

ALL FILMS IN ENGLISH UNLESS OTHERWISE NOTED

1492 Revisited

This documentary provides an alternative “indigenous” perspective on the quincentenary of Columbus’s arrival. It features provocative artwork from the touring national exhibition Counter Colon-Ialismo as well as challenging commentary by artists and scholars. The film also raises important questions about the nature and construction of history.

Paul Espinoza, 1992
Color: 28 min.

Adelante Mujeres (2 copies)

This video spans over five centuries and focuses on the history of Mexican American women and Chicanas dating from the Spanish invasion to the present. Hundreds of previously unpublished photographs, art works, and contemporary footage pay tribute to the strength and resilience of women as the center of their families, activists in their communities, and contributors to American history.

National Women’s History Project, 1992
Color: 30 min.

After the Earthquake

Before the revolution and after the earthquake, a woman from Managua unexpectedly encounters her Nicaraguan fiancé in San Francisco. The film questions the pursuit of self-serving interests in the face of larger issues, in this case the Somoza regime, and integrates political concerns with a love story.

Lourdes Portillo, 1979
B&W: 24 min.
English and Spanish: Subtitles

Agitating for Change: The Alliance Schools Initiative

Eight years ago, many schools in Texas, like this one, were plagued by gangs, truancy, and poor academic results. Teachers were ready to try something new. Enter Ernie Cortes—a community organizer who is also disturbed by seeing kids turned off at school. Cortes formed an Alliance Schools Initiative to shake up public schools in working-class districts. The Cortes strategy was to work with churches and community activists to break down old hierarchies, to excite and empower teachers, and to reconnect schools to their communities.

Ernie Cortes, 1998
Color: 30 min.

Agueda Martinez: Our People, Our Country

Agueda Martínez, a 77-year-old woman in New Mexico reflects on her Navajo-Mexican heritage. The video follows her as she tends her fields of chiles, beans, and alfalfa. In her kitchen, she prepares tortillas and grinds toasted chiles into flavorful vermilion powder, cherishing her lifelong interaction with the Earth.

Moctesuma Esparza (producer), Esperanza Vásquez (director), 1977
Color: 13 min.

Ahora es el Tiempo Mas Duro

This film was a part of the 2003 Mexican Indigenous Film Festival held in conjunction with the Smithsonian Institute and the Ho-Chunk Nation. This documentary is in Spanish and it features the effects that Neoliberalism has on the indigenous farming population of the Union de Comunidades Indegenas De La Zona Norte de Istmo A.C. (Mexico). Gabriela Zamoro is an economist that explores issues such as farming, education, changes in family dynamics, military involvement, health issues and programs, birth control, and politics as they are affected by the Mexican Governments and their insufficiency to better poverty levels. The fast changing Mexican economy is changing the way indigenous people live—demolishing traditions while poverty levels rise. Many testimonies are featured in this film which helps us see this situation through the eyes of the indigenous farm worker.

Gabriela Zamorano Villarreal and Fabiola Garraacio

Color: 30 minutes

Albert Pastor's First Video Project: Quiet American Productions

This video introduces a comic reflection on the trials and tribulations of Albert Pastor's starting attempt at a career in film. After a couple of failed attempts to shoot a film on various aspects of society in the Barrio, Pastor finally finds an interesting story in the capture of the Night Stalker. This comical documentary portrays aspects of the life in and society of the Barrio in East L.A.

Juan Garza, 1988

Color: 22 min.

Alphabet People

A video documentary about a community of women in El Paso, Texas, who meet daily in front of the county jail. Through "sign" language, they send words of love, hope, and frustration to the men behind barrel windows.

Catherine Herrera, 1993

Color: 22 min.

Always Roses

A touching film from a promising new filmmaker tells the story of twelve-year-old Mike Rutledge, a well-to-do Latino boy from L.A. His summer plans are disrupted when he learns he must stay with his grandparents until his parents work out their marital problems. His grandparents help him adjust to a simple lifestyle in the Arizona desert and guide him to a new understanding of his Mexican heritage.

George Figueroa, 1991

Color: 29 min.

America Tropical

This video tells the story of a controversial mural painted on a Los Angeles building in 1932 by Mexican artist David Alfaro Siqueiros. Depicting a Mexican crucified on a double cross, the mural represented Siqueiros's strong statement against U.S. imperialism in Mexico and the treatment of Mexicans in the U.S. Shortly after Siqueiros returned to Mexico, the mural was whitewashed by Los Angeles authorities. Nearly 40 years later, two Mexican art restorers investigate the now faded mural and discuss the possibility of its restoration. In 2003, the Getty Museum announced that it would refurbish the mural in 2005-2006. The video also includes interviews with a then 74-year-old Siqueiros and other artists who worked with the great Mexican muralist.

Jesus Salvador Trevino, 1971

Color: 30 min.

America Beyond the Color Line: with Henry Louis Gates, Jr.

Follow his acclaimed PBS series, Harvard's chair of Afro-American Studies, now travels the length and breadth of the United States to take the temperature of modern black America at the start of the new century. For Gates, this is both the best and the worst of times. Black Americans are center stage in almost every arena and opportunities have opened up which just three decades ago seemed unimaginable. But huge obstacles remain: many African Americans say they still feel excluded from mainstream American life and a fifth of all black Americans lives below the poverty line. Gates travels to four very different part of America-the East coast, the deep South, inner city Chicago and, finally, Hollywood. He explores this rich and diverse landscape, social as well as geographic. And he meets the people who are defining black America, from the most famous and influential-Colin Powell, Quincy Jones, Samuel L. Jackson, Fannie Mae's Franklin Raines, Jesse Jackson, Russell Simmons, Alicia Keys, Maya Angelou, Morgan Freeman-to those at the grassroots.

Dan Percival and Mary Crisp, 2003

Color: 220 min.

American Me

This gripping, bleak drama of violent prison life and gang realities is based on a true story during the Zoot Suit Riots of 1943. The film follows Santana, lord of a prison-wide gang, and his lengthy experience with the California penal system.

Edward James Olmos, 1992

Color: 125 min.

Americano as Apple Pie

This informative series looks at a variety of issues concerning the Latino cultures in America, including the size and history of different Hispanic populations and the effects of current U.S. immigration laws. The programs examine Latino identity in both thriving urban neighborhoods and isolated rural towns and feature a host of prominent figures in the greater Hispanic community. 2-part series.

2001

Color: 30 min.

Amoxltli San Ce Tojuan: We Are One – Nosotros Somos Uno

The documentary is the result of Frank Gutierrez of East L.A. College passing the 1847 Disturnell Map to columnists (filmmakers) Roberto Rodriguez and Patrisia Gonzales. He had received it from then-Hopi spokesperson, Thomas Banyacya. This is what triggered this project on origins and migrations. The role of Gutierrez and Banyacya is explored in the documentary, culminating with the explosive revelation by Maestra Cobb regarding connections between peoples of Mexico and peoples from what is today the United States. Amoxltli San Ce Tojuan in a sense is a modern codex and a chronicle of many stories. The message is a continuation of an ancient message... of a journey of many footsteps, of origins and migrations and of connections to all the ancient peoples of the continent. In a nutshell, that's the story, written in ancient codices -- about the origins/migrations of Mexican-Uto-Nahuatl peoples (a language family extending in the north from Canada to Nicaragua in the south, which includes the Shoshones, Utes, Pauites, and Hopi... all the way to the Nahuatl peoples of Mexico and the Pipil of El Salvador. The modern codices speak of the northward journeys of these peoples going from south to north. The story is that of a people whose existence has long been called into question. It is that of a people ill defined by society as immigrants, but who refuse that designation. When told to go back to where they came from, they respond: We are where we came from.

Roberto Rodriguez and Patrisia Gonsales, 2006

And the Earth Did not Swallow Him

The film tells the story of a bright twelve-year-old son of a close-knit Chicano family. The family is forced to leave their home every spring and summer to follow the crops through the Midwest. The son embodies his family's dreams of a better life as they sacrifice to let him finish a semester in school. His struggle to recapture his memories and dreams becomes a magical journey to self-discovery.

Severo Pérez, 1994

Color: 99 min.

The Art of Resistance

This film surveys the contemporary Chicano art movement by tracing its development during the height of Chicano political activism in the late sixties and seventies. It does this through archival footage, interviews with artists, photographs, murals, graphics, films, paintings, and ephemeral art. This video explains how the socio-political climate and events such as the Chicano Moratorium, the United Farm Workers struggle, and political prisoners' defense campaigns relate to the Mexican Americans' struggle for civil rights and their quest for ethnic identity in the community.

Susana Ortiz, 1994

Color: 26 min.

Asco

This film documents the creation of a group of young Chicano artists who took Los Angeles by storm through murals. Street performances and recreations of historical events, in addition to the murals, are also highlighted.

Juan Garza

Color: 18 min.

The Ballad of Gregorio Cortez

Tells the story of the man who reluctantly became the object of one of the most exhaustive manhunts in the U.S. history. A young Mexican farmer trying to scratch out a simple living for himself and his family in a dusty border town. But one fateful day, after a tragic misunderstanding sparks gunfire, Cortez finds himself on the run from the law for a capital crime.

Robert M. Young, 1982

Color: 106 min.

La Bamba

This musical biography, directed by the founder of El Teatro Campesino, follows 1950s rock and roll star Ritchie Valens. The first Latino film to achieve mainstream success, it bears the same title as the Mexican song which brought Valens his astonishing crossover popularity.

