

APPLICANT NAME: MYLÈNE MORENO, SOUVENIR PICTURES, INC.

ADDRESS: _____

CITY: _____

STATE: _____

ZIP: _____

LATINO PUBLIC BROADCASTING APPLICATION FORM 2003

PHONE: (Day) _____ (Evening) _____ (Email) _____

PROJECT TITLE: RECALLING ORANGE COUNTY (FORMERLY BIRCHERS & MEXICAN BEAUTY QUEENS)

AMOUNT REQUESTED: \$100,000.00

TOTAL PROJECT BUDGET: \$297,651.00

PROJECTED COMPLETION DATE: 3/31/04 LENGTH: 26:40 56:40 86:40 Other

APPLICANT'S ROLE: PRODUCER, DIRECTOR, WRITER

FORMAT PROJECT IS SHOT ON: DV, 16MM

COMPLETED FORMAT: Digital Beta

GENRE: Documentary Drama Experimental Animation Other

CATEGORY: Development Production Post-Production
(please select only one)

FISCAL SPONSOR (YES/NO): YES
(not mandatory)

ORGANIZATION: Film Arts Foundation

CONTACT PERSON: _____

ADDRESS: _____

CITY: _____

STATE: _____

ZIP: _____

PHONE (DAY): _____

FEDERAL ID NUMBER: _____

Application should include: 12 Copies each of the following: Application Form, Budget Summary Form, Six Questions, Project Description (not to exceed 6 pgs), Detailed Project Budget, Key Personnel Summary and Scripts (if applicable). PLEASE SUBMIT STAPLED COPIES TOGETHER.

CERTIFICATION:
I CERTIFY THAT THE INFORMATION CONTAINED IN THIS APPLICATION, INCLUDING ALL ATTACHMENTS, IS TRUE AND CORRECT TO THE BEST OF MY KNOWLEDGE.

SIGNATURE: _____

DATE: _____

CATEGORY	AMOUNT	IN-KIND
RESEARCH & DEVELOPMENT		
Script Development	\$0.00	
All Other Expenses	\$15,400.00	
TOTAL R&D	\$15,400.00	

LATINO PUBLIC BROADCASTING BUDGET SUMMARY FORM 2003

SALARIES & BENEFITS		\$78,166.00
RIGHTS		\$34,000.00
TALENT		\$0.00
PRODUCTION		
Production, Personnel, Equipment and Services	\$15,496.00	
All Other Expenses	\$0.00	
TOTAL PRODUCTION		\$15,496.00
POST PRODUCTION		
Post-Production, Personnel, Equipment and Services	\$113,140.00	
Transfer to video master	\$0.00	
All Other Expenses	\$0.00	
TOTAL POST-PRODUCTION		\$113,140.00
ADMINISTRATION		
Broadcast Insurance	\$5,000.00	
All Other Expenses	\$7,275.00	
TOTAL ADMINISTRATION		\$12,275.00
WEBSITE		\$4,000.00
OTHER (SPECIFY)		\$25,373.85
TOTAL PROJECT COST		\$297,651.00
INCOME TO DATE (SPECIFY SOURCES & AMOUNTS)		\$60,000.00
AMOUNT TO RAISE		\$237,651.00
EXPECTED INCOME (SPECIFY SOURCES & AMOUNTS)		
AMOUNT REQUESTED FROM LPB		\$100,000.00

RECALLING ORANGE COUNTY

PROJECT BACKGROUND: No other place in the United States so typifies our popular conceptions of upper middle class, white suburbia and kooky right wing activism as Orange County. It was here during the Cold War that the anti-Communist Birch Society attracted its greatest following; participation in the United Nations was considered treasonous; and the fundamentalist evangelical movement took root. Mexicans resided here but were rarely seen out of context: in their own confined barrios, in segregated schools, or as field hands. Yet parts of Orange County are now totally urban. One third of the population is Hispanic and, at nearly 3 million residents, it is the fifth largest county in the U.S. In Santa Ana, 76% are Latino and a handful of Mexican Americans have ascended to political office. But the February, 2003 recall of long-time immigrant rights activist Nativio Lopez from the Santa Ana Unified Board of Education reveals a deep cultural chasm between the traditional establishment and its increasingly outspoken newcomers.

