

Crucial Things and First Generation Films

present

MOUTHPIECE

A film by Patricia Rozema



Photo Credit: Rafy Photography

**Production Notes**

Run Time 91 min

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**MOUTHPIECE** will beTIFF 2018’s **Special Presentations Opening Night Film**.

The film will also be featured at [Vancouver International Film Festival](http://archive.viff.org/e-blasts/viff/2018/eblast/02_TrueNorth.html) as a part of True North Films category as well as the [Atlantic Film Festival](http://www.finfestival.ca/), [Calgary International Film Festiva](https://www.calgaryfilm.com/)l and [Festival du Nouveau Cinema](http://www.nouveaucinema.ca/en).

The film stars Amy Nostbakken, Norah Sadava and Maev Beaty.

Screenplay by Emmy-winning, esteemed Canadian writer, producer, director Patricia Rozema and Amy Nostbakken and Norah Sadava. It is loosely adapted from the play by Nostbakken and Sadava. Rozema (*Into the Forest*, *Mansfield Park, Grey Gardens (script), I’ve Heard the Mermaids Singing*) also directs.

The film is produced by Patricia Rozema through her new company Crucial Things and First Generation Films’ Christina Piovesan and Jennifer Shin.

**SYNOPSIS:**

MOUTHPIECE is a powerful, funny and highly original look into the conflicted psyche of Cassandra Haywood - a fiercely independent millennial woman. Cass is a single writer who lives by her own rules. She’s also a bit of a disaster.

Following the sudden death of her mother, Elaine (*Maev Beaty*) she finds herself in crisis, unable to think straight with a debate raging inside her head. This movie makes that invisible conflict visible: Cassandra (*Amy Nostbakken & Norah Sadava*) battles it out while figuring out what to say at her mother’s funeral.

What unfolds is a wild careening through grief, anger, sex and self-sabotage in an exploration of the messy lives of women from both generations. Raucous jokes, musical numbers and heart breaking memories add up to a deeply moving and political portrait of a mother and a daughter as seen through the eyes of one conflicted young woman.

MOUTHPIECE is produced in association with Telefilm Canada, CBC Breaking Barriers Fund, OMDC and Executive Producers Alex Brisbourne, Angela Brisbourne, Martha McCain, Kathleen Ramsay, Martha Ramsay, and Maria Martin Stanley. The film is produced by Patricia Rozema’s Crucial Things Inc. and First Generation Films’ Christina Piovesan and Jennifer Shin.

**THE STORY**

Cassandra, 30, believes that she is a tough, liberated woman. She bikes through the snowy streets drunk, has sex with who she wants when she wants, writes hard-ass think pieces and acts like she’s above all the “girlie” body image bullshit.

Her mother, Elaine on the other hand, is an elegant thoughtful but quite conventional woman. She always dreamt of being a writer or at least an editor. Having children and lacking confidence set those dreams aside.

When Cass is slammed with her mother’s sudden death, everything is thrown into question.

“I think the loss of a parent is one of the most destabilizing things we can go through,” says Rozema. “Also one of the most clarifying because we have to define ourselves as true adults and not in reaction to another adult anymore.”

Cass assumes that she will write the eulogy but for some mysterious reason her whole family is dead set against it. While she tries to accomplish an overwhelming set of funeral arrangements, her brother, Danny (Jake Epstein), father, Chris (Ari Cohen), and her aunt Jane (Paula Boudreau) all try to convince her not to speak because of what happened at the Christmas party. She insists it must be her.

But what will she say? Every attempt opens up a new raging internal battle. Which, on screen, manifests as insults, wrestling and the occasional drowning.

**TWO AS ONE**

“I often feel double-ness, twoness, a conflict inside myself. Lots of people do. This dichotomy has never been presented physically on film,” says Rozema.  “Many women and men, but especially women, have this feeling of being at odds with themselves. We’re told to be one thing, but we feel another. We’re constantly evaluating and watching ourselves. To externalize this feeling, make it a physical fact, felt fresh and completely emotionally honest.”

“We fought against binary roles, the good one vs the bad one, the pliant one vs the angry one because that’s not what it feels like inside,“ says Nostbakken. “In fact, we are experiencing opposing thoughts and feelings at the same time all the time.”

Rozema uses a multitude of techniques throughout MOUTHPIECE to demonstrate this twoness. “Sometimes stars Amy Nostbakken and Norah Sadava are in perfect synchronicity, and sometimes they are at odds with each other,” she offers. “Sometimes it’s just one person playing the scene, and you don’t even see the other. Or you’ll just see their legs sticking out and they just pop up from behind the couch.”

