

PRESS MATERIALS
for
WE STILL LIVE HERE
Âs Nutayuneân

a film by
ANNE MAKEPEACE

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Contact

Anne Makepeace

Anne@Makepeaceproductions.com

860-435-0542 work, 917-674-1933 cell

www.MakepeaceProductions.com

We Still Live Here - *Âs Nutayuneân*

PRESS RELEASE

We Still Live Here - Âs Nutayuneân, a new documentary by award-winning filmmaker Anne Makepeace, tells the unprecedented story of the return of the Wampanoag language, a language silenced for more than a century. At the heart of the film is the brilliant, engaging, passionate Jessie Little Doe Baird. Indomitable, resolute, hilarious and humble, she is a marvel to watch as she finds her way from the tiny Indian enclave of Mashpee, Massachusetts, to becoming a celebrated linguist honored with a MacArthur ‘genius’ award in 2010 for her unprecedented work with her community to bring their long forgotten language back home.

The Wampanoag Indian tribes live primarily on Cape Cod and Martha’s Vineyard, and on nearby tribal reservations now surrounded by valuable beachfront property and resort communities. Their ancestors ensured the survival of the first English settlers in New England, and lived to regret it. Celebrated every Thanksgiving as the Indians who saved the Pilgrims from starvation, and then largely forgotten, the Wampanoag are now saying loud and clear, in their Native tongue, “*Âs nutayuneân*,” – “We still live here.”

Like many Native American stories, *We Still Live Here* begins with a vision. In 1994, Jessie Little Doe, a young Wampanoag mother and social worker, began having recurring dreams: familiar-looking people from another time addressing her in an incomprehensible language. Jessie was perplexed and a little annoyed– why couldn’t they speak English? Later, she came to believe that they were speaking Wampanoag, a language that had had no speakers for more than a century. These events sent her on an odyssey that would uncover hundreds of old documents written in Wampanoag, lead her to a Masters in Linguistics at MIT, and result in her accomplishing something that had never been done before – bringing a language with no speakers for many generations alive again in an American Indian community. Her now six-year-old daughter, Mae Alice, is the first Native speaker in a century.

We Still Live Here interweaves the present-day story of Jessie and other Wampanoags reclaiming their language with historical events that silenced the language and severely impacted their culture – epidemics, missionary pressures, land loss, and the enslavement and indenture of Native children. Ruth Lingford’s powerful animation illuminates and deepens the emotional impact of these devastating events, even as the contemporary story brings a new and surprising conclusion to the story and a hopeful vision of the future.

A Brief History of the Film

By Anne Makepeace

I met Jessie Little Doe Baird and other members of the Wampanoag nation early in 2006 while working on a documentary about their history. I was utterly amazed by the astonishing work Jessie and others were doing to bring back their long forgotten language. A year later, I realized that the film I really wanted to make was the story of the unprecedented resurrection of a language and a culture. At the same time, I hoped to reveal the dark history that had forced the language underground, and to tell this story as much as possible through Wampanoag voices.

When I first got the idea, I met with Jessie Little Doe Baird and Linda Coombs to talk to them about the project to see whether they would support the idea. I had some confessions to make first. I told them that I was deeply and passionately drawn to their story, that I couldn't really explain why but that it could have to do with the fact that my ancestors were on the wrong side of this history. Makepeace is an old Puritan name; my ancestors were involved with violent massacres of Wampanoags in the 17th Century during King Philip's War, and distant Makepeace relatives now own hundreds of acres of Wampanoag land. I told them that my connection to their story didn't feel like 'white guilt,' but something stronger and more compelling, more like falling in love, which in fact is what has to happen in order to make it possible to make a film. They listened intently, and then one of them simply said, "You're closing the circle."

Early in the fall of 2007, I met with members of the Wampanoag Language Reclamation Program (WLRP) to ask their permission to make a film about their story. Jessie's and Linda's support opened the door to this meeting, but the final decision would be made by consensus of the whole group. This was a huge decision and a very dramatic moment. Up until that time, WLRP had not allowed their language to be used in anything that could be sold, including books, films, curricula etc. The language is sacred, and the Wampanoag feel that it is very important that they learn it before others do. Entrusting an outsider with this story was going to be a big leap. But I had worked with them on the other project for a year, developing relationships and trust, and after a many eloquent speeches for and against, they voted unanimously to support and participate in the documentary.

I began filming at the Aquinnah Pow Wow on Martha's Vineyard in September 2007, before I had raised any funds for the production. Fortunately the Sundance Documentary Fund awarded the project a development grant in November of that year, and six months later, the Massachusetts Foundation for the Humanities gave the project further development funds.

