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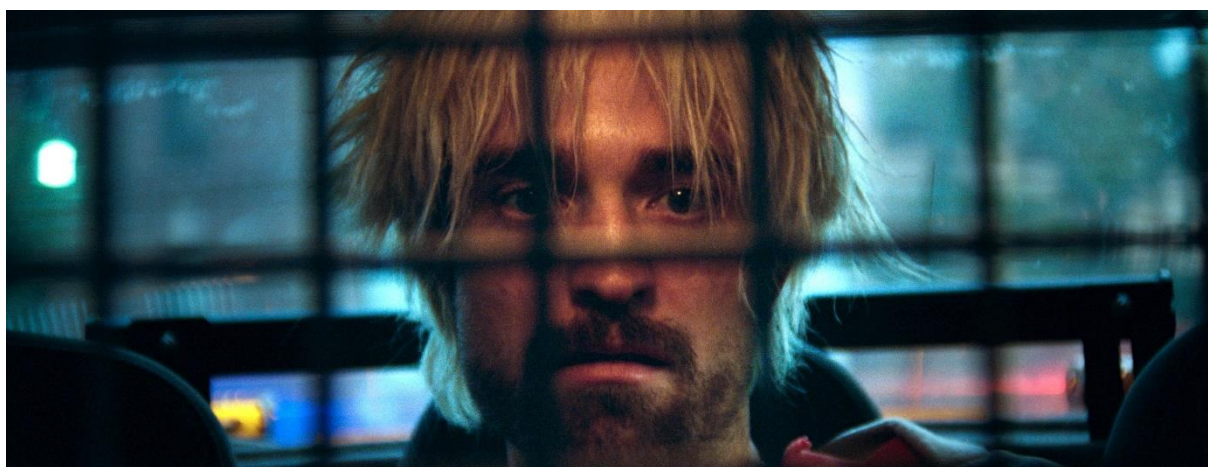
GOOD TIME

Een film van Benny en Joshua Safdie

GOOD TIME is een hypnotiserende misdaad thriller over familie en noodlot. De Safdie Brothers (Benny en Joshua) geven je een adrenalinestoot en laten je een nacht in New York beleven die je nooit meer zult vergeten. Ze treden in de voetsporen van Scorsese en Coppola met pure cinema op het scherpst van de snede.

Na een mislukte bankoverval waarbij zijn jongere broer Nick (Benny Safdie) wordt opgepakt, probeert Connie (Robert Pattinson) wanhopig het geld voor de borgtocht te vinden om Nick vrij te krijgen. Op spectaculaire wijze ontspoort zijn plan en sleept hij alles en iedereen mee in de gewelddadige chaos waarin hij verstrikt raakt.

Robert Pattinson (TWILIGHT, MAPS TO THE STARS) maakt grote indruk als Connie en laat je als kijker geen moment los. Ook Jennifer Jason Leigh (THE HATEFUL EIGHT) zwicht voor zijn rauwe charme. GOOD TIME werd geselecteerd voor de competitie van het filmfestival Cannes en won daar de prijs voor Beste Soundtrack.



Speelduur: 100 min. - Land: USA - Jaar: 2017 - Genre: Thriller
Release datum bioscoop: 12 oktober 2017



Officiële selectie - Cannes Filmfestival 2017

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Joshua Safdie and Benny Safdie – Co-Directors

Josh and Benny Safdie were born and raised in both Queens and Manhattan in New York City. Their work has earned them multiple festival jury awards, FIPRESCIs, Independent Spirit and Gotham Awards. Their films have been released all over the world, premiering at international film festivals including Cannes, Venice, Toronto, Locarno, Sundance and SXSW. In 2014, along with Sebastian Bear-McClard and Oscar Boyson, they started Elara Pictures.



Filmography Joshua Safdie

2017 GOOD TIME
2014 HEAVEN KNOWS WHAT
2013 LENNY COOKE (documentary)
2012 THE BLACK BALLOON (short)
2012 TROPHY HUNTER (short)
2011 BUTTONS (documentary)
2010 JOHN'S GONE (short)
2009 GO GET SOME ROSEMARY
2008 THE PLEASURE OF BEING ROBBED
2007 THE BACK OF HER HEAD (short)
2007 JERRY RUIS, SHALL WE DO THIS? (short)
2006 IF YOU SEE SOMETHING, SAY
SOMETHING (short)
2006 WE'RE GOING TO THE ZOO (Short)
2005 THE ADVENTURES OF SLATERS'S FRIEND
(short)
2002 LETHARGY (short)

Filmography Benny Safdie

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2011 BUTTONS (documentary)
2010 JOHN'S GONE (short)
2009 GET SOME ROSEMARY
2008 THE ACQUAINTANCES OF A LONELY
JOHN (short)
2008 THE STORY OF CHARLES
RIVERBANK (short)
2005 THE ADVENTURES OF SLATERS'S
FRIEND (short)

Production notes

For their feverish and frenetic fifth feature, New York City-born sibling filmmakers Josh and Benny Safdie (HEAVEN KNOWS WHAT, GO GET SOME ROSEMARY) return to their hometown mean streets for the story of two brothers in the hours immediately following a botched heist in Queens. Framed by scenes of younger brother Nick (played by codirector Benny Safdie) navigating institutional bureaucracy while his elder sibling Connie (Robert Pattinson) scrambles to save both his brother and himself, GOOD TIME is an unrelenting yet furiously entertaining pop thriller exploring family dynamics pushed to the brink.

Building on a series of organically developed "street" movies, beginning with THE PLEASURE OF BEING ROBBED in 2008, the Safdies expand their rogue's gallery of lovable New York City outcasts, underdogs, sociopaths, addicts, criminals, deadbeats and losers — conveying the improbable freedom that derives from living rough and tumble in the moment. Working with established talent for the first time — including Pattinson (THE TWILIGHT SAGA, COSMOPOLIS, THE LOST CITY OF Z) and Academy Award nominees Jennifer Jason Leigh (THE HATEFUL EIGHT) and Barkhad Abdi (CAPTAIN PHILLIPS), the filmmakers elevate their organic process to baroque new highs.