**FREE FORM**

“Our minds are like cages full of monkeys,” says Rozema, “scrambled thoughts, inappropriate jokes, vanity, subconscious longings, snippets of tragedy up against pop culture, sex and poetry. All ricocheting off each other. Especially in crisis.” The writers created a form that could contain that: absurdist imagery, flashbacks, visions, buried memories and even a couple of musical numbers.

**MOTHERS & DAUGHTERS**

When Cassandra’s mother Elaine gave up her career in order to have and care for Cassandra and her brother Danny, she always imagined it was temporary. Now her children are grown and she still struggles with her unfulfilled potential.

At one point in the film a clip of Ruth Bader Ginsburg pops up on Cassandra’s laptop:

***“Women will not have equality until men are involved in raising the next generation.”***

                                                                                                         -- Ruth Bader Ginsburg

Rozema, Nostbakken and Sadava all agree this unabashedly proscriptive quote is at the core of what this film stands for.

MOUTHPIECE tackles the turmoil-filled and often unexamined relationship between mother and daughter but also attempts to stimulate a broader conversation on ideas of feminism, and what it fundamentally means to be a woman today, versus what it meant for the previous generation. Rozema shares that when creating the film, she felt the project as a whole tapped into the new women’s’ movement. “We’re on the cusp of a radical transformation.”

**STAGE TO SCREEN**

Rozema was drawn to MOUTHPIECE’S plot because of how primal it was.

Patricia Rozema shares that what she loved most about Cassandra and MOUTHPIECE was the metaphor behind having two actors play one role.  “Some people say ‘well I can see two women playing one woman in theatre but not in film!’ and that just got me thinking, why? What is it about film that we don’t think this is possible?”

Amy Nostbakken, MOUTHPIECE’S screenplay co-writer and star, reveals that the initial idea behind the production was to describe female relationships and the intriguing complexity that accompany them. In its purest form, MOUTHPIECE is autobiographical. Norah Sadava, co-writer and star, shares that the essence and inspiration behind Cassandra came from within. “We did a lot of writing based on our real-life experiences as women in the world and things that we were feeling, and thinking, and experiencing. We then kind of took this character to another place, put her in a different circumstance, but the writing really came from inside ourselves, our own material.” Nostbakken adding, “we knew that we needed to make a play about [what we were learning about ourselves]. So we wrote a play about women, and that’s how Cassandra was born.”

MOUTHPIECE will leave viewers wondering how a film of this nature has yet to be made. It could not be timelier. It’s liberating to speak this frankly before about what it is like to be a female in western culture at this point in time,” expresses Rozema. “I connect deeply with both characters [in the film], and I think that people will really connect with them as well. There’s just something so human and honest about MOUTHPIECE that I think it will connect with a lot of people.”

In the stage play, Sadava and Nostbakken were so utterly honest and made certain to not shy away from challenging scenes, dialogue and circumstances. “In MOUTHPIECE the play, we’re almost naked, wearing white bathing suits. In the film, although we’re more clothed, we’re really exposing ourselves and I think that’s what the audience will recognize and be inspired by. We’re confessing it all. We aren’t holding anything back. It’s a truth that we think people will respond to universally, rather than just this specific story.”

**THE GENESIS OF MOUTHPIECE: FROM STAGE TO SCREEN**

Rozema was introduced to the stage play MOUTHPIECE by her now 22 year-old daughter (she also has a 14 year-old daughter) who was working as an intern at Toronto’s Nightwood Theatre.

“It was so fresh and strong and tapped into a visceral feeling that I had never seen represented before” says Rozema

Rozema was so taken with the play she insisted that Alexandra Hedison and Jodie Foster check it out while they were working in Toronto.

**“When we first saw Norah and Amy’s breathtaking performance we were speechless,” Foster says. “Mouthpiece touches on every part of the female experience from birth to death using dance, music, and wicked humor with just a bathtub for scenery. The result is a new kind of feminist language which ignites pure, intravenous emotion. It’s impossible to describe and truly unforgettable.”**

**- Jodie Foster & Alexandra Hedison**

At breakfast the next day, Hedison and Foster offered to fund a showcase of the play in Los Angeles for friends and potential supporters.

“As if that wasn’t enough, Patricia invited us for coffee and then said – ‘I’d like to throw my hat in the ring to make a film out of your play’,” says Sadava.