On the surface, Nativio Lopez' ouster represents a classic backlash of Anglo voters against an up-and-coming ethnic leader. But this story is far more nuanced and reveals serious ideological conflicts in the county -- conflicts that cross ethnic lines. On the one hand, Lopez lost overwhelmingly due to his advocacy for bilingual education and his relentless challenges to the establishment. He was also dogged by charges of corruption. He lost every precinct including the heavily Latino ones, and the recall was started by three Mexican American mothers fed up with the poor state of Santa Ana schools. But on the other hand, these three vocal mothers came from one neighborhood, where their complaints about school performance brush up against the reality of campuses overwhelmed by English-learning immigrant kids. Capitalizing on these mothers' initiative, Santa Ana's civic elite and the Silicon Valley-based English-only crusader Ron Unz funded a campaign to force a powerful and abrasive Latino leader from office during an off-year special election, thus guaranteeing low voter turnout and a dramatic change in the composition of the five-member school board. The new board majority is now bent on reversing many of Lopez' and his allies' policies and programs aimed to accommodate the needs of the severely overcrowded district's students, who are 92% Latino.

This is a modern travelogue – a cultural and political journey behind the “Orange curtain” to understand the sources and repercussions of an at-times vitriolic battle between the powers that have been and the powers that are gradually becoming. The themes of immigration and cultural accommodation will be explored within the context of education policy and politics in this once notoriously conservative and insular county.

TREATMENT: **RECALLING ORANGE COUNTY** will experiment with the documentary form: combining character-driven storytelling of Lopez' recall and its aftermath with a first-person cultural tour of the county's past and present. The central, essentially political, recall story will drive the documentary and will be told through DV vérité scenes and informal, in-the-moment interviews. We follow both sides of this story, focusing on Nativio Lopez and on his archrival, Tim Whitacre, organizer of the campaign. With a reputation for being intimidating and elusive, Lopez proves to be a surprisingly open and willing character. Whitacre, a retired Marine officer, who as he says, is “ideologically opposed” to Lopez' left politics, is just as forthright and cooperative, affably revealing for us both strategy and loving moments with his young, half-Mexican son.

In addition to these two main, opposing characters are two families in the middle, whose lives are deeply intertwined in this cultural battle: the Ochoas, Juan and Yolanda, both

working class immigrants from Michoacan, and both US citizens with limited English. Their middle son is a student at Edison Elementary, where they are leading a fight to re-instate his beloved principal, Mary Marquez, who was terminated by the new board majority within weeks of Lopez' recall. The Sarmiento family has a much longer history in California and Santa Ana. Salvador, the US-born father, is a lawyer for the county and the mother, Socorro works for the Mexican Consul in Santa Ana. They were divided over the recall. Their three children have been raised with a keen awareness of their cultural identity and social obligation to other Latinos. Oldest child Carolina has created a cultural arts center in the city, offering free music and art classes to the community. She and her brothers are all musicians, completely plugged into the local youth scene.

We will also hear from an assortment of secondary characters and commentators, among them Gloria Matta Tuchman (co-author of California's anti-bilingual initiative); irreverent cub reporter Gustavo Arellano; two of the Mexican American moms who launched the recall: Beatriz Salas and Vivian Martinez; an elderly Mexican American couple, as well as the Garcia's, who display social conservatism typical of their generation, and the Gerda's, an Anglo couple deeply dedicated to Santa Ana schools.

The historical and cultural fabric will be woven from stylized 16mm sequences of life in Orange County, archival film of county history and the filmmaker's first-person comments. This commentary will be used to provide factual context for the central story and the filmmaker's point of view, which is essentially sympathetic to Nativo Lopez' mission in Orange County, a place I know first hand to be sometimes inhospitable to newcomers, especially those who have a hard time assimilating or prefer not to. I find reasons for hope, however, especially in the two families profiled in the documentary.

The supporting visuals for this narration will be drawn mainly from two sources: archival footage, including recently uncovered home movies, and original 16mm MOS film to create interstitials – or sequences – of life in Orange County (ranging from a festival at the old Mission San Juan Capistrano, to local art, community scenes in Santa Ana and Orange County). Strategically placed throughout the program, these interstitials will function as high quality, edited home movies to reveal the transformation of Orange County from its agrarian, and then suburban, pasts into an increasingly urban, even cosmopolitan region.

