



FILM MOVEMENT®

presents

BAD LUCKY GOAT

A film by
Samir Oliveros



"One of the best debuts of the year-and a great indication of things to come
...a genuine crowd-pleaser." - *IndieWire*



**Colombia / 2017 / Comedy, Drama / Creole w/English Subtitles
76 min / 2.39:1 / Stereo 2.0 and 5.1 Surround Sound**

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Assets:

Official Trailer & Downloadable hi-res images:

<http://www.filmmovement.com/theatrical/index.asp?MerchandiseID=571>

FULL SYNOPSIS

The Denton family runs a hotel in the beautiful Port Paradise situated on Colombia's breathtaking Caribbean coast. Corn and his older sister Rita are sent out to pick up guests. While bickering, the siblings hit a stray goat. The poor animal is dead and their father's car is damaged. This starts the incompatible duo's search for a garage and money to pay for repairs. Oh, and what are they supposed to do with the dead goat? During this 24-hour quest, brother and sister encounter all sorts of colorful figures they hope will bring them closer to a solution. In the meantime, clearly well out of their comfort zones, the two teens discover unexpected character traits and talents in one another.

SHORT SYNOPSIS

After accidentally killing a bearded goat with their father's truck, bickering teenage siblings Corn and Rita must find a way to repair the truck in time to pick up tourists that will be staying at their family's Caribbean hotel. As they struggle to find the means necessary to conceal the accident, the siblings will visit a butcher, rastafari drum makers, a pawn shop and even a witch doctor, in a 24-hour adventure around Port Paradise.

LOGLINE

After accidentally killing a bearded goat with their father's truck, two incompatible teenage siblings embark on a day of comedic misadventures and a journey of reconciliation.

SELECT PRESS FOR BAD LUCKY GOAT

"One of the best debuts of the year-and a great indication of things to come...a genuine crowd-pleaser." - *IndieWire*

"The light but evocative result proves as inviting as a gentle tropical breeze."
-*The Hollywood Reporter*

"An unexpected surprise, Bad Lucky Goat is energetic and spry, sporadic yet thoughtful."- *Screen Anarchy*

"A colorful, musical road trip with a dead goat as catalyst." – *Curacao IFFR*

SELECT FESTIVALS

- Official Selection – South by Southwest – 2017
- Official Selection – BFI London Film Festival - 2017
- Official Selection – Milwaukee Film Festival – 2017
- Official Selection – AFI Latin Film Festival – 2017
- Official Selection – Third Horizon Caribbean Film Festival, Miami - 2017
- Official Selection – Montreal Festival du Nouveau Cinema – 2017
- Official Selection – Philadelphia Film Festival - 2017

Credits

Corn	Honlenny HUFFINGTON
Rita	Kiara HOWARD
Goat Owner	Jean BUSH HOWARD
Champ	Eduardo CANTILLO
Rainbow	Elkin ROBINSON
Butcher	Michael ROBINSON
Goldie	Ambrosio HUFFINGTON
Mother/Pauline	Arelis FONSECA
Father	Alvin BRAYAN
Officer Bold	Carlos "Shala" ROBINSON
Officer Livingston	Johann PENALOZA
Rasta Buggy	Evaristo HOWARD

CREW

Director	Samir OLIVEROS
Producer	Andres GOMEZ D
Cinematography	David CURTO
Editor	Sebastian HERNANDEZ
Production Design	Lulu SALGADO
Original Music	Elkin ROBINSON & Diego GOMEZ
Score Mixer	Manuel Jose GORDILLO
Sound Design	La Tina SONIDO & Manuel Jose GORDILLO
Sound Editor	Alejandro Uribe HOLGUIN
Executive Producers	Nico HIRSCHFLED, Ikram ZAYED, Walid ZAYED, Beatriz ZOBEL, and Gabriel OLIVEROS
First AD	Victoria RIVERA
Second AD/Script	Juan GORDON
International Sales	Luxbox

DIRECTOR'S BIOGRAPHY – SAMIR OLIVEROS

Samir Oliveros was born in Bogota, Colombia in June 1990. He studied film direction at the School Of Visual Arts in NY. After graduation, he launched a successfully funded Kickstarter campaign, with just over \$60K in contributions, to shoot his first feature BAD LUCKY GOAT. The film was shot in Old Providence in the Colombian Caribbean.



FILMOGRAPHY

2017 – BAD LUCKY GOAT

2014 – MORPHO (Short)

DIRECTOR NOTES

“I find it fascinating how even after being raised under the same roof, some siblings can be so different from one another. How they can live together for years sharing practically everything without really knowing each other.

That's the case with Corn and Rita Denton. I wanted to create a situation where the characters would have to get out of their comfort zones and clash while under pressure, so they could see every aspect of each other's personality. This journey takes the protagonists through a compelling adventure where they will have to work together to solve their problems.

I wanted to make an honest movie, while preserving the pristine conditions found on the island, dramatizing the situations the characters went through but keeping everything else in its natural state. The characters were be played by first-time actors, locations were not altered or majorly decorated, all dialogues are in Creole and the score only contains instruments found on the island.” - Samir Oliveros

ABOUT THE PRODUCTION

Bad Lucky Goat was shot on location in Old Providence, a small island in the Colombian Caribbean. Due to its remote location, the island has remained intact to major development, making it the perfect place to shoot the film. On the island things are rusty, outdated and seem to be stuck in a time warp, factors that were used to our advantage to give the film a unique look.

Music doesn't stop playing in Old Providence, and there, people like to play it loud. We kept this habit in the film. Music is constantly being played during Corn and Rita's odyssey. The music for

the film was composed exclusively by musicians from the island. Traditional genres include: reggae, calypso, soca and mento.

ADDITIONAL BIOS

HONLENNY HYFFINGTON & KIARA HOWARD

Hon, 15, and Kiara, 17, had two intense months of pre-production. They had an acting coach give them lessons every afternoon after high school. The process, led by Carlos Medina from Fagua Casting, started with simple games and exercises to teach them how to express the feelings needed for the film. Then they started going over the scenes and developing the sibling relationship they had to portray on screen. Dialogue was not memorized, as this would limit their possibilities of expression and improvisation. Missing a word from the script would force them to stop the whole scene. Instead, they were given guides and key phrases they would have to touch upon, but the way they reached each scene's intention, was up to them.

About Film Movement

Film Movement is a North American distributor of award-winning independent and foreign films based in New York City, which recently celebrated its 15th Anniversary with a month-long film series at the Museum of the Moving Image. As a company, Film Movement has released more than 250 feature films and shorts culled from prestigious film festivals worldwide, and last year it had its first Academy-Award®-nominated film, Naji Abu Nowar's THEEB. Film Movement's theatrical distribution strategy has evolved to include promising American independent films, documentaries, and an even stronger slate of foreign art house titles. Its catalog includes titles by directors such as Hirokazu Kore-eda, Maren Ade, Jessica Hausner, Andrei Konchalovsky, Andrzej Wajda, Diane Kurys, Ciro Guerra and Melanie Laurent. In 2015, Film Movement launched its reissue label Film Movement Classics, featuring new restorations released theatrically as well as on Blu-ray and DVD, including films by such noted directors as Eric Rohmer, Peter Greenaway, Bille August, Marleen Gorris, Takeshi Kitano, Arturo Ripstein, and Ettore Scola. For more information, please visit www.filmmovement.com.