In the tradition of urban thrillers by Sidney Lumet, Martin Scorsese and William Friedkin, GOOD TIME creates an authentic tapestry of indelible faces, places and moods, playing out over the course of a single unforgettable night as its two central characters negotiate various New York City institutions and locales — from jails and hospitals to private homes and a shuttered amusement park — and the everyday people who make these ordinary places burst with life. GOOD TIME is also a universally relatable story of brotherhood, tracking the aftermath of a crime as it affects two siblings in disparate ways.

OPERAS OF THE STREET

The Safdies solidified their organic approach to filmmaking with 2015's HEAVEN KNOWS WHAT, a harrowing account of addiction and homelessness based on the life on-the-streets memoir Mad Love in New York City by junkie-turned-actress Arielle Holmes. HEAVEN KNOWS WHAT featured gritty urban locations, scenes shot on the sly often without permits, and unforgettable street casting employing non-professionals and unknowns, including Holmes' associate and co-star Buddy Duress, who returns in GOOD TIME.

Working once again with cinematographer Sean Price Williams (IRIS, LISTEN UP PHILLIP), the Safdies elicit inner-city texture — what the filmmakers call "the opera of the street" — from the people and places of their native New York City, finding poetic urgency in the daily, hourly and even minute-by-minute struggles of its underdog denizens. Through Williams' evocative and often hypnotic urban imagery, GOOD TIME follows Connie and Nick on separate trajectories through one unforgettable night in New York's underbelly, as Connie desperately fights to liberate them from a meager, uneventful life in the care of their non-English-speaking Greek-American grandmother.

Driven by an impulse to push his mentally challenged brother into "normal" situations, Connie enlists Nick in helping him stage a bank robbery in the film's white-knuckle opening minutes. Donning rubber masks and absconding with \$20,000 in cash, the brothers suddenly find their plans derailed in a messy instant. GOOD TIME becomes the relentless account of their efforts to save themselves from the system. Amplifying the desperate pace of HEAVEN KNOWS WHAT, which focused on the minute-by-minute struggle of a group of junkies combing the city for their next fix, GOOD TIME turns up the octane with a broader urban canvas and deeper character dimension, creating heightened stakes from its protagonists' every move. "We are obsessed with characters who live in the present," Josh says. "Time is the enemy — always — and the present exists outside of time. Our characters never

know what the next day or even hour might bring. These are forgotten, overlooked people who could disappear in a second, which is part of their beauty and allure."

Like many of their stories, the Safdies' fifth feature developed organically, taking on different incarnations as it took shape. "With GOOD TIME, our obsession with overlooked people shifts towards a different kind of forgotten American, whose sense of 'now' is more dictated by plot and narrative," Josh remarks. "The more we considered elements like danger, urgency and purpose, the more we found ourselves making a neo-grindhouse pulp thriller."



MAPS OF THE STARS

GOOD TIME is anchored by an immersive lead performance by Robert Pattinson, whose escalating desperation in the wake of a series of mishaps and setbacks infuses the story with its breakneck pace and energy — and gives the global superstar one of his richest roles to date. The Safdies' latest is also the duo's first star vehicle, showcasing Pattinson's incredible talents while remaining true to their "organic" propensity for finding authenticity in underdog subjects. Pattinson disappears into the role of Connie Nikas, brooding in peroxided bangs, oversized hoodies and a tough boroughs accent that feels worlds away from his British prep-school upbringing and TWILIGHT SAGA origins.

Pattinson became aware of the Safdies' unique style and vision after viewing a single promotional still from HEAVEN KNOWS WHAT featuring its star Arielle Holmes bathed in pink neon light. Transfixed, the actor reached out to the siblings, who were at South by Southwest in Austin premiering that film in early 2015. "Rob told me over the phone, whatever you're working on next, I want to be involved," Josh explains. "Wherever we wanted to take him, he said he would go there."

Several months later, having viewed HEAVEN KNOWS WHAT and their other films, Pattinson found himself in the lobby of a Los Angeles hotel discussing working with the Safdies on their next project. The brothers had been developing their long-gestating Diamond District thriller UNCUT GEMS, which begins production in 2018 with Martin Scorsese as an executive producer. But Pattinson didn't fit into that movie's specific world, so the Safdies set about developing a new story specifically with Pattinson in mind, to be co-written with their frequent collaborator Ronald Bronstein.

Pattinson went off to shoot THE LOST CITY OF Z for director James Gray — texting with the Safdies from the Columbian jungle as Connie Nikas took shape — while Josh and Bronstein developed GOOD TIME's screenplay. "The grain of Connie was this lowlevel criminal you might catch on an episode of 'Cops,'" Josh explains. "The sort of person you wish the cameras stuck around with longer." Adds Benny: "We're never interested in the cops when we watch that show."

The brothers, with Bronstein — a longtime New Yorker who wrote and directed the cult indie drama FROWNLAND, about a door-to-door salesman in New York City — also turned to tabloid news stories they had devoured in the New York Daily News over the years, featuring felonious petty thugs with big dreams and poorly executed crimes. "We've always been obsessed with the rotting fatty-tissue of our society," Josh says. "The story became an examination of amorality. The best pulp fiction is amoral — it's dangerous and lacks a moral center."

But Connie Nikas, in the skilled hands of Pattinson, becomes something far more complex than another nihilistic pulp antihero with a chip on his shoulder, finding a kind of noble redemption or transcendence through his downward trajectory in the vein of the great cinematic antiheroes of the 1970s. Josh explains, "It's always important to us that we LOVE our characters, they are heroes, always. They refuse to accept the status quo of life and try their best to make their mark. With Rob, we found an extremely charming and likable man — but also an incredible paradox. He could create this electric fuse of an outsider who also desperately wants to connect. When you're writing for someone, you MUST bring a piece of him to the character. I think Rob's true essence captures a sense of yearning and vulnerability in Connie that I find incredibly endearing."

A STAR IS BORN

While the Safdies were eager to work with marquee talent like Pattinson and Jennifer Jason Leigh, they were equally keen to work again with Buddy Duress, one of the breakout discoveries of their previous feature. "HEAVEN KNOWS WHAT was the discovery of Buddy Duress as a true performer," Josh notes. Adds Benny: "We very much wanted to continue working with him." GOOD TIME was conceived as a collaboration between Pattinson and Duress, but their roles quickly changed as the cowriters developed the story. "The kernel of this project was putting Rob and Buddy in a movie together," explains Josh. "Originally it was Rob taking a supporting role opposite Buddy."

