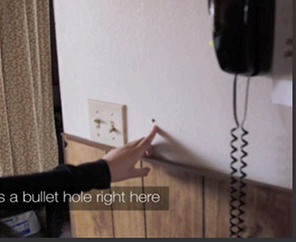
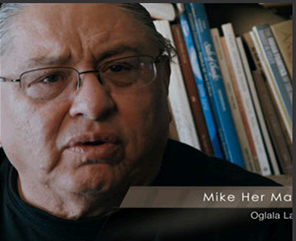


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4



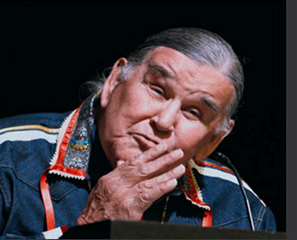
will translate the best I can in English.

INDIAN SCHOOL  
1884 — 1934  
SPECIALLY THOSE WHO DIED  
AND MAY HAVE BEEN  
BURIED NEAR HERE.



# DODGING BULLETS

Stories from Survivors  
of Historical Trauma



“Historical trauma is cumulative emotional and psychological wounding over the lifespan and across generations, emanating from massive group trauma “

Maria Yellow Horse Brave Heart, PhD

## Logline

Native Americans have dodged bullets since first contact with Europeans. This film brings a cross-generational sampling of Indigenous people, researchers, and politicians to reveal stunning reasons for their disproportionately high incidences of health and social issues. This collection of remarkable stories, names Historical Trauma as the unique and insidious part of the genetic code that resilient Native American populations are still finding ways to dodge.

“This film was made for the Wašicun eyes.”

— Rick McArthur  
A.I.M. Legal Rights Center, Lakota Nation



# Synopsis

America's fickle love affair with Native Americans is limited to revisionist stories of passive Indian maidens like Pocahontas and Sacajawea or fierce doomed warriors like Sitting Bull and Crazy Horse. Worse, the modern stereotype America has about Native Americans is limited to the oppressed drunkard or the fat casino cat, neither of which deserves understanding nor empathy. No matter what kind of image is evoked, you can't win if you're Native: A successful 'Indian' exploits the American way by not giving back his fair share and a downtrodden 'Indian' can't pull himself up by his bootstraps no matter how much government assistance he's given. Native Americans are blamed for not taking responsibility for the plight of their people and told that they don't deserve help or money despite the fact that Native Americans have the highest poverty rates and the lowest access to health care of any race in the United States.

But when we look beneath the stereotypes and understand the issues and statistics of what's really happening in Indian Country, the truth is surprising, complex, and frustrating. There are spiritual, psychological, and physical wounds experienced in large numbers of the Native American population and these hurts have a name, Historical Trauma. The theory of Historical Trauma stemmed from research done by Dr. Maria Yellowhorse Braveheart in her own community during the 1980's and this research continues to this day by groups of sociologist, psychologist, and scientists.

Dodging Bullets confronts Historical Trauma head-on through interviews and discussions with young Native Americans whose lives are stricken the effects of Historical Trauma. The film explores research by professionals whose work helps develop a better understanding of Trauma, how it relates to Native Americans specifically and provides insight into ways we can improve the outcomes of Native people dealing with these challenges. The individuals interviewed in the film come from a variety of social and economic backgrounds: for example, a middle-school student living on the Blackfeet Indian Reservation recovering from the trauma of losing her brother to a shootout with police; a former A.I.M. (American Indian Movement) member who, now late in life, speaks about the importance of love; sociologist and psychologists who are focused on on-site research studies in Indian country; a NIH-funded scientist who has studied and evaluated the epigenetic changes caused by trauma; a recovering alcoholic who has gone back to culture and is working with youth in Indian country to teach them *mino bimaadiziwin* (to lead a good way life). Live and scored music, provide an influential and authentic backdrop to the film as well as an insight from a musical storytellers point of view.

Dodging Bullets' subjective credibility comes through interviews with professionals whose careers focus on developing an understanding of Historical Trauma. However, the substantial impact of the film comes from the personal stories captured by First Nations People who are resiliently living with the effects of Historical Trauma. Ultimately, it will take understanding and acknowledgment of Historical Trauma and modern day issues, as well as systemic changes to health care, before there can be true healing in Indian Country. Without serious change, the scars of their ancestors will continue to haunt the Seventh Generation (a term used to describe contemporary Natives who live seven generations after the last Indian Wars were fought).

