



# P.O.V.

Discussion Guide

Season **21**

## Calavera Highway

A film by Renee Tajima-Peña and Evangeline Griego



[www.pbs.org/pov](http://www.pbs.org/pov)



## Letter from the Filmmaker

LOS ANGELES, AUGUST 2008

### Dear Viewer,

The inspiration for *Calavera Highway* began at home, where I live with my husband, Armando Peña, and our son, Gabe. Years ago, I began to find yellow Post-it® notes and scraps of paper that Armando left around our house. He'd jot down names, birth years, places — a personal hieroglyphic of family chronology and speculation, as if he was trying to figure out his identity by decoding his family's past. Armando was also deeply connected to Juan Rulfo's classic magic realist novel, *Pedro Páramo*. In the story, the protagonist returns to the backwater town of Comala after the death of his mother, who has told him to claim what "belongs to you." There he searches for his father, Pedro Páramo, and encounters a society of ghosts, full of murmurs and gossip, in a haunting that is a metaphor to Mexico's past in its transformation to modernity.

The novel's off-kilter sensibility of phantasms linking past and present and the search for a father in a dusty ghost town reminded Armando of his own imaginings of his family's legacy—one that is intricately tied to the ebb and flow of people across the border between Mexico and the United States. He compares his family's experience with that of generations of Mexican Americans cut off from their roots and never feeling legitimate in either country.

I knew the outlines of his family's story and had heard the speculation and rumors over the years. Armando was born in 1953 in the poverty-stricken Rio Grande Valley of south Texas. The man he knew to be his father, a migrant worker from Mexico named Pedro Peña, disappeared the next year in the midst of the U.S. government's massive deportation program, dubbed "Operation Wetback." More than a million Mexicans, including American citizens of Mexican descent, were deported to Mexico. Why did Pedro leave? Was it because of personal reasons or was he caught up in the chaos of the deportation raids?

All of my films have, in some way, touched upon the dislocation of family and identity brought on by migration and the diaspora experience. I have been fascinated by the similarities and differences of the Asian and Latino communities, which I have documented previously in the stories of Mexican and Vietnamese meatpackers and labor organizers. My own grandparents migrated from Japan



Filmmaker Renee Tajima-Peña  
Photo courtesy of William Short



## Letter from the Filmmaker

to the United States as laborers in the early 1900s, around the same time that Armando's grandparents began crossing over from Mexico. Like the Peñas, my family also endured displacement by U.S. government fiat. For us, it was being rounded up and incarcerated in Japanese American internment camps during World War II.

Although Armando was obsessed with his family's past, he always seemed reluctant to venture too deeply into the truth. Much was left unspoken in his family.

I urged him to look for Pedro, but he would dismiss the idea, saying, "Why bother? I never knew him; he doesn't mean anything to me." Yet, there were his notes and chronologies, the incessant search through literature and history for illumination of his own story.

When his mother, Rosa, died, the past and present collided for Armando and his brothers. In the aftermath of her death, there were years of estrangement and arrests, births and regrets. All the while, the brothers could not bring themselves to find a place for Rosa's ashes, and she was left in limbo at our house, amidst the Post-it® notes and questions. Ironically the brothers had chosen an urn in the likeness of a book, as if any answers to their family's story rested, and would be buried, with her.

When our son, Gabe, was born, Armando was faced with becoming a father himself, and his family's unfinished business resurfaced. He contacted his brother Carlos and asked him to help bring Rosa's ashes back home to Texas. They decided to use the journey to try to reunite with the other brothers and, perhaps for Armando, to answer some of the questions that had haunted him. My filmmaking partner, Evangeline Griego, and I asked if we could film them on their journey. Gabe came along, of course, joined by our extended filmmaking family, Jonathan Schell and Sara Chin. As it happened, while we filmed, the tide was turning once more against Mexican immigrants, just as during the Operation Wetback days when Pedro disappeared. Everywhere, we were reminded of the fragility of family ties when separated by the vagaries of borders and citizenship.

