

KINO LORBER



OH, CANADA

WRITTEN & DIRECTED BY PAUL SCHRADER

STARRING RICHARD GERE, UMA THURMAN, MICHAEL IMPERIOLI, and JACOB ELORDI



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SHORT SYNOPSIS

Legendary filmmaker Leonard Fife (Richard Gere), still a force to be reckoned with despite his age and declining health, wants to tell his life story, unfiltered, before it's too late. As the director of acclaimed documentary exposés, he is a political hero to many, but his past harbors dark secrets and thorny truths. Leonard agrees to sit for an extended interview with his former student Malcolm (Michael Imperioli), relating candid stories about his younger self (Jacob Elordi) in the tumultuous 1960s and beyond. At Leonard's insistence, his wife and artistic partner, Emma (Uma Thurman), bears witness to it all. His successes are held up against his failings and, as the man is cleansed of the myth, Leonard must confront what is left. More than 40 years after *American Gigolo*, writer-director Paul Schrader reunites with Richard Gere for this moving and deeply personal tale of an artist reflecting on a lifetime of storytelling.

LONG SYNOPSIS

Fiery but feeling his years and his illness, ailing documentary filmmaker Leonard Fife (Richard Gere) sits for an extended interview with Malcolm (Michael Imperioli), a former student. Finally revealing the truth and lies in his life and career, Leonard charges ahead with candid stories about his younger self (Jacob Elordi) in the fractious 1960s, and beyond. At Leonard's insistence, his wife and indispensable partner, Emma (Uma Thurman), hears it all.

The plunge into the past begins with a pivotal moment on March 30, 1968 during the Vietnam War draft, years before Leonard became a filmmaker. Young Leonard (Elordi) is married to pregnant Alicia in Virginia, and about to embark on a trip to Vermont. But is it to visit friends, or a pretext to cross into Canada and evade the draft? When Alicia's father makes Leonard a lucrative job offer, the choice between staying or fleeing responsibility hangs in the air.

But Leonard's interview keeps snapping back into the present as Malcolm asks questions and Emma chimes in. Raw new memories come out, and spill out on the screen: young Leonard's affair when he was a frustrated writer; meeting Emma when she was a brilliant student in his class; his delinquent early days in the idyllic Vermont town where he grew up. What begins as an interview turns into a personal reckoning and a sparring match over love and legacy.

Leonard's energy starts to flag, but he presses on with unburdening himself, although Emma tries to protect him (and maybe herself) from revealing too much. The crossfire of memories picks up with young Leonard visiting his painter friend,

Stanley, and wife, Gloria, in Vermont, where they're comfortable but stagnating. When young Leonard gets word of tragedy back in Virginia, a painful memory from decades later comes to the fore: when Leonard, by this time an established filmmaker, was approached by his estranged son, Cornel, at a screening.

The interview grows increasingly urgent and affected by Leonard's health, until it finally addresses the truth about his behavior during the Vietnam War draft. Leonard's successes are held up against his failings—the fibs held up against the facts—and as the man in full is cleansed of the myth, Leonard must confront what is left.

DIRECTOR'S STATEMENT FOR *OH, CANADA*

When friend and author Russell Banks (*Affliction*) took ill I was weighing other story possibilities. I realized that mortality should be the subject. Russell had researched and written a book about dying when he was healthy titled, *Foregone*. He'd wanted to call it *Oh, Canada* (there was a conflict with Richard Ford's *Canada*), and asked if I would use his original title. So *Foregone* became *Oh, Canada*.

Leonard Fife became a successful documentary filmmaker after fleeing to Canada to avoid the Vietnam War. Sick and dying in Montreal, he is interviewed by his former students. "I made a career out of getting people to tell me the truth," he says, "Now it's my turn."

Paul Schrader
April 19, 2024

PRODUCTION STORY

In Paul Schrader's *Oh, Canada*, a respected documentary filmmaker seeks redemption at the end of his days for a life and career that was built on myths and deceit during one of America's darkest hours.

Adapted from the book *Foregone* by quintessential American novelist Russell Banks, the complicated story of Leonard Fife grapples with the personal and political decisions that faced many Americans in the fraught 1960s and remain resonant in new forms today. It's a vital meditation on mortality that revisits its protagonist's decisions in the past with the urgency of the present.

Schrader first encountered Banks's novel *Foregone* when Banks sent him a copy. The two were longtime friends, and Schrader previously adapted Banks's *Affliction* into the wrenching 1997 film starring Nick Nolte. Banks actually wrote his semi-autobiographical book about an ailing filmmaker before becoming ill himself and passing away last year. "He called it 'My Ivan Ilyich,'" Schrader said, meaning the classic elegy on death by Russian novelist Leo Tolstoy. "And I thought to myself: if you're going to make a film about dying, you'd better hurry up!"

Oh, Canada is set in both the present—during the filming of Leonard's tell-all interview—and selected key points in his personal history dating back the 1960s. To bring to life the span of eras, Schrader cast two actors to play Leonard Fife: Richard Gere and Jacob Elordi.

Gere plays Leonard as the feisty but fading documentary filmmaker is interviewed by a former student (Michael Imperioli), and at certain other points. *Oh, Canada* reunites the star of classics like *Days of Heaven* with Schrader 45 years after their indelible collaboration in *American Gigolo*. "When you're trying to put a film together, you're thinking, what will get people's ears to prick up?" Schrader said of casting the star as his outspoken protagonist, Leonard.

Elordi incarnates Leonard in his earlier years—as a frustrated writer, and as a loving but restless young father, against the backdrop of cultural and political change in America. The actor (*Priscilla, Euphoria*) was an irresistible match for the role of young Leonard, whose drive and charisma lead the character on a complicated path in work and life. "I saw *Euphoria*, and he seemed very much like the character I would have cast in *American Gigolo*. And that was kind of the way you cast the young Richard!" Schrader said.

The story of Leonard Fife is told partly as a journey through a highly personal past, and partly as an evolving commentary in the present. *Oh, Canada* creates a gripping mosaic of a life as it's bared to the world. "I've made mosaic films before. *Mishima* is

a classic mosaic film, whereas the previous three [*First Reformed*, *The Card Counter*, *Master Gardener*] were very linear and monoscopic," Schrader said. "Whereas a mosaic film is multiscope: you see things from different directions and different time frames. So I had these various time frames all woven together by dual narrations."

In the 1960s America that young Leonard inhabits, the Vietnam War and the draft upend lives with mandatory military service and the prospect of dying for a bankrupt cause. "It is a defining moment in that generation," Schrader said. Leonard is tempted by the potential for writing the great American novel, and Canada looms large as a way to escape responsibility.

