



# 10<sup>e</sup> FESTIVAL INTERNATIONAL DU FILM DE LA ROCHE-SUR-YON

## **GOLDIE SAM DE JONG**

POUR ABORDER LE FILM  
EN ANGLAIS



### **Synopsis**

Goldie est une jeune fille âgée de dix-huit ans. Elle a grandi dans les rues dangereuses du Bronx. Elle souhaite devenir une danseuse de hip-hop reconnue. Bientôt, sa mère se fait arrêter mettant à mal les rêves de célébrité de sa fille.

### **Vocabulary**

#### **Movie vocabulary :**

Open call auditions : *Appel à auditions*  
Character : *Personnage*  
Film crew : *L'équipe de tournage*  
To starr : *jouer dans un film / Tenir le rôle principal*  
Director's statement : *Note d'intention du réalisateur*  
On stage : *Sur scène*  
Credits : *Générique*  
To direct (faux ami attention) : *Réaliser*  
Director of photography : *Chef Opérateur*  
Editor (faux ami attention) : *Monteur*

#### **Connecting words :**

Throughout the movie : *Tout au long du film*

#### **General vocabulary from the director's statement :**

To be released from prison : *Sortir de prison*  
Feed off each other : *S'inspirer les uns les autres*  
Harshness : *La dureté*  
Shortcomings : *Défaillances*  
To wrap something up : *Terminer quelque chose / Remballer*  
Flesh out : *Préciser / Enrichir / Étayer*  
Journey (faux ami attention) : *Voyage*  
Rise : *Ascension*  
Catch Someone's attention / Catch someone's eye : *Attirer l'attention de quelqu'un*

## 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 Grizzell 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.

## 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.

Slick Woods has appeared on the pages of *Vogue*, *Italian Vogue*, *Glamour*... 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. 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 *BLACKKKlansman* 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 Soderberg’s *THE LAUNDROMAT* and *SEE YOU Yesterday* from director Stefon Bristol and producer Spike Lee. She was recently see onstage as Emilia in *Othello* opposite Daniel Craig’s Iago.

### **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.

Source : Dossier de presse AGX production

