

# I AM WOMAN

A FILM BY **UNJOO MOON**  
STARRING **TILDA COBHAM-HERVEY, DANIELLE MACDONALD**  
and **EVAN PETERS**  
2019 | AUSTRALIA | 116 MINS

## PRODUCTION NOTES

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## **BLURB**

For the first time on screen, I AM WOMAN tells the inspiring story of singer Helen Reddy, who wrote and sang the song "I Am Woman" that became the anthem for the women's movement in the 1970s. The film is a story of fearless ambition and passion, of a woman who smashed through the patriarchal norms of her time to become the international singing superstar she always dreamed of being.

## **SYNOPSIS**

1966. Helen Reddy arrives in New York with her three-year-old daughter, a suitcase and \$230 in her pocket. Helen had been told she had won a recording contract, but the record company promptly dashes her hopes by telling her it has enough female stars and suggests she has fun in New York before returning home to Australia.

Helen, without a visa, decides to stay in New York anyway and pursue a singing career, struggling to make ends meet and provide for her daughter. There she befriends legendary rock journalist Lillian Roxon, who becomes her closest confidant, and inspires her to write and sing the iconic song "I Am Woman" which becomes the anthem for the second wave feminist movement and galvanises a generation of women to fight for change.

She also meets Jeff Wald, a young aspiring talent manager who becomes her agent and husband. Jeff helps her get to the top, but he also suffers from a drug addiction, which gradually turns their relationship toxic. Caught in the treadmill of fame and dependent on Jeff to manage her professional life, Helen finds the strength to take control of her own career and keep pursuing her dreams.

## DIRECTOR'S STATEMENT

Six years ago during an awards season event in Los Angeles I arrived at my table and noticed a woman sitting quietly on the other side. She looked familiar, but I wasn't entirely sure why. The moment I realized who she was, I immediately swapped seats so that I could sit next to her because out of everyone in that star-studded Hollywood ballroom, Helen Reddy was the one person I wanted to meet.

I was not old enough to have ever attended a Helen Reddy concert, or to have known too many of the details of her career, but even as a young child I have vivid memories of the way my mother and her friends used to talk about Helen. The 1970's were a time of change – for everything – fashion, music, food, politics, relationships and most importantly, the roles of women were being questioned and challenged. Women were having careers, becoming financially independent, and getting divorced.

Even then I knew that somehow Helen Reddy seemed to be an important part of this change. When her songs came on the radio, my mother and her friends would immediately turn up the volume, wind down the windows in their station wagons and let their hair loose in the breeze. And then there were the rallies where women marched for equal rights, equal pay and linked arms to sing and declare "I am woman, hear me roar...". It wasn't until later in life that I began to fully understand the impact of the women's movement and how it fundamentally changed so many things for women all over the world.

And here I was, many years later in Hollywood, sitting next to Helen Reddy, an absolute icon of this time. Even before we had finished our main course, I knew that Helen had an extraordinary story. She was a single mother who, against all adversity, was determined to make her dream come true. She would fight to go to America, to become an international star - and reached her goal far beyond anyone's expectations, even her own. She not only became the most successful female recording artist of her time, but she also broke stereotypes and led the way during the most crucial period of the women's liberation movement. She not only paved the way for Australian artists who wanted to make an impact internationally but she became a role model for what all women could achieve.

As I learnt more about Helen and spent more time with her, she often spoke of her friendship with journalist Lillian Roxon, another groundbreaking Australian woman known as the "mother of rock". Lillian was the one who encouraged Helen to write and find the words that reflected her life because the truth would always resonate. Lillian also taught Helen about feminism, and the rise and fall of their friendship is in some ways a metaphor for the struggles that besieged the women's movement. Their friendship was crucial to the writing of "I am Woman", the song that would become an enduring anthem for all women.

But in order to succeed, Helen still had to battle the sexism of the time, the music industry and even her own marriage to her manager, Jeff Wald. As I researched this period of Helen's life I became absolutely fascinated with her relationship with Jeff and the stories of his legendary cocaine addiction. When I eventually met Jeff (who Helen would only refer to as Number 2 at that time), I began to understand the incredible and complex journey these two had taken together. Theirs was an extraordinary love story set against a period of upheaval and change. The eventual collapse of this relationship touched me deeply and became the cornerstone of her story.