“There is no more hiding in the back room  
when we are confronted, we’re coming out”

— Leonard Thompson  
White Earth Nation  
Discussing the current rise to  
power of the First Nation’s youth



Leonard Thompson, Jr.

Little Red Bird  
White Earth Nation

## CO-DIRECTORS

### **Kathy Broere, Co-Director Browning Segment**

Kathleen is the product of the beautiful love story between an Irishman from Butte, Montana and a lovely Blackfeet woman from the Blackfeet Nation. Kathleen Năatoōsippisstăa•kii Egan Black Broere. Kathleen, meaning courage and Holy Owl Woman was given to her because of her willingness to listen. She is a mother, wife, educator and protector of children. Kathleen has lived and worked on the Blackfeet Reservation since 1984 as Licensed Clinical Counselor and a Marriage and Family Therapist. She has worked in the Browning Schools for the last 20 years.



She believes her greatest hope and gift to this world is her two boys, Egan and Ryan and her grandchildren.

### **Sarah Edstrom, Co-Director Duluth and Red Lake Segments**

Sarah's Anishinabe name is Keezheekoni, meaning "Burning Fire." Her name giver told her that the name reflected her fiery passion and ability to light up a room. She was raised by parents who taught her the importance of speaking out against injustice. She has two sisters who have shown her what powerful women look like. She has 3 nieces and 3 nephews who prove that the future is in good hands. She has a husband who has taught her that love nourishes the spirit. She has a dog who has taught her that if you look cute enough, you can get away with climbing onto the table and eating a cake that is roughly half your size.



She has worked as an advocate in the Native community since 2010. Her hope for the film is that it will serve as a response to every person who has ever said "Native Americans need to get over colonization. All of those atrocities happened hundreds of years ago." The truth is, colonization and genocide against Native Americans has never stopped. It has merely changed tactics.

## CO-DIRECTORS

### **Jonathan Thunder, Co-Director Tall Paul Segment**

Jonathan Thunder is a painter and digital media artist currently residing in Duluth, Minnesota. He has attended the Institute of American Indian Arts in Santa Fe and received a Bachelor's Degree in Visual Effects and Motion Graphics from the Art Institutes International Minnesota. His work has been featured in many state, regional, and national exhibitions, as well as in local and international publications. Thunder has won several first place awards in SWAIA's annual Class 'X' Moving Images competition for animation and experimental film.



### **Bob Trench, Co-Director Lindy, Treaty Rights and Wounded Knee segments**

Bob will believe he is of Irish descent until the results of his 23 and Me test come back. He attended the University of Utah Film School and graduated from Hamline University. He is an award-winning creative director and has produced commercial films with a focus on health care and chronic disease management for over 20 years.



“From a social justice perspective historical trauma is, absolutely, a very real thing. If you systematically tell the history of this nation and leave out this history of colonization, oppression, marginalization, genocide, ethnocide attack... that is socially unjust.”

— Melissa Walls, PhD  
Associate Professor  
University of Minnesota



## Storytellers

Emmy May

Chy

Dirk Whitebreast

Melvin Lee Houston

Mike Her Many Horses

Leonard Thompson Jr.

Linda Eagle Speaker

Tall Paul

## Public Speakers

Rep. Betty McCollum

President Barack Obama

Rep. Keith Ellison

Jesse Ventura

Bill Means

## Experts

Melissa L. Walls, PhD

Dr. Anton Treuer

Dr. Michelle Johnson-Jennings

Lester Johnson III, Ed.D.

Richie Plass

Tara Houska

Don Coyhis

Rachel Yehuda, PhD

Vanessa Goodthunder

Rick McArthur

Clyde Bellecourt

# PRODUCTION

**Director Browning Segment** Kathy Broere

**Director Duluth and Red Lake Segments** Sarah Edstrom

**Director Tall Paul Segment** Jonathan Thunder

**Director Lindy, NE, Chief-Hole-in-the-Day, MN and Wounded Knee, SD segments** Bob Trench

**Original Music** Keith Secola

**Jonathan Thunder** Motion Graphics

**Jonathan Thunder** Logo Design

**Graphics Design** Lucie Skjette

**Producer** Tom Trench

**Executive Producer** Larry Long

**Director of Photography** Bob Trench

**“A” and “B” Camera** Matt Myers

**Location Camera** Graham Nolte

**Location Camera** Julie Verano

**Dakota Translation** Vanessa Goodthunder

**Location** Sound Del Helmer

**Dialogue** Editor Steve Aram

**Production Assistant** Anthony Maroney

**Production Assistant** J. Maki

**Production Assistant** Sylvia Walker

**Still Photography** Dick Bancroft

**Still Photography** Bob trench

**Still Photography** Thomas Casey

# PRESS RELEASE

“Dodging Bullets, the first of its kind documentary film co-directed by Native American and non-Native film makers, to premiere at theThin Line Fest in Denton, Texas”