“We were like ….ok!”

The process of transforming MOUTHPIECE from a theatrical production into a film was organic and intuitive. The three women then piled into Rozema’s car and escaped to her cottage for a weekend getaway to brainstorm MOUTHPIECE.

“We had literally met once before going to her cabin.”

“We had been talking about the content, the play, about what we like and dislike, feminism and our experiences as women. We slowly started to chip away at what it would be like to translate this play into a film,” tells Sadava.

Rozema, being some years older than Nostbakken and Sadava, was able to offer a different point of view, having grown up in a different age of feminism and having lived through her own experiences. “The collaboration with Patricia has always been based on a trust, a deep affection for each other, and a belief in the same things. We want to tell the same story; we want to say the same things with this film,” they share.

There is however, a massive transformation from the theatrical form of MOUTHPIECE from what has been created for the screen. Nostbakken and Sadava explain just how different the two productions are.

From the very first moment Patricia Rozema saw MOUTHPIECE, she knew she had a unique project on her hands. “I was very taken by the play,” she shares. “It blew apart any kind of assumptions of what theatre should be. I feel like the film blows apart any ideas of what a film should be, too. It’s unlike anything else I’ve seen. How often can you say that?”

There were definitely some adjustments when working with these actors, as none of them had ever worked on a film before, but the payoff was well worth it. “They are so compelling on film," shares Rozema. “They are so natural and unselfconscious. It’s hard for even trained actors to find the kind of unselfconsciousness they had. I think that the fact that they had each other helped them be so natural. They know how to amuse each other, know each other’s rhythms, so their ad-libbing was absolutely brilliant,” she reveals.

Working alongside actors, who were also co-writers on the project, was refreshing as a director. “It was fantastic to work with [Nostbakken and Sadava] because they know the character. We all knew our intention after spending hundreds of hours working on this script. They were very at ease with any kind of variation,” Rozema offers. “They were very trusting, which is always moving to me as a director. I really valued their freshness. It was a joy as a director [to work alongside them] and to work with these women who had never done [film] before. Every day was a discovery.”

**THE SCREENWRITING PROCESS: CREATING MOUTHPIECE**

MOUTHPIECE’S screenplay is entirely different than the play’s script. The theatrical production consisted exclusively of Cass, played by Nostbakken and Sadava, wearing white bathing suits, often sitting in a bathtub. The film, on the other hand, is much broader and very visual.

Cass’ mother’s role has vastly expanded in the film’s reincarnation as well. As the dramatic catalyst, Elaine’s character is the reasoning behind Cass’ self-interrogation and discovery.  “We really wanted to dig into who Cass’ mother was a lot more in the film. Their relationship is a lot more complex and emotional [than in the play],” reveals Nostbakken.

**THE MUSIC OF MOUTHPIECE**

The score really emphasizes the internal battles Cass faces throughout the duration of the film.

“The whole film is basically about something happening inside someone’s head. It’s two people battling it out. As an audience, we get this privileged view where we’re seeing an internal battle, so the music itself sounds like it was generated inside someone’s head. It’s warm. It’s sensual. It’s intimate,” reveals Rozema. “My instruction to the sound team was that it should sound like warm chocolate.”

“I decided the whole score should be acapella. Then Amy would write lots and lots of pieces while I was editing and I could try different tones and styles against picture. It was much more fluid that the average composer director situation. Amy was singing in her closet, literally, and recording on GarageBand.”

**FEMINISM IN MOUTHPIECE**

MOUTHPIECE is feminist in its DNA, especially in its decision to have the film focused on a mother-daughter relationship. However, it’s important to define feminism, especially in the context of this film. According to director, producer and co-writer, Patricia Rozema, “feminism is a simple fact: women haven’t had equality. They haven’t had equal access to education, to leadership, and financial self-definition. That’s not fair. It is changing but it hasn’t changed enough.”

Rozema believes that MOUTHPIECE takes this notion to another level. “The film says, ok, we believe this, we think we’re tough and we act tough, but it’s almost a satire fierceness. We are encouraged to think we have to be angry, forceful, and beating people up emotionally in order to feel like we are truly feminists but I do not think that is necessary. I think MOUTHPIECE allows for a kind of tenderness, fragility and even self-doubt that we don’t always hear about in pop culture. We’re asking men to embrace this in themselves. We have to as well.”