Throughout the development and production of this film I have always kept in mind the complex feeling and emotion that Helen's music has given her audience. People, especially women, have strongly identified with her number one hits "I am Woman", "I Don't Know How to Love Him",

“Delta Dawn” and “Angie Baby”. These lyrics meant something to them and they identified with Helen. In making this film I realized our audience needed to experience the same kind of emotional connection and by placing these songs at key moments in her life, I wanted her music to be an

integral part of telling her story.

When I started this journey I could never have predicted that a new wave of women’s marches would once again rise up around the world and I certainly could not have foreseen the #MeToo campaign that would bring the conversation of sexism powerfully back into focus. What started as a beautiful, touching biopic about the queen of “housewife rock” and the music that captured the spirit of an era, has now become even more poignant and deeply relevant to a whole new generation of people.

- Unjoo Moon

## ABOUT THE PRODUCTION

Helen Reddy is one of the most successful performing artists ever to emerge from Australia. A Grammy-award winning recording artist, she had 15 Top 40 singles in the US and went on to star in major films and stage productions as well as performing live to stadium audiences around the globe. Her 1972 smash hit song “I am Woman” became an anthem for a generation of women.

But few know Helen’s incredible life story. How she arrived in the US as a single mother of a small child, virtually penniless. How she climbed to the pinnacle of her career and, then, while still at the top of her game, walked away to pursue a different life.

Film director, Unjoo Moon, while knowing little of Helen’s later life, had powerful memories of the influence of Helen’s music – and particularly of “I Am Woman” – on her mother and her mother’s friends at the time it topped the charts. When she saw Helen’s name on a place card next to her husband, Academy® Award winning cinematographer Dion Beebe, at an awards ceremony in Los Angeles a few years ago, she made a split decision to swap seats, setting in place a chain of events that lead to the production of *I Am Woman*, the film.

Unjoo spent the evening talking to Helen, hearing about her life. Unjoo became friends with Helen (and her family) subsequently entrusting Unjoo to tell her story on film.

**UNJOO:** “Helen’s story is so extraordinary that, as I left the dinner, I was convinced that it must already be a movie, or that somebody had made it into a television program. It’s not just the song. What Helen had experienced in the journey of her life really spoke to me so deeply that I felt that it was something not only I would want to see, but that so many people would want to see.”

She contemplated making a documentary about Helen before quickly deciding that a feature film was the most powerful way to tell the story.

Unjoo wanted to make the film as a collaboration with Australians. She approached Rosemary Blight from Goalpost Pictures Australia to produce the film, having been an admirer of some of their earlier work including *The Sapphires*. Rosemary also immediately responded to Helen’s story.

**ROSEMARY:** “Of course I knew she was a singer but I didn’t know Helen’s story. And when Unjoo told me, I thought, ‘why doesn’t the world know this story?’ Why don’t we know stories about women like this? Why don’t we know that she was the first Australian to win a Grammy for Best Vocal Pop Performance? Why don’t we know that she had more hits in the Billboard charts than the Beatles at one stage? That was enough to inspire me to want to make the movie.”

Rosemary and Unjoo asked another Australian, Emma Jensen, to write the screenplay. Emma is the writer of the biopic *Mary Shelley* and she and Rosemary had long wanted to work together.

**ROSEMARY:** “Unjoo and I wanted a woman with a love of music to write the movie. Emma had a real passion and understanding of music which was important to us, as the film was not a musical, but had a lot of music in it. We talked to Emma, who was very excited, and she and Unjoo then flew to Las Vegas to see one of Helen’s last shows in Las Vegas together.”

The first actor Unjoo cast in the movie was Danielle Macdonald, as the legendary Australian rock journalist Lillian Roxon who befriended Helen when she arrived in New York. Danielle was another Australian building a formidable reputation in the US. Unjoo had seen Danielle in her breakout

performances in the film *Patti Cake\$* and felt there was something intrinsically so right about Danielle for the role of Lillian.

