



# THE POINT



# THE POINT



*Log line*

When a strong, but naïve, teenage pioneer and her family push into the west - an unyielding Dakota Chief reaches his breaking point. Their violent clash upends worlds.

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A FEATURE FILM



# ABIGAIL "ABBIE" GARDNER

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Abigail "Abbie" Gardner (13 at the time and lead up to the attack, then up to late '70s in subsequent Scenes) A bright, headstrong but dutiful daughter to idealistic, and poorly prepared pioneers. Abbie has a deep personal strength with the ability not only to adapt and change to survive her captivity but also to adapt and change her opinions once she is free to navigate the world.

After the brutal killing of her family and fellow captives under Inkpaduta's band, not to mention the horrific torture and violations she endured herself at the age of 13, Abbie returns to a world where those injuries marked her as much physically as they did socially (even if it wasn't discussed among polite company). Abbie is forced into a marriage just a few months after being ransomed at the age of 14. Abbie later separates from the husband she tried to make her refuge and the children she will never be able to protect, to return to the place where her youth was stolen and her identity forever altered. In the process, she finds a renewed hope and faith to sustain her in the least likely place for renewal...the place where it all fell apart and came together again...THE POINT.



# INKPADUTA

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Inkpaduta is either the greatest monster who ever lived (according to those who failed to subdue him) or the last man standing in a war in which the victor has determined the telling of his history. He is a naturally intimidating figure with his smallpox-scarred face and tall stature, not to mention his finely tuned skills of destruction.

Despite the nihilistic reputation he receives from outsiders, Inkpaduta is well respected by his tribal community and the multiple cultures that comprise the Sioux nation, an uncommon thing among a sometimes-contentious tribal community. He is fiercely loyal, a devoted father, and a keen warrior. However, his facility with the instruments of death never sufficiently erases the pain of his memories. No matter who the author of his story is, there is no denying that Inkpaduta's desperation to restore his people and avenge the death of his family crosses a point of no return. Through the course of the series, he makes the difficult choice to orient what is left of his life around the destruction of the White Man's world since there is no hope to ever find the world that he knew.

# ADDITIONAL CHARACTERS

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MRS. THATCHER



SINTOMINIDUTA



WAKAU OYATE  
(SPIRIT WATER)



CHARLES FLANDRAU



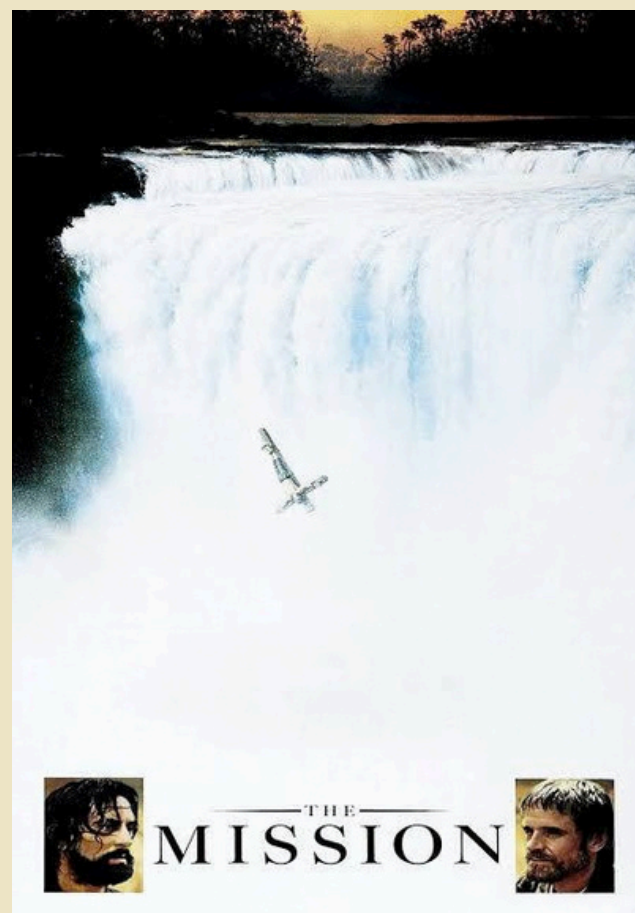
ANPETU-TOPEKA "JOHN OTHER  
DAY"