RECALLING ORANGE COUNTY opens with a visual introduction of Orange County. Home movies dating from the 1910s show Mexicans planting tomatoes on the Irvine Ranch. These images morph into the Cold War-era housing and military industrial boom, which profoundly shaped county life. We witness ultra-famous landmark, Disneyland's first days and earliest visitors. In voice-over we hear the filmmaker's narration: *"This is a story about competing American dreams. It takes place in Orange County, California, near where I grew up and in the town where I went to school – Santa Ana, or SanTana, depending. Orange County has always been a land of newcomers – from conquistadors to Cold War contractors. Santa Ana is the county seat. The youngest city in the country, with the largest percentage of Spanish speakers in the state. It was not always this way. And some places struggle more with change than others."*

In the newsroom of Orange County's independent weekly, 20-ish reporter Gustavo Arellano sits atop a desk. He's wearing a guayabera shirt; his hair slicked back. *"Ronald Reagan once said that Orange County is the place where good Republicans go to die. It has a reputation of being a really white, wealthy, Republican, conservative enclave. Eventually, people are gonna have to realize that Orange County just doesn't match the stereotype anymore."*

We see a 30-foot water tower inscribed with the words "Welcome to Santa Ana. Education First." Yolanda Ochoa, seated next to her husband Juan under an orange tree in their small backyard, is speaking in her best English: *"Education is the most important item. It is the future for our kids. We need to focus on our kids. In Mexico, maybe you get education. But you don't know someone, you don't have a good job. Here you only need a degree and many doors open."* Their youngest son, Jason, tools by on his scooter.

ACT ONE: From here we jump into the recall story. Midway through his second term on the school board, Lopez had become the lightning rod for complaints about all that is wrong with the schools: overcrowding, limited English proficiency, lagging test scores, and a building campaign in disarray amidst allegations of ethical violations.

Three Mexican American mothers, impatient with low school performance, started the recall. One of them, Vivian Martinez, says of her son's school, Edison Elementary: *"It was all Spanish. Homework's going home in Spanish, the instruction was in Spanish. English time – come to learn: there was no English instruction in the classroom. So, that's where our problem began at Edison."* She hooked up with Beatriz Salas, and together they turned to Tim Whitacre, a retired Marine and Orange County Republican Central Committee member, for organizational help in qualifying a recall petition for a special election. Whitacre, a strong English-only advocate, was a natural choice. By his own admission, Whitacre's complaints against Lopez are purely ideological. *"He's Marxist in his thinking. He's a reconquista: he believes we're invading his land. And he's part of the Atzlán Movement, that wants to re-conquer the western states. I'm a Marine. I swore to defend my constitution against enemies foreign and domestic, and I even told him face to face, said, 'Look, you think I'm invading your country. To me, you're a domestic enemy. And this is where we're gonna go head to head.'"*

In 1998, Silicon Valley entrepreneur Ron Unz and Santa Ana-based Gloria Matta Tuchman led a successful campaign to pass Proposition 227, to eliminate bilingual instruction in California. But their initiative provided that individual parents retain the right to "waive" their children back into bilingual programs. It was Nativo Lopez' policy to inform parents of these waivers. Statewide, Lopez was regarded as the most vocal and effective proponent of bilingual education. Unz immediately sent \$100,000 to fund the recall.

Lopez laughs at the idea that he's a reconquista. Rather, he says his job is to advocate and protect the interests of the county's poorest immigrants. Philosophically, he is unabashedly left. He sees the preservation of Spanish as a fundamental right and its use in schools pedagogically necessary. But he maintains that the bilingual issue was a mere pretext for wealthier residents of Santa Ana to go after him. For years, as an advocate for immigrant-rights through his organization Hermandad Mexicana Nacional, and also, since 1996, as a school board member, Lopez had repeatedly clashed with City Hall over the provision of Spanish-language services for the city's enormous Latino population, police intimidation of undocumented immigrants, and ever-more-scarce school site choices.

The issue that attracted as much attention in the recall as bilingual education was a proposed school on a vacant lot in the northern, affluent part of the city. Overcrowding is so severe in Santa Ana that half of all students attend class in portables. Whitacre and local residents say Lopez failed to consult with the neighborhood about the site. But Kim Gerda, a north Santa Ana resident with two children in public school, complains that her neighbors expect special treatment, courtesies not accorded the majority of residents in the poorer, densely populated south Santa Ana neighborhoods. *"And over and over they kept asking the*

question, why don't you tear down these slum, big apartment buildings? Why don't you put the schools there? Get rid of those people and put the schools there. And Nativo says, 'You may think that they're those people but those people have lives, those people are families. Those people need a home and this board will never displace those people for schools.'"

