

A GIRL & A GUN

A film by

Cathryne Czubek

76 minutes, USA, Color HD, 5.1 Surround / 2.0 Stereo
Blu-Ray, HDCAM, ProRes, DVD available for exhibition



FIRST RUN FEATURES

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TAGLINE

17 million women. One loaded issue.

SYNOPSIS

Breaking through Hollywood caricatures, *A Girl and A Gun* reveals America's diverse and far-ranging female gun community, showing through personal stories how guns empower women.

LONG SYNOPSIS

A Girl and A Gun shows the female perspective on an object whose history is deeply bound to men and masculinity. The classic Hollywood portrayals of pistol packin' mamas, tomboy sharp shooters, sexually twisted femme fatales, and high-heeled, cold-blooded assassins are caricatures. In truth, the typical woman who hangs out at rifle ranges and keeps ammo in her purse is the girl-next-door, the single mom, a hard working sister or aunt. Maybe she's a realist or has learned tough lessons from life; either way, she cares about her personal safety and may even find salvation, comfort or something satisfying in possessing a gun. |

Breaking through the caricatures, *A Girl and A Gun* reveals America's diverse and far-ranging female gun community. It depicts how this community is portrayed by the media and targeted by the gun industry; and shows, through personal stories, how guns change women's lives.

SELECT PRESS COVERAGE / INTERVIEWS

[89.3 KPCC Interview with Barbara Bogaev \[7/5/13\]](#)

[The Hairpin interview with Elizabeth Greenwood \[7/8/13\]](#)

[Refinery 29 Interview with Lexi Nisita \[7/1/13\]](#)

[WWSB ABC 7 Tampa, Fl: Interview \[4/11/2013\]](#)

[WMNF 88.5 FM Interview with Mary Glenney \[4/4/13\]](#)

[Huffington Post Live: Shooter is Never a Woman \[12/20/12\]](#)

[Huffington Post Live: Pistol Packin' Women \[Airdate 11/14/12\]](#)

[TVE Television Española - En Portada - "El Culto al Colt"](#)

[S Moda El Pais: Armas de Mujer \[11/21/12\]](#)

[Arts Express on WBAI with Prairie Miller \[11/12/12\]](#)

[Bloomberg Investigative - Article by Ken Wells \[12/9/11\]](#)

REVIEWS

REVIEW: VARIETY/Ronnie Scheib

"Neither overtly pro- nor anti-firearms, "A Girl and a Gun" explores the many ambiguities, real and symbolic, surrounding gun ownership, even as its feminine focus entirely changes the terms of the debate. Czubek's documentary excels at exploring contradictory facets of her subject."

REVIEW: BUST MAGAZINE/Maggie Carr

"Documentaries on hot-button political issues can often be plodding and preachy, but A Girl and a Gun is a fast-paced, nuanced, and anything-but-soapbox-y exploration of why women lock and load."

REVIEW: NEW YORK DAILY NEWS/Joe Neumaier

Three Stars! "Director Cathryne Czubek's well-researched, incredibly lively chronicle of the way guns are marketed to, coveted by, and portrayed with women is a vital glimpse into a cultural phenomenon."

REVIEW: HOLLYWOOD REPORTER

"Cathryne Czubek meets a wide variety of gun-owning women in her debut doc A Girl and a Gun, most of whom don't fit the two or three stereotypes outsiders likely expect...some will challenge conventional wisdom; a couple have deeply affecting personal stories."

REVIEW: BITCH FLICKS

"Cathryne Czubek's A Girl and A Gun is a powerful documentary that broadly surveys the incendiary topic of women and firearms in America. Czubek allows women to tell their own stories, the stories of the ways in which they navigate a world fraught with impossible rules, threats, and expectations."

REVIEW: GALD MAGAZINE/Lisa Rainwater

"A Girl & A Gun is a slow and deliberate, quick and witty, insightful and confounding work of art...timely and prescient. Czubek's documentary may just be what the doctor ordered: a new approach to discussing gun culture in America — a stereoscopic examination of who owns guns, how they live with them and why they have them."

REVIEW: FEMINÉMA

A Girl and a Gun amounts to more than the sum of its parts, and that the subjects it raises still rattle around in my head during our current debates on guns...this doc gets at something crucial about American gun culture."

ABOUT THE FILM

The iconic Hollywood and media portrayals of pistol packin' mamas, tomboy sharp shooters, sexually twisted femme fatales, and high-heeled, cold-blooded assassins are caricatures. In truth, the typical woman who hangs out at rifle ranges and keeps bullets in her purse is the girl-next-door, the single mom, your hard working sister or aunt. Maybe she is a stark realist or she has learned tough lessons from life or maybe she's simply pragmatic, but, either way, she's striving for societal equality, feels responsible for her personal safety and, finds salvation and comfort in a gun. To quote a mid-western waitress, "what good is equal pay when I feel physically threatened every day of my life?" A suburban mother of three takes a different tack, "I love a gun's heat and its weight in my hand. I consider gunpowder to be an aphrodisiac." While an urban professional, in her mid-twenties, justifies being

a member of her local rifle range “because it relives stress like nothing else. I take dance classes, I practice yoga but nothing relaxes me more than firing off 20 rounds of ammunition.”