Luis Valdez, 1987

Color: 103 min.

Bed Head (on same tape as El Mariachi)

A short film based on an adolescent child who is knocked unconscious and reflects the events that lead up to her brother pushing her. This film is in black and white and is narrated by the subconscious voice of the girl who seeks revenge on her brother.

Robert Rodriguez

Color: 9 min.

Blood in Blood out

Set within the rich and colorful Chicano culture of East Los Angeles, the film traces three cousins on their separate paths after a life-shattering moment. As they struggle to keep their lives intertwined and fulfill their own needs and desires, they realize the strongest bonds of all—family and honor.

Taylor Hackford, Luis Valdez, 1993

Color: 180 min.

Border Brujo

Guillermo Gómez Peña performs as the Border Brujo “voicing the fears, desires, traumatic sublimation, anger, and misplacement of the ruptured Mexican American.” Appearing in an eclectic dress at an alter and displaying artifacts of religion, myth, and popular culture, he transforms himself into 15 different characters, including an INS border patroller, a mariachi, a gang member, a priest, and an announcer. In his final incarnation, the Brujo, with face streaked in red, decries his imprisonment in the “crack of the border” and speaks the ancient tongue of Aztec ancestors.

Isaac Artenstein, 1990

Color: 50 min.

Borderline Cases

BORDERLINE CASES investigates the environmental impact of the nearly 2,000 factories - maquiladoras - that have been built in Mexico at the US-Mexico border by multinational corporations from the US, Asia and Europe. In the early rush to globalization these factories, whose workers are paid a fraction of US wages, did not need to comply with costly environmental regulations. The result, according to one reporter, is that the border became "a 2,000 mile long open sewer, a vast toxic waste dump." The public debate over NAFTA brought the border's problems to light. Today environmental issues take an important place in US-Mexico relations. BORDERLINE CASES, a documentary essay, describes the consequences of 25 years of environmental neglect, the results of five years of earnest activity and promises made for the future. A diverse mix of people of both countries, from grass-roots groups, government, academia, and industry, are rethinking traditional notions of borders as they engage in the search for solutions.

Lynn Corcoran, 1996

Color, 65 min.

Born in East LA

Loosely based on a true incident, this comedy (written, directed by, and starring the Latino half of the famous duo Cheech and Chong) follows the misadventures of a U.S.-born Chicano mistakenly deported to Mexico as an illegal alien. The lively good-natured humor belies an incisive critique of American immigration practice.

Cheech Marin, 1987

Color: 85 min.

Boulevard Nights

This gritty drama about gang life in Los Angeles' Mexican American barrios focuses on Raymond Avila, an ex-gang member who is trying to build a better life, and his brother, Chuco, who is wasting his days with his angel-dusted gang. In spite of their differences, the brothers are bound by strong family ties. These ties are violently tested, though, when rivals challenge Chuco's gang and ignite a full-blown neighborhood war.

Tony Bill, Bill Benenson, 1979

Color: 102 min.

A Bowl of Beings

“The revolutionary comedy about life, death, and pizza” by the comedy troupe Culture Clash presents contemporary Chicano issues in a fresh way. Through humor, dance and music, these short filmed skits provoke discussion about the changing Chicana/o identity.

Culture Clash, 1992

Color: 55 min.

Break of Dawn

This film, based on the documentary *Ballad of an Unsung Hero*, focuses on Pedro J. González. A pioneer of Spanish-language radio in 1930's Los Angeles, who was framed for rape after expressing his pro-labor union views.

Isaac Artenstein, 1988

Color: 100 min.

Brincando el Charco

Refreshingly sophisticated in both form and content, *Brincando El Charco* contemplates the notion of “identity” through the experiences of a Puerto Rican woman living in the US. In a wonderful mix of fiction, archival footage, processed interviews and soap opera drama, *Brincando El Charco* tells the story of Claudia Marin, a middle-class, light-skinned Puerto Rican photographer/videographer who is attempting to construct a sense of community in the US. Confronting the simultaneity of both her privilege and her oppression, *Brincando El Charco* becomes a meditation on class, race and sexuality as shifting differences.

Frances Negrón, 1994
57 min.

The Bronze Screen: 100 Years of the Latino Image in Hollywood

From silent movies to urban gang films, stereotypes of the Greaser, the Lazy Mexican, the Latin Lover and the Dark Lady are examined. Rare and extensive footage traces the progression of this distorted screen image to the increased prominence of today’s Latino actors, writers and directors.

Alberto Dominquez, Susan Rancho, Nancy de Los Santos, 2003
Color: 88 min.

Buck and the Preacher

Sidney Poitier makes his directorial debut with the 1972 Western *Buck and the Preacher*, set during the end of the Civil War. **Poitier** stars as Buck, an ex-Army soldier who is scouting sites for the former slaves that want to settle out West. The villainous Deshay (**Cameron Mitchell**) rounds up his gang to try to stop Buck because he wants to keep the slaves working down in Louisiana. Buck meets up with the Preacher (**Poitier's** real-life good friend **Harry Belafonte**), who is really a con man in disguise. Although they don't get along at first, they eventually team up against Deshay and his murderous gang of outlaws. Also starring **Ruby Dee**. Jazz bandleader **Benny Carter** composed the soundtrack.

Sidney Poitier, 1972
Color: 102 min.

Carmelita Tropicana

Featuring lesbian cultural rebel Carmelita Tropicana, this shrewdly hilarious short film is an enjoyable romp through one event-filled day in the life of its eponymous heroine. Tropicana, a Latina performance artist who supports herself as a building super on New York’s Lower East Side, winds up in jail with some other riot girls. Humorous monologues, soapy melodramas, and camp production numbers ensue.

Ela Troyano, 1994
Color: 28 min.

Carmen Miranda: Bananas is MyBusiness

Bananas is My Business is the intimate saga of the star who captured the world’s heart and imagination. The film reveals the lasting image of Latin American women she created and serves as a celebration of her glorious talents. Using Archival footage, film fragments, interviews and dramatic re-enactments, acclaimed director Helena Solberg goes behind-the-scenes to convey the true life story of the “Brazilian Bombshell.”

Helena Solberg
Color: 90 min.
In English and Portuguese with English subtitles

La Carpa

Stunned by the shooting death of his best friend, a young Mexican laborer is transformed by the spirit of a traveling theater group.

Carlos Avila, Michael Zapanta, 1992
Color: 58 min.
English with Spanish subtitles

Champagne Safari with Rita Hayworth

In this archival rarity narrowly saved from total obscurity, the marriage of Hollywood goddess Rita Hayworth and Prince Aly Khan is triumphantly celebrated, even as it comes unraveled in the course of an extravagant safari through Africa. The film offers a rare glimpse into two worlds: old-time Hollywood and colonial Africa.

Jackson Leichter, 1952

Black and White: 60 min.

Chávez Ravine: A Los Angeles Story

This half-hour documentary tells the bittersweet story of how an American community was betrayed by greed, political hypocrisy, and good intentions gone astray. It's about the eviction of 300 families of this Ravine to make way for a low-income public housing project that ended up turning into what is now Dodger Stadium.

Jordan Mechner, 2004

Color: 24 min.

Chicana

This video traces the history of Chicana and Mexican women from pre-Columbian times to the present. It covers women's role in Aztec society, participation in the U.S. labor strikes in 1872, contributions to the 1910 Mexican Revolution, and leadership in contemporary civil rights causes. Using murals, engravings, and historical footage, this video shows how women, despite their poverty, have become an active and vocal part of the political and work life in both Mexico and the United States.

Sylvia Morales, 1979

Color: 23 min.

English with Spanish subtitles

Chicano!

During the 1960s and 1970s, many Mexican Americans took stock of their lives and began a nationwide movement to claim their civil rights and assert their cultural identity. This series examines why the Mexican American experience is distinct from other immigrant experiences and explores the cultural and political conflicts that have marked the relationships between Mexican American and Anglo-American institutions in the United States.

Episode 1: Quest for a Homeland begins with the events at Tierra Amarillo, New Mexico, which sparked a national movement for social justices. The program moves from the pivotal 1967 struggle by Mexican Americans to regain ownership of land grants to the 1970 Chicano Moratorium in East L.A. (2 copies)

Episode 2: the Struggle in the Fields chronicles the efforts of farm workers to form a national labor union under the nonviolent leadership of César Chávez.

Episode 3: Taking Back the Schools paints a picture of the struggle to reform our educational system that failed to properly educate Mexican American students.

Episode 4: Fighting for Political Power focuses on the emergence of Mexican American political activism and the creation of a third political party, La Raza Unida.

José Luis Ruiz, 1996

Color: 57 min. each

Chicano Park

This film tells the history of the Mexican American barrio of Logan Heights in San Diego from the early part of this century through the late 1980s. The film highlights some of the artists, musicians, and activists that were keys to this inspirational story, and uses historical photographs and archival footage to trace the history of Barrio Logan. Among the many issues explored are those of cultural identity and stereotypes, the nature of ethnic and racial relations in the U.S., and the role of popular culture in addressing social issues. There is a special focus on the creation of Chicano Park starting in 1970, which now has the largest concentration of Chicano murals in the country. It is essentially a story of community empowerment and group self-determination.

Marilyn Mulford, Mario Barrera, 1989

Color: 58 min.