An interstitial sequence of daily life in the heart of Mexican Santa Ana, Fourth Street, aka Calle Cuatro, full of street vendors, bridal shops, bakeries, migrant legal services. The sidewalks are crowded with families and Latin music pulses from many sources. In voice-over, the filmmaker says: *"All things considered, Santa Ana's growing pains are fueled by competing visions of America. Will our country embrace, even nourish cultural differences as Nativo Lopez would have it? Or will newcomers jump into the melting pot to fit Tim Whitacre's ultra patriotic, God-fearing mold? Although there is plenty of irony in this story, there is none in the centrality of education. My parents both immigrated to the United States and for them, as for the parents of Santa Ana, their children's education was the key to realizing their own dreams."*

We see Lopez campaign staff working the phones, going door to door in what is clearly an uphill battle to fend off the recall. Whitacre's campaign has been very effective at labeling Lopez corrupt. Their constant theme is that Lopez cheats, a point they raise again and again for the camera. Mindful of these concerns (and equally mindful of our camera's presence,) Lopez admonishes his volunteers to obey election law. He is dogged in the press by charges that Hermandad mishandled \$17 million in state education grants, as Gloria Matta Tuchman says: *"Right now, he's being investigated by the State Department of Education for alleged misuse of political funds. And I hope the State Department finally will collect the money, I think it was \$650 million -- a lot of his funds were diverted to pay his rent, instead of teaching English classes. There's nobody there that will say, 'Stop' — He has to go. He does."*

This first act concludes with two exchanges between recall adversaries. Beatriz Salas and Lopez volunteer Imelda Hernandez trade accusations that each side is racist. Salas claims that Lopez wants to cleanse Europeans from southern California. Hernandez counters that Salas' allies don't want Mexican kids in the schools. Hernandez then gets into an emotional debate with a prospective voter, a Latino who has no patience for bilingual education. She winds up in tears, devastated by the man's antipathy for her point of view.

ACT TWO: In 16mm footage, we see a montage of local murals, depicting barrio life and iconography – Emiliano Zapata, Pancho Villa, El Pachuco, la Virgen de Guadalupe... In narration, the rhetorical question: *"At some point we will all stop talking about race, no?"* It is dinner time in the Sarmiento household. Socorro, is the matriarch and an assistant to the Mexican consul based in Santa Ana. Her job is assisting Mexican expatriates and she is a strong defender of Nativo Lopez. *"Nativo dares care about the poor. He dares care about immigrants. And the mayor and city council try to pretend as if immigrants don't ex-exist. They live in their little enclaves of Floral Park, Washington Square, planning their re-development projects."* Her husband Salvador, stands at the sink, clearing the evening's dishes, *"He is playing the race card, which is something that very much infuriates me, and angers me as a citizen of a supposedly multi-ethnic nation that's proud of that. It plays at one of our most vulnerable, sensitive parts of our history and of our psyche."*

Gustavo Arellano is also critical of Nativo for race baiting, recalling an incident months earlier when he had called into question the authenticity of fellow board member Rosemarie Avila's Hispanic credentials. At the time, Avila was the sole conservative on the board, voting against virtually every majority decision.

At California State Fullerton, in the office of Professor Nancy Porras-Hein, we witness a discussion amongst three young Latinas, all graduates of Santa Ana schools. They are talking about fitting in, in Santa Ana. Rosana, a college freshman, says: *"It's, like, you live in two different worlds. The world at school, it's more Americanized, and once you're out of school by three you go into a different world, which is at home. That's where you live up to your parents' expectations and family values. We're forced to deal with two roles – depends where we're at."*

Dianne, a senior, adds *"I think, maybe, another reason why Latinos assimilate to the American culture is because they don't want to be treated differently. They think we're not gonna be discriminated or anything."* Rosanna: *"Yeah, you're just trying to fit in. I remember trying to dye my hair blonde. [laughing] 'cause I was a lot discriminated 'cause of the color of my skin. Brown."*

We see Sarmiento daughter, Carolina's Jarana band performing for an ethnically mixed Orange County audience and hear the filmmaker: *When my family moved to Orange County in 1976, my mother worried for her brown children. And we were a fairly assimilated family. English was the only language we kids spoke. My Mexican dad had a defense industry job and my stay-at-home mom is French, not Mexican. I was the fair-skinned one, but my sister came home in tears more than once, having been called various names. This was our first awareness of prejudice. As we got older, our peers became more sophisticated and reserved the slurs for Mexicans other than us. These were only school yard taunts, mild ones at that. But let's be honest, if you're dark-skinned and your English is poor, and your cross-town neighbors would sooner tear down your apartment building than permit a school in their neighborhood, difference still matters.*

