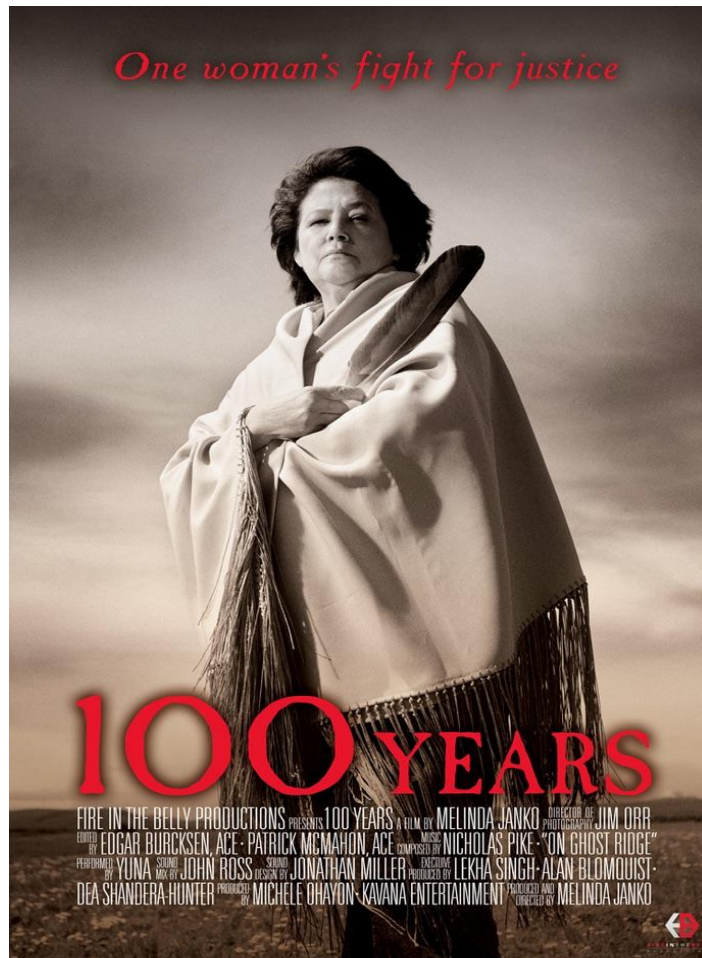


A Fire In The Belly Productions  
Presents

**100 YEARS:**  
***One Woman's Fight for Justice***



**Directed by Melinda Janko**  
**Produced by Melinda Janko and Michele Ohayon**

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**SYNOPSIS**

When Elouise Cobell, a petite Blackfeet warrior from Montana, started asking questions about missing money from government managed Indian Trust accounts, she never imagined that one day she would be taking on the world's most powerful government. But what she discovered as the Treasurer of her tribe was a trail of fraud and corruption leading all the way from Montana to Washington DC.

**100 YEARS: ONE WOMAN'S FIGHT FOR JUSTICE** is the story of her 30-year fight for justice for 300,000 Native Americans whose mineral rich lands were grossly mismanaged by the United States Government. In 1996, Cobell filed the largest class action lawsuit ever filed against the federal government. For 15 long years, and through three Presidential administrations, Elouise Cobell's unrelenting spirit never quit. This is the compelling true story of how she prevailed and made history.

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**FILMMAKER STATEMENT**

**How did this film come about?** In 2002 I was looking for a story to tell. I had just moved to southern California and formed Fire in the Belly Productions with a goal of "making films that make a difference." I found a small article in Mother Jones Magazine about a broken trust and Elouise Cobell's fight for justice. I was amazed that this story was not front-page news and I was shocked by the injustice perpetrated by the United States Government.

During my research and investigation, I was shocked to find that most Americans do not know about Cobell v., the largest class action lawsuit ever brought against the Federal Government. How can billions of dollars belonging to some of the most impoverished people in America be unaccounted for and not be front-page news? It troubled me that mainstream media always focused on Indian wealth through gaming. Unfortunately the facts about casinos and the nouveau riche American Indians are distorted, and ignore the truth---- one in three live in poverty. Among them, Mad Dog Kennerly, a Blackfeet Indian who makes beaded necklaces to supplement his \$89 monthly oil payments; Mary Johnson, an 93-year old Navajo woman who has never been able to afford running water despite the five oil wells on her land; and Ruby Withrow, a Potawatomi Indian, who searched for years for answers to why her grandfather died penniless despite the oil wells that pumped 24/7 on his land. These are the invisible Indians that most Americans never see. And that is why I decided to tell this story. For if the standards of fiscal responsibility are compromised for one group of people, how safe are the rest of us? And as Judge Royce C. Lamberth said, "Justice delayed, is justice denied."

**How long did it take to make the film? From concept to completion?**

**14 years from concept to completion.** I spent about one year researching the story. It is the largest class action lawsuit ever filed against the U.S. Government and I was a bit overwhelmed. In addition, I had never set foot on an Indian reservation, I didn't know any Native Americans and I certainly didn't know any officials at the Department of the Interior. But this story got under my skin.

In 2003 I had my first pre-interview with John Echohawk, the Executive Director of the Native American Rights Fund. NARF had filed the lawsuit in 1996 with Elouise Cobell and I couldn't get Elouise to talk to me so I started my journey with John. He saw my passion for the story and spent the entire day at the NARF headquarters in Boulder, Colorado, talking to me about the lawsuit and the people who were suffering at the hands of the government. He promised to connect me to Keith Harper, one of the lead attorney's on

the case and Tex Hall, President of the National Congress of American Indians, and a friend of the court.

