia Rozema  
**Producers:** Barbara Tranter, Patricia Rozema  
**World premiere:** Official Competition, Berlin International Film Festival 1995

**NEW! 4K restoration\***

*"Rozema has created a joyous and entirely original portrait of the heavenly experience of coming out."*  
— Anne Stockwell, *The Advocate*

*When Night Is Falling* tells a lesbian love story that is beautifully photographed by Douglas Koch, catching a romantic wintry Toronto landscape.

Long considered a pivotal addition to the LGBTQ+ canon, the film centres on the story of Camille (Pascale Bussières), a professor at a Protestant college who is engaged to Martin (Henry Czerny), a respected minister and fellow professor. As "career Christians" they are urged to get married so that they can become co-chaplains of the New College of Faith. When Camille meets Petra (Rachael Crawford), a wry and yet flamboyant performer in a modern Felliniesque circus troupe, she is inexplicably drawn. Camille pursues this sensual, dream-like woman, throwing her whole conservative life, not to mention her engagement, into disarray.

\*The new 4K restoration was made possible by the Canada Media Fund's Encore+ YouTube channel in partnership with Telefilm Canada.



“A bracingly innovative, trailblazing artist, Patricia Rozema is one of the foremost independent filmmakers of her generation. Her nimble, intelligent filmmaking celebrates the rich lives of women and queer people and her wide-ranging oeuvre remains every bit as relevant today as upon original release.”

– Richard Lorber

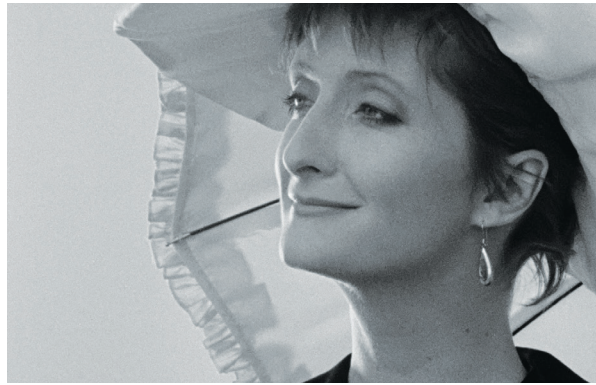
Patricia Rozema (Rose'-ah-ma) was an out lesbian when few were; her award-winning, remarkably diverse body of work of over 20 productions began with her funny and wise first feature, *I've Heard the Mermaids Singing*. It is still considered one of Canada's most successful and beloved films. *When Night Is Falling* has long been considered a pivotal and elegant addition to the LGBTQ+ canon. Other highlights: her anti-colonialist take on Jane Austen's *Mansfield Park*; her examination of American aristocracy in her script for HBO's *Grey Gardens* (PEN Screenwriter's Award and Emmy and Golden Globe nominations); *White Room* with its prescient critique of celebrity culture; the harrowing apocalyptic thriller *Into the Forest* (Elliot Page and Evan Rachel Wood); a “thinly disguised socialist manifesto” in *Kit Kittredge: An American Girl* and her recent unfettered, Kaufmanesque *Mouthpiece*. For TV: *Six Gestures* (part of *Yo-Yo Ma: Inspired by Bach*) earned her a Grammy nomination and an Emmy; Samuel Beckett's *Happy Days, In Treatment*, and Golden Globe-winning Best Comedy *Mozart in the Jungle* (Gael Garcia Bernal).

#### SALES & FESTIVALS

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## I've Heard the Mermaids Singing

1987, Canada, 81 minutes, English

**With:** Sheila McCarthy, Paule Baillargeon, Ann-Marie MacDonald

**Director:** Patricia Rozema

**Writer:** Patricia Rozema

**Producers:** Alexandra Raffé, Patricia Rozema

**World premiere:** Quinzaine des Réalisateurs, Cannes 1987

### 4K restoration\*

“So fresh, so funny, so charming, it amazes the heart.”

– Judith Crist

“Gets at solitude, personal and artistic, with comedic surfaces and imaginative fancies that reveal deep currents of anguish: saw and admired it its NY release in 1988 and again now.”

– Richard Brody, *The New Yorker*

**This film about a waifish daydreamer with artistic aspirations won the Prix de la Jeunesse at the 1987 Cannes Film Festival and has since taken its place as a beloved indie classic.**

“When Polly (Sheila McCarthy), a gauche, ‘organisationally impaired’ temp who indulges in absurdly ethereal daydreams and photography, gets a job at a trendy gallery, she develops a crush on her sophisticated, seemingly imperturbable boss, Gabrielle (Paule Baillargeon), and unwittingly becomes involved in an art fraud. Unlike her protagonist, Rozema never puts a foot wrong. Polly is granted her own subtle dignity, Gabrielle and her lesbian lover transcend conventional villainy, and an allegorical subtext warning against blind faith in false gods is handled so lightly as to be virtually invisible. For all its social satire, however, this is Polly’s film. She is, perhaps, the most memorable, genuinely likeable screen creation in years, and Rozema’s debut — touching, hilarious, as fresh as a summer breeze — does her ample justice.” — *Time Out*

\*To commemorate Canada 150 in 2017, the film was digitally restored by Library and Archives Canada, Cinémathèque québécoise, The Cinematheque, and TIFF. 4K Restoration made possible by The Government of Canada, Canada 150, RBC, Ontario 150 Telefilm Canada and Cinémathèque québécoise.



## White Room

1990, Canada, 91 minutes, English

**With:** Maurice Godin, Margot Kidder, Kate Nelligan, Sheila McCarthy

**Director:** Patricia Rozema

**Writer:** Patricia Rozema

**Producer:** Alexandra Raffé

**World premiere:** Toronto International Film Festival 1990

### NEW! 4K restoration\*

“A suburban gothic fairy tale, a work of dark, conflicted magic that might have been cut from “Blue Velvet” by Edward Scissorhands.”

– *The Washington Post*

**From the post-modern mockery of its opening sequence to its tragic-euphoric double ending, *White Room*, a harrowing urban fairy tale, is as much about the consequences of naive romanticism as it is in about our uniquely modern obsession with celebrity.**

In this “journey through genres”, *White Room* centres on would-be writer Norman (Maurice Godin), a directionless soul who, afflicted with writer’s block, takes to wandering the suburban boulevards at night and peeping on his neighbours — especially one “Madeline X” (Margot Kidder) — a famous singer who is murdered one night as the horrified Norman watches, too stunned to intervene. Overcome with guilt, Norman attends her public memorial, where he meets an enigmatic woman (Kate Nelligan) with unexplained connections to Madeline X. He follows her home to see her slip into a secret room every night. Set in the cultural landscape of bohemian Toronto at the dawn of the ‘90s, Rozema explores the incompatibility of the fragile openness required to create art and the impossibly thick skin needed to sell it to the world.

\*The new 4K restoration was made possible by the generous financial support of Telefilm Canada.