Two days before the vote, schools Superintendent Al Mijares releases an incendiary letter in local daily newspaper, the Orange County Register, blaming all the schools' ills on Nativio Lopez. Gustavo Arellano calls Mijares a "coward" for waiting until the very end to make his complaints. Tim Whitacre can barely contain his glee in describing the superintendent's letter: *"Mijares stressed that the superintendent's job is where the buck is supposed to stop. He then said he was handcuffed from doing his job because of Nativio Lopez taking over meetings and telling staff, "Don't listen to him, don't listen to that person, come to me."*

Lopez believes he has been blindsided by the newspaper's notoriously conservative editorial board: *"That extremely disturbs me with The Orange County Register. It shows their tremendous bias. Our children, 80% of them are English-learners when they enter kindergarten. Many of their parents are illiterate in their own languages. These are the children that we embrace. These are the challenges that we've taken on. And the proof is in the pudding: our test scores have gone up each year, the last five years of the six years that I've been on the school board."*

Kim Gerda and her husband Joe reveal that they have decided to vote for the recall. For them, Mijares letter has made the difference. As Joe says, *"The campaign has been really effective at giving different people a reason to vote for the recall. And now you've got to choose between the superintendent and Nativio Lopez."* As for Kim, she's decided that Lopez is too distracting from the task at hand: improving Santa Ana schools for the children. In the Sarmiento household, husband and wife are split. Salvador will oppose Lopez.

ACT THREE: A Lopez worker checks the voting rolls at a senior center, then rushes to call campaign headquarters. *"Hardly anyone has voted,"* he says, alarmed. *"This is one of our strongest precincts and there are only 20 minutes left before the polls close."*

Inside the Nativo Lopez "war room" volunteers are gathered, waiting to hear from their candidate. Lopez' wife Maria Rosa leans back in her chair, ashen. His youngest daughter, Xel'ha (pronounced Shell-ha) sits in front, surrounded by her friends. Lopez finally speaks: *"The early returns are in, brothers and sisters, and it's not a pretty picture. It's not a very pretty picture. 50% of the precincts are reporting, according to the latest report. And it's 70%, 69%, to 31%. Okay? It will be extremely difficult to overcome that margin. We fought hard, but this is not the last battle. And we'll have many, many battles in front of us still."*

Fellow school board member, Sal Tinajero, stands before Lopez with tears streaming down his cheeks. He tells everyone that his Santa Ana academic counselors had tried to track him away from college, then he turns to Nativo: *"I'll make this commitment to you, my brother: I'm gonna wake up every day, and make sure that if I'm the only voice, we make sure that our kids do not get neglected, that their rights are preserved, and everybody here doesn't forget."*

We see a montage of school board meetings subsequent to the recall. At the speaker's podium, a series of Santa Ana citizens threaten Lopez' remaining allies with recall. Others inveigh against the proposed school north of Santa Ana. Expectations run high that it will be cancelled. Behind the scenes the board has fired eight administrators who, according to Whitacre, had been too supportive of Lopez' policies, particularly bilingual education. The principal of Edison Elementary, is among the victims, an apparent payback to recall organizer Vivian Martinez. In her seat, as always, Kim Gerda is crestfallen. She didn't anticipate such a dramatic political change. Sal Tinajero has succumbed to the recall threats and at the end of a long, long board meeting he joins in a unanimous vote to reverse course on the school building program and to cancel the school in north Santa Ana.

The Ochoas are learning hard political lessons. Most of Yolanda's friends, other Edison parents, are too afraid to complain about the firing of their principal because they are undocumented and Martinez has threatened to call immigration if they do. Juan, a US citizen, appears before the school board anyway and promises to march on Sacramento if the board doesn't listen. *"You are using our children for politics,"* he says in Spanish. *"Maybe 5, 10 parents out of 500 are unhappy with the principal,"* Yolanda says. *"Vivian Martinez is making too much trouble for us."* Yolanda called her state assemblyman, Lou Correa over a month ago for help with the dispute. He hasn't returned her call so she pledges never to vote for him. The couple is organizing a meeting with Superintendent Al Mijares, who may not show, but they want the satisfaction of trying. In the process, they've become emboldened. Juan plans to start his own business, after years of working for others.

Weeks after the recall, the California Department of Education withdraws its lawsuit against Lopez and Hermandad Mexicana Nacional. Tim Whitacre is livid because Beatriz Salas has gone ahead without his cooperation and filed a new petition to recall Nativo Lopez' last remaining loyalist, John Palacio. He doesn't think she has the chops for a campaign without him and he's not about to let her lead the charge. The coalition is crumbling. Lopez thinks the northern city residents are realizing that they've gone too far. He may be right. The Gerdas already regret their votes.