# FILM OVERVIEW

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The film continues down the same converging track, like two freight trains headed straight for each other, as Inkpaduta gets pushed further and further to the breaking point. When Inkpaduta reports the crime to the authorities, they let Lott disappear unpunished, and the County seat of Webster County nails Sintominiduta's head to a house. As a result, Inkpaduta becomes a reluctant Chief, still attempting to keep peace with the settlers when he can, but after a desolate and freezing winter, continued affronts against him and his people by the settlers, and the US Government's aggressive push to snap up tribal lands married with their stream of broken promises and refusal of rations to Inkpaduta's band, Inkpaduta resolves to enact his own revenge with the tools of feigned kindness that lured his brother to his untimely death. Inkpaduta and Abbie converge in what was called The Spirit Lake Massacre and Abbie's captivity. These multi-viewpoints allow us to explore the brutality and resilience as they play out in each of their perspectives. We see Inkpaduta struggling through trauma and rage to lead his people down a revenge path of no return. Abbie is rescued with the help of tribal members from other bands and a military unit that will use this event to justify their ends and continued push to relieve the Sioux of their lands and resources. Abbie return home to a community of people who laud her survival but don't know what to do with her. They marry her off a few months later, just after her fourteenth birthday. Abbie is trapped in a world where she is celebrated and alienated, while Inkpaduta is now billed as the monster behind every settler attack, both real and imagined. He is isolated and demonized by his own people as much as the settlers, a poster for the wrong kind of Indian; even if in private, his community still regards him as a hero. He continues to wage war on the settlers who have tricked and stolen from his people, whether that is advocating for or joining in rebellions and uprisings.

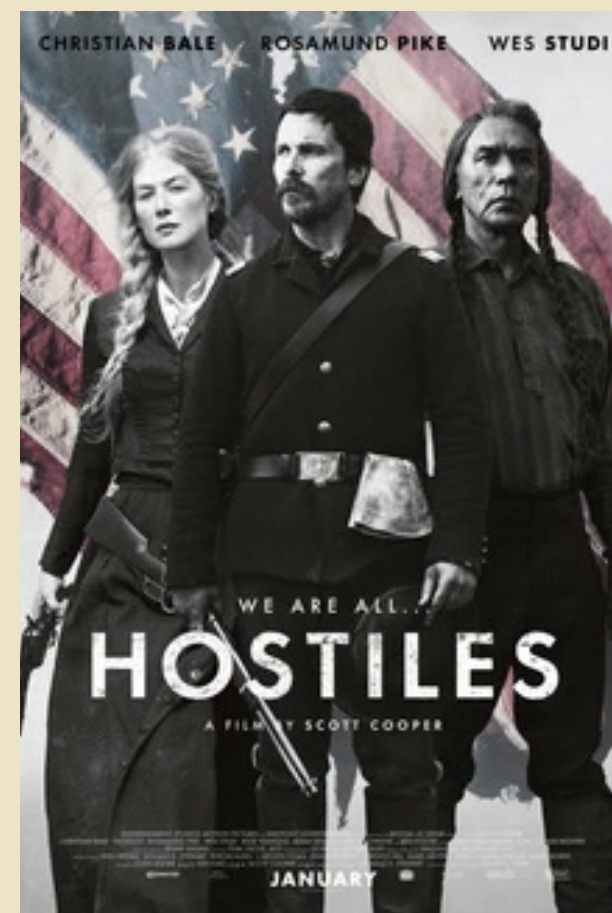
Ultimately, the world we see looks very different than the one we started with. Rather than a revisionist version of the history that built such tragedies, we find the truth that unifies us beyond it. Abbie's strength becomes more resilient and Inkpaduta's defiance worth honoring without ignoring the lives lost in their wake. But perhaps now we will see these stories as Abbie would have us see them, as a tool toward understanding one another rather than a tool for continued condemnation, An opportunity for faith, forgiveness, and revelation over shared identity and responsibility to history. These are the stories that made the country.