Women are at a pivotal point in evolution, as a gender, because there is suddenly this realization that all of the terrible injustices that were accepted and tolerated in the past will no longer stand.  MOUTHPIECE really emphasizes this paradigm shift.

“Women don’t have to accept the assumption that they are inferior to men that their looks matter more than ‘men’, this idea that they will follow or be second-in-command to men. They don’t have to be the “prize” in a film or “the buddy” in a movie, they can be the lead. And their right to lead is just as great as a man’s,” encourages Rozema.

According to Amy Nostbakken and Norah Sadava, the feminist theme is the film’s raison d’etre. It drove this project from stage to screen. In fact, when the pair began working on the production’s first incarnation, neither of them really identified as “feminists.”

“I didn’t really consider the women’s movement as something that was current and didn’t think of it being necessary,” admits Sadava. And then [by working on MOUTHPIECE], I began really looking inward, and that’s when I then realized, holy sh\*\*, this is all SO necessary, and probably more necessary than ever.”

Nostbakken shares that a lot of these personal thoughts and conclusions were crucial in constructing Cassandra’s character. “Cass is a young woman, living in Toronto, who thinks she’s tough and cool and liberated and aware and progressive. And then she realizes that she’s not. She’s not free. All the moves she makes, all of her decisions, what she wears, how she speaks, the language she uses… everything about her...is a result of this structure, or cage, under this patriarchy. And since she was born, every image of a woman has been filtered through the lens of a man.” Rozema says, ““It’s startling to think that until recently, almost all the women we learned from in print and on the screen were created and given their words and thoughts and emotions and actions by men.

The writers were hyper-aware of the ebb and flow of the feminist movement, and from the get-go were committed to maintaining the relevance of MOUTHPIECE. “What we’ve noticed in the last couple of years is how [the importance of feminism] rises and falls, so the statement we’re trying to make with MOUTHPIECE is that we have to keep the [conversation] going. We have to keep moving forward,” tells Sadava. “The women’s movement that is happening right now - the #MeToo, and #TimesUp, all of these hashtags are bound to eventually fall to the bottom of Twitter lists and something new will come up and we’ll forget to stay present with it. But we have to continue to have people who are continuing to fight this battle, who are keeping equality on their radar, and making actual systematic, institution and fundamental changes.”

MOUTHPIECE is a gender, coming-of-age film that shows this moment in time where a woman realizes, ‘I can grow up, I can lead, I can, I can, I can…. and I have as much right to voice this as any man that was ever born or that preceded me’. MOUTHPIECE acknowledges the messy undercurrents of these thoughts, and exposes all of Cass’ insecurities and uncertainties, highlighting things that make her feel weak and that she doesn’t necessarily like about herself. Patricia Rozema wholeheartedly believes that this messiness and the power that comes along with it is something young women will resonate with.

MOUTHPIECE is not just feminist in the themes within the film, but it also promotes the same open and equality-driven production process. “There is often these ideas that a hired actress can’t have an opinion on set, which is a reflection of the hierarchy of a male-dominated industry,” offers Nostbakken. “However working on MOUTHPIECE, the sentiments were completely different. Patricia [Rozema] really listens, wants our opinions and asks for our thoughts. It’s collaborative. She has final cut and makes the decisions, but she is embracing a much more lateral and horizontal way of making film that I think is the way of the future.”

Created by women, with the film’s crew predominantly composed of women, MOUTHPIECE really is a women-made project, which Nostbakken, Sadava and Rozema all acknowledge as very rare. “This is something not many people have seen before. It’s going to have a special colour to it that only women can contribute. We’re really excited for the world to see MOUTHPIECE.”

**BIOS**

**FILMMAKERS**

**PATRICIA ROZEMA – Director, Screenwriter, Producer**

After an Honours B.A. in Philosophy and English from Calvin College in Michigan, Patricia Rozema distinguished herself as a writer/director with her internationally celebrated first comedy feature, **"I've Heard the Mermaids Singing**" at the Director's Fortnight in Cannes, where it won the Prix de la Jeunesse. It then opened the Toronto International Film Festival in 1987. Other highlights: writing/directing the contemporary lesbian love story "**When Night is Falling,**" adapting/directing the politically progressive Miramax Jane Austen feature **"Mansfield Park"** with Harold Pinter, and co-writing HBO’s **"Grey Gardens"** starring Drew Barrymore and Jessica Lange (PEN Screenwriter's award, Emmy nomination and a Golden Globe). She also won an Emmy for writing and directing a Yo-Yo Ma/Bach film "Six Gestures." In 2015, Rozema adapted and directed the apocalyptic thriller **“Into The Forest”** with Ellen Page and Evan Rachel Wood. She has also directed **"Anne with an E"** and **"Mozart in the Jungle"** for Netflix/CBC & Amazon. She is a member of the Academy of Motion Picture Arts and Sciences.

