

BOMBSHELL: The Hedy Lamarr Story

Directed by Alexandra Dean



*****Official Selection - 2017 Tribeca Film Festival, WINNER “Best of Fest”
Nantucket, WINNER San Francisco Jewish Fest AUDIENCE AWARD*****

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89 min // USA // 2017

<http://www.reframedpictures.com/bombshell/>

SYNOPSIS

Hollywood star Hedy Lamarr (ZIEGFELD GIRL, SAMSON AND DELILAH) was known as the world's most beautiful woman - Snow White and Cat Woman were both based on her iconic look. However, her arresting looks and glamorous life stood in the way of her being given the credit she deserved as an ingenious inventor whose pioneering work helped revolutionize modern communication.

Mislabeled as “just another pretty face,” Hedy’s true legacy is that of a technological trailblazer. She was an Austrian Jewish emigre who invented a covert communication system to try and help defeat the Nazis, then gave her patent to the Navy, but was ignored and told to sell kisses for war bonds instead. It was only towards the very end of her life that tech pioneers discovered her concept which is now used as the basis for secure WiFi, GPS and Bluetooth. Hedy never publicly talked about her life as an inventor and so her family thought her story died when she did. But in 2016, director Alexandra Dean and producer Adam Haggiag unearthed four never-before-heard audio tapes of Hedy speaking on the record about her incredible life.

Combining this newly discovered interview with intimate reflections from her children, closest friends, family and admirers, including Mel Brooks and Robert Osborne, BOMBSHELL (executive produced by Susan Sarandon, Michael Kantor and Regina Scully) finally gives Hedy Lamarr the chance to tell her own story.

Following a World Premiere at the Tribeca Film Festival, the film won “Best of Fest” at Nantucket, then the audience award at the San Francisco Jewish Film Festival. It will have a nationwide theatrical release starting November 24th.

***About BOMBSHELL: THE HEDY LAMARR STORY:
An interview with Alexandra Dean and Adam Haggiag***

Q: What brought you to Hedy's story? Had you been a long-time fan of hers?

AD: I spent years covering innovation and technology for Bloomberg Television and *Businessweek*. I noticed over time that the majority of the inventors we profiled were men, and I started trying to find more stories about women coming up with brilliant, original ideas. Every time I profiled a female inventor I'd ask her why there's such a gender imbalance in this field. One after another, they told me the same thing: there are so few role models for women in science and technology that most girls never dream of becoming inventors.

And the problem is getting worse. The number of women with jobs in science, technology, engineering and math is declining despite the fact that schools are trying to encourage more girls to join those growing fields. So when my colleague Katherine Drew gave me Richard Rhodes's book on Hedy Lamarr, I thought - bingo - here is the role model everyone thinks doesn't exist. And she's a movie star! I knew it had to be my next project.

Q: When you first embarked on this project, did you know about the audio tapes of Hedy's "lost" interview? And how did you decide how to use them in the film?

AD: We had actually been shooting the film for six months before we came across the audio tapes. I think Hedy really struggled with fame, and towards the end of her life she had become a recluse. Nowhere on the record did she speak about her patent at any great length and we have very little of her doing on-camera interviews.

We called every living journalist who had ever done an article on her, and nothing turned up. I was actually staying awake at night thinking her voice has to be out there somewhere. Finally, it turned out we had the wrong email for Fleming Meeks, who was based only a few blocks from us in New York. When I finally reached him, the first thing he said was "I have been waiting 25 years for somebody to call me about Hedy Lamarr, because I have the tapes." It was a turning point for the film. We ripped up the film we had, and started all over again. She took over as narrator, and it was like she was suddenly directing the film.

Q: The film takes a well-known person and offers a different side of her story - why did you feel it was important to re-contextualize Hedy's legend?

AH: Hedy's autobiography was written by a ghost writer and Hedy's manager was allegedly paid to get her to sign off on what turned out to be a salacious tell-all. It

focused on her sexuality and made her the butt of a joke. Hedy always wanted to write a second autobiography to correct the record, but it never came to be. We hope that this film will help set the record straight and portray Hedy as the complicated, brilliant woman she was.

