

NEH Application Cover Sheet

America's Media Makers

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Field of Expertise: Communications - Media

INSTITUTION

Women Make Movies

New York, NY UNITED STATES

APPLICATION INFORMATION

Title: *Adios Amor - The Search for Maria Moreno*

Grant Period: From 10/2012 to 7/2013

Field of Project: Interdisciplinary

Description of Project: In *Adios Amor-The Search for Maria Moreno* the discovery of forgotten photographs prompts a search for an unsung heroine—Maria Moreno, a tenacious woman who sacrificed everything but her twelve kids to organize California’s migrant farm workers fifty years ago. The one-hour broadcast documentary interweaves the filmmaker’s quest to find Maria with a time-traveling journey through the archives and attics and of California’s agricultural belt. Looking for Maria, a portrait emerges of migrant life today. Through the microcosm of a remarkable migrant mother’s life, *Adios Amor* tells a story with national resonance about the farm workers who put food on our tables, while exploring enduring questions about whose lives we remember, record and recognize. The project’s web-based digital humanities initiative, www.MiHistoria.com, will broaden the scope of *Adios Amor*’s “micro-historical” approach with interactive content, tools and resources.

BUDGET

Outright Request	\$75,000.00	Cost Sharing	\$24,050.00
Matching Request		Total Budget	\$99,050.00
Total NEH	\$75,000.00		

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TABLE OF CONTENTS	PAGE #s
II. Narrative	
A. PROJECT DESCRIPTION.....	1
B. HUMANITIES CONTENT.....	2-21
Prologue.....	2
Glossary.....	3
Maria's Story.....	5
Themes.....	10
1) Mexican Transmigration and America's Mythic Melting Pot.....	11
2) Migrant Labor and the American Dream.....	12
3) Militant Motherhood: Gender and family in Mexican migrant communities.....	15
4) Religious faith and social activism in Mexican migrant culture.	16
5) Mexican Migrants and the Hollywood Blacklist: retrieving the legacy of Cold War labor purges.....	18
6) Documentary Photography and Democracy: how documentary photography shaped the national discourse on migrant labor.....	20
C. CREATIVE APPROACH AND FORMAT.....	22-26
Format.....	22
Approach.....	22
Style & Audiovisual Elements.....	22
Story & Structure.....	23
Point-of-View & Voice.....	25
Characters.....	25
Web & Digital Media Components.....	25
Related productions.....	26
D. AUDIENCE.....	27
Engagement & Interactivity.....	27
Distribution & Outreach.....	27
E. RIGHTS AND PERMISSIONS.....	28
F. HUMANITIES ADVISORS.....	28
G. MEDIA TEAM.....	30
H. PROGRESS.....	32
I. WORK PLAN.....	32
J. FUNDRAISING PLAN.....	33
K. ORGANIZATION PROFILE.....	34
L. BIBLIOGRAPHY.....	35
M. COLLECTIONS OF MATERIALS.....	37
TREATMENT.....	39-51
DOCUMENTS.....	52-95
SAMPLE DESCRIPTION.....	96
BUDGET.....	97

II. Narrative

A. PROJECT DESCRIPTION

Pleiades Productions and **Women Make Movies** request \$75,000 from NEH America's Media Makers for the scripting of a 1-hour public television documentary and the design of a companion website. *Adios Amor-The Search for Maria Moreno* draws on original research, as well as interdisciplinary scholarship in American Studies, Immigration History, Women's Studies, Religious Studies, Labor History, Sociology, Anthropology and Chicano Studies. The total budget for the film including R&D to date is \$437,000. The total budget for the website and digital humanities components is approximately \$250,000.

In *Adios Amor*, the discovery of forgotten photographs prompts a search for an unsung heroine—Maria Moreno, a tenacious woman who sacrificed everything but her twelve kids to organize migrant farm workers fifty years ago. The filmmaker's quest to find Maria becomes an exciting journey whose missing clues and dramatic twists reveal a hidden story with universal resonance about the people who put food on our tables. Through its innovative docu-detective approach, *Adios Amor* will inspire viewers to launch their own journeys of discovery, while exploring provocative questions about whose lives we remember and record.

The project's companion website will broaden the scope of *Adios Amor's* "micro-historical" approach with an interactive map and timeline where users can track their family migrations and connect them to historical events; additional video about the photographers and other characters; a photo history of migrant labor and gallery of notable Chicana/Latina leaders; lesson plans and templates. An ancillary storytelling project will be developed targeting first generation Latino American students and immigrant adults. This project will develop content for an online story archive, and provide tools to upload user-generated stories to the site. Digital humanities components will be available for free download, and user-posted content will be vetted.

We will seek national public television broadcast for *Adios Amor* on a major strand such as P.O.V. or the American Experience, and will promote the film and its digital humanities components across multiple platforms with community partners nationwide, targeting first generation immigrants and Chicano/Latino students at the high school, community college, and university levels.

Adios Amor will be directed, written and produced by Laurie Coyle, whose last film *OROZCO: Man of Fire* received major funding from NEH and was broadcast on the PBS series American Masters, leading to the creation of WNET Thirteen's first bilingual website <http://www.pbs.org/wnet/americanmasters/episodes/jose-clemente-orozco/orozco-man-of-fire/82/>.

B. HUMANITIES CONTENT



© George Ballis/Take Stock

Maria Moreno and Okie farmworkers

Prologue

The seed for *Adios Amor-The Search for Maria Moreno* was planted fifteen years ago when I was lead researcher and associate producer for the NEH-funded public television special, *The Fight in the Fields-Cesar Chavez and the Farmworkers' Struggle*. Searching for images of Cesar Chavez's early organizing efforts, I found a stash of several hundred photographs of an unknown woman activist of the 1950s, gesturing passionately, speaking her mind. Far from being snapshots, these images were master works taken by George Ballis, a leading photographer of the Civil Rights and farmworker movements. They constituted a visually compelling and historically significant record of migrant workers, who left few accounts of their lives and struggles, especially at the close of the McCarthy era. I had uncovered buried treasure, a historical record pressed between subterranean layers of poverty, silence, loss. Who was Maria Moreno, this woman in the world?

As a filmmaker involved in histories and biographies for many years, finding a treasure trove of photos I wasn't looking for was tremendously exciting. After working on, and in one case directing, various documentaries about illustrious men, I returned to the compelling photographs and their mysterious protagonist. When my search began, I didn't know what I would find or whether Maria Moreno would still be living. With a measure of luck and a lot of work, I have traced her life and legacy—and new clues keep coming. In the scholarship of a new generation of social historians, I have found support for focusing this film on an unknown activist and migrant mother: Maria's story is at turns unique, representative and universal.

With the exception of a handful of local labor bulletins, none of the Maria Moreno photographs has been published previously: *Adios Amor* will be their inaugural appearance. The title for the documentary comes from a 1960s OEO documentary about migrant workers that I discovered at the National Archives. In the film, farm workers harvest oranges as the camera wanders through the grove. We hear a solo voice singing a plaintive ballad “Adios Amor”. The words reassure us that the singer will return to his beloved, but the singer himself is lost in the foliage. Will the camera find him, or are the migrants and the song gone with the wind?

I have inserted a sampling of the Maria Moreno photographs into this narrative because they convey Maria’s spirit more powerfully than words, and also because they make a compelling case for photography as both subject matter and methodology in the humanities. The text is no longer than 25 pages, but the images push the page count up.

Laurie Coyle, filmmaker

Glossary of Terms

Agricultural Workers Organizing Committee (AWOC): Chartered by the AFL-CIO in 1959, AWOC sought job security, better working conditions and union recognition for California farmworkers. During its 7-year existence, AWOC called many strikes, but was unsuccessful until 1965, when its Filipino local struck Delano grape growers. They were joined by Cesar Chavez’s NFWA and the two unions merged as the United Farm Workers Organizing Committee, which later became the UFW.

Bracero Program (named for the Spanish term “bracero,” one who works with his arms): Officially, the government Labor Importation Program set up in 1942 to bring contract laborers from Mexico to fill presumed wartime labor shortages. The program was renewed after the war, becoming Public Law 78, a controversial law fought by domestic farm labor advocates that formally ended in 1964.

Chicano/Chicana/Mexican American: Terms used interchangeably to refer to people of Mexican heritage born in the United States.

Latino/a: refers to people of Latin American descent in the U.S. generally.

Micro-history: an interdisciplinary sensibility that emphasizes a return to narrative to examine wider patterns through case studies that are local and particularistic. An underlying theme is the construction of social history from below. (See Brooks, DeCorse, Walton *Small Worlds Method, Meaning & Narrative in Microhistory*)

Migrant: An individual who travels for seasonal employment, especially in agriculture, and may have a permanent or semi-permanent base. Anthropologist Patricia Zavella and other scholars have included citizens, legal residents, refugees and unauthorized immigrants under the umbrella of “migrant” since distinctions in status elude clear definition in an ever-shifting demographic and socio-political landscape.

National Farm Workers Association (NFWA): Established in 1962 by Cesar Chavez, Dolores Huerta and Gilbert Padilla, the NFWA avoided the “union” label because of the long history of failed lost strikes and unfulfilled promises in organizing

farmworkers. They used a community services approach and joined the grape strike called by AWOC in 1965. The two later merged to become the UFW.

Pentecostalism: a charismatic religious movement that grew during the second half of the 19th century as an expression of social and theological discontent among the nation's lower and middle-class groups with mainline Protestant denominations. A fundamental tenet of Pentecostalism involves the post conversion religious experience called Baptism of the Holy Spirit. Pentecostalism claims more than 250 million adherents worldwide.

Social Gospel: a Christian intellectual movement launched in the early 20th century that applied Christian ethics to social problems. Its ideas had a lasting impact on the policies of the mainline denominations in the United States, inspiring ecumenical cooperation and participation in the Civil Rights other social justice movements.

Tenney Committee, or California Committee on Un-American Activities: named for California State Senator Jack Tenney, the Committee investigated alleged subversive activities and individuals from 1941-49, including actor Paul Robeson and labor activist Luisa Moreno. Tenney was instrumental in legislating the University of California to implement loyalty oaths for its faculty.

Transnational Migration: refers to migration across borders set in motion by diverse historical forces, including globalization, colonialism, and economic, political or social dislocation. Transnational migrants, sometimes called transborder migrants migrate from one nation state to another, participating simultaneously in social relations in both places. A transnational approach to the study of Mexican migrant labor in the U.S. explores the dynamics of bi-national communities, language and identity, as well as North-South exchanges of ideas and cultures.

Undocumented or unauthorized immigrant (also known as illegal alien): a foreign-born individual who has entered the U.S. without legal authorization, or has stayed beyond the expiration of their visa or other status.

Maria's Story



© George Ballis/Take Stock

"The road was our home, the ground was our table"
 Maria Moreno

Maria Torres Martinez was born in 1920 in Karnes City, Texas, a tumbleweed town whose population today is 3,400. Her family exemplified the rich ethno-cultural diversity of the border region: her mother Leonarda Martinez was a native Mescalero Apache, and her father Vicente Torres was an orphan of the Mexican Revolution. He migrated to the U.S., was adopted by an Anglo family and converted from Catholicism to the Baptist faith. Vicente grew up to be an itinerant preacher and railroad worker. Maria accompanied her father when he preached and grew up to be a preacher herself. She was bilingual Spanish/English, had a second grade education, and an identical twin sister. During the Great Depression, the family weathered tough times, scavenging offal thrown from the cattle trains.

At age 15, Maria married Louis Moreno. With three young children, they joined the Dust Bowl migration, moving to Holtville in California's Imperial Valley. Like the archetypal Joad family in *The Grapes of Wrath*, the Morenos came to California with their extended family in a Model T jalopy. They joined a growing population of

Mexican migrants¹ that made up the majority of West coast farmworkers after the Mexican Revolution and World War I.¹



© Moreno Family

Maria Moreno & children, Holtville

In 1940 Maria joined a Pentecostal congregation at a migrant camp and later became a minister.² At the end of World War II, the Moreno family moved to Salinas, where Maria worked on Cannery Row and Louis worked at a sugar refinery. They augmented their meager income by continuing fieldwork, and the children worked too. By the mid 1950s, there were twelve children and the family moved to the heart of the fruit belt, Tulare County. There they maintained a semi-permanent base, but traveled seasonally, following the harvest from the U.S.-Mexico border as far north as Idaho. Migrant life made regular schooling impossible, and some of the Moreno children never completed elementary school and were functionally illiterate.

¹ Cletus Daniel, *Bitter Harvest-A History of California Farmworkers 1870-194* (Berkeley, Los Angeles, London) 67;

Mae Ngai, *Impossible Subjects: Illegal Aliens and the Making of Modern America* (Princeton and Oxford) 37;

Richard Steven Street, *Everyone Had Cameras-Photography and Farmworkers in California 1850-2000* (Minneapolis and London) 112.

² Arlene Sanchez-Walsh, *Latino Pentecostal Identity: Evangelical Faith, Self and Society*, New York, 16. Vicki Ruiz, *From Out of the Shadows* (Oxford) 43.

NOTE: Although the great majority of Mexican Americans are Catholic, there have been Spanish-speaking Pentecostals in southern California since the early 1900s, and Protestant enclaves throughout the Southwest since the 19th century

Maria first stepped into the public arena in a 1958 article on hunger in *The Fresno Bee* with an account of her son's temporary blindness due to malnutrition. Her testimony created such a stir that the County Welfare Agency had to rescind its policy denying food assistance to migrant workers. The young reporter who wrote the story was Ron Taylor, who went on to be nominated several times for the Pulitzer Prize.³



© George Ballis/Take Stock

Maria Moreno and Peapickers

Maria's first activism was as a volunteer for JFK's presidential campaign. In 1959, she became the only paid female organizer for the fledgling Agricultural Workers Organizing Committee (AWOC), an organization created by AFL-CIO President George Meany. The leadership was comprised of veterans of the 1930s auto industry strikes in Detroit. They did not speak Spanish and had never worked in the fields.⁴ But they did hire field organizers who represented the ethnically diverse farm labor force, including Okies, Mexicans, Filipinos, Yemenis, and African Americans. Maria had a strong following among the AWOC membership as was evident in her being elected official delegate to represent AWOC before the AFL-CIO. It was at that time that Maria met freelance photographer George Ballis, who was so impressed that he began following her with a camera in the hopes of publishing an extended documentary portrait in a major picture magazine.⁵

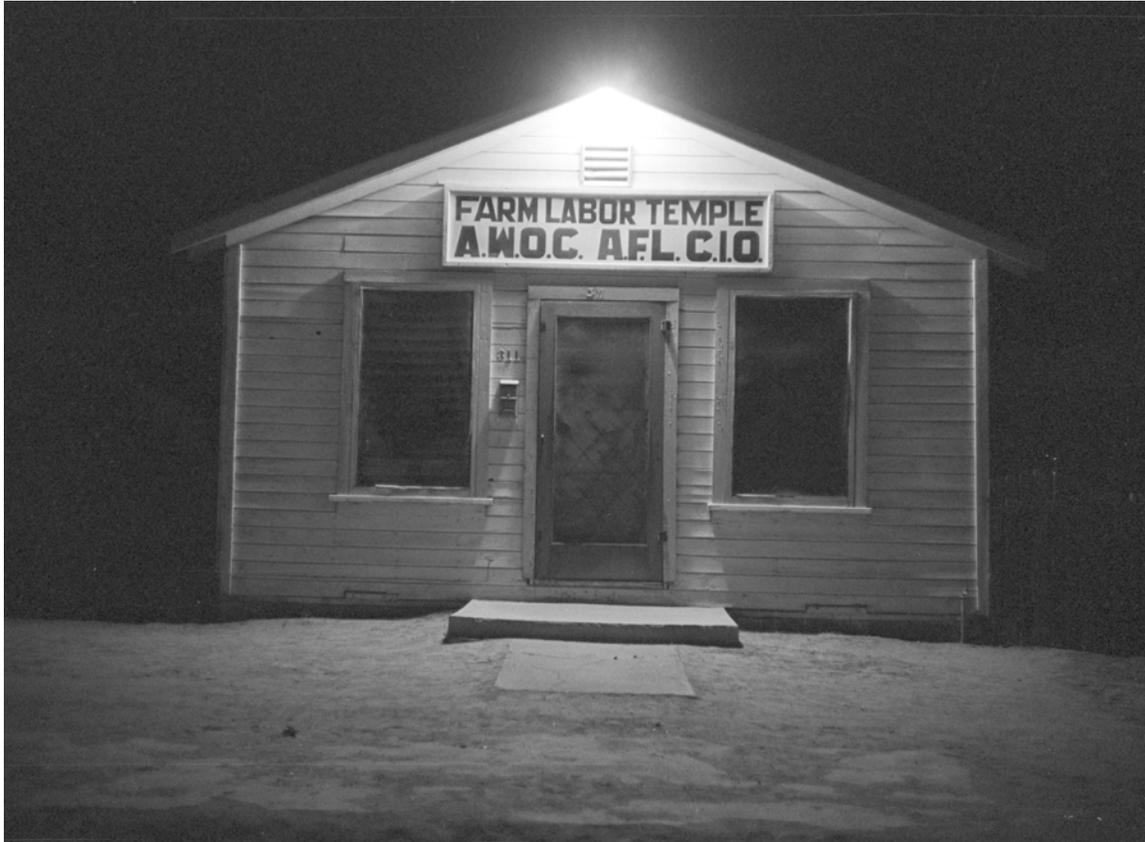
Maria's charisma drew crowds, but her independence got her into trouble with the growers and union bosses. In a bizarre epilogue to the Tenney Committee's suppression of farm labor organizing, Maria became the target of a lawsuit brought by the nation's largest agribusiness firm, the DiGiorgio Fruit Corporation. At a 1960

³ Ronald B. Taylor "Hungry, Jobless Farm Workers Strain Tulare Private Relief Agencies" *The Fresno Bee*, April 2, 1958.

⁴ Interview with Henry Anderson, Education Director of AWOC 1959-62 by Laurie Coyle 2002

⁵ Interview with George Ballis, photographer, by Laurie Coyle 2010

farm worker meeting, she screened *Poverty in the Valley of Plenty*, a film that had been banned by a 1949 libel suit and injunction. All copies were supposed to be destroyed, but some had survived and were being circulated among sympathetic trade unions. Within days, DiGiorgio sued Maria and AWOC, the AFL-CIO, its president George Meany and Ernesto Galarza. DiGiorgio won this suit and the AFL-CIO was fined \$150,000. At that point, Meany cut his losses and AWOC's funding.⁶



©George Ballis/Take Stock

Organizing office, Agricultural Workers Organizing Committee

In an attempt to save their organizing drive, AWOC's rank and file elected Maria and three others to attend the AFL-CIO's 1961 convention in Miami to plead their case. The official slate of speakers at the convention included Eleanor Roosevelt, President Kennedy, Martin Luther King Jr. and Walter Reuther, yet Maria managed to make an impassioned appeal that moved the federation to restore AWOC's funding.⁷

Ironically, after the convention Meany initiated a shakeup of AWOC's staff in which Maria was squeezed out. Between the lawsuit and the speech, Maria had become a thorn in the side of organized labor and the agricultural industry. AWOC never regained momentum, although a few years later it was AWOC's tight knit Filipino locals that went on strike against the Delano grape growers. They were joined by Cesar Chavez's National Farm Workers Association and waged a successful international boycott of the table grape industry, resulting in collective bargaining and contracts for farmworkers. The two groups later merged to form the United Farm Workers (UFW).

⁶ Ernesto Galarza, *Spiders in the House & Workers in the Field* (Notre Dame and London), 147.

⁷ Ronald B. Taylor, *Chavez and the Farm Workers* (Boston), 101.

After leaving AWOC, Maria packed the younger children into the family car and headed for the Arizona desert. Whether her flight was prompted by political pressure, personal crisis or disaffection with the labor movement, she took her activism in a new direction, founding “Pregoneros de Justicia” (trans: Cryers for Justice), a faith-based ministry that served destitute migrants on the U.S.-Mexico border. Maria died of breast cancer at the age of 68, leaving a multi-generational extended family and devoted followers and a small mission in northern Mexico.

Maria Moreno was an anomaly in postwar America: a migrant mother who galvanized support for farmworkers, from the squalid migrant camps in the great Central Valley to JFK’s White House. Although she was apparently defeated, Maria left a compelling legacy: her restless spirit hovers over the unfinished work of improving the lives of our nation’s migrant workers.



© George Ballis/Take Stock

Maria posts flyer, San Joaquin Valley 1960



© George Ballis/Take Stock

House Meeting

"I am Maria Moreno, 40 years old, mother of 12 children. Borne in Karnes City, Texas. Raised in Corpus Christi. Since 1928 I start working in agriculture. I been a worker all my life. I know how to handle a man's job like a man and I'm not ashamed to say it. I'm America citizen and I'm talking for justice."

1961

Themes

The next section explores the salient themes of Maria Moreno's life and work, framing her story within 20th century migrant history while making a case for its continued relevance to contemporary humanities questions. We draw on an evolving analytical discourse regarding migrant labor, immigration, family life, gender and the role of documentary photography, referencing a range of scholarly perspectives and controversies. The themes are summarized as follows:

- 1. Mexican Transmigration and America's Mythic Melting Pot**
- 2. Migrant Labor and the American Dream**
- 3. Militant Motherhood: Gender and family in Mexican migrant communities**
- 4. Religious faith and social activism in Mexican migrant culture**
- 5. Mexican Migrants and the Hollywood Blacklist: retrieving the legacy of Cold War labor purges**
- 6. Picturing justice: how documentary photography shaped the national discourse on migrant labor in the postwar period**



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Migrant home, California

1) Mexican Transmigration and America's Mythic Melting Pot

Maria Moreno's life is emblematic of the migration patterns that transformed the American West in the 20th century, and her story offers viewers a nuanced understanding of the complexities of Mexican American identity. The daughter of a Mexican national orphaned by the Mexican Revolution and a Native Mescalero Apache, Maria's roots were indigenous, Mexican and Texan. Spanish was her first language and the United States her citizenship. Maria's bilingual and bi-cultural identity is representative of a broader community of Mexican and Mexican American migrants whose connection to the area goes back generations, and in some cases hundreds of years.

Although the icons of rural poverty during the Great Depression are the Okie and Arkie Dust Bowl refugees, thousands of Mexican families were uprooted from the land as well. Like Cesar Chavez, whose family lost their farm to foreclosure and who grew up to lead a national movement for farmworker rights, Maria Moreno joined the migrant stream of the 1930s. She worked on Steinbeck's Cannery Row during World War II. Her demands for justice resonated with the civil rights movements taking shape in postwar America. At the same time, Maria's culture, language and faith tied her to a community of Mexican migrants for whom she became an effective spokesperson.

In the past, scholars have tended to view Mexican migration patterns as an exception to the dominant immigration paradigm explicated in classic histories like Oscar Handlin's *The Uprooted* and John Higham's *Strangers in the Land*. However, more recent scholarship has challenged the model of permanent settlement and assimilation. Works such as economist Michael Piore's *Birds of Passage* provide

detailed evidence of the widespread incidence of back-and-forth migration by European immigrants. Although some immigrants came with the idea of permanent settlement, including Irish famine refugees and Eastern European Jews, many immigrants viewed their sojourns as temporary, or they made numerous trips between their country of origin and the U.S. (Italians had the highest rate of return, at around 60%).⁸

In light of these global patterns, Mexican migration is less of an anomaly in U.S. immigration history. Historian Devra Weber describes Mexican transnational migration as a fluid process of adaptation and retrenchment, wherein migrants have tended to retain their cultural identity and patriotic feelings for Mexico while building new lives and allegiances to the United States.⁹ Such perspectives arise less from normative cultural factors than from a shared history and geography between the U.S. and Mexico, resulting in a simultaneous presence of multiple generations, from recent immigrants to Mexican Americans here since the “border crossed them” at the conclusion of the 1848 U.S.-Mexico War; extended cross-border kinship and community networks; continuous waves of migration with cyclical paroxysms of U.S. repatriation and deportation of Mexican nationals; persistent language, culture and socio-economic indicators; and mixed national status within families. Anthropologist Patricia Zavella describes this phenomenon as transnational subjectivity—the experience of being at home in more than one geographic location engendering a “bifocal” point of view.¹⁰

In *Beyond the Border*, sociologist Edward McCaughan argues that Mexican migration must be viewed as half of a reciprocal equation in which American investments flowing south have contributed to the massive social displacement driving migration north.¹¹ When viewed through the prism of transnational migration, Mexican migration is a continuum that includes American citizens, Mexican nationals, and indigenous communities on both sides of the border whose citizenship may be contested or legal status ambiguous. These complex dynamics and identities resist simple binaries.

