

# Resources

## Books

---

- Adams, Anna. 2000. *Hidden from History: The Latino Community of Allentown*. Allentown: Lehigh County Historical Society.
- Davila, Arlene. 2001. *Latinos Inc.: The Marketing and Making of a People*. Berkeley: University of California Press.
- Davis, Mike. 2001. *Magical Urbanism: Latinos Reinvent the U.S. City*. Verso.
- Delgado, Richard and Jean Stefanic, editors. 1998. *The Latino/a Condition: A Critical Reader*. New York: New York University Press.
- Flores, Juan. 2000. *From Bomba to Hip-Hop*. New York: Columbia University Press.
- Flores, William V. and Rena Benmayor, editors. 1998. *Latino Cultural Citizenship: Claiming Identity, Space, and Rights*. Boston: Beacon Press.
- Goode, Judith and Jo Anne Schneider. 1994. *Reshaping Ethnic and Racial Relations in Philadelphia: Immigrants in a Divided City*. Philadelphia: Temple University Press.
- Morales, Ed. 2002. *Living in Spanglish: The Search for Latino Identity in America*. Los Angeles: LA Weekly Books.
- Oboler, Suzanne. 1995. *Ethnic Labels, Latino Lives: Identity and the Politics of (Re)Presentation in the United States*. Minneapolis: University of Minnesota Press.
- Olmos, Edward James and Lea Ybarra. 1999. *Americanos: Latino Life in the United States*. Little, Brown & Company
- Padilla, Félix. 1985. *Latino Ethnic Consciousness: The Case of Mexican Americans and Puerto Ricans in Chicago*. Notre Dame, IN: University of Notre Dame Press.
- Rodriguez, Clara E. 2000. *Changing Race: Latinos, the Census, and the History of Ethnicity in the United States*. New York: New York University Press.
- Stavans, Ilan. 2004. *Spanglish: The Making of a New American Language*. RAYO.
- Suárez-Orozco, Marcelo M. and Mariela M. Páez, editors 2002. *Latinos: Remaking America*. Berkeley: University of California Press.
- Suro, Roberto. 1999. *Strangers Among Us: Latino Lives in a Changing America*. New York: Vintage.
- Torres, Andrés and José E. Velázquez, editors. 1998. *The Puerto Rican Movement: Voices from the Diaspora*. Philadelphia: Temple University Press.
- Torres-Saillant, Silvio. 1998. *Borderless Borders: U.S. Latinos, Latin Americans, and the Paradox of Interdependence*. Philadelphia: Temple University Press.
- Trueba, Enrique (Henry) T. A. 1999. *Latinos Unidos: From Cultural Diversity to the Politics of Solidarity*. Lanham, MD: Rowman & Littlefield.
- Whalen, Carmen Teresa. 2001. *From Puerto Rico to Philadelphia: Puerto Rican Workers and Postwar Economies*. Philadelphia: Temple University Press.
- Zentella, Ana Celia. 1997. *Growing Up Bilingual: Puerto Rican Children in New York*. Cambridge, MA: Blackwell Publishers.

## Web sites

---

HispanicOnline.com. <http://www.hispaniconline.com>

National Council of La Raza. <http://www.nclr.org>

Centro de Estudios Puertorriqueños at Hunter College, City University of New York. <http://www.centropr.org>

Mexican Migration Project. <http://lexis.pop.upenn.edu/mexmig>

Puerto Rico and the American Dream. <http://prdream.com>

William C. Velásquez Institute. <http://www.wcvi.org>

Inter-University Program for Latino Research. <http://www.nd.edu/~iuplr>

Pew Hispanic Center. <http://www.pewhispanic.org>

United Farmworkers. <http://www.ufw.org>

Salsa Stories: A Community History. <http://www.si.umich.edu/chico/salsa>

The Puerto Rican Cuatro Project. <http://www.cuatro-pr.org>

Encyclopedia Smithsonian – U.S. Latino History and Culture. <http://www.si.edu/resource/faq/nmah/latino.htm>

## Films

---

### Documentaries

*90 Miles* (2003). Director: Juan Carlos Zaldívar. 53 minutes

The Cuban-born filmmaker recounts the strange fate that brought him as a teenage communist to exile in Miami in 1980 during the dramatic Mariel boatlift. Zaldívar uses news clips, family photos and home movies to depict the emotional journey of an immigrant father and son struggling to understand the historical and individual forces shaping their relationships and identities in a new country.

