



a SUNDAY

KIND OF

LOVE

PRESS KIT



www.asundaykindoflove.com

Canadian Distributor:
Avi Federgreen

info@indiecanent.com
T:(001) 416-898-3456



Geordie Sabbagh Productions Inc. & Broken Compass Films Presents

A SUNDAY KIND OF LOVE

Directed and written by GEORDIE SABBAGH

Produced by RYAN WEST and GEORDIE SABBAGH

Executive Producer AVI FEDERGREEN and SEAN CISTERNA

Director of Photography SAM PRYSE-PHILLIPS

Production Designer STEPHANIE WOODALL

Costume Designer ANGEL SPENDLOVE

Edited by BERN EULER

Starring

DYLAN TAYLOR

MELANIE SCROFANO

MEGHAN HEFFERN

LOG LINE

Face-to-face with Death, a struggling writer must decide if his dream of success is worth dying for and if his true love is in this world or the next.

SYNOPSIS

Short Version

Adam is a struggling writer on the verge of giving it all up - his books are forgettable, he's jobless and broke, and his girlfriend is getting ready to move on. One day while attempting to finish his last novel he meets smart, beautiful Emma, who also goes by the name of Death. Allured by her offers of everlasting fame and a chance to take his place among the greats, Adam must decide if what he's dreamed about is worth dying for, and if the woman he truly loves is in the present or the hereafter.

Long Version

Adam Loule, 31, is trying to write the next great novel. It isn't going well. His previous books have all been failures, and now he's only surviving thanks to his girlfriend Tracy, 29, a successful lawyer. His blind obsession for greatness has recently put a strain on their relationship, not that Adam's noticed. He does however notice the beautiful and flattering Emma, 25, especially when she tells Adam she also goes by the name Death... and she's here for him.

Adam is sceptical about Emma's claim despite her eerie knowledge of his deepest secrets, though he changes his tune after a demonstration of her reaping skills. As Adam descends into panic Emma makes a case for the perks of death. She's going to give him until tomorrow to finish his book, which will make him famous and become the classic he's always dreamed of writing. She describes a future after he dies that seems pretty great, while choosing life guarantees more of the same obscurity and failure. Adam decides he'll take his chances and live, as what good is fame if you can't be around to bask in it. Adam pleads with Emma and she finally relents. If he can prove that living is better than his dreams coming true, she might let him live.

Adam professes that Tracy makes living worthwhile, but Emma doesn't buy it. Tracy's moving up in the world and is quickly going to tire of supporting a struggling writer who takes her for granted, and daydreams of the fame that will save him from his life as a nobody. Realizing she might be right Adam tries to make amends with Tracy, but his erratic behaviour and Emma's invisibility causes Tracy to think that Adam is having an affair. After two years together she wants to move on with life and is wondering if he's either ready or willing to move on with her. As Adam continues to try and find things worth living for, he begins to connect with Emma. The attraction is mutual. Emma wants to quit being Death, but is afraid to take the next step and has been looking for someone to take it with. She wants to go with Adam. Suddenly, the afterlife isn't looking so bad.

Torn between two women – not to mention fame and failure – and with dawn about to break, Adam must decide if what he's dreamed about is worth dying for, and if the woman he truly loves is in the present or the hereafter.



INDIECAN10K FILM CHALLENGE

A Sunday Kind of Love was filmed as part of the inaugural IndieCan10K Film Challenge, a program created by IndieCan Entertainment to help cultivate first-time feature filmmaking efforts. Selected from dozens of scripts from across Canada, *Sunday* was then tasked with raising \$10,000 to use as a shooting budget through crowdfunding means. With this funding in place, several industry sponsors would meet and exceed this value in donations of gear and services to aid in the production of the film. In addition to the hundreds of amazingly supportive crowdfunders and industry sponsors who helped make this film possible, *A Sunday Kind of Love* owes gratitude to many businesses and locations in the city of Toronto for their support.

QUICK FUN FACTS

-Due to the \$10,000 budget, the film was shot in just 12 days. This meant filming 9-13 script pages a day, whereas the average is 1-3 pages per day.

-The script was a quarter-finalist in Scriptpalooza, one of the top scriptwriting competitions.

-It was a full hands-on affair with some of the cast and crew offering homes, props and clothes to be used in the film.