**UNJOO:** “Danielle was emerging as a really strong, beautiful actor, and it was really the right time for our movie as well. I met Danielle and both of us just knew immediately that this was a movie that we wanted to do together.”

Finding Helen was a longer search.

**UNJOO:** “When you’re making an independent movie there’s so much pressure to cast somebody with a recognisable name. But I saw a photo of Tilda Cobham-Hervey by chance, and I just thought ‘who is that girl? She has a quality about her that looks a little like Helen’.

“I started to research who she was and realised that she was a wonderfully gifted actor and an extraordinary human being. Tilda grew up with a very similar background to Helen in some ways. In my heart I knew that she was perfect for this role in so many ways. When I finally met Tilda, I think I knew as soon as I sat down with her that we had found our Helen.”

The role was daunting. As Helen, Tilda had to age from 26 to 49, and she was only in early twenties when she and Unjoo met.

**UNJOO:** “Tilda had extraordinary maturity and has lived a life way beyond her years. We explored all the possibilities, including swapping out to an older actress for the later part of the movie, but in the end it was really clear that Tilda would innately still be the best fit. She has an extraordinary gift, an extraordinary talent, and was able to really fully embrace the work.”

The third key character in the film was Helen’s fiery former husband and manager, the legendary Jeff Wald. Unjoo described the search for the actor to play Jeff and her decision to cast Evan Peters, who was also building a name as a powerful character actor with his performances in *American Horror Story* and *American Animals*.

**UNJOO:** “I first met Jeff Wald about a year after we’d been working on the script. I had felt strongly that because this was Helen’s story, I needed to spend that initial time with Helen and not be coloured by anybody else’s view of what the story is or what happened in her world. But I got a call one day saying, ‘Jeff wants to have lunch with you.’ I arrived at one o’clock and I left at seven o’clock in the evening. It was such an extraordinary experience. I walked away and thought, ‘what an amazing, fascinating man he is.’ Although I knew the story and knew how challenging and difficult he could be, I also walked away knowing that the actor I ended up casting for Jeff would need the ability to bridge both these Jeffs – someone who could be both volatile, challenging and difficult, but also someone with charm. When I met Jeff, I totally understood why Helen had fallen in love with this man, and a lot of this story is a great love story, but also a tragic love story.”

Unjoo was struck by Evan Peters’ capacity to not just embrace a character, but also the world in which they exist. With bleached blonde hair and pale skin from his *American Horror Story*’s role, Evan was physically opposite to Jeff Wald but Unjoo sensed his capacity to respond intuitively in the moment, a quality she believed he shared with Jeff.

**UNJOO:** “We really needed the actors to be able to shake up scenes as we were shooting them and to be able to improvise moments and really create that authenticity between characters. And that’s an extraordinary skill that Evan has. Evan was able to take improvised performance to a whole other level”.

Unjoo has enjoyed a close creative collaboration with her life partner and cinematographer, Dion Beebe, leaving no question he would shoot the film. Dion is one of the most celebrated DOP's working in the film industry today. He won an Oscar® for his work on *Chicago* and his many other credits in his stellar international career include *Memoirs of a Geisha*, *Into the Woods* and *Mary Poppins Returns*.

Dion and Unjoo returned home to Sydney, Australia, for the production of the film. Most of the film was shot in Sydney, with some key scenes in Los Angeles. The film attracted many of Australia's top production talent, including production designer Michael Turner, costume designer Emily Seresin and hair and makeup designer Nikki Gooley. Together they set about creating the world of the music scene in New York and Los Angeles in the 70s and 80s, with the film culminating in Helen's triumphant performance at the 1989 Women's March at Washington's Lincoln Memorial where she performed a powerful rendition of "I Am Woman" to a roaring crowd of 300,000 people.