Duress emerges at the film's halfway point, playing the low-life parolee Ray, who teams up with Connie Nikas on an audacious score involving the quick sale of some liquid LSD. Infusing an already propulsive story with the same rambunctious energy he brought to HEAVEN KNOWS WHAT, Duress emerges once again as an unforgettable cinematic presence — a fast-talking live wire in the tradition of memorable hustlers like MIDNIGHT COWBOY's Ratso Rizzo and DOG DAY AFTERNOON's Sonny Wortzik, played by Dustin Hoffman and Al Pacino, respectively.

The Astoria, Queens-born performer was serving time in prison as HEAVEN KNOWS WHAT premiered at Venice and Toronto — to unanimously positive reviews for his star turn as the gregarious junkie Mike. The Safdies helped the budding talent enroll in acting classes after he was paroled from Riker's Island; an unexpected passion for the craft developed in prison — where Duress kept a journal of his incarceration at the Safdies' behest — and upon release he found himself embarking on a serious acting career. "He studied for nine months in Clark Middleton's acting program and in between the two movies he became a trained actor," Benny explains. "Buddy still has a lot of rawness to him, but he's someone, like our co-star Barkhad Abdi, who came out of nowhere and learned to act by doing, before furthering his craft in a more traditional way."

DEVELOPING THE STORY

With Pattinson now firmly in the lead role, Josh and Bronstein began composing an elaborate biography of Connie Nikas designed to give the busy actor — who was still filming THE LOST CITY OF Z — sufficient back story from which to mold his character. "Rob is from a suburb of London and had to assimilate very quickly to the rough-and-tumble world of Queens — he had the hardest job on this movie," Josh admits. "Buddy was able to draw from a life in Astoria, but Rob could not, so we did months of extra work developing Connie before we wrote the script."

During this phase, Connie emerged as a less than ingenious criminal with a deeply conflicted and even amoral past, including a wayward youth that resulted in a brief prison sentence. Safdie and Bronstein also began fleshing out the story's central dynamic between Connie and his brother Nick in a series of elaborate biographies they shared with Pattinson. "After Connie went to prison they became separated and like most inmates, Connie starts reflecting on where his life went wrong," Josh explains. "His entire purpose in life after prison becomes making amends with his brother, finding a way to secure their freedom and save them both from a hopeless world of bureaucratic questionnaires, minimum-wage jobs and other traps."

While 98 percent of this background material doesn't appear in *GOOD TIME*, it nevertheless helped Pattinson bring Connie to life courtesy of the filmmakers' meticulous attention to backstory. "I loved the biographies Josh and Ronnie were sending me," Pattinson remarks. "These weren't vague stories about Connie going to prison when he was younger — they provided specific reasons why he went to jail, how much time he served, when he got out, how he felt about stealing cars from his uncle's dealership."

Safdie and Bronstein also studied real-life criminals who robbed banks in unusual ways — including one white criminal who committed heists wearing rubber masks with African-American features. "He got away with 22 robberies before he was caught," Safdie explains. "It had nothing to do with being racist and everything to do with being an ingenious criminal. It was simply a matter of distancing himself as much as possible from the crime with a great convincing disguise."

Another influence on *GOOD TIME*'s genesis was *AFTER HOURS*, Martin Scorsese's 1985 dark comedy about a New Yorker trying to make it home after a series of nocturnal misadventures. "I think Scorsese took a familiar template — Voltaire's *Candide* — and used it to shape his story, only things keep getting worse and worse," Josh explains. "But *GOOD TIME*, despite being a 'one-night-gone-wrong' movie, was born purely out of the characters and their situations. We were interested in what these people were doing on a minute-to-minute basis over the course of 100 minutes."



ONE BROTHER, MANY HATS

With the screenplay now complete, brotherhood became the central feature of *GOOD TIME*'s story line — and extended to its casting process. The script examines the deep affection Connie and Nick possess for one another and the lengths Connie goes to in order to protect him during a crisis and save themselves when things fall apart. "I can fully understand the dire need to stand by your brother until the bitter end," Benny admits. "It's something that was drilled into our heads as children. There was a lot of noise and drama surrounding our childhood, we were the only real constant in each other's lives."

Having some years earlier developed a mentally challenged character for a project that was ultimately abandoned, Benny decided to cast himself in the role of Nick. "Once we realized I was going to play the role, it opened up the creative process," Benny comments. "Rob and I wrote letters to each other for weeks as Connie and Nick, discussing our lives while fully in character. We developed a deep history that we could both pull from. For Rob it helped create a rich past for Connie while allowing me to better understand what made Nick tick. He can be put in any situation and if he's by himself and unbothered, he'll be happy. He also has the capacity to stand up to people, but when he finds himself in jail, he doesn't know his own limitations. He doesn't understand what it means when there are consequences."

Benny had grown comfortable improvising from Nick's point of view, showing up in character for a mental examination at one point during preparation. He stayed in character as rehearsals progressed — and performed certain co-directing duties like running sound while still in character. "This was challenging for me because I had to go into a hole where I couldn't access certain emotions or say certain words," Benny admits. "It wasn't until after we did a screen test with the actress playing a legal aid lawyer that I realized how physically imposing I looked on camera. I'd started boxing and gaining weight for a different role we were exploring, but realized that now was the time to really use this physicality. Nick's presence really informs the character — he isn't someone you can just push over and ignore, which made him more volatile and complicated. He's aware of his physicality but not fully capable of controlling when he can use it."

WORKING IN THE MOMENT

Pattison also began trying to pass as Connie in public life, teaming up with Benny before cameras rolled to test their brotherly dynamic during a visit to a Yonkers auto shop. "We had conversations with the employees where Nick would get pushed out of the circle because he was different," Benny explains. Pattinson, who is frequently recognized on the street by fans, found the improvisation to be a challenge. "I tried to disappear into Connie so I could be invisible on the street when we started filming," the actor says. "I kept thinking everyone would see through me. A lot of my preparation on GOOD TIME was trying not to think about being famous. I was constantly worried I would be recognized in the streets of New York City and the reality of the movie would fall apart."