In 2004 we started production at the opening of the National Museum of the American Indian in Washington, D.C. Production continued until 2008 in eight states, D.C., and on many Indian Reservations.

In 2009, the Obama Administration began negotiations with Elouise Cobell and her attorneys and she was placed under a “gag order” and could not talk to anyone about the lawsuit.

### **Why did you make this film?**

I made this film because I was outraged by the injustice by the U.S. Government and I wanted to bring this little known story to the world. I wondered if the U.S. Government could abuse the rights of one minority of people how safe are the rest of us? I also wanted to honor the life work of Elouise Cobell. I could not have imagined that she would pass away just four months after the approval of the \$ 3.4 billion Cobell Settlement.

### **Share a story about filming.**

We spent five days in production on the Blackfeet Reservation with Elouise. We followed her to her office, her ranch, the Heart Butte Pow Wow, the Native American Bank she started and to Ghost Ridge, the sacred burial site where 500 Blackfeet Indians starved to death. She told us that the Blackfeet Indians were living on the reservation and at the mercy of the Indian Agent. Hunting tools had been taken away from them and they had no means to survive except for the food rations distributed by the Agent. It was a harsh winter in 1884 and their food rations had been black-marketed. One by one; women, children and men died from starvation, and their bodies were thrown in a mass grave. Elouise grew up with the story and Ghost Ridge was a very special place that she visited often when she needed courage and strength to fight the most powerful government in the world. It was for them that she fought!

On the day we filmed Elouise on Ghost Ridge, I could feel the sadness as we spoke about the events that took place in 1884. The wind blew strong and there was an eeriness unlike anywhere I have ever been. After she finished, Elouise got in her car on Ghost Ridge and drove off. Just as she did, a rainbow appeared. You will see the rainbow in the film.

### **Did the film change from your original idea for the film as you were filming or in edit or post?**

When we began production of *100 YEARS: ONE WOMAN'S FIGHT FOR JUSTICE* it was my desire to shed light on this little known story in hopes that the film would enlighten Americans on this grave injustice and perhaps bring about change. After several years of filming, we had depleted our funding and I was looking for more when, in late 2008, I heard

that Senator Barack Obama had made a campaign promise to Native Americans to resolve the Cobell lawsuit if he was elected. Shortly after, he was elected President and in June of 2009 negotiations began between Elouise Cobell and her attorneys. She was under a “gag order” and could not talk about the case.

I had always believed in Elouise Cobell’s fighting spirit and when she told me over and over, “The stars are aligned for Indian people to get justice.” I never doubted her. In December of 2009, she triumphed when President Obama announced the \$3.4 billion Cobell Settlement. It is the largest award against the Federal Government in U.S. history. The ending I had hoped and dreamed of finally came to pass! What Elouise Cobell, a petite Warrior woman from the Blackfeet Tribe accomplished was historic!

Sadly on October 16, 2011, the story changed again when Elouise, who fought 30 years for justice, died of cancer just four months after the final approval of the Cobell Settlement. As her lead attorney said at her funeral, “She saw the finish line but she was never able to cross it!” She never received a penny from the Settlement that bore her name.

**On choosing this story:** When I first decided to shoot a feature length documentary about the Cobell lawsuit I was faced with many doubts; I was a non-Native and had never set foot on an Indian reservation. I did not know any Native Americans and certainly not any officials from the Department of the Interior. I felt like Elouise after she filed the largest class lawsuit in the history of America; I was frightened, but I knew I had to do this.

Determined to bring this story to the world, I set out on a two-year journey of relationship building. I traveled all over the country attending Native conferences and meeting government officials. I sought the advice of Native leaders, and Elouise Cobell, and I heard the many stories of Indian Trust beneficiaries who were the victims of the broken trust. What I saw was heart breaking; Indians who were land rich with oil wells pumping 24/7 were living dirt poor without running water and electricity. They trusted me to tell their story, for which I am very grateful. No matter where I went, they welcomed me into their homes and their lives.

### **Production Schedule and Locations**

- 2004: Production began in September 2004 at the opening of the National Museum of the American Indian in Washington, D.C. with 40,000 Native people marching along the National Mall.
- Production continues in California, Montana, Arizona, New Mexico, Utah, Colorado and Washington, D.C. until 2008. 120+ hours of footage are captured and condensed into a 76 minute documentary

- 2009: Negotiations begin with Elouise Cobell, her attorneys and the Obama Administration. She is prohibited from further filming and discussion of the Cobell lawsuit.
- In December 2009, President Obama announces the \$3.4 billion Cobell Settlement. In 2010 Congress approves the Cobell Settlement.
- In 2011 the federal district court approves the Cobell Settlement.

### **Quotes about the broken Indian Trust**

If this type of egregious action had been inflicted on any other ethnic group, there would have been a tremendous public outcry.”

Senator John McCain (R) Arizona

“The United States government made a commitment, through solemn treaty obligations when it divided Indian lands in 1887, to hold those lands in trust, to manage them wisely, and to give any income from the sale or lease of the land to its Indians owners. Our government has never fulfilled that promise.”

Former Senator Tom Daschle (D) South Dakota

“After a century of mismanaging Indian assets, it’s time for our nation to keep our promises.”