**DION:** "There were many challenges in this movie, but certainly recreating LA and New York across the time period – through the 60s, 70s, 80s – was a huge achievement. The fact that it overlaps across three different decades was something we discussed a lot in terms of how you create those points of difference, through these different periods and different locations. The quality of light and the colour palettes were chosen to represent New York and Helen's struggles there, before she moved to LA where her success blossomed. LA took us into a slightly warmer, lighter palette and we introduced sunshine before their life goes into a bit of a spiral. That was reflected in the style of the camera work, the movement, and the energy behind the camera, as we hit the last couple of years of Helen and Jeff's tumultuous relationship."

**ROSEMARY:** "Dion hadn't shot a film in Australia for many, many years, and we were all thrilled he came home to do it. Watching him work was like watching someone paint, he is true artist. He was very, very clear and strategic about what he wanted and together he and Unjoo created incredibly beautiful work."

Costume designer, Emily Seresin, had to create 54 costume changes for Tilda alone, including several performance outfits. She had a team of seamstresses making the distinctive '60s and '70s clothes worn by Helen, Jeff, Lillian and the dozens of supporting cast and extras. Meanwhile hair and makeup designer, Nikki Gooley, had teams of artists creating the looks of the cast for the period. Nikki's incredible work included aging Tilda across three decades of Helen's life.

In addition to the drama, the production also captured Helen performing 12 songs, from the recording studio to huge stadiums to Las Vegas night clubs.

**UNJOO:** "Tilda truly had to immerse herself in her character and be completely in the emotional moment of Helen's story in order to be authentic in these scenes. In the six weeks of rehearsals we worked intensely together on these performances and bought in various voice, breathing and movement coaches."

Helen's original recordings are heard throughout the film, as well as additional recordings by Australian singer Chelsea Cullen.

A beautiful moment in the film is when Helen's real-life granddaughter, Lily Donat, appears as a nightclub singer performing the song "Revolution". The song was written for the film by Alex Hope, an Australian and one of the international music industry's hottest young producers who produced on the # 1 Billboard album for Troye Sivan.

This song is a homage to the ongoing impact Helen's song has had on generations of women. The filmmakers are proud to have reclaimed Helen Reddy's important place in history and to celebrate her appeal to a very broad fan base around the world.

**ROSEMARY:** "The thing about Helen Reddy is that she wasn't someone who appealed to the literati, if you like. People who liked Helen's music were just ordinary people, women going about their lives, and when they heard her music, she told them stories that were meaningful to them."

"The fact that "I Am Woman" appealed to a mainstream audience – to women and to men all around the world – made it a very powerful political message. She opened up that language – 'I am woman, hear me roar, I am invincible, I am strong' – to people who might not use that language in their everyday lives. But they heard it in her music and the music got through to them."

Helen Reddy and her family, including ex-husband Jeff Wald, have seen the film and given it their blessing.

**UNJOO:** "The hardest screening that I was ever going to do on this movie was to show it to Helen, her family, to Jeff and to his current wife and his daughter- - not because of the film, but because it's their lives. It's their legacy. It was quite an amazing and deeply emotional experience for all of us. I think everybody was very moved by seeing their story on the screen. Not just Helen and Jeff, but their extended families as well. "

"I told Helen early in development, 'I can't promise you that I'm going to get every line right, that I'm going to get every moment of your life into synchronist order. There will be things artistic changes for storytelling, but the one thing I can promise you is that I will really honour the spirit of your life and the spirit of what your journey has been.' And I think we've really done that."

## ABOUT HELEN REDDY

Helen Reddy was born in 1941 in Melbourne, Australia into a vaudevillian family. After overcoming years of setbacks and facing numerous obstacles as a woman in the male-dominated music industry, Helen went on to become one of Australia's most successful international recording artists and an icon of the feminist movement.

In a 2008 interview, Reddy described the song "I Am Woman" as her "greatest achievement". She found strength in feminism as an active member of the woman's liberation movement. During this time, she began looking for songs to record that matched the sense of empowerment she felt as a member of the movement but couldn't find any - so decided to write one herself. Completing the lyrics herself, she worked with Australian singer-songwriter Ray Burton to find the right melody and the song became a #1 hit.

Over the next five years she had more than a dozen other US Top 40 hits, including two more #1 hits. She became a frequent guest on U.S. television variety shows, hosted her own primetime program *The Helen Reddy Show* in the 1970s and was one of the most recognisable headline acts in the United States.