GOOD TIME kept Pattinson on his toes throughout production, forcing him to operate in the moment in the same way Connie Nikas navigates the world in his fictional life. Inspired by the Safdies' relentless energy, he became fearless in front of the cameras — prepared for anything that might surface during the break-neck production. "They would write dialogue in the moment that was some of the best I've read since I started acting," Pattinson says. "They'd come up with it in five minutes and call it scratch dialogue — I was supposed to make it my own. But I wound up saying it exactly as they wrote it because it was so great."

The actor grew comfortable over time with the brothers' guerrilla, hands-on and multidisciplinary approach to directing scenes. "We were shooting this chase in the middle of the day and we didn't have permits," Pattinson explains. "Josh and Benny were holding their monitors and directing scenes while blocking a four-lane street together. There were so many occasions when they were fearless like that." He also found himself electrified by the Safdies' unique shooting style, which is often as frenetic as the scenes in their scripts. "They are people who thrive on chaos, which is a special quality for directors to have," Pattison explains. "Sometimes I wonder if they're inducing the chaos themselves because they seem to enjoy it so much. They have the magic combination of extreme confidence in themselves and the ability to back it up, which is rare."



CAPTURING URBAN TEXTURE

GOOD TIME plays out in and around the New York City borough of Queens, where Josh and Benny spent much of their youth, becoming as much a screen character as its human figures. As in all of their works, the filmmakers sought to convey the unique textures of their native borough. "One of the great movies of all time is SATURDAY NIGHT FEVER, set in the Italian-American community of Bay Ridge, Brooklyn," Josh remarks. "The Queens we know and love feels a bit like that community (in terms of its distinct ethnic composition). We wanted to capture the energy of the borough in a manner similar to SATURDAY NIGHT FEVER." Connie Nikas — with his dreams of making it out of Queens — became the Safdies' own version of Tony Manero. "I've known Connie, I've met him before," says Josh. "There's a certain type of know-it-all who has access to the big city — Manhattan — but who will never live there."

The city's most diverse borough, Queens is the birthplace of luminaries ranging from Simon & Garfunkel and Donald Trump to The Ramones. It's also extremely ethnic, with entire neighborhoods dominated by specific communities. "Queens can feel very segregated but it's also incredibly diverse, featuring the kind of unexpected locations and niche iconography we like to capture in our work," Josh explains. "Nothing lends itself more to film than those places you can only find in close-knit neighborhoods. You start to see the locations where your characters might cash a paycheck, or buy a slice of pizza."

The filmmakers also sought to capture Queens' unique underdog psychology, demonstrated by its nickname as "the tragic borough." "People are proud to say they're from Queens but there's also this push to move out and make it in the big city, because Manhattan has always been considered the center of New York City," Josh explains. "A lot of people don't make it to the center, which is why it's considered tragic. Queens has always been seen as a respite from the city, where you can be real. But it's never been cool."

Working with New York City-born location manager Samson Jacobson, who scouted such recent New York-centric movies as HBO's "The Wizard of Lies," about Bernie Madoff's downfall, and INSIDE LLEWYN DAVIS, the Coen Brothers' folk-music period drama set in Greenwich Village, the Safdies went to great lengths to capture the unexpected and under-seen corners of their native borough and beloved hometown. "Like Samson, we see New York City as a giant quilt, weaving together disparate pieces of the city into a singular tapestry," Benny notes. Adds Josh: "Not from a block-to-block perspective per se, but more in terms of the places we know and love, whether iconic and familiar or anonymous and overlooked. A lot of what we respond to is the people of the city — which is why casting is one of the most important elements in our work."

SUDDEN STARS

For years, the Safdies have combed the streets of New York City in search of people and places to "cast" in their movies, all of which contain some element of street life. Josh initially discovered Arielle Holmes, the star of HEAVEN KNOWS WHAT, on her lunch break in Midtown Manhattan while she was doing an unpaid fellowship for a jeweler. "The talent in front of the screen can easily become the soul of a movie. You see someone on the street, you engage with them and maybe start a conversation," Josh explains of the process. "Then you photograph or shoot with them for a bit. They might end up informing the movie in a way."

They also worked with a casting team, including Jennifer Venditti, who helped shape the young, mostly unprofessional cast of Andrea Arnold's 2016 feature AMERICAN HONEY, and Eléonore Hendricks — a frequent collaborator dating back to their debut feature THE PLEASURE OF BEING ROBBED. The pair cast a wide net for GOOD TIME, sending everyone from grandmotherly housewives and parolees fresh from jail to teenage girls — including 16-year-old Taliah Webster, who makes her feature-film debut as Crystal — to the production's office in Queens for auditions. The Safdies and their casting collaborators bonded over their mutual obsession for "the sudden star," someone they encounter on the street who doesn't stand out in terms of the way they look as much the unique manner in which they carry themselves. "They have a kind of power that makes you want to find out more, like what a photographer might call the X Factor," Josh explains. "Our sensibilities and aesthetics line up perfectly — Jen and Eléonore know exactly who to send our way."

One "sudden star" was Haitian immigrant Gladys Mathon, cast off the street in the role of Gladys, the soulful grandmother who first meets Connie in a hospital ambulette. "Gladys showed up for her audition wearing a beautiful scarf along with a Bluetooth earpiece and some high-wasted pants," Benny explains. "English was not her first language, and she didn't always hit her marks, but everything she said felt authentic and even poetic — she could say almost anything and it sounded sincere. She had this mesmerizing quality in general, and nailed her performance even though she kept changing the dialogue in the script. She made it better through her presence and her tone of voice."

Another "sudden star" was the psychiatrist played by Peter Verby, an angular, Felliniesque presence who is first seen interviewing Nick in the opening minutes of GOOD TIME. "Everyone who watches the movie wonders who he is, thinking he's some character actor they remember from '70s and '80s movies," Josh explains. "But in real life he's a criminal lawyer who sometimes represents low-end criminals. He wound up helping Rob form his character — sharing stories about all the people he's represented that reminded him of Connie Nikas."