We called the film ***Calavera Highway (Skeleton Highway)*** because of the ever-present sense of ruins and ghosts and public and private histories along the way. But like the traditional calaveras embodied in Jose Gaudalupe Posada's work, the ghosts are full of life and humor and, as always, travel with us.

### **Renee Tajima-Peña,**

Filmmaker, ***Calavera Highway***



Evangeline Griego with  
Director of Photography Jonathan Schell  
Photo courtesy of the filmmaker



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## Introduction



**Calavera Highway**, a feature-length (83-minute) documentary, is a sweeping story of seven Mexican American men grappling with the meaning of masculinity, fatherhood and a legacy of rootless beginnings. When brothers Armando and Carlos Peña set off to carry their mother's ashes to the place in south Texas where they were raised, their road trip turns into a quest for answers about a strangely veiled past. As they reunite with five other brothers, the two men try to piece together their family's shattered history. Why was their mother cast out by her family? What happened to their father, who disappeared during Operation Wetback, the notorious 1954 U.S. deportation program?

Armando and Carlos Peña.  
Photo courtesy of filmmaker

As an outreach tool, the film takes viewers on a multilayered journey that explores the multigenerational experience of American-born descendants of immigrants and illustrates the extremely wide range of possible responses to adversity. Its poignant portraits provide an excellent springboard for rich discussions of family relationships, male identity, psychology, culture, history and public policy.



## Background Information

### Mexican Americans in the United States

According to a 2005 U.S. Census Bureau report, more than 25 million U.S. residents are of Mexican origin — approximately 9 percent of the national population and about 61 percent of the total Hispanic population of the United States. About 10 million people of Mexican descent reside in California and roughly 7 million in Texas — constituting nearly a third of the population of those two states.

Families of Mexican American heritage arrived in the United States in a variety of ways. Approximately 78,000 were residents of disputed territory in California and New Mexico when, after years of ongoing disputes, control of the areas was finally won by the United States in the Mexican American War. Rather than move to the Mexican side of the border, thousands chose to stay and become U.S. citizens. A similar pattern occurred when Texas declared independence from Mexico.

In the last half of the 19th century, relatively few people immigrated from Mexico to the United States. However, numbers increased in the early 20th century due to the combination of political instability in Mexico and increased demand for farm labor in the United States.

Between 1900 and 1930, at least half a million Mexicans migrated to the United States, (because the Border Patrol was not created until 1924, exact numbers are difficult to confirm). This immigrant population was split between those who intended to work for a few years and then return home and those who intended to stay and bring additional family members to join them. Both groups sent a significant portion of their wages to family members back in Mexico, a pattern that continues for many Mexican immigrants today.

During the Great Depression, many Mexican immigrants returned to Mexico, either because they could not find work or because they were caught up in U.S. government enforcement of the Repatriation Program. When demand for workers increased during World War II, Mexicans again returned to the United States. Millions crossed the borders in the latter part of the 20th century as part of an ongoing pattern that includes spikes in immigration (often in response to official incentives), followed by crackdowns on undocumented workers.



Grandparents Juan and Eulalia Loera with sibling.  
Photo courtesy of filmmaker

#### Sources:

"Facts for Features," U.S. Census Bureau (April 20, 2005).

[www.census.gov/Press-Release/www/releases/archives/facts\\_for\\_features\\_special\\_editions/004707.html](http://www.census.gov/Press-Release/www/releases/archives/facts_for_features_special_editions/004707.html);

"Mexican Americans," Allan Englekirk and Marguerite Marín,  
[www.everyculture.com/multi/Le-Pa/Mexican-Americans.html](http://www.everyculture.com/multi/Le-Pa/Mexican-Americans.html).



## Background Information

### The Bracero Program

Mexicans have crossed the border to work in the United States throughout the 20th century, but laws and restrictions governing the crossings have varied greatly. For much of the century, there were no penalties for employers who hired undocumented workers, and when there were penalties, they were rarely enforced.

In 1942, the government launched the Bracero (“strong arm”) program as a response to a predicted shortage of farm labor due to the large numbers of men joining or being drafted into the armed forces. The program allowed Mexicans to work as farm laborers under contracts lasting from one to six months. Between 1942 and 1964, when the program ended, 4.6 million Mexicans came to the United States to perform farm labor as program participants.