Q: How do you strike a balance between an enormous treasure trove of archival footage and new interview footage when making a film such as this?

AH: We had to do a lot of original research and digging to get to the bottom of Hedy's story. Some of that came in the form of interviews with people who knew her best, some of it from experts in the fields of technology and cinema history, and some of it from buying archives in auction on eBay! I think it all ended up in the film.

AD: It was an extraordinarily difficult balance to strike. We wanted to give Hedy a voice through her archive, but some of the interviews were irresistible and really competed for time with the archive. Robert Osborne, who just passed away, was one of her best friends and gave us wonderful anecdotes about her. Mel Brooks was hilarious talking about his childhood crush on Lamarr and how that inspired Blazing Saddles character "Hedley Lamarr." We were dealing with an embarrassment of riches.

Q: Hedy was in many ways completely ahead of her time, to say the least. Do you think her reception in our current society might have been different? Or do beauty standards still operate to the same degree?

AD: There's no question Hedy would be treated differently today. For starters it's not headline news when a movie star is both gorgeous and intelligent enough to produce and direct. Look at Reese Witherspoon or Natalie Portman. But I think if Reese Witherspoon tried to end climate change by coming up with a technology to cool the oceans or deflect the sun's rays we might be skeptical. I have a few female friends with pioneering tech startups (Abigail Edgecliff and Megan Conroy are two examples) and in general they have to climb a much steeper path to convince venture capitalists to take a gamble on them, even though they've done miles more leg work and their products are frankly brilliant. In fact, I think Silicon Valley is where we'd find Hedy today. She wouldn't be selling kisses (as she did for the war effort) but I imagine she'd be fighting hard to be taken seriously by Marc Andreessen.

Director's Statement by Alexandra Dean

It is my hope that this film will become the moment Hedy Lamarr, the legend who shaped our world, will come out of the shadows and take her place in history. Hedy Lamarr rejected any limitations placed on her, and despite being a renowned beauty, it was her firmly held belief that she could only change the world through her unusual mind. Even though Hedy ultimately gave up on that belief, just at the moment when the world was ready to celebrate her, it's my hope that her story will stop many more women from making the same mistake. We need to celebrate strong, brilliant women with all their foibles and hold them up as an example for a generation of young women preparing for their future in an uncertain world. As Hedy says at the end of the film, you may give the world all you've got and the world may kick you in the teeth...Do it anyway!

BIOGRAPHIES

ALEXANDRA DEAN | DIRECTOR/SCREENWRITER/PRODUCER

Alexandra Dean is an Emmy Award-winning journalist and producer. She produced news-magazine documentaries for PBS before becoming a series and documentary producer at Bloomberg television, producing the series *Innovators, Adventures and Pursuits*. She also writes about invention for *Businessweek* magazine. Today, she is a founding partner at Reframed Pictures.

ADAM HAGGIAG | PRODUCER

Adam Haggiag comes from a long line of producers. Before founding Reframed Pictures with Alexandra Dean and Susan Sarandon, Adam worked for director Philip Noyce's production company Rambalara Films. He also specializes in motion-capture production technology, working on Peter Jackson and Steven Spielberg's feature film *TINTIN*, and James Cameron's *AVATAR* in the Facial head camera department. Adam headed the English Language Production department of Italy's De Paulis Studios in Rome where he developed a multi-lingual marketing program. He graduated from the film department at NYU's Tisch School of the Arts.

KATHERINE DREW | PRODUCER

Katherine Drew is an Emmy award-winning Executive Producer and Development Executive in New York City with more than 20 years experience creating and producing original television series, documentaries and digital content. Katherine is currently the Associate Commissioner of Media Strategy and Content for the NYC Mayor's Office of Media and Entertainment where she works directly with Film Commissioner Julie Menin, and leads the creative content development for the film, TV and publishing disciplines at the Mayor's Office of Media and Entertainment. From 2014 to 2016, Katherine was the Head of Development for Reframed Pictures, the film, TV and digital production company created by actress, Susan Sarandon. Previously, Katherine was the Director of Short-form programming for OWN: The Oprah Winfrey Network where she created original branded content with OWN's biggest sponsors. For the 10 years prior to OWN, Katherine was Vice President of Development and Executive Producer at Lucky Duck Productions, the Emmy and Peabody award-winning production company in NYC owned by journalist Linda Ellerbee. In that job she produced 200+ hours of primetime programming for more than a dozen television networks, including HBO, A+E, Lifetime, Nickelodeon and PBS. Katherine began her television career in NYC as the Executive Producer who created and launched New York 1 News, Time Warner's 24-hour news channel in New York City. She is originally from Colorado and has a bachelor's degree in Broadcast Journalism from Colorado State University.

