

Anwen O'Driscoll

Charles Martin Smith

THIS TIME



WHELAN/GIBSON/VAUGHN PRESENTS "THIS TIME" CHARLES MARTIN SMITH ANWEN O'DRISCOLL SERGIO DI ZIO
JENNIFER GIBSON ERICA DURANCE ROBIN DUNNE ALEXIS WHELAN AND DEBORAH COX ORIGINAL MUSIC BY STACEY HERSH
EDITED BY SHELDON LUDWIG PRODUCTION DESIGNER SARAH LANG DIRECTOR OF PHOTOGRAPHY JUSTIN YAROSKI
CO-EXECUTIVE PRODUCERS DAVID PERLMUTTER TIFFANY SWEARS BANNER ISAAC DOUG SLOAN
EXECUTIVE PRODUCERS CHARLES MARTIN SMITH ALLIE JENNINGS ROBIN DUNNE DEBORAH COX RICHARD ARLOOK
LEWIS CHESLER WAYNE ARRON MARK GINGRAS JOHN LAING JACKIE PARDY DON MCDONALD
PRODUCED BY SAHAR WHELAN JENNIFER GIBSON ROBERT VAUGHN
WRITTEN BY ALLIE JENNINGS DIRECTED BY ROBERT VAUGHN



this time

PRESS RELEASE

ABOUT

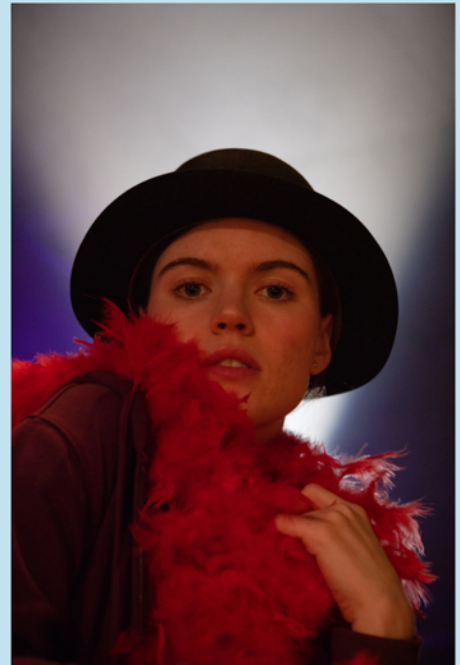
When a closeted teen inherits her deceased father's journal she discovers cryptic clues uncovering his secret life; now to fulfill his dying wish she must blackmail an alcoholic hearse driver to race her cross country to attempt a long shot rendezvous with her father's friend Liza Minnelli.

This Time is a film about the power of connection and the importance of being seen as who you truly are.

CAST AND CREATIVES:

ANWEN O'DRISCOLL as Grace Mitchum:

Anwen O'Driscoll is a Canadian actress known for playing Jaime in *You Can Live Forever* in 2022, and Taylor Matheson from 2017 to 2021 on *Burden of Truth*. She also portrayed the eccentric Cathy MacDonald in *October Faction* in 2020, based on the cult comic by Steve Niles and Damien Worm. In 2021 she starred as Ashley Reeves in the biopic *Left for Dead: The Ashley Reeves Story*, and in *The Good Father: The Martin MacNeill Story* as Alexis MacNeill with Tom Everett Scott. Other credits include guest starring in *American Gods* (2021), and in *Flint* (2017) with Queen Latifah.



CHARLES MARTIN SMITH as Red:

As an actor, Charles Martin Smith first came to prominence as one of the young stars of George Lucas' *AMERICAN GRAFFITI* (1973). He has starred in many other films including Brian DePalma's *THE UNTOUCHABLES*, Sam Peckinpah's *PAT GARRETT AND BILLY THE KID*, *THE BUDDY HOLLY STORY*, *NEVER CRY WOLF*, *DEEP COVER*, *THE HOT SPOT*, John Carpenter's *STARMAN*, *DEEP IMPACT*, *LUCKY YOU* as well as many television films and mini-series in a career spanning over 50 years.

Smith made his film directing debut with the satirical horror film TRICK OR TREAT (1986), for Dino DeLaurentiis. He also directed the two-hour TV movie BUFFY THE VAMPIRE SLAYER (WELCOME TO THE HELLMOUTH) In 1997, he directed the Disney film AIR BUD, a surprise world wide box office and critical success. He next wrote and directed THE SNOW WALKER for Lion's Gate (2003), starring Barry Pepper and James Cromwell, followed by STONE OF DESTINY for Odeon Sky and Alliance, starring Charlie Cox, Kate Mara, Billy Boyd and Robert Carlyle.

In 2011, Smith returned to the US and co-wrote and directed DOLPHIN TALE for Alcon Entertainment and Warner Brothers Pictures. The film, based on the true story of Winter the rescued dolphin, whose life was saved by the creation of a prosthetic tail, stars Morgan Freeman, Ashley Judd and Harry Connick Jr. and enjoyed enormous world-wide success, including a Smith-directed sequel, DOLPHIN TALE 2. Then, in 2018 Smith directed the film A DOG'S WAY HOME for Columbia Pictures/SONY, starring Ashley Judd, Edward James Olmos and Jonah Hauer-King, based on the book by Bruce Cameron.

DEBORAH COX as Blue:

Deborah Cox is an award-winning recording artist, Canadian Music Hall of Fame inductee, and international talent spanning the worlds of music, Broadway, television, film, and fashion. An established songstress, Cox has scaled the R&B and Pop charts with six top 20 Billboard R&B singles and an impressive thirteen No. 1 hits on Billboard's Hot Dance Club Play Chart. Her sophomore album spawned 2 No. 1 R&B songs including the record-breaking "Nobody's Supposed To Be Here" that spent 14 weeks at the top (the longest in history at the time) and "We Can't Be Friends." In addition to her illustrious musical catalog, the Canadian-born star has been recognized for her undying commitment to various social justice initiatives. In 2020, Deborah was honored with Black Music Honors' Entertainer Icon Award in recognition of her 25 ground-breaking years in the music industry. A seasoned entertainer, both on-screen and off, Deborah is currently winning rave reviews for her roles on BET's First Wives Club and Emmy-nominated HBO MAX's series, Station Eleven. In May 2022, Deborah reached a pinnacle career milestone when she made history as the first Black woman inducted into the Canadian Music Hall of Fame. In the same year, Deborah was given the Key to the City and had September 23rd declared as Deborah Cox Day. She also received a star on Canada's Walk of Fame, rounding off an incredible year.



ROBERT VAUGHN, Director, Producer:

Robert started his professional career working for Roger Corman's studio as a production assistant before landing a Production Executive job at Chesler/Perlmutter Productions in 2000. Over the next 10 years, Vaughn produced and directed second unit on more than 30 television and feature films including Kari Skogland's 2003 thriller Zebra Lounge and the stylish thriller Tempo starring Hugh Dancy, Melanie Griffith, and Rachael Leigh Cook. It was at Chesler/Perlmutter where Vaughn worked closely developing projects with directors Jean-Marc Vallee, Phillip Noyce and Luis Mandoki.

After establishing himself as a creative producer, Vaughn turned his sights to writing and quickly amassed a slew of credits: Wild Horses for HBO Pictures, Twins for Showtime and director Renny Harlin, and Firegirl for Cinemax.

In 2011, Vaughn directed the highly rated telefilm film The Santa Suit which later went on to earn him a Directors Guild of Canada Nomination and was asked to helm the critically acclaimed Canadian stage premiere of Neil LaBute's In A Forest, Dark and Deep. In 2017, Vaughn wrote and directed the telefilm High-Rise Rescue for Up, Beta and Superchannel. His latest directorial effort Lifetime's Christmas Movie Magic was well reviewed in The Wall Street Journal, The Globe and Mail, and Entertainment Weekly and garnered one Canadian Screen Award nomination and three Directors Guild of Canada Award nominations. His feature directorial debut This Time stars Charles Martin Smith and Anwen O'Driscoll.



ALLIE JENNINGS, Writer, Executive Producer:

Allie Jennings is a writer who resides in LA with her one-eyed cat named Timmy. After graduating from USC where she studied screenwriting, she went on to write the award-winning short film Keep Calm and Tampon that premiered at the 2018 Santa Barbara International Film Festival. In addition to working at NBC as a showrunner's assistant, she also sold and developed a web series to Comedy Central called Witches In LA and has a feature script optioned by the production company Muse Entertainment Enterprises. Her awards include having a feature script ranked as the #7 Thriller Feature on The Red List and being a three-time semi-finalist in ScreenCraft's comedy pilot and horror feature competitions.

JENNIFER GIBSON, as Anne, Producer:

An actor, filmmaker, activist and mom, Jennifer's aim is to make feminist, social justice-driven work that inspires change. Highlights of her acting career are Eli Roth's Hemlock Grove, David Cronenberg's Maps to the Stars, Steven Spielberg's A.I and Minority Report, and numerous TV Movies. In the wake of the #metoo movement, her work with aftermetoo led to her pursuing her filmmaking career. She co-wrote and directed The Christmas Chalet (UPtv) in 2019, followed by directing Christmas Stars and executive producing the acclaimed Christmas Movie Magic, both for Lifetime TV.

Her proudest professional accomplishment to date is the independent film This Time, which she produced in 2022. It speaks to the power of connection and the importance of having someone see the real you.



SAHAR WHELAN, Producer:



Sahar Whelan is a full-time business owner, mother, producer, and avid traveller. After receiving her Master's Degree in Pharmacy from University of Toronto in 1990, Sahar went on to manage corporations of various sizes throughout her career. In 2012, she founded her own specialty pharmacy in Ontario where she remains Director of Pharmacy today. Alongside managing her own business, Sahar is also the President and CEO of a small engineering consulting corporation called Canadian Ecosystems and entered the realm of production for the first time, shortly after. When her daughter, Alexis, began acting at age nine, Sahar sought investment opportunities in production while simultaneously supporting her daughter's acting career. After executive producing the short independent film Tsantsa in 2012, most recently, Sahar produced Robert Vaughn's This Time, set to premiere in 2023.

When Sahar isn't on set with Alexis, she can be found acting as a corporate sponsor for Toronto acting school Talent Inc Canada, alongside acting as a corporate sponsor for various other sports teams and businesses. Sahar enjoys travelling around the world and spending time with her two daschund puppies.

F.A.Q.

Why did you want to make this movie?

Rob: An awakening started in me with the Me Too movement and Jen's involvement in that. I always thought of myself as an ally to all, but I never really knew what that meant. I started thinking about all the privilege I was afforded by a power structure whether I deserved it or not, and I wanted to do something about it. Allyship, I realized, was not a passive state of intellectual or emotional being. It was a state of action, and I needed to take action. I dug in to doing the work of being an ally and I was disturbed by how many biases, assumptions and false narratives I had been taught, or simply accepted as truth. And I'm a "woke", liberal, democrat. It made me wonder: how many others need to see how damaging we can be?



The LGBTQ community has always been important to both of us. Both personally and professionally, our lives are immeasurably better because of our involvement with the community. We have watched in horror as the community has been persecuted for no other reason than who they love. In talking to our 2SLGBTQ friends and family, organizations, and of course google, and we found that having ONE supportive adult can mean the world of difference for a Queer kid. Literally the difference between life and death. When we thought about how any kids across the world don't have that, we tried to give them something in the meantime: a story of hope.

Jen: Making movies is the best way we know to reach people, so I reached out to a brilliant LGBTQ writer I'd been working with, Allie Jennings. We needed an authentic LGBTQ voice, and Allie delivered a funny, poignant, heartbreaking and heartbursting script that blew us away.

Rob: We wanted to tell the story of building a bridge between two people who seem at first to have nothing in common, but end up being just what the other needs.

How is it as a married couple on set?

Jen: We're probably more cohesive on set than we are at home! We often work together and the boundaries are always the same: no ego, what's best for the movie wins. Rob is laser focused, uber prepared, and was literally moving trucks on set if we were losing light, and I trust his instincts completely. Thankfully, he trusts mine as well, so we can have conversations instead of confrontations. Rob: Jen was the Mama Bear on set, and only she could have seen it through with such kindness and compassion. We dealt with difficult material, and had difficult conversations on set, but Jen made sure it was handled with sensitivity and vulnerable people's safety in mind.



Why was LGBTQ casting important to you?

Rob: It can't be said enough: representation matters, and queer kids need queer role models. Also, so many LGBTQ actors have been denied opportunities in the past, and the community tells their stories most authentically.

Did you prioritize LGBTQ crew?

Jen: We did. Ultimately, we hired the best people for the job, and many of our key crew has worked with us for years. Not all identify as LGBTQ, and we didn't make it a mandate for hiring, but we had a number of LGBTQ crew and our set was so much the better for it. A movie like this benefits so much from a set filled with allies and community members. We absolutely insisted on allyship. We had a code of conduct, detailing that NO HATE would be tolerated. We used people's pronouns on call sheets, if desired, and made sure to have resources available if anyone felt triggered by difficult material. A safe, respectful set can be achieved at any budget, and I'm very proud of ours.

What is your favorite memory from set:

Jen: Lunch. And not just the food, but the times I could sit down randomly at a table and have real, meaningful conversations. I might not have known someone's last name twenty minutes ago, but we unpacked some real stuff in that time! I think the material brought out the realness in people and I love that. Human connection at it's best.

Rob: A big thing for me is the empathetic education I received. We all knew this was an opportunity to understand one another and we all wanted to. If I got someone's pronoun wrong, I was mortified, but the grace shown to me was beautiful: I was corrected, I apologized, used the right pronoun, and we moved on. No shame, as long as no harm was intended. It sounds so simple, but I've adapted it to many areas of my life.

From a filmmaking standpoint, the fireworks scene was a highlight. I had watched fireworks with my daughter and thought the reflections of explosions in her eyes would make an amazing shot. I took some pictures, and showed them to my D.P., Justin Yaroski, who loved the idea. When we found the Immersion Room in Toronto, an interactive projection facility, I thought we might just be able to pull it off.

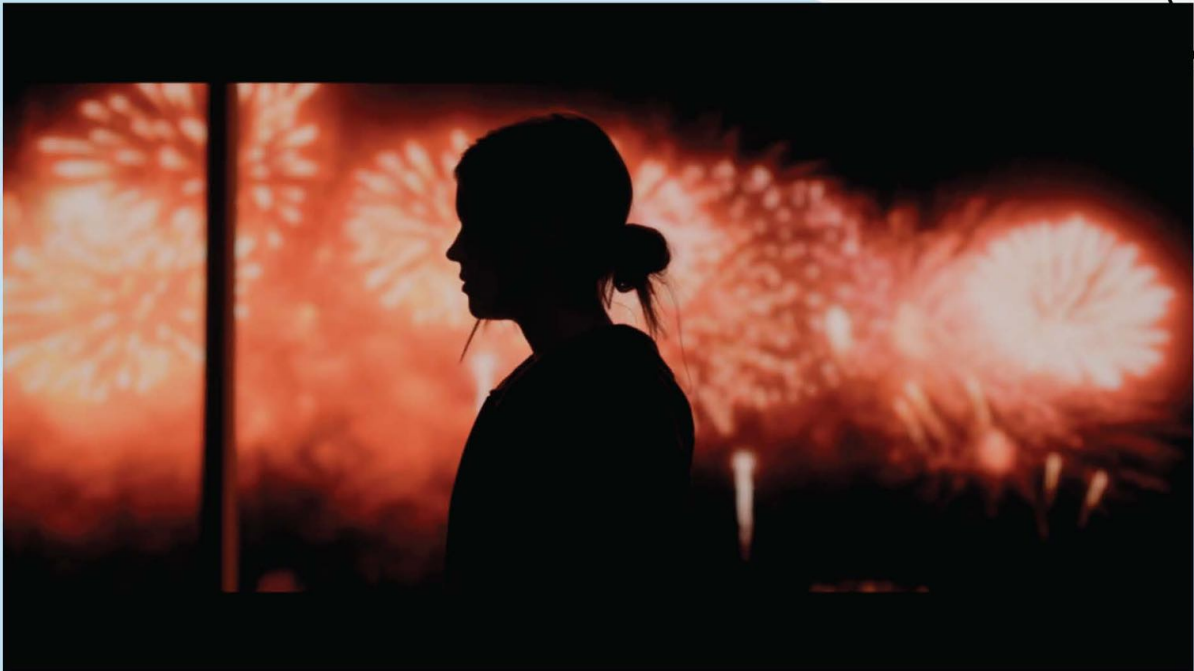
In low budget filmmaking, you get used to settling sometimes, or not making "the perfect the enemy of the good", but this was an instance where Justin and his team and Matt and his team at the Immersion Room exceeded my expectations with that shot.

Who do you hope sees this movie:

Jen: I hope Queer kids see this movie and know they're not alone, and I hope everyone else sees it to learn to not just tolerate what makes you and others different, but to celebrate it. Rob: The world needs more empathy, less division.

Jen: So everyone IN THE WORLD should see it.

FULL LENGTH TRAILER



ONE MINUTE TRAILER