Over the next three years, I filmed with Jessie Little Doe Baird, Linda Coombs, Tobias Vanderhoop, Hartman Deetz, Earl Mills Sr. and Jr., Chief Vernon Lopez, and many other Wampanoags, in their homes and their language classes, their Total Immersion language camp, and in many other situations. I also met with Noam Chomsky and with Norvin Richards, an MIT linguist who continues to work with Jessie to create teaching tools and the Wampanoag dictionary. I also filmed 17th and 18th century Wampanoag documents, including the Wampanoag Bible published at Harvard in 1662, the first Bible published in the Western Hemisphere. Unbeknownst to the missionary who created this Bible for the purpose of converting the Wampanoag to Christianity, his work would become the Rosetta Stone for bringing the Wampanoag language and culture back home.

In the fall of 2008, I was very fortunate to receive fellowships from both the Guggenheim Foundation and the Radcliffe Institute for Advanced Study in support of the film. These fellowships and a production grant from the Sundance Documentary Fund enabled me to complete 90% of production by the end of 2009. Funding from the National Science Foundation and from ITVS, the independent arm of the Corporation for Public Broadcasting, released post-production funds in July 2010, enabling me to hire an editor and finish the film just before Thanksgiving 2010.

Since January 2011, *We Still Live Here* has been having terrific exposure, with screenings in academic institutions, at film festivals across the country, and in both Native and non-Native communities. A few of the screenings to date are: at the Carnegie Institution for Science in Washington DC as part of the Environmental Film Festival; in the prestigious Stranger than Fiction Series at the IFC Center in New York City; at the Endangered Language Archive festival at the University of London, at the Stabilizing Indigenous Languages Symposium in Albuquerque, at the Beeld voor Beeld anthropological film festival in Amsterdam, and at the Library of Congress, during the National Native Language Revitalization Summit.

To date *We Still Live Here - Âs Nutayuneân* has won two important and prestigious awards: the Inspiration Award at the Full Frame Documentary Film Festival, a \$5000 prize; and the Moving Mountains Award at Telluride MountainFilm. The Moving Mountains award is given to the NGO portrayed in a film that has the most important social impact. And the \$3000 prize that went directly to the Wampanoag Language Reclamation Program. WLRP is using the prize money for their first ever language immersion camp for children, to be held this month (August 2011).

The film will reach its largest audience on November 17th, 2011 when it airs nationally on PBS's Independent Lens series. The PBS News Hour will devote a segment, with clips and interview material, to promote the film during the week before the broadcast. Independent Lens has also chosen to feature the film in its Community Cinema program, for which they will organize screenings with expert panel discussions in 100 cities across America.

Other upcoming events include screenings of the film at the New Bedford Whaling Museum and at Plimoth Plantation in September; at the National Indian Education Association conference in October; and at the Society for Visual Anthropology Film Festival in Quebec and the Margaret Mead Film Festival at the New York Museum of Natural History in November, and at the Linguistic Society of America's conference in Portland in January. Please see <http://www.makepeaceproductions.com/Press-WeStillLiveHere/index.html> for a full list of past and planned screenings and events.

Many more convenings around Native language revitalization are slated for the year ahead. Some of these venues include: the Conference on Endangered Languages and Cultures of Native America (Utah), the National Congress of American Indians in October (Oregon) and the Native American and Indigenous Studies Association June 2012 Conference on the Pequot Reservation (Connecticut). We are also in preliminary conversations with the American Indian Higher Education Consortium to arrange screenings at up to 30 tribal colleges across the United States.

In addition to these larger presentations at schools and conferences, a central component of the campaign will be to heighten Native Language Awareness among people within their own communities by holding a series of smaller, grassroots events on reservations and other Native enclaves. These will be intergenerational and inspirational gatherings that bring together youth with questions to ask and elders with stories and knowledge to share. Our co-Producer Jennifer Weston's strong relationships, through Cultural Survival (culturalsurvival.org) with over 300 Native communities will enable us to quickly make contacts, gain trust, and organize these gatherings effectively.

We have also received a grant from the Independent Television Service to produce a wide-ranging interactive website, tentatively called Native Tongues, about the issue of endangered languages, featuring eleven language programs from Alaska to Oklahoma. The website will launch in conjunction with the PBS broadcast in November.

Interview for the Santa Barbara Independent
with Anne Makepeace, Director

We Still Live Here – *Âs Nutayuneân*

Q: How did you find out about this revival?