**FIRST GENERATION FILMS**

Christina Piovesan is the founder and principle of First Generation Films, a production company dedicated to telling stories with distinctive and diverse points of view. Past films include the Cannes Winner “**Amreeka”** directed by Cherien Dabis; Palm Springs Peoples Choice Winner **“The Whistleblower”** directed by Larysa Kondracki and starring Rachel Weisz; **“LIFE”** directed by Anton Corbijn; **“Regression”** directed by Academy Award winning director Alejandro Amenabar starring Ethan Hawke. FGF also produced Chloë Sevigny’s directorial debut **“Kitty,”** which closed Critics Week at Cannes in 2016 and premiered on Refinery29’s Shatterbox Anthology.

Most recently, FGF produced Patricia Rozema’s **“Mouthpiece**” selected to open Special Presentations at TIFF 2018. Upcoming commercial releases include **“Paper Year,”** written and directed by Rebecca Addelman and starring Eve Hewson and **“Strange But True”** directed by Rowan Athale, which will be released by CBS Films later this year.

Producer Christina Piovesan’s recent collaboration with Elevation Productions, a newly formed production arm of Elevation Pictures, has her in post-production on Semi Chellas’ directorial debut **“American Woman”** starring Hong Chau and Sarah Gadon. Upcoming films include **“Dali Land”** directed by Mary Harron and starring Sir Ben Kingsley.

**CAST**

**AMY NOSTBAKKEN – Tall Cassandra, Co-Screenwriter & Composer**

Amy Nostbakken is an award-winning director, playwright, performer and composer. She is co-artistic director of the theatre company Quote Unquote Collective in Toronto. Amy has created and composed numerous productions internationally including **Mouthpiece** (Coach House Press), which continues to tour the globe. The play has now been adapted into a feature film, which Amy co-wrote, composed and performs, directed by Patricia Rozema.  The film is set to premiere at the Toronto International Film Festival 2018. Amy is currently developing Quote Unquote’s new six-woman show *Now You See Her* which opens in Toronto at Buddies in Bad Times this October.

**NORAH SADAV – Short Cassandra, Co-Screenwriter**

Norah Sadava is an award-winning performer, director, and playwright. She is co-artistic director of Quote Unquote Collective, a feminist-focused theatre company in Toronto. Norah has created and performed in numerous productions internationally including **Mouthpiece** (Coach House Press), which continues to tour nationally and internationally. The play has now been adapted into a feature film, which Norah co-wrote and performs in, directed by Patricia Rozema.  The film is set to premiere at the Toronto International Film Festival 2018. Norah is currently developing Quote Unquote’s new six-woman show **Now You See Her**

**MAEV BEATY – Elaine**

Maev Beaty is a Toronto Theatre Critics’ Award winner, three-time Dora Award winner and ten-time Dora nominee in both performance and writing, referred to as "the excellent Maev Beaty" by the New York Times.  In her 18 year professional career working across the country (including 4 recent seasons at the Stratford Festival), Maev has amassed over 50 stage credits (25 of which were Canadian premieres). Maev originated roles in *Hannah Moscovitch's* **Bunny,** *Kate Hennig's***The Last Wife**, *Judith Thompson's* **Palace of the End,** *Michael Healey's* **Proud,** *Jason Sherman's* **La Ronde**, *Brenda Robbins' and Morris Panych's* **Parfumerie**, and her own co-creations **Montparnasse** (with Erin Shields and Andrea Donaldson) and**The Unforgetting** (with Alan Dilworth.) She has played many of Shakespeare's heroines (Viola, Goneril, Titania, Rosaline, Hamlet, Helena and Portia, among others).  Maev has also been a proud member of huge theatre ensemble endeavors such as Theatrefront’s **The Mill Series,** Volcano’s Another **Africa**, Nightwood’s **The Penelopiad** and co-producer of **Passion Play** (Sheep No Wool/Outside the March/Convergence Theatre). Next, she’ll be playing “Hannah Moscovitch” in their play (also created with AnnMarie Kerr) **Secret Life of a Mother** at the Theatre Centre and reprising her Elmire in **Tartuffe** at Canadian Stage in January.