Dodging Bullets: Stories of Survival from Historical Trauma, will premiere at the Thin Line Fest in Denton, Texas

Date: 4.20.2018

Place: Campus Theater

Time: 7:00PM

The documentary is the first to chronicle the impact of historical trauma on the lives of Native peoples today, giving voice to their stories of survival and resilience in the face of multigenerational pain and grief.

Co-directed by a set of Native and non-Native filmmakers, the documentary makes clear that the trauma of colonization remains deeply embedded in Native communities. Part of healing this trauma is dependent upon non-Native people recognizing not only past brutality, but also understanding the ongoing racism and disenfranchisement faced by Native communities today.

“I made this film because I wanted to provide a window into the effects of historical trauma and actually humanize this term so that the non-Native public can understand it. It's crazy to me how many non-Natives don't know the story of how this country was created and how that history lives today,” said Bob Trench, who produced the movie on his own time over the past four years.

“We have to first and foremost address and reconcile America's history and relationship with the first peoples of this land if we are to create a socially just future,” he added. “I hope this film, by building understanding, by making visible the invisible, helps forge a path toward that future.”

The documentary takes the viewer on a journey between the past and present, beginning with the derogatory stereotypes of racist mascots and the movement to change the Washington football team's name. It then moves to the horror of Indian boarding schools and forced assimilation, the ongoing violation of treaty rights and the prevalence of police violence and suicide on reservations. The film ends with a powerful testament to the healing taking place across Indian Country.

“Stories of Survival from Historical Trauma will help us to heal. However, it is our connections to our culture, traditions, and family that has allowed us to not only to survive but will allow us to thrive now...and forever,” said Kathy Broere who directed the Browning Segment of the film.

Following its premiere at the Thin Line Fest in Denton Texas, Dodging Bullets will be featured at the Black Hills Film Festival in South Dakota in April and the MSP Film Festival in April 2018.

MEDIA CONTACT: Tom Trench (tomt@32f.com)

FMI:

Website —> <http://www.dodgingbullets.org>

Twitter —> <https://twitter.com/DBulletsFilm>

Facebook —> <https://www.facebook.com/dodgingbulletsthefilm/>

Instagram —><https://www.instagram.com/dodgingbulletsthemovie/>

# PRODUCTION NOTES

Original Music by Keith Secola—©Akina Music Publishing

“Protect Ya Spirit” Written and Performed by Tall Paul  
with Larry Long’s American Roots Revue.  
Filmed Live at the Lake Superior Big Top Chautauqua, WI

“Morning Song” Written by Edna Manitowabi,  
Performed by Dorene Day Waubanewquay  
with Larry Long’s American Roots Revue.  
Filmed Live at the Dakota Jazz Club, MN

Original Hand Drum by Mitch Walking Elk

“Women’s Warrior Song” Which Came to the Women  
of the St’at’imc Nation During the Oka Crisis in 1990.  
Performed by Karlee Fellner

Additional Footage and Stills by:

A.I.M. Era Photography Courtesy of Dick Bancroft  
©Dick Bancroft 1960-2018

Wounded Knee Photography Courtesy of Thomas Casey  
©Thomas Casey 1969-1980

South Dakota Photography Courtesy of Bobby Trench  
©Bobby Trench 1992-1996

Family Photography Courtesy Dirk Whitebreast

Family Photography Courtesy Chy Irwin and Family

Family Photography Courtesy Emmy May

Family Photography Melvin Lee Houston Family

Vanderbilt University Archives

Into the West Mini-series

KOTA TV

St. Augustine Indian Mission

Moody County Historical Society

Native Mascot/Logo Exhibit Courtesy of Bittersweet Winds

No Honor in Racism Segment Courtesy of Red Circle Agency

Tribal Nations Map Provided by [tribalnationsmaps.com](http://tribalnationsmaps.com)

Amy Goodman Footage Courtesy of Democracy Now!

John Trudell Quote Used with Permission ©John Trudell Archives, Inc.

Painting Courtesy of Bree Waabinesiik Green

# PRESS PHOTOS

High Res Photos can be downloaded from:  
[www.dodgingbullets.org/press-kit/](http://www.dodgingbullets.org/press-kit/)