North Santa Ana does not want to become Mexico, but the truth is Santa Ana can never be Mexico. It is becoming its own, uniquely American expression of cultural adaptation. This is a place of co-existing communities, simultaneously embracing and resisting change, some more gracefully than others. Eventually, the education will have been worth the effort, but how much better off would Santa Ana's majority population be now if Nativo Lopez hadn't ticked so many people off?

SEPARATE QUESTIONS - RECALLING ORANGE COUNTY

SYNOPSIS:

RECALLING ORANGE COUNTY begins with the recent recall of immigrant rights activist Nativio Lopez from an Orange County, California, school board and takes a first-person journey through the county's past and present, examining the recall's aftermath through the eyes of Lopez and his opponents as well as two very different Mexican American families.

Once regarded as the vanguard for the ultra-right conservative movement, Orange County is now notable for its demographic transformation. It is becoming less predictable, less tidy, more diverse, more interesting. In a word: Mexican. But it is here that the immigrant backlash of the early nineties first caught fire and, for some, continues to burn, making any political contest involving Latinos a referendum on the county's past as well as its future.

HOW LPB FUNDS WOULD BE USED:

This application proposes to use 2003 LPB funding for post production, to achieve the heaviest lifting of post: assembling, editing and locking picture. In 2002 LPB provided this project with crucial initial funding for the production phase. It has been a remarkable, productive six months of filming – keeping up with breaking events during and after the recall of Nativio Lopez; exploring and discovering new dimensions to the recall's aftermath (namely upon our two new families, the Ochoas and the Sarmientos); as well as beginning the filming of 16mm interstitials. These last two elements of production, exploring the political situation through the eyes of these two families and creating the contextual interstitials, will continue for the next few months. The 2002 LPB production funding is sufficient for these ends and the attached budget delineates which activities have been earmarked for the prior funding.

I am requesting a 90 minute program length because of the complexity of the subject and of the approach. Without 90 minutes, this documentary would not be able to achieve its aims. We could do justice to the central political story but that is probably all. At one hour, there would be little time for context; none for the cultural elements, and none for developing the three, vital family stories, which combined with first-person commentary give the project an important human touch, grounded in reality.

FUNDRAISING STRATEGIES AND FUNDING SOURCES:

Currently, I am in the midst of approaching foundations for post-production funding. I was recently awarded fiscal sponsorship from Film Arts Foundation for the purposes of approaching these non-profit resources. I have found FAF and Gail Silva to be tremendous assets to my work and am hopeful that this partnership will be very beneficial to the project.

We have identified approximately 30 foundations, ranging from the major media donors, such as Ford and MacArthur, to other medium-sized and smaller funders. Some of the other funders include: the California Community Foundation, the Joseph Drown Foundation, and The Ralph M. Parsons Foundation. These funders have been selected for their commitments to issues of particular concern to Latino immigrants and

SEPARATE QUESTIONS - RECALLING ORANGE COUNTY

the Latino electorate, as well as their interest in media, especially documentaries for television. Each of these foundations was recently approached to probe their initial interest in this particular program.

In the late summer we will apply to the California Council for the Humanities "California Documentary Project." And as soon as we can create a strong rough cut we will go directly to the Sundance Documentary Fund for additional resources. This too should be by late summer. In August we plan to approach the Independent Television Service for completion funding. For these requests, LPB funding would be very, very instrumental.

STATUS & TIMELINE:

At this time we are winding up principal photography, keeping abreast of recall-related developments in Santa Ana, mainly now as they concern the two families, the Ochoas and the Sarmientos. We are also filming the interstitials. The DV production should be complete by early summer, when the editing phase will begin in earnest. I plan to complete post-production by early 2004.

LPB 2003 post-production funds would be essential to and used for "off-line" post production.

TARGET AUDIENCE:

Our targets are Latinos and immigrant populations nationwide, youth who might be attracted to the rapidly changing, dynamic rockero culture of Mexicano Orange County, and every suburb in America that is experiencing demographic change. No other documentary has examined the recent and profound transformation of this important region's Latino political and cultural life. This program has special relevance to every region of the United States that is facing significant demographic change.

DISTRIBUTION PLANS:

RECALLING ORANGE COUNTY is intended foremost for a national public television audience because of PTV's wide reach and high profile amongst the general public. This is the most tried and true documentary venue and the most effective way to reach the broadest possible audience. This program is appropriate for public television because it suits PTV's mandate by providing a voice for an important and underserved community and providing audiences with a picture of itself in its splendid diversity.

We will create a thoughtful and compelling website and build up to a public television broadcast with festival submissions, hoping to generate buzz. After its television premiere we will make the program available and useful to our target audiences with educational and home video distribution, as well as community screenings and discussions.