# COMPARISONS

Tonally, the film continues the reimagining and auditing of our stories and imagination around the American West, interrogating and investigating the violence and the white-washed sins of the age in an unflinchingly honest view of this complicated moment in our history, western expansion, and treatment of Indigenous people.

It has the scale and feel of the film Hostiles and limited series' 1883 and survivalist mentality of The Revenant.



# ADAPTER - ADOPTER - RESISTER

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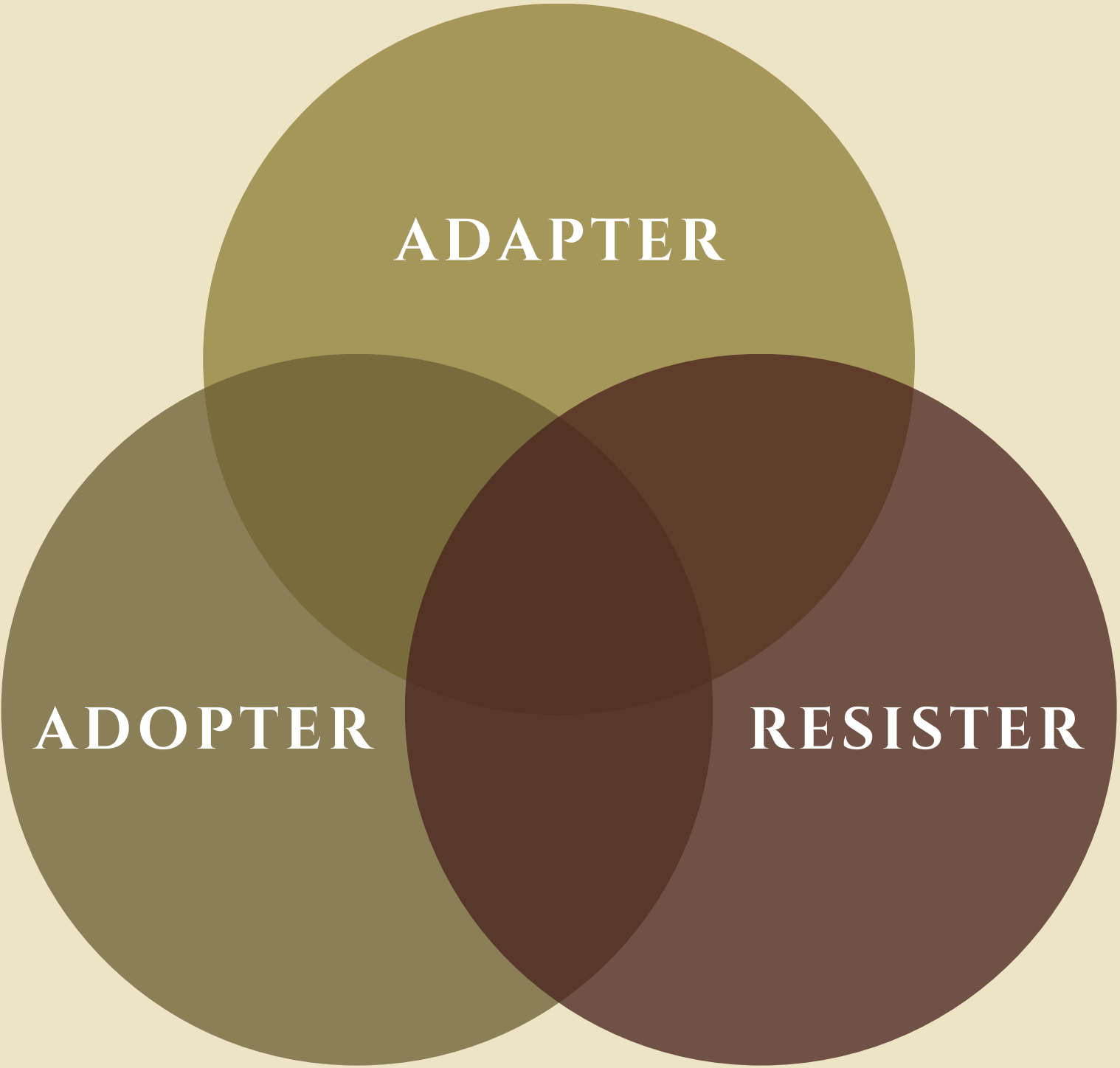
When faced with change, there will always be individuals who willingly embrace that which is changing, those who reluctantly submit to it, and those who fight it with every fiber of their being.