Schrader still remembers these times of political ferment vividly. "Somebody I went to college with went to Netherlands as a conscientious objector. Somebody else I knew went to Canada. My brother got out by becoming a missionary and going to the church board, as a 1-D divinity deferment. He went to Japan. And I got out for a health reasons. Everybody you knew had to make a choice."

In *Oh, Canada*, Leonard also navigates decisions in his love life that he brings to light over the course of the interview. The full scope of his romantic history may hold revelations for his present wife and partner, Emma, who listens to Leonard's interview and hears stories of his past marriage in Virginia and affairs.

Uma Thurman plays Emma, bringing a quiet authority to a character who must speak up as a voice of moderation while Leonard's interview is happening. "I thought, oh, that would be *really* interesting," Schrader said of casting the star. "She had not been working that much, and the same thing with Richard. I remember one day when he said to me, 'I've really forgotten how much fun acting could be.'"

Leonard's storytelling in *Oh, Canada* taps a hallmark of Schrader's oeuvre: the voiceover, whether it's *First Reformed* and *Master Gardener* or his *Taxi Driver* screenplay. "I think of voiceover not as expositional, which is why it's so often bad," Schrader said. "I think of it as intravenous feeding, that is, you're getting nourishment, you're getting calories, but you can't taste it, you can't smell it. It's just seeping into your system. Good voiceover, like Bressonian voiceover, is in many ways mundane."

The interview that unfolds with Leonard in *Oh, Canada* is only one of several visual modes that form the film's stylistic pulse. The camera that Malcolm uses to film Leonard is called an "Interrotron," a tribute to the actual device pioneered by Oscar-winning documentarian Errol Morris. "That's my friend Errol, yeah," Schrader chuckled. "I've never really worked on documentaries. I had to come up with some

kind of visual gimmick to keep the room alive. And that became a well I could return to over and over again.”

Oh, Canada also employs a palette of camera approaches for the eras across Leonard’s eventful life. “I had four time frames and four [aspect] ratios,” Schrader said. Leonard’s trip from Virginia to the Canadian border is filmed in wide-screen, bleached out, whereas the day of the interview is in color in a tighter aspect ratio. Certain memories are in black-and-white, and a key session with a figure from Leonard’s past is “done in a kind of Bergman red-orange,” Schrader said.

For these looks in *Oh, Canada*, Schrader drew upon the versatility of his director of photography, Andrew Wonder, who has directed documentaries. “Andrew used to be my assistant in my office, twenty-some years ago, and then went on to be a documentary filmmaker. He’s the kind of guy who invents his own camera rigs.”

Production took place partly at a school for the deaf in Long Island that featured an old mansion and a series of outbuildings and gymnasium spaces. “The way you make a film like this is that you bundle your locations. So we were shooting in this school for almost two weeks. We’d park the trucks and just run, run, gun, gun, all day. And then you have a film that looks like it’s been shot all over the place.” For Leonard’s stops on his journey north, Dutchess County and Queens stood in for rural and town-street Vermont.

Particular care was taken to faithfully render the look and feel of the 1960s, an oft-portrayed period in movies. “I remember those years, of course, because I was in college,” Schrader said. “Some filmmakers don’t remember what it was like in the 60s, so they use their imagination and make it uber-‘60s. I just wanted it to be the way I remembered it.” Schrader credited a talented crew for going above and beyond, including production designer Deborah Jansen and costume designer Aubrey Laufer.

The soundtrack of *Oh, Canada* features the songs of Phosphorescent, aka Matthew Houck, whom Schrader saw perform two or three years ago at Brooklyn Steel. “I liked his kind of lo-fi, dissonant, mournful kind of lyrics,” Schrader said. Throughout his career, he has sought out musical artists who are new or fresh to composing for film. “I’ve used a lot of first-timers: Jack Nitzsche, Giorgio Moroder, Dave Grohl, Michael Been. It’s fun to go to the music studio and go through the process with them. I went down to Nashville, where Matthew Houck lives, and we worked on these songs.”

All of these tonalities and textures in *Oh, Canada* are in the service of character, the beating heart of Schrader’s unflinching cinematic portraits. “You have multiple outlets for your characters, because you can see their acting, you can hear their vocal

range, you can listen to their thoughts, and you can get someone interpreting their thoughts in music,” he said.

The result in *Oh, Canada* is a characteristically uncompromising portrait from Schrader of a man on a precipice. His dying protagonist can no longer put off reckoning with all that he did—and didn’t do—when facing moral and ethical crossroads in his country and his personal life. Leonard’s attempt at a confession offers the freeing prospect of abandoning myths once and for all. But coming as the conclusion to a life willfully lived fast and loose with the truth, it’s a provocative picture of redemption as escape.

BIOGRAPHIES



PAUL SCHRADER - DIRECTOR & WRITER

Screenwriter and director Paul Joseph Schrader was born on July 22, 1946, in Grand Rapids, Michigan. Paul and his older brother, Leonard, were raised in a strict Dutch Calvinist home. Schrader famously did not see his first film, *The Absent-Minded Professor*, until he was seventeen years old.

Intending to become a minister, Schrader entered Calvin College in 1964. The political and social upheaval of the 1960s found him increasingly politically active and rebellious. He began a film club, which screened artistic and foreign films and invited the more liberal faculty members to discuss them. He began reviewing films and wrote film criticism for the college newspaper, the *Calvin College Chimes*, and later became assistant editor.

In summer 1967, Schrader enrolled in film courses at Columbia University. While in

New York he had a fortuitous meeting with the prominent film critic Pauline Kael, who urged Schrader to study film. In 1968, he graduated from Calvin College with a bachelor of arts degree in English.

After graduation, Schrader asked Kael for a recommendation to the UCLA Film School, where he received an MA in 1970. He was among the first fellows at the burgeoning American Film Institute's (AFI) Center for Advanced Film Studies. While there he published his master's thesis as *Transcendental Style in Film: Ozu, Bresson, Dreyer* (1972). As a film critic, Schrader edited and contributed essays and reviews to Cinema, Los Angeles Free Press, and similar publications.

Schrader's time in Los Angeles in the first half of the 1970s marked a significant turning point in his life. The *Los Angeles Free Press* fired him for his negative review of *Easy Rider*, he left his fellowship at the AFI in protest over an administrative dispute, he was in financial debt, and his marriage was breaking up. It was in this period of professional and emotional turmoil that Schrader wrote his screenplay for *Taxi Driver* (1976) in less than two weeks. The screenplay was eventually sent to Brian De Palma, producers Julia and Michael Phillips, then to Martin Scorsese and Robert De Niro, but it would take two years to begin production. Though at the time of its release *Taxi Driver* received mixed critical acclaim, it won the Palme D'Or at the 1976 Cannes Film Festival. More importantly, *Taxi Driver* launched Schrader's career as an emerging member of the second wave of "New Hollywood" filmmakers, such as Scorsese, Spielberg, Lucas, and De Palma, who studied at film school before making some of the late 20th century's most groundbreaking films.