I grew up in New England and, like most Americans, I had never heard of Wampanoag, did not know that they were “the Indians” who helped the Pilgrims to survive, and was completely unaware that any of these Indians still lived on their homelands in Massachusetts. Then, in 2006, I was hired to produce a PBS documentary about Wampanoag history. It was while working on this project that I got to know Jessie Little Doe Baird, her family, and other members of the Wampanoag Nation. Learning about their history was a complete revelation to me, and I was amazed by Jessie’s story and the work the community was doing to bring back their language. I decided that the film I really wanted to make was about the unprecedented story of the resurrection of the Wampanoag language.

Q: What drew you personally to the material?

I have always been interested in Native Americans, and some of my films, notably Ishi the Last Yahi and Coming to Light, are on Native American subject. Jessie’s story of resurrection, especially after learning about their devastating and largely unknown history, drew me so powerfully, partly I think because of my own background - I am descended from those Puritan settlers who co-opted Wampanoag lands or worse - and partly because of the intensely passionate dedication and commitment that Jessie and others have for bringing their language home. I think I was also drawn by the almost Jungian shape of this story, with a hero(ine) inspired by a dream that sets her on a path of adventure and self-discovery, and it also follows the structure of all folklore in a Jungian archetypal narrative – a journey in search of truth, a descent into hell (MIT wasn’t exactly hell but academia was extremely difficult), the meeting of guides (Noam Chomsky and Jessie’s adviser Ken Hale) who help her overcome obstacles and find the sought-after key to knowledge, and the returning home with a deeper understanding and a desire to reveal to others new knowledge that will transform their world.

Q: Why is bringing back dead languages an important trend in North America and, perhaps, elsewhere?

Languages around the world are disappearing at an alarming rate. Here in the United States, half of the Native American languages still spoken could be lost within a decade. As Noam Chomsky says in We Still Live Here, “A language is not just words. It’s a culture, a tradition, a unification of a community, a whole history that creates what a community is. It’s all embodied in a language.” Fortunately, language revitalization programs are springing up in Native communities across the country in a dedicated effort to stave off the disappearance of their languages. Research has shown that language revitalization is a key empowerment tool for Native American communities. Across the country, where Native American children know their language, they are more likely to use their education and talents to enrich their communities. This translates into better-off Native American communities that are determining their own futures. As one indigenous language teacher put it, “Our language is the number-one source of our soul, our pride, our being, our strength, and our identity.”

Q: Can a lost language ever truly come back? Or is the process just as important?

I think in the case of the Wampanoag language, the language truly is coming back. The great irony in their story, of course, is that the key to bringing it back, their Rosetta Stone, is a Bible that was translated into Wampanoag and published at Harvard in 1663 in order to convert New England Indians to Christianity and force them to give up their traditional ways, including their language. Without this translation, I don't think they could have succeeded in bringing back the language, despite the existence of hundreds of documents – letters, deeds, petitions, wills etc – written phonetically in Wampanoag in the 17th and 18th centuries. The Bible has provided the side-by-side translation from which Jessie and linguist Norvin Richards have created a dictionary that now has more than 11,000 words.

For tribes that don't have either Native speakers or this kind of resource, the task is daunting if not impossible.

Of course pronunciation is an issue when there are no speakers. The good news for the Wampanoag is that there are still speakers of related Algonquian dialects, notably Delaware, providing a basis for pronunciation. As Noam Chomsky, Jessie, and others have said, their pronunciation is as close or closer to 17th century Wampanoag as ours is to 17th century English.

Q: What do you know of the Chumash people's effort to do the same thing? Is there any connection between the two?

I know that the Chumash are working to bring back their language, and that they have launched a language immersion apprenticeship program that has been very effective. Fortunately, their language was very well documented by linguist/ ethnographer John P. Harrington in the early 1900s when there were still fluent speakers. More recently, a linguist named Dr. Richard Applegate worked with the Chumash on the Harrington materials to create a dictionary and grammar, and began teaching the language in 2003, inspiring Nakia Zavalia, the Cultural Director for the Santa Ynez Band of Chumash, to launch an immersion-based language apprentice program that now has many students. I will learn more when I visit their language program on January 27th, and I hope that many from the tribe will come to the first screening of We Still Live Here at the Santa Barbara Art Museum on January 29th, and perhaps add their voices to the discussion.

Q: The story is full of irony in that the help of a white man was critical to the success and that the old bibles are repositories of so much information. How are those facts accepted by the people? Did you have any further insight into those ironies?

