



FILM MOVEMENT®

presents



2019 | USA | 88 minutes | 1.78:1

**Opening Theatrically & On Demand on February 21, 2020  
In New York, Los Angeles, Chicago, Dallas/Ft. Worth  
Washington D.C., Boston, Atlanta, Seattle, Detroit & Denver**

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## **Synopsis**

Not even the vibrant streets of the Bronx can contain Goldie (Slick Woods), a street-wise 18-year-old whose intoxicating dreams of fame – and the better life she believes it will bring for herself and her family – are all but contagious. But it's only when Goldie's dreams collide with the harsh realities of her world that she discovers her true strength in writer/director Sam de Jong's bittersweet coming-of-age story.

Though she may live in a shelter, sharing a single room with her mother, Carol (Marsha Stephanie Blake), her partner Frank (Danny Hoch) and kid-sisters Sherrie, 8, and Supreme, 12 (Alanna Renee Tyler-Tompkins and Jazmyn C. Dorsey), Goldie's dream of a better life is not only palatable, but seems to sustain those closest to her. An enthusiastic dancer who enjoys performing on the community center's makeshift stage, she is offered a chance by the well-connected Jay (Khris Davis) to submit an audition tape to local-legend, Tiny (A\$AP Ferg), a rapper planning to shoot a music video that weekend.

Inspired by the prospect, bristling with attitude and a winsome gap-toothed style all her own (and now pocketing \$300 she's lifted from the shady, Frank), Goldie's plan is simple – get the additional \$300 needed to purchase the canary yellow fur coat on display at a local store to complete her look for her screen debut, and fulfill her destiny.

The execution of that plan, however, proves more than problematic.

Fired from her day job, Goldie, nevertheless, pursues her dream with reckless abandon. With the help of her younger sisters, she manages to shoot a winning audition tape with her phone on the shelter's rooftop. But not soon after, the rug is pulled out from under her family with the arrival of the police at their door with a warrant for their mother's arrest. Knowing that child services will be arriving shortly to take her two sisters away (likely placing them in different homes, separating the family), Goldie takes off with her siblings in-tow. Still a child herself, she embarks on a dangerous odyssey across the Bronx in search of friends, distant family – anyone who will take them in, if only until Goldie can shoot her music video.

With the weekend shoot quickly approaching, the canary yellow fur coat in the storefront window thus becomes her personal talisman. And her desire to possess it – by hook or by crook – becomes an all-consuming obsession with its perceived promise of transformation, not only for own life, but for that of her family as well.

## **Director's Statement**

I first started thinking about this movie in 2012, before I made my first feature, *Prince*. After moving to New York, I discovered that 20th Century Fox and Vice Films were interested in making a movie with me. We all knew that I first needed to do as much research as I could, and move to the USA, to be able to write this film. It was around that time that I first met with Slick Woods, who was as excited to collaborate with me as I was to collaborate with her. I soon learned that she had a similar life-story to the one I'd written in that very early draft of the script. And that's when I really started writing. After that initial meeting, my ideas on how to approach the film began to change. I progressed through a series of rewrites over the course of a year or so. I knew that Slick was my Goldie, but I also spoke with other girls and boys with similar experiences to get to the script that we eventually filmed.

The cast is a mix of professionals and non-professionals, and the casting directors, Kate Antognini and Damian Bao, put in an incredible amount of work to that end. The character of José, for example, is played by José Fernandez, someone who is originally from the Bronx, who had recently been released from prison, and who had never acted before. Others, like Angela Griszell who plays Princess, we found through open-call auditions. We basically tried to get a combination of professional actors – like Marsha Blake and Gbenga Akinnagbe – and non-professionals, assembled around Slick, who could feed off each other and inspire one another.

This a story about a young person who suddenly finds herself displaced in New York City. But for me, in a more universal way, it's about finding your identity in a highly individualistic world where the only thing that's close to religion (in terms of its transformative power), is self-expression. Goldie's personal journey begins with an opportunity to make a music video that she, in a romanticized way, sees as a means of escaping the ordeal she's facing – finding a real home for herself and her sisters. She instead has to come to terms with the reality of her life and her own vulnerability and shortcomings.

We shot the movie in the summer of 2017 over the course of 21 days with a small crew. There was a heatwave while we were filming, which made it more of a challenge, but I think it actually helped us in terms of telling the story, adding another texture as Goldie and her sisters make their journey through the city, and even in terms of the character's fixation with the fur coat (a new skin and therefore a new identity), which she believes she must have for her ultimate success.

