

TIME OUT OF MIND



RUNNING TIME: 117 min

RATING: Not Yet Rated

PUBLICITY CONTACT:

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ABOUT THE FILM

Plot Summary

George (RICHARD GERE) is an increasingly desperate man. Life seems to have passed him by. With nowhere to turn, he finds himself adrift on the unforgiving streets of New York City. After exhausting all possible housing options, he seeks refuge at Bellevue Hospital, Manhattan's largest intake center for homeless men. It proves a harsh and bewildering environment, teeming with marginalized souls. But when George befriends a seasoned shelter-dweller (BEN VEREEN), he begins to find hope of repairing his relationship with his estranged daughter (JENA MALONE).

TIME OUT OF MIND is a tour de force for Gere, an actor known for portraying urbane, self-possessed characters. Here, he is unmoored, almost unrecognizable, in circumstances no one would want to fall into, in which nearly all is lost. As the camera tracks him, often from afar, George bounces from one situation to the next, virtually invisible to the city dwellers around him.

Once again, writer-director Oren Moverman demonstrates an amazing skill at finding poetry amidst pain. Stylistically, *Time Out of Mind* is a shift. Moverman previously directed *Rampart* and the Academy Award-nominated *The Messenger*. Whereas the camerawork in *Rampart* was aggressive, restless, constantly moving, here Moverman takes a gentler, observational stance, allowing the cacophony of New York City—noises, conversations—to intrude on almost every scene. This broad perspective helps to build compassion for his subject. “It really is about perspective,” explains Moverman. “It really is about what you choose to listen to. In New York, especially, there are so many lives going on at the same time. And there are so many levels of drama. Somebody’s afternoon cup of coffee is somebody’s afternoon eating out of a garbage can. It’s just really all these different perspectives that you can notice in New York, if you care to.”

DIRECTOR'S STATEMENT

By Oren Moverman

It all started when I ran into Richard Gere at a party—the way all good movies start. We had known each other from *I'm Not There* and he talked to me about projects he was trying to make. One of them really appealed to me from the get go because I wanted to create a work of film that is close to how I see New York City.

When we started working together, there was already a completed screenplay but in taking it on, I decided to write a new script that reflected the thematic and creative concerns we both had. The piece had a strong story about a guy ending up in a homeless shelter so we started from there.

Much like *The Messenger* and *Rampart*, which were sort of based on real things, it was important for me to talk to people who had the real experience. In this case, who have been sleeping in shelters. I wanted to know what it sounds like, what it feels like. So Richard and I visited a lot of homeless shelters together and just talked to people—to guards, to clients, to people who work with the homeless population. I then wrote a new draft that Richard and I worked on that ultimately became the film.

Richard had been trying to get this movie made for a long time. He was passionate about telling this story and playing this role. So you have a labor of love on your hands and the process of casting was about bringing people into that mindset.

For instance, Kyra Sedgwick was very much into the idea of playing a homeless woman who had those experiences. She researched and she talked to women in that world and she really created that character. It was in the script, but every single person I think in their roles did the work, kind of did the research to become that little part of George's story.

Empathy and compassion are kind of the only ingredients in this movie. It was important for all of us. It took the whole team to tell a simple story in a layered, complex way. This is a story about a person we usually don't pay attention to because he's the guy on the street who's asking for money. And as we see in the movie it's not something you pay attention to when you live in New York because, for whatever reason, everyone is involved in their own drama. So we're picking out one dramatic story and asking our audience to pay attention. And by paying attention it's already an act of compassion to care enough to see it. So hopefully you spend enough time with this character that by the end of it, when you see him eating out of a garbage can, he changes the way you look at people like that.

It's kind of an observational film, an experiential film. It's a film that allows you to spend some time with a man you would never spend time with if you were not in his situation. I think *Time Out of Mind* is not a movie with answers. It's a movie with a lot of questions that lead to the possibility of compassion. There are no bad guys in this story. There are no good guys in this story. There are only human beings.

Q&A WITH DIRECTOR OF PHOTOGRAPHY BOBBY BUKOWSKI

In *Time Out of Mind*, we seem to be observing someone's life amidst the cacophony of New York City—often from afar, through windows and doors. What was your vision for shooting it?

