

## She Said

“She Said” is a new drama based on the recent [New York Times](#) investigation that exposed film producer [Harvey Weinstein](#)'s history of abuse and sexual misconduct against women who worked at his Miramax Studios in New York.

It is based on the 2019 book [of the same name](#) chronicling the investigation led by [Jodi Kantor](#), and [Megan Twohey](#). It is a splendid picture in the spirit of its forebears (see below). The film stars [Carey Mulligan](#) and [Zoe Kazan](#) as Twohey and Kantor, respectively, alongside [Patricia Clarkson](#) as the duo's editor-boss, Rebecca Corbet, as well as [Andre Braugher](#) (as [Times](#) editor Don), [Jennifer Ehle](#), and [Samantha Morton](#) in supporting roles, and [Ashley Judd](#) appearing as herself.

The book was optioned in 2018, and the film announced in 2021 as a co-production between [Annapurna Pictures](#) and [Plan B Entertainment](#), ultimately to be distributed by [Universal Pictures](#), with direction by [Maria Schrader](#) from a screenplay by [Rebecca Lenkiewicz](#). The evocative score was composed by [Nicholas Britell](#) (“[Moonlight](#)”). The film had its world premiere at the [60th New York Film Festival](#) in October and is being released theatrically in the US on November 18.

The film triggers immediate comparisons to the classic “[All the President's Men](#)” (1976), especially for its tandem of two dogged (female this time) journalists wearing out their shoe leather to track down reluctant sources who will finally give in to their persistence. Similarly, it evokes the great “[Spotlight](#)” (2015), where the parallel with running down a major, wide-spread sexual scandal among Catholic priests is even more exact. And it can stand up to those landmark movies through its painstaking, careful pacing as Meghan and Jodi seek out and gently cajole potential witnesses to Weinstein's crimes.

The film shows, in myriad interviews, how reluctant the abused women were to talk, partly because of their assumption of guilt (most were very young) and the loss of their careers, and partly because many had signed Non-Disclosure Agreements (NDAs) legally binding them to silence. Also, many respondents just wanted to forget the whole ghastly thing! (An exception among those celebrities sucked into Weinstein's orbit was actress Judd).

But, drip-by-drip, some of the victims absorb the Twohey-Kantor pressure and decide to fight the Master Abuser. In the film's textual finale, a statistic states that eventually, many dozen casualties spoke up. (Note: the male focus of the film--Weinstein himself—is never really seen; his broad back appears in one shot and he is heard on tape and on the phone at different points of the investigation.)

Both Mulligan (“An Education”) and Kazan are the core of this excellent film, Mulligan, as the more mature Twohey, stands up to constant rejection with a calm and cool demeanor (a stance which is broken only once in the film when, in a bar, she roasts a sleazy guy with a tirade of obscenities). Kazan (“The Big Sick”) matches her as a younger, poker-faced grinder with a mission, gently eliciting tears and confessions from her interviewees. Look for them to be nominated at Oscar time.

(The film is rated “R” for sexual subjects and runs 126 minutes.)

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