The idea of working with the animated/graphic elements the way we do was always in my mind, but we didn't fully flesh that out until we finally started cutting the movie. Mostly, I liked it as a way of keeping the girls, the two sisters, alive in the story, by being able to feel their presence throughout the movie and using their voices to launch each section. Their voices, combined with the animation, adds that element of a child's eye-view, which I also thought was an interesting juxtaposition to the harshness of the reality that we see.

It's hard to make a movie in New York. I had come from the Netherlands and suddenly found myself working in a new place with totally new people. Every single person I had to get to know and learn to trust – from me submitting my first draft to my producers who had never seen any of my work, to all the different department heads and cast members. It was a challenge at first, but I really came to enjoy that challenge. I learned a lot from it and made some friends for life.

At the end of the day, I hope that the story touches audiences. That's the most important thing. And I hope that people are captivated by Slick and the way she managed to portray Goldie's journey. For me, just working with all these amazing people – from the producers, to the cast, the crew, to Slick – was such a profound experience. Coming from Amsterdam, moving to New York and making an indie-film with a studio whose films I grew up with... I'm just realizing now that I'm finally finished, it's pretty surreal. I'm humbled by that. I'm humbled that everyone wanted to go on this adventure with me. And I'm proud of the work we've done.

**–Sam de Jong**



## Select Press

“Sam de Jong’s 2015 debut *Prince* was an appealingly rough-hewn account of a Dutch-Moroccan youth... The director adopts another starry-eyed striver in *Goldie*, about an 18-year-old daughter of the Bronx who’s already a celebrated hip-hop dance sensation in her own mind, even if she’s just busting her moves at the local community center, with her kid sister working the smoke machine. That suspension between can-do spirit and come-down reality pumps blood into the irrepressible heart of this scrappy tale, along with the natural charisma of model Slick Woods, making a disarming feature debut in the title role.”

—David Rooney, *The Hollywood Reporter*

“*Goldie* explodes with energy and hope... [Sam de Jong] flakes *Goldie* with a pop style that speaks to its heroine’s natural buoyancy even when she’s adrift in some very choppy water.”

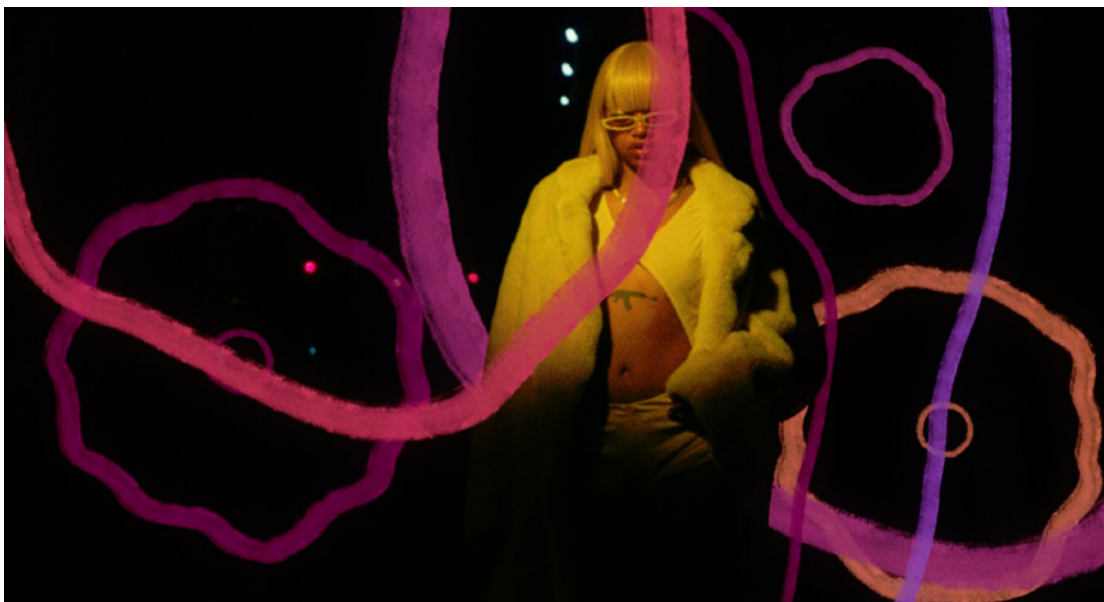
—David Ehrlich, *Indiewire*

“A lively, kinetic film that dances between the natural and the fanciful, centered on a dynamo of a cinematic character played by the first-time actress.”