-The film will receive a theatrical release in Canada in 2016

-Benjamin Ayres, who also plays Dr. Zachary Miller from NBC/CTV's *Saving Hope*, graciously played Death's first victim

-Much of the soundtrack comes from Ubiquity Records out of California, which focuses on rare funk, soul and groove. Some of the artists used, such as Darondo and Geater Davis, are considered 'lost greats.' One of the songs, *Sweet Woman's Love*, is a classic of the deep soul genre.

-The Palais Royale is a beautiful 92 year-old dance hall where greats such as Count Basie and Duke Ellington have played. Many of the locations used in the film have been in major feature films and TV series such as *X-Men*, *Suits*, *Chicago* and *Robocop*.

-The two stars, Dylan Taylor and Melanie Scrofano, will next be seen leading their own TV series. Dylan in *What Would Sal Do?* and Melanie in Sy-Fy's *Wynonna Earp*.

INTERVIEW WITH WRITER & DIRECTOR GEORDIE SABBAGH

What is A Sunday Kind of Love about?

It's about Adam, who is a struggling writer on the verge of giving it all up. Everything in his life is going poorly; his books have been flops, he's been having writer's block finishing his current novel, and his girlfriend is on the verge of leaving him. Then he meets a beautiful woman named Emma, who also goes by the name of Death. She offers him immortality and says that if he finishes his book he'll go down as one of the greatest authors of history. Adam has to make a decision whether he's willing to die for that or if he's willing to remain an unknown failure for the rest of his life. He has to decide between greatness and obscurity, and also whom he loves. As Adam and Emma bond it becomes evident that she could be part of the death-and-success package, and he has to decide who is the love of his life.

Where did the idea come from?

This film is really about coming to a period in your life where you have to make bigger decisions that have longer-term implications. The idea came to me when I was entering my thirties and starting to think about the longer terms aspects of my life. I think when you're in your twenties you live for today, and when you hit yours thirties everything suddenly matters. The idea about this film is figuring out what in your life really matters and what you're really willing to sacrifice.

Where did you get the title?

It's a famous song, a jazz standard most famously sung by Etta James. I believe it's played at most weddings because it's about finding a love that last forever. I think that's one of the themes of the films - Adam discovering the woman in his life that makes him truly happy, whether it's Emma or Tracy.

So it's old romance versus new manhood between Emma and Adam?

I wanted Emma to be an old soul. There are a lot of viewpoints that I gave to Emma that I felt came from a different time, specifically her ideas on love. She has a very 1940s idea of romance, which I think we all still maintain – that idea of finding someone and having an affair that lasts forever, true love. I think that's at the core of all these romantic movies and I think Emma personifies that idea. For Adam he's more into his own

relationship and realizing that the 'happily ever after' requires a lot of work to keep it 'happily ever after'. The other big theme for Adam is the idea of manhood, what it means to be a man when you're not the earner. I think for men today there are a lot of different ideas about what it means to be a man and Emma, being from the forties, puts her at odds with a lot of these ideas.

On Dylan Taylor as Adam:

I wanted someone who was an everyman, because if they were magnificently good looking it wouldn't really sell the story. Not to say Dylan isn't a very attractive man of course, but he's definitely got that everyman vibe I was looking for. What was interesting about Dylan was that when he read the script I could immediately see that he shared a lot of Adam's characteristics. I thought that it would be great to have an actor who could relate to the character personally. Dylan is a fantastic actor and when he was in the audition room he owned the part, and it was one of those moments where you just know, he's Adam.

On Melanie Scrofano as Emma:

Melanie has the ability to bring a real sense of depth. When you look at Melanie's eyes you feel like there's a history there. There was a lot of complexity to her character that needs to be conveyed and Melanie was really able to bring that with these amazingly discreet gestures - a simple look, a glance, a gesture that somehow demonstrates she's an old soul.

Meghan as Tracy:

When she came in and read for the part Meghan brought a lot of hope to the script, and I think that was what sold me. Meghan had a hard role to play in the sense that she had less screen time than Melanie and yet still had to represent herself as a contender. Plus on top of that she has to justify being with someone who is feeling very sorry for themselves, but still has to root for that person. I felt that it was a hard role to play because it involves those hard questions in a relationship; why are you with this person, why don't you just leave. She had to play to both audiences – those who understand her position and those who don't quite get it.

How would you describe your directing style?

I have great respect for actors and I felt the key thing is giving them the freedom and the resources to make their roles and the situations believable. When a film has such a small cast as ours does it's all the more important for the audience to believe in these characters and where they're coming from, otherwise you've lost their attention. There's no action sequence to save the film so when I went into this, I told the actors to take what I've written and make it real. For me it was important to allow the actors some room to make each role their own. For example Dylan came to me and said he felt that once Adam realized that he was going to die that he would start having fun with it – he would do things that he would never otherwise do because he knows he's going to die – and we took that and worked it into the script, and it was amazing.