SUSAN SARANDON | EXECUTIVE PRODUCER

Susan Sarandon is internationally known as an Academy Award-winning actor who has made a career of choosing diverse and challenging projects, but her role as a producer is lesser known, partially because she was never credited for producing films such as the Oscar-winner *Dead Man Walking*. Susan has produced several documentaries, feature films and episodic television, including the recently released *Feud* for FX, and founded Reframed Pictures with Adam Haggiag and Alexandra Dean to be her production company.

MICHAEL KANTOR | EXECUTIVE PRODUCER

Michael Kantor joined *American Masters* as the series' executive producer in April 2014 during its 28th season on PBS, and founded its theatrical imprint American Masters Pictures in January 2016. American Masters Pictures was represented by three films at the 2016 Sundance Film Festival: *Norman Lear: Just Another Version of You*, *Maya Angelou: And Still I Rise* and *Richard Linklater - Dream is Destiny*. An Emmy and Peabody Award-winning filmmaker, Kantor has worked on projects for PBS, HBO, Bravo and 20th Century Fox. His PBS series include *Broadway: The American Musical* (hosted by Julie Andrews), *Make 'Em Laugh* (hosted by Billy Crystal) and *Superheroes* (hosted by Liev Schreiber). He served as executive producer of *Give Me the Banjo* with Steve Martin, and distributes the American Film Theatre series including Edward Albee's *A Delicate Balance*, starring Katharine Hepburn, and Chekhov's *Three Sisters* with Laurence Olivier.

Regina K. Scully | EXECUTIVE PRODUCER

Regina K. Scully is the Founder and CEO of Artemis Rising Foundation, a philanthropic organization dedicated to developing and promoting Media, Education and the Arts that transform our culture. A social entrepreneur, media activist, and documentary filmmaker, Ms. Scully is a leading communications and media consultant, speaking at schools, conferences, and companies around the world.

BUDDY SQUIRES | CINEMATOGRAPHER

Buddy Squires is an Oscar nominated filmmaker, Emmy Award winning cinematographer, and a member of the American Society of Cinematographers (ASC). His more than 200 screen credits include two Academy Award-winning films, seven Academy Award nominated productions, ten Emmy Award winning films, and twenty-eight Emmy nominated productions.

The Los Angeles Times has praised Squires' cinematography as "gorgeous... astonishing camera work." Time Magazine has called it "visually amazing". The International Documentary Association cited Squires' "visual poetry" in awarding him their 2007 Outstanding Documentary Cinematography Award. Buddy Squires has

personally garnered 13 Emmy nominations including one win. He has also received the Eric Barnouw Award, a Crystal Heart Award, a Christopher Award, and a Golden Lens Award. His work is regularly featured at the Sundance, Telluride, and Tribeca Film Festivals.

Current productions include films about Vietnam, The Dalai Lama, Jackie Robinson and Oliver Sacks. Some of Buddy Squires' recent credits are American Ballet Theatre (2015) Salinger (2013), Woody Allen (2012), The Central Park Five (2012) and Rory Kennedy's Ethel (2012). He has been the DP for nearly all of Ken Burns' films including The Roosevelts (2014), The Dust Bowl (2012), Prohibition (2011), Baseball (2010), The National Parks: America's Best Idea (2009), and the The Civil War (1990)

LINDY JANKURA | *EDITOR*

Lindy is a documentary film editor living in Brooklyn, NY. She has worked on several feature documentaries including the 2014 BAFTA award nominee, The Armstrong Lie, and 2014 NAACP Image award nominee Finding Fela, both directed by Alex Gibney. Lindy began her career working for Gibney's Jigsaw Productions, and has remained a close collaborator over the years editing projects including Alison Ellwood and Alex Gibney's

"Magic Trip: Ken Kesey's Search for a Kool Place" and the 2016 Netflix series "Cooked." More recently, she has worked for Al Jazeera's docu-news series "Faultlines" and for Reframed Pictures, editing the feature documentary "Bombshell: The Hedy Lamarr Story" directed by Alexandra Dean. Lindy is currently editing a film series for PBS celebrating the upcoming 50th anniversary of the moon landing with director Robert Stone.