THE PURE AND THE DAMNED

For GOOD TIME's propulsive electronic score, the Safdies turned to Brooklyn-based experimental music and film score composer Daniel Lopatin (THE BLING RING, PARTISAN), who records under the name Oneohtrix Point Never for the cult imprint WARP Records. The Safdies wanted a modern electronic-based score for GOOD TIME that recalled aspects of British prog-rocker Steve Hillage, the late Japanese analog-synth composer Isao Tomita — who contributed music to HEAVEN KNOWS WHAT — and Tangerine Dream, whose score from William Friedkin's SORCERER has been a favorite since they were young. Lopatin and the Safdies bonded over their mutual love for the musical texture of Michael's Mann's HEAT, featuring orchestration by Elliot Goldenthal and music by Kronos Quartet, Brian Eno, Lisa Gerrard, Moby and Einstürzende Neubauten.

They also wanted to capture through music the live-wire energy of characters like Connie and Ray. "A big feeling that comes out of this movie is mania," Josh explains. "We wanted a score that felt fully present in terms of its emotional current — definitely not Muzak. Daniel's music has always been on this frequency." Lopatin has created film scores under his own name for several features, but the Safdies specifically requested a Oneohtrix Point Never score, which WARP will release as an album to coincide with the film's release. With Josh at his side, Lopatin spent nine weeks making the 45 minutes of music that graces the screen in GOOD TIME. "He became the soul of our movie," Josh says. "Every visual element has its own sound, down to the orange hoodie Connie wears in once scene. The score becomes another character in the movie."

Lopatin also recorded a song with rock legend Iggy Pop, who composed lyrics based on his response to footage from the movie, which he watched without any input or feedback from the Safdies. Their collaboration resulted in "The Pure and the Damned," playing out in the movie's final scene as Nick steps hesitantly into his new life. "Iggy saw Connie as the damned and Nick as the pure," Josh explains. "He made it a point to suggest that the 'pure' act out of love, but so do the 'damned.' The song underscores the idea of Connie acting for the right reasons as GOOD TIME reaches its inexorable conclusion."

Pop's contribution helped both Safdies see their characters in a new light — not as amoral criminals with few redeeming qualities but complex, nuanced individuals yearning for better lives. Josh explains, "It dawned on me listening to Iggy's monologue about untangling oneself from the strings that bind that Connie means well, he's just caught up in those strings. Robbing a bank becomes his way of giving his brother a taste of exhilaration, a more pure life. He has a vision for their purpose and it's simply to have a Good Time — despite the efforts of so many who try and prevent them from achieving this."

Adds Benny: "It was so amazing to hear a song from both Connie and Nick's point of view. Iggy really felt their connection, and Connie's fatal position. He may have wanted to save his brother but the strings of life and bureaucracy get in the way. There are certain things in GOOD TIME that are pure in their thoughts, but damned in their execution. The song really captures the essence of this movie.

Cast

Connie Nikas	ROBERT PATTINSON
Nick Nikas	BENNY SAFDIE
Corey	JENNIFER JASON LEIGH
Dash	BARKHAD ABDI
Ray	BUDDY DURESS
Crystal	TALIAH WEBSTER
The Psychiatrist	PETER VERBY
Annie	GLADYS MATHON
Caliph	NECRO

About the cast



Robert Pattinson (Connie Nikas) maintains a fearless pursuit of challenging roles, evolving with each new project and captivating global audiences with his transformative performances. He can currently be seen in James Gray's *LOST CITY OF Z* opposite Charlie Hunnam, Sienna Miller and Tom Holland. The true-life drama follows British explorer Percival Fawcett, who disappeared while searching for a mysterious city in the Amazon in the 1920s.

Pattinson recently wrapped production on David Zellner's *DAMSEL*, starring alongside Mia Wasikowska. The film follows a businessman who travels west to join his fiancée in the mountains. He will begin production on *HIGH LIFE* with director Claire Denis later this year.

In 2015, Pattinson appeared in Anton Corbijn's *LIFE*, a film about the friendship between *Life* magazine photographer Dennis Stock, played by Pattinson, and James Dean, played by Dane DeHaan. He also starred in Werner Herzog's *QUEEN OF THE DESERT* opposite Nicole Kidman.

In 2014, he starred in David Cronenberg's *MAPS TO THE STARS* opposite Mia Wasikowska, Julianne Moore and John Cusack as well as with Guy Pierce in David Michôd's *THE ROVER*. Both films premiered at the 2014 Cannes International Film Festival.

Additional film credits include David Cronenberg's *COSMOPOLIS*; he also joined Francis Lawrence and costars Reese Witherspoon and Christoph Waltz in bringing the New York Times bestselling novel *WATER FOR ELEPHANTS* to the screen for Fox. Prior, he headlined the drama *REMEMBER ME*, directed by Allen Coulter, appearing opposite Pierce Brosnan, Chris Cooper and Emilie De Ravin. Pattinson also starred in *BEL AMI*, a film based on the novel of the same name written by Guy de Maupassant in which he played a young journalist in Paris who betters himself through his connections to the city's most glamorous and influential women, played by Uma Thurman, Kristin Scott Thomas and Christina Ricci.

Pattinson gained industry notice at 19 years of age when he joined the Harry Potter franchise in Mike Newell's HARRY POTTER AND THE GOBLET OF FIRE, playing Cedric Diggory, Hogwarts' official representative in the Triwizard Tournament. He is known for his portrayal of the vampire Edward Cullen in THE TWILIGHT SAGA.

Pattinson began his professional career with a role in Uli Edel's SWORD OF XANTEN, opposite Sam West and Benno Furmann. He also appeared in director Oliver Irving's HOW TO BE, winner of the Slamdance Film Festival's Special Honorable Mention for Narrative Feature. Pattinson played the lead role of Salvador Dali in LITTLE ASHES, directed by Paul Morrison. His television credits include "The Haunted Airman" for the BBC.

As a member of the Barnes Theatre Group, Pattinson played the lead role in Thornton Wilder's Our Town. Other stage credits include Cole Porter's Anything Goes, Tess of the D'Urbevilles and Macbeth at the OSO Arts Centre.

He has been the face of Dior Homme's fragrance since 2013 and is the face of Dior Homme ready-to-wear. Additionally, Pattinson is actively involved with the GO Campaign, an international charity organization improving the lives of orphans and vulnerable children around the world through local solutions. He was named as their first ambassador in 2015.

Benny Safdie (Nick Nikas) is a co-director of GOOD TIME with his brother Josh Safdie and recently appeared in Dustin Defa's PERSON TO PERSON, which premiered at Sundance and was acquired for distribution by Magnolia Pictures. He has also acted in a number of short films, including "John's Gone," "The Story of Charles Riverbanks" and "La Corsa."