Adopters need little incentive to follow. Their drive for survival has them ebb and flow with the shifting tide. Self-preservation is all that matters. They take the new road as their own and have no problem maneuvering their morals around the change. They require little backbone or fortitude. Whether from weakness or selfishness, they carry on willingly.

Adapters, while they may not fully agree with the alteration, succumb to it in order to take in the new change as their own. Abbie is a product of her culture and finds a way to survive the very worst in a way that allows her to face the life she is given once out of captivity. This ability to adjust to the world around her serves her until it doesn't, and the only option is to make a new path with the tools she earned from one trauma to the next. From home to captivity to marriage bed and finally back home again.

Resisters, on the other hand, will not relent. Like Inkipaduta, no matter how much force or violence is thrown their way, they must stand their ground no matter the cost and, in turn, inflict some damage of their own.

These three archetypes bear many faces in our world, and all will apply pressure and conflict at every turn. These roles still populate our world today and endure the shifting tides of popular opinion and public consciousness to meet the world's most current evil.





# THEMATIC QUESTIONS

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How will we ever understand history if we never look beyond ourselves? Abbie Gardner's quest to understand her past and what caused the wars within her home and now within herself are played out against her would-be antagonist, Inkpaduta, who is struggling to find a way past his own inconceivable loss of loved ones and identity. With wrongs on every side: raping, pillaging and bloodshed; retribution and revenge; when does it end and who is the “most right” when you get there? What do we value and why? And if we lose it, do we lose ourselves?

Is it ownership that gives life meaning, or is there something we share that transcends the “things” of life—pain, trauma, love, hope, and humanity itself? When everything and everyone is wrong, how do we find common ground and grace for the future? Our film investigates these questions through two very different perspectives, illuminating two versions of the same truth.