KEEGAN DEWITT | *COMPOSER*

Keegan DeWitt's recent collaborations have gone on to garner an Academy Award, a Sundance Audience Award, 3 NY Times Critic's Picks and an Independent Spirit Award. They help comprise a resume steeped in signature collaborations with daring and acclaimed young directors, creating works that are unquestionably unique.

From the disintegrated orchestral operas of "This Is Martin Bonner" to the NY-drenched live jazz arrangements of "Listen Up Philip," DeWitt has built a name as a chameleon-like voice for the definitive characters and directors of the films he tackles. DeWitt attended SUNY Purchase for film direction, before transferring to the Atlantic Theater Company Acting Conservatory where he completed the 2-year professional program. He has premiered at SXSW, LA Film Fest and many other international film festivals, collaborating with close friends Aaron Katz ("Cold Weather"), Chad Hartigan ("This Is Martin Bonner") and Alex Ross Perry ("Listen Up Philip"). In parallel to his work as a composer, DeWitt is the lead singer and songwriter of the band Wild Cub, whose hit "Thunder Clatter" recently sat in the top 15 at Alternative Radio for over 12 weeks.

REFRAMED PICTURES

Executive producer Susan Sarandon teamed up with Director Alexandra Dean and Producer Adam Haggiag to make documentaries that have the power to change or “reframe” the conversation around gender equality, human rights, and the environment. *BOMBHELL: THE HEDY LAMARR STORY* is their first production.

AMERICAN MASTERS PICTURES

Founded in 2016 by executive producer Michael Kantor, **American Masters Pictures** is WNET’s theatrical imprint for documentaries co-produced by *American Masters*, the award-winning biography series that celebrates our arts and culture. **American Masters Pictures** partners with filmmakers, distributors and sales agents on non-broadcast releases including film festivals, theatrical, online, DVD, VOD and OTT, with PBS as the exclusive U.S. broadcaster of all films as part of the *American Masters* series. Films include *Janis: Little Girl Blue*, *Norman Lear: Just Another Version of You*, *Maya Angelou: And Still I Rise* and *By Sidney Lumet*. Premiering in 1986 on PBS, *American Masters* set the standard for documentary film profiles, accruing widespread critical acclaim: 28 Emmy Awards – including 10 for Outstanding Non-Fiction Series and five for Outstanding Non-Fiction Special – 12 Peabodys, an Oscar, three Grammys, two Producers Guild Awards and many other honors. The series is a production of THIRTEEN PRODUCTIONS LLC for WNET and is also seen on the WORLD channel.

CREDITS



*In Association with Submarine Entertainment
In Association with Artemis Rising
In Association with Dogwoof*

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Alexandra Dean

Produced by
Adam Haggiag

Produced by
Alexandra Dean

Produced by
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Executive Producer
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Glenn Geiger-Cole
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Executive Producer Rob Meyers
Design and Animation Miguel Hernandez
Animation Kuni Chang

GRAPHIC ARTISTS

Samuel Hayes
Jennifer Hom (Google Animation)

RE-CREATIONS

"Scenes inspired by the stage play, "Frequency Hopping"
co-conceived by Elyse Singer"
"Frequency Hopping" by Elyse Singer was originally
produced by Hourglass Group in 2008 at 3LD Art &
Technology Center

Hedy Lamarr Erica Newhouse
George Antheil Joe Urla

Costume Designer Angela M. Kahler
Asst Costume Designer Kaila Herrera
Wig & Makeup Designer J. Jared Janas, Nikki Lawson
Wig Associate Brittany Hartman
Hair & Makeup Department Head Laura Gattini
Costume Assistant Samantha Guinan

Frequency Hopping written and directed by Elyse Singer
was originally produced by Hourglass Group in 2008 at 3LD
Art & Technology Center.