This common sense emancipation is emerging at a time of economic hardship and political turmoil. It’s poignantly surfacing as unemployment rates disproportionately target men and more women than ever are reversing roles and becoming the breadwinner.

Using verité scenes, formal interview, and archival imagery, *A Girl and A Gun* paints a graphic portrait of the burgeoning female gun community. It depicts how the community is portrayed and parodied by the media, targeted by the gun industry, and then narrates through personal stories, how guns irrevocably change lives, for better and for worse. Hollywood clips, historical footage, advertisements, and photographs illustrate the shifting cultural relationship with the armed female over the last century, as she’s evolved from pioneer mother, to gun moll, to criminal, to sexy Hollywood icon.

The intimate and graphic portrayals in *A Girl and A Gun* are of women who’ve carved themselves a home in the gun community, but their personal journeys in one way or another reflect the same issues every woman faces today.

DIRECTOR'S NOTES

In 2001, I met a group of young girls, Cherobi, Heather, Mandi, Molly, and Kristen, who participated on a local shooting team at their local gun club in Northern Maine. Shocked by the juxtaposition of these young girls with large weapons, I began to photograph them extensively. When they prompted me, if you're shooting us with a camera, you need to know what this feels like. I couldn't argue, and consequently shot my first gun with a 10 year-old girl. This was my first peak into American gun culture – and it was a startling and unexpected experience that provoked me to figure out how women fit into the male dominated story of guns and gun culture in the US.

Over the ten years I spent making *A Girl and A Gun* I traveled across the country collecting stories of women affected by guns, and each woman I met revealed a different perspective to an increasingly complex portrait. I found a story that was not black and white, as we are aggressively encouraged to think. And it was this complicated portrait that I sought to illuminate, one that for me, offered an incredibly valuable new way for me to think about contemporary women's issues and American gun culture.

Everyone I speak to has a gun story, and while many Americans accept guns as common household objects, the rest of the country's exposure to guns is from local news and Hollywood movies - stories that are far from the everyday reality of most gun owners. Ironically, halfway through production, I discovered my own family has a gun collection, kept hidden from me my whole life. My



Cherobi with gun, 2001

Grandmother keeps a small loaded handgun in her bedroom wardrobe, my grandfather a shotgun in every closet, and my father is the proud owner of a prized, barely used Smith & Wesson .38 Special that he keeps in the attic. I realized that for years I'd naively thought my life was far removed from the very sub-culture I was studying.

In light of recent events, new and pending gun legislation, and skyrocketing gun sales, more than ever Americans need a platform for discussion on this highly controversial subject. Through a female lens, this documentary reveals a side of the gun world that until now remains unseen, for a deeper understanding of women's issues and guns that betrays contemporary America's ideas of womanhood and citizenship.

PRODUCTION DETAILS

Format

HD | Color | 16:9 | 5.1 Surround / Stereo |
76mins | English

Production

Production of *A Girl and A Gun* occurred between 2005 and 2011. The first shoot took place in New York City at an underground range in midtown where a women's club meets once a month. For the next few years, the filmmakers traveled across the country to Alabama, California, Ohio, Texas, Tennessee and Massachusetts, collecting stories from women who share very different relationships with guns.

Post-Production

August 2011-November 2012 at Nutmeg Post in New York.

The score was recorded and mixed at Sugarbox Studios in New York.

Social Media

Facebook.com/agirlandagunfilm
Twitter.com/agirlandagundoc
www.agirlandagunfilm.com

Distribution

* *A Girl and A Gun* premiered in competition at DOC NYC November 2012.

* 7/3/13 Theatrical and VOD release.

* 9/17/13 Consumer DVD release.

Press Requests

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FILMMAKER BIO



Born in the South and raised in the Midwest, Director Cathryne Czubek grew up photographing and printing with her father in their darkroom at home. She eventually made her way to New York City in 1997 to study politics at NYU. After completing her degree she realized creating powerful images could potentially have more of an impact than working at the NGO where she had landed and made an abrupt decision to return to her image-making roots.

After studying at the Maine Photographic Workshops and completing her MFA at the School of Visual Arts, she found her way into the commercial photo world working as the Photo Editor at Metropolitan Home Magazine. Simultaneously working on films and pursuing work in video production, when the Magazine closed in 2009 she jumped full force into the documentary and video production world in New York.

Since then Cathryne has produced for a number of Clients and Directors, including Volunteers of America, Major League Baseball Players Trust, Starbucks, eBay, Council for Fashion Designers Association, Narativ, Story to College, the Culinary Institute of America, Great Jakes marketing firm, and others. Additionally she has Directed documentary shorts and music videos.