Our intention was to drop Richard [Gere] and Ben [Vereen] in the middle of the city, stranded, without a film crew nearby, so we figured to shoot on long view 300 to 900 millimeter lenses, which is something you use if you are trying to shoot lions in the Serengeti. The only way to do that was to shoot from remote places with long lenses. Anytime that we were filming, we were set up in a café, a store, a tent, an apartment or on a rooftop.

The spark for it was looking through still photographs of NYC, many of them by the late Saul Leiter, where you would see all these reflections and layers of the city. After studying these stills, we wanted to create kinetic energy with the frames since the camera wouldn't be moving. The idea was to shoot through reflections to add layers of movement to the scenes. Often we would shoot through a window and you would be able to see reflections of movement, and behind that would be another window with reflections of movement.

The sound design is similarly layered. How did that affect how you filmed?

Often I wouldn't know what the final sounds would be. Our sound guy had hidden microphones all over the set and we are shooting in stereo sound, which would be moving across the frame left to right. I was thinking that the visuals should be as noisy as the soundtrack. It was this idea of assault; that Richard's character is a man in the middle of this chaos and he's assaulted by the sounds, the colors, the city, this world that surrounds him.

This is the third feature you've shot that was directed by Oren Moverman, the first two being *Rampart* and *The Messenger*. How is Oren different to work with than other directors?

Oren teaches me to be fearless. He encourages it. I think that so much of our actions are mitigated by fear. When you are working with a loving and trusting person, you are safe and free to explore. I feel like I do my best work with Oren. He inspires me and allows me to find the best within myself. He knows how to get the right group of people together and infuses us all with the philosophy that nothing is wrong, everything that you think of is worth exploring, and there is never judgment.

How does that play out when you're behind the camera?

While filming *The Messenger*, there were scenes that weren't rehearsed and I asked what he wanted me to do with that. Oren would say 'You're a human who is feeling, breathing, and possessing of a heart. Respond to what you see. If you want to look at it, look at it.' He was asking me to be a participant. Whenever we moved on to the next project, Oren said, 'We learned a lot on the last project, now let's throw it out because this is a new film that requires a new set of craft.' He urges me to spend a lot of time with him in prep before we start shooting. It gives us this knowledge of what to attack. When we start filming, all we have to do is be a witness.

Q&A WITH EDITOR ALEX HALL

Q: Talk about your collaboration with Oren.

A: The first time that Oren and I worked together was his first film, *The Messenger*. Going in we didn't really have a dynamic, so to speak. We sort of found it on that film. And I think it was exciting for both of us to be able to reconnect and do this film because we were able to get back to some of those things that we had discovered about how we work together. Oren's an incredibly collaborative director. He lets a lot of people in. Some directors get a little insecure or they get frightened about hearing other voices, but with Oren it was all about mutual respect. And we were able to really find common ground in terms of the taking chances, making bold choices, and letting the material sort of organically find its shape.

Q: Was there a principle that you were working from in approaching the editing of *TIME OUT OF MIND*?

We talked a lot about it initially as a piece of music. So that informed a lot of the choices and decisions that we made. Letting the scenes play. Leaving air for people to—for the audience—to think about what they were seeing and feeling. And sort of shaping the entire thing, bringing it together rather than trying to make every little choice or little moment perfect.

I think that like a great piece of music, there's a build to it. And so you can't be ringing the bell every single second, right? It doesn't leave you anywhere to go. This is a fairly quiet small film in terms of story, but there's a lot of emotional range, and a lot of highs and lows emotionally.

Q: You have edited quite a bit for television and for movies. Is there a way you approach a movie, and this one in particular, that is different than working in TV?

A: We all approached this as real cinema in the sense of wanting people to have a theatrical experience with it. The things that we're doing visually and sound-wise, sonically, really

lend themselves to that sort of fully immersive experience of going to a theater and sitting in a seat, sort of letting the film have its way with you. Whereas television, it's still a smaller experience. It can last longer because you have stories that can last hours and hours and hours, but you don't get that fully immersed experience. So that informed a lot of the editorial choices in terms of long takes and giving time and space for an audience to think about what they've seen or what's happening. Not having to explain everything—things that you can't really get away with that on television, no matter what kind of TV you're making.