Recalling Orange County

LPB Post-Production Proposal

BUDGET LINE ITEMS:

	No.	Unit	Rate	Total cost	LPB 2002	LPB 2003
PRODUCING STAFF						
Producer, director (██████████)				\$52,000.00	\$20,000.00	\$20,000.00
Associate producer/office assistant	20	weeks	\$800	\$16,000.00		
FICA, FUTA, SUI	68,000		0.1495	\$10,166.00	\$2,990.00	\$2,990.00
	Producing Staff Total			\$78,166.00	\$22,990.00	\$22,990.00
RESEARCH						
Researcher	4	weeks	1000	\$4,000.00	\$4,000.00	
Academic consultants	12	days	350	\$4,200.00	\$1,400.00	\$2,800.00
Research fees (include dubbing)				\$7,000.00	\$7,200.00	
	Research Total			\$15,200.00	\$12,600.00	\$2,800.00
RIGHTS						
Music Clearances				\$14,000.00		
Footage Clearances	5	min.s	4000	\$20,000.00		
	Rights Total			\$34,000.00	\$0.00	\$0.00
PRODUCTION PERSONNEL						
Director of Photography	22 1/2	days	\$400	\$9,000.00	\$9,000.00	
Sound recordist/boom holder	2.5	days	\$400	\$1,000.00	\$1,000.00	
	Production Personnel Total			\$10,000.00	\$10,000.00	\$0.00
PRODUCTION EXPENSES						
MiniDV tape stock	65	hours	\$10	\$650.00	\$650.00	
Production food		allow		\$300.00	\$300.00	
Auto expenses		allow		\$250.00	\$250.00	
Misc. expendables		allow		\$250.00	\$250.00	
Equipment rentals		allow		\$200.00	\$200.00	
Film stock	22	100'	\$32	\$704.00	\$704.00	
Film cross processing (@\$.5/ft)	2500	feet	\$1	\$1,250.00	\$1,250.00	
Prep for transfer		allow		\$120.00	\$120.00	
Film to DVCAM transfer	6	hours	\$262	\$1,572.00	\$1,572.00	
DVCAM stock		allow		\$200.00	\$200.00	
	Production Expenses Total			\$5,496.00	\$5,496.00	\$0.00

POST PRODUCTION EXPENSES

Transcription/translation services		allow		\$4,000.00	\$3,850.00	\$150.00
Editor	25	weeks	\$2,000	\$50,000.00	\$2,000.00	\$48,000.00
DV non-linear system	27	weeks	\$300	\$8,100.00		\$8,100.00
Misc. equipment rental (drives, deck, etc...)				\$500.00		\$500.00
DVCAM tapes for output and revi.	7	90s	\$40	\$280.00		\$280.00
Composer dubs (VHS burn-in, ch2	4		\$45	\$180.00		\$180.00
Composer				\$12,000.00		\$6,000.00
Musicians	2		\$1,000	\$2,000.00		
Music consultant				\$7,000.00		\$3,500.00
Color correction & bump to Digi-B	30	hours	\$350	\$10,500.00		
Titling	6	hours	\$450	\$2,700.00		
Audio sweetening & mix	70	hours	\$200	\$14,000.00		
Audio layback	3	hours	\$200	\$600.00		
Digi Beta stock for color correction	2	90s	\$70	\$140.00		
DA-88 stock for stems	6	90s	\$35	\$210.00		
Duplicate masters	2	90s	\$295	\$590.00		
Beta SP dub	2	90s	\$85	\$170.00		
VHS dubs	10	90s	\$17	\$170.00		
Post Production Total				\$113,140.00	\$5,850.00	\$66,710.00

WEBSITE DEVELOPMENT

Content creation, writing		allow		\$2,000.00		
Technical consultant		allow		\$2,000.00		
Website Total				\$4,000.00	\$0.00	\$0.00

PRODUCTION ADMINISTRATION

Legal	10	hours	\$400	\$4,000.00		
Accounting	4	hours	\$200	\$800.00	\$200.00	\$200.00
Bookkeeping & payroll	15	months	\$35	\$525.00	\$245.00	\$280.00
Bank fees (less interest paid)				\$50.00	\$2.18	\$47.82
Photocopying				\$100.00	\$100.00	
Telephone & fax				\$1,000.00	\$250.00	\$500.00
Postage & shipping				\$500.00	\$200.00	\$200.00
Office supplies				\$300.00	\$66.82	\$272.18
Errors & Omissions (documentary)				\$5,000.00		
Production Administration Total				\$12,275.00	\$1,064.00	\$1,500.00