After completing the script for *Taxi Driver*, Schrader and his brother, Leonard, co-authored a Japanese gangster film, *The Yakuza*. The script was sold for the extraordinarily high sum of \$325,000. Sydney Pollack directed the film, which was released in 1975. The success of these two projects led to Brian De Palma directing Schrader's *Obsession* (1976). Schrader wrote scripts prolifically during the mid to late 1970s, including many produced and unproduced films. In 1978, he directed his first film, *Blue Collar*, based on a screenplay he co-wrote with his brother. Later the same year, Schrader wrote and directed *Hardcore* (1978). While he was editing *Hardcore*, Robert De Niro and Martin Scorsese asked him to rework Mardik Martin's original script for *Raging Bull* (1980). He would again partner with Scorsese and write the screenplays for *The Last Temptation of Christ* (1988) and *Bringing Out the Dead* (1999).

Schrader's catalog of film projects demonstrates his fascination with the grimmer aspects of human behavior. He is drawn to the study of flawed, socially isolated, and often self-destructive characters. He has collaborated with some of the twentieth century's most notable directors, producers, and actors on films such as *Blue Collar* (1978), *Hardcore* (1979), *American Gigolo* (1980), *Raging Bull* (1980), *Cat People* (1982), *Mishima: A Life in Four Chapters* (1985), *Patty Hearst* (1988), *The Last*

Temptation of Christ (1988), *The Comfort of Strangers* (1990), *Light Sleeper* (1992), *Affliction* (1997), *Bringing Out the Dead* (1999), *Auto Focus* (2002), *Dominion* (2005), *The Canyons* (2013), *Dog Eat Dog* (2016), *First Reformed* (2017) and *The Card Counter* (2021).

In 2019, Schrader was nominated for an Academy Award for Best Original Screenplay for the film, *First Reformed*, which he also directed. He made *The Card Counter* starring Oscar Isaac and Tiffany Haddish in 2021. Most recently, he wrote and directed *Master Gardener* (2022) starring Joel Edgerton, Sigourney Weaver and Quintessa Swindell, which was distributed by Magnolia Pictures. The film made its worldwide premiere at the 2022 Venice Film Festival.

PRODUCED BY

DAVID GONZALES, PGA (Northern Lights)

David Gonzales has a combined eighteen years of industry experience in both the talent representation, sales, and production sectors. He's largely devoted his career to the representation of artists who've earned Academy Awards, Emmys, and Tony Awards for their artistic work. David began his career in the entertainment industry as an assistant at International Creative Management (ICM), which was one of the leading talent and literary agencies in the world before being acquired by Creative Artists Agency (CAA). During his tenure at ICM, David worked under Jeffrey Berg (Chairman & CEO) where he acquired his training in talent representation, film financing and domestic film sales before being promoted. David was one of the first agents to join Jeffrey Berg's agency, Resolution, and was fundamental in its creation.

David has attended all of the major international film festivals – in particular, Cannes, Venice, Berlin, Toronto, and Telluride for the last decade. During his time at ICM, David coordinated all activities relating to the major film festivals on behalf of the entire talent, literary, and film packaging departments. He packaged and negotiated talent deals in film, TV, publishing, and theatre before transitioning to lead producing the feature film, *Master Gardener* written and directed by his client Paul Schrader and starring Joel Edgerton, Academy Award nominee Sigourney Weaver, Quintessa Swindell and Esai Morales. The film premiered at the 2022 Venice Film Festival, and was a The New York Times Critic Pick.

He returned to Cannes as the lead producer of Paul Schrader's *Oh, Canada*, based on a novel by Russell Banks, starring Richard Gere, Academy Award nominee Uma Thurman, Jacob Elordi and Michael Imperioli.

David holds Bachelor of Arts degrees in Economics and American Literature from the University of California, Los Angeles (UCLA) where he graduated cum laude. David lives in West Hollywood, California and is an avid marathon runner.

PRODUCERS

TIFFANY BOYLE (Vested Interest)

With over 15 years of industry experience and a passion for the power of film, Tiffany Boyle is dedicated to bringing dynamic stories to life onscreen through her production company Vested Interest, a production company she founded alongside her Partner, Elsa Ramo. Tiffany is a Producer on Paul Schrader's highly-anticipated feature, *Oh, Canada* (starring Richard Gere, Jacob Elordi, and Uma

Thurman, amongst others), which is set to premiere at the upcoming Cannes Film Festival. Other credits as Executive Producer include Cannes 2022's Un Certain Regard Jury Prize Winner and Film Independent 2023 Spirit Awards Best International Film *Joyland*; Paul Schrader's *The Card Counter* with Oscar Isaac and Tiffany Haddish; *Chick Fight* starring Malin Akerman and Bella Thorne; the 2022 SXSW documentary *Mama Bears*; Mary Dauterman's feature directorial debut, *Booger*; and *Dead Shot* with Felicity Jones and Mark Strong.