Q: How does that play out for the story in *Time Out of Mind*?

A: I don't think anybody involved in the film wanted to make a sort of polemic about homelessness, like a movie of the week or a morality play. It was much more about just the simple fact of paying attention to these people and that everyone has a story. If you're constantly shifting perspectives around that central figure, hopefully after experiencing the entire film you start to realize the relativity of those points of view, and how important it is to look, to think, to, you know, relate to people.

ABOUT THE CAST

RICHARD GERE (George/Producer) Humanitarian, actor, and Golden Globe winner Richard Gere is known for his roles in such films as *Chicago*, *Unfaithful*, *An Officer and a Gentleman*, *Days of Heaven*, *American Gigolo*, *Breathless*, *Cotton Club*, *Pretty Woman*, *Bee Season*, *Shall We Dance*, *Mothman Prophecies*, *I'm Not There*, *The Hoax*, *Nights in Rodanthe*, *Amelia*, *Primal Fear*, *Runaway Bride* and *Dr. T and the Women*. He was recently nominated for Golden Globe and Screen Actors Guild Awards for his performance in *Arbitrage*.

The Philadelphia native began his career on the stage. After spending full seasons with the Provincetown Playhouse and Seattle Repertory Theatre, he performed in a number of New York plays, notably *Long Time Coming and Long Time Gone*, *Back Bog Beast Bait* and *Killers Head*. Gere's other theatre credits include the Lincoln Center presentation of *A Midsummer Nights Dream* and London Young Vic Theatre Production of *The Taming of the Shrew*. He returned to the Broadway stage in 1980 with *Bent*, winning the Theatre World Award for his portrayal of a homosexual concentration-camp prisoner.

Gere's feature film debut came in 1978 with *Days of Heaven*, for which he received the Italian equivalent of the Academy Award. Subsequent films include *Looking for Mr. Goodbar*, *Blood Brothers* and *Yanks*.

His first book, *Pilgrim*, published in 1997 by Little, Brown and Company, is a collection of images that represent Gere's 25-year journey into Buddhism. With a foreword by His Holiness the Dalai Lama, the book is Gere's personal vision of this ancient and spiritual world. He is the founder of the Gere Foundation, which contributes to numerous health education and human rights projects and is especially dedicated to promoting awareness of Tibet and her endangered culture.

Upcoming: *Franny*, directed by Andrew Renzi, and *The Best Exotic Marigold Hotel 2*, directed by John Madden.

BEN VEREEN (Dixon) Few entertainers are as versatile or as accomplished as Ben Vereen. On Broadway, he has appeared in *Hair*, *Wicked*, *Fosse*, *I'm Not Rappaport*, *Hair*, *Jesus Christ Superstar*, *Grind*, *Jelly's Last Jam* and *A Christmas Carol*. His role as Leading Player in *Pippin* garnered him both the Tony Award and the Drama Desk Award for Best Actor in a Musical. He has performed countless one-man shows around the world. Vereen's television credits include the unforgettable Chicken George in *Roots*, a recurring role on *How I Met Your Mother*, and appearances on *NCIS*, *Grey's Anatomy*, *House of Payne* and *Law and Order: Criminal Intent*. He provided voice-overs for the Nickelodeon series, *Wonder Pets!* Additional credits include: *Faerie Tale Theatre's Puss N' Boots* with Gregory Hines, *The Jesse Owens Story*, *Ellis Island* (Golden Globe nomination) and *An Accidental Friendship* (NAACP Image Award nomination). Vereen's film career spans musicals (*Sweet Charity*, *All That Jazz*, *Funny Lady*, *Idlewild*), dramas (*The Zoo Gang*) and animation (*Once Upon a Forest*, *Khumba*). He recently wrapped filming on *Finally Famous*, with Chris Rock.

His philanthropic efforts are wide-ranging. In 1989, he established his own organization, Celebrities for a Drug Free America, which raised more than \$300,000 for drug rehabilitation centres, educational programs and inner-city, community-based projects. For his humanitarian contributions, he has received three NAACP Image Awards, an Eleanor Roosevelt Humanitarian Award, and a Victory Award, among others. In 2009, he performed at the Inaugural Ball and entertained at the reopening of the Ford Theatre in Washington, D.C., attended by President Obama. In February of 2011, Ben released the CD *Steppin' Out Live with Ben Vereen* and staged a triumphant return to Broadway with his concert *Ben Vereen on Broadway at Town Hall*.