Conditions for participants in the Bracero program were often no better than for those who came to the United States without documentation. Bracero employers were supposed to supply housing, food, medical care and transportation, but these requirements were largely ignored, leaving many workers vulnerable to exploitation. Bracero laborers were frequently isolated and given substandard housing. Complaints about poor treatment were likely to prompt reprisals from employers, and there was little capacity to enforce labor standards and wage requirements.

Critics argued that the Bracero program created a separate class of workers who could be subjected to extremely harsh conditions with little risk to their employers. Such shortcomings led to large-scale efforts at organizing farmworkers, including those by the United Farm Workers.

#### Sources:

“Migrant Farmworkers: America’s New Plantation Workers,” Food First Institute for Food and Development Policy 10:2 (Spring 2004), [www.nfwm.org/pdf/newsarticles/backgrndfd1st.pdf](http://www.nfwm.org/pdf/newsarticles/backgrndfd1st.pdf); “The Bracero Program: Was It a Failure?” Philip Martin, History News Network, George Mason University (July 3, 2006), <http://hnn.us/articles/27336.html>.



Rosa during the 1940’s.  
Photo courtesy of filmmaker



## Background Information

### Operation Wetback

In 1954, in response to public pressure for a crackdown on illegal immigration, the commissioner of the Immigration and Naturalization Service, General Joseph Swing, led federal, state and local officials in a massive operation to sweep up undocumented immigrants in the southwestern United States and deport them en masse. Government agents first began rounding up foreigners (and, on occasion, their American-born children, who were citizens) in California and Arizona. Agents then swept north and eastward through agricultural communities and Mexican neighborhoods in Utah, Nevada, Idaho and Texas. The operation came to be known as Operation Wetback.

Although the program was supposed to focus on noncitizens, Mexican Americans and others who seemed suspiciously foreign were also caught in the sweep. In the first six weeks, 50,000 individuals were caught up for deportation, leading many thousands more to leave voluntarily. The harshness of the program prompted sharp criticism in the United States and in Mexico, and it was abandoned in the fall of 1954.

#### Sources:

"Operation Wetback," Fred L. Koestler, The Handbook of Texas Online, [www.tshaonline.org/handbook/online/articles/00/pq01.html](http://www.tshaonline.org/handbook/online/articles/00/pq01.html); "The Border: Timeline," KPBS-TV (1999), [www.pbs.org/kpbs/theborder/history](http://www.pbs.org/kpbs/theborder/history).



Raul, Rosa and Armando in fields.  
Photo courtesy of Armando Peña





## Background Information

### Edcouch-Elsa School Walkout

In 1968, in a climate of civil rights activism and student antiwar protests, Mexican American students at Edcouch-Elsa High School led the first major Chicano student protest in southern Texas. Student walkouts had already occurred in Los Angeles, and Mexican American students had been organizing on college campuses.

At Edcouch-Elsa, 192 students (including Armando Peña and his brother Luis) walked out of class to protest a range of grievances, from the distribution of fans in the (non-air-conditioned) classrooms to overt racial discrimination. Hispanic students, who comprised a majority of the student body, were punished for speaking Spanish. They were discouraged from applying for college and were instead encouraged to seek menial labor jobs. The school's curriculum, which paid little attention to the contributions of Mexican Americans in history, was another point of contention.

The walkout lasted a week. And when student leaders were arrested and five students who were expelled for participating in the walkout sued the district for readmission, the event gained national attention and became a touchstone for Chicano activism. The students won their suit, and the court victory not only preserved the right of students to protest, but also challenged discrimination and Anglo control in the school and, to some degree, in the community at large.

#### Sources:

"Armando Peña: The Edcouch-Elsa School Walkout," My Journey Home, [www.pbs.org/weta/myjourneyhome/armando/armando\\_walkout.html](http://www.pbs.org/weta/myjourneyhome/armando/armando_walkout.html);

"Former Edcouch-Elsa Students Recall the Tumultuous Year," *The Brownsville Herald* (December 13, 1998);

"The Impact of Brown on the Brown of South Texas: A Micropolitical Perspective on the Education of Mexican Americans in a South Texas Community," Miguel A. and Francisco J. Guajardo, *American Educational Research Journal* 41:3 (Fall 2004).