Small budget means full days. What was the most number of pages you shot in one day?

We shot 13 pages in one day. The actors found that really difficult because it's not the norm. I had pre-warned them that we'd be doing a lot of Woody Allen scenes, in that we would run the whole scene as one shot, and I think initially they got excited and embraced the idea but when it came to actually executing it, it became really difficult because that's 7-8 pages to do over and over again. It was a good challenge. But it also saved us. It was the only way we could get through the amount of pages in the time we had.

Canadians aren't well known for their romantic walk-and-talk films.

I can't think of another Canadian walk-and-talk romantic film. They're challenging to do because there are only three characters so you really need to fall in love with them because you're going to walk and talk with them for ninety minutes. When I wrote it, I didn't think too much about it. I took some inspiration from those filmmakers who've made movies on no money – Ed Burns, for example. I felt I had a story I wanted to tell and I wrote it, but I kept in mind the whole time that it was a story we might have to tell with very little money. When the IndieCan10K competition came up, I felt it was a good fit. I knew we could make the movie with little money without compromising it and the IndieCan10K allowed us the opportunity to make the film and to cast wonderful actors.

LEGACY, MEDIOCRITY AND/OR ETERNAL GREATNESS



If you could have the legacy of one author, alive or dead, which author would you choose?

Geordie Sabbagh:

Theodore Roosevelt, who wrote many books, mostly on nature, but had an incredible life. Or, I would choose Mark Twain who also had a rich life, he wrote books that work for every stage of your life.

Dylan Taylor:

My character is obsessed with Hemingway so I became obsessed but Hunter S. Thompson is exciting to me – he got fired out of a cannon after he died. I think Johnny Depp would play me in the film and Terry Gilliam would want to direct those films for sure.

Melanie Scrofano:

J.K. Rowling because she wrote *Harry Potter* and that made her some money. Isn't that what it's all about?

Meghan Heffern:

Shakespeare. Am I the only one who said that? I need to read more.

Would you prefer a long life toiling in mediocrity or a short life and eternal greatness?

Dylan Taylor:

A short life – I'm going to go with greatness. Mediocrity is something I actually fear.

Melanie Scrofano:

Is there definitely an afterlife? If there's definitely an afterlife then I'll take the short life 100%. I need some answers before I can make a choice. If we're not sure about afterlife, I'll take long life and make the best of it.

Meghan Heffern:

To be honest, neither one sounds particularly incredible. I would like just a happy normal medium life, just somewhere in the middle.

Geordie Sabbagh:

I can't answer that question. I don't know the answer. I wrote a whole film about it and I still don't know the answer. And I think that's one of the journey's of *A Sunday Kind of Love*, and hopefully it will leave the audience wondering which one would they choose – to live for what makes a person happy, which are family and friends, or to die for fame and glory – obscurity or greatness.



ABOUT THE CAST



DYLAN TAYLOR (Adam) graduated from George Brown's Theatre Conservatory in

Toronto and in his first professional show, *Bluffers Moon*, he earned a Dora nomination for "Outstanding Performance". Shortly thereafter he began working in television with lead roles in the short films *Oy, It's A Boy*, and *A Dying Fall* for CBC's *Zed TV*, as well as *The Nincompoops* for Bravo! Canada.

Dylan then went on to co-star in the Lifetime movie-of-the-week *The Dive from Clausen's Pier*, and has since guest starred in television series including *The Jane Show*, *Life with Derek*, *Murdoch Mysteries*, *Aliens in America*, *Flashpoint*, *Rookie Blue*, *Good Dog*, *The Listener* and *Haven*.

Dylan's first series lead was in The Comedy Network's *House Party*. He then went on to become a fan favourite as a series regular on ABC's *Defying Gravity* before spending two seasons as a series regular on BBC America's period drama *Copper*.

His feature film credits include; Terry Gilliam's *Tideland*, *The Incredible Hulk*, and lead roles in *Warriors of Terra*, *Hooked on Speedman*, *Indie Jonesing*, the cult hit *Charlie Bartlett*, and most recently *Reasonable Doubt*.