JENA MALONE (Maggie) This year, Malone will be seen in *The Hunger Games: Mockingjay Part 1*, reprising her role as Johanna Mason, the tribute from District 7. She previously starred in *The Hunger Games: Catching Fire*. Also later this year, she will be in Paul Thomas Anderson's *Inherent Vice*, with Reese Witherspoon, which will premiere at the New York Film Festival. Malone recently wrapped production on Mitchell Lichtenstein's *Angelica*, a psychological thriller, and was cast as the lead role in Dori Oskowitz's *Claire*, an American remake of Eric Rohmer's 1982 French film, *Le Beau Mariage*.

She has starred in Zack Snyder's *Sucker Punch*, Ami Mann's *Dakota*, Oren Moverman's *The Messenger*, Sean Penn's *Into the Wild*, Anthony Minghella's *Cold Mountain*, Brian Dannelly's *Saved!*, Joe Wright's *Pride and Prejudice*, M. Blash's *The Wait*, and Brian Savelson's *In Our Nature*. As a young actress, Malone starred in Donnie Darko and opposite Julia Roberts and Susan Sarandon in *Stepmom*. Her first role, in *Bastard Out of Carolina*, earned her an Independent Spirit Award nomination for Best Debut Performance. On television, Malone starred opposite Kevin Costner in the History Channel mini-series *Hatfields & McCoys*. She has guest starred on several television series, including *Law & Order* and *Chicago Hope*, and her performance in the TV film *Hope* earned a Golden Globe® nomination.

In Spring 2013, Malone directed her first music video for the song "The Incorruptible Heart," by the band Lavender Diamond. Malone is currently touring with her band, The Shoe, named for the instrument she plays, called "The Shoe," which features an old steamer trunk with a plethora of electronic instruments inside. The Shoe's first EP, "At Lem Jay's Garage" came out in 2009 under Jena's label, There Was An Old Woman Records. Their full length album, "I'm Okay," was released in Spring 2014. Malone lives in Los Angeles.

KYRA SEDGWICK (TK) spent seven seasons playing Deputy Police Chief Brenda Leigh Johnson on TNT's first original series,

The Closer, which garnered her a Golden Globe Award in 2007, four Emmy nominations and a win in 2010, seven SAG nominations and a 2009 People Choice Award for Favorite TV Diva. The series aired its final episode on August 13, 2012. Since then, Sedgwick has continued her relationship with TNT, serving as Executive Producer on the supernatural medical drama, *Proof*, starring Jennifer Beals, premiering in June 2015. In addition to *Time Out of Mind*, Sedgwick will next be seen in Barry Levinson's *The Humbling*, also premiering at the Toronto Film Festival.

Recently, Sedgwick has appeared in such films *After Darkness*, *Kill Your Darlings*, *The Road Within*, *Reach Me*, *The Possession*, *Man on a Ledge*, *Gamer*, *The Game Plan*. She also starred in Think Films's *Loverboy*, directed by Kevin Bacon, which Sedgwick helped develop and co-produce. She also starred in *The Woodsman*, opposite Bacon and Mos Def. Sedgwick received a 2005 Independent Spirit Award nomination for her work in Lisa Cholodenko's, *Cavedweller*, which Sedgwick also developed and produced. Other credits include HBO's *Something the Lord Made*, *Personal Velocity*, *Door to Door*, *Phenomenon*, *Born on the Fourth of July*, *Singles*, *Lemon Sky* and *Heart and Souls*.

Sedgwick's theater credits include The Culture Project's New York production of *The Exonerated*, a triumphant run of Nicholas Hytner's *Twelfth Night* at Lincoln Center, and David Mamet's *Oleanna*, which garnered her a Los Angeles Drama Critics Circle Award and a Drama League Award.