Senator Maria Cantwell (D) Washington

“The Department’s handling of the Individual Indian Money trust has served as the gold standard for mismanagement by the federal government for more than a century.”

Federal Judge Royce Lamberth

“The Interior Department has been the Enron of federal agencies when it comes to managing Indian trust assets.”

Representative Nick J. Rahall II, (D) West Virginia

“The way these trust fund holders have been treated....is a national disgrace. If 40,000 people were cut off Social Security, there would be an uproar in Congress.”

Representative Tom Udall (D) New Mexico

### **What were the challenges in making the film?**

There were many challenges making *100 YEARS: ONE WOMAN’S FIGHT FOR JUSTICE*. The first was that I was a non-Native and I had to build relationships of trust with the Native American community. In addition, many people had reached out to Elouise Cobell for her

story. But for two years, while I was waiting for Elouise to make a decision, I traveled all across the country attending Native American conferences and meeting Native leaders and government officials. I met John Echohawk, the Executive Director of the Native American Rights Fund, who filed the lawsuit with Elouise. He became my mentor in Indian Country. When I finally convinced Elouise to let me tell her story she agreed. Several years later she told a group of college students from Moorpark College, *“Every time I turned around, there was Melinda, in fact Melinda reminds me a lot of myself, she doesn’t take No for an answer!”*

Another challenge was getting the government officials to agree to be interviewed. The two years I spent attending Native conferences were very valuable because I also met the women who managed the men in the Department of the Interior. I became friends with them, but they told me their bosses would not talk to me because they knew what side I was on. I told them that if they didn’t talk to me I would put that in the film. They agreed to talk, but only if I followed strict protocol. We then went through an exchange of emails of questions I wanted to ask. They chose which ones I could and couldn’t. That was how I got my foot in the door at the Department of the Interior.

After two years of researching and writing this story, I knew I wanted the best of the best with regards to production quality so I approached Panavision and was lucky enough to secure a grant for all principal photography. However, once I realized that many Native people do not like to have their picture taken I decided to honor their wishes and use a smaller digital video camera that was not as obtrusive.

### **What were the successes that you had in making this film?**

The greatest success I had in making this film was the relationships of trust I built with Elouise Cobell, Native Americans and Judge Lamberth.

Every time I would film a Native family they would thank me for telling their story and many, including Elouise, gave me gifts from their own personal possessions. After we finished shooting five days with Elouise on the Blackfeet Reservation, however, she told me it was harder than fighting the lawsuit!

In addition, I considered it a huge success to interview the Honorable Judge Royce C. Lamberth, who presided over the Cobell case for ten years. At the time we spoke he was awaiting the decision from the D.C. District Appellate Court regarding his removal on the charges of “bias towards the Indians.” He was limited in talking to me about the case and shortly after we filmed he was removed. To this day, we remain friends.

### **What do you want audiences to take away from this film?**

I want the audience to know about the U.S. Government’s gross mismanagement of Indian lands that has occurred for over 100 years. I also want them to know who Elouise Cobell

is and how hard she fought for justice. Since her death, Elouise has been nominated for a Congressional Gold Medal and the Governor of Montana has declared November 5, Elouise Cobell Day in Montana. I hope that in the future her name will go down in the history books next to other great women like Rosa Parks and Harriet Beecher Stowe. I also want other indigenous groups around the world to know that there is hope for them too. Elouise often spoke to those groups. I also want the audience to recognize the environmental destruction of the Indian lands.

**Talk about something with the filming process- editing; score; cinematography- if you used a new technology that had impact on your film.**

When I was deciding on the music for the film, I was asked why I didn't choose to use Native American music. The reason was simple, as Elouise said in the film, "*This is not a story about Native Americans, this is a story about mismanagement of money belonging to people.*" I felt that I needed this film to appeal to the mainstream audience. As I began interviewing composers I looked for someone who not only had the credentials but also had the passion for this story. My producer introduced me to Nicholas Pike, an Emmy award-winning composer. He was so interested in the film that he wrote a tribute song before I even hired him. I was very touched by the song, "On Ghost Ridge," and asked him to score the film.

I had always envisioned bringing on a top singer and when Nick approached Universal Music Group they suggested a break out artist named Yuna. She had just co-written "Crush" with Usher and the music video on You Tube already has 12 million hits. I loved her voice and we recorded Yuna at Nick's recording studio in August, 2016. Her voice was perfect for the song! Nick is now campaigning for a Best Song consideration from the Academy.

**Anything else you want to add about the making of the film and it's importance.**

In the past several years, I have seen a phenomenal interest in *100 YEARS: ONE WOMAN'S FIGHT FOR JUSTICE* by filmmaking professionals in Hollywood. As was the case with Nicholas Pike, the film also attracted veteran and Academy nominated Producer, Michele Ohayon to join me as my Producer, three years ago. In addition, veteran Executive Producer Alan Blomquist, known for his work on *Walk the Line*, *Chocolat*, and *The Cider House Rules*, joined me as my Executive Producer and Sound Mixer, John Ross, known for his work on *Silver Linings Playbook*, *American Hustle* and *Joy* joined to mix the sound for *100 YEARS: ONE WOMAN'S FIGHT FOR JUSTICE*. Many were working for greatly reduced rates. I believe it is the spirit of Elouise Cobell that has brought so many talented people to the film.