Currently Mr. Taylor is reprising his role from Ubisoft's *FarCry3* in *FarCry4* and returned to his recurring role for the fifth season on USA Networks *Covert Affairs*. He has been cast in the lead of upcoming Super Channel series *What Would Sal Do?*



MELANIE SCROFANO (Emma/Death) was born and raised in Ottawa, Ontario. Melanie is a diverse actor with both comedic and dramatic sensibilities. She has appeared in over 40 films and television productions including *Supernatural*, *Saving Hope*, *Being Erica*, *Haven*, *Heartland*, *Degrassi: The Next Generation*, *Warehouse 13*, *Robocop*, and *Saw VI*.

She has guest starred as a mother held hostage in the CTV hit, *Flashpoint*, a stalking victim in *Rookie Blue*, and a gangster's girlfriend opposite Kevin Durand and Scott Speedman in the Toronto International Film Festival official selection, *Citizen Gangster*.

Her two most recent TV credits include her role as Tia Tremblay in CTV series *The Listener* for the shows final two seasons and the History Channel series *Gangland*

playing the role of a female biker and criminal, which debuted at the end of 2014.

Melanie appeared in the TIFF '14 film *We Were Wolves*, and will next appear in *Happily Ever After*, and *Birdland*. She has also been cast in the titular role of new SyFy series *Wynonna Earp*.



MEGHAN HEFFERN (Tracy) was born in Edmonton, Alberta, and began her career in film at the age of 15. Starting as a stand-in on a popular children's series, Meghan quickly climbed the ladder of success. With over 30 film and TV credits under her belt, Meghan has worked with comedy greats such as Eugene Levy, Colin Mochrie, Paul Reiser and Martin Short.

She played a pivotal role in Atom Egoyan's film *Chloe* starring Liam Neeson and Julianne Moore, and appeared alongside Daniel Radcliffe and Zoe Kazan in the comedy *What If (aka The F Word)*. Meghan also had the opportunity to work alongside the Belleville brothers as a series lead in the Showcase comedy *Almost Heroes*, and currently can be seen in the CW series *Backpackers*.

Other credits include lead roles in *American Pie Presents: Beta House*, *Old Stock* and the horror films *The Fog*, *Home Sweet Home* and *The Shrine*; recurring roles on Spike's *Blue Mountain State*, Disney's *Aaron Stone*, and *Degrassi: The Next Generation*; and guest spots on *Lost Girl*, *Rookie Blue*, *The LA Complex* and CBC's *Good Dog*.

Meghan is currently working on short film *Flung*, which she wrote, produced, and starred in. She will also appear in Ricky Gervais' *Special Correspondents*.

ABOUT THE CREW

GEORDIE SABBAGH'S (writer-director-producer) work includes the awarding-winning shorts *Counselling* and *The Proposal*, which screened at ComicCon and Fantasia. His first feature, *A Sunday Kind of Love*, was one of five projects selected from across Canada to be greenlit for the IndieCan10K competition. The film premiered at the Montreal World Film Festival, received an Award of Excellence by Indiefest and will be theatrically released in 2016. Geordie is currently prepping a short, *Tomorrow's*

Shadows, which will star David Cronenberg, and his second feature, *Somewhere There's Music*.

A multi-faceted filmmaker, Geordie also produced the feature film *Old Stock* (Top 5 Canadian films at the box office opening week) and the thriller *Clean Break* (Best Drama, Atlanta Horror Film Festival). He was selected for 3 Bravo!FACT short grants, the 2013 Whistler Project Lab, the 2013 Berlin Project Market, the 2014 TIFF Producer's Lab and TIFF International Financing Forum, the 2015 CMPA and Telefilm Berlin Delegation. Geordie won the 10,000 Euro VFF Pitch prize at the Berlin Film Festival in 2013 where he was also part of the Talent Lab.

Prior to founding his own company, Geordie Sabbagh worked in all mediums of entertainment including film, TV, radio and new media for some of the most prestigious and innovative companies in the world, such as the BBC. He is a graduate of Norman Jewison's Canadian Film Centre and received his MA in International Business and Management from the University of Westminster in London, England. 10,000 Euro VFF Pitch prize at the Berlin Film Festival in 2013 where he was also part of the Talent Lab.

RYAN WEST (producer) is a Vancouver-born, Toronto-based producer and an alumni of Simon Fraser University. His career in factual television has included such shows as HGTV's *Live Here, Buy This!*, YTV's *Cache Craze*, W Network's *Masters of Flip*, and CBC's *Canada's Smartest Person*. He has produced several short films, including zom-com *Day of the Living?* (Best Short Comedy at the Hamilton Film Festival) and the upcoming horror *Earworm*. He has produced several short projects for Norman Jewison's Canadian Film Centre. *A Sunday Kind of Love* is his first feature film.