Chulas Fronteras (same tape as *Del Mero Corazón*)

This lively musical film is a great introduction to renowned Norteña musicians Lydia Mendoza, Flaco Jiménez, Narciso Martínez, Los Alegres de Terán, Rumel Fuentes, Los Pingüinos del Norte, Santiago Jiménez, and Ramón Cavazos. The unique strains of Tex-Mex music are enhanced as the film takes the audience to dance halls, a wedding anniversary, and informal backyard gatherings full of domestic rituals.

Les Blank, Chris Strachwitz, 1976

Color: 58 min.

Columbus on Trial (2 copies)

Lourdes Portillo teams up with comedy trio Culture Clash in a fanciful courtroom where Columbus returns from his grave to stand trial.

Lourdes Portillo, 1993

Color: 18 min.

Corn Stalks: Xanini

This film was a part of the 2003 Mexican Indigenous Film Festival held in conjunction with the Smithsonian Institute and the Ho-Chunk Nation. The videomaker turns point of view on its head by inviting the audience into the world of indigenous Michoacán through the eyes of a cornfield.

Dante Cerano Bautista, 1999

Color: 8 min. (narrative)

In P'urepecha and Spanish with English subtitles

Corpus: A Home Movie for Selena

This documentary takes a deeper look into the effects of Selena's death on the Latino/a community. Her influences on young adults and adolescent children who imitate her performances and her style; their view point on what kind of person she was and how, they as individuals were affected by her passing. This documentary also touches on issues of stereotypes, success of Latinas/os in the main stream and how her "image" affects women, both the good and bad aspects.

Lourdes Portillo

Color: 49 min.

Creating our own Images: Madison's Latino Workforce

Through interviews this short documentary goes around Madison, Wisconsin and finds Latino owned stores to ask what makes their business so successful. The interviews included a radio host, lawyer and restaurant owner. Also shows their community involvement and what they do to improve Latino success in Madison.

Lesly Morena

Color: 12 min.

Cuetes

DAMAGED: lacks sound!

Del Mero Corazón (same tape as *Chulas Fronteras*)

Through songs, interviews and poetry readings, the Chicana/o experience in the U.S. is discussed. Despite the stories of racial and lingual discrimination that these Chicanos faced, they combated their troubles with a strong sense of family, fellowship, tradition and celebration.

Les Blank, Chris Strachwitz, 1976

Color: 28 min.

De Mujer a Mujer

Latina women of varying ages convey personal feelings and experiences regarding sexuality. In this film, revelations concerning first menstruation, adolescent stirrings of sexual awakening, the pain of sexual abuse and problematic male-female relations commingle with the participants' collective call for an end to culturally engineered gender structures.

Beva Sánchez-Padilla, 1993

Color: 46 min.

The Desert Is No Lady

With provocative imagery and spirited juxtapositions, this film looks at the Southwest through the eyes of its leading female contemporary artists and writers, including Sandra Cisneros. It is a vibrant celebration of the diversity of women's creativity and changing multicultural America.

Shelley Williams, Susan Palmer, 1995

Color: 45 min.

The Devil Never Sleeps/El Diablo Nunca Duerme (2 copies)

This film investigates the life and death of Oscar Tío, as well as the shared cultural implications of death on both sides of the Mexican-American border. Braided with tension, humor, drama and mystery, this film uses personal experiences to explore the social codes embedded in culture.

Lourdes Portillo, 1994

Color: 87 min.

Dirty Business

This film examines the exploitation of children and other workers, the environment, and the food we eat by national and transnational agricultural companies in Mexico. When industries face no regulations in the protection of the children and the environment, for decent wages and living conditions, or the safety and quality of the food being produced, there are consequences for people on both sides of the border.

Jon Silver, 1990

Color: 15 min.

English and Spanish: Subtitles

Dirty Laundry, a homemade telenovela

This film portrays an adolescent young lady that finds herself in a culture clash when she is forced to participate in her cousin's quinceñera and the mandatory trip to the confession booth. It's a humorous look at border culture, Catholicism, puberty, and the hidden pleasures of the spin cycle.

Cristina Ibarra, 2000

Color: 15min.

Distant Waters

Set in post-World War II Los Angeles, this award-winning film tells the story of a Chicano boy's encounter and response to racism and segregated swimming pools.

Carlos Avila, 1950s

B&W: 29 min.

English and Spanish: English subtitles

Dolores Huerta at UW-Madison

This documents Dolores Huerta's visit to UW-Madison in 1996. Ms. Huerta presents a lecture on the rights of women and legal and illegal immigrants. She also reflects on the multiple injustices rendered to minority groups through the nation's inappropriate funding and support allotted to large companies and government institutions. She describes how it could be utilized for education, equal housing and opportunity, protection of our workers, and welfare.

Ray Santiesteban (cameraman), 1996

Color: 80 min.

Eso Viene Sucediendo

Peasant and poor women from the Isthmus of the Tuhuatepec region organize and denounce violations of their reproductive rights.

Fabiola Gervacio, 2001

In Spanish with English subtitles

Esperanza

The fears and uncertainties facing undocumented workers in the U.S. are graphically dramatized in this story about a young Mexican American immigrant named Esperanza, her mother, and her younger brother.

Sylvia Morales, 1995

Color: 49 min.

Fear and Learning at Hoover Elementary

Directed by a teacher at Hoover Elementary in Los Angeles, this personal narrative documentary won an award at the 1997 Sundance Film Festival. It explores the disastrous effects of California's recently passed Proposition 187, which intends to deny public education and health care to undocumented immigrants, on her students and the surrounding community.

Laura Angelica Simón, 1996

Color: 54 min.

Fighting for Our Lives

After the growers in California turned the farmworkers union contract over to the Teamsters Union in 1973 without a vote, Cesar Chavez and the National Farmworkers Association led a nonviolent strike. The growers secured 58 court orders that led to the arrests of over 3500 people; the teamsters resorted to harassment and violence, along with the police, yet the farmworkers continued picketing in the fields and boycotting in major cities.

United Farmworkers of America, 1974

Color: 60 min.

The Forgotten Americans

Is compelling portrait about the people who live in makeshift neighborhoods called *colonias* along the U.S.-Mexican border. There are almost fifteen hundred colonias in the United States, usually lacking the most basic services such as water and electricity. The film tracks the lives of colonia residents for over a year and captures their struggle to survive as they search for the American Dream.

Hector Galán, 2000

Color: 60 min.

Los Four Murals of Aztlán: The Street Painters of East Los Angeles

Two documentaries on key moments and figures in Chicano art:

Los Four: Documents the first exhibition of Chicano artists held at a major art museum, the Los Angeles County Museum of Art, in 1974. Los Four (1973-1983) was an influential Chicano art collective that included Carlos Almaraz, Gilbert "Magu" Sanchez Lujan, Roberto de la Rocha, and Frank Romero. The documentary captures the group's debates over art, politics, and community, while it also reveals their experimentation with spray-can techniques, found object, and installation art as well as their self-conscious efforts to develop Chicano icons.

1974, Color: 23 min.

Murals of Aztlán: The Street Painters of East Los Angeles

Documents the exhibition "Murals of Aztlán: The Street Painters of East Los Angeles" at the Craft and Folk Art Museum of Los Angeles in 1981. The exhibition featured portable murals in the gallery space painted by some of the leading Chicano and Chicana artists: Carlos Almaraz, Gronk, Judithe Hernandez, Willie Herron, Frank Romero, John Valadez, and the East Los Streetscrapers.

1981, Color: 23 min.

Frantz Fanon: Black Skin, White Mask

This film explores for the first time on film one of the most influential theorists of the anti-colonial movements of our century. Fanon's two major works *Black Skin, White Mask* and *The Wretched of the Earth* were pioneering studies of the psychological impact of racism on both colonized and colonizer. This innovative film biography restores Fanon to his rightful place at the center of contemporary discussions of post-colonial identity.

Isaac Julien, 1995

Color: 50 min.

From Sleepy Lagoon to Zoot Suit: The Irreverent Path of Alice McGrath

This is a documentary film that won top honors at the Canadian International Annual Film and Video Festival for best documentary film. It profiles the life and civil rights work of Alice Greenfield McGrath. It includes interviews with McGrath herself, with emphasis on her work in defending the rights of young Mexican American men in the Los Angeles area who were often perceived as tough gangsters and hoodlums in the early 1940s.

Bob Giges, 1986

Color: 31 min.

Frontline: Go Back to Mexico

An estimated three million undocumented immigrants currently live in the U.S. Each year another 300,000 illegal aliens arrive. This film explores the economic and social impact of immigration on both sides of the border. Series: FRONTLINE, Network: PBS .Examines the issues revolving around the heated debate on illegal immigration in the state of California.

Hector Galán, 1994

Color: 57 min.

Fruit of Dreams (2 copies)

In the 1950s, up to 30,000 Mexican farmworkers arrived each July in the cherry orchards surrounding Traverse City, Michigan. This film depicts Mexican cherry pickers from as far back as the 1920s, capturing a unique era in Michigan farm history which ended in the 1970s.

William Jamerson, 1995

Color: 28 min.

The Gatekeeper

True-to-life drama based on DEA and U.S. Border Patrol reports as well as countless first hand accounts of hopeful migrant struggles. This movie depicts the current civil unrest occurring at the U.S/Mexican border.

John Carlos Frey, 2004

Color: 1:46 min.