*Abriendo Camino: Puerto Ricans and Educational Reform* (2003). Producer/Director: Lillian Jimenez. 60 Minutes

Abriendo Camino recounts the civil rights era which shaped New York Puerto Ricans' three-decade struggle for language and education civil rights. Today, Latino and other immigrant communities across the country continue to build upon the educational opportunities and gains made by Puerto Ricans from the late 1950s to the early 1970s.

*¡Adelante Mujeres!* (1992). National Women's History Project. 30 minutes. Color, VHS

Spanning five centuries, this comprehensive video focuses exclusively on the history of Mexican American/Chicana women from the Spanish invasion to the present.

*La Boda* (2001). Director: Hannah Weyer. 53 minutes

In an intimate portrait of migrant life along the U.S.-Mexican border, Hannah Weyer's new film *La Boda* delves into the challenges faced by a community striving to maintain its roots in Mexico, while pursuing the "American Dream" across the border. Weyer's camera follows Elizabeth Luis during the weeks before her marriage to Artemio Guerrero, interweaving the anticipation of the upcoming wedding with candid stories that explore the architecture of the Luis family.

*Chicano: The History of the Mexican American Civil Rights Movement* (1996). Four videocassettes, 57 minutes each

Episode 1 begins with events at Tierra Amarilla, New Mexico, that sparked a national movement for social justice,

from the pivotal 1967 struggle by Mexican Americans to regain ownership of land grants, to the 1970 Chicano Moratorium in East Los Angeles. Episode 2 chronicles the efforts of farm workers to form a national labor union under the nonviolent leadership of Cesar Chavez. Episode 3 paints a picture of the struggle to reform an educational system that failed to properly educate Mexican American students. Episode 4 focuses on the emergence of Mexican American political activism and the creation of a third political party, La Raza Unida.

*Crossing Deadly Waters: The Last Hope For the American Dream* (2003). Producer: Josie Mejía Beeck. 60 Minutes  
This one hour documentary records the brutal reality of the thousands of people that risk their lives through the journey of the Mona Passage, a stretch of shark infested treacherous water between the Dominican Republic and Puerto Rico.

*Discovering Dominga* (2003). Directors: Patricia Flynn with Mary Jo McConahay. 53 minutes  
29-year-old Iowa housewife Denese Becker decides to return to the Guatemalan village where she was born. Denese, born Dominga, was nine when she became her family's sole survivor of a massacre of Maya peasants. Two years later, she was adopted by an American family. In *Discovering Dominga*, Denese's journey home is both a voyage of self-discovery and a political awakening, bearing searing testimony to a hemispheric tragedy and a shameful political crime.

*Echando Raices/Taking Root* (2002). Director: J.T. Takagi Producer: Rachel Kamel. 60 minutes. (English and Spanish versions available)  
Made in collaboration with local community groups, this three-part documentary looks at the lives and struggles of a range of immigrant and refugee communities in California, Texas, and Iowa. Project sponsored by the American Friends Service Committee.

*Escuela* (2002). Director: Hannah Weyer. 53 minutes  
This film examines the system of educational support that has emerged to facilitate the movement of migrant worker families across the Western United States, exploring the social and educational dislocations of the migrant economy and its effects on high school students.

*If the Mango Tree Could Speak* (1993). Directors: Patricia Goudvis and William Turnley. 58 Minutes  
This documentary intimately portrays ten boys and girls, ages 12-15, who are growing up in the midst of war in Guatemala and El Salvador.

*Mayan Voices: American Lives* (1994). Director: Olivia Carrescia. 56 minutes  
Set in Indiantown, Florida, a small agricultural town near West Palm Beach, *Mayan Voices: American Lives* contrasts the experiences of Mayan families who came as refugees fleeing the violence in Guatemala in the early 1980s, with the struggles of those continuing to arrive in search of better lives, exploring issues of identity, cultural integration, migration, and social change

*My American Girls: A Dominican Story* (2001). Director: Aaron Matthews. 53 minutes  
*My American Girls* captures the joys and struggles in a year of the lives of the Ortiz family, first-generation immigrants from the Dominican Republic.

*My Americas* (2003). Producer: Janice Alamia/Hispanic Telecommunications Network, Inc. 13 episodes, 30 minutes each  
*My Americas* is a series that takes viewers on a spiritual and cultural quest through Latin America, guided by one of two young Mexican American hosts who in each episode experience the people and traditions of a Latin American country through the lens of celebrations such as Corpus Christi in Cuzco, Peru; San Lázaro and Babalú Ayé in Cuba; and Yamor in Otalvo, Ecuador.

*Palante, Siempre Palante!* (1996). Director: Iris Morales. 48 minutes  
Through on-camera interviews, archival footage, photographs, and music, this film documents the history of the Young Lords, a civil rights-era group that demanded economic and social justice, worked for decent living conditions, and raised a militant voice for the empowerment of the Puerto Rican people in cities across the United States.