—Hoai-Tran Bui, *Slashfilm*

De Jong brings a jolt of brash energy to a social realist scenario that could easily have attracted Ken Loach or the Dardenne brothers. A charismatic, eye-catching debut performance from Instagirl fashion world star Slick Woods adds considerably to the film’s appeal... The strength of [her] performance lies in the way she finds the plaintive grace notes beneath the brash, sassy confidence of that exterior. She brings out the vulnerability in this seemingly tireless spirit, transforming *Goldie*’s story into a poignant coming of age.

—Allan Hunter, *Screen Daily*



## **The Cast**

TWENTIETH CENTURY FOX and VICE FILMS present an AGX production

SLICK WOODS  
GEORGE SAMPLE III  
DANNY HOCH  
MARSHA STEPHANIE BLAKE  
GBENGA AKINNAGBE  
KHRIS DAVIS  
EDWINA FINDLEY DICKERSON  
ALANNA RENEE TYLER-TOMKINS  
JAZMYN C. DORSEY  
SHAQUILA ANGELA GRISZELL  
JOSE FERNANDEZ  
and A\$AP FERG

## **The Filmmakers**

Casting	KATE ANTOGNINI
	DAMIAN BAO
Animations by	SMITH AND LEE
Sound Supervisor	GENE PARK
Music Supervisor	JOE RUDGE
Costume Designer	MIYAKO BELLIZZI
Music by	NATHAN HALPERN
Editor	ROBERT GRIGSBY WILSON
Production Designer	NORA MENDIS
Director of Photography	SHAWN PETERS
Executive Producers	DANNY GABAI
	NATALIE FARREY
	EDDY MORETTI
	SHANE SMITH
	VINCENT LANDAY
	JIM CZARNECKI
Produced by	LUCA BORGHESE
	BEN HOWE
Written and Directed by	SAM DE JONG

## **ABOUT THE CAST**

### **SLICK WOODS as Goldie**

In a meteoric rise, Slick has taken the fashion industry by storm, setting herself apart with her unique individuality. The self-proclaimed “astronaut/assassin/naïve oldhead/crybaby” caught the fashion industry’s attention, and welcomes in a much-celebrated authenticity. She has appeared on the pages of *Vogue*, *Italian Vogue*, *Glamour*, *Document Journal*, *W Magazine*, *Evening Standard*, *Office Magazine*, the covers of *Elle*, *i-D*, *Love Magazine*, *Chaos*, and *Billy Magazine*, graced the runways for Marc Jacobs, Fenty X Puma, Fendi and Jeremy Scott, and has appeared as the face of Fenty Beauty and Mercedes Benz Fashion. Slick Woods also made an appearance in the 2018 Pirelli Calendar. Her signature style and personality landed her in front of the camera for some of the industry’s top photographers including Steven Meisel, Inez & Vinoodh, Tim Walker, Patrick Demarchelier and Mario Sorrenti, amongst others. In 2019, Slick made her TV debut co-hosting an episode of *Catfish* on MTV.

### **GEORGE SAMPLE III as Elijah**

George can most recently be seen in *Prisoner 614* opposite Ron Perlman, Martin Starr and Jake McDorman. George also wrapped in New York shooting on a new VICE FILMS feature titled *Goldie* (which is going to Berlin Film Festival this year). He can also be seen in *Person to Person* (Sailor Bear) which premiered at Sundance 2017, *Hunter Gatherer* which premiered at SXSW in 2016 where George starred opposite Andre Royo, and in *Cronies*, produced by Spike Lee that was a Sundance 2015 premiere.

### **DANNY HOCH as Frank**

Most recently, Danny Hoch can be seen in Netflix’s “Maniac” in his recurring role opposite Emma Stone and Jonah Hill. Prior to that, Hoch was seen in Spike Lee’s *BlackKkKlansman* as ‘Agent Y.’ TV Credits include recurring roles on Steven Soderbergh’s “The Knick,” “Gotham,” “The Good Wife,” “Nurse Jackie” and “Blue Bloods.” Hoch can also be seen in Gillian Robespierre’s *Landline*, Terrence Mallick’s *The Thin Red Line* and Ridley Scott’s *Black Hawk Down*.