MISC/INSURANCE

Closed captioning (90 mins flat)				\$2,500.00		
Publicity stills				\$2,000.00	\$2,000.00	
Insurance:						
General liability			0.015	\$2,500.00		\$2,500.00
Videotape ins.				\$3,500.00		\$3,500.00
Title search (flat)				\$700.00		

MISC (cont.)
Contingency

283,477.00

0.05

\$14,173.85

Misc. Total

\$25,373.85

\$2,000.00

\$6,000.00

TOTAL PROJECT BUDGET

\$297,650.85

LPB 2002 Production items

\$60,000.00

LPB 2003 Post-Production items

\$100,000.00

KEY PERSONNEL - RECALLING ORANGE COUNTY

MYLÈNE MORENO, PRODUCER, DIRECTOR

Los Angeles-based film maker Mylène Moreno makes documentaries that reflect her diverse cultural interests. A graduate of Stanford University's documentary program, Mylène worked in Austin for five years on PBS documentaries, including the first episode of the series **¡CHICANO! HISTORY OF THE MEXICAN AMERICAN CIVIL RIGHTS MOVEMENT**, which she produced. Her latest film, **TRUE-HEARTED VIXENS**, featured female jocks pursuing dreams of professional athletic greatness in a startup tackle football league. Produced in association with the Independent Television Service, **VIXENS** aired during the 2001 season of P.O.V. She also produced a tongue-in-cheek documentary "search" for the brilliant and reclusive novelist Cormac McCarthy, **CORMAC'S TRASH**, and directed **MARIBEL**, an educational short about an El Paso teen's experience of motherhood, marriage and a second pregnancy. Mylène remains captivated by history, especially histories that concern her Mexican and French Canadian roots, but is increasingly interested in contemporary stories about people and events that encapsulate the nexus of past and future. Her current projects are centered in Orange County, California, where nativism, the GOP's right wing and football are slowly giving way to immigrants, tolerance and unusual racket sports.

YANA GORSKAYA, EDITOR

Gorskaya's documentary credits include the Academy Award nominated **SPELLBOUND**, which follows eight diverse children from all over the country on their way to the National Spelling Bee, and **IN THE NAME OF LOVE**, an exploration of Russian marriage agencies. She's currently wrapping post production on **SONNY BOY**, a profile of Virgil Frye, actor, civil rights activist, and golden gloves boxing champion. The film follows Virgil and his daughter Soleil, perhaps best known for her role as television's Punky Brewster, as they attempt to chronicle his life before his memories are forever lost to Alzheimers disease. Gorskaya received her B.A. from Columbia University and her MFA from USC, both with numerous honors.

PROFESSOR LEO CHAVEZ, ADVISOR

Leo R. Chavez (Ph.D. anthropology, Stanford University 1982) examines various issues related to transnational migration, including immigrant families and households, labor market participation, motivations for migration, the use of medical services, and media constructions of immigrant and nation. In 1992, he published the book *Shadowed Lives: Undocumented Immigrants in American Society*, which provided an ethnographic account of Chavez's work among Mexican and Central American undocumented immigrants in San Diego County, California. This book appeared in a second edition in 1997. In 1993, Chavez received the Margaret Mead Award from the American Anthropological Association and the Society for Applied Anthropology based on his research, book, and work on behalf of immigrants. Beginning in 1991, with a grant from the National Cancer Institute, Chavez undertook a three-year project titled "Cancer and Latinas," which examined knowledge, attitudes, beliefs, and practices related to breast and cervical cancer in Orange County, California. In 2001, Chavez published *Covering Immigration: Popular Images and the Politics of the Nation* (University of California Press), which is the culmination of his interest in the ways immigrants are represented in the media and popular discourse in the United States.

KEY PERSONNEL - RECALLING ORANGE COUNTY

ASSOCIATE PROFESSOR LISBETH HAAS, ADVISOR

Lisbeth Haas was appointed Associate Professor of History by the University of California, Santa Cruz, in 1994, where she has been teaching for over a decade. She earned her Ph.D. in History from the University of California, Irvine and is the author of *Conquests and Historical Identities in California, 1769-1936*; which examined the experiences of *Californios*, American Indians and Mexicans in the Orange County communities of San Juan Capistrano and Santa Ana. *The Bracero in Orange County: A Work Force for Economic Transition*, as well as numerous articles about the experiences of immigrants in the west. Haas was recently awarded the Mellon Foundation Fellowship and the University of California President's Fellowship.