



S.O.L.

Statute of Limitations
Shit Outta Luck

A Film by Regina Simons

TAGLINE:

S.O.L., “Statute of Limitations” and “Shit Outta Luck”

LOGLINE:

Through a poetic lens, **S.O.L.** explores the nonlinear journey of healing from trauma, juxtaposing raw personal truths with the universal phases of survival: **freeze, flight, and fight.**

S.O.L.

SYNOPSIS:

S.O.L. is a short film about the limits of justice and the unpredictable path of healing from trauma. Through spoken word, archival images, and personal experience, the film shows how a survivor may respond to trauma by freezing, fleeing, fighting, and seeking freedom. **S.O.L.** is both personal and political. It breaks the silence, exposes system failures, and reclaims narrative power. The film shows that justice may end, but healing continues.

S.O.L.

KEY THEMES:

- Trauma responses and survival
- Statute of limitations and injustice
- Violence against Native women
- Silence and disclosure
- Memory and time



This film explores
experiences of sexual violence and survival.
Viewer discretion is advised.

S.O.L.

DIRECTOR'S STATEMENT:

For many survivors of sexual assault, speaking out is often just the beginning of another challenge. When they share their stories, they may find that the systems meant to help are not ready to listen. If the statute of limitations has passed, the law may prevent them from seeking justice.

This film shares that story in a poetic way and invites viewers to connect with the emotions that survivors may feel.

Statutes of limitations set strict deadlines for seeking justice, while healing from trauma does not follow a timeline. Many survivors spend years or even decades processing their experiences. If they do come forward, and find the law cannot help, it can feel like a system betrayal.

Beyond legal boundaries, this film is about reclaiming one's voice. Because when survivors speak, they reclaim their story. This film seeks to honor and amplify those voices.

REGINA DEZBAH SIMONS | DIRECTOR

Regina Dezbah Simons is an award-winning filmmaker whose work challenges stereotypes and highlights complex narratives. Through documentary, narrative, and hybrid forms, her films focus on [re]presenting Native people in bold, nuanced ways.

She holds an MFA in Film and Media Arts from the University of Utah, where she explored storytelling as an art of truth-telling, memory, and identity. Regina was raised in a performing arts family and has been a lifelong creative.

Regina is Diné, Nakoda, and Dakota, and a proud enrolled member of the Navajo Nation. She draws on her lived experience as a multi-tribal Native woman to inform every aspect of her work.



CHRISTINA KELLY LECLUYSE | Interviewee

Christina utilizes a multicultural, strength-based approach in therapy, creating a safe space for clients to explore experiences, identify needs, and set goals. She customizes her methods using a "toolbox approach," integrating humanistic psychology, cognitive-behavioral therapy, and trauma-informed practices. Specializing in trauma and PTSD, she employs mindfulness and self-kindness techniques while exploring gratitude's impact on mental health.

Outside of therapy, Christina enjoys nature, family time, and connecting with friends, valuing shared meals, meaningful conversations, and the soothing sounds of nature and Native American flute music.