Rosa and Armando on the beach.  
Photo courtesy of filmmaker



## Background Information

### Selected People Featured in *Calavera Highway*

#### THE PEÑA FAMILY



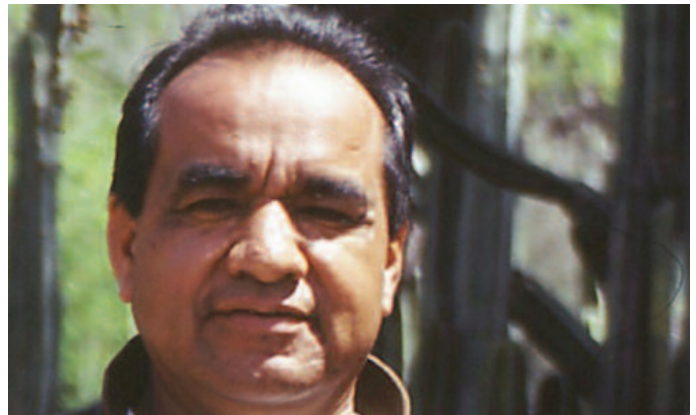
**Rosa**—Mother



**Pedro**—Father



**Armando**—Son



**Carlos**—Son



**Luis**—Son



**Lupe**—Son



## Background Information

### Selected People Featured in *Calavera Highway*

#### THE PEÑA FAMILY



**Raul**—Son



**Robert**—Son



**Junior**—Son



## General Discussion Questions

Immediately after the film, you may want to give people a few quiet moments to reflect on what they have seen. If the mood seems tense, you can pose a general question and give people some time to themselves to jot down or think about their answers before opening the discussion.

Unless you think participants are so uncomfortable that they can't engage until they have had a break, don't encourage people to leave the room between the film and the discussion. If you save your break for an appropriate moment during the discussion, you won't lose the feeling of the film as you begin your dialogue.

One way to get a discussion going is to pose a general question such as:

- **If you could ask anyone in the film a single question, who would you ask and what would you ask him or her?**
- **What did you learn from this film? What insights did it provide?**
- **If friends asked you what this film was about, what would you tell them?**
- **Describe a moment or scene in the film that you found particularly disturbing or moving. What was it about that scene that was especially compelling for you?**



## Discussion Prompts

### Family Stories/ Family Secrets

- What do you think the filmmakers meant by titling their film *Calavera Highway (Skeleton Highway)*?
- In many ways, *Calavera Highway* is a film about family stories and family secrets. What is the power of family stories? What stories anchor your family experience? Which stories get told and which remain private or secret? What is the long-term legacy of family secrets?
- Armando says about his quest for his missing past, “Perhaps by answering the mystery of what that something was, maybe it will allow them to see themselves as survivors in what really has been a difficult journey for each of us.” How can finding out about one’s past influence one’s present? How does knowing about one’s roots contribute to one’s identity?
- The brothers grew up in a family that straddled the border of two nations, routinely crossing back and forth between the two. In what ways does this background contribute to a sense of being rootless and/or feeling rooted in many places? How does your nation of origin contribute to your sense of identity? How do people who cannot stay in one place, for example, migrant farmworkers and refugees, find a sense of feeling rooted?
- Armando says, “I’ve always felt since I was a child one of us had the obligation to try to fill the empty spaces left by the absence of our father” and “We’ve had to figure out how to be men and how to be fathers on our own.” What did the Peña brothers learn from their experience about fatherhood and being men?

- Armando also says, “Mom is the one who taught us how to be family and how to survive.” What lessons did their mother’s experience offer the Peña brothers about work, responsibility, concepts of success and family?
- Did anything in the brothers’ experience feel familiar to you? In what ways is your own family story like and unlike the Peñas?