As Jessie says in the film, she and others in her community believe that "... those that were involved in the breaking of the circle of language have a part in closing that circle again." By this she means that present generations have the possibility and the responsibility to heal what has happened in the past. So it isn't ironic to her that descendants of those who took away the language are helping to bring it back, or that the Bible created to destroy Wampanoag culture has become a repository of it.

One thing that has always interested me about many Native American cultures is the perception of time as circular rather than linear, and the deeply held belief that one's ancestors are always present. Most Native Americans I have been around refer to their forebears as relatives rather than ancestors; for them, they are still with us.

Q: It's also interesting how racially different the Wampanoag people look. Some look black, others Hispanic, others Arab, others white. Did that strike you too?

Yes, of course. After 400 years of contact, there has been a lot of intermarriage, but the amazing thing is that the two Wampanoag communities that I worked with are still on their ancestral homelands, in Mashpee on Cape Cod and Aquinnah on Martha's Vineyard. All of the Wampanoag I met can trace their genealogy back to their 17th century ancestors.

An interesting historical fact is that in the 18th and 19th centuries, the Wampanoag's male population was depleted; in order to make a living after their lands had been co-opted, they became whalers or soldiers in colonial wars, often never to return. Conversely, the African American population in New England was mostly male. The Mashpee Wampanoag put out a proclamation after the Dred Scott Decision offering refuge to escaping slaves and freedmen, and there were many marriages between black men and Native women during that time.

Here are a few quotes from Wampanoags in my short piece about the racial issue:

Jessie Little Doe Baird: We're not racehorses, and we're not dogs with pedigrees, we're human beings with communities, and we define who we are, we define who we are

Eva Blake: We may not live the way that we lived 300 years ago but we do live, you know, and we may have intermarried and we may have mixed and that doesn't negate anything that has been passed on to us as Wampanoag people.

Tobias Vanderhoop: There are people who even ask me well are you Indian? You don't look like the Indians I know. Well ok, fine, I don't look like your stereotypical Indian who's riding on a horse with a bonnet in the plains, and I'm not from that anyway but I was raised with the culture and values that come from here. Yes, I have many different cultures that are in my blood, but I wasn't raised understanding or knowing about them. I was raised understanding and knowing that I come from Gay Head (aka Aquinnah on Martha's Vineyard) and I'm a Gay Head Indian and that who I am.

Q: What do you hope viewers take away from your film?

I hope viewers will be as awed by this heroic story as I am, as devastated by the historical revelations as I was when I learned them, and as moved by the resilience, generosity, fortitude, and humor of Wampanoag people as I continue to be. I also hope that seeing the film will lead to an understanding among non-Natives of why language preservation and revitalization are so important; and that it will inspire Native Americans who are struggling to learn their languages and keep them alive with renewed hope and determination.

CREW BIOS

ANNE MAKEPEACE, **WRITER, PRODUCER, DIRECTOR**, has been making award-winning independent films for twenty years. Her most recent film, completed just before WE STILL LIVE HERE, is a feature documentary called I.M. PEI, BUILDING CHINA MODERN, which aired nationally on PBS/American Masters in March 2010. Her previous film, RAIN IN A DRY LAND, premiered at SBIFF, won the Full Frame Working Films Award and was broadcast as the lead show on the acclaimed PBS series P.O.V. in 2007. Before that, ROBERT CAPA IN LOVE AND WAR, premiered at Sundance and was broadcast PBS' American Masters, the BBC, and many other foreign stations. The film won a national prime time Emmy and the Voice for Humanity Award at Telluride MountainFilm. COMING TO LIGHT, Edward S. Curtis and the North American Indians, was short-listed for an Academy Award, premiered at Sundance 2000, and was broadcast on American Masters/PBS in 2001 as well as on Arte and other foreign stations. The film won the O'Connor Award for Best Film from the American Historical Association, an Award of Excellence from the American Anthropological Association, a Gold Hugo award from Chicago, Best Documentary at Telluride, and many other awards. Her personal documentary, BABY IT'S YOU, premiered at Sundance 1998, screened at South by Southwest, was the lead show on POV's 1998 season, and was broadcast on Channel 4's True Stories series. Baby It's You also screened at the Whitney Biennial 2000. Makepeace has also written, produced, and/or directed many dramatic films. She has twice been a writer/director fellow at the Sundance Institute, and served on the Sundance 2001 Film Festival's documentary jury.