ABOUT THE CREW

OREN MOVERMAN (Writer, Director) was nominated for an Academy Award for co-writing, with Alessandro Camon, his directorial debut, *The Messenger*. The film, which starred Ben Foster, debuted at the Sundance Film Festival and was nominated for Best Screenplay and Best First Feature at the 2010 Independent Spirit Awards. It received the Silver Bear for Best Screenplay at the 2009 Berlin International Film Festival, and Moverman received the Spotlight Award for Best Directorial Debut from the National Board of Review. He followed it up with 2012's *Rampart*, starring Woody Harrelson. Moverman has also co-written such films as Todd Haynes' Bob Dylan biopic *I'm Not There*, Alison Maclean's *Jesus' Son* and *Love and Mercy*, the Brian Wilson biopic directed by Bill Pohlad, starring John Cusack, Paul Dano and Elizabeth Banks, currently preparing for a 2014 release. He has also adapted Herman Koch's novel *The Dinner* for Cate Blanchett to direct. Moverman co-wrote the television series *Laughs Unlimited*, with Tony Swofford, which is being developed by HBO.

RICHARD GERE (Producer) See "ABOUT THE CAST"

CAROLINE KAPLAN (Producer) is an award-winning independent producer based in New York. Recent films include *Letters to Juliet*, *Another Happy Day*, and *X/Y*. Upcoming projects include an adaptation of the novel *The Statistical Probability of Love at First Sight* by Jennifer Smith, and *Eye in the Sky*, starring Keanu Reeves. She was previously the head of Production and Acquisitions at IFC Entertainment, where her film credits include *Boys Don't Cry*, *Our Song*, *Monsoon Wedding*, *Tadpole*, *Pieces of April*, *Personal Velocity* and *Me and You and Everyone We Know*. Kaplan was also a founding partner of InDigEnt, the pioneering digital production company.

Kaplan has been Senior Vice President of Original Programming for Bravo and for the Independent Film Channel, of which she was also a founder. Her television credits include: Errol Morris' *First Person*, *Inside the Actors Studio*, *A Decade Under the*

Influence, Dinner for Five, Blue Note: A Story of Modern Jazz, A Brief History of Errol Morris and Werner Herzog's *My Best Fiend*. Her films and television programs have garnered Oscars, Emmys, Peabodys and other awards. She began her career in the documentary division of Home Box Office.

EDWARD WALSON (Producer) is owner of Service Electric Broadband Cable TV of New Jersey. An experienced broadcaster and Emmy Award winning producer of local news, weather and entertainment programming, Walson is the son of the man credited with inventing the cable television industry. He also owns a hotel and restaurant in Florida and plays an active philanthropic role in the Elton John Aids Foundation, amfAR, the T.J. Martell Foundation and law enforcement. Walson is an investor and producer of independent feature films and Broadway plays. His credits include the films *City Island, Blue Jasmine* and *Magic in the Moonlight*, as well as the Broadway shows *Relatively Speaking, Cinderella* and *Bullets Over Broadway*.

BOBBY BUKOWSKI (Director of Photography) is a prolific cinematographer with three films at the 2014 Toronto Film Festival. In addition to *Time Out of Mind*, there is *Rosewater*, directed by Jon Stewart, and *99 Homes*, starring Andrew Garfield and Michael Shannon. *Time Out of Mind* marks his third collaboration with director Oren Moverman, following *Rampart* and *The Messenger*. Bukowski has shot the upcoming features *Infinitely Polar Bear*, starring Mark Ruffalo, *Two Night Stand*, starring Miles Teller, and *The Iceman*, starring Michael Shannon. Over the course of his career, Bukowski has lensed two dozen feature films, including *Very Good Girls, Phoebe in Wonderland* and *The Dying Gaul*. The New York native holds a Master's of Fine Arts degree from NYU's Tisch School of the Arts.

ALEX HALL (Editor) also edited *Time Out of Mind* director Oren Moverman's directorial debut film *The Messenger*. Prior to *Time Out of Mind*, he edited the award winning television shows *True Detective, Treme* and *The Wire*, all for HBO. Hall began his film

editing career on Jim McKay's Sundance award-winning film *Girls Town*. He lent his talents to several independent films produced by Killer Films, including *Office Killer*, directed by Cindy Sherman, before re teaming with Jim McKay on *Our Song*, starring Kerry Washington, and *Everyday*, which premiered at the Sundance Film Festival in respectively, 2000 and 2004.