Armando Peña, Aunt Adela Loera and Carlos Peña  
in Matehuala, Mexico.  
Photo courtesy of filmmaker



## Discussion Prompts

### Policy

- What kinds of pressures did deportation, labor practices and prejudice put on the Peña family? What did you learn from the film that might inform debates over immigration and labor policies today? Often, parents are undocumented, but their children are citizens. How should immigration law be written to deal with that? How might current policies be written to strengthen and support families?
- Given that all the brothers had a difficult childhood, how do you account for the very different ways that each responded? What accounts for the resilience of some and the problems of others? What kinds of things could you do or advocate for in your own community to support children facing difficult circumstances?
- Her sons remember Rosa as a person who wouldn't "back off" in the face of challenge, insult, and injustice. Prior to viewing, what did you know about Mexican Americans, child labor, school walkouts and Latino activism in the 1950s and 1960s? In what ways did the film confirm or challenge your ideas? In your view, which media do the best and worst jobs of accurately presenting Mexican American culture or history? What might you do to improve media portrayals of Mexican Americans?



Carlos and Uncle Ricardo in San Ramon de Martinez, Mexico.  
Photo courtesy of filmmaker



# Taking Action

- Find ways to tell and record your important family stories. At a family reunion or event, set aside time to tell and discuss the significance of the stories. Consider planning ways to share the stories with future generations and/or sharing them with an oral history archive.
- Ask your school district what they teach about Mexican American history and culture, including information about labor policies, deportations, and the school walkouts of the 1960s. Work with teachers and school officials to integrate accurate information into the curriculum and to help schools establish connections to resources — for example, speakers, websites, historians and so on — that might aid them in their efforts.

NAME Peña Armando

**Pupil's Cumulative Record** School

**Ayer Integrated Child Accounting Series**

(Middle)	Birthplace Country or U. S. State	Race	Speaks English	Educational	Birthdate Mo. Day Year	Identification Fingerprint, or Description
10	Rural Precinct #5				5 5 1953	
Calavera				Laborer	Birthdate Based on: <u>Birth Certificate</u>	Color Eyes
					Age at Entrance: <u>8</u> Years	Color Hair
						Other:
					School Last Attended: <u>Monte Alto</u>	

**RECORD OF ATTENDANCE, SCHOLARSHIP, AND RESIDENCE**

Spelling	Writing	Citizenship	Social Studies	History	Geography	Agriculture	Home and Voc. Arts	Shop Work	Health	Creative and Recreative Arts	Mathematics and Science	Other Studies or Traits	Notes on Transportation:		Name of Teacher	School or Building	County, Parish or City	Residence Street Name and Number or District Number	
													Retained or Promoted to	Withdrawn Date and Reason					
A-C														3'	5-23-44	Basin			
A-B														10-10	6-23-49	Oakland			
A-B														10-5	5-23-49	Basin			
A-B														7	5-26-45	Basin			
81																77			
82																			

side *dear*

Grade *very nice student. hardly talks in classroom.*

Grade

Grade

Grade

**TELEPHONE NO. (In Pencil)**

EDUCATIONAL TEST RECORD				GROWTH, HEALTH, AND IMMUNIZATION RECORD			
Date	Score	T. A. *	Remarks	Date	Hgt.	Wgt.	Notes on Health, Disease, and Vaccination
7-5-48	37			5-7-48			Smallpox vaccination
7-5-48	49			8-17-48	51 1/2	60	Diph. Polio - Diph. - diph. 48; Diph. 49 & 50
7-11-48				5-22-49	53	65	

Armando Peña's school records. Photo courtesy of Armando Peña



## Resources

### FILM-RELATED WEB SITES

#### Original Online Content on P.O.V. Interactive ([www.pbs.org/pov](http://www.pbs.org/pov))

**P.O.V.'s *Calavera Highway* companion website**  
[www.pbs.org/pov/calaverahighway](http://www.pbs.org/pov/calaverahighway)

The companion website to *Calavera Highway* offers exclusive streaming video clips from the film, a podcast version of the filmmaker interview and a wealth of additional resources, including a Q&A with the filmmaker(s), ample opportunities for viewers to “talk back” and talk to each other about the film, and the following special features:

#### **BACKGROUND: LEARN MORE ABOUT CHICANO HISTORY**

Find out more about Chicanos in America, the Bracero Program and Operation Wetback.

