



S.O.L.

Statute of Limitations. Shit Outta Luck.

A Film by **Regina Simons**

TAGLINE:

Statute of Limitations. Shit Outta Luck.

LOGLINE:

When structural justice fails and mainstream media exploits, ***S.O.L.*** weaves personal truth with archival imagery. It traces a survivor's nonlinear journey through freeze, flight, and fight to ultimately find freedom.

SYNOPSIS:

S.O.L. is a poetic essay film exploring the rigid limits of structural justice, the betrayal of institutional media, and the unpredictable journey of healing from trauma. Using archival imagery and an intimate personal narrative, the film shows how survivors freeze, flee, fight, and ultimately seek freedom. Both deeply personal and inherently political, ***S.O.L.*** breaks the silence around systemic failures to reclaim narrative power from entities that exploit survivor trauma. The film reminds us that while legal deadlines and media spectacles may end, the human journey of healing continues on its own terms.

KEY THEMES:

Violence against Native women

Statute of Limitations & Injustice

Trauma Responses & Survival

Silence & Disclosure

Memory & Time

Viewer Discretion Advised:

*This film explores experiences of sexual violence, systemic injustice, and survival.
It contains themes that may be triggering for some viewers.*



DIRECTOR'S STATEMENT:

For many survivors of sexual assault, coming forward means starting another struggle. When we share our stories, we often face institutional systems unprepared to protect us and media platforms that exploit and commodify our trauma for public consumption. If too much time has passed, rigid statutes of limitations deny survivors the chance for legal justice.

S.O.L. tells that story in raw vulnerability and encourages viewers to engage with the many layers of betrayal survivors endure, both from the legal system and from industries that promise to give them a voice but end up misrepresenting them.

Statutes of limitations set strict, colonial time limits for seeking justice, but healing from trauma does not follow a set timetable. Many survivors take years or decades to come to terms with what happened. It can then seem the system has failed when they finally come forward to find the courts closed and media outlets no longer safe.

S.O.L. is ultimately an exercise in narrative sovereignty, taking back your voice, questioning legal boundaries, and refusing to let external systems determine or alter your truth. This film respects, elevates, and reclaims the sacred nature of our stories, entirely on our terms.

REGINA DEZBAH SIMONS | Director, Editor

Regina Dezbah Simons is an award-winning filmmaker who challenges stereotypes through layered, complex stories. Working across documentary, narrative, and hybrid forms, she brings Native people to the screen with nuance, depth, and boldness. She holds an MFA in Film and Media Arts from the University of Utah, where she focused her storytelling on truth, memory, and identity. Raised in a performing arts family, Regina's creativity has shaped her life.

Regina is Diné, Nakoda, and Dakota, and a proud enrolled member of the Navajo Nation. This multi-tribal Native perspective is at the heart of all her work.



MEHRNOOSH GOLDOOST | DP, Interviewer

Mehrnoosh Goldoost is an Iranian filmmaker, cinematographer, and editor whose work spans documentary and narrative filmmaking. Her background in editing and cinematography has shaped her approach to visual storytelling, emphasizing composition, light, and movement to support a story's emotional core.

She holds an MFA in Film and Media Arts from the University of Utah and a BFA in Cinema, with a concentration in Editing, from Tehran University of Art. Mehrnoosh has worked on numerous film projects as a director of photography and editor and has also written and directed her own short films.



CHRISTINA KELLY LECLUYSE | Interviewee

Christina takes a multicultural, strength-based approach to therapy, making sure clients feel safe as they talk about their experiences, figure out what they need, and set goals. She adapts her methods to each person, drawing from humanistic psychology, cognitive-behavioral therapy, and trauma-informed care. Christina specializes in trauma and PTSD, and she often uses mindfulness and self-kindness techniques, as well as exploring how gratitude can support mental health.

When she is not working, Christina enjoys spending time in nature, being with her family, and catching up with friends. She values sharing meals, having meaningful conversations, and listening to the calming sounds of nature and Native American flute music.



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

POSTER ART

S.O.L.

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A Film by Regina Dezbah Simons

DEZBAH PRODUCTIONS PRESENTS **S.O.L.**, A DOCUMENTARY FILM
CINEMATOGRAPHER **MEHRNOOSH GOLDOOST**
WRITTEN, DIRECTED, AND EDITED BY **REGINA SIMONS**

FAQ's w/Director: **Regina Dezbah Simons**

Q: What filmmakers have influenced you?

A: *I am inspired by the work of Sterlin Harjo, Chloé Zhao, Emerald Fennell, Steve McQueen, Raoul Peck & Alain Resnais.*

Q: How would you describe your work?

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

Q: What inspired the creation of S.O.L.?

A: *The idea first came to me before film school when the legal system failed me because of the statute of limitations. What fueled me to make it came after a television production lied to me and re-traumatized me for ratings. Mainstream systems tried to steal and rewrite my truth. So during graduate school, I used film to take it back. S.O.L. is the result of that reclamation. I made this film to honor survivor voices and direct audiences to safe support spaces like **RAINN.org** and the **StrongHearts Native Helpline**.*

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

A: *I made this film because sexual violence impacts **everyone**.*

CONTACT

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