### **MARSHA STEPHANIE BLAKE as Carol**

Marsha Stephanie Blake is a Jamaican actress who lives in NYC with her husband and kids. You can catch her this coming year in the mini-series, “Central Park Five,” directed by Ava Duvernay. Upcoming film projects include *Luce* directed by Julius Onah and starring Octavia Spencer, Steven Soderbergh’s *The Laundromat* and *See You Yesterday* from director Stefon Bristol and producer Spike Lee. She was recently seen onstage as Emilia in *Othello* opposite Daniel Craig’s Iago.

## **ABOUT THE FILMMAKERS**

### **SAM DE JONG *Writer/Director***

After graduating from the Dutch Film academy with the acclaimed “Magnesium” Sam went on to write and direct the short film “Marc Jacobs” and entered the Berlinale shorts competition in 2014. With largely the same cast he returned to Berlinale the next year with his first feature *Prince*. *Prince* opened the Generations 14+ competition in 2015. After *Prince*, Sam went on to make *Goldie* with 20<sup>th</sup> Century Fox and Vice Films.

His short work has been shown around the world at festivals like Sundance, Berlin and AFI fest. His first feature *Prince* was theatrically released in the Netherlands, the United States and in Mexico.

His work is heavily influenced by present-day youth culture and studies the implications of growing up in the 21<sup>st</sup> century: in the face of our rapidly changing multi-ethnic society where pop culture is the new predominant religion. From a mash up of different genres, lavishly coated in bright esthetics, Sam wants to research the meaning of our quest for recognition and identity.

*Red Sand* will be Sam’s first international co-production together with longtime collaborator HALAL. With this movie Sam wants to explore new themes and broaden his horizon.



photo credit: Bowie Verschuuren

**SHAWN PETERS *Director of Photography***

Shawn Peters is a New York based cinematographer whose work spans features, television and music videos. Shawn's collaborations with Terence Nance include the groundbreaking "Random Acts of Flyness" for HBO, and their latest film *Univitellin*, which was touted as one of the best of last year's NYFF.

Feature wise, Shawn shot *Adam* directed by Rhys Ernst with Nicholas Alexander, a coming of age dramedy about growing up transgender, with producers Howard Gertler, James Schamus and Joe Pirro. Shawn also shot Bradford Young's short film for Common called "Black Again" and "Open Ended" directed by Angel Kristi Williams.

Shawn completed 2<sup>nd</sup> unit for Ava Duvernay's miniseries, "Central Park Five," and worked with Alicia Keys on her video, "One Love."

**MIYAKO BELLIZZI *Costume Designer***

Miyako Bellizzi is a New York City Costume Designer and stylist for film, commercials and fashion. Her previous films (*Good Time*, *Patti Cake\$*, and *As You Are*) have premiered at Cannes and the Sundance Film Festival. Her upcoming work includes *Uncut Gems*, starring Adam Sandler and directed by Josh and Benny Safdie.

**ROBERT GRIGSBY WILSON *Editor***

Robert Grigsby Wilson's editing work includes film festival favorites, acclaimed television shows and viral videos. Prior to his work on *Goldie*, the 2017 SXSW Film Festival premiered two projects of his: *Fits and Starts* and "Most Beautiful Island," which received the Grand Jury Prize that year. Also in 2017, his short film, "The Privates," premiered on Vimeo Staff Picks and in 2014, his short film "Dig," directed by Toby Halbrooks, screened at the Sundance and SXSW Film Festivals. He was part of the editing teams of "Mr. Robot," *Captain Fantastic*, "Halt and Catch Fire" and David Lowery's *Ain't Them Bodies Saints*, as well as at the 2017 Sundance Directors Labs. Other notable work includes music videos for Twenty-One Pilots, Yeasayer, and Iron & Wine, the documentary web series "Everything Is A Remix," and Miranda July's, "A Handy Tip For the Easily Distracted." His work has been nominated for an MTV Video Music Award and featured on *Vimeo Staff Picks*, *Buzzfeed*, *Boing* and *Short of the Week*.

## **NATHAN HALPERN *Music***

Nathan Halpern is an Emmy-nominated composer, named one of *Indiewire's* 'Composers to Watch.' His score for the acclaimed narrative feature *The Rider* (Sony Pictures Classics) was ranked #3 in *New York Magazine / Vulture's* "Ten Best Movie Scores of 2018." Other notable film scores include *Minding the Gap* (Hulu), which is nominated for the Oscar for Best Documentary Feature of 2018; his score for the film was nominated for "Best Music" by the Cinema Eye Honors.