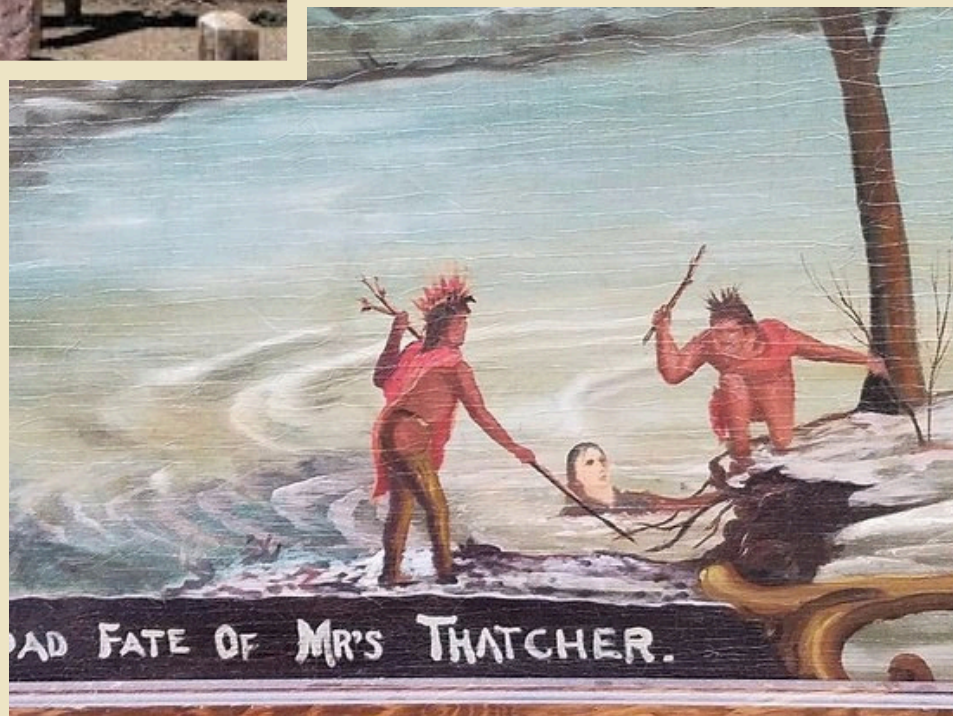
# THE HISTORY

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The population of Iowa was growing exponentially with white settlers moving in to take land that was still in contention between the US government's questionable treaties and agreements with the Native American population and the terms which have not been honored to this day. Despite that strain there were still working relations between the Native American inhabitants and the White Settlers encroaching on their land. As of March 1857, the people of Iowa were coming out of an extremely severe winter that only amplified the desperation among all parties. Racism and distrust between local government and the Dakota Sioux only intensified when a local white settler, Henry Lott was allowed to escape unscathed after the brutal axe-murder of local Chief Sidominadota and his entire family. With no support from local authorities in the settler community, continued skirmishes between settlers and the Dakota and being denied rations as a result of Inkipaduta's refusal to sign over land to the government, Inkipaduta resolved to defend his people and fight the enemy: the white settler.

Unfortunately, none of this information was passed along to the naive settlers who would soon fall prey to vengeance they didn't necessarily stir, but were definitely, even if inadvertently, party to. In the nearby Spirit Lakes region at Pillsbury Point, young Abigail "Abbie" Gardner and her family are settling into land still considered sacred by the Nakota Sioux, not that it would have mattered to the wanderlust-ing and desperate pioneers. If they had only known what that day held for them.

Over the course of the next 4 days, Abbie's family would be some of the more than 32 settlers (men, women and children) murdered at the hands of Inkipaduta and his band. Abbie would be one of four hostages, two of whom were killed, one voluntarily traded and one ransomed. It would be known as the Spirit Lake Massacre.



# PILLSBURY POINT



*"This place is most sacred to me on all the earth. Around it gather life's sweetest and saddest memories". -Abbie Gardner*

Pillsbury Point is located in Arnolds Park, Iowa, United States. It was the home of 13-year-old Abigail Gardner and her family and the location of the Spirit Lake Massacre of 1857, in which almost forty settlers were killed, and four women were taken hostage by the Dakota tribe, one of which was young Abbie. It was also considered a neutral territory among the Native American population, where all Nations could quarry the catlinite, or "pipestone," traditionally used to make ceremonial pipes vitally important to traditional Plains Indian religious ceremonies. Archeologists believe the site has been in use for over 3000 years, with Minnesota pipestones found inside North American burial mounds dated much earlier than that.

Until their deaths, the Rev. Samuel Pillsbury and his wife made their home in a home near the log cabin of the Indian Massacre, seeking to bring life and light to a place where death still stained the walls. The Point's great triangle of land juts out into West Okoboji, and it is now what has become their memorial. The Point was not always a beautiful property, with steep banks where very little could take root and grow, but perhaps its rocky shores were a better place for faith and hope to be nurtured instead.



No. 511. Sunset Scene off Pillsbury Point, Lake Okoboji, Iowa.



Pillsbury Point, Lake Okoboji, Ia.