Jennifer Jason Leigh (Corey) came to prominence alongside Sean Penn, Phoebe Cates and Nicolas Cage in Amy Heckerling's FAST TIMES AT RIDGEMONT HIGH. Six years later she garnered the Best Supporting Actress Awards from the New York Film Critics Circle and the Boston Society of Film Critics for her portrayals in both Uli Edel's LAST EXIT TO BROOKLYN and George Armitage's MIAMI BLUES.

Subsequently, Leigh starred in Robert Altman's films SHORT CUTS and KANSAS CITY, Joel and Ethan Coen's THE HUDSUCKER PROXY, Barbet Schroeder's SINGLE WHITE FEMALE, David Cronenberg's EXISTENZ, Jane Campion's IN THE CUT, Agnieszka Holland's WASHINGTON SQUARE, Sam Mendes's ROAD TO PERDITION and Ulu Grosbard's GEORGIA which she also produced. Other films include Lili Fini Zanuck's RUSH, Ron Howard's BACKDRAFT, Christopher Guest's THE BIG PICTURE, Brad Anderson's THE MACHINIST, and Todd Solondz's PALINDROMES.

Jennifer was nominated for an Oscar, a Golden Globe, a BAFTA, and a Critic's Choice award and was awarded the National Board of Review Award for Best Supporting Actress, The San Diego Film Critics Society Award, the Online Film & Television Association Award, and the North Texas Film Critics Association Award for her tour de force performance in Quentin Tarantino's THE HATEFUL EIGHT in which she plays the female lead Daisy Domergue.

For her work in ANOMALISA, the groundbreaking stop-motion animated film written by Oscar-winning screenwriter Charlie Kaufman and directed by Charlie Kaufman and Duke Johnson she received a 2015 Independent Spirit Award Nomination for Best Supporting Actress, and an Annie Award nomination.

She is currently shooting WHITE BOY RICK opposite Mathew McConaughey for director Yann Demange. Other recent film work includes THE SPECTACULAR NOW with Shailene Woodley, HATESHIP LOVESHIP with Kristen Wiig and Guy Pearce and KILL YOUR DARLINGS with Daniel Radcliffe.

Leigh made her writing and directorial debut in 2001 with THE ANNIVERSARY PARTY, which she co-wrote, co-starred and co-directed with Alan Cumming.

Broadway credits include Cabaret, directed by Sam Mendes, and David Auburn's Proof. In 2006 she starred in the American premiere of Mike Leigh's Abigail's Party for The New Group and in the radio play Anomalisa written and directed by Charlie Kaufman at UCLA's Royce Hall in Los Angeles.

Leigh starred in Noah Baumbach's MARGOT AT THE WEDDING opposite Nicole Kidman and Jack Black, Charlie Kaufman's SYNECDOCHE, NEW YORK with Philip Seymour Hoffman and Catherine Keener and in GREENBERG, which Leigh also produced with Scott Rudin.

Her performance in Alan Rudolph's MRS. PARKER AND THE VICIOUS CIRCLE won her a Golden Globe nomination, the Best Actress Awards from the National Society of Film Critics, the Chicago Film Critics Association and her first Independent Spirit Award nomination.

Barkhad Abdi (Dash) was born in Somalia and spent his early years there. When he was seven his family moved to Yemen where he lived until he was fourteen. His mother then applied and got a green card for her and her family to move to the United States which is when he landed in Minneapolis and has called that home ever since.

When CAPTAIN PHILLIPS was casting the roles of the Somali pirates they had an open casting in his adoptive hometown. Barkhad was one of 700 young men who appeared for the audition and after a long process won the role of Muse. For his performance in the film he was nominated for an Oscar, Golden Globe and SAG Award and won the BAFTA and London Critics' awards.

He has been working steadily ever since. He was seen in EYE IN THE SKY starring Helen Mirren, Alan Rickman and Aaron Paul directed by Oscar winner Gavin Hood, THE BROTHERS GRIMSBY starring Sacha Baron Cohen and directed by Louis Leterrier and EXTORTION starring Danny Glover and Eion Bailey, directed by Paul Volken. His film DABKA, in which he co-stars with Evan Peters and Al Pacino, premiered at the Tribeca Film Festival.

He recently completed BLADE RUNNER 2049 directed by Denis Villeneuve and starring Ryan Gosling. He is about to start filming THE GIRL FROM MOGADISHU with Aja Naomi King, directed by Mary McGuckian and will follow that with THE EXTRAORDINARY JOURNEY OF THE FAKIR directed by Ken Scott.

Buddy Duress (Ray) started his career with immediate success being cast as one of the leads in the critically acclaimed independent feature HEAVEN KNOWS WHAT directed by Josh and Benny Safdie. HEAVEN KNOWS WHAT went on to be nominated for numerous awards including a nomination for best feature at the Gotham Awards. Following HEAVEN KNOWS WHAT, Buddy went on to land a supporting role in Dustin Guy Defa's PERSON TO PERSON, which stars Michael Cera and Abbi Jacobson and premiered at The Sundance Film Festival in January 2017.

Taliah Webster (Crystal) makes her acting debut in GOOD TIME, Taliah was discovered by the renowned NYC casting director Jennifer Vendetti and her team. She came to an open call after they reached out to performing arts schools in and around Manhattan. Taliah also loves to dance and play basketball.

Peter Verby (The Psychiatrist) was born and raised in Detroit, Michigan. After graduating from the University of Michigan, he relocated to New York City where he attended law school and went on to pursue a career as a criminal defense attorney and where he still lives. He is a lifelong cinephile whose interest in films and filmmakers led to his involvement in GOOD TIME.

Gladys Mathon (Annie) makes her feature-film debut in GOOD TIME, having dreamed of a career in front of the camera since she was a little girl growing up in Haiti.

Necro (Caliph) is a horrorcore rapper from Brooklyn, New York, who made his featurefilm debut in the Safdie brothers' HEAVEN KNOWS WHAT.

