



No Job For a Woman

The Women Who Fought to Report WWII

A Film by **MICHELE MIDORI FILLION**
Narrated by **JULIANNA MARGULIES**



FOR MORE INFORMATION:
WMM WOMEN MAKE MOVIES wmm.com / orders@wmm.com
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FILM SYNOPSIS

Before World War II, war reporting was considered *No Job For a Woman*. But when the United States entered the war, American women reporters did not want to miss covering the biggest story of the century so they fought for and won access. But there was a catch: women reporters would be banned from the frontlines, prevented from covering Front Page stories about generals and battlefield manoeuvres, and assigned “woman’s angle” stories about nurses and female military personnel. Several refused to abide by these journalistic conventions and military restrictions and, instead, brought home a new kind of war story: one that was more intimate yet more revealing. They reached beyond the battlefield and deep into human lives to tell a new story of war.

No Job For a Woman: The Women Who Fought to Report WWII is a 61-minute historical documentary that focuses on the lives and work of wire service reporter **Ruth Cowan**, magazine reporter **Martha Gellhorn**, and war photographer **Dickey Chapelle**.

To bring the story to life, director **Michele Midori Fillion** combines rarely seen archival footage and stills, actors reading the written words of the three main characters and interviews with contemporary female war reporters.

The film and its companion website is a production of Hurry Up Sister Productions.



AWARDS, HONORS AND FUNDING

- National Endowment for the Humanities (NEH) production grant, 2008; three previous grants for research and development
- “We the People” designation by the NEH because the project explores “significant events and themes in our nation’s history and culture”
- John F. Kennedy Presidential Library Foundation Grant, 2008
- New York State Council for the Arts, 2009
- Lucius and Eva Eastman Fund, 2009
- Individual donors, 2009–2010
- Educational Foundation of America Grant, 2010
- 4th International Hemingway Conference, Lausanne, Switzerland; Director Michele Midori Fillion invited to present film clips at conference, 2010
- Private preview screening at the Intrepid Air and Space Museum, New York City, March 9, 2011
- World Premiere at the 2011 Sarasota Film Festival, Through Women’s Eyes International



THE FILMMAKERS

Director, Producer, Writer • **Michele Midori Fillion**
Producer • **Maria Agui Carter**
Executive Producers • **Michele Midori Fillion, Jeanne Houck**
Writer • **Maia Harris**
Editor • **Kate Hirson**
Director of Photography • **Bestor Cram**
Original Score • **Adam Waite** and **Peter Eldridge**
Consulting Producer • **Steve Rivo**
Field Producer • **Sarah Schenck**
Story Consultant • **Fernanda Rossi**

INTERVIEWEES IN THE FILM

Contemporary War Reporters

Deborah Amos, Broadcast Reporter, NPR News
Deborah Copaken Kogan, Photographer; Author of *Shutterbabe: Adventures in Love and War*
Janine di Giovanni, Print Reporter, *Times of London*; Author of *Madness Visible: A Memoir of War*
Susan Meiselas, Photographer; Recipient of the Hasselblad Foundation and Cornell Capa Awards
Martha Teichner, Broadcast Reporter, CBS News

Scholars

Maurine Beasley, Professor of Women's Journalism History; Author of *Taking Their Place: A Documentary History of Women and Journalism*
Cynthia Enloe, Professor of Government; Author of *Maneuvers: The International Politics of Militarizing Women's Lives*
Joyce M. Hoffmann, Professor of Journalism History; Author of *On Their Own: Women Journalists and the American Experience in Vietnam*
Linda Lumsden, Professor of Journalism History
Caroline Moorehead, Gellhorn biographer; Author of *Gellhorn: A Twentieth Century Life*
Michael Sweeney, Professor of Journalism History; Author of *From the Front: The Story of War*



Michele Midori Fillion



Maria Agui Carter



Bestor Cram



Peter Eldridge & Adam White

BIOS

Michele Midori Fillion • Executive Producer, Director/Producer and Writer

Fillion conceived the project and is the founder of Hurry Up Sister Productions. A journalist formerly with the Canadian Broadcasting Corporation, she has produced a variety of documentaries for radio and television, with a special commitment to reports that focus on women.