Helen Reddy was the first Australian artist to win the American Music Award for Favorite Pop/Rock Female Artist, the first Australian to win a Grammy award for Best Pop Vocal Performance, Female in 1973 and the first Australian to have three number one hits in the same year. "I Am Woman" reached number one on the American charts in December 1972 and went on to become an anthem of the second wave feminist movement and is still played to this day at Women's Marches around the world.

## ABOUT THE CAST

### TILDA COBHAM-HERVEY as Helen Reddy

Tilda's portrayal of "Billie" in the feature film **52 Tuesdays** is widely considered one of the breakout performances from 2014's Sundance Film Festival. *Variety* called her "a thoroughly beguiling newcomer blessed with offbeat beauty and natural charm", and the film went on to win the award for Best Director in the World Dramatic Competition.

Tilda's second feature, **One Eyed Girl**, saw her playing the title character in this cinematic thriller.

In 2016, Tilda was seen in director Rosemary Myers' feature film **Girl Asleep**, which premiered at the Adelaide Film Festival and played in competition at the Berlin Film Festival. Also in 2016, Tilda made her television debut in two high profile mini-series: **The Kettering Incident**, alongside Elizabeth Debicki, and also in **Barracuda**, playing Rachel Griffith's daughter for ABC. Tilda was subsequently nominated for the Outstanding Newcomer Award at the 2017 Logies.

2016 was a busy year for Tilda, as she also made her theatre debut for the State Theatre Company of South Australia in the world premiere of the new Andrew Bovell play **Things We Know To Be True**, a co-production with the internationally renowned theatre company Frantic Assembly from the UK. Tilda was nominated for Best Female Actor in A Supporting Role at the 2017 Helpmann Awards for this performance.

In early 2017, Tilda completed filming **Hotel Mumbai**, alongside Armie Hammer and Dev Patel for first time feature director Anthony Maras. Tilda plays the role of "Sally". **Hotel Mumbai** premiered at the Toronto Film Festival in 2018 and was released in early 2019.

Also in 2017, Tilda wrote and directed a short film, **A Field Guide To Being A 12-Year-Old Girl**, which won the Crystal Bear in the Generations K-Plus section at the 2018 Berlinale.

In 2018, Tilda was seen in Closer Productions web series for ABC, **F\*\*king Adelaide**. She also filmed two lead roles in the US feature films **Burn**, directed by Mike Gan and also starring Josh Hutcherson and Suki Waterhouse, and **Plume**, directed by Cameron Van Hoy and also starring Danny Zovatto.

This year, Tilda has just wrapped on filming **Lone Wolf**, directed by Jonathan Ogilvie and stars alongside Hugo Weaving and Marlon Williams.

Tilda was named by Entertainment Weekly as one of the Breakout stars of the 2019 Toronto Film Festival for her role in **I am Woman**

### DANIELLE MACDONALD as Lillian Roxon

Danielle Macdonald stars as the title character opposite Jennifer Aniston in **Dumplin'**, currently streaming on Netflix, and can also be seen opposite Sandra Bullock in Netflix's runaway Sci-Fi hit, **Bird Box**. Danielle was most recently seen starring with Emma Roberts and Awkwafina in **Paradise Hills** at Sundance. She is best known for her breakout role as 'Patti' in Fox Searchlight's **Patti Cake\$**. The short film she currently stars in, opposite Jonathan Tucker, **Skin**, recently won an Oscar and she will next be seen in the feature version of **Skin**, which she stars opposite Jamie Bell. In the fall of this year she will be seen in Netflix's **Unbelievable**.

Danielle was born and raised in Sydney, Australia. At the age of 18, she moved to Los Angeles full time in pursuit of acting. She made her feature film debut in *The East*, also starring Ellen Page, Brit Marling and Alexander Skarsgard, before booking a lead role in *Every Secret Thing*, which premiered at the 2014 Tribeca Film Festival, where her co-stars include Diane Lane, Dakota Fanning and Elizabeth Banks.