**Timeline of the settlement:**

For 30 years, Elouise Cobell fought for justice for 300,000 Native American beneficiaries of the Indian Trust Fund. In 2009, President Obama announced the \$3.4 billion Cobell



Settlement. In 2010, Congress approved the Settlement and in June of 2011 the District Court of D.C. gave it the final approval.

The first settlement checks were mailed to 300,000 Indian beneficiaries in 2012 and the final checks were mailed in 2014. In addition, a \$60 million Cobell Scholarship was established. To date, the Obama Administration continues to buy back the land from interested landowners who are paid fair market price for their land. The land is then returned to the Tribes to manage. With the finalization of the Cobell Settlement nearing completion, now is the perfect time to tell the story of *100 YEARS: ONE WOMAN'S FIGHT FOR JUSTICE*.

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**Elouise Cobell - Fight Timeline**

In 1964, at the age of 18, Elouise Cobell starts questioning the Bureau of Indian Affairs about her Individual Indian Monies. She is told she doesn't know how to read an account statement.

In 1976, after receiving an accounting degree, she is appointed the Treasurer of the Blackfeet Tribe and discovers the accounts in "total chaos." She begins a letter writing campaign to her Senator's and Congressmen.

1980's: She meets with President G.H.W. Bush's Administration to fix the broken Indian Trust.

Elouise Cobell's efforts lead to the 1994 Indian Trust Reform Act passed by Congress. Two years later, nothing has changed.

June 10, 1996 Elouise Pepion Cobell, and the Native American Rights Fund file, Cobell v. Babbitt, against the United States Department of the Interior and the Department of Treasury. The lawsuit seeks an accounting of all Individual Indian Monies held in trust by the United States Government for 300,000 Native Americans.

November 1996 US District Judge Royce C. Lamberth signs an order requiring the government to produce all records and documents pertaining to the individual Indian Money (IIM) accounts of five named plaintiffs in the class.

March 1997 The U.S. Government certifies to the Court that it has produced all such documents for the five named plaintiffs.

May 1998 Almost two years after the suit was filed the Court again orders the government to produce relevant documents and records for the five named plaintiffs.

November 1998 Department of Treasury's Financial Management Service destroys 162 boxes of documents.

December 1998 Judge Lamberth issues an order to show cause why Interior Secretary Babbitt, Treasury Secretary Rubin and Assistant Interior Secretary Gover should not be held in contempt of court for failure to produce the documents for the five named plaintiffs.

February 1999 Judge Lamberth rules that Secretary of the Interior Bruce Babbitt, Secretary of the Treasury Robert Rubin, and Kevin Gover, Assistant Secretary of Indian Affairs, are in civil contempt of court for their failure to produce court-ordered records.

June 1999 The first phase trial begins. It focuses on fixing the trust fund system. Secretary Babbitt admits that the “fiduciary responsibilities” of the US are “not being fulfilled.”

August 1999 Judge Lamberth orders Interior and Treasury to pay \$600,000 in penalties for their long delay in reporting the destroyed documents.

October 1999 Judge Lamberth appoints a mediator in an attempt to settle the case.

December 1999 Judge Lamberth issues a 126-page opinion ruling that the “United States has breached its trust duties to individual Indian trust fund beneficiaries and has unreasonably delayed trust reform efforts.” The Court ordered continued judicial oversight for a period of at least five years.

January 2000 The government appeals Judge Lamberth’s order.

November 2000 Treasury discloses that it has destroyed more Indian trust documents.

February 2001 The US Court of Appeals, DC Circuit affirms that the federal government has a legally enforceable duty to properly manage and account for Indian trust assets.

March 2001 The Treasury Department reports Indian trust document destruction by at least 16 Federal Reserve banks and branches.

April 2001 The Special Master Alan Balaran orders a senior Treasury official to give specific, written approval before any trust documents are destroyed by Federal Reserve banks and branches, and to inform the Special Master and the plaintiffs immediately of any such approvals.

June-September 2001 Computer experts, approved by the court and hired by Special Master Alan Balaran, hack into the computer system that maintains IIM trust records.

November 2001 Special Master Alan Balaran delivers his report documenting “deplorable and inexcusable” computer security lapses.

November 2001 Judge Lamberth orders Secretary Norton and Assistant Secretary for Indian Affairs McCaleb to stand trial for contempt.

December 2001 Judge Lamberth orders the Department of Interior to disconnect its Indian trust related Internet systems because they lack security safeguards. Seventy-one thousand employees in Interior's 14 bureaus are disconnected from the Internet and trust payment for more than 43,000 Native landowners are stopped.

December 2001 Contempt trial begins for Secretary Norton and Assistant Secretary McCaleb.

March 2002 Plaintiffs in the class action suit file a motion to hold Interior Secretary Norton in contempt for allowing the destruction of IIM electronic documents as a cover-up.

September 2002 Judge Lamberth issues a decision holding Secretary of Interior Gale Norton and Assistant Secretary Neal McCaleb in contempt of court on 4 of 5 counts.

July 2003 Court of Appeals affirms Judge Lamberth's contempt ruling.

April 2004 Department of the Interior and Native American plaintiffs enter into mediation.

June 2005 Cobell and Echohawk hold press conference about settlement figures.

July 2005 SR 1439 bill introduced, Senate Hearing about Settlement bill, Judge Lamberth issues harsh opinion.

November 2005 Appellate Court affirms the Department of the Interior does not have to complete an historical accounting.

July 2006 Judge Lamberth removed from the Cobell case.