Although this more recent scholarship has challenged or debunked the classic immigration paradigm, public perceptions remain fixed on the settler/Melting Pot model, revealing anxieties about immigration’s impact on shifting demographics. Through Maria Moreno’s story, *Adios Amor* will put a human face on these new scholarly perspectives on complex migration patterns.

2) Migrant Labor and the American Dream

In exploring Maria Moreno’s world, viewers will get an intimate look at the nature of farmwork and discover the ethnic diversity of migrant farmworkers: perhaps their own ancestors got their start in America harvesting the food on our nation’s tables. During the scripting phase, we will develop the parallels between Maria’s life and this broader story. In consultation with scholars Hahamovitch, Street, Weber and Zavella, we will define the scope of this digital humanities content, create a detailed outline on the diversity and history of these migrant groups, and identify audio-visual elements, including archival photos, testimonies and music.

⁸ Michael Piore, *Birds of Passage—Migrant Labor and Industrial Societies* (Cambridge), 148-151.

⁹ Debra Weber, *Dark Sweat, White Gold: California Farm Workers, Cotton, and the New Deal*, Berkeley (Los Angeles and London), 56.

¹⁰ Patricia Zavella, *I’m Neither Here Nor There: Mexicans Quotidian Struggles with Migration and Poverty* (Durham and London), 8.

¹¹ Peter Baird and Edward J. McCaughan, *Beyond the Border* (Berkeley), 37.

Among the lowest paid and most arduous occupations, agricultural work has been a portal for new immigrants entering the American economy. While some ethnic groups gravitated toward migrant farm work for structural reasons, including racial stratification, legal status, lack of language, education and skills, others groups were recruited by government mandate, labor importation programs and even forced labor campaigns when the United States was on war footing.¹²

California's migrant workers have generally been stratified along ethnic and racial lines, living in camps segregated from each other and the larger society, specialized in different crops, and been pitted against one another to suppress wages and undermine organizing.¹³ Historian Cindy Hahamovitch summarizes thus: "...California growers were able to defeat farmworkers' organizational efforts with ethnic reserve armies. When Chinese contract laborers organized in the mid-nineteenth century, the Japanese arrived...When the Japanese organized and demanded higher wages, growers turned to Filipinos. White and African American workers flooded the labor pool in the 1930s, and Mexicans and Mexican Americans were available all along."¹⁴

Notable attempts to forge inter-ethnic alliances among farmworkers included the International Workers of the World, who recruited non-white timber and agricultural workers in the early 20th century; the 1910 Japanese-Mexican strike against Oxnard beet growers; and the 1933 Mexican-Anglo cotton strike in San Joaquin County. The United Cannery, Agricultural, Packing, and Allied Workers of America organized multi-ethnic workers during the 1939 Madera cotton strike, and succeeded in gaining collective bargaining rights for food processing workers, such as female Mexican American pecan shellers in San Antonio, Texas.¹⁵

But militant organizing did not result in a permanent union for food workers. With farm lobbyists and the media raising the specter of field workers holding a hungry nation hostage, local, state and federal agencies sided with the growers' need for tractable labor over migrants need for a living wage. As surely as vigilante violence, prison terms and deportations of so-called agitators, the combined power of legislative, judicial and executive action sealed the fate of migrant workers.

In a historic congressional compromise, northern Democrats acquiesced to their southern colleagues' demands to exclude farmworkers from the 1935 National Labor Relations (Wagner) Act, which recognized the right to organize and bargain collectively; 1935 Social Security Act, which provided social insurance for the elderly; and 1939 Fair Labor Standards Act, which established a minimum wage.¹⁶ Throughout the 1940s-50s, farm labor organizing faltered as Okies and Arkies left the fields to work in wartime industries, while the Bracero importation program supplied a large pool of Mexican workers that kept wages low.

Migrant farm labor has generally followed broader labor markets patterns, with immigrants moving up and out within 2-3 generations. On the West Coast, the Chinese, Japanese, Armenians, Sikhs, Filipinos, Yemenis, Mexicans, and more recently Southeast Asian Hmong refugees, along with Mixtec, Zapotec, Triqui, Mayan and other indigenous groups from Mexico, have contributed to making California

¹² Hahamovitch, Cindy, *The Fruits of Their Labor: Atlantic Coast Farmworkers and the Making of Migrant Poverty, 1870-1945* (Chapel Hill and London), 92, 168.

¹³ Daniel, 82.

¹⁴ Hahamovitch, 200.

¹⁵ Ruiz, Vicki, *From Out of the Shadows* (Oxford), 79.

¹⁶ Ngai, 136.

the nation's cornucopia and the world's eighth largest economy.¹⁷ On the east coast, successive waves of Italian, African American, Jamaican, Bahamian, Puerto Rican and more recently Mexican migrant workers have harvested the crops. Increasingly, the infusion of newly arrived migrants, often without legal authorization, has created a permanent underclass whose status excludes them from participation in the promise of American democracy.



© George Ballis/Take Stock

Maria Moreno organizes Anglo, Filipino, African American migrants

When Maria began organizing for the Agricultural Workers Organizing Committee in 1959, California's farm labor force included dwindling numbers of Okies, Arkies and African Americans who had arrived during the Dust Bowl migration; a cohesive community of Filipinos who began arriving in the 1920s after the Johnson Act excluded Chinese and Japanese immigrants; a small number of Native Americans, Anglo fruit tramps and Skid Row day laborers; and Mexican Americans and Mexican nationals, who were the majority in the fields. Within five years, this diverse workforce was gone. Although Filipinos started the 1965 California grape strike, Cesar Chavez's farmworker movement was overwhelmingly Mexican American. Their core demands for racial equality and economic justice would be embraced by many Americans as a struggle for civil rights.

¹⁷ Fox, Jonathan. "Reframing Mexican Migration as a Multi-Ethnic Process." *Latino Studies* IV, no. 1: 39-61, 2006.

Fox, Jonathan, and Gaspar Rivera-Salgado, eds. *Indigenous Mexican Migrants in the United States*. La Jolla: Center for U.S.-Mexican Studies and Center for Comparative Immigration Studies, UCSD, 2004.



©George Ballis/Take Stock

Maria Moreno, grandmother Leonarda, daughters

3) Militant Motherhood: Gender and family in Mexican migrant communities

According to Henry Anderson, a historian who was AWOC's director of research from 1959-61, Maria Moreno's "fire in the belly" was her children's hunger. The reader may ask what is the humanities significance of a maternal drive as old as human history. In *Adios Amor*, viewers will learn about how Maria Moreno integrated motherhood and her militant participation in the labor movement. Beyond Maria's story of individual initiative, Maria's grown children attest to the extended family networks and working class culture that supported their mother's activism.

Although Maria's leadership role in AWOC, a male dominated labor union, was exceptional, her participation in community organizing had antecedents. Historian Devra Weber describes how land expropriations in the late 19th century, coupled with the Mexican Revolution from 1910-20 caused massive social upheaval in the Mexican countryside, displacing communities and separating families. In *el Norte* these economic and political refugees regrouped and developed networks of extended families, mutual aid societies (*mutualistas*) and kinship (*compadrazgo*). These bonds of reciprocity and mutual obligation laid the groundwork for union organizing and other collectivist goals. Migrant life was full of depredations, but crop cycles and the complex web of migrant society provided a degree of stability and organization.¹⁸

Whereas Chinese, Japanese and Filipino farmworkers migrated solo and worked in all male crews, Mexican migrants worked in family units. Since children participated

¹⁸ Weber, 10.

in migrant labor, mothers' economic and nurturing functions were not dichotomized into separate private/public spheres¹⁹ Migrant mothers were at the forefront of struggles to improve camp housing and sanitation, and made child labor a primary concern.²⁰

Unlike Rosie the Riveter pushed out of the postwar workforce, or the prototypical 1950s white, middle class housewife, Mexican mothers remained breadwinners whose participation in community life belies culturally loaded stereotypes of compliant females. With the exception of a few notable figures like Dolores Huerta, the contributions of Mexican American women in the movements for civil rights and economic justice have not been widely recognized. Maria Moreno is representative of a multitude of women who have worked behind the scenes. *Adios Amor* and its related digital humanities components will expand the record of women's contributions and encourage students to research female role models and become historians of their own communities.

Scholars Ruiz, Sanchez Walsh and McCaughan will assist us during the scripting and digital humanities development phase to create a detailed outline for our web-based gallery of Chicana/Latina labor and civil rights leaders and related lesson plans.



©Ernest Lowe/Take Stock Father Tom McCullough ©Elida Moreno Maria and Louis Moreno

4) Religious faith and social activism in Mexican migrant culture

Religious faith played a formative part in migrant women's activism, including Maria Moreno's. Although the Catholic Church often acted as a powerful enforcer of the social status quo, religion was also a source in the formation of migrant workers' social justice agendas. The iconic banners of the Virgin of Guadalupe alongside the American flag at the head of farmworker marches announced the deeply spiritual

¹⁹ Denise Segura, "Working at Motherhood: Chicana and Immigrant Mexican Mothers and Employment" in *Women and Migration in the U.S.-Mexico Borderlands*, Durham and London, 369, and *Mothering: Ideology, Experience and Agency*, ed Evelyn Nakano Glenn, Grace Chang and Linda Rennie Forcey, 211-36, New York, 1994.

²⁰ Alicia Schmidt-Camacho, *Migrant Imaginaries*, New York and London, 136.

roots of the Mexican American civil rights movement. Although the Church hierarchy officially remained neutral, religious faith gave migrants a sense of moral authority in demanding their rights as *children of God*.

In the early 1950s, a group of young Catholic priests from northern California formed the "Mission Band" to minister to Mexican migrants. They traveled throughout the state's labor camps, saying Mass and offering the Sacraments, and preached a Social Gospel based on Pope Leo XII's *Rerum Novarum* (labor encyclical). Father Donald McDonnell became an early mentor to Cesar Chavez and Father Tom McCullough established the Agricultural Workers Association, a precursor to AWOOC. The group was "disbanded" in 1959 when their Archbishop caved to pressure from Catholic growers.²¹ But throughout the 1960-70s, Cesar Chavez and the United Farm Workers attained legitimacy in the eyes of farmworkers and the general public through the high profile participation of religious clergy in the movement.

Not all Mexican migrants were Catholic. Since the 1850s, a growing albeit small minority of them joined Protestant sects. Maria Moreno was raised a Baptist and became Pentecostal when she migrated to California. Historian Arlene Sánchez Walsh argues that Pentecostals were at odds with traditional Evangelicals because of their loosening of tightly proscribed boundaries of idealized feminine spirituality. Male and female Pentecostal preachers traveled and preached together. In trancelike states men and women fell to the floor, "side by side in the most unseemly and immodest way."²² In spite of Biblical precepts regarding women's subservience, Pentecostalism was non-hierarchical, allowing for individual initiative and women's leadership. Some denominations allowed women to be ordained, although within these boundaries most women operated in an auxiliary capacity.

Pentecostals have used the language of empowerment, invoking "la Victoria" (Victory) "guerreros de Dios" (God's warriors) and more. At a recent Pentecostal service in Yuma, Arizona, Project Director Laurie Coyle heard a sermon in which the minister invoked a slogan made famous by Cesar Chavez: "Dios nos enseña que *sí se puede!*" (God teaches us that *Yes We Can!*) However, Pentecostalism does not share the tenets of the Social Gospel or Liberation Theology movements.

Given the eschatological foundations of evangelical theology, the film will examine how Maria Moreno squared her labor activism with its struggle for socio-political goals, and her Pentecostal ministry. Maria seems to have juggled her roles as minister and labor organizer during the AWOOC years. After she left AWOOC, she founded a faith-based group called "Pregoneros de Justicia" (Cryers for Justice). Did Maria's ministry conflate religious salvation and political empowerment, or was it a retreat from social justice goals? During the scripting phase, historian and professor of theology Arlene Sanchez Walsh will assist us in interpreting Maria's leadership in these distinct spheres, and provide insight into the cultural and gender aspects of contemporary evangelism. *Adios Amor* will encourage viewers to reflect on the complex convergence of the spiritual and secular in American life, as well as the frictions between these spheres.

²¹ Joan London and Henry Anderson, *So Shall Ye Reap*, XX, 84-97.

²² Sanchez-Walsh, 5.



©George Ballis/Take Stock

Maria Moreno screens film at migrant labor camp

5) Mexican Migrants and the Hollywood Blacklist: retrieving the legacy of Cold War labor purges

Over the course of research & development for *Adios Amor*, a persistent mystery has been raised by most of our interviewees: why did Maria Moreno leave the farm labor movement and what happened to her? Their conjectures and clues have moved both the research and the “plot” forward. A second fascinating mystery for me as a filmmaker regards what movie Maria Moreno was screening in numerous photographs that show her with a movie projector at outdoor organizing meetings. Most interviewees have shrugged, although one guessed the movie would have been *Salt of the Earth*, an independent feature made by blacklisted Hollywood filmmakers. We did not anticipate that there would be a dramatic linkage between the two mysteries, but Maria’s brush with Cold War film censorship suggests otherwise.

In *The Great Fear: The Anti-Communist Purge under Truman and Eisenhower*, British historian David Caute presents an encyclopedic survey of how Cold War purges paralyzed American trade unions, forced hundreds out of jobs and led to deportations of activists—non-citizen and citizen alike. Numerous books and major motion pictures, from *The Way We Were* (1973) to *Good Night and Good Luck* (2005), have told the story of the McCarthy era repression of writers, journalists and moviemakers. Caute details how the “Red Scare” had a bigger—although less widely known—impact on blue-collar workers: “The persecution of the radical minority within the American working class has gone largely neglected by all except the most specialized historians.”²³ *Adios Amor* will shed light on a fascinating and little

²³ David Caute, *The Great Fear: The Anti-Communist Purge under Truman and Eisenhower*, XX, 360.

known chapter of this controversial period in American history, revealing the heavy burden it placed on Mexican migrants.

During the Cold War, farmworkers had no national labor union to protect them or act as a lightning rod. Historian Vicki Ruiz has documented the impact of Cold War politics on Latino activists who had been involved in organizing field and cannery workers since the 1930s. Since many had not achieved full naturalization, they were vulnerable to expulsion or deportation.²⁴ Luisa Moreno (no relation to Maria), who had been a leader of the Communist associated United Cannery, Agricultural, Packing, and Allied Workers of America, was declared a “dangerous alien” by California’s Joint Fact-Finding Committee on Un-American Activities (Tenney Committee). Refusing to testify against the International Longshoremen and Warehousemen Union leader Harry Bridges, Moreno was arrested and left the country voluntarily under warrant of deportation.

An interesting twist to the Red Scare was the suppression of films whose protagonists were Mexican American workers. Made by blacklisted Hollywood filmmakers, *Salt of the Earth* told the story of striking Arizona copper miners, and featured actual strikers as actors in the film. The production was stymied every step of the way. Hollywood technical unions prohibited their members from working on the production; film laboratories were pressured to refuse to process the footage. In perhaps the most egregious instance, INS officials detained leading lady Rosaura Revueltas, who possessed a valid work visa. After interrogation she was deported, and filmmakers Biberman and Wilson had to finish the film without her.²⁵

A more obscure film had a direct impact on the life of Maria Moreno. In 1948, the Hollywood Film Council produced *Poverty in the Valley of Plenty*, a 20-minute agitprop documentary about the National Farm Labor Union and their strike against DiGiorgio Farms, the nation’s largest agricultural corporation. A congressional subcommittee whose members included Richard Nixon, released a report that “lashed the Farm Labor union...and indicted the union film on multiple counts of defamation.”²⁶ The DiGiorgio Corporation sued the NFLU and the Hollywood Film Council for “alleged falsehoods” including use of migrant camp footage not actually shot at DiGiorgio Farms. In an out of court settlement that ruined the union and broke the strike, an injunction prohibited the distribution of *Poverty in the Valley of Plenty*, and all copies of the film were ordered destroyed.

But at least one copy survived and resurfaced when Maria Moreno screened it for farm workers a decade later. It is likely that rank-and-file organizers were unaware of the injunction, but Di Giorgio quickly sued. The plaintiffs were George Meany and the national AFL-CIO, the Agricultural Workers Organizing Committee, its leadership, former NFLU director Ernesto Galarza, and Maria Moreno—the sole farmworker and female named in the suit. This second lawsuit resulted in conviction, a fine of \$150,000. It was at this time Maria left AWOC and fled to Arizona.

Unlike UCAPAWA leader Luisa Moreno, Maria Moreno was not affiliated with a “subversive” political organization. But in strategic and symbolic terms, the departure of an outspoken leader like Maria was a setback in the struggle for farmworker rights. American Studies scholar Alicia Schmidt Camacho argues that the

²⁴ Ruiz, Vicki, *Cannery Women, Cannery Lives* (Albuquerque), 112-123; and *From Out of the Shadows* (Oxford), 84.

Schmidt Camacho, 117.

²⁵ Herbert Biberman, *Salt of the Earth: The Story of a Film*, New York and Sag Harbor, 114.

²⁶ Galarza, 3.

combined firings and deportations of the 1950-60s disrupted the legacy and organizational memory of earlier migrant labor struggles. Cold War labor purges intimidated farmworkers from participating in activities that might brand them un-American.²⁷ In the 1960s, Cesar Chavez and the NFWA had to work hard to overcome farmworkers' fears, suspicions and pessimism.

Perhaps Maria Moreno was just ahead of her time. Certainly she lacked a viable strategy and the support of a stable union to sustain her efforts—elements that Cesar Chavez and the United Farm Workers developed and exercised effectively in the coming years. But ultimately, the movement was unable to sustain its victories over the long haul. New generations of migrants work in the nation's fields today. Most don't know the legacy of Cesar Chavez or Maria Moreno.

Stories like Maria's offer visible proof and a vital link to Mexican migrants' past struggles for civil rights. Rosaura Revueltas is gone, but her performance in *The Salt of the Earth* offers a compelling testament in celluloid. In *Adios Amor*, a history emerges through the photographs like negatives in a darkroom from obscurity to light.



©Bob Fitch/Take Stock George Ballis & Cesar Chavez 1975

George Ballis with Moreno Family 1961

6) Documentary Photography and Democracy: how documentary photography shaped the national discourse on migrant labor

The roots of documentary photography go back to Jacob Riis, the Danish émigré reporter/photographer whose portrait of tenement poverty, *How the Other Half Lives*, shook the Progressive Era. In the following decades, Lewis Hine's "radically reformativ" pictures of child labor and industrial life, "redefined the practice of American photography, its social work and its aesthetic work, its content and its form," according to photo historian Alan Trachtenberg.²⁸ Documentary photography came into its own in the 1930s, when a broader Social Documentary movement encompassing photography, literature, journalism and the performing arts, gained prominence. Historian William Stott has called this work "a radically democratic genre" whose purpose was to engender empathy or rage on part of the viewer.²⁹

²⁷ Schmidt Camacho, 159.

²⁸ Alan Trachtenberg *Reading American Photographs*, XX, 164.

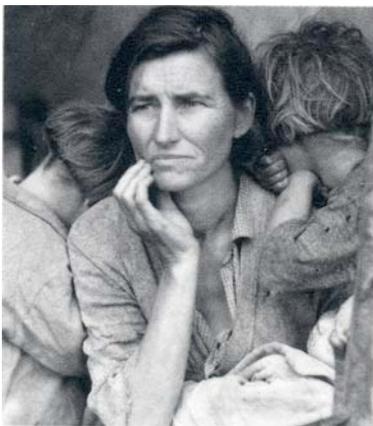
²⁹ William Stott, *Documentary Expression and Thirties America*, XX, 49.

Under the federal Relief Administration (RA), and later the Farm Security Administration (FSA), a team of photographers including Jack Delano, Walker Evans, Dorothea Lange, Russell Lee, Carl Mydans, Gordon Parks, Arthur Rothstein, John Vachon and Marion Post Wolcott, set out across America to document the plight of farmers and migrant workers during the Great Depression. Stott makes the case that the project's goals extended beyond documentation to educate and publicize, furthering the propaganda objective of fostering support among the general populace for FDR's New Deal programs. Historian Richard Street makes the case that documentary photography played such a formative role in shaping the migrant narrative that the two become synonymous in the American imagination.

A second wave of documentary photography arose during the post-World War II period of affluence. Unlike the FSA photographers, they lacked government patronage and worked independently. It was the Golden Age of the picture magazine, and *Life* and *Look* presented their images to millions. The new practitioners, including George Ballis, Harvey Richards and Ernest Lowe had studied with or drew inspiration from the New Deal's most famous photographer, Dorothea Lange. They were mavericks that identified with the causes they photographed. Some, like Jon Lewis, even followed the harvest and did occasional field work.³⁰ Others, like George Ballis, they developed long term relationships with their subjects, as had James Agee and Walker Evans in their groundbreaking 1939 work *Let Us Now Praise Famous Men*.

George Ballis and his cohorts believed that photography could shift the balance of power by providing a counter-narrative to the postwar social consensus of abundance and conformity. Like their 1930s counterparts, they exposed the dire conditions of migrant life. But a new spirit of agency animates their images: in portraying beauty and strength not victimization, the Maria Moreno photos challenge the viewer's sense of pity, demanding not charity but simple justice.

Through the testimony of photographers George Ballis and Ernest Lowe, as well as the creative treatment of their negatives, proofs and prints, *Adios Amor* will explore how postwar documentarians envisioned their messages, enhancing the viewer's understanding of the photographer's vocation. During the scripting phase, Professors Street and McCaughan will advise us in framing these historical, ethical and aesthetic themes, as well as in developing the content for our online exhibit of farmworker photographs.



Lange's Migrant Mother



Ballis' Maria Moreno



Lowe's Mrs. Woodrow Wilson

³⁰ Street, 400.

C. CREATIVE APPROACH AND FORMAT

Format

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Approach

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Style & Audiovisual Elements

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Story & Structure

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(b) (4)



©George Ballis/Take Stock

Maria naps between organizing meetings

Point-of-View & Voice

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(b) (4)



Characters

(b) (4)



Web Components & Resources

MiHistoria, the project's companion website will widen the film's "portrait" lens with interactive features and resources devoted to the migrant experience. A relevant example using maps, timelines and B&W period photography is <http://www.pbs.org/wgbh/americanexperience/freedomriders/>; another is <http://www.ourmothertongues.org/Home.aspx>. Before launch, digital content will be vetted by our humanities advisors. After launch, user-generated content will be vetted by project staff. During the scripting phase, Project Director Laurie Coyle, Content Developer and design team will consult with our humanities advisors and education and outreach consultants to make content and design decisions and create a preliminary prototype for www.MiHistoria.net. We will explore the feasibility and appropriateness of the following components:

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(b) (4)

Related productions

Below is an overview of existing films about migrant labor, farmworkers and Mexican American women. *Adios Amor* is different and original in its “docu-detective” style, as well as its focus a migrant mother as protagonist.