A Girl and A Gun is Cathryne's first feature documentary, for which Czubek received support and recognition from the New York State Council for the Arts, the Paley Center for Media, Toronto Documentary Forum, Independent Feature Project, From the Heart Productions, Women Make Movies. After an incredibly successful World Premiere at DOC NYC festival in November, 2012, *A Girl and A Gun* has received critical praise and recognition from numerous outlets, garnering much media attention due to recent news events. Cathryne has appeared on Huff Post Live, ABC news and several radio shows discussing gun and women's issues.

A Girl and A Gun was released nationwide in theaters and VOD on July 3, 2013.

www.cathryneczubek.com

KEY PRODUCTION BIOS



JESSICA WOLFSON
PRODUCER

Jessica Wolfson has produced and directed many critically acclaimed documentary films and series. As the former Supervisor of the Documentary & Features division at IFC, she played a key role in the development and production of IFC's original documentaries and series. Her recent projects include *Radio Unnameable*, *This Film is Not Yet Rated*, *Revenge of the Mekons*, *Trust Us This is All Made Up*, and *Crazy Sexy Cancer*.

www.jessicawolfson.com



ANDREW HOLLANDER
COMPOSER

Andrew Hollander, named one of *The Hollywood Reporter's* 'Composers On the Verge of the A-List' has composed scores and written songs for many acclaimed feature films including Mike Birbiglia's *Sleepwalk With Me*, Cheryl Hines' *Serious Moonlight*, and Adrienne Shelly's *Waitress*. As a songwriter and producer Hollander has worked with many artists, from Yusef Lateef to New York Dolls frontman David Johansen to the White Rabbits.

www.andrewhollandermusic.com



AMANDA HUGHES
WRITER | EDITOR

After graduating with honors from NYU's Film and Television program, Amanda quickly became the top editor at the post-production house *Editorial Effects*. She continued her career at *Bionic* and currently works at *Nutmeg Post*. Her clients have included Nickelodeon, MTV, Food Network, ESPN, Comedy Central, SciFi, and USA Network. She has edited several documentaries, including the award winning feature *No Look Pass*.



JULIA HALTIGAN
SONGWRITER

Julia Haltigan adds a sinister beauty to the blues. Julia grew up in New York City, off the Bowery, in the 1980s. Julia has shared the stage with artists such as Dixie Fried (featuring Norah Jones), The Defibulators, Nicole Atkins, Steel Train, and Judy Collins, at venues such as Joe's Pub, BAM Cafe, The Living Room, Maxwell's, Rockwood Music Hall, Spike Hill, The Basement (Nashville) and Mimi's (New Orleans).

www.juliahaltigan.com

FILM CREDITS

Directed by Cathryne Czubek

Produced by Cathryne Czubek, Jessica Wolfson

Cinematography, Writing by Cathryne Czubek

Editing and Writing by Amanda Hughes

Sound Design by Steve Perski

Original Music by Andrew Hollander

Original Songs by Julia Haltigan

Motion Graphix and Title Design by Maureen McGowan

Sound Design/Mix by Steve Perski

Color Correction by Gary Scarpulla

Technical Supervisor: Mark Spano

Additional Camera: Pete Biagi, Chris Brunelle, Scott Crary, Brian Grandison, Whitney Henry-Lester, Amanda Hughes, Frank Leone, Paul Rondeau, Michael J. Walls, Ruth Somalo, Jessica Wolfson, Elish Warlop

Location Sound Recording: Lawrence Fancelli, Hunt Beaty

Executive Producer: Julide Tanriverdi

Co-Producers: Diana Le, Frank Leone, Ruth Somalo

Associate Producers: Whitney Henry-Lester, Julia Simpson

Financial Support: New York State Council for the Arts, Roy W. Dean NY Video Grant, Individual Contributions.

Appearances: Stephanie Alexander, Lyn Bates, Jennifer Bishop Jenkins, Emily Blount, Violet Blue, Laura Browder, Karen Copeland, Peggy Dodd, Deb Ferns, Sandy Froman, Katharine Gates, Aieshia Johnson, Erik Kondo, Sarah McKinley, Robin Natanel, Margit Sawdey, Crissy Springer, Mary Zeiss Stange, Peggy Tartaro, Rosemarie Weber

Locations: Phoenix, Arizona; Holliston, Massachusetts; Boston, Massachusetts; New York City; Cleveland, Ohio; Blanchard, Oklahoma; Auburn, Oklahoma; Las Vegas, Nevada; San Francisco, California; Lawrenceberg, Tennessee; Bethlehem, New York; Kinderhook, New York; Washington, D.C.; Chicago, Illinois.

Editorial Consultants: Susan Froemke, Grahame Weinbren, Rachel Shuman, Ruth Somalo

Post-Production / Online Facility: Nutmeg Post, NYC

Legal: Michael A. Turner / Creative Arts Law

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