August 2006 Meetings in Navajo Country about the McCain/Dorgan Settlement bill.

December 2006 Judge James Robertson appointed to Cobell case.

August 2008 Judge Robertson awards the plaintiffs \$455 million

October 2008 Plaintiffs and the government both appeal the Judge's ruling.

January 2009 President Obama is elected. Settlement talks begin in June.

December 2009 President Obama announces the \$3.4 billion settlement of the Cobell lawsuit.

- November 2010 Congress approves the Cobell Settlement.
- June 2011 The Federal Court approves the Cobell Settlement.
- October 16, 2011 Just four months after the final approval from the D.C. District Court, Elouise Pepion Cobell passes on from her battle with cancer.
- December 2012 The first round of settlement checks are mailed to 300,000 Indian Trust beneficiaries.
- December 2014 The second and final round of settlement checks are mailed to 300,000 Indian Trust beneficiaries.

### **The Historic Cobell Settlement Agreement**

The \$3.4 billion Cobell Settlement for 300,000 Individual Indian Money Account Holders is the largest settlement award against the Federal Government in U.S. history.

\$1.5 Billion was paid to 300,000 Indian beneficiaries of the Indian Trust Fund in two payments from 2012 to 2014.

\$1.9 Billion Land Buy-Back Program for Tribal Nations implements the land consolidation component of the Cobell Settlement, to purchase fractional interests in trust from willing sellers at fair market value. Consolidated interests are immediately restored to tribal trust ownership for uses benefiting the reservation community and tribal members.

A \$60 million Cobell Scholarship Fund is established for Native Youth.

### **Call to Action**

We seek the public recognition and appointment of the Congressional Gold Medal Award for Elouise Cobell.

We seek the public recognition by President Barack Obama of H.R. 3326, the Apology Resolution to Native Peoples of the United States enacted by Congress in 2010.

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Film Subjects



**Elouise Cobell** is the lead plaintiff of Cobell v., and the main character of the film. We follow her on the Blackfoot reservation as she tends to her cattle on the ranch, manages the lawsuit from her tiny Blackfoot Development Office, attends the local powwow, testifies before Congress, travels across country to speak to Indian beneficiaries and steadfastly fights for justice. She is a Blackfoot Warrior and the great, granddaughter of Mountain Chief, a Blackfoot Warrior who refused to compromise with the U.S. government.



**Cora Bunnie** is a Navajo Indian who has three oil wells on her land. Oil crews were surveying the land when the production crew was filming. Her land was targeted as one of the 1200 new wells that were fast tracked for development under President George W. Bush. She receives checks ranging from one penny to \$30 a month. One time she received a check for \$2,000. Her name was spelled wrong and it took her one year to get the funds.



**Keith Harper**, is a member of the Cherokee Nation of Oklahoma and one of the lead attorneys for the plaintiffs in Cobell v. He has represented the plaintiffs since the beginning of the case in 1996. He and Elouise frequently travel through Indian Country updating Indian beneficiaries on the status of the lawsuit.



**Tex Hall**, Former Chief of the Mandan, Hidatsa and Arikura Tribes of North Dakota and the former two-term President of National Congress of American Indians, (NCAI), testified before the U.S. Senate Committee on Indian Affairs Oversight Hearing on Potential Settlement Mechanisms for Cobell v. He is a key player in the suit as a friend of the court and has been one of the biggest advocates of settlement of the case.

**Joe Christie** was the former special assistant to the first Special Trustee, Paul Homan and served as the records manager for the Office of Trust Fund Management under the Clinton administration. He was considered the expert on all record management issues. Under his

direction, records contaminated with the deadly hanta virus were discovered in old barns. He was wrongly stripped of his trust management and trust reform duties and threatened by defendants and their counsel.

**Paul Homan** was the first Special Trustee for American Indians during the Clinton administration under Secretary Bruce Babbitt. He testified that the government ultimately might have to place the accounts in the hands of a receiver to cure the many problems he observed in the three years he served as Interior's Special Trustee.

Federal Judge Royce C. Lamberth, a Reagan appointee, presided over the Indian Trust case for over ten years. He describes the Department of Interior's handling of the Individual Indian Money trust as, "the gold standard for mismanagement by the federal government." His July 12, 2005 harsh opinion of the Department of Interior's handling of the Indian Trust Fund was the grounds for his removal in 2006.

**Alan Balaran** was the Special Master, appointed by Judge Lamberth to investigate the Department of Interior's handling of the Indian Trust Fund. He worked on the case for five years and traveled thousands of miles in Indian Country talking to both the beneficiaries and BIA (Bureau of Indian Affairs) employees. He uncovered right of way appraisals for Indian lands that were 1/10th of what non-Indians were paid and hired computer hackers to infiltrate the Indian Trust Fund online accounts to show the vulnerability to the court.

**Ross Swimmer**, served as Special Trustee for the American Indians for the Department of Interior under President George W. Bush since 2003. He was in charge of overseeing the Indian Trust Reform efforts of the Department of Interior with a budget of \$3 billion. He believes the problems of the Trust were mainly due to fractionation of the land.

**James Cason** was the acting Assistant Secretary of Indian Affairs in the Department of Interior under President George W. Bush. He testified in the majority of Indian Trust Congressional hearings.

**David Henry**, a federal whistleblower, worked as an accountant in the Billings, Montana Bureau of Indian Affairs office. He reported millions of dollars of Indian payments that came into the Bureau of Indian Affairs office but did not go out to the Indian beneficiaries.