Crew

Directors	JOSH & BENNY SAFDIE
Producers	SEBASTIAN BEAR-MCCLARD OSCAR BOYSON JEAN-LUC DE FANTI TERRY DOUGAS PARIS KASIDOKOSTAS LATSIS
Co-producer	BRENDAN MCHUGH
Cinematography	SEAN PRICE WILLIAMS
Casting	JENNIFER VENDITTI
Street Casting	ELÉONORE HENDRICKS
Editors	BENNY SAFDIE & RONALD BRONSTEIN
Production Design	SAM LISENCO
Set Direction	AUDREY TURNER
Makeup	ANOUCK SULLIVAN
Sound Mixer	PATRICK SOUTHERN
Location Manager	SAMSON JACOBSON



About the crew

Ronald Bronstein (Co-Writer) is a projectionist and filmmaker working in NYC. His 2017 feature debut FROWNLAND garnered both acclaim and enmity and catalyzed a lasting personal and aesthetic kinship with Josh and Benny Safdie. He has since solidified a working relationship with the brothers, first as an actor in DADDY LONGLEGS (2009), then as a writer and editor on both HEAVEN KNOWS WHAT (2014) and GOOD TIME (2017).

Oscar Boyson (Producer) was born and raised in Maine. He lives in New York City. His credits as producer include Josh & Benny Safdie's GOOD TIME and HEAVEN KNOWS WHAT, Noah Baumbach's MISTRESS AMERICA and FRANCES HA, and the television series "Neistat Brothers" for HBO.

Sebastian Bear-McClard (Producer) is a filmmaker from New York City. He's produced two feature films (HEAVEN KNOWS WHAT and GOOD TIME) and is set to produce Owen Kline's debut feature TWO AGAINST NATURE and the Safdie Brothers' forthcoming sixth feature UNCUT GEMS.

Terry Douglas (Producer) co-founded 1821 Media in 2005. Since then, Terry has produced or executive produced over a dozen movies, including the Golden-Globenominated GRANDMA with Lily

Tomlin, JANE GOT A GUN with Natalie Portman, SWING VOTE with Kevin Costner, and THE BOX with Cameron Diaz. In 2015, Terry co-founded Rhea Films, which will be producing or executive producing a number of upcoming movies including AMERICAN MADE with Tom Cruise, directed by Doug Liman, the Brie Larson-starring UNICORN STORE, which marks the directorial debut of Academy Award-winning Larson; TAU, starring Maika Monroe and produced by David Goyer.

Jean-Luc de Fanti (Producer) is the Managing Partner of Rhea Films, the U.S. advisory company to the Hercules Film Fund, a Luxembourg-based media content financing venture created by Greek businessman Paris Kassidokostas-Latsis and Terry Douglas. Hercules has invested in the upcoming Universal production AMERICAN MADE, starring Tom Cruise, and is currently producing UNICORN STORE, starring and directed by Brie Larson (2016 Best Actress Academy Award winner for ROOM). Prior to Rhea Films, Mr. De Fanti founded and ran Hemisphere Media Capital, a diversified film financing fund. Formed in partnership with Toho-Towa Company and Kadokawa of Japan, and Lotte Cinema of Korea, Hemisphere invested in global tent-pole motion pictures as an equity co-financier. Some of Hemisphere's investments included THE SMURFS and THE SMURFS 2 with Sony, THE ADVENTURES OF TINTIN, directed by Steven Spielberg and produced by Peter Jackson, MEN IN BLACK 3 starring Will Smith, and WORLD WAR Z, starring Brad Pitt, for Paramount Pictures.

Prior to Hemisphere, Mr De Fanti was co-founder and Managing Partner of Winchester Capital Management, a diversified media-financing venture he formed with former CBS Entertainment CEO Jeff Sagansky. Since inception in 2007 Winchester has financed or invested in a number of films including THE MEN WHO STARE AT GOATS, starring George Clooney, a number of Luc Besson's Europa Corp's productions including TRANSPORTER 3 and German distributor Senator Films' acquisition of THE KING'S SPEECH and THE INTOUCHABLES. Winchester also fully financed the third season of the TNT drama "Leverage" produced by Electric Entertainment.

Prior to Winchester, Mr. De Fanti served as an advisor to leading entertainment law firm Ziffren Brittenham, where he structured in excess of \$5 billion of major studio based and independent film financing deals, including Revolution Studios with Sony, Beacon/Holding Pictures with Disney, DreamWorks Animation, Pixar and DreamWorks/Reliance. Previously, Mr. De Fanti served as an executive at Sony Pictures Entertainment in the business development and later production side of the motion picture group.

Prior to his entertainment industry career, Mr De Fanti worked as an Associate in Mergers & Acquisitions at Dillon, Read & Co. in New York (now part of UBS) and founded and ran Spot Imaging Services in Sydney, Australia, a digital satellite mapping company now part of Airbus Defense and Space.

Mr. De Fanti is a native of Nice, France. He received a "Diplôme d'Ingénieur" in Electrical Engineering from Ecole Supérieure d'Electricité, a Master of Science from M.I.T. and an MBA from Harvard Business School. He lives in Los Angeles, CA with wife Carolyn and daughter Nathalie.

Sean Price Williams (Director of Photography) is an acclaimed New York-based cinematographer. The New Yorker film critic Richard Brody described Williams as, "the cinematographer for many of the best and most significant independent films of the past decade, fiction and documentary." Sean is known for his textured, fluid camerawork (often handheld) and a heightened attention to available light. Sean shoots on both digital and film, but is particularly known for his films shot on Super 16mm.

His films as cinematographer include HEAVEN KNOWS WHAT, QUEEN OF EARTH (starring Elizabeth Moss), IRIS (directed by Albert Maysles), KATE PLAYS CHRISTINE, FROWNLAND, YEAST, FAKE IT SO REAL, THE COLOR WHEEL, YOUNG BODIES HEAL QUICKLY and LISTEN UP PHILIP (starring Jason Schwartzman). His work also includes GOLDEN EXITS (directed by Alex Ross Perry and starring Mary-Louise Parker, Chloë Sevigny, and Jason Schwartzman) and MARJORIE PRIME (directed by Michael Almercyda and starring Geena Davis, Tim Robbins, Jon Hamm, and Lois Smith). Both films were Sundance selections in 2017.