**JESS SALGUEIRO - Roxanne**

Jess Salgueiro is an actor, singer, playwright, and performance artist based in Toronto and Los Angeles. Recent TV credits include roles on **Orphan Black, The Strain, Letterkenny, Kim's Convenience, Workin' Moms**, and the upcoming **The Boys**. Her recent feature films include **Mary Goes Round**, which premiered at TIFF 2017; **MOUTHPIECE**, which will premiere at this year's Festival; and the upcoming **No Sleep 'Til Christmas**. Salgueiro also runs an online feminist publication called bitchesbewitches. Jess has been selected as a 2018 TIFF RISING Star. TIFF Rising Stars is a four day intensive programme that highlights the talents of eight selected actors poised for international success and immerses them in a series of public and private industry events at the Toronto International Film Festival.

**FINAL CREDITS**

Crucial Things and First Generation Films Present

A Patricia Rozema Film

TELEFILM CANADA BREAKING BARRIERS FILM FUND

Ontario Media Development Corporation

**MOUTHPIECE**

AMY NOSTBAKKEN

NORAH SADAVA

MAEV BEATY

TAYLOR BELLE PUTERMAN

ARI COHEN

JAKE EPSTEIN

PAULA BOUDREAU

JESS SALGUEIRO

Casting Director

DEIRDRE BOWEN

CHRISTOPHER RICHARDS

Costume Designers

MARISSA SCHWARTZ

MARA ZIGLER

Music Supervisor

AMY FRITZ

Music by

AMY NOSTBAKKEN

Editor

LARA JOHNSTON

Production Designer

ZAZU MYERS

Director of Photography

CATHERINE LUTES csc

Executive Producers

ALEX BRISBOURNE

ANGELA BRISBOURNE

MARTHA MCCAIN

KATHLEEN RAMSAY

MARTHA RAMSAY

MARIA MARTIN STANLEY

Produced by

CHRISTINA PIOVESAN

PATRICIA ROZEMA

JENNIFER SHIN

Based on the Play by

AMY NOSTBAKKEN AND NORAH SADAVA

Written by

PATRICIA ROZEMA, AMY NOSTBAKKEN, NORAH SADAVA

Directed by

PATRICIA ROZEMA

**CAST**

Tall Cassandra AMY NOSTBAKKEN

Short Cassandra NORAH SADAVA

Elaine MAEV BEATY

Little Cassandra TAYLOR BELLE PUTERMAN

Aunt Jane PAULA BOUDREAU

Roxanne JESS SALGUIERO

Danny JAKE EPSTEIN

Dad ARI COHEN

Uncle Jake BRUCE HUNTER

Barbara SHARON LEWIS

Nylons Lady PALOMA NUÑEZ

Sheets Man CLIVE MCLEAN

Passerby JENNY WEISZ

Cat Caller MICHAEL ORR

Tall Grocery Guy ASANTE TRACEY

Little Danny DAVID KOHLSMITH

Mrs. Cappo JENNIFER PODEMSKI

Vincent Cappo MICHAEL PODEMSKI

Bar Guy MATT GASS

Bar Guy GARRETT HNATIUK

Bartender AYESHA MANSUR GOSALVES

Young Cassandra ISABELLA EDWARDS

Young Danny JACK DIAMOND

Ex-Boyfriend ISHAN DAVÉ

Man Knocking KEVIN CHIAO

Florist REBECCA KWAN

Mininster RICK HUGHES

Medium Cassandra SARAH CAMACHO

Line Producer / Production Manager

BRENDAN BRADY

1st Assistant Director

RYAN HYLAND

2nd Assistant Director

MICHELLE KOERSSEN

**PRODUCTION**

Production Coordinator

NAOMI WARD

Assistant Production Coordinators

DREW COHOE

TAYLOR DANTON

Office Production Assistant

DEVON BAIN

3rd Assistant Director

ACE MCCALLUM

Additional 1st Assistant Directors

JEREMY DOIRON

ACE MCCALLUM

Script Supervisor

WINNIFRED JONG PETERS

Choreography Consultants

ORIAN MICHAELI

Choreography Supervisor

LEAH FAY

**ART DEPARTMENT**

Production Designer