### **EVAN PETERS as Jeff Wald**

Evan Peters is one of Hollywood's most versatile actors with critical acclaim in both television and film. He received a Critics Choice nomination for lead actor in a limited series for his role as "Kai Anderson" in *American Horror Story: Cult*.

*American Horror Story* has also featured Peters in all of the previous eight instalments in a variety of roles including "Tate Langdon," a murderous, psychotic teenager in the first instalment *Murder House* and "Mr. March," the man responsible for creating the sinister *Hotel* in the fifth instalment.

Peters was last seen as "Stan Bowes" in the FX series *Pose* also created by Ryan Murphy, along with Brad Falchuk and Steven Canals, and as "Warren Lipka" in The Orchard's *American Animals*, directed by Bart Layton. The film chronicles the story of four young men who mistake their lives for a movie and attempt one of the most audacious heists in U.S. history.

This past June, Peters reprised his role as "Quicksilver" in 20th Century Fox's *X-Men: Dark Phoenix*, directed by Simon Kinberg. He starred alongside Jennifer Lawrence, Sophie Turner, James McAvoy and Michael Fassbender. He also appeared in *X-Men: Days of Future Past* and *X-Men: Apocalypse*.

In 2017, Peters starred in *The Pirates of Somalia*, opposite Al Pacino and Barkhad Abdi, directed by Bryan Buckley. *The Pirates of Somalia* chronicles the true story of rookie journalist "Jay Bahadur" (Peters) who in 2008, formed a plan to embed himself among the pirates of Somalia to make a name for himself. He ultimately succeeds in providing the first close-up look into who these men are, how they live, and the forces that drive them. The film is written by Bahadur and Buckley.

In 2016, Peters appeared in Liza Johnson's *Elvis and Nixon* alongside Michael Shannon. Based on the true historic event, the political comedy tells the story of the 1970s meeting between President Nixon and Elvis Presley. Peters portrayed "Dwight Chapin", the White House aide who assists in organising the meeting.

In 2015, Peters starred in *The Lazarus Effect*, alongside Olivia Wilde and Mark Duplass. From the producer of *The Purge* and *Paranormal Activity*, the thriller follows medical students as they develop a serum to bring the dead back to life. Relativity, Blumhouse Productions and Mosaic Media Group released the film.

In 2010, Peters starred in Lionsgate's and Matthew Vaughn's critically-acclaimed film, *Kick Ass*, alongside Nicolas Cage, Chloe Grace Moretz and Aaron Taylor-Johnson.

Peters first gained recognition for his debut performance as "Adam Sheppard" in Michael Picchiotton's film *Clipping Adam*. Portraying the life of a troubled teenager earned Peters the award for Best Breakthrough Performance at the Phoenix Film Festival in 2004.

Peters' other film credits include *Safelight*, *Never Back Down* (1 + 2), *Gardens of the Night*, *Remarkable Power* and *An American Crime*. Peters starred in ABC's *Invasion* and made regular

television appearances in CW's award-winning series ***One Tree Hill*** and ABC's ***The Days***. Additional television credits include ***Dirt, Parenthood, Criminal Minds, The Mentalist*** and ***The Office***.

Peters currently resides in Los Angeles.

## **ABOUT THE FILMMAKERS**

### **UNJOO MOON – Director/ Producer**

Born in South Korea and raised in Australia, Unjoo Moon studied Arts/Law at the University of NSW before working at ABC TV as an on air reporter. Her passion for story telling led her to the Australian Film Television & Radio School (AFTRS) where she not only won the Kenneth Myer Producing award but where she also met her partner, Oscar winning cinematographer Dion Beebe. Together they moved to Los Angeles where Unjoo attended the American Film Institute, graduating with a master of fine arts and the Franklin J Schaffner Directing Award. Unjoo has directed and produced many award winning short films, music videos, commercials and documentaries which have screened internationally at film festivals and on network television.