JENNIFER WESTON (Hunkpapa Lakota), **ASSISTANT PRODUCER, RESEARCHER**, serves as program officer for Cultural Survival's Endangered Languages Program, coordinating fundraising and outreach activities with 6 tribal language programs, expanding a network of contacts among more than 300 Native language programs nationally, and organizing annual language summits with a coalition of national intertribal organizations. Cultural Survival's endangered languages work is advised by a panel of Native language expert educators, including Jessie Little Doe Baird. Jennifer grew up on the Standing Rock Sioux Reservation in the Dakotas, and has served her tribal government as environmental outreach coordinator, grant writer, and executive assistant to the tribal chairman. As a student and staffer at Brown University, Jennifer developed American Indian studies curricula and community programs to support Native student recruitment and retention. Prior to joining Cultural Survival in 2008, she worked as a correspondent for the Lakota Nation Journal, an associate producer for the PBS Native American history documentary series and website *We Shall Remain*, and as a research assistant for Makepeace Productions.

STEPHEN McCARTHY, **DIRECTOR OF PHOTOGRAPHY** has shot many award-winning films. Among his credits are Anne Makepeace's film Rain in a Dry Land, Audubon, directed by Larry Hott for American Masters; Banished, for Marco Williams (Sundance 2007); African American Lives with Henry Louis Gates, and The Boy in the Bubble for American Experience. Stephen also shot verité footage for my most recent film, Rain in a Dry Land. He has the gift of winning immediate trust from the people he is filming,

an extremely important quality for this project, and has already won the confidence of Jessie and others in the Language Reclamation Project. He is incredibly versatile - a terrific verité shooter, skilled at lighting and shooting interviews, and also known for his creative, artistic work as a director of photography of impressionistic dramatic scenes. All of these qualities make him perfect for this film, and the great news is that he is based in Boston and therefore local for this project.

ALLIE HUMENUK, DIRECTOR OF PHOTOGRAPHY, is an award-winning filmmaker and Emmy nominated cinematographer whose short films have been seen nationally and internationally at museums, film festivals and on television. She is primarily known for her work as a cinematographer. Her clients include PBS, MTV, National Geographic, Discovery Channel, Front Line, CBC and many independent producers. For several years she taught film and video production at Harvard University. Currently, she continues to freelance as a Cinematographer. She is also the Executive Producer at Vida Health Communications, Inc. where she makes public health videos about women's health and childhood development. "Shadow of the House" is her first feature length documentary.

MARY LAMPSON, EDITOR, is an award-winning independent documentary filmmaker and editor. Lampson co-edited the academy-award winning documentary "Harlan County, USA" and worked as an editor with Emile de Antonio, Ricky Leacock, D.A. Pennebaker, Barbara Kopple and, most recently, with Julia Reichert and Steve Bognar on Lion in the House, and with Anne Makepeace on Rain in a Dry Land. Lampson has also worked in the dramatic format. Her film "Until She Talks" was produced independently and aired on the PBS series American Playhouse. "Until She Talks" won Best Film Made for Television at the Mannheim Film Festival, a CINE Golden Eagle, a Blue Ribbon at the American Film Festival and Best Short Dramatic Film at the Athens Film Festival. She has produced over 25 short live action films for Sesame Street.

JOEL GOODMAN is an award-winning composer whose original composition credits include Rain in a Dry Land, "Sister Rose's Passion" (2005 Academy Award Nomination); "The Collector of Bedford Street" (2004 Academy Award Nomination) and "Children Underground" (2002 Academy Award Nomination) for such producers as HBO, Disney, GreenStreet Films, Good Machine, Anonymous Content, TriggerStreet Films, Double A Films, Maysles Films, PBS, Hybrid Films, Working Pictures and Cypress Films. He has also worked with an impressive array of distinguished directors and producers, including Wong Kar Wai, Kevin Spacey, Albert Maysles, Andrew Jarecki, John Penotti, Barbara Kopple, Susan Froemke, Stephen Ives and Fisher Stevens. Joel's original music for television has included "The Staircase" (ABC); "Brooklyn North Homicide" (Court TV); "Seabiscuit" (American Experience/PBS); and "Robert Capa: In Love and War (American Masters/PBS); as well as Emmy Award winning shows "Born Rich" (HBO) and "Reporting America At War (PBS).