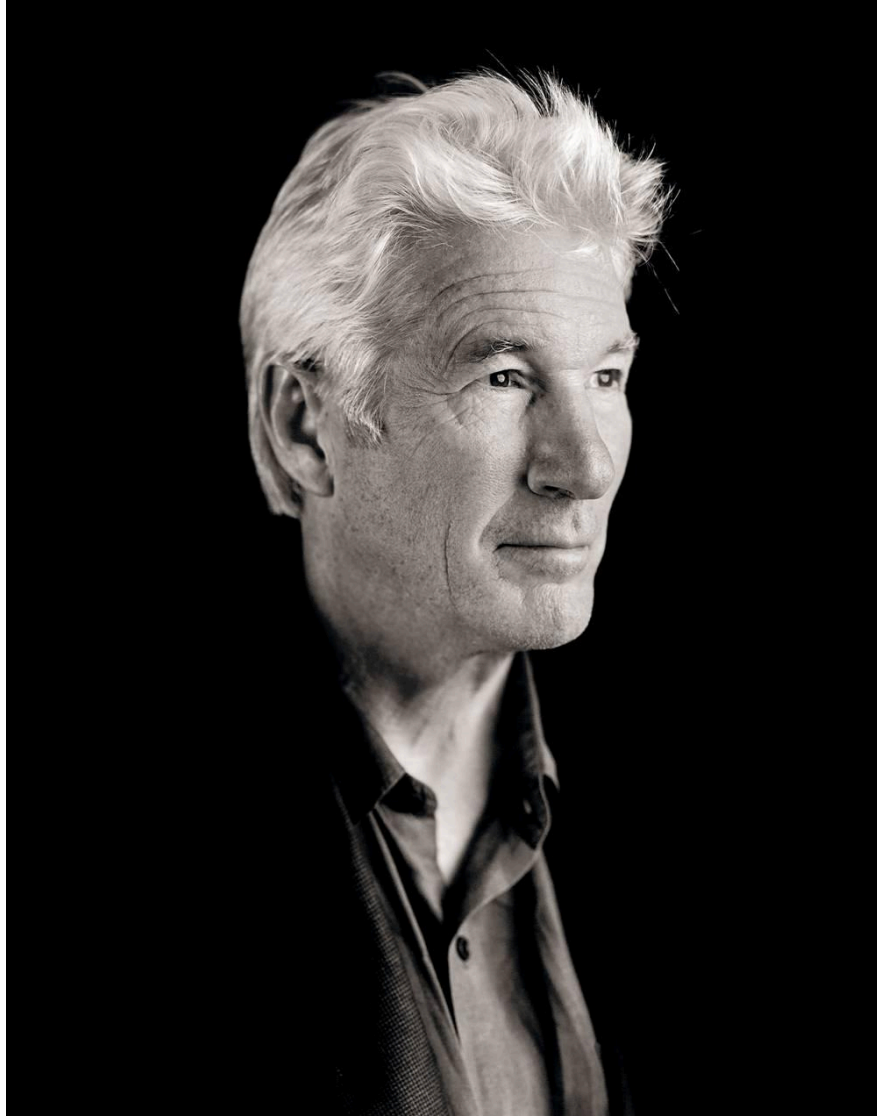
Tiffany also serves as the President of Packaging & Sales at Ramo Law, leveraging her deep knowledge of the independent film space to bring hundreds of films and documentaries to fruition. Since joining the firm in 2009, she has successfully spearheaded content packaging that bridges the needs of both client and industry demands.

MEGHAN HANLON (Left Home Productions)

Meghan Hanlon is the founder of "LeftHome Productions." As a lifelong artist, she is now breaking in as a producing newcomer. Meghan leads LeftHome's team, whose key focus is creating a platform for stories with heart from a diverse range of voices.

SCOTT LASTAITI, LUISA LAW (Ottocento Films)

Ottocento Films, founded by Scott LaStaiti and Luisa Law, provides equity and senior debt for prestige film and television projects. Mr. LaStaiti is a seasoned producer with titles including *Love in the Time of Cholera*, *Jane Got a Gun*, and *The Infiltrator*. Ms. Law brings a unique perspective to the company after decades in the music business.



RICHARD GERE (LEONARD FIFE)

Humanitarian, actor, producer and Golden Globe winner, Richard Gere is known for his roles in films such as *An Officer and a Gentleman*, *Days of Heaven*, *American Gigolo*, *Breathless*, *Pretty Woman*, *First Knight*, *Primal Fear*, *Chicago*, *Unfaithful*, *Looking for Mr. Goodbar*, *The Cotton Club*, *Shall We Dance* and *Internal Affairs*.

Recently, Gere starred as Max in the psycho-thriller, *MotherFatherSon*, an eight-part series which aired on BBC Two. The series was created and written by Tom Rob Smith.

Gere's most recent film credits include *Three Christs*, co-starring Peter Dinklage, Walton Goggins and Bradley Whitford; *The Dinner*, which was based on a novel

written by Herman Koch and *MAYBE I DO* alongside Diane Keaton, Susan Sarandon, Luke Bracey and Emma Roberts.

He also starred in Joseph Cedar's film *Norman: The Moderate Rise and Tragic Fall of a New York Fixer*, co-starring Charlotte Gainsbourg, Dan Stevens, Michael Sheen, and Steve Buscemi. In 2015, he appeared in Andrew Renzi's *The Benefactor*, alongside Dakota Fanning and Theo James.

Among his recent projects are the highly acclaimed art house film *Time Out of Mind*, directed by Oren Moverman; and *The Second Best Exotic Marigold Hotel*, directed by John Madden. Gere also appeared with Susan Sarandon in *Arbitrage*, directed by Nicolas Jarecki which brought him his second Golden Globe nomination for Best Actor.

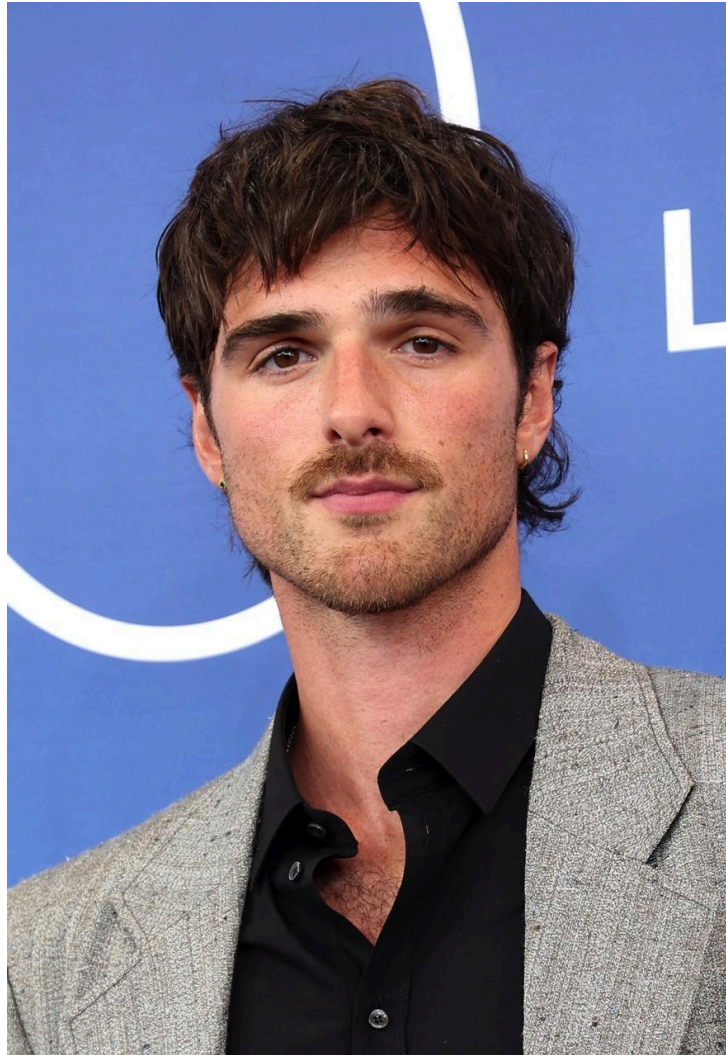
In 2009, he starred in and produced Lasse Hallström's *Hachi: A Dog's Tale*, based on the true story of a college professor's bond with the abandoned dog he takes into his home. In the same year, he starred in *Brooklyn's Finest* alongside Don Cheadle and Ethan Hawke.