**Mad Dog Kennerly** is a Blackfeet Indian who owns oil and gas land in Cutbank, Montana. He lives in a shack with no running water and makes beaded necklaces to supplement his \$89 a month oil payments from the government.

**Earl Devaney** was the Inspector General of the Department of Interior. During his interview he said, "short of a crime, anything goes at the highest level of the Department of Interior." He discussed the lack of auditing of oil companies by the MMS (Mineral Management Services) and the re-creation of audits when audits could not be found.



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**Production Company**

Fire in the Belly Productions, Inc., is an independent production company based in Southern California that creates and develops documentary films that seek to enlighten the public on a variety of social issues from all walks of life. The name, "Fire in the Belly," symbolizes commitment and passion for the stories we tell, with the common goal of "making films that make a difference."

Fire in the Belly's mission is to develop, finance, and produce entertaining, high quality, commercial films that will appeal to mainstream audiences. Adding to that commitment, the Company's long-range goal is to "pay it forward," by contributing a portion of the Company's net profits to an organization identified in each film's story.

Melinda Janko is the President of Fire in the Belly Productions, Inc.

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**FILMMAKER BIOS**

**Melinda Janko** (Producer, Director, and Writer) graduated Cum Laude from Emerson College in Boston, MA. Shortly after, she formed Turning Point Productions, a company that specialized in promotional videos for the non-profit sector. In 2003, after moving to Southern California, she created Fire in the Belly Productions, Inc. After discovering the story of the broken trust, Melinda spent two years researching and writing the film treatment. She was then granted exclusive access to Elouise Cobell and travelled the country with the lead plaintiff for many years. Janko interviewed Senators, Congressmen, the Federal Judge, high-level officials of the Department of the Interior, Native American leaders and many Indian Trust beneficiaries. She was interviewed by the BBC Radio, NPR, and Indian Country Today and wrote a special feature article honoring Cobell for the Smithsonian National Museum of the American Indian Magazine.

**Michele Ohayon** (Producer) is an Academy award nominated filmmaker and the CEO of Kavana Entertainment based in Los Angeles. Michele's critically acclaimed documentaries include: IT WAS A WONDERFUL LIFE (1987), narrated by Jodie Foster with music by Melissa Etheridge, that aired on PBS and OXYGEN; Oscar® and DGA nominated COLORS STRAIGHT UP (1997); WGA and IDA nominated COWBOY DEL AMOR (2005); STEAL A PENCIL FOR ME, a collaboration with Netflix that premiered at the Berlinale (2007); S.O.S/STATE OF SECURITY (2011) which also opened at the Berlinale; SOLAR ROADWAYS, (2012), which opened at the Tribeca Film festival. Michele recently completed CRISTINA (2016), airing on Netflix 2017. Michele oversaw production on the CNN's *Believer* docu- series. She is an active member of the Academy of Motion Pictures, where she serves on the International committee, foreign film committee and the educational/grants committee. Michele is a founding board member of Cinewomen.

**Edgar Burcksen, A.C.E.** (Editor) moved to California in 1985 after a successful career in The Netherlands as a feature film editor with more than 15 feature films. His collaboration with George Lucas on "Young Indiana Jones" and the "Curse of the Jackal" (1992) earned him an Emmy Award for best editing. In 1995 Burcksen served as editor and post-production supervisor on "500 Nations," a CBS documentary mini-series about Native Americans hosted and produced by Kevin Costner. Burcksen is a member of the Editors Guild, the Academy of Television Arts and Sciences and a member of the Board of Directors of ACE. He received the prestigious Robert Wise Award during the 2011 ACE Eddie Awards.

**Patrick McMahon A.C.E (Editor)** Canadian born Patrick McMahon, has been editing films for over forty years. He began his career in New York as an apprentice editor on Woody Allen's Everything You Always Wanted To Know About Sex. He also worked on The Stepford Wives, The Sunshine Boys, Missouri Breaks and the original A Nightmare On Elm Street. His credits include the mini-series The Stand and The Shining for Stephen King and Oliver Stone's Wild Palms. In addition he edited the Emmy award-winning documentary Baghdad ER and In Tahrir Square: 18 Days of Egypt's Unfinished Revolution for HBO. He also edited the archival footage for Confirmation, the HBO TV movie about the nomination of Clarence Thomas to the Supreme Court.

**Nicholas Pike (Composer)** Award-winning Hollywood composer Nicholas Pike has scored films ranging from the family-oriented "Captain Ron," "Return to Me" and "Virginia's Run" to darker films "Fear Dot Com," "The Shining" mini-series and "The I Inside." He has scored large-scale music videos: Michael Jackson's "Ghost," "You Rock My World," Will Smith's "Wild, Wild West" and MC Hammer's "2 Legit." In 2013 Nicholas won the Outstanding Music and Sound EMMY for the HBO documentary "In Tahrir Square." Pike is a sought-after film composer and was selected by actress/comedienne and talk show host Bonnie Hunt to create and lead the first-ever daytime talk show live band for "The Bonnie Hunt Show."

**John Ross (Sound Mixer)** Is known for his work on "American Hustle," "Silver Linings Playbook," and "Joy."

**Jim Orr (Director of Photography)** is a Ten-time Emmy Award winner for Outstanding Photography and Lighting Direction. Orr has 19 years experience as a DP on feature films: "The Fly Boys," "Lost Signal." Documentaries include: "Reclaiming your American Dream," "Liquid Stage: The Lure of Surfing," and the hit reality television shows: A&E Series, "Intervention," and "Duck Dynasty."