ANNE MAKEPEACE
FILMOGRAPHY

- Writer/Director **WE STILL LIVE HERE - *Âs Nutayuneân*** completed November 2010.
Producer
2010 Funded by Sundance Documentary Fund, CPB/ITVS, NSF, LEF,
MFH et al. PBS broadcast scheduled November 2011.
- Writer/Director **I. M. PEI, Building China Modern**, feature documentary about the
2010 premier architect of the 20th Century, completed 2010, broadcast on
PBS/ American Masters on March 31, 2010.
- Writer/Director **RAIN IN A DRY LAND**, feature documentary about Somali Bantu
Producer
2006 refugees. Emmy nomination; lead show on PBS/POV 2007. CINE
Golden Eagle and many festival awards, including the Full Frame
Working Films Award for the film most likely to effect social change.
- Writer/Director **ELEANOR ROOSEVELT, CLOSE TO HOME**, for the National
2005 Park Service at Hyde Park.
- Writer/Director **ROBERT CAPA IN LOVE AND WAR**, American Masters Feature
Producer
2003 documentary about the legendary war photographer. Sundance
2003, PBS May 2003. National Prime Time Emmy Award, September 2003.
Voice for Humanity Award, Telluride MountainFilm, 2003.
- Writer/Director **COMING TO LIGHT**, Sundance 2000 premiere. Academy Award
Producer
2000 shortlist for best feature documentary, Numerous awards (see next page)
Funded by the NEH, the NEA, CPB American Masters PBS 2001.
- Writer/Director **BABY, IT'S YOU**, personal documentary about the filmmaker's quest
Producer
1998 for a child. Funded by ITVS. Screened at the 2000 Whitney Biennial.
National PBS broadcast 1998 - lead show on POV. Sundance
Documentary Competition premiere; broadcast on Channel 4, U.K.
- Screenwriter,
1995 **ISHI THE LAST YAHI**, feature documentary narrated by Linda
Hunt. Best American Independent Film, Munich Film Festival;
Emmy nomination, many awards (see next page) PBS broadcast 1995-6.
- Writer/Director **NIGHT DRIVING**, 35mm film for Showtime Networks, Inc., starring
1993 William Sadler. Dramatic film about an Amerasian girl and a
visionary drifter lost in America. Gold Award, Houston International
Film Festival. CINE Golden Eagle. Showtime broadcast 1993.
- Screenwriter
1991 **THOUSAND PIECES OF GOLD**, American Playhouse Theatrical
Feature, released in theaters 1991, PBS broadcast 1992-97, highest
American Playhouse's ratings. Many awards and festivals.
- Writer/Director **WHISTLE IN THE WIND** aired USA Network, Thames Television
1987 et al. CINE Golden Eagle Award.
- Writer/Director **MOONCHILD**, docudrama about the Moonies. Aired on HBO,
Producer
1985 Bravo, PBS, Channel 4 London, ZDF Germany, ABC Australia,
Danish and Swedish TV. Many awards and festival screenings.

WORKS IN PROGRESS

NATIVE TONGUES: Anne Makepeace is developing an interactive website around the issue of language endangerment and revitalization, tentatively called **NATIVE TONGUES**. Partially funded by ITVS, the website will launch in conjunction with the national PBS broadcast of **WE STILL LIVE HERE** on Independent Lens in November 2011.

Anne Makepeace's films have been screened at festivals from Sundance to Munich, and have been broadcast on PBS, Showtime, Bravo, HBO, USA Network, Channel 4 (UK), ABC Australia, ZDF Germany, and Thames Television (UK) and screened at the Whitney Biennial, the Smithsonian, the Musée de l'Homme, the Museum of the American Indian, as well as many other museums, schools, colleges, and movie theaters around the country. Her work has been funded by the Pulitzer Foundation, the Sundance Documentary Fund, the Corporation for Public Broadcasting, ITVS, the NEA, the NEH, American Masters, Showtime Networks, HBO, PBS, A&E, and the American Film Institute. She has twice been a writer/director fellow at Robert Redford's Sundance Institute. She has been a resident of the Rockefeller Foundation's Bellagio center, the MacDowell Colony, and Blue Mountain Center, and served on the Sundance 2001 Film Festival's documentary jury. In 2008 she was honored with fellowships from both the Radcliffe Institute for Advanced Study and the John Simon Guggenheim Memorial Foundation.