—Published for A. D. Stevens Co., Arnold Park, Iowa—Printed in Germany

# PILLSBURY POINT

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Legend posits that the deep lake surrounding the Point, Lake Okoboji, was named after a Great Chief, Chief Okoboji. Okoboji is thought to translate to ‘place of rest possibly.’ Although the events of the Spirit Lake Massacre are anything but restful, the place itself is now the unintentional resting place for all of the once hopeful settlers and for people like Abbie Gardner, who returned to it in search of some respite for her troubled soul until she could take that final rest alongside her family. Pillsbury Point is not only the site of acts that would render a tragic point of no return for Inkpaduta, the “Scarlet Point” himself, but a point of revelation for those who heed Abbie Gardner’s plea to “READ YOUR HISTORY.” Perhaps finding that place in between revelation and tragedy is the point itself.

# Netflix Acquires U.S. Rights to Mark Duplass and Mel Eslyn's Indie Series 'Penelope'

The streamer will serve as the U.S. distributor to the independently financed and produced young-adult series co-written by Duplass and director Eslyn and executive produced by Jay Duplass and Shuli Harel.

BY ABBEY WHITE MAY 5, 2024 4:36PM



Mark Duplass and Mel Eslyn's indie series 'Penelope' has been acquired by Netflix.

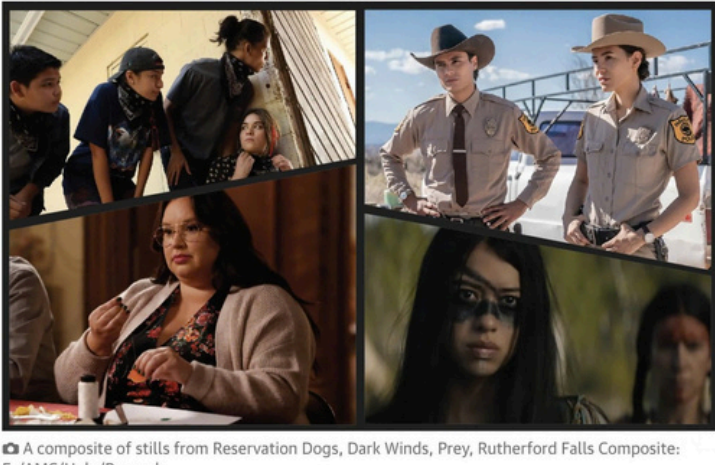


SHOPPING WITH THR

The Best Drugstore

## 'It's a completely new day': the rise of Indigenous films and TV shows

Successes such as *Prey* and *Reservation Dogs* highlight an important shift for a community who have been demonised and under-represented on screen



A composite of stills from *Reservation Dogs*, *Dark Winds*, *Prey*, *Rutherford Falls* Composite: *Prey* (Netflix), *Reservation Dogs* (Netflix), *Dark Winds* (Netflix), *Rutherford Falls* (Netflix)

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CULTURE

## Why 2023 Was the Year Indigenous Stories Finally Broke Through in Hollywood

But there's still work to be done.

# PURPOSE & PROFIT

There has never been a better time to tell this story. For the first time in decades of film and television, Native communities are allowed to tell their story, to re-shape the narratives imposed on them by a one-sided representation of history. The same side that calls conflicts in which Native communities were victorious “slaughters” versus the settler victories being termed “battles.” On the same note, female representation in frontier stories has rarely given the whole picture: Treated as property in every direction and left to live in the aftermath of other people’s version of their truth. The articles reflected here are not only evidence of change and the need for more change but also that the stories that reflect and compel those changes are making money. Hollywood is often thought of as leaning toward liberal initiatives, but more than any political or ethical impetus, Hollywood is about profit generation.

Films such as *Killers of the Flower Moon* (net profit: \$156,424,331) and television programs such as *The English* and *Reservation Dogs* have proven there is an audience, there is a desire, and these programs make money and win awards (2024: 6 Emmy Nom, 10 Oscar Nom). *The Point* enriches and clarifies the complexity of the displacement story for our region of Iowa with authentic storytelling and commitment to having our stories benefit our community. Iowans should have a say in their story and a share in the profits of telling them.

# As the TV Drama Bubble Bursts, Producers Look to Indie Film for New Models

With the era of easy money long gone, producers are looking to co-production, financing and distribution models pioneered by the independent film industry.

BY SCOTT ROXBOROUGH  APRIL 17, 2023 7:32AM



Morfydd Clark of Amazon's 'The Lord'

Home > TV > News Mar 11, 2024 12:35pm PT

## What Is Indie TV? How Mark Duplass Is Using His 'Morning Show' Paychecks to Launch a New Model for the Small Screen

By Selome Hailu



Duplass Brothers Productions

# PURPOSE & PROFIT

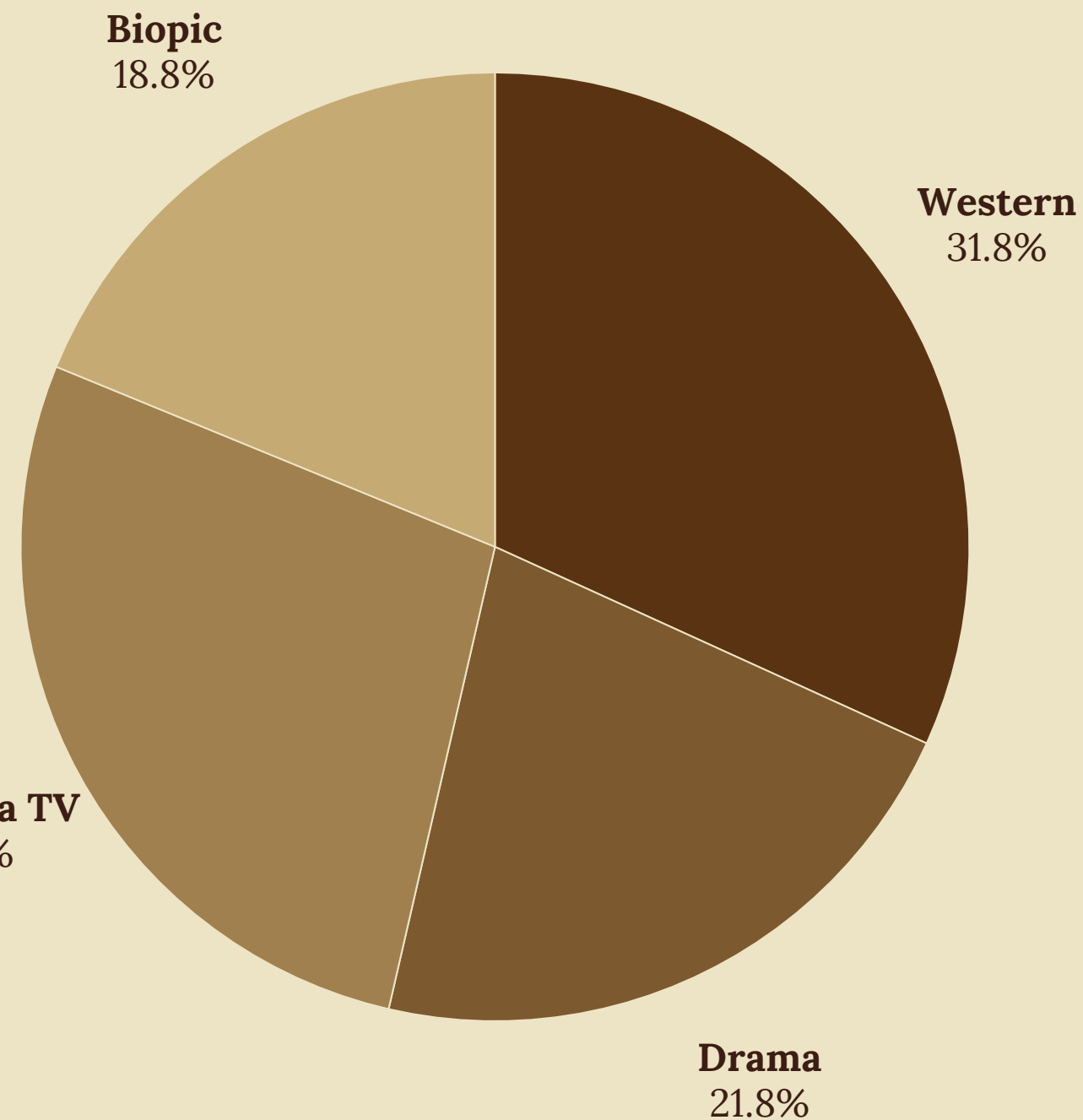
We are also in the midst of a significant upheaval in the film and television industry. The studios have priced themselves out of the market with series such as the recent *Game of Thrones* reboot nearing half a billion dollars to produce one season. More and more producers are looking to the film market model as the great hope of redeeming storytelling. Mark Duplass is a winning example of this kind of model. He sold his first fully produced season of *Penelope* to Netflix and retains the rights to sell the next season depending on its performance on the platform. We seek to do the same. To utilize the proven incentive model of independent film and apply it to television. This promises a more secure return on investment and continued income potential in a way that film can rarely promise.

Further, with production committed to filming in and around the region, we bring a wave of commerce that future productions can replicate. This project is as much a testament to our stories as it is to the beauty of our land the opportunities it offers filmmakers and production companies from all over.

There are incentives and investment levels to match any gift, and our 501(C)(3) status offers the opportunity to receive tax incentives. We look forward to sharing the project with you and collaborating on investment in the stories of our beautiful home.

# AUDIENCE

## AUDIENCE MAKE-UP



### BIOPIC

Overwhelmingly female and range from teenagers to upwards of 60 years old, the most desired and heavily monetized demographic.

### NOSTALGIA TV

There has been a huge resurgence of nostalgia TV series' since 2018. 75% of programmers have generated nostalgia driven content with huge retention of viewership. Vintage episodics are seeing re-boots and serialized TV formats adapting back to beloved prime time formats and stories viewers find comfort in, while allowing them to ground themselves in the present uncertain and often chaotic times

### WESTERN

Westerns are one of the oldest, most enduring and flexible genres and one of the most characteristically American genres in their mythic origins. According to a recent CMA report Millennials make up 57% of viewership and as a whole the market is up 13% year on year since 2020.

### DRAMA

54% of the audience is in the key 18-49 age demographic. 31% of viewers have graduated with at least a 4 year degree from a university or college. Their average HHI is \$80,331 and 3 out of 5 homes that are watching are directly owned by their occupants.

# THE CREATIVE TEAM





# ANITA BOMGAARS

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Anita Bomgaars is a story researcher and originator, a dedicated community leader, and a staunch advocate for preserving and promoting Iowa’s stories and people. She serves on numerous boards and public agency coalitions and is the president of the Friends of the Abbie Gardner Cabin Organization, an organization she helmed to restore the Abbie Gardner Cabin and Museum in Arnolds Park.

Anita’s advocacy for Abbie Gardner Sharp’s story stems from her deep-seated belief that Abbie still has much to teach us. Anita wants to help spread that message, “It’s important to save this site because of its tremendous historical significance to our region and the fact that it’s one of the few historical stories that shows us how to reconcile,” Bomgaars said. “It’s something we can all still learn from.”



# PRODUCTION COMPANY

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10 West Studios, Harold Cronk Production Team.



*"We come and go, but the land is always here. And the people who love it and understand it are the people who own it -- for a little while."*

— **WILLA CATHER,  
O PIONEERS! 1913**

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*"The Land was put here for us by the Great Spirt and we cannot sell it because it does not belong to us. You can count your money and burn it within the nod of a buffalo's head, but only the great Spirit can count the grains of sand and the blades of grass of these plains. As a present to you, we will give you anything we have that you can take with you, but the land, never."*

— **CROWFOOT, CHIEF OF THE BLACKFEET. 1885**