**Alan Blomquist (Executive Producer)** has been working in the entertainment industry for over 30 years. After a very successful career as an Executive Producer on over 25 feature films for Warner Bros, Paramount and Miramax, including the Johnny Cash biopic, "Walk The Line," "Taking Lives," "Chocolat", "Bounce," "What Dreams May Come," "The Cider House Rules" "A Little Princess," "Beautiful Girls," "Of Mice and Men" and "Everybody's All American." Blomquist helped engineer the extremely successful Blue Collar Comedy Tour phenomenon. Most recently he was the Executive Producer of "A Dog's Purpose."

**Dea Shandera-Hunter (Executive Producer)** is a highly regarded entertainment executive with 25 years experience in publicity, marketing, production and distribution at Paramount Pictures, The Walt Disney Company and MGM. Her experience includes, "One

Night With The King,” PR and producer of the film premiere, “The Celestine Prophecy,” Movie, PR and co-producer of premieres, and Executive Producer of “Earth Day at Walt Disney World,” featuring John Travolta, Emilio Estevez, Ted Danson, and Matthew Modine. Her most recent post was Executive Vice President of Worldwide Marketing for MGM Television.

**100 YEARS:  
ONE WOMAN'S FIGHT FOR JUSTICE**  
Directed by Melinda Janko  
Produced by Melinda Janko and Michele Ohayon

**FILMMAKER STATEMENTS ON THE FILM**

**Melinda Janko- Director/Producer**

"It is my honor to tell the triumphant story of a courageous modern day hero, Elouise Cobell. When we started filming in 2004 I could not have imagined that the Cobell lawsuit would languish in the courts for 15 years. Even Elouise believed the lawsuit would be a "slam dunk" and settled in three years. I watched as she relentlessly fought against a giant superpower. "*The stars are aligned for justice for Indian people,*" she told me over and over again. Her battle was long and hard but she was determined to fight it until she had won! And that is exactly what she did in 2011 when President Obama, Congress and the federal district court approved the \$3.4 billion Cobell Settlement for 300,000 Native Americans. It is the largest award in U.S. history! "

"I am forever blessed because Elouise shared her story with me, and it is my hope that through the film, 100 YEARS: ONE WOMAN'S FIGHT FOR JUSTICE, her legacy will live on and inspire other people around the world who are also fighting "the good fight." It is also my hope that Elouise Pepion Cobell posthumously receives the Congressional Gold Medal for which she so deserves.

**Michele Ohayon- Producer**

"When director Melinda Janko came to me to help get the film on its feet, it was obvious that I had to embark on the journey. Elouise Cobell's story of painful perseverance till victory moved me and inspired me. Watching the footage for the first time, i knew there was a powerful film in there. I rarely take on films that I do not direct, but I was impressed by Melinda's bold way of interviewing and her endless desire to learn throughout the process. We've worked together hand in hand for several years, in order to bring the film to the public. Just like Elouise did not give up, we forged ahead, even at times where the funding was meager, knowing that the film had to be finished. 100 YEARS: ONE WOMAN'S FIGHT FOR JUSTICE is a film I will always be proud to show to my children and to generations to come. It is a story of a hero who gave a voice to her people. It is our responsibility to magnify this voice and make it resonate loud and clear."

**Nicholas Pike- Composer**

"Seeing a proud Native American people continually kicked when they're down - and by our own government, stirs up a certain kind of outrage. When I saw the teaser of Elouise Cobell talking about the starvation and death on Ghost Ridge as a constant source of strength and motivation, I wrote a song about it. She was a truly extraordinary woman who

must not be forgotten.”

**Jim Orr – DP**

“What an honor to film this beautiful documentary. It was one of the most amazing experiences of my career. Thank you Melinda Janko for the unforgettable experience. You persevered and made an amazing movie!”

**Alan Blomquist, Executive Producer**

“I have been interested in Elouise Cobell and her "Don Quixote" like struggle against the US government since I first read about her in a national magazine in 2001. At that time she had already been at it for a number of years. I had the good fortune to meet Elouise and spend a brief amount of time with her, but that served to make my respect for her and her fight even stronger. It has been my pleasure to be involved with Melinda Janko and observe her passion and dedication to bringing Elouise's story to an audience. I am very proud of what Melinda and Michele have done to share Elouise's struggles with the world.”

**Dea Shandera-Hunter Executive Producer**

“When I was introduced to visionary filmmaker Melinda Janko in 2007 my life was forever changed. When she shared with me the unfolding story of Elouise Cobell and the injustices that Native people in the U.S. were enduring I wanted to be a part of helping make it right and sharing the story with the world. Why hadn't most Americans ever heard of these wrongdoings? This is a dark part of our history that must not be repeated and needs to be exposed to the masses to ensure that everything is done to correct the problems. This is a time when reform in government needs to happen in an escalated way. Elouise Cobell gave her life for this battle. She will always be a true hero and her foresight to trust Melinda Janko to accurately tell the story was more than insightful. Both women persevered against all odds and prevailed. It has been my honor to be part of this very important film.”