AWARDS

Moving Mountains Award 2011, Telluride MountainFilm (*We Still Live Here*)
 Full Frame Inspiration Award 2011 (*We Still Live Here*)
 John Simon Guggenheim Foundation Fellowship 2008-9 (*We Still Live Here*)
 Radcliffe Institute for Advanced Study Fellowship, 2008-9 (*We Still Live Here*)
 National Prime Time Emmy Award (*Robert Capa in Love and War*)
 Finalist, 2001 Academy Awards, (*Coming to Light*) (one of 12 on short list)
 Full Frame Film Festival's Working Films Award (*Rain in a Dry Land*)
 American Historical Association O'Connor Film Prize (*Coming to Light*)
 2000 Whitney Biennial (*Baby It's You*)
 Sundance Feature Documentary Competition (*Baby It's You, Coming to Light, Capa*)
 Six CINE Golden Eagles (*Coming to Light, Baby It's You, Ishi, Night Driving, Moonchild, Capa*)
 Two Gold Awards, Houston Film Festival (*Coming to Light, Night Driving*)
 Two Gold Hugos, Chicago International Film Festival (*Moonchild, Ishi*)
 Gold Hugo, Chicago International Television Festival (*Coming to Light*)
 Gold Plaque, Chicago International Television Festival (*Baby It's You*)
 Three Gold Awards, Cindy Competition (*Coming to Light, Baby It's You, Moonchild*)
 Two Wrangler Awards, National Cowboy Hall of Fame (*Thousand Pieces of Gold, Ishi*)
 Winner, SXSW Documentary Competition, 1998 (*Baby It's You*)
 Best Documentary, Telluride MountainFilm Festival (*Coming to Light*)
 Best American Independent Film, Munich Film Festival (*Ishi*)
 Paramount Award for Best Feature, National Educational Film Festival (*Moonchild*)
 Best Documentary, American Indian Film Festival (*Ishi*)

OTHER PROFESSIONAL EXPERIENCE

Author, Edward Curtis, Coming to Light, published by National Geographic 2001.
 Writer/Director, Chanticleer Films' Discovery Program (NIGHT DRIVING) 1992-1993
 Writer/Producer/Director at AFI Directing Workshop for Women 1991, (WILDEST DREAMS)

SYNOPSIS OF VARYING LENGTHS

One Liner – 50 Words

Celebrated every Thanksgiving as the Indians who saved the Pilgrims, then largely forgotten, the Wampanoag of Cape Cod and Martha's Vineyard, spurred on by their intrepid Wampanoag linguist and MacArthur honoree Jessie Little Doe Baird, are saying loud and clear, in their Native tongue, “*Âs Nutayuneân*,” – “We still live here.”

300 Words

We Still Live Here - *Âs Nutayuneân* tells the amazing story of the return of the Wampanoag language, a Native American language silenced for more than a century. The Wampanoag Indians' forebears ensured the survival of the first English settlers in New England – the ‘Pilgrims,’ and lived to regret it. A century ago, after nearly 300 years of contact, their language virtually disappeared. Now, spurred on by an indomitable Wampanoag woman named Jessie Little Doe Baird, recent winner of a MacArthur genius award for her unprecedented linguistic work, the Wampanoag are bringing their language and their culture back to life.

Like many Native American stories, this one begins with a vision. Years ago, Jessie Little Doe, a young Wampanoag social worker, began having recurring dreams: familiar-looking people from another time addressing her in an incomprehensible language. Jessie was perplexed and a little annoyed– why couldn't they speak English? Later, she came to believe that they were speaking Wampanoag, a language no one had used for more than a century. These events sent her on an odyssey that would uncover hundreds old documents written in Wampanoag, lead her to a Masters in Linguistics at MIT with renowned linguists Ken Hale and Noam Chomsky, and result in her accomplishing something that had never been done before – bringing a language with no speakers for many generations alive again in a Native American community. Her six-year-old daughter, Mae Alice, is the first Native speaker in a century.

The film interweaves the present day story of Jessie and other Wampanoags working to reclaim their language, with commentary and expressionistic animation that reveal dark moments in New England history– epidemics, missionary pressures, land loss, the enslavement of families and the indenture of Native children - that silenced the language and nearly obliterated Wampanoag culture. Ruth Lingford's devastatingly poignant animation provides powerful visuals as Wampanoags recount these horrific events.

1000 Words

We Still Live Here - *Âs Nutayuneân* tells the amazing story of the return of the Wampanoag language, a language that was silenced for more than a century. The Wampanoag still live on their homelands in Southeastern Massachusetts. Their forebears ensured the survival of the first English settlers in America, the ‘Pilgrims,’ and lived to regret it. A century ago, their language virtually disappeared. Spurred on by an indomitable Wampanoag woman named Jessie Littledoe Baird, who just won a MacArthur genius award for her unprecedented work, the Wampanoag are bringing their language and their culture back to life.