*Refugees in our Backyard* (1993). Directors: Georges Nahitchevansky and Helena Pollack Sultan. 58 minutes  
*Refugees in Our Backyard* focuses on the controversies created by the arrival of undocumented aliens into the United States. With sections detailing the dangers of the journey north, State Department policies, and the hardships faced by those who succeed in becoming illegal aliens, the film investigates the impact of civil strife on Central America, and the enormous obstacles its people face as they attempt to escape into the United States.

*The Sixth Section* (2003). Director: Alex Rivera. 26 minutes  
Following a group of Mexican immigrants from the tiny desert town of Boqueron who now work in upstate New York, the film documents their struggle to support themselves – and their hometown 3,000 miles to the south.

*Split Decision* (2000). Director: Marcy Garriot. 60 minutes  
*Split Decision* is Gabriel Jesus Sandoval Chavez's story, an inspirational account of an immensely talented boxer's attempt to live the American dream, and a critical look at the recently enacted immigration laws that threatened to end his career.

*Soldados: Chicanos in Viet Nam* (2003). Directors: Charley Trujillo and Sonya Rhee. 26 minutes  
Based on the 1991 American Book Award winner of the same name, *Soldados: Chicanos in Viet Nam* is the first documentary to recount the harrowing experience of a generation of Mexican American boys who fought in Viet Nam and returned with a new conception of themselves and their country.

*Los Trabajadores/The Workers* (2001). Director: Heather Courtney. 48 minutes  
Through the stories of two men, Ramon and Juan, and through the controversy surrounding the relocation of a day labor site from downtown to a residential neighborhood, *Los Trabajadores/The Workers* examines the misperceptions and contradictions inherent in America's paradoxical history of both dependence on and abuse of immigrant labor.

*Troubled Harvest* (1990). Directors: Sharon Genasci and Dorothy Velasco. 30 minutes  
This award-winning documentary examines the lives of women migrant workers from Mexico and Central America as they work in grape, strawberry, and cherry harvests in California and the Pacific Northwest, revealing the dangerous health effects of pesticides on themselves and their children, the problems they encounter as working mothers of young children, and the destructive consequences of U.S. immigration policies on the unity of their families. An interview with Dolores Huerta, cofounder of the United Farm Workers Union, is featured.

*The Two Worlds of Angelita* (1983). Director: Jane Morrison. 73 minutes. First Run/Icarus Film  
Told from the perspective of nine-year-old Angelita, the film follows a young Puerto Rican family's journey from a small town on the island to New York City's Lower East Side. As the family attempts to maintain their cultural identity, it is confronted by a series of unexpected conflicts.

## Short Films

*After the Earthquake* (1979). Director: Lourdes Portillo. 23 minutes. B/W, VHS. Subtitled  
This dramatic story follows a young Nicaraguan immigrant, Irene, as she faces the challenges of life in the United States and re-evaluates her relationships with her boyfriend and family. *After the Earthquake* explores the immigrant experience, particularly the cultural, political, and economic differences between life in North and Latin America.

*Border Brujo*. (1989). Director Guillermo Gomez Peña. 60 minutes. Cinewest  
*Border Brujo* is a ritual-linguistic journey across the U.S./Mexico border written and performed by interdisciplinary artist Guillermo Gomez Peña. In the guise of a cross-cultural shaman, Gomez Peña shifts into 15 different personas, each speaking a different language. The personas are symbolic of the borders between North and South, Anglo and Latino; myth and reality; legality and illegality; art and life. *Border Brujo* assaults and exorcises the demons of dominant cultures and articulates fear, desire, trauma sublimation, anger, and misplacement embodying ruptured and defiant communities with multilingual dexterity and humor.

*Brincando El Charco: Portrait of a Puerto Rican* (1994). Director: Frances Negrón-Muntaner. 55 minutes  
Refreshingly sophisticated in both form and content, *Brincando El Charco* contemplates the notion of “identity” through the experiences of a Puerto Rican woman living in the United States. In a wonderful mix of fiction, archival footage, processed interviews and soap opera drama, *Brincando El Charco* tells the story of Claudia Marin, a middle-class, light-skinned Puerto Rican photographer/videographer who is attempting to construct a sense of community in the US. Confronting the simultaneity of both her privilege and her oppression, her story becomes a meditation on class, race and sexuality as shifting differences.

*The City/La ciudad* (1999). Director: David Riker. 88 minutes. Zeitgeist Films  
*The City/La ciudad* tells stories of loss, love, frustration, and hope as four people recently arrived in a large city struggle to build their lives, their communities and their dreams.