In 2007, he starred in Lasse Hallström's critically praised film *The Hoax* based on the true story of Clifford Irving (Gere) who sells his bogus biography of Howard Hughes to a premiere publishing house in the early 1970s. In 2007, Mr. Gere appeared as one of the seven Bob Dylans in Todd Haines' highly acclaimed *I'm Not There*. The all-star cast included Cate Blanchett, Christian Bale and Heath Ledger.

In 2003, Gere won his first Golden Globe Award as Best Actor for his portrayal of the infamous tap dancing lawyer Billy Flynn in the musical *Chicago*.

Mr. Gere has won numerous humanitarian awards acknowledging his commitment to human and civil rights, health, education and the plight of those disenfranchised everywhere. For the last two decades, he has served as Chairman of the International Campaign for Tibet.

Next up, Gere will star in *Oh, Canada* from director Paul Schrader, alongside Jacob Elordi and Uma Thurman. Other upcoming projects include *The Making Of* and *Longing*.



JACOB ELORDI (YOUNG LEONARD FIFE)

Nurturing an impressive body of work that encompasses both film and television, Jacob Elordi has quickly become one of Hollywood's most sought-after talents.

Elordi can currently be seen starring as the iconic Elvis Presley opposite Cailee Spaeny in Sofia Coppola's film *Priscilla*. The film (based on the memoir, *Elvis and Me* by Priscilla Presley) premiered to rave reviews at the Venice Film Festival. Jacob has received critical acclaim for his portrayal of Elvis. The Hollywood Reporter states that "...Elordi finds his own way into the character [of Elvis], pouring seductive charm and undeniable magnetism into the sad eyes and sleepy speech patterns. But he never shies away from the more off-putting traits — the fits of pique, the petulance, the evasiveness and dishonesty," and Variety raves that "his louche body language is perfect, and what he does with Elvis's voice...[is] a dead ringer."

Elordi also stars in another awards season contender, the psychological thriller for Amazon, *Saltburn*. Directed by Academy-Award winning filmmaker, Emerald Fennell, the film follows a student (Barry Keoghan) who is invited to an alluring classmate's (Elordi) estate for a thrilling summer. In addition to Keoghan, Rosamund Pike and Carey Mulligan also star in the film which premiered at the Telluride Film Festival and opened the BFI London Festival this fall.

Elordi is currently filming Netflix's highly anticipated Guillermo del Toro adaptation, *Frankenstein*, based on the iconic monster classic Mary Shelley novel *Frankenstein*. Jacob is playing Frankenstein's Monster alongside Christoph Waltz, Felix Kammerer, Lars Mikkelsen, David Bradley and Christian Convery.

Additional upcoming projects include *The Narrow Road to the Deep North*, an Australian limited series set during World War II based on Richard Flanagan's Booker Prize-winning novel, directed by Justin Kurzell; *On Swift Horses* alongside Daisy Edgar-Jones, Will Poulter and Diego Calva; and the drama *Oh, Canada*, in which he stars alongside Uma Thurman and Richard Gere, that follows a dying documentary filmmaker who comes to terms with his legacy for Paul Schrader.

On the small screen, Elordi stars in the award-winning series, *Euphoria*. During its first two seasons the series became a cultural phenomenon and is scheduled to return in 2025.



UMA THURMAN (EMMA FIFE)

Award-winning actress Uma Thurman has proven herself to be one of the industry's most versatile performers, lending her talents to an array of revered films and television.

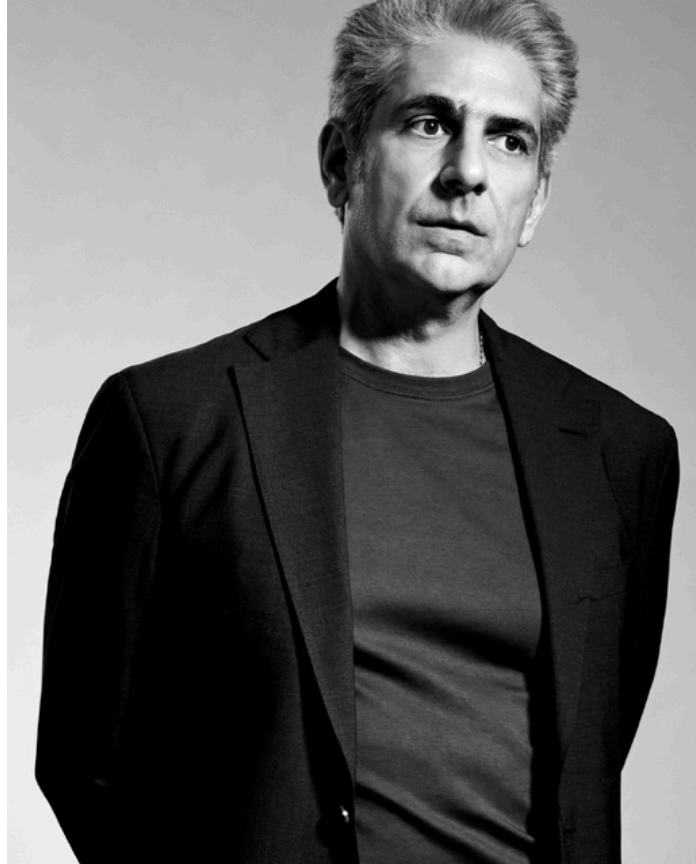
Next up, Thurman will star in Netflix film *The Old Guard 2* opposite Charlize Theron and opposite Richard Gere and Jacob Elordi in Paul Schrader's independent film *Oh, Canada*, which will premiere during the 77th Cannes Film Festival.

Most recently, Thurman starred in Prime Video's feature film *Red, White and Royal Blue* which was released globally on August 11th, 2023 and in comedy thriller *The Kill Room* where she reunited with Samuel L. Jackson. Thurman's entrance into mainstream film began following her role as goddess Venus in Terry Gilliam's *The Adventures of Baron Munchausen*. She went on to receive critical acclaim for her portrayal of *Cecile* in Stephen Frears' *Dangerous Liaisons* opposite John Malkovich. Additional film credits include *Beautiful Girls*, *Batman & Robin*, *Les Misérables*, *Prime* with Meryl Streep and *The Producers*.