AVI FEDERGREEN (executive producer) is the founder and CEO of Federgreen Entertainment Inc. He brings nearly two decades of experience in the Canadian film industry. His many producing credits include 2013 Canadian Screen Award and Directors Guild of Canada nominated film *Still Mine*, *Score: A Hockey Musical*, *One Week*, *Moon Point*, *I'm Yours*, *Hungry Hills*, *High Life*, *Leslie My Name is Evil*, and the documentary *As Slow As Possible*.

In 2011 Avi launched IndieCan Entertainment with a focus on independent, low budget feature films. IndieCan Entertainment has released *Empire of Dirt* by Peter Stebbings, *Sex After Kids* by Jeremy LaLonde, *Random Acts of Romance* and *Amazon Falls* by

Katrin Bowen, *The Sheepdogs Have At It* by John Barnard, the first ever Canadian fully financed 3D feature *Dead Before Dawn* by April Mullen, and the documentary *30 Ghosts* by Sean Cisterna.

Avi created the IndieCan10K Initiative to provide emerging Canadian filmmakers the chance to make their first feature film. In its inaugural year seven filmmaking teams from seven provinces participated, including *A Sunday Kind of Love*. Through the initiative service providers from each province provided in-kind support to the filmmakers in various sponsorship capacities, including equipment, insurance, clearance and more.

SEAN CISTERNA (executive producer) is a Toronto-based filmmaker. A graduate of York University's Film and Video program, Sean began his directing career on the PBS Kids show *Ricky's Room*. After directing commercials for Corus Entertainment he produced the feature film *My Brother's Keeper* and directed the YTV musical *King of the Camp*. His 2011 feature film *Moon Point* played the international film festival circuit. The Movie Network acquired *Moon Point* for broadcast, and for national home video release through Anchor Bay Entertainment.

His feature documentary, *30 Ghosts*, was produced under the Hot Docs Doc Ignite program and was distributed by Indiecan Entertainment. Sean's most recent project is directing *Full Out*, the true story of Ariana Berlin, a California gymnast and Olympic hopeful whose dreams were shattered after a debilitating car accident. The film chronicles her recovery as she successfully blends hip-hop with gymnastics and brings it to the gymnastics team at UCLA.

CAST LIST

Adam	DYLAN TAYLOR
Emma	MELANIE SCROFANO
Tracy	MEGHAN HEFFERN
Mark	BENJAMIN AYRES
Amy	JESSICA SALGUEIRO

Busker	DANNY SMITH
Mom	ANGELA BESHARAH
Girlfriend	ASHLEIGH RAINS
Server	ARDON BESS
Sylvia	NONNIE GRIFFIN

CREW CREDITS

Director & Writer	GEORDIE SABBAGH
Producers	RYAN WEST GEORDIE SABBAGH
Executive Producers	AVI FEDERGREEN SEAN CISTERNA
Director of Photography	SAM PRYSE-PHILLIPS
Production Designer	STEPHANIE WOODALL
Costume Designer	ANGEL SPENDLOVE
Editor	BERN EULER
Casting by	MILLIE TOM
Production Manager	ASHLEIGH RAINS
Production Coordinator	STEVE STRANSMAN
First Assistant Director	NIKKI CHOW
Second Assistant Director	IAIN LACOURT
Script Supervisor	RYAN JAKUBEK
Steadicam Operator	DANIEL ABBOUD
First Assistant Camera	TYLER SHOEMAKER ALEXANDER MOTLEY
Steadicam Camera Assistant	LARRY ATANASOV
DMT	CHIBI KASZA
Stills Photographer	ANGELA BESHARAH
EPK	NOAH TAYLOR
Unit Publicist	JULI STRADER
Gaffer	ALEX 'ZEEK' CYWINK
Grips	HOWARD WAN

	ELI WEINSTEIN
	NAZ STONE
	FILIP GOLDSHTEIN
Sound Recordist	NATHANIEL LINGARD
Music Supervisor	MICHAEL PERLMUTTER
Key Make Up Artist	EDEL BEDARD
Daily Make Up Artists	SARA LAW
	VIVIAN ORGILL
Key Hair Stylist	SARAH SABINE
Wardrobe Assistants	ANNA-CLAUDE BIRON
	SARA BRZOZOWOSKI
Production Assistants	SARAH BOTROS
	NICKY LANTHIER-ROGERS

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