Public television has presented two major programs about Cesar Chavez and the farmworkers: *The Fight in the Fields: Cesar Chavez and the Farmworkers’ Struggle* (1997) by Rick Tejada-Flores and Ray Telles, and an episode about the grape strike by Sylvia Morales in the series *Chicano! A History of the Mexican-American Civil Rights Movement* (1996). *Adios Amor* is not a revisionist history of that movement or a rehash of those documentaries, which are still widely used in the classroom (although they are in danger of falling out of distribution due to the high cost of re-licensing stock footage, as was the case until recently with *Eyes on the Prize*).

Among feature films that address Mexican migration and working women, two of the best are Robert Young’s *Alambrista!* (1977) and David Riker’s *La Ciudad/The City* (1999). Other significant works about migrant workers include the following classics: John Ford’s *The Grapes of Wrath*, Pare Lorentz’s *The Plow that Broke the Plains* and John Flaherty’s *The Land*, all made in the latter years of the Great Depression. The most famous documentary about migrant farm workers remains Edward R. Murrow’s CBS production, *Harvest of Shame* (1960). In the 1960s, several independent and network documentaries were made about the grape strike and boycott, including Charles Kuralt’s *State of the Unions*, King TV’s *Huelga*, the AFL-CIO’s *Birth of a Union*, Harvey Richard’s *The Harvesters and \$1.25*, Rick Tejada-Flores’ *Si Se Puede*, Themes TV’s *Bitter Harvest* and the UFW’s *Fighting for Our Lives*. Most are out of circulation, although copies can be found in libraries and university collections.

Documentaries about Mexican women workers include Lourdes Portillo’s *Señorita Extraviada* (2002), about the murder of young factory workers in Ciudad Juarez; Almudena Carracedo’s *Made in LA* (2007), about female garment workers fighting for better working conditions; and Sylvia Morales’ *A Crushing Love: Chicanas, Motherhood and Activism* (2009), which honors five well-known Latina activists juggling career and motherhood.

Documentaries on related subjects currently in progress include Carl Byker and Ruben Martinez’s *Borderlines* about the U.S.-Mexico border; Marissa Aroy’s *The Delano Manongs* about the forgotten Filipino heroes of the farmworker movement; and *The Latino Americans*, an eight-part series by WETA and LPB that will begin production in 2012. Their episode on the 1960s-70s will feature two very famous Mexican American women, Dolores Huerta and Joan Baez.

D. AUDIENCE

Maria's story has resonance for anyone whose ancestors immigrated to, or migrated within, the United States in search of a better life—a very broad audience indeed. *Adios Amor* will have special appeal for the growing number of history and genealogy buffs that have pored over family albums, searched for family records, or listened to an elder relative share their life story. The excitement of the search, the joys of revelations and frustrations of missing clues, can inspire viewers to undertake their own journeys of discovery.

In addition *Adios Amor* will appeal to diverse demographic groups who watch public television or seek media online, including Latino Americans wanting to broaden the historical record of their civil rights struggles; “baby boomers” that came of age when Cesar Chavez burst onto the national scene in the 1960s; photography lovers, who will enjoy the powerful images as well as the colorful and quirky photographers who share their “war stories”; and women drawn to the film's counter-narrative, making the invisible contributions of working mothers count as history.

A special target audience for the film is young Chicanas/Latinas, especially first generation students and their immigrant elders. A growing body of research attests to the urgent need for services and interventions in the lives of young Latinas. Their dropout rate is three times higher than their Anglo peers. Only 30% of Latina high school students are enrolled in college preparatory classes. We will engage this core constituency through a combination of grassroots, online and broadcast presentations.

Engagement & Interactivity

Our goals in producing *Adios Amor* and its companion website is to present a nuanced history and complex humanities perspectives of migrant life, instead of engaging in policy debates or polemics. We believe that our strong storytelling, compelling visuals, innovative docu-detective strategy and interactive tools will engage viewers and inspire them to participate in the humanities as content users, content creators, storytellers and community historians (see details of interactivity above in [Creative Approach and Format](#)).

Adios Amor will be the centerpiece of an ancillary outreach and storytelling initiative that provides tools and templates for Latino students to create short digital stories about themselves and community members. The objectives of the initiative are 1) to empower young Latinos through personal storytelling; 2) to promote intergenerational understanding through storytelling with elders and other role models; 3) to encourage dialogue and self-reflection around issues of cultural pride and self-esteem. Relevant models are <http://bridgethegulfproject.org/> and <http://storycorps.org/>

Distribution & Outreach

Looking toward public television broadcast, we are seeking funds from Latino Public Broadcasting, which has a strong track record as a presenter of programs to public television strands, including the American Experience, P.O.V., Independent Lens, as well as its own series VOCES, broadcast via American Public Television. (see letter of interest from Northern California Public Broadcasting/KQED). My last documentary *OROZCO: Man of Fire* aired on the national PBS series AMERICAN MASTERS, and the relationships I built with PBS and other broadcasters will help in leveraging interest.

We will seek simultaneous release of a Spanish-language version on public television's V-Me channel.

Likewise, we are discussing educational outreach and distribution with our advisors and Women Make Movies. They have identified the following academic conferences for screenings and panel presentations: the Latin American Studies Association, Berkshire Conference of Women Historians, National Association for Chicana and Chicano Studies, American Historical Association, Organization of American Historians, Labor and Working Class History Association, National Association for Ethnic Studies and Western Association of Women Historians.

During the scripting phase, we will convene planning meetings with organizations to build networks nationally of our target audiences. We have already created partnerships with Chicana/Latina Foundation in San Mateo, Lideres Campesinas in Oxnard; Frente Indígena Oaxaqueño Binacional in Fresno; and Mujeres Unidas in San Francisco. In addition, we have screening commitments from the Museum of Farm Labor and Agriculture in Visalia and de Young Museum in San Francisco.

E. RIGHTS AND PERMISSIONS

Permission to reproduce the acquired materials in *Adios Amor* belongs to the various rights holders, including public and private archives and personal collections. I have excellent access to the materials in part due to my work in 1995-97 on *The Fight in the Fields*, and have visited the major farm labor archival collections nationwide. The producers Rick Tejada-Flores and Ray Telles have granted me access to digi-beta masters transferred for *The Fight in the Fields*. In those cases the project will pay the license fees without incurring the cost of new reproductions or transfers—a considerable savings. Most important, I have an executed agreement with Take Stock, the archive that manages George Ballis' photos of Maria Moreno. (b)

(4)
The estimated cost for rights & reproductions is \$33,000 for the film and \$25,000 for the web-based materials. In addition, I have signed releases from Maria Moreno's descendents to film her story, and will secure releases with all interviewees, participants and locations.

F. HUMANITIES ADVISORS

Cindy Hahamovitch Ph.D. is Professor of History at the College of William & Mary, where she teaches 19th and 20th century US history, including courses on labor and migration. She is the author of *The Fruits of Their Labor: Atlantic Coast Farmworkers and the Making of Migrant Poverty, 1870-1945* (UNC Press 1997) and *No Man's Land: Jamaican Guestworkers in America and the Global History of Deportable Workers* (Princeton, 2011). Professor Hahamovitch was born and raised in Montreal, Canada, and has a 1992 Ph.D. from the University of North Carolina-Chapel Hill. She is past-president of the Southern Labor Studies Association and current Reviews Editor for *Labor: Studies in Working-class History of the Americas*. Professor Hahamovitch will provide a comparative regional analysis and expertise on the role of the federal government in shaping the farm labor market, sharpening our understanding of the complex structural forces that have shaped migrant life.

Edward McCaughan Ph.D. is Professor and Department Chair of Sociology at San Francisco State University. His scholarly work includes *Art and Social Movements: Cultural Politics in Mexico and Aztlán* (forthcoming); *Reinventing Revolution: The*

Renovation of Left Discourse in Cuba and Mexico; and *Beyond the Border: Mexico and the U.S. Today*. Professor McCaughan's expertise in Mexican immigration and postwar social movements has guided me in developing a critical understanding of the social landscape in which Maria Moreno worked, including McCarthyism, the Bracero program, farmworker organizational structures and the role of art and photography in social movements. He has also introduced me to a range of scholarly literature about motherhood and activism, broadening the discussion to include comparisons by historical period, socio-economic class, ethnicity and religion.

Vicki Ruiz Ph.D. is Dean of Humanities and Professor of History and Chicano Studies at UC Irvine. She was an interim presidential appointee to the National Council on the Humanities and is a member of the Latino Advisory Council, Smithsonian National Museum of American History. Ruiz's many publications include *From Out of the Shadows: Mexican Women in Twentieth-Century America*; *Unequal Sisters: An Inclusive Reader in U.S. Women's History*; *Cannery Women, Cannery Lives: Mexican Women, Unionization and the California Food Processing Industry, 1930-1950*; and *Latinas in the United States: A Historical Encyclopedia*. Professor Ruiz is a pre-eminent historian who has made pioneering contributions to women's and labor history. She is currently working on the biography of (b) (4) [REDACTED], and her critiques have sharpened the biographical and historical focus of the film.

Arlene M. Sánchez-Walsh Ph.D. is Associate Professor of Church History & Latino/a Church Studies at Azusa Pacific University. Her first book, *Latino Pentecostal Identity: Evangelical Faith, Self, and Society* won the Hispanic Theological Initiative's Book Award in 2005. She has authored over a dozen articles and book chapters on the subject of Latino/a Pentecostalism, and has served as a media expert for outlets such as the New York Times, Wall Street Journal, On Being with Krista Tippett, and served as an expert on Latino/a religious history for the PBS series, *Religion in America*. Sánchez Walsh's current projects include a textbook on Pentecostalism in America, and a monograph on Latino/s and the prosperity gospel. Her current research is on race, ethnicity, and American Pentecostalism. Professor Sánchez-Walsh will provide a socio-historical perspective on Latino Pentecostals, assist us in analyzing Maria's recorded sermons, and help us navigate the complex question of her leadership in both secular and religious spheres.

Richard Steven Street Ph.D. is Distinguished Visiting Professor at the James Weldon Johnson Institute for Advanced Interdisciplinary Studies, Emory University. He is a photo historian, photographer and founder of Streetshots agricultural photography. Street has also been a Fellow with the National Endowment for the Humanities and the Ailsa Mellon Bruce Senior Fellow at the National Gallery of Art. He has been awarded a Guggenheim Fellowship, Howard Chapnick Award for Photojournalism from the Eugene Smith Memorial Foundation, and Mark Lynton History Prize for *Beasts of the Field: A Narrative History of California Farmworkers (Vol. I)*. His other books include *Everyone Had Cameras* and *Photographing Farmworkers in California*. Professor Street is currently working on a biography of photographer Leonard Nadel, and *Delano Diaries*, a study of UFW photographer Jon Lewis. Street has extensive knowledge of the history of documentary photography, as well as expertise in the photographic collections and visual archives relevant to *Adios Amor*. He will provide a framework for understanding modern agriculture, which he has studied as a historian and covered as a photographer/ journalist. Street is especially interested in the challenges of researching migrant narratives for which historical records are scarce, and in lending a labor relations perspective underscoring the unique obstacles to establishing a viable trade union tradition.

Devra Weber Ph.D. is Associate Professor of History at UC Riverside. After a career in documentary films, she received her Ph.D. from UCLA. Weber teaches the U.S. West and immigration, oral and labor history with an emphasis on Mexican women, Mexicano/Chicano workers. Weber's book, *White Gold, Dark Sweat: California Farm Workers, Cotton and the New Deal*, was published by UC Press. Her scholarly articles include "The Organizing of Mexicano Agricultural Workers in Imperial Valley and Los Angeles, 1928-1934"; "Raiz Fuerte: Oral History and Mexicana Farmworkers" and "Mexican Women on Strike: Memory, History and Oral Narratives." Her current book project, entitled *Sin Fronteras*, focuses on the effect of transnational Mexican migration on culture, labor and social organization in both Mexico and the southwestern United States. Professor Weber has been instrumental in providing a cogent analysis of labor history and locating Maria Moreno's story within that history, as well as introducing me to the recent scholarship on Mexican migrants.

Patricia Zavella Ph.D. is Professor of Latin American and Latino studies at UC Santa Cruz. She is the author of *I'm Neither Here nor There: Mexicans' Quotidian Struggles with Migration and Poverty* (2011); *Women's Work and Chicano Families: Cannery Workers of the Santa Clara Valley* (1987); and with Louise Lamphere, Felipe Gonzales and Peter B. Evans of *Sunbelt Working Mothers: Reconciling Family and Factory* (1993). She is also co-editor of *Women and Migration in the U.S.-Mexico Borderlands: A Reader* (2009); *Chicana Feminisms: A Critical Reader* (2003); *Perspectives on Las Américas: A Reader in Culture, History, and Representation* (2003); *Telling to Live: Latina Feminist Testimonios* (2001); and *Situated Lives: Gender and Culture in Everyday Life* (1997). Professor Zavella has been instrumental in framing Maria Moreno's story in the context of Mexican migration, and addressing the interconnections of culture, family, work, gender and agency.

G. MEDIA TEAM

Producer/Director/Director Laurie Coyle is a documentary filmmaker and writer. She directed, wrote and produced the NEH-funded *OROZCO: Man of Fire* with Rick Tejada-Flores. It aired on the PBS AMERICAN MASTERS series in 2007-2010 and was nominated by the National Council of La Raza ALMA awards for Outstanding TV Documentary, and the Imagen Awards for Best Documentary. Laurie has been an awardee of the National Endowment for the Arts five times. Her writing credits include the PBS specials *Speaking in Tongues*; *The Slanted Screen*; *Children of the Amazon*; *Ancestors in the Americas*; and the Great Performances special *The Journey of the Bonesetter's Daughter-The Making of an Opera*. She was Associate Producer and Chief Archival Researcher for the PBS primetime specials *The Fight in the Fields, Cesar Chavez and the Farmworkers' Struggle* and *The Good War and Those Who Refused to Fight It*; as well as the AMERICAN MASTERS special *Ralph Ellison: An American Journey*. Laurie has a degree in Political Science from the University of California Berkeley and speaks Spanish fluently. Her first connection to migrant workers was through her father, a physician who volunteered at the Delano farmworkers' clinic in the 1960s. Before becoming a documentary filmmaker, she was an oral historian and co-authored a book based on interviews with Chicana and Mexicana factory workers. The book was anthologized in the Prentiss-Hall series *Women and Power in American History* and is used in women's, labor and Chicano studies courses.

Director of Photography Vicente Franco was a 2003 Oscar nominee for Best Documentary and 2003 Emmy nominee for Outstanding Achievement in Cinematography for *Daughter from Danang*, winner of the Sundance Film Festival

Grand Jury Prize. He co-directed the PBS AMERICAN EXPERIENCE program *Summer of Love* and won a Silver Apple/Latin American Studies Association for *Cuba Va: the Challenge of the Next Generation*. Franco is an accomplished cinematographer whose credits include the Oscar nominees *The Most Dangerous Man in America: Daniel Ellsberg and the Pentagon Papers* and *Freedom on My Mind*; Coyle and Tejada-Flores *OROZCO: Man of Fire*; Ray Telles' NEH-funded PBS special *The Storm that Swept Mexico*; Paradigm Productions' *The Fight in the Fields-Cesar Chavez and the Farmworkers' Struggle*, *The Good War and Those Who Refused to Fight It* and *Race is the Place*; the Emmy and Directors Guild nominee *The Judge and the General*; the POV specials *Discovering Dominga* and *Thirst*. Franco is a native Spanish speaker who has filmed worldwide. He and Laurie have collaborated on numerous projects.

Editor Rick Tejada-Flores is an award-winning director, producer and editor of public television programs. He co-directed/produced the NEH-funded PBS primetime special *The Fight in the Fields: Cesar Chavez and the Farmworkers' Struggle*, which Laurie Coyle associate produced; and co-directed/produced Laurie Coyle's AMERICAN MASTERS' *OROZCO: Man of Fire*. His other documentaries include the AHA and OAH awards winning PBS special *The Good War and Those Who Refused to Fight It*; the AMERICAN MASTERS' specials *Rivera in America* and *Jasper Johns: Ideas in Paint*, and the Independent Lens special *Race is the Place*. Tejada-Flores has made three films for the Smithsonian's *American Encounters* exhibition and numerous other documentaries. He recently edited *Trimpin, the Sound of Invention*, and is currently directing and editing *The Road to Chulumani*, a documentary about his family's roots in Bolivia. Tejada-Flores brings as his extensive experience producing for public television as well as his deep knowledge of farmworkers to the project.

Visual Effects Artist Robert Conner is known for his original animation and visual effects created for films and museum installations. He created the striking visual effects sequences for *OROZCO: Man of Fire*, as well as the animation for Jessica Yu's *Protagonist*, an award-winning documentary that premiered at the Sundance Film Festival and screened theatrically. Conner's work is included at the Lincoln Museum and the NASA Space Museum, and he is currently working on an interactive installation for the Plaza de Cultura y Artes in Los Angeles. Conner uses his mastery of After Effects, 2.5 D animation, and visual composition to create an evocative and austere black & white aesthetic for *Adios Amor*.

Story Consultant Lourdes Portillo has been making award-winning films about Latin American, Mexican, and Chicano/a experiences and social justice issues for nearly thirty years. Since her first film, *After the Earthquake/ Despues del Terremoto* (1979), she has produced and directed over a dozen works that reveal her signature hybrid style as a visual artist, investigative journalist, and activist. Portillo's films include the Academy Award® and Emmy® Award nominated *Las Madres: The Mothers of the Plaza de Mayo* (1986), *La Ofrenda: The Days of the Dead* (1988), *Columbus on Trial* (1992), *The Devil Never Sleeps* (1994), *Corpus: A Home Movie for Selena* (1999), *My McQueen* (2004), and *Al Más Allá* (2008). Her feature documentary *Señorita Extraviada* (2001) received a Special Jury Prize at the Sundance Film Festival, Best Documentary at the Havana International Film Festival, the Nestor Almendros Award at the Human Rights Watch Film Festival, and an Ariel, the Mexican Academy of Film Award. Portillo's work has screened at premiere cultural institutions and events around the world such as the Venice Biennale, Toronto International Film Festival, London Film Festival, São Paulo International Film Festival, Walker Art Center, Whitney Museum for American Art, Guggenheim Museum, Metropolitan Museum of Art, and in New Directors/New Films program presented by the Film Society at Lincoln Center and New York Museum of Modern Art. She has been honored with eight retrospectives, including at the Buenos Aires Museum of Modern Art, Pacific

Film Archive of Berkeley Art Museum, and Cineteca Nacional de Mexico, and is the subject of the critical anthology, *Lourdes Portillo: The Devil Never Sleeps and Other Films* edited by Rosa Linda Fregoso (University of Texas Press, 2001).

H. PROGRESS

Research and development for the project has been supported by grants from the California Council for the Humanities, the Creative Work Fund and the San Francisco Arts Commission, which enabled the project to carry out the following work:

1. Project Director Laurie Coyle conducted numerous pre-interviews, a handful of which were videotaped taking into account considerations of age and health: Henry Anderson, George Ballis, Gilbert Padilla, Arlene Barcelona, Ron Taylor, Stuart Kohler, Tito Moreno, Olivia Portugal, Martha Dominguez, Lilian Moreno, Elida Moreno, Eva Ooley and Elvira Moreno.
2. Laurie met individually with the humanities advisors, who have critiqued versions of the narrative proposal and treatment. A preliminary meeting with Ruiz, McCaughan and Honig was held in November 2010, leading to the addition of scholars Hahamovitch, Sanchez-Walsh, Street, Weber and Zavella.
3. Archival research, scanning and reproductions completed in the following collections: Henry Anderson's Personal Papers & Archive, Berkeley CA, Bancroft Library, UC Berkeley; Department of Special Collections/Stanford University; Estuary Press/The Harvey Richards Film & Video Collection, Oakland CA; Farmworker Movement Documentation Project: Moreno Family Photos, Home Videos and Memorabilia, Wellton AZ; Pacifica Radio Archives, Berkeley; San Francisco Bay Area Television Archive, San Francisco; Take Stock Photos/Images of Change, San Rafael (see M. Collections for more information)
4. Project Director Laurie Coyle worked with the following community organizations to develop a prototype for the digital storytelling curriculum and produce sample audiovisual content for the website story archive:
 - In partnership with the **Chicana/Latina Foundation**, Laurie designed and taught a pilot workshop for 15 Latina students from northern California colleges. The stories from the workshop will provide the initial content for our web archive. A short video on the theme of honoring elder role models and self-empowerment that was made by workshop participants can be seen at www.chicanalatina.org.
 - In partnership with **Porterville Community College** in Tulare County, California, Laurie and crew videotaped elderly farmworkers reciting poetry about migrant life, singing songs from the farmworker movement, and sharing stories of their participation in the 1965 March to Sacramento. Sample videos from that session can be seen at www.MiHistoria.net.

I. WORK PLAN

From January to October 2012, we will continue moving forward on the following objectives: funding applications to Castellano Family Foundation, San Francisco Foundation, Latino Public Broadcasting and LEF Foundation; follow up on content research leads, including FOIA request; continue search for audio recordings of AWOC meetings; research new leads, pre-interviews; meet with potential digital storytelling partners and curriculum designers, including the Center for Digital Storytelling, Creative Narrations, Oral History and Community Memory Archive at

Cal State Monterey Bay, and Social Documentation Program at UC Santa Cruz; post sample audiovisual content on the “place holder” website;

Scripting Phase

Oct 2012: Coyle will review NEH commentary with humanities advisors and make adjustments; archival research at Archives of Labor and Urban Affairs/Wayne State University and George Meany Archives at the National Labor College;

Nov 2012: Hire digital Content Developer; pre-interviews and location scouting Central Valley, Arizona, Texas; legal research on court case involving *Poverty in the Land of Plenty*;

Dec 2012: Research at Southern California Library, Los Angeles; transcribe & log pre-interviews; order screeners and stills from archives; scan flat art & memorabilia; search for web design/digital media team;

Jan 2013: Select web design/digital media team; preliminary graphic design decisions; preliminary content outlines for web features;

Feb 2013: convene 2-day “brain trust”: Day 1 humanities advisors and media team focus on *Adios Amor* story and themes; Day 2 Project Director and Content Developer meet with humanities advisors, design team, and outreach advisors to refine objectives of website and digital humanities and storytelling components;

March 2013: script outline; Draft 1 ancillary storytelling curriculum; pilot workshop of storytelling curriculum draft with CLF, CDS, Creative Narrations, students, Project Director and Content Developer;

April 2013: Conner creates sample graphic effects and animation; Coyle & Tejada-Flores edit sample reel; Content Developer writes web content and circulates to humanities advisors;

May 2013: Draft 1 of film script; submit *Adios* to Latino Public Broadcasting and ITVS/LINCS; web design/digital media team creates wireframe; edit pilot stories for website;

June 2013: Draft 2 of film script to advisors; produce prototype; post pilot stories on preliminary website;

July 2013: finalize script; create detailed production budget and narrative for NEH; tweak digital media web prototype;

August 2013: submit script and prototype to NEH America’s Media Makers and private funders; prepare applications to digital humanities initiatives, such as NEH Digital Humanities Start Up Grants with a Bridging Cultures emphasis.

J. FUNDRAISING PLAN

Adios Amor has received a total of \$55,500 in Research & Development funding from the California Council for the Humanities, Creative Work Fund and San Francisco Arts Commission. These strategic investments have supported research and content development as well as creation of a fundraising reel. The project is now poised to submit competitive applications to a variety of public and private funders. This

winter, we will apply to the Castellano Family Foundation and Chicken & Egg Pictures to supplement the scripting funds requested from NEH. Moving forward into production, we will submit *Adios Amor* to (b) (4)

. We will seek support for the digital storytelling initiative from foundations that provide support for Latino youth, including (b) (4)

. Postproduction support will be requested of (b) (4)

. (b) (6) will collaborate in crowd-source funding via Kickstarter or IndieGoGo, with appeals to (b) (6) Facebook & Yahoo groups and website. The total budget for the film including R&D expenses to date is \$437,000. The total budget for the website and digital humanities components is approximately \$250,000.