Her feature documentary ***The Zen of Bennett*** (described by the New York Times as a “tender, touching documentary portrait of the singer Tony Bennett”) was released theatrically and has streamed on both Netflix and Amazon. Unjoo’s PSA video on gun violence, “The Wrong Side of History” with spoken word artist In-Q has been viewed over 50 million times on social media and continues to keep the conversation going on gun reform. ***I Am Woman*** is Unjoo’s narrative feature directorial debut.

### **ROSEMARY BLIGHT – Producer**

Rosemary Blight is one of Australia’s most experienced producers, known for making distinctive film and television including ***The Sapphires***, which premiered at the Cannes Film Festival, the internationally acclaimed drama series ***Cleverman, Felony***, directed by Matthew Saville and starring Joel Edgerton and Tom Wilkinson and the Julien Temple-directed ***The Eternity Man***. Rosemary’s latest film the Australian box office hit, ***Top End Wedding***, premiered at the 2019 Sundance Film Festival.

Rosemary is Executive Producer of Leigh Whannell’s ***Upgrade*** co-produced with US independent production powerhouse Blumhouse, ***The Tree*** starring Charlotte Gainsbourg, which was closing night film at the Cannes Film Festival. In production is ***Invisible Man***, Leigh Whannell’s latest movie starring Elisabeth Moss with Blumhouse and Universal.

### **EMMA JENSEN – Writer**

Emma Jensen is a screenwriter with 20 years’ experience in the film industry in Australia, the UK and the US. After graduating from the Queensland College of Art with a Bachelor of Visual Arts in Film and Television Production, Emma began her career in the production department of UK company FilmFour before returning to Australia where she was employed as Development Executive for Working Title Australia and Mushroom Pictures and worked as a freelance script editor.

Emma segued into writing while living in Los Angeles, and in 2013 wrote the feature film **Mary Shelley**, based on the true story of author **Mary Shelley** and her journey to write “Frankenstein”. Optioned by US producer Amy Baer of Gidden Media, the movie was directed by Haifaa Al-Mansour and starred an international cast of Elle Fanning, Douglas Booth, Bel Powley, Tom Sturridge, Ben Hardy, Maisie Williams and Stephen Dillaine. **Mary Shelley** premiered in the Gala Presentation section at the 2017 Toronto International Film Festival and was released worldwide in 2018. A.O. Scott of the New York Times declared **Mary Shelley**, “a rarity, a literary biopic with an argument” and Variety described it as “suffused with righteous feminist fire.”

Emma is currently developing a television series with Goalpost Pictures and writing the feature film **Living with Miss G** for producer Lisa Shaunessy’s Arcadia Films. Emma is also a member of Screen Australia’s Gender Matters Task Force, which advocates for gender equality within the film industry and the representation of women in front of and behind the screen.

### **DION BEEBE – Director of Photography**

Dion Beebe, ASC, ACS, is an Australian born, South African raised cinematographer whose diverse body of work spans the last three decades in numerous genres and categories of the moving image.

A graduate of the Australian Film, Television and Radio school, Beebe was first nominated for an Academy Award for Achievement in Cinematography for Rob Marshall’s **Chicago** and later went on to win the award for his work on **Memoirs of a Geisha**. Beebe is also a two times BAFTA Award winner for Best Cinematography (**Memoirs of a Geisha & Collateral**) and winner of the American Society of Cinematographers Award (**Memoirs of a Geisha**). In Australia he has won eight ACS Golden Tripod Awards and is the recipient of four Australian Film Institute Awards including the AFI’s Byron Kennedy Award.

Beebe recently shot Rob Marshall’s highly successful **Mary Poppins Returns**. Awaiting release later this year is **Gemini Man**, Beebe’s collaboration with director Ang Lee, starring Will Smith. On top of working with directors Rob Marshall and Michael Mann, Beebe has also collaborated with directors Jane Campion, Martin Campbell, Michael Bay, Niki Caro, and Doug Liman, amongst many others.

Beebe is also highly prolific in the world of music videos and commercials, having shot videos for Beyoncé, Rihanna, Lana Del Rey and the Arctic Monkeys, as well as shooting spots for brands such as Burberry, Guinness, Apple, Victoria’s Secret, and BMW. He received the Bronze Lion at Cannes last year for his work on the Burberry campaign.