*Columbus on Trial* (1992). Director: Lourdes Portillo. 18 minutes. Film Library  
Inspired by the controversy surrounding the 500th anniversary of Christopher Columbus’ “discovery” of America, Portillo has fashioned a fanciful version of a courtroom, were Columbus to return from his grave to stand trial. Cross-examined by the Latino comedy group, Culture Clash, Columbus is charged with atrocities against the Native peoples of the New World, including the rape and violent treatment of women. Satire and parody rule in this dynamic document about American history and colonization.

*Foto-novela* (1997/8). Director: Carlos Avila, ITVS. Available from Transit Media.  
*Foto-novelas* are six original short dramas inspired by the fantastic elements of the Mexican and Latin American pulp novel tradition. Weaving everyday reality with otherworldly surrealism, these dramas feature contributions by established and emerging talents from across the spectrum of the Chicano and Latino artistic community.

Season One (1997) includes:

“In The Mirror,” about a family’s encounter with a mirror bequeathed by a deceased aunt.

“Mangas,” in which a Costa Rican orphan is adopted by an American family.

“The Fix,” in which a once-talented boxer sees a calavera – a Mexican death figure – during a bout.

“Seeing Through Walls” follows a prison inmate turned volunteer guinea pig when a prototype microchip is implanted in his brain.

Season Two includes:

“Junkyard Saints,” a spiritual thriller set in the tough, gritty world of an auto dismantling yard somewhere in rural South Texas.

“Broken Sky” dramatizes the deep, lasting impact of an actual 1948 plane crash in which 28 Mexican nationals were killed near Fresno, California.

## Feature Films

*Almost a Woman/Casi una Mujer* (2002). Director: Betty Kaplan. Rated PG. 120 minutes  
Dramatization of the memoir of author Esmeralda Santiago, who moves to New York City from rural Puerto Rico with her mother and six siblings. At 13, Esmeralda (nicknamed “Negi”) is the oldest child, shouldering the responsibility of learning English as her mother’s interpreter and guide through the challenges of their new life in America. The film ends with Negi’s graduation from Performing Arts High School, her life poised on the brink.

*American Me* (1992). Director Edward J. Olmos. Rated R. 125 minutes  
Set in the barrios of East Los Angeles, *American Me* spreads the word against the destructiveness of gang violence. Olmos covers over 30 years in the life of a family with strong gang ties. Graphic and intense, includes scenes shot in Folsom Prison.

*Bread and Roses* (2000). Director: Ken Loach. Rated R. 105 minutes  
This film tells the story of a group of immigrant workers who take a stand against the million-dollar corporations that employ them.

*Crossover Dreams* (19985). Director: Leon Ichaso. Starring: Ruben Blades. Not Rated. 85 minutes.  
A bittersweet comedy about a Salsa singer who strives to cross over into the pop music mainstream.

*Dance with Me* (1998). Director: Randa Haines. Rated PG. 126 Minutes

This story centers on Rafael Infante, a Cuban émigré to Texas, where he takes a menial job at a local dance studio and falls for Ruby Sinclair, a one-time ballroom championship contender looking for the opportunity to compete for the title once more. A fun view of the energy and style of Latin dance.

*El Norte* (1983). Director: Gregory Nava. Rated R. 141 minutes

Beginning in the remote mountain jungles of Guatemala, awash with the lushness of nature and the rainbow colors of the Mayans, this highly acclaimed drama about a brother and sister seeking a better life centers on two young Indians. When their father is killed by government soldiers and their mother taken away, they set out for the “promised land” to the north – El Norte. When they finally reach Los Angeles, however, their trials are not over for they are undocumented and submerged in an alien culture.

*El Super* (1979). Director: L. Ichaso and Orlando Jimenez-Leal. Not Rated. 80 minutes

*El Super* is a humorous and touching view of Cuban exiles living in a basement apartment during a snowy winter in New York. *El Super* is the story of Roberto, a superintendent, who dreams of his warm and friendly homeland, and stubbornly refuses to assimilate into the new culture.

*In the Time of the Butterflies* (2001). Director: Mariano Barroso. Rated PG13. 92 minutes

Based on the highly acclaimed novel by Dominican writer Julia Alvarez, this film tells the real-life story of the Mirabal sisters, courageous revolutionaries known covertly as *las Mariposas* (“the Butterflies”). The sisters’ years of dissent during the Trujillo dictatorship in the Dominican Republic led to their eventual murder in 1960, a brutal crime that signaled the beginning of the end for Trujillo.