#### **PRODUCTION JOURNAL**

Betto Arcos, the host of KPFFK's *Global Village*, interviews Armando Pena, Renee Tajima-Pena and Rene Gasca, one of *Calavera Highway's* composers, about music on the Texas-Mexico border. Gasca will share his “essential” playlist of Tejano music and Arcos will play some Tejano music that is seldom heard beyond South Texas.

### What's Your P.O.V.?

*P.O.V.'s online Talking Back Tapestry is a colorful, interactive representation of your feelings about **Calavera Highway**.*

*Listen to other P.O.V. viewers talk about the film and add your thoughts by calling 1-800-688-4768.*  
[www.pbs.org/pov/talkingback.html](http://www.pbs.org/pov/talkingback.html)

### Mexican American Culture and History

#### **HISTORY CHANNEL: ALL ABOUT MEXICO**

[www.history.com](http://www.history.com)

This interactive History Channel website mixes historical and contemporary information about Mexico that includes sections dedicated to facts, landmarks, culture and discussion boards.

#### **A HISTORY OF THE MEXICAN AMERICAN PEOPLE (1977)**

[www.jsri.msu.edu/museum/pubs/MexAmHist](http://www.jsri.msu.edu/museum/pubs/MexAmHist)

This book by Julian Samora and Patricia Vandel Simon is available to read online, for free.

#### **DIGITAL HISTORY PROJECT**

[www.digitalhistory.uh.edu](http://www.digitalhistory.uh.edu)

This project at the University of Houston acts as a virtual historian and offers a section called “Mexican American Voices,” which includes information on a wide variety of topics, ranging from America’s Spanish heritage to Mexican Americans in popular culture.

### Advocacy and Civil Rights

#### **THE NATIONAL COUNCIL OF LA RAZA**

[www.ncltr.org](http://www.ncltr.org)

The National Council of La Raza is the largest civil rights organization in the United States dedicated to advocating for Latinos. The organization’s website features policy statements on a wide range of issues currently confronting Latinos, including immigration and the rights of farmworkers.





## Resources

### **MEXICAN AMERICAN LEGAL DEFENSE AND EDUCATIONAL FUND (MALDEF)**

**[www.maldef.org](http://www.maldef.org)**

This nonprofit organization focuses on Latino litigation, advocacy and educational outreach in the United States. Its website features updates on current litigation affecting the community and the organization's educational programs.

### **MOVIMIENTO ESTUDIANTIL CHICANO DE AZTLÁN (MECHA)**

**[www.nationalmecha.org](http://www.nationalmecha.org)**

A youth organization devoted to Latino self-determination, MEChA promotes education, political involvement and pride in Chicano/a heritage.

### **THE NATIONAL NETWORK FOR IMMIGRANT AND REFUGEE RIGHTS**

**[www.nnirr.org](http://www.nnirr.org)**

The National Network for Immigrant and Refugee Rights is a broad coalition of grassroots community, religious, labor, civil rights and legal organizations, brought together to build a social movement in support of the rights of immigrants and refugees.

### **THE AMERICAN FRIENDS SERVICE COMMITTEE**

**[www.afsc.org/immigrants-rights/default.htm](http://www.afsc.org/immigrants-rights/default.htm)**

Inspired by their Quaker faith, the American Friends Service Committee has taken a leadership position on immigration reform. Elected officials are called upon to "enact comprehensive immigration reform legislation that establishes a safe and humane immigration system." They have national and regional centers that provide services, reports and other resources.