### **MICHAEL TURNER – Production Designer**

Graduating with a Bachelor of Architecture, Turner worked for acclaimed architectural practices in Australia before crossing over to the film industry to pursue his passion for filmed architecture and production design.

Turner’s film career includes set designs for the Best Art Direction Oscar winning **Moulin Rouge!** and the Best Art Direction Oscar nominated **Anna and the King**.

Turner art directed **The Kite Runner** and **Australia**, both recognised for their design excellence and **The Great Gatsby** which was honoured with an Academy Award for Best Production Design.

Believing that the art of production design is an ongoing collaborative process, Turner continues to explore and express his concepts of colour, texture, light and spatial intelligence within the shared transformative experience of film.

### **EMILY SERESIN – Costume Designer**

Emily Seresin was born in New-Zealand and has been working in Australia as a costume designer since 1995 with directors such as John Curran, Cate Shortland, Scott Hicks and Jane Campion. Emily has been nominated 6 times for an AFI award for Best Costume Design for ***Praise, Two Hands, Clubland, The Night We Called It A Day, The Hunter*** and winning in 2004 for ***Somersault***.

Emily trained in the UK with designers including Marit Allen and Milena Canonero working on films and commercials with directors such as Agnieszka Holland, Louis Malle, Storm Thorgerson and Ridley Scott. When Emily first moved to Australia she worked as Costume Supervisor on ***Priscilla Queen of the Desert*** and ***Vacant Possession***.

In 1995 Emily was Costume Designer for the film ***Praise***, directed by John Curran and later that year for Gregor Jordan's ***Two Hands***. In the following 2 years she was Costume Designer on Samantha Lang's film ***Monkey's Mask*** and Emma Kate Croghan's ***Strange Planet***. Following this Emily designed costumes for Paul Goldman's ***The Night We Called It a Day***, Jeff Balsmeyer's ***Danny Deckchair*** and ***The Oyster Farmer*** directed by Anna Reeves.

In 2003 Emily was Costume Designer on Cate Shortland's film ***Somersault*** with Abbie Cornish and then worked with Cate again on the ABC mini-series ***The Silence*** in 2005. Other films around this time included Cherie Nowlan's ***Clubland***, Ringan Ledwidge's film ***Gone*** and ***48 Shades*** directed by Daniel Lepaine.

In 2009 Emily was Costume Designer on Scott Hicks' film ***The Boys Are Back*** starring Clive Owen and in the following year worked on Daniel Nettheim's ***The Hunter*** with Willem Dafoe. Around this time Emily also designed costumes for the acclaimed first series of ***My Place*** produced by Penny Chapman.

Emily has worked with director Tony Krawitz on his feature film ***Dead Europe***; Jane Campion's epic TV production ***Top of the Lake*** and with directors Glendyn Ivin and Emma Freeman on the TV series set in 1977 ***Puberty Blues*** series 1 and 2. Recent credits include the feature film ***Strangerland***; SBS TV series ***The Principal***, ABC TV series ***Cleverman*** and the 2nd series of Jane Campion's ***Top of the Lake***.

## **CREDITS**

### **CAST**

Helen Reddy: Tilda Cobham-Hervey

Lilian Roxon: Danielle Macdonald

Jeff Wald: Evan Peters

### **CREW**

Director: Unjoo Moon

Screenplay by: Emma Jensen

Producers: Rosemary Blight, Unjoo Moon

Executive Producers: Kylie du Fresne, Ben Grant, Cass O'Connor, Tracey Mair, Marcus Bolton, Sharon Harel, Maya Amsellem

Director of Photography: Dion Beebe

Production Designer: Michael Turner

Editor: Dany Cooper

Composer: Rafael May

Sound designer: Robert Mackenzie

Music produced by: Bry Jones

Music co-producer: Michael Tan

Music supervisor: Gary Seeger

Costume Designer: Emily Seresin

Makeup and Hair Designer: Nikki Gooley

Line Producer: Sam Thompson

Casting by: Nikki Barrett

US casting by: Tamara-Lee Notcutt

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