NICE

76.955

THE SOUTH UIG.
HAS NOTHING OVER S.D.
ANOTHER S.D. JUDICIAL
WHITE WASH,
A FARCE
AN OUTRAGE
TO THE CONCEPT
OF EQUAL JUSTICE
RULE OF LAW

THIS DECISION
CAN ONLY ENCOURAGE
& ENCOURAGE
FURTHER ACTS OF
CIV
PROVE THAT

INFORM EL PUEBLO MEXICANO
Y LA PRENSA MEXICANA DE LO
SIGUIENTE

(1) THE FOLLOWING ORG.
APP BY LOCAL OFFICIALS
(2) ~~BALDATA - BY - LAST~~ RACE WAR

(3) MANIS DE FACT. DE LA CFY
S/R

(4

'EL COMITE BINACIONAL'

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I ASSUME BECAUSE OF THEIR INABILITY TO

ITS BAD ENOUGH (WITH N.C. HAVING THE HIGHEST CRIME RATE IN THE COUNTY) THAT IT TAKES (3-22-90, 3rd & HIGHLAND AVE) 3 POLICE OFFICERS IN 2 SQUAD CARS (#178-179) OVER 45 MINUTES TO TOW HAVE A VEHICLE AWAY.

BUT, THAT THEY WOULD STOP PERSON OF M/A (2 THAT I PERSONALLY WITNESSED) & FORCE THEM (YES FORCE, WHAT ELSE CAN A PERSON DO) WHO ARE SIMPLY WALKING DOWN THE STREET RAISES SOME VERY SERIOUS QUESTIONS ABOUT THE NCPD ABILITY

AZTEC PRINTING

4/25/90

477-3800

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THINGS TO DO TODAY

Date

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15		~~AT~~ THE U.S/MEX. BORDER
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17		+ IN S.A COUNTY.

477-3800

4/25/90

4/25
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THINGS TO DO TODAY

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A

The Committee on Chicano Rights requests an immediate full-scale investigation including Congressional hearings into the operations of para-military vigilante terrorist groups ~~operati~~ along the U.S.-Mexican border. This activity has been documented by the Fox Network program, "The Reporters" on February 24, 1990. The program clearly reveals that a malignant cancer of racism, bigotry and white supremist attitudes exists at the U.S.-Mexico border in San Diego, California.

These terrorist activities have developed in a climate of racial hysteria encouraged by INS officials other ~~the~~ law enforcement agencies and elected officials and now threatens to flare up into a race war ~~that could sprend into~~ enguifing our schools and communities (see attached newspaper article)

B

Our organizations are specifically angered and concerned by ~~these~~ THE reports contained within the Fox program and calls for their investigation:

1) Border Patrol spokesman denying the existence of para-military terrorists while the Fox tape clearly shows BP agents in contact and communication with such groups
2) SDPD refusal to be held accountable for this vigilante terrorism occurring within the jurisdiction of its Border Crime Unit
3) Active duty U.S. military personnel involved in terrorist & FELONIOUS acts against Mexican nationals
4) High-school ROTC members using high school property as a staging area for WAR GAMES, dressing in camouflage fatigues and arming themselves with pellet guns and knives before conducting their terrorism on the border

OVER ⇒

5 Various individuals claiming knowledge of violence, rape and ~~even~~ ~~the~~ murder of children.

CC2 | C- | C | LLLC

U.S. DEPT OF JUSTICE

A MALIGNT CANCER OF RACISM, BIGOTRY, WHITE SUPER + VIGILANTISM EXIST IN S.AN DIEGO... ~~WHICH~~ AND IF LEFT UNTAINTED THREATENS TO IGNITE A RACIAL WAR. BECAUSE LOCAL OFFICIAL ~~HAVE~~ ARE EITHER UNWILLING, OR UNABLE WHAT PAST SUP. ~~ALLOWS~~ SUPPORTED BY ~~THE~~ INS/ PUBLIC OFF., + LOCAL LAW ENFORCEMENT AGENCY HAVE CREATED A SITUATION AT OF LAWLESS, VIOLENCE, + MURDER THE U.S./MEXICO BORDER + IN S.D. THEREBY THREATENS TO IGNITE A "RACE WAR." BECAUSE OF THIS SITUATION ~~OUR ORG~~. + ~~THE~~ TELEVISED REPORTS BY THE FOX PROGRAM "THE REPORTER" OUR ORGANIZATION IS REQUESTING AN IMMEDIATE INVESTIGATION

U.S. DEPT. OF JUSTICE

A MALIGNT CANCER OF RACISM, BIGOTRY, WHITE SUPER + VIGILITISM, EXIST IN SAN DIEGO. WHITE PARA MILITARY SUPER ENCOURAGED BY INS / PUBLIC OFFICIALS, + LOCAL LAW ENFORCEMENT OFFICIALS HAVE CREATED A SITUATION OF LAWLESS, VIOLENCE + MURDER ~~THAT~~ AT THE U.S./MEXICO BORDER + IN SAN DIEGO WHICH ~~THAT~~ NOW THREATEN (IF NOT ALREADY) TO IGNITE A "RACE WAR".

BECAUSE OF THIS, SITUATION ~~[illegible]~~ + ~~TELEVISED REPORT BY~~ THE FOX PROGRAM ~~THE "REPORTERS"~~.

OUR ORGANIZATION IS REQUESTING AN IMMEDIATE INVESTIGATION BY THE DEPT. OF JUSTICE INTO + THE TELEVISED REPORTS BY ~~THE~~ FOX STUDIOS PROGRAM THE "REPORTERS" THAT:

(1)

NON-COMM. IN NAVY
PETTY OFFIC
HIGH CARG.>6 GOVT OFFICIAL
FEL. ASSAULT

HUMAN HUNT - HUMAN PREY

WHO ARE THEY GOING TO COMPLAIN TO?

AMERICAN VIGILANTIC

UNDOC IS A CRIMINAL, TREAT HIM LIKE A DOG

SUSPICION & HATE

LOO PIEY LAST 2 YRS 1/3 JOHN DOES

CIVILIAN PARA MILITARY GROUP

BEANER HUNTING - BEANER CONTACT

GEN. JASON - 10 OTHER GROUPS

S.D.P.D. DECLINE TO BE INTEL

B.I. DENIED FACT STOPPED THEM TWICE, DROVE AWAY

75% INCREASE IN CRIME GEORGE RUBY SEC. GUARD

HATE CRIMES

"LITTLE NAM"

DIE, DIE, DIE - KEN GLASGOW

MIKE M°GILL LAND MINE

DEER, GAILS

NOVICE MILITANTS INFL. BY X MILITARY

AMER. AGAINST ILLEGALS EDITOR

RAY POTTER

* BILL ~~FAUST~~ FAUST - BEAT, RAPE, KID GET IT THE WORST

BODIES OF CHILDREN -

NON-COM. OFFICER PETTY OFFICER

BATES - CONG HEARING, CERT. WARRANT, CORRECTING

ACTION AGENT AIT CHARGE DWARG, OR AGENT DEATH

WITH IT

HUNTING HUMAN

POLICE UGLY BLIGHT ON THE AMER. DREAM

NOT GOOD PEOPLE

The Reporters
Saturday 24 Feb 80

1

- Fox Tape
  Anger
    Our inability to stop
  Big picture
    indictment of system
    continue
  WE'RE LOOKING AT A NEW
    GENERATION OF HATE
      arrogant - Mexican's on the
                hoods of cars
    paid agents indirectly
      responsible for vulnerability

  target
  TAPE - departure point
    parents sue fox
    district doesn't condone
  not defender or apologist
  back doors
    target: video
      I told you so —
        Vietnam
        militarization
        hysterical
          climate

somebody else will take care
of our problem . . .

—

principles . . .
Chicano
Hispanics must come to Herman

what's the difference
agit - prop

what about belief -
have something to dialogue

what questions need to be asked . . .

Hispanic Caucus < state / federal

→ Dan Muñoz - LA PRENSA
→ Mexican Press - Fernando Romero
⋮

PGA
423-6009

DEPT OF JUSTICE

THE COMMITTEE ON CHICANO RIGHTS IS REQUESTING THAT ~~THE~~ HISPANIC CACUS DEPT. OF JUSTICE TO IMMEDIATELY INITIATE A FULL SCALE INVESTIGATION & CALL FOR HEARING INTO THE MILGANT CANCER OF RACISM, BIGOTRY, & VIGILANTISM WHICH IS BEING CARRIED OUT BY WHITE PAZA MILITARY SUPREMACY ALONG THE US/MEXICO BORDER AND IN SAN DIEGO, CA. AS REPORTED BY THE FOX PROGRAM "THE REPORTERS" SECRET, UNDERGROUND WHITE SUPREMACY GROUPS ENCOURAGED BY

DIARIOS

- NOVEDADES - UNO MAS UNO -

Bartolome Rubio Hernández

REPORTERO CORRESPONSAL

Fundadores 164 - 2
Col. Juárez
Tijuana, B. C.

Tels. 34-11-90
34-11-91

LA PRENSA SAN DIEGO

El Cine

Border-Line, A Movie To Miss

BORDERLINE

Charles Bronson stars as U.S. Border Patrolman who enlists the aid of a Mexican mother, Karmin Murcelo, to pose as an illegal alien smuggled across the U.S.-Mexico border.

Due to open at local theaters is a film produced locally which has been hyped as showing the "Reality of Border Patrol activities along the U.S./Mexican Border." **Border-Line**, starring Charles Bronson, and Karmin Murcelo, on all counts fails in its basic premises.

At a special pre-view showing attended by the press, nearly the entire Border Patrol, and local bit players, who participated in the filming, it soon became clear what the film was all about. La Prensa Special Theater Reporter, reports:

"Border-Line, as a film which attempts to show what is actually happening along the Border falls far short of it's goal. The movie perhaps has been mis-titled. It should have been called what it actually is . . . .An INS/Border Patrol Propaganda Film, designed to overcome the enormous negative publicity that has been generated by the brutal actions of border agents over the past 56 years. The film makers attempt to show Border Patrol Agents as compassionate, caring individuals, entirely overlooking the fact that this same Agency has commited atrocities, murders, rapings, beatings almost on a daily bases against Mexican Aliens.

The INS/Border Patrol, it is now obvious, has selected a new "villian" in order to convince the American Public that it needs millions more in public funds. IT IS NOW NECESSARY IN ORDER TO COMBAT THOSE "AWFUL SMUGGLERS".

In the past, they have tried to justify their existence by labeling Chicanos as the villians, Mexican Federal agents, even politicians. They have failed. But, now . . .well who can close the purse strings when they are really nice guys fighting those awful smugglers (Note: smugglers can't hit back like other non-stigmatized groups).

It must have been "Heady Stuff" for the Border Patrol and their wives in attendance. They had much to cheer about. Touted as covering the subject matter with cinematic truth, realism, and faithful authencity. **Border-Line** fails on all counts. Reality was lost somewhere between the lens of the camera and what actually exists out there. 15 million Chicanos living along the Border will find it hard to swallow this blatent perversion of the truth. It is a shame that so many San Diegans willingly participated in this farce.

Hit them where it hurts the most, in the pocketbook. . . make this the most FORGETABLE FILM OF THE YEAR."

Burro Award of the Week ***wor hands down by*** *Karmin Murcelo,* ***who received training for acting from Chicano Teatro anc*** *Carmen Zapata,* ***for appearing in what must be the biggest whitewash of the year. . .BORDER—LINE. Chicanos are their own worst enemy.***

'Borderline' Filmed Here

A Marginal Curiosity

CAROL OLTEN FILMS

Docu-dramas are neither fact nor fiction but wander some middle-ground as crossbreeds. They are disturbing creatures. You never know how much to take home with you, what the filmmakers set as a credibility level or exactly what has been tossed into the mixture for entertainment's sake.

The production information on "Borderline" identifies the film as "a hard-hitting contemporary action drama of the multim-illion-dollar traffic in smuggling illegal aliens across the U.S.-Mexico border." Further statement has it as "fresh from the pages of today's headlines."

The screenplay, a collaboration between Steve Kline and Jerrold Freedman, was based on material Kline gathered on the illegal-alien problem while working as a reporter. The central character, a crusty border-patrol officer played by Charles Bronson, was "loosely patterned" after Ab Taylor, the agent in charge of the El Cajon border station whom Kline met during his research, according to the information. Taylor has retired from the patrol and served as technical advisor on the film.

"Borderline" treads a confusing path between fact and fiction and is more apt to muddle the illegal alien issue than provide enlightenment. I came away wishing for a straight documentary.

Charles Bronson portrays a border patrol officer in the new film 'Borderline,' which opens here Friday. Most of it was filmed here.

The film is of special interest in San Diego because the subject matter hits home and much of it was filmed in the area — at the San Ysidro border, at the San Diego County Building, around the Embarcadero, at Ft. Rosecrans National Cemetery and other local sites. "Borderline" has made more use of San Diego sites than any of the pictures filmed here recently. And, as if the city needed further identity, the film makes a constant (though bothersome) effort to remind us of being "20 miles east of San Diego," "800 yards north of the border at Otay Mesa," "16 miles east of San Diego on Highway 94," etc. I got a queasy feeling that sooner or later there would be a flash on the screen that would identify the setting as "11½ feet, 3 inches" from some lesser monument like the Ocean Beach Pier.

The identifying of real places and real times (the story starts Dec. 20, 1979 in the Border Patrol office in La Mesa) sets you up for a documentary-type film, as do the nighttime shots of illegals creeping through canyons and stream-beds, the border patrol helicopters rounding them up, the *polleros* and *coyotes* hustling and stealing, bandit attacks and so on. They look, well, authentic, but when the film dissolves to car chases and things like Bronson bashing heads in, you feel you've been had.

The story has credibility, or, more precisely, just enough credibility to stimulate interest in what really might go on concerning illegal-alien traffic. An ex-Marine who served in Vietnam (Ed Harris), a smarmy, red-faced rancher and a financial syndicate are involved in a huge smuggling ring. The Marine is the pack leader of a group of polleros who smuggle herds of aliens across nightly, the rancher holds them briefly at his tomato farm (in North County?) and the syndicate places them (for a fee) as virtual slave laborers. They call it dealing in wetback futures.

Jeb Maynard (Bronson) and his border-patrol officers try to track the operation down. Maynard, one of the old school who believes you can still best find a man by tracking his footprints, is sympathetic to the illegals' plight. He also senses the futility of his work ("it's an invasion, 3,000 a month and for every one we caught, three slipped passed and then we send them back and have to try to catch them again").

For a movie about illegal aliens, "Borderline" shows too little of them. Freedman, who directed in addition to co-authoring the screenplay, seldom focuses on these people or tells us anything about them beyond a brief digression about a Mexican woman who goes to work in a La Jolla household and whose son is murdered by the smugglers. The illegals remain faceless, just as "Borderline" remains a faceless movie about the border and its problems. If you are going to shoot for truth, you shouldn't start by making something up. Authentic is, as authentic does.

Rated PG, the movie opens Friday at the Center, Clairemont, Parkway and Flower Hill cinemas.

Los Angeles Times

Friday, October 3, 1980 / Part II 9

Lights! Action! Border-Crossings!

Premieres of Two New Movies Focus Attention on Illegal-Immigration Issue

By FRANK del OLMO

Two very different movies dealing with the same complex subject—the illegal migration of Mexican workers to the United States—opened in Los Angeles this week. The premieres and the controversy that one of them engendered among Latino activists were sure signs that the issue of illegal immigration has finally implanted itself on the public imagination.

The more heavily publicized film, "Borderline," is an action film starring Charles Bronson as a brave, resourceful U.S. Border Patrol agent trying to help stem the "illegal-alien invasion" while tracking down the killer of a fellow patrolman. It is the propaganda film that the Border Patrol has always wanted to help it convince the public that it needs more money and manpower to beat back the alien hordes.

The second film, "Alambrista!" by director Robert M. Young, is far more subtle and artistic than the Bronson vehicle, and less well known.

"Alambrista!" is a sympathetic portrait of a young Mexican father who leaves his home and family in rural Mexico to find work in California's Central Valley. (The title is a Spanish slang term used to describe persons who cross the U.S. border illegally. *Alambre* is metal wire; an *alambrista* is a wire-jumper.) In its own way, it is also a propaganda film that will be used by the defenders of illegal immigrants to bolster their arguments against this country's current immigration system.

The films should be seen together to get a truly balanced view of the many problems along the border, but they probably won't be, because they appeal to different audiences. I fear that they will do little to bridge an increasingly wide gap in the public understanding of a terribly complex issue.

The problems along the Mexican border are varied and difficult. To deal with them, this nation will first have to answer some very hard and fundamental questions about its future—economically, socially and politically. Fundamental questions cannot be dealt with in a routine action film like "Borderline."

Many of the Latinos who are criticizing the film, like the Committee on Chicano Rights in San Diego, simply object to any portrayal of Border Patrol agents as heroic. They regard the agency—I believe unfairly—as little more than an American Gestapo, heartlessly harassing innocent men and women who only want to better their lives.

Ironically, even as these Chicanos in San Diego picketed the film's San Diego premiere, other Latinos were sponsoring a benefit premiere in Hollywood. Members of the Latino actors' group Nosotros approved of the film because it provided many roles for Chicano and Mexican actors, and because the Mexican characters in the film are not portrayed in a negative or insensitive manner.

While I would agree that "Borderline" is not anti-Mexican, the film troubles me nevertheless. For, while it correctly points toward some tragic social problems, it grossly oversimplifies them as well.

I am afraid that "Borderline" will leave moviegoers in Peoria convinced that all you need to stop illegal immigration is more Charles Bronsons patrolling the border. I have been writing about border problems for 10 years, and have never met a Border Patrol agent who believed that more men and equipment would make any real difference in stopping illegal immigration, except in making their difficult job a little easier.

Most Border Patrol agents I know remind me less of Charles Bronson's man-of-action than of Lee J. Cobb's Willy Loman in "Death of a Salesman." They are hard-working, well-meaning guys who believed too deeply in a system that has failed them and used them. "Borderline" would be a better, more informative film if it allowed for subtleties like this, as "Alambrista!" does.

Unfortunately, before "Borderline" flops at the box office and gets recycled onto television, it will probably misinform a lot of persons into thinking that there are easy solutions to what it portrays as simply a police problem.

This simple-minded attitude is already far too commonplace, and limits constructive discussions of long-range solutions like economic development in countries like Mexico.

Too many proposals to "solve the illegal-alien problem"—laws to prohibit their employment, ban their children from public schools or turn them away from public hospitals—are based precisely on this oversimplified thinking.

In reality, such quick and easy "solutions" will do no more to stop illegal immigration than the Volstead Act did to stop the imbibing of alcoholic beverages.

All that this country's ill-fated experiment with Prohibition in the 1930s did was drive a legitimate economic demand underground, creating an environment where criminals could profit off it, becoming more powerful and sophisticated in the process. The one lasting legacy of Prohibition is organized crime as we know it today.

People who see "Borderline" would do well to remember the history of Prohibition before they get too carried away with Bronson's antics. In their struggle against bootleggers and gangsters, Eliot Ness and the Untouchables were brave and resourceful, too. They won a lot of battles. But they lost the war. □

Frank del Olmo is a Times editorial writer.

AND THE CHICANO/LATINO COMMUNITY BY THE U.S. BORDER PATROL." FURTHERMORE, IN LIGHT OF THE CURRENT CONFLICT AND CONTROVERSY CONCERNING THE SUBJECT MATTER OF IMMIGRATION IN "BORDERLINE", NOSOTROS WISHES ALSO TO CLARIFY THAT OUR INVOLVEMENT WITH THE FILM WAS DONE PURELY AT THE ARTISTIC LEVEL AND THAT OUR PRESS RELEASE WAS NEVER INTENDED TO BE USED AS A POLITICAL AND DEVISIVE STATEMENT ON THE UNRESOLVED IMMIGRATION ISSUE."

IN CONCLUDING SALCIDO STATED, "REGARDING THE POLITICAL ISSUE OF IMMIGRATION AND MATTERS INVOLVING BORDER PATROL BRUTALITY, WE DEFER TO THE 10 YEAR INVOLVEMENT AND EXPERIENCE OF THE COMMITTEE ON CHICANO RIGHTS.

FOR FURTHER INFORMATION, CONTACT MIKE SALCIDO AT 213-465-4167

Los Angeles Times Thursday, September 25, 1980

MOVIE REVIEW

DILEMMA ON THE BORDER

By CHARLES CHAMPLIN
Times Arts Editor

The argument, I suppose, is that there are limits to how much social anger a commercial film can express and stay commercial, how subliminal the message must be to keep the clientele from getting restless and complaining that all they were out for was a good time.

There is no doubt that the heart of "Borderline" is in the right place, heavy with compassion for the millions of Hispanic men, women and children who each year try to slip into the United States and exchange hopeless hardships for a new set of hardships that are, however, touched with the possibility of better days.

The villains of the piece are all Anglos, turning profits in the millions from the well-organized smuggling—profiting at both ends of the line, in fact, from the escape fees of the smuggled and from what amounts to bounties paid by the big city sweat-shoppers who want the workers.

The victims are mostly Hispanics and Jerrold Freedman's film

Please Turn to Page 4

Continued from First Page

glimpses, at least, the squalor and anxiety in which many illegal aliens live.

Maybe that's all you can hope for. There certainly is no national consensus on the question of illegal immigration, and motion pictures like to play to a consensus, which is why there were no important Vietnam films while the country stood bloodily divided about the ongoing war.

But "Borderline," whatever its private sentiments, accepts the fact of the situation to construct a very traditonal plot, a sort of "ship 'em up" western which neither attacks nor discusses the dilemma.

As a matter of fact, by creating a mafioso-like figure (Michael Lerner) masquerading as a legitimate businessman and operating from his own office building in San Diego but masterminding the smuggling as a national enterprise, "Borderline," scripted by Freedman and Steve Kline, somehow defuses the problem, creating a kind of Southern California SMERSH to be dealt with by Charles Bronson as James Bond.

That's a bit hard, I admit, because you do sense honorable intentions, scaled to what were thought to be the tolerances of the marketplace. And Bronson, playing the chief of a Border Patrol station at La Mesa, gives a very sympathetic performance as a wise old hand who does his job well and with pride (and evidently has no home life at all), even though he does not always like what he sees or has to do. But couldn't the status quo be questioned a little?

Bronson has been typed in macho roles for so long—and has a ritual reminder of the roles here, flailing the whey out of a punk driver to get the information he needs—that it is nice to see again that he can be gentle, thoughtful and, in the laconic nature of this part, compassionate.

The plot has one of Bronson's oldest patrol colleagues (A. Wilford Brimley) gunned down in cold blood when he stops a truck full of illegals. His killer is a nasty Vietnam-honed gent, played by a promising newcomer named Ed Harris.

The trail (left by a scarred bootheel) leads to Bert Remsen as a big produce rancher for whom Harris works. They all report to Lerner.

A side trail leads to Karmin Murcelo, an illegal worker employed as a maid in La Jolla. Her young son, coming to join her was shot alongside the patrolman. She bravely leads Bronson back to Tijuana and onto the smugglers' route, to a lot of action but not much avail.

(It seems a confirmation of the film's inherent earnestness that no attempt is made to escalate the association into a romance. On the other hand, the mind conjures up a number of things they might have said to each other.)

A side note about "Borderline" is that two FBI agents ("Feebies," snarls one of the patrolmen) appear at the murder scene and are characterized as arrogant idiots. J. Edgar has a lot to answer for, for the after-image he left the Bureau. But as a step toward ecumenism of a kind, Kenneth McMillan as Bronson's superior in the Border Patrol is portrayed as a compromised bureaucrat who would rather rock his grandmother than the boat.

For most of its running time, "Borderline" is a simple cat-and-mouse pursuit, mixing the mundane and the melodramatic and leading to a one-and-one hide-and-seek in some scrubland.

The message in the end is that both sides will be at it again in the morning, no matter who has lived or died, escaped or been caught. That can be read as despairing futility, but in the setting of a traditional plot, which this is, it looks like the 7th Cavalry, bloody but unbowed, ready for the next attack. Whatever message can be inferred from "Borderline," the one you see is the one you get and it says very little.

All that is fully evident is that Bronson has a star's charisma, dominating the screen, but not always ideally used.

Gil Melle's music works hard. The difficult photography (night work and much action) was spectacularly well done by Tak Fujimoto, one of the contributors to Terence Malick's visually stunning "Heartland."

Bruno Kirby has little chance to develop a role as Bronson's young sidekick. Remsen rightly underplays his villainy, avoiding the feeling of cartoon caricature which Lerner does not escape.

"Borderline," rated PG, opens citywide Friday.

The San Diego Union

SAN DIEGO, CALIFORNIA, THURSDAY MORNING, SEPTEMBER 25, 1980

Jury Asked To Probe Hedgecock Film Role

By RICARDO CHAVIRA
Staff Writer, The San Diego Union

The Committee on Chicano Rights (CCR) called on the county grand jury yesterday to investigate Supervisor Roger Hedgecock for "conflict of interest" in his role in the new feature movie, "Borderline."

Hedgecock called the charge "completely off the wall."

The committee also asked that the jury look into the legality of using the County Administration Building in one of the film's sequences. "Borderline," a story of the murder of a Mexican undocumented alien, was filmed locally.

The Chicano group said the film is "propaganda on the Border Patrol." A CCR spokesman said: "This raises serious questions as to the propriety, legality and ethics of Supervisor Hedgecock in involving himself in such a biased project."

Herman Baca, CCR chairman, in a letter to the jury, said Hedgecock's involvement in the film brought into question the objectivity of the County Border Task Force's study on undocumented aliens, which Hedgecock helped supervise. "Can any public employee, appointed or elected official utilize public property while on public salary for other political films, to advance his own political self-aggrandizement?" Baca asked.

"Obvioulsy, there wasn't anything illegal about it at all," Hedgecock said of his appearance and the appearance of the County Administration Building in the movie.

He said his role in the film as the attorney for an alien smuggler was not an endorsement of "Borderline."

"I was not acting as a supervisor. I was acting as a private citizen," said Hedgecock. "I was an extra, and I didn't sign up for any role."

He said he was paid $25, which he said he contributed to charity.

As for the use of the county building, Hedgecock said that filming was conducted on a Saturday when it is not normally in use. "It's public property. Herman Baca, Charles Bronson (the star of the movie), you or I can go in there," he said.

"Is Mr. Hedgecock saying that if the KKK wants to have a cross burning at the building, they can do it?" responded Baca.

Hedgecock denied the film is propaganda. 'It's a murder mystery. If it makes a political statement at all, it's critical of the American justice system and sympathetic to the plight of the undocumented worker," he said.

The movie, Hedgecock said, as with others filmed here, represents a boost for the local economy.

Marshall Belittles Reagan's Plan On Illegal Immigrants

9-25-80

By RICARDO CHAVIRA
Staff Writer, The San Diego Union

Secretary of Labor Ray Marshall contended here yesterday that presidential candidate Ronald Reagan's plan for dealing with illegal immigration is "simplistic" and "unworkable," and argued that President Carter's 3-year-old immigration reform proposal is the best solution yet proposed.

The President's plan, stalled in Congress since its introduction shortly after Mr. Carter took office, calls for certain undocumented aliens to be granted legal status. It also would impose sanctions on employers who hire undocumented aliens, would aid countries that account for most undocumented aliens and would provide more assistance to the Border Patrol.

Reagan said in Texas last week that the United States should "document the undocumented workers and make them legal coming into our country with visas to come here and be a part for whatever length they want to stay."

Speaking at a news conference, Marshall revealed that he supports identity cards for U.S. workers. The Select Commission on Immigration and Refugee Policy, due to suggest changes in immigration laws and of which Marshall is a member, recently endorsed that idea.

He said the cards would be a requirement for work and would be "counterfeit-proof and uniform."

"The reason it needs to be uniform is that we don't want to create anything that intensified discrimination against people who are foreign-looking," said Marshall. Worker identification cards would not result in discrimination against Latinos as some Hispanic leaders have charged, he claimed.

Social Security cards, he noted, are not supposed to be issued to anyone not in the country legally. "What I would do is enforce that law," he said.

The secretary also suggested that the residency requirement for undocumented aliens eligible for amnesty be changed to two years of residency in the United States instead of requiring that they must have lived in this country since 1970.

"I am basically opposed to a guest worker program and to a bracero program," Marshall said. Bills currently in Congress provide for the creation of guest worker programs that would allow foreign laborers to find jobs in this country and remain for up to six months a year.

But Marshall said it would be premature to set up such a program until it can be learned what effect the granting of legal status to undocumented aliens would have on immigration here.

"The assumption I make is that in any adjustment of status we will use the same rule that we now use to reunite families of immigrants," said Marshall. If that happens, then we

(Continued on B-9, Col. 1)

Marshall Ridicules Reagan Plan

9-25-80

(Continued from B-1)

automatically get a flow of people from other countries."

He also said that many more U.S. residents legally here could be attracted to jobs occupied by undocumented aliens than have been in the past.

Asked why Congress would be willing to pass Mr. Carter's immigration reform package now, Marshall replied: "We have done a lot of educating of people, I hope, tried to develop a consensus, tried to get across to people that we can have a humane solution to it.

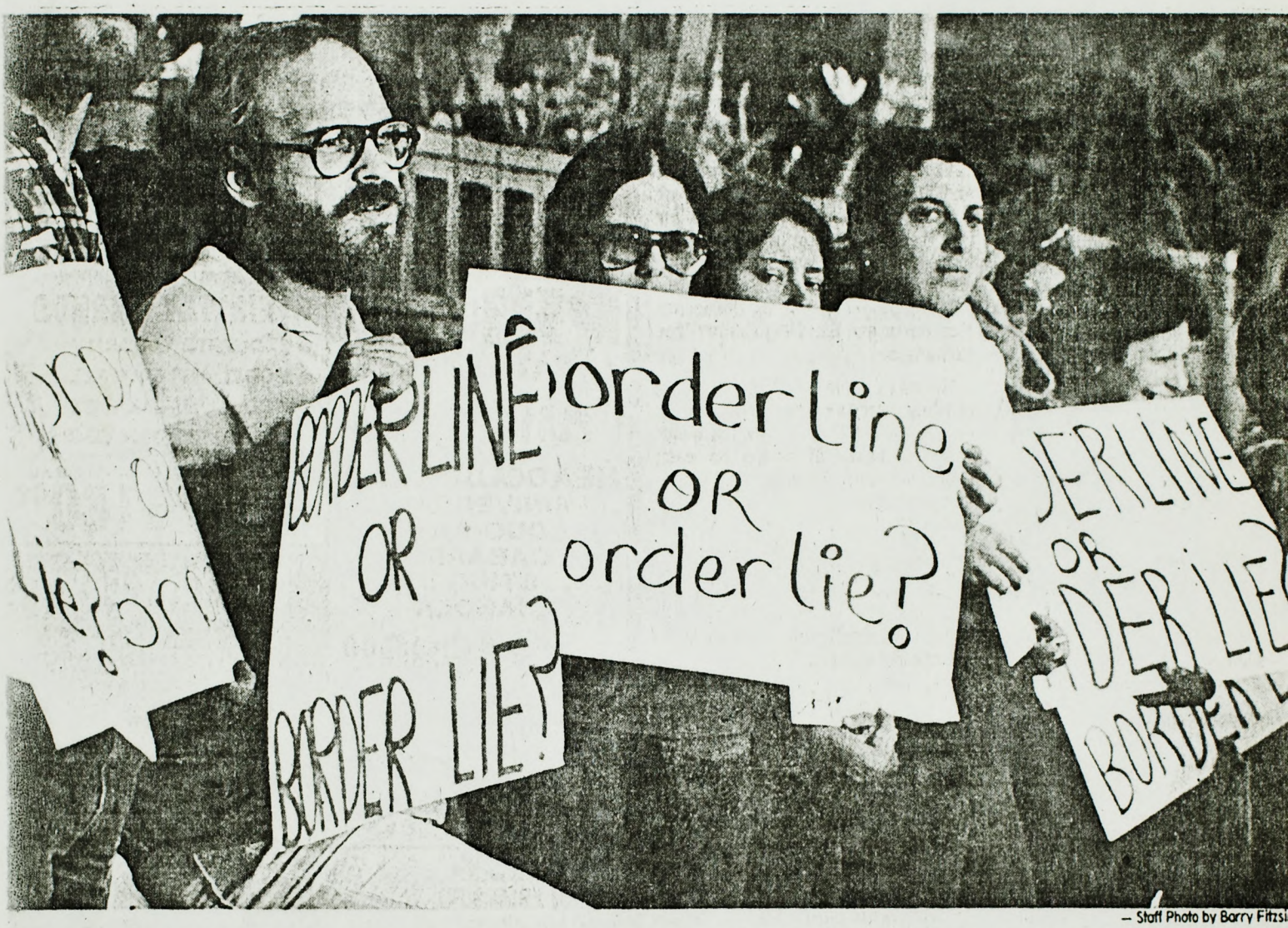
"A lot depends, however, on who gets elected president and who organizes the U.S. Senate. The critical position is chairman of the Senate Judiciary Committee. And if Senator Ted Kennedy (D-Mass.) continues as chairman, then we have a lot better chance to deal with the problem than if J. Strom Thurmond (R-S.C.) is chairman."

Whatever the immigration reforms under a Democratic administration, said Marshall, "I can guarantee it will not be along the lines that Reagan has outlined. It will not be one that would either call for an open border or a bracero program."

"Reagan's immigration policy is more appropriate for the 19th century than it is today."

The San Diego Union

SAN DIEGO, CALIFORNIA, SATURDAY MORNING, SEPTEMBER 27, 1980



— Staff Photo by Barry Fitzsi

CHICANO RIGHTS GROUP PROTESTS SHOWING OF FILM 'BORDERLINE'

Members of the Committee on Chicano Rights, Inc., picket the Pacific Center 3 Cinema showing yesterday of the movie "Borderline." The committee believes the movie constitutes political propaganda by painting an idealized picture of the Border Patrol.

GERBER HITS TV PRESSURE GROUPS

By JACK SLATER

"I don't want to see television turn into a Tower of Babel," declared TV producer David Gerber Tuesday afternoon to some 70 members and guests of the Hollywood Women's Press Club in Beverly Hills.

Gerber was referring to what he views as a growing tumult caused by the increasing number of protests from various minority pressure groups unhappy with racial and ethnic stereotyping on television and in the movies.

"The Chinese are protesting 'Charlie Chan,' " he noted. "The blacks are protesting 'Beulah Land' and the Indians are protesting 'Hanta Yo.' "

In an address entitled "Will Censorship Invade Our Homes?" Gerber took a stand against all protests that sought cancellation of television programs.

"I don't think anything should be canceled," he said. As an example, he cited "Playing for Time" and the Jewish protests over the presence of Vanessa Redgrave in that upcoming CBS movie about Nazi prison camps. "I don't agree with the casting of Vanessa Redgrave," he said of the openly anti-Zionist actress, "but there is a larger issue at stake here. If we take (the show) off the air, we will indeed open a Pandora's box."

As executive producer of NBC's beleaguered "Beulah Land," a six-hour dramatization about plantation life in the Old South, Gerber was invited to speak before the press club because he himself has, in recent months, become the object of a series of protests mounted by an alliance of local black groups called the Coalition Against the Airing of "Beulah Land."

Last winter, when "Beulah Land" went into production, the coalition attacked the film's script as "racist," because its black characters were "Stepin Fetchit and Aunt Jemima clones." Now that the completed movie has been screened for interested citizen groups, the coalition has labeled it "psychologically and politically dangerous." The miniseries will air Oct. 7, 8 and 9.

"I was shocked," Gerber told his audience, "that I was in the midst of a controversy" over racial stereotypes. Still, he felt the protests were based on "honest frustration," not because "Beulah Land" perpetuated stereotypes, he said, but because blacks are frustrated at not being able to enter "the mainstream of television" as producers, directors and writers.

Gerber Tuesday defended his miniseries as a celebration of womanhood. "I think 'Beulah Land' shows the white woman and the black woman as strong," he said. Referring to the movie's portrayal of white men as often weak or cruel, he said, "As usual in television, the white male takes a beating.".

"Beulah Land," however, consumed only a portion of Gerber's address, which was devoted largely to TV censorship as a whole.

Tracing the recent history of attempts at video censorship, Gerber noted the efforts of PTA groups during the 1970s to curb the incidence of violence and sex on the home TV sceen. Such groups, he said, tried "to implant their own thinking on television. They wanted to make a decision about what violence was, what sex is and what they wanted on the air."

Along with politicians and sociologists, the PTA blamed "television for everything," particularly for the nation's rising crime rate. Such "moral groups" turned the TV medium into a "scapegoat," he said.

Rather heatedly, Gerber then suggested that television's current lackluster weekly fare has been caused by those "moral groups." "They have left their legacy," he said. After their "era passed," television "went into a whole era of cartoon prime time," he declared. "We had Captain this and Wonder that and Spider this." From there, according to Gerber, TV turned to "kinetic road chasers, with sheriffs and buffoons running back and forth."

Maintaining that the regular fare of most television is no longer "provocative," Gerber said, "I don't know if the weekly series will ever recover," because "the advertisers are not willing to take genuine risks in terms of controversial subjects."

Viewing all pressure groups as potentially dangerous, Gerber flatly declared, "I don't want these people to follow me into my home and like Big Brother, tell me what we should or should not see." As for the next decade: "We will be a wired society, but we have to make sure they don't wire our minds."

Slater is a Los Angeles free-lance writer.

TV FILM ON REHABILITATION OF A RAPIST IS PROTESTED

Concern over the "social irresponsibility and consequences" of tonight's airing of "Rage" on NBC has been voiced by the Los Angeles Commission on Assaults Against Women, Rape and Battering Hotline.

The two-hour movie deals with the rehabilitation of a convicted rapist, and the commission finds no fault with that premise. What the group primarily objects to is that the film does not deal with the rapist's victim.

"We resent a story which purports to deal realistically with a rapist's rehabilitation but never has him deal with the impact his violent crime had on another victim," said Carole Kirschner, a spokeswoman for the commission. She added that another "hazardous effect" could be that after viewing the film, rape victims "are going to feel tremendous guilt about the anger they have toward their rapist."

Kirschner said "Rage" also will give the public a false sense of security about rapists being "cured."

LA PRENSA SAN DIEGO

Grand Jury Investigation Requested

September 26, 1980

Baca Charges Mis-Use Of Powers

San Diego, Calif...Herman Baca, of the Committe on Chicano Rights, has requested a Grand Jury investigation be made of Rodger Hedgecocks, Supervisor 5th District, participation and the use of county property in the making of the "Nazi-Art" propagand film "Border Line."

"The film is not entertainment" charged Baca at a local community meeting last Wenesday night. The Film is outright political propaganda that was made with and for the border patrol. La Migra's leader Don Cameron appears in the film as do fifty other Border Patrol agents. One must wonder who is watching the border while all those so-called actors were performing for the cameras." asked Baca.

"We are going to ask the County Grand Jury to look into what we consider a conflict of interest on the part of Supervisor Rodger Hedgecock and of the use of his public office to facilitate the production of what can only be called propaganda film on the U.S. Border Patrol. The Chicano community wants to know continued Baca, "just what is Board policy regarding the use of public properties. Who in county administration authorized the usage of County property. The public needs to know whether San Diego County Taxpayers were reimbursed for expenditures of public monies in the making of this film. The public demands to know whether Hedgecocks' participation in this film, implies tacit approval by the Board of Supervisors of the propaganda line carried out in this film? The public desires to know whether any public employee appointed or elected can utilize public property while on public salary for the making of political films which can serve the purpose of specilized groups or for self aggrandizement?"

The film in question "Border Line" was reviewed in La Prensa (vol.IV no. 41) on 9-19-80 at which time the reviewer indicated that the film was a **slick Hollywood attempt** to focus attention away from the brutal nature of the INS/Border Patrol.

Herman Baca at the community meeting, which was held at Lowell Elementry School auditorium, pointed out to the 70 plus audience, that the film was particularly galling to Chicanos because of the inferences that could be drawn from its presentation. "The time period, which is fictionilized in the film, November/December 1979, is purported to show the time of the killing of a border patrolman, along our border. Nothing could be further from the truth. During this period of time, the border patrol commited atrocities against an elderly lady, a child was allowed to die, and two young men were shot, one to death by the border patrol not one single patrolman was killed! Rather than being the caring sympthatic concerned organization it was carrying out brutal beatings, and oppression not only of Mexican citizens but against American citizens."

In the course of it's investigation, La Prensa reporters were not able to identify a single Chicano that had been consulted by the producers, the script writer, or the directors of this film. Not a single Chicano or Mexicano was assigned as technical advisor to attest to the authenticity of the film.

The film, whose filming in San Diego was encouraged by the Chamber of Commerces' Film-Motion Picture Bureau, has become a political hot potato for Supervisor Rodger Hedgecock. Hedgecock was asked by the Chamber of Commerce "The making of the film is economically good for San Diego," Supervisor Hedgecock stated to La Prensa, "The film is good for the Undocumented worker. It is really a murder story not necessarily about the border and raises a larger issue i.e. how the big influnce peddler can get away with

con't from page 1

USE OF COUNTY PROPERTY AND PERSONNEL QUESTIONED IN MAKING OF "BORDER LINE"

things such as alien smuggling."

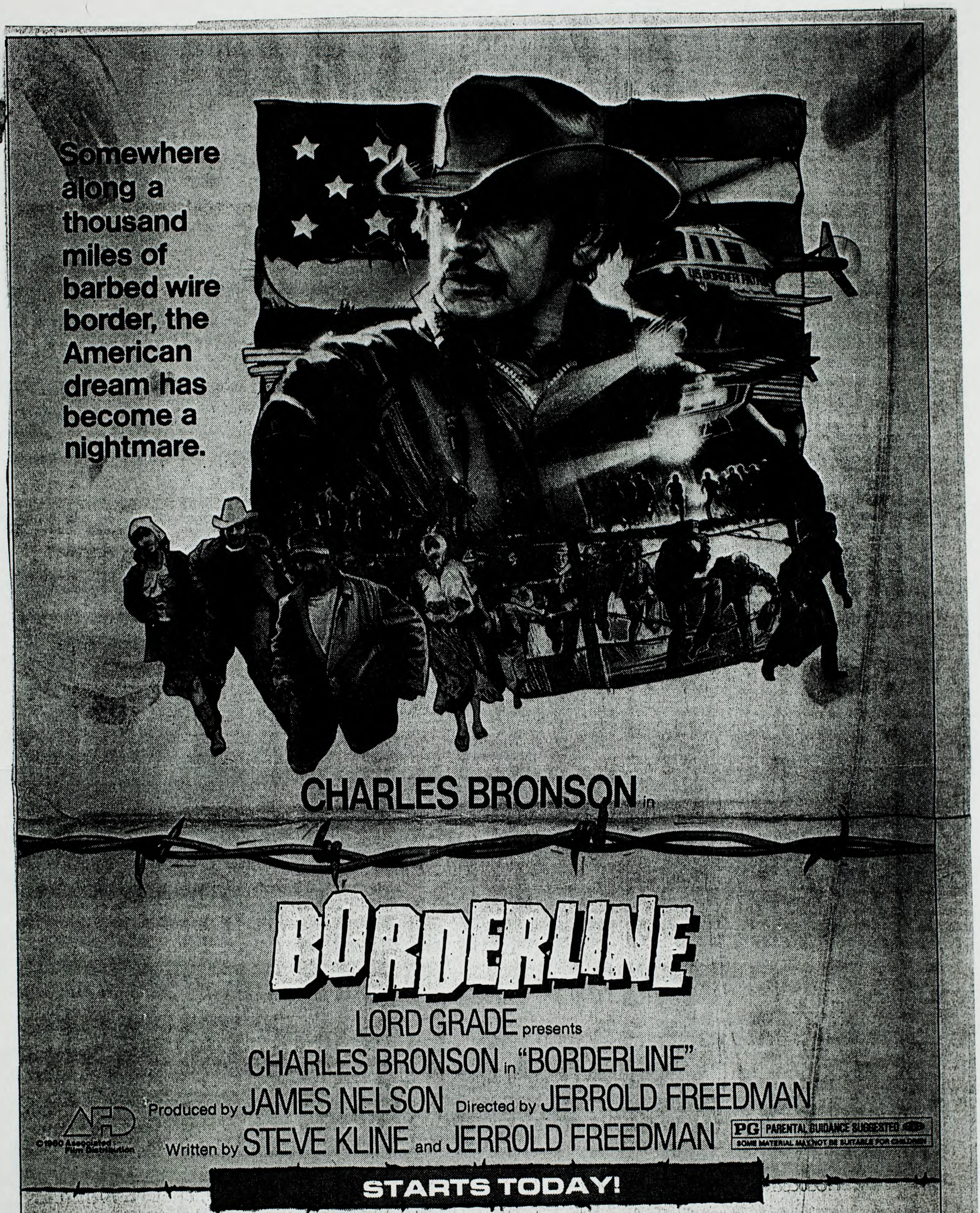
When questioned about the use of the building, Hedgecock informed La Prensa that he had contacted the building manager for the use of the county administration building during a Saturday. though he was not aware that the building was going to altered in any way. In fact, the County Administration building was modified to appear as a court house. In light of the raising controversey, Hedgecock was asked if knowing what he does now would he have so willingly participated in the making of this film..."I would be proud to do it again," answered Hedgecock.

Baca and the Committee on Chicano Rights see it in a very different light. "What particularly bothers us is that Hedgecock is attempting to pass this garbage off as portrying for the first time what is really going on at the border! Hedgecock had the gall to spend$185,000 establishing a Border Task Force to study the Undocumented worker and the border issue. Thousandsof statements and expert testimony were taken. Taxpayers money was spent on this task force. Hedgecock than took the results, of his ow: task force, to San Francisco and presented it to the Select Committee on Immigration. By now one should be able to assume that the Superviosr has at least some inkling as to what is going on along the border. Now Hedgecock has the nerve to say that this film portrays reality!

The Supervisor has the gall to STRAUA licly that he "knows little or nothing about the border. And worse of all that the film accruactly portrays what is happening.... the question is...how does he know if he claims to be ignorant of the facts? The question remains....if a Supervisor can be allowed to participate in the making of a film which suits his biases, and to utilize public resources, why can't a future Supervisor or Congressman **Tom Metzgar** do the same and have a film made of a cross burning on the County Administration front lawn?"

At the Lowell Elementry meeting Baca made it clear that they saw the film as a "new" attempt for the border Patrol to justify its existence. "It is clear," he said, "that the Border Patrol has not been able to convince the American public or the Congress, that it is justified in requesting more money, more guns, more men to militarize the border further. Through the harnessing of the biggest propaganda machine in this country, the movie industry, the Border Patrol is now hoping to white-wash its image that it has created through its own brutal acts."

"We see it as a principle goal to alert the American viewing public from Poohunk Missouri to New York City, peoples who are far removed from the reality of the border, that this film is a pure example of Nazi Art. A film designed to make palatable an organization which in reality is a "national police force," existing principly to harress, kill, brutalize, destroy, the Mexican American citizens of this country. Not since the infamous Texas Rangers, has an organization of this nature been allowed to exist." concluded Baca.



WESTWOOD
SRO Crest 474-7866
DAILY - 2 - 4 - 6 - 8 - 10
FRI. AND SAT. MIDNIGHT SHOW

BAKERSFIELD
UA Movies
(805) 395-1091

BREA
Mann's Brea Plaza
(714) 529-5339

COSTA MESA
Edwards Cinema Center
(714) 979-4141

HOLLYWOOD
SRO Paramount
463-3263
DAILY - 2 - 4 - 6 - 8 - 10
FRI. AND SAT. MIDNIGHT SHOW

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Commerce Theatres
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UA Cinema 924-7726

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La Mirada
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Los Altos Drive-In
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LOS ANGELES
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Cinema Viejo
(714) 830-6990

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UA Movies
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Colorado
796-9704

PUENTE
Puente East
912-8566

SAN JUAN CAPISTRANO
Mission Drive-In
(714) 493-4545

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Rosemead 573-9480

THOUSAND OAKS
Conejo Twin
(805) 495-6760

MONTEREY PARK
Monterey Mall
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TORRANCE
Rolling Hills 325-2600

TORRANCE
UA Del Amo 542-7383

VAN NUYS
Sepulveda Drive-In
786-6520

VENTURA
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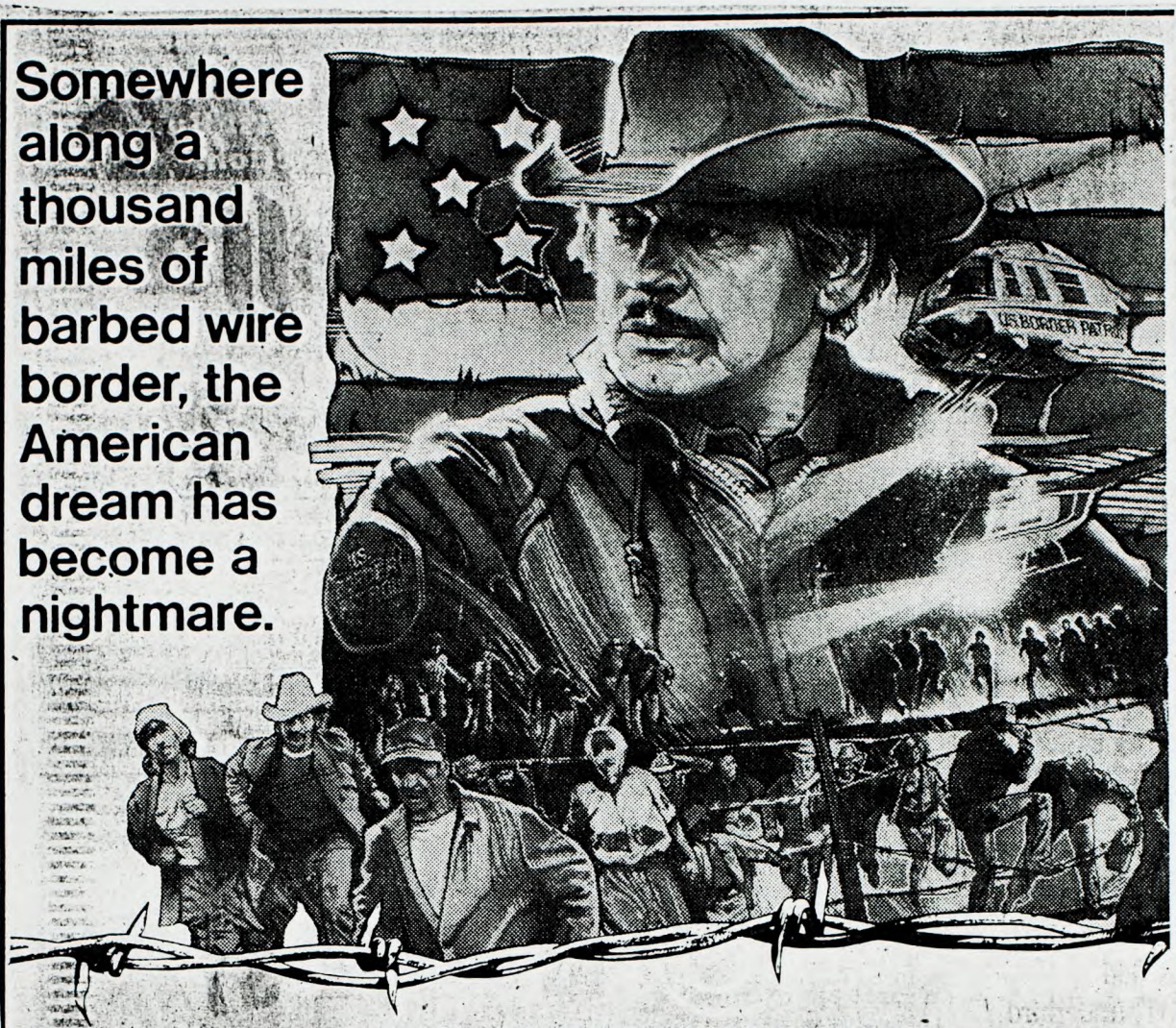
Somewhere along a thousand miles of barbed wire border, the American dream has become a nightmare.



CHARLES BRONSON in

BORDERLINE

Starts Today!

LORD GRADE presents CHARLES BRONSON in "BORDERLINE"

Produced by JAMES NELSON Directed by JERROLD FREEDMAN

Written by STEVE KLINE and JERROLD FREEDMAN

AFD
1980 Associated Film Distribution

PG PARENTAL GUIDANCE SUGGESTED
SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN

BALBOA Theatre
4th & E., Downtown • 233-3326
Co-Hits: "Saturn 3" & "The Changeling" (R)

UA Cinemas
Parkway Plaza, El Cajon • 440-0306
1:45, 3:45, 5:45, 7:45, 9:45

CENTER Cinemas
Mission Valley • 297-1888
12:30, 2:30, 4:30, 6:30, 8:30, 10:30

FLOWER HILL Cinemas
Del Mar Racetrack Exit I-5
275-0070/755-5511
6:00, 8:05, 10:05

CLAIREMONT Theatre
4140 Clairemont Mesa Blvd. • 274-0901
Co-Hit: "Wanda Nevada"
2:30, 6:30, 10:30
"Borderline" 12:30, 4:30, 8:30

HARBOR Drive-In
National City Blvd. btwn. N.C. & C.V.
477-1392 • Open 6:30
Co-Hit: "The Changeing" (R)

VOGUE Theatre
226 3rd Ave., C.V. • 425-1436
Co-Hit: "Close Encounters of the Third Kind" 7:30
"Borderline" 5:30, 9:45

PACIFIC Drive-In • Open 6:30
Garnet & Mission Bay Dr. • 274-1400
Co-Hit: "The Changeling" (R)

S.D. Union
9-26-83

Los Angeles Times

'Shogun': Stereotyping of Asians, Part 27,934

By DAVID KISHIYAMA

All last week NBC and the makers of "Shogun" were gloating over the impressive numbers from their 12-hour maxiseries. At the end of five consecutive evenings, 125 million people had tuned in, making it second only to "Roots" as the most-viewed series.

The power of television to create faddish interest was never more evident. By the weekend, "Shogun" was the topic of conversations everywhere. It probably won't be long before we'll be seeing Shogun fashions, Shogunburgers and a line of Samurai games out as fast as the Taiwan toymakers can retool.

Less evident to most Americans was the power of Hollywood to reiterate the stereotype of Asians.

It began months before the telecast with a barrage of publicity that highlighted the monumental problems overcome by the American film makers as they labored in a strange and foreign land. The differences in Japanese and American social and working customs were stressed by the U.S. principals, with the emphasis placed on how frustrated they were by incidents of miscommunication.

Viewers got to share that frustration when the decision was made to air "Shogun" with minimal subtitles and only the briefest of explanatory narrations. (Even the closed captions for deaf viewers used phonetic spellings of the Japanese dialogue.) Like John Blackthorne, the guileless Englishman adrift in the story, an audience of millions was left perplexed and puzzled at every crucial turn of the plot.

What exactly did we see during the five nights of "Shogun"? More important, what didn't we see?

Unlike the story presented in James Clavell's best-selling novel, the screenplay gave the single viewpoint of a shipwrecked 17th-Century Englishman who finds intrigue and romance in a feudal, violent society. Almost to a person, the Japanese were portrayed as bloodthirsty, tyrannical, adulterous, suicidal, treacherous, conniving and manipulative.

"Don't trust them. They're three-hearted and six-faced," warns the Portuguese ship's pilot Rodrigues. He [illegible] ominously in case the [illegible] the first time. [illegible] heartland of America [illegible] details—no matter how accurate or inaccurate—have blurred from memory, an impression of medieval Japan will be rooted in the consciousness of millions: betrayal mixed with suicidal obedience, lust with religious zealotry, cruelness with greed—all motivated by insatiable ambition that knew no decent, civilized boundaries.

Surely, most viewers understood that "Shogun" was only a lush and elaborate $20-million soap opera that just happened to be set in feudal Japan. But in dramas based on what is purported to be true history, the delineation between fiction and fact becomes hopelessly blurred.

During screenings of the theatrical film, "The Final Countdown," in which the nuclear carrier Nimitz is time-warped back to Pearl Harbor on Dec. 7, 1941, Kirk Douglas' command to "Splash the Zeroes!" is greeted by cheers and whistles far louder than one usually hears in movie theaters. Some of that comes, no doubt, from the perspective of nearly 40 years' resentment of the sneak attack that lives in infamy.

That lingering after-effect was reinforced by "Shogun," in which incredible cruelties were inflicted upon the whites by the Japanese without any attempt to present motivations, as the book thoroughly did.

After 12 hours of discovering with Blackthorne the customs and attitudes of this "exotic" land, Americans came no closer to fathoming the roots of things Japanese than before.

Worse, 125 million viewers have been manipulated into reinforcement of the "xenophobic attitude that middle America has long held about Asians," said Dwight Chuman, English-section editor of the Japanese daily newspaper Rafu Shimpo. "In the finest tradition of Hollywood, . . . demeaning stereotypes of Japanese have been perpetuated and reinforced by 'Shogun.' And it is truly unfortunate, for the project had the potential to teach America a lot about our forefathers."

The solution is obvious: Read the book "Shogun," which is rightly subtitled "A Novel of Japan." It is rich in detail, gives the viewpoint of every major character and is marvelously plotted.

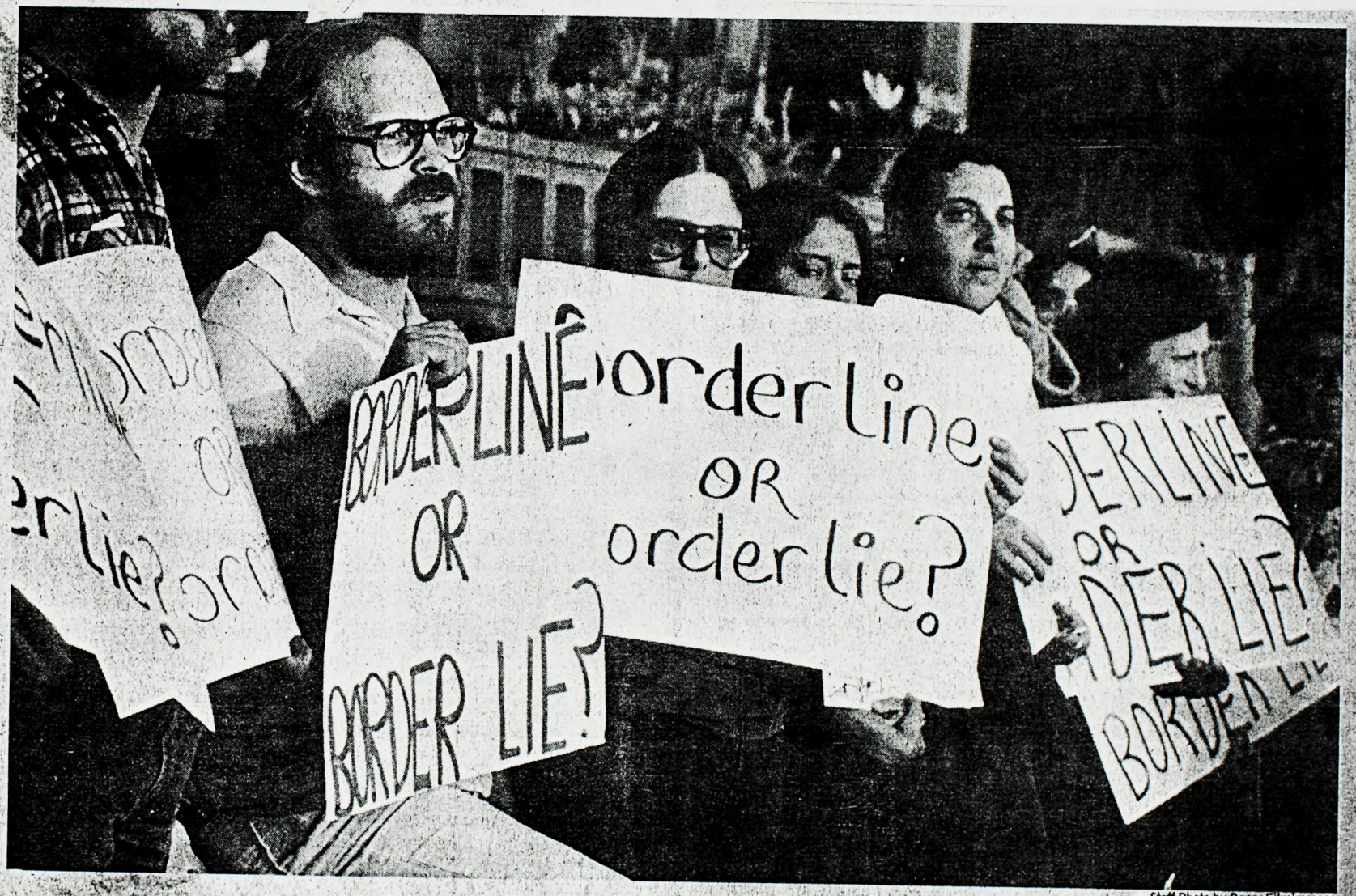
But then again, considering the book trade tie-ins, that could be the producers' ultimate manipulation. □

David Kishiyama is a third-generation Japanese-American who, as a U.S. naval officer, lived for three years in Japan. He is an editor of The Times' Sunday Calendar.

"What? You mean you folks don't even [illegible] a Toyota or [illegible]?"

L.A. Times
9-26-80

The San Diego Union



— Staff Photo by Barry Fitzsimmons

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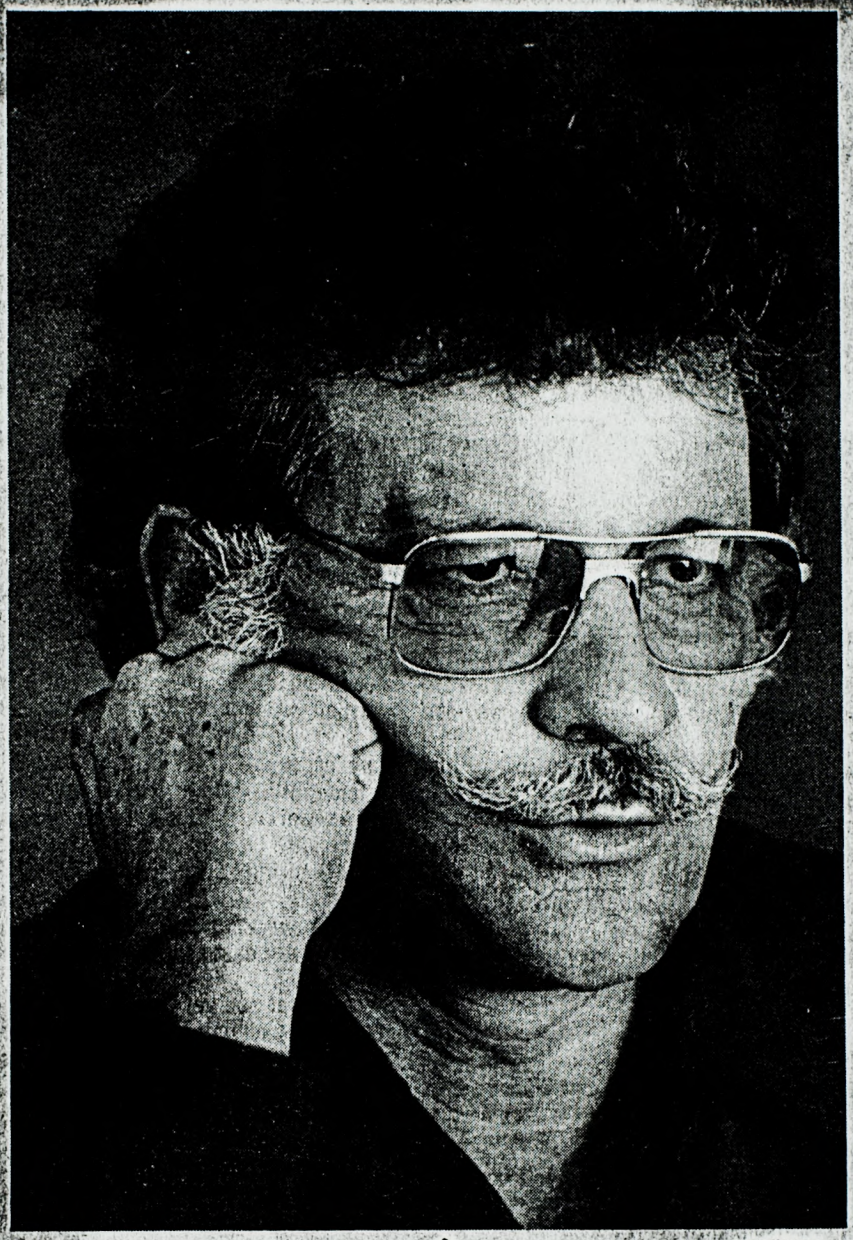
The San Diego Union

THE SAN DIEGO UNION, SUNDAY MORNING, SEPTEMBER 28, 1980 *



— Staff Photo

Ab Taylor . . . expe[illegible] 'Borderline.'

A 'Borderline' Case Of Expert Advice

By CAROL OLTEN
Film Critic, The San Diego Union

Ab Taylor doesn't go to movies much. In fact, the last movie he has a real clear recollection of is "The Sound of Music." But when producer James Nelson asked him to join the "Borderline" film crew as technical adviser, Taylor was eager.

"The Border Patrol is very special to me," he says, "like family. If they were going to make a movie about the Border Patrol and the aliens, I wanted it to be a real one."

Taylor, who was born in San Angelo, Texas, of sturdy Holland-Dutch stock an whose first name is short for Albert, which he inherited from his great-grandfather, has been a border patrolman for more tahn 30 years. Residing now in retirement in Imperial Beach, Taylor began work in the Brawley station in 1949 when, he recalls, "a man really had to hunt and scratch to make an apprehension."

He watched the illegal-alien situation develop into a web of smuggling rings involving horrible crimes and thousands of displaced people. He worked in San Bernardino, Imperial Valley and Chula Vista. When Taylor retired last November shortly after "Borderline" finished shooting, he was the agent in charge in El Cajon, a station he had served since 1968.

His fellow workers there called him "pops." He was one of the last of the old generation of trackers. The character Charles Bronson plays in the film, a hard-nosed patrolman bent on cracking a smuggling ring and bringing justice to bear on bandits and polleros and coyotes, is loosely patterned after him. Steve Kline, a reporter, encountered Taylor while researching stories on illegal aliens some time ago. Later, he used him as an inspiration for the "Borderline" screenplay. The movie was filmed largely in the San Diego area and opened this weekend in local theaters.

"I think it pretty well shows how it is out there," says Taylor. "Of course, they had 4½ hours of film

(Continued on E-10, Col. 1)

Charles Bronson . . . star of 'Borderline.'

'Borderline' . . .

(Continued from E-1)

and had to cut it down. Some things were left out and there were some other things in the script or story line that I might have changed. But I could take you out and show the same things going on currently as happen in the finished movie. They didn't try for any Hollywood spectacle, but to tell an alarming story quietly. In fact, the movie may be too subtle. If they had totaled the Trans Am, crashed 87 Greyhound buses and killed 500 aliens, it may have been a bigger hit."

Taylor threw his head back, laughing. He is not a man of subtlety, himself. Talking about his early days as a border patrolman, he says, "It sure was calmer. When I first came to Chula Vista, we might catch 30 a month, most of them males, 15 to 60, trying to get across and go into farm work. A lot were blood-spitting tuberculars because Mezxico didn't have the health program it has now.

"But it's turned into a mass of humanity and they're headed for construction jobs and industry, not farm work. Hundreds, thousands of people, many of them 15 to 20, but sprinklings of all age groups. They're a little bit educated and — a lot — from Mexico City, looking to go into the urban cities. The Border Patrol began to lose control already in the '50s. Now, all it can do is grab and hold and haul and process. The thing is a revolving door."

Taylor sighed. He remembered when he first joined the patrol and a man's expertise as a tracker was the thing to be tested because there wasn't "a wild, thundering herd of Mexicans coming behind you."

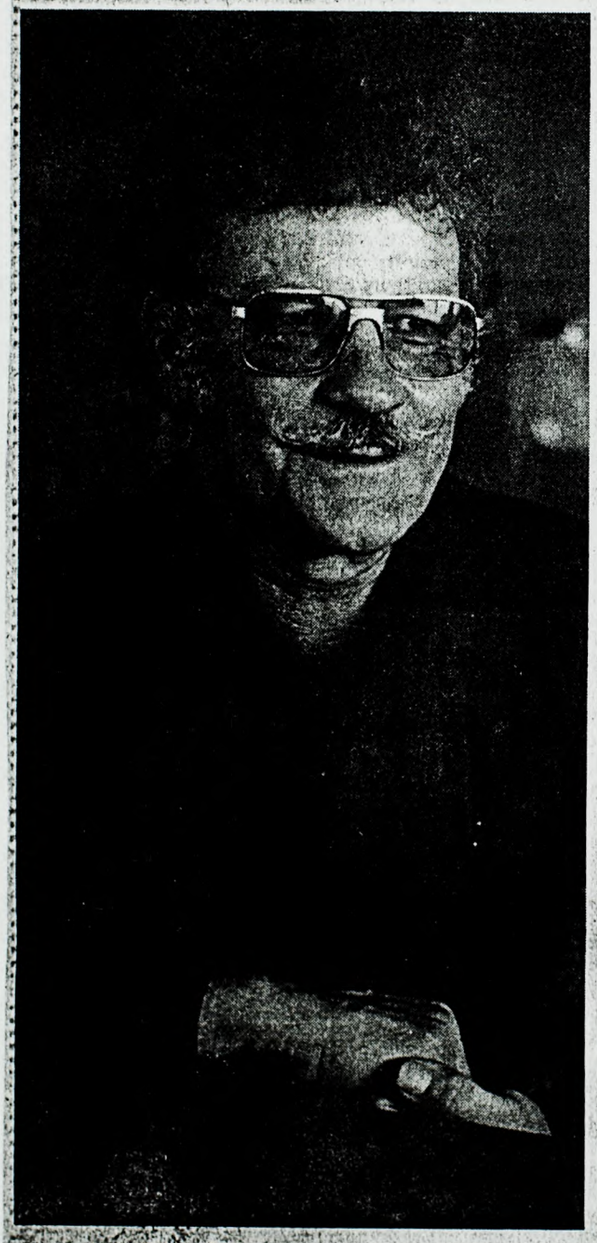
"Tracking was what drew me into the Patrol," he says. "It fascinated me, every day a personal competition to try and find a guy who was doing everything he could think of to hide and trick and outdo you. I'd have done it for free, if I would have been rich. It was that interesting."

Taylor tells about tracking a group of 13 Mexican Indians for three days from outside Tecate to El Cajon and, eventually, up Mount Palomar. "They were short, bandy-legged and could walk you to death right up and down mountains because they lived in the mountains all their lives," he says. "We finally got all 13 up Palomar."

Asked how he learned to track, he backs slowly into the story. "It was after the war and I was living in Texas," he says. "Studying to be a vet, but found out I couldn't get into pre-med school. So then I thought I'd be an ag instructor. About that time my dad saw an ad in the paper for the Border Patrol and I applied, always liking the outdoors and all. In a year, they sent me to California. There was a program for training but I never got to it because, like usual, the Border Patrol was out of money. So it was all on-the-job training. I learned Spanish by talking to the Mexican people I picked up and drawing pictures in the dirt. To track, I just learned for myself how to watch out."

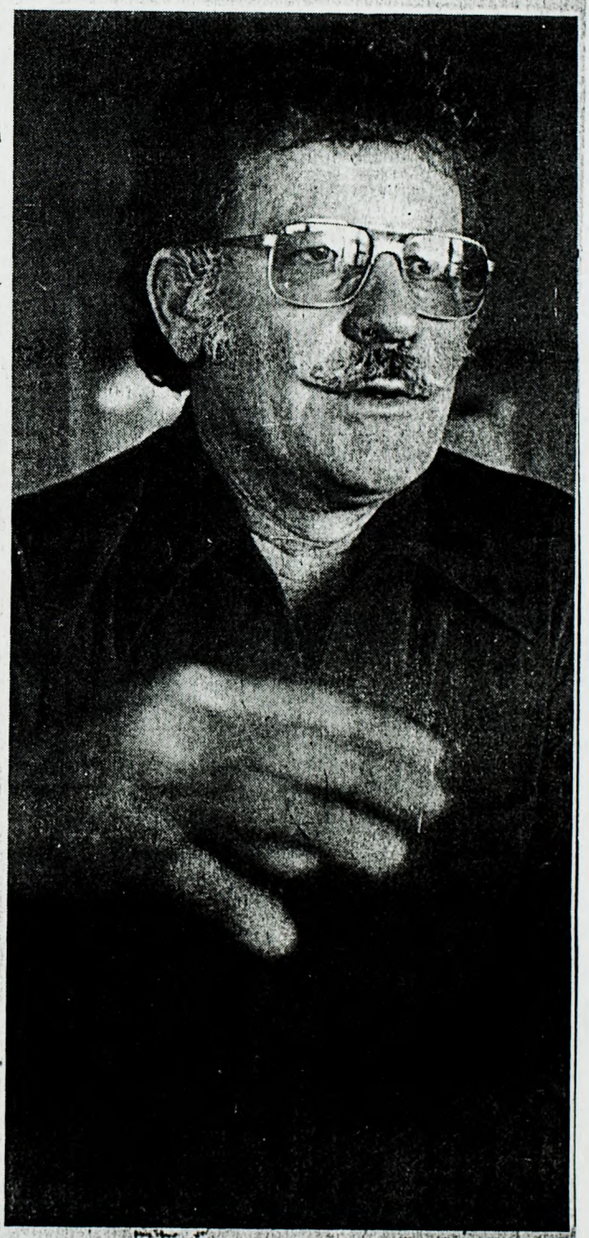
Taylor recites some classic deception tricks: walking backward, walking with fingers wrapped around toes so a footprint somewhat resembles that of a rabbit, walking on cardboard. He adds a few innovations he has learned over the years: walking on stilts and attaching hooves of dead cows to feet.

He laughs again. Then, drops to a dead serious tone. "This whole thing is a g——— serious crime being lightly passed off," he says. "People are being used and exploited. I wish they would have shown more of this in the movie. The bandits, little bastards from Tijuana, prey on these people, beat and rape and kill them for fun and games so that it actually becomes a pleasant experience for them to be caught by the Border Patrol. The guides are carrying guns. There is a little girl who was trying to cross with her brother



'Tracking was what drew me into the Patrol. It fascinated me, every day a personal competition to try and find a guy who was doing everything he could think of to hide and trick and outdo you.'

— Ab Taylor



and was raped 17 times. She went mad and, after months, I believe is still in a hospital on our side."

The movie suggests illegal aliens are the victims of a huge syndicate operating a smuggling ring for financial profits. Taylor comments, "I think the syndicate is a possibility, but conspiracy is a difficult thing to lay at anybody's doorstep. But I do believe that millions of dollars are involved and that somebody is making a lot of money off these people. But Mr. Mule does not squeal on Mr. Pig."

Taylor adds, however, that he does not believe the problem of illegal aliens is an insoluble one, although annually numbers entering the United States increase, creating each year, he points out, the population of another major city. The basic solution, he believes, will stem from getting people in Des Moines, Iowa, convinced of the seriousness of the problem and the country aware of it, beyond the superficial awareness existing now that "California and Texas have a little problem." That way, he says, they will back getting rid of it.

"And, I hope 'Borderline' scares the hell out of them," he says, adding this ironic footnote: 500 Mexicans were gathered from unemployment agencies in Oxnard and East Los Angeles to serve as extras in the film. "I'd bet you any day that half of them were illegal," says Taylor.

In his early days as a border patrolman, 'it sure was calmer. When I first got to Chula Vista, we might catch 30 a month, most of them males, 15 to 60, trying to get across and go into farm work . . . but it's turned into a mass of humanity and they're heading for construction jobs and industry, not farm work . . . now all we can do is grab and hold and haul and process. The thing is a revolving door.'

FOR IMMEDIATE RELEASE September 24, 1980

Nosostros announces a benefit premiere performance of "Borderline," a new AFD release starring Charles Bronson. The event will take place tonight Friday, Sept. 26 at the Directors Guild Theater, 7950 Sunset Blvd., Hollywood.

The fund-raising benefit will be preceded by a cocktail reception at 7:00 p.m., and various Hollywood celebrities will be in attendance.

Nosostros is a non-profit organization founded by Ricardo Montalban to uplift the image of the Latino/Hispanic in the entertainment industry and its community.

This open screening follows a preview of "Borderline" for the Nosostros Board of Directors who gave approval of the film's dramatic treatment of a very poignant problem.

"Borderline" dramatizes the plight of the undocumented workers smuggled across the Mexico-U.S. border and the policing of such activities by the U.S. Border Patrol. Bronson portrays a dedicated and compassionate patrol officer who is intent upon breaking a powerful ring of smugglers dealing in human misery for profit. The screenplay by Jerrold Freedman and Steve Kline is based on the real-life experiences of Albert ("Ab") Taylor, former U.S. Border Patrol officer, now retired.

"Borderline," a Lord Grade Presentation, was produced by James Nelson and directed by Jerrold Freedman and is released in the U.S. and Canada by AFD (Associated Film Distribution).

* * *

L.A. Herald Examiner
28 sept 80

TONY CASTRO

Another side of 'Borderline'

Hollywood is a town where social conscience can't land an agent and where any attempt at social commentary usually turns out so bad it makes the butter curdle on your popcorn.

I explained that to my friend Marcos Rincon yesterday as we walked into a Hollywood theater to see the motion picture "Borderline," which, if you haven't heard yet, does for illegal aliens what "Smokey and the Bandit" did for Coors beer.

Meaning nothing, of course, if you pay attention to the critics, who would sooner be made eunuchs in a high-class brothel than suffer a fate as embarrassing as acclaiming any movie in which a commercial success like Charles Bronson happens to appear.

Still, as I told Marcos, this attempt at social commentary might be different.

"I once knew the screenwriter," I said.

"He's a big shot, huh?"

"You'd be surprised," I said. "The first time I saw him, his eyes were bloodshot, his beard real shabby, he was wearing an old Hawaiian shirt and guaraches, and I think he'd just been down at the border."

"Really? What's his name?"

"Steve Kline."

"Kline? Kline? The way you described him," said Marcos, about to laugh, "I thought he might be an illegal alien, too."

Marcos Rincon was laughing when the movie began. But then he is a 25-year-old illegal alien with a democratic sense of humor. He laughs at everybody's jokes, including his own.

I met him a year or so ago in an old, dilapidated dump in the Boyle Heights section of East L.A., where I lived among illegal aliens for three months.

Marcos was my next-door neighbor and we remained friends. He still works on a construction crew but has moved into the old part of Hollywood, where he shares a large, modern apartment with his girlfriend and her brother.

His friends now include a number of Americans whose influences have dramatically improved his English, altered his appearance and changed his lifestyle so that he has passed for an American in several U.S. Customs checks.

But one thing his friends haven't erased is the fact that tomorrow Marcos Rincon could find himself back in Mexico, deported and struggling to make his way across the border like any of the thousands of other illegals who sneak into the United States each year.

I wanted Marcos to see "Borderline," which opened Friday, not for any kind of critical assessment, but because, what better choice than an illegal alien could there be to make a judgment on the realism of a film like this?

And what more can you say about this same man's reaction when, a few hours later, after he's seen the movie and talked only briefly about it, he finally sits down at a bar and in the middle of his third beer, starts crying?

"There were a couple of times," he recalled, "when I thought to myself, that's it — that's just exactly how it is. No better, no worse. And I had to pinch myself because I kept thinking I was there, that this was happening to me."

But what surprised Marcos Rincon almost as much was that he was seeing this in an American theater and that this was a Hollywood production and not some small-budget Mexican film showing in downtown L.A.

"Tell me," he said, "is America really that interested in the problems of the illegals?"

I wasn't sure which answer to give him.

There is, of course, the American Dream answer, complete with the promise of the Statue of Liberty, which says that, yes, America and its people are concerned with the problems of the disadvantaged and, specifically in this case, with the question of immigration.

And then there is the pessimistic answer that says America would rather hide this problem on an Indian reservation and that this is one of the reasons "Borderline" is the first major motion picture attempting to deal with this issue.

Marcos asked me about the "writer with the Hawaiian shirt," and I told him I didn't really know that much else about him.

"He must have a good heart," he said, "to understand and make a movie like this."

"Borderline," if you're Marcos Rincon, goes to show that Hollywood shoots too much film and not enough critics.

The butter in the popcorn didn't curdle either. ■

Los Angeles Times

October 1, 1980

MOVIE REVIEW

WHAT IT MEANS TO BE AN ILLEGAL

By KEVIN THOMAS
Times Staff Writer

The long-awaited arrival of "Alambrista!," Robert M. Young's searing account of the plight of the Mexican illegal alien, which opens a weeklong run at the Fox Venice Friday, couldn't be better timed.

That's because Young's latest film, the potent "One-Trick Pony," which marks Paul Simon's debut as both screenwriter and full-fledged actor, also opens Friday and because just a week ago the Charles Bronson picture "Borderline," which also deals with illegal farm workers, opened.

Whereas "One-Trick Pony" attests to Young's versatility and to his ability to maintain his artistic integrity within the studio system as well as outside it, "Borderline" serves only, in contrast, to underline the importance and high level of Young's achievement. For all its good intentions, "Borderline" more than anything else emphasizes the need to beef up our border patrols. But then the point of view of that film is that of the border patrol officer, whereas "Alambrista's" is that of the illegal himself. And therein lies, quite literally, a world of difference.

Bidding farewell to his mother, wife and small children in Mexico, Roberto (Domingo Ambriz) heads for the United States confident of making good money to send home—despite the fact that his father left home long ago with the same intentions and has never been seen again by his family.

Once over the border Roberto begins an odyssey more harrowing than he had anticipated, but he survives through youthful resilience and sheer luck. Having witnessed a numbing tragedy—but having also experienced some moments of happiness and kindness with his fellow illegals—he ends up collapsing with exhaustion in Stockton. Rescued by a wistful waitress (Linda Gillin), he begins building a new life with her, but it's a life that because of his lack of papers could be wiped out in a second.

Just as Young's "Nothing but a Man" (1964) is for many still the best film on what it's like being a poor black in America, "Alambrista!" gives us the best idea yet of what it means to be a Mexican illegal. "Alambrista!," which was completed two years ago, began with a 1975 Guggenheim Fellowship that allowed Young to live with both Mexican and American farm workers throughout the Southwest.

With an extensive and distinguished background in TV documentaries, Young has learned how to create a fictional narrative with a gritty, spontaneous naturalism.

Please Turn to Page 6

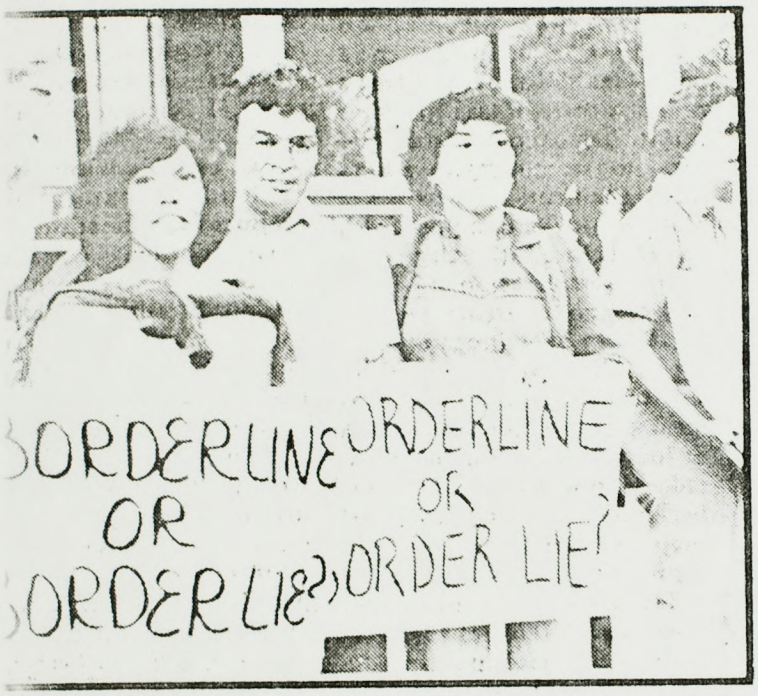
October 3, 19

LA PRENSA SAN DIEGO

SAN DIEGO COMMUNITY PROTEST SHOWING OF "BORDER-LINE"

Over 200 concerned Chicanos. Blacks, Anglos, Asians, joined the Committee of Chicano Rights in front of the Cinema 3, Mission Valley, to call attention to highly false presentation of Border Reality.

A call is being issued to all Chicano organizations throughout the U.S. to protest the showing of "Borderline"



"Border-Lie" Pickets Photos

LA PRENSA SAN DIEGO

10-3-80

LETTERS TO THE EDITOR

Editor:

This is to inform you that Norma Freeman has resigned her position as Executive Director/Administrator of the Chicano Community Health Center. Ms. Freeman vacated that position as of September 5, 1980 because of health reasons which required that she leave the San Diego area for treatment.

She wishes to express to you and your staff her gratitude for the loyalty and support which you bestowed to her personally and to the Chicano Clinic during her tenure as Administrator.

Sincerely,
Laura Rodriguez
Acting Executive Director

To Editor:

You have presented Herman Baca's opinion of the movie "Borderline". Here are some other views.

Tony Castro, writing in the L.A. Examiner:
"I wanted Marcos (Tony's undocumented friend) to see "Borderline" which opened Friday, not for any kind of critical assessment but because what better choice than an illegal alien could there be to make a judgment on the realism of a film like this?

"And what more can you say about this same man's reaction when, a few hours later, after, he's seen the movie and talked only briefly about it, he finally sits down at a bar and in the middle of his third beer, starts crying?

"There were a couple of times," he recalled, "when I thought to myself, 'That's it--that's just exactly how it is. No better, no worse.' And I had to pinch myself because I kept thinking I was there, that this was happening to me."

Richard Velasquez, a free lance contributor to the L.A. Times and author of "The Chicano," held a private screening for 20 undocumented workers who all agreed with him that "Borderline" accurately portrayed conditions on the border for workers attempting to cross.

The L.A. media watchdog group "Nosotros" used the film "Borderline" as a fund raiser. See attached press release

Both Raoul Ortol at KALI Radio, and Jess Lasada of KMEX TV in Los Angeles, have viewed the film, as have their staffs, and are uniformly of the opinion that nothing objectionable is presented, and, in fact, the plight of Mexican workers crossing the border is graphically set forth in the film.

One person's art might be another's propaganda; one person's line, another's lie. In this case, it appears that many responsible leaders, particularly those familiar with the media, find "Borderline" to be a step forward while Mr. Baca does not. To my knowledge, there is no other city where "Borderline" is being shown where picketing has occurred, and there are few, if any Hispanic leaders I know of with anything but praise for the film. Could it be that Mr. Baca is a minority of one on this issue?

More seriously, Mr. Baca's actions raise an issue of integrity. Mr. Jim Nelson, the producer of "Borderline," consulted Mr. Baca during the filming in San Diego. After asking many questions about the film, Mr. Baca did not indicate opposition.

In fact, the producer was prepared to allow Mr. Baca to review the script prior to the completion of filming--Mr. Baca never requested such a review. Such a review was conducted with a number of Hispanic leaders in Los Angeles, none of whom objected to the script. See attachment

If "Borderline" was not objectionable to Mr. Baca during filming, why is it so objectionable now? Especially when, I understand, Mr. Baca has never even **seen** the movie!

Let me state my own position. America can no longer tolerate the inhumane exploitation of Mexican workers seeking jobs here. I believe in a reasonable program of legal status for such workers and reasonable terms for amnesty for resident undocumented workers. These and other recommendations are contained in the County Border Task Force Report and I continue to support these recommendations.

While the movie "Borderline" does not purport to be a complete record of conditions at the border (and it certainly does not portray alleged incidents of Border Patrol abuse of Mexican workers), the movie does graphically portray the exploitation of Mexican workers as they attempt to cross our border.

Tony Castro sums up in his column:
"Hollywood is a town where social consciences can't land an agent and where any attempt at social commentary usually turns out so bad it makes the butter curdle on your popcorn."

But he goes on to conclude that the writer of "Borderline" "must have had a good heart to understand and make a movie like this."

Very truly yours,
RODGER HEDGECOCK,
Chairman
Board of Supervisors

Committee on Chicano Rights, Inc

Young & Rubicam West
530 "B" Street-Suite 2222
San Diego Ca. 92101

To whom it may concern, Sept. 11, 1980

It is our Organizations understanding that Associated Film Distributors will shortly be distributing a film entitled "Borderline". A film which we understand will deal with the issue of immigration and the "heroic" exploits of the U.S. Border Patrol.

As a rights organization which was founded in 1970 we have dealt extensively with both the immigration issue and the U.S. Border Patrol and are deeply concerned if "Borderline" is going to portray the immigration border issue factually, and whether the film is going to be propoganda, romantizing, glorifing and legitimatizing the actions of an agency (the U.S. Border Patrol) whose history has been one of violence and brutality against all persons of Mexican/American descent.

Because of these concerns the CCR wishes to request a private viewing of "Borderline" before September 18, 1980 in order that our Organization may take a formal position on the merits of this film. We will be awaiting a prompt reply to our request. Please call us as to your decision.

Thank You,

Herman Baca

Herman Baca
Chairman

cc: Associated Film Distribution

1837 Highland Avenue, National City, CA 92050 (714) 474-8195

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A NON-PROFIT ORGANIZATION
FOUNDED IN 1970

1314 N. WILTON PLACE ★ (213) 465-4167 ★ HOLLYWOOD, CA 90028

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FOR IMMEDIATE PRESS RELEASE

October 7, 1980

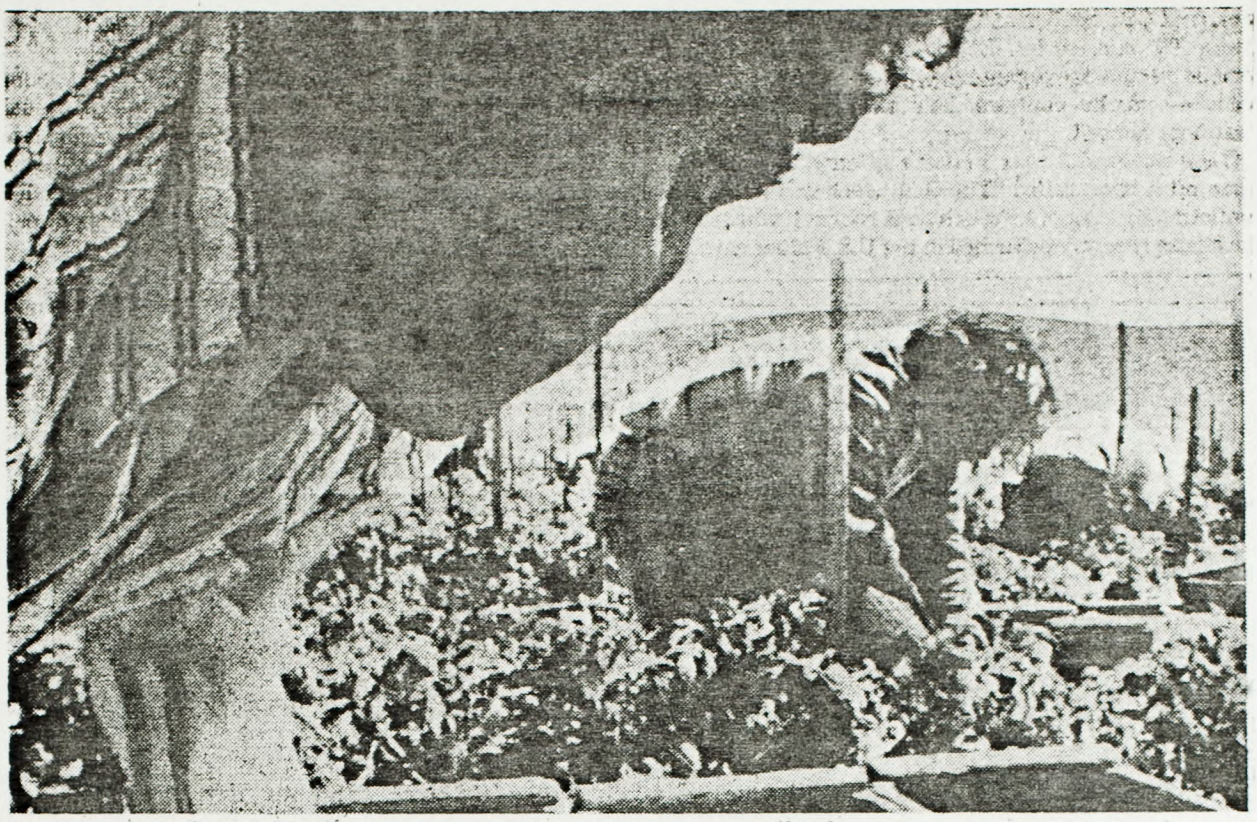
NOSOTROS A NON-PROFIT ORGANIZATION OF HISPANIC/LATINO ACTORS AND ACTRESES AND THE COMMITTEE ON CHICANO RIGHTS, A SAN DIEGO BASED RIGHTS ORGANIZATION TODAY ISSUED A PUBLIC STATEMENT ON THE FILM "BORDERLINE", AT A PRESS CONFERENCE IN LOS ANGELES, AT THE LOS ANGELES PRESS CLUB.

THE OBJECTIVE OF NOSOTROS IS TO IMPROVE THE IMAGE OF THE SPANISH-SPEAKING PERSON AS HE IS PORTRAYED ON THE SCREEN AS WELL AS TO SEEK ACTING OPPORTUNITIES IN THE ENTERTAINMENT INDUSTRY IN ALL TYPES OF ROLES. ACCORDING TO NOSOTROS ACTING PRESIDENT, MIKE SALCIDO, "IT HAS COME TO NOSOTROS ATTENTION THAT OUR PRESS RELEASE OF SEPTEMBER 24, 1980 ON BORDERLINE IS BEING USED AGAINST COMMUNITY ORGANIZATIONS AND AS A WEDGE TO DIVIDE OUR COMMUNITY ON THE IMMIGRATION ISSUE." FOR THIS REASON NOSOTROS WISHES TO CLARIFY THAT WE ARE ADAMANTLY OPPOSED OVER THE MIS-USE OF THE PRESS RELEASE BY CERTAIN POLITICIANS AND SOME OF THE NEWSMEDIA . FURTHERMORE, WHILE "BORDERLINE" MAY DRAMATIZE THE PLIGHT OF THE UNDOCUMENTED WORKER,AND CHARACTERIZE THE EXPERIENCE OF ONE MAN, IT DOES NOT REFLECT THE REALITY OF THE BORDER SITUATION INVOLVING THE UNRESOLVED ISSUE OF IMMIGRATION NOR THE POLICY OF THE INTERNATIONAL BORDER

AND THE CHICANO/LATINO COMMUNITY BY THE U.S. BORDER PATROL." FURTHERMORE, IN LIGHT OF THE CURRENT CONFLICT AND CONTROVERSY CONCERNING THE SUBJECT MATTER OF IMMIGRATION IN "BORDERLINE", NOSOTROS WISHES ALSO TO CLARIFY THAT OUR INVOLVEMENT WITH THE FILM WAS DONE PURELY AT THE ARTISTIC LEVEL AND THAT OUR PRESS RELEASE WAS NEVER INTENDED TO BE USED AS A POLITICAL AND DEVISIVE STATEMENT ON THE UNRESOLVED IMMIGRATION ISSUE."

IN CONCLUDING SALCIDO STATED, "REGARDING THE POLITICAL ISSUE OF IMMIGRATION AND MATTERS INVOLVING BORDER PATROL BRUTALITY, WE DEFER TO THE 10 YEAR INVOLVEMENT AND EXPERIENCE OF THE COMMITTEE ON CHICANO RIGHTS.

FOR FURTHER INFORMATION, CONTACT MIKE SALCIDO AT 213-465-4167



Domingo Ambriz plays an illegal alien who survives in the U.S. through resilience and sheer luck.

PLIGHT OF ILLEGALS IN 'ALAMBRISTA!'

Continued from First Page

Even more important, he knows that if you observe with enough perception, no preaching is necessary. Simply to tell Roberto's story convincingly, as Young does, is an act of protest. And unlike "Borderline" "Alambrista!" doesn't portray all the Anglos as bad and all the Mexicans as good, but depicts both as being caught up in an evil system.

The remarkable moments in "Alambrista" are numerous and, thankfully, a goodly share are humorous, though the film rightly moves gradually from high adventure to grim ordeal.

There's the amusing scene in which the ill-fated, breezy Berto (Paul Berrones) teaches Roberto enough English to survive. Then there's Roberto's perplexed reaction to a fervent revival meeting he's taken to by the waitress. And there are the poignant moments when the waitress finally realizes he has a wife and family back in Mexico and when at last he crosses paths with his father—but too late.

The only familiar faces in the film belong to Julius Harris—he was in "Nothing but a Man"—who has a telling bit as a sardonic drunk, and to Ned Beatty, an Anglo smuggler of illegals. However, everyone is utterly persuasive, especially Ambriz and Gillin, who are thoroughly touching.

Young, who was his own cameraman as well as writer-director, builds so surely he can get away with an operatic final touch that has a Mexican woman, in the process of being deported, giving birth to a baby boy and shouting "He was born on American soil! He will need no papers!" At that moment it occurs to you that a green card in "Alambrista!" (Times-rated: Mature) is the equivalent of the bicycle in "The Bicycle Thief" and also that Robert M. Young's film is worthy of being mentioned in the same breath with De Sica's neorealist classic.

"Alambrista!'s" first performance Friday at 6 p.m. will benefit the Chicano Media Assn. and Emancipation Arts, Inc., an organization dedicated to producing artistic works that address social and economic injustice.

'ALAMBRISTA!'
('THE ILLEGAL')

A BES (Bilingual Education Services) release of a Bobwin/Filmhaus production. Exec. producer Barbara Schultz. Producers Michael Hausman, Irwin W. Young. Writer-director-cameraman Robert M. Young. Additional photography Tom Hurwitz. Assoc. producers Sandra Schulberg, David Streit. Music Michael Martin. Art director Lilly Kilvero. Film editor Ed Beyer. Featuring Domingo Ambriz, Linda Gillin, Julius Harris, Ned Beatty, Jerry Hardin, Ludevina Mendez Salazar, Maria Guadelupe Chavez, Paul Berrones, Trinidad Silva, George Smith, Lily Alvarez. In English and Spanish with English subtitles.

Running time: 1 hour, 50 minutes.

Times-rated: Mature.

EDITORIAL

ITS ALL ON THE RECORD

Movies are not normally the gist of editorial columns, in this instance an exception is being made. "Borderline", a bad grade-B movie currently making the movie house rounds has alarmed Chicanos. The movie has been the object of picketting, and a request for a Grand Jury Investigation.

"Borderline" or "Borderlie" as Chicanos prefer to call it, is being touted, as presenting what the "reality" is out there, along the U.S.-Mexican Border. Chicanos object to "Borderlie" in the same sense that the Jewish communities objects to movies glorifing the Nazis, the Klan, or the PLO. To see the movie, is to come away with the feeling that the U.S. Border Patrol is just a bunch of nice guys doing their job... protecting Mexican migrants, and maintaining American Border integrity. The agents are portrayed as sympathetic, caring and concerned individuals. Most viewers will leave the movie with ambivalent feelings. That is exactly the point why Chicanos are protesting the movie. The truth belies that image.

Knowledgable Chicanos understand the power of the film industry to condition an American public which has been raised under the influence of the "little Screen", the T.V. Television has the most potent influence on the beliefs, attitudes, values, and behavior of those who have been raised in it's all pervasive glow. . . 200 million Americans share their experiences through the small screen. The larger movie screen is a logical extension of the "little Screen". What is seen on the screen, becomes the truth and conditions the behavior of the viewer, regardless of whether it has any congruence with the real world. (As an example look at Reagan/Carter ads.)

The Chicano reality is that **the U.S. Border Patrol is the only National police force** existing in this country, created to maintain control over the 30 million Latinos. There are no State Borders for the hated Migra.

FACT: The U.S. Border Patrol conducts sweeps throughout in Chicano/Latino barrios and communities, all without the benefit of due process. NO OTHER ETHNIC GROUP IN AMERICA IS SUBJECTED TO THIS POLICE-STATE ACTIVITY!

FACT: Mexican/Americans are illegaly picked up at factories, homes, autos, or churches and forcibly deported to Mexico without benefit of due process and in violation of all that is humane, or within Civil and Constitutional law.

FACT: There is no acutal Border for Mexican/Americans. Agents of the Migra operate across every city and township in the United States. . .a truly National Police Force, supported by the U.S. Govenment.

FACT: Chicanos have been beaten, killed, murdered, raped, and to this date, few if any Border Patrolmen have ever faced a Grand Jury or been indicted. They operate with the same impunity as the infamous **Texas Rangers** who roam at will lynching, shooting, and raping. NO OTHER ETHNIC GROUP HAS EXPERIENCED SUCH A DENIAL OF THEIR CIVIL OR CONSTITUTIONAL RIGHTS IN THIS COUNTRY.;

No other ethnic group in this country has an agency subsidized by government, with the sole purpose of policing Mexican/Americans. The war of 1848 has been over for 132 years, yet this anachroism still survives.

For any movie, television program, newspaper, or magazine to ignore this reality is to parade their ignorance about the U.S. Border Patrol, and to demonstrate how little they know about America's 30 million Latinos and the conditions under which they survive.

For those reasons. . .Chicanos protest "BORDERLIE" ("Borderline")

SAN DIEGO COUNTY
Los Angeles Times
er 5, 1980

Canyon of the Damned

Those who stay here bear it. They live under the trees, under the rain and cold and bear it. Those who can't stand it leave or return to Mexico. That's the way it is.
—Worker in Deer Canyon

By ROBERT MONTEMAYOR
Times Staff Writer

It is late afternoon and dusk has begun to darken the brushy floor of Deer Canyon. On the northern ridge of the rugged canyon, dozens of human silhouettes can be seen making their way along trails that lead down into the wide, four-mile-long chasm.

The figures disappear into the prickly underbrush or are lost in the quickening nightfall. The procession of men returning from working in the tomato fields two miles away continues for an hour.

From a vantage point high on the south side of the canyon, the scene below looks placid and lifeless. But it is anything but that.

Bleak Subculture

Underneath the thick green carpet of the canyon is a thriving subculture that endures savage living conditions and falls prey to all forms of exploitation.

It is made up of hard-working men who tolerate the wretchedness of living among heaps of fetid garbage and fecal material. They are men who nightly have to fend off attacks from vicious rats that gnaw on them as they sleep or scavenge through their meager provisions.

Some call it "El Pueblo Escondido" (The Hidden City), a dreary settlement of about 1,000 men that provides a ludicrous contrast to neighboring Del Mar to the west, Rancho Santa Fe to the north, Rancho Penasquitos to the east and La Jolla to the south.

Last year, many of these same men lived in McGonigle Canyon. But that was before bulldozers came in and leveled their ramshackle huts one day.

Now It's Deer Canyon

This year it's Deer Canyon and they're still climbing out to toil in the fields of the Ukegawa Brothers Inc., San Diego County's largest tomato grower.

From the south ridge of the canyon, the only sound that can be heard is the buzz of electricity running through the power lines that stretch across the canyon.

Trails of campfire smoke rise from the brush, creating a smoky haze above the canyon.

A walk down the steep south face of the canyon leads to a dry creek bed where the distant sounds of men yelling in Spanish and unintelligible Zapotec and Mixtecan dialects can be heard.

Foot trails near the creek bed lead into brushy tunnels about four feet high that seemingly lead nowhere. One tunnel snakes about 25 yards into the brush until it ends at a clearing occupied by three crude cardboard shanties wrapped with clear and black plastic sheeting.

Flies Get Leftovers

In the middle of the camp is a flimsy canopy, roofed with plastic sheeting and fertilizer bags, that serves as an open-air kitchen. Underneath is a filthy table made of slats tied together with twine. On the table are food wrappers and scraps of leftover food that have been surrendered to swarming flies.

Several paper bags, tied at the tops, hang on cords from the canopy. Inside are precious staples that must be kept away from hundreds of rats that roam freely throughout the camp and dozens like it in Deer Canyon.

The rats, says Luis, a worker from the Mexican state of Guerrero who lives in the camp, "do as they please as soon as sun goes down." By day, the camps attract droves of flies and mosquitos that swarm not only over the camp tables but over the piles of human waste nearby.

At night, when it's cooler and the workers have returned from the tomato fields and the last flies have retreated, the rats launch their invasion.

During several nighttime visits, rats could be seen scampering along the tree branches or rustling through the heaps of trash and debris that ring the workers' campsites.

"Many of us sleep with one eye closed and one eye open," Luis says. "We hear the rats running over the tops of our *cantones* (homes),

Many of us have been awakened by rats running across our chest or by rats that are gnawing on us while we sleep. If the rats don't get you, there are the snakes, fleas and coyotes."

He turned around, pulled up his shirt and displayed a lower back peppered with flea bites. "We have also had snakes that crawled under blankets while we're sleeping," he says.

More than a year has passed since county health officials tracked into McGonigle Canyon, just north of Deer Canyon, and declared a similar encampment unsanitary and a public health hazard.

Job for the Bulldozers

Ukegawa Brothers Inc. was forced to bulldoze McGonigle Canyon and its hovels. Two giant bulldozers attacked the vegetation and crude hooches along a half-mile of the canyon and pushed it into one huge mound of debris at the bottom of the ravine.

The illegals living in McGonigle Canyon were forced to move. A Ukegawa attorney told officials that "wherever they live, we have ordered them to keep their camps clean."

County health officials have vowed to crack down on agricultural employers and others who hire illegal aliens but fail to provide them drinking water, toilet facilities and minimum housing.

'We have to get up earlier for the longer walk to the farm.'

Elected officials, including County Supervisor Roger Hedgecock and Lt. Gov. Mike Curb, called the McGonigle Canyon situation "scandalous" and "shocking."

A Scar Remains

Today, a barren strip in McGonigle Canyon where the bulldozers ripped away the shanty homes remains as a tell-tale mark of the much-publicized affair last year.

But the hovels and the men who languish in them are back. In fact, they never left — they simply picked up and moved on to Deer Canyon.

Life here, the men say, is as bad if not worse than it was in McGonigle last year.

"It is perhaps worse than last year because they have now moved the tomato farm farther north (just north of Black Mountain Road) away from our homes," said Galan, one of those chased out of McGonigle Canyon last year.

'Not Much Has Changed'

"We have to get up earlier for the longer walk to the farm. We have to walk farther to carry our water. We have to walk farther to buy food. Not much has changed," he said.

According to county assessor records, the land that constitutes Deer Canyon is owned by a number of individuals and corporations.

To see the camps and the squalid conditions under which these illegal aliens from Guerrero, Michoacan, Oaxaca, Puebla and other southern Mexican states live is like walking through a time warp.

There are Zapoteca and Mixteca Indians and *campesinos* from the mountains of southern Mexico, most of them short, sturdy men, and numerous teen-agers who have had to mature quickly into men.

Makeshift Utensils

They cook their meals in grimy containers atop wood fires. Tortillas are warmed on filthy steel lids from 55-gallon drums they have retrieved from the tomato fields.

Frying pans are at a premium; knives and other utensils are scarce.

In the background can be heard a strange mix of Mexican ballads and American rock songs wafting through the camps from competing transistor radios that the men listen to constantly.

Wood and plastic crates used to pack tomatoes in the fields are probably the most used and most versatile items in the camps. They serve as chairs, tables and, laid side by side, crude beds without padding.

"We used to sleep on the ground until we experienced the first rains," said Santiago, who somehow managed to obtain a lumpy old mattress for his hut.

Plagued by Rains

"We started using the boxes so the rainwater would run under us and not get us so wet," he said. "Water still leaks in through the roof, but that is not as bad as sleeping on the ground. Last January and February when it rained so much, you could hang your hand over the side of your bed and feel the water running through."

The rain, he said, washed away many huts that had been built too close to the creek bed that winds through the canyon. Trash from other camps upstream became his trash, and his trash became someone else's downstream.

Some of the more industrious men have put the weaving skills they learned in Mexico to use and created hammocks from twine and string.

Much of the material used to construct these camps comes straight from the tomato fields. Crates, plastic sheets, wire baskets, pails, slats for lean-tos and tables, fertilizer sacks, cardboard and steel barrel lids all find use in the campsites.

"It is a miserable life we live, but there is no other way," said Ambrosio, 17, one of many teen-agers who come to the United States "because I had heard stories from friends that had been here before. They said there was much money to be made."

Ambrosio still believes that the money he makes in the fields is good but says he probably will return to Mexico after the harvest season.

"Why suffer here like this, like an animal, when I can suffer at home and not have to worry about all these rats and snakes? If I am going to suffer, I would rather suffer in my hometown," said the diminutive youth who now regrets dropping out of school.

Back to School?

"I was in school for 10 years. The work here has made me think about going back to school," he said. "Here I can go nowhere except to the fields to work and back here to sleep."

The tomato harvest season is nearly over now and many of the daily work shifts have been cut from the normal 10 hours a day to between 5 and 7 hours.

Most of the men will return to Mexico in a few weeks. Others, who have saved some money or plan to get odd jobs during the off-season, will stay in the canyon.

Even so, Ambrosio says, there are still packs of men streaming into the camps looking for work. Many stay, but the majority, seeing that they are too late for the harvest, head north to Los Angeles in their search for work.

Early Risers

At the Ukegawa Brothers' farm, where most of the men of Deer Canyon work, as many as 100 men rise early and make the long trek through the canyons and gulleys to the farm sites.

A few are lucky and acquire work. These days, though, their luck is not good and the men are forced to return to Deer Canyon and hope for something to turn up the next day.

Pete Mackauf, general manager of the Ukegawa Brothers farm, said, "From the standpoint of a year after . . . the situation is obviously not a great deal different" for the workers.

Mackauf, who declined to say how many men work in the compa-

ny's tomato fields, expressed both frustration and consternation about the situation.

'We've Tried . . ."

"What are we supposed to do? We've tried to keep our farm conditions up to county health standards," he said. Mackauf also is a member of the county's Border Task Force, a citizens' group that compiled a voluminous report on the problems of illegal aliens in San Diego County for the Board of Supervisors.

The conditions at Deer Canyon, Mackauf said, are not an isolated example but rather typical of how thousands of illegal aliens are living in the county.

"Why don't you look at other ranches?" Mackauf asked. "I don't think people have been given a broad enough perspective on what's happening at other ranches."

The men in Deer Canyon agree with Mackauf. Some have worked at other farms or talked with friends who work for other companies. Other farms and camps, they said, are not much different than their own.

Replacements Aplenty

The people who run the Ukegawa farm, known to the workers as *Los Diablos* (The Devils), the canyon dwellers say, know that if anyone fails to show up for work one day, for whatever reason, they easily can be replaced from the abundant supply of manpower that is always present.

"That's why they can work us so hard," said Luis, one of those who has been waiting for several weeks for work.

"It is the same everywhere, on all ranches," he said. "You cannot get sick or get hurt because if you miss a day they can cut you loose from the job."

Luis says he is frustrated by his situation, "but there is nothing I can do. I can't return to Mexico because I have no money."

So Luis, like many of the others who sit idle, must do his part to earn a share of food and the bedding he will rest on. The code of the canyon requires that those who are not working do errands and chores for the men who are working.

The unemployed, for instance, fetch water in gallon plastic jugs and bottles from an irrigation pump two miles away.

In the evenings, when the workers begin trudging back from the fields, Luis and others prepare and cook dinner, usually some combination of chicken, tomatoes (from the farms), peppers, onions, beans, potatoes and eggs.

Food is purchased daily from Camarena Catering Service trucks that make the rounds of the farms, stopping about a mile and a half from the Deer Canyon settlement.

Weekly Food Bill

On the average, men in the canyon each spend about $50 a week for food. On Saturdays, the trucks and other independent peddlers arrive with loads of pants, shirts and shoes, as well as such favored items as radios.

A worn shirt can cost as much as $10, pants $12 to $15, work shoes as much as $35. Tennis shoes are cheaper, the men say, but they also wear out quicker in the fields.

The workers earn the legal minimum of $3.10 an hour. If they work a full week — usually six days — they can earn between $150 and $180. However, since the harvest is winding down, weekly wages are more in the range of $100 to $150.

Subtracting the $50 for food and, provided they don't spend too much on "extras," the men can save $50 to $90 a week.

Pay Goes in the Mail

Workers say they usually collect about three weeks' pay before mailing it home to families in Mexico.

The catering trucks charge the workers a fee for cashing their weekly checks and for money orders used to transfer the money to Mexico.

Because they are illegals, many are reluctant to venture out of the canyons and into nearby communities.

A few have sneaked into San Diego, they say, "but it is rare when that is done."

Consequently, they live trapped, subjected to the sordid conditions in the canyon and victims of exploitation that is as much a part of their daily routine as the tomatoes they pick.

Liquor and Women

Liquor and prostitutes are prime temptations, made available to the men on a weekly, if not daily, basis — for a high price.

"Outsiders" offering liquor and women constantly prey on the earnings that are supposed to be mailed home.

A six-pack of beer costs $4 or more out here, a case as much as $17. Whiskey is expensive. It is evident that a large amount of alcohol is consumed. Cans and bottles litter the camps and dominate the trash-piles.

The alcohol, combined with the miserable living conditions, the men say, make the camps prime for full-scale *broncas* (fights). It is not uncommon for brawls to erupt between clans from Guerrero and the non-Spanish-speaking Mixtecas and Zapotecas from Oaxaca.

Fights Are Common

"It's happened many times," said one Guerreran who recalled several of the fistfights. "You don't know what they (Oaxacans) are saying because they speak in their Indian tongue.

"They could be swearing about our mothers and we wouldn't know it," he said. "The drink goes to the head and the fight begins."

He said it often involves a territorial struggle between clannish natives of various Mexican states. Ethnic clusters are evident in the makeup of the camps. The Guerrerans keep to themselves, as do the Oaxacanos and Michoacons and others.

More damaging than the alcohol and the territorial struggles, however, are the prostitutes who often transmit venereal diseases to the workers.

The Women Appear

They usually appear in the camps during the afternoons, and may work until the sun goes down.

The women, who the workers claim are mostly drug addicts, either work under the trees, in the men's hovels or out of campers that move as close to the canyon as possible.

On one occasion, a woman could be seen playing cards with a worker in one of the canyon campsites. "She'll mess with that guy until the others start arriving later in the afternoon," one man said.

"The Mexican women can be bought for $10 and the *gabachas* (Anglo women) for $20," the worker said. "If you want them to spend more time with you, it will cost you more.

Payday Temptation

"On Saturdays (the day after payday), you can sometimes see the workers lined up with their $20 bills, waiting their turn," he said. "It is hard to resist the temptation when you haven't been with a woman in such a long time."

Because few of the men have access to medical services or are too proud or embarrassed to see a doctor about a possible venereal infection, the men often will bear their ailment until it sometimes reaches an advanced stage.

"When that happens," the worker said, "they may go to Tijuana and see a doctor. Some of them will even return to Guerrero or Oaxaca to get treated by their hometown doctors."

Many of the workers also suffer from chronic bouts of coughing. Many have respiratory problems. Others complain of acute stomach pains and severe headaches.

Clothes hung out to dry are common sight at camp that is part of Deer Canyon's "El Pueblo Escondido" (The Hidden Ci

CANYON OF THE DAMNED

Continued from 5th Page

County health officials who have been inspecting the farms in recent months say that the human waste they have seen accumulated around the camps poses a health hazard, threatening hepatitis and other diseases.

Most of the men said they were aware of the conditions they would face when they came to the United States. They came despite the warnings and conditions, knowing they could earn four or five times what they could in Mexico.

"I knew about the camps and how hard life would be here," said Manuel, a man in his 30s. "Others who had been here told me how hard the work was, how I would have to stoop over the tomato boxes all day.

"I heard the stories, but I didn't think it was going to be this hard," he said. "Return? I don't know. I will have to think about it. Right now I want to go back (to Mexico)."

Antonio, a 44-year-old from Guerrero, said this year's tomato harvest was his first in the United States. He arrived in February but found no work until late March.

"I've been able to save a little money and send it back to my wife and six children," he said. "I may stay another two or three weeks. But many are leaving already, so perhaps I will leave too."

As he spoke, the rustling of rats moving into the camp began. Men were beginning to prepare their evening meals, stoking smoky campfires.

Up on the ridge, through the trees, the silhouettes of men returning from the fields could be seen.

Monday: A regulatory mixup.

Santiago, a Deer Canyon resident, cooks dinner over open fire.
Times photo by John McDonough

Galan, a veteran of McGonigle Canyon camps, thinks Deer Canyon is worse.

Manuel sits on his bed in a Deer Canyon shack. The blankets often are infected with fleas, rats run freely throughout the camp and even snakes are a hazard.

Los Angeles Times
CALENDAR
SUNDAY, OCTOBER 5, 1980

RELIVING THE PANIC AT 'BORDERLINE'

BY RICHARD E. VASQUEZ

The author covered the location filming of the movie "Borderline." Now that it's beginning its run, Calendar asked him to report on the reaction of a group of illegal aliens. A special screening of the film was set up.

Vasquez is the author of "Chicano" (Doubleday) and "The Giant Killer" (Manor Books). His most recent novel, "Wetback," will be published soon by Avon Books. It entailed more than a year of research on the subject of illegal aliens and the Immigration and Naturalization Service.

It was like showing battle scenes to combat veterans, showing concentration camp horrors to survivors of the Holocaust.

On the screen was a barbed-wire fence, outlined in the dim light separating the United States and Mexico. Two men, *polleros*, silently approached with wire cutters and snipped a hole in the fence. The pair beckoned to a group of huddled figures and drove them cautiously through the opening.

"They're going to make it," a woman in the audience whispered in Spanish.

The film was "Borderline," starring Charles Bronson as a good-hearted U.S. Border Patrol agent tracking down unscrupulous *polleros*.

The audience was a group of illegal aliens from the Los Angeles area. They were invited to the screening by the film maker, Marble Arch Productions, at the behest of Calendar.

One of the spectators nearly bolted from her theater seat when a helicopter suddenly roared across the screen, its floodlights stabbing into the earth, turning night into day. An amplified voice bellowed from the sky, "Halt! U.S. Border Patrol agents. Halt where you are!"

There was chaos on the screen as the *pollos*, like true chickens, scattered until they were driven into the waiting nets of *la migra*.

The audience members had been luckier than their fictional counterparts on the screen. All had made the dangerous journey from Mexico into the United States.

But they still regard their position as precarious, as Marble Arch discovered when it told the reporter to invite "any and all" illegal aliens to attend the screening. Studio executives were pretty sure that "all" would not show up (there are an estimated six to eight million I.A.s in the United States.

The company personally contacted more than 200 *mojados*. For most, the deep-seated fear of exposure overwhelmed the guarantee of anonymity and safety. The final audience count was 20.

The I.A's sat entranced from the opening scene of the film. The story followed Bronson's character as he avenged the slaying of a fellow Border Patrolman and tracked down a ring of *polleros* masterminded by some powerful syndicate in San Diego. Along the way, he showed special compassion for the I.A.'s, who lived at the mercy of the ruthless smugglers.

Bronson's character drew cheers from everyone. The only disappointment came toward the end when he allowed the heroine only the briefest of hugs. He promised to help her become a legal citizen, but he showed no particular romantic inclinations. Hardly a way to win over Latino viewers.

The I.A.'s unanimously praised the film's realism. It was almost like reliving their own journeys, they said. They particularly lauded the sympathetic depiction of the Border Patrol agents, who, in the words of one I.A., "aren't at all like cops, they never beat anybody."

The I.A.'s also expressed hope that the film would be translated into Spanish and shown to Mexican audiences as an educational tool.

Following the screening, the I.A.'s were eager to relate their own histories.

One couple had crossed the border on foot with three small children. Those children are now young adults who work or attend upper-level schools. The couple also have a new set of U. S.-born children who are bilingual and prefer Big Macs to Mexican fare. They are automatically U.S. citizens.

One man's story differed. He arrived in Tijuana broke but determined to get across. The going price for being guided over the border was $300. He met a *coyote* who offered him a proposition: Find *pollos* who could afford the $300 fee, bring them to him—and for each one, the *coyote* would apply $25 credit toward his own passage across. The job this man left in Mexico paid $3 a day. He now runs a milling machine in Los Angeles and makes $4.50 an hour.

An attractive girl of 20 who had been quiet prior to the screening was now running over with tales of her crossing. She had done menial work near Mexicali. She knew a *coyote* who would get her to safety in the U.S.—for $350.

Her Mexican job paid less than $3 a day. She scrimped, saved and borrowed, and finally came up with the money. The *coyote* led her and a group of seven out into the desert, where they crossed the border without difficulty. But crossing isn't enough: The *coyote* must lead them to safety, out of the reach of *la migra*.

The group walked to a highway where cars awaited them. They drove toward Los Angeles, and stopped about a mile from a Border Patrol checkpoint. Again the group took to the desert, circumventing the roadblock and joining the cars a few miles above the checkpoint. This had to be repeated twice more. By the time they had reached safety, where the road to Los Angeles lay before them without checkpoints, all were near exhaustion—except the two *coyotes* driving the cars.

This young woman arrived in Los Angeles six months ago. A friend tipped her that a Valley woman was looking for a live-in housekeeper. She got the job. She now makes $3.30 an hour, has her own room, and takes English classes in the evenings.

Many of the children of illegal aliens make swift adjustments to their new lives in the United States. As for their reaction to the film, one child was heard to say, in between bites from a Big Mac, "Boy, wait 'til you have Miss Tyler in fifth grade. She's really a yuhch-ch."

'Borderline' Case

The Union has presented the opinion of Herman Baca on the movie "Borderline." Here are some other views:

Richard Velasquez, author of "The Chicano," held a private screening for 20 undocumented workers who all agreed with him that "Borderline" accurately portrayed conditions on the border for workers attempting to cross.

The L.A. media watchdog group "Nosotros", used the film "Borderline" as a fund-raiser.

Both Raoul Ortol at KALI Radio, and Jess Basada of KMEX TV in Los Angeles, have viewed the film, as have their staffs, and are uniformly of the opinion that nothing objectionable is presented, and, in fact, the plight of Mexican workers crossing the border is graphically set forth in the film.

One person's art might be another's propaganda; one person's line, another's lie. In this case, it appears that many responsible leaders, particularly those familiar with the media, find "Borderline" to be a step forward while Mr. Baca does not. To my knowledge, there is no other city where "Borderline" is being shown where picketing has occurred, and there are few, if any, Hispanic leaders I know of with anything but praise for the film. Could it be that Mr. Baca is a minority of one on this issue?

More seriously, Mr. Baca's actions raise an issue of integrity. Mr. Jim Nelson, the producer of "Borderline", consulted Mr. Baca during the filming in San Diego. After asking many questions about the film, Mr. Baca did not indicate opposition.

If "Borderline" was not objectionable to Mr. Baca during filming, why is it so objectionable now? Especially when, I understand, Mr. Baca has never even seen the movie.

Let me state my own position. America can no longer tolerate the inhumane exploitation of Mexican workers seeking jobs here. I believe in a reasonable program of legal status for such workers and reasonable terms for amnesty for resident undocumented workers. These and other recommendations are contained in the County Border Task Force Report and I continue to support these recommendations.

ROGER HEDGECOCK, Chairman
Board of Supervisors
County of San Diego

10-19-80 S.D.U.

The Sun
The prize winning paper serving the Inland Empire
Friday, October 17, 1980

jaime guerra

A movie unworthy of protest

SAN BERNARDINO — The movie "Borderline" is hardly worth picketing.

The movie inspired a one-night demonstration at a local drive-in theater by 16 members of area Mexican American rights groups, who claim it is "unbalanced and biased." The film has a lot more defects that presage its quick dumping into the late, late show television slots and an early death due to lack of artistic merit. Quite frankly, all the movie has going for it is Charles Bronson, who seems uninspired.

The movie depicts Border Patrol agents as guardian angels of illegal aliens, as protesters claim, but it isn't biased toward them. It also portrays them as dumb and untrained. For instance, when an agent stops a truck he suspects is carrying illegals, he walks toward the rear of the truck giving his back to the suspect and then stands unprotected in front of the back door and is killed by a shotgun blast from a smuggler in the truck.

It also shows a new agent sent from New York, whose forte is his knowledge of Spanish, but he soon [illegible] the contrary. He's a swell [illegible] Bronson, though, be[illegible] little about his job o[illegible] humans. Even cub s[illegible] and better-[illegible] women.

[illegible] leader of M[illegible] Mexican Americans, w[illegible] to have deeply researched illegal-alien problems and the Immigration and Naturalization Service for his upcomming book "Wetback," sat through a preview of the movie, along with 20 "illegals." He wrote in the Oct. 5 Calendar edition of The Los Angeles Times:

"The illegal aliens unanimously praised the film's realism. It was almost like reliving their own journeys, they said. They particularly lauded the sympathetic depiction of the Border Patrol agents, who in the words of one illegal alien, 'aren't at all like cops. They never beat anybody.'"

Guerra is a Sun staff writer whose column reflects upon issues affecting the Hispanic community.

Locally, Socrates Gudino, Mexican consul, who deals with hundreds of illegal aliens yearly, says that INS agents far more frequently help, rather than hurt aliens. "Considering the number of aliens, the possible abuses are insignificant. Since Oct. 1, 1977, when I came here, we haven't had one complaint against agents. We've had few incidents due to misunderstandings, but with the help of INS, they have been cleared rapidly and favorably," said Gudino.

The film does point out aberrations that beg for correction. For instance, in a scene Bronson parks his Cadillac convertible in front of a decrepit apartment building in the San Diego barrio. Bronson walks through a group of youths loafing at the stairs and when he reaches the upstairs apartment of the mother of a Mexican boy killled in the truck incident, he asks to speak privately with her. In perfect Spanish, but stupid dialogue, she asks a woman with her to leave and says "please don't tell anyone this man is a gringo." If Bronson looks like anything but a gringo in that setting, I must look Irish. It gives the deplorable implication that whites can't visit the barrios without fearing harm. (Apparently Bronson felt welcome enough that he didn't bother to lock his car.)

The woman's hellish-looking room shows evidence of illegal sewing of garments, an alarmingly widespread practice that breeds criminal exploitation of aliens.

Then, there is a scene showing a much too typical open-air camp where aliens are forced to live like animals.

In one of the few intelligent sentences uttered in the film, Bronson tells a farmer, who turns out to be a kingpin in the ruthless smuggling ring causing all the trouble, "I help aliens when I take them out of here [illegible] farm."

Now, had I an [illegible] for demonstrations, [illegible] picketing "Borderline" [illegible] rather picket the rapa[illegible] landlords, smugglers and other true enemies of the illegal aliens.

THE TRIBUNE San Diego

Tuesday, Oct. 28, 1980

HERMAN BACA

ROGER HEDGECOCK

ACTOR HEDGECOCK AVOIDS BAD NOTICE ON FILM ROLE

Roger Hedgecock may not win an Academy Award for his performance in the controversial movie "Borderline," but he can claim victory in his tiff with Chicano rights activist Herman Baca.

The county grand jury, in response to a complaint filed by Baca's Committee on Chicano Rights, said there was nothing improper about Hedgecock's appearance in the film.

Hedgecock, the jurors said, "did not appear in the movie as a representative of the Board of Supervisors, thus there was no impropriety . . . His scenes were shot on Saturday (Hedgecock's day off) and thus was not in conflict with his supervisor's salary."

Additionally, the grand jury rejected Baca's complaint that the County Administration Center was used as a prop in the movie.

There is an established procedure in the city and county for the motion picture industry to use taxpayers' property, the grand jury said. "And this procedure was followed to the letter with regards to the movie 'Borderline.'"

Chicano organizations have taken offense at the movie, which stars Charles Bronson, saying it glorifies work of the U.S. Border Patrol in trying to capture aliens coming across the border.

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A Tale of Mercy Killing, by Michael Parrish
Inside the Stanford Business School, by Peter Collier
The PCB Menace in Southern California

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Movies/Kenneth Turan

AS DIFFICULT as it is for a rich man to enter the kingdom of heaven—Matthew claims a camel would have a better chance squeezing through the eye of a needle—that's how hard it is for an actor like Charles Bronson to be taken seriously. Sophisticated folk tend to laugh at his bread and butter pictures, and when he tries something offbeat and adventurous—Walter Hill's *Hard Times* was a perfect example—everyone conveniently forgets to see it.

Borderline is Bronson's sixty-second film, and, improbable as it sounds, given his escapist track record, its subject matter is illegal aliens. Even more surprising, given its genre film context, *Borderline* deals with the topic honestly and nonexploitatively. It is a small-scale film with limited aspirations, but taken on its own terms it is more satisfying viewing than many another film with many another radical-chic star.

Bronson is closing in on his sixtieth birthday, but he has aged remarkably well, his face weathering like some noble old tree. Yes, his delivery still tends toward the wooden, but Bronson has his qualities, and when called upon to play an implacable pillar of rectitude—in this case Jeb Maynard, a station head in the U.S. Border Patrol—he can summon a presence few of his contemporaries can match.

Borderline is at base a melodrama, with Maynard as the good guy and Hotchkiss, aka the Marine, a disgruntled, psychotic Vietnam veteran (nicely played by Ed Harris, though the role is starting to look very familiar), as the baddie. Hotchkiss is a *pollero*, a smuggler who ferries Mexican workers across the border for a shadowy corporation that ships them all across the country as a docile source of cheap, willing labor. The inevitable showdown between the forces of light and the forces of darkness is the weakest part of the film—there is no way Bronson can even come close to losing—and director and cowriter (with former journalist Steve Kline) Jerrold Freedman treats it that way. Those tough guy scenes are just the dues *Borderline* had to pay in order to get made, a security blanket that made what is interesting about the film possible.

Simply put, *Borderline*'s picture of the illegal alien situation is the most realistic, un-hoked up view yet to come out of Hollywood's mainstream. The Mexicans who cross the border are treated with great sympathy as decent, honorable people trapped in an exploitive situation, with the villains being those who wink at the illegality with their own profit in mind, people like the farm owners who expect workers to live in hovels while working the harvest and the suburban matrons who try to sneak cut-rate maids across the border, hidden in their cars. *Borderline* in no way attempts to put forth any solutions, but in its low-key, semidocumentary approach, in the pleasing way it declines to wear its liberalism on its sleeve, it gets in some very telling jabs, and Charles Bronson ought to be given credit for putting his weight behind those punches.

HOWARD ROSENBERG

PROTESTS: DO THEY PAY OFF?

Is it worth it? Are TV protest movements backfiring by focusing attention on the very programs they hope to dismantle?

Beyond a doubt, year-long protests over Vanessa Redgrave's presence in "Playing for Time" attracted more viewers to that CBS program than otherwise would have watched it Tuesday night.

There's every reason to conclude that protests also will expand the audience of NBC's controversial "Beulah Land" Tuesday night just as Sioux protests may ultimately benefit ABC's "Hanta Yo"—when and if that massive project ever gets on the air.

According to the national Nielsen ratings for 8-11 Tuesday night, 41% of TV sets in use were tuned to "Playing for Time," compared to 27% for NBC and 24% for ABC. CBS estimates that the three-hour drama attracted 40 million viewers.

Although that is not in the heady stratosphere of "Roots" (whose final episode was watched by an estimated 80 million, according to Nielsen), "Holocaust" or "Shogun," it still qualifies as a smash hit, particularly because the drama was decidedly downbeat and set almost entirely in a Nazi concentration camp.

Although the focus of the equally ominous "Holocaust" also was Hitlerism and the Jews, the production was much less grim and, hence, one would think, much more commercial.

Didn't "Playing for Time" opponents, angered that CBS cast Redgrave, a supporter of the Palestinian Liberation Organization, as Holocaust survivor, inadvertently help boost the program's ratings?

"Undoubtedly the protests added viewers, but there's no way to quantify it," said Gene Mater, vice president of CBS Inc.

The protesters, consisting chiefly of spokesmen for Jewish groups, had urged a boycott of the program. And no matter the ultimate result of the protests, said protest leader Rabbi Marvin Hier, director of the Simon Wiesenthal Center for Holocaust Studies: "We were morally right."

"So they had a large audience,"

Los Angeles Times

PROTESTS

Continued from First Page

get ratings like 'Shogun' or 'Holocaust' or 'Roots'?"

Those three were limited series; "Playing for Time," however, was a single-night program. In addition, the most recent of these, "Shogun," faced 40% reruns on the other networks. "Playing for Time" competed against first-run programming on NBC (and reruns on ABC).

Hier noted, however, that CBS, because of the controversy over "Playing for Time," had to sell sponsorship of the program at greatly reduced rates, and took a bath, financially. "That shows you the power of public protest," he said.

"Also," said Hier, "we think we've had a tremendous success in getting our message to people across the country."

Meanwhile, leaders of a black coalition opposing the airing of "Beulah Land" are aware that news coverage of their protests is bound to heighten interest in the four-hour saga about an Old South plantation. The coalition charges the program with stereotyping black slaves.

Saundra Sharp, an actress and coalition leader, said the group members had to weigh the importance of the message they wanted to get across against the likelihood that by raising a fuss they would expand the "Beulah Land" audience. "There was no way we could avoid creating a large audience for it," she said. "But we felt we had to get our views across so that people could see it in a different perspective."

Said Robert Price, another coalition leader: "We've begun to realize that to some extent we've sensationalized it, but we've also made 'Beulah Land' a buzz word for protests. I read something the other day where some of the 'Hanta Yo' protesters were referring to 'Beulah Land.'" ABC's "Hanta Yo" is a planned Indian saga attacked by a number of Sioux as inaccurate.

Acknowledging the probable ratings benefits of the "Beulah Land" controversy, executive producer David Gerber has said he doesn't want to get ratings that way.

"The Beulah Land" and "Playing for Time" controversies differ in that objections to the former evoked countercharges of "prior censorship" by some in the entertainment industry who contended the protesters were intent upon scuttling a project by denying the public a chance to see it. The drama has undergone some changes, but NBC claims none of these was made to accommodate protesters.

The impact of "Beulah Land" may extend beyond its six hours of air time, however. Out of this controversy has grown the formation of the first black anti-defamation organization, a group that would be a wide-ranging watchdog. "This will give us more leverage," said Sharp, "if they ever have the audacity to make another 'Beulah Land.'"

CBS guarded the identity of sponsors of "Playing for Time," fearing they would be pressured into withdrawing from the program if identified in advance. However "Playing for Time" opponents have never threatened to boycott sponsors of the show, contending they wished only to make sponsors aware of both sides of the Redgrave controversy.

"Where do we stop?" asked a spokesman for Richardson—Merrell Inc., which bought time on the CBS program for three of its products. "Besides the star do we also look at the cameraman, the director, the producer?

DO PROTESTS PAY OFF?

Continued from Page 23

"Beulah Land" sponsors also haven't been identified, and apparently they have more to fear. "We plan to punish them by bringing the buying power of the black community to bear," said Price. "We'll take down their names off the air and the next day we'll mail a list to organizations all over the country."

It remains to be seen whether coalition members can mobilize wide support for their sponsor boycott, or enough support to neutralize the increased viewer interest in "Beulah Land" generated by their protests.

PLAYING FOR VIEWERS. On the Tuesday night edition of the KABC-TV Channel 7 news, anchorwoman Christine Lund introduced an interview with Fania Fenelon, upon whose memoir "Playing for Time" was based. "No one else" had the interview, said Lund. It was "exclusive," said Lund.

Yes, exclusive, if you discount the scores of other news organizations that had interviewed Fenelon during the year. Like the tree that falls in the forest, apparently, neither news nor Fania Fenelon exists until an appearance on Eyewitness News.

The San Diego Union

SAN DIEGO, CALIFORNIA, WEDNESDAY MORNING, OCTOBER 22, 1980

COMMENTARY

'Borderline' Film Needlessly Fans The Flames Of Emotion

By RICARDO CHAVIRA

"Borderline," a film in which Charles Bronson stars as an officer relentlessly tracking down the killer of a fellow Border Patrolman and an undocumented alien, could easily be dismissed as "just a movie"— the classic tale of good guy vs. bad.

But since its release early this month, "Borderline" has spawned a furor in Chicano communities of the Southwest. Clearly, it is not "just a movie."

Rather, as with Vanessa Redgrave's starring role in "Playing for Time," it touches such a sensitive nerve — in this case the Border Patrol — that it was bound to produce loud cries and touch off controversies.

And apparently it is just the first of several planned Hollywood portrayals of the undocumented alien problem.

Chicano groups, among them San Diego's Committee on Chicano Rights, have picketed theaters showing "Borderline," and in San Bernardino and Tucson they have succeeded in having it pulled from a few places. Their complaint: 'Borderline' is a blatantly propagandistic film designed to garner both political and public support for the Border Patrol.

For many Chicano civil rights activists, that is an alarming development. Rightly or wrongly, some Chicanos view the Border Patrol as something akin to the Gestapo, a brutal police force designed to oppress Mexicans and other Latinos. Frank del Olmo, a *Los Angeles Times* editorial writer, recently said of the movie: "It is the propaganda film that the Border Patrol has always wanted to help it convince the public that it needs more money and manpower to beat back the alien hordes."

Interestingly, Albert "Ab" Taylor, the former patrolman who served as technical advisor and upon whose exploits the film is based, agrees. Speaking of the frustrations in trying to stem what seems to be an unstoppable tide, Taylor said recently of the picture, "This is my last soap box."

Taylor has agreed to tour the country promoting "Borderline."

Chicano critics have expressed apprehension that more Hollywood movies — reportedly, Jack Nicholson will star in a film of the same genre as "Borderline" — will further propagandize in favor of the Border Patrol. They cringe at the thought of what Hollywood, once it latches on, can do to a subject. They remember, for example, the rash of Chicano gang films last year that portrayed Hispanic youth as hopelessly violent.

Herman Baca, head of the CCR, said that protesting is important. "Our purpose is not to be film critics," he said. "We want to counter the imbalance. You have to remember that this is the first look many Americans have had of border issues."

Roger Hedgecock, county supervisor, has been caught up in the fray. Hedgecock, who played a small part in the film as the lawyer of an alien smuggler, concedes that while the movie is not "a complete record of conditions at the border ... the movie does graphically portray the exploitation of Mexican workers as they attempt to cross our border."

Baca has questioned the ethics of Hedgecock's involvement in the film and called for a grand jury investigation. Hedgecock, who earlier this year successfully pushed for completion of an $185,000 county study of undocumented aliens, replied that his role in the filming was as a private citizen.

But later he answered Baca's criticism in a letter written on county stationery in which he signed himself as chairman of the board of supervisors. It is Baca's integrity that is questionable, Hedgecock wrote in the letter to the editor of *La Prensa*, a San Diego Chicano newspaper.

He claimed that "Borderline" producer Jim Nelson consulted Baca during filming, a charge Baca vehemently denied.

Nosotros, a Hispanic actors association, held a benefit premiere. However, when the group learned that Hedgecock, among others, was citing that as support for the film, the group hastily issued a press release maintaining that the movie "... does not reflect the reality of the border situation ..."

What seems certain in all of this is that Hollywood's portrayal of the complex undocumented alien dilemma as a strictly police problem, while ostensibly "pro-Border Patrol," in truth does no one any service.

The idea that illicit immigration can be solved by simply beefing up the Border Patrol, as "Borderline" strongly implies, has long been discarded by experts in the field.

To suggest that it can further obfuscates an already murky issue and needlessly inflames emotions.

Chavira is a staff writer for The Sa

UNITY!
10-23-80

Borderline — or Borderlie?

San Diego

The opening of the new movie, *Borderline*, has touched off angry reaction in the Chicano and Mexican community of this city on the U.S.-Mexico border. Protesters, about 100 strong, lined the front of the Pacific Center 3 Cinema at the premier showing of the movie on September 26, each person carrying signs which read: "Borderline or Borderlie." The demonstration was organized by the Committee on Chicano Rights (CCR).

Protesters explained that the movie claims "realism and faithful authenticity" in its portrayal of the plight of undocumented immigrants and of the role of the U.S. Border Patrol. But CCR Chairman Herman Baca denounced the movie as an example of "Nazi art . . . glamorizing and making heroes out of an agency (the Border Patrol - *ed.*) that has been involved with massive violations of the rights of the Mexicano/Chicano/Latino communities."

Charles Bronson stars as a Border Patrol agent who hunts down the *coyotes* (smugglers of immigrants) and "saves" the undocumented immigrants. In real life, the Border Patrol has killed more than ten Mexican men, women and children in the last two years, while rapes and beatings of undocumented immigrants are an almost daily occurrence. Baca adds that "400,000 Latinos are deported yearly."

The movie is seen as an attempt to whitewash the Border Patrol's history and to seek public support for increases in the Border Patrol budget, personnel and equipment.

Appearing in person in *Borderline* are Don Cameron, who is the Chula Vista section chief of the Border Patrol, along with San Diego Supervisor Rodger Hedgecock and over 50 Border Patrol agents. Not a single Mexican or Chicano was consulted by the producers in making the film.

CCR is demanding that the San Diego County Grand Jury investigate the use of public resources for this production, and is calling for other organizations to "expose the hidden agenda in Borderlie" as the movie opens in cities across the country.

San Diego protest September 26 called by Committee on Chicano Rights (UNITY photo)

Los Angeles Times

Saturday, October 25, 1980

Los Angeles Times

'BORDERLINE' HIT BY CHICANO GROUP

By DEIRDRE CHILDRESS

A Chicano organization based in National City has protested the film "Borderline" for perpetuating stereotypes and being insensitive to the problems of illegal aliens. The film makers deny the charges.

The Marble Arch production, in which Charles Bronson portrays a U.S. Border Patrol officer, was called "propaganda, not entertainment" by Herman Baca, chairman of the Committee on Chicano Rights. The CCR and Nosotros, a group for Hispanic and Latino actors, held a Los Angeles press conference earlier this month to publicize their views on the film.

Jim Nelson, the film's producer, has replied that the movie never intended to fully address the alien issue. In a phone interview he said: "The intention was to make an entertaining film. A film that tried to treat the subject as fairly as possible. We were not out to do a crusade for either side."

Associated Film Distribution, which is distributing the film, describes Bronson in a press release as portraying a Border Patrol officer who "feels a strong compassion for the suffering which illegal aliens endure at the hands of smugglers."

Director and co-screenwriter Jerrold Freedman said he wanted to make a film "about a guy who works in a Border Patrol station who is being inundated with things he cannot handle. The movie is not an anti-Chicano, anti-Mexican statement."

The CCR feels the film fails to analyze adequately the relationship between the Border Patrol and illegal aliens. "The movie glamorizes the agency as the benefactor of the Mexican people," Baca said in a phone interview.

"Typical racist stereotypes of every person operating outside of the law exist in the film," Baca contends. "Even the heroine, in an effort to portray her in a positive light, is outside the law."

The CCR also protested the use of Albert S. Taylor, a retired 30-year veteran of the Border Patrol, as technical adviser for the film. Freedman points out that Chicano advisers, including Chicano actors in the film, were also used.

"The Chicano actors in the film have offered to go on talk shows for the film," Freedman said.

Baca, who said his organization has a membership of more than 100, maintains that "99% of the Chicano-Latino community is against the film." The CCR plans to inform Latino groups in this country and Mexico about the film in the next few weeks, he said.

Nelson said he has received protests from no other group. "This group (the CCR) is the only group we've heard from. Baca is not really a spokesman for the Chicano movement."

The movie has opened in five Southwest states and has grossed almost $3 million in its first three weeks, according to Fred Mound, general sales manager for AFD.

Childress is a Times intern from Colgate University.

Staff photo by Fisher

Pickets protest violence in the movie 'Borderline'

RETRACKED

Protesters picket drive-in theater

[illegible] HICKS
[illegible] Writer

L[illegible] Members of Chi[illegible] groups and their supp[illegible] a drive-in thea[illegible] day to protest the [illegible] the movie "Borderline."

Sixteen people stood at the Tri-City Drive-in entrance on Redlands Boulevard waving placards and urging prospective moviegoers to boycott the show about border patrol agents who guard the U.S.-Mexico border.

Eddie Flores of Congreso Nacional para Pueblos Unidos and Soldados de Aztlan charged that the film is "unbalanced and biased" toward the agents and does not address the injustices undocumented workers have suffered while entering the U.S.

The film is "depicting the agents as guardian angels of the illegal alien, which is not so," Flores said.

The movie does not show searches, called "sweeps," of Chicano barrios by Department of Immigration and Nationalization officers or alleged agent brutality and rapes of undocumented workers, he said.

"We want to warn the people that the movie is slanted," said Flores.

Marj Markham, assis[illegible] ager at the drive-in, said she did not like the pickets [illegible] nothing I can do [illegible] guess they have the right to be out there."

Markham said she has received favorable comments about the movie and some have come from Chicanos.

She said the movie will run through Oct. 17.

Flores, who thought the film's run would end this Friday, said the two-hour-long picket was for Wednesday night only. He added that his group would picket the movie wherever it is shown in the county.

A capsule review of the film by a Los Angeles newspaper described "Borderline," [illegible] Charles Bronson, as a [illegible] action film that does not [illegible] human misery but does not really probe the problem either."

Charles Bronson the star

Movie to immortalize Border Patrol exploits

By JOAN BROYLES
Star-News Staff Writer

For 30 years, Ab Taylor of Imperial Beach realized Every-man's dream — earning a living in a job he loved.

And when he retired in November, he was considered among the best in his trade — an ace tracker for the U.S. Border Patrol.

Reward enough, in Taylor's estimation. But the best may be yet to come.

TAYLOR'S SKILLS and exploits drawn largely from his experiences are about to be immortalized in a new motion picture, tentatively titled "Borderline."

Some of the film's exteriors recently were shot at locales around the South Bay. And just about everybody got into the act.

Close to 50 Chula Vista sector Border Patrol agents and some of their families took part as extras in the filming of a funeral scene.

Sector Chief Donald Cameron made a cameo appearance.

TAYLOR SAID even his and his wife's housekeeper got in on the fun. The housekeeper played the part of a woman who is severely burned while being smuggled into the U.S. in the engine of a car. The scene was shot at the San Ysidro Port of Entry.

The 55-year-old Taylor was the natural choice of producer Jim Nelson to serve as the film's technical adviser.

Nelson ranks high in Taylor's esteem. "He gave me a free hand as far as technical details were concerned. He even let me change some scenes to make them look more realistic."

Taylor also was stand-in and extra during much of the filming, which began in September. He ended up, though, with a small speaking role, playing an assistant agent to the film's hero, played by Charles Bronson.

"I HAD some great lines, like 'Come on out' or just 'Out!' Always in Spanish. Nelson told me that qualified me for a Screen Actor's Guild card, but for $500 a card, I decided I could get along without one."

Bronson portrays a character called Jeb, described as "a Border Patrol agent-in-charge of the La Mesa station."

Jeb is an expert tracker who locks horns with the bureaucracy over his "old-fashioned" methods of crime-solving as he sets out to find the illegal alien smuggler who killed a veteran agent.

THERE'S LITTLE doubt who the character is based on.

Taylor was agent-in-charge of the El Cajon station from 1968 until his retirement late last year.

"I've had some of the same lectures myself about 'running around playing cowboy' when we have so much new electronic equipment," Taylor chuckled.

"That's the way a lot of modern law enforcement officers, in their double-breasted suits, feel about tracking.

"A lot of people don't realize it, but the famours No. 9 burglar was captured primarily through tracking."

TAYLOR FELT Nelson once described it best: "Tracking is an ancient tool that can still be used in modern law enforcement."

"I'd like that to be my epitaph," Taylor said.

But the vigorous, out-going Taylor shouldn't be in need of an epitaph for some time to come.

He mentioned some long-range plans, which don't include acting, but right now he's awaiting the release of the film he was instrumental in bringing about.

THE SEED was planted several years ago when a young freelance writer named Steve Cline dropped by the El Cajon station to observe operations.

According to Taylor, Cline originally intended to write an article, but "really got involved" after riding around with agents for a couple of weeks.

He said Cline then decided to write a book and over the next few years, "came by now and then for two or three days" to watch Taylor and his agents in action.

"Tracking was our speciality at the El Cajon station," Taylor noted. "We were renowned for it."

TAYLOR SAID Cline "came back through a little over a year ago and introduced me to the man who directed the film, Jerry Freedman. He told me then that he had decided to write a screenplay.

"Freedman got in touch with Nelson, and he put the package together."

Taylor is about to begin a new career, which will combine "business with pleasure" and carry through something he started 10 years ago — lecturing on tracking at seminars for search and rescue groups.

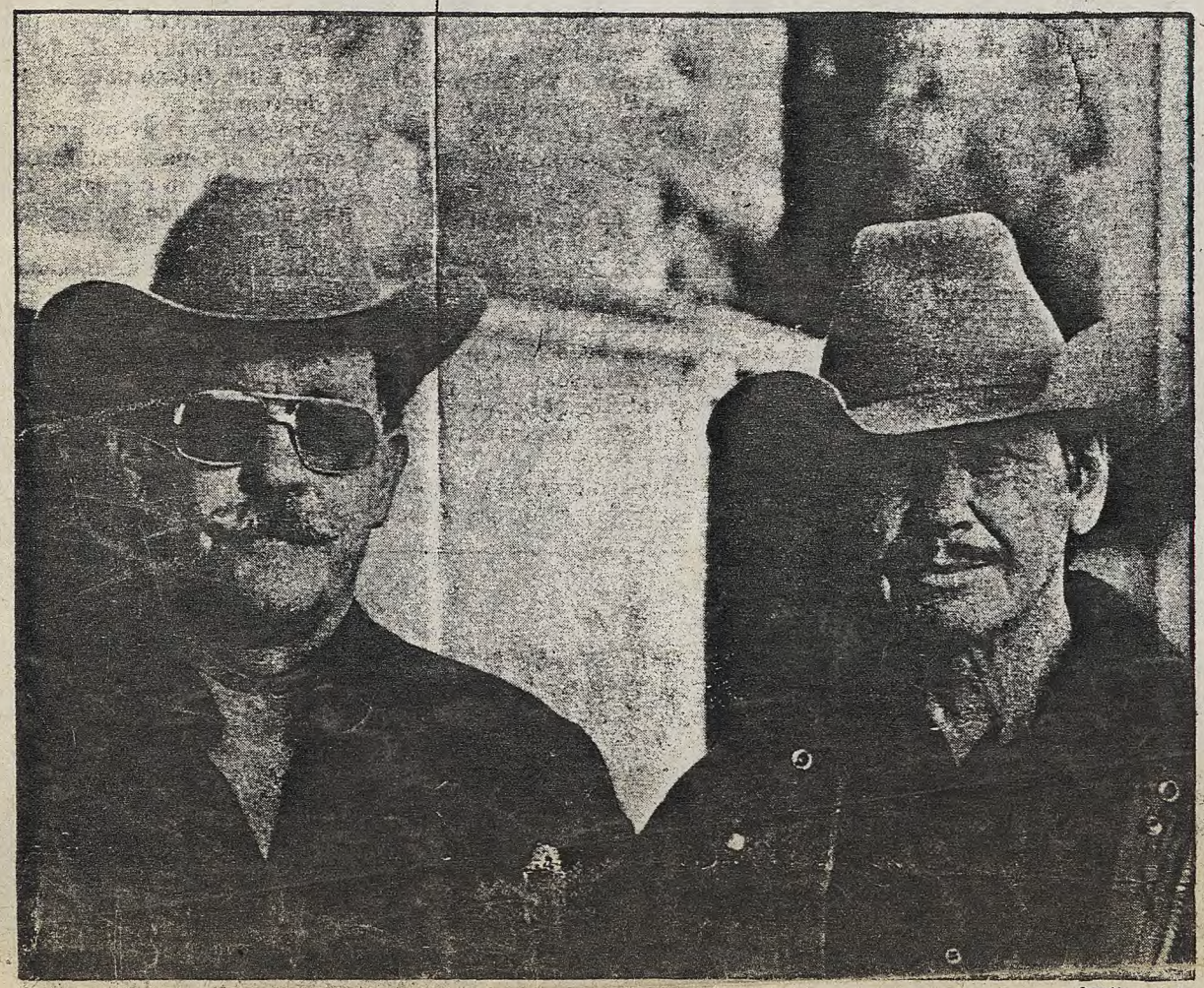
"I still feel tracking is the best method of finding lost children," he said.

THE NATIONAL Search and Rescue Assn. in California is setting up a lecture itinerary covering most of the western half of the country.

So Taylor and his wife plan to board their motor home in the near future for some "traveling and teaching."

About his original career and experiences in film-making, Taylor observed:

"The movie was a beautiful way to wind up a beautiful career. I loved the Border Patrol and the movie is a real capper."



Star-News photo

AB TAYLOR ON MOVIE SET WITH CHARLES BRONSON
Border Patrol film is based on Taylor's adventures.

THE SAN DIEGO UNION
② Friday, October 5, 1979

Border Patrol Chief To Have Movie Role

San Diego Union Staff Dispatches

Border Patrol Chief Don Cameron of the Chula Vista Sector is trying to counter "bad" publicity by promoting the good work of his agents, and now his public relations efforts include what he calls a "cameo" appearance in a movie about the Border Patrol.

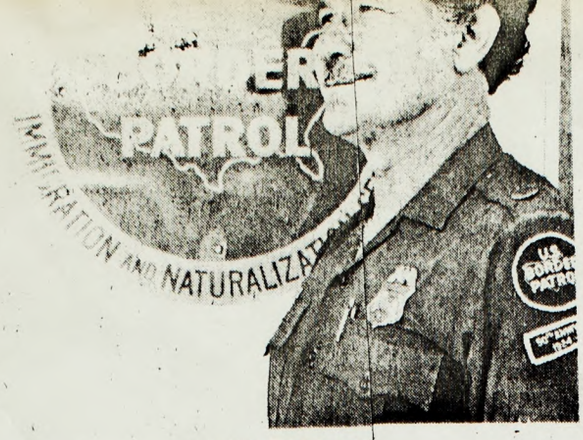
Production of the movie starring Charles Bronson and described as "a human drama about the moving of aliens across the border" is scheduled to begin about Oct. 18.

Marble Arch Productions publicist Regina Gruss said yesterday that about three weeks of filming will be done in San Diego County.

Cameron, who will appear in the movie as sector chief, said he would not allow filming at the sector headquarters at San Ysidro because it would disrupt the patrol activities. But he said parts of the film will be shot in El Cajon and along the border.

R. H. Statement to R.C.
9-24-80

(1) Comes of the Wall
(2) Bldg. is pub. prop.
(3) was used by Sat.
(4) Paid 25.00 don. to charity
(5) Private Citizen not as Sup.
(6) Extra
(7) Driver, Just - System Bankrupt
wts Kisses off
(8) Murder Mystery - not P.L.
(9) If anything Critz Justice Sight
Syn to "Illegal Alien"



'AB' TAYLOR

Agent tracks era on Border Patrol

By FRANK SALDANA
TRIBUNE Staff Writer

When Albert "Ab" S. Taylor joined the Border Patrol 30 years ago, he was looking for a steady job to feed his family.

"I was going to college on the GI Bill after serving in the Navy, and it was tough feeding a wife and kid on $90 a month," he recalled.

His decision to find federal civil service employment was pushed by his father, who suggested that it would mean good pay and steady work, Taylor said.

Taylor f wed his father's advice.

On Friday, the veteran border patrolman will turn in his badge, pistol and other equipment upon reaching the manadatory retirement age of 55.

The native of Texas, who was honored recently by more than 200 guests at a party, is very outspoken about the patrol.

"It's been my life, my mistress and my frustration," he said during a interview.

Along with Jack Kearns, Jim Burns and a few others, Taylor, the supervising agent of the El Cajon office, established a reputation as an excellent tracker.
hat talent allowed him to make dramatic rescues.

"There's no greater joy than picking up a small child after piecing together small clues and following his trail for more than 12 hours through rugged brush country," Taylor said.

n such rescues, "98 percent is not good enough; you are dealing with human life, and time is of the essence."

When Taylor joined the patrol in 1949, he was one of 22,000 applicants who took the written examination. He said 200 were hired at that time and he joined a class of 18 and became one of two in the class who did not attend the patrol academy.

Instead, he went to work in North Hollywood, "in my brand-new $29 suit, tracking down illegal aliens."

"No way could we convince some people that we were legitimate investigators," he said. "We were chased by dogs and had doors slammed in our faces."

Taylor said tracking was a much-guarded talent among the old-timers:

"It was like joining a special club. The veterans had to take a liking to you before they would begin to show you how to track. I guess it had the mystique of American folklore, like Daniel Boone or Davy Crockett."

Taylor said "cutting signs" or tracking does not take a sixth sense but requires hard work and attention to detail.

"It's a learned science," he said. "Those hard-headed old men finally decided that maybe I was worthy of their great gift.

"They taught me. I learned to make myself see the hard stuff — the depressed pebble, the broken twig or the faded footprint."

He said tracking lost children, while the most rewarding, also can be the most taxing.

"They can often be like little darters," he said. "Blink your eyes and they are gone.

"Many times the kid will become frightened and confused. And they will hide on you. It becomes a game to some of them."

But Taylor laments that tracking will soon become a lost science. In years past it was needed to track illegal aliens entering this country.

"It's now a volume business," he said. "While you are bent over reading signs, they will run right up your back."

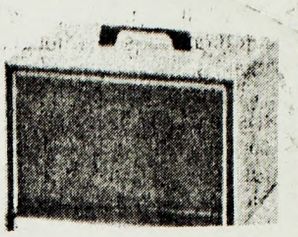
But Taylor still hopes that the patrol will accept his concept of three nine-man tracker teams that could

fornia Judicial Selection Commission.

They were San Diego Municipal Judges Keep, Napoleon Jones Jr. and Sheridan Reed; Superior Court Judges Donald Work of Imperial County and Edward T. But-

Cranston's recommendation for a second federal court vacancy in San Diego is Superior Court Judge Earl Gilliam. That nomination is before the Justice Department.

TOBACCO SMOKE OFFENSIVE?
Solution: Electronic Air Cleaner
by autoflo



- Cleans the air we breathe of smoke, odors, dust, virus, bacteria and pollen!!
- Removes airborne particles of microscopic size efficiently in an area up to 2,000 Cu. Ft!
- Improves breathing for sufferers of common cold, allergies,

THE EVENING TRIBUNE

'Borderline's' real star — Ab Taylor, the last of the cowboys

By LINDA DUDLEY
TRIBUNE Entertainment Writer

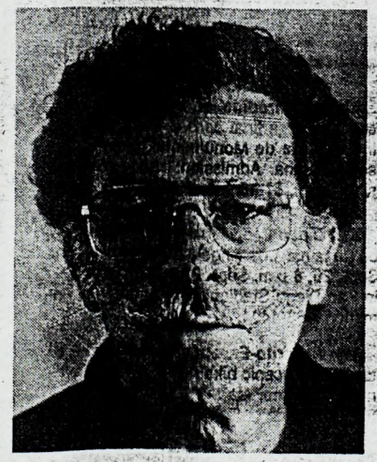
Ab Taylor looks like a man on whom you could base a movie. Like the type who could tell exciting stories, true-to-life stories which would leave you aching for more.

Ab Taylor, with a face so expressive you can read it like a Rand-McNally map, also looks like a man who probably wouldn't let you — unless he had a reason to.

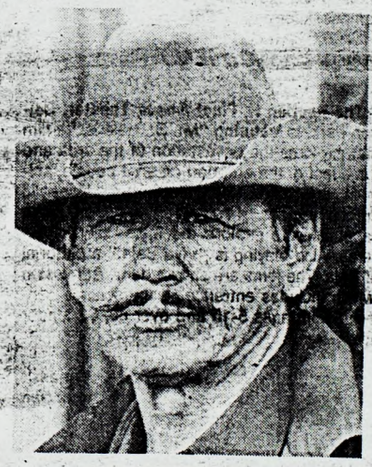
Indeed, 56-year-old Taylor believes he has that reason in a new movie based loosely on his 30 years of experience with the U.S. Border Patrol. He has been called by some the last of the cowboys.

What Taylor does is find people. People who are lost and people who don't want to be found, such as criminals, and his specialty — illegal aliens and the smugglers who run them through no-man's-land between the Mexican border and San Diego.

The movie is "Borderline" and it sprang from a writer's experiences in the fields of Otay Mesa with the redoubtable Taylor. Part of it was shot on location here.



AB TAYLOR



CHARLES BRONSON

Charles Bronson plays Jeb, a character based loosely on Taylor but not identified as Taylor.

"Then they would have had to pay me royalties," Taylor said. "I wasn't too smart; I didn't get an attorney when I signed on as technical adviser for the movie."

But you get the distinct impression royalties aren't all that important to Taylor. That telling his story is.

For he is a man with a serious commitment. He is something of a legend in this rugged tip of the Southwest, both for his personal drive to stem the flow of undocumented aliens and his difficult finds of people lost in rugged terrain. So well known is he that he now travels around the U.S. teaching his methods of tracking to search-and-rescue teams.

He once found a lost 18-month-old boy who, frightened by noisy search equipment, was trying to hide in the chilly night-shrouded Laguna Mountains.

Think about trying to track the barefoot print of a toddler in the dark and you get some appreciation of his expertise.

See BORDER, C-11

E.T. 9-26-83

CHARLES BRONSON IN 'BORDERLNE'

★Border

CONTINUED FROM PAGE C-1

One of Taylor's most famous cases was tracking the killers of two patrolmen slain about 12 years ago in a cabin in Anza northeast of here by smugglers.

"They had been so careful to wipe prints. They even took the gearshift knob off the patrol vehicle after they moved it out of sight," Taylor reported. "But we traced them through a boot print. It was unique and new, a pattern of Ws."

But, officially, Taylor, who lives in Imperial Beach, has retired from all that now, leaving the Border Patrol last year at the mandatory retirement age of 55 (for those in what they call hazardous-duty positions.)

"I used to love my job so much I hated to take a day off, afraid I'd miss something, but the frustrations of the last five years years.

"The Border Patrol has had its hands tied (too few officers, too much bureaucracy)," Taylor charged in an interview.

In spite of a lingering Texas accent after three decades here which makes him seem more folksy, the conviction in his voice makes the observer know he's dead serious.

But Taylor also knows he's swimming upstream when he talks about stemming the tide of illegal aliens he calls an invasion.

Of the movie "Borderline" he said: "This is my last soap box. If this doesn't work, I'm going fishin'.

"The smuggling of aliens is not taken seriously by anyone except a few dumb Border Patrolmen," Taylor said.

"The prosecutors only allowed us so many (alien smuggling) cases a month and we chose our best ones and still they got off."

According to figures, the Border Patrol stopped more than one million illegal aliens last year, 95 percent of whom were Mexicans. It is estimated more than twice that number eluded officers and successfully entered the U.S.

"You won't believe it until you see it. Once we set up a road check on Interstate 5 and stopped 400 aliens in four hours when the San Clemente checkpoint was closed. We had to quit, there were just too many for us," Taylor said.

"I can say this now, the Border Patrol has been emasculated because it's a touchy ethnic problem in their (politicans') minds. But not mine. It's economics, pure and simple. I can't mention this subject without being branded a bigot or worse, but I'm not a bigot.

"They're coming at a rate we can't handle. The bottom line is, can we absorb the poverty of the whole world?'"

Area Chicano organizations have branded Border Patrol work as racist-oriented and one Chicano rights group, some of whose members saw the film in a preview last Friday, has labeled "Borderline" as propaganda.

At a sneak preview several patrolman in the audience charged a scene in the movie where Bronson beats up a smuggler's driver as sensationalism.

But Taylor, who was agent in charge at the El Cajon office, countered that he was aware the scene might be unusual but that he could not argue convincingly that it never happened.

In addition to big-bucks smuggling rings, there's the weekend smuggler. Someone who picks up some extra money by getting someone else's cousin across the border.

But, for the most part, people smuggling here is organized and there are millions of dollars at stake.

So pervasive are undocumented workers in the economic fabric of Southern California that the screenwriter for "Borderline," Steve Kline, said at one time an illegal alien was discovered working as a gardener at former President Nixon's San Clemente estate.