## **Background on Migrant Workers**

### **THE NEW YORK TIMES: "DRUGS AND DEBT: SHACKLES OF MIGRANT WORKER"**

**[www.nytimes.com](http://www.nytimes.com)**

In this 1989 in-depth editorial special, Peter T. Kilborn discusses the current conditions of the migrant worker today. (October 31, 1989)

### **FOOD FIRST INSTITUTE FOR FOOD AND DEVELOPMENT POLICY: "MIGRANT FARMWORKERS: AMERICA'S NEW PLANTATION WORKERS"**

**[www.nfwm.org](http://www.nfwm.org)**

This detailed article, provided by the National Farm Worker Ministry, talks about labor issues and conditions surrounding Mexican American migrant workers. (Spring 2004)

### **ALTERNET.ORG: "WITH FEWER MIGRANT WORKERS, FARMERS TURN TO PRISON LABOR"**

**[www.alternet.org](http://www.alternet.org)**

With the crackdown on hiring undocumented workers, farmers in the western United States are looking at inmates to harvest their fields. (August 22, 2007)

## **The Bracero Program**

### **HISTORY NEWS NETWORK: "THE BRACERO PROGRAM: WAS IT A FAILURE?"**

**<http://hnn.us/articles/27336.html>**

This program allowed South Americans and Mexicans to enter the United States to work in field labor during World War II. Philip Martin discusses in detail the Bracero program's after-effects on Latinos. (July 3, 2006)

### **MIGRATION INFORMATION SOURCE: "U.S. TEMPORARY WORKER PROGRAMS: LESSON LEARNED"**

**[www.migrationinformation.org](http://www.migrationinformation.org)**

In 2004, President Bush proposed changes in the U.S. foreign immigration policy that were similar to standards established in the Bracero program. This editorial reviews the highlights of the Bracero program and the United States' experiences with it. (March 2004)

### **THE NEW YORK TIMES: "MEXICAN LABORERS IN U.S. DURING WORLD WAR II SUE FOR BACK PAY"**

**[www.nytimes.com](http://www.nytimes.com)**

Mexicans who were part of the Bracero program during World War II are now suing the government for money they never received. (April 29, 2001)



## Resources

### Edcouch-Elsa High School Walkout

#### **THE BROWNSVILLE HERALD: “FORMER EDCOUCH-ELSA STUDENTS RECALL THE TUMULTUOUS YEAR”**

<http://old.brownsvilleherald.com>

Hear from former students who took part in the 1968 walkout as they share their experiences with younger students within the community. [December 13, 1998]

#### **EDCOUCH-ELSA WALKOUT(1968) RESOURCES**

[www.aaperales.com/school/files/walkout.html](http://www.aaperales.com/school/files/walkout.html)

Compiled by a middle school history teacher, this website provides lists to newspaper articles, photographs, and documents including the list of demands made by the students who participated in the 1968 Edcouch-Elsa walkout.

### Operation Wetback

#### **THE HANDBOOK OF TEXAS ONLINE: “OPERATION WETBACK”**

[www.tshaonline.org](http://www.tshaonline.org)

This report provides extensive information on the operation that displaced thousands of Mexican American families.

#### **THE CHRISTIAN SCIENCE MONITOR: “HOW EISENHOWER SOLVED ILLEGAL BORDER CROSSINGS FROM MEXICO”**

[www.csmonitor.com](http://www.csmonitor.com)

This editorial takes a look at the political process of Operation Wetback and how it was formed. [July 6, 2008]

#### **TIMES ONLINE:” MEXICAN WAVES — AND HOW TO DEAL WITH THEM”**

[www.timesonline.co.uk](http://www.timesonline.co.uk)

With the United States still trying to find ways to control the influx of illegal immigration and with President Bush pushing the bill to legalize immigrants into U.S. citizens, Graham Stewart takes a look at previous attempts in the United States to control immigration. [May 20, 2006]

### NPR and PBS

#### **PBS**

##### **PBS: BYU BROADCASTING: ANCESTORS**

[www.byub.org/ancestors](http://www.byub.org/ancestors)

The website of the PBS series *The Ancestors* provides a variety of tools for people interested in researching their own family histories.

##### **PBS: MY JOURNEY HOME**

[www.pbs.org/weta/myjourneyhome/armando](http://www.pbs.org/weta/myjourneyhome/armando)

In addition to *Calavera Highway*, Armando Peña has shared his reflections on his family as part of the PBS series *My Journey Home*.