Gathering up Again: Fiesta in Santa Fe

Examines the Santa Fe Fiesta, America's oldest continuous community celebration, which commemorates the Spaniards' "bloodless reconquest" of the Pueblo Indians in New Mexico in 1692. Focusing on three young people representing each of the city's principal ethnic groups--Native Americans, Hispanics, and Anglo-Americans--the video shows the formation of ethnic identities, the ongoing impact of the cultures of conquest on Native Americans in the region, and the development of sanitized versions of U.S. history.

Jeanette DeBouzek, 1992

Color: 47 min.

The Gaucho

The Gaucho's relative darkness of tone makes it one of Fairbanks's most fascinating pictures today. No longer the admirable representative of healthy virtue, Fairbanks's character is a heavy drinker, falls prey to a deadly plague known as the Black Doom and carries on a carnal courtship with the tempestuous Lupe Velez. Even the religious conversion experienced by the protagonist near the film's climax implies a life previously devoted to iniquity that ran counter to the virtuous image Fairbanks cultivated throughout his career.

F. Richard Jones, 1928
Black and White: 96 min.

TeoCintli – Sacred Maize Story of the Continent Trial of Columbus

These are three short documentaries donated by Roberto Rodriguez and Patrisia Gonzales. Which depict the influences and journeys of different Latino Native Indians. How Native Indians managed to live and integrate with a growing nation.

George F. Ozuna, 2002
Color: 30min.

Granito de Arena (Grain of Sand)

For over 20 years, economic globalization has been dismantling public education in Mexico. But always in the constant shadow of popular resistance. This is the story of that resistance-the story of a grassroots, non-violent movement of public schoolteachers who took Mexico by surprise and who have endured brutal repression in their 25-year struggle to defend public education.

Jill Irene Freidberg, 2005
Color: 62 min.

In English and Spanish with optional subtitles in English, Spanish, French, German, and Portuguese.

Grape Boycott: More Smoke and Mirrors

This documentary discusses the issues and main arguments about the grape boycott. It portrays both sides' arguments and interviews many political influential activists, such as Cesar Chavez and their role in the boycott.

Grape Workers and Farmers Coalition, 1989
Color: 17 min.

Gronk's Fascinating Slippers

This film follows Gronk, an artist/activist, and the installation and presentation of one of his unbelievable murals. The film documents every move of the five day installation of his "Fascinating Slippers" in the San Antonio Museum of Art.

Juan Garza, 1992
Color: 30 min.

Guadalupe, Mother of All Mexico

Is a documentary on the history of Our Lady of Guadalupe and how she became an important part of the culture of Mexico. This program looks at the role of the Virgin Mary in bringing Christ to the New World. It is a documentary about the Mexican people, their spiritual longings, and pilgrimages to Marian shrines in Mexico, celebrations, music, and miracles.

Pat Collins and Robert Cozens, 2000
Color: 57 min

Harry Gamboa Jr.: 1990s Video Art

El Mundo L.A.: Humberto Sandoval, Actor: Humberto Sandoval searches for reasons why there are no pyramids in Aztlan.
1992, Color: 12 min.

L.A. Familia: The chicano nuclear family experiences a meltdown at ground zero of urban L.A. Included in the 1995 Whitney Biennial.
1993, Color: 37 min.

Mañanamañia: A woman reveals her recipe for burnt relationships as she bakes cake and eats it too. Premiered at Museum of Modern Art, New York.
1994, Color: 14 min.

Fire Ants For Nothing: A man declares his humanity as he struggles to push psychological boulders from his path.
1994, Color: 8 min.

Huevitos: Rotten eggs make the marriage as love is scrambled beyond repair.
1994, Color: 21 min.

Loner With a Gun: A street artist alters the urbanscape with images of guns as he paints his way towards peace.
1994, Color: 8 min.

Rites of Overpass: Crossing-over is never accomplished when bridges crumble easily as fragile ideals. In memory of Lorraine Ordoz.
1998, Color: 14 min.

Harry Gamboa Jr.: Early Video Art

Imperfecto: The search for the truth takes a man through the abyss of urban falsehoods where he encounters those who would follow him to the nearest social exit.
1983, Color: 34 min

Insultan: A rude awakening for a man who battles the world on his way to a permanent deep sleep.
1983, Color: 24 min

Vaporz: A couple disengages in silent boredom.
1984, Color 8 min

Blanx: A possessive relationship results in passive/aggressive rejection and destruction. (In memory of Lorraine Ordoz.)
1984, Color: 8 min.

Baby Kake: Marie Antoinette offers to baby sit a difficult child while a single mother tries to regain her happiness and identity.
1984, Color: 6 min

Agent X: Spies have too many eyes looking out where they don't belong.
1984, Color: 5 min.

No Supper: The Chicano nuclear family dines on angst, cold cuts, and fishy propositions.
1987, Color: 28 min.

Harvest of Shame (2 copies)

This portrait of America's millions of migrant farm workers ranks among the greatest documentaries ever made. From squalid migrant labor camps to blistering fields, from agribusiness boardrooms to the office of top government officials, Murrow follows a trail of poverty and profits stretching across America. This riveting chronicle of the migrants' plight, broadcast on Thanksgiving Day in 1960, shocked the country and led to new legislation aimed at ending the exploitation.

Edward Murrow, 1960

B&W: 55 min.

Hero Street USA

This documentary meshes archival footage with contemporary interviews of railroad workers in Sulz, Illinois. It charts the history of these Mexican immigrants as they rose from impoverished circumstances to form a cohesive community.

Michael Stroot, 1984

Color: 30 min.

Hijas de Ramona (same tape as *Indian Givers*)

Documents the lives of three generations of Mexican, Chicana and Mexican American women in one family. It discusses racism, cultural identification, the value of education and how choices about family, careers and life are made and enforced.

Dawn D. Valadez-Dalton, 1988

Color: 21 min.

Home Is a Struggle

Using interviews, photographs and theatrical vignettes, this film explores the lives of women who have come to the United States from different Latin American countries. An absorbing picture of Latina identity and the immigrant experience is constructed through the sharing of stories on issues such as sexism and repression.

Marta Bautis, 1991

Color: 37 min.

Huelga

A documentary on the strike "La Huelga," this portrayal of Mexican American farmworkers in the grape fields explores the dilemmas they faced. The film also highlights a new community of Mexican Americans strengthened as a unit by the struggle for liberation.

United Farmworkers of America, 1966

B&W: 14 min.

The Hunt for Pancho Villa

In 1916, legendary Mexican outlaw Pancho Villa led a deadly raid across the border into New Mexico. President Wilson ordered General "Black Jack" Pershing to catch Villa. This video follows that fascinating and violent chase.

Hector Galán and Paul Espinosa, 1993

Color: 56 min.

I Am Joaquin

Considered the first Chicano film, it makes innovative use of photomontage, music and narration to underscore the same title. Beginning with ravages inflicted by the Conquest, the narrator voices outrage regarding the loss of identity to the melting pot, decries lands lost to devious treaties, and laments the discrimination that withholds economic opportunities from the young men who box in the barrios and sweat in the fields.

El Teatro Campesino, 1969

Color: 18 min.

I Love My Freedom I Love My Texas

An electrifying performance documentary featuring Mingo Saldivar--one of conjunto's most admired and popular accordion masters. Mingo is known as "The Dancing Cowboy" for his unique stylized dancing moves as he pours his heart and soul into his exciting accordion style. Texas born and Texas bred, Mingo Saldivar, in a career spanning five decades, pays tribute in "I Love My Freedom, I Love My Texas," to the very land from which conjunto music was born. Journey with Mingo in this rare behind the scenes look at his life on the road as he travels the honky tonks and dance halls across Texas and the world. "I Love My Freedom, I Love My Texas" is produced and directed by award-winning filmmaker Hector Galan and is packed with incredible performances that truly capture the magic of Mingo Saldivar y Los Cuatro Espadas.

Indian Givers (same tape as *Hijas de Ramona*)

Through poetry, music and found images, the viewer travels through time. The piece begins with the first "encuentro" with Columbus in 1492 and ends with the current commodification of Native peoples in the Americas.

Dawn D. Valadez-Dalton, 1992

Color: 14 min.

In Plain English

In this documentary, students of color discuss the varied ways they develop an identity and react to ethnic labels.

Julia Lesage, 1992

Color: 43 min.

In Search of Aztlan

In Search of Aztlán is a one-hour video docu-comedy starring the Chicano comedy trio Culture Clash (Richard Montoya, Ric Salinas and Herbert Siguenzas), Lupe Ontiveros and Mauricio Mendoza. It is a co-production of Carmona Productions, LLC and Barrio Dog Productions, Inc. In the video, the Culture Clash trio finds an ancient map showing that the original location of Aztlán, the ancient homeland of the Aztec people who founded the empire of Tenochtitlán in the year 1325 A.D., is in the Southwestern United States. The threesome set out in a

1952 Chevy lowrider to comb the Southwest looking for the ancient homeland of their Indian ancestors. In Search of Aztlán interweaves dramatized comedy scenes with documentary interviews as it follows the comedy troupe on their whimsical journey.