Earlier in his career, Sean served extensively as a cameraman for documentary filmmaker Albert Maysles. Sean worked extensively with Maysles as an archivist for the infamous footage from GREY GARDENS. Sean was also part of the editorial team for DON'T EXPECT TOO MUCH, the documentary about legendary director Nicholas Ray. Like many of his peers who have risen in the independent film world, Sean was a long-time employee of the famed New York store Kim's Video and Music.

Jennifer Venditti (Casting Director) is a casting director and filmmaker. She started her NYC based casting agency, JV8INC, in 1998 with an objective to expand the boundaries of beauty and authenticity through diversity in casting. She has traveled the world casting "real people" and actors for film, fashion and advertising. She has worked alongside directors such as Spike Jonze, Ryan Gosling, Andrea Arnold, Mike Mills, Harmony Korine, the Safdie brothers and Yann Demange. Whether it's in casting or directing, her work offers a balance between fiction and non-fiction. Her unique process includes traditional casting methods as well as immersing herself and scouting in the worlds where the "real characters" would live. Her directorial debut, BILLY THE KID, won awards at SXSW, Los Angeles and Edinburgh film festivals, leading her to be named one of Filmmaker Magazine's "Top 25 New Faces in Film." She's currently developing a new media documentary project. To this day, Jennifer's intention is still to reflect the wide range of the human experience.

Eléonore Hendricks (Street Casting) is an actor, photographer and casting director from New York City. She is known for non-traditional or "street casting," most notably with the films STAND CLEAR OF THE CLOSING DOORS, SONGS MY BROTHER TAUGHT ME, CHRISTMAS AGAIN, MEMPHIS, DARK NIGHT and AMERICAN HONEY. She was also an acting coach for the first-time actors on BEASTS OF THE SOUTHERN WILD. Casting non-actors on GOOD TIME is her most recent collaboration with the Safdies' with whom she has worked for the past decade as both an actor and casting director. Their previous collaborations include THE PLEASURE OF BEING ROBBED, DADDY LONGLEGS, "The Black Balloon" and HEAVEN KNOWS WHAT.

Samuel Lisenco (Production Design) Sam's recent credits as production designer include; NBC's "Shades of Blue" (dir. Barry Levinson), DEAN (dir. Demetri Martin; Best Narrative Feature, Tribeca Film Festival, 2016), THE HUMBLING (dir. Barry Levinson, Official Selection, Venice Film Festival, Toronto Film Festival, 2015), HITS (dir. David Cross; Official Selection, Sundance Film Festival, 2014), MISTRESS AMERICA (dir. Noah Baumbach, Official Selection, Sundance Film Festival, 2015) Independent Spirit Award Best Feature nominated FRANCES HA (dir. Noah Baumbach, Nominated, Film of the Year, London Critics Circle 2012), and GIMME THE LOOT (dir. Adam Leon; Grand Jury Prize Winner, Best Narrative Feature, SXSW Film Festival, Someone to Watch Award, 2012), Independent Spirit Awards (2012), Official Selection, Un Certain Regard, Cannes Film Festival (2012).

Lisenco was both designer and producer for the Safdie Brothers on their 2003 feature DADDY LONGLEGS (Breakthrough Award, Gotham Awards (2009), Cassavettes Award, Independent Spirit Awards (2010), Official Selection, Cannes Film Festival (2009), Official Selection, Sundance Film Festival (2010), International Critics Prize Winner (2010). Additionally, Lisenco designed many of Lena Dunham's early short films, as well as her first narrative feature, CREATIVE NONFICTION (Official Selection, SXSW Film Festival (2009).

New York born and raised, Sam Lisenco received his BS in Film at Boston University in 2006

Mordechai Rubinstein (Costume Designer) has a long history in the fashion industry and is known to the larger world from his Mistermort blog and Instagram presence. The consummate insider, Mordechai has taken on a number of roles in public relations, editorial, concept design and costume design. Featured in The New York Times, GQ, The Wall Street Journal and other major media outlets, he highlights trends and shows how billion-dollar brands can serve consumers in cities like New York, London and Tokyo. His skill set is vast, his reach is large and his greatest expertise is what makes the fashion industry thrive. He sees while others look.

Patrick Duncan (Art Director) met the Safdies on the West 4th Street basketball courts in New York City. He's a native of New Mexico, where he runs an SRO for escapees from the coasts.

Erin DeWitt (Assistant Editor) is a New York-based filmmaker specializing in postproduction. In her last year of film school, Erin worked as an assistant editor for Benny and Josh Safdie on GOOD TIME and graduated in 2016 with an award in editing for her thesis film "Apocalypse Mambo." Since then, Erin has worked on several video essays with producer Oscar Boyson, notably a four-part series on the art market and most recently a documentary on the future of cities.

Samson Jacobson (Location Manager) was born and raised in New York City and has collaborated with filmmakers for the better part of the last decade, helping craft their stories on the streets of NYC. He is a graduate of the University of Toronto, specializing in world history and political science. Bringing productions into the depths of the NYC Subway system, through the canyon of heroes, up the streets of Harlem and out to the historic mansions of New York's power brokers, Samson supplies superior locations to the world's premier filmmakers. His collaborations include INSIDE LLEWYN DAVIS, NOAH, THE WIZARD OF LIES and THE GREATEST SHOWMAN.

Anouck Sullivan (Make-up) is a Franco-American makeup artist splitting her time between New York, Paris and Los Angeles. She got her start in fashion and has currently been working in film for the past 10 years. She has worked with influential directors including Andrea Arnold, Brie Larson, the Safdie Brothers, Whit Stillman, Joshua Marston, Marielle Heller, Ira Sachs, Sebastian Silva, Jeff Baena, Fabienne Bartho, Laetitia Mason and Trudie Styler. She loves the art of making movies while keeping up on current trends by continuing to work on fashion shows with the artists who inspire her.

Vickie Vidov (Hair) is a celebrated hair stylist and colorist, she has delivered a range of quality hair services to the West Village for over 20 years, most notably at her namesake Vidov Salon. Through focused communication, Vickie is able to meet the individual needs of her clients, achieving their desired look with innovative expertise. She continues to share her integrity with Vidov's staff, always working as a unified team and collaborating on many projects. Vidov Salon's clientele have been featured on the pages of Glamour, InStyle, and various Feature Film and Television projects, including Netflix's "The O.A.," ABC's "Quantico," and countless others.