##### **PBS: THE BORDER: “TELL US YOUR STORY”**

[www.pbs.org/kpbs/theborder/yourstory](http://www.pbs.org/kpbs/theborder/yourstory)

The website of the PBS series *The Border* includes a bulletin board filled with stories recounting the experiences of a wide representation of Mexican Americans.

#### **NPR**

##### **NPR: MORNING EDITION: “TOMATO GROWERS CUT CROP AMID IMMIGRATION WORRIES”**

[www.npr.org](http://www.npr.org)

Tomato growers in New Jersey say tougher immigration enforcement may change this year’s crop. It’s getting harder to hire the migrant laborers — many of them from Mexico — who traditionally pick tomatoes during the few weeks when they’re ripe. [April 25, 2008]

##### **NPR: MORNING EDITION: “EXAMINING THE LEGACY OF THE BRACEROS PROGRAM”**

[www.npr.org](http://www.npr.org)

Guadalupe Martinez came to the United States from Mexico more than 50 years ago as a temporary farmworker — part of the controversial Bracero program. The program was meant to assuage a labor shortage and reduce illegal immigration. [March 23, 2005]



## How to Buy the Film

To order *Calavera Highway*, go to [www.calaverahighway.org](http://www.calaverahighway.org)



Produced by American Documentary, Inc. and entering its 21st season on PBS, the award-winning P.O.V. series is the longest-running series on television to feature the work of America's best contemporary-issue independent filmmakers. Airing Tuesdays at 10 p.m., June through October, with primetime specials during the year, P.O.V. has brought more than 250 award-winning documentaries to millions nationwide and now has a Webby Award-winning online series, P.O.V.'s Borders. Since 1988, P.O.V. has pioneered the art of presentation and outreach using independent nonfiction media to build new communities in conversation around today's most pressing social issues. More information about P.O.V. is available online at [www.pbs.org/pov](http://www.pbs.org/pov).

Major funding for P.O.V. is provided by PBS, The John D. and Catherine T. MacArthur Foundation, National Endowment for the Arts, The Educational Foundation of America, The Fledgling Fund, New York City Department of Cultural Affairs, New York State Council on the Arts, Lower Manhattan Cultural Council, The September 11th Fund, and public television viewers. Funding for P.O.V.'s Diverse Voices Project is provided by the Corporation for Public Broadcasting. P.O.V. is presented by a consortium of public television stations, including KCET Los Angeles, WGBH Boston and Thirteen/WNET New York.

### **P.O.V. Community Engagement and Education**

P.O.V. provides Discussion Guides for all films as well as curriculum-based P.O.V. Lesson Plans for select films to promote the use of independent media among varied constituencies. Available free online, these originally produced materials ensure the ongoing use of P.O.V.'s documentaries with educators, community workers, opinion leaders, and general audiences nationally. P.O.V. also works closely with local public-television stations to partner with local museums, libraries, schools, and community-based organizations to raise awareness of the issues in P.O.V.'s films.

### **P.O.V. Interactive**

[www.pbs.org/pov](http://www.pbs.org/pov)

P.O.V.'s award-winning Web department produces a Web-only showcase for interactive storytelling, P.O.V.'s Borders. It also produces a website for every P.O.V. presentation, extending the life of P.O.V. films through community-based and educational applications, focusing on involving viewers in activities, information and feedback on the issues. In addition, [www.pbs.org/pov](http://www.pbs.org/pov) houses our unique Talking Back feature, filmmaker interviews, viewer resources and information on the P.O.V. archives as well as myriad special sites for previous P.O.V. broadcasts.

### **American Documentary, Inc.**

[www.americandocumentary.org](http://www.americandocumentary.org)

American Documentary, Inc. (AmDoc) is a multimedia company dedicated to creating, identifying and presenting contemporary stories that express opinions and perspectives rarely featured in mainstream-media outlets. AmDoc is a catalyst for public culture, developing collaborative strategic-engagement activities around socially relevant content on television, online and in community settings. These activities are designed to trigger action, from dialogue and feedback to educational opportunities and community participation.

Front cover: Rosa and sons.  
Photo courtesy of filmmaker