Thurman received an Academy Award® nomination for Best Supporting Actress for her portrayal of Mia Wallace in Quentin Tarantino's *Pulp Fiction* and, as Tarantino's muse, Thurman garnered Golden Globe® Award nominations for her role as The Bride in the *Kill Bill* film franchise. Thurman earned a Golden Globe® Award

for *Hysterical Blindness*, which she produced and starred in, and received her first Emmy® nomination for Outstanding Guest Actress in a Drama Series for her arc on NBC's series *Smash*. Thurman completed her Broadway debut as the star of *The Parisian Woman*.

Thurman is a long-time ambassador and founding Board Member of Room to Grow. The organization, which was founded by Julie Burns in 1998, provides support and necessary supplies to low-income families and children aged from newborn to three years old.



MICHAEL IMPERIOLI (MALCOLM MACLEOD)

Michael is currently performing on Broadway in the critically reviewed play *Enemy of the People* opposite Jeremy Strong for director Sam Gold. He starred in HBO's second season of Mike White's critically acclaimed hit series *The White Lotus* as Dominic Di Grasso, a role for which he received a 2023 Emmy nomination for Best Supporting Actor. Currently Michael can be seen repeating his role of Minister Payne in season 2 of Hulu's series *This Fool*.

On the feature side, Michael stars in Paul Schrader's film *Oh, Canada* alongside Richard Gere and Uma Thurman premiering in competition at Cannes 2024. Michael was also featured in Regina King's Oscar nominated film *One Night in Miami* after starring on the NBC series *Lincoln Rhyme: Hunt for the Bone Collector*. Prior to that, Michael played Governor Andrew Cuomo in the Showtime miniseries, *Escape at Dannemora* opposite Patricia Arquette and History Channel's *Project Blue Book*.

Michael is best known for his starring role as Christopher Moltisanti in the acclaimed iconic HBO TV series *The Sopranos*, which earned him a Best Supporting Actor Emmy Award. He also wrote 5 episodes of the show and was co-screenwriter of the film *Summer of Sam*, directed by Spike Lee. Imperioli has appeared in six of

Lee's films and has also acted in films by Martin Scorsese, Abel Ferrara, Walter Hill, Peter Jackson, and the Hughes Brothers.

CREW

BENJAMIN RODRIGUEZ, JR. | Editor

Benjamin Rodriguez, Jr. is best known for his enduring collaboration with writer and director Paul Schrader. Their collaboration began on Rodriguez's feature debut, the gritty crime drama, *Dog Eat Dog* (2016), starring Nicolas Cage and Willem Dafoe. Their collaboration continued with the Academy Award nominated film, *First Reformed* (2017), starring Ethan Hawke and Amanda Seyfried, and on the director's cut of *Dying of the Light* (a.k.a. *Dark*), starring Nicolas Cage and Anton Yelchin. In addition to his collaboration with Schrader, Rodriguez edited Josef Kubota Wladyka's *Catch the Fair One*, starring world champion professional boxer Kali Reis. Rodriguez also teamed up with legendary director Jim Jarmusch on a short film project for YSL. Worked on music videos for Nicki Minaj and Orville Peck. He also edited episodes of the first season of Tokyo Vice for HBO. *Oh, Canada* is Ben's fifth collaboration with Paul Schrader.

DEBORAH L. JENSEN | Production Designer

Deborah L. Jensen is an ascendant Production Designer. She completed the production design for Paul Schrader's *Oh, Canada* in 2023, currently invited to competition at the Cannes Film Festival. Jensen is now production designing Oliver Hermanus' much anticipated film, *The History of Sound*, with actors Paul Mescal and Josh O'Connor. The film is shot across three countries – the United States, Italy and the UK. Jensen cut her teeth as a set designer, rising to Supervising Art Director and finally Production Designer.

Previous collaboration highlights include:

Scenes From A Marriage, based on the original Ingmar Bergman series, with longtime collaborator Kevin Thompson; Supervising Art Director with Designer Adam Stockhausen on Steven Spielberg's monumental *West Side Story*, Supervising Art Director for Rick Carter on Spielberg's *The Post*. Jensen art directed the acclaimed Coen Brothers film *Inside Llewyn Davis* with Designer Jess Gonchor, which won the Grand Prix at the 2013 Cannes Film Festival. Jensen received Art Directors Guild nominations for the Coen features *Inside Llewyn Davis*, *Serious Man* and *Burn After Reading*. She won the Art Directors Guild Award for Excellence in Production Design with Jess Gonchor on *No Country for Old Men* and Todd Hayne's *Mildred Pierce* for HBO. Jensen studied cultural anthropology, theater and art history at Emory University in its Scholars Program. She moved to New York to study set design, beginning in downtown and regional theater with Douglas Stein. She created installations for photographers including Frederic Brenner and Birdie Sun. Jensen

then took her eyes and craft and transitioned to film, seeking collaborations with the masters in the field.

JIMMY PRICE | Line Producer, UPM

Jimmy Price is an experienced producer, with a demonstrated 20 year history of working in motion pictures and collaborating with filmmakers from around the world. He was born and raised in Brooklyn, New York, and attended NYU Tisch School of the Arts.

Recently he completed *Oh, Canada*, directed by Paul Schrader. He has had success with many films at film festivals including; *Y2K* (SXSW), *Daddio* (Telluride/Toronto), *Day Of The Fight* (Venice), *On The Count Of Three* (Sundance), *Forty Year Old Version* (Sundance), *The Assistant* (Telluride/Sundance), *The Kindness Of Strangers* (Berlin), *Three Christs* (Toronto), *Eden* (New York/Toronto), *The Good Heart* (Toronto) and *Jump Tomorrow* (Sundance).

His television experience includes; Amazon's *Horror Of Dolores Roach*, Hulu's *Miguel wants to Fight & Sex APPeal*, Jerrod Carmichael/HBO's *Sermon on The Mount & Home Videos*, and ABC Family's *Jane By Design & Twisted*.

Jimmy has had the opportunity to produce for many international Directors including, Dagur Kari for *The Good Heart* (Iceland), Valerie Doncelli for *Hand In Hand* (France) and Lone Scherfig for *The Kindness Of Strangers* (Denmark). He has other experience as VFX Production Supervisor on *Hacksaw Ridge*, *Dr. Strange* and *World Trade Center*. Jimmy is married to award winning Make-Up Artist Kerrie Plant-Price and they have two amazing boys.

ANDREW WONDER | Director of Photography

Director/Cinematographer Andrew Wonder's cinematic journey began under the mentorship of Paul Schrader, evolving from an early role as Schrader's assistant into a pivotal creative partnership. His collaborations include serving as second unit director and associate producer for *Dog Eat Dog* (Cannes Directors Fortnight 2016) and co-directing *The Future of Movies* for La Biennale di Venezia's 70th anniversary. Reuniting with Schrader, Wonder now serves as cinematographer on *Oh, Canada*, marking a significant milestone in their dynamic collaboration.

A Lion, Emmy, and Pencil award-winning filmmaker, Wonder is renowned for his unique approach in his viral documentary *Undercity*, cited as "one of the most iconic and best urban exploration videos ever." His debut feature, *Feral*, praised by the New

York Times as “powerful, revelatory,” enjoys a perfect critic score on Rotten Tomatoes.

PHOSPHORESCENT | Composer

The last time we heard from Phosphorescent, it was after a five year gap between Houck’s 2013 breakthrough *Muchacho* and 2018 *C’est La Vie*. His life had changed drastically: He had left New York City for Nashville, had children, survived a nearly fatal bout of meningitis, and re-built his recording studio from the ground up.

After a bit of pandemic dormancy, Houck first revived Phosphorescent for *The Full Moon Project* in 2022. Each month, on the full moon, he released a cover of a song from an eclectic selection of artists like Randy Newman, Nick Lowe, Nina Simone and Tom T. Hall, getting back in the groove of making music in his Nashville studio. The Full Moon recordings did the trick, shaking the cobwebs loose: After the downtime of the pandemic, *Revelator* suddenly happened fast. Houck underwent a few writing retreats, renting himself a room across town then rejoining his family for the weekend. Though it only took six months to write and record, it wasn’t an easy birth: *Revelator* made Houck confront his usual tendencies toward self-doubt, amplified by his own questions about what sort of album he was making.

While *Revelator* remained a mystery even to Houck for some time, you can see a clear arc unfold across its nine songs. “Revelator” works as an overture, setting the stakes for Phosphorescent’s next chapter, and forecasting some of the conclusions reached after the winding journey of the subsequent eight songs. For the first time, Houck sings someone else’s song on a Phosphorescent album, after his partner Jo Schornikow wrote “The World Is Ending” a wryly bleak song that communicated a lot of the same things Houck had been feeling. After the newfound warmth of settling down on “C’est La Vie,” “Fences” and “Impossible House” use domestic imagery not as idylls, but as mechanisms of distance, grappling with the challenges of maintaining long-term partnerships. Though *C’est La Vie* was never quite as happy as some suggested, *Revelator* is notably more conflicted, wracked.

By the time *Revelator* closes with “To Get It Right,” Houck hasn’t necessarily found an answer, but at least has resolved to keep searching for one. Sprawling out over seven minutes, “To Get It Right” is the latest Phosphorescent epic that leaves you just a bit transformed by its conclusion. After all these songs that show us how we can disappear from ourselves — how we drift from the people we love, how we lose sight of things we once knew — “To Get It Right” is a reclamation, the moment where you find your way back to some core truths while still carrying what you learned along the way.

CREDITS

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A NORTHERN LIGHTS
AND
VESTED INTEREST
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OTTOCENTO FILMS
LEFT HOME PRODUCTIONS

IN ASSOCIATION WITH

EXEMPLARY FILMS
CARTE BLANCHE ENTERTAINMENT
ONE TWO TWENTY ENTERTAINMENT
SIPUR STUDIOS

A FILM BY
PAUL SCHRADER

RICHARD GERE

UMA THURMAN

MICHAEL IMPERIOLI

AND
JACOB ELORDI

OH, CANADA

BASED ON THE NOVEL ***FOREGONE*** BY
RUSSELL BANKS

DIRECTOR OF PHOTOGRAPHY
ANDREW WONDER

EDITED BY
BENJAMIN RODRIGUEZ, JR.

PRODUCTION DESIGNER
DEBORAH JENSEN

COSTUME DESIGNER

AUBREY LAUFER

CASTING BY
AVY KAUFMAN
SCOTTY ANDERSON

MUSIC BY
PHOSPHORESCENT

MUSIC SUPERVISOR
DINA JUNTILA

LINE PRODUCER
JIMMY PRICE

ASSOCIATE PRODUCERS
TAYLOR WELLS
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TIFFANY BOYLE

PRODUCERS
LUISA LAW
MEGHAN HANLON
SCOTT LASTAITI

PRODUCED BY
DAVID GONZALES

WRITTEN FOR THE SCREEN AND DIRECTED BY
PAUL SCHRADER

Unit Production Manager Jimmy Price

First Assistant Director Michael Meador

Second Assistant Director Zach Citarella

CAST

Leo Fife	RICHARD GERE
Emma	UMA THURMAN
Young Leo Fife	JACOB ELORDI
Diana	VICTORIA HILL
Malcolm	MICHAEL IMPERIOLI
Rene	CAROLINE DHAVERNAS
Sloane Ambrose	PENELOPE MITCHELL
Alicia Fife	KRISTINE FROSETH
Amy	PENELOPE MITCHELL
Amanda	MEGAN MacKENZIE
Benjamin Chapman	PETER HANS BENSON
Jackson Chapman	SCOTT JAECK
Jessie Chapman	CORNELIA GUEST
Cornel	ZACH SHAFFER
Cornel Fife, Sr.	SEAN MAHAN
Sarah Fife	ORLAGH CASSIDY
Stanley Reinhart	JAKE WEARY
Gloria	UMA THURMAN
Rev. Stephen Sewell	GARY HILBORN
Jimmy	RYAN WOODLE
Ralph Dennis	JOSHUA BESS
Mr. Callahan	ALAN CAMPBELL
Charles	DYLAN FLASHNER
Captain	AARON ROMAN WEINER
Eastern Employee	AMANDA LEE MASON
Garth	JOHN WAY
Boho	LOGAN KOVACH
Judge Uhlig	JEAN BRASSARD
Young Man in Plaid Jacket	JOSHUA WILLS
Flight Attendant	TAYLOR WELLS

Sound Designer/Re-recording Mixer RUY GARCIA

Post Production Supervisor	ISABEL HENDERSON
A Camera Operator	KATHERINE CASTRO
A Camera First Assistant	JOHN FITZPATRICK
A Camera Second Assistant	McKENZIE RAYCROFT
B Camera Operator	JOEL SAN JUAN
B Camera First Assistant	ADAM GONZALEZ
B Camera Second Assistant	MIKE LOBB
Loader	HUSSEIN FARAJ
Stills Photographer	JEONG PARK
Script Supervisor	NARIELYS MARQUEZ CARASQUILLO
Production Sound Mixer	JAMES BAKER
Boom Operator	GIOIA BIRKETT FOA
Art Director	JURASAMA ARUNCHAI
Graphic Artist	EDDIE IOFFREDA
Art Department Coordinator	ELLA TOLENTINO
Art Department Production Assistants	SUSAN BANCHEK
	CAROL GRAHAM
	MAX LOGAN
Set Decorator	MARY FELLOWS
Lead Person	GABE VELEZ
Foreperson	MIKE DiLORENZO
Set Dressers	GEOVANA LOZADA
	CONNIE KOURTSOUNIS
On Set Dresser	JOHN ROCHE
Property Master	JIMMY KELLEHER
Assistant Property Master	DANA NEUWIRTH
Casting Associate	SAMANTHA KAMELHAR
Extras Casting	TODD FELDMAN
Extras Casting Supervisor	LUCY PHO
Extras Casting Assistant	RACHEL TRAN
Assistant Costume Designer	THERESA MILES
Costume Supervisor	KATY MACBETH
Costumer	LUCIA SHAPIRO
Costume PA	BRIDGET CONNELL
Make-Up Department Head	SCOTT HERSH
Key Make-Up Artist	CRAIG LINDBERG
Make-Up Artist	MAYA HARDINGE

Hair Department Head	JON CARTER
Key Hairstylist	ALLISON IMOTO-SUH
Co-Key Hairstylist	HAILEI CALL
Construction Coordinator	RAY STENZEL
Construction Key Grip	FRANCIS CATALANO
Scenics	QUANG NGUYEN
	CHRISTOPHER WEISER
Key Grip	GARRETT BEOHLING
Best Grip	KATIE MORRISSEY
Dolly Grip	LIZARDO REYES, JR.
Company Grip	BEN D'ANDREA
Chief Lighting Technician	JOHN RAUGALIS
Best Electric	COLBY BLACKWILL
Generator Operator	JON MONTGOMERY
Company Electric	CHRIS STUDLEY
Production Supervisor	HEATH JACOB BALDWIN
Production Coordinator	BENJAMIN GREGORY
Asst Production Coordinator	REBECCA MARKOWITZ
Office Production Assistant	MANDY GOGGIN
Second Second Assistant Director	CHELSEA MEADOR
Key Set Production Assistant	JOE TIERNEY
Set Production Assistants	ELLIE HAINES
	COLIN McCARTHY
	AMY MUNIZ
	MAYA NEWMAN
Location Manager	JOHN MAHER
Asst Location Manager	MIKE DEVINE
Location Scouts	KELLY ULMER
	ERNIE KARPELES
Unit Production Assistant	ANDREW BELLOWS
Parking Coordinator	LISA MEDINA
Transportation Captain	GENE O'NEILL
Transportation Co-Captain	JOHN O'NEILL
Catering and Craft Service by	MARIO MENDOZA
	JOSHUA CRAFT SERVICE CO.
Chef	JOSE ISRAEL MEDINA
Assistant Chef	EJIL PATANAO

Key Craft Service	YSABEL RODRIGUEZ
Craft Service Assistant	EMILY GONZALEZ
Production Accountant	TERESA SEEMAN
Payroll Accountant	HALLIE SIMONE BOLDEN
Accounting Clerk	ALLIE WYANT
Set Medic	KEVIN McKENNA
First Assistant Editor	KEVIN KUBI
Dialogue Re-recording Mixer	MARTIN CZEMBOR
Dialogue/ADR Editor	MATT RIGBY
Sound Effects Editor	JONATHAN DEL TORO
Foley Artist	ALEKSANDRA STOJANOVIC
Mix Technician	JACK LIDEN
Post Sound Producer	EMILY GILMER
Chief Audio Engineer	PHIL FULLER
Sound Engineer	KEITH SENGBUSCH
Account Executive	JAY RUBIN
Post Production Sound Finishing by	POSTWORKS NY
Music Editor	DEBORA LILAVOIS
ADR Mixers	MARK DESIMONE
	JARRED GOLDMAN
ADR Studio	SOUNDTRACK NY
Additional Post Sound Facility	UPLAND SOUND
Post Production Picture Finishing Services	POSTWORKS NY
Visual Effects Artist	SEAN PERRY
Conform Editor	RYAN McMAHON
Finishing Producer	BRETT MEYERS
Account Executive	PETE OLSHANSKY
Dailies & DI Color by	BRIDGE POST
Colorist	VLADIMIR KUCHEROV
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SONGS

“Endless, Pt. 1”

Written by Matthew Houck
Performed by Matthew Houck
Courtesy of The Verve Music Group

“Where to Strip”?

Written by Matthew Houck
Performed by Matthew Houck
Courtesy of The Verve Music Group

“Endless, Pt.2”

Written by Matthew Houck
Performed by Matthew Houck
Courtesy of The Verve Music Group

“Please Take a Chance on Me”

Written by Aki Aleong
Performed by Hannibal
Courtesy of The Numero Group

“Acid Raga”

Written by William Farmer
Performed by Sunn Cycle
Courtesy of The Numero Group

“All of It, All”?

Written by Matthew Houck
Performed by Matthew Houck
Courtesy of The Verve Music Group

“Remain”

Written by Matthew Houck
Performed by Matthew Houck
Courtesy of The Verve Music Group

“Little, Pt. 2”

Written by Matthew Houck
Performed by Matthew Houck
Courtesy of The Verve Music Group

“Stop! (Don’t Worry About It)”

Written by Dennis Coffey, Melvin Davis,
and Clay McMurray
Performed by Lonette
Courtesy of Mike Theodore and Dennis Coffey
Productions

SPECIAL THANKS

BEN GOODMAN II and NICK DONNERMEYER

CHASE TWICHELL

THE PRODUCERS WISH TO THANK

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JP DITROIA

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PAULA MCCARTHY

MILL NECK FAMILY OF ORGANIZATIONS

SWEET PEA

TOULA RAMEY

MARTIN RUTYNA

US COLUMBARIUM AT FRESH POND CREMATORY

JOE VALENSISI

THE VILLAGE OF SLEEPY HOLLOW

YOUNGS FARM

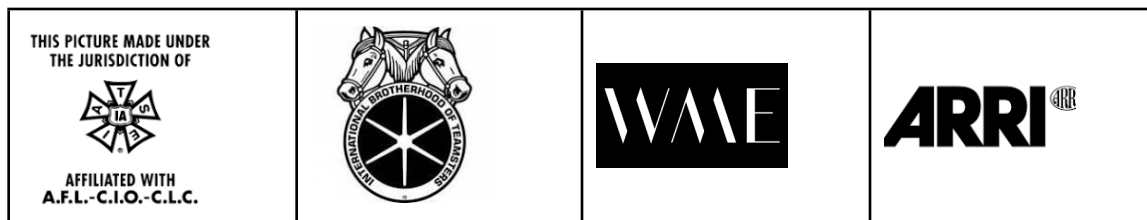
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