Maria Agui Carter • Producer

Carter is founder of Iguana Films and has produced numerous documentaries for PBS. Her current independent film is *Rebel*, about a woman soldier of the American Civil War.

Maia Harris • Writer

Harris has produced, written and co-produced numerous documentaries for PBS, most recently *Banished*, which premiered at the Sundance Film Festival in 2007.

Kate Hirson • Editor

Hirson worked most recently on the feature documentaries *Garbage Dreams*, *Constantine's Sword*, and *Deadline*. Her work for PBS includes Oprah's *Roots: Beyond the Middle Passage*, and *Judy Garland: All By Myself*.

Julianna Margulies • Narrator

Margulies is an Emmy award-winning actor and currently the star of CBS' *The Good Wife*.

Bestor Cram • Director of Photography

Cram has over twenty years of experience as a director, producer and cinematographer. He is the founder of Northern Light Productions, which has produced over fifty major films, ranging from broadcast documentaries to historical, dramatic and educational works under his direction. His projects have won CINE Golden Eagles, American Film Festival Blue Ribbons, Columbus International Film Festival Chris Awards, Houston International Film Festival Gold Awards and have screened at festivals including Sundance and the New York Film Festival at Lincoln Center.

Peter Eldridge and **Adam Waite** • Composers

Grammy award winning artist Peter Eldridge and ASCAP award winning composer Adam Waite collaborated in writing the original score to *No Job For A Woman*. Recorded live by the Lyrica Chamber Orchestra, the score exemplifies Adam and Peter's diverse musical backgrounds in its balance between harmonic depth and extended minimalist technique.

MAIN CHARACTERS



Ruth Cowan wanted to report the first draft of history. Instead, her editors sent her to cover the work of the Woman's Army Corps (WACs) in North Africa so that her homefront female audience would be interested in the war. Despite an editor who refused to speak to her or allow her access to Jeeps, press briefings or mess halls, she emerges as the reporter of the nurses' lives and work stories, in the same way Ernie Pyle did with the soldier's story of war.

Ruth Cowan portrayed by **Kathleen McNenny**

Photo by Topher Cox, 2010



Dickey Chapelle wanted to be so close to the action she'd feel bullets whizzing by her head. Instead, she was assigned to the sidelines—the Panamanian jungles to photograph training exercises and, later, the confines of a hospital ship to photograph whole blood use on the wounded. The ship's destination: Iwo Jima and Okinawa. Her photos of a near-dead soldier restored to glowing health spurred the blood drive for years. Bullets did whiz by her head: she jumped ship, followed the blood story to field hospitals, and came under fire on the front lines.

Dickey Chapelle portrayed by **Dorothea Harahan**

Photo by Topher Cox, 2010



Martha Gellhorn wanted to change the course of history. Her reporting during the Spanish Civil War when she was in her twenties presciently forecast WWII. Though her reports during that conflict portrayed the details of people's lives under siege, she fiercely refused in WWII to cover the "woman's angle." Yet, her greatest contribution was her reporting from the edges of the war zone—stories about orphans, widows, civilians and refugees—which illuminated a whole new world of people affected by war.

Martha Gellhorn portrayed by **Elyse Mirto**

Photo by Topher Cox, 2010



ABOUT THE PRODUCTION

Production Company Credits: **Hurry Up Sister Productions, LLC**

Filming Locations: **New York City, NY** and **North Andover, MA**

World Premiere: **2011 Sarasota Film Festival**

MPAA Rating: **Not rated**

Genre: **Documentary**

Language(s): **English**

Running Time Including Credits: **TRT-61 minutes**

Presentation Format: **HDCAM**

Screening Format: **HDCAMsr**

Aspect Ratio: **16:9**

Sound Format: **LTRT**

Screeners: **DVD**

Frame Rate: **1080i 59.94**