Like many Native American stories, this one begins with a vision. Years ago, Jessie Littledoe, an intrepid Wampanoag social worker, describes having recurring dreams: familiar-looking people from another time speaking urgently in a language she couldn’t understand. Jessie was perplexed and a little annoyed— why couldn’t they speak English? Later, it dawned on her that they were speaking Wampanoag, a language no one had used for more than a century. These events sent her on a journey that would uncover hundreds of documents written in Wampanoag, led her to a Masters in Linguistics at MIT with Noam Chomsky, and resulted in her accomplishing something that had never been done before – bringing a language with no native speakers alive again in an American Indian community.

Jessie never intended to revive a dead language; she just wanted to understand the people in her dream. While driving home from the Martha’s Vineyard ferry one day, she passed a sign to Sippewissett and realized that the words in her dream sounded like place names she had seen all her life –Popponeset, Cotuit, Cataumet, Pocasset. Wampanoag words. When she told the Tribal Chairman about her conundrum, he showed her documents in the tribal archives written in Wampanoag. The sepia handwriting with its elegant curls and emphatic repetitions spoke volumes. Jessie had never known that her ancestors were literate in their language. She soon discovered that Wampanoag was the first American Indian language ever written down.

She shared her discoveries at community meetings, and soon there was a groundswell of enthusiasm as people searched their trunks and safes and local archives. Hundreds of documents surfaced. The Wampanoag wanted to bring the language back, but they had no way to do it. Jessie had no idea that the key lay in, of all places, a King James Bible.

In 1655, a missionary named John Eliot brought two young Wampanoags from Martha’s Vineyard to Harvard’s new Indian College to translate the Bible into their language, which he called

Massachusetts. Trading on Native people's very real fears of losing their land, falling under attack, or succumbing to rampant epidemics, Eliot convinced hundreds of Indians throughout Massachusetts to move into 'Praying Towns' where they were expected to renounce their Native ways, wear English clothes, castigate their children, go to church, and subscribe to the Puritan work ethic. He could not have imagined that centuries later, his Indian Bible would become a key to Wampanoag cultural revival.

As Jessie searched for clues, she remembered dusty pages of an 'Indian Bible' in the Mashpee Museum. Digging deeper, she discovered that there were eleven copies of Eliot's Bible still in existence, all in archives accessible only to scholars. Then in 1995 a mysterious letter arrived at tribal headquarters: an invitation to apply for a research fellowship at MIT. Despite the fact that she had never been to college, Jessie applied. In her inimitable style, she describes her interview with the admissions panel in Cambridge: "So there they are, sitting there staring at me, and they ask me what I'm most afraid of. I told them, I've never been on a bus and I have no idea how to get around Boston. One of them said, 'This isn't Boston.' And I thought oh, so it's like that is it? OK. I mean, for me anything north of Plymouth is just one big Boston."

They gave her the fellowship. Shortly after she registered, she found a copy of Eliot's Bible in the linguistics library on the floor above her office at MIT. This was a watershed moment; having access to such a document written in both English and Wampanoag enabled her to put sentences side by side, and to decipher the meanings of words and how the language worked. As she immersed herself in this daunting task, she discovered the 17th century Wampanoag translators' surprising yet familiar ways of thinking revealed in their interpretations of alien concepts like sin and redemption.

Halfway through her research fellowship, Noam Chomsky recognized the importance of Jessie's work and invited her to join the department. That was ten years ago. Jessie received her Masters in Linguistics in 2000, and has been teaching Wampanoag to her communities ever since. Last year she instituted total immersion classes at, of all places, Otis Airforce base. She and her husband are raising their youngest daughter, Mae Alice, with Wampanoag as her first language.

In telling the story of this unprecedented feat, the documentary will raise issues of race and class, language and culture, Native history and human rights, while shedding new light on the past and revealing the richness and complexity of the Native cultures in our midst. Jessie's story can serve as an inspiration for cultural revitalization, and a model of what a person with limited means can accomplish in the larger world.

In the film, Jessie's journey and her work with her community unfolds in contemporary verité scenes, while experimental animation exposes the dark history of New England and how the language was lost. These scenes include epidemics that decimated Native communities, extreme pressures by Puritan missionaries and their henchmen, land loss, and the indenture of Native children. Ruth Lingford's powerful animation provides devastatingly beautiful images as Wampanoags recount these horrific events.

We Still Live Here ends on a hopeful note, with an image of Jessie's little daughter racing around a pow wow on Martha's Vineyard. Mae is the first Native speaker of Wampanoag in a century.