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Michael Haggiag

LOCATIONS

440 Studios - New York, NY
Big Footage Studios - Culver City, CA
Black Box Theatre - Colorado Springs, CO
Gene Frankel Theater - New York, NY
The Complex Hollywood - Hollywood, CA
The Flight Theater - Santa Monica, CA
Shelton Theater - San Francisco, CA

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ADDITIONAL MATERIAL BY

Poem "Anyway: the Ten Paradoxical Commandments" read by Hedy Lamarr at the end of her life, by Kent M. Keith, 1968

"Dr. Feelgood (Love is a Serious Business)" : Performed by Aretha Franklin

Atlantic Recording Corp. Warner Music Group/ Written by: Aretha Franklin (BMI) and Ted White (BMI) Publishers: Fourteenth Hour Music Inc, Mijac Music and Pronto Music

"Bad Boy of Music" / George Antheil

Danny Thomas Presents "The Wonderful World of Burlesque"

featuring Lucille Ball, 1965

"Snow White and the Seven Dwarfs" / Walt Disney Productions /

Walt Disney / David Hand, 1937

Vienna Philharmonic Orchestra New Years Eve Performance 2000 /

ORF Enterprises / EMI

Henry Antheil headline / New York Times

Photo - Robert Price / National Academy of Engineering

Elvis Fielder / 'Nazi Kriegsmarine' U-boat (color) / Online

Silent Victory / World War II Submarine Warfare - rare footage / Online

"White Cargo" / MGM / Victor Saville / Richard Thorpe

MGM Logo / "Father's Little Dividend" / MGM / Pandro S. Berman / Vincente Minnelli

Photo - Hedy Lamarr and Emil Kiesler / Anthony Loder

Article featuring young Hedy Lamarr / Anthony Loder Headshot of young Hedy Lamarr / Anthony Loder

"Ecstasy" era headshot Hedy Lamarr / Anthony Loder

"Extase" Promotional Material / Anthony Loder

"Extase" Promotional Material / Richard Rhodes

Promotional Photographs/Articles/Publicity Stills from the era/ Anthony Loder

MUSIC

CONCERTO FOR DRUM SET AND CONCERT BAND

composed by Larry Neeck

© Birch Island Music Press (ASCAP)

Performed by The Washington Winds, Edward S. Petersen,
conductor Courtesy of Walking Frog Records

BLUE DANUBE

Arr. Julian Gallant (PRS) / David Tobin (PRS/BMI) /

Jeff Meegan (BMI)

© Audio Network Limited

Performed by The English Session Orchestra
with Julian Gallant conducting

DONE WITHOUT A DOUBT

Thomm Jutz (SESAC) / Peter Cronin (SESAC)

© Audio Network Limited

BALLET MECHANIQUE (1925)

composed by George Antheil

© G. SCHIRMER, INC. (ASCAP)

Performed by the University of Massachusetts Lowell

Percussion Ensemble

Jeffrey Fischer, Conductor

BALLET MECHANIQUE (1925)

composed by George Antheil

© G. SCHIRMER, INC. (ASCAP)

Performed by Paul D. Lehrman

THE TOUCH OF YOU

composed by Andrea Litkei (ASCAP), Ervin Litkei

(ASCAP), Bear Phillips (PRS)

© APM Music

THE SEARCH WITHIN

composed by Matthew Naylor (ASCAP) and Oliver Spencer

(PRS)

© APM Music

YOU MAY NOT LIKE IT, BUT IT'S A GREAT IDEA

Written by Raymond Klages and Jesse Greer

Courtesy Sony Music

Performed by Whispering Jack Smith

FOR AMERICAN MASTERS

Series Theme Music Composed by
Christopher Rife

Series Title Designed by
Arcade Creative Group

Series Graphic Designer
B.T. Whitehill

Music Services
Rosie Fishel

Budget Controller
Jayne Lisi

Business Affairs
Odell Nails

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Series Production Coordinator
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