**Stephon Litwinczuk- Assistant to the Director, Assistant Editor, Researcher**

“In 2004, I became an intern on the film while studying documentary filmmaking in college. Having been raised in NH with a strong reverence for the land, I also had a strong feeling towards respecting other cultures, especially the Natives of this country. I am humbled to have worked on this film in various capacities over the 12 years and although I never physically met Elouise, I definitely felt her presence and power through the visuals I worked with as Researcher, Assistant Editor and Assistant to the Director.”

“This film is a must-see for all Americans and represents a story that is universal for respecting the land and indigenous people around the world. I hope the film inspires people to stand up for what's right in protecting our lands, indigenous rights and the health of our planet.”

**100 YEARS:  
ONE WOMAN'S FIGHT FOR JUSTICE**  
Directed by Melinda Janko  
Produced by Melinda Janko and Michele Ohayon

**FILM CREDITS**

**FRONT CREDITS**

**FIRE IN THE BELLY PRODUCTIONS**

**100 YEARS**

**END CREDITS**

**Director and Producer:** Melinda Janko

**Producer:** Michele Ohayon

**Executive Producer:** Lekha Singh

**Executive Producers:**

Alan Blomquist

Dea Shandera- Hunter

**Director of Photography:**

Jim Orr

**Editors:**

Edgar Burcksen, ACE

Patrick McMahon, ACE

**Composer:**

Nicholas Pike

**In Memory of:**

Elouise Cobell

Cora Bunnie

James "Mad Dog" Kennerly

David Henry

Herbert Benally

And All those Indians who died waiting for justice

**Crawl starts:**

**Featuring:**

Elouise Cobell  
Senator Ben Nighthorse Campbell  
Tex Hall  
Keith Harper  
Ervin Chavez  
James, Mad Dog, Kennerly  
Mary Johnson  
Susie Philemon  
Harry Johnson  
Cora Bunnie  
Naomi Crawford  
Don Pepion  
Dorothy Wilson  
Ruby Withrow  
Dana Dickson  
Robert Leon Bruno  
Frances Lackey  
Charles Wilkinson  
John Echohawk  
Alan Balaran  
Paul Homan  
Herbert Benally  
Judge Royce C. Lamberth  
Kevin Gover  
Senator Byron Dorgan  
Senator Tom Cole  
Senator John McCain  
Senator Tom Daschle  
Representative Jay Inslee  
Representative Nick Rahall  
Earl Devaney  
David Henry  
Ross Swimmer  
James Cason  
Jeffrey Ruch  
Steven Richardson  
Marcela Giles: Voice of Mrs. Mose Bruno



**Writer:** Melinda Janko

**Assistant to the Director:**

Stephon Litwinczuk

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Christopher Marston, Exemplar Law  
Dean Cheley, Donaldson & Callif

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Robert Daniel Evans  
Daniel Fiorito  
Derek Allen  
Matt Hull  
Bill Heiselmann  
Alison Kelly  
Lantz Barbour

**Audio:**

Derek Johnston  
Fernando Gironas  
Olivier Virmont  
George Goen  
Brett E. Wagner  
Red Archer Films  
Chad Horn

**Music:**

Music score recorded at The Treehouse  
Vocal arrangements by Nicholas Pike and Bernie Barlow

"On Ghost Ridge"

Performed by Yuna

Written and Produced by Nicholas Pike (ASCAP)

Soundtrack available on iTunes

**Sound:**

Supervising Sound Editor/Designer  
Jonathan Miller  
Re-recording mixer John Ross. C.A.S.

Re-recorded at Ross 424, Inc.  
Recordist. Richard Kitting

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Kathryn Panian  
Marisa Thilman  
Sebastian Heinrich

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Dayna Shandera

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Kathy Levitt

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**Navajo Interpreter:**

Ervin Chavez

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Empress Travel

**Production Equipment:**

Express Video Supply, Inc.

Video Gear Rentals, Inc.  
Sound Pictures, LLC  
San Diego Audio Video, Inc.

**Post Production Services:**

Kavana Entertainment  
Digital Sandbox

**Production Insurance:**

JPL Insurance Services  
Premium Financing Specialists of California  
Sterling Grant & Associates

**Accounting Services:**

Hochman Cohen Torres LLP  
Big Cheese Business Services

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Scott Tully

**Production Stills:** Scott Conti Photography

**Fiscal Sponsor:**

International Documentary Association

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Albuquerque, New Mexico Skyline: Marble Street Studio  
Karen Kuehn B/W photos Elouise Cobell  
Wisconsin Historical Society  
Clinton Presidential Library  
G.W. Bush Presidential Library  
The Montana Historical Society, Helena, Montana  
Red Lake Nation Logo  
Jicarilla Apache Logo  
Turtle Mountain Band of Chippewa Indians Logo  
White Mountain Apache Logo  
Theodore Roosevelt: Getty Images  
Great Falls International Airport  
Great Falls Inn  
MacArthur Genius Grant  
Document Storage: Official court photos

President Obama and Elouise Cobell: White House photo  
Cobell Funeral: Independent Record

**Stock Footage:**

Buffalo Herd: Getty Images

Obama election: CNN

**Archival Stills:**

Sitting Bull: O'Neal, Bill and James A. Crutchfield, Dale L. Walke, *The Wild West*.  
Publications International Ltd., 2002.

Chief Joseph: Chief Joseph Days, Joseph, Oregon

Mountain Chief: William Hammond Mathers Museum, Indiana University

**Contributors:**

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100 Years

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