In Search of History: The Night Tulsa Burned

In 1921, the Tulsa, Oklahoma neighborhood of Greenwood was one of the most affluent all-black communities in America. Known as the "Black Wall Street," it covered 40 square blocks and boasted more than 600 businesses and 15,000 residents. This documentary tells the long-buried tale of the tragic hours that brought Greenwood to a fiery end, and the misunderstanding that prompted the violence. The story is told through the testimony of survivors and hundreds of photos from the Tulsa museum that show Greenwood before and after the horror. It started when a white elevator operator accused 19-year-old Greenwood resident Dick Rowland of assault. Angry mobs descended on the neighborhood and burned it to the ground, killing scores, injuring hundreds and destroying over 1,000 homes and businesses. Despite the fact that Rowland was later cleared of any offense, no one was ever charged with any wrongdoing, no reparations were ever made and accounts of the riot were literally cut out of the newspaper archives as Tulsa tried to erase accounts and memories of the events.

The History Channel, 1996

Color: 50 min.

In the Shadow of the Law

A portrait of four families who have lived illegally in the U.S. for many years. This documentary explores the daily lives of the family members, showing their constant fear, apprehension, and vulnerability to those who see opportunities to capitalize on their illegal status.

Paul Espinosa, 1987

Color: 58 min.

Invisible Indians: Mixtec Farmworkers in California

This video explores the history, culture and current social and economic conditions of the Mixtec Indians of Oaxaca, Mexico. The video provides invaluable background information for understanding the role of migrant farmworkers in California and America and the key issues underlying the North American Free Trade Agreement (NAFTA).

Division of Information Technology, UC-Davis, 1993

Color: 43 min.

I Sit Where I Want

Setting out to explore integration in a Buffalo high school, the filmmakers of this documentary followed a group of student leaders who try to shake up the sameness of the school cafeteria. Noticing that the white kids usually sit with the white kids and the black kids usually sit with the black kids and the Latinos sit with their friends, 12 students got together and talked about how to tackle the problem. "What does it mean to be black?" "What are the benefits of being white?" Then they surveyed students and the responses were interesting and honest: "People don't care to change – it takes too much work." "People sit where they're comfortable." Throughout the experiment, the student leaders videotaped themselves talking to the camera, giving their own thoughts about the project as it unfolded. After the survey, the students in the group traded home visits, which also prompted more thought-provoking comments and insight into the kids at the school and their differences, not just with regard to race, but class. Next, the students stood up in the cafeteria and asked everyone to move.

2005

Justice for my People: The Hector P. Garcia Story

This ninety-minute Public Television program chronicles the life of Dr. Hector P. Garcia- Mexican Revolution refugee, medical doctor of the slums, war veteran, civil rights activist and confidante of presidents. Through peaceful protest and legal recourse, he confronted the violators of the civil rights of his people. Twenty on-camera interviews feature scholars, contemporaries, and adversaries. Newsreels, photos and action video show Garcia's growing commitment to help gain "justice for his people." His fight is traced from Mathis, Texas to Washington D.C., and finally to the United Nations. Garcia's own recorded voice provides memorable insights into his life and character. The DVD version contains exclusive additional material not available on the broadcast version. Additional material includes: extra interview clips, speeches by Garcia, a look at the Dr. Hector P. Garcia archive, and features on the making of the documentary.

Jeff Felts, 2007

90 min.

The Last Zapatista

This video focuses on Emeterio Pantaleón, a campesino who grows corn on an ejido (communal farm) in the Mexican state of Morelos. Historically, Morelos is best known for being the home state of Emiliano Zapata, who led the Zapatista armies during the Mexican Revolution, between 1910 and 1919. Pantaleón apparently fought with Zapata during the Revolution. The video combines and connects four main threads: a brief history of the Mexican Revolution; conversations with Pantaleón, about the past and present, as he grinds corn and visits his fields; the official ceremonials surrounding the nullification of Article 27 of the Mexican Constitution (which had guaranteed land to all Mexicans); and the EZLN (Zapatista National Liberation Army) and its 1994 uprising in the southern state of Chiapas.

Susan Lloyd, 1995

Color: 30 min

Latinos in a Global Society/What Is the Cost of Your Blouse?

This video explores the history of globalization and the roles that Latinos and Latino societies have played in shaping that history. It explores Issues include NAFTA, the decline of the nation-state, immigration, cultural and ethnic identities, and the transnational industries' detachment from national regulation.

Inter-American Program for Latino Research, 1994

Color: 30 min.

A Legacy of Shame

Dan Rather presents a CBS Report on the terrible conditions faced by migrant workers. Because of stiff government regulations on housing, many American farmers refuse to provide housing for migrant workers, leaving them to sleep on the streets. Some farmers work outside the law, forcing slave-like conditions on migrants. This documentary highlights the government's tendency to turn its attention away from the oppression and inhumanity.

CBS Reports, 1994

Color: 47 min.

The Lemon Grove Incident

In July 1930, the school board in Lemon Grove, CA, announced plans for a separate school for Mexican American students. The Mexican American community protested the decision, many risking loss of their jobs and even deportation. This docu-drama recreates the historic events and the racial climate in Depression-era America by blending archival photos, dramatic reenactments, and interviews with former students.

Paul Espinosa, 1985

Color: 58 min.

Like Water for Chocolate

This erotic tale of forbidden love is based on the best-selling book of the same title. Tita and Pedro are passionately in love, but their love is forbidden by ancient tradition. Pedro marries Tita's sister to be near Tita. As their cook, Tita is left to show her desire for Pedro through delectable dishes as they wait for the moment they can fulfill their most hidden pleasures together.

Alfonso Arau, 1994

Color: 105 min.

Lone Star

This screenplay, which begins as a riveting whodunit about the unsolved murder of a corrupt lawman, was nominated for an Academy Award. The movie is an intriguing saga of clashing Mexican American and Anglo cultures and dirty dealings in a Texas border town, and a moving look at parents and children at odds and the passions of forbidden love across generations.

John Sayles, 1995

Color: 135 min.

A Lost Man

This film follows a Chicano private investigator as he goes back to his home town of El Paso, Texas. In a search for his father, he is reunited with his ex-wife, who causes him to re-evaluate his life. Through different conversations, he is forced to deal with such issues as life, death, relationships, and cultural heritage.

Willie Varela, 1992

Color: 57 min.

Maid in America

They clean other people's homes and raise other families' children—often leaving their own families behind. MAID IN AMERICA is an intimate look into the lives of three Latina immigrants working as nannies and housekeepers in Los Angeles, three of the nearly 100,000 domestic workers living in that city today. Judith hasn't seen her four daughters for the two years since she left Guatemala, but hopes to give them a better future by sending half her income back home. Telma, from El Salvador, has cared for the now six-year-old Mickey since he was a baby, essentially becoming his "mom" so his mother can keep her career on track. Eva, one of the thousands of college-educated immigrants who have fled Mexico's unstable economy, is attending night school to improve her skills, and views housekeeping as a necessary transition.

These women's stories vividly reveal how immigrants are redefining their roles, and underscores the vital role they play in many American households. The issue of worker's rights is introduced in the film through Dynamic Workers, a collective of women who have formed their own business to provide job security and benefits, and Domestic Workers Association, a support organization providing information and advocacy. A rare view into what is becoming an increasingly common scenario, MAID IN AMERICA offers insight both into the immigrant experience, labor issues and contemporary Latino culture.

Anayansi Prado, 2004

Color: 57 minutes, Subtitled (Spanish)

Making Sense of the Sixties

A series of films that describes the tumultuous and confusing decade and examines the significance of the largest youth rebellion in American history. Through archival footage and interviews with individuals who witnessed the era, the series makes sense of the counterculture, the anti-war movement, and the civil rights struggle.

Seeds of the Sixties (1950-1960) This re-creation of American society in the fifties examines the rapidly expanding middle class: its atmosphere of conservatism and conformity, its traditional sex roles, its anti-communism, and its rules. This episode also focuses on the institutionalized prejudice that kept American blacks subservient and poor, one of the most important seeds of the rebellion.

We Can Change the World (1960-1964) This chronicle of the civil rights movement and John F. Kennedy-inspired idealism explores the significance of three important events: the Cuban missile crisis, the assassination of JFK, and the 1963 March on Washington.

Breaking Boundaries, Testing Limits (1964-1968) This depiction of the sixties youth rebellion and the counterculture investigates the mortal blow dealt to the repression and conformity of an era when young people brushed aside every social rule they had learned and substituted tenets of their own. The episode also chronicles the media's role in the development and impact of the rebellion.

In a Dark Time (1968) This focus on the most cataclysmic year of the decade follows three threads: the escalating Vietnam War, the anti-war movement's explosive growth, and the riots and rebellions erupting in many American cities. The film also explores the bitter conflicts between Americans of different ideologies and colors as well as the tragic assassinations of Martin Luther King, Jr., and Robert Kennedy.

Picking up the Pieces (1969-1970) This episode presents an examination of America at the end of a turbulent decade. It explores the creation of the environmental movement, the women's movement, and extremist groups like the Black Panthers; as well as the realities of homeward bound Vietnam vets, the arrests and murders of many Black Panthers, the resignation of Richard Nixon, and the OPEC hostage situation.

Legacies of the Sixties (Today) This reflection upon the sixties from today's perspective assesses the era's role in making America what it is in the nineties and documents the issues of the sixties still being dealt with today.

WETA, 1991

Color: 60 min. each

Manos a la Obra

This documentary uses newsreels, rare archival footage and excerpts from government and corporate propaganda films to investigate Puerto Rico's Operation Bootstrap, the vaunted economic development plan undertaken in the 1950s. The filmmakers analyze Operation Bootstrap within the historical framework of American colonialist intervention that began in 1898 when American troops, fighting in the Spanish-American War, occupied the island. Social reforms of the 1930s and 1940s eroded in subsequent decades when private investment was considered the key to economic prosperity. In the 1950s, state socialism was destroyed and Puerto Rico's commonwealth status reinforced when U.S. officials developed Operation Bootstrap, or *manos a la obra* (put your hands to work). This plan, designed to attract U.S. capital to Puerto Rico, offered generous tax-free earnings, government subsidies, and a cheap and abundant labor force. Unfortunately, the plan did not create the promised number of jobs and when incentives expired, companies moved elsewhere, leaving ecological damage in their wake. Today, one out of three Puerto Ricans is unemployed; one out of two receives food stamps.

El Centro de Estudios Puertorriqueños, 1993

59 Min.

El Mariachi

A young musician arrives in a sleepy Western town only to be mistaken for a vicious assassin who keeps his gun in a guitar case. *El Mariachi*'s witty manipulation of the iconography of the Western, its viscerally exciting camera work, and its miniscule budget made this first feature by a 24-year-old director a "cyberchicano" sensation.

Robert Rodríguez, 1993

Color: 81 min.

The Maturity Game – Cha'anantskua

This film was a part of the 2003 Mexican Indigenous Film Festival held in conjunction with the Smithsonian Institute and the Ho-Chunk Nation. *Cha'anantskua* is a traditional P'urhepecha ceremony where young people learn to do jobs that imply strong responsibility as a test of maturity. Over the years, the tradition has been losing much of its meaning and now is considered a game.

Dante Cerano Bautista, 1997

Color: 13 min. (2 copies)

In P'urepecha and Spanish with English subtitles

Mi Vida Loca

The streets are alive in Echo Park, Los Angeles, with passion and anger, casual moments of love and sudden acts of violence. Gang members Sad Girl and Mousie, once best friends, are now enemies as they have both become pregnant by a local drug dealer. When the drug dealer is murdered, the Echo Park boys fight for revenge as the girls fight to survive.

Allison Anders, 1993

Color: 100 min.

The Milagro Beanfield War

This comedy about everyday people caught up in extraordinary circumstances is set in a magical New Mexican village. When a Chicano handyman from Milagro Valley decides to irrigate his small beanfield by “borrowing” some water from a large and potentially destructive development site, he unknowingly sets off a chain reaction that erupts into a humorous culture clash. The developers try to stamp out the modest plantings, forcing the handyman’s friends to team up with the spirited “rebel” to protect and preserve their way of life.

Robert Redford, Moctesuma Esparza, 1988

Color: 118 min.

Los Mineros

This documentary meshes archival footage, letters and personal testimony to recount the battle of los mineros, the 50-year struggle of Mexican American miners to form a union. The miners organized strikes against unfair wages and substandard living conditions, but these were brutally contained by the Arizona Rangers and federal troops.

Hector Galán, 1990

Color: 60 min.

Mobilizing the Latino Community: Ernesto J. Cortes, Jr.

Part of the *A World of Ideas* series produced by Films for the Humanities, Inc. Ernie Cortes’ influence reaches beyond Texas and he has been called “the most effective Latino grassroots organizer in the country today.” He is a man who empowers, a member of the national staff of the Industrial Areas Foundation, a nonprofit organization that helps “ordinary” people organize to make positive changes in their communities. In this program, Cortes discusses the importance of agitation, confrontation, and compromise in the discourse of democracy.

Bill Moyers, 1994

Color: 60 min.

El Mojado

This documentary presents a portrait of a hard-working undocumented laborer from Mexico who, like many others, utilizes his talents to thrive in a world of illegal aliens and border controls.

Danny Lyon, 1974

Color: 14 min.

***Mountains, Mist and Mexico* (2 copies)**

Starting with the Mexican Revolution and ending in 1995, this program focuses on three generations of “North Americans of Mexican descent” who settled in the Midwest of the U.S. Filmed in central Mexico, Wisconsin, and Illinois, this documentary also reflects the larger story of the historical relationship between Mexico and the United States.

Bandana Productions, 1995

Color: 57 min.

Mujeres Insumisas

A film about four Chicanas and their struggle for autonomy. After leaving their husbands and/or families, they realize that their journey for independence and freedom has just begun. Through thick and thin they stick together, helping each other discover what happiness really is. Some sex and violence.

Manuel Cristino, 1990

Color: 116 min.

Spanish: English subtitles

Mujería

A hip, lively tribute to the Olmeca culture of Mexico, and an illustration of how Olmeca culture relates to women through an interweaving of ancient iconography with modern interpretations.

Teresa Hidalgo de la Riva, 1992

Color: 20 min.

My Family/Mi Familia

This powerful, three-generational epic saga of the Sánchez family is told by the eldest son. From the very beginnings of his father's adventurous journey from Mexico to California in the 1920s, to his brother Chucho's tragic rebellion of the 1950s, the struggle to live the American dream is sometimes darkened but never diminished.

Francis Ford Coppola, 1995
Color: 126 min.

Natives: American Vigilantes at the Border

This film captures the unabashed xenophobia of Americans living in California along the border reacting to the influx of undocumented aliens, who they believe are draining community resources and committing crimes.

Jesse Lerner, Scott Sterling, 1992
B&W and Color: 25 min.

No Grapes

In small farming communities across California, children are dying from amazingly high birth rates and cancer. Over 8 million pounds of unnecessary toxic pesticides are used on table grapes each year that corporate growers refuse to stop using them. Because the government has turned its back on the tragedy, César Chávez and a host of celebrities, farm workers and parents encourage the general public to take a stand.

United Farm workers of America, 1992
Color: 14 min.

***No Hay Vuelta Atrás* (2 copies)**

A video that documents the uprising in Chiapas and the Mexican government's grip on the media. This timely piece illuminates the current political and economic crisis in post-NAFTA Mexico and the emerging alternatives for social change. Features interviews with leading intellectuals and public figures, including EZLN spokesperson subcomandante Marcos and Nobel Peace Prize winner Rigoberta Menchú.

Soco Aguilar, 1995
Color: 38 min.
Spanish: English subtitles

El Norte – The North

Beginning in the remote mountain jungles of Guatemala, awash with the lushness of nature and the rainbow colors of the Mayans, this highly-acclaimed drama about a brother and sister seeking a better life centers on two young Indians crossing the U.S. border.

Anna Thomas, 1984
Color: 141 min.

Nuyoricans Café

This documentary focuses on the Puerto Rican poets who founded and currently gather at this New York café, which serves as a central forum for a vital spoken word tradition.

Ray Santisteban, 1994
Color: 14 min.

La Ofrenda: The Days of the Dead

An exploration of a true phenomenon evokes the loving and sometimes humorous nature of Mexican attitudes toward death. Within the framework of the narrator's personal journey, La Ofrenda reflects on the prehistoric roots of Día de los Muertos, and then looks at a present-day celebration in Oaxaca and its permutations in the U.S.

Lourdes Portillo, Susan Muñoz, 1989
Color: 50 min.

Our People – Nuestro Pueblo

This film was a part of the 2003 Mexican Indigenous Film Festival held in conjunction with the Smithsonian Institute and the Ho-Chunk Nation. This documentary shows the natives of Zoochila and their connections with the land and each other. Aldo depicts how the village has changed over time and how western influences affect the way of life and migration of their young to the U.S. It also focuses on the communities' importance of corn for living and traditional cash crop.

Juan Jose Garcia Ortiz, 2000
Color: 27min.
Spanish with English subtitles

La Operación

This documentary covers the social politics of the sterilization movement that started in the 1930s of Puerto Rican women on the island of Puerto Rico. It interviews various women, who tell their story about how they came to be sterilized and what was told to them by doctors and the governor. The main focus is on population control and the discrimination of Puerto Rican women by the government which legalized sterilization. The documentary also focuses on economic discrimination and how the government and birth control experimenters, focused their experimental drugs on women who lived in poor communities in Puerto Rico. This is a VERY GRAPHIC documentary and at many points is in Spanish with English subtitles.

Ana Maria Garica, 1982
40 min.

Palante, Siempre Palante: The Young Lords

In the midst of the African American civil rights struggle, protests to end the Vietnam War and the women's movement for equality, Puerto Rican and Latino communities fought for economic and social justice. From Chicago streets to the barrios of New Cork City and other urban centers, the Yong Lords emerged to demand decent living conditions and raised a militant voice for the empowerment of the Puerto Rican people in the United States.

Iris Morales, 1996

Paño Arte: Images from Inside

The first documentary to explore the Chicano folk art of drawing on handkerchiefs, Paño Arte uses the images of over 60 paños to discuss the interwoven themes of religion, family, culture, and life behind bars.

Evangeline Griego, 1996
Color: 32 min.

Paparazzi

This short movie gives insight into the world of the paparazzi. Told through the eyes of a paparazzi (Vinny Razzi), it tells a story of murder and deceit between himself and a Hollywood star, (Lance Simons).

Alex Orellana, 1996
Color: 20 min.

Paris Is Burning

An unblinking, behind-the-scenes story, of the young men of Harlem who originated “voguing”—and turned these stylized dance competitions into a glittering expression of fierce personal pride. A story of street-wise urban survival, gay self-affirmation, and the pursuit of a desperate dream—to live for a brief, dazzling moment in a fantasy world of high fashion status and acceptance.

Jennie Livingston, 1990
Color: 70 min. according to tape, 76 according to cover??

La Pastorela

This film is a musical retelling of San Juan Bautista's La Pastorela. The historical mission to Bethlehem is made by Gila, a Chicana teenager. Through her supernatural experiences she learns to appreciate the work of her farming parents.

El Teatro Campesino, Richard D. Soto (producer), Luís Valdez (director), 1991
Color: 78 min.

Performing the Border

This film examines socioeconomic problems of the Mexican-American border region in the context of globalization, focusing on hardships faced by women in Ciudad Juárez, Mexico, and El Paso, Texas.

Ursula Biemann, 1999
Color: 42 min.
English and Spanish with English subtitles

Planeta Aztlán: A Special Update (on same tape as *Una Pregunta*) (No visual graphics or sound on tape)
Laura Varela, 1995
Color: 13 min.

La Posada

A gay Latino man returns to his family on the night of the traditional family posada only to be faced with a father who will not speak to him, a family that is infuriated because he brought his boyfriend, and a niece who is on the verge of giving birth. This unique film captures the trials and tribulations of a Latino family trying to come to terms with their beliefs and values, and in the process finds the true meaning of love and acceptance.

Martin González, 1994
Color: 19 min.

POSSE

This shoot-'em-up revisionist Western traces the little-known legend of black cowboys in the Old West, who participated in settling the frontier and played an unrecognized role in U.S. history. During the Spanish-American War, a multiracial group of U.S. soldiers go on a dangerous mission under the orders of the despicable Colonel Graham, who is white. They succeed, returning with the booty from the battle only to find that Graham has betrayed them. After fighting Graham off, the soldiers escape with their cache. Thus begins a chase through Cuba and back into the U.S. as the group struggles with the law, the Ku Klux Klan, and big business in an effort to protect the land and rights of African American settlers.

Mario Van Peebles, 1993
Color: 111 min.

Una Pregunta

An award-winning student video poem explores the real complexity of ethnic identification issues as opposed to the simplified “check your race” requests used in school and government programs.

Micaela Díaz-Sánchez, 1995
Color: 3 min.

Pretty Vacant

Molly Vasquez is a woman obsessed. Convinced she's on the brink of a discovery about a show so monumental, it will change rock-n-roll history. Molly's only problem is getting out of her family's annual trip to visit la familia en Mexico. Fast, fun, with a brimful of punk rock and conjunto songs, this film follows life on the hybrid cultural edge as Molly struggles to confirm her theories, practice with her band, finish her 'zine—all the while staying one step ahead of the slow-burning Señor Vasquez and his non-refundable airplane ticket south.

Jim Mendiola, 1996
B&W: 33 min.

Raíces de Sangre

Edgar is a policeman who moonlights as a hit man. He picks up a prostitute, Carmen, hoping to use her to get to El Lupino, a notorious gangster, whom Edgar has been paid to kill. But Carmen is really an undercover cop, and as she and Edgar are drawn emotionally together, she must decide whether to turn him in or to help him. All the while, knowing that El Lupino killed her brother Rico, raped Carmen, and is the father of her unborn child.

Frances del Toro, 1994
Color: 89 min.

Raza

This video presents passionate, articulate, subjective, insightful, sometimes contradictory opinions on Chicano/Latino identity through stunning visuals, icons and music from culture in the 90s.

Adolfo Davila, 1993
Color: 41 min.

Real Stories – Historias Verdaderas

This film was a part of the 2003 Mexican Indigenous Film Festival held in conjunction with the Smithsonian Institute and the Ho-Chunk Nation. This film gives an overall depiction on why it is so important to document culture through media/film. This collaborated film takes images from many different other documentaries and interviews other directors to ask them what they feel is important to the making of their documentaries. The film dedicates its focus to the preservation of culture and tradition. Overall it depicts the importance of the oral tradition of Latino cultures and the need to adjust to the new technological world through video.

Oio de Agua Comunicacion, 2003

Color: 1:15 min.

Spanish and English (English subtitles)

Recuerdos de Flores Muertas

El Paso's Concorida Cemetery is the setting for this contemplative experimental film concerning mortality and memory. A melancholic montage of gravestones identifies the inhabitants of the arid burial ground located beneath a bustling freeway and a noisy plane route.

Willie Varela, 1982

Color: 7 min.

Remember the Alamo

In the early 1830s Texas was about to explode. Although under Mexican rule, the region was home to more than 20,000 U.S. settlers agitated by what they saw as restrictive Mexican policies. Mexican officials, concerned with illegal trading and immigration, were prepared to fight hard to keep the province under their control. With war on the horizon, the Tejanos had to pick a side.

Joseph Tovares

Color: 60 min.

Salt of the Earth

This film is a classic of Latino and feminist cinema—written, produced and directed by non-Latino men, many of whom were on Hollywood's blacklist. The story is built around a strike of Chicano zinc miners in New Mexico, a struggle which lasted from 1950 to 1952 and was finally won by the sustained support and participation of the entire Chicano mining community. The filming involved the participation of the mining community, many of whom played small parts.

Herbert Biberman, 1954

B&W: 94 min.

Señorita Extraviada

Señorita Extraviada, Missing Young Woman tells the story of the hundreds of kidnapped, raped and murdered young women of Juárez, Mexico. The murders first came to light in 1993 and young women continue to "disappear" to this day without any hope of bringing the perpetrators to justice. Who are these women from all walks of life and why are they getting murdered so brutally? The documentary moves like the unsolved mystery it is, and the filmmaker poetically investigates the circumstances of the murders and the horror, fear and courage of the families whose children have been taken. Yet it is also the story of a city of the future; it is the story of the underbelly of our global economy.

Lourdes Portillo, 2001

Color: 74 min.

Shattering the Silences: The Case for Minority Faculty

This film offers everyone in higher education an unprecedented opportunity to see American campuses through the eyes of minority faculty. It cuts through the rhetoric of the current Culture Wars by telling the stories of eight pioneering scholars—Black, Latino, Native American and Asian-American. As we watch them teach and conduct research, we realize in concrete terms how a diverse faculty enriches traditional disciplines and helps create a more inclusive campus environment.

Stanley Nelson and Gail Pellett, 1997

86 min.

Sixth Sun: Mayan Uprisings in Chiapas (2 copies)

This film documents the Mayan struggle for justice and land. In 1994 and 1995, the Zapatista army, a revolutionary militia representing the indigenous villages, took over six Mexican cities in the state of Chiapas. This documentary explores the history of the Zapatista army, the culture and life of the Mayan Indians, the collapse of the Mexican government and economy, and the role that religion played in the uprising. The film also explores the present situation in the context of the continuing struggle between globalization and the free market as well as between humanity and history.

Saul Landau, 1996

Color: 56 min.

English and Spanish: subtitles

The Social Register: Meals Between Classes

A Chicana reflects on power, money and identity in the university cafeteria where she works the cash register. Slow-motion footage reveals the subtleties of her patrons' facial expressions and gestures as they exchange money and small talk with her, holding these mundane transactions up to closer scrutiny.

Chad Raphael, 1994

Color: 14 min.

Songs of the Homeland

Hear the story of the Mexican-American experience in Texas through its vibrant Tejano music. Over the last century, folk music traditions played a distinctive role as Tejanos adapted to a new society. Spanning the period from the early 1900s to the present, this video documents the music and the people that have been shaped by the unusual experience of existing between two cultures.

Hector Galán, 1994

Color: 57 min.

Stand and Deliver

This film tells the inspirational true story of Jaime Escalante, a successful electronics engineer who chooses to teach mathematics in a Los Angeles inner-city school. His students score exceptionally well on the Advanced Placement Calculus test and persevere in the face of a discriminatory system.

Ramón Menéndez, 1988

Color: 103 min.

Strange Fruit

This film explores the origins and legacy of Billie Holiday's haunting classic, one of the most influential protest songs ever written. The saga brings viewers face-to-face with the terror of lynching even as it spotlights the courage of those who fought for racial justice. It examines the history of lynching, the interplay of race, labor and the left, and the popular culture that gave rise to the Civil Rights movement. Footage of Lady Day herself performing her bitter and heart-wrenching signature song stands at the center of the film.

Joel Katz, 2002

Color: 57 min.

Strawberries- the Fruit of Injustice

Outlines the history of the United Farm Workers of America and the role played by its founder, César Chávez; describes working conditions in the nation's strawberry fields and the struggle to unionize that industry.

1996, 8 minutes

El Super

A humorous and touching view of Cuban exiles living in a basement apartment during a snowy winter in New York, EL SUPER is the story of Roberto, a superintendent who dreams of his warm and friendly homeland and stubbornly refuses to assimilate into the new culture. Surrounded by his friends and family, all of whom are struggling to adapt to their new home, he encounters life's most familiar and ordinary irritations. Remarkable for its sense of real people and the human experience.

Leon Ichaso, 1979

Color: 80 min.

Surviving Columbus: The Story of the Pueblo People

Tells the story of the European conquest as viewed by America's Pueblo people-told in their voices and seen through their eyes. Visiting the stunning proof of the ancient Pueblo civilization in Chaco Canyon and Mesa Verde-where culture flourished while Europe suffered through its Dark Ages. See pamphlet of scene-by-scene descriptions in back of folder.

Diane Reyna, 1992

120 min.

Susana

In this autobiographical portrait, Susana leaves her native Argentina to live outside the strictures of Latin American cultural and familial pressures. Susana interweaves cinema interviews of her family and lovers with snapshots, home movies, and even a Disney cartoon to render the cultural context in which gender, as well as sexual and ethnic identity are shaped.

Susana Muñoz, 1980

B&W: 25 min.

Sweet 15

Marta Delacruz is preparing for her upcoming quinceañera when her father suddenly cancels the party. At first angered, Marta discovers that her father's job is at stake because of his immigrant status. As she and her boyfriend help resolve the conflict, she realizes how much she values her family.

Richard Soto (producer), Victoria Hochberg (director), 1990

Color: 107 min.

The Taunt Fiesta – Lo' Hil K'in

This film was a part of the 2003 Mexican Indigenous Film Festival held in conjunction with the Smithsonian Institute and the Ho-Chunk Nation. The "taunt celebration" documented here is a major carnival event in Bachajón, Chiapas, practiced each year to renew the village's history and identity.

Mariano Estrada Aguilar, 2003

Color: 18 min.

In Tzeltal and Spanish with English subtitles.

Tears in the Sand

This movie brings you one of the most comprehensive documentaries available on the Sand Creek Massacre. Our producer tells you the inside story with the help of members. Stories about the massacre periodically resurface in western newspapers and many still struggle to find a way to heal the pain of Sand Creek. Recently, a government bill has been passed that re-opens the study of the massacre and its location. It is believed that the current site has been marked incorrectly, and one objective of the study is to identify its original location and prepare a report for decision makers who will decide what to do with the land. Representatives of the Colorado Historical Society, the National Park Service, the Northern Cheyenne Tribe, the Southern Cheyenne Tribe, the Northern Arapaho Tribe, and the Southern Arapaho Tribe are involved in the study.

Sherry Niermann, 1994

Color: 56 min.

El Teatro Campesino: From the Fields to Hollywood (CD-ROM)

This CD-ROM examines the contribution of this extraordinary theater company from a variety of viewpoints. Its multi-dimensional structure allows you to choose your point of entry into the material and to follow your interests. The disk is entirely bilingual, and users can set their language choice or dynamically switch between English and Spanish at any point.

James Bierman, 1999

Tex-Mex: The Music of the Texas-Mexican Borderlands

Like most border regions, the Tex-Mex border area is marked by violence, illegal immigrants, drug-running and shady business dealings. Against this background, Mexican and American cultures have mingled to produce Tex-Mex music, an exuberant style with a Mexican soul and a rock 'n' roll heart. Tex-Mex is a street-level tour of the border world through cantinas, prisons, festivals and even brothels. Included are performances and interviews by Flaco Jiménez, Lydia Mendoza, Frank Rodarte, Little Joe Hernández, and many more.

Jeremy Marre, 1994

Color: 52 min.

Tierra o Muerte (2 copies)

This documentary explores a land rights battle that has raged through northern New Mexico for 150 years. It reveals the complex history of the Tierra Amarilla land grant, one of hundreds of community grants given by the Mexican government to encourage frontier settlement. To local residents of Mexican descent, the ongoing struggle is not just for property rights but also for cultural survival and a community's right to determine its own future.

Carolyn Hales, 1992

Color: 59 min.

The Time Has Come: An Immigrant Community Stands up to the Border Patrol

After years of passivity in the face of discrimination and abuse, the El Paso community fought back against the United States Border Control. Many of the Mexican American students and staff of Bowie High School, armed with valid information about the rights of both legal and illegal immigrants, began to confront the abusive border control and eventually filed a law suit. However, even after the Bowie suit was settled, the border control continued to use new measures of harassment.

Susan Kern, 1996

Color: 42 min.

Los Trabajadores/The Workers

Tells a story of immigrant day laborers, placing their struggles and contributions in the context the economic development of Austin, Texas. Through the stories of Juan from Nicaragua and Ramon from Mexico, and through the controversy surrounding the relocation of a day labor site from downtown to a residential neighborhood, the film examines the misconceptions and contradictions inherent in America's dependence on and discrimination against immigrant labor.

Heather Courtney, 2003

Color: 48 min.

The Trials of Juan Parra/La Historia de Juan Obrero

This filming of an actual theatrical performance that was part of a local festival in California. It is a true story about workers trying to obtain rights and overcome linguistic divisions in a local cannery. Filled with humor, music, interviews, and performances by local citizens, this reenactment touches on the issues and problems that many immigrants have to face in the workplace.

Jon Silver, 1985

Color: 28 min.

English and Spanish

The Trouble with Tonia

This film presents the drama of a middle-aged Latino couple through the eyes of a young neighbor boy. Tonia Hernández, a nasty woman who lashes out at everyone and everything, including her loving husband, struggles to confront the death of her only child. After developing a reputation as the “meanest woman in the world,” she is knocked unconscious and loses her memory. Neither Tonia, her marriage, nor her neighborhood will ever be the same.

Juan Carlos Garza, 1990

Color: 23 min.

Troubled Harvest

This award-winning documentary examines the lives of women migrant workers from Mexico and Central America as they work in the grape, strawberry and cherry harvests in California and the Pacific Northwest. Interviews with women farm workers reveal the dangerous effects of pesticides on their health, the problems they encounter as working mothers and the destructive consequences of U.S. immigration policies on the unity of their families.

Sharon Genasci, Dorothy Velasco, 1990

Color: 30 min.

Uneasy Neighbors

This film investigates the growing tensions between residents of migrant worker camps and affluent homeowners in northern San Diego County, one of the wealthiest and fastest-growing areas in the nation. Here, amid half-million-dollar homes and lush golf courses, migrant workers live in camps where conditions are worse than in much of the Third World.

Paul Espinosa, 1989

Color: 35 min.

Vaquero: The Forgotten Cowboy

The unsung hero of the American West is the Mexican American *vaquero*, literally translated as “cowboy”. Today, there are only a handful of these descendants of America’s first cowboys since a rapidly changing industry has quickly made this lifestyle obsolete. Shot on location in South Texas, this documentary pays tribute to a breed of men that history has overlooked as it focuses on the present day lives of these proud men who continue a trade from an era gone by.

Hector Galán, 1995

30 min.

Los Vendidos

This skit performed by El Teatro Campesino confronts Chicano stereotypes through humor, improvisation and a harsh hypothetical situation. Set in the showroom of Honest Sancho, an assimilated Chicana struggles to buy the right “used Mexican.”

José Luis Ruiz, 1972

Color: 27 min.

Viva la Causa: 500 Years of Chicano History (2 tapes)

This introduction to the history of La Raza is filled with soulful words and images that convey the heroic struggle of Chicanas and Chicanos over more than 500 years.

Part I: origins to WWII

Part II: Zoot Suit Riots to present

Elizabeth Martínez, 1995

Color: 60 min. (30 min. each part)

Viva la Causa (different movie, same title)

United Farm Workers of America, 1970. This short film depicts the united farm workers strike and political ideals of the movement, displaying interviews from Cesar Chavez and his opinions/position on the strike in general. Gives an overview of what the demands are and what unfair labor laws they are protesting.

Robert Newman, 1970

22 min.

Wal-Mart: the High Cost of Low Price

Everyone has seen Wal-Mart's lavish television commercials, but have you ever wondered why Wal-Mart spends so much money convincing you it cares about your family, your community, and even its own employees? What is it hiding? WAL-MART: THE HIGH COST OF LOW PRICE takes you behind the glitz and into the real lives of workers and their families, business owners and their communities, in an extraordinary journey that will challenge the way you think, feel... and shop.

Robert Greenwald, 2005

Color, 97 min.

English with subtitles available in Spanish and French

Watsonville on Strike

A documentary on the heated strike in Watsonville, California, one of the leading areas of vegetable production in the U.S., reveals the strength and resilience of Chicano farm workers. Although striking workers experienced severe conditions politically, economically and personally, they were determined to continue fighting for better working conditions.

Jon Silver, 1989

Color: 65 min.

What is the Cost of Your Blouse? (on same tape as *Latinos in a Global Society*)

This video contains slides and stories of the effects, in both America and Mexico, of textile companies who move their businesses to Mexico. Women in America are left unemployed and many are pushed into unsafe, un-unionized sweatshops which barely pay minimum wage and are often weeks late in payments to employees. In Mexico, workers are faced with unsafe water and food, poor living conditions and terrible working conditions, actually enforced with military techniques. The film encourages consumers to be better aware of corporate power and exploitation.

Open Window Images (story written by Sydney Brown), 1992

Color: 20 min.

Yo Soy Chicano

This video presents the history of Texas, the battles of Juan Cortina and the Magon brothers for Mexican American autonomy, and the Zoot Suit riots of Los Angeles during World War II. The testimonies of contemporary activists (Huerta, Tijerina, Gutiérrez, Ruiz, Baldanegro, González) point to continuing concerns such as racial and economic discrimination, civil rights and political activism.

Jesús Salvador Trevino, 1972

Color: 59 min.

Zoot Suit (2 copies, but one is Beta)

Based on the musical written and directed by Luis Valdez, this movie was filmed on stage to preserve its stylized theatricality. Set during the Zoot Suit riots of 1943, this film follows Henry Reyna, a young Chicano falsely charged with murder in the Sleepy Lagoon trials. Filled with energy, drama, and humor, the movie confronts the concepts of institutional racism, inter-generational conflict, and femininity and masculinity.

Luis Valdez, 1981

Color: 104 min.