ZAZU MYERS

Set Decorator

MATT BIANCHI

Lead Set Dresser

LIZ KENNEDY

Lead Set Dresser/On Set Dresser

PASCAL BENNETT

Set Dressers

RHIANNON DUNETS

TAZ MADDEN

1st Assistant Art Director/Graphic Designer

KATIE BROCK

1st Assistant Art Directors

KHANH NGUYEN QUACH

ROXANNE BORRIS

2nd Assistant Art Director

NATALIE BEIRUTI

Property Masters

LISA AMARAL-WRIGHT

VICTORIA KLEIN

**CAMERA**

Director of Photography

CATHERINE LUTES csc

2nd Unit Director of Photography

MAYA BANKOVIC

1st Assistant Camera

MARIANNA MARGARET

1st Assistant B Camera

PAUL RAYMOND

2nd Assistant Camera

JOHANN MONTREUIL

2nd Assistant Camera Daily

JOHN BAXTER

ARVIN CORDOVA

ERIC PINSONNEAULT

NATHAN O`BRIEN

GREG WINTERTON

C Camera/Steadicam Operator

YOANN MALNATI

DIT

KYLE BRUNET

DIT Daily

ATLI MAGNUSSUN

Camera Trainees

HARINDER SINGH

ARTEM PASHKEVICH

**B CAMERA UNIT**

B Camera Operator

YOANN MALNATI

1st Assistant Camera

JOHANN MONTREUIL

PAUL RAYMOND

2nd Assistant Camera Daily

JOHN BAXTER

ARVIN CORDOVA

**ELECTRICAL**

Gaffer

RYAN HERNANDEZ

Best Boy Electric

DEVIN MYLER

Electric

NICK GRGURIC

Genny Operators

ANDREA HERNANDEZ

COURTNEY BRUNEAU

Daily Electrics

KAY GROSPE

JOHN MAUCH

TANNER JACKSON

JONATHAN MAUCH

SHAWN ROB

ERTSON

CHUCK WARREN

**GRIP**

Key Grip

TJ RICHARDSON

Best Boy Grip

MICHAEL KOSTUK

Grips

JOHN YAPP

EVAN BLACKER

Daily Grips

DILLION FREEL

BRADLEY SELIGMAN

JUSTIN YARYSKI

SPENCER JOHNSTON

**SOUND**

Sound Mixer

NEIL MCINTYRE

Boom Operators

ERIC LORK

JOSHUA WHITE

**CASTING**

Casting Director

DEIRDRE BOWEN

Casting Associate

CHRISTOPHER RICHARDS

Background Casting Director

KRISTA FRASER

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MARISSA SCHWARTZ

MARA ZIGLER

Assistant Wardrobe

ZOE WALTON

Wardrobe Set Supervisor

ERIN MCCLEARY

Truck Supervisor

KATHY MARSH

Costume Buyer

BARBARA WYSZYNSKI

**HAIR & MAKE-UP**

Hair and Makeup Designer

JESSICA PANETTA

Hair and Make-up Assistants

CHRISTINA SPINA

ANDREA CLIFFORD

Hair and Make-up Daily

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JENNA BURRELL

**LOCATIONS**

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DAVID KORCHOK

Assistant Location Manager

JORDON WALSH

Location Scout

JOSH ARY

JOSSE MASTERS-LENIVEAU

Location PA

NICHOLAS WAGNER

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LARA JOHNSTON

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Post Production Picture & VFX by RED LAB Account Manager

AHMAD ISMAIL

DI Producer

JODIE MOORE

VFX Manager

NOAH CONTI

Dl Colorist

WALT BILJAN

Online Editor

ADAM GAGNON

2D Lead

TERRY ROSE

Dailies Operator

MEEK MCLEAN

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JUSTIN STEPHENSON

Post Production Sound by:

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KATHY CHOI

Sound F/X Editor

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Sound F/X Editor

BRENNAN MERCER

1st Assistant Sound Editor

JEAN BOT

ADR Recordist

KEVIN SWARTZ

Foley Recorded At FOOTSTEPS POST-PRODUCTION SOUND INC.

Re-Recording Mixers

MATT CHAN

GRAHAM ROGERS

Assistant Re-Recording Mixer

WILL STEPHENS

Project Coordinator

ERIN LEWIS

Operations Manager

ALEX ASLUND

Music Supervisor

AMY FRITZ

Music Editor

MICHELLE IRVING

Additional Music Engineered by

JEREMY DARBY and JULIAN DECORTE at THE CANTERBURY MUSIC COMPANY, TORONTO

**TRANSPORTATION**

Transport Coordinator

ROBERT ARSENAULT

Transport Captains

SCOTT CLARK

FRANK RISO

Head Driver

DENNIS PROULX

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ANTHONY GROSSE

1st Assistant Accountant

SHERI MCGRATH

**PAYROLL**

Payroll Company

CAST AND CREW

Tax Credit Administrator

CAST AND CREW

**BANK**

BANK OF MONTREAL

**CATERING**

Catering by

RANCHO RELAXO

Catering

DONNIE BLAISE

Craft

JOVAN MORENO

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MARTIN BROWN

EPK Producer

LORRAINE CLARK

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RAFY WINTERFELD

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FRONT ROW INSURANCE

**LEGAL**

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DENTONS LLP

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KEN DHALIWAL

Director, Business Affairs, First Generation Films

EMILY KULASA

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JC CUTHBERT

**FOR CBC**

General Manager, Programming, English Services

SALLY CATTO

Interim Senior Director Breaking Barriers Film Fund

HELEN DU TOIT

Senior Director

BBFF MEHERNAZ LENTIN

**IMAGERY/STOCK FOOTAGE**

Untitled, The Mute Book by Janieta Eyre, courtesy of Mulherin Gallery A Conversation with Justice Ginsburg clip courtesy of C-SPAN

Come Back Courtesy of Jason Logan

Untitled Sculpture courtesy of Lanny Shereck Stock images courtesy of iStock Photo

**BOOKS**

Courtesy of Penguin Randomhouse Canada:

Margaret Atwood - Bodily Harm (McLelland & Stewart)

Ann-Marie MacDonald - The Way The Crow Flies (Alfred A. Knopf Canada)

Alice Munro - Runaway (McLelland & Stewart)

Alice Munro - The Love of A Good Woman (McLelland & Stewart)

Lawrence Hill - Any Known Blood (Harper Collins)

Chickadee Magazine Courtesy of Owlkids, A Division of Bayard Canada

**DIRECTOR WISHES TO THANK**

Evelyn Barber Rozema

Jacoba Barber Rozema

Sally Catto

Helen Du Toit

Heather Conway

Ann-Marie MacDonald

Lee Percy

Julie Goldstein

Laura Dawe

Tessa McWatt

Janieta Eyre

Nina Lederman

Rowena Arguelles

Jack Lechner

Daniel Grant

Andra Takas

Saffron Burrows

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Jodie Foster

Lindsay Allikas

Jeremy Podeswa

Jared Raab

Chandler Levack

Ana Djapa

Fides Krucker

Atom Egoyan

May Drost

Joaquin, Carmen and Gabriel Farais

Emma Portner

Ellen Page

Shelly Ambrose

And all of our angels!

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And to the Shin and Piovesan family for all of their ongoing support!

**MUSIC CREDITS**

“High Enough”

Written by Elizabeth Lowell Boland, Zale Epstein, Davey Badiuk

Performed by Lowell

Courtesy of Arts & Crafts Productions Inc.

“Buzzzzzz”

Written and Performed by Amy Nostbakken

“Lonely”

Written and Performed by Amy Nostbakken

“Somethins Wrong With Her Head” Written and Performed by Amy Nostbakken

“Imitating Life”

Written and Performed by

Amy Nostbakken

“How It Goes”

Written and Performed by Amy Nostbakken Drums - Mike Duffield

Bass – Derek Monson

“Blue Cornflower”

Written and Performed by

Amy Nostbakken

“Gal”

Written by Amy Nostbakken Performed by Amy Nostbakken & Norah Sadava

Additional Mixing by Owen Pallet

“Mamma”

Written by Amy Nostbakken Performed by Amy

Nostbakken & Norah Sadava Additional Arranging + Mixing by Owen Pallet

“All I See Is You”

Written and Performed by Amy Nostbakken

“Morning”

Written and Performed by

Amy Nostbakken

“Dim Lights”

Written and Performed by Amy Nostbakken

“Jingle Bells,” “Arabesque,” “O Little Town of Bethlehem,” Oh Christmas Tree,” “Deck The Halls,” “O Little Town of Bethlehem”

Courtesy of Bedtracks [www.bedtracks.com](http://www.bedtracks.com/)

Additional Arranging and Mixing by Owen Pallett





 





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### BREAKING BARRIERS FILM FUND

Produced By

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DEDICATED, OF COURSE, TO OUR MOTHERS

Jacoba Berendina Vos Rozema

Anne Forbes Cameron Sadava

Janis Elizabeth Nostbakken

Aida Piovesan

Okhi Shin

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