Other notable scores include Sundance Grand Jury Prize winner *Rich Hill* ("one of the best non-fiction scores we've heard in years," *Indiewire*), the Emmy and Peabody Award-winning *Marina Abramovic: The Artist is Present* (HBO Films), and the 2017 Oscar-shortlisted films *Hooligan Sparrow* and *The Witness*. Four films scored by Nathan Halpern were recently nominated for **2018 Emmys**: *What Haunts Us* (Starz); *The Witness*; *Joan Didion: The Center Will Not Hold* (Netflix); and *Abortion: Stories Women Tell* (HBO Films).

Other recent releases featuring scores by Nathan Halpern include Sundance 2019 Grand Jury Prize winner *One Child Nation* for Amazon Studios), and the psychological thriller *Swallow*, starring Haley Bennett.

## **LUCA BORGHESE *Producer***

Luca Borghese has been working in feature film production, post-production and distribution since 2000.

In 2018, under his partnership with Ben Howe, AgX, Borghese produced three films. *Diane* will be released in March 2019 by IFC Films. The film stars Mary Kay Place, Jake Lacy, Estelle Parsons and Andrea Martin and was directed by Kent Jones. *Diane* premiered at the 2018 Tribeca Film Festival, taking three prizes including the Founders' Award for Best Film. The film premiered internationally at the 2018 Locarno Film Festival. *Monsters and Men* stars John David Washington, Kelvin Harrison, and Anthony Ramos and was directed by Reinaldo Marcus Green. The film took a Jury Prize for Best Directing in the 2018 Sundance Film Festival and was released wide by Neon later that year. *Goldie* was produced for Fox and Vice Films and stars Slick Woods. Sam de Jong directed the film which will premiere in the Generations competition at the 2019 Berlinale.

Borghese's prior producing work includes *Ten Thousand Saints* (directed by Bob Pulcini and Shari Springer Berman) starring Ethan Hawke, Emily Mortimer, Asa Butterfield and Hailee Steinfeld which premiered at the 2015 Sundance Film Festival, Noah Pritzker's *Quitters* which premiered at SXSW 2015 in competition and Lou Howe's *Gabriel* which premiered at Tribeca 2014 in competition and was released by Oscilloscope Laboratories.

Other producing work includes Co-Producer and Post-Supervision work for films by Bong Joon-ho (*Okja*), Jason Reitman (*Young Adult*, *Labor Day*, *Men, Women &*

*Children*), James Gray (*The Lost City of Z*), Oren Moverman (*The Messenger*, *Rampart*, *Time Out of Mind*), John Hillcoat (*Triple 9*), David Mamet (*Redbelt*), Marc Lawrence (*Noelle*), Rupert Wyatt (*Captive State*), Sacha Gervasi (*Anvil: The Story of Anvil!*), Walter Salles (*On the Road*) and Rebecca Miller (*The Ballad of Jack and Rose*). Borghese was a Director at Sony Pictures Classics from 2004 to 2007. He graduated from Yale University in 2000.

Upcoming projects include Eric Steel's *Minyan*, David Craig's *Karyn*, Stephen Cone's *Nudes*, and Tatia Pilieva's *Cathouse* in addition to projects with Jay Rabinowitz and Tom Kalin.

### **BEN HOWE *Producer***

Ben Howe is an independent producer based in New York. His films have premiered at top film festivals including Cannes, Berlin and Toronto, and secured international and domestic distribution. Recent credits include Sam de Jong's *Goldie*, produced with Vice and screening at Berlin and Tribeca 2019, and Kent Jones' *Diane*, which premiered in competition at Tribeca and Locarno in 2018, taking three awards at Tribeca including the Founders' Award for Best Narrative Feature, and will be released by IFC Films in March 2019. Both films were produced with Luca Borghese through their company, AgX. Upcoming features include Eric Steel's *Minyan*, David Craig's *Karyn*, Stephen Cone's *Nudes*, and Tatia Pilieva's *Cathouse* in addition to projects with Jay Rabinowitz and Tom Kalin.

Previous feature credits include Lou Howe's *Gabriel*, Noah Pritzker's *Quitters*, Matt Wolf's *Teenage*, Liza Johnson's *Return*, Patricia Benoit's *Stones in the Sun*, Mo Ogrodnik's *Deep Powder*, Bradley Rust Gray's *The Exploding Girl*, So Yong Kim's *Treeless Mountain*, David Barker's *Daylight*, and Matt Wolf's *Wild Combination: A Portrait of Arthur Russell*.