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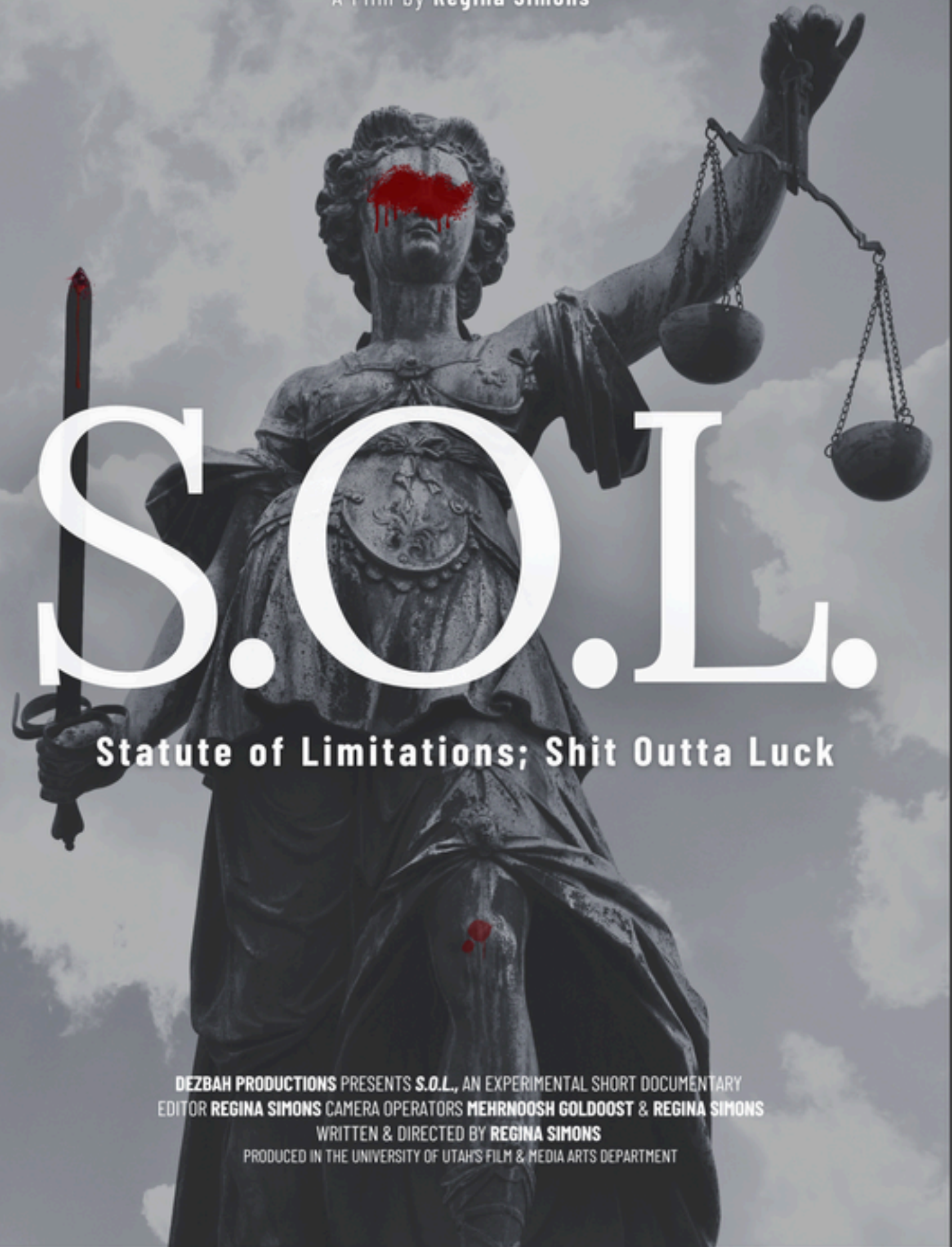
Statute of Limitations; Shit Outta Luck



DEZBAH PRODUCTIONS PRESENTS S.O.L., AN IMPACT DOCUMENTARY
EDITOR REGINA SIMONS CAMERA OPERATORS MEHRMOOSH GOLDOOST & REGINA SIMONS
WRITTEN & DIRECTED BY REGINA SIMONS
PRODUCED IN THE UNIVERSITY OF UTAH'S FILM & MEDIA ARTS DEPARTMENT

POSTER ART

A Film by Regina Simons



S.O.L.

Statute of Limitations; Shit Outta Luck

DEZBAH PRODUCTIONS PRESENTS S.O.L., AN EXPERIMENTAL SHORT DOCUMENTARY
EDITOR REGINA SIMONS CAMERA OPERATORS MEHRMOOSH GOLDOOST & REGINA SIMONS
WRITTEN & DIRECTED BY REGINA SIMONS
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FAQ's with the Director of **S.O.L.**, Regina Dezbah Simons

Who are your influences as a filmmaker?

I'm inspired by the work of Sterlin Harjo, Alain Resnais, Emerald Fennell, Chloé Zhao, Steve McQueen, and Raoul Peck.

What are your career ambitions?

To create bold, explorative, female-centric films. I want to expand across narrative, documentary, and experimental film forms while building visually distinctive, collaborative work.

How would you describe your work?

Bold, visceral, and textured. My films lean into the unsettling and provocative while remaining intimate, female, healing, and visually poetic.

How did you come up with the idea for S.O.L.?

The idea first occurred to me before I even entered film school, after my case was dismissed when the statute of limitations expired. Later, I brought the concept to life during graduate school. I felt compelled to complete it, hoping it would continue to fuel advocacy efforts with RAINN.org and StrongHearts Native Helpline.

Why was it important to make S.O.L.?

I felt this film needed to be made because sexual violence affects **everyone**.

*I film to heal,
to remember, and to reclaim.*



CONTACT

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