*La Bamba* (1987). Director: Luis Valdez. Rated PG13. 108 minutes

About the late 1950s pop idol Ritchie Valens, who made the Latino influence in rock and roll conspicuous through his hit songs. The film creates a sympathetic portrait of the boy driven to rise above obstacles of race and family legacy.

*Mambo Kings* (1992). Director: Arne Glimcher. Rated R. 101 minutes

This period drama set in 1950s New York is adapted from the Pulitzer Prize-winning novel, *The Mambo Kings Play Songs of Love*, by Oscar Hijuelos. Two brothers flee from Cuba for New York hoping to make a name for themselves as famous musicians, facing hardships and painful discoveries along the way.

*Men with Guns* (1998). Director: John Sayles. Rated R. 128 minutes

Though filmed in Mexico, Sayles purposely sets this film in an unnamed country to illustrate the similarities between conflicts in Latin American countries. The film focuses on armed civil conflict, military intervention, and the effects on innocent civilian populations caught in the middle.

*Mi Familia (My Family)* (1995). Director: Gregory Nava. Rated R. 125 minutes

A three-generation epic saga of the Sánchez family as told by the eldest son, from the very beginnings of his father’s adventurous journey from Mexico to California in the 1920s, to his brother Chucho’s tragic rebellion of the 1950s, to the stark realities of modern day.

*Mi Vida Loca (My Crazy Life)* (1994). Director: Allison Anders. Rated R. 92 minutes

Tells the story of young Latinas in Los Angeles and the struggles they have in a life of gangs, drugs, and personal betrayal. Mousie and Sad Girl are best friends from childhood, growing up in gang-infested Echo Park and remaining loyal to each other. But when Sad Girl sleeps with Mousie’s boyfriend (a drug dealer who is killed) and becomes pregnant, their friendship is ruptured. As the violence of their neighborhood erupts around them, they must try to stay together as friends despite their betrayals.

*No Turning Back* (2002). Director: Julia Montejó and Jesus Nebot. Rated R. 90 minutes

After losing his wife and house to Hurricane Mitch in Honduras, Pablo illegally immigrates to the United States in an attempt to offer a better future to his daughter Christina. A few months later it is her birthday and Pablo borrows his boss’ truck to surprise her at school and take her to the movies. On the way a dog jumps into his path,

he loses control of the truck, and a tragic accident occurs. This film questions the concept of the “American Dream” and explores the social consequences of being undocumented. It also addresses the controversial role the media plays during tragic events.

*Nueva Yol* (1995). Director: Angel Muniz. Not rated. 102 minutes

This film relates the story of Balbuena, a Dominican immigrant to New York, and his daily struggles in a strange land, devoid of the comforts of his native customs, language, and culture.

*The Perez Family* (1995). Director: Mira Nair. Rated R. 135 minutes

Free-spirited Dottie Perez is leaving Cuba for America, her head filled with dreams of movies, mascara, and dates with John Wayne. Strait-laced Juan Perez is headed for a reunion with Carmela, the wife he hasn't seen in 20 years. But when an overworked immigration officer mistakes Dottie and Juan for husband and wife, the stage is set for many mix ups.

*Real Women Have Curves* (2003). Director: Patricia Cardoso. Rated PG13. 85 minutes

Ana has recently graduated from high school and dreams of going to college and pursuing a different sort of life than her parents and sister have. But for the summer she must help her sister Estela in her dressmaking business. When Ana learns how hard her sister works for so little pay, it only reinforces her desire to follow a different path. Ana tries not to be discouraged by her mother's constant criticism and stubborn insistence that she should work, marry, and forget about college. The acceptance of her father, boyfriend, and a close friendship with her grandfather, along with her own strong sense of self worth, provides Ana with the strength and motivation to pursue her goals.

*Romero* (1989). Director: John Duigan. Starring: Raul Julia. Rated PG13. 105 minutes

Based on the life of Archbishop Oscar Romero from El Salvador, the film portrays his struggle with developing a Christian response to the injustices and oppression prevalent in El Salvador. Addresses Death Squad activities, disappearances of those who work for social change, and offers background on the Catholic Liberation Theology movement.

*Selena* (1997). Director: Gregory Nava. Starring: Jennifer Lopez. Rated PG. 138 minutes

A film biography of the late Mexican American singer, Selena Quintanilla Perez.

*Tortilla Soup* (2001). Director: María Ripoll. Rated PG13. 103 minutes

A food film about the relationships between three daughters and their father, a widowed chef who is losing both his sense of taste and control over his three daughters: Leticia, a religious schoolteacher; Carmen, a successful but unhappy businesswoman still carrying on an affair with her ex-boyfriend; and Maribel, a rebellious teen falling in love and longing for freedom.