K. ORGANIZATION PROFILE

Women Make Movies <http://www.wmm.com> was established in 1972 to address the under representation and misrepresentation of women in the media industry, Women Make Movies is a multicultural, multiracial, non-profit media arts organization which facilitates the production, promotion, distribution and exhibition of independent films and videotapes by and about women. The organization provides services to both users and makers of film and video programs, with a special emphasis on supporting work by women of color. Women Make Movies facilitates the development of feminist media through an internationally recognized Distribution Service and a Production Assistance Program. As the leading distributor of women's films and videotapes in North America, Women Make Movies works with organizations and institutions that utilize non-commercial, educational media in their programs. This includes media arts centers, museums, galleries, colleges and universities, as well as other non-profit organizations and agencies, ranging from hospitals to prisons to labor unions to the U.S. Army. Our collection of more than 500 titles includes documentary, experimental, animation, dramatic and mixed-genre work representing a diversity of styles, subjects and perspectives in women's lives.

Pleiades Productions <http://www.lauriecoylefilms.com> Pleiades Productions is a Bay Area media arts company specializing in educational and cultural documentaries and digital storytelling established by Laurie Coyle in 2007. Laurie has over 20 years in the documentary field as a producer, director, writer, researcher and consultant for filmmakers and arts organizations. She has worked with a wonderful range of artists, including singer Linda Ronstadt, dancer Nora Chipaumire, filmmakers Jay Rosenblatt and Lourdes Portillo and many more. Her company name comes from the seven-star constellation named after the seven daughters of Atlas and Pleione in Greek mythology. The Pleiades are also known as the Seven Sisters, so the name pays tribute to Laurie's family of seven siblings.

Chicana/Latina Foundation (CLF) <http://www.chicanalatina.org> is a non-profit organization established in 1977 to promote the educational, professional and leadership development of Latinas through a scholarship fund, leadership institute, middle school enrichment program, mentoring program and skills-building workshops at California community colleges and universities. Under the auspices of the Broadband Awareness and Adoption (BAA) program, with funding from the California Emerging Technology Fund (CETF) and National Telecommunications and

Information Agency (NTIA), CLF recruits and trains young Latinos to work as broadband ambassadors reaching into underperforming schools and the homes of low-income students to help families adopt broadband technology in Northern California.

L. BIBLIOGRAPHY

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M. COLLECTIONS OF MATERIALS

Henry Anderson Papers & Archives, Berkeley CA: Includes audiotapes, correspondence and documents related to Anderson's work as Education Director of AWOC and Citizens for Farm Labor 1959-66 and UC Berkeley study of migrant health.

Estuary Press, Oakland CA: The Harvey Richards Film & Video Collection includes hundreds of B&W photos and four finished films about California Farmworkers, including master elements, outtakes and original elements. *The Harvesters* and *Uno Veinticinco* document AWOC's organizing drives and early 1960s strikes.

Farmworker Movement Documentation Project, Sacramento CA: Managed by Leroy Chatfield, a largely online resource of photos, art, music, videos, oral history, relics, testimonies and materials donated by individuals who participated in the 1960s-80s farmworkers' movement. Some materials are public domain, others have been donated to the project, others are under individual copyright.

KTVU Television Archives, Oakland CA: Includes 1964 KTVU *Editor's Forum* program about migrant labor featuring Maria Moreno. No kinescope, audio recording only.

Moreno Family, Yuma AZ and Georgetown TX: Maria Moreno's family has over 100 photographs, 10 hours of videotape, audio recordings, correspondence and other documents related to Maria's early life and her life and work after she left the farm labor movement.

National Archives and Records Administration/Motion Picture, Sound & Video Branch: RG69 Works Progress Administration; RG96 Farmers Home Administration (*The Plow that Broke the Plains*); RG145 Agricultural Stabilization and Conservation Service (*The Land*); RG381 Office of Economic Opportunity.

National Labor College/George Meany Memorial Archives, Silver Spring MD: Includes audio recordings of AFL-CIO 1961 convention; documentaries produced by the AFL-CIO between 1940s-80s; as well as documents and correspondence between George Meany, Ernesto Galarza and AWOC directors.

Oakland Museum of California, Oakland CA: Includes the Dorothea Lange Photo Archive.

Pacifica Radio Archives, Los Angeles CA: 1960s radio programs about migrant labor, including several produced by Ernest Lowe that reference AWOC and Maria Moreno i.e. *Sometime You Work a Day*, *Lettuce Strike*, *We Will Go On*.

Paradigm Productions, Berkeley CA: Archive of selected public domain films and photographs that were mastered for use in public television documentary *The Fight in the Fields: Cesar Chavez and the Farmworkers' Union*, including OEO Farmersville documentary; orphan work *Huelga*; NARA Ford Collection films on agriculture.

RAI (Radio Italia) archives, Rome Italy: Owns the 1967 documentary *Un Lider Per La No Violenza* about Cesar Chavez and grape strike includes 1960s footage of migrant camps and farm labor organizing.

San Francisco Bay Area Television Archive, San Francisco CA: Includes footage

from KQED, KPIX and KTVU, all of whom produced news reports and feature documentaries about California farm labor.

San Francisco State University/Labor Archives & Research Center, San Francisco CA: Includes files and photos of farm labor organizing and support activities by trade unions.

Southern California Library for Social Studies and Research, Los Angeles CA: Includes reports, writings, correspondence, flyers, clippings and rare films from individuals and organizations involved in farm labor, including AWOC.

Stanford University Special Collections, Stanford CA: Includes Ernesto Galarza Papers; Fred Ross Papers, Victor Salandini Papers; AWOC bulletins, photos, records and 1960 court documents related to DiGiorgio suit against AWOC and AFL-CIO.

Sun Mountain/People, Food & Land Foundation, Prather CA: Archive of George Ballis' personal papers related to his work as editor of the *The Valley Labor Citizen* and freelance photographer.

Take Stock Photo Agency, San Rafael CA: Its Migrant Farm Labor Collection contains 50,000 images, the nation's largest archive of images of farm labor and the farmworker movement. The collection includes the complete works of George Ballis and Ernest Lowe, and it is here I found the photos of Maria Moreno.

Ronald B. Taylor personal papers and archive, Walnut Creek CA: consists of manuscripts, correspondence, field notes, photographs and memorabilia related to Taylor's reporting on farm labor for the *Fresno Bee* and *Los Angeles Times*, as well as four books about migrant labor.

University of Arizona/Center for Creative Photography, Tucson AZ: Otto Hagel and Hansel Mieth photo collections, including images of 1930s-40s migrant workers and farm labor strikes.

University of California Berkeley/Bancroft Library Special Collections, Berkeley CA: Includes audiotaped interviews by Anne Loftis with farm labor organizers Ernesto Galarza, Norman Smith, Fr. Tom McCullough, Henry Anderson and the Nisei Farmers League; files for the Students Committee on Agricultural Labor 1960-66; Paul S. Taylor Papers, including rare documents and photographs related to farm labor strikes.

Visalia Public Library History Room: archive of local newspapers including *The Farm Tribune*, *Visalia Times*, *Woodlake Echo*, *Dinuba Sentinel*, as well as California State Annual Farm Labor Reports.

Walter Reuther Library/Archives of Labor and Urban Affairs, Wayne State University, Detroit MI: Includes Papers of the Agricultural Workers Organizing Committee, 1959-66; Papers of UFWOC 1959-70; Cesar Chavez Papers 1951-92; and hundreds of rare films, photographs, posters, flyers and other visual materials about California farm workers.

To the Reader:

The following treatment reflects research and story development for *Adios Amor* to date. It is top heavy in the opening and thin at the back end. During the scripting phase, the latter acts will be fleshed out based on additional interviews and location scouting. In addition to characters and storylines that warrant further development, the proposed script will include more extensive development of the historical context and interpretive commentary.

The final script will be a leaner creature—interview selects will be honed for sharper narrative focus, some storylines will become more cogent and others will drop out to enhance the arc and emphasize principal themes. Whenever possible, the photographs of Ballis and his cohorts will be characters as well as a source of illustration. The visual effects and music will receive fuller development.

I hope that the excitement of the search, drama of the protagonist's life, power of the images, colorful characters and vibrant Mexican American working class culture featured in this treatment offer proof of the potential to turn Maria's story into a compelling documentary.

Laurie Coyle

Overview:

(b) (4)



(b) (4)



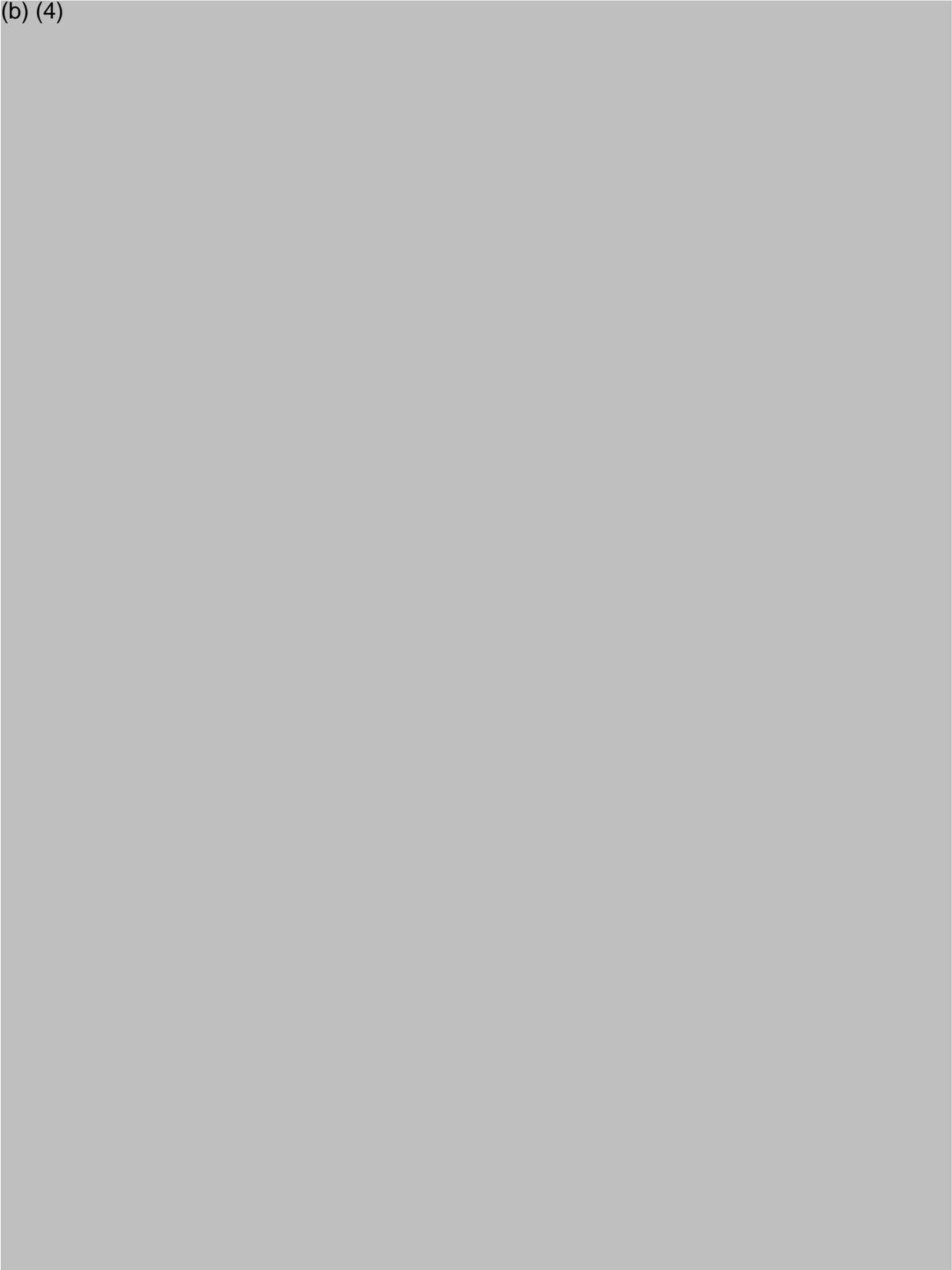
**Dramatis Personae
In order of appearance**

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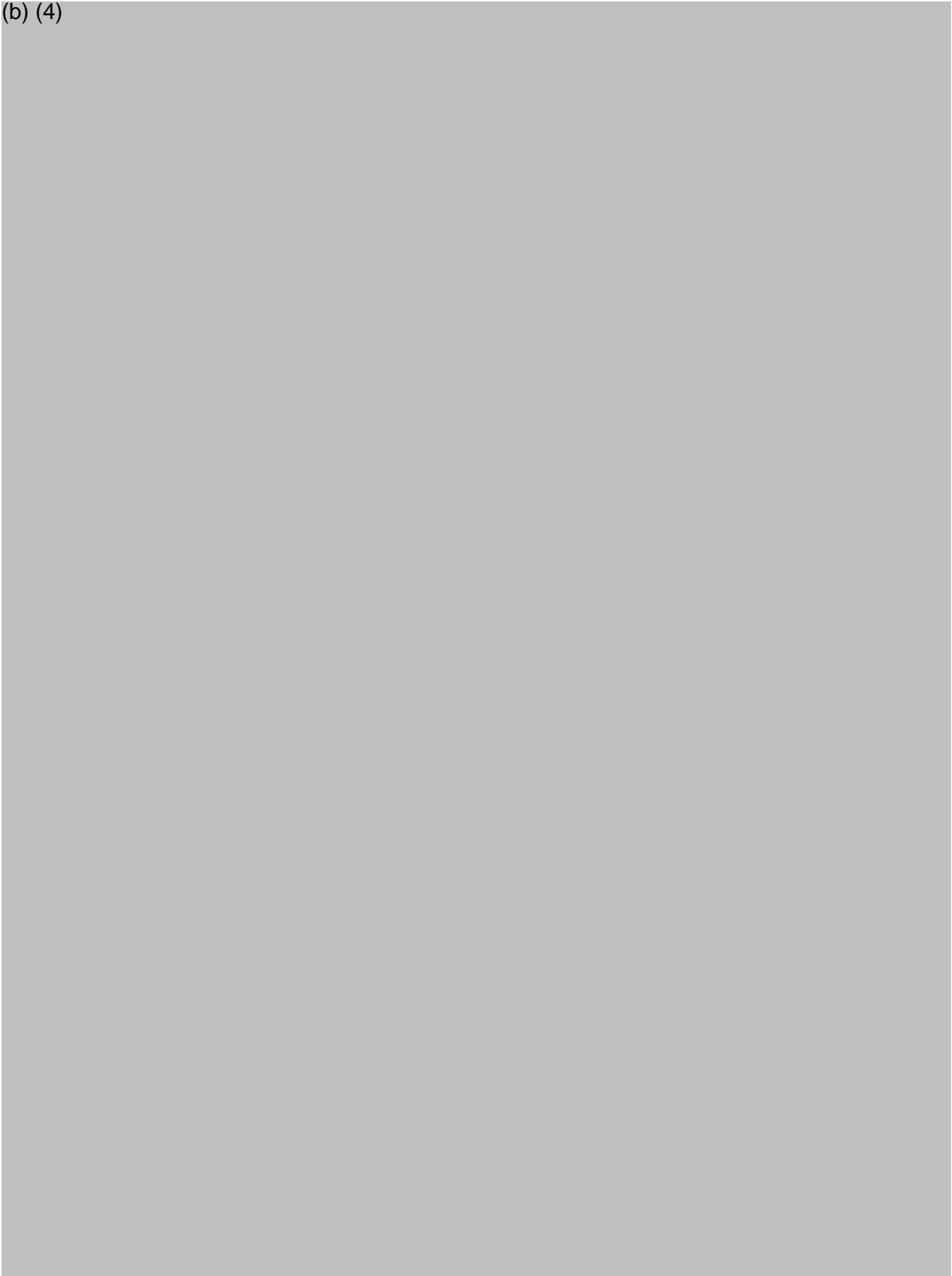


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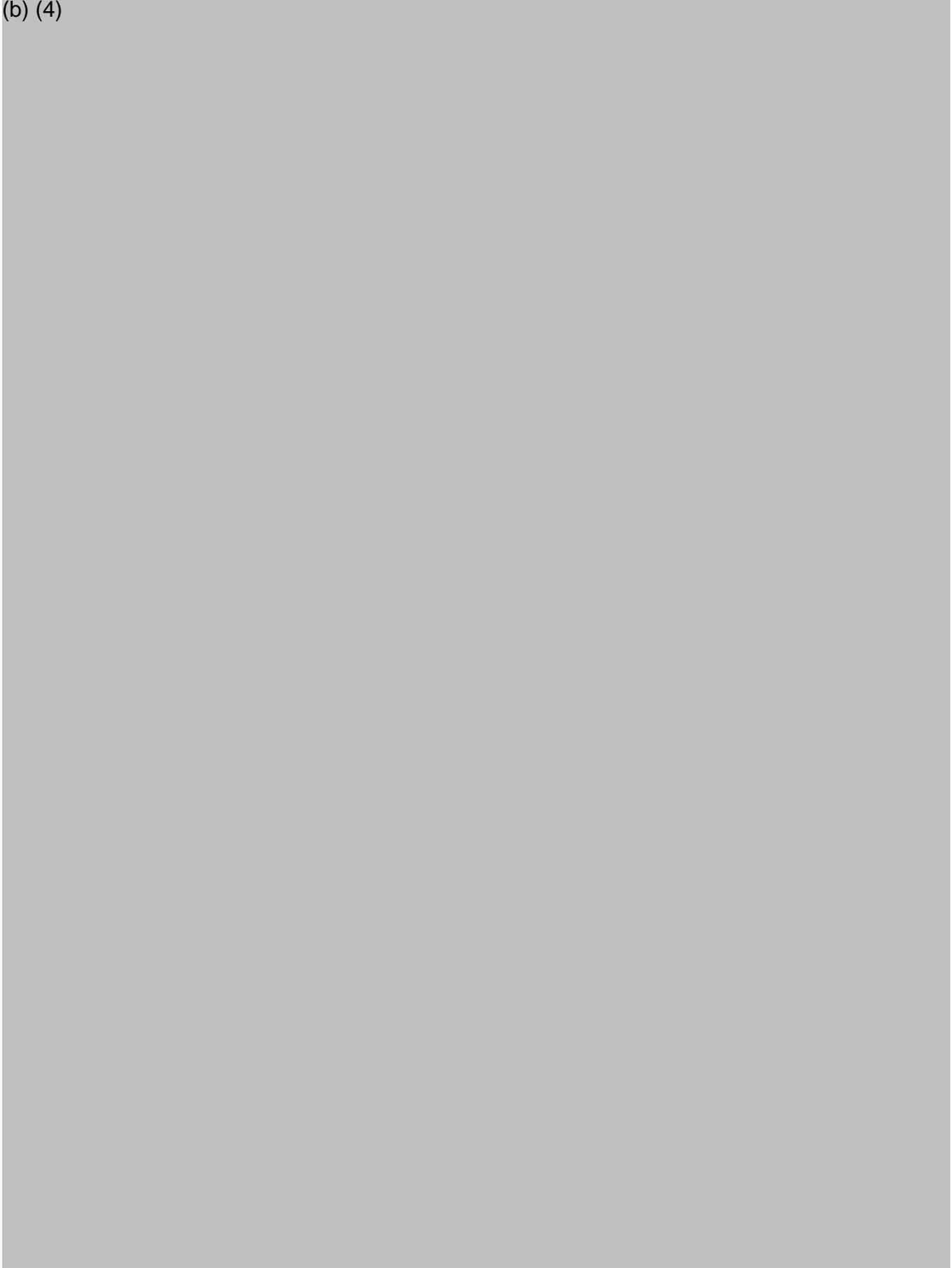
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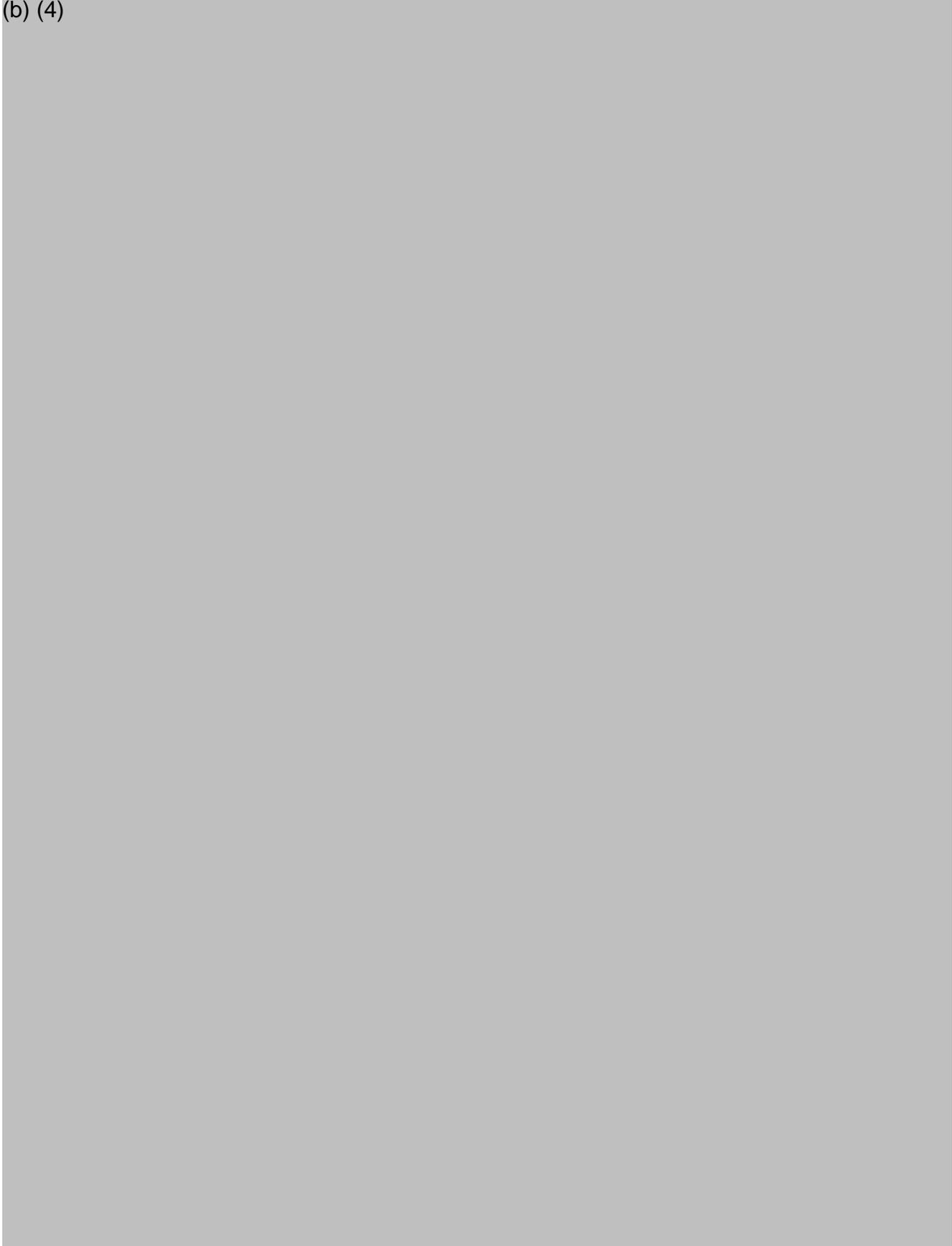
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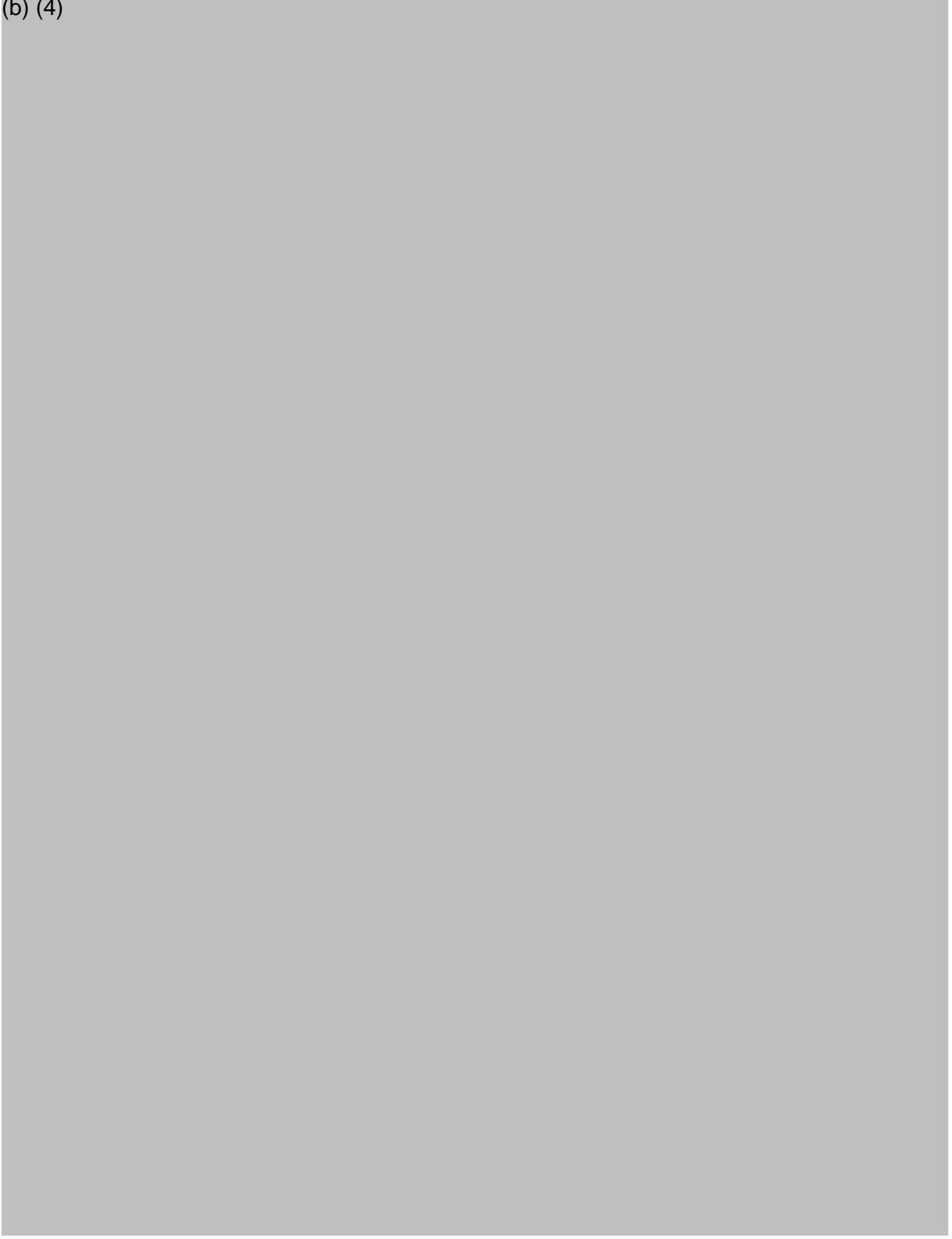
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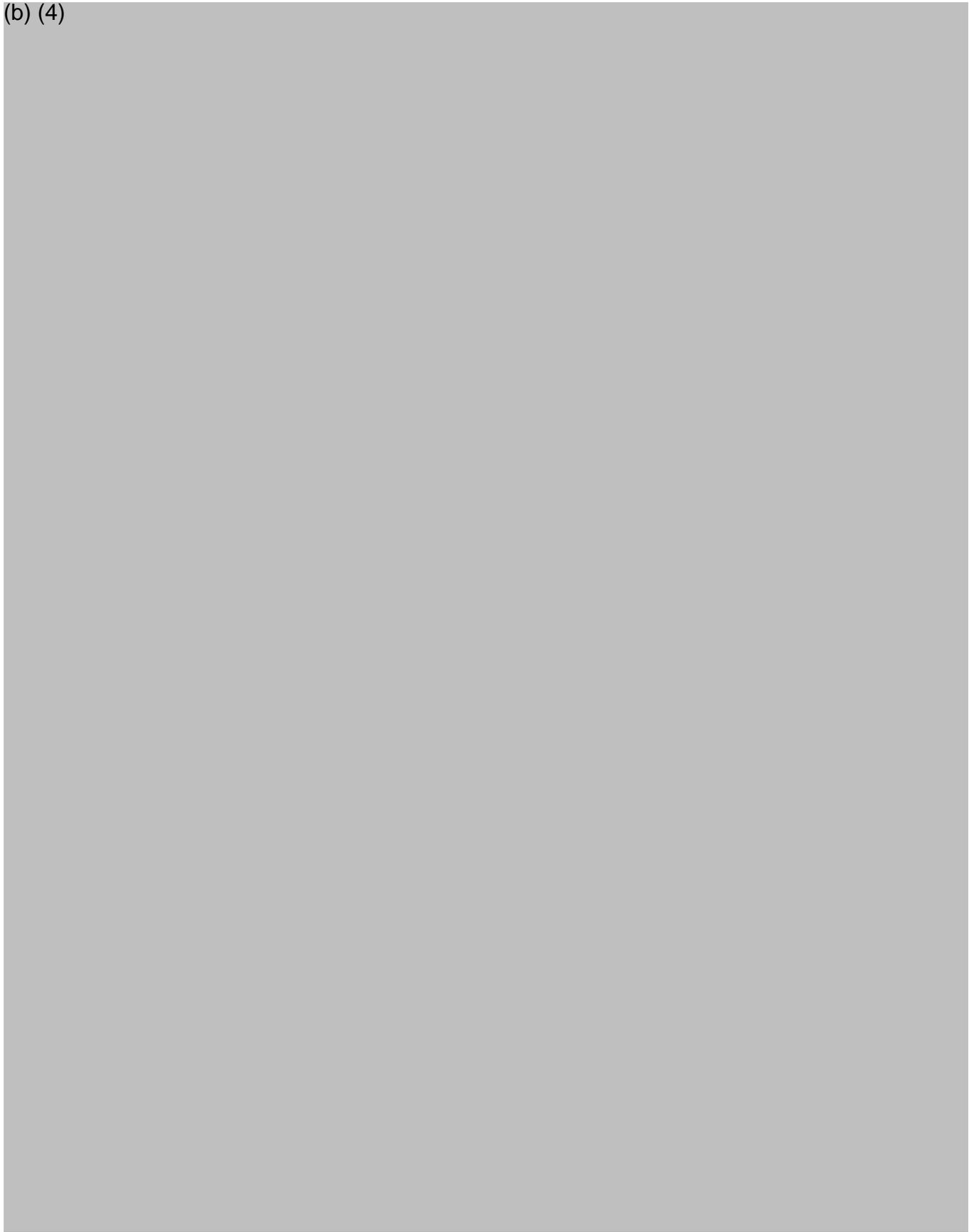
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Laurie Coyle

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www.lauriecoylefilms.com

Selected Production Credits:

Director/Writer/Producer *Adios Amor-The Search for Maria Moreno*. Funded by Creative Work Fund, California Council for the Humanities, SF Arts Commission
In development

Director/Producer *Dark Swan*, a Zimbabwean dancer's meditation on women's struggle for freedom. Funded by NEA Access to Artistic Excellence. In postproduction

Director/Writer/Producer *OROZCO: Man of Fire*, for PBS *American Masters*. Funded by the National Endowment for the Humanities, National Endowment for the Arts, Latino Public Broadcasting and ITVS. Co-Director/Co-Producer Rick Tejada-Flores, 2006

Producer/Consulting Writer *Four Questions for a Rabbi*, directed by Jay Rosenblatt and Stacey Ross. Winner Director's Choice Award, Black Maria Film Festival; screened at 15 film festivals worldwide, 2008

Associate Producer, Chief Archival Researcher *Ralph Ellison, An American Story*, for AMERICAN MASTERS/PBS. Producer/director Avon Kirkland, 2000

Associate Producer/Chief Archival Researcher *The Good War and Those Who Refused to Fight It*, a primetime special on PBS about conscientious objectors to World War II. Producers/directors Judith Ehrlich and Rick Tejada-Flores, 1999

Associate Producer/Chief Archival Researcher *The Fight in the Fields-Cesar Chavez and the Farmworkers' Struggle*, a feature length primetime PBS special. Producers/directors Rick Tejada-Flores and Ray Telles, 1997

Co-Producer/Writer *Columbus on Trial*, an experimental video comedy about Columbus' legacy in the Americas. Funded by the National Endowment for the Arts. Directed by Lourdes Portillo, performed by Culture Clash, 1992

Associate Producer *La Ofrenda-The Days of the Dead*, a one-hour documentary. Wrote and designed study guide that accompanies the video. Winner of Blue Ribbon at the American Film and Video Festival and Cine de Mestizaje in New York. Funded by CPB and broadcast on PBS. Directed by Lourdes Portillo, 1988-90

Director/Producer *FENIX RISING*, a documentary short about the 1985 radiation spill on the Texas-Mexico border. Funded by the California Council for the Humanities, New Mexico Endowment for the Humanities and private foundations. 1985-87

Writer (selected credits)

Geographies of Kinship Deann Borshay Liem (NEH scripting grant) 2011
Both Sides Now Linda Ronstadt & KQED (in development) 2010
Speaking in Tongues Marcia Jarmel and Ken Schneider, Patchworks Productions 2009
Diversity Vision Paper National Minority Consortia 2008
The Bonesetter's Daughter-The Making of an Opera CAAM/KQED 2007
The Slanted Screen (broadcast version) Jeff Adachi, CAAM 2007
Children of the Amazon Denize Zmekhol, ZD Films 2006
The Life and Times of Booker T. Washington Avon Kirkland, New Images 1985
Ancestors in the Americas Loni Ding, CET 1994
Women at Farah: An Unfinished Story (book) anthologized in Kathryn Kish Sklar's *Women & Power in American History: A Reader*, Prentiss Hall 2002; and *Mexican Women in the United States*, UCLA Press 1980

Awards and Appointments:

National Endowment for the Arts Grantee
 Media Arts 2002, 2003, 2005
 Visual Arts 2007
 Dance/Video 2010
 San Francisco Arts Commission, Cultural Equity Grant 2011
 Creative Work Fund Media Arts Grant 2009
 Chicana/Latina Foundation Mentor/Instructor Documentary Storytelling 2010
 New Jewish Filmmaking Project, SFJFF Mentor 2009-10
 Institute for International Education Media Arts grant 2008
 NCLR *Alma* nominee, Best Television Documentary *OROZCO: Man of Fire* 2008
Imagen Award nominee, Best Documentary *OROZCO: Man of Fire* 2008
 National Endowment for the Humanities Panelist in Public Programs 2000,05,07,09
 ITVS Open Call Reader, 2006
 Latino Public Broadcasting Project Open Call Reader, 2005
 Film Arts Foundation Grants Committee Panelist 1987
 La Raza Graphics Arts Advisory Committee Member 1986-88

Broadcasts, Exhibitions, Film festivals

British Museum, London screening, Q&A *OROZCO: Man of Fire* 2010
 Primetime broadcast on PBS American Masters *OROZCO* (2-4 million viewers) 2007-08-09-10
 national broadcasts during PBS Latino Heritage Month
 Museum tour of *OROZCO: Man of Fire*, funded by the National Endowment for the Arts
 including Art Institute of Chicago; Museum of Fine Arts Boston; de Young Museum, San Francisco;
 Fort Worth Museum of Art; Hood Museum of Art, Hanover; National Hispanic Cultural Center,
 Albuquerque; Georgia Museum of Art, Athens; McNay Museum of Art, San Antonio; Burroughs-Chapin
 Art Museum, Myrtle Beach 2007-08
OROZCO: Man of Fire: U.S. Premiere, Mill Valley Film Festival; Foreign Premiere FIFA Montreal;
 International Latino Film Festival, Bay Area; Los Angeles International Latino Film Festival; Boston
 Latino Film Festival; Gasparilla Film Festival 2006-07

ROBERT CONNER

Digital Artist

(b) (6)

PROFESSIONAL EXPERIENCE

La Plaza de Cultura Y Artes - Los Angeles, CA (2011)

Inaugural exhibition - "LA Starts Here"

Digital Artist - Exhibit graphics and production

BRC Imagination Arts – Burbank, CA (2004-2010)

Digital Artist - Motion and exhibit graphics for various projects including:

- Information and Communications Pavilion (Expo 2010)

- Exploration Space - Explorers Wanted (NASA KSC)

- Louisiana's Old State Capitol

- The Heineken Experience

- Kennedy Space Center - NASA Shuttle Launch Experience

- Adler Planetarium "Shoot for the Moon"

- Images of Singapore in Sentosa

- U.S. Pavilion World Expo 2005

- Abraham Lincoln Presidential Library and Museum

Galef Institute – Santa Monica, CA (2000-2002)

Graphic Designer - Design and print for

"Different Ways of Knowing," a research-based, field-validated school improvement services and products non-profit organization developed by The Galef Institute

Disney Interactive – Los Angeles, CA (1998-1999)

Gaming Designer - Interactive gaming design and animation for various projects including "The Lion King: Pumbaa & Timon"

7th Level – Los Angeles, CA (1994-1998)

Gaming Designer - Interactive gaming design and animation for the entire collection of the Monty Python game series as well as Battle Beast, Take Your Best Shot, Ace Ventura, and Arcade America

Ameron, Inc. – Pasadena, CA (1980-1994)

Graphic Designer - Corporate graphics for product

literature, marketing materials, and in-house multi-media presentations for an industrial manufacturing company

FILM PROJECTS

Digital Animator for “Protagonist” directed by Jessica Yu (2007)

Digital Animator for “Orozco: Man of Fire” directed by Laurie Coyle (2006)

EDUCATION

BFA, Drawing and Painting - California State University, Fullerton

(b) (6)

Website: Francoproductions.org

Director of Photography

VICENTE FRANCO

Selected Credits

THE MOST DANGEROUS MAN IN AMERICA: DANIEL ELLSBERG AND THE PENTAGON PAPERS.

2010 Academy Award Nomination

In 1971, Daniel Ellsberg, a high-level Pentagon official and Vietnam War strategist, concludes that the war is based on decades of lies, and he leaks 7,000 pages of top secret documents to *The New York Times*, making headlines around the world. Hailed as a hero, vilified as a traitor, and ostracized by even his closest colleagues, Ellsberg risks life in prison to stop a war he helped plan. Produced by Rick Goldsmith and Judith Ehrlich

Director of Photography:

LATIN MUSIC U*S*A / The Chicano Wave

One of a 4 part series that tells the story of the rise of a new American music created by Latinos and explores the profound influence of Latin sounds in rock, jazz, hip hop, and rhythm and blues. Produced by John Valadez/Kitchen Synch for WGBH

Director of Photography:

BOTANY OF DESIRE

A Documentary based on the Book by Michael Polan " Botany of Desire"
Four plants' eye view: Tulips, Cannabis, Apples and Potatoes.
Produced by Kikim Media

Director of Photography:

THE JUDGE AND THE GENERAL

A Chilean Judge chosen to investigate criminal charges against dictator General Augusto Pinochet undergoes a transformation from Pinochet supporter to implacable prosecutor as he uncovers the horrifying truth about the atrocities committed by the General's regime in the 1970s and '80s. Produced by Elizabeth Farnsworth and Patricio Lanfranco.

Co-Producer- Co-Director- Director of Photography:

THE SUMMER OF LOVE

In the summer of 1967, thousands of young people from across the country flocked to the Haight-Ashbury district of San Francisco to join in the "hippie" experience, only to discover that what they had come for was already disappearing. By 1968 their celebration of free love, music and an alternative lifestyle had descended into a maelstrom of drug abuse, broken dreams and occasional violence.

Produced by Gail Dolgin and Vicente Franco for The American Experience

Director of Photography

OROZCO: MAN OF FIRE

Mexican muralist Jose Clemente Orozco's dramatic life, iconoclastic personality and dynamic painting changed the way we see art and politics.
Produced by Laurie Coyle and Rick Tejada-Flores, as part of the American Masters Series.

Director of Photography:

THE NEW AMERICANS / (Dominican Republic Story)

The series follow a diverse group of immigrants and refugees as they leave their home and families behind and learn what it means to be new Americans in the 21st century.

VF shot the initial stages of the Dominican baseball players.

Produced by Kartemquin Films.

Co-Director/Director of Photography:

DAUGHTER FROM DANANG

2003 Academy Award Nomination

The story of a Vietnamese mother and her Amerasian daughter that reunite in Danang, after 22 years of separation, with unpredictable results.

Produced by Interfaze.

Director of Photography:

THE GOOD WAR. And Those Who Refused To Fight It.

PBS documentary about Conscientious Objectors in World War II.

Produced by Insight /Paradigm Productions, 1999.

Director of Photography:

THE FIGHT IN THE FIELDS: CESAR CHAVEZ
AND THE FARMWORKERS' STRUGGLE

Ninety-minute documentary on the history of the United Farmworkers Union and its founder Cesar Chavez, funded by the ITVS and NEH, 1996.

Director of Photography:

FREEDOM ON MY MIND

1994 Academy Award Nomination

Two hour historical documentary utilizing powerful personal interviews filmed in the 1990s to tell the dramatic story of the Mississippi voter registration project from 1961 to 1964. Produced by Clarity Educational Productions, 1999

A W A R D S:

CINEMATOGRAPHY EMMY AWARD NOMINATION (*Daughter from Danang*)
ACADEMY AWARD NOMINATION (*Daughter from Danang*)
G. FOSTER PEABODY AWARD (*1885 Mexico Earthquake Coverage*)
ACADEMY AWARD NOMINATION (*Freedom on My Mind*)
LASA FILM FESTIVAL SPECIAL AWARD (*Cuba Va*)
SILVER APPLE AWARD (*Cuba Va*)
SILVER APPLE AWARD (*Each Mind is a different World*)
LATINO FILM FESTIVAL Best Documentary Award (*Nasci Mulher Negra*)
2002 Sundance Film Festival
Grand Jury Prize Best Documentary (*Daughter from Danang*)
San Francisco International Film Festival
Golden Gate Award Grand Prize
Best Bay Area Documentary (*Daughter from Danang*)

E D U C A T I O N:

MA in film Production: San Francisco State University
BA in Film Production: University of California, Santa Barbara
Undergraduate studies/Photography major: El Camino College, Torrance, CA
Undergraduate studies/Journalism: University of Madrid, Spain

Resumé

Lourdes Portillo

(b) (6)

Education

M.F.A. from The San Francisco Art Institute

Major Works:

- ~2008 Producer/Director/Writer *Al Mas Alla* (40 min. Creative Documentary) The National Endowment for the Arts
- ~2004 Collaboration with Renee Tajima Peña *My Journey Home* (Feature length prime-time documentary) Production of WETA in Washington D.C.
- ~2004 Collaboration *My McQueen* (19 min. experimental documentary) The dreams and legacy of Steve McQueen in San Francisco after "Bullitt" with Kyle Kibbe and Vivian Hillgrove for the School of Journalism at UC Berkeley
- ~2002 Producer /Director *Señorita Extraviada/ Missing Young Woman* (74 min. documentary) On the mysterious killings of hundreds of young women on the border town of Ciudad Juarez, Mexico. Funded by ITVS, MacArthur Foundation, Soros, The National Endowment for the Arts.
- ~2001 Video Producer *Culture Clash: Mission Magic Mystery Tour* (theatre performance at Brava Theatre) A satirical comedy about the Mission District in San Francisco. Funded by Flintridge Foundation, Rockefeller Multi-Arts Production Fund, National Endowment for the Arts, The Fleishhacker Foundation.
- ~1999 Producer/Director/Writer Corpus: *A Home Movie for Selena* (47 min. video documentary) On the impact that Selena Quintanilla had on her fans, funded by the Rockefeller Foundation Intercultural Film and Video Fellowship and Mexican Fine Arts Museum Center, and the National Endowment for the Arts.
- ~1998 *This is Your Day/Hoy es Tu Dia* (Video installation) Funded by U.S. Mexico Fund for Culture
- ~Multi-Media Director for the Theatre Play *13 Days*, a San Francisco Mime Troupe National Tour.~1994
- ~Producer/Director: *The Devil Never Sleeps/El Diablo Nunca Duerme* (82 min. documentary) Funded by the Independent Television Service and the National Latino Communications Center.
- ~1994 Producer/Director *Sometimes My Feet Go Numb* Experimental Video (2:23 min. performance video)
- ~1993 Producer/Director/Writer: *Mirrors of the Heart* (60 min. documentary) Produced by WGBH in Boston PBS's series, "Americas" National Broadcast in 1993.
- ~1992 Producer/Director/Writer: *Columbus On Trial* (18 min. video) Funded by The National Endowment for the Arts Inter Arts. National Broadcast in 1992.
- ~1989 Producer/Director: *Vida* (10 min. narrative) Produced by AIDS FILMS.
- ~1988 Director/Co-Producer/Writer: *La Ofrenda: The Days of the Dead* (60 min. documentary) Funded by the Corporation For Public Broadcasting.
- ~1986 Director/Co-Producer/Writer: *Las Madres: The Mothers of Plaza de Mayo* (60 min. documentary)
- ~1979 Director/Co-Producer: *After the Earthquake/Despues del Terremoto* (27:00 min. narrative) Funded by the American Film Institute Filmmakers Award.

Major Awards: *Señorita Extraviada*

- ~ **Special Jury Prize**, Sundance Film Festival, 2002, Park City, Utah
- ~ **Grand Prize "Coral" for Best Documentary**, Festival Internacional del Nuevo Cine Latinoamericano, 2002, Havana, Cuba

- ~ **Ariel Award: Best Mexican Documentary**, From the Mexican Academy of Cinema Arts and Sciences, April 2003, Mexico City, Mexico
- ~ **FIPRESCI AWARD for Best Foreign Film**, Thessaloniki Film Festival, 2002, Thessaloniki, Greece
 - ~ **Prix Tempete Radio-Canada for Best Feature Film**, Images Du Nouveau Monde, 2002, Quebec, Canada
 - ~ **Audience Award for Best Documentary**, Festival International de Films De Femmes, 2002, Creteil, France
 - ~ **Best Documentary, Grand Prize**, Malaga Film Festival, 2003, Malaga, Spain
 - ~ **"Distinguished Documentary Achievement Award"** International Documentary Association Award (IDA), 2002, Los Angeles, CA
- ~ **Special Prize of the Jury**, Festival de Derechos Humanos de Vitoria, July 2004 Vitoria-Gasteiz, Spain
- ~ **Prix Documentaire Signis Prize of the Press**, May 2004, Toulouse, France
- ~ **Golden Ghandi for Best Film**, Festival Internacional De Cinema Drets Humans, August 2003, Barcelona, Spain
- ~ **Women of Vision Award- 1st Annual Award to an Artist**, Amnesty International, September, 2003, Los Angeles, CA
 - ~ **"Women of the Year!"** Ms. Magazine, 2002
 - ~ **Distinguished Documentary Award**, I.D.A., International Documentary Association, 2002, Los Angeles, CA
 - ~ **One World Media Awards**, 2002 -International Premier Category
 - ~ **Nestor Almendros Human Rights Prize**, Human Rights Watch International Film Festival, 2002, New York Film Festival, New York, NY 1997

Awards for other Films:

- ~*Corpus; a Home Movie for Selena*, **Golden Spire** San Francisco International Film Festival, 1999, San Francisco CA
- ~*The Devil Never Sleeps/El Diablo Nunca Duerme*: **IDA Best Documentary of 1996** - Los Angeles, CA
- ~*The Devil Never Sleeps/El Diablo Nunca Duerme*: **Golden Gate Award**, 1995, San Francisco Film Festival
- ~*Mirrors of the Heart*: **Silver Hugo**; Chicago Film Festival, 1994, Chicago, IL
- ~*Mirrors of the Heart*: **Silver Apple**; National Educational Film and Video Festival, 1994, Berkeley, California
- ~*Vida*: **Cine Golden Eagle**, 1990
- ~*Vida*: **Special Mention**; San Antonio Cine Festival, San Antonio, Texas, 1990,
- ~*La Ofrenda: The Days of the Dead*; **Honors; International Documentary Association**, Los Angeles, California, 1989
- ~*La Ofrenda*: **Best Feature Documentary**; Athens Film Festival, Athens, Ohio, 1989
- ~*Las Madres: The Mothers of Plaza de Mayo* **Emmy Nomination**, News and ~*Las Madres: The Mothers of Plaza de Mayo*; **Academy Award Nomination**, Best Documentary, The National Academy of Television Arts and Sciences Documentary; 1986, Academy of Motion Picture Arts and Sciences
- ~*Las Madres: The Mothers of Plaza de Mayo* **Special Jury Prize**, Documentary; Sundance Film Festival, Park City, Utah, 1986
- ~*Las Madres: The Mothers of Plaza de Mayo*, **Grand Prix Ex-Aquo**; Certamen Internacional de Cine Documental y Corto Metraje, Bilbao, Spain, 1986
- ~*Las Madres: The Mothers of Plaza de Mayo* **Coral Prize**; Feature Documentary, Festival Internacional de Cine Latinoamericano, Havana, Cuba, 1986
- ~*Las Madres: The Mothers of Plaza de Mayo* **Second Place**; Documentary, Sydney Film Festival, 1986, Sydney, Australia
- ~*Las Madres: The Mothers of Plaza de Mayo* **Prix Du Public and Prix Du Presse at the**

Women's Film Festival, 1986, Creteil, France

~After the Earthquake/Despues del Terremoto: Diploma of Honor; Kracow Shorts Film Festival, 1979, Krackow, Poland

Major Grants/Fellowships

- 2009 US Artist Award, Los Angeles, CA
- 2002 The Rockefeller Foundation – Media Arts Fellowship – 1988-2002
- 2001 National Endowment for the Arts Creation/Presentation
- 2000 National Endowment for the Arts Creation/Presentation
- 1999 National Endowment for the Arts Creation/Presentation
- 1999 CalArts Alpert Award in the Arts, 1999, Los Angeles, CA
- 1997 Rockefeller Intercultural Film and Video Fellowship
- 1995 US/Mexico Fund for Culture
- 1994 Simon Guggenheim Fellowship
- 1992 Adlai Stevenson Fellow in Residence, UC Santa Cruz.
- 1993 Artist in Residence Wexner Arts Center, Columbus, Ohio.
- 1992 National Endowment for the Arts, Inter-Arts Program
- 1989 National Endowment for The Arts, Individual Artist Fellowship
- 1989 Rockefeller Intercultural Film and Video Fellowship
- 1987 Rockefeller Intercultural Film and Video Fellowship
- 1986 Western States Regional Media Arts Fellowship
- 1979 American Film Institute: Independent Filmmakers Award

R I C K T E J A D A - F L O R E S

TV/FILM
PRODUCTION:

Editor
TRIMPIN, THE SOUND OF INVENTION

Co-Producer, Co-Director
OROZCO, MAN OF FIRE

Co-Producer, Co-Director
RACE IS THE PLACE

Producer/Director:
CAMINANTE

Co-Producer/Co-Director:
THE GOOD WAR...
AND THOSE WHO REFUSED TO FIGHT IT

Co-Producer/Co-Director:
THE FIGHT IN THE FIELDS, CESAR CHAVEZ
AND THE FARMWORKERS' STRUGGLE

Producer/Director: CORN IS WHO WE ARE,
ONLY DEATH WILL TAKE ME FROM THIS PLACE,
SPREADING BEAUTY WHEREVER I GO

Producer/Director: MANY VOICES,
HISPANO RESISTANCE, LOS MATACHINES

Producer/Director: NUESTROS HIJOS

Producer/Director: STORIES FROM DECOTO

Producer/Director: JASPER JOHNS, Ideas In Paint

Director/Writer: ELVIA, The Fight for Land and Liberty

Producer/Director: RIVERA IN AMERICA

Co-Producer/Editor GO CHANTING, LIBRE

Producer/Director: LOW 'N SLOW, The Art of Lowriding

Writer: VOICES FROM THE EDGE OF A DREAM

Coordinating Producer: LATINO CONSORTIUM

Unit Manager/Production Supervisor: KNBC, Los Angeles

Cinematographer/Editor: K L C S, Los Angeles;

Director/Cinematographer/Editor: S I S E P U E D E !

Film Editor: K G O, San Francisco

Associate Filmmaker: N E W S R O O M, K Q E D, San Francisco

A W A R D S :

The Good War

John O'Connor Award, American Historical Association
Erik Barnouw Award, Organization of American Historians
Best documentary , Ojai Film Festival
Special jury award, Moab Film Festival
Honorable mention Columbus International Film Festival
Honorable mention, Ann Arbor Film Festival

The Fight in the Fields:

CINE Golden Eagle
Gold Apple, Natl. Ed. Media Network,
Best Documentary, San Antonio CineFestival
Golden Plaque, Chicago Intl. Film Festival
Gold Medal, Charleston International Film Festival
ALMA award, National Council of La Raza
Joady award, The Working Group

Spreading Beauty Wherever I Go

Gold Apple, Natl. Ed. Media Network
Golden Gate Award, SF International Film Festival

Corn Is Who We Are

Silver Apple, Natl. Ed. Media Network

Rivera In America

Best TV Documentary, National Latino Film & Video Festival

Sí Se Puede!

CINE Golden Eagle

James Phelan Award for Video Art

Residency in video at the Rockefeller Conference Center in Bellagio Italy

Cindy Hahamovitch

*Lyon G. Tyler Department of History
The College of William & Mary
P.O. Box 8795
Williamsburg, Virginia 23187-8795
(757) 220-1780*

cxhaha@wm.edu

EDUCATION

Ph.D.: University of North Carolina at Chapel Hill, 1992
M.A.: University of North Carolina at Chapel Hill, 1987
B.A.: With honors from Rollins College, Winter Park, Florida, 1983

ACADEMIC POSITIONS

2009 - : Professor of History, The College of William & Mary, Williamsburg, Virginia
1998 - 2009: Associate Professor of History, The College of William & Mary, Williamsburg, Virginia
1993 - 1998: Assistant Professor of History, The College of William & Mary, Williamsburg, Virginia
1991 to 1993: Visiting Assistant Professor of History, York University, Toronto, Ontario.

ADMINISTRATIVE POSITIONS

2011-2012, 2005 – 2007, 2001-2002: Director of Graduate Studies, Lyon G. Tyler Department of History, The College of William & Mary
1998 to 1999: Assistant Dean of Graduate Studies, The College of William & Mary, Williamsburg, Virginia

FELLOWSHIPS AND GRANTS

Fulbright Fellowship, University College Cork, Ireland, Spring, 2008
Agrarian Studies Fellowship, Yale University, 1999-2000
The College of William & Mary, Faculty Summer Grant, 1997
The College of William & Mary, Faculty Summer Grant, 1996
National Endowment for the Humanities Summer Fellowship, 1994
The College of William & Mary, Faculty Summer Grant, 1994 (declined)
Dissertation Fellowship, New Jersey Historical Commission, 1989-1990

BOOKS

No Man's Land: Jamaican Guestworkers in America and the Global History of Deportable Workers. Princeton, NJ: Princeton University Press, Spring 2011.

The Fruits of Their Labor: Atlantic Coast Farmworkers and the Making of Migrant Poverty, 1870-1945. Chapel Hill: University of North Carolina Press, 1997.

ARTICLES

“A Riotous Success”: Guestworkers, “Illegal Immigrants,” and the Promise of Managed Migration,” in David Griffith and Diane Austin, eds. *Managed Migration*. School for Advanced Research (forthcoming).

- “The Worst Job in the World”: Reform, Revolution, and the Secret Rebellion in Florida’s Cane Fields,” *Journal of Peasant Studies* 4, 35 (October, 2008), 770-800.
- With Rick Halpern, "Not a 'Sack of Potatoes': Why Labor Historians Need to Take Agriculture Seriously," *International Labor and Working Class History*, 65 (Spring, 2004) 3-10.
- Co-editor with Rick Halpern, special issue of *International Labor and Working Class History* on class formation in the countryside, Spring, 2004.
- “Creating Perfect Immigrants: Guestworkers of the World in Historical Perspective,” *Labor History*, vol. 44, no. 1 (January 2003): 69-94.
- “Guestworkers.” Eds. Akira Iriye and Pierre-Yves Saunier. ***The Dictionary of Transnational History*. Palgrave Macmillan, 2009.**
- “In America Life is Given Away”: Jamaican Farmworkers and the Making of Agricultural Immigration Policy,” 134-160. In Catherine McNicol Stock and Robert Johnson, eds. *The Countryside in the Age of the Modern State: Essays in Twentieth-Century Rural Political History*. Ithaca: Cornell University Press, 2001. (Reprinted in *Florida’s Labor and Working-Class Past: Three Centuries of Work in the Sunshine State*. eds. Melanie Shell-Weiss and Robert Cassanello. Gainesville, FL: University Press of Florida, 2006.)
- "Standing Idly By: 'Organized' Farmworkers in Florida During the Second World War," pp. 15-36, in Robert Zieger, ed. *Organized Labor in the New South*. 2nd Edition. University of Tennessee Press, 1997. (Reprinted in *The Human Cost of Food: Farmworkers' Lives, Labor, and Advocacy*, Edited by Charles D. Thompson, Jr., and Melinda F. Wiggins University of Texas Press, 2002.)

BOOK REVIEWS

Journal of American History, American Historical Review, Journal of Southern History, Historian, Ethnic and Racial Studies, Journal of Social History, Florida Historical Quarterly, Georgia Historical Quarterly, Labour / Le Travail, Radical History Review Canadian Journal of History

PROFESSIONAL SERVICE

- NEH Documentary Film Review Committee, 2011
- Reviews Editor, *LABOR: Studies in Working-Class History of the Americas*, 2008-
- President, Southern Labor Studies Association, 2009-
- Member, Editorial Committee, *LABOR: Studies in Working Class History of the Americas*, 2003 – 2006.
- Member, Editorial board, *Encyclopedia of American Labor History*, 2004-2006.
- Member, Editorial Committee, *Labor History*, 2001-2003.
- Member, Program Committee, Southern Labor Studies Conference, May 2006, Duke University, Durham, N.C.
- Member, Executive Board, Labor and Working Class History Association, 2002-2005.
- Council member, Omohundro Institute for Early American History and Culture, 2002-2005.
- Member, H.L. Mitchell Prize Committee, Southern Historical Association, 2001-2002.
- Member, Pozzetta Award Committee (for Graduate Student Research in Ethnic and Immigration History), 2002-2005.
- Member, Philip Taft Prize Committee (awards prize for best book in Labor History), 1999-2002.
- Chair, Program Committee, Labor and Working Class History Association, 2000-2002 (member 1999-2001).
- Co-Chair, Labor Network, Social Science and History Association, 1997-1999.

Edward J. McCaughan
Department of Sociology
San Francisco State University
1600 Holloway Ave.
San Francisco, CA 94132

Curriculum Vitae

Current and past positions

San Francisco State University, Professor of Sociology, 2009-present
San Francisco State University, Associate Professor of Sociology, 2005-2009
Loyola University New Orleans, Associate Professor of Sociology, 2001-2005
Loyola University New Orleans, Assistant Professor of Sociology, 1996-2001
University of California, Santa Cruz, Lecturer, Latin American Studies, 1995-1996

Education

University of California, Santa Cruz, 1995, Ph.D., Sociology
Stanford University, 1974, M.A., Latin American Studies
University of California, Santa Cruz, 1972, B.A. with highest honors, Latin American Studies

Awards and Honors (selected)

Fulbright-García Robles Grant, 2006, to support research in Mexico for book, *Vital Signs: Artists and Social Movements in Mexico and Aztlán* (in press, Duke University Press).
Edward J. McCaughan, P.I., "Enhancing Loyola University's Sociology Curriculum to Improve Student Learning and Career Readiness: Specialty Tracks, Service Learning, and Undergraduate Research," Louisiana Board of Regents Support Fund, 2003-2004.
American Council of Learned Societies/Social Science Research Council/**National Endowment for the Humanities** International and Area Studies Fellowship, 2001, to support research for book, *Vital Signs: Artists and Social Movements in Mexico and Aztlán* (in press, Duke University Press).
Fulbright-García Robles Grant, 1994-95, to support research in Mexico for doctoral dissertation, *Global Crisis and Paradigm Change: The Renovation of Left Discourse in Cuba and Mexico*.
Ford Foundation/Johns Hopkins University/SAIS Cuban Research Fellowship, 1993, to support research in Cuba for doctoral dissertation, *Global Crisis and Paradigm Change: The Renovation of Left Discourse in Cuba and Mexico*.
James D. Kline Fund for International Studies Fellowship, 1992, to support research for doctoral dissertation, *Global Crisis and Paradigm Change: The Renovation of Left Discourse in Cuba and Mexico*.
National Defense Foreign Language Fellowship, Stanford University, 1972.

Publications (selected)

Edward J. McCaughan, *Art and Social Movements: Cultural Politics in Mexico and Aztlán*. Duke University Press (in press).
Edward J. McCaughan, "Art and Identity in Mexican and Chicano Social Movements." *Research in Social Movements, Conflicts and Change*. Vol. 27 (2007): 219-259.

- Edward J. McCaughan, "Navigating the Labyrinth of Silence: Feminist Artists in Mexico." *Social Justice*, Vol. 34, No. 1 (2007): 44-62.
- Emmanuel A. David and Edward J. McCaughan (eds.), *Art, Identity, and Social Justice*, special theme issue of *Social Justice*, Vol. 34, No. 1 (2007).
- Emmanuel A. David and Edward J. McCaughan (eds.), *Art, Power, and Social Change*, special theme issue of *Social Justice*, Vol. 33, No. 2 (2006).
- Edward J. McCaughan, "Recobrando conocimiento en el arte de Eloy Tarcisio/Recovering *Conocimiento* in the Art of Eloy Tarcisio." *De la materia y la idea. Exposición antológica de Eloy Tarcisio*. Mexico City: CONACULTA, INBA, Museo de Arte Moderno (2006).
- Edward J. McCaughan, "Notes on Mexican Art, Social Movements, and Anzaldúa's 'Conocimiento'." *Social Justice*, Vol. 33, No. 2 (2006): 153-164.
- Edward J. McCaughan, "Navegando pelo labirinto do silêncio: artistas feministas no México," *Estudos Feministas*, Vol. 11, No. 1 (2003): 89-112.
- Robert McKee Irwin, Edward J. McCaughan, and Michelle Rocío Nasser (eds.), *The Famous 41: Sexuality and Social Control in Mexico, C. 1901*. New York: Palgrave (2003).
- Edward J. McCaughan, "Gender, Sexuality, and Nation in the Art of Mexican Social Movements," *Nepantla: Views from South*, Vol. 3, No. 1 (2002): 99-143.
- Edward J. McCaughan, "Of Zapotecs, Zapatistas and Xicanistas: Ethnic and Feminist Challenges to Mexican/Chicano Nationalism" in Alejandro Alvarez, et al (editors), *Las Nuevas Fronteras del Siglo XXI: Dimensiones Culturales, Políticas y Socioeconómicas de las Relaciones México-Estados Unidos*. Mexico: DEMOS, La Jornada Ediciones (2000).
- Elizabeth Martínez and Edward J. McCaughan, "Chicanas and Mexicanas Within a Transnational Working Class" in Yolanda Broyles-González (ed.), *Introduction to Chicana Studies* (Dubuque, IA: Kendall/Hunt Publishing Co., 2000).
- Edward J. McCaughan, *Reinventando la Revolución: La Renovación del Discurso de Izquierda en Cuba y Mexico*. Mexico: Siglo XXI (1999).
- Edward J. McCaughan, *Reinventing Revolution: The Renovation of Left Discourse in Cuba and Mexico*. Boulder: Westview Press (1997).
- Susanne Jonas and Edward J. McCaughan (eds.), *Latin America Faces the Twenty-First Century. Reconstructing a Social Justice Agenda*. Boulder: Westview Press (1994).
- Edward J. McCaughan, "Mexico's Long Crisis: Toward New Regimes of Accumulation and Domination," *Latin American Perspectives*, Vol. 20, No. 3: 6-31 (Summer 1993).
- Susanne Jonas, Elizabeth Martínez, and Edward J. McCaughan (eds.), *Guatemala: Tyranny on Trial*. San Francisco: Synthesis Publications (1984).
- Marlene Dixon, Elizabeth Martínez, and Edward J. McCaughan, "Theoretical Perspectives on Chicanas and Mexicanas within a Transnational Working Class," *Review* (Journal of the Fernand Braudel Center, SUNY-Binghamton) Vol. VII, No.1: 109-150 (Summer 1983).
- Peter Baird and Ed McCaughan, *México/EE.UU.: Relaciones económicas y luchas de clase*. Mexico: Ediciones ERA (1980).
- Peter Baird and Ed McCaughan, *Beyond the Border: Mexico and the U.S. Today* (co-author). New York: NACLA (1979).

VICKI L. RUIZ
Curriculum Vitae

Dean, School of Humanities, University of California, Irvine
Professor, Step IX o/s, History and Chicano/Latino Studies

Education:

Florida State University, B.S. (summa cum laude), 1977
Stanford University, A.M. in History, 1978
Stanford University, Ph.D. in History, 1982

Selected Employment:

Professor of History and Chicano/Latino Studies, University of California, Irvine (July 2001-)
Chair, Department of History (August 2006-August 2007), Interim Dean (September 2007-
December 2007), Dean (January 2008-present)

Professor of History, Arizona State University

(joint appointment with Women's Studies July 1995-June 1996; joint appointment with Chicano
Studies, July 1997 – June 2001, Chair, Chicano Studies Department, July 1997-June 2001)

Andrew W. Mellon All-C Claremont Professor in the Humanities, The Claremont Graduate School
(July 1992-June 1995) Chair, Dept. of History and Director, Program in American Studies (1993-
1995)

Associate Professor of History, University of California, Davis (July 1987-June 1992) and Director,
Mentorships for Undergraduate Researchers in Agriculture, Letters, and Science (MURALS)

Assistant Professor of History, University of California, Davis (July 1985-June 1987)

Selected Publications:

Created Equal: A Social and Political History of the United States (Longman, 2003, brief edition,
2004, second edition, 2005, third edition, 2009), co-authored Jacqueline Jones, Peter Wood, Elaine
T. May and Thomas Borstelmann

From Out of the Shadows: Mexican Women in Twentieth Century America (Oxford, 1998) an
American Library Association *Choice* Outstanding Academic Book of 1998 (10th anniversary
edition, 2008)

*Cannery Women, Cannery Lives: Mexican Women, Unionization, and the California Food
Processing Industry, 1930-1950* (New Mexico, 1987) (National Women's Political Caucus Award)

Latinas in the United States: An Historical Encyclopedia, 3 vols. (Indiana, 2006), co-edited with
Virginia Sánchez-Korrol (New York Public Library, 2007 Best in Reference)

Memories and Migrations: Mapping Boricua and Chicana Histories (Urbana: University of Illinois
Press, 2008), co-edited with John R. Chávez

Unequal Sisters: An Inclusive Reader in U.S. Women's History, Fourth Edition (New York: Routledge, 2008), sole editor.

The Practice of U.S. Women's History: Narratives, Intersections, Dialogues (New Brunswick, NJ: Rutgers University Press, 2007), co-edited with Eileen Boris and Susan J. Kleinberg

American Dreaming: Global Realities: Rethinking U.S. Immigration History (Illinois, 2006), co-edited with Donna R. Gabaccia.

Latina Legacies: Identity, Biography, Community (Oxford, 2005), co-edited with Virginia Sánchez Korrol

Unequal Sisters: A Multicultural Reader in U.S. Women's History, Third Edition (Routledge, 1999), co-edited with Ellen DuBois (1st ed., 1990, 2nd edition, 1994) An abridged second edition published in Japan, 1997. American Education Association Critic's Choice Award.

Women on the U.S.-Mexico Border: Responses to Changes (Allen and Unwin, 1987, reprinted by Westview Press, 1991) co-edited with Susan Tiano

Over sixty journal articles and book chapters published, including reprints.

Recent Honors:

Stanford University Multicultural Hall of Fame (2009)

Member, Advisory Board, Smithsonian National Museum of American History (2007-)

Elected Fellow, Society of American Historians (2006)

21 Leaders for the 21st Century (by women's e-news network, co-honoree with V. Sánchez Korrol, 2005)

UCI Humanities Associates Faculty Teaching Award (2003)

National Humanities Council (recess appointment by President Clinton, 2001)

ASU Commission on the Status of Women Outstanding Achievement and Contribution Award (2001)

ASU Faculty Women's Association Distinguished Mentor Award (2001)

Latina of the Year in Education, *Latina Magazine* (co-honoree with V. Sánchez-Korrol, 2000)

ASU College of Liberal Arts and Sciences Distinguished Faculty Award (2000)

Selected Professional Service:

Past President, American Studies Association (2007-2008)

Past President, Organization of American Historians (2005-2006)

Past President, Berkshire Conference of Women Historians (2002-2005)

Contact Information: School of Humanities, University of California, Irvine, Irvine, CA 92697
vruiz@uci.edu or humanitiesdean@uci.edu (949) 824-5131

VITAE

Arlene M. Sánchez Walsh

WORK: Azusa Pacific University
Graduate School of Theology
901 E. Alostá Ave
Box 7000
Azusa, Ca. 91702-7000

HOME:

(b) (6)
(b) (6)
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EDUCATION:

Ph.D. History, Claremont Graduate University, Claremont, CA. (2001)
M.A. History, Claremont Graduate University, Claremont, CA. (1997)
B.A. History, California State University Los Angeles, Los Angeles, CA. (1993)

ACADEMIC APPOINTMENTS:

Teaching Experience:

Associate Professor, Haggard School of Theology, Azusa Pacific University
(2005-present)
Assistant Professor, Department of Religious Studies and Latino/a Latin
American Studies
Program, DePaul University (2000-2005)

Publications

Year	Title	Publisher	Category
2003	<u>Latino Pentecostal Identity: Evangelical Faith, Society Self</u>	Columbia University Press, 2003.	Book
	**Winner of Hispanic Theological Initiative's Book Award, 2005		
2011	"Latinos and the Prosperity Gospel."	Candy Gunther-Brown, ed. Encyclopedia Encyclopedia of Divine article Healing & Global Perspectives Oxford University Press, 2011	
2010	Alice E. Luce, Henry Ball & Assemblies of God Borderlands Missions	ed. Hal E. Knight. Wipf and Stock Publishers	Book Chapter
2010	"Christology from a Latino/a Perspective: Pentecostalism"	Westminster John Knox Press	Book Chapter
2009	"Pentecostalism: Origins, Beliefs Ritual, Community"	Patheos.com	Encyclopedia articles
2007	"Future of Latino Pentecostalism"	<u>Future of Pentecostalism</u> ed. Edmund Rybarczyk Lexington Publishers, 2007	Book Chapter

2007	Review of Matthew Sutton, <u>Aimee Semple McPherson and the Resurrection of Christian America</u>	Pneuma; Journal of the Society for Pentecostal Studies,	review
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Work in Press:

“Toward a Theory of Godly Love: Latino/a Pentecostals.”	Matthew T. Lee & Amos Yong Godly Love: Theological and Historical Perspectives. 2011	Book Chapter
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Work in Progress:

<u>Pentecostalism in America</u>	Columbia University Press (Under Contract)	Book
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OTHER PROFESSIONAL ACTIVITIES:

Media Interviews:

“Pentecostal exorcism” Interview, Deluxe Studios, “The Last Exorcism”
September 2010

“Latino/a Pentecostals in Contemporary Context” Interview, NPR, August 2010

“Latina Pentecostals in MacArthur Park,” Interview, Lifeways Oral History Project”, April
2010

“Latino & Black Churches in South L.A.,” Interview, Associated Press, March 2010

“Immigration Battles and Latino Churches,” Interview, Associated Press, March 2010

“Latino Churches & the Census,” Interview Religion News Service, January 2010.

“God in America” PBS Special, January 2010 (airing November 2010)

Curriculum Vitae
RICHARD STEVEN STREET

(b) (6)

CURRENT POSITION:

Visiting Professor
James Weldon Johnson Institute for Advanced Interdisciplinary Studies
Emory University
1256 Briarcliff Rd.
Suite 412S
Atlanta, GA 30322

EDUCATION:

Ph.D. University of Wisconsin, Madison 1995
M.A. University of California, Davis 1970
A.B. University of California, Berkeley 1968

EMPLOYMENT:

Visiting Professor, Emory University, James Weldon Johnson Institute for Advanced Interdisciplinary Studies, 2010-2011
Alicia Mellon Bruce Distinguished Senior Fellow, National Gallery of Art, Center for the Advanced Study in the Visual Arts, 2006
Visiting Professor, History Department, Stanford University, 1999-2000
Agricultural journalist/commercial photographer, 1975-2010. Founder, owner, and manager of Street Shots Agricultural Photography.

LATEST AWARDS:

William Saroyan Prize, Shortlisted, Nonfiction, 2010
Charles Redd Center for Western Studies, BYU, Independent Scholar and Creative Work Award (2010)
Howard Chapnick Award, Eugene Smith Memorial Foundation (2009)
Fund For Investigative Journalism Grant (2009)
National Endowment for the Humanities Fellowship [We the People Project], 2006
American Philosophical Society, Research Fellowship, 2006
Western Writers of America, Golden Spur Award, Best Nonfiction Book on the American West, for Beasts of the Field, 2005
Bay Area Book Reviewers, Best Nonfiction Book on a Northern California Author, for Beasts of the Field and Photographing Farmworkers in California, 2005
Caroline Bancroft Award, Western History and Genealogy, Denver Public Library, Best Nonfiction on the American West for Beasts of the Field, 2005.
Mark Lynton History Prize, Anthony Lukas Prize Project, for Beasts of the Field, 2005
Ansel Adams Fellowship, Center for Creative Photography, Tucson, AZ, 2003
Guggenheim Fellowship, 2001-2002

PRE-ACADEMIC LIFE EXPERIENCES:

Commercial agricultural photography; international journalism and photojournalism; investigative feature stories.

SPECIALTY:

Studio-lit photography in the field under difficult and/or dangerous conditions.

RESEARCH INTERESTS:

Environmental change, agriculture, wine making, water, farmworkers, immigration, labor, writing, photography and photojournalism, California, American frontier, American West, U.S.-Mexico border.

BOOKS:

Everyone Had Cameras: Photographers and Farmworkers in California (Univ. of Minnesota Press, 2008)
Beasts of the Field: A Narrative History of California Farmworkers, 1769-1913 (Stanford University Press, 2004)
Photographing Farmworkers in California (Stanford University Press, 2004)
Organizing for Our Lives: News Voices from Rural Communities (New Sage Press/California Rural Legal Assistance, Portland, 1992), Introduction by César Chávez.
A Kern County Diary: The Forgotten Photographs of Carleton E. Watkins, 1881-1888 (Bakersfield, Kern County Museum, 1983).

BOOKS IN PRESS:

Delano Diary: The Visual Adventure and Social Documentary Work of Jon Lewis, Photographer of the Delano, California Grape Strike, 1966-1968 (University of Nebraska Press, 2012)
Subversive Images: Leonard Nadel's Photo Essay on Braceros in 1956 (University of Nebraska Press, 2012)
Knife Fight City: Life, Labor, and Community in Giant Farm Labor Exploitation Camp on the West Side of California's San Joaquin Valley (University of Oklahoma Press, 2013)

SCHOLARLY WRITING:

"The Documentary Eye: How Economist Paul S. Taylor Pioneered Social Documentary Photography," California magazine 120 (May/June 2009)
"Delano Diary: The Visual Adventure and Social Documentary Work of Jon Lewis, Photographer of the Delano, California Grape Strike, 1966-1970," Southern California Quarterly 91 (Summer 2009), 191-235.
"The Last Time I Saw César," History News Network, April 21, 2008, <http://hnn.us/articles/49532.html>
"Photographing from the bullpen on assignment, when César Chávez ended his fast at Forty Acres, August 21, 1988," 77 Pacific Historical Review (Winter 2008), 151-153 (and photograph)
"Poverty in the Valley of Plenty: The National Farm Labor Union, DiGiorgio Farms, and Suppression of Documentary Photography in California, 1947-66," Labor History 48 (February 2007), 25-48.
"The Photographer's Double: The Photographer as Historian, the Historian as Photographer," Visual Communication Quarterly 13 (Spring 2006), 66-89
"Lange's Antecedents: The Emergence of Social Documentary Photography of California's Farmworkers," Pacific Historical Review 75 (August 2006), 385-428.

Devra Weber, Ph.D.

Associate Professor

Department of History, University of California, Riverside 1995-present

Selected Publications:

- Dark Sweat, White Gold: California Cotton, Farm Workers and the New Deal. 1994. University of California Press. 1994
- Editor, Manuel Gamio: El inmigrante Mexicano: la historia de su vida: entrevistas completas 1926-1927 (México City: Editorial Porrúa, CIESAS/UC MEXUS joint publication, 2002. - **"Introducción**
- “Keeping Community, Challenging Boundaries: Indigenous Migrants, Internationalist Workers, and Mexican Revolutionaries, 1900-1920,” in John Tutino, ed *Mexico and Mexicans in the History and Culture of the United States*, (University of Texas press, 2012)
- “ Un pasado no visto: perspectivas históricas sobre la migración binacional de pueblos indígenas [“An Unseen Past: Historical Perspectives on Binational Migration of Indigenous People”], in Migración, Fronteras y Relaciones Étnicas en Américas del Norte, Laura Velasco-Ortiz, editor (Tijuana: Colegio de la Frontera Norte, 2008). [peer reviewed]
- “Forward” to William Estrada, The Los Angeles Plaza: Sacred and Contested Space (Austin: University of Texas, 2008) pp. ix-xi
- “Preguntas Sobre las Políticas de Representación”, Cuicuilco: Revista de la Escuela Nacional de Antropología e Historia, Vol. 6, no. 1; May-August 1999. 9-22. Published by Instituto Nacional de Antropología e Historia, and escuela Nacional de Antropología e Historia, México D.F.
- “Historical Perspectives on Mexican Transnationalism: With Notes from Angumacutiro,” in Social Justice, 26:3, Fall 1999 39-58
- “Raíz Fuerte: Oral History and Mexicana Farmworkers,” Oral History Review, 17, 2, Fall, 1989, 47-62. reprinted 5 times
- “The Oaxacan Enclaves in Los Angeles: A Photo Essay” in Andrew Grant Wood, ed On the Border: Society and Culture Between the United States and Mexico (New York: SR Books, 2004) 269-285
- “Mexican Migrant Workers: A Case Study of Transnationalism” in Border Crossing: Mexican and Mexican-American Workers (Latin American Silhouettes) ed John Hart (New York: Scholarly Resources, 1998)

Photographic Exhibits:

- In Preparation: Ramos, V. 07/2010. 8/29/70 (working title). Vincent Price Art Museum. Los Angeles, California. cross generational group of artists in variety of media. Photos and slides included in exhibit.
- June 14-August 29 2010/August 2011. Chicano Moratorium Exhibit. Mexican Cultural Institute. Los Angeles, California. Group exhibit of photographs taken during the Chicano Movement, circa 1970s.
- October 2005 Oaxacan: Binational Work, Women, Migration and Organizing. Southern California Library for Social Science and Research. Exhibit of 26 photos with text.

Photo Publications:

- Maylei Blackwell, *Chicana Power*, (University of Texas, 2011) 6 photos
- Martinez, E. 2008. 500 Years of Chicana History. Southwest Organization Project. Albuquerque, New Mexico. Publication by Elizabeth Martinez, photo history of Chicana History
- Martinez, E. 1991. 500 Years of Chicano History: 500 Anos del Pueblo Chicano. Southwest Organizing Project (SWOP). Albuquerque, New Mexico. 13 of my photographs appear in book. 460 Years of Chicano History. (Albuquerque: Southwest Organization Project) 1976

HONORS, SCHOLARSHIPS, FELLOWSHIPS, GRANTS:

- Organization of American Historians, Distinguished Lecturer 2005-2008.
- Huntington Library Fellowship. 2001-2002
- University of California President's Fellowship, 1993-1994
- University of California Humanities Research Institute, Minority Discourse. University of California, Irvine. Fall and Winter 1993-1994.

EDITORIAL EXPERIENCE:

- Editorial Board member, Boom, 2009-present.
- Advisory Board, Neho-Historia (Nucleo de Estudios de Historia Oral Sao Paulo, Brazil, June, 1998 to present

Professional Participation:

- Member of the Board, Labor and Working-Class History Association (LAWCHA), October 2006-October 2009
- Chair, Norris and Carol Hundley Award Committee, American Historical Association, Pacific Branch. 2008
- John Hope Franklin Book Publication Prize Committee, the American Studies Association, 2007
- Labor and Working-Class History Association (LAWCHA), membership committee, 2006-2008
- Norris and Carol Hundley Award Committee, American Historical Association, Pacific Branch. 2005-2008
- Organization of American Historians, Distinguished Lecturer, 2005-2006, OAH Distinguished Lectureship Program (invitation only)

Oral History Methods:

Media:Film/television: Documentary Film Experience, technical and creative work, 1975-1981.

Media: Journalist/photojournalist for Mexican community newspapers, 1968-present: Photos appeared in: Latin Quarterly, El Grito del Norte ; La Verdad; La Raza; Chicano Student Movement.; El Tequio: La Voz Indigena Migrante - Boletin Informativo del Frente Mixteco-Zapoteco Binacional

CONSULTANT:

- Panelist, “Photography, Activism and Media During the Chicano Movement” Mexican Cultural Institute, Los Angeles. July 17, 2010
- Historical Consultant, “Dolores Huerta: La Causa & Beyond”, producers Jesus Trevino and Maria Elena Chavez. September 2006
- Historical consultant, Mark Taper Forum for “Department of Water and Power”, play by Culture Clash. June 2006. Met with teachers and students from LAUSD re historical context of play, preparation for students to view play.
- Consultant, film project “The Land of Orange Groves and Jails”, Producer Judy Branfman, California Council of the Humanities, 2000

COMMUNITY ACTIVITIES:**Board of Directors/Trustees**

- member, Board, Member of Board of Directors, Southern California Library for Social Studies and Research, Los Angeles, 2004-2006
- member, Board of Directors, One Stop Immigration and Education Center 1987-1992

Advisor:

- member, Labor Scholars Advisory Board, Dolores Huerta Labor Institute. 2008-present.
- Advisor, Women’s Organization of Frente Indigena Oaxaqueno Binacional (Binational Indigenous Front of Oaxaca), Fresno, California and Juchitahuaca, Oaxaca, Mexico. 1999-present.
- Frente Indigena Oaxaqueno Binacional (Binational Indigenous Front of Oaxaca), 2000-present, California and Oaxaca, Mexico.
- Senior Advisor, “El poder de la colectiva de Mujeres poderosas”/ “The Power of the Collective of Powerful Women” ethonographic project with Organizacion de Lideres Campesinas in conjunction with Leadership for a Changing World, Research Center for Leadership in Action, the Robert F Wagner Graduate School of Public Service, New York University. August 2005-May 2006. Project to develop book based on oral histories of Lideres Campesinas organization. To be published by NYU.

LANGUAGES: Spanish, French

PATRICIA ZAVELLA

Professor, Latin American & Latino Studies Department
University of California, Santa Cruz
Vita

Education:

Ph.D. 1982, MA 1975, University of California, Berkeley; Department of Anthropology
BA 1973, Pitzer College, Claremont, California; Major: Anthropology

Research and Teaching Interests:

Labor, poverty, family, sexuality, social networks, feminist studies, ethnographic research methods, and transnational migration by Mexicans.

Publications--Books:

- I'm Neither Here nor There: Mexicans Quotidian Struggles with Migration and Poverty*, book manuscript under review with Duke University Press, 2011.
- Co-edited with Ramón Gutiérrez, *Mexicans in California: Transformation and Challenges*. Urbana: University of Illinois Press, 2009.
- Co-edited with Denise A. Segura, *Women and Migration in the U.S.-Mexico Borderlands: A Reader*. Durham: Duke University Press, 2007.
- Co-edited with Gabriela Arredondo, Aída Hurtado, Norma Klahn, Olga Nájera Ramírez, *Chicana Feminisms: A Critical Reader*. Durham: Duke University Press, 2003.
- Co-edited with Matthew C. Gutmann, Félix V. Matos Rodríguez, Lynn Stephen, *Perspectives on Las Américas: A Reader in Culture, History, and Representation*. Oxford: Blackwell Publishers, 2003.
- Co-authored with the Latina Feminist Group, *Telling to Live: Latina Feminist Testimonios*. Durham: Duke University Press, 2001.
- Co-edited with Louise Lamphere and Helena Ragoné, *Situated Lives: Gender and Culture in Everyday Life*. New York: Routledge Press, 1997.
- Co-authored with Louise Lamphere, Felipe Gonzales, and Peter B. Evans. *Sunbelt Working Mothers: Reconciling Family, and Factory*. Ithaca: Cornell University Press, 1993.
- Women's Work and Chicano Families: Cannery Workers of the Santa Clara Valley*. Ithaca: Cornell University Press, 1987.

Journal Articles (select):

- Co-edited with Denise Segura and, *Gender & Society*, special issues on Gendered Borderlands focusing on Chicanas and Latinas, 2008.
- Co-authored with Xóchitl Castañeda, "Sexuality and Risks: Gendered Discourses about Virginity and Disease among Young Women of Mexican Origin." *Latino Studies* 3 (2), 2005, pp. 226-245.
- Co-authored with Xóchitl Castañeda, "Changing Constructions of Sexuality and Risk: Migrant Mexican Women Farmworkers in California," *Journal of Latin American Anthropology* 8(2): 126-150, 2003.
- "Latinos in the USA: Changing Socio-Economic Patterns," *Social and Cultural Geography*, Vol. 1, No. 2, 2000, pp. 155-167.
- "Feminist Insider Dilemmas: Constructing Identity with 'Chicana' Informants," *Frontiers, a Journal of Women's Studies* (Special Issue on Feminist Ethnography), Vol. 13, no. 3, 1993, pp. 53-76.

- "Reflections on Diversity Among Chicanas," *Frontiers, a Journal of Women's Studies* Vol. 13, No. 2, 1991, pp. 73-85.
- "The Problematic Relationship of Feminism and Chicana Studies," *Women's Studies* 17(1-2) 1989, 123-143. Reprinted in *Across Cultures: The Spectrum of Women's Lives*, Emily K. Abel and Marjorie L. Pearson, Eds. New York: Gordon and Breach, 1989.
- "Abnormal Intimacy:' The Varying Work Networks of Chicana Cannery Workers," *Feminist Studies*, Vol. 11, No. 3, Summer 1985, pp. 541-558.
- "The Impact of 'Sun Belt Industrialization' on Chicanas," *Frontiers, a Journal of Women's Studies* Vol. 8, No. 1, 1984, pp. 21-27.

Book Chapters (select):

- "Ana's Choice," *MS. Magazine*, January 2009, pp. 46-49.
- "Talkin' Sex: Chicanas and Mexicanas Theorize about Silences and Sexual Pleasures," in *Chicana Feminisms: A Critical Reader*, Gabriela Arredondo, Aída Hurtado, Norma Klahn, Olga Nájera Ramírez and Patricia Zavella, eds. Duke University Press, 2003, pp. 228-253.
- "Engendering Transnationalism in Food Processing: Peripheral Vision on Both Sides of the U.S.-Mexico Border," in *New Frontiers in the Twenty First Century: Cultural, Political and Socioeconomic Dimensions of US-Mexico Relations*, Norma Klahn, Alejandro Álvarez Béjar, Federico Manchón, and, Pedro Castillo, eds. Mexico City: La Jornada Ediciones y Centro de Investigaciones Colección: la democracia en México, 2000, pp. 397-424.
- "Playing with Fire': The Gendered Construction of Chicana/Mexicana Sexuality," *The Gender/Sexuality Reader: Culture, History, Political Economy*, edited by Roger N. Lancaster and Micaela di Leonardo. New York: Routledge, 1997, pp. 402-418.
- Co-authored with Louise Lamphere "Women's Resistance in the Sunbelt: Anglos and Hispanas Respond to Managerial Control" in *Women and Work: Exploring Race, Ethnicity, and Class*, Elizabeth Higginbotham and Mary Romero, Eds. Thousand Oakes: SAGE, 1997, pp. 76-100.
- "The Tables are Turned': Immigration, Poverty, and Social Conflict in California Communities," *Immigrants Out! The New Nativism and the Anti-Immigrant Impulse in the United States*, Juan Perea, Ed. New York: New York University Press, 1997, pp. 136-161.
- "Living on the Edge: Everyday Lives of Poor Chicano/Mexicano Families." In *Mapping Multiculturalism*, Avery Gordon and Christopher Newfield, Eds. Minneapolis: University of Minnesota Press, 1996, pp. 362-386.
- "Mujeres in Factories: Race and Class Perspectives on Women, Work and Family," In *Gender at the Crossroads of Knowledge: Feminist Anthropology in the Postmodern Era*, Micaela di Leonardo, ed. Berkeley: University of California Press, 1991, pp. 312-336.

Selected Awards, Grants, and Honors:

- Awarded the Society for the Anthropology of North America Distinguished Career Achievement in the Critical Study of North America Award, 2010
- Awarded "Faculty Research Lecture" by the Academic Senate, University of California Santa Cruz, 2009
- Named "NACCS Scholar" by the National Association for Chicana and Chicano Studies, 2003.
- Winner of the Gustavus Myers Center for the Study of Bigotry and Human Rights Outstanding Book Award of 2002 for *Telling to Live: Latina Feminist Testimonios*, co-authored with The Latina Feminist Group.
- Celebrating Women Writers, Bay Area Chapter, for *Women's Work and Chicano Families: Cannery Workers of the Santa Clara Valley*, 1991.

March, 2008

received via phone

Dear Laurie Coyle...

What a pleasure it would be to work with you again!

Having participated in the Orozco experience I must say your direction was magical. (And might I add your visions are brilliant?)

Thank you, thank you, thank you!

I appreciate you keeping me in mind, and I so look forward to more.

A handwritten signature in black ink, appearing to read 'Robert C.', with a large, stylized initial 'R'.

Robert Conner
Digital Effects Artist

(b) (6)

e-mail: vefoio @igc.org website: francoproductions.org

franco Productions

Aug 5th, 2011

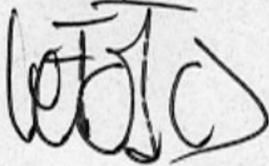
To whom it may concern,

This letter is meant to confirm my commitment to serve as Director of Photography on the film project "Adios Amor", by producer Laurie Coyle.

I have known and worked with Producer/Director Laurie Coyle for many years and I am very impressed by the approach she is giving to the story and very confident in its potential.

As a long time Cinematographer for documentaries related to Latino issues in the USA, I'm looking forward to collaborating with Laurie in this project

Sincerely,



Vicente Franco
Cinematographer

(b) (6)

A L T U R A S **F** I L M S

(b) (6)

e mail grtf@paradigmproductions.org

August 10, 2011

Ms. Laurie Coyle

(b) (6)

Dear Laurie,

I am writing to enthusiastically support your documentary film project Adios Amor. I am looking forward to working on it as editor . We have collaborated before in many capacities, and this promises to be a very fruitful continuation of that process.

Furthermore, I applaud you for exploring this important set of issues through the lens of Maria Moreno's life. I am not aware of any other film that has gone beyond the standard chronologies of life in the fields, whether it be Edward R. Murrow's Harvest of Shame, or even the film that we created, The Fight in the Fields. Adios Amor is an intensely personal story that also speaks to many larger issues.

Best wishes,



Via electronic mail:

Tuesday, January 10, 2012 7:39 PM

From: "Lourdes Portillo" (b) (6)

To: "Laurie Coyle" (b) (6)

Dear Laurie,

I would be delighted to be a consultant in your present project "Adios Amor". I find the story of great importance, and one that needs to be told, particularly now in these days when history repeats itself once again in our communities...in Arizona...in Alabama and in so many communities where many unsung activists continue to struggle for dignity and equality. I support your work and I am proud to be of service.

Sincerely,

Lourdes Portillo



Cindy Hahamovitch, Professor
Lyon Gardiner Tyler Department of History
P.O. Box 8795
Williamsburg, VA 23187-8795
757/221-3720; Fax 757/221-2111

January 6, 2012

Laurie Coyle
(b) (6)

Dear Ms. Coyle,

Thank you so much for inviting me to participate in the making of *Adios Amor: The Search for Maria Moreno* as a member of your advisory board. As an historian of farmworkers for over twenty years, I know just how remarkable your project is and how important it is that the lost film footage you have discovered is brought to light. It is particularly important that your film tell Maria Moreno's story as we have so little information about female farmworkers, let alone female farmworker organizers, despite the fact that, until recently, farmworkers often traveled in family groups. Farmworker history has long been told as though the presence of women discouraged organizing but I've always suspected the opposite (albeit with little evidence). Your film has the potential to inspire a significant revision of the field.

My expertise on Atlantic coast migrant farmworkers will provide a comparative regional framework; my scholarship on the role of the federal government in immigration history and farm labor relations will strengthen the project's understanding of the complex structural forces that have shaped the nation's farm labor market and migrant life. I'm pleased that I have been able to help you position Moreno's story within the larger, national history of farmworkers lives, struggles, and political history, and I am happy to do so again as long as you need me.

I firmly believe that your film will have national import. It will find ready audiences on college campuses, of course, but I think, beyond that, it will appeal to viewers interested in social justice in general, as well as labor struggles, civil rights, women's history, and Mexican American history in particular.

I look forward to being of service.

Best,

A handwritten signature in cursive script that reads "Cindy Hahamovitch".

Chartered 1693

Cindy Hahamovitch
Professor of History
Lyon G. Tyler Department of History



SAN FRANCISCO
STATE UNIVERSITY

DEPARTMENT OF SOCIOLOGY
1600 Holloway Avenue
San Francisco, CA 94132

Tel: 415/338-1466
Fax: 415/338-2653

August 15, 2011

Laurie Coyle

(b) (6)

Dear Laurie:

I am honored that you have asked me to serve as a humanities advisor on your exciting new film, *Adios Amor: The Search for Maria Moreno*, and I accept with enthusiasm. This is a very significant project. As someone who teaches (and writes about) social movement activism, I am always searching for compelling and accurate portrayals of the many unsung, "ordinary" agents of social changes whose stories have been overshadowed by the oft-repeated and frequently overly romanticized portraits of a handful of larger-than-life icons. Certainly for the historical record it is essential to document the important role played by individuals like Maria Moreno, but it is also important in terms of allowing our youth to identify with the real human beings (rather than the near-mythical giants) who made social change possible. I believe your film can also make an important contribution to historiography in demonstrating the importance of oral history and individual voices to a fuller, richer grasp of history.

The film's themes and your approach to uncovering and telling Moreno's story resonate with my own work on Mexican and Mexican American social movement activism, and I hope to bring my experience to the project. Several of my own publications about social movements (see titles in my cv) have been grounded in extensive interviews with activists, and I believe I have learned some things about how to combine personal narratives with larger frames of historical context that will be useful for this film. Moreno's story is especially compelling because it doesn't follow what many scholars have come to imagine as the typical arc of an activist life. The significance of motherhood and evangelical faith in Moreno's life demand a nuanced, sophisticated, multi-framed approach to understanding her activism, a challenge that, if successfully met, will make this an especially powerful film. I look forward to working with you and the rest of the team to meet that challenge.

Sincerely,

Edward J. McCaughan
Professor and Chair
Department of Sociology

OFFICE OF THE DEAN OF HUMANITIES

243 Humanities Instructional Building
Irvine, California 92697-3375
(949) 824-5133
Fax (949) 824-2379

August 8, 2011

Ms. Laurie Coyle

(b) (6)

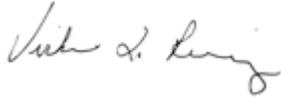
Dear Laurie,

It is with great enthusiasm that I agree to serve as an advisor for the film *Adios Amor: The Search for Maria Moreno*. When we met in San Francisco last year, I was totally captivated by the footage you shared and the productive discussion that followed made me realize that I need to return to scholarship and the classroom full-time. Unlike other projects in which I have been involved, you really listen to your advisory board and you have made all of us genuine partners in this project. Your openness and attention to detail is gratifying from the perspective of a historian who has been told more than once by a filmmaker: "You are not giving me the narrative I need." Instead, you have brought diverse group of scholars into a genuine dialogue with you and with one another. Maria Moreno is such an important link between the organizing of Ernesto Galarza in the 1940s to the successful union campaigns of César Chávez and the United Farm Workers two decades later. Your cogent NEH proposal complicates the notion of the 1950s as a dormant period for organizing in California fields as well as the well-worn stereotype that all farmworkers were Catholic. Your beautifully crafted narrative offers readers a sense of Moreno's down-to-earth charisma, a struggling mother with a steely resolve so vividly revealed in the photographs of George Ballis. The film should have broad appeal beyond high school and college audiences. Moreno's journey for justice resonates across race and ethnicity; she is not a migrant mother staring with desperation into the lens of Dorothea Lange's camera, but a strong-willed individual guided by her faith, her family, and her convictions. Your interviews with her children create a sense of intimacy that is very natural. As a viewer, I imagined myself sitting on that living room sofa looking at photographs and listening to childhood memories.

I bring to the project twenty-nine years of experience conducting research and teaching on the history of U.S. Latinos, especially women. My first book *Cannery Women, Cannery Lives* (1987) was the first historical monograph devoted to Mexican American women. My second *From Out of the Shadows* (1998) offered the first comprehensive overview of Mexican women in the United States during the twentieth-century. In 2006 eight-years of collaboration came to an end when *Latinas in the United States: A Historical Encyclopedia* appeared in print. With support from NEH and the Ford Foundation, Virginia Sánchez-Korrol and I co-edited a three-volume encyclopedia with almost 600 entries written by over 200 contributors. In 2007 the New York Public Library recognized this work with a Best in Reference Award. Moreover, I have participated in numerous public history projects from museum exhibits to educational websites. I

am honored to participate in this exciting project and I encourage the NEH review panels to give this proposal the serious consideration it merits.

Sinceramente,

A handwritten signature in cursive script, appearing to read "Vicki L. Ruiz".

Vicki L. Ruiz
Dean and Professor of History and Chicano/Latino Studies
Past President, Organization of American Historians
Past President, American Studies Association

August 8, 2011

901 East Alosta Avenue
PO Box 7000
Azusa, California 91702-7000
626-969-3434
www.apu.edu

Laurie Coyle

(b) (6)

Dear Laurie:

This letter confirms my commitment to participate in the project, "*Adios Amor: The Search for Maria Moreno.*" documenting the life of Latina labor leader, Maria Moreno.

This documentary promises to be of great educational value because it helps fill in the gaps of the American history narrative, especially since narratives of Latinas have just recently become a part of the story. This documentary, covering Moreno's personal history, interwoven in the history of the Latino/a labor struggle in the Southwest, will also serve to correct another omission in the narrative--the importance of Moreno's religious faith in the service of her struggle for justice for farm workers.

As a religious historian, I hope to bring insight into Moreno's Pentecostal background and its influence on her labor activism. Because the documentary will delve into this topic as a part of Moreno's life story, it is one of the more significant contributions to labor and women's history, both fields that have often worked in tension with religious studies. It is a pleasure and an honor to advise you on this project and to join the esteemed community of scholars who are also advising you. I foresee a very fruitful conversation and significant documentary.

Sincerely,

Dr. Arlene M. Sánchez-Walsh
Associate Professor
Graduate School of Theology
Azusa Pacific University
asanchez-walsh@apu.edu



EMORY
UNIVERSITY

The James Weldon Johnson Institute
for Advanced Interdisciplinary Studies

Dr. Rudolph P. Byrd
Founding Director
Goodrich C. White Professor of American Studies

July 29, 2011

Laurie Coyle

(b) (6)

Dear Laurie Coyle:

You are undertaking a very important project will broaden and deepen our picture of the farmworker struggle in California. Maria Morneo, the subject of your documentary, played a key role at a time when the struggle was truly a grass roots effort. Unfortunately she has been omitted from the story, perhaps purposefully, perhaps because scholars and documentarians have failed to probe deeply enough.

You have a great track record producing substantive documentaries, in particular your documentary on Samuel Orozco ("Orozco: Man of Fire") and on the modern farmworker movement ("Fight in the Fields: Cesar Chavez and the Farmworkers' Struggle"). I am proud to serve as a consultant for your Maria Moreno project, "Adios Amor," and to lend assistance in whatever way I can.

As the author of a multi-volume, scholarly history of California farmworkers, and as a photographer and journalist covering the contemporary situation, I know the field from its origins on the Spanish missions 250 years ago into the present.

I find your hook – the filmmaker's search for Maria Moreno – to be an especially captivating technique that offers numerous possibilities for going beyond the usual. Finding the evidence, in the form of the wonderful photographs by master photographer George Ballis, and then trying to find the narrative behind them, will make for an engaging narrative.

Farmworkers are at the core of the California experience. Over the past century they have conducted hundreds of strikes, formed dozens of unions, and been arrested by the thousands. More than a dozen farmworkers have been murdered in farm labor disputes, and not one murdered has ever been convicted of murder.

Emory University
1256 Briarcliff Road
412 Briarcliff West
Atlanta, Georgia 30306

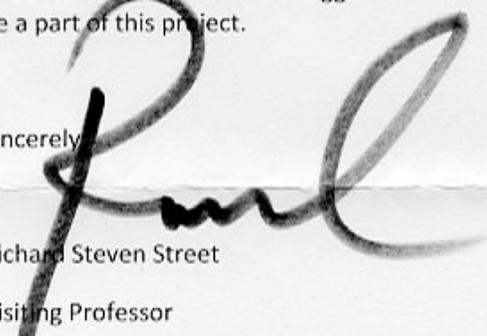
An equal opportunity, affirmative action university

Tel 404.727.2515
Fax 404.727.2539

The modern phase of the farmworker struggle is the equivalent of the Chicano/a counterpart to the African-American civil rights movement. Like the African-American struggle, the farmworker struggle has a long many unknown heroes who organized on a grass roots level and laid the foundation for everything that followed. We are only just now beginning to identify and appreciate these people, and through them the unique and daunting obstacles impeding the development of countervailing power in the fields.

A documentary about that phase of the movement just before Cesar Chavez enters the picture will help to contextualize a massive struggle that continues today. Such a film is long overdue. I am overjoyed to be a part of this project.

Sincerely,



Richard Steven Street

Visiting Professor

James Weldon Johnson Institute

for Advanced Interdisciplinary Studies

Emory University



DEPARTMENT OF HISTORY
RIVERSIDE, CALIFORNIA 92521-0204

OFFICE: (951) 827-5401
FAX: (951) 827-5299

August 12, 2011

Laurie Coyle
Paradigm Productions

I would like to express my enthusiastic commitment to act as an advisor and consultant to Laurie Coyle's production of *Adios Amor: The Search for Maria Moreno*. I am excited about this project.

For several decades I have researched and written about California farm workers and their struggles to improve conditions for themselves, their families and other farmworkers. My focus has been primarily on Chicano/a and Mexican workers, and has resulted in publications such as *Dark Sweat, White Gold: California Farm Workers, Cotton and the New Deal* (UC Press) and numerous articles which are used extensively in university classes. Several are focused on women farmworkers, such as "Raiz Fuerte: Oral History and Mexicana Farmworkers." I am also a photographer, and have published photographs of the Mexican American/Chicano/Mexican community for over forty years.

My interest in farm workers and, in particular, Mexican American farm worker women, makes me especially enthusiastic about Laurie Coyle's creative and innovative program about an unexplored Mexican American woman organizer, Maria Moreno, in the 1950s. Laurie brings to the project an impressive track record of sensitive, engaged and engaging film making and this project will continue her trajectory. Driven by the search for information about Maria, and the moving quotes and sample materials Laurie has shared moves the reader to follow a person unrecognized in written history who is an important addition in understanding farm workers, women, and Mexican/Mexican American workers in this country. I'm sure the film will provide new understandings of this underexplored aspect of American history and it's people.

As an historian, I am especially interested in Coyle's exploration of how history is 'made', and her project's inherent urging that viewers engage with similar forms of 'history making' of their own communities and families. As I have read her proposals, seen her sample material and spoken with her I have become increasingly engrossed with this project and committed to seeing this exceptional project to fruition.

Sincerely,


Devra Weber
Associate Professor



1156 HIGH STREET
MERRILL COLLEGE 36
(831) 459-4182; FAX (831) 459-3125
INTERNET Zavella@ucsc.edu

SANTA CRUZ, CALIFORNIA 95064

August 8, 2011

National Endowment for the Humanities

I write express my willingness to serve on the Advisory Board for the film, *Adios Amor: The Search for Maria Moreno*, written, produced and directed by Laurie Coyle. I have known Laurie since we were graduate students in a collective interested in race, gender and class and I have followed her writings and films with great interest.

The strengths of this documentary is the processual approach, illustrating the journey toward memory and knowledge, as well as its focus on a fascinating historical figure who never received the recognition she deserves. This film is informed by innovative scholarship from history and anthropology, as well as interdisciplinary labor studies, cultural studies and film studies.

My own research and teaching has focused on Mexicans in the United States and in Mexico, exploring the interconnections between gender, work, family, social networks and migration. I explored these issues in my recently published book, *"I'm Neither Here nor There: Mexican Quotidian Struggles with Migration and Poverty,"* where relations between migrants from Mexico and Mexican Americans, including the tensions in workplaces and in families and public collaborations to construct cultural memory, were important themes. I am contributing toward illustrating a nuanced perspective on differences among migrants that makes organizing challenging, and I will help think through how migrants' thoughts about their commitments in Mexico (often seen as placing a damper on organizing) will highlight the strengths of María Moreno as an organizer in a context that increasingly including Mexican Americans and migrants from Mexico.

This film presents the gendered labor history left out of those focusing on the United Farmworkers or the great male labor leaders. It presents the compelling story of an independent woman who managed to work, take care of a large family, and preach during a time when women's place was to stand behind her man. I can envision teaching this film in my courses on "Migration, Gender and Health," or "Latino Families in Transition." This film will inform the public about an important role model and instill an appreciation for history, family stories, documentary films, and cultural memory and I am happy to be a part of it.

Sincerely yours,

Patricia Zavella, Professor and Chair
Latin American and Latino Studies Department



Chicana/Latina Foundation

1419 Burlingame Ave. Suite N. Burlingame, Ca. 94010

Phone 650-373-1083 Fax 650-373-1090

January 5, 2012

Division of Public Programs
National Endowment for the Humanities
1100 Pennsylvania Ave. NW
Washington D.C. 20506

To Whom It May Concern:

I am writing to recommend filmmaker Laurie Coyle and her project *Adios Amor-The Search for Maria Moreno* for funding consideration. I have known of Laurie's film work for many years, but when she approached the Chicana/Latina Foundation (CLF) about becoming a community partner for her documentary and storytelling initiative, I was enthusiastic.

CLF is a 35-year old non-profit that awards scholarships and provides leadership training to Chicanas and Latinas enrolled in northern California colleges. In addition to supporting their education, our organization believes strongly that culturally relevant art and storytelling are powerful tools in developing our future leaders.

CLF and Laurie Coyle were awarded a grant from the Creative Work Fund in 2009 to collaborate on her developing vision for the film and its ancillary components. An important part of project development was the "Power of Storytelling" workshop that Laurie designed and co-taught with Chicana playwright Cherríe Moraga in 2010 for CLF students.

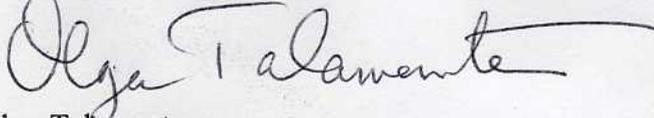
In addition to exploring the principles and practice of documentary storytelling, Laurie shared a brief sample of the *Adios Amor* project she is submitting for NEH's consideration. The students were visibly moved by the intensity and beauty of Maria Moreno's story and the images they watched. The journey of the search Laurie has undertaken was emotional and compelling—they saw not only Maria Moreno, but all of their Tias and Abuelas and the other women in their lives (perhaps themselves) who have worked hard and changed the world...quietly and forever, yet largely without recognition.

In the workshop, the CLF students developed perspectives and skills in storytelling, interviewing and producing short media. This led to the creation of a set of compelling short essays on the themes of female role models, education and empowerment, as well as interviews on the same and a 5-minute video that can be seen on our website at

<http://www.chicanalatina.org/index.php>.

The workshop also served to plant the seed for a broader storytelling curriculum, which Laurie plans to develop as *Adios Amor* moves ahead. CLF looks forward to participating in future storytelling workshops and to utilizing *Adios Amor* in our outreach and education work in the Latino community.

Sincerely,



Olga Talamante
Executive Director

KQED

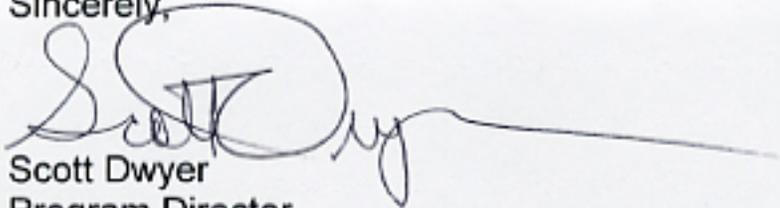
July 26, 2010

To Whom It May Concern,

I want to bring to your attention the proposed documentary, *Adios Amor: The Search for Maria Moreno*, by filmmaker Laurie Coyle. The documentary will reveal the little known, but important story of Maria Moreno. Maria played a critical role in organizing California's migrant workers 50 years ago. Her legacy is still being felt today.

KQED is very familiar with Laurie Coyle's talent as it has aired many of her past documentaries. Her most recent documentary on Jose Orozco, in addition to airing on KQED, also aired nationally as part of *American Masters* on PBS. Laurie has assembled a talented production team as well as strong advisors. I look forward to viewing her new documentary upon its completion.

Sincerely,



Scott Dwyer
Program Director
KQED-TV / KTEH-TV
2601 Mariposa Street
San Francisco, California 94110
415-553-2218

Tulare County Museum
5953 S Mooney Blvd.
Visalia, CA 93277
(559) 733-6616

August 11, 2011

National Endowment for the Humanities
Division of Public Programs
1100 Pennsylvania Avenue NW
Washington DC 20506

To Whom It May Concern:

As curator of the Tulare County Museum, I am writing to express my interest in including Laurie Coyle's film *Adios Amor* in the educational programming that we have in our learning center/theater of our new History of Farm Labor and Agriculture Museum.

The History of Farm Labor and Agriculture Museum is a new addition to the museum grounds and is unique in that it showcases the people that have contributed to farm labor and agriculture in Tulare County. Many widescreen presentations are available for viewing in the Learning Center that explore the evolution of agriculture in Tulare County and provide insight into the many cultural groups that have helped grow Tulare County from a pioneering farm community that predates statehood into the world's second largest agricultural production area. Museum exhibits and technology presentations currently document the contributions made by the Armenian, Hispanic, African-American, Mexican communities and Dust Bowl migrants. Future exhibits will help educate the public about the many contributions other ethnic groups have made to Tulare County history, such as the Native American, Japanese, and Portuguese, among others.

Adios Amor would be a fantastic way to feature the story of a local person that had an impact on Tulare County history, Maria Moreno. Our museum would be fortunate to participate in the screening of Laurie Coyle's *Adios Amor* in that we would be able to help her present the remarkable research she has done to bring this story to life. Many of the Tulare County residents would be interested in this story as they have also lived through similar experiences. The Tulare County Museum would be proud to be a venue for the screening of *Adios Amor*.

Sincerely,

Amy King
Museum Curator

July 25, 2010

Cultural Equity Grant for Individual Artists
San Francisco Arts Commission
25 Van Ness Avenue
Suite 240
San Francisco CA 94102



Fine Arts
Museums of
San Francisco

de Young
Legion of Honor

To Members of the Panel:

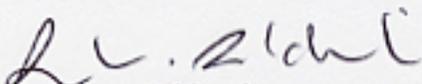
As Director of Public Programs at the de Young Museum in San Francisco, I am writing to express my interest in presenting Laurie Coyle's film *Adios Amor* as part of the Museum's Cultural Encounters program.

Laurie's documentary *OROZCO: Man of Fire* screened in September 2007 as part of the de Young's second season of Friday nights at the de Young in a special program of films celebrating public art. *OROZCO* had received a NEA Access to Artistic Excellence in the Visual Arts grant, which enabled the de Young to invite one of the artists featured in the film: celebrated African American sculptor/printmaker Elizabeth Catlett. Catlett and Coyle, with her co-producer Rick Tejada-Flores, answered questions from the audience, and they returned the following day for a panel discussion with Bay Area artists Rupert Garcia, Dewey Crumpler and Favianna Rodriguez, moderated by art historian Lizzetta LeFalle-Collins. It was an extremely moving program thanks to the careful organization that Laurie gave to the project.

These events were very well attended, and I expect similar enthusiasm for a program featuring Laurie Coyle's new film *Adios Amor* when it is available.

The de Young would be honored to be a presenting venue for this film.

Respectfully yours,


Renee M. Baldocchi
Director, Public Programs
Fine Arts Museums of San Francisco

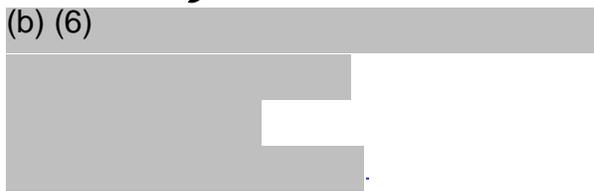
7/25/2010

de Young

Golden Gate Park
50 Hagiwara Tea Garden Drive
San Francisco, CA 94118-4502
Tel 415.750.3800
www.famsf.org

Laurie Coyle

(b) (6)



Explanation of Work Sample submitted to NEH America's Media Makers, January 2012

Prior Completed Work: *OROZCO: Man of Fire* (1 hour)
Laurie Coyle, Director/Writer/Producer
Year Created: 2007
Broadcast on PBS American Masters 2007,08,09,10

I directed, wrote and produced *OROZCO: Man of Fire*. Rick Tejada-Flores was my co-director/producer. The film demonstrates my directing style, as well as narration I have written and how I work with historical footage—strategies that I am utilizing in *Adios Amor*, although the specific style is distinct, given Orozco's aesthetics and epoch vs. Maria Moreno's migrant life and the "look" of 1950s-60s photography and film. *Orozco* demonstrates my skill as a storyteller, interviewer, director of Voice Over talent, and ability to work with cinematographer, animator, composer and sound designer.

OROZCO: Man of Fire also demonstrates Vicente Franco's abilities as Director of Photography and Robert Conner's abilities as the Visual Effects/Animation artist. Both will be working on *Adios Amor* in these capacities.

NATIONAL ENDOWMENT FOR THE HUMANITIES

Applicant Institution: Women Make Movies
 Project Director: Laurie Coyle
 Project Grant Period: 10/1/2012 - 7/30/2013

Scripting Budget, Adios Amor

	Computational Details/Notes	(notes)	NEH Share 10/1/2010 - 9/30/2011	(notes)	Outside \$ 10/1/2012 - 7/30/2013	(notes)	In-Kind 10/1/2012 - 9/30/2013	Project Total
1. Salaries & Wages								
Producer/Writer Coyle	Annual FTE	\$(b) (6)	\$(b) (6)		\$(b) (6)			\$(b) (6)
Digital Content Developer TBD	Annual FTE	\$(b) (6)	\$(b) (6)		\$(b) (6)			\$(b) (6)
2. Fringe Benefits								
DP Pre-Interviews Franco	\$850/day	6 days	\$5,100					\$5,100
Audio Pre-Interviews Dunderdale	\$500/day	6 days	\$3,000					\$3,000
Prod/Location Assistance TBD	\$300/day	10 days	\$3,000					\$3,000
3. Consultant Fees								
Humanities Advisors	7@\$500		\$3,500					\$3,500
Curriculum/Content Consultants	4@\$500		\$2,000					\$2,000
Story Consultant Portillo	\$500/day	2 days	\$1,000					\$1,000
4. Travel & Meeting Costs								
Producer/Writer L Coyle (1)	Travel, lodging, per diem for archival, location and pre-interview travel: SF-Detroit-DC, SF-Austin-Yuma-LA, CA ground	15 days	\$4,500					\$4,500
Crew, Pre-Interviews (3)	Travel, lodging, per diem for pre-interviews	6 days	\$3,150					\$3,150
Humanities Advisors (7)	Travel, lodging, per diem, various: SF Mtg	2 days	\$2,800					\$2,800
Dig/Web/Curricu Consultants (4)	Travel, lodging, per diem, various: SF Mtg	2 days	\$1,600					\$1,600
5. Supplies & Materials								
Photo reproduction/scan		allow			\$2,500			\$2,500
Archival screeners/fees					\$1,500			\$1,500
Media Storage	4 terabytes@\$100				\$400			\$400
Office Supplies		allow	\$100				\$400	\$500
6. Services								
Web & Digital Media Designer		5,000 allow	\$5,000					\$5,000
Editor Sample Reel Tejada-Flores	\$500/day	10 days	\$5,000					\$5,000
Equipt Rental Pre-Interviews	\$500/day	6 days			\$3,000			\$3,000
7. Other Costs								
Insurance	\$125/month	10 months			\$1,250			\$1,250
Office Rental	\$500/month	10 months					\$5,000	\$5,000
8. Total Direct Costs	Per Year		\$69,750		\$18,650		\$5,400	\$93,800
9. Total Indirect Costs	Per Year							\$0
Women Make Movies Fiscal Agent Fee	7% of \$	\$(b) (6)	\$(b) (6)					\$(b) (6)
10. Total Project Costs (Direct and Indirect costs for entire project)								\$99,050
11 Project Funding								
a. Requested from NEH	Outright:		\$75,000					\$75,000

	Computational Details/Notes	(notes)	NEH Share	(notes)	Outside \$	(notes)	In-Kind	Project Total
	Matching Funds:							
	Total Requested from NEH:		\$75,000					\$75,000
b. Cost Sharing	Applicant's Contributions:						\$5,400	\$5,400
	Third Party Contributions:				\$18,650			\$18,650
	Project Income:							\$0
	Other Federal Agencies:							\$0
	Total Cost Share:							\$24,050
12. Total Project Funding			\$75,000					\$99,050