



WE ARE PAT

Directed by Rowan Haber
Produced by Caryn Capotosto, Rowan Haber



Feature Documentary
Runtime: 88 min, English

Publicity Images [HERE](#)
Photo credits: We Are Pat, LLC

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[@wearepatdoc](#)

Logline

WE ARE PAT is a tale of obsession, transness and how art ages over time told through the thick spectacles of the 1990s cult character Pat from "Saturday Night Live".

Synopsis

WE ARE PAT explores the evolution of gender identity and comedy from the '90s to the present day through the lens of the iconic "Saturday Night Live" sketch, *It's Pat*. The film examines Pat's origins as a joke rooted in the cultural anxiety of the '90s around gender while drawing striking parallels to today's culture wars around transness and queerness. Trans and non-binary comedians and culture-makers reimagine and rewrite the original Pat sketches, using camp and humor to reclaim and re-envision an iconic character in American comedy. The film explores humor as both a tool of oppression and a radical force for change. Beyond comedy, WE ARE PAT raises complex questions: How does art age? What responsibility does a creator have as cultural values evolve? Can we reclaim narratives that once mocked us, transforming pain into laughter, visibility, and ultimately, our own creations?

*"A lot of people say, "What's that?" It's Pat!
A lot of people ask, "Who's he? Or she?"
A ma'am or a sir, accept him or her
or whatever it might be.
It's time for androgyny.
Here comes Pat!"*



Director Statement:

For me, this film is both personal and political—an exploration of pop culture, identity, and the strange ways in which art lingers, morphs, and sometimes ages badly. At ten years old, I didn't know why I was fixated on a bizarre '90s sketch comedy character. I just knew something about Pat felt familiar, unnerving, and oddly comforting. Years later, I realized the punchline wasn't about me—it was me.

WE ARE PAT uses the cult phenomenon of *It's Pat* as a prism to examine conversations I've had with myself, with my trans and non-binary peers, and with the culture at large. What starts as a pop culture excavation becomes something deeper: a reflection on gender identity, the elasticity of comedy, the ethics of authorship, and what happens when a joke outlives the era it was born in.

Set against the backdrop of the 1990s—a decade of chaotic visibility and rising cultural backlash—the film draws clear parallels to today. The same culture wars we thought we left in Blockbuster's return bin are back, now turbocharged by legislation, social media, and outrage cycles. Revisiting this era lets us ask: how far have we really come? And how do we confront the past without just canceling it?

At its core, the film wrestles with questions like: What's funny—and who gets to decide? What happens when the punchline gains agency? Can reclaiming a problematic character turn harm into something cathartic, sharp, and subversively empowering?

The film also interrogates the role of the creator. What does it mean for Julia Sweeney to revisit *It's Pat* now, decades after its release, in a radically different cultural landscape? How do we reckon with work that no longer aligns with who we are—or with the world it helped shape? What do we gain (or lose) when we engage with flawed cultural artifacts, instead of tossing them into the bin labeled “problematic”?

Humor is the engine of WE ARE PAT—not just as a subject, but as a tool. I see humor as a Trojan horse: it sneaks past defenses, invites reflection, and makes space for complex conversations. And yet, the lineage of trans comedy remains largely undocumented, even though we've always been part of the story—laughing, surviving, and rewriting the script.

That's why one of the most vital elements of WE ARE PAT is its celebration of the first-ever cohort of trans stand-up comics—brilliant, provocative, and fiercely funny artists who are reshaping the comedic landscape. Their performances crack open the conversation with wit, vulnerability, and power. They're not just reclaiming the mic—they're changing what's possible on stage.

WE ARE PAT is my way of reclaiming space—not only to name the harm, but to spotlight the brilliance, nuance, and humor that have always existed in our community. Trans people aren't just the butt of the joke—we are, and always have been, the ones telling it.

- Ro

AWARDS & SELECTED REVIEWS

Special Jury Mention for New Documentary Director: Rowan Haber for *We Are Pat* (United States) – World Premiere. “This award goes to a film that tackles a morally urgent issue with a fresh and unique directorial vision that made us think, cry, and most unexpectedly laugh. For powerfully centering the voices of the community it represents, inventive visual approach, and for helping us see a complex pop cultural figure in a new way.”

ROLLING STONE / Jon Blistein - New Doc Explores How Julia Sweeney’s ‘SNL’ Favorite Pat Became a Complex Non-Binary Icon **[Exclusive Clip Debut]**
https://www.rollingstone.com/tv-movies/tv-movie-news/we-are-pat-clip-julia-sweeney-snl-1235353922/?utm_source=edit-vip

REVIEW: THE AISLE SEAT / Mike McGranaghan - We Are Pat [Tribeca Festival Review]
<https://aisleseat.com/we-are-pat.html>

ENTERTAINMENT WEEKLY / Jillian Sederholm - SNL's Pat gets reclaimed as trans/nonbinary icon with support from Julia Sweeney in new doc: 'Pat is sexy'
<https://ew.com/snl-pat-reclaimed-trans-nonbinary-icon-julia-sweeney-doc-11750373>

PARADE / Erica Gerald Mason - 'SNL' Star, 65, Honors Her Most Famous Role After a Private Health Battle
<https://parade.com/news/snl-star-julia-sweeney-honors-her-most-famous-role-after-a-private-health-battle>

Film Participants:

Julia Sweeney
Kevin Nealon
Molly Kearney
Abby McEnany
Murray Hill
Nori Reed
Robin Tran
Sabrina Wu
Roz Hernandez
James Tom
Ally Beardsley
River Gallo
Riv Butcher
Grace Freud
April Clark
Ever Mainard
Hayden Johnson
Brontez Purnell
Jules Gill-Peterson

Filmmaker Bios

Director Rowan Haber is an aesthetically-minded Writer/Director. An MFA graduate of NYU's Tisch School of the Arts, they were a Sundance Momentum Fellow, a Sundance New Frontier Lab and Art of Practice Fellow. They were selected for the Universal Pictures Directing Lab, AFI's Directing Workshop for Women, Film Independent's Episodic Lab and Project Involve, Outfest's Screenwriting Lab, and were a shadowing director on FX's *Pose*. They were featured on The Alice Initiative's 2018 list of directors ready to helm studio films, Indiewire's 8 Best Trans Directors Working Today, and have been a fellow at Yaddo, MacDowell and UCross Artist Residencies.

They won a Webby, New Orleans Film Festival, and LA Film Festival awards and were nominated for a GLAAD award for their series, *New Deep South*. Their series *Braddock, PA (Topic)* gained critical attention from The New York Times and The New Yorker. They directed *Stonewall Forever* for Stink Studios as well as *Celestial* for Tribeca Studios x Bulgari, and have done commercial work for Mercedes, Pepsi, Spotify, Facebook and Apertude to name a few.

Recently, they directed the finale for the FX x Killer Films Gotham and GLAAD Award nominated series, *Pride*.

Producer Caryn Capotosto is a four-time Emmy-winning documentary producer known for *Won't You Be My Neighbor?* a feature documentary about Mister Rogers that won a 2019 Independent Spirit Award for Best Documentary, a Producers Guild Award and a 2018 Critics Choice Award for Best Documentary. She received a 2016 News and Documentary Emmy for her role as co-producer on *Best of Enemies* as well as a 2021 News and Documentary Emmy for her role as Executive Producer on the short documentary, *The Love Bugs*. She contributed to the Academy Award and Grammy Award-winning documentary, *20 Feet from Stardom* (2013). Recent projects include the Emmy Award-winning documentary *Feels Good Man* (Producer 2021), the Emmy-nominated Netflix series *Ugly Delicious* (Executive Producer 2019) and Netflix's *Anna Nicole Smith: You Don't Know Me* (Executive Producer 2023). Caryn produced the Critics Choice-nominated *The Thief Collector* (Filmrise 2023). Most recently she produced the Grammy-nominated *Little Richard: I Am Everything* (2023) which opened the 2023 Sundance Film Festival and was released by Magnolia Pictures, CNN Films and HBO Max, and the HBO Documentary Film, *Lil Nas X: Long Live Montero* (2024). In 2019, Caryn founded the documentary production company Museum & Crane; Projects under that banner include *Searching for Amani* (2024), *No One Asked You* (2024), *Welcome Space Brothers* (2024) and others.

BILLING BLOCK

We Are Pat

A Museum and Crane Production

In Association with Impact Partners, The Harnisch Foundation, The deNovo Initiative, InMaat Foundation and Institute

Executive Producers Alan Cumming, Adrian Salpeter, Bill & Ruth Ann Harnisch - The Harnisch Foundation, Jenny Raskin, GERALYN White Dreyfous, Pierre Hauser, Rebecca Lichtenfeld, Chandra Jessee, Marci Wiseman, Daniel J. Chalfen, Dawn Bonder, J Winkelried, Eric Kuhn, Beth Levison, Shauna Schmunk, Lilly Wachowski, Lauren Greenfield and Frank Evers, Stuart Ford, Lourdes Diaz and Caroline Libresco

Co-Executive Producers Kelsey Koenig, Eric Szmanda, Kirsten Vangsness, JanaLee
Cherneski, Ashlin Hatch, Sam Paige
Co-Producers Ryan Cunningham, Katherine Fisher, Leo DiSantis
Written by Hannah Buck and Rowan Haber
Directors of Photography Christine Ng and Mego Lin
Original music by Erick del Aguila, Edited by Hannah Buck and Alex Bohs
Produced by Caryn Capotosto p.g.a. and Rowan Haber